

Presented by Stephen Kotansky

*EVPERLIKA* (*KUPURLIKA*)  
Yugoslavia  
*Macedonia*

*SHERIANÇE*  
*Albanian*

The dance takes its name from Kupurlija, the Turkish name for the town of Veleš. The Turks called it thus, the town of bridges - from the Turkish word for "bridge," "kupur," because of its location at the important crossing of the Vardar river along which passed (and passes) a major route from northern and western Europe down to Greece and Turkey and, hence the bridges which were consequently there. Muslim women do this dance in the Vardar river valley.

*The Albanian name of this dance is ~~Sheriançe~~.*  
PRONUNCIATION: Tchyooh-POOR-leeh-kak

*Sheriançe*

RECORD: RTB 1394, Side 1, Band 6.

RHYTHM: 7/8 meter =  $\frac{1,2,3}{1} \frac{4,5}{2} \frac{6,7}{3}$  =  $\frac{1}{1} \frac{2,3}{\&} \frac{4,5}{2} \frac{6,7}{3}$   
Dancers's cts =

FORMATION: Women's lines with leader on R. Hands joined in "W" pos with little fingers joined.

METER: 7/8

PATTERN

Meas Cts

- FIG. I: (Slow Music)
- |   |     |  |
|---|-----|--|
| 1 | 1   | Facing ctr or slightly L of ctr, do a small lift on L - free R is raised a bit and prepares for step back. |
|   | &   | Step R bkwd out of circle  |
|   | 2-3 | Repeat cts 1,&, with opp ftwk.   |
| 2 | 1   | Small lift on L - free R is raised a bit and preps for step back.  |
|   | &   | Step R bkwd.   |
|   | 2   | Close L to R - knees are close tog.  |
|   | 3   | Step R slightly fwd - knees are close tog.   |
| 3 | 1   | Small lift on R.   |
|   | &   | Step L diag fwd across R.  |
|   | 2   | Step on ball or R ft next to L heel - knees close tog.   |
|   | 3   | Step L next to or slightly in front of R - knees close tog.  |

#### URNS:

The slow part (Fig I) allows for single CW turns during meas 1 (plus, perhaps, meas 2, ct 1). Hands are held up in "W" pos during the turn as W let go of each other's hands, and in unison, each turns CW (R).

- |   |   |   |
|---|---|---|
| 1 | 1 | Small lift on L while turning to face R of ctr.                               |
|   | & | Step R to R while turning CW (R); R points even further to R, out of circle.  |
|   | 2 | Small lift on R while continuing to turn as the body comes in line with R ft. |
|   | 3 | Continue to turn CW by stepping L across R. This should complete the turn.    |



FIG. III: (Faster Music)

- 1 uh Facing ctr, do a slight prep lift on L.  
1 Step R to R.  
uh Slight prep lift on R.  
2 Step L behind R.
- 2 uh Momentarily step onto ball of R ft in place.  
1 Immediately step back onto L in place.  
2 Step R beside L a bit to R and back of previous pos.
- 3 uh Facing slightly R of ctr, momentarily step on ball of L ft in front of R.  
1 Immediately step R back in place.  
2 Step L further across R.

Notes by Bob Liebman

Notes:

A. A slight movement of the hip out over the supporting ft may be made but care should be taken to ensure that it is not exaggerated.

B. A <sup>subtle</sup> ~~slow~~ shoulder "shimmy" may ~~sometimes~~ be made at the discretion of the dancer with the same caution as in note A.

Transition to Fast music: