

DAJČOVO HORO

(Bulgaria) (ZIZAJ NANE)

Dajčovo horo (DIE-cho-vo ho-RO, "dance named for Dajčo /man's name/"), also known as Dajčevo, Dajčovoto, etc., originated in North Bulgaria, where some of its most interesting variants are still found. It spread throughout Bulgaria, and is one of the standard favorites among U.S. and Canadian Bulgarian immigrant communities. Related dances are also found in Romania (Cadineasca) and Yugoslavia (Lilka, Lile Lile, etc.).

There are many dances called Dajčovo or, though they have different names, are members of the "Dajčovo family" of dances. Basic to the definition of a "Dajčovo-type" dance is the rhythm pattern of "quick-quick-quick-slow," conventionally notated in 9/16 or 5/4 meter (see below under Meter).

The most common form of Dajčovo among Bulgarians themselves is the one described here -- the so-called "popular" Dajčovo. It is a simple, sociable, rather relaxed dance compared to some fiery, multi-figured Dajčovo-type dances, such as the spectacular exhibition piece Zizaj nane (known to U.S. and Canadian folk dancers simply as "Dajčovo"), with calls by a leader and responses by other dancers. (For fuller background information on this dance, see "About Dajčovo horo" by Dick Crum, in New York Folk Dance News, Vol. 1, No. 6, February-March, 1973.)

Recordings: Three good Dajčovos, from among a dozen or so available, are:





- (a) XOPO 326, "Staro dajcovo horo,"
- (b) Folk Dancer MH 3053, "Dajchovo horo"
- (c) MH 3056, "Dajchovo horo"

Meter: One meas of 9/16 or 5/4 has 4 dancer's beats in the Q-Q-Q-S pattern mentioned above:

	1	2	3	4
	Q	Q	Q	S
9/16				
5/4				

Formation: Mixed, open circle or line. Hands joined down at sides ("V" pos) or, especially when danced in straight lines, the belt hold may be used (grasp neighbor's belt, R arm under L arm).

Basic step: DAJČOVO STEP ("dajcova")

- The Dajčovo step, or "hop-step-step-step", is like an inside-out Schottische, the hop coming on ct 1, followed by 3 steps:
- (9/16) ct 1 Q  Hop on L ft  
 ct 2 Q  step R ft  
 ct 3 Q  step L ft  
 ct 4 S  step R ft

*Continued...*

DAJČOVO HORO (cont)

A series of Dajčovo steps requires alternating ftwk: if one Dajčovo step begins with a hop on L ft, the one immediately following begins with a hop on R ft, etc. The Dajčovo step may be done in place or moving in any direction, depending on the pattern of the particular dance it occurs in. The entire pattern of the common Dajčovo described here consists of 4 Dajčovo steps.

<u>Meas</u>	<u>Pattern</u>
1	Facing R of ctr, 1 Dajčovo step beg with hop on L ft, moving diag fwd/R (circle contracts a little).
2	Continuing in this direction (circle contracts a little more), 1 Dajčovo step beg with hop on R ft.
3	Facing ctr, 1 Dajčovo step bkwd (away from ctr), beg with hop on L ft (circle expands to original circumference).
4	Still facing ctr, 1 Dajčovo step moving very slightly sdwd to L, almost in place, beg with hop on R ft.

Styling and variations: Dajčovo styling varies in different regions, among individual dancers, and especially according to the speed at which it is played. Some fine native dancers do the above version in a moderate tempo, covering a lot of ground, with an erect bearing, dancing lightly on the full foot, knees slightly bent. Sometimes, to emphasize the beginning of a phrase, they bring joined hands straight fwd, leave them there for a while, then bring them slowly back down to sides. In faster tempos, dancers may squeeze together in the line, dance in place, or trace small circles in front of their own places. The leader and end-man may chase each other, and occasionally the men may punctuate the dance with a deep knee-bend.

Note on accent: Ct 1 (quick) receives the accent in all measures, despite the fact that ct 4 (slow) is longer! Many non-native dancers, equating length with stress, mistakenly come down very heavily on ct 4; native dancers feel the rhythm as QUICK-quick-quick-slow, or ONE-two-three-four, etc. In teaching Dajčovo, it's useful to use cues such as HOP-2-3-4 or UP-2-3-4 in order to help avoid this. To more closely approximate native styling, remember that the action on ct 4 is longer but not stronger.

Presented by Dick Crum