

Ani Mori Nuse

(Albania)

The name of the dance is also that of the song, which was very popular among Albanian and Kosovar youth in the 1990s. As the song words suggest, this is a song for dress-up occasions like weddings, and the dance is typical of wedding repertoire. Notice that the bride does not care for gold coins (traditional wedding necklace garb), but wants a man with the emblems of modern style—cigarette cases and black dress shoes. Learned from Ira Weisburd, March 1991.

Pronunciation: AH-nee MOH-reh NOO-seh

CD: Xenos, “My Mother Said”, CFF 2223, Track 7.

2/4 meter

Formation: Open circle with leader at the R end, hands joined in W-pos.

Meas

Pattern

I. TRAVELING STEP:

- 1-2 Facing and moving CCW in the big circle, walk R, L, R (cts 1,2,1); lift L knee up to almost level with L thigh, also in the direction of travel (ct 2).
- 3 Keeping L knee lifted, dip on standing R leg (ct 1); rise again on standing R leg (ct 2).
- 4 Step on L in place (ct 1); smoothly circle R ft CW to hook behind L calf (ct 2).
- 5-16 Repeat meas 1-4 three more times.

II. INTO THE CENTER AND OUT AGAIN

- 1 Turning to face ctr, step on R across in front of L with a deeply flexed knee (ct 1): rise until both legs are extended (ct &); touch L toe fwd and to the L, as R heel drops or “bounces” (ct 2); “bounce” again in this position (ct &).
- 2 Repeat meas 1 with opp ftwk, still moving towards the ctr.
- 3 Repeat meas 1.
- 4 Step on L across in front of R, deeply flexing L knee (ct 1); rise up on L leg and hook R ft behind L heel or calf (ct 2).
- 5-8 Repeat meas 1-4 in reverse, moving backwards out of the circle, beg by stepping *back* on a flexed R, and ending by hooking R ft behind L leg.

III. TOUCH STEP-STEP:

- 1 Touch R toe in LOD (ct 1); leap low onto R where it touched (ct 2); step on L past R in LOD (ct &).
- 2-3 Repeat meas 1 two more times.
- 4 Step on flexed R to R side, turning to face ctr (ct 1); step lightly on L in place (ct 2); step on R across in front of L (ct &).
- 5-8 Repeat meas 1-4 with opp ftwk.
- 9-12 Release handhold and repeat meas 5-8, but turning in a tight CW circle in place rather than traveling to the R.

Throughout these measures, the hands and fingers remain extended overhead to the sides, and rotate from the wrist once per measure, starting by curling the fingers in toward the head (as if beckoning towards oneself).

Ani Mori Nuse—continued

- 13-16 Repeat meas 9-12 with opp ftwk.
 17-32 Repeat meas 1-16.
 33 Begin an “Oek” step: Step back away from ctr on R (ct 1); step back on L (ct 2).
 34 Step back on R (ct 1); step on L in place (ct 2); step on R in place (ct &).
 35 Step on L across in front of R (ct 1); step on R to R side (ct 2); step on L across in front of R (ct &).

SEQUENCE: Fig I, Fig II, Fig I, Fig II, Fig I
 Fig III, Fig II, Fig I

Notes by Erik Bendix
 Presented by Erik Bendix

Song Words:

Ani mori nuse, ani qaf-gastare,
 Ani a do ruz-e, ani a do par-e?

As nuk dua ruz-e, as nuk dua par-e,
 Por e dua dja-djalin, more me cigare.

Ani me cigare, ani me kuti-e,
 E me këpucet të zeza, faqe si zotni-e,

Ani more nuse, moj vetull-gjilpan-e,
 Ani dil e shih e moj djal-e, moj xhan-e.

Oh young bride with a throat fine as glass,
 Do you want beads, do you want gold coins?

I don't want beads, I don't want gold coins,
 I want a young man with a cigarette.

With a cigarette, with a cigarette-box,
 And with black dress shoes, like a gentleman

Oh bride with brows slender as needles,
 Come see your young man, oh dearest.