

Folk Dance Federation of California, Inc.
and Peninsula Council

Present

Statewide '88 Institute
with

MARTIN KOENIG

in an exclusive West Coast appearance

Saturday, May 28, 1988 1:30-4:30 p.m.

at

Cubberly Pavilion Boy's Gym
4000 Middlefield Road
Palo Alto

Advance Registration - \$5.00 by May 10th

send check payable to "Folk Dance Federation" to

Alex MacDonald
3056 Greer Road
Palo Alto, California 94303
(Please write "Institute" on check)

Registration at the door 1:00 p.m. - \$6.00

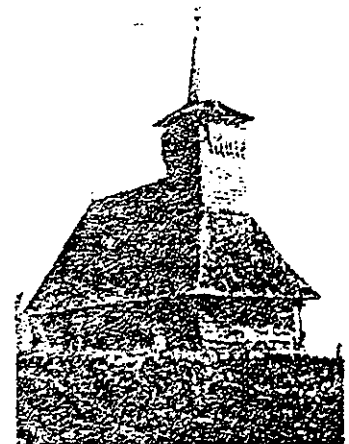


Martin Koenig is the co-director of the Ethnic Folk Arts Center in New York City which he founded with Ethel Raim. The Center has a full calendar of classes in ethnic dance and music, as well as performances, concerts and festivals. One recent festival included groups from Puerto Rico, Colombia, and Central Asia as well as Greece, Italy and Russia. Marty has done extensive research in the traditional music and dance forms in the Balkans. He has produced records, written articles and taken many hauntingly beautiful photographs like the ones reproduced here. Marty has also taught and done research with European immigrant communities in the United States and Canada. He has taught Balkan dance in programs at Barnard, Sarah Lawrence and Hunter Colleges, and has given master dance classes at schools and universities throughout the United States. He was on the faculty of the Stockton Folk Dance Camp in 1983 and more recently was involved with the Centennial Celebration of the Statue of Liberty. Marty plans to show a tape from the Celebration at the Statewide '86 Festival. He also plans to teach the following dances at the Saturday afternoon institute:

Batvoyata Bulduska--Thrace, Bulgaria
Batuta (Hora La Bataie)--Romania
Dobrolushko Hora--Thrace, Bulgaria
Poloska--East Serbia, Yugoslavia
Srpkinja--Vojvodina, Yugoslavia
Vinturile zbat

INSTITUTE COMMITTEE

Joyce Clyde, Chairman
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Bob Gardner
Sharon Gardner
Suzanne Rocca-Butler



BATYOVATA BULDUZKA
(Wife of My Eldest Brother)

Source: Presented by Martin Koenig as danced in the village of Yerusolimovo, Haskovo, Thrace.

Formation: Mixed lines with hands joined at shoulder height, arms bent at elbow.

Rhythm: 2/4

<u>Measure</u>	<u>Cts</u>	
1	1	Facing line of direction (r), stp on R
	2	stp L
	3-6	repeat cts 1-2
	7	click R heel to L, facing center
	8	hold
2	1	stp on L to left
	2	hop (chukche) on L
	3-4	stp on R, crossing in front of L, hop (chukche) on R
	5-6	repeat cts 1-2
	7	stp on R in front of L
8	stp on L, behind R	
3	1	stp of R next to L
	2	lift L ft
	3	stp on L in front of R
	4	stp on R behind L
	5	stp on L
6-7	stamp on R next to L, stp R	
8	stp on L to change weight	

- Notes: 1) Arms swing down on cts 7-8 of measure 2 and ct 1 of measure 3, arms swing up on cts 2-3-4 of measure 3.
- 2) Chukche-Bulgarian word describing a hop that does not leave the ground
- 3) It is not unusual in Bulgarian dance for the musical phrase and the dance phrase to be out of synch.

