



# Virtual Dance Room Cue Cards

## Session #5 – April 24, 2020



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# **Nabrala Je**

**Croatian/Medjmurje**

**Closed Circle**

**2/4 meter**

**Translation: The girl gathers cherries...**

This dance was introduced to the IFD community by Željko Jergan. Željko recently taught the dance over Zoom during the virtual workshop at the Folk Arts Center of New England to over 400 people from around the world during the COVID-19 pandemic.

# Fatiše Kolo

a.k.a. Vranjsko Kolo, Kolo from Vranje

South Serbian/Vranje

Open Circle

9/8 meter (QSQQ)

**Translation: The girls from Vranje join hands in the dance (kolo)**

Versions of this dance were introduced to the IFD community by Anatol Joukowsky and Dick Crum. This recording is by the Kolo Ensemble. The melody of "Fatiše kolo vranjske devojke" was used by the Serbian composer Petar Konjović in his opera "Koštana".

# **Briulețul**

**a.k.a. Brâulețul**

**Romanian**

**Closed Circle**

**2/4meter**

**Translation: Little belt dance (brâul)**

This version of a Brâul was introduced to the IFD community by Alexandru David. While Brâul implies a dance with a belt-hold, this dance was not taught with a belt-hold.

# Syrtos

Greek

Open Circle

2/4 meter

**Translation: to pull or to drag the dance**

This dance has been in the IFD community forever and is a folk dance in which dancers link hands to form a chain or circle, headed by a leader who intermittently breaks away to perform improvised steps. Syrtos, along with its relative Kalamatianos (Syrtos as done in Kalamata), are the most popular dances throughout Greece and Cyprus, and are frequently danced by the Greek diaspora worldwide. Syrtos and Kalamatianos use the same dance steps, but the syrtos is in 2/4 time and the Kalamatianos is in 7/8 (SQQ).

# Paydoushko Oro

**Macedonian & Bulgarian**

**(a.k.a. Paidushka, Paidushkata, Pajdushka, etc.)**

**Open Circle**

**5/8 meter (QS)**

**Translation: No other meaning in Macedonian or Bulgarian other than the name of a dance**

This dance was introduced to the IFD community by Dick Crum. There are many local forms/variants of the dance throughout Macedonia and Bulgaria, as well as in Romania (Paidusca), Greece (Baidouska, Baidouskino) and Albania. This recording is by the Strandzhanska Grupa from Bulgaria.

# **Vodeno Horo**

**Bulgarian/Thracian**

**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.

# **Laz Bar**

**a.k.a. Luz Bar, Laz Bhar**

**Armenian**

**Open Circle**

**7/8 meter (QQS) & & 2/4 meter**

**Translation: Dance (bar) of the Laz people**

This dance has been in the IFD community forever, and was introduced to the IFD community in 1962 by John Filcich who learned it from Frances Ajoian Schledewitz.



**Leigh Holden – Denver, CO Area**

# Tsamikos Daliana

**Greek**

**Open Circle**

**6/8 meter**

**Translation: Tsamikos (dance) of the Dhalia (flower)**

This variant of a 12-count Tsamikos was introduced to the IFD community by Steve Kotansky and Joe Graziosi. It was recently taught by Joe Graziosi over Zoom during the virtual workshop for the Folk Arts Center of New England (FACONE) to over 400 people from around the world. There are various versions of Tsamikos music that can be used for this dance.

# **Zemer Atik**

**a.k.a. Nigun Atik**

**Israeli**

**Open Circle, Partners**

**2/4 meter**

**Translation: Ancient melody**

The dance was choreographed by Rivka Sturman. The more popular version of the dance only uses the first two parts of the original Nigun Atik, the second two parts (in couple formation) are now usually omitted.

# Chevorno Shopsko Horo

**Bulgrian/Shopluk**

**Open Circle**

**11/16 meter (SQQ)**

**Translation: literal**

This version of Chetvorno was introduced to the IFD community by Yves Moreau. Yves has introduced other Chervorno family dances (such as Panagyursko). This dance has a 4-measure structure.

Dick Crum introduced a 5-measure Chevtorno that he called Razvrushtanata so as to distinguish it from Yves' Chetvorno Shopsko. Bulgarians who dance Chetvorno may be more familiar with the 5-measure Chetvorno which has a structure common to many West Bulgarian dances (such as Za Pojas) and East Serbian dances (such as Godecki Cacak) – that being 5 measures to the right followed by 5 identical measures to the left.

