

SIFD News

September 2011



SOCIETY FOR INTERNATIONAL FOLK DANCING

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Roger Sturge sent in the cover photo of a couple from Brittany, their group Cercle Celtique Kan Breizh took part in Llangollen this year. The man is all in black with a white shirt and the woman has a black skirt, gold/brown blouse and white headdress.

Sue Clark has written about Charles Collingwood who died recently (page 7).

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There has been an encouraging response to Judith Payling's invitation to groups to write an article; I have to hold some over for later issues - but keep them coming. The two this month are from Wigginton and Worthing.

Teachers with special interests have also been invited to contribute an article about their chosen country's dances; I could write about Turkish folk dancing - but I have given you something much better - a comprehensive article by Turgay Onatli (who has given permission for it to be reproduced). I will save my take on Turkish for a barren issue in the (far) distant future.

Ed.



Zivko Firfov Folklore Group

For many years the Zivko Firfov Folklore Group have held their annual party in December but, at the moment, no decision has been made for this year and no date fixed. However, I should like to take this opportunity to thank personally the many friends who have worked so hard to make our annual parties so successful.

- 1) The management and staff at St.Albans Centre. I have always found them very helpful. It took me quite a while to find this hall but it was well worth it.
- 2) My many friends who, when asked, readily agreed to lead a session of dances, be it Bulgarian, Greek or Romanian. They were always prompt in posting their CDs to Joan and Roger Sach who, in turn, have done an excellent job in producing the dance tapes for the evening.
- 3) Janet Barnes who, for many years, has done such sterling work in manning the door on the night.
- 4) Roger Sach who, over the years, has come up trumps in producing a bright and colourful dance ticket.
- 5) Rosemary Gibb and Jean Marshall who, using their artistic skills, have always produced an attractive information board of the dances. On the night, this has proved very useful indeed.
- 6) Janet Douglas, our Editor, who without fail has inserted my article under "Dates for your Diary" month after month.
- 7) Maureen Whitton. Maureen supervised the catering and every year, with her team, did a fantastic job. Well done.
- 8) Philip Helen is our Treasurer and, after the party, I have been more than happy to hand over the proceeds for him to deal with.

Also, I do feel that I should thank Ken Ward who founded our group so many years ago. Without Ken events like this would never have taken place.

Irene Keywood (Social Secretary 0208 592 4427)



Balkanplus

The September Balkanplus will be held on the 10th September 2011 at Cecil Sharp House, Camden NW1 7AY, starting at 7.00pm. MC for the evening will be Brian Dowsett, the Barnet Group and live music with Dunav. Admission £7.

Maureen Felton

SIFD Summer School, July 28 - August 4, 2012

Last month I reported the news that **Edouard Djololian** is coming to Swansea and I now have his CV.

'Eddy was born in Paris but is Armenian in origin. As a young child he was interested in international folk dancing but later specialised in Armenian and Caucasian dance. He joined the former Armenian group SOSSI where he progressed to become a soloist dancer.

He founded his own group the Ballet Armenien NAVASART, of which he is still the Director, continuing to express his own artistic and cultural views on stage. During his career he has had numerous contacts with many choreographers, including the most prominent professionals in Armenia. His group has given performances in many countries of Europe (including Armenia and Britain), Asia, and in the USA, at prestigious venues and festivals. (I saw his group give a thrilling performance at the RAH in 1979!)

On the teaching side, Eddy has led Armenian dance seminars in many countries including France, Germany, Italy, Spain, Switzerland, Netherlands, Belgium, Sweden, Britain, USA. Eddy says that he enjoys sharing his culture with others, putting the accent much more on the feelings and symbolism of the movements than on pure technique. Although the latter is important, he likes to explain the meaning and background of the dances so that his pupils can capture the emotion of the dances whatever their technical abilities.

Eddy has been awarded by the French Ministry of Culture 'Chevalier de l'Ordre National du Mérite', also the 'Gold Medal of the Youth and Sports' in France, and in Armenia, the Diploma from the Minister of Culture, and the recognition of the Armenian Artists Association of which he is a member. He is also a member of the International Dance Council of UNESCO.'

Many of our members know **Jan Knoppers** and will be delighted to learn that he is coming to the Summer School to teach the two General International Dance courses – one will focus on partners and set dances, and the other on non-partner dances. Jan is a superb teacher who has a very wide background in dance. He taught South American dancing at the York Summer School in 1994.

Here he is featured on the front of the SIFD News in November 1994. His CV will be featured in the October News.

The website www.sifdsummerschool.org is not yet updated but we hope to have sufficient information to do this soon, including confirmation of our teacher of Western European Dance.

If you wish to camp or caravan as an alternative to staying at the University you could check out this website.
www.visitswanseabay.com

We look forward to dancing with Eddy and Jan at our Summer School in Wales in 2012.



Jill Bransby (Publicity Officer for the Summer School)

P.S. We now have confirmation that the other teacher at Swansea will be Philippe Marsac who will be teaching French dances, especially those from his region (Gascony).

DATES FOR YOUR DIARY

- S.I **Oct.1st BALKAN FOLK DANCE WORKSHOP** with Frank Dowling. 10.30 – 4.00 Price: all day £8 half day £5 . Bramcote Memorial Hall, Church Street, Bramcote village, Notts NG9 3HD
From Derby and Stapleford approach from Chapel street (because of the dual carriageway), turning off the A52 island by Bramcote baths towards Bramcote village – Town street, first left into Chapel street. The Memorial Hall is on Church Street. From Nottingham turn off A52 into Church street.
Buses from Nottingham – number 4 to Sandiacre or Derby. Contact G or J Morral 0115 9171831 email johnml@ntlworld.com or J Tipper 01332 882117 www.nutbrookfolkdance.co.uk
- S.I **Oct.4th/7th & Oct.7th/10th RESIDENTIAL COURSES OF BULGARIAN & BALKAN FOLK DANCE** with Yves Moreau at Malhamdale, Yorkshire Dales. Comfortable ensuite accommodation, full-board. Dance workshops, singing workshops, social dancing and live music. Informal workshops for musicians. Excellent area for walking or sightseeing. Non-dancing friends and family welcome. For details and a booking form please send s.a.e. to Cathy Meunier, 23, Church Street, Keswick, Cumbria CA12 4DX or e:mail your request to cathy_meunier@hotmail.com
- S.I **Oct.8th BALKANPLUS** - MC for the evening will be the Ipswich Group
- Oct.22nd/23rd DANCE AROUND THE WORLD** - Cecil Sharp House, 2 Regents Park Road, London NW1 7AY. 10. a.m - 11.p.m. Two days of performances and workshops with a choice of evening events. Latin American evening on Saturday, social dances both evenings. £12 ea. day, £9 eve only, £20 whole weekend (concessions available) Contacts:- email: danceoffice@waitrose.com phone: 07749007040 or 020 8340 4683 Website: www.datw.org.uk
- S.I **Nov.10th OXFORD BALKANSKO ORO - MITKO PETROV**, evening event contact Sally Humphrey for details, sally.humphrey@onetel.net (tel 01865 873860)
- Nov.11th MITKO PETROV - DERBYSHIRE**, afternoon course 1- 4pm at Willersley Castle, Cromford, Derbyshire. Contact j.king194@btinternet.com or ring 01629 57065.
- Nov.12th MITKO PETROV** - Hempton Memorial Hall, near Fakenham, North Norfolk NR21 7LG. 11am - 4.30pm approx. £20 including refreshments, please bring food to share for lunch. For bookings and further information (including accommodation advice) contact Dawn 01328 856582. dawnwakefield@btinternet.com
- Nov.15th OXFORD BALKANSKO ORO - MITKO PETROV** advanced evening workshop
- Nov.16th METHODONSKO - MITKO PETROV** Chandlers Ford, 7.30-9.15pm, contact Mad Chapman, 02380 267616 or mad.john@dial.pipex.com
- Nov.17th HURSLEY - MITKO PETROV**, Hursley International Folk Dancers 8-10pm
- S.I **Nov.19th/20th MITKO PETROV - BULGARIAN** at Cecil Sharp House, 2 Regent's Park Road, NW1 7AY. Party £10. Both Workshops+Party £50,(£45 if booked before 30th Sept). Discount to Balkanplus season ticket holders. For tickets, please send sae to Maureen Felton, 28 Henslow Road, Ipswich IP4 5EG. Please make cheques payable to Balkanplus. For more details phone Brian 01992 582717 or Maureen 01473 272256 or visit our website www.balkanplus.org.uk
- Nov.27th AROUND THE WORLD IN A DAY** dances from around the world, with Janet Douglas, 10.30am-3.30pm at Pulborough Village Hall. RH20 2BT £6 tel: 01403 741431

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Events covered by SIFD insurance are marked S.I. 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.

