





Dajčovo Horo (Bulgaria)

Dajčovo Horo (DIGH-choh-voh hoh-ROH) was presented by Dick Crum at the 1975 University of the Pacific Folk Dance Camp. The "dance named for Dajčo, i.e. a man's name," also known as Dajčevo, Dajčovoto, etc. had its origins 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.). 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.*

MUSIC: Record XOP0 326, "Staro dajčovo horo"
Folk Dancer MH 3053; MH 3056; "Daichovo horo"
9/16 or 5/4 meter. The rhythm is Quick, Quick, Quick, Slow.
Counted here as 1, 2, 3, 4.

FORMATION: Mixed, open circle or line. "V" pos, belt hold or front basket hold; L arm over neighbor's R arm. Wt on L ft.

STEPS: The Dajčovo step, or "hop-step-step-step", is like a reversed schottische, the hop coming on ct 1, followed by 3 steps:

(9/16) ct 1 Q  Hop on L
ct 2 Q  Step on R
ct 3 Q  Step on L
ct 4 S  Step on R

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 in which it occurs. The entire pattern of the common Dajčovo described here consists of 4 Dajčovo steps.

STYLING: 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 this 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 awhile, 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: Ct 1 (quick) receives the accent in all meas, 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 is useful to have cues such a 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.

MUSIC 9/16 or 5/4

PATTERN

Measures

- 1 Facing R of ctr, 1 Dajčovo step: beg with hop on L ft, (ct 1); move diag fwd R with 3 steps R, L, R (cts 2, 3, 4). Circle contracts a little.
- 2 Repeat action of meas 1 with opp ftwk, continuing in same direction. Circle contracts a little more.
- 3 Face ctr, repeat action of meas 1, moving bkwd away from ctr. Circle expands to original

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circumference.

4 Still facing ctr, repeat action of meas 2, moving very slightly sdwd to L, almost in place.

* 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.