# **Ratevka**

**Macedonian**

**Open Circle**

**7/8 meter (SQQ)**

**Translation: Dance from the town of Ratevo.**

Versions of this dance were introduced to the IFD community by Atanas Kolarovski, Dick Crum and Pece Atanasovski. The kaval, open-holed flute from Macedonia & Bulgaria, is played by Mile Kolarov.

# Karapyet

**a.k.a. Russian Two-Step**

**Russian**

**Partners**

**2/4 meter**

**Translation: People from the Caucasus (nickname)**

This dance was introduced to the IFD community by Marianne Herman and Dick Crum. Karapyet is a nickname for people who come from the Caucasus. It is actually a Russian ballroom dance. In the 1960s, I observed this still being done by Russian emigres in Chicago who had come to the USA in the 1920s.

# Ca La Mahala

Romanian/Roma

Open Circle

2/4 meter

**Translation: At the outskirts**

This dance was introduced to the IFD community by Alexandru David, who observed it at a wedding in Bucharest in 2007. Lee Otterholt and Mihai David have taught it widely in the USA.

**Theresa Utschig – Milwaukee, WI**



# **Boaliysko Horo**

**Bulgarian/Thracian**

**Open Circle**

**2/4 meter**

**Translation: Not sure?**

This version of Boaliysko was introduced to the IFD community by Roberto Bagnoli. Yuliyana Yordanova and other instructors have introduced other versions a dance named Boaliysko.

**Patti Cohen – Winnipeg, MB**

# Steppin' Out

USA Round Dance

Partner dance Adapted for Individuals

2/4 meter

**Translation: Name of an Irving Berlin popular song from  
1948**

Steppin' Out is a “novelty” American Round dance arranged in the late 1950's and still popular. The dance routine is a rather simple combination of steps. However, the music fades so the dancers are challenged to dance to the time of their own metronome. The trick is to come back to the dance exactly on time. Patti Cohen adapted this for us to do as individuals (or for those who can as couples).

# **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!

# Staračko Kolo

**Croatian**

**Closed Circle**

**2/4 meter**

**Translation: Old circle dance (kolo)**

This dance was introduced to the IFD community by Zeljko Jergan and was taught at the FACONE online workshop.

# Chala-Chala

**Greek/Pontian**

**Open Circle**

**7/7 meter (QQS)**

**Translation: Auntie, Auntie**

This dance was introduced in the IFD community by Joe Graziosi and Kyriakos Moisodes. It was also taught by Patti Cohen at DCFF 2009, who learned it from Panagiotis Apostolidis at the Greek Dance Seminar, Prespes. Pontians living in Asia Minor were resettled into the Greek mainland during the population exchanges of the mid-1920's, mostly in Macedonia. Pontian culture is alive today. Pontian dances have caught on among Macedonian and Thracian neighbors, so that you can see other northern Greeks doing *Tik* and *Dipat*. There is a really vibrant Pontian Society in Chicago that throws Pontian Night Parties several times a year.

# **Brestachka Ratchenitza**

**Bulgarian/Dobrudjan**

**Open Circle**

**7/8 meter (QQS)**

**Translation: Ratchenitza (dance) from Brestak**

This dance was introduced to the IFD community by Steve Kotansky and Belcho Stanev. It is a dance of Turkish-speaking Christians (Gagauzi) in Brestak, Bulgaria.

# Slavej Mi Peje

**Macedonian**

**Open Circle**

**4/4 meter**

**Translation: The nightingale sings**

This dance was introduced to the IFD community by Mile Kolarov and David Vinski. The kaval (Macedonian/Bulgarian) open-holed flute is played by Mile Kolarov who was in residence in the USA, playing with the American Band, Malo Selo for several years.



# **Eleno Mome**

**a.k.a. Elenino Horo**

**Macedonian/Bulgarian/Serbian**

**Open Circle**

**13/16 meter (QQQQQS) or 7/4 (12)(34)(5)(67) or  
SSQS**

**Translation: Dear Helen**

This dance has been in the IFD community forever and is commonly found throughout Macedonia, Bulgaria, Greece and Serbia.

# **Hora Dupa Anton Pann**

**a.k.a Hora Veche, Hora Anton Pann**

**Romanian**

**Closed Circle**

**2/4 meter**

**Translation: Dance of Anton Pann**

This dance was introduced to the IFD community by Theodor Vasilescu, based on a dance described by Anton Pann. Hora Veche is another commonly used name for this dance but there is a later dance with the same name. 'Hora Anton Pann' is an alternative name (possibly Vasilescu's original).

