



Kyklos International Folk Dancers  
Present



# 2015 Fall International Folk Dance Festival

**Saturday and Sunday  
October 24-25, 2015**

**Lee Otterholt**

teaching Balkan & International dances

# Syllabus

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For more information: [kyklofolkdancers.org](http://kyklofolkdancers.org)

## Brestaška Rucenica

(Bulgaria)

Woman's dance from Brestak, Dobrudja, Bulgaria, the dance was learned from Belčo Stanev, Varna, Bulgaria.

Pronunciation: bray-STAHSH-kah ruh-cheh-NEE-tsah

Rhythm: 7/16 counted as 1 2 3 (QQS).

Formation: Open circle, hands joined in W-pos.

Steps: Rucenica step: Step fwd on R with a slight sinking into the knees (ct 1); step fwd on L (ct 2); step fwd on R (ct 3). Step alternates.

Meas	Pattern
6 meas	INTRODUCTION

### **PART I**

1 Facing ctr, step fwd on L (cts 1-2); Čukče(raise and lower supporting heel) on L (ct 3).

2 Step bkwd on R (ct 1); step bkwd on L (ct 2); step on R beside L (ct 3).

3 Step on L to L (cts 1-2); step on R next to L (ct 3).

4-6 Repeat meas 1-3.

7 Step fwd on L (ct 1); step fwd on R (ct 2); step fwd on L (ct 3).

8 Step fwd on R (ct 1); step fwd on L (ct 2); step fwd on R (ct 3).

9 With ft together, sink or plie with both knees (ct 1-2); hop on L, lifting R ft slightly and beg to turn to R (ct 3).

10-12 With 3 Ručenica steps, beg with R (9 steps), release hand hold and make a backward "S" (a rounded "Z") away from ctr, ending facing R of ctr and rejoining hands. During these 3 steps, the open circle expands and the hands are at head height, playfully leading the movement.

### **PART II**

1 Facing R of ctr, reaching L leg fwd (leaning upper body slightly back), step fwd on L (cts 1-2); step fwd on R (ct 3).

2 Repeat meas 1.

3 Step fwd on L (ct 1); step fwd on R (ct 2); step fwd on L (ct 3). ( Ručenica step)

4 Step fwd on R (ct 1-2); Čukče on R in place (ct 3).

5-6 Still facing R of ctr, dance 2 Ručenica steps bkwd beg with L.

7-12 Repeat meas 1-6

# E Shukar Romnji

(Hungarian Gypsy)

E shukar Romnji means “A Beautiful Rom (Gypsy) Girl.” The recording is by “Ternipe.”

Pronunciation: ay SHOO-kar ROHM-njee

Music: 4/4 meter *Balkan and Beyond*

Formation: Open circle; hands in W position..

Steps & Styling Gentle, with a distinct “up” (stretch the knees) on each count (and bend the knees on each “&.”)

Meas     2/4 meter

Pattern

INTRODUCTION. No action.

I. LENGTHENED “LESNO” WITH GRAPEVINE TO THE RIGHT – on the song verse

- 1 Facing slightly R and moving to the R: Step on R ft to R (1), step on L ft crossed in front of R (2), step on R ft to R (3), step on L ft crossed behind R (4).
- 2 Facing ctr and dancing in place: Step on R ft to R (1), touch L ft next to or slightly in front of R (2), step on L ft to L (3), touch R ft next to or slightly in front of L (4)
- 3-8 Repeat meas 1-2 3 more times (4 times in all.)

II. BACK AND FORTH TO THE L AND R – on the song refrain

- 1 Facing ctr and dancing in place: Step on R ft to R (1), touch L ft next to or slightly in front of R (2). Turning to face slightly L and moving to the L: Step on L ft to L (3), step on R ft crossed in front of L (4).
- 2 Facing ctr and dancing in place: Step on L ft to L (1), touch R ft next to or slightly in front of L (2), step on R ft to R (3), touch L ft next to or slightly in front of R (4)
- 3-4 Repeat meas 1-2 w opp dir and ftwk
- 5-8 Repeat meas 1-4.