Presented by Martin Koenig at the 1988 Statewide in Palo Alto

Dance Notes by Martin Koenig

BATUTA (HORA LA BATAIE)
Romanian

Source: Presented by Martin Koenig as danced in the village of Fagaraş De Nou, Dobruja, Romania.

Formation: Lines with hands joined at sides.

Rhythm: 2/4

Record: Balkan Arts LH (Batuta, Briul Pe Opte)

Styling: Flat-footed and lively.

* Slow down the record

Meas. Ct.

Figure 1

- | | | |
|---|---|--|
| 1 | 1 | Facing CCW, step fwd onto RF. |
| | & | Stamp fwd onto LF. |
| | 2 | Step fwd onto LF. |
| | & | Stamp fwd onto RF. |
| 2 | 1 | Step fwd onto RF. |
| | & | Step fwd onto LF. |
| | 2 | Step fwd onto RF. |
| | & | Stamp fwd onto LF. |
| 3 | | Repeat pattern Meas. 2, but with opp ftwk. This meas. should be danced such that you make a semi-circle traveling CCW and end up facing CW. Like travelling up the clock, CCW, from 6 o'clock to 12 o'clock. |
| 4 | | Facing CW, Repeat pattern Meas. 2, this Fig. |
| 5 | 1 | Turning to face ctr, step sdwrds to L onto LF. |
| | & | Step sdwrds to L onto RF, moving it behind LF. |
| | 2 | Step sdwrds to L onto LF. |
| | & | Pause. |
| 6 | 1 | "chukche" in place on LF. |
| | & | Step heavily in place onto RF. |
| | 2 | Step heavily in place onto LF. |

Figure 2

- | | | |
|-----|---|--|
| 1-3 | | Repeat pattern Meas. 1-3, Fig. 1. |
| 4 | 1 | Turning to face ctr, repeat pattern Meas. 6, Fig. 1. |
| 5 | 1 | "chukche" in place on LF. |
| | & | Step onto RF directly behind LF. |
| | 2 | "chukche" in place on RF. |
| | & | Step onto LF directly behind RF. |
| 6 | | Repeat pattern Meas. 6, Fig. 1. |

NOTE: "chukche" - a hop in which the foot on which you are hopping never leaves the ground.

Dance notes by Larry Weiner.

DOBROLŪSHKO HORO
(Thrace, Bulgaria)

Source: Martin Koenig learned the different steps from members of the Koutev National Ensemble of Bulgaria. This version was choreographed and arranged by Martin Koenig.

Pronunciation: doh-broh-LOOSH-koh hoh-ROH

Record: Balkan Arts 701 EP, Side B, Band 2.

2/4 Meter.

Formation: Single long line; belt hold, L arm over R.

Meas Cts

Pattern

INTRODUCTION - begin dance with beginning of any musical phrase.

FIGURE I. BAVNO

- | | | |
|---|---|--|
| 1 | 1 | Facing ctr, moving LOD, step sdwd to R on R ft. |
| | 2 | Step on L ft slightly to L of and in front of R ft. |
| 2 | 1 | Step sdwd to R on R ft. |
| | 2 | Lift L ft, bringing it bkwd. |
| 3 | 1 | Step on L ft slightly to the L of and in back of R ft. |
| | 2 | Lift R ft. |

Repeat Fig 1 as often as leader desires.

FIGURE II. DAI GO ZHIVO

- | | | |
|---|--|---|
| 1 | | Repeat Fig I, meas 1-3 with more animation. Step-lefts become run-hops; i.e., steps become runs, and lifts become hops. |
|---|--|---|

FIGURE III. TRI NA DESNO

- | | | |
|-------|---|--|
| 1 | 1 | Facing ctr, step sdwd to R on R ft. |
| | 2 | Step on L ft behind R ft. |
| 2-3 | | Repeat Fig III, meas 1 two more times. |
| 4 | 1 | Step sdwd R on R ft. |
| | & | Step on L ft beside R ft. |
| | 2 | Step on R ft in place. |
| 5-8 | | Repeat Fig III, meas 1-4 with opp ftwk and direction. |
| 9 | 1 | Step sdwd to R on R ft. |
| | 2 | Step on L ft behind R ft. |
| 10 | 1 | Step sdwd on R ft. |
| | & | Step on L ft beside R ft. |
| | 2 | Step on R ft in place. |
| 11-12 | | Repeat Fig III, meas 9-10 with opp ftwk and direction. |
| 13-16 | | Repeat Fig III, meas 9-12. |