Dance International (Worthing)



A little over twelve months ago, I moved to West Sussex. Having settled myself into my new apartment, I turned my attention to organising my social life and, in particular, my interest in dancing.

A friend suggested I came along to Dance International (Worthing). This I did one Friday evening and I was made very welcome. I enjoyed a mix of dances from around the world, along with a well-earned “cuppa” in the refreshment break. Needless to say, I have been going ever since!

The club has been going for some time, having been formed in 1992 following the closure of Worthing Interdance Club, which had been started in 1980 by Iris Birch. A group of Worthing Interdance members formed a committee to start the new club and also changed its name.

During the first two or three years of the new club, membership amounted to some 40 people and since then has fluctuated. Currently, we have 27 members, some of whom are original members of the former Worthing Interdance.

Several of our members run the dance evenings, walk through dances and teach new ones. We are fortunate in having members who attend other dance groups and workshops, and this gives us a good mix of dances for our enjoyment. We are a general international and circle dance club and although we do dances from all over the world, our repertoire is mainly European and Israeli.

We try to arrange for an external teacher to visit us once a year to provide us with new dances, together with the music and dance instructions. Just recently, we enjoyed a lively and stimulating workshop of Armenian dances with Dalila Heath. We usually have four party evenings during the year, the most recent being a party to celebrate the Royal Wedding. This party was well attended both by club members and visitors – not that we need an excuse to have a party!

Dance International (Worthing) meets on Friday evenings from 7.30 to 9.45 p.m., with a refreshment break, in Goring United Reformed Church hall in Barrington Road (BN12 4EA), which is close to Durrington-on-Sea railway station. We moved to this venue in 2009 from The Pavilion, Field Place. The move proved successful in that we have gained some new members from the Church, and we also accepted an invitation to run a dance evening for the Church as part of their Festival of Light. This proved to be enjoyable for both members and visitors.

So, if you think you would like to come along and see what we do (and join in, we hope), then please do join us one Friday evening (not August). Like me, all those months ago, you will be made most welcome.

Christine Wood

Wigginton International Folk Dance Group

Hello everyone. I have been asked by Judith Payling to tell you about our group. We meet each week (in term time), on a Thursday evening in a little village called Wigginton at the top of the Chiltern Hills.

Our group was started by Margaret Cullen at least 42 years ago. (It could be more!) Margaret was a beautiful Ballet Dancer in her younger days but she also taught Keep Fit and International Dance in our village. It was an evening class to begin with but when Margaret reached retiring age, she kept our meetings running as we all enjoyed them so much.

I used to go with Margaret to some of the SIFD courses in London often held in the hall at The Working Man's Club. When Margaret went away for either holidays or to be with her husband Alex in his work, she always tried to learn dances from that area. China was a good example. When she came back she would teach us some of the easier dances.

We were often invited out to demonstrate our dances or be the 'Cabaret' at a W.I. party. As the years passed, Margaret became unwell and asked me if I would run the group until she came back. Unfortunately, she never did and sadly, after a few years and many operations she passed away.

The group wanted to carry on because we have so much fun and although we are mostly (shall we say of the more mature age) we do have a few youngsters and we range from mid 80's to 10 year olds!!! We are a very small group with about 16 on our list. Our evenings are filled with dances and hilarity.

We have had some extremely funny experiences when dancing at different functions. One particular evening we were asked to dance at Potters Bar for an Italian Evening held by different W.I. groups who were getting together. I had taken tapes, CD's and back-up music in case things should go wrong! Unfortunately, the music system I had taken (and it had always worked perfectly well before,) decided not to play. (Outward calm INWARD PANIC!!) I asked the group to go on stage and dance without music. What a supporting group they were. I had to 'la la' the tune for the Neapolitan Tarantella down the microphone. (Oh the embarrassment!!) Still people seemed to take it in good part. The thing is, when we arrived back home, I tried the music and it worked perfectly again. 'Gremlins'?

Anyway, that's just a bit about ourselves, happy dancing from Ann and the group.



