

# A JA TZO SARITSA

(Moravia)

NOTE: FOR EASY READING OPEN  
STAPLES, REMOVE DESCRIPTION,  
CLOSE STAPLES.

A Ja Tzo Saritsa (Ah Yah Tso Sah reet' sah) is a Moravian couple dance that takes its name from the first words of the song that is sung. Dance is described in "Folk Dances, Art Edition: Vol I, Part II", USSR State Edition, Moscow, 1954. It was introduced at the College of the Pacific Folk Dance Camp in the summer of 1959 by Anatol Joukowsky.

MUSIC: Record: Folk Art, FALP-I, Side 2, Band 2. A Ja Zo Šuriša.

FORMATION: Lines of 5 or 6 couples, ptrs facing, M back to music. M join hands in line, W same. Free hands of end M just behind hip, palms out. Free hands of W on hips, fingers fwd. Lines about 6 ft apart.

STEPS: Cpl Turn: Take modified shoulder waist pos (W L and M R hands joined, palm to palm, and held on W L hip. W R hand on M L shoulder. M L hand on W R forearm). R hips adjacent. Step fwd on R and bend knee slightly (ct 1). Bring L ft up to R heel, taking wt on ball of L (ct &). Repeat action for cts 2, &. Usually takes 1 meas to make 1 full turn CW.

MUSIC 3/4 &amp; 2/4

PATTERN

Measures

## 3/4 meter I. PASSIVE PATTERN (Both Lines)

- 1 Turning to face R, walk R,L,R. (All walking steps in Passive Pattern take 1 ct.)
- 2 Making 1/2 turn L, walk L, R, L.
- 3 Making 1/4 turn R to face ptr, walk fwd R, L, R. On last step on R, bend knee.
- 4 Walk bwd to place, L, R, L.
- 5-12 Repeat action of meas 1-4 (Fig. I) twice (3 in all).

## II. WOMAN'S ACTIVE PATTERN (Vocal)

- 1 Woman: Hands on hips, fingers fwd. Walking diag fwd twd M line, step R (ct 1), L(ct 2), R (ct 3), stamp L next to R (no wt) c (ct &). As L is brought fwd to be stepped on (ct 2), bend R knee a little (looks as if L ft were brushed on the floor.)
- 2 Walking diag fwd L twd M line, repeat action of meas 1 (Fig. II) but start with L.
- 3 Moving slightly fwd twd M line, step R (ct 1), L (ct &), R (ct 2). Stamp L next to R (no wt) (ct 3). As L is stamped, strike bottom of R fist against top of L fist as if to say "I want my way!"
- 4 Make 1/2 turn to R, stepping L, R, L (cts 1, &, 2). Hands are returned to hips and W back is to M. No action rest of meas.
- 5 -8 Starting with back to M, repeat action of meas 1-4 (Fig. II). W move away from M line. After 1/2 turn R on meas 8, W again face M.
- 9 -12 Repeat action of meas 1-4 (Fig. II). W end with back to M.  
Man: During 12 meas of W Active Pattern, continue Passive Pattern (Fig. I), dancing it 3 or more times.

### III. MAN'S ACTIVE PATTERN

- 1 Man: With hands just behind hips, walk diag fwd R twd W line, stepping R (ct 1), L (ct 2), R (ct 3). Slap outside of L heel with L hand (ct &). On the slap the L ft is brought up behind to knee level.
- 2 Walking diag fwd L twd W line, repeat action of meas 1 (Fig III) but start with L. Slap R heel with R.
- 3 Moving slightly fwd twd W line, step R (ct 1). Close L to R, bending knees in preparation for a jump (ct 2). Jump into air, spreading legs apart swd (ct &). Land ft together (ct 3).
- 4 Make 1/2 turn R, stepping L, R, L (cts 1, &, 2). On each step clap back of R hand against palm of L as if to say, "Why must that be so?" Hands are returned to pos and M back is to W. No action for rest of meas.
- 5 - 8 Starting with back to W, repeat action of meas 1-4 (Fig. III). M move away from W line. After 1/2 turn R on meas 8, M again face W.
- 9-12 Repeat action of meas 1-4 (Fig. III). M end with back to W.  
Woman: On meas 1-2, walk 6 steps (start R ft with back to M) to beginning pos of line. Hands are still on hips. On meas 3-4, turn R to face M line and join hands. On meas 5-12 dance Passive Pattern (Fig. I meas 1-4) two times.

### IV. WOMAN'S ACTIVE PATTERN (Vocal)

- 1-12 Woman: Repeat action of Fig. II.  
Man: On meas 1-2, walk 6 steps (start R with back to W) to beginning pos of line. Hands just behind hips. On meas 3-4 turn R to face W line and rejoin hands. On meas 5-12 dance Passive Pattern (Fig. I meas 1-4) two times.

### V. MAN'S ACTIVE PATTERN

- 1-11 M and W repeat action of Fig. III meas 1-11 as given for each
- 12 Join hands with ptr, straight across. Cpls at both ends of line curve around so as to form a double circle, ptrs facing, M back to ctr. All cpls adjust a little to form circle. Because of the retardation in meas 12 and the succeeding pause in the music, there is time to form the circle without a scramble if the lines are not too long.

### 2/4 meter VI. COUPLE TURN AND PROGRESSION

- 1 - 2 Take modified shoulder waist pos as described and make 2 CW turns with ptr.
- 3 Using joined hands (M R, W L) for lead, M turn W 1/2 turn R. Both step R, L, R (cts 1, &, 2). Hold ct &. Do not drop joined hands. Ptrs end side by side, W to R of M, both with backs to ctr of circle. Free hands on hips or at sides.
- 4 Both stepping L, R, L (cts 1, &, 2) M turn W one full turn L to again end side by side, W to R of M, both with backs to ctr. Joined hands encircle W waist. Hold ct &. Do not catch W R arm at her side.
- 5 Repeat action of meas 3 (Fig. VI) but W makes one full turn R. During meas 3-5 M dances almost in place.
- 6 Both step L, R, L (cts 1, &, 2). W move in a little half circle CW to face M on her R. M moves up a little to his L to meet new ptr. (M moves up one place CCW in circle).
- 7-42 Repeat action of meas 1-6 (Fig. VI) six more times (7 in all). On meas 42 do not progress to new ptr. Instead repeat action of meas 4 (Fig. VI).