

## KOPAČKA

Macedonian

PRONUNCIATION: KOH-pahtch-kah

TRANSLATION: Kopačka gets its name from the verb "kopni" (to dig).

SOURCE: Dick Oakes learned this dance from Mitch Allen, a performer with the AMAN Folk Ensemble (aka, AMAN International Music and Dance Company) of Los Angeles, California. It was taught to members of AMAN by Stanimir Visinski of Macedonia.

Versions of this dance have been taught to folk dancers in the United States by Atanas Kolarovsk, who toured in 1956 with TANEC (the Macedonian State Folk Ensemble); John Filcich, who learned the dance from Atanas and first taught it in 1958; Elsie Ivancich Dunin, who learned the dance from members of TANEC in Skopje, Macedonia; Dick Crum, one of the foremost Balkan dance researchers in the world, who also learned the dance in Yugoslavia; and Pece Atanasovski, who was one of the most accomplished gajda players in the world.

BACKGROUND: Kopačka is a farmer's dance from the Delčevo-Berovo district of eastern Macedonia. Originally a dance for men only, the various figures mimic tasks of the farmer, in particular, hoeing. With its village style of steps and technique, it is quite popular in eastern Macedonia and widely used by exhibition groups there. It is actually a suite of two dances that take their names from the first lines of their respective songs, "Dimna juda, mamu," and "Derviško viško, mome."

Atanas Kolarovski said that when village dancers introduced the dance to "Tanec" (the Macedonian State Folk Ensemble), they called it "Sitnata" ("the little one"), but "Tanec" changed the name of the dance to "Kopačka" ("digging", a movement depicted in the dance). The dance became so famous that the villagers adopted this name for both the dance and the name of their group to remind everyone of its origin.

According to an old folk tale from the Maleševija area of Macedonia, Dimna Juda was the name of a samovila, or fairy-witch, who built a palace on Vlaina Mountain. She went to the village of Kratevo and demanded to be given three bachelors, three maidens, and three children. For this small tribute, she promised never to put a curse on the village. But the villagers tried to bargain with the witch and offered gold for the bachelors, silver for the maidens, and pearls for the children. In a fit of anger for their impudence, she took instead 100 bachelors, 100 maidens, and 100 children. The bachelors were forced to build her palace while the maidens danced the oro and the children picked xeranthemums (wild flowers native to southern Europe that are a symbol of eternity and immortality). The verses in the dance recordings tell only part of the story. The entire folk tale appears in *Maleševski Narodni Pesni* by Stanko Kostić, Skopje 1959.

MUSIC: Atanas Kolarovski (LP) AK008 (2nd part very fast)  
AMAN (LP) A-106 (2nd part medium)  
Festival (45rpm) F-4001 (2nd part very fast)

Folkraft (45rpm) 1565-A  
Fiesta (LP) FLP-1362 (2nd part very fast)  
Jugoton (45EP) EPY-3009 (2nd part very fast)  
Nevofoon (LP) 15016 (2nd part medium-fast)  
Radio Televizija Beograd (LP) RTB LP-1394 (2nd part slow to very fast)

FORMATION: Originally lines of eight to ten M, although usually not restricted in the United States. Dancers grasp neighbors' belts in "X" pos, R arm under. End dancers may tuck thumb in belt or hold free hand behind back. Leader often flourishes a handkerchief in R hand.

METER/RHYTHM: 4/4 and 2/4

STEPS/STYLE: All steps are danced with precision. In the slow part, the steps are clear and are not scraped along the floor. In the fast part, the steps are kept tiny and precise. The bearing is proudly erect, yet relaxed.

---

MEAS	MOVEMENT DESCRIPTION
------	----------------------

---

### INTRODUCTION

Varies. Some recordings have no introduction, some have one meas of 4/4 music, others have an extended "gajda" solo.

### SLOW PART - 4/4 METER

#### I. WALK

1-10 Facing slightly to R of ctr and beg R, dance 40 walking steps in LOD (4 per meas).

#### II. BALANCE

1 Continuing in same dir, walk 4 more steps, beg R,  
2 Facing ctr, balance R swd (ct 1); slight bounce on R (ct 2); balance L swd (ct 3);  
slight bounce on L (ct 4);  
3 Balance R swd (ct 1); slight bounce on R (ct 2); facing slightly to L of ctr, step L  
swd in RLOD (ct 3); step R across in front of L (ct 4);  
4 Step L swd (ct 1); step R across in back of L (ct 2); balance L swd (ct 3); slight  
bounce on L (ct 4);  
5 Balance R swd (ct 1); slight bounce on R (ct 2); balance L swd (ct 3); slight bounce  
on L (ct 4).  
6-10 Repeat action of meas 1-5.

#### III. WALK

1 Repeat action of meas Fig I, meas 1-10.

#### IV. STEP-LIFTS

- 1 Continuing in same RLOD dir, walk 4 more steps, beg R;
- 2 Facing ctr, step R swd (ct 1); raise L leg in front of R with bent knee and a slight bounce on R (ct 2); step L swd (ct 3); raise R leg in front of L with bent knee and a slight bounce on L (ct 4);
- 3 Step R swd (ct 1); raise L leg in front of R with bent knee and a slight bounce no R (ct 2); facing slightly to L of ctr, step L swd in RLOD (ct 3); step R across in front of L (ct 4);
- 4 Step L swd (ct 1); step R across in back of L (ct 2); step L swd (ct 3); raise R leg in front of L with bent knee and a slight bounce on L (ct 4);
- 5 Step R swd (ct 1); raise L leg in front of R with bent knee and a slight bounce on R (ct 2); step L swd (ct 3); raise R leg in front of R with bent knee and a slight bounce on L (ct 4).
- 6-10 Repeat action of meas 1-5.

