

Bavno Oro I (JOUKOWSKY VERSION)

Macedonian ethnic dance from Petrich. Learned by Anatol Joukowski while on tour in Macedonia, 1930-40; and presented by him at the College of the Pacific Folk Dance Camp, 1955.

MUSIC: Folk Dance Specialties, FDS-7002-B. , XOPD⁽⁴⁵⁾ 301, NAMA (LP) 1001

FORMATION: Two lines, one of M and 1 of W, in semi-circle, or lines, facing each other; W inside, M outside; hands joined, M with M, W with W; arms rounded and parallel to the floor, shoulder high. First M is on R end of Line, R hand free. First W is on L end of line, L hand free.

STYLING: M lift knee high with sharp angles, heel emphasized. Because of long, rather narrow skirt, W do not lift knee so high. All steps are supple and knees are flexed. In slow part, joined hands move up as dancers move fwd and down as they move bwd.

MUSIC 3/4, 7/16	PATTERN
Measures	No introduction; dance starts on 1st ct.
3/4	<i>SLOW PART</i>
	I. MOVING SDWD WITH KNEE LIFT
	Both M and W use same ft throughout slow part. Lines move parallel in opp directions.
1	Step sdwd R (ct 1), start L across in front of R (ct 2), step L across R (ct 3).
2	Step sdwd R (ct 1), bend L knee and lift it high in front of R (ct 2), hold (ct 3). (This is a sustained movement, not jerky).
3	Repeat action of Fig. I, meas 2, starting L.
4	Repeat action of Fig. I, meas 2, exactly.
5	Step L across in front of R (ct 1), hold (ct 2), step R (ct 3).
6-10	Repeat action of Fig I, meas 1-5 starting L.
	II. COME TOGETHER WITH KNEE LIFT
11	Step fwd R (ct 1), start fwd L (ct 2), step fwd L (ct 3).
12	Step fwd R (ct 1), bend L knee and lift it as in meas 2, hold (ct 2), (At this point the lines of M and W are close together, practically shoulder to shoulder, with their lifted knees under the joined arms of the opp line.)
13	Step bwd L (ct 1), start bwd R (ct 2), step bwd R (ct 3).
14	Step bwd L (ct 1), bend R knee and raise R ft behind L knee (ct 2), hold (ct 3).
15	Step sdwd R (ct 1), start L across in front of R (ct 2), step L across R (ct 3) bending R knee slightly.
16-17	Repeat action of Fig II, meas 15, twice more; three times in all.
18	Step sdwd R (ct 1), touch L heel across and in front of R (ct 2), hold (ct 3).
19-24	Repeat action of Fig II, meas 11-16, starting L ft. <i>Note:</i> Do meas 15 only twice moving twd L.
25	Repeat action of Fig II, meas 18, starting L.
	III. MOVING SDWD WITHOUT KNEE LIFT
26	Lower joined hands, straight down. Step sdwd R (ct 1), touch L ft in front of R (ct 2), step L across R bending R knee slightly (ct 3).
27-28	Repeat action of Fig III, meas 26, twice; three times in all.
29	Step sdwd R (ct 1), touch L heel across and in front of R (ct 2) hold (ct 3).
30-33	Reverse action of Fig III, meas 26-29, starting L.
34-41	Repeat action of Fig III meas 26-33.
42	Wt on L, raise arms to original pos and lift R knee high in front of L.
1-41	Repeat action of Fig. I, II, III omitting meas 17 of Fig II. Only the first time are there 4 meas in that pattern. Thereafter there are 3. Also omit meas 42.
7/16	<i>FAST PART</i>
	IV. ROCKING STEP
	This unusual rhythm can best be followed by reducing it to the following equivalent: 1 and 2 equals ct 1; 3 and 4 equals ct 2; 5, 6, 7 equals ct 3. this equivalent will be used for the remainder of the dance, giving ct 3 a slight accent because of its slightly longer hold.
1	Both M and W take small step R in place (ct 1), small step L in plac (ct 2). (These

continued...

- 5-8 Repeat action of Fig II, meas 1-4 starting away from ctr, MR, WL. This time M turns CW, W CCW, both moving slightly away from ctr.
- 9-12 With both hands joined take 2 step-draws twd ctr and 2 step-draws away from ctr.
- 13-16 In closed pos take 4 waltz steps turning CW and progressing CCW
All join hands and repeat dance from beginning.

two steps may be omitted and the two counts used as a pick up in order to be sure of wt control.) Step R across and in front of L with both knees bent, lifting L ft clear of floor (ct 3).

- 2-7 Repeat action of Fig IV, meas 1, alternating L and R, and *not* omitting cts 1 and 2.
- 8 M repeats action of Fig IV, meas 2; W small step L in place (ct 1) small step R in place (ct 2) close L to R (ct 3) keeping wt on R.
During these 8 meas of Fig IV the 2 lines of M and W approach each other with the Rocking Step. They release hands in their own line and the first M, keeping his R hand free takes the L hand of the first W with his L. The first W joins her R hand with the R of the 2nd M etc. If there is an equal number of M and W the chain will be even. If there are more of either M or W, 2 or 3 will retain their hand hold in their own line, making a larger link in the chain as frequent as necessary.

V. CHAIN

- For the remainder of the dance M starts R, W does same steps starting L. Step is described for the M. W dances counterpart.
- 9 Step sdwd R (ct 1) close L to R (ct 2) quick step R in place (ct and) cross L in front of R with both knees bent(ct 3).
- 10-16 Repeat action of Fig V, meas 9, 7 times (8 times in all) as first M leads the chain of dancers around the hall progressing CCW, or serpentine, depending on dancing space.
- 17-24 Repeat action of Fig IV meas 1-8, Rocking Step, M starting R, W starting L, retaining chain formation, with no adjustment necessary for W in meas 8.
- 25-32 Repeat action of Fig V, meas 9-16.
- Chord Pose with joined hands high.