Repeat until end of music

## Lyrics:

Jek far sas ek romnjori  
Shukar sas voj na khaji  
Tele gejas po paji  
Ke voj sasji trushaji  
Po paji voj bagyijas  
Pe glindate cas dikhjas  
Saves dikhjas na averes  
Kon dikhajes la zurales  
Karin les te lisajas  
Peski gogyi khasargyas

Pushjas la tar o shavo  
Karing phirel tyo gazho  
Khere tavej tu manca  
Tyiro trajo lisavla  
Pe vastende lingrau tut  
Ke me dulmut kamau tut  
Dikhes dile so kerdjan  
Avereska romnjajan  
Maj dikh dile khutrentut  
Ando shero maren tut

# Gras Kalo

(Rom – Serbia)

Dance in Rom style choreographed by Roberto Bagnoli to the song Ding Deng Dong played by the band Kal.

Pronunciation: GRAHSS-kah-loh Translation: Black Horse

Music: 2/4 meter Ethnic Festival 2014 - Roberto Bagnoli, Track #3

Formation: Mixed lines, facing CCW, hands in V-pos.

Meas 2/4 meter          Pattern

1-16    INTRODUCTION. No action.

## **I.      FIGURE I.**

- 1        Moving CCW, hop on L, lifting R knee slightly (ct 1); step on R (ct &); hop on R, lifting L knee slightly (ct 2); step on L (ct &).
  - 2        Hop on L, lifting R knee slightly (ct 1); step on R (ct &); step L in front of R (ct 2); step R in place, turning to face CW (ct &).
  - 3        Repeat meas 1 with opp ftwk and direction.
  - 4        Still moving CW: hop on R, lifting L knee slightly (ct 1); step on L (ct &); turning to face ctr, step R bkwd (ct 2); step L in place (ct &).
  - 5        Step R fwd (ct 1); step L in place, turning to face CCW (ct &); hop on L, lifting R knee slightly (ct 2); step on R (ct &).
  - 6        Hop on R, lifting L knee slightly (ct 1); step on L (ct &); hop on L, lifting R knee slightly (ct 2); step on R (ct &).
  - 7        Step L in front of R (ct 1); step R in place, turning to L to face CW (ct &); hop on R, lifting L knee slightly (ct 2); step on L (ct &).
  - 8        Hop on L, lifting R knee slightly (ct 1); step on R (ct &); hop on R, lifting L knee slightly (ct 2); step on L (ct &).
  - 9        Turning to face ctr, step R bkwd (ct 1); step L in place (ct &); step R fwd (ct 2); step L in place, turning R to face CCW (ct &).
- 10-13    Repeat meas 1-4.

## **II. FIGURE II.**

- 1 Turning body diag L, stamp R next to L (ct 1); step on R, turning diag R (ct &); stamp L next to R (ct 2); step L to L (ct &).
- 2 Turning body to face ctr and leaning fwd, slap R fwd, leg straight (ct 1); straightening body, bounce on L, lifting R foot to the side (ct 2).
- 3 Step on R in front of L (ct 1); step L in place (ct &); hop on L, lifting R knee (ct 2); step R to R (ct &).
- 4 Repeat meas 3 with opp ftwk.
- 5-16 Repeat meas 1-4 three more times.

## **III. FIGURE III.**

- 1 Moving CCW: step R fwd (ct 1); hop on R, lifting L knee slightly (ct &); step L fwd (ct 2); hop on L, lifting R knee slightly (ct &).
- 2 Three steps R-L-R moving CCW (cts 1, &, 2); hop on L (ct &).
- 3 Turning body to face ctr, step L in front (ct 1); hop on L (ct &); step R bkwd (ct 2); hop on R in place (ct &).
- 4 Three steps L-R-L fwd twd ctr (cts 1, &, 2); hop on L (ct &).
- 5-6 Repeat meas 3-4 with opp ftwk, moving out of ctr.
- 7 Sway L-R in place (cts 1-2).
- 8 Jump in place on both feet together (ct 1); open and close heels in place (cts 2, &).
- 9-16 Repeat meas 1-8.

