

DAJČOVO HORO (ZIZAJ NANE)

Bulgarian

- PRONUNCIATION:** DAI-cho-voh hoh-ROH (ZEE-zai NAH-neh)
- TRANSLATION:** Dajčo's dance (shake it man)
- SOURCE:** Dick Oakes learned this dance from Anatol Joukowsky who taught variations to Dajčovo at the 1955 Kolo Festival in California. Michel Cartier also taught Dajčovo motifs at the 1961 California Kolo Festival. Dick Crum taught Dajčovo Horo in 1956 and at the 1970 and 1975 Stockton Folk Dance Camp.
- BACKGROUND:** Dajčo is a man's name and may have referred to a rich cattle merchant from the town of Pleven. Zizaj Nane is basically the "popular" Dajčovo in a very fast tempo interspersed with showy figures performed according to a leader's command-and-response calls. The name "Zizaj Nane" is itself derived from one of the calls. Though things like this never translate well, "Zizaj, nane!" would be something like "Shake it, man! in English. Probably because the word "zizaj" has a catchy, vaguely humorous ring to the Bulgarian ear, the title Zizaj Nane gradually replaced the older name Dajčovo. Zizaj Nane is a more spectacular Dajčovo-type which, in the post-WWII 1940s, was spread to all parts of Bulgaria and eastern Serbia by touring dance troupes. Several variants of Zizaj Nane have been introduced into the United States and Canada since the late 1950s, causing a mixture of calls and figures.
- MUSIC:** XOPO (45rpm) X-326
Folkdancer (45rpm) MH 45-3053
Folkdancer (45rpm) MH 45-3056
or any other "good" Dajčovo record
- FORMATION:** Lines of M grasping neighbors' belts in "X" pos with R arm under. May also be danced in an open cir of mixed M and W with hands joined and held down at sides in "V" pos.
- METER/RHYTHM:** 9/16. The rhythm is quick-quick-quick-slow ($2+2+2+3 = 9$), indicated below in four dancer's counts with the fourth being the longest.
- STEPS/STYLE:** Dajčovo styles vary in different regions, among individual dancers, and especially according to the speed at which the music is played. Some fine native dancers do the basic Dajčovo to a moderate tempo, covering a lot of ground, with an erect bearing, dancing lightly on the full ft, 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. To 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.

It is important to note that the first bt of the meas (the first quick) receives the accent in all meas, despite the fact that the last beat (slow) is longer! Many non-

native dancers, equating length with accent, mistakenly come down very heavily on the last beat; native dancers feel the rhythm as QUICK-quick-quick-slow, or ONE-two-three-four, etc. To more closely approximate native style, remember that the action on the last beat is longer but NOT stronger.

The word "dajčova" (note the "-a" ending) is a technical term recently adopted by Bulgarian dance specialists, referring to the "hop-step-step-step" unit which occurs in many Dajčovo-type dances. A series of steps requires alternating ftwk: If one step begins with a hop on L ft, the one immediately following begins with a hop on R ft. The step may be danced in place or moving in any dir, depending on the pattern of the particular dance in which it occurs.

When doing the dajčova step in place, native dancers move in a strictly vertical direction: The line from head-to-feet is perpendicular to the floor throughout and there is no bell-like fwd and bwd motion to the step. With the basic Dajčovo, the knee is bent fwd, not normally parallel to the floor, the lower leg hangs naturally. As the dancer does the hop, the free knee straightens slightly and the foot "flicks" a bit fwd (not a kick -- more like a relaxed reflex reaction to the hop and the straightening of the knee). When performing, in such dances as Zizaj Nane, many groups do this movement in a high-prancing style, bringing the knee up very high, while others do a sharper kick. The high knee and sharper kick are more stylized than with the step in the basic Dajčovo, but are widely accepted by choreographers and village performing groups -- so take your choice (or obey your choreographer).

