



# Virtual Dance Room Cue Cards

## Session #3 – April 10, 2020



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**Door County Folk Festival**

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# Olahós

**a.k.a. Rókatánc**

**Hungarian**

**Individuals**

**2/4 meter**

**Translation: Olahós = Vlach, Rókatánc = the fox dance**

This dance is a basic form of the Ugrós style of Hungarian men's dances (originally for men only) and was arranged by and introduced to the IFD community by Andor Czompo.

# Opincuța

**Bessarabia, Republic of Moldova**

**Open circle**

**2/4 meter**

**Translation: Sandals (as in the Serbian opanci)**

This dance was introduced to the IFD community by Cristian Florescu and Sonia Dion. Opincuța is a fast Hora from the Balți region. One of the remarkable characteristics of the Hora family is the arm movement, as the arms are held in W-pos. Usually the hands create small circles and thus give a dynamic and enticing feel to the dance. However, the movement should always be done with a certain nimbleness and subtlety. This dance is performed through a magnificent interpretation of a popular song by a choir of Moldavian children. The crystal clear and warm voices of these kids make you want to dance with pleasure and vigor.

# **Moja Diridika**

**Croatian**

**Closed circle**

**2/4 meter**

**Translation: My sweetheart**

This dance was introduced to the IFD community by  
Dick Crum.

# **Bafra Horonu & Omal Karsilidikon**

**Second dance a.k.a. Sta Tria, Tsonobar**

**Anatolian Greek**

**Open circle**

**2/4 meter**

**Translation: Circle dance (horonu) from Bafra, ex  
Pontus; Omal = smooth dance**

This dance was introduced to the IFD community by Joe Graziosi and is in the style of Pontian dances from the western part of Greek Anatolia. Bafra is a district on the south coast of the Black Sea in north-central Turkey.

# Ițele

**Romanian**

**Closed circle**

**2/4 meter**

**Translation: Braiding, crossing**

This dance was introduced to the IFD community by Mihai David. The main dance steps are crossing (braiding, grapervining), as well as the formation – crossed arms.

# **Hora Mamtera**

**Israeli**

**Open circle & individuals**

**2/4 meter**

**Translation: Dance (hora) of the turning sprinkler**

This dance was choreographed by Shmuel (Vicki) Cohen and introduced to the IFD community by Ruth Brownsn Gundelfinger at the 1961 Stockton Folk Dance Camp. The dance celebrates an irrigation project in the Negev Desert.

# **Ramno Velesko**

**Macedonian**

**Open circle**

**2/4 meter**

**Translation: Flat rocky plain**

This dance was introduced to the IFD community by Kete Ilievski and later by Michael Ginsburg.



# **Te Aven Baxtele**

**Romanian**

**Individuals**

**2/4 meter**

**Translation: Break a leg**

This dance was introduced to the IFD community by Cristian Florescu and Sonia Dion.

# Hora din Giurgiulești

Romanian

Open Circle

2/4 meter

**Translation: Dance (hora) from the village of Giurgiulești**

Hora din Giurgiulești is from the village of Giurgiulești in southern Moldova. It was introduced to the IFD community by Steve Kotansky and Lee Otterholt. The Hora is a national dance that requires a relatively large group of people to hold hands and form a circle. There can be several circles one inside of the other, all moving in opposite directions. This dance was choreographed by George and Irina Arabagi.

# Zhensko Beranche

**Macedonian**

**Open Circle, coupled dancers in procession**

**12/16 meter (SQQSQ)**

**Translation: Women's Beranche (dance type)**

This dance was introduced to the IFD community by  
Pece Atanasovski.

# Debka Dror

Israeli

Closed Circle

2/4 meter

**Translation: Dance (debka) of freedom**

This dance was choreographed and introduced to the IFD community by David Alfassy.

