

# SIFD NEWS

FEBRUARY 1978



Wallachia, Czechoslovakia

FEBRUARY 1978



SOCIETY FOR INTERNATIONAL FOLK DANCING

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Frank Flanagan and Dorothy Bryan did the printing last month, and the collating and packing etc. was done by Ray and Doreen Jones.

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Enquiries and orders for SIFD books, records and cassettes should be sent to Mrs. Audrey Whiteley, 16 De Vere Walk, Watford, Herts.

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This month's cover is by Caroline Thomas and shows a Czech couple from Wallachia.

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\* Michael and Edwina Holdup have kindly taken on the job of keeping \*  
\* the records of members' addresses and making out the envelopes \*  
\* for SIFD NEWS. Would all members please make a note of Michael \*  
\* and Edwina's address - which is 16 Netherby Gardens, Enfield, \*  
\* Middx. - and be sure to let them know if you move. \*  
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EDINBURGH SUMMER SCHOOL, AUGUST 1977

STATEMENT OF ACCOUNT

<u>INCOME</u>	£	<u>EXPENDITURE</u>	£
Course fees .. ..	4,027.66	Accommodation and meals .. ..	2,899.68
		Secretarial .. ..	236.01
		Teachers' and Musicians' fees ..	170.00
		fares .	530.00
		expenses	43.00
		Coach and 'bus use . .. ..	107.00
		Recordings . .. ..	32.40
		Advertising and printing .. ..	42.46
Loss on Course ..	117.52	Course Party .. ..	34.63
	<u>117.52</u>	Gratuities . .. ..	50.00
	<u>£4,145.18</u>		<u>£4,145.18</u>

NOTES: The SIFD incurred further expenditure as follows:

1) Radek (Polish teacher) part fare, (teaching for SIFD in London before Course)	32.20
2) Loss on hire of coach taking course members London to Edinburgh .. ..	204.00
3) Miscellaneous 'phone calls .. ..	4.50
	<u>£240.70</u>

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SOME PARALLEL FEATURES IN DANCE AND MUSIC TRADITION OF  
JUGOSLAVIA AND INDIA

In various parts of Yugoslavia there is a diverse correlation between the traditional dancing and traditional dance accompaniment. Dependence of playing of an instrument on the dancing may be reckoned among the more unusual phenomena. Such correlation arrested our attention in the field some forty four years ago. At the village of Galicnik (Western Macedonia), during St. Peter's Day weddings, which were wellknown for their traits of antiquity and their curious customs, the tupanjar (drummer) gazed fixedly at the kolo-leader (choryphee), trying to accommodate his drumming to the signals of the latter's handkerchief, his fingers, his eyes, his expression of face, his steps while the famed Teskoto dance was performed. Holding a heavy wooden mallet in his right hand, the drummer would beat out time and rhythm on a large drum in accordance with the kolo-leader's steps, producing heavy sounds, while he tapped with a thin stick in his left hand to fill in the intervals between the two heavy beats. The same could be seen among the people from the neighbouring villages when they danced male dances of the Teskoto type. In the time between the two world wars we found such a subordinate relation of dance accompaniment to dancing also in the towns of Western Macedonia.

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While we were noting down folk dances and folk dance tunes in Western Macedonia and the South Serbian Kosovo-Metohija region, it sometimes happened that the players got confused and altered the beat if separated from the dancers to whose steps they had been accustomed to look as a support for rhythm and time, and to the signals given on the part of the kolo-leader (choryphee) as a wish or order for the tempo. The experience that playing associated with dancing is one thing as regards time, rhythm and tempo, and another thing when performed without dancing, we met with at Debar (Western Macedonia) and Prizren (South Serbia).

Further investigations in Western Macedonia have revealed that the traditional dancers and players themselves were aware of such correlation. Peasants from the village of Lazaropojje used to express it thus: "With us the drum follows the feet". At Tetovo, if a bad dancer happens to lead the kolo in such a way as to cause the instrumentalist to play badly, they would substitute the leader for a better one and say to the player, "Watch his feet". In the southern part of Serbia, in the Kosovo-Metohija region, where a crossing of Macedonian and Serbian influences may be seen, and where in some places we also found the playing following the dancing as a usual practice, the best dancer in the town of Gnjilane declared that he could guess by the music whether a good or a bad dancer was leading the kolo however far off the dancing party might be.

