

THE DANCE HORRA

THE HISTORY

The Horra is danced in all the Balkan countries, in a wide variety of forms. The name varies: "Horra" in Rumania and Bulgaria, "Kolo" in Serbia, or "Choros" in Greece. The basic design is always the same: a chain of many dancers with joined hands or arms moving in a circle with marching, running or jumping steps and legs swinging in strong and rhythmic unison. It is an energetic peasant dance, simple and easy to perform, so that it may be danced for hours. It is essentially a social dance, for any number of dancers can join in and it does not necessitate partition into couples or into better or worse dancers.

It is easy to understand, therefore, why the Jewish settlers who came from Rumania at the end of the last century to build their old-new homeland in Palestine, brought with them, as an expression of their joy, one of those Horras, among the simplest, most social and energetic of them all.

The dances of peasant folk among different nations usually have a common touch. But *this* Horra is exactly suited to the social mood of the Halutzim with their strong feelings about equal rights for all men and women alike.

Naturally the character of the Horra was changed in some ways. It was influenced by the air and light of Palestine, by the temperament and verve of the Halutzim, as well as by Kibbutz life. Last but not least it incorporated the influence of the past: the deep feeling and the spirit and soul of the Hassidim. You will find traces of all these in the Palestinian Horra.

In the last 20 years, however, the forms and the steps of the Horra have changed considerably. You will find no more leg-swinging to the side in the present Horra; the vigorous stamping has become lighter, the steps have narrowed and become easier and more elastic. The somewhat exaggerated vigorous peasant movements have been abandoned and replaced by a more restrained mood, by smaller, more economical movements. All these new traits are characteristic of the oriental type of dance.

We are therefore justified in calling the Horra described here as "The New Palestinian Horra".

ON THE MUSIC AND THE ACCOMPANIMENT

As the steps are quite easy, they may be danced to many varying tunes. We give two of them, different in words and character.

The energetic and "Halutzish" "Ad Or Haboker" was popular in the Jewish Brigade and is beloved in young settlements; the lyric "Shibolet Bassadeh" is one of the lovely melodies for the "Omer" festival, created by the shepherd, poet and musician Matityahu of the Valley of Zebulun.

It is good to dance the Horra to the accompaniment of musical instruments or of a singing group (with drums). If the dancers sing themselves, the beauty of both dance and song suffer, especially with increasing speed and vigour. You may use almost any instrument for the Horra, and it is a good idea to put the players in the middle of the circle and to dance around them. All the on-lookers may accompany by hand clapping.

HOW TO LEARN IT

1. Choose one of the tunes and learn it by heart; know it exactly and freely! Pay attention from the beginning to the metronomical figure (M. M.) which is to be found printed at the top of the sheet and which indicates the tempo of tune and dance.
2. Read slowly and carefully the whole description of the dance. When you know it perfectly, try to perform the steps, slowly at first, then in the above mentioned tempo (see M. M.).
3. Compare carefully the numbered drawings with the corresponding descriptive notes, and the numbers above the music.
4. Start the work with patience and concentration, never in a hurry.
5. Study the dance in the company of 2, 3 or more friends; help one another and try it together.

DESCRIPTION OF THE DANCE

FORMATION

Round for any number of dancers, moving clockwise. Hands on nearest shoulders of partners.

If there are more than 20 dancers, the Horra may be danced in 2 or 3 concentric circles moving in the same or in opposite directions.

