



# SIFD NEWS

## JANUARY

SOCIETY FOR INTERNATIONAL FOLK DANCING

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The typing is done by Lily Avery. The printing, packaging and posting  
is done by Doug and Maureen Wells.

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This month's cover shows Sister Anna Huston's Year 2000 design  
for our T-shirts (which I have reproduced in triplicate. Ed.).

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S.I.F.D. DAY COURSES

The next Day Course will be IRISH, in Trefusis at Cecil Sharp House, 10.30 a.m.  
to 4.30 p.m. on 15th January 2000. S.I.F.D. members £6.00, non-members £8.00.

Anne Leach has kindly agreed to provide a day of IRISH SET DANCES. Anyone who  
tried these on previous occasions will know that they are great fun. Please  
come along and support us.

Future S.I.F.D. Day Courses:-

12th February	Czech dances with Leslie Haddon.
11th March	Dances from the Philippines with Ronnie del Barrio.
April	No course.
13th May	To be arranged.
17th June	To be arranged.

More details will be given nearer the dates.

Happy Dancing,  
HELEN EZRA

ROYAL ALBERT HALL - 30TH SEPTEMBER 2000

The Central Council of Physical Recreation is again presenting a Festival of Movement and Dance, and the S.I.F.D. has been invited to take part. The Committee has approached several people, none of whom was willing to take on the organization so it has again fallen to me to arrange an item. As before, each team has been allocated five minutes. Those who have taken part before will appreciate how much work is needed for the sake of those five minutes. However, the Committee is very keen that we should participate as it keeps our name in the public eye, brings together members from all groups, and is a good showcase for our activities. Last time we were the largest group and the only organization to have our photo in the "Dancing Times".

This time it is possible that there will only be a matinee performance, with a morning rehearsal, as it is proving difficult to obtain sponsorship despite great efforts by the organisers. The cost of hiring the R.A.H. for the whole day is now in excess of £40,000 and the C.C.P.R. is not in a position to underwrite the show to this extent.

I propose to present a Bulgarian item as lines and circles are more flexible than couples and it is not a complete disaster if someone is unable to take part at the last minute. I particularly like the more unusual time signatures and rhythms of the music, and the costumes from the different regions are colourful and varied.

In order to give all groups an opportunity to take part, I should like to hold rehearsals in the Birmingham area, which is central and well served by motorways from all parts of the country, and seemed to work well last time. Provisional dates (not yet confirmed) are as follows:-

Sunday, 27th February	Meeting for group leaders.
Sunday, 21st May	Rehearsal for all.
Sunday, 25th June	Rehearsal for all.
Sunday, 10th September	Dress Rehearsal.
Saturday, 30th September	Performance.

Last time, there was also a rehearsal for all the groups at Cecil Sharp House some time in July, which was attended only by those who were available, to give the flavour of our item.

If any group does not feel able to participate as a whole, individuals are most welcome, but please remember that no expenses are paid. I should like to know, in writing please, by 12th February at the latest if you wish to take part, as a group or as an individual, to give me a rough idea of numbers. I need a contact name, address and telephone number in case of any unforeseen last-minute changes in time or venue. As regards costumes, now is the time to do a bit of research and get out the needle and thread, or go to Koprivchtitsa Festival this summer and obtain one, or persuade a friend to do so on your behalf.

It is quite an experience to dance at the Royal Albert Hall, which has an atmosphere all of its own. I believe the dressing rooms below the arena have been renovated but whether this makes any difference to the chronic overcrowding problem I cannot say. It is hard work but it is also great fun and engenders a real sense of achievement. I do hope you will support the venture and join me there. I look forward to hearing from you.

FRANCES HORROCKS  
53 Southway, Carshalton Beeches,  
Surrey SM5 4HP

Tel: 0181 642 3629  
(soon to be 020 8642 3629)

S.I.F.D. SHOP

Sweatshirts

Several S.I.F.D. members have asked for Year 2000 design sweat-shirts. If you would like one, your order will need to reach me by Friday, 21st January. Colours, Black/Navy/Claret, sizes M/L/XL. Cost £15.00 plus £1.00 postage & packing. Available from me at 34 Broadwater Avenue, Letchworth, Herts. SG6 3HF.

S.I.F.D. Sales have been greatly increased this month by the efforts of Fiona Howarth and also the Steventon family, Merton Park. My thanks to you all.

The year 2000 T-shirts are selling like hot cakes, so if you have not got one yet, order one from me now. Cost £10.00 plus £1.00 p. & p.

All cheques payable to S.I.F.D.

CLAIRE STEELEY



S.I.F.D. NEW CLASS FOR BEGINNERS - FRIDAYS AT CECIL SHARP HOUSE

A new class for the New Year! Starting on 14th January, there will be an international class for beginners every Friday night at Cecil Sharp House, 7.30 to 10.00 p.m. Maggie O'Regan, Pam Radford and Anne Leach will share the teaching and the new class will concentrate on basic skills and a core repertoire for raw recruits. We hope that the class will be a valuable service to S.I.F.D. members when they are encouraging newcomers to dance, recommending folk dancing to them as a way of life etc. Please send them along to us at Cecil Sharp House every Friday at 7.30.

The cost will be £3.00 per session, £2.00 for S.I.F.D./E.F.D.S.S. members and concessions, including students. Fliers will be available to distribute to prospective participants. Further information from Maggie O'Regan, 020 7609 7098, or Caspar Cronk, 020 8340 4683.

ANNE LEACH



ANGLO-INTERNATIONAL BEGINNERS' DANCE

On Friday, 21st January, there will be another combined English and International Dance for newcomers. The Dance will be at Cecil Sharp House in the upstairs Kennedy Hall, from 8.00 to 11.00 p.m. The Dance is planned for beginners but with interest for more experienced dancers. Jill Bransby will be the M.C. for the International dances and Brenda Godrich will be the M.C. for the English dances. The versatile musicians of the "Cloudburst" Band will provide the music.

Whilst the Dance is aimed at beginners, as always we need the support of more experienced dancers. Fliers publicising the Dance will be available at the Sunday Dance on 9th January. Please take a supply of fliers to distribute at the various classes, to give to anyone you know who might be interested, or to post in local libraries or shops. We need everyone's help to publicise dances suitable for beginners.

CASPAR CRONK

## Ornamentation in Folk Dance Music

Folk music uses all the 'decorations' found in classical music grace notes, mordents, turns and trills etc. and more but they are rarely written down so it is up to the musician to determine what is appropriate where. Vibrato is also used to good effect in both classical and folk traditions.

As always, this presents more problems to musicians playing in foreign traditions than to those playing at home. It seems to me highly likely (although I have not analysed enough pieces to prove it) that different traditions ornament their music in different ways. To apply klezmer ornamentation to Swedish fiddle music would sound most odd, but not to apply any ornamentation would also be inappropriate.

As an aside, the term ornamentation seems to imply that this is something peripheral to the 'real' music as exemplified by the written notes. However, I believe that ornamentation, alongside articulation, phrasing and dynamics is essential if one is to get the style right.

The trill in folk music is normally taken at an even speed (as fast as possible) unlikely classical music where it starts slowly and gets faster – which gives it a rather gently effect than the folk version.

Related to the trill on wind instruments is the 'finger vibrato'. This involves playing the note as normal and then trilling on a key a long way from the active fingers. The result will (if the right key is chosen) be a rapid, but very small variation in pitch. It will tend to be faster, more even and have a more definite top and bottom with less middle than lip vibrato. If you are lucky you will find that at certain points on the instrument, the effect is to make the tone far richer than it would otherwise be, with the actual pitch variations being almost unnoticeable.

There are basically two things that vibrato can vibrate – pitch and intensity (loudness). Finger vibrato alters the pitch, as does normal vibrato (performed with the lips on wind instruments, the hand on the fiddle and the vocal chords by singers), but intensity vibrato is also widely employed (though not much talked about). On a wind instrument this is created by effectively coughing (in a controlled manner) down the instrument. A similar effect can be obtained with the bow on the fiddle (although I do not know exactly how) and the bellows shake on the accordion. I have several tracks of Chinese music where this kind of vibrato is very pronounced, but it can be used, with discretion, elsewhere.

The grace note is a quick note squeezed in before the main note. It is played fast and serves to emphasise the particular beat on which it falls. The note normally played is the one next above or below in the scale although any note at all can be used.

If it is played extremely fast, and possibly softly as well, it is almost unnoticeable as a note, but still noticeable as an effect. It can sound almost as if the main note has been articulated in a peculiar way.

Which brings me to an important point. Grace notes and other ornaments do have an effect beyond mere decoration. They serve to emphasise particular notes, to mark phrases in fresh ways, to give meaning to otherwise dull passages. Along with articulation and dynamics (both of which have a very blurred boundary with ornamentation) they can make a simple tune profound and add to the general danceability.

Grace notes, although simple in concept allow, for considerable variation. Two or more can be played together. If they are articulated in the right way the klezmer 'krechs' results (see the February 1999 Newsletter). They can be played on the beat, with the main note coming in after the beat, or they can be played before the beat with the main note coming on the beat. Neither is wrong, but sometimes one is more appropriate than the other.

Other options for decorating a melody, particularly prevalent in klezmer, include bending notes and breaking one long note into many short ones (not necessarily all the same length), all on the same pitch. Both of these should be used with extreme caution. One can slide up to a note, but make sure you get to the exactly the right pitch eventually, but also effective can be a sudden drop at the end of a long note. It has to be used in the right place, but when it is, it can be very dramatic.

I am sure there are many more ways of subtly altering notes characteristic of different traditions around the world, but these are the ones I have noticed in the music I listen to. I hope others find them useful.

Mike Gilbert

## YORK SUMMER SCHOOL

I should like to publish a clarification to our letter about the Summer School in the November SIFD NEWS. For those who have not already met the Dutch teacher, Elsche Korfe, and enjoyed her classes, our letter may have given the erroneous impression that Elsche is a native of Alsace and that she will teach dances exclusively from that region. In fact, Elsche, accompanied by Frans, will teach a range of dances from her Western European repertoire, including a number of "zweifachers" from Alsace. We are delighted to be able to include Elsche and Frans's dynamic style and wide repertoire in our Summer School and know that members who have already enjoyed their classes will be as excited as we are.

ANNE LEACH



## NEWS FROM CAMBERWELL

We are about to go into a re-decorating mode at home and as we need a little floor space to put up the step-ladder we are disposing of some items surplus to requirements, including a number of ex-Harrow Green Group's costumes. They are a mixed bag, mostly copies and smallish, as we were much slimmer then, and they probably need some servicing. Summarized, they are:-

### Men

1. Wide-waisted blue knee breeches (Dalmatian?).
2. Macedonian under-jacket, red, medium size.
3. Lederhosen with braces, smallish.
4. Ukrainian shirt and red sash.

### Women

5. Two Ukrainian costumes, one complete, one nearly so. No boots.
6. Two Turkish costumes, one complete, one nearly so, by cursory inspection only. Possibly original as donated to Harrow Green by Philip Thornton.
7. N.European costume (Danish? Part?). Long red skirt, blue over-jacket, black bonnet.

If any member would like to have one or more of these and if they contact me fairly soon, we can make the necessary arrangements; otherwise they will have to be junked.

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### Llangollen Eisteddfod

I have been in touch with the new Director, Morwenna Jones, and she assures me that the dance workshops will be held in 2000 as usual, under the direction of the new adjudicators.

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### Publicity

The 1999/2000 "Dance With The World" group list is now available, and I should be happy to send up to a dozen copies to anyone who requests them. Members who need more, please contact me. Address and telephone number on p.2.

GEORGE SWEETLAND

LETTERS TO THE EDITOR

Dear Lily,

I was interested - and amused - by your trip down Memory Lane in the December issue of SIFD NEWS, occasioned by your anonymous parcel. Yes, the International Folk Dance World was very different in those days. Most of us were young, also keen Youth Hostellers, who hostelled most weekends and finished the weekend at the Sunday evening Dance at Drury Lane before going home. I well remember that basement gymnasium, redolent with the smell of stale sweat, and its unisex changing facilities (which scandalised at least one well-known member!). There were often so many dancers that dances had to be done twice, one half of the hall first and the other half next. Also, quite often, men were in the majority (can you imagine it) which accounted for the initial popularity of partnerless dances, i.e. Balkan and Israeli. Strange as it may seem now, lines and circles then made up less than a third of our repertoire. Those who got really hooked on folk dancing joined midweek classes run by the S.I.F.D. at Chelsea or at Harrow Green Folkdance Group in Leytonstone.

Drury Lane, Chelsea, Harrow Green and Youth Hostel dances formed a great part of our lives in those days. Incidentally, your correspondent was wrong in saying that no-one had transport in those days. There were one or two cars and several motorbikes about, notably Bob Swann's massive Vincent. My own transport was a Lambretta scooter (I still have a photograph of you perched on it).

Yes, we were young in those days. The trouble was we grew older, and the groups that we belonged to became older as the people joining them tended to be of the same age group as the existing members, a problem not confined to the S.I.F.D.; the E.F.D.S.S. and most Rambling Clubs could tell the same story.

We cannot put the clock back. We just dance the dances that are popular at the moment and try occasionally to slip in one or two of the old favourites when we can. Peggy and I sometimes run a "Golden Oldie" evening at Heart of England group including such dances as Djachko Kolo, Hakke Toon and even Hattemagaren. But whatever happened to Fonotans and Bavarian Landler, and has anyone danced Hopak lately?

Yours sincerely,

ROY "OSCAR" HAYCOCK  
74 Cowleigh Bank, Malvern,  
Worcs. WR14 1PH

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BALKANPLUS, 15th January (please note the date!) at Cecil Sharp House, 2 Regent's Park Road, London N.W.1., 7.00 to 10.30 p.m. £4.00. M.C.: Dave Carter, presenting the Millennium Bug Ball. Please adopt a suitable mode of attire compatible with the theme of the evening. Bugs may include the whole spectrum of lepidoptery and may even include such creatures as humbugs, litterbugs and doodlebugs. There will be a selection of dances to suit all tastes.

FRANCES HORROCKS

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"MEMORIES OF OLD YUGOSLAVIA" - 90 minutes of music and songs from Croatia, Serbia and Macedonia; very pleasant listening. £5.00 plus 70p postage. Total £5.70. Cheques to be made out to Zivko Firfov Folklore Group and sent to me at 133 Third Avenue, Dagenham, Essex RM10 9BD. Tel: 0181 592 4427.

IRENE KEYWOOD

CORRECTION Please note that the telephone number for M.D.Edwards of the South Wales Circle Dance Association is 029 2071 2654 and not as shown in the printed list of classes and groups. ALISON SCRIMSHAW.

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DATES FOR YOUR DIARY

- S.I. Feb.5th S.I.F.D. WEST MIDLANDS BRANCH SPRING DANCE, 7.30-10.30 p.m. at Downing Hall, Knowle. Please bring food for bring-and-share supper. £2.00.
- Feb.12th S.I.F.D. DAY COURSE - CZECH
- Feb.19th DAY OF ARMENIAN DANCE with Shakeh Avanesian and Gagik Makhitarian 10.30 a.m. to 4.30 p.m. at Bergh Apton Village Hall, 7 miles South-East of Norwich. Booking essential. Contact B. Campbell-Johnston, 01508 480195. No price given.
- Feb.19th/20th ERSIN SEYHAN will teach a weekend course of TURKISH dances in Bognor Regis, Sussex. For information, contact Janet Douglas, 01243 265010.
- Mar.4th ARMENIAN DANCE WORKSHOP with award-winning dancers Shakeh Avanesian and Gagik Makhitarian at Bishop's Cleeve Tithe Barn, Nr.Cheltenham. 11.00 a.m. to 5.00 p.m. £15.00. For details/bookings (with £5 deposit) contact Chris Lee, The Old Smithy Flat, Pirton, Worcester WR8 9EJ. Tel: 01905 821909.
- Mar.11th S.I.F.D. DAY COURSE - DANCES FROM THE PHILIPPINES.
- Mar.18th/19th BULGARIAN DANCE COURSE AND PARTY with Yves Moreau. See p.9.
- S.I. Mar.24th/26th S.I.F.D. WEST MIDLANDS BRANCH MILLENNIUM WEEKEND. Details given in October. For information contact Maggie Kaye, 402 Heath Road South, Northfield, Birmingham B31 2BE. Tel: 0121 608 1437. Bookings and deposit (£30) to Malcolm Cox, 25 Elmcroft Road, South Yardley, Birmingham B26 1PJ. Tel: 0121 783 8517.
- Apr.14th/16th RESIDENTIAL COURSE OF INTERNATIONAL FOLK DANCE with Fiona Howarth at Alnmouth (North-East coast). Dances mainly from the Balkans and Israel, with opportunities to go walking, sightseeing and birdwatching. Non-dancers and bird-watchers welcome. Full board accommodation in single or twin-bedded rooms. £82 with course, £68 for non-dancers. For details, send s.a.e. to Cathy Meunier, 115 Chetwynd Road, London NW5 1DA.
- Apr. 28th/May 1st S.I.F.D. WALKING & DANCING WEEKEND at Halsway Manor, Crowcombe, West Somerset. Bookings to Jack Richardson, Dept. of Chemical Engineering, University, Swansea SA2 8PP. Tel: 01792 295194 (work), 403153 (home).
- Apr.28th/May 1st EASTBOURNE INTERNATIONAL DANCE FESTIVAL. For details of International events, contact Julie Korth, 01942 831141. For booking and other details contact Dave & Mary Shockley, 7 Manor Road North, Seaford, E.Sussex BN25 3RA.
- July 29th/Aug.5th S.I.F.D. SUMMER SCHOOL AT YORK.
- Aug.25th/28th JAN KNOPPERS at Buxton. Details to follow.
- Sept.30th C.C.P.R. SHOW at Royal Albert Hall. See p.3.

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Events covered by S.I.F.D. insurance are marked "S.I." in the margin. Please remember that the onus is on you to mark each event when sending in the notice if your event is covered by our insurance.



YVES MOREAU'S FIRST TEACHING VISIT TO ENGLAND, 18TH/19TH MARCH 2000

Balkanplus is delighted to announce the first significant event of the new millennium (are not all historians Balkan dance enthusiasts?).

Yves Moreau was the first non-native Bulgarian dance teacher of high repute. Based near Montreal, he built an unassailable reputation in the U.S.A., Canada and (ultimately) world-wide for his excellent repertoire of dances and for the quality of his teaching. Those of us who have attended his workshops have always brought away a treasure-trove of new dances. Others who have not yet had an opportunity to meet Yves may still have performed dances first introduced by him without being aware of it. Examples? Dospatsko, Tervelska Tropanka, Gjuševska Ručenica and, at Barnet at least, Radomirsko Horo and Bičak.

Yves usually comes to Europe twice a year to teach. This coming Spring he is restricted to one weekend in London between various bookings in Belgium and Germany. He tells me that his current repertoire has well over 100 Bulgarian dances from all regions of the country and suitable for various levels. His material is primarily non-choreographed traditional dances, and he puts much emphasis on the background and styling.

Full details should be available to publish next month (or 'phone me on 01992 582717) but be sure to keep the weekend of 18th and 19th March free. This is a long-awaited visit and should not be missed. By all accounts, Yves remains in scintillating form.

BRIAN DOWSETT



THE DOINA FOUNDATION has sent the following information about tours to Romania, the Balkan Festival in Holland, etc.

FOLKLORE AND DANCE TOURS TO ROMANIA, 2000

29th April to 6th May      Suceava, Bucovina  
27th July to 9th August    Botosani, North Moldovia

BALKAN FESTIVAL, 2000

6th, 7th, 8th & 9th July at Social Cultural Centre, "De Wanmolen", Schweitzerpark 2, Zetten (near Arnhem), The Netherlands.

Dance: Greek (Dick van der Zwan), Bulgarian (Eddy Tijssen), Turkish (Ersin Seyhan), Hungarian (Jeno Molnar), Macedonian (Martin Ihns), Yugoslav (Paja Milic), Romanian (Silviu Ciuciumis).

Singing: Hedwig Schoots

Musical accompaniment: Orchestra KALEB, Orchestra Trediki

ROMANIAN FOLKLORE COSTUMES from all regions of Romania. Complete or partial outfits for men and women, including dancing boots. Special offer: women's costumes from Oltenia.

For information on all the above, contact Silviu Ciuciumis, Aarhuispad 22, 3067 PR Rotterdam, The Netherlands.



MUSIC. Three more tunes from Wilf Horrocks on p.10. If you would like the music for any particular dance, please contact Wilf on 0181 642 3629.