The book of Ram Gopal and Serozh Dadahanji, "Indian Dancing" speaks, among other things, about the correlation of traditional music and traditional classical dances in South India. We quote some instances which relate to this: "The drummer beats out his rhythms to the pace set by the dancer...". "The time-keeper beats out the measure with his talas or cymbals, while the drummer produces a variety of fascinating sounds. The dancer adds to the cadence with his feet, preserving the tala". "The tala governs the duration of a sound and is beaten out on a variety of drums, each drum regulated to the dancer's pace. It is the dancer who fixes the tala; the drummer observes the speed set and meets the dancers at the climax of each beat". Beryl de Zoete in her work "The Other Mind", writes that in South India the player takes up the rhythm of the dancer... "In the Thillana, that final and most exciting section of Bharata Natyam, when the dancer's improvisation has full scope, one has the impression of a duel between dancer and musician and a wonderful sense of creative stir. However, it is not so much a duel as an attempt on the part of the musician to seize her foot-rhythm and coincide with it."

These quotations, to a certain degree, point to the similarity of the traditionally established correlations between dancing and playing in South India and Yugoslavia. In these two countries, which are geographically so distant from each other, there exists a similar dependence of playing on dancing. It may seem strange to draw a parallel of these correlations between the Indian classical and Yugoslav folk dancing and musical accompaniment. One must, however, keep in mind that each one of the two arts is transmitted orally and traditionally, not only in vertical but in horizontal direction too, which does not exclude mutual similarities, connections and influences.

The first proof of parallel phenomena which have been examined here was demonstrated by the Indian National Dance Ensemble during its visit to Belgrade in September 1956. In their item in the Kathakali style the cymbal player continually watched the dancer's feet, and timed himself in accordance with his paces. In the item

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Bharata Natyam Thillana the player who held tiny cymbals also adjusted his timing according to the dancing of the female dancer. Each one of these items point to the fact that the traditional correlation in South India has till now also been preserved on the stage.

Meanwhile, in Yugoslavia many changes have taken place. The correlation of dependence of playing on dancing, in places where it existed between the two world wars, is gradually disappearing under the influence of some of the folklore groups in which traditional instrumentalists have become professionals. They no longer play creatively, but they execute fixed adaptations - in short, fixed items settled in advance in which the correlation of dependence is reversed; that is, in which the dancing is dependent on the playing. Thus in places where they previously played according to the dancing the correlation between the dancing and playing is now altered and has become identical with the correlation customary in most regions of Yugoslavia; in other words the dancing follows the playing.

There exists a certain parallelism in the combination of instruments in traditional orchestras in South India on the one hand, and at Prizren and Ohrid in Yugoslavia on the other hand. The traditional Prizren orchestra calgije (in South Serbia) which accompanies the Kalac dance consists of one stringed instrument (violin), one wind instrument (grnata), and one percussion instrument (def). The traditional Ohrid orchestra calgije (in Macedonia) consists of two or three stringed instruments (violins), one plucking instrument (lauta), one percussion instrument (def), and sometimes one wind instrument (grnata). The South Indian ancient orchestra consisted of one plucking instrument (veena), one wind instrument (flute), here and there a clarinet, and percussion instruments (mridangam and others). In the XVIIIth century the violin was introduced into the carnatic music.

These facts make it evident that a parallel between the calgije orchestra in Yugoslavia and the carnatic orchestra in India exists in the type of instruments and not in their individual form and name. The combination of instruments in the Prizren and Ohrid calgije orchestra, in which traces of a remote connection with India may be suspected, is to be ascribed to the five centuries of Turkish rule in Serbia and Macedonia, when the Turks were introducers and transmitters of Oriental influence into the towns, while the villages were for the most part more resistant to it. The calgije might have been brought by the players themselves who were Turkish gypsies originating from India Proper and who, according to investigations of the eminent Yugoslav ethnologist, the late Tihomir R. Djordjevic, came to Serbia as early as the XIVth century. It has not been ascertained when they left India; they travelled via Persia, Armenia, Greece and Romania. "By doing research work in the direction of the Gypsy language", says Professor Djordjevic, "it has been ascertained that it is on the same level as the seven Neo-Hindu dialects; Hindu, Maharati (Marathi), Penjubi, Sindi, Gujereti (Gudzerat), Bengali and Uria, so that it may be supposed that the eight dialects all arose and developed on the same soil, under the same conditions, and this, according to the opinion of F. Miklosic, may have been so up till the Xth century A.D. Accordingly, the departure of the gypsies from India may have taken place not before that time."

It is well known that the gypsies brought with them oriental instruments such as the dahire, the cymbal, the drum, the zurla and the sarkija, as well as the violin, which was in use in Turkey. In the bosnian regions, the sarkija instrument is still in use, while the dahire, the zurla and the tupan (big drum) may still be

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seen in Macedonia and South Serbia. As regards instruments, the oriental influence which was perceptible in the towns, began to disappear in Serbia after the liberation from the Turks; in the town of Prizren the calgije orchestra is still used by the gypsy players. This orchestra, as has been pointed out, approaches most nearly the South-India orchestra as regards its combination of instruments. It may therefore be supposed that the gypsies, on their exodus from India, brought their habitual practice of playing in orchestras composed of plucking, percussion and wind instruments; in course of time they have substituted the instruments from their native country for similar ones which they have met with in the new milieu, adding the violin, which they had taken from Turkey.

(From an article in "THE FOLKLORIST" written in 1958 by Ljubica and Danica Jankovic)

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#### SECRETARY'S NOTES

At the January Committee Meeting we discussed matters arising from the Annual General Meeting and considered publicising our new record. We hope that the record will be available some time in February and, having done our sums, it is obvious that we must sell 1,000 copies before we start to recoup our expenses. At our next meeting we will plan our marketing campaign; if any members have any ideas or expertise in this direction, the Committee will be grateful for any help it can get. We must bear in mind that any marketing effort is limited by the fact that the SIFD is run by a voluntary group of workers - and spare time is a commodity in short supply.

Our biggest job in 1978 is to deal with the subject of Branches. The discussion at the A.G.M. was most helpful and we must now create a clear-cut policy.

The Treasurer reported on the Edinburgh Summer School account (which was not available at the A.G.M.). The final loss was £117.52; as promised at the A.G.M., a detailed statement is included in this issue of the SIFD NEWS.

Following the pattern of last year, the Minutes of the A.G.M. will be sent out in the near future.

SIFD membership, as reported at the January meeting now totals 372.

EDNA FOSTER,  
Hon. Secretary

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#### MARGERY LATHAM

We were all very sorry indeed to hear that Margery Latham has been admitted to the Royal Marsden Hospital, Downs Road, Sutton, Surrey (Bud Flanagan Ward at the time of writing). We all send you our best wishes Margery, and hope it will not be long before you are feeling better and on the road to recovery.

Although Margery will not be able to join us this month, the monthly Friday class WILL be held on 3rd February.

## SIFD AFFILIATED GROUPS

BARLOW INTERNATIONAL FOLKDANCE GROUP meets every Tuesday at Wilbraham Road United Reformed Church Hall, Chorlton, Manchester 21, from 7.30 to 10 p.m. Further details from Alan Williams, 47 South Drive, Manchester (Tel: 061 881 7744) or Philip Lloyd, 268 Upper Chorlton Road, Manchester (Tel: 061 881 3613).

BARNET INTERNATIONAL FOLK DANCE CLUB meet every Friday from October to June at Hadley Memorial Hall, Hadley Highstone, Barnet, 8 to 11 p.m. Further information from Janet Heathfield, Tel: 01 368 5345.

CANONS FOLK DANCERS meet every Tuesday at Park High School, Thistlecroft Gardens, Stamore, Middx. (nearest station Canons Park) from 7.45 to 10 p.m. during term time. Further details from Joan G.S. Goodman, 13 Woodgrange Close, Kenton, Harrow, Middx. Tel: 01 907 9857.

FOLKESTONE DISTRICT NATIONAL DANCE GROUP meet every Tuesday at South Kent College of Technology, Kingsnorth Gardens, Folkestone, Kent. 7.45 to 9 p.m. Leader: Mrs. O.Field, "Schlupfwinkle", Cannongate Road, Hythe, Kent. Tel: 0303 67737.

HARROW GREEN FOLK DANCE GROUP meets every Wednesday during term time at Daneford School, Turin Street (off Bethnal Green Road), London, E.2. 7 to 9.15 p.m. General International with some English. Tutor: Kelsey Blundell plus occasional guest teachers. For further information contact the Secretary: Alex Beauclerc, Tel. 01 701 3785.

HAVERING INTERNATIONAL FOLK DANCE GROUP meet every Thursday in term time at Harold Wood Primary School, Recreation Avenue, Harold Wood, Romford, from 8 to 10 p.m. Further information from Miss Doreen Grew, 31 Marlborough Road, Brentwood, Essex.

KENSINGTON SLAVONIC DANCERS (Czechoslovak dancing) meet every Wednesday (Beginners) 7 to 9.30 p.m. at Fox School, Notting Hill Gate. Tutor: Mrs. H. Fromings. Enquiries - Tel. 01 699 8597. Also every Thursday (Advanced) 7 to 9.30 p.m. at Isaac Newton School, Ladbroke Grove, W.10. Tutor: David Wells.

RAINMAKERS INTERNATIONAL DANCE GROUP meets every Friday from 8 to 10 p.m. at The Catholic Church Hall, Albert Street, Old Stevenage, Herts. Enquiries to Roy Bowtell, 9 Beech Drive, Stevenage, Herts.

WOODVALE INTERNATIONAL FOLK DANCE GROUP meet every Tuesday at Borough Green Village Hall, 7.30 to 10 p.m. Chairman: Jan Bryce, "Windy Nob", Staleys Road, Borough Green, Sevenoaks, Kent. Tel: Borough Green 882457. Secretary: Heather Dobson, 8 Holmesdale Road, Sevenoaks, Kent. Tel: Sevenoaks 57455.

WYCOMBE FOLK DANCE CLUB meet every Monday, except public holidays, at Guildhall, High Wycombe, Bucks. 7.45 to 10.15 p.m. March and August alternative meeting place. Leader: Terry Reid, 3 Selwood Way, Downley, High Wycombe, Bucks. Tel: High Wycombe 37758.



S.I.F.D. ASSOCIATED CLASSES

EUROPEAN NATIONAL

Every Tuesday at Charlton Manor Junior School, Hornfair Road, Charlton, London, S.E.7. 7.30 to 9.30 p.m. Tutor: Peter Oakley, 24 Arun, East Tilbury, Grays, Essex.

Every Monday at Rutlish School, Watery Lane, London, S.W.20. Beginners 7.30 to 9.30. Every Wednesday at the same school, Advanced 7.30 to 9.30 p.m. Tutor: Charles Steventon, Tel: 01 542 3831.

Every Tuesday at Henshaw's School, Bogs Lane, Starbeck, Harrogate, Yorks. 7.30 to 9.45 p.m. Tutors: Jean & Ian Willson. Contact Harrogate (0423) 55006 for details.

Every Wednesday at At. Alban's School, Baldwins Gardens, 6.00 to 7.00 p.m. beginners; 7.15 to 9.15 p.m. general and advanced. Tutor: Janet Woolbar.

HUNGARIAN

Every Friday at Pimlico School (Chelsea/Westminster Institute) Lupus Street, London, S.W.1. 6.30 to 9.30 p.m. Tutor: Alan McLean.

ISRAELI

Every Wednesday at Kidbrooke School, Corelli Road, London, S.E.3. 7.30 to 9.30 p.m. Tutor: Gaye Saunte.

Every Thursday at Henry Fawcett School, Bowling Green Street, Oval, London, S.E.11. 6.15 to 7.15 Beginners. 7.30 to 9.30 Advanced. Tutor: Fiona Howarth.

JUGOSLAV

Every Tuesday at High Wyddelton School, Corporation Row, Clerkenwell Green, E.C.1. Beginners 6.30 to 8.30 p.m. Advanced 8.30 to 9.30 p.m. Tutor: Ken Ward. NEW MEMBERS ARE ASKED TO SEE KEN WARD BEFORE ENROLLING FOR THE ADVANCED CLASS.

POLISH

Every Monday at Christopher Hatton School, Laystall Street, Rosebery Avenue, London, E.C.1. 6.45 to 7.45 p.m. Beginners. 8 to 10 p.m. General & Advanced. Tutor: Betty Harvey.



SUNDAY DANCES

Feb. 5th Cecil Sharp House, Regent's Park Road, London, N.W.1.  
M.C. George Sweetland.

Mar. 5th Cecil Sharp House, Regent's Park Road, London, N.W.1.  
M.C. Ernie Nolan.

7 to 10 p.m. Admission: 50p members, 75p non-members.



WHAT'S ON

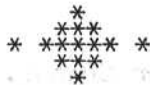
Feb. 10th TURKISH EVENING at Barnet International Folk Dance Club, Hadley Memorial Hall, Hadley Highstone, Barnet. 8 - 11 p.m. Sait Serifoglu will teach some simple Turkish dances. Musicians: Hilton Calpine and David Swanton. Enquiries to Janet Heathfield, Tel: 01 368 5345.

Feb. 11th SILVER BADGE EXAMINATION at Hugh Myddelton School, Corporation Row, Clerkenwell Green, London, E.C.1. 10.30 a.m. to 4.30 p.m.

Feb. 17th/19th BALKAN WEEKEND AT HALSWAY MANOR. Enquiries to Irene Keywood, 133 Third Avenue, Dagenham, Essex.

Feb. 24th/26th WEEKEND AT WESTHAM HOUSE, Barford, Warwicks. Apply to Roy Clarke, 33 Cedar Park Road, Enfield, Middx.

Mar. 4th ISRAELI DANCE WORKSHOP & PARTY at Henry Fawcett School, Bowling Green Street (near the Oval). 10.30 a.m. to 5 p.m. 7.30 to 10.30 p.m.



This year's BILLINGHAM INTERNATIONAL FOLKLORE FESTIVAL will take place 12th to 19th August.



ALL MATERIAL FOR PUBLICATION IN THE MARCH ISSUE  
MUST REACH THE EDITOR IN WRITING BY 15TH FEBRUARY.