

# S.I.F.D.

AUGUST 2000  
NEWS



*The Sardana, Spain*

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, showing dancers performing a Sardana,  
was drawn by Caroline Thomas.

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DANCEFEST 2000

As you all know, we are providing one of the items for the Dancefest 2000 on  
Saturday, 30th September. The performance will take place at 3.00 p.m. and for  
anyone not dancing we have purchased a box of twelve seats, some of which are  
available to members (cost £20.00) on a first come first served basis. Anyone  
interested, please contact me. Alternatively, tickets are available from the  
Royal Albert Hall, Tel: 020 7589 8212. Prices range from £5.00 up to £20.00.

MIKE GILBERT



All material for the September issue of SIFD NEWS must reach  
the Editor IN WRITING by 17th August. Please print in  
BLOCK CAPITALS all names of dances, places and people,  
unless typewritten.

MEMBERSHIP SECRETARY'S REPORT FOR 1999-2000

The final membership figures for the year from the 1 September 1999 to the 31 August 2000 from ledger records are:

	1999-00	1998-99
National members	524	529
Overseas members	<u>43</u>	<u>43</u>
Total membership	<u>567</u>	<u>572</u>
Associated Classes	19	20
Affiliated Groups	43	44

The SIFD NEWS production and distribution Team, (Lily Avery, Editor, Michael and Edwina Holdup, envelope preparation, and Doug and Maureen Wells, photo-copying and dispatch) currently handle 573 copies of the SIFD NEWS per month, including two copies to each affiliated group (as required by the Constitution).

Annual subscriptions remain unchanged from the previous membership year and are due on 1 September 2000 and they are:

	£
Town Member *	17.00
Joint Town Members	22.80
Country Member	13.50
Joint Country Members +	17.00
Junior Member	5.30
Life Member ++	200.00
Group Affiliation	29.30
Music Group	24.00

\* Address within a radius of 30 miles from Central London or Central Birmingham.

+ Any two members living at the same address.

++ Subject to two years continuous membership and Committee approval.

If you would like a receipt please enclose a stamped addressed envelope otherwise I shall assume that one is not required.

Many thanks to many members and group officers for prompt renewal of subscriptions.

Thanks are due to the many members who have in the past made donations and also thanks in advance are due to other members for helping in this way.

The Data Protection Act (1998) came into force on the 1 March 2000 replacing the Act of 1984. There is no change needed to our existing procedures.

Best wishes for Happy Dancing for the next membership year of 2000-2001.



Alan Morton  
Honorary Membership Secretary  
& Groups Liaison Officer

As is so often the case when administrative systems are changed, all sort of unforeseen problems appear. While for many years there has been a continuity in the underlying principles in the adjudication of the folk items at Llangollen, a line running from Douglas Kennedy and Violet Alford through Lucile Armstrong to Narendra Kotiyan, that link has now broken. As this year the panel is entirely new, and Llangollen is a unique event, difficulties must be expected. Apart from this, the prestigious new singing competition, together with the new folk song competitions, has meant a much more crowded time-table and the previous panel was already stretched to almost the limit of available time. To accommodate the finals for the former competition, it became necessary to use the Friday evening slot which in the past has been a concert for choirs and dance groups. This led in turn to the adjudications for the junior dance competition being given in the Competitors' Club tent, itself a new institution. There was just enough time for the marks to be given, but not the comments and this is not satisfactory. Mr. Allenby-Jaffé and his colleagues cannot have known of these problems in advance, but it is to be hoped that the authorities will rectify them by next year.

The opening concert (not strictly true now that the Eisteddfod gets going on Monday morning) was given by the Alexandrov Red Army Ensemble, which is mainly a choir with an accompanying orchestra with a programme of old favourites such as "Kalinka". The few dance items were brilliantly staged but for us they would have been more effective had there been more opportunities for the women to contrast with the athletic and exuberant dances of the men.

