



# Virtual Dance Room Cue Cards

Session #09 – May 22, 2020

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# Virtual Dance Room

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**Paul Collins – Skokie, IL**  
**Early Workshop - Repertoire Dances**

# **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.

# **Pirinsko Shirto**

**Bulgarian/Pirin**

**Open Circle**

**7/8 meter (SQQ)**

**Translation: Shirto (dance type) as done in Pirin**

This dance was introduced to the IFD community by Yuliyana Yordanova. The Bulgarian Shirto is a 4-measure dance similar to the Greek Syrtos and there are a number of variations. The first part of Jaap Leegwater's Karamfile is a basic Shirto step.

# Sfarlis

**Greek/Northern Thrace**

**Open Circle**

**9/8 meter (QQQS)**

**Translation: literally, Sparrow, but see below**

This dance was introduced to the IFD community by Dennis Boxell and Dimitri Tashie, and more recently revisited/corrected by Kyriakos Moisidis. It comes from the village of Bana and was first learned by Dennis from Ioanna Papantoniou who documented it during a Macedonian Dance Festival in Florina. According to Dennis' research, "Sfarlis" is a Hellenization of the Bulgarian word "izfurli" meaning to hurl or throw out.

# **El Tamatán**

**Mexico/Tamaulipas**

**Partners, modified for Open Circle**

**2/4 meter**

**Translation: Coral Lips**

El Tamatán is a schottische from the State of Tamaulipas. It is the name of a hacienda at the foot of the Sierra Madre Oriental that was property of a general González in Ciudad Victoria in the state of Tamaulipas. This dance is a typical arrangement of Mexican Schottish steps.

**Transition Dances – 1**  
**Theresa Utschig (Milwaukee, WI)**

# 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 arm-hold formation – with crossed arms.



# **Programmed & Request Dances - 1**

# **Kolo U Šest**

**U Šest Koraka, Kolo, Moravac Kolo, etc.**

**Serbian**

**Open Circle**

**2/4 meter**

**Translation: in sixes, in six steps**

U Šest has been in the IFD community forever. It is the basic village dance of Serbia, having many variations and embellishments. Kolo means "circle dance" and is a generic term for all circle dances. However it is frequently used to refer to this basic village dance. In North America, this dance is often called U Šest "in six" or U Šest Koraka "in six steps", or by the tune names Moravac and Uzičko Kolo, Gocino Kolo, etc. Variants of this dance are found in Bosnia, Herzegovina, Montenegro and Croatia.

# 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.

# **Pet Je Kumi**

**Croatian/Medjmurije**

**Closed Circle**

**2/4 meter**

**Translation: 5 Country Women**

This dance was introduced to the IFD community by Zeljko Jergan and has traces of Hungarian music and dance motifs as Medjmurije is on the Hungarian Border.

# **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.

# **Zoomus Interruptus**

**Transition Dances – 2**  
**Lee Holden (Denver, CO Area)**

# **Pirinsko Shirto**

**Bulgarian/Pirin**

**Open Circle**

**7/8 meter (SQQ)**

**Translation: Shirto (dance type) as done in Pirin**

This dance was introduced to the IFD community by Yuliyana Yordanova. The Bulgarian Shirto is a 4-measure dance similar to the Greek Syrtos and there are a number of variations. The first part of Jaap Leegwater's Karamfile is a basic Shirto step.



**Catherine Rudin – Wayne, NE**

# Neda Voda Nalivala

Bulgarian

Open Circle

11/8 meter (QQQQS)

Translation: Neda (woman's name) is pouring water

This dance was introduced to the IFD community by the Amman Ensemble and Dick Crum. The dance is said to be done by Pomak (Bulgarian Muslim) women within the confines of the balconies or porches of their houses, and that the dance only moves to the right and left and forward and back.

# **Inaduna**

**Northern Anatolian – Black Sea Turkish**

**Open Circle**

**7/8 meter (QQS)**

**Translation: Young girl**

This dance was introduced to the IFD community by Ahmet Luleci. It is a women's dance from the Black Sea coast of northern Anatolia in Turkey

# 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.).

# Zhensko Chamche

**Macedonian**

**Open Circle**

**7/8 meter (SQQ)**

**Translation: Women's Cham dance**

(Cham in Bulgarian means pine or fir tree)

Originally taught by either George Tomov or Atanas Kolarovski -- there is some debate as to who actually introduced it – to my knowledge it was Atanas. Pece Atanasovski taught a more esoteric version to slower and more irregular music in which slow step is less rhythmic and more free form in meter. In the Atanas version there is a clear SQQ beat through the entire dance. The word Chamche most likely shares its origins with the Çam people and dances such as Tsamiko (Greek) and Çame (Albanian).