# **Sedi Donka**

**a.k.a. Sedi Dimka, Sedi Petko**

**Bulgarian**

**Open circle**

**7/8 meter + 11/16 meter (SQQ + QQSQQ)**

**Translation: Donka (girl's name) is sitting**

This dance was introduced to the IFD community by Dick Crum in the late 1960s and is a compound of the Chetvorno rhythm (7/8) and Kopanica/Gankino rhythm (11/16).

# **Idam Ne Idam**

**a.k.a. Dimke Ela Dimke**

**Bulgarian/Pirin**

**Open Circle**

**7/8 meter (SQQ)**

**Translation: I'm not going**

This version of the dance was choreographed and introduced to the IFD community by Yves Moreau and is based on traditional Lesnoto and Shirto steps.

Note: Thanks to Jana Rickel for pointing out that a very different dance of the same name (in 4/4 meter) was introduced in 1962 by John Filcich who learned it from Macedonian-Bulgarian communities in the San Francisco area.

# **Haroa Haktana**

**Israeli**

**Individuals in Circle**

**4/4 meter**

**Translation: The Little Shepherdess**

This dance was choreographed by Yonaton Karmon of the Karmon-Israeli Dance Troup.

# Kalina

Slovakian  
Closed Circle  
2/4 meter

**Translation: viburnum (a shrub or small tree growing in temperate and warm regions, typically bearing flat or rounded clusters of small white flowers)**

Kalina was introduced to the IFD community by Dr. František Bonuš, who taught this at least 2 different ways. Bonus was a dance master of the Prague Conservatory and who arranged Czech and Slovak dance choreographies for many groups in Europe and the US. It has also been taught by Steve Kotansky. I believe Helenka is František's daughter's name. 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!

# 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.

**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.

# 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.

# **Trite Puti**

**Bulgarian**

**Open Circle**

**2/4 meter**

**Translation: Three times**

Various forms of Trite Puti were introduced to the IFD community by Dennis Boxell, Dick Crum, Martin Koenig and others. This Trite Puti is from Eastern Thrace. This dance is sometimes confused with the Greek dance known as Trite Pati or Tris Fores.

# Preskachanka

**Bulgarian**

**Open Circle**

**5/8 meter (QS)**

**Translation: ?**

This dance was introduced to the IFD community by Yves Moreau. It is a pajduško variation from Gecovo in NE Bulgaria done by the Kapanci people.

# **C'est Une Jeune Mariée**

**Breton-like**

**Open Circle**

**2/4 meter**

**Translation: She is a bride**

This dance was choreographed by Roman Kozak, from Omaha Nebraska, based on Breton steps. The tune is French Canadian by the group Le Vent Du Nord, on the album Les Amants du Saint-Laurent.

It is a 15 count dance.

# Rumelaj

a.k.a. Jeni Jol  
Macedonian/Romany  
Open Circle  
2/4 meter

**Translation:** Rumelaj is the Byzantine (later Ottoman) name for a province of Macedonia called Rumelia south of the Stara Planina (Balkan) mountains. The song lyrics are apparently a mixture of Romany and Romanian. Jana Rickel reported that Ian Hancock (Romany Nation's UN Ambassador and a linguist) translated the song words as and that they rather "dirty". Translation posted at: <https://sfdh.us/encyclopedia/rumelaj.html>

Rumelaj is a Rom/Gypsy three-measure Chocheck popular in Kočani, in Eastern Macedonia. This dance was introduced to the IFD community by Steve Kotansky.

# Sukačko Kolo / Sukačica

**Eastern Croatian/Slavonian  
Closed Circle / Partners  
2/4 meter**

**Translation: The cook**

The partner dance was introduced to the US by Tony Shay and Ruby Vučeta (Aman Ensemble), and was originally done by the performance group Lado. The dance is a wedding dance and celebrates the bride's cook. There is another dance done to this same music taught by Gordon Engler and Dick Crum. That version is often called Sukačko Kolo, although sometimes this dance is called that too. The music is by the Croatian Ensemble Lado.

# **Dospatsko Horo**

**Bulgarian/Pomak**

**Open Circle**

**7/8 meter (SQQ)**

**Translation: Dance (horo) from Dospat**

This dance was introduced to the IFD community by Yves Moreau who learned it from Nasko Dimitrov. The dance is from the town of Dospat in Smoljan. It is traditionally danced by Pomak (Muslim) Bulgarians.



# **Florișica Olteneasca**

**Romanian/Oltenian**

**Open Circle**

**4/4 meter**

**Translation: Little flower from Oltenia**

This dance was introduced to the IFD community by Mihai David who learned it while dancing with the Romanian State Folk Dance Ensemble.

