

FEDERATION INSTITUTE WEEKEND

CAMP HESS KRAMER

OCTOBER 15-17, 1971



SYLLABUS



BORA ÖZKÖK

ATA BARI
AVREŞ - ELAZIĞ
DOKUZLU - ANTEP
GARZANE - BITLIS
LORKE LORKE
MUŞ BARI
PAPURI

JOHN HANCOCK

DURHAM REEL
FYRAMANNADANS
GAVOTTE DE L'AVEN-ET PASSE-PIED
KUJAWIAK WESELNY OD OSIECINA



DANCES ARE ALPHABETICAL HEREIN

NOTES PREPARED BY THE FEDERATION RESEARCH & STANDARDIZATION COMMITTEE

FEDERATION INSTITUTE WEEKEND

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PROGRAM

Friday	7:00 pm	Registration (after dinner)
	8:00 pm	Warmup party
	9:30 pm	Buffet Supper
Saturday	8:15 am	Breakfast
	9:30 am	Teaching - BORA
	10:40 am	Coffee Break
	10:50 am	Teaching - JOHN
	12:00 n	Break
	12:30 pm	Lunch
	2:00 pm	Teaching - JOHN
	3:10 pm	Break
	3:20 pm	Teaching - BORA
	4:30 pm	Pool Party, Snacks, Happy Hour(s)
	7:00 pm	Dinner
	8:00 pm	Kolo Hour
	9:00 pm	Dance Party, including institute and camp dances, etc.
Sunday	9:00 am	Breakfast
	10:00 am	Review - BORA
	11:10 am	Coffee Break
	11:20 am	Review - JOHN
	12:30 pm	Break
	1:00 pm	Lunch
	2:00 pm	Bye-Bye

CAMP REGULATIONS

Smoking only in dining and rec halls; please do not smoke in cabins or on grounds.

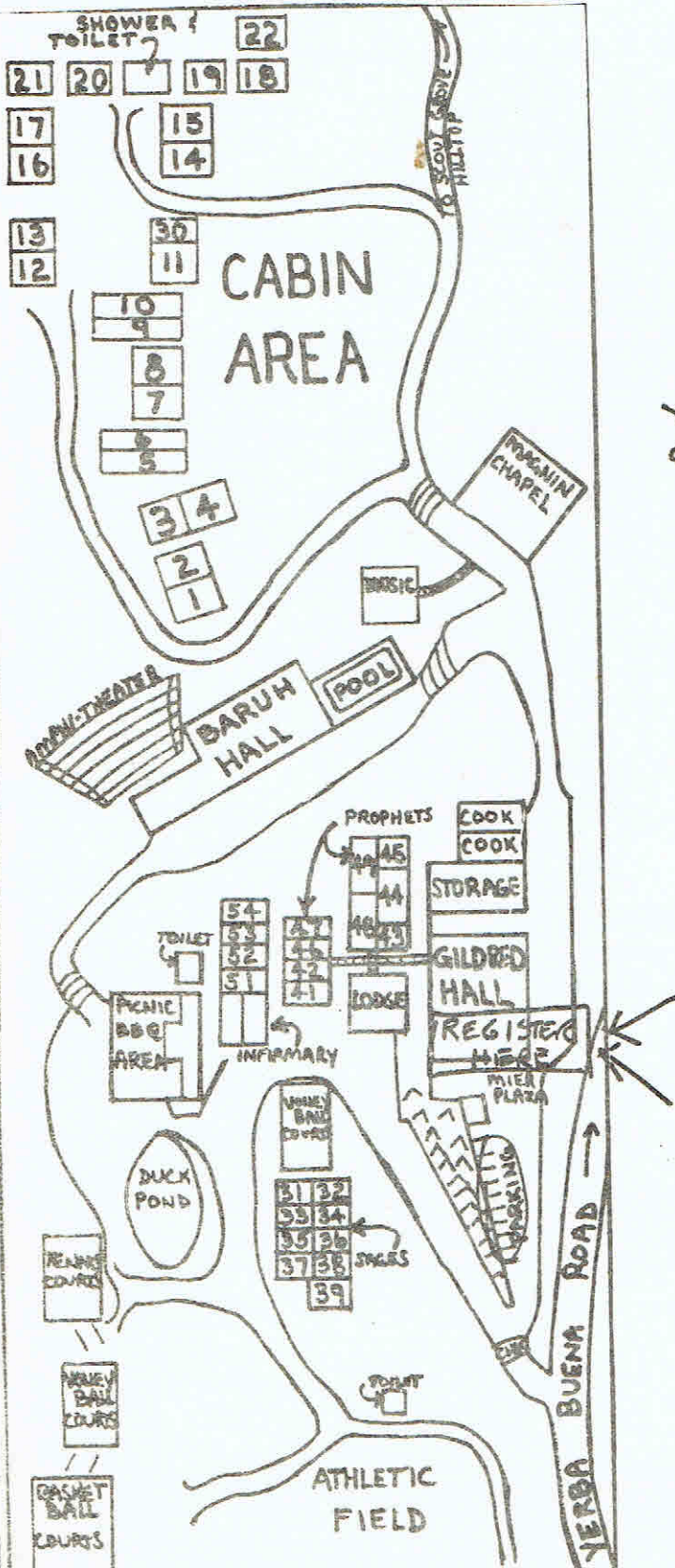
Please cooperate in keeping food and liquor out of pool enclosure.

Swimming is allowed only when Camp Lifeguard is on duty.

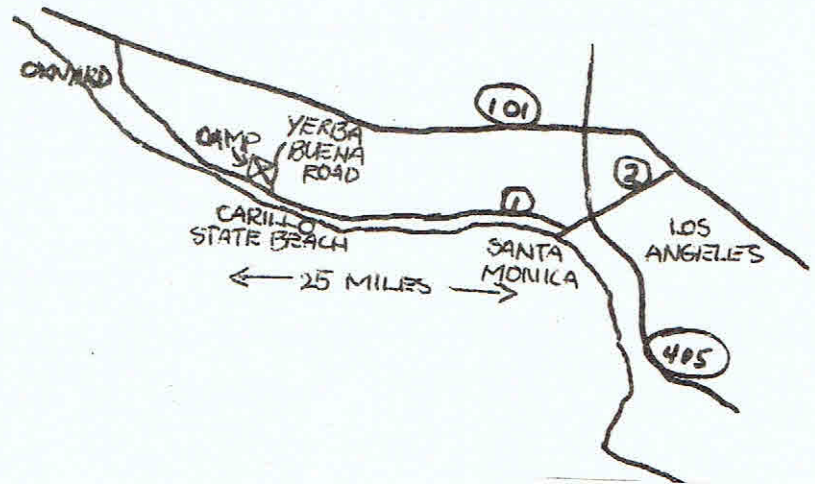
FEDERATION INSTITUTE WEEKEND

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INFORMATION SHEET



HOW TO GET THERE



WHAT TO BRING

- Dance Shoes
- Bedding
- Towels
- Swimsuits and Caps
- Happy Hour Supplies

ATA BARI
(Turkey)

Ata Bari is from north-east Turkey from the town of Artvin. Ataturk did the dance while on a visit to the area and the people changed the name of the dance from Artvin Bari to Ata Bari (Ata Being short for Ataturk), in commemoration of the dance.

MUSIC: Folklore Dance of Turkey, FLDT-1

FORMATION: A line dance using shoulder hold.

STYLE: This is a called dance. Each figure should be done several times before changing to the next figure.

The leader should call the dance so that when the music ends, the 4th figure (continuous twists to the R) can be done.

MUSIC 4/4

PATTERN

Cts.

FIG. I

- 1-2 Moving LOD, step R, step L.
3-4 Step R (ct 3), lift L while turning to R (LOD) (ct 4).
5-6 Repeat cts 3-4 with opp ftwk and direction.

FIG. II

- 1-2 Moving LOD, step R, step L.
3 Step R (ct 3), step L (ct &).
4 Still facing LOD, stamp R - take wt (ct 4), small kick fwd with L, wt on R (ct &).
5 Moving bkwd step L (ct 5), close R to L (ct &).
6 Step fwd with L.

FIG. III

- 1-2 Moving LOD, step R, step L.
3-4 Facing ctr, ft together, knees bent, twist knees from L to R in a CW motion - heels move to the R (ct 3), come up in place (ct 4).
5-6 Repeat cts 3-4.

