

DAJČOVO HORO – ZIZAJ NANE

Bulgaria

PRONUNCIATION: DIE-choh-voh hoh-ROH

TRANSLATION: “Dajčovo Horo” means “Dajčo’s dance.” Dajčo is a man's name and may have referred to a rich cattle merchant from the town of Pleven. “Zizaj Nane” is the name of one of the calls. “Zizaj” comes from the dialect of the Šop Ethnographic Region of western Bulgaria and means “shake” or “bounce up and down.” “Nane” (or “nanče”) means “elder brother” and is a familiar word used in addressing close male friends (similar to “pal,” “brother,” “buddy,” etc.).

SOURCES: This dance originated in North Bulgaria, then spread throughout Bulgaria and into Serbia (Lilka, Lile Lile), Romania (Cadîneasca), Macedonia, etc. It became a favorite among Bulgarian immigrant communities in the United States and Canada. There are many dances called Dajčovo; also, other dances with different names are members of the “Dajčovo” dance family, e.g., Dajčevo, Dajčovoto, etc. Many variations and styles have existed in Bulgaria, e.g., fast, moving in one direction and then coming back (Severnysaki Daichovo, Povurnato Horo), moving slowly in serpentine figures with the Lulaj step described below (Pestiltche version). The most common form among Bulgarians, the so-called “popular” Dajčovo, is a simple, sociable and relaxed dance. A performance version of the dance, called “Zizaj Nane,” is fast and consists of figures called by a leader, with responses by the other dancers. In the post-WWII 1940’s, this version spread to all parts of Bulgaria and eastern Serbia by touring dance troupes. Several variants of “Zizaj Nane” have been introduced in the United States and Canada since the late 1950’s, resulting in a non-standardized mixture of calls and figures. Anatol Joukowsky taught variations of Dajčovo at the 1955 Kolo Festival in California. Dick Crum taught Dajčovo Horo in 1956 and at the 1970 and 1975 Stockton Folk Dance Camps. Michel Cartier taught Dajčovo motifs at the 1961 California Kolo Festival and taught “Zizaj Nane” at the 1962 Texas Folk Dance Camp. More information on this dance has been provided in “About Dajčovo horo” by Dick Crum, in New York Folk Dance News, Vol, 1, No. 6, February-March, 1973.

MUSIC: XOPO X-326 (45rpm), “Staro dajcovo horo;” Folkdancer MH 45-3053 (45rpm), “Daichovo horo;” Folkdancer MH 45-3056 (45rpm), “Daichovo horo;” BMA Productions BMA 1005-6 (CD), “Dajcovo Horo;” Folklore Dances of Bulgaria, SLA-1000 (LP), “Plevensko Daichovo Horo;” Horos and other wedding music, PAN 166CD, “Daichovo Horo #1,” “Daichovo Horo #2;” Bulgarian Folk Dances – Volume 5, FB 007 CD, “Zizaj Nane;” PAN 153CD, “Bilka,” “Igrivata Tsiganka,” “Skok;” Bolgárkert – Bulgarian Folk Music FONO FA-064-2 (CD), “Daicsevo Horo.”

FORMATION: Traditionally done “na prava” (in a straight line) of men grasping neighbors' belts in "X" position (R arm may be under or over, depending on the version and the steps being danced). It may also be danced in an open mixed circle of men and women with hands joined and held down at their sides in "V" position. The line is easier to maneuver if it consists of no more than 4 to 6 persons. The leader may be at either end or in the center of the line, but is usually at the right-hand end.

METER/RHYTHM: 9/16. The basic definition of a “Dajčovo-type” dance is the rhythm pattern of “quick-quick-quick-slow” (2/16+2/16+2/16+3/16 = 9/16). It can also be counted as four dancer's counts, with the fourth count being half again as long as each of the first three counts, or as “1, 2, 3, 4-5.”

STEPS/STYLE: The word “dajčova” (note the “-a” ending) is a technical term adopted by Bulgarian dance specialists. It refers to the “hop-step-step-step” motif that occurs in many Dajčovo-type dances. It is further described as follows:

Dajčova Step: Hop on supporting foot (1); step on free foot (2); step on free foot (3); step on free foot (4). A series of Dajčova steps requires alternating footwork, i.e., if one step begins with a hop on the left foot, the one immediately following begins with a hop on the right foot. The step may be danced in place or moving in any direction, depending on the pattern of the particular dance in which it occurs.

It is important to note that the first beat in each measure (the first quick) receives the accent, 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. To more closely approximate native style, remember that the action on the last beat is longer but not stronger.

Dajčovo styles vary between 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 foot, knees slightly bent. Sometimes, to emphasize the beginning of a phrase, they bring joined hands straight forward, 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 dancers at each end of the line may chase each other. Occasionally, the men may punctuate the dance with a deep knee-bend. The Shope people dance with their knees together, with the upper part of the body bent forward, with a constant shaking of the shoulder, and with very precise steps.

