

ZAJEČARKA

(Serbia)

Zaječarka (ZAH'-yeh-char-ka) was a very popular kolo in Serbian towns in the early part of this century. It's name means simply "Dance named for Zaječar", the latter being a large town in northeast Serbia, Yugoslavia. Zaječar is the center of a large minority of Romanian-speaking "Vlachs" in that part of the country, and the high-raised hand position in Part II of the dance was meant to be characteristic of their movements. The version of the dance as given here was learned by Dick Crum from members of the Banat Tamburitza Orchestra in New York in the 1950's. It differs, in Part II, from that recorded by the Janković Sisters of Belgrade in Vol. VIII of their Narodne igre.

Recording: Folk Dancer MH 1013-A, "Zaječarka"

Formation: Line or open circle of dancers; for hand positions see below.

Meter: 2/4

MEASURE	PATTERN
<u>PART I</u> - Running steps and pas-de-basques	
	Hands joined and held down ("V" pos)
1	Facing slightly and moving R, two running steps, R-L (cts 1, 2).
2-4	Three pas-de-basque in place facing ctr, RLR, LRL, RLR (cts 1 & 2 each).
5-8	Same movements as meas 1-4, but with opposite footwork and direction.
<u>PART II</u> - Walking steps with raised arms	
9	Raising joined hands above head level, two walking steps facing slightly and moving R, R-L (cts 1, 2).
10	Facing ctr, step Rft slightly R (ct 1); point Lft slightly fwd (ct 2).
11	Same as meas 10 but opposite footwork and direction.
12	Same as meas 10.
13-16	Same movements as meas 9-12, but with opposite footwork and direction.

presented by Dick Crum

San Antonio College

NEDA VODA NALIVALA

(Macedonia)

This is a favorite dance of the Moslem women in the village of Belica in that portion of Macedonia (Pirin) now included within Bulgaria. It belongs to the category of so-called "čardak" dances, so named because they are usually performed in the confined courtyards or veranda-like balconies ("čardaci") that partially encircle the typical local houses. "Čardak" dances are always simple in their movements and are restricted in the amount of space they cover.

Pron.: neh'-dah vo'-da nah-lee-vah'-lah

Music: 1) Festival 4116-A
2) Balkanton 214-A, Bd. 4

Formation: Open circle of women, hands joined at shoulder height, elbows bent. Leading dancer carries a handkerchief in her R hand, occasionally flourishing it gently.

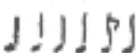
Styling: Bearing is erect and poised, style is calm and restrained. The chukche of ct. 1 never becomes a hop, and the step in ct. 5, though quick, does not have any trace of a dip.

Rhythm: The dance is a 6-count pattern, in a slow-slow-slow-slow-quick-slow rhythm. The music is conventionally written in 11/8 meter:

Count:	1	2	3	4	5	6
Rhythm pattern:	S	S	S	S	Q	S
Dance beat:	↓	↓	↓	↓	↓	↓

MEASURE

PATTERN

- 1  Facing center, chukche (come down on heel) on Lft in place, R is raised a bit forward off ground, R knee slightly flexed (ct. 1); facing and moving R, take 3 walking steps R,L,R, one per beat (cts. 2-3-4); step onto Lft in front of Rft (ct. 5); shift weight back on Rft in place, facing center (ct. 6).
- 2 Repeat movements of Meas. 1 with opposite footwork and direction.
- 3-4 Repeat movements of Meas. 1-2.
- 5 Same footwork as Meas. 1, but facing center throughout and moving toward center.
- 6 Same footwork as Meas. 2, but facing center throughout and moving backward, i.e. away from center.
- 7-8 Repeat movements of Meas. 5-6.

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