Repeat action of Fig I-IV to end of slow music.

### FAST PART - 2/4 METER

#### I. SCISSORS/SCISSORS

- 1 Facing ctr, small hop L (ct 1); small step R swd (ct &); step L next to R (ct 2); pause (ct &);
- 2 Repeat action of meas 1, extending R low fwd on ct 2 in preparation for next step;
- 3 Step R in place, extending L low fwd (ct 1); step L in place, extending R low fwd (ct &); step R in place, extending L low fwd (ct 2); pause (ct &);
- 4 Repeat action of meas 3 with opp ftwk;
- 5 Leap R in place, simultaneously touching L swd to L with partial wt and a slight twist of body (ct 1); hop R, bringing L up across on front of R with bent knee, as body straightens fwd (ct 2);
- 6-7 Repeat action of meas 1-2 to L with opp ftwk.
- 8 Step L next to R, raising bent knee slightly in front (ct 1); push R heel fwd and down with a "dig" motion but without touching floor (ct 2);
- 9-10 Repeat scissor action of meas 3-4.
- 11-20 Repeat action of meas 1-10.

#### II. SCISSORS/RUNNING THREES

- 1-8 Repeat action of Fig I, meas 1-8;
- 9 Facing slightly to R of ctr, run R diag R twd ctr (ct 1); run L diag R twd ctr (ct &); run R diag R twd ctr (ct 2); pause (ct &);
- 10 Repeat action of meas 9 in same dir with opp ftwk.
- 11-20 Repeat action of Fig II, meas 1-10, moving diag bwd during meas 11-12.

#### III. DOUBLE TOUCH

- 1-5 Repeat action of Fig II, meas 11-15;

- 6 Hop R, simultaneously touching L swd to L with partial wt (ct 1); hop R, bringing L up across in back of R (ct 2);
- 7 Step L back in place next to R heel, simultaneously extending R low fwd (ct 1); step R next to L, simultaneously extending L low fwd (ct 2);
- 8-9 Repeat action of Fig I, meas 8-9.
- 10 Hop R (ct 1); step L diag across in front of R (ct 2).
- 11-20 Repeat action of meas 1-10.

#### IV. JUMP-PAUSE

- 1-2 Repeat action of Fig III, meas 1-2;
- 3 Jump to both in place with ft together (ct 1); pause (cts &,2,&);
- 4 Pause (cts 1,&,2,&);
- 5-10 Repeat action of Fig III, meas 5-10.
- 11-20 Repeat action of meas 1-10.

#### V. BICYCLE

- 1 Repeat action of Fig III, meas 1 only;
- 2-8 Repeat action of Fig III, meas 3-9;
- 9 Hop R, bringing L up beside calf in a bwd "bicycle" motion (ct 1); continuing down in a bwd "bicycle" motion, brush L fwd on the floor (ct 2);
- 10 Hop R, bringing L up beside calf in a bwd "bicycle" motion (ct 1); continuing down in a bwd "bicycle" motion, step L next to R heel (ct 2).
- 11-20 Repeat action of meas 1-10.

#### VI. SLAP

- 1-8 Repeat action of Fig V, meas 1-8;
- 9 Hop R, bringing L up fwd with straight leg (ct 1); slap L fwd onto floor, bending supporting R knee (ct 2);
- 10 Hop R, bringing L up beside calf in a bwd "bicycle" motion (ct 1); continuing down in a bwd "bicycle" motion, step L next to R heel (ct 2).
- 11-20 Repeat action of meas 1-10.
- Repeat action of FAST PART from beg to end of music.

### KOPAČKA Macedonia

#### DIMNA JUDA, MAMO

/// Dimna Juda, mamó, grad gradila ///  
/ Na plannina, mamó, na Vlajina. /

Dimna Juda built (a palace)  
On the Vlajina Mountain.

/ Što je holje, mamó, pobivala  
Sve ergenji, mamó, za glavenje /

She pounded in the building stakes  
With the bachelors she enslaved.

Sve ergenji, mamó, za glavenje.

/ Što je priče, mamó zapričala  
Se devojke, mamó, za maženje /  
Se devojke, mamó, za maženje.

And the story was told  
That the girls were for marrying.

NOTE: This third verse is omitted on some recordings.

---

#### DERVIŠKO VIŠKO, MOME

/// Derviško viško, mome, derviško dušo ///

Rob kete ti bidam, mome, rob kete ti bidam  
Rob kete ti bidam, mome, vremen tri godini,  
Rob kete ti bidam, mome, vremen tri godin'.

Samo da ti vidam, mome, samo da ti vidam  
Samo da ti vidam, mome, beloto liko?  
Samo da ti vidam, mome, beloto lik'?

Li e belo mome, dali e belo,  
Da li e belo, mome, kako što beše?  
Da li e belo, mome, kako što beš'?

Ida go vidiš, ludo, i da go vidiš,  
I da go vidiš, ludo, fajda si nema,  
I da go vidiš, ludo, fajda si nema.

Repeat entire song, then first two verses.

---

Oh Dervish girl, oh Dervish girl! Oh Dervish girl,  
soul of mine.

I will be your slave, I will be your slave.  
I will be your slave for three years.

Just to see you, just to see you.  
Just to see your fair face.

Is it fair (your face), is it fair.  
Is it fair as it always was?

Even if you see it, crazy fellow, even if you see it,  
Even if you see it, crazy fellow, it will do you no  
good!