

A3 "BAVNO ORO"

Macedonia

"Bavno oro" (BAHV-no O-ro, "slow dance") is the title under which Bulgarian accordionist Boris Karlov recorded his arrangement of the melody of a Macedonian folk song, *Snošti sakav da ti dojdam*, in the early 1950's. Two versions of the accompanying dance were introduced to U.S. and Canadian folk dancers: the first was presented at Stockton Folk Dance Camp in 1955 by Anatol Joukowsky*; the second version was introduced under the name *Makedonsko bavno oro* by Dennis Boxell. The latter is the one described here.

"Bavno oro" is essentially an adaptation of the Macedonian *Lesno* or *Pravo oro*, the single most popular dance in present-day Macedonia (see NAMA #2). The distinguishing feature of *Lesno oro* is its slow-quick-quick rhythm pattern, conventionally notated in 7/8 or 8/8 and having 3 dancer's beats per measure. This universal rhythm is known among Balkan folk dance and music specialists as the "Macedonian seven" ("*makedonska sedmorka*");

Dancer's beats (counts):	1	2	3
Rhythm:	S	Q	Q
7/8 notation:	♩.	♩	♩
8/8 notation:	♩.	♩	♩

Figures 1 and 2 of "Bavno oro" are in the above rhythm. In Figure 3, after a transitional single-beat measure of 3/16, the rhythm changes to a quick-quick-slow pattern, notated in 7/16:

Dancer's beats (counts):	1	2	3
Rhythm:	Q	Q	S
7/16 notation:	♩	♩	♩

Formation: Open line, men at front of line, women at left end, hands joined at shoulder height, a bit forward. Last man and first woman hold a kerchief between them. End dancers' free hands on hip or waving kerchief.

MEAS RHYTHM PATTERN

(1-9) Introduction - dancers either wait or, if desired, can begin dancing the mov'ts of Fig. 1 immediately.

Figure 1 - Slow vocal - 25 meas

1 ♩. ♩ ♩ Facing about 1/8 R of ctr, step Rft to R (1); step Lft across in front of Rft and beyond it (2) and hold (3).

* Description may be obtained by writing to the Lawton Harris Library, c/o Reference Librarian, University of the Pacific, Stockton, CA 95204.

"BAVNO ORO" (Figure 1 - continued)

2 ♩. ♩ ♩ Facing ctr, step Rft sdwd R (1); slight bounce in place on Rft, M bringing L knee up high and crossing Lft in front of R leg, W raising Lft low in front (2); slight bounce again on Rft, Lft remaining in its position in count 2 (3).

3 Reverse mov'ts of meas 2 of this Fig. 1.

4-24 Repeat the mov'ts of meas 1-3 seven more times, for a total of eight.

25 Same mov'ts as meas 1 of this Fig. 1.

Figure 2 - Slow instrumental - 17 meas

1 ♩. ♩ ♩ Facing ctr, step Rft very slightly sdwd R (1); gently tap L heel fwd and slightly L of R toe, L knee straight (2); gently tap L heel in same place again (3).

2 ♩. ♩ ♩ Still facing ctr, step Lft in place (1); gently tap R heel fwd and slightly R of L toe, R knee straight (2); step Rft very slightly sdwd R (3).

3 ♩. ♩ ♩ Turning very slightly R of ctr, step Lft across and beyond Rft, flexing L knee so that body dips (1); facing ctr, step Rft sdwd R (2); step Lft across in back of Rft (3).

4-15 Repeat the mov'ts of meas 1-3 of this Fig. 2 four more times, for a total of five.

16 Same mov'ts as meas 1 of this Fig. 2.

17 ♩. ♩ ♩ Facing ctr, step Lft in place (1); gently tap R heel fwd and slightly R of L toe, R knee straight (2); gently tap R heel in same place again (3).

NOW REPEAT FIGURE 1 - Slow vocal - 24 meas, doing mov'ts of meas 1-3 of Fig. 1 eight times in all. Note that this repeat of Fig. 1 does not have a meas 25 as it did the first time through.

NOW REPEAT FIGURE 2 - Slow instrumental - 15 meas, doing mov'ts of Fig. 2 five times in all. This is followed by a single-beat meas (meas 16 cut to one beat) in which dancer leaps on Rft sdwd to R, bending R knee and thrusting Lft fwd (1), as a transition into Fig. 3.

Figure 3 - Fast instrumental till end

1 ♩ ♩ ♩ Facing ctr, step Lft sdwd L (1); step Rft behind Lft (2); fall onto Lft sdwd L, bending L knee and thrusting Rft fwd (3).

2 ♩ ♩ ♩ Step Rft sdwd R (1); step Lft behind Rft (2); light step onto Rft sdwd R (3); step Lft across in front of Rft, bending L knee (4).

3 Reverse mov'ts of meas 1 of this Fig. 3.

Repeat the mov'ts of meas 1-3 of this Fig. 3 till end of music.