

Opa Cupa Vojvodina, Serbia

Opa Cupa (OH-pah TSOO-pah) are two calls used to encourage dancers. This gypsy men's dance, learned from Ben Koopmanschaap, was taught by Lee Otterholt at the 1999 Festival of the Oaks in Berkeley, the Laguna Beach Folk Dance Festival, and at other workshops in Northern and Southern California during February 1999.

Music: Cassettes and CD: Lee Otterholt, Dances of European Ethnic Minorities - 2/4 meter
California Tour, February 1999, Side A/10.

Formation: Solo dancers facing center.

Styling: Movements are lively, but controlled. Arms are held away from body, slightly forward with elbows bent. Generally these follow the inclinations of the upper body; but there is much freedom for individual styling.

Measures	2/4 meter	PATTERN
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16 meas INTRODUCTION. No action; dance begins with singing.

I. DIAGONAL STEPS AND SIDE-CLOSES

- 1 Turning to face slightly left of ctr, step diagonally sideward to R on R ft (ct 1); close L ft beside R ft and bounce twice with knee bends (cts 2,&).
- 2 Step diagonally backward to R on L ft (ct 1); turning to face ctr, close R ft beside L ft and bounce twice with knee bends (cts 2,&).
- 3 Step to R on R ft (ct 1); close L ft beside R ft and bounce twice with knee bends (cts 2,&).
- 4 Repeat meas 3, ending with wt on R ft.
- 5-8 Repeat meas 1-4 with opp ftwk and direction.
- 9-16 Repeat meas 1-8, ending with wt on R ft.

II. CIRCLE RIGHT LEG AND LEAPS

- 1 Facing ctr, leap onto L across in front of R, raising R leg to R with knees bent (ct 1); move R leg CCW in a large circle (cts &,2,&).
- 2 Continue to circle R leg CCW in a smaller circle (cts 1,&); bring R ft down beside L ft, straightening knees and chugging backward with wt on both ft (ct 2).
- 3 Twisting hips slightly CW with knees together, leap to R onto L ft and swing R leg behind L (ct 1); hopping on L, kick R ft fwd (ct 2).
- 4 Facing ctr, hop on L ft (ct 1); step on R beside and slightly behind L (ct &); step on L beside and slightly in front of R (ct 2).
- 5-6 Repeat meas 3-4 with opp ftwk and direction.
- 7-8 Repeat meas 3-4.

II. (continued)

OTTERHOLT VARIATION (may be substituted for meas 3-8)

- (3) Twisting hips slightly CCW, leap to R onto R ft and swing L leg sharply behind R with knees together (ct 1); twisting hips CW, repeat ct 1 with opp ftwk and direction (ct 2).
- (4) Facing ctr, hop on L ft (ct 1); step on R beside and slightly behind L (ct &); step on L beside and slightly in front of R (ct 2).
- (5-8) Repeat meas 3-4 twice.

III. STAMPS AND MOVING FORWARD AND BACK

- 1 Twisting hips CW, leap onto R ft beside L ft (ct 1); stamp L heel beside R instep, no wt (ct &); repeat cts 1,& with opp ftwk and direction (cts 2,&).
- 2 Repeat meas 1.
- 3 Facing ctr, step fwd on R ft (ct 1); hop on R ft (ct 2); step fwd on L ft (ct &).
Note: A styling alternative is to twist hips CW on ct 1, returning them to face ctr on ct 2. The hop becomes a chug with a low twisting kick, as in Yves Moreau's *Sitna Zborenka*.
- 4 Repeat meas 3.
- 5-6 Repeat meas 1-2.
- 7-8 Moving bkwd, repeat meas 3-4.
- 9-16 Repeat meas 1-8.

IV. SLALOM WITH FAST GRAPEVINE

- 1 With upper body facing ctr and ft together and parallel throughout, bend knees sharply, twist on balls of ft, and drop wt on heels to R (ct 1); hold (ct &); straightening knees sharply, return with a bounce to the original position, with hips square and toes pointed twd ctr (ct 2); repeat ct 1 (ct &).
- 2 Repeat meas 1, cts &,2 (cts 1,&); repeat meas 1, ct 1, but take weight on L ft and raise R heel behind (ct 2). The rhythm of the action during meas 1-2 is slow, quick, slow, quick, slow.
- 3 Continuing to face ctr, dance a fast grapevine, stepping on R ft to R (ct 1); step on L ft behind R ft (ct &); step on R ft to R (ct 2); step on L ft across in front of R ft (ct &).
- 4 Repeat meas 3.

SLAPPING VARIATION (may be substituted for meas 3-4)

- (3) Facing ctr, step bkwd on R ft (ct 1); clap hands in front of chest (ct &); slap R thigh with R hand (ct 2); slap L thigh with L hand (ct &).
- (4) Step bkwd on L ft and clap hands in front of chest (ct 1); slap R thigh with R hand (ct &); click R ft to L ft without taking wt (ct 2).
- 5-16 Repeat meas 1-4 three times.

Sequence: Dance figures as written until music ends during the third time through. As the tempo slows during the last two measures of Fig. III, dancers may improvise freely. The music is in four measure phrases, with a distinctive theme for each figure. The variations in Figures II and IV may be substituted as desired by individual dancers.

We are especially indebted to Dean Linscott for valuable discussions about the dance.