

**About this Class:** Did you know that chiftetelli ("shift-a-TELL-ee" ) not only is a rhythm great for slow sensuous movements, but it also means "belly dance" in the Turkish language. So we will begin our choreography in a "Turkish turtleneck wrap" variation then slowly and beautifully transition through a series of veil work and belly dance movements to celebrate chiftetelli! We will also work with the butterfly envelope, turns, Turkish turtleneck, the importance of graceful transitions, frames, and expression.

- Çiftetelli (to move like a snake"; is a dance of Turkish origin, that is found in most of the territories and surroundings of the former Ottoman Empire.  
[en.wikipedia.org/wiki/Çiftetelli](http://en.wikipedia.org/wiki/Çiftetelli)
- When a professional dancer performs a 5 part routine, often times a chiftetelli is part of it. For each the routine varies, depending on our artistic leanings and foundations. A typical routine may include an Opening Song that is up beat, followed by Veil, Taqsims, Drum and a fast Finale. This class is covering 2 songs for the sake of transitions. The first is a fast baladi that could be used as an opening song, wrapped in veil and playing zills. The second is a taqsim for unwrapping the veil and dancing.

The point of this class is to provide students with veil work and transitions. To be introduced to a traditional routine, zills will be part of the choreography with a short and zesty intro song that is followed by a slow and sensual chiftetelli. Choreography is subject to change. The following movements are listed in order as we dance through the song. As the weeks progress, we will find ways to artfully express with these movements as we express our musical experience through movement. First priority is to give students comfort and familiarity in these movements so as to have more range in expression.

Students may email [attarmellea@gmail.com](mailto:attarmellea@gmail.com) to request the song file or wait for the cd's to be passed out by the last class. Most importantly students are encouraged to practice these movements to their favorite music and to the song selected by Attar.

#### Songs:

1. Wrapped in veil/zills: Balady Percussion by Eddie Kochack 1:04
2. Ciftetelli by Helm 4:41

## VEIL WORKS

**Veil wrap** – Turkish turtle neck start by pleating the veil and centering on your neck with an even amount of fabric drapes on each side and down your back. Take the right wing and bring around your back on the left side, make a tail and tuck near your left hip bone. Take the left wing and bring around your back on the right side, across your belly and make a tail to tuck in front of the first wing. At this point your Turkish turtle neck wrap should be criss/crossed at your back, draped over your tush and partially covering your belly.

**Make a sail** – Un-tuck the wing that does not cross in front and hold the narrow edge with both hands above head frame head and turn or travel to allow the air to be caught in your sail.

**Make wings** – Hold the sail in 1 hand as a wing and turn away for audience to untuck the other wing and hold them open. Great for Barrel turns.

**Butterfly spin from wings** – unflip the right wing and turn right (where the left wing is over the left shoulder).

**Butterfly switches**- after your butterfly spin, “swish” to flip the wing back on your shoulder and at the same time off your other shoulder and then spin the direction of the shoulder that doesn’t have the fabric draped on it.

**Drop wings** – the veil will now be beautifully draped from the neck with ends

on either side down the back. Great opportunity for the camel walk, beautiful arms.

**“peek a boo”** Face back and take edge of fabric at neckline and raise in front of your face with your back to the audience (remaining fabric is draped over shoulders still). In Goddess pose peak/lean over to the right then repeat to the left.

Turn front with fabric still covering face and do some slow beautiful hip movements (mayas with a level change)

**Mask:** Facing front start lowering fabric to show the eyes and then pull against the face with right hand at back of head and then show left arm for snake arm.

**Drape/sleeve:** Undo the face veil with both hands as you do a slow/full turn and end facing front, arms lowered and **veil “sleeve”** from shoulders to hands.

Shuffle Shimmy with snake arms as veil remains on arms.

With veil over arms go into **temple pose** for slow hip movements.

**Butterfly Envelope** – Drape the veil evenly over your right arm with your arm at shoulder level. Hold the hem and bring your right hand with the fabric over your head and then run your left hand from your right hand to open the fabric and frame your face. At this point both hands meet above your head in temple pose while you are in goddess pose, the fabric is hiding the

right arm and showing the left arm. Your head is framed beautifully.

Next flip the fabric on the right side over your right shoulder so it is behind you and arms are back in temple pose. Discretely shake the veil to tighten the twist behind you. Bring the veil in front and open arms to show a beautiful "twist" in the center for a nice way to frame hip, pelvis, ribs or face.

**Vertical Side Spirals/Desert Storm:** use a turn or a spin to open veil back up and end up and behind you then hold like a bull fighter with right hand on left shoulder, throw forward with the left arm and touch left hip with right hand, then throw forward again. Now throw back and raise right hand to left shoulder.

**Shoulder Drag** and pull fabric across your front and meet hands above head to hold veil in right hand and slide left hand along hem to make a frame.

Then turn out to have veil behind you and drag on the floor as you exit with a camel walk.

**Exit: Camel walk**

### **Standard STEPS in belly dance.**

1. **Step/together/step** : An Egyptian entrance step with many variations. RLR, LRL, etc. Can be done with hips moving in figure 8's or with shimmies.

### **2. Step/Point/Basic Egyptian/step-touch**

This step is much like the wedding march. Again, step onto a bent leg and stay at the same level. Step onto a flat foot, bring the other foot to land in front with the ball of the foot (*demi pointe*) in contact with the floor, essentially the *hip drop* position. Then step forward on the same foot and touch with the first one.

step	touch	step	touch
R	L	L	R

Make sure that after you touch you take the foot off and step forward with it rather than just dropping the heel down.

3. **Box Step** (can be done with horizontal figure 8 hips) A very versatile step in which one foot always steps forward and back while the other steps in place. It can be done on the spot, traveling sideways or pivoting around in a cross. On the right:

R	L	R	L
step fwd	step in place	step backwd	step in place

#### 4. **Shuffle Shimmy/Choo Choo -**

A very fast scooting movement done on demi pointe, the feet alternately inching forward very fast. Usually done with a hip shimmy.

#### 5. **Camel Walk**

*Undulation* in combination with the step-together-step or *shuffle* (flat-ball-flat) stepping pattern. Variations include the alternating step (R-L-R, change, L-R-L, change); the down-up-up (flat-ball-ball-ball); travelling sideways, travelling on forward diagonal or backward diagonal; or doing the camel walk faster (e.g. to a malfour rhythm) and just emphasizing either the chest or pelvic portion of the movement.

6. **Twist steps** – with each side step in the lame duck, twist the hip forward over the leading foot.

#### 7. **Lame ducks**

So called because it resembles limping. Traveling sideways, the leading foot (or trailing) is on *demi pointe* and the other foot is flat making the hips unlevel. Used for traveling *hip drops* or *hip lifts* or traveling *hip sway*.