When doing the dajčova step in place, native dancers move in a strictly vertical direction. The line from head to feet is perpendicular throughout and there is no bell-like forward and backward motion to the step. In the basic Dajčovo, the knee is raised forward, but not parallel to the floor, and the lower leg hangs naturally. As the dancer does the hop, the free knee straightens slightly and the foot "flicks" a bit forward (not a kick -- more like a relaxed reflex reaction to the hop and the straightening of the knee). However, when doing performance versions such 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.

The call, which announces the steps and precedes it, requires four measures. Each of the steps requires four measures, except for combination steps, which require eight measures. The leader may either do all of the call or have the other dancers answer on the second and fourth parts of the call. The response is shown in parentheses in the table of steps and calls. The spelling of the calls is similar to, but sometimes different from, the spelling used in previous descriptions of the dance, due to additional research performed to check and correct transliterations and translations of the calls.

THE DANCE (long fourth count underlined, where applicable)

1962 Texas Folk Dance Camp – Michel Cartier

- Call Čukni, nane; s desna noga (čukam, čukam); a taka de; hajde, nanče (a sega de) – Knock, brother!; with the right foot (we knock, we knock); like this; come on, brother! (now!)
- Step Four stamps w/R in front of L; Dajčova step in place; four stamps w/L in front of R; Dajčova step in place
- Call Pred koljano; s desna noga (vārtam, vārtam); a taka de; hajde, nanče (a sega de) – In front of the knee; with the right foot (we rotate, we rotate); come on brother! (now!)
- Step R knee rotates forward (2 counts) and backward (2 counts) (R ft held in front of L knee); Dajčova step in place; L knee rotates forward (2 counts) and backward (2 counts) (L ft held in front of R knee); Dajčova step in place
- Call Zad koljano; s desna noga (vārtam, vārtam); a taka de; hajde, nanče (a sega de) – Behind the knee; with the right foot (we rotate, we rotate); like this; come on, brother! (now!)

- Step R knee rotates backward (2 counts) and forward (2 counts) (R ft held in back of L knee); Dajčova step in place; L knee rotates backward (2 counts) and forward (2 counts) (L ft held in back of R knee); Dajčova step in place
- Call Ljuljaj, nane; s desna noga (ljuljam, ljuljam); a taka de; hajde, nanče (a sega de) – Sway, brother!; with the right foot (we sway, we sway); like this, come on, brother! (now!)
- Step Two Dajčova steps diagonally fwd R, one Dajčova step bkwd, one Dajčova step sideways to L (This is the basic Dajčovo dance)
- Call Skočni tropni; s desna noga (skočam, skočam); a taka de; hajde, nanče (a sega de) – Jump and knock; with the right foot (we jump, we jump); like this; come on, brother! (now!)
- Step 3 scissors (step R-L-R), then stamp L fwd; 3 scissors (step L-R-L), then stamp R fwd; repeat motif
- Call Zizaj, nane; s desna noga (zizam, zizam); a taka de; hajde, nanče (a sega de) – Zigzag, brother!; with the right foot (we zigzag, we zigzag); like this; come on, brother! (now!)
- Step R toe scuff to L (2 counts) & R heel scuff to R (2 counts); Dajčova step in place; L toe scuff to R (2 counts) & L heel scuff to L (2 counts); Dajčova step in place
- Call Chetiri napred; chetiri čukni (preferred alternate: leader calls “s desna noga” or line responds “napred, napred,” then leader calls “chetiri čukni” when moving forward); a taka de; hajde, nanče (a sega de) – Four forward; four knocks; like this; come on, brother! (now!)
- Step R fwd-close L-R fwd-close L (4 times); four stamps w/R; Dajčova step in place; four stamps w/L; Dajčova step in place (**eight measures**)

Other steps

- Call Ritni, nane; s desna noga (ritam, ritam); a taka de; hajde, nanče (a sega de) – Kick, brother!; with the right foot (we kick, we kick); like this; come on, brother! (now!)
- Step Brush R across L (2 counts), stamp R next to L (2 counts); Dajčova step in place; brush L across R (2 counts), stamp L next to R (2 counts); Dajčova step in place
- Call Begaj, nane, s desna noga (begam, begam); a taka de; hajde, nanče (a sega de) – Run, brother!; with the right foot (we run, we run); like this; come on, brother! (now!)
- Step Do Dajčova steps, moving line around on the floor
- Call Seči, nane; s desna noga (sečam, sečam); a taka de; hajde, nanče (a sega de) – Cut, brother!; with the right foot (we cut, we cut); like this; come on, brother! (now!)
- Step R in front-L to L-R in front-L to L; Dajčova step in place; L in front-R to R-L in front-R to R; Dajčova step in place
- Call Krăsti, nane; s desna noga (krăstam, krăstam); a taka de; hajde, nanče (a sega de) – Cross, brother!; with the right foot (we cross, we cross); like this; come on, brother! (now!)
- Step R in front-L to L-R behind-L to L; Dajčova step in place; L in front-R to R-L behind-R to R; Dajčova step in place
- Call Dva păt nazad; s desna noga (nazad, nazad); a taka de; hajde, nanče (a sega de) – Three times to the back, brother!; with the right foot (to the back, to the back); like this; come on, brother! (now!)
- Step Reel step (hop L-R behind-hop R-L behind); Dajčova step in place; reel step (hop R-L behind-hop L-R behind); Dajčova step in place
- Call Pljaskni, nane; s desna noga (pljaskam, pljaskam); a taka de; hajde, nanče (a sega de) – Slap, brother!; with the right foot (we slap, we slap); like this; come on, brother! (now!)