DAJČOVA STEP: Hop on supporting ft (ct 1); step on free ft (ct 2); step on free ft (ct 3); step on free ft (ct 4).

MEAS	MOVEMENT DESCRIPTION	
	INTRODUCTION - None.	
	BASIC DAJČOVO MOTIF	
1	Facing R of ctr, moving diag R twd ctr, and beg with wt on L, dance 1 Dajčova Step (cir contracts somewhat);	
2	Continuing in the same dir, dance 1 Dajčova Step (cir contracts somewhat more);	
3	Turning to face ctr, dance 1 Dajčova Step bwd (cir opens up);	
4	Still facing ctr, dance 1 Dajčova Step, moving very slightly swd to L (almost in place).	
	Repeat entire dance from beg.	
LEADER'S CALL AND DANCERS' RESPONSES FULL PATTERN (WITH "CHORUS")		
LEADER:	DANCERS:	ABBREVIATED ACTION DESCRIPTIONS:
1. ZIZAJ NANE (shake it, man)	ZIZAM ZIZAM (shaking, shaking)	cross-brush R over L to L, bring heel back across R and cross-brush R over L to R, dajčova; repeat with opp ftwk

'AJDE NANE
(let's go, man)

A SEGA DE
(right now)

2 dajčova

If preferred, A TAKA DE (like this) may be substituted for A SEGA DE.

ADDITIONAL CALLS AND RESPONSES

LEADER:	DANCERS:	ABBREVIATED ACTION DESCRIPTIONS:
2. ČUKAJ NANE (stamp, man)	ČUKAM ČUKAM (stamping, stamping)	4 stamps R, dajčova; repeat with opp ftwk
3. NAPRED NANE (fwd, man)	NAPRED NAPRED (fwd, fwd)	3 fwd (R,L,R,L x 3), 4 stamps R
4. TRIPUT NAPRED (3 times fwd)	NAPRED NAPRED (fwd, fwd)	3 fwd (R,L,R,L x 3), 4 stamps R, dajčova, 4 stamps L, dajčova
5. SEČI NANE (cut, man)	SEČAM SEČAM (cutting, cutting)	3 swd R (R,L,R,L crossing in front), dajčova; repeat with opp ftwk
6. KRSTI NANE (cross, man)	KRSTAM KRSTAM (crossing, crossing)	3 grapevine R, dajčova; repeat with opp ftwk
7. NAPRED SEČI (fwd cut)	NAPRED NAPRED (fwd, fwd)	4 fwd (R,L,R,L), 3 swd (R,L,R,L crossing in front), 4 stamps
8. NAPRED KRSTI (fwd cross)	NAPRED NAPRED (fwd, fwd)	4 fwd (R,L,R,L), grapevine L, dajčova, grapevine R, dajčova
9. RITNI NANE (kick, man)	RITAM RITAM (kicking, kicking)	brush R across L, stamp R next to L, dajčova; brush L across R, stamp L next to R, dajčova
10. FURLI NANE (throw, man)	FURLAM FURLAM (throwing, throwing)	3 scissors, slap L; repeat with opp ftwk
11. ČETRI SKOČI (four leaps)	S'DESNA NOGA (with right foot)	3 leaps, stamp L heel; repeat with opp ftwk

12. NA KOLENO (front of knee)	S'DESNA NOGA (with right foot)	R heel on top of bent L knee (flop, flop), dajčova; repeat with opp ftwk
13. POD KOLENO (back of knee)	S'DESNA NOGA (with right foot)	R in back of knee (R knee out, then fwd), dajčova; repeat with opp ftwk
14. LJULJAJ NANE (swing around, man)	LJULJAM LJULJAM (swinging, swinging)	4 dajčova in diamond
15. BEGAJ NANE (flee, man)	BEGAM BEGAM (fleeing, fleeing)	dajčova around floor and off
16. 'AJDE (let's go)	(no answer)	same as BEGAJ