#### Folk Instrumentalists Competition

The preliminaries for the competition were held in the Competitors' Club tent, and since this is on the field and close to the main road and the railway line it is not a good choice, when silence is important. Usually there are three adjudicators, but this year there was only one.

A trio of Ukrainians from Reading, old friends from previous years, were the first to appear and their standard was much improved. The cimbalom, bandura and fiddle players gave a good performance with a real folk sound. Next, a soloist from Hong Kong on the sheng. This is a very sophisticated fingered instrument consisting of a series of bamboo and copper pipes of different lengths bound together. To my untutored ear, it was played most beautifully but I do understand it was actually a classical instrument.

The five musicians from the Tuva region of Siberia, near the Mongolian border, played various two and three-stringed long-necked instruments, two on the igil, one each on the morin-hoon and dochpoulour, and the fifth, a girl, on the "jingle" (shyngyrosh). They also used their voices, sometimes normally but the men occasionally using the deep throat "khoomei" style, as well as flute-like whistling. The result was fascinating and they were obviously very proficient musicians. Finally, we had another group from Russia. Calling themselves "Galliarda", they were from near Novgorod and wore Italian renaissance costumes. The six musicians played two violins, a 'cello, a lute, a pipe and a portable organ. Again, there was no doubt as to their competence, but with a repertoire of music for court dances of several European countries, including Germany and England, it might be regarded as unacceptable.

The few contestants and even fewer who were unquestionably in the folk tradition made this a disappointing competition. The three chosen to appear on stage in the Pavilion were "Galliarda" (third), the Chinese soloist (second) and the group from Tuva (first). After the adjudication we had the:-

#### Adult Folkdance Group Competition

From the twentyfour groups on stage last year, the numbers had fallen to fifteen, but it did make the task of reviewing much easier.

1. Brittany, Kanbreizh. This older group of six couples from Fouesnant in the

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Aven area danced first "Dans Fisal", which featured a complex hopping step with high backward kicks for the men. In the "Suite Aven" they included the Gavotte but it differed from that taught to the Society. There was no second figure and the style of the progression step was totally different. The accompaniment of bombarde and binou was excellently played. While not showy, they were true to their tradition and deserved better marks. (76).

2. Wales, Dawnsywyr Nantgarw, Pontypridd. The handkerchief dance for four couples, "Dawns y Glocsen", was both lively and controlled. With the fiddler in the centre of the set (augmented by another fiddler, harp, pipe and piano accordion off-stage, so to speak) and the hobby horse prancing around, it looked very good. "Dawns Gwyl Ifan", a clogging match with all the variations - broom dance, 'baccy pipes, leap-frogging, "cobblers" and massed clogging for all - was a good contrast. An attractive item with the right spirit (88 - Second).

3. Romania, Izvorasul, near Cluj, Transylvania. "Barbatesc De Nanesti", announced as a dance story showing men returning from their work in the fields and being given refreshment if they danced for it. In the typical wide, calf-length white trousers, black boots and little straw hats of the region, they danced around the bottle and mug, finally removing their hats and stepping round them. The four girls, the distinctive parts of their costume red and black broad-striped double aprons with a white shift underneath, thonged leather sandals, decorated waistcoats and headscarves, performed "Invirtita De La Nanesti", a dance for girls only which developed into one for couples which had references to Hungarian styles. The music was supplied by tamboura, fiddle and drum. (78).

4. Rep. of Ireland, Rinceoiri Shliabh Luachra, Listowel. This group of eight girls and four men have visited the Eisteddfod many times and have shown the two dances, "Kerry Polka Set" and "Kerry Step Dance" before. They are very fine dancers but I am not attracted to the unrelaxed style. (86).

5. Sardinia, Canarjos, Nuoro. The dancing of "Ballo Tondo" and "Dillu" was very good indeed, with each movement crisp and on time and of course the women's costumes are among the most lovely in the folkdance world. But apart from the fact that the breath control of the singer was not good, he did not have that harsh, Eastern voice which makes their music so special and which has been demonstrated so well by earlier groups. (89 - First).