## **IV. ENDING.**

- 17 Slap R fwd with straight leg.

### **Sequence:**

Fig. I, Fig. II (meas 1-8); Fig. III

Fig. I, Fig. II, Fig. III

Fig. I, Fig. II, Ending

Presented by Roberto Bagnoli

# Hora din Giurgiule ti

(Moldavia)

Hora din Giurgiule ti is from the village of Giurgiule ti in southern Moldova. This dance was choreographed by George and Irina Arabagi.

Pronunciation: HOH-rah deen dzuhr-dzuh-LEHSH-tih  
Music: 2/4 meter *Ukrainian Dance Workshop*, Track 7  
Formation: Mixed circle facing ctr. Arms are in W-pos.  
Steps & Styling: All steps are done with arms moving up and down in W-pos. (NB! Hands move UP on the cts and DOWN on the &s!)

Meas 2/4 meter                      Pattern

2 meas INTRODUCTION. No action.

## I. FIGURE I – “AROUND THE WORLD”

- 1 Facing ctr and dancing in place: Step R diag L in front of L (ct 1); step diag L bkwd to L (ct 2).
- 2 Step R to R (ct 1); touch L next to R (ct 2).
- 3 Step L to L (ct 1); touch R next to L (ct 2).
- 4 Repeat meas 2.
- 5 Facing diag R and moving R: Step L, R (cts 1-2).
- 6 Step L (1); touch R next to L (ct 2).
- 7 Facing ctr, step R to R (ct 1); touch L next to R (ct 2).
- 8 Step L to L (ct 1); touch R next to L (ct 2).
- 9-16 Repeat meas 1-8.

## II. FIGURE II – R, L, IN, OUT

- 1 Step R to R (ct 1); step L behind R (ct 2).
- 2 Step R to R (ct 1); touch L toe in front of R, turning head to R (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk and head pos.
- 5 Step fwd R, L (cts 1-2) to ctr.
- 6 Step R to ctr (cts 1); touch L toe in front of R, turning head to L (ct 2).
- 7 Step L, R bkwd, away from ctr (cts 1, 2).
- 8 Step L bkwd from ctr (cts 1); touch R next to L (ct 2).
- 9-16 Repeat meas 1-8.

## III. FIGURE III – “OP A”

- 1 Facing ctr and dancing in place: Step R diag L in front of L (ct 1); step L diag bkwd to L (ct 2);
- 2 Step on R to R (ct 1); step L toe next to R(ct &); step R in place (ct 2).
- 3 Sway L to L (ct 1); step R in place (ct 2). (Shout “OP-SHA!”)
- 4 Step L behind R (ct 1); step R to R (ct 2).
- 5 Facing diag R and moving R: Step L, R (cts 1, 2).
- 6 Step L, R, L (cts 1, &, 2).
- 7 Facing ctr, sway R to R (ct 1); step L in place (ct 2). (Shout “OP-SHA!”)
- 8 Step R across behind L (ct 1); step L to L (ct 2);
- 9-16 Repeat meas 1-8.

Sequence: Repeat from beginning, total of 3 times

Presented by George & Irina Arabagi

# Jiana lui Ana

From Transylvania, Romania  
Presented by Sonia Dion & Cristian Florescu

**Formation:** Small mixed close circles (8-10 people)

**Position:** facing center, hands joined down in back basket's hold position

**Pronunciation:** zhee-AH-nah loo-ee AHN-ah

**Music:** Sonia Dion & Cristian Florescu Romanian Realm Vol. 7, band 12

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Meter: 2/4

Description of *Jiana lui Ana*  
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Meas.      Count

## **Introduction**

**1**            1            Step swd on R to the right

                 2            Close L near R ft

**2**            1            Step swd on R to the right

                 2            Touch L (no wt) near R ft

**3-4**            Repeat measures **1-2** with opp. ftwk and direction

**5-16**            Repeat measures **1-4**, three more times (4 in total)

Suggestion: no action on the first **4** measures, starting the dance on measure **5**.