# **Scottish des Troubadours**

**French/Auvergne**

**Individuals in a Circle**

**4/4 meter**

**Translation: Schottish of the Troubadors**

This dance was introduced to the IFD community by persons unknown at this time.

# **Programmed & Request Dances – 1**

## **Continued**

# **El Tamatán**

**Mexico/Tamaulipas**

**Partners, modified for Open Circle**

**2/4 meter**

**Translation: Coral Lips**

El Tamatán is a schottische from the State of Tamaulipas. It is the name of a hacienda at the foot of the Sierra Madre Oriental that was property of a general González in Ciudad Victoria in the state of Tamaulipas. This dance is a typical arrangement of Mexican Schottish steps.



# Kokonješte Kolo

a.k.a. Kukunješte, Kukunješće, Kokonješće

**Serbian**

**Open Circle**

**2/4 meter**

**Translation: circle dance (kolo) in the style of a young nobleman or lord  
(coconește from Romanian)**

This dance was introduced to the IFD community by John Filcich and Dick Crum. This is one of many different pre-U Sest kolo-type dances from Serbia. They all have the flavor of a symmetrical pattern of two traveling steps to the right, three triple-steps or step-touches in place, followed by the same in the opposite direction with opposite footwork. Often the different dance names correspond to different dance tunes and other step patterns (Dorčolka, Čukaričko Kokonješte, Čačansko Kokonješte, Mangupsko, Jeftanovičevo Kolo). This recording is by the famous Banat Tamburitza Orchestra.

# 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.

# Žikino Kolo

Serbian

Open Circle

6/8 meter or 7/8 meter

Translation: Žika's (a girl's name) circle dance (kolo)

This dance was introduced to the IFD community by John Filcich and Dick Crum and Elsie Dunin. Michael Ginsburg has also taught this dance. It is a variation on the more common Serbian Dance Kolo, or U Šest but done in an uneven 6/8 or 7/8 rhythm instead of the usual even 2/4. Žikino refers to a specific tune that this dance is done to and means "Žika's Kolo" or "Žiki's Kolo". This recording is by the famous Banat Tamburitza Orchestra and seems to vary between 6/8 and 7/8. Other recordings in my collection do not have this variance between meters and are played either in 6 or in 7 only.

# Hora pe Gheata

Romanian/Oltenia

Open Circle

2/4 Meter

**Translation: Dance (hora) of the Ice**

This dance was introduced to the IFD community by Sunni Bloland, and later by Mihai David. The dance mimics skating on ice. Sunni's original version originally had only the ice skating variation but the version she taught in the mid-1970s added a second alternating variation – a Hora Mare step; and she used a different tune. Mihai David re-introduced the original ice-skating only dance using an updated version of the of the original tune. This time, we'll do the Sunni's second version with the Hora Mare variation added.

# Sfarlis

**Greek/Northern Thrace**

**Open Circle**

**9/8 meter**

**Translation: literally, Sparrow, but see below**

Sfarlis was introduced to the IFD community by Dennis Boxell and Dimitri Tashie, and more recently revisited/corrected by Kyriakos Moisidis. It comes from the village of Bana and was first learned by Dennis from Ioanna Papantoniou who documented it during a Macedonian Dance Festival in Florina. According to Dennis' research, "Sfarlis" is a Hellenization of the Bulgarian word "izfurli" meaning to hurl or throw out.

# **Zoomus Interruptus**

## **Re-Do**

# **Florișica Olteniasca**

**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.

# **Programmed & Request Dances - 2**



# 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.

# Adjon Az Isten

**Hungarian**

**Open Circle**

**2/4 meter**

**Translation: Let God Give Luck or God Forbid**

This dance is a basic form of a walking circle dance for women (Karikázó) that was arranged by and introduced to the IFD community by Andor Czompo.

