

Kcim

(Kosovar Albanians)

This is a solo dance which can also be performed as a solo, duet, or in group form. It incorporates movements out of everyday life in an aesthetically altered way. Learned from Janet Reineck, Dancers of Ensemble Shota, Kosovar Albanians. The title means “jumpy.”

Pronunciation: KTSEEM

Music: 2/4 *Balkan I 2010 Steve's Dances CD, Band 18*
Balkan II 2010 Alternates CD, Band 10

Formation: Open circle hands joined in W-pos. Arms bounce up on ct 1 and down on ct 2. There can be a slight movement of the hips.

Meas

Pattern

INTRODUCTION

I. BASIC

- 1 Facing ctr, step R diag back to R (ct 1); step L diag back to R (ct 2).
- 2 Step R diag back to R (ct 1); touch L toe beside R ft (ct 2).
- 3 Turning to face slightly R of ctr, step L fwd diag R (ct 1); touch R toe beside L ft (ct 2).

Variations

- 1 Repeat Basic, meas 1.
- 2 Step R diag back to R (ct 1); step L beside R (ct 2); step R next to L (ct &).
- 3 Turning to face slightly R of ctr, step L fwd diag R (ct 1); step R beside L (ct 2); step L slightly fwd diag R (ct &).

II. KERPLUNKS

- 1 L ft in front, R ft behind L ft, moving to R, step on ball of R straightening knee (ct uh before ct 1); land on L in front of R, bending knee (ct 1); repeat cts uh-1 (cts uh, 2).
- 2 Step R to R (ct 1); step on ball of L across behind R, straightening knee (ct 2); step R in place (ct &).
- 3 Repeat meas 2 with opp ftwk and direction.

Variation (Raif's step):

- 1 Step R heel to R straightening legs (ct 1); step L behind R, bending knee slightly (ct &); step on ball of R to R straightening legs (ct 2); step L in front of R, bending knee slightly (ct &). (Grapevine)
- 2-3 Repeat Fig II, meas 2-3.

Sequence: Fig I, Fig I var, Fig II, Fig I var, Fig II var. Number of times determined by leader.

Solo, or face-to-face, or in circle. Solo variations can be done by individuals who break away from the circle of dancers. They can return to the circle.

II. SOLO VARIATIONS

1 Lift slightly on L (ct 1); small step R slightly to R (ct &); close L to R (ct 2); step R slightly to R (ct &).

2 Reverse ftwk of meas 1.

Note: This ftwk may be used throughout dance with variations of crossing behind on ct 2 or travelling fwd around circle or twd ptr or even backwards.

STEP ADDITIONS

1 Touch ball of R fwd or to R (ct 1); lift same ft back toward ctr of gravity (ct 2).

2-3 or 4 Repeat ct 1 and use one Basic Step to change wt.

5-7 or 8 Reverse ftwk of meas 1.

KERPLUNK

“uh” before 1 Quickly take wt on ball of R behind L (ct uh).

1 Fall onto L in front of R (ct 1); take wt on ball of R behind and next to L. ft (ct “uh” before 2); fall onto L in front of R (ct 2). (This may travel to R and then turn CCW.)

HAND AND ARM GESTURES

During this dance, hands and arms have several movement possibilities:

1. Hands on hips
2. Hands holding kerchief in front of waist
3. Arms up and out to side at shoulder or head level
 - Wrists rotating (little fingers lead) twd body
 - Slowly making “finger cymbal” gesture
 - Hand on leading side higher than hand on trailing side
4. One hand up, one hand on hip
5. One hand up (leading ft), other hand low in front of waist (trailing ft)
6. Rolling hands in front of waist, body bent slightly fwd.
7. The following will indicate narrative gesture, but only as reminders, i.e., key words:
 - Reach (or be drawn) and draw back
 - Henna hair
 - Spread Filo dough
 - Wash hands
 - Wring hands
 - Roll hands

Presented by Stephen Kotansky