Can anyone remember the steps to the old dance Dracecuta which I think came from Transylvania? I have the music but it's so many years ago since we last did this that I have forgotten the steps.



Charles Collingwood

I first met Charles on a ski-ing package holiday in Zermatt, Switzerland in the January of 1954. Several members of that tour became life-long friends. In Zermatt we would all spend every evening dancing to Austrian music and enjoy watching the locals dance the Schuhplatter. After the holiday Charles invited me to an SIFD Sunday dance at Cecil Sharp House. I was hooked. He was a very good dancer and I considered myself lucky to be his partner on a number of occasions. Charles introduced me to various SIFD events such as weekends of folk dancing, day courses, summer school, demonstrations and Harrow Green IFD. All these "introductions" opened unimaginable doors for me and the warmth of the many friends Vic and I have are all as a result. Charles was particularly fond of dances from the Iberian peninsular and I guess other SIFD members will write in about this. I hope so. Fortunately at the SIFD 60th Celebrations in London I was able to thank him for introducing me to the wonderful world of International Folk Dance.

Sue Clark Pembrokeshire .

Firsts and Favourites

Janet Woolbar tells us

Mine is not strictly a ‘first dance’ but one of the most significant memories in my first term at Margery Latham’s class was when she taught **Jooksu Polka** from Estonia which I had seen performed in a film called *Canadians Can Dance* (it was a performance by the various ethnic communities living in Toronto). I was so impressed that it was exactly as I had seen it on film. It remained a favourite of mine for many years and I still enjoy it.

Judith Payling

I started dancing as a child at Kathleen Monroe James’s group for children in Croxley Green. I wanted to go because my sister went and I didn’t want to miss out. I don’t have a memory of the first dance I learned there but on reflection I think I do definitely recall **Danish Schottische** and **Siebencsritt** from those days. I remember a visit to the Group by a teacher called Alan Stark who taught the Majorcan dances **Copeo** and **L’Offerto**. I was in the group when it participated in the 1963 Show at the Royal Albert Hall (we performed dances from Lithuania), and I was in the 1964 Royal Albert Hall Show in the Mexican item.



Judith(nee Holloway) in 1963 and now

I then did not dance for a number of years, until I was persuaded to go along to Canons Folk Dance Group in Stanmore, led by Ken Poyton – I enjoyed it very much and decided to join. The first dances I remember being taught by Ken were **Hora Nirkoda**, and **Tsadik Katamar** but I recall dances I met in those early months at Canons seemed very familiar – obviously I’d done them before as a child. I have subsequently belonged to several other groups including Fiona Howarth’s Hama Agal Israeli group. The first dance I was taught there was **At Vani**. I had many “favourite “ dances there, but what come to mind first are **Ya Habib** (not in general SIFD repertoire?) and **Hora Chadera**. As to my favourites from other countries – they would have included **Gianna** and **Jabadao**.



Holly Payling says

Although I have been an SIFD member for some years I don’t do much dancing. But the first dance I remember learning was **Tsadik Katamar** which my Mum taught me in our sitting room!

left: Holly

Judith Payling

Firsts and Favourites continues next month, if anyone else, inspired by those that have responded, wants to join in, contact me or Judith. **Ed.**

Background of Turkish Dancing

The Turks came from Central Asia and settled on the Anatolian plateau. They were there for centuries before they gained possessions of other parts of Anatolia, captured Istanbul and advanced into Europe, Africa and Asia to create an empire. Their original religions were Shamanism, Buddhism and Manichaeism which still survive among some Central Asian nations. Later they accepted the faith of Islam.

Anatolia has long been viewed as the bridge over which the great cultures crossed, and Anatolian Turkey possesses a rich and splendid vocabulary of gestures and movements of dances. Over a period of thousands of years it has been inhabited by representatives of various civilizations Hittite, Greek, Phrygian, Lydian, Isaurian, Cappadocian and Byzantine to mention only a few. Turkish culture is heir to the traditions of many civilizations and surely its dancing has also assimilated their influences, though it is not always an easy task to trace them. Another and the most important influence on Turkish dances is that of Asia, in part directly with the shamanistic rituals of the Ural-Altai region from which the Turkish nation takes its origin, and part indirectly from other cultures of Asia, such as China.