6. Orlyk, Ukraine(Manchester). The twelve girls of the group sang and danced "Na Ivana Kupala" which, according to the announcer, was the story of girls throwing wreaths on the water to see who would be the next to be married. It was gracefully danced and it was interesting to see the girls wearing the more traditional longer skirts. "Kozachok", in contrast, was a dance for six couples to show off their dancing skills. Both were accompanied by the four-piece ensemble of cimbalom, fiddle, drum and bass. The group are true amateurs (folk dance does not attract sponsors!) and I believe they were definitely undermarked. (78).

7. Rep. of Ireland, Rinceoiri Chill Mhantain, Bray. The two dances, "Bridge of Athlone" and "The Emerald Isle" were danced in a less stiff style than that of Listowel, though still properly upright. The costumes of the eight girls and four men were unpretentious and in keeping with the period, and the music was right. (84).

8. Lithuania, Seltinis Sialiai. "Gailingis" was a flirting dance for six men and twelve girls and no doubt the use of small cow-bells had some symbolic significance. This was followed by "Verbela", a clog dance for all twelve girls. With pleasant music by pipes, accordion and bass, and the charming group of dancers, it was an attractive item but it was highly choreographed, which was presumably the reason for the low marks. (76).

9. Northern Ireland, Loughgiel Folk Dancers. Also regular visitors to Llangollen,

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this group presented "The Corkey Water Wheel" and "The Middletown Jig". As the name implies, the first was largely in circular formations, while the second was in foursomes in line. The costumes were simple and the music of banjo, concertina, fiddle, pipe and drum gave life to the item. (81).

10. Greece, Macedonia region, Lyngistes, Florina. For me this was the most enjoyable item of the competition. The women looked wonderful in their dark red and blue costumes, the coats folded back to show the decoration on the inside, and their silver headdresses and ornaments. Their dance, "Karatsova", was slow and dignified in contrast to that of the men, "Levendikos". Beginning in slow time, it was a strong dance working up to a faster rhythm, when the women joined in in another line. The men wore white undertrousers, white pleated skirts (fustenella), black waistcoats with striped sashes, and black pill-box hats. Both dances were accompanied by zurla and tapan. (87 - Third).

11. Scotland, Corryvreckan. "Shepherd's Crook" was for four trios in strathspey time and was followed by "Sixteensome Reel". While fiddle and accordion are acceptable folk instruments, an electronic keyboard is not. Nevertheless, they were well marked. (82).

12. Turkey, Sabri Chaliskan High School. As often, the dances were presented in the context of a village wedding. The bride, in multi-coloured headdress, came on stage with bridesmaids in a variety of costumes, followed by the men who danced "Gulug", a series of solos in which I understand the movements mimed those of eagles. It then became a line dance with the husband(?) leading. The group then changed costume while the zurna and duval players entertained the audience. The dancers changed very quickly. "Kabadayi" was in a completely different style, more loose, more bouncy, with the men in blue and the women resplendent in red velvet with gold decoration. I know little of the background of Turkish dance but I imagine this was from another region. An interesting item, with dances well contrasted. (86).

13. India, Patalia, Heritage Dancers. Again a wedding was the theme. Under a canopy the bride was escorted in and the women danced "Jhoomer" to express their joy. Men and women then celebrated together with "Wadian De Dhol". Both items were to singing and percussion instruments. The colourful costumes were really quite something. (77).

14. Botswana, Boskago Adult Choir, Kanye. Led by Tiny Tobego (he wasn't), the choir was wonderfully extrovert, but the dancing was confined to four men, and the description of their costumes would be very short indeed. Stamping with bare feet to off-beat rhythms, they obviously enjoyed every minute. The two songs to which they danced, "Looking for a cow" and "Looking for a wife" were not greatly different and neither were the dances. (84).