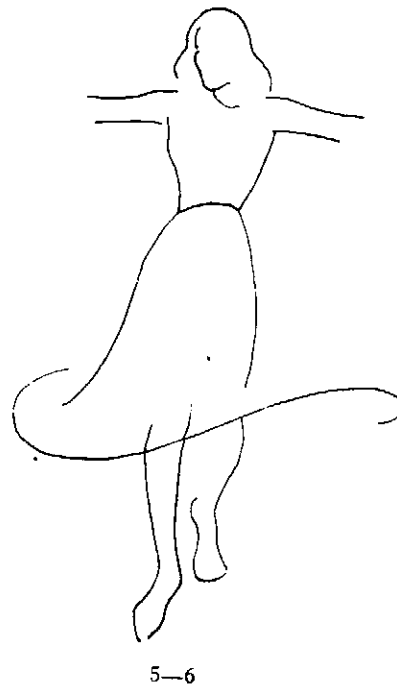
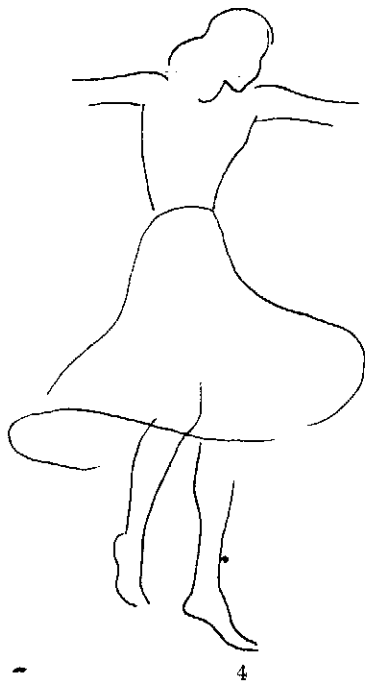
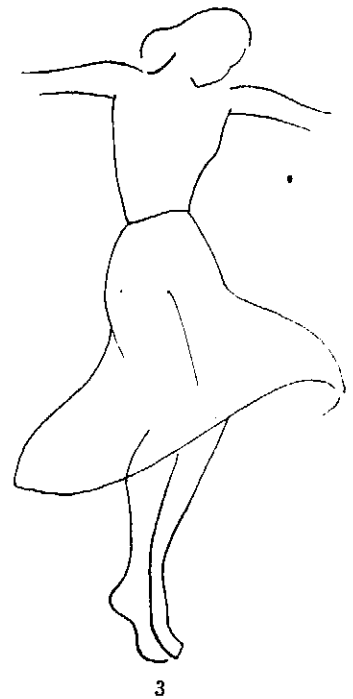
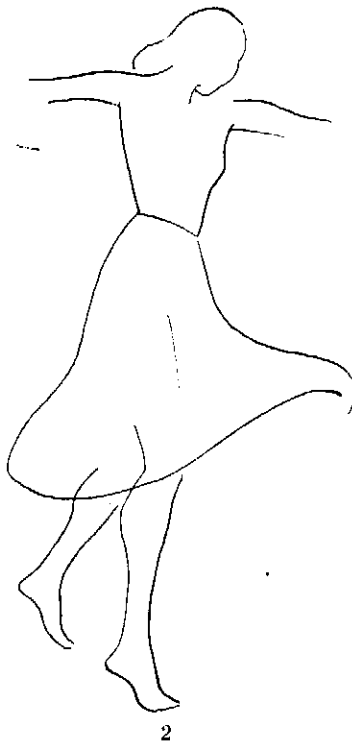
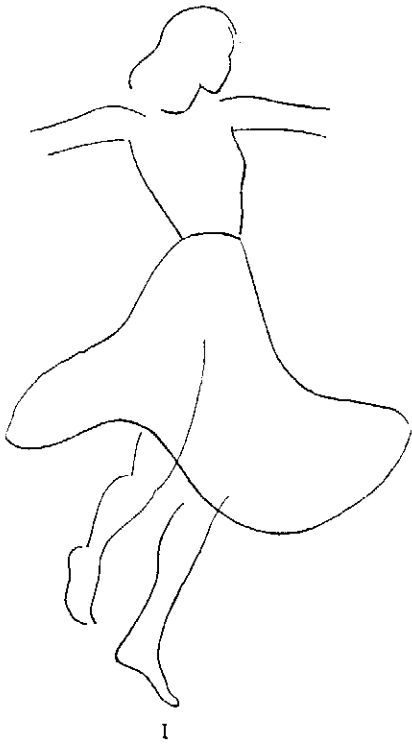
THE STEPS

- 1 Step to your left with your left foot.
- 2 Step with the right foot crossing before the left.
- 3 Hop on both feet closed together.
- 4 Hop on left foot (right foot remaining close to left foot).
- 5—6 Three quick steps: right-left-right, on the spot (like Polka steps); the second step (left foot) shorter and lighter than the others and on the toes only.

Design: step, step, hop, hop, 1-2-3, throughout the whole dance. The dancers should begin by standing and swaying together to the rhythm, then begin to move slowly, gradually accelerating to greater speed and vigour, but never breaking the circle.

DESIGNS OF THE STEPS

THE FIGURES REFER TO THE CORRESPONDING FIGURES OF THE DESCRIPTION



PALESTINE FOLK DANCE SERIES. No. 1 HORRA AGADATI / No. 2. SHERELE / No. 3. MAYIM,
MAYIM / No. 4. HORRA / No. 5. BO DODI / No. 6. GOREN ★ COPYRIGHT 1946 BY THE PUBLISHER
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שִׁבּוֹלֵת
בַּשָּׂדֶה

SHIBOLET BASSADEH
(A HARVEST SONG)

Melody: Matityahu Weiner
Adapted for piano: Lustig

M.M. 120, acc. 140-150

Poco presto. Leggiero

שיר מ. ויינר

א

שבֹּלֵת בַּשָּׂדֶה
כּוֹרֵצָה בְרוּחַ
מְעוֹמָם גְּרֵעִינִים כִּי רַב
וּבְמִרְחַב הַרְיָם
יוֹם כְּבֹד יִפְתָּח
הַשָּׁמַשׁ כְּתָם זָהָב.

עוֹרוּ הוּי עוֹרוּ
שׁוּרוּ בְנֵי כְפָרִים
קָמָה הֵן בַּשָּׂלָה כְּבָר
עַל פְּנֵי הַכְּרָם.
קִצְרוּ שְׁלַחוּ מִגַּל
עַת רֵאשִׁית הַקִּצְוִיר.

ב
שְׂדֵה-שְׁעוֹרִים קָמָה
זֶר הַג עוֹטְרָתָה
שִׁפְעַע יָבּוּל וּבִרְכָה
לְקִרְאָת בּוֹא הַקּוֹצְרִים
בּוֹהֵר מְזֻהָרָת
חֲרָשׁ לְעוֹמֵר מְחֻכָּה.

הַבּוֹי הַגִּיפּוֹ
נִירוּ לְכֶם נִיר
חַג לְקָמָה עַת
רֵאשִׁית הַקִּצְוִיר
קִצְרוּ שְׁלַחוּ מִגַּל
עַת רֵאשִׁית הַקִּצְוִיר.

SHEAVES IN THE FIELD

The fields are filled with sheaves
Bending in the wind
Beneath the weight of ears —
Beyond, the hills ascend.
The day has dawned anew,
The sun's a golden stain —
Up, villagers, arise,
The world is born again!

The golden corn is ripe
Upon the hillside near,
Take sickles in your hands,
For harvest time is here!
The barley sheaves are ripe,
They crown the sloping field —
This sun and soil and toil
A blessed crop did yield —

The reapers greet with joy
The splendid waving plain
That waits the gleaming scythe —
Come, gather in the grain!
Come, celebrate the harvest,
Sing to the standing corn,
Swing wide the scythe and sickle,
Fill up the golden horn!

Words by M. Weiner • Translated by Sylvia Satten

'AD OR HABOKER

M.M. 180; acc. 140-160
Allegretto vivace

Music: M. Zeira

עד אור
הבקר

מלים מאת ז

עד אור הבקר

עד שחר ינצנץ

שכם אל שכם

סובה עד אין קץ

לנו לב אחד

עשת יצוקה

יחד בחדוה

יחד במצוקה

עד אור הבקר

עד שחר ינצנץ

שכם אל שכם

עד אין קץ

כח יש

בטחוננו בו

מרץ אש

לא נוח מפה

אם עיטנו

בנו אין כושל

התרוספנו -

נתחשל.

The musical score consists of six systems of music. Each system includes a vocal line with Hebrew lyrics and a piano accompaniment. The tempo is marked 'Allegretto vivace' and the key signature has two flats. The score includes various musical notations such as 'rit.', '1.', '2.', 'etc.', and 'Fine'. The lyrics are: 'Ad or ha-bo-ker ad sha-har ye-naz-nez she-hem el she-hem ssov-ssov ad ejn kez ad ejn kez La-nu lev e-had e-shet ye-zu-ka ya-had be-hed-va ya-had bim-zu-ka. Ad or ha-bo-ker ad sha-har ye-naz-nez she-hem el she-hem ad ejn kez. Ko-ah yesh bit-ho-nej-nu bo me-rez esh lo na-sus mi po; im 'a-yaf-nu ba-nu ejn ko-shel hit-ro-faf-nu nit-ha-shel.