FIGURE IV. HISFERLI

- 1 1 Step fwd on R ft, raising L leg behind ready to kick fwd.
 2 Kick L ft fwd.
 & Raise L ft in front of R knee.
- 2 1 Chukche** on R ft, while bringing L ft, still raised, bkwd.
 2 Step onto L ft in place, or bkwd, or across behind R ft.
- **Chukche: a hop that doesn't leave the ground.

FIGURE V. DESNO/LEVO

- 1 1 Step sdwd to R on R ft.
 2 Step on L ft behind R ft.
- 2 1 Step sdwd to R on R ft.
 2 Hop on R ft.
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
 Repeat Figure as often as leader desires.

FIGURE VI. KRSHI

- 1 1 Displace L ft with R ft in a bkwd cutting motion, bringing L ft up
 in back with a bent knee.
 2 Hop on R, extending L ft fwd.
- 2 Repeat meas 1 with opp ftwk.

FIGURE VII. NAPRED-NAZAD+

- 1 1 Step fwd on R ft.
 2 Step fwd on L ft.
- 2 1 Close R ft to L ft with click.
 2 Hold.
- 3 1 Step bkwd on R ft.
 2 Step bkwd on L ft.
- 4 1 Close R ft to L ft with a click.
 2 Hold.
- 5-6 Repeat Fig IV, meas 1-2
- 7-10 Repeat Fig V, meas 1-4
 Repeat Figure as often as leader desires.
- + Leader of the line calls how many steps fwd and how many steps back.

Sequence suggestions: The leader calls the figures by name, and the repetitions are determined by him. Normally the changes from Fig I to Fig II and from Fig II to Fig III are called. However, Fig III is usually done only once and is always followed by Fig IV once, followed by any number of repetitions of Fig V without their being called. The leader can change the number of times Fig III and Fig IV are done, but if he says nothing the above is what is understood. It is nice to do Fig III, IV and V as a package. A similar situation obtains in Fig VII, where meas 1-2 comprise Napred (fwd), and meas 3-4 Nazad (bkwd). Napred can be done any number of times in a row followed by any number of Nazad and not necessarily the same number of each. Nazad is followed by Hisferli (Fig IV) once if the leader doesn't say anything; this in turn is followed directly by Desno/Levo. It is nice to time things so that Bavno can be repeated when Melody A returns.

POLOSKA
(East Serbia, Yugoslavia)

Martin Koenig saw this danced in the village of Halovo in 1967.

Pronunciation:

Record: Balkan Arts 703-EP "Vlach Dances of East Serbia" 2/4 meter.

Formation: Long line, belt hold, L arm over R.

Steps: *Chukche: a Bulgarian word which is a hop that doesn't leave the ground.

Note: This village, as so many others in the area of Zaječar (the largest nearby town), is inhabited by Vlachs, a Romanian speaking ethnic minority group who settled here many years ago. It is situated in Yugoslavia, right on the Bulgarian border, and near Romania. The area has seen much exchange between the peoples living on different sides of the borders, and, in fact, the borders have changed many times. The dances are characterized by small steps, high energy, twisting of the body and lots of wild stamping. Other dances from this village are Dansa, Ora, Patrusha, Todorka and Yuta.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
		<u>I.</u>
1	1	Facing ctr, step sdwd to R onto R ft.
	2	Step L ft beside R.
2	1	Step slightly sdwd to R onto R ft.
	2	Lift L ft next to R.
3	1	Step slightly sdwd to L onto L ft.
	2	Step R ft beside L.
4	1	Step slightly sdwd to L onto L ft.
	2	Lift R ft next to L.
		<u>II.</u>
1-2		Repeat Fig I, meas 1-2.
3	1	Chukche* in place on R ft.
	2	Step onto L ft in place.
4	1	Accented step onto R ft in place.
	2	Step onto L ft in place.
		<u>III.</u>
1	1	Small leap to R onto R ft.
	2	Small leap to L onto L ft.
2	1	Small leap to R onto R ft.
	2	Lift L ft next to R.
3-4		Repeat Fig II, meas 3-4.

