

# Valle e Qemalit

(Albania)

An Albanian performance-style dance Lee Otterholt learned from Ben Koopmanschaap.

Pronunciation: VAH-leh ay kchay-MAH-lee

Music: 4/4 meter CD: *Balkan and Beyond – Stockton 2009*, Band 3

Formation: Long line facing slightly R of ctr. Palm-to-palm, hands high, elbows straight and locked. (If this handhold is too tiresome, a high handhold might be acceptable.)

Styling: Heroic, masculine.

## Meas

## Pattern

1-4 INTRODUCTION No action.

### REFRAIN

- 1 Facing slightly R of ctr and moving to R, take a large step on R (ct 1); slowly bring L leg up in a large arc in front (ct 2); step on the L (ct 3); step on R (ct &); step on L (ct 4).
- 2 Step on R (ct 1); step on L (ct &); step on R (ct 2); turning to face ctr, take a large step on L twd ctr (ct 3); take a large step on R away from ctr (ct 4).
- 3 Still facing ctr and dancing in place, leap onto L, kicking R ft up under body (ct 1); briefly touch heel of R twd ctr (ct 2); bending the knee, quickly bring it up to R (ct &); moving to the L, step on R (ct 3); step on L (ct &); step on R (ct 4).
- 4 Turning to face ctr: step on L to L (ct 1); step on R twd ctr (ct 2); step on L away from ctr (ct 3); touch heel of R ft twd ctr (ct 4).

### I. INTO THE CENTER - EAGLE

- 1 Facing and moving twd ctr, high up on balls of feet, step on R twd ctr (ct 1); step on L behind R (ct &); step on R twd ctr (ct 2); twist lower body (but not upper body) to R to step on L crossed in front of R (ct 3); twist lower body (but not upper body) to L to step on R across in front of L (ct 4); repeat cts 1,&,2 with opp ftwk (cts 5,&,6). (*The music for the first figure has a six-count phrase here.*)
- 2 Turning to face slightly R of ctr, leap diag to R (diag away from ctr) onto R (ct 1); repeat with opp ftwk and direction (ct 2); take a large step diag L twd ctr on R (ct 3); turning to face R, bring L ft up and around in front and hold it there (ct 4).
- 3 Continuing to face slightly R of ctr, briefly touch heel of L ft in front (ct 1); brush L ft bkwd (ct 2); lift R heel from floor, raising L heel behind body (ct &); moving diag to L, away from ctr, step back on L (ct 3); step back on R (ct &); step back on L (ct 4); step on R to R (ct &).
- 4 Continuing to face slightly R of ctr, and now moving to R, step on L across in front of R (ct 1); hold (ct 2); step on R to R (ct &); step on L, crossed in front of R (ct 3); step on R ft to R (ct &); step on L ft, crossed in front of R (ct 4).

Valle e Qemalit—continued

II. BICYCLING LEGS

- 1 Facing diag R and moving R, step on R (ct 1); make a large “reverse bicycle movement” (first fwd, then up, then back to beside opp knee, then down) (ct 2); walk three steps L,R,L (ct 3,&,4); turn sharply to face L (ct &).
- 2 Continuing to move (now bkwd) to R, step on R (ct 1); step on L (ct 2); step on R, bending R knee deeply and keeping ball of L ft on floor (ct 3); straighten R knee slightly (not completely), continuing to keep ball of L ft on floor (ct 4).
- 3 Facing and moving to the L, step on L (ct 1); step on R (ct &); step on L (ct 2); begin bringing R leg straight fwd, almost parallel to floor and leap on to R, kicking up L ft under you (ct 3); large step on L (ct 4); turn to face ctr (ct &).
- 4 Facing ctr, take a large step on R twd ctr (ct 1); take a large step on L away from ctr (ct 2); touch heel of R ft twd ctr (ct 3); touch heel of R ft diag to R (ct 4).

INTERMEZZO (once in the middle, once at the end)

- 1 Turning to face R, leap onto R to R (ct 1); turning to face slightly L of ctr, bring L ft around in a CCW movement near floor and step on L twd ctr (ct 2); touch heel of R ft diag L, crossed in front of L (ct 3); touch heel of R ft twd ctr (ct 4). (Dance ends on ct 3.)

Sequence:	Introduction (No movement)
	Refrain
(Singing starts)	First figure
(Singing)	Second figure
	Refrain
(Singing starts)	First figure
(Singing)	Second figure
	Refrain
(Singing starts)	First figure
(Singing)	Second figure
	Intermezzo
	Refrain
(Singing starts)	First figure
(Singing)	Second figure
	Intermezzo (Stops on ct 3. Hold.)

Presented by Suzanne Rocca-Butler  
Camp Hess Kramer Institute  
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