# Hora Miresii

Romanian  
Open Circle  
2/4 meter

## Translation: Dance of the Bride

This dance was introduced to the IFD community by Nicholas Hilferink, and is often danced at the wedding after-party. The dance is similar to the Hora Mare, but is distinguished by the holding of large lit candles on either side of the bride by significant family members. Hora Mireseii seems to stem from the pre-wedding tradition of dressing the bride. According to Larisa Lucaci “the bride, at her house, is being dressed by her maids of honor. It is with great care that her hair is combed and the bridal wreath is made out of coins or natural flowers. During the dressing ceremony very sad songs are sung to the bride... The bride answers also with very sad songs, as if to ease her heavy heart, for it should be known that the Romanians sing especially when they are sad.”

**Sarah Falkoff – St Louis, MO**

# Nyelu

Hungarian/Moldovan/Csángó

Open Circle

2/4 meter

**Translation: Not sure – in Hungarian neylu = handled, but nyel = swallow**

The Csángó are a Hungarian ethnographic group of Roman Catholic faith living mostly in the Romanian region of Moldavia, especially in Bacău County. Their traditional language (Csángó), is an old Hungarian dialect rarely spoken these days.

# **Galyam, Galyam**

**Bulgarian**

**Open Circle**

**2/4 meter**

**Translation: Galyam = great, big**

The dance, introduced to the IFD community by Iliana Bozhanova is from Gela, in the Smolyan region of the Rhodopes mountains. Galyam Galyam is the name of the song.



# Corlu Aromân

Italian/Sardinian

Open Circle

2/4 meter

**Translation: Dance (corlu) of the Aromânians**

Originally taught by Sonia Dion and Christian Florescu.

The Aromânians are a traditionally nomadic people who speak a language related to Romanian. They live throughout the Balkans but are mostly found in Northern Greece, South Serbia and Macedonia. Their music and dances often have the feel of the dances from the southern Balkans. However, this dance is from Dobrogea in Romania.

# **Moj Maro, Moj Marine**

**Albanian**

**Open Circle**

**Fast 3/8 meter or slow 12/8 meter**

**Translation: Name of the song, not sure translation**

This dance was arranged from traditional Albanian music and dance material and introduced to the IFD community by Steve Kotansky.

# **Sarajevka Kolo**

**Serbian**

**Open Circle**

**2/4 meter**

**Translation: Dance (kolo) of Sarajevo**

This dance was introduced to the IFD community by Dick Crum and John Filcich and is played and sung by the famous Banat Tamburitza Orchestra.

# **Kate Katerino**

**Bulgarian**

**Open Circle**

**9/8 meter (QQQS)**

**Translation: Kate, Katherine**

This dance was introduced to the IFD community by  
Iliana Bozhanova.

# **Pata Pata**

**South African  
Individuals  
2/4 meter**

**Translation: Touch, Touch**

This dance and song was introduced to the world by Miriam Makeba and her ensemble in her world tours throughout the 1960s. They did a number of variations of this foot touching dance and at least two versions are done in the IFD community. This high-energy “Ska” version of the song was done by the Skatalites and is often used as break music on “All Things Considered”.

# **Sano Duso (Vranjanka)**

**a.k.a. Otвори Mi Belo Lenče, Vranjanka, Šano Dušo**

**South Serbian/Vranje**

**Open Circle**

**7/8 meter (SQQ)**

**Translation: White Lenče (a girl's name)**

The dance called “Vranjanka” was introduced to the IFD community by Dick Crum, Dennis Boxell and Bora Gajicki.

The dance may be known by the name of the song it is danced to, such as Šano Dušo. It is one of the most common dances done in around Vranje in South Serbia. The song “Belo Lenče” is an old Macedonian/Bulgarian song that is also very popular in Serbia.

# **Syrtos Koftos**

**a.k.a. Koftos**

**Greek**

**Open Circle**

**2/4 meter**

**Translation: Cut**

This dance was introduced to the IFD community by David Henry and has been done by other Greek dance instructors.