# **Alunelul de la Bailești**

**Romanian**

**Open Circle**

**2/4 meter**

**Translation: Little hazlenut tree from Bailești  
(town)**

This dance was introduced to the IFD community  
Sunni Bloland who learned it from Puiu Vasilescu in  
Bucharest.

# **Ikariotikos**

**Greek**

**Open Circle**

**2/4 meter**

**Translation: From Ikaria (a Greek Island)**

The origin of this “arranged” medley of Greek Island dances may have have been introduced to the IFD community by Greeks in the Cleveland-Detroit area. Ted and Elfledia Petrides describe a similar dance in “Folk Dances of the Greeks”. The first figure is a Sta Tria-like, fast Hasapiko, the second figure is quite similar to the basic syncopated step of ‘Kariotikos as taught by John Pappas (California) and the third figure is similar to an Island Sousta.

# **Jove Male Mome**

**a.k.a. Jove Malaj Mome, Povala E Jove**

**Bulgarian**

**Open circle**

**7/8 meter + 11/16 meter (SQQ + SQQ + QQSQQ)**

**Translation: Jove (name), little girl**

This dance was introduced to the IFD community by Dennis Boxell and Dick Crum in the middle 1960s. It is from the Šop region and is also found in neighboring East Serbia. There has been some controversy about the spelling of the name. Apparently malaj is the correct pronunciation in the Šopluk dialect, but American Folk Dancers have learned the name over the past 50 years using "male".

# Murgulețul din Negreni

Romanian/Muntenian

Open Circle

2/4 meter

**Translation:** The little roan (horse) from Negreni

This dance was arranged by and introduced to the IFD community by Cristian Florescu and Sonia Dion. A roan is a horse with an even mixture of colored and white hairs. Negreni is a commune in Cluj County, Romania.

# 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

# **Valija e Buzukut**

**a.k.a. Valle Dibranë, Valle Matjanë**

**Albanian**

**Open Circle**

**12/8 meter (SQQSQ)**

**Translation: Dance (valle) of the Bouzouki**

This dance was introduced to the IFD community by Steve Kotansky. It comes from the Rrajce/Prenjas area of East-Central Albania. It is a 2-measure dance (with many variations) and is in the Beratche/Beranche family of dances found in Albania and Macedonia.

# Rustemul

Romanian/Muntenian

Open Circle

6/8, (sometimes 5/8) meter (QS)

**Translation: A kind of bolt used in yoking oxen**

This version of the dance was introduced to the IFD community by Mihai David. The dance form Rustemul is popular in the Danube Plain area of southern Romania (Oltenia, Muntenia) and is a close cousin of the Macedonian/Bulgarian *Pajduško*. There are MANY *Rustemuls* in Romanian ethnographic records, though few of them are seen in Romania today. The rhythm is what makes *Rustemul* distinctive – Quick, Slow. The overall feeling of the music (and sometimes the dance), is of quick, slow, quick, slow, etc.; like skipping. However the relationship between the quick and the slow varies – some slows are slower than others. Another arrangement of Rustemul was introduced by Martin Koenig.



# **Zek Zek Dadumle**

**Macedonian Roma**

**Open Circle**

**2/4 meter**

**Translation: First words of the song, ?**

This dance was introduced to the IFD community by Steve Kotansky and has also been taught by Roberto Bagnoli. Roberto taught the dance over Zoom during the virtual workshop at the Folk Arts Center of New England to over 400 people from around the world during the COVID-19 pandemic.

# 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.

# Nyandolo

Kenyan

Individuals in Circle or Semi-Circle

4/4 meter

Translation: Lullaby

The popular Kenyan lullaby song Nyandolo is sung throughout Kenya and neighboring areas of the Luo people in multiple languages, including Swahili, Oluluhya, Dholuo and Luo as well as in other Bantu dialects spoken in the region. Its meaning is sleep, baby go to sleep, which is a universal concept/ritual across most of Kenya, regardless of the language or ethnic group. This song was recorded commercially and made popular by the singer Ayub Ogada. The movements we know are probably authentic but the origin of the dance we do is unknown. I have corresponded about this song and dance with Dr. Fred Atoh, University of Nairobi, Kenya.

# Lesnoto Oro / Makedonsko Devoyche

**a.k.a. Pravoto  
Macedonian  
Open Circle  
7/8 meter (SQQ)**

**Translation: Easy dance (oro)/ Macedonian girl**

This 3-measure dance has been in the IFD community forever.

Ciga Despotovich introduced an 8-measure choreography to the song Makedonsko Devoyche that has become popular.



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