Da *al Fine*

UNTIL THE DAY BREAKS

Until the day breaks,
 Until the birds sound,
 And all the world wakes,
 We'll dance the horra round —

Shoulder to shoulder,
 Our hearts beat as one,
 Bolder and bolder,
 We swing and we run —

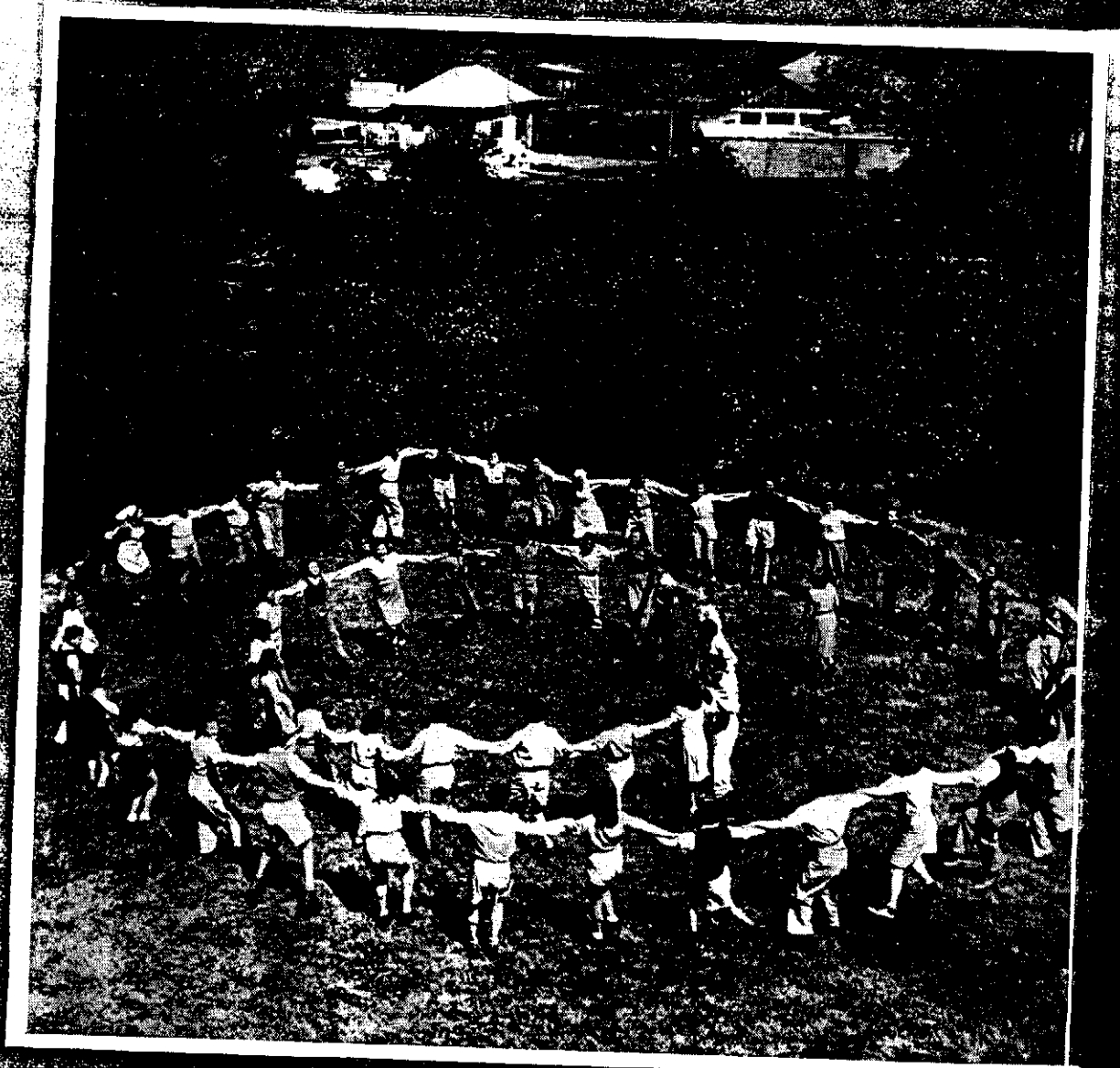
Together in sadness,
 Together in gladness,
 One spirit binds us,
 One heart confines us —

Brave and strong,
 We shall not move from here,
 However long
 The road, we shall not fear —

If we should tire,
 We shall not fall,
 Our hearts on fire,
 Together, all!

Words by Ashmann, adapted by Sylvia Satten

H O R R A



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