Presented by Martin Koenig at the 1988 Statewide in Palo Alto

POLOSKA (Continued)

Meas Ct

IV.

- 1 & Stamp onto R ft in place.
 1 Step onto R ft in place.
 & Stamp onto L ft in place.
 2 Step onto L ft in place.
2 & Stamp onto R ft in place.
 1 Step onto R ft in place.
 & Chukche in place on R ft, free L ft is lifted, knee bent.
 2 Hold.
3-4 Repeat meas 1-2 with opp ftwk and direction.

V.

- 1 Repeat Fig IV, meas 1.
2 & Stamp onto R ft in place.
 1 Step onto R ft in place.
 & Touch/step onto L ft (ball of ft) in place.
 2 Step onto R ft in place.
3 & Stamp onto L ft in place.
 1 Step onto L ft in place.
 & Stamp onto R ft in place.
 2 Step onto R ft in place.
4 & Stamp onto L ft in place.
 1 Step onto L ft in place.
 & Chukche in place on L ft, free R ft is lifted, knee bent.
 2 Hold.

VI.

- 1-2 Repeat Fig V, meas 1-2.
3 & Stamp onto L ft in place.
 1 Step onto L ft coming slightly fwd.
 & Accented step/bend onto R ft coming slightly fwd.
 2 Hold.
4 1 Step onto L ft coming slightly fwd.
 2 Chukche in place on L ft, free R ft is lifted, knee bent.

VII.

- 1-2 Repeat Fig V, meas 1-2.
3 & Stamp in place on L ft.
 1 Step slightly fwd onto L ft.
 2 Chug fwd onto both ft, knees slightly flexed.
4 1 Chug bkwd onto both ft, knees straight.
 2 Hold.

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POLOSKA (Continued)

VIII.

- 1-2 Repeat Fig V, meas 1-2.
3 & Stamp onto R ft in place.
1 Step onto R ft in place.
& Touch/step onto L ft (ball of ft) in place.
2 Step onto R ft in place.
4 & Stamp onto L ft in place.
1 Step onto L ft in place.
2 Chukche in place on L ft, free R ft is lifted, bent knee.
5 & Stamp onto R ft in place.
1 Step onto R ft in place.
& Touch/step onto L ft (ball of ft) in place.
2 Step onto R ft in place.
6 & Stamp onto L ft in place.
1 Step onto L ft in place.
2 Stamp onto R ft in front coming fwd slightly.
7 1 Shift wt, step onto R ft coming fwd.
2 Stamp onto L ft in front coming fwd slightly.
8 1 Step onto L ft coming slightly fwd.
2 Chukche in place on L ft, free R ft is lifted, bent knee.

IX.

- 1-5 Repeat Fig VIII, meas 1-5.
6 & Stamp onto L ft in place.
1 Step onto L ft in place.
2 Accented step/bend onto R ft in place.
7 1 Step onto L ft coming slightly fwd.
2 Accented step/bend onto R ft coming slightly fwd.
8 1 Step onto L ft coming slightly fwd.
2 Chukche in place on L ft, free R ft is lifted, bent knee.