## **Figure 1**

(Moving RLOD)

**1**            1            Step on R across in front of L ft

                 2            Step on L to the side

**2**            1            Step on R behind L ft

                 2            Step on L to the side

(**1-2** = one *grapevine* step)

**3**            1            Step on R across in front of L ft, body slightly diag. left

                 2            Step on L to the side

**4**            Repeat measure **3**

(**3-4** = two *rida* steps)

**5**            1            Small step on R across in front of L ft while bending R knee

&            Small step on L to the side

                 2            Small step on R across in front of L ft

&            Small step on L to the side



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Meter: 2/4 Description of *Jiana lui Ana* (continued)

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Meas. Count **Figure 1** (continued)

- 6** 1 Small step on R across in front of L  
& Small step on L to the side  
2& Small step on R across in front of L
- 7** 1 Facing center, step swd on L to the left  
2 Step on R in place
- 8** 1 Moving LOD, step on L across in front of R body slightly diag. right  
2 Step on R to the right
- 9-16** Repeat measures **1-8** with opp. ftwk and direction

**Figure 2**  
(Moving RLOD)

- 1-8** Do four (4) *grape-vine* steps as described previously in figure 1 (measures **1-2**)

**Figure 3**  
(Facing and moving LOD)

- 1** 1 Step on R fwd  
& Scuff on L (flat ft), leaning L  
2 Small step on L  
& Scuff on R (flat ft), leaning R
- 2-8** Repeat measure **1**, seven more times (8 in total)
- 9** 1 Step swd on R to the side, facing center  
2 Step on L in place
- 10** 1 Moving RLOD, step on R across in front of L body slightly diag. left  
2 Step on L to the left

**Final**

- 1-6** Repeat measures **1-6** of figure 1
- 7** 1& Close L near R (*Assemblé*)  
2& Pause

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Final pattern: Intro.+ F1 + F2 + F3 +F1 + F2 + F3 (meas. 3-10) +F1 + F2 + F3 + Final.

## Kali tihi

A recreational folk dance in the Greek style based on Greek folk dance steps and step patterns by Lee Otterholt to a melody by Apostolos Kaldaras named “Kali tihi” which means “good luck” in Greek.

Pronunciation: Kah-LEE TEE-khee

Music: 4/4 meter *Songs of Greece's Gypsies*

Formation: Open circle; hands in W position.

Steps & Styling Relaxed but lively

Meas     4/4 meter

Pattern

INTRODUCTION. No action.

### I. BASIC STEP

- 1 Facing ctr and dancing in place: Step on R ft to right (1), lift L ft in front of R shin, lifting R heel off floor (2), step on L ft to L (3), lift R ft in front of L shin, lifting L heel off floor (4).
- 2 Still facing ctr and dancing in place: Step on R ft to right (1) and lift L ft in front of R shin, lifting R heel off floor (2). Beginning to dance to the L, step on L ft to L, (3), step on R ft crossing in front of L (4).
- 3 Stopping the RLOD movement and slowly beginning to face and dance to the R (LOD): sway (step) on L ft to L (1), step on R ft next to L (2), step on L ft in front of R (&), rock (step) fwd on R (3), rock (step back onto L ft in place (4), step on R ft next to L (&).
- 4 Facing and dancing to the R: Step on fwd L ft (1), step fwd on R ft (2), step fwd on L ft (&), step fwd on R ft (3), step fwd on L ft (4).

Variations:

Bring R ft around to behind L knee with a large horizontal circular movement on ct 1 of meas 2, then step (sway) on R to R on ct 2 of meas 2.

Release hands and turn around CW on cts 3 and 4 of meas 4

*Both of these variations could be called by the leader or done individually by the leader (or other dancers) spontaneously as they do not disrupt the flow of the dance for the other dancers.*

**Kali tihi**

De se krino pou de m' agapas  
 i kardia ine dikia sou  
 ego fevgo ap' ta onira sou  
 ke kali tihi opou ki an pas

Misos de sou krato  
 ti zoi sou esi kivernas  
 lathos ekana ego  
 stous palmous tis dikis sou kardias  
 y'afto fevgo ap' ta onira sou  
 ke kali tihi opou ki an pas

**Good Luck** (Singable translation of the Greek lyrics by Lee Otterholt)

I don't judge you for not loving me  
 Your heart is yours, yours alone  
 As for me, I'll be leaving your dreams  
 Good luck wherever you go  
 As for me, I'll be leaving your dreams  
 Good luck wherever you go

No grudge to you do I bear  
 Your life is yours, yours alone  
 I was wrong, misread your heart  
 Your dreams are yours, yours alone  
 As for me, I'll get out of your life  
 Good luck wherever you go  
 As for me, I'll get out of your life  
 Good luck wherever you go

Presented by Lee Otterholt

Dance description copyrighted by Lee Otterholt

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# Ne klepeci

(Bosnia)

“Ne klepeci nanulama” is a typical Bosnian ”sevda” melody, a song about strong emotions, especially sadness, in this case sadness over the loss of the singer’s mother. I learned this dance from Jim Gold.

Pronunciation: Neh kleh-PET-see

Translation: Don’t make noise with your slippers

Music: 4/4 meter

Formation: Open circle; hands in W-position.

Steps & Styling: Smooth and gentle movements

Meas     4/4 meter

Pattern

8 meas     INTRODUCTION. No action.

I.     DURING INSTRUMENTAL

- 1     Facing diag R and dancing diag R and twd ctr: Step on R (1), step on L (2), step on R (3-4).
- 2     Step on L (1-2), facing ctr and dancing bkwds away from ctr: Step on R (3), step on L (4).
- 3     Step on R (1-2), step on L (3-4).
- 4     Facing ctr and dancing in place: Step on R to R, swaying R (1-2), step on L to L, swaying to L (3-4).
- 5     Facing diag R and moving R: Step on R (1), step on L (2), step on R (3-4).
- 6     Step on L (1), step on R (2), step on L (3-4).
- 7     Facing ctr and moving R: Step on R to R(1-2), step on L crossed behind R (3-4).
- 8     Step on R to R(1-2), step on L crossed in front of R (3-4).

II.     DURING SINGING

- 1-7     Repeat meas 1-7. (There is no 8<sup>th</sup> meas in the song melody.)

Dance description written and copyrighted by Lee Otterholt

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## Lyrics:

Ne silazi sa cardaka  
 i ne pitaj gdje sam bio  
 zasto su mi oci placne  
 zbog cega sam suze lio

Stajao sam kraj mezara  
 i umrlu majku zva  
 nosio joj dar od srca  
 ali joj ga nisam dao

## Ref.

Ne klepeci nanulama  
 kad silazis sa cardaka  
 sve pomislim moja draga  
 da silazi stara majka

Don't come down from the stabbur  
 And don't ask where I was  
 Why I've got teary eyes  
 Nor why I've shed tears

I stood next to her grave  
 And called for my mother who passed away  
 I brought her a gift from my heart  
 But I didn't give it to her

## Ref.

Don't rattle with your wooden slippers  
 When you come down from the upper porch  
 I keep thinking, my dear  
 That my old mother is coming down the stairs

# Valle e Përmetit

(Përmet, Gjirokaster district, Albania)

This dance is from the village of Përmet in the Gjirokaster district of Albania and is a typical Pogonishte style dance. The source of this dance is Andrea Kokeri, master teacher living in Tirane, Albania. (Other names for this dance are Vallja e Përmit, Valle Pogonishte në Përmetare or Valle Pogonishte Përmetarçe.)