The adjudication was quite short and I give some of the remarks without comment. Brittany: Sympathetic. Very good music. Wales: Too "Russian". Romania: Very young group. Rep. of Ireland: Very well trained. Sardinia: Pure folk. Ukraine: Very well done. Rep. of Ireland: Music not good. Lithuania: Too choreographed. N.Ireland: Should be done with more feeling. Greece: Pure folk dance. Turkey: Good. India: Good, including the singing. Botswana: Dances not contrasting. Choir fantastic.

Other results:

Children's Folkdance Groups. 1. N.Ireland (87). 2. Russia (86). 3. India, Patalia (85). I saw some of the groups and the standard was very high.

Folk Song Groups. 1. Sardinia (90). 2. Belarus (88). 3. Botswana (87).

Folk Song Parties, 8 voices or fewer. 1. Sardinia (91). 2. Wales (90). 3. Ukraine (89). I am not a singer but I do think I know authentic folk song when I hear it and I think the Sardinians were too Western in sound, but in the second competition both the Ukrainians and the Hungarian women had the right quality.

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Observant readers will have noticed there are some gaps in my notes. This was due to a minor disaster on Wednesday afternoon. There are no facilities for writing in the Press seats, so I have to do a juggling act with the programme, notebook and pen, balancing them on my knees or putting them on an empty seat, which I did. Unfortunately, the seats are designed to deposit everything on the floor, which immediately happened. The last item was nearly over so I delayed picking them up. When I looked for them there was no sign of the notebook anywhere. A steward noticed me scrabbling about and when I told him the story he said, "Ah, yes", he had seen programmes disappear down a gap in the flooring. So, when they dig the place up in years to come, my notes will be found mouldering underneath. Apologies to everyone in case I have missed something.

GEORGE SWEETLAND

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I and many others were very disappointed at the lack of time given to the adjudication of the folkdance competitions. In fact, for the children's folk dances no adjudication or marks were given from the stage - just a brief announcement of which groups came first, second and third (and, much later, the reading of just the marks in the Competitors' Club tent when not many of the groups were present). The audience in the Pavilion, and more importantly the dancers, were very disappointed, especially when this is contrasted with the excellent and detailed adjudication given to the choirs. I cannot understand why the folkdance section is given this perfunctory treatment. The dance groups, especially those from poorer, far-away countries have to make sacrifices just to get to Llangollen and are entitled to be given a fair adjudication and comments on their performance, which means so much to them. The adjudicators should be given enough time to do this from the stage, as are those for the choirs. As the S.I.F.D. is a sponsor for the prizes for the folkdance competition, maybe the Society should sort this out with the authorities.

LILY AVERY

P.S. Thank you for your detailed report, George, sans notes!

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#### ITEMS FOR SALE

In addition to the items listed last month, Alan McLean also has cassettes to sell of groups performing folk dances and songs from the following countries:

Turkey, China, Peru, Bolivia, Ecuador, Chile, Mexico, Java, Romania, Poland, Bali, Indonesia, Malaysia, Thailand, Hungary, India, Cuba, South America, Paraguay, Yiddish Songs & Dances, Korea, Israel, Albanian Gypsies, Russia, Siberia, Bulgaria, Czechoslovakia, Singapore, Tunisia.

£4.00 each plus £1.00 postage. If interested, please contact Alan at 6 Epsom Close, Northolt, Middx. UB5 4BH. Tel: 020 8422 6498.

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MUSIC. Three more tunes from Wilf Horrocks on p.12. If anyone would like the music for a particular dance, would they please contact Wilf on 020 8642 3629.

LETTER TO THE EDITOR

Dear Lily,

I wonder if, as a very junior member of the S.I.F.D. (in experience, not age!), I could make a suggestion? I am struck by the following facts:-

- 1) The Society has some very knowledgeable and experienced dance teachers who have a great deal to teach people like me but are all getting older, and one day the Society will lose the services of these teachers.
- 2) We all wish to see the traditional dances maintained and spread.
- 3) Like many members, I cannot often get to the places where workshops are held.

My suggestion is, therefore, that the S.I.F.D. commission a set of professional teaching videos covering as many aspects as possible of the International repertoire. I appreciate that this would be costly, but surely it would qualify for an arts grant of some sort?

Best wishes,

ROWENA MARTIN  
60 Anderida Road, Lower Willington  
Eastbourne, E.Sussex BN22 0PZ



MACEDONIAN DANCE COURSE WITH PAUL MULDER'S AT WHITBY, 24TH-26TH NOVEMBER 2000

Paul Mulders from Holland is a specialist of Macedonian folk dance and music and has worked with Pece Atanasovski and other wellknown Macedonian teachers. His previous courses in England have been very much enjoyed and as it is some years since he was last here it promises to be good. This residential weekend at the HF guest house at Whitby includes comfortable en-suite accommodation with full board and a plentiful choice of food. The venue is excellent for walking and sightseeing for non-dancing friends and family. Dancers selecting the half-day course option will also have the opportunity to explore the area. Options for dancers include full or half-days of dance tuition, with social dancing and some further tuition during the evenings. For those who enjoy it, there will also be some Macedonian folk singing.

Full board and accommodation is £80.00; two half-days tuition £15.00; or two full days tuition £30.00. For full details and a booking form please send s.a.e. to me at 115 Chetwynd Road, London NW5 1DA.

CATHY MEUNIER



ZIVKO FIRFOV FOLKLORE GROUP - OPEN EVENING

The Zivko Firfov Folklore Group, which specializes in line & circle dances and songs from Croatia, Serbia and Macedonia, is seeking new members. We meet on Monday evenings in term time from 6.45 to 9.00 at Abbey Community Centre, 34 Great Smith Street, Westminster. Nearest Underground Stations are St. James Park, Victoria, Westminster. We are holding an OPEN EVENING on Monday, 9th October, for beginners and more experienced dancers - programme adjusted to match dancers. Please come and join us. Ring 020 8749 4613 or 01634 302190 for further information or to let us know you are coming. IRENE KEYWOOD



## A Few Thoughts on Harmony

It is with some trepidation that I approach the subject of Harmony because I do not claim to understand it. I know that some combinations of notes sound good when played together and that other combinations don't, but I have no real feel for harmonic progressions or exotic chords. So if anyone disagrees with what I say, I can only plead ignorance and ask for contributions from those who know more than I do.

According to George Pratt in his book 'The Dynamics of Harmony'<sup>1</sup> the main impetus in harmonic progressions is from the dominant to the tonic. That is, for example, in the key of C the chord of G (the dominant) leads on to the chord of C. Taken further D minor (the dominant of G) leads on to G, A minor would lead almost inevitably to D etc. until one goes right round the full circle of fifths. Variations on this single sequence can be obtained by substitution. For example the chord of A minor comprises the notes ACE. This has two notes in common with C major (CEG) so a progression G, A minor (V, vi in C major) can substitute for V, I. Dr Pratt does allow for other substitutions and variations and (occasionally) progressions that cannot be interpreted as dominant to tonic, but he argues that for a large part of Western classical music V, I is the essential harmonic progression.

This unfortunately presents a problem for some of the tunes we dance to in the SIFD. To take as an example tunes written in the Hebrew mode (e.g. E, F, G#, A, B, C, D, E), the chord built on the fifth degree of the scale (B, D, F) is diminished, which makes it unusable as the dominant harmonic chord. To make matters worse the seventh degree of the scale is a tone below the tonic, which means it loses a great deal of its drive towards the tonic.

As an aside, taking the natural minor scale (e.g. A, B, C, D, E, F, G, A) the chord based on the fifth (E, G, B) is minor. To make it major (and also to ensure that the seventh degree of the scale, the leading note, is a semi tone below the tonic) the G becomes G# to give the harmonic minor. The F is sharpened in the melodic minor to avoid the awkward interval F – G# which I like, but is, so I have been told, 'unacceptable' in Western music.

The simplest 'solution' to this problem is to use the harmony instruments to provide a driving rhythm using whatever chords fit and not bother at all about harmonic progressions. (The harmonisation of Ambee Dageets in the version extant in the SIFD seems to do this).

According to Abraham Idelsohn<sup>2</sup>, in Jewish music in this mode the most commonly used chord is built on the seventh degree of the scale (DFA, or especially DFAC) although the final cadence is often IV – I (A minor E in this case).

Another solution which is employed, although not necessarily a good idea, is to treat a modal tune as though it were in the major (or minor) and harmonise it accordingly. Where the tune itself departs from the scale, this is treated as just a chromatic alteration and not as an essential part of the tune.

The conclusion I would draw from this is that it is wise to be very careful when harmonising 'exotic' tunes. Western ideas of harmony are frequently not applicable and a different approach will generally be needed.

I would also recommend anyone interested to look at professor Pratt's book rather than rely on my extremely abbreviated and inadequate account of what he said.

Mike Gilbert

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<sup>1</sup> The Dynamics of Harmony Principles and Practice. George Pratt Oxford.

<sup>2</sup> Jewish Music. Its Historical Development. Abraham Z Idelsohn. Dover

DATES FOR YOUR DIARY

S.I. Sept.22nd/24th FOLKDANCE WEEKEND organized by Nutbrook I.F.D.G. at George Spencer School, Stapleford, Notts. Dance workshops, music workshops, Dance & Buffet. ROMANIAN with Corneliu Botos, SWEDISH with Arne & Ingrid Larsson, BELGIAN, NOR- WEGIAN, DANISH with Lies Roodhart. Information from G.Morrall, 116 Nottingham Road, Stapleford, Notts. NG9 8AR. Tel: 0115 917 1831. No price given.

Sept.30th DANCEFEST 2000. Royal Albert Hall, London, 3.00 p.m. Tickets £20.00, £17.00, £12.00, £5.00 available from the R.A.H. Box Office, 020 7589 8212. There is a booking fee of £2.75 for telephone and postal transactions.

S.I. Oct.14th S.I.F.D. WEST MIDLANDS BRANCH DAY COURSE with Maggie O'Regan. Mainly Greek, plus some others including Armenian. 10.30 a.m. to 1.00 p.m; 2.00 to 4.30 p.m. At Blakenhale Junior School, Homestead Road, Garretts Green, Birmingham. £7.00 all day; £4.00 half-day. Branch A.G.M. will be held 1.30-2.00 p.m. For details of how to get there, 'phone Maggie Kaye on 0121 608 1437.

Oct.21st READING TRADITIONAL & STEP DANCE GROUP ANNUAL CLOG & STEP DANCE FESTIVAL in Maidenhead, Berkshire. Workshops include Appalachian, English & Welsh clog, rapper and sailor's hornpipe. Information from Michele Vale, 0118 987 3901 or Anne Garrison, 0118 947 4244. Programme of events with application form from Lesley Thackeray, 94 Hartshourne Road, Earley, Reading, Berks. RG6 5SJ. Tel: 0118 987 4510.

Oct.29th ROMANIAN DANCE WORKSHOP with Chris Lee. 11.00 a.m. to 5.00 p.m. at Alcester Town Hall (between Worcester and Stratford-upon-Avon). Details/bookings: Chris Lee, Newhaven, School Lane, Shurdington, Cheltenham GL51 5TF. Tel: 01242 706582. No price given.

S.I. Nov.4th BULGARIAN WORKSHOP with James Webb. Organized by Barlow I.F.D.G., Chorlton, Manchester. Corner of Wilbraham & Egerton Road South. 10.30 a.m. to 4.30 p.m. £5.00 all day, £3.00 for one session. Bring packed lunch. Further details from Joan Wood, 0161 881 1077.

