

# Svatovsko Oro

Macedonia

This dance is from the Valandovo area. It is well known that the wedding ceremony in Macedonia can not take place without the godfather (kum) and the witness (stari svat). In earlier times, and even today, the act was performed in a church or monastery, or when there was no church a priest would come from another village with his assistant, the deacon (a young future priest). Today the registration takes place before functionaries of the District Council in rooms specially designated for this. For the proper wedding, one went to the home of the bride. The place of honor at the richly laid table was given to the godfather, with the groom on his right side and the witness on his left. The ritual took place in the fall, when weddings most commonly occurred, with the pig's head placed before the godfather, who got up to lead "Kumovoto oro." They then played before the witness, and when he lead a dance it was called "Svatovsko oro," then came "Svekrvino (mother-in-law's) oro," Zetovsko (grooms's) oro," "Nevestinsko (bride's oro)" and other dances. Usually these are called dances or, as people say, "straight or even dances."

This dance was presented by Atanas Kolarovski at the 1997 L.I.F.E. and Stockton Folk Dance Camps.

**TRANSLATION:** The name of the dance refers to the "stari svat" who protects the bride on her wedding day. He literally never lets go of her on her wedding day.

**PRONUNCIATION:** SVAH-tohv-skoh OH-roh

**MUSIC:** Macedonian Folk Songs & Dances, by Atanas Kolarovski, side B/2

**FORMATION:** Mixed lines, joined in "W" pos.

**STYLE:** There are knee flexes and bounces continuously throughout the dance that are impossible to notate. These instructions are for reference only after learning the dance from a competent teacher.

Note: When 2 cts are noted together, the one underlined is the action ct.

METER: 4/4

PATTERN

Meas.

**INTRODUCTION:** Beg with full orchestra. During the long instrumental warm-up, the leader may walk fwd in LOD.

## FIG. 1:

1

Facing R of ctr and moving in LOD slight lift on L (ct ah) - walk R fwd (cts 1-2), double bounces and/or knee flexes on R as L lifts beside R leg and slightly bkwd (cts 3-4). Note: Atanas did both single and double bounces and/or knee flexes, but double bounces and knee flexes were more prevalent.

- 2 Repeat meas 1 with opp ftwk.
- 3 Walk R,L fwd in LOD (cts 1-2, 3-4).
- 4 Step R,L,R in LOD (cts 1-3); hold (ct 4). (Leap-run-walk, turning to face ctr on last step.)
- 5 Facing ctr - step L behind R - swing arms to "V" pos & bkwd of body (cts 1-2); lift R bkwd across L (cts 3-4).
- 6 Walk R fwd twd ctr - arms raise to "W" pos (cts 1-2); double bounces and/or knee flexes on R as L lifts slightly bkwd (cts 3-4).
- 7 Still facing ctr - step L slightly to L (cts 1-2); step R in front of L (cts 3-4).
- 8 Turning to face R of ctr - step L diag L bkwd (cts 1-2); bounce on L as R lifts in front of L (cts 3-4).

**FIG. II:**

- 1 Repeat Fig. I, meas 1. (R fwd, bounce R as L lifts bkwd)
- 2 Facing R of ctr and moving in LOD - step L,R,L fwd (leap-run-walk) (cts 1-3); hold (ct 4).
- 3 Walk R,L fwd (lift free ft bkwd on each step) (cts 1-2, 3-4).
- 4 Step R,L,R in LOD (cts 1-3); hold (ct 4). (Leap-run-walk, turning to face ctr on last step)
- 5-7 Repeat Fig. I, meas 5-7. (L bk, lift R bkwd xL; R fwd, lift L bk ; L sdwd, RxL)
- 8 Facing ctr - step L to L (ct 1); step R beside L (ct 2); turning to face R of ctr - step L across R in LOD (ct 3); hold (ct 4).  
Note: The steps in meas 8 are small.

**SEQUENCE:**

The figures are called by the leader - Fig. I then Fig. II. The leader signals when to begin Fig. I, then about ½ way through the music the leader signals to begin Fig. II. Atanas usually signaled the changed to Fig. II either just before or at the end of the clarinet solo.

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