Pronunciation: VAH-lay ay purr-MEH-tit      Translation: Dance from Përmet

Music:            4/4 meter

Formation:      Open circle; hands in W-position, leader on R

Steps & Styling: Brave and broad.

No introduction, Begin Pogonishte step on any ct 1.

## I. BASIC POGONISHTE – done during instrumental refrains

- 1            Facing ctr but moving R: Step on R to R (1-2), step on L crossed behind R (3), step on R to R (4)
- 2            Facing diag R and moving R: Step on L crossed in front of R (1-2), step on R to R (3), step on L crossed in front of R (4).
- 3-?        Repeat meas 1 & 2 until the sung verse begins. *There are 5 complete Pogonishte steps in the introduction (if you begin immediately when the music begins), and 5 in the next instrumental refrain, but 8 in the last instrumental refrain.*

(Note that it is often considered good style to delay the transfer of wt until ct 2 of the Pogonishte step.)

## II. “BICYCLE” FIGURE – done during sung verses

- 1            Facing and moving R: Step heavily on R ft (1), bring L ft fwd then up, then back then fwd in a “reverse bicycle” movement (2), step on L (3), step on R (4).
- 2            Step fwd on L (1), twisting hips to face ctr, raise R ft out to R side, knees together (2), twisting hips to face R, step bkwd on R (3), lift L ft fwd while lifting R heel off floor and turning to face ctr (4).
- 3            Facing ctr and moving to L: Step on L heel to L (1), step on R crossed behind R (2), step on L to L (3), turning to face L, bring R ft around in front of L (4).
- 4            Step on R crossed in front of L (1), turning to face R, bring L ft around in front of L (2), step on L (3-4).
- 4-20        Repeat meas 1-4 four more times. (Five times in all.)

Sequence: Alternate figures until end of music.

Dance description copyrighted by Lee Otterholt

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# Valle Shqiptare

(Albania)

This dance was choreographed by Roberto Bagnoli to the Albanian song Valle Kosovare sung by Shpat Kasapi.

Pronunciation: VAH-lay shkeep-TAH-reh

Translation: Albanian dance (Valle)

Music: 4/4 meter

Formation: Mixed lines, facing ctr, holding hands, arms in V-pos.

Meas 4/4 meter          Pattern

INTRODUCTION. None

## I. **FIGURE I. (Instrumental) FORWARD AND BACK W CLAPPING**

- 1 Three steps R-L-R moving fwd twd ctr while slowly bringing arms to W-pos (cts 1, &, 2); hop on R (ct &); Three steps L-R-L bkwd away from ctr while slowly lowering arms to V-pos (cts 3, &, 4); hop on L (ct &).
  - 2 Three steps R-L-R in place, turning to R, clapping hands beside R hip three times (cts 1, &, 2); three steps L-R-L in place, turning to L, clapping hands three times beside L hip (cts 1, &, 2).
- 3-8 Repeat meas 1-2 three more times.

## II. **FIGURE II. (Singing - Verse) POGONISHTE**

- 1 Bringing hands to W-pos, step R to R (ct 1); step L behind R (ct 2); step R to R (ct &); step L in front of R (ct 3); step R to R (ct 4); step L in front of R (ct &). (*Or, preferably, with "delay of transfer of weight," stepping on R not on ctr 1 but the following ct "&."*)
- 2-8 Repeat meas 1 seven more times.
- 9 Step R to R (ct 1); step L behind R (ct 2); step R in place (ct &); lowering arms to V-pos, step L to L (ct 3); step R behind L (ct 4); step L in place (ct &). Note: This meas is a transition, accompanied by drums.

