

SHEIKHANI

Translation: Shei-Kha'-ni is a boy's name and is derived from the ancient Assyrian ta-ka'-ni, which means "come, be happy."

Current notes courtesy of: Dick Oakes

Presented by: Dennis Boxell

Rhythm: 2/4

Formation: Open or broken circle, or line. No partners, leader at R end. Elbows bent, forearms together (L over R), hands joined with fingers clasped.

<u>Measures</u>	<u>Counts</u>	<u>VARIATION 1</u> - Basic
1	1	Step FWD on L foot, swinging hands slightly FWD
	2, &	Step-close (R) FWD
2	1	Step FWD on R foot
	2	Swing L foot FWD
3	1-2	Two walking steps (L, R) BKWD, swinging hands back on second step and turning to face slightly R
4	1	Turning to face center, step slightly FWD on L foot, swinging hands FWD
	2, &	Turning to face and moving R, bending L arm so L hand is at small of own back, step-close (L) FWD
5	1	Continuing, step FWD on R foot
	2, &	Step-close (L) FWD
6	1	Step FWD on L foot, turning to face center and swinging joined hands FWD
	2	Close & step on R foot beside L, swinging hands back to resume original starting position

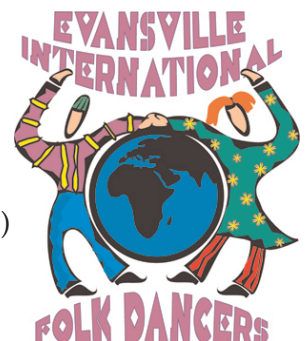
VARIATION 2 - Hops and Cut Steps

1	1, 2, &	Same as measure 1, VARIATION 1
2	1	A slight leap FWD on R foot, swinging L foot BKWD
	&, 2, &	Hop 3 times in place on R foot, swinging L foot FWD, back across in front of R leg, diagonally FWD L
3	1, &	Step-hop (L) BKWD
	2	Step BKWD on R foot, turning to face slightly R
4	1, &	Facing and moving R, step FWD on L foot; Swing R foot FWD
	2	A slight leap BKWD on R foot in place, displacing L foot & swinging it slightly back
	&	A slight leap FWD in place, displacing R foot & swinging it slightly FWD
5	-	REPEAT pattern of measure 4, REVERSING footwork
6	-	REPEAT pattern of measure 1 above

VARIATION 3 - Big Jumps Forward and Down

1	1	Leap FWD on L foot
	2	Jump FWD on both feet, vigorously
2	-	REPEAT measure 2, VARIATION 2
3	1, &	Step-hop (L) BKWD
	2	Jump lightly BKWD on both feet
4	1	Jump down on L foot and R knee
	2	Jump up on both feet in place
5-6	-	REPEAT pattern of measure 4 two times (three times in all), freeing L foot at the end to resume original starting position.

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NOTE: The following variations (4-10) are for measures 4-6

<u>Measures</u>	<u>Counts</u>	<u>VARIATION 4 - Little Jumps Sideward</u>
4-6	1	Facing and moving R, w/both feet together, jump slightly to the L
	2, &, 3	R-L, R
	4, &, 5	L-R, L
	6	R, turning to face center, swinging hands back and freeing L foot to resume original starting position.
 <u>VARIATION 5 - Skip</u>		
4-6	-	Facing slightly and moving R, 6 skipping-steps starting w/R foot, turning body to face center again on the last skip. (Following this variation, count 1 of the next measure becomes also a skipping-step, starting w/R foot)
 <u>VARIATION 6 - Swing Foot</u>		
4	1	Facing slightly and moving R, step on L foot
	2, &	Hop two times on L foot, swinging R FWD and BKWD
5	1	Continuing, hop on L foot, swinging R FWD
	&	A slight leap back on R foot in place, displacing L foot and swinging it slightly BKWD
	2, &	Hop two times on R foot, swinging L FWD on BKWD
6	-	As measure 1 above
 <u>VARIATION 7A - Slide Feet Apart</u>		
4	1	Turning to face center, slide feet apart, L foot FWD and R foot BKWD
	2, &	Change foot positions twice, so R foot slides FWD and L BKWD; then REVERSE
5	1-2	Turning R about to face slightly out, REPEAT pattern of measure 4, REVERSING footwork
6	1	Turning L about to face center again, slide feet apart, L foot FWD and R foot BKWD
	2	Slide feet together, freeing L foot to resume original starting position
 <u>VARIATION 7B - Jump Down and Slide Feet Apart</u>		
4-6	-	As 7A above, except jump down on the appropriate knee (R knee for measures 4 & 6, L knee for measure 5) so it almost touches the floor, then jump up for the switching of feet
 <i>NOTE: The following additional variations for measures 4-6 learned from Roza Dizachi of Rezeyeh, Iran</i>		
 <u>VARIATION 8A - Rock Forward and Back</u>		
4	1	Turning to face center, rock FWD on L foot
	2	Rock BKWD on R foot in place
5-6	-	REPEAT pattern of measure 4 twice (three times in all)
 <u>VARIATION 8B - Rock Forward and Back Clapping</u>		
4-6	-	As in 8A above, except release and clap own hands six times. Rejoin hands
 <u>VARIATION 9A - Step-Touch</u>		
4	1-2	Turning to face and moving R, step-touch (L) FWD, bending knee to dip slightly on the step
5	-	REPEAT pattern of measure 4, REVERSING footwork
6	-	As measure 1 above

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4-6 - VARIATION 9B - Step-Touch BKWD
As VARIATION 9A above, except moving to the L, BKWD

4 1, 2 VARIATION 10 - Half Turn
Releasing hands step-touch (L) in place, turning half around to face out, bending L knee to dip slightly on the step
5 1, 2 Rejoin hands and step-touch (R) in place
6 Releasing hands, two steps in place (L, R), bending knee to dip slightly on the first step, turning L half about and rejoining hands to resume original starting position.

STEP-CLOSE (R)

1 Step on R foot
& Close and step on L foot beside R
REPEAT, reversing footwork for STEP-CLOSE (L)

STEP-HOP (L)

1 Step on L foot
2 Hop on L foot
REPEAT, reversing footwork for STEP-HOP (R)

STEP-TOUCH (L)

1 Step on L foot
2 Close and touch R foot beside L without taking weight
REPEAT, reversing footwork for STEP-TOUCH (R)

For another less complicated version, please continue to next page.

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Source: Learned by Rickey Holden in Persia (Iran)

Presented by: Vyts Beliajus, Folk Dance Camp, 1962

Current notes courtesy of: Dick Oakes

Formation: Broken circle, face center, leader at R end. Elbows bent, L forearm and hand resting on R arm and hand of neighbour, R palm up, fingers clasped

Measures	Counts	Introduction
4	-	(whistle and drum beats)
1	1	Step FWD L
	2	Step FWD R
	&	Close L to R
2	1	Step FWD L
	2	Swing L FWD
3	1	Step BKWD on L
	2	Turning slightly R, step BKWD on R
4	1	Facing center again, step BKWD on L
	2	Turning sharply to face LOD, raise R w/bent knee, toeing in LOD, step R
	&	Close L to R (When facing LOD L hand still joined w/neighbour's is held at small of back)
5	1	Step FWD in LOD on R
	2	Step FWD in LOD on L
	&	Close R to L
6	1	Step FWD in LOD on L
	2	Face center, step R next to L w/an accent (not a stamp)

REPEAT dance from beginning.