

## SOLO DANCE IN KOSOVA/KOSOVO

### I. KCIM or KËRCIM; also known as “Shota” (ALBANIAN)

#### **PRIZREN ENVIRONS**

Men dance Shota, Opojë

<https://www.youtube.com/watch?v=GVneXdZaAEA>

Women’s Dance (cyrle/lodër music)- Cultural Artistic Association (SHKA) “Hoça e Qytetit” (village between Prizren and Opojë)

<https://www.youtube.com/watch?v=1swtNjL6S6U>

SHKA “Shota” Hoça e Qytetit: women’s dances & wedding rituals

[https://www.youtube.com/watch?v=nw\\_OItNJ0cg](https://www.youtube.com/watch?v=nw_OItNJ0cg)

Women’s dancing in the HAS region- (outdoors to cyrle and lodër)

<https://www.youtube.com/watch?v=QecfopWqpQY>

#### **DRENICA (Central Kosova)**

Women dance at folk festival- SHKA “Drenica” in 1971

<https://www.youtube.com/watch?v=IE2ykmkHk8>

### 2. TELOVAS/TELOVASI (ROMA)

Family celebrations, women's solo dance to frame drums and singing:

<https://www.youtube.com/watch?v=6SsgF2L3x7c>

<https://www.youtube.com/watch?v=9ypO1OdV7cQ>

<https://www.youtube.com/watch?v=S5Eetc81wM>

[https://www.youtube.com/watch?v=3\\_IdivMtpmc](https://www.youtube.com/watch?v=3_IdivMtpmc)

<https://www.youtube.com/watch?v=gTaugm6yG4s>

Romani wedding in Priština, 1997- dancing at women’s henna celebration

*Note: younger women- not yet married or recently married- dance with more restraint and demure behavior while they are being watched (“evaluated”) by elder women, who dance with more exuberance and freedom when they themselves dance; the bride is supposed to be the most restrained. You also see very elaborate rituals of respect by the bride and younger women, via ritualized hand gestures (“temena”), etc.*

<https://www.youtube.com/watch?v=Ne4IucmQf2o>

<https://www.youtube.com/watch?v=ctRjsfUawaU>

### **3. Women as professional entertainers on “def” (large frame drum with zils, “tambourine”)**

Here you can see women performing the song/dance repertoires for women’s celebrations- note the intricate coordination of movements (how they “dance” the def) as well as the rich syncopation brought out when pairs of professional Romani women perform. Note also how the “lead” performer at times dances with her upper body or does other exuberant “tricks” and improvisations while performing- all of this is similar to (and likely comes

from) late Ottoman-period professional women entertainers who played def, sang, but also danced as part of their performance work.

**Merita Rogova & Ryva Rogova (performers)**- various meters/tunes in a typical suite of women's dance music, in 3 parts here

<https://www.youtube.com/watch?v=ZAdQNubyQWU>

<https://www.youtube.com/watch?v=Ei5y8evRNHc>

<https://www.youtube.com/watch?v=OaCeAZ7HT2M>

**Gjejloni & Qelebija (performers)**: playing at events

<https://www.youtube.com/watch?v=CmUCZvSOGq8>

<https://www.youtube.com/watch?v=rdotmgcxogg>

**Qelebija (performing solo) plays as a bride is brought into her husband's home, amongst his women relatives, for the first time (wedding ritual)**

[https://www.youtube.com/watch?v=Fqc\\_K1i6gZI](https://www.youtube.com/watch?v=Fqc_K1i6gZI)

NOTE: In some videos, you will see men playing the frame drum. Traditionally, frame drum played without other instruments (clarinet, etc.) was considered only women's music, performed also only by women entertainers. But since the 1980s, men have been documented performing this women's music (and some are quite popular). In the community, the perception (often implied- rarely publicly acknowledged) is that such men are either homosexuals or otherwise effeminate (almost a 3<sup>rd</sup> gender, biological males who take on the social roles, mannerisms of women). This is also why these men are not problematic at women's-only parties, especially in conservative Muslim families- they remain "non-threatening" from a perspective of gender segregation and propriety.