FIG. IV

- 1-2 Moving LOD, step R, step L.
3-4 Facing ctr, ft together, knees bent twist knees from R to L, heels move R (ct 3), in place rise up on toes (ct 4).
5-8 Repeat cts 3-4, twice.
Note: Fig. IV is a continuing step of twisting up and movement to the R.

Presented by Bora Özkök

AVRES - ELAZIG
(Turkey)

This is a ~~man's~~ military dance from the province of Elazig.

PRONUNCIATION: AHV-resh Ay-LAZ-ih

MUSIC: Folklore Dances of Turkey, FLDT-1, Side A, Band 1

FORMATION: Men in short lines, hands clinched by fingers, arms held straight down.

STYLE: Bodies are close together, held straight except when bending. All movements, especially bends, should be very straight and sharp.

MUSIC 2/4

PATTERN

Meas.

INTRODUCTION:

- 1 Standing with ft together, knees together make a circle from R to L.
 - 2 Shift weight to R (ct 1). Lift L leg in front of R, ft held close in front of R leg (ct 2).
 - 3 Step on L ft (ct 1). Lift R leg in front of R, ft held close in front of L leg (ct 2).
- Repeat meas 1-3, starting on R until fast music starts.

FIG. I: KNEE BENDS

In this figure, the ft are barely lifted from the floor, and most of the action is in the bending of the knees and body.

- 1 2 very small steps fwd (R,L), bending both knees sharply fwd on each step, keeping the back straight (cts 1, &). Shift wt to R and bend L knee sharply twice, body bending back with each knee bend - L knee slightly raised while knees are bent (cts 2, &).
 - 2 Shift wt to L and bend R knee sharply twice, R heel slightly raised as in meas 1, ct 2 (cts 1, &). Repeat meas 1, cts 1, & (cts 2, &).
 - 3 Repeat meas 1, cts 2, & (cts 1, &). Repeat meas 2, cts 1, & (cts 2, &).
- 4-6 Repeat meas 1-3.
(Do total 4 times)

FIG. II: HOP-STEP-STEP BRUSH

- 1 Hop on R (ct 1), step on R, very slightly to R (ct &). Step on L beside R (ct 2).
- 2 Step very sharply to R on R, and simultaneously brush L across and thrust it sharply up in front of R leg, knee bent, toes straight (ct 1). Hold (ct 2).
- 3 Bring L around in a circle and fwd and slap down in front, keeping the knee very stiff and straight (ct 1). Hold (ct 2).

FIG. II, Cont'd

- 4 Slap L again in front (ct 1). Step on L in place beside R, rising up and down on toes (ct 2).
- 5-16 Repeat meas 1-4, 3 more times (4 times in all).

FIG. III: JUMPS BACKWARD

- 1 Shift wt onto R and hop twice on R moving bkwd with L leg raised and knee bent (cts 1-2).
- 2 Jump twice on both ft, still moving bkwd (cts 1-2).
- 3 Jump astride with L fwd, R back (ct 1). Hold (ct 2).
- 4 Slap L in front (ct 1). Step on L in place beside R, raising up and down on toes (ct 2).
- 5 Jump with ft together to R (ct 1). Jump with ft together to L (ct 2).
- 6 Jump on both ft in place (ct 1). Lift the L leg underneath the body, bringing L fwd in preparation for the next meas (ct 2).
- 7 Slap L fwd as in Fig. II, meas 3.
- 8 Slap L (still fwd) and bring it back beside R as in Fig. II, meas 4.
(Total 2 times.)

Transition: Hop-step-step in place, start hop on L. At the end of the hop-step-step the correct music for the soldier walk starts. This step was added to fit the available music.

FIG. IV: SOLDIER'S WALK

- 1 Lifting the R high in front, toes straight, knees straight, step fwd on R (ct 1). In the same manner step fwd on L (ct 2). Turn head diag to R while going fwd (eyes R).
- 2 In same manner step fwd on R again (ct 1). Hold (ct 2), while bringing L leg up underneath the body in preparation for the next meas.
- 3 Slap L fwd as in Fig. II, meas 3.
- 4 Slap L fwd again (ct 1). Close L beside R, keeping wt on R (ct 2).
- 5 Moving bkwd, hop on R (ct 1), step on L (ct &). Step on R (ct 2)
- 6 Repeat meas 5.
- 7-8 Repeat Fig. II, meas 3-4.
- 9-12 Repeat Fig. III, meas 5-8.