# Passu Torrau

Italian/Sardinian

Open Circle

2/4 meter

**Translation: In Corsican, Torrau means toasted, not sure about Sardinian**

This version of the dance was introduced to the IFD community by Yves Moreau. Other versions of this 3-measure dance have been introduced by Celest Di Pietropaolo and Roberto Bagnoli. These are in the family of line dances from Western and Northern Europe that lead to the left (An Dro, Ballo Sardo, Langdans, Hanter Dro, etc.).



# Shoof-Ni

Israeli

Closed Circle

2/4 meter

**Translation: Watch me!**

Shoof-Ni is perhaps Israel Yakovee's most popular dance choreography, set to music by Naomi Amrani and Adani.

# **Vlashko**

**Bulgarian/Vlach**

**Open Circle**

**2/4 meter**

**Translation: of the Vlach people**

There are many dances from the Vlach diaspora in South Eastern Europe called Vlashko. This version of the dance was introduced to the IFD community by Yves Moreau.

# Buchimish

**Bulgarian**

**Open Circle**

**15/16 meter (QQQQSQQ)**

**Translation: You clap**

The most common and popular version of the dance was introduced to the IFD community by Dick Crum. Dennis Boxell introduced a version earlier that did not become as popular. Many dancers in the Bulgarian community do a much simpler 4-measure version and are not familiar with the IFD variations. Iliana Bozhanova has also introduced a version Ihtiman region in Thrace

# Dar Gorani

a.k.a. Goranee, Daronee  
Armenian  
Individuals  
4/4 meter

**Translation: From the area of Daron – also, a term of endearment**

Several versions of Gorani have been introduced to the IFD community. I believe this version was taught by Erik Bendix. Tom Bozigian and Tinike van Geel have also taught versions. The dance is from Daron, in eastern Anatolia. This melody is familiar to many as being the same as the dance Daronee, which may be a stage version of Gorani. Gorani is a style or family of dances, sometimes also called Daronee (or “from Daron”) from the valleys of Moush, Sassoun, and Daron in western Armenia, an area that is now eastern Turkey. The name may also refer to Khor the ancient God of war. The dance may have been danced at times of sorrow or mourning. Gorani is also a term of endearment: the longing for the lost homeland and the lost beloved are one.”

# Čeresničky

**Czech/Moravian**

**Open Circle**

**2/4 meter**

**Translation: Little cherry tree**

This dance was introduced to the IFD community by Dr. František Bonuš, who was a dance master of the Prague Conservatory and who arranged Czech and Slovak dance choreographies for many groups in Europe. In the late 1970s, František and his son Jasan introduced American Country/Western Dancing into what was then Czechoslovakia, where it became a dance craze!

# Sandansko Horo

Bulgarian/Pirin

Open Circle

**9/16 + 9/16 + 2/4 + 2/4 meter (QQQS + QQQS + Q + Q)  
or 9/16 + 13/16 (QQQS + QQSQQ)**

(9/16 = Daychovo – 13/16 = Krivo Sadovsko)

**Translation: Dance from Sandanski**

This dance was introduced to the IFD community by Yves Moreau in 1969. This dance comes from the area around the town of Sandanski in Pirin in Southwest Bulgaria.

Most Bulgarians I have spoken with about a dance called Sandansko think about an eight-measure dance in 7/8 (SQQ) meter that that they also know as Maleshevsko, Chetvorno, Blagojevgradsko and Megdansko, among other names.

# Tallava 1

**Kosovans in Germany**

**Open Circle**

**2/4 meter**

**Translation: Under the Hands (Romany)**

This Tallava (from the Romany Tel o vas, under the hand), is a modern music/dance genre originating in Kosovo in the 1990s among the Ashkali (Albanian-speaking Roma). This Tallava has a 7-count pattern. It's related to Choçek, Chalga, Manele, Skiladiko and Turbo Folk genres of music from neighboring countries. This Tallava dance-step is popular among younger Albanians in the Albanian "diaspora", especially in Germany. This was introduced to the IFD community by Steve Kotansky. Note: Shani Rifati teaches a Romany dance he calls Telo Vas.