Another influence on Turkish dance is that of Islamic culture. It is largely negative since the Islamic religion was antagonistic to dance, and especially introduced the taboo forbidding women to dance together with men. In modern times there is another trend in Turkish culture: this is Western civilisation. Westernisation has set modern Turkey apart from other Muslim countries as the Turks seem of more receptive nature.

Elements from all these sources have blended and integrated into something that today we call the dances of Anatolian Turkey.

When we speak of Turkish dances we must bear in mind that there is no single national Turkish dance. There is not one which is widespread over entire country, although attempts have been made to popularize certain dances. It must always be remembered that each region, even each village, has its own dance. Though widely different in character and origin the regional dances of Turkey may be classified in seven groups according to geographical boundaries, in many cases overlapping.

- 1 Zeybek region: Western Anatolia have been called "Zeybek" region. More specifically on the Aegean Coast. Danced by a single dancer or by several. Dances keep a solo character. They hold their arms outstretched with elbows as high as the shoulders and snap their fingers.

The male dancers are called "Efe" in this dance. Efe is the name of the soldiers in the older times of Uzbekistan, which was a county of Ottoman Emperor. Then the Uzbeks moved down to the Aegean Region and settled there. The name of their local dance is called "Zeybek".

Zeybek became the local dance of West Anatolia Region then. Most of the Zeybek dances start with a part called "strolling around". Until the end of the first part of the music, dancers stroll around in the stage and get used to the stage in a way. And then abruptly, with the music, they start dancing with also shouting out. This shouting out is called "nara" in Turkish and it is important because it is a signal that the main part of the dancing is starting.

However, this shouting out part is only for male dancers, female dancers start playing just the same but they don't shout out.

Zeybek dances are played slow but splendid, with one or three dancers. They can be played as a group also, and there are the figures of sitting, turning around are the most common figures of the dance. Most of the Zeybek dances' music are Turkish national folk songs and their rhythms are 9/2, 9/4 and 9/8.

Zeybek dances can be played with male and female dancers together. However, there are parts that only male or female dancers dance. These dances can be played with pairs or with a crowded group with wooden spoons in the hands of the dancers. They use these spoons as a percussion according to the rhythm of the music. The rhythm of the music can either be slow or quick. The musical instruments are usually shrill pipe accompanied by a drum, lute with three double-strings or two-three strings and earthenware kettle drum.



2 Horon region: The eastern part of the Black Sea coast called “Horon” region. Sometimes Black Sea or Horan which are characterized by alert, tense, shivering movements, the trembling of the entire body from head to foot. Greeks who lived in Asia Minor called it chorontikon but there are also khorumi dances of the Caucasus. Horon as a word means different things: it means black from colors. It was the name of the dance that was played in very old ages in religious ceremonies. It also means the bunch of reaped crops after harvest. Especially, it is the name of the dance played with small three-stringed violin called "kemence" and shrill pipe in the Black Sea region of Turkey. It can also be called as "horum, horun or horan" in some parts of the country.

3 Halay region: Central Anatolia called “Halay” region. The word halay refers to getting together with people. It is performed by men and women alike, who stand closely linked in a line, circle or semicircle. Relying on a leader to announce the step changes, done by calls and/or waves of an accompanying handkerchief, the dancers begin slowly. Gradually over one, two or three sections, they increase their speed. Often, hand clasp are featured, which may be done by individuals or with opposing partners. When performed outdoors and also in the East, the powerful voices of the zurna and davul are generally preferred. Indoors, and elsewhere in Anatolia, the halay is accompanied by the gentler sounds of the wind instruments mey, kaval and more recently the clarinet as well as the stringed instrument, the bağlama. Halay is a type of dance which is more widespread than any other from Anatolia. Also in eastern and south Anatolia, in this large area nearly every Turkish village has its own Halay with its own special tune. In halay dancers usually place themselves in a line or in a semi-circle, holding each other’s hands or shoulders. One dancer acts as their leader.

Halay dances are played with a shrill pipe accompanied by a drum. It can be played minimum three people. Dancers can be both male and female. Dancers hold their hands and form a row and then a circle, according to the rhythm of the music, feet combinations are very important.

Halays are usually played in the open air, they are not saloon dances. The dancer who is the first dancer in the row is called the "halaybasi", and the last dancer in the row is called the "poccik". They both have a handkerchief in their hands which they swing according to the rhythm of the music. There are four different halay musics according to their various rhythms. They gradually speed up.