Nov.11th A DAY OF ISRAELI DANCING with Roberto Haddon, arranged by Derbyshire Dancers at Calver Village Hall. More details later. MARINA WOLSTENHOLME, Tel: 01433 630183.

Nov.24th/26th MACEDONIAN DANCE COURSE at Whitby. See p.8.

S.I. Dec.2nd S.I.F.D. WEST MIDLANDS BRANCH CHRISTMAS PARTY, 7.30 to 10.30 p.m. at Weoley Village Hall, Weoley Hill, Selly Oak, Birmingham (off Bristol Road South). M.C.: Maggie Kaye. £2.00. Bring-and-share supper. For details of how to get there, ring Maggie on 0121 608 1437.

Dec.2nd ZIVKO FIRFOV FOLKLORE GROUP PARTY at Moorfields Primary School, London.

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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.

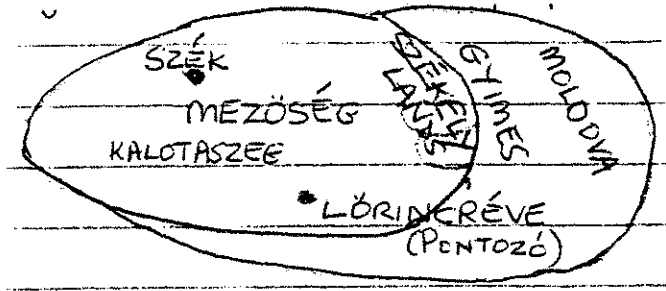
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CHANGE OF ADDRESS

Tineke van Geel has moved and now lives at:-

Hoofdweg 54  
8383 EH Nijensleek  
The Netherlands.  
Tel/Fax: +31-(0)521-380382

I apologize for the fact that in my notes from Hungary some of the details got into the wrong section, i.e. into Szék instead of Székely. I am grateful to Magda Osskó who has sent me some corrections and has added some detail to the Transylvanian part, which she describes as "very complicated". The notes go with this diagrammatic sketch map of Transylvania.



- 1) Szék is only one big village, with unique dances and costume. The dance cycle is as described in my article but the men's dances are Sürü and Ritka.
- 2) The Székelys are a separate ethnic group and used to live in a semi-autonomous territory. The Csángós of the Gyimes pass are ethnically Székelys but live outside the area of the Székely lands, three counties in E. Transylvania. The Székely dances are the Forгатós, Szapora (quick) and Verbunk for the men.
- 3) The middle of Transylvania is Mezőség, and it has several parts, one of which is Kalotaszég.

Mezőség. Legényes, Ritka-Sürü, some Verbunk, all for men. Couple dances as stated. S. Mezőség (Lörincréve and Magyarháp) have the male dance Pantozó.

Kalotaszée. Legényes, the most virtuoso and developed man's dance, the Sürü-Ritka, also Verbunk and slow and quick couple dances.

The Csángós of Gyimes dance Hungarian dances, circle dances showing Romanian influence, and some short dances of Saxon influence such as the 7-steps. The Csángós of Moldova dance mostly circle dances, strongly influenced by Romanian circle dances.

Further references: "The Peoples of Europe", Ed. F. Fernández-Armesto. "The Art of Dance in Hungary", Ed. E. Kaposi and E. Pesovár.

MARINA WOLSTENHOLME



#### CAN ANYONE HELP?

Do you have any of the following which you would be interested in selling, or know where I can get them from?

- 1) A Russian Kokoshnik Headdress, as elaborate as possible, and a long Sarafan dress.
- 2) A complete authentic Hungarian costume and headdress.
- 3) A complete Ukrainian costume and headdress.
- 4) Sheet music from the following countries: Bulgaria, Greece, Spain

If anyone can help, would they please contact Miss Tanya Allen at Allenova School of Dancing, "Rivendell", Pond Lane, Hermitage, Thatcham, Berkshire RG18 9RN. Tel: 01635 201701.