**Catherine Rudin – Wayne, NE**



# **Vodeno Horo**

**Bulgarian**

**Open Circle**

**2/4 , 6/8 meter**

**Translation: Dance (horo) from the town of Voden**

This dance was introduced to the IFD community by Yves Moreau and is a Pravo Trakijsko Horo variant from Thrace.

# Zazpi Jautziak

**Basque (French/Spanish) (Navarre and Basse-Navarre)**

**Individuals in a Circle**

**2/4 meter**

**Translation: Seven jumps**

**Zazpi Jautziak another popular** Basque line dance formed of simple patterns and called (similarly to the way square dances and contra dances are called). Originally from the Valcarlos area between the basque provinces of Navarre and Basse-Navarre on the French-Spanish border, Hegi is now danced in most basque cities and among American basques.

# **Tino Mori**

**Macedonian**

**Open Circle**

**7/8 meter (SQQ)**

**Translation: Oh Tino! (Tino = a girl's name)**

Tino Mori is a dance most likely “arranged” by Atanas Kolarovski who introduced it to the IFD Community at the 1966 Kolo Festival. The song has been popular in Macedonia for many years, but no one has been able to determine an origin for this dance.

# **Primavera en Salonico**

**Sephardic/Greek**

**Individuals in a Circle**

**Alternating 7/4 and 9/4 meter**

**(1-2-3-4-5-6-7)+ (1-2-3-4-5-6-7-8-9)**

**Translation: Springtime in Thessaloniki**

This dance was introduced to the IFD community by Steve Kotansky. It is a beautiful Sephardic song (sung in Ladino) from Greece in an interesting meter (7/4 plus 9/4) which Steve arranged into a dance based on a Zeibekiko “style” dance step pattern.

# Pinosavka

**Serbian**

**Open Circle**

**2/4 meter**

**Translation: from Pinosava (a south Suburb of Beograd)**

This dance was introduced to the IFD community by Yves Moreau (who learned it from Dennis Boxell), and also by Dennis. There are slight differences in the way that each of them taught the dance. There are other slow dances in the U Šest family that come from areas south of Beograd – a style of dancing that was once very popular in parts of Serbia.

# Zaplanjski Čačak

Serbian

Open Circle

2/4 meter

**Translation:** Čačak dance from the area of Zaplanje

Čačak is a city and the administrative center of the Moravica District in central Serbia. There are many dances from this area that have a similar structure and pattern and common characteristic of 10-measures. Dick Crum found a dance from the Svrljig-Zaplanje area that was 12-measures but that had a similar structure to the 10-measure dances from the area. .

# Zagorisios

**Greek/Epirus**

**Open Circle**

**5/4 meter (1-2-3-4-5)**

**Translation:** Dance from Zagoria

This dance was introduced to the IFD community by Dennis Boxell, Athan Karras, Dimitri Tashie, Yannis Konstantinou, Joe Graziosi and other Greek dance teachers. It has an unusual 5/4 rhythm found in Epirus and in Albania. It was originally a men's dance.

# Ovchepolsko Oro

**Macedonian**

**Open Circle**

**11/16 meter (QQSQQ)**

**Translation:** Dance from Ovchepole area

This dance from the Ovchepole region was introduced to the IFD community by Pece Atanasovski, and later by Dennis Boxell, Martin Koenig, and Kete Ilievski. There is another dance from this region called Ovchepolsko introduced by Pece and later by Goran Alachki. Other popular dances from this area include Ovchepolska Portchulka and Ovchepolska Osagovka.



