

REVISED

© Folk Dance Federation of California, Inc., February 2008

Dance Research Committee: Bill Lidicker, Suzanne Rocca-Butler, Rick Sherman, Bill Wenzel

Gulli
(Turkey)

Gulli (guh-LEEh) is a woman’s name translated as “the one with the rose.” This Kurdish halay (a widespread popular dance in the Middle East) is from eastern Anatolia, and consists of two separate dances combined as one. It was introduced by Ahmet Lüleci at the Kolo Festival in San Francisco, 2005, and at the Stockton Folk Dance Camp, 2007 (see the Stockton camp video or DVD). Additionally, it was taught by Suzanne Rocca-Butler at the 2008 Heritage Festival in San Carlos, CA (Jan. 12). We thank Marcel Vinokur for his helpful consultations concerning the intricacies of timing in this dance.

CD: Ahmet Lüleci: CD 4, Band 10; and Turkish Dances, Band 2. 4/4 and 6/4 meter

Formation: Mixed open circle; in Part One, little fingers are joined with arms lowered, elbows slightly bent and behind body, forearms together, L over R. In Part Two, arm position remains the same but hands are joined by interlocking fingers. Ahmet states it is more practical to remain in the interlocking finger position throughout the dance, although using little fingers throughout is acceptable as well. Shoulders are relaxed and pulse with the beat.

Steps: Shoulder Shimmy: Shake shoulders by rapidly moving alternate shoulders fwd and back in small and “vibrating-like” movements. Knees are bent and hip rotation is minimized by leg-controlled weight-shifts.

Jump: Lift entire body off floor and land with weight shared equally on both ft, accenting a downward feeling.

Bounce: As used here, is similar to Jump, except that the knees are straight and the balls of the feet are usually in contact with the floor with only the heels raised above it, accenting an upward feeling.

Styling: Knees are usually bent. Although feet are often flat, the style is mostly bouncy. Torso remains erect throughout except for a slight forward bend at the waist in Part Two, Fig. II.

Counts	4/4 and 6/4 meter	PATTERN
1-8	<u>INTRODUCTION</u> (drum beats)	4/4 meter
<u>PART ONE</u> - Workers in the Field (slow music) 4/4 meter		
A. <u>HALAY - STEPS TO SIDE</u> (drums and chants) 4/4 meter		
1-6	Facing ctr, take a large step on R to R (ct 1); step on L across and in front of R (ct 2); step slightly back on R to R (ct 3); touch flat L beside R (ct 4); step on L slightly to L (ct 5); touch flat R beside L (ct 6). Knee-bends are exaggerated while free foot is raised between each slow and deliberate step; touches are not stamps (no wt).	
7-24	Repeat cts 1-6 three times (four times total).	
B. <u>STEPS TO SIDE, FORWARD AND BACK</u> (drums and chorus) 6/4 + 4/4 meter		
1-6	Continuing to fact ctr, repeat Fig. A cts 1-6.	
7-14	Step fwd on R (ct 7); step on L in place (ct 8); step back on R (ct 9); step on L in place (ct 10); repeat cts 7-10 (cts 11-14), continuing to exaggerate bending knees and raising free ft.	
15-42	Repeat cts 1-14 two times.	

- 43-51 Repeat cts 1-9, ending with a step bkwd on R (splicing of the music has caused ct 10 to be omitted here, so the missing ct 52 could be viewed as ct 1 of the TRANSITION).

TRANSITION (fast music) 4/4 meter

- 1-4 Continuing to face ctr with wt evenly placed on both ft, bend and straighten knees 3 times, but emphasizing the downward movement (cts 1-3), and on ct 3 transfer wt to L ft; kick R leg fwd mostly by straightening the knee, with L heel coming slightly off the floor (ct 4).

PART TWO - The Celebration (fast music) 6/4 meter

I. HOPS, LEAPS, JUMP, TOUCH AND KICK (zurna)

- 1 Facing ctr and moving in LOD, with knees slightly bent, hop on L diag. bkwd in LOD, while swinging R leg down. (This bkwd movement sometimes causes the body to appear to incline slightly fwd, but this should not be a deliberate tilt.)
& Leap onto ball of R beside L heel with bent leg.
2 Step strongly on L across and in front of R with accented bent knees.
3 Jump onto both ft in place.
4 Hop on R in place, raising L bent knee fwd.
& Hop again on R while pumping L ft down.
5 Touch L heel fwd with straight leg.
6 Short leap onto L in place, while kicking R fwd.
7-48 Repeat cts 1-6 seven times (8 times total). On the final count raise R leg behind, with knee bent.

II. TO CENTER AND BACK WITH JUMPS AND BOUNCES (woman singing)
(Shoulder shimmy is optional)

- 1-6 Facing ctr and leaning slightly fwd from waist, step fwd boldly onto R heel (ct 1); step on L beside R (ct &); step fwd on flat R (ct 2); repeat with opp. ftwk (cts 3,&,4); repeat cts 1,&,2, ending with L ft raised fwd (cts 5,&,6).
7-12 Straightening the body and turning to face diagonally R of ctr, jump on both ft in place, knees bent (ct 7); bounce twice (cts 8,&), repeat jump and 2 bounces (cts 9,10,&); jump onto both ft, knees bent (ct 11); turning to face ctr, leap back on L, with R raised fwd (ct 12).
13-18 Hop back on L (ct 13); leap back on R (ct &); leap back on L (ct 14); repeat cts 13,&,14 (cts 15,&,16); jump onto both ft in place (ct 17); hop on R in place, raising L fwd with knees bent (ct 18).
19-24 Turning to face diagonally R of ctr, repeat jump, bounce, bounces of cts 7-12; but on last ct (24) raise R ft bkwd instead of fwd.
25-48 Repeat cts 1-24.

III. HALAY WITH PUMPS (woman singing with chorus)

- 1-6 Repeat Fig. A, cts 1-6, but with more vigor and larger steps. Knees bend deeply on ct 2, and flat foot-touches in place are replaced with downward leg pumps.
7-48 Repeat cts 1-6 seven times (8 times total).

Sequence: Figs A, B, I, II, III, I, II, III, I, II. End dance (Fig. II, ct 48) with hop on L while raising R leg fwd, knee bent, and shouting "Hey!"