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SRPKINJA
(Vojvodina)

Originally, Srpkinja (SRRP-kee-nyah) which means "Serbian girl", was not a folk dance in the strictest sense. Its music and movements date from the first decade of this century, and are the work of the Serbian composer, Isidor Bajic. He intended to combine Serbian national elements (the name, the kolo formation, the melodic style, etc.) with Western European dance fashion (partnering, bows, stylized "pointees," etc.) popular in the urban ballrooms of the time. Romantic, patriotic lyrics were later written for Srpkinja by Jovan Zivojnovic, and Bajic even incorporated the whole piece in his opera, Prince Ivo of Semberia.

The dance spread throughout Vojvodina in what is now northeastern Yugoslavia, and eventually it was picked up by the village folk, who modified its mannered movements to conform to the style of their traditional folk dances. Srpkinja was still occasionally danced up into the late 30's in Vojvodina. It is reported to have been danced (though rarely) by Serb immigrants to the U.S. Michael and Mary Ann Herman, of Folk Dance House in New York, were shown a version of the dance in the 40's by an ailing older immigrant woman who was then said to be "the only one around who remembered it."

The original ballroom version is given here, as researched by Dick Crum, based on native sources dating from about 1910 to 1935. It differs from U.S. versions in several ways.

Record: Folk Dancer MH 1008, "Srpkinja". 2/4 meter.

Formation: Any number of cpls in a closed circle, W on M's R, hands joined at shoulder height ("W" pos). In the old days it was sometimes danced in circles of 4 cpls, as a kind of quadrille; occasionally, it was danced in contra-like lines of cpls facing each other (ptrs in same line).

Meas

Pattern

- FIGURE I - Visit and kolo right and left
- 1-2 Facing ctr, step fwd 3 steps, R-L-R, and bow twd ctr, closing L ft beside R ft, without taking wt.
- 3-4 Still facing ctr, step bkwd 3 steps, L-R-L, and close R ft beside L ft, without taking wt (no bow).
- 5-6 Facing very slightly R of ctr, take 3 steps to R, R-L-R, and close L ft beside R ft, without taking wt, and again face ctr.
- 7-8 Same movements as meas 5-6, but to L with opp ftwk.
- 9-16 Repeat movements of meas 1-8.
- FIGURE II - Balance and kolo right and left
- 17 Facing ctr, step R ft a bit sdwd R (ct 1); point L toe in front of R ft (ct 2).
- 18 Repeat movements of meas 17 with opp ftwk.
- 19-20 Repeat movements of meas 5-6 (Fig I) (R-L-R-close to R).
- 21-22 Repeat movements of meas 17-18 with opp ftwk (step L, point R, step R, point L).
- 23-24 Repeat movements of meas 7-8 (Fig I) (L-R-L-close to L).
- 25-32 Repeat movements of Fig II, meas 17-24.

SRPKINJA (cont)

FIGURE III - Bows, circling, and kolo right and left

- 33 Release all hands and face ptr; moving very slightly to own R (W sdwd twd ctr, M sdwd away from ctr) step on R ft (ct 1); close L ft beside R ft, taking wt on both ft (ct 2).
- 34 M bows, W curtsies, to each other.
- 35-36 Join both hands with ptr and take 4 steps, R-L-R-L, moving in a curved path to own R into ptr's home pos.
- 37-38 Release hands and repeat movements of meas 33-34 (step-close and bow/curtsy), M sdwd twd ctr, W sdwd away from ctr.
- 39-40 Repeat movements of meas 35-35, returning to own home pos, and rejoin all hands in one circle again, facing ctr.
- Note: During meas 33-40, each dancer actually traces a small circle CCW, moving essentially sideways, to return to home pos.
- 41 Facing ctr, step R ft sdwd R (ct 1); close L ft beside R, taking wt (ct 2).
- 42 Step R ft sdwd R (ct 1); close L ft beside R, not taking wt (ct 2).
- 43-44 Repeat movements of meas 41-42 with opp ftwk and direction.
- 45-48 Repeat movements of meas 41-44.
- 49-64 Repeat movements of Fig III, meas 33-48.

Dance Notes by Dick Crum

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