# **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.

**Theresa Utschig – Milwaukee, WI**

# **Hopa Hopa**

**Albanian/Modern**

**Open Circle**

**2/4meter**

**Translation: Hopa, Hopa**

This dance was arranged by and introduced to the IFD community by Steve and Susan Kotansky who while in Albania during the Spring of 2016, heard this song on a folk music channel in their hotel. It is a modern “folk” song by a singer named “Poni” and they arranged traditional Albanian steps to it.

# Zek Zek Dadumle

**Macedonian Roma**

**Open Circle**

**2/4 meter**

**Translation: First words of the song = nonsense words**

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.

# Shantel

**Romanian/Bukovina**

**Circle**

**4/4 meter**

**Translation: The “stage name” of Stefan Hantel**

This dance was arranged by an introduced to the IFD community by Maurits and Tineke van Geel. Stefan Hantel is a descendent of Bucovina Germans who once lived in NE Romania and is the producer of the “Bucovina Club” music from Germany. Much of Shantel’s productions are influenced by Klezmer and Roma music.

However, it should be noted that the tune “Bucovina” is a “rip-off” of the song “Black But Sweet” written and recorded by the Trinidadian Calypso musician Wilmoth Houdini (1895-1973) sometime in in the 1930s or 1940s.

# Valle Çame e Shpejtë

**Southern Albanian**

**Open Circle**

**11/16 (or sometimes 12/16, 6/8) meter**

**Translation: Fast Cham Dance**

This dance was introduced to the IFD community by Steve Kotanski. It comes from the Çam (people) of Southern Albania and Epirus in Greece. The word Cham is a most likely the namesake for other dances such as Tsamiko (Greek) and Chamche (Macedonian). Steve Kotansky learned this dance from Genci Kastrati and Helga Saraçi.



# **Helenka**

**Eastern Slovakian**

**Closed Circle**

**2/4 meter**

**Translation: Helen**

Helenka 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 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!

# **Programmed & Request Dances – 2 Continued**

# Hayde Kalino

**Bulgarian/Rhodopes**

**Open Circle**

**4/4 meter**

**Translation:** Come on Kalino (a boy's name)

This dance was introduced to the IFD community by  
Yves Moreau.

# **Djurdjevića**

**a.k.a. Djurdjevitsa**

**Serbian**

**Open Circle**

**2/4 meter**

**Translation: little Lillys of the Valley (flowers)**

This dance was introduced to the IFD community by  
Dennis Boxell in the early 1970s.

# Trakiyska Rutchenitza

**Bulgarian**

**Open Circle**

**7/8 meter (QQS)**

**Translation: Rutchenitza (dance) from the region of Thrace**

This is a 16-measure version of a Thracian Rutchenitza introduced to the IFD community by Michael Ginsburg. Other versions (of varying measures in length) have been taught by Yves Moreau, Jaap Leegwater, Todor Gotchev and Ron Wixman.

# **Kačerać**

**Serbian/Vlach**

**Open Circle**

**2/4 meter**

**Translation: Dance from Kačer**

This dance was introduced to the IFD community by by Dick Crum, and later by Beverley Barr and Atanas Kolarovski. The name means dance from the Kačer region of Serbia.

# Belchova Tropanka

**Bulgarian/Dobrudja**

**Open Circle**

**2/4 meter**

**Translation: Belcho's [Stanev] stamping dance  
(Tropanka)**

Yves Moreau learned this from Belcho Stanev and introduced it to the IFC community. One of the many variations on the dance Tropanka, widespread throughout Dobrudja in Northeastern Bulgaria. Tropanka means «stamping dance». This version is from the region of Devnja near Varna and has an interesting structure of 15 meas.

# **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.



# Osmica

**Bulgarian/Vlach**

**Open Circle**

**4/4 meter, 7/8 meter (QQS)**

**Translation: the little Eight**

This dance was introduced to the IFD community by Yves Moreau and is combination of Pravo Horo and Rutchenitza rhythms.

# Sweet Girl (Sirun Aghchik)

Armenian  
Open Circle  
2/4 meter

## Translation: Sweet Girl

This dance was introduced to the IFD community by Tom Bozigian. Sirun Aghchik is a traditional Armenian folk song. After the Armenian Holocaust, survivors scattered around the world and one point of concentration was Fresno, California.

With so much of their cultural heritage and memory destroyed, and with many of the original immigrants aging out, Armenians decided to fill a cultural gap by holding contests for best new Armenian dance.