Repeat dance from beginning.

Presented by Bora Özkök

DOKUZLU-ANTEP

This dance was first presented by Bora Özkök at the 19th Annual San Francisco Kolo Festival in 1970. The title means "The one with nine".

MUSIC: Folklore Dances of Turkey, FLDT-1, Side B, Band 4

FORMATION: Circle dance with arms on shoulders, both M & W.

2/4

PATTERN

Meas. INTRODUCTION: Long introduction in the music. Tap the L ft in front twice to the beats of the drum.

FIG. I - JUMP-LIFT-FRONT-SIDE

- 1 Jump on both ft (ct 1), hop on L, lifting R leg under-
neat (ct 2).
2 Hop on L, extending R fwd (ct 1), hop again, extending
R to side (ct 2).
3-4 Repeat meas 1-2, reversing ftwk.
5-20 Do meas 1-4, 5 more times (6 in all).

FIG. II - GRAPEVINE

- 1 Step to R on R, bending body fwd (ct 1), step on L
behind R, leaning back (ct 2).
2 Step to R on R again, leaning fwd (ct 1), step on L
in front of R, straightening body (ct 2).
3-8 Repeat meas 1-2 three more times (4 in all).
Note: Lift legs very high.

FIG. III - SQUAT-KICK

- 1 Jump and squat down on both ft, knees apart (ct 1),
jump back up on L, extending R fwd, moving to L (ct 2).
2-4 Repeat meas 1, three more times (4 in all).

FIG. IV - TWO-STEPS

- 1-3 Dance three two-steps fwd beginning with R.
4-5 Keeping wt on R, tap L toe twice with beats of the drum,
keeping L heel on floor.
6-8 Do three two-steps moving bwd, starting with L.

FIG. V - JUMP-LIFTS

- 1 Jump on both ft (ct 1), lift L leg high, across in
front of R (ct 2).
2 Repeat meas 1 with opp ftwk.
3-6 Do meas 1-2 two more times (6 jumps in all)

Repeat dance from the beginning. (No introduction.)
At the end, FIG. V is done for only 4 meas and the
dance ends with a step slightly to R on R (ct 1),
slap L fwd and bend body fwd (ct 2).

Presented by Bora Özkök

THE DURHAM REEL
(England)

The Durham Reel was first collected by Miss Violet Orde from Mrs. Shafto, a member of an old Durham family, and first published by the society in "Five Popular Country Dances". Other versions were found in Goathland, North Yorkshire and Idmunbeyer in Durham.

Dance versions differ from village to village. The sequence of movements may change overnight and an unintentional variation may become the established local practice. This fluidity may be irritating to those who like the unchanging stability of set figures to set music, but it is essential to the natural revolution of all living folk forms.

MUSIC: Record: HMV 7EG 8668 or HMV 7EG 8533

FORMATION: Longways set for 5 or 6 cpls, ptr opposite side.

STEPS AND SLIP (SLIDE) STEP:
STYLING: A smooth leading step on the ball of the advancing ft and a quicker closing step with the other ft.

SKIP STEP:

This the the usual step-hop on alternate ft. The accent is on the step, which falls on the beat.

MUSIC 4/4

PATTERN

Meas.

FIG. I, CIRCLE

- 1-8 Join hands at shoulder height and circle L with 16 Slip Steps.
9-16 Repeat meas 1-8 to the R ending in original column formation facing up.

FIG. II, SINGLE CAST

- 1-8 M cast around to the L following 1st M, while the W cast round to the R following the 1st W. 1st cpl meet at the bottom of the set and return up the center to places with the others following. End facing down the set. This takes ~~18~~¹⁶ Skip Steps.
9-16 Repeat meas 1-8 with the last cpl casting out (M-R, W-L), to the top and down the center. End beside ptr facing up the set with hands crossed behind back. (*Reverse*)

FIG. III, DOUBLE CAST (Coach & Horses)

- 1-8 Cpls cast around to the L following 1st cpl to the bottom of the set and return up the center to places, turning as a couple CCW (M-bkwd, W-fwd) to face down the set. This takes ~~18~~¹⁶ Skip Steps.
9-16 Repeat meas 1-8 with the last cpl casting around to the L to the top and down the center. End in a horse-shoe shape with all hands joined down at sides, except 1st cpl does not join across the top.