

VLAŠKO ORO

Serbian Vlach

PRONUNCIATION: VLAHSH-koh OH-roh

TRANSLATION: Vlach dance

SOURCE: Dick Oakes learned Vlaško oro from members of the AMAN Folk Ensemble (aka, AMAN International Music and Dance Company) of Los Angeles, California. It was first presented by Mario Casillas as Ora Vlaško.

BACKGROUND: Vlaško oro is a dance done by the Vlachs, a nomadic tribe of shepherders in the Homolje area of East Serbia. The Vlachs, of Bulgarian origin, were driven by invaders into southern Romania's Wallachian area. They later settled in Homolje on the flanks of the mountains called Homoljske Planina and the valley south of this range, an ideal location for raising their sheep. In the narrow sense, the term "Homolje" is applied only to the Homolje valley around Mlava river, but it is usually applied to the low Homolje mountains north of the valley and Beljanica and Crni Vrh mountains at the south. It is sparsely populated, and renowned for its unspoiled nature.

MUSIC: Folkraft (LP) LP-34B
AMAN Songs and Dances of Yugoslavia, "Vlaško Oro"
Folkraft (45rpm) 1568A, "Ora Vlaška"

FORMATION: Open cir of mixed M and W with hands in belt hold, L hand over R, or hands joined and held down in "V" pos. Body is bent fwd at the waist.

METER/RHYTHM: 2/4

STEPS/STYLE: Fig I: As each step is made, that entire side of body moves with it. Example: With step to R, the upper body swings to the L while the R shldr is thrown fwd and dnwd, and the knees flex heavily as if trying to push through the floor. Reverse of this action happens as the L is stepped beside the R.

Fig II: Body is held upright during this Fig and the hips and legs do the twisting this time. Example: Upper body faces LOD and, as dancers leap onto the R ft, the toe is pointed diag out of the cir and the stamp that follows is beside the R. The upper body continues to face LOD and, as dancers leap onto the L ft, the toe is pointed diag into the cir and the stamp that follows is beside the L.

Fig III: Body is again bent fwd at the waist, but the shldrs move up and down as the knees flex. The style of each step looks like a horse "pawing," or a cyclist "pedalling," or a marionette "walking." The heels do not kick up in back.

MEAS	MOVEMENT DESCRIPTION
	INTRODUCTION - None.
	I. PUSHING
1	Step R swd with heel slightly to R of toe (ct 1); step L next to R (ct 2).
2-3	Repeat action of meas 1 two more times.
4	Step swd R with heel slightly to R of toe (ct 1); close L to R without wt (ct 2).
5	Step L swd into ctr, turning to face LOD (ct 1); close R to L without wt (ct 2);
6	Step R swd in LOD, turning to face ctr (ct 1); close L to R without wt (ct 2).
7-8	Repeat action of meas 3-4 with opp ftwk to L.
9-16	Repeat action of meas 1-8.
	II. STAMPING
1	Facing LOD, leap R (ct 1); stamp L next to R (ct &); leap L (ct 2); stamp R next to L (ct &).
2-3	Repeat action of Fig II, meas 1, two more times.
4	Leap R (ct 1); close L to R without wt (ct 2); stamp L twd ctr (ct &);
5	Facing twd ctr, step L (ct 1); close R to L without wt, flexing knee (ct 2); stamp R twd outside of cir (ct &);
6	Facing twd outside of cir, step R (ct 1); close L to R without wt, flexing knee (ct 2).
7	Facing RLOD, leap L (ct 1), stamp R next to L (ct &); leap R (ct 2), stamp L next to R (ct &).
8	Leap L (ct 1); stamp R next to but slightly fwd of L (ct 2).
	III. RESTING
1	Facing ctr, step R in place (ct 1); step L in place (ct 2).

2-16

Repeat action of Fig III, meas 1 fifteen more times.

Repeat entire dance from beg.

NOTE: Fig III may be omitted and Figs I and II danced alternately, if desired.

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