4 Bar region: Eastern Anatolia called “Bar” region. Bar as a word means unity, the kind of dance which is done by holding hands, a kind of Shaman drum, and especially it means a kind of dance played in a unity with also holding hands in a row. It was also called as "barca, baru" in older times and it also meant unity then.

"Bar" dances are played side by side, shoulder to shoulder and hand in hand. They are noble and aesthetic dances. The first dancer in the row is called "barbasi" , and the last dancer is called "poccik"; and different from the other dances the second dancer has also a name which is "koltuk". They can either be played with songs having lyrics or instrumentally. The dances that female dancers play are soft and have songs in them. However, the bars that male dancers play have drum and shrill pipe played in them. At the beginning of the dances male dancers shout out to tell the name of the region of the bar. The ideal number of dancers is 9 in the bars. The handkerchief that the "barbasi" holds in his hand has an important role to direct the action and the spirit of the dance. There are special parts of the bars which only 2 dancers play. In these dances hands are free, these dances start slow, they gradually speed up and end with kneeling part. The rhythms of the bar dances are 2,5,6,9,10, and 12.

The coming of the dancers to the stage is called "bar tutusmak"; the position in which the dancers stand still in a shoulder to shoulder position is called "closed bar"; the music of the dances are called "bar havasi"; the bars that only female dancers play are "dugun dances" meaning wedding dances in English; and finally the style of dances where dancers are not standing close to each other are called "open-bars".

The bar dances are played in the East Anatolia and especially in Erzurum, Erzincan and Agri regions.

5 Spoon (Kaşık) dances: South of Anatolia called “Spoon” region. The dances are characterized by the fact that the dancer marks the rhythm by means of the wooden spoons are struck against each other rather frequently. The dancer treads with very small steps in a confined space while undulating the lower part of the body.

Spoon- *kasik* in Turkish- is a very old Turkish word. Dances with spoons used to be played in the Middle Asia to the emperors, and the dancers used 2 plates and 2 spoons.

In dances with the spoons, which are wooden spoons, the dancers don't hold on to each other, they dance freely and apart from each other. The dancers hold their spoons one in each hand, which do change from region to region. The dance is done by forming a circle or standing face to face opposite. The spoons also define the rhythm of the music.

The music of most of the dances with spoons are not instrumental, they have songs with lyrics. The rhythm of the dances are 2/4, or 4/4. They are animated, active, rhythmic, lively and flowing dances. There are instruments such as spoons, drums, four stringed violin, "*baglama*" which is a national instrument - that is a 4 stringed smaller form of a guitar.

Dances with spoons are played in the Middle Anatolia and in the south parts of the country especially in Konya, Ankara, Nigde, Kirsehir, Afyon, Antalya, Isparta and Anamur.

- 6 Hora (*Karşılama*) dances: The dances of Trakya, the European part of Turkey called "*Karşılama*" dances. These dances are also popular in the Balkans. One of the most outstanding characteristics of this region is the use of two drums and two pipes (*Zurna*).

Greeting - "*karsilama*"- in old Turkish meant to be facing each other, to show a particular negative or positive reaction to an event, and to invite a guest into the house.

The dance starts in a slow rhythm but it gradually become faster and faster. The instruments are drums, shrill pipe, tambourine with cymbals, lute, and earthenware kettle-drum. There are two shrill pipes and two drums played; one of the shrill pipes play the melody and the other one accompanies to the melody. The steps and figures of the male dancers are attractive. In the whole of the dances, there is a stylistic view. The male and female dancers play their figures separately from each other.

The names of the dances are either called with the region they belong to or with the person who plays the dance perfectly. Turning around, kneeling and applauding are the most common figures of the dances. The cloth that the male dancers put on their heads are hand-made embroideries. The figures are accompanied with holding hands, shoulder to shoulder and facing each other. The role of the handkerchief in the hand of each female dancer is important.

Greeting dances can be seen in the whole of the country. But they are mostly played in Marmara and Black Sea Region. In Marmara-in Edirne, Kirklareli, Tekirdag, Canakkale, Izmit, Adapazari, Bursa, Bilecik and Bolu; and in Black Sea Region, in Giresun, Ordu.