# Aidym

**Central Asian**

**Individuals**

**4/4 meter**

**Translation: Aidym means Song in Kazakh**

This dance was introduced to the IFD community by Catherine Rudin at the 2017 Door County Folk Festival. This dance was choreographed by folk dancer Roman Kozak (Omaha, NE) to fit the song “Aidym”, by the Khakas performing group Ailanys. Roman used typical central Asian movement patterns for the dance arrangement. Khakassia is located north of the point where Mongolia meets Kazakhstan, right next to Tuva, and shares the Tuvan tradition of throat singing.

# Haniotikos (Kritikos Syrtos)

**Greek/Crete**

**Open Circle**

**2/4 meter**

**Translation: Syrtos from the town of Hania (in Crete)**

Versions of this dance was introduced to the IFD community by Dennis Boxell and Athan Karras, Joe Graziosi, Yannis Konstantinou and other Greek dance teachers. These variations are common to Hania, but many communities in Crete and in other parts of Greece have their own unique versions of the Kritikos.

# **Cigansko Horo**

**Bulgarian / Modern**

**Open Circle**

**2/4 meter**

**Translation: Roma/Gypsy Dance (horo)**

Not sure about the origins of this version of this dance, but it seems to be very popular among Bulgarians in the club scene and in the IFD community.

# **Phirno Pharo**

**Maedonian/Roma**

**Open Circle**

**2/4 meter**

**Translation: Heavy (or slow) walking dance**

This dance was introduced to the IFD community by Shani Rifati and has become quite popular in several cities in the Midwest. The music is Petrichko Oro by Rumen Shopov on the CD "Soul of the Mahala."

# **Panagyursko Horo**

**Bulgarian/Western Thrace**

**Open Circle**

**7/16 meter (SQQ)**

**Translation: Dance (horo) from the town of  
Panagyurishte in Bulgaria**

This version of the dance is a Chetvorno (usually a Shopluk dance) from Western Thrace near the Shop Area and was introduced to the IFD community by Yves Moreau.

# **Gerakina**

**a.k.a. Yerakina**

**Greek**

**Open Circle**

**7/16 meter (SQQ)**

**Translation: Gerakina is a girl's name**

This is a very old dance in the IFD community that was arranged to the popular Greek Syrtos tune of Gerakina by Anatol Joukowsky.

# **Kujawiak Niebieski**

**Polish Dance Motifs**

**Individuals**

**3/4 meter**

**Translation: Blue Kujawiak**

These Polish dance steps were put together by Morley Leyton as a warm-up routine to get people used to doing Polish dances in the Kujawiak style. In the IFD community, this dance has evolved into a “Polish Women’s Dance”. This Kujawiak is a beautiful dance arrangement to a beautiful song, but it is not a Polish Women’s Folk Dance!

# Kostursko Oro

**Macedonian**

**Open circle**

**3/4 meter**

**Translation: Dance (oro) from Kostur (Kastoria)**

This dance was introduced to the IFD community in 1956 by John Filcich who learned it from a Macedonian woman (Sveta Kosta) who was a customer in his record shop (Festival Records) in Los Angeles. When John found out she was from Kostur, he asked her to show a dance from there and he played the tune Do Deke Moma Primajka and she did this dance for him. Another tune for this dance is Bisero Cherko. Another dance called Kostursko Oro was taught by Bob Liebman, who learned it from Dimitri Vulkanov, but also observed it in Macedonia. The dance is very similar to the Filcich dance Kostursko Oro and is done to the same melody of the many different dances called (Mori) Čupi Kosturčanki. It was originally done by women from the Kostur region.



# Langdans from Solleron

**Swedish**

**Open circle**

**3/4 meter**

**Translation: Long line dance from Solleron (town in Sweden)**

This dance is in the family of line dances (non-partner) from Western and Northern Europe that lead to the left (An Dro, Passu Torrau, Ballo Sardo, Hanter Dro, etc.).



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***Fridays, 8:00pm-10:00pm CDT***

***Warmups at 7:30pm / Dance runs from 8:00pm to 10:00pm / Post-Dance discussion: 10:00pm to 10:30pm or so ...***

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