## III. **FIGURE III. (Singing- Refrain) TOUCH STEP W LEAN**

- 1 Turning body to face CCW, hop on L, pointing ball of Rft fwd (straight knee) while leaning whole body away from ctr (ct 1); step R fwd (ct &); hop on R, pointing ball of Lft fwd (straight knee) while leaning whole body twd ctr (ct 2); step L fwd (ct &); hop twice on L in place, bringing R leg out and around CW twd back (cts 3, &); step R bkwd (ct 4); step L in place (ct &). Note: Think "down" and "cross" with straight leg. This will give upper body a natural lean.
- 2 Repeat cts 1&2& of meas 1 Fig III (ct 1&2&); hop twice on L in place, bringing R leg out and around CW twd back (ct 3, &); close R next to L, jumping with feet together and turning body to face ctr (ct 4).

3-4 Repeat meas 1-2 with opp ftwk and direction.

5-8 Repeat meas 1-4.

- IV. ENDING. Bringing hands to “W” position: Step back on L (ct 1); keeping weight on L, pose with R in front (ct 2)

Sequence: Fig I meas 5-8 (hold for meas 1-4), Fig II, Fig III, Fig I, Fig II, Fig III, Fig I, Fig III, Ending.

Lyrics

Rough Translation

Une mendoj bashke t’jetojme

I’d like to live with you

Ma rembeve shpirtin tim

You stole my soul

Nje jete e re plot dashuri

I’d like to have a new life full of love

Sot kalon kjo beqari

Today my bachelorhood ends

Ne do te vallzojme ne kete rini

We want to dance now that we are young

Dhe dolli krushqit ti ngrejme

Let’s make a toast for our parents-in-law

Je sikur zane, na kan zili

You are like a fairy, everybody envies us

se martohemi ne te dy

because we’re getting married

Refrain:

Refrain:

Hidhe vallen lulja ime

Jump into the dance, my love

Hidhe vallen ti o moj sorkadhe

Dance, my gazelle

Valle, valle shqipetare

Dance, dance the Albanian dance

Nje beqar ke per te mar

You’re getting married to a bachelor

Bini fort ju dahire

And you, band, play loudly

Deri naten vone ne gezimin tone

Until late at night for our joy

Valle, valle kosovare

Dance, dance the Kosovan dance

T’paska hije, yll dashurije

Be celebrated, love star



# Valle Toskerishte

(South Albania)

This dance is from the Tosk region, southern Albania. I learned this dance from Andrea Kokeri, dance teacher in Tirane, Albania, October 2015.

Pronunciation: VAH-leh toh-skeh-RISH-teh Translation: Tosk dance.

Music: 4/4 meter Music: Eli Fara's "Te dua per vete"

Formation: Open circle; hands in W-position.

Steps & Styling: Large steps, energetic "loping" style.

Meas     4/4 meter

Pattern

4 meas     INTRODUCTION. No action.

## I.     BASIC STEP

- 1            Facing ctr and moving R: Large step sideways to R on R(1), large step on L ft crossed in front of R (2), step on R to R (3), touch ball of L ft fwd, twd ctr (4).
- 2            Large step on L diag back to L (1), touch ball of R ft fwd, twd cte (2), step on R fwd, twd ctr (3), step back on L ft (4).
- 3-8          Repeat meas 1-2 three more times. (Four times in all.)

## II.     REFRAIN

- 1            Facing ctr and moving R: Large step on R to R, leading with hip (1), large step on L crossed in front of R (2), repeat cts 1 and 2 (3,4).
- 2            Repeat meas 1.
- 3            Turning quickly to face L to move L: Large step on R crossed in front of L (1), twisting hips to face ctr, step on L to L (2), repeat cts 1 and 2 (3,4).
- 4            Step on R crossed in front of L (1), lift heel of R ft off ground while turning to face R (3), step on L crossed in front of R (3), lift L heel off ground while turning to face ctr and touching R ft just above L ankle (4).
- 5-8          Repeat meas 1-4.

Sequence: Alternate figures until end of music, BUT there is a 4-beat (one measure) intermezzo after the 3<sup>rd</sup> repetition. During this intermezzo, place feet together and bend then straighten the knees while twisting the knees to first to the R (1-2) then to the L (3-4).

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