- 7 Seymen region: *Zeybeks* are, in general, the widespread folk dances of Western Anatolia. It is rendered by one person or two or by a group of people and its name changes for example as '*seymen*' in the central parts of Anatolia. *Zeybek* dances are formed, in general, of 9/8 measures and have a variety of tempos such as very slow, slow, fast and very fast. Very slow *zeybek* dances have the measure of 9/2, slow ones 9/4 and some others 9/8. *Seymen* dances have measure of 4/4 or 2/4.

Turgay Onatli



Dance Around The World - 22-23 October 2011

Yes, once again your favourite event of the dance year (no, not the Christmas "*Nutcracker*") is fast approaching. Hard to believe, but this will be its eleventh year. From one afternoon, with a handful of groups, mostly known to us, it has grown to a full weekend with over fifty participating groups, many of whom have come to us. In the last few years, along with our regular favourites from Bulgaria, Slovakia, Greece, India, Spain, Armenia etc. we have had the Philippines, Polynesia, Albania, Africa, Palestine and in the Latin American evening Chile, Peru and Colombia. It's a unique experience - as one visitor put it last year - "*a tour through all the villages of the world - and happening in London!*" See Dates for your Diary

Maggie O'Regan

Branle des Rats

French

A Chorus

B Verse

"Wilf Horrocks' Collection"

According to Wilf's original manuscript for Branle des Rats he took it from a French group at Sidmouth in 1981. But, it seems that none of you know it anyway - I chose it because it seemed humorous - ah well!



Next month, hopefully, the new look digitalised music for **Aland Girl** from **Finland** will feature.



Following this is some more feedback on Niguno Shel Yossi (featured last month).

Ed.



Niguno Shel Yossi

I too learned this many years ago - but whether Philip Lloyd brought it from Billingham or whether I first met it at Newquay with Steve and Joy Steventon I can't remember. But we did do it pretty often at Barlow, so I doubt very much if the girls in the photograph are doing it, unless they are making an entrance, though it would be more logical to enter in a farandole since the dance begins with couples in a circle, ladies on the right of the man.

- A** All step right and swing left (more a lift than a vigorous swing)
 Step left Swing right and 4 steps into the middle (R,L,R,L)
 Repeat Step-Swing and 4 steps back
 Repeat all this.
- B** Face partners, step to right and with arms raised vertically (no waving about) click fingers,
 Step left and click fingers and pass partner right shoulder to meet next
 Put right arms round each other's waist keeping left arm raised and do one complete turn using the Israeli 'drop step'
 Step right and click, left and click and pass to next.
 Turn this person as before and place by side as new partner
 The only arm movement is when moving forward to pass, the arms can go vertically up and down -
 Not a wave.

The dance was used a great deal at social events at Barlow, since it was easy to learn and members could take visitors as partners and keep them on the right line.

Kathleen A. Dickinson (ex Barlow group - but no longer fit to dance)

SIFD Sunday Dance/Workshops

at 7pm – 10pm at Cecil Sharp House, 2 Regent's Park Road, NW1 7AY

the charge for entry will be only £5 on this occasion (under 18s free),

September 4th Commemorative Dance MCs: Phil and Brenda Steventon,
who are working hard to include the many favourites of the people we'll be remembering.
Please come in costume if you can.

October 2nd MCs - Dot Bradbury and Alison Scrimshaw



WHAT'S ON IN SEPTEMBER

- S.I **Sunday 4th** **SIFD AGM** 4.30pm Cecil Sharp House, 2 Regent's Park Road, NW1 7AY
- S.I **Saturday 10th** **SIFD AFTERNOON COURSE**, Czech dances with Leslie Haddon. Cecil Sharp House. 2-6pm. £8: SIFD members £10: non-members
- S.I **Saturday 10th** **BALKANPLUS** see page 3
- Saturday 24th** **TRADITIONAL FOLK DANCE AND CIRCLE DANCE**, 2pm – 6pm at The Play Station, Huntley Avenue, Penrith, Cumbria CA11 7NU with live music from Triskell (Clyde Olliver, Mike Machin, Adrian Pointon) - dances led by Cindy Kelly. Enquiries: sandra.bart@talktalk.net 01768 840410



All material for the October issue of the SIFD NEWS must be received by the Editor
IN WRITING by 17th September, emails by 16th September.