**The Armenian dance to the song Sirun Aghchik created by the 15-year old Tom Bozigian was the 1953 contest winner.**

# Lech Lamidbar

Israeli

Closed Circle

2/4 meter

**Translation: Let's go to the Desert!**

This dance was choreographed by Yo'av Ashreil and has sometimes been attributed to Dvora Lapson. The song was composed by Sasha Argov with lyrics by Chaim Hefer.

# Sa Sa

**a.k.a. Skopski Sa Sa, Sa  
Macedonian/Serbian/Roma**

**Open Circle**

**2/4 meter**

**Translation: not sure**

This is a five-measure version of a Choček that is a very common Rom or Gypsy dance done throughout the Balkans with a concentration Macedonia and Serbia. The word Choček name means "little camel" and is a reference to male courtesans and dancing boys in Ottoman times.

The recording we're using for this is the high-energy "Disko Partizani" by the producer and musician Stefan Hantel, better known by his stage name Shantel who is known for his work with gypsy brass orchestras, DJing and remixing traditional Balkan music with electronic beats.

# **Programmed & Request Dances - 3**

# **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".

# **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.

# T'filati

Israeli

Open Circle

3/4 meter

**Translation:** My prayer

An Israeli dance choreographed by Avner Naim  
based on Psalm 55:2:7:17 to a song written and  
sung by Naomi Shemer



# **Hora et Labora**

**Romanian/Modern**

**Individuals – by yourselves**

**4/4 meter**

**Translation: Time is working!**

Hora et Labora is an individual dance arranged by and introduced to the IFD community by Daniel Sandu.

# **Lemonia**

**Greek/Epirus**

**Open Circle**

**6/8 meter (1-2-3-4-5-6)**

**Translation: Lemon Tree**

This dance was introduced to the IFD community by Steve Kotansky. This dance from Epirus is similar to dances in nearby Albania.

# 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.

# An Dro Retourné

**French/Breton**

**Open Circle or Closed Circle**

**2/4 meter**

**Translation: The turn returned**

This version of the An Dro was introduced to the IFD community by Yves Moreau. It is a choreographed version of the basic village dance An Dro. It is traditionally done to the song "Changerez Tu?" or it's equivalent in the Breton Language "Chañj Tu". While in IFD groups the dance is done in an open circle, according to former Chicago resident Bernard Le Coq, in Brittany the dance is done in closed circles. This dance is in the family of line dances from Western and Northern Europe that lead to the left (Passu Torrau, Ballo Sardo, Langdans, Hanter Dro, etc.).

# **Sadilo Mome**

**a.k.a. Tropnalo Oro (similar)**

**Macedonian**

**Open Circle**

**7/8 meter (SQQ)**

**Translation: A Girl was planting**

This 12-measure dance was introduced to the IFD community by Atanas Denis Boxell, Ricky Holden, Pece Atanasovski, and Atanas Kolarovski. Lupco Manevski has taught a different version of this dance.

# **Rokoko Kolo**

**Western Vojvodinan/Croatian (Northern Serbia)**

**Open or Closed Circle**

**2/4 meter**

**Translation: The fancy girls' circle dance (kolo)**

This dance was introduced to the IFD community by Jon Filcich, Dick Crum, Zeljko Jergan and others. The dance is done by the Bunjevci sub-group of Croats living in western Vojvodina in northern Serbia and is a Croatian dance with Hungarian influences. This recording is by the Emory Grceni Tamburitza Orchestra.

# Çimpoi

**Romanian**

**Open Circle**

**6/8 meter**

**Translation: Bagpipe**

This dance was introduced to the IFD community by Mihai David who learned it while he danced with his brother, Alexandru in the Romanian State Folk Dance Ensemble Perenița.

# 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.



# Last Dance Set

# Hanter Dro

**French/Breton**

**Open Circle or Closed Circle**

**2/4 meter**

**Translation: half turn**

This dance was introduced to the IFD community by Yves Moreau also by Germain & Louise Hebert. It is a basic village dance like the plain An Dro. This dance is in the family of line dances from Western and Northern Europe that lead to the left (Passu Torrau, Ballo Sardo, Langdans, Hanter Dro, etc.). The dance is very similar to a Bulgarian Pravo, except it travels to the left.

# 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.



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# Virtual Dance Room

*Fridays, 8:00pm-11:00pm CDT*

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