Name of dance: Nevestinsko Oro

Pronunciation: neh-veh-sstihn-skoh oh-roh

Place of origin: the villages of Galičnik and Lazaropole in the western mountains of Macedonia

Learned from: Pece Atanasovski, 1973

Source of music: Jugoton LPY-50985, Side A Band 6

About the dance: This is a bride's dance. There are many such dances throughout Macedonia. This particular one is from the mountainous Mijak area around the town of Debar and the high villages of Galičnik and Lazaropole, near the present border of Albania. This area is mostly sheep herding country. Because of the rugged terrain, many traditions in this area have been slow to give way. Folk costumes were still worn for everyday use into the 1970s, brides would go to the village cemetery to ask their ancestor's blessing for their marriage, and weddings would be seen as solemn and even sorrowful times for the bride to leave her family. Hence the stately nature of this dance. This is thought to be a very old dance. There is evidence of similar dances from the 6th century A.D., and even some evidence of suggest that the tune used was known in Greek antiquity, based on some decipherings of stone inscriptions that contain a sort of musical notation. In its current form, the dance is probably an amalgam of a couple of simpler traditional bride's dances that were assembled by members of the Tanec ensemble in the late 1940s. It is played here on bagpipes to the tune Prsten ti padne, Nešo by Pece Atanasovski, as it would be played in his native village near Prilep. In the area this dance is from, it would have traditionally been played on zurla and tapan, and would occasionally be played to improvised rhythms.

Rhythm: 7/8, counted as 1 - 2 - 3, 1 - 2, 1 - 2, or slow quick quick, or 1 2 3

Formation: Women stand in an open circle, and face R or CCW in the circle. Hands are held up and somewhat forward, so that elbows are at least at shoulder height. Before the first beat, rise up on the balls of the feet and point with the R toes toward the RLOD or CCW around the circle (ct. &),

→ 1 Step gradually onto R, sinking from a fully extended lift up on the balls of the feet to full weight on a flat R foot with a flexed knee. The L knee also flexes, and the L foot stays close to the R foot.	Direction	Measure	Step ·
close to the ground (ct. 1), step back onto the ball of the L foot with an extended L leg, without lifting the R foot or leg far from the ground (ct. &), step again forward onto a flat R foot on a flexed R leg as before (ct. 2), slowly straighten up on the standing R leg, rolling weight forward onto the ball of the R foot, while the L leg straightens out to point toward the spot where it will next step (ct. 3).	→	1	balls of the feet to full weight on a flat R foot with a flexed knee. The L knee also flexes, and the L foot stays close to the R foot, close to the ground (ct. 1), step back onto the ball of the L foot with an extended L leg, without lifting the R foot or leg far from the ground (ct. &), step again forward onto a flat R foot on a flexed R leg as before (ct. 2), slowly straighten up on the standing R leg, rolling weight forward onto the ball of the R foot, while the L leg straightens out to point toward the spot where it will next

Nevestinsko Oro (continued):

Direction	Measure	Step Step
	7.70	
	2	Repeat Measure 1 with reverse footwork but in the same direction.
	3	Step forward onto R, absorbing the step with a sinking and rising
		motion (ct. 1), rise again onto the ball of the R foot and point the L
		toward the spot where it will next step (ct. &), step forward onto L,
		absorbing the step again by sinking and then rising (ct. 2), rise up
		onto the ball of the L foot and point R toward the spot where it will
•		next step (ct. 3).
Τ	4	Step gradually onto R as in Measure 1 (ct. 1), turning to face center,
		step on L across behind R (ct. &), step in place facing center on
	5	flat R foot with a flexed R leg (ct. 2), pause, coming upright (ct. 3).
	5	Step toward center on flat L foot with a flexed L leg(ct. 1), step in
		place on the ball of the R foot behind L, rising up to full leg extension (ct. 2), step in place on flat L foot with a flexed L leg
		(ct. 3).
→	6	Turning to face RLOD, repeat Measure 3.
	7-8	Repeat Measures 4-5.
→ ⊥ -{	9	After a moment's hesitation, step back onto flat R foot in place,
•		flexing R leg (ct. 1), step onto ball of L foot across behind R on
		extended L leg, using the step to turning to face LLOD or CW in
		the circle (ct. &), step in place on a flat R foot, flexing R leg and
		still facing LLOD (ct. 2), pause (ct. 3).
←-	10	Step on L (ct. 1), and R (ct. 2) in the style of Measure 3, then pivot
		1/2 turn CW on the ball of the R foot, bending forward slightly
		from the hips, and bringing free L foot close to the R foot (ct. 3).
	11	Moving backwards in the LLOD and still somewhat bent forward,
		step back on L (ct. 1), step back on R, gradually returning to
ŀ	12	upright (ct. 2), pause (ct. 3). Step back on flat L with a flexed L leg (ct. 1), step on ball of L foot
Г	12	next to R with an extended L leg (ct. &), step on flat L in place on
		a flexed L leg (ct. 2), pause (ct. 3).

dance notes by Erik Bendix