Step Lift R-slap R to L-lift R-slap R to R; Dajčova step in place; lift L-slap L to R-lift L-slap L to L; Dajčova step in place

Call Kráž koljano; s desna noga (krážam, krážam); a taka de; hajde, nanče (a sega de) – Go round the knee; with the right foot; like this; come on brother! (now!)

Step R knee rotates to front, R ft held in front of L knee (2 counts), R knee rotates backward, R ft held in back of L knee (2 counts); Dajčova step in place; L knee rotates to front, L ft held in front of R knee (2 counts), L knee rotates backward, L ft held in back of R knee (2 counts); Dajčova step in place

Call Udarni, nane; s desna noga (ударим, ударим); a taka de; hajde, nanče (a sega de) – Strike, brother!; with the right foot (we strike, we strike); like this; come on, brother! (now!)

Step Hop L-R behind-L-slap R fwd); Dajčova step in place; hop R-L behind-R-slap L fwd); Dajčova step in place

Call Ludi čukni; s desna noga (čukam, čukam); a taka de; hajde, nanče (a sega de) – Crazy stamps; with the right foot (we stamp, we stamp); like this; come on, brother! (now!)

Step Stamp R to L, R, L, R, L, R, L, R, L (slow-quick-slow rhythm); Dajčova step in place; stamp L to R, L, R, L, R, L, R, L, R (slow-quick-slow rhythm); Dajčova step in place (**eight measures**)

Call Krăstni na prat; s desna noga (krăstam, krăstam); a taka de; hajde, nanče (a sega de) – Cross in place; with the right foot (we cross, we cross); like this; come on, brother! (now!)

Step R cross, L in place, R in place, L cross, R in place, L in place, R cross, L in place, R in place, L cross, R in place, L in place; Dajčova step in place; L cross, R in place, L in place, R cross, L in place, R in place, L cross, R in place, L in place, R cross, L in place, R in place; Dajčova step in place (**eight measures**)

Step description	Leader	Leader (line response)	Leader	Leader (line response)
Basic step (“Dajčova”)	Dajčova	---	---	---
Stamps (“knock”)	Čukni, nane	s desna noga (čukam, čukam)	a taka de	hajde, nanče (a sega de)
Foot in front of knee (“rotate”)	Pred koljano	s desna noga (vărtam, vărtam)	a taka de	hajde, nanče (a sega de)
Foot behind knee (“rotate”)	Zad koljano	s desna noga (vărtam, vărtam)	a taka de	hajde, nanče (a sega de)
Triangle pattern (“sway”)	Ljuljaj, nane	s desna noga (ljuljam, ljuljam)	a taka de	hajde, nanče (a sega de)
Scissors-stamp (“jump”)	Skočni tropni	s desna noga (skočam, skočam)	a taka de	hajde, nanče (a sega de)
Toe-heel (“zigzag”)	Zizaj, nane	s desna noga (zizam, zizam)	a taka de	hajde, nanče (a sega de)
Step-close forward (“forward”)	Chetiri napred	s desna noga (napred, napred)	a taka de	hajde, nanče (a sega de)
Brush-stamp (“kick”)	Ritni, nane	s desna noga (ritam, ritam)	a taka de	hajde, nanče (a sega de)
Traveling (“run”)	Begaj, nane	s desna noga (begam, begam)	a taka de	hajde, nanče (a sega de)
Crossing in front (“cut”)	Seči, nane	s desna noga (sečam, sečam)	a taka de	hajde, nanče (a sega de)
Grapevine crossing (“cross”)	Krăsti, nane	s desna noga (krăstam, krăstam)	a taka de	hajde, nanče (a sega de)
Reel to the back (“back”)	Dva păt nazad	s desna noga (nazad, nazad)	a taka de	hajde, nanče (a sega de)
Lift-slap (“slap”)	Pljaskni, nane	s desna noga (pljaskam, pljaskam)	a taka de	hajde, nanče (a sega de)
In front/behind knee (“around”)	Krăž koljano	s desna noga (krăžam, krăžam)	a taka de	hajde, nanče (a sega de)
Reel-slap (“strike”)	Udarni, nane	s desna noga (ударим, ударим)	a taka de	hajde, nanče (a sega de)
Syncopated stamps (“knock”)	Ludi čukni	s desna noga (čukam, čukam)	a taka de	hajde, nanče (a sega de)
Criss-cross prancing (“cross”)	Krăstni na prat	s desna noga (krăstam, krăstam)	a taka de	hajde, nanče (a sega de)