

*Society for International Folk Dancing*

*February 2022*



*S.I.F.D. News*

**Editor:** Janet Douglas, Oak Cottage, 92 Rose Green Road, Bognor Regis, West Sussex  
PO21 3EQ. Tel: 01243 265010 email: *sifdnews@hotmail.co.uk*

The packaging and posting is done by Dalila Heath.



On the front cover - a couple of Bolivian horrors I met in Spain; and a picture of Peruvian masked dancers is on the back cover;

The News always needs articles and contributions from you; reports and photos of your groups and dancing activities are very welcome; this month we hear from the Abergavenny group on page 8.

Heather Edwards sent notes about **Ace of Diamonds** (page 13). You are unlikely to know anything about a piece entitled ‘**Untitled**’, which was written by Wilf and will be published next month; we’ll wait to see if someone recognises it and knows how it was used.

**Ed.**



**... and a Happy New Year to you Sadiq Khan.**

Was I the only person not to have heard of the London mayor’s Ultra Low Emission Zone within the North and South Circular Roads?

Maybe, but I think I should warn those planning to drive into London of the charges that have been imposed on certain vehicles since October 2021. Among the Christmas cards on my doormat in the week leading up to Christmas was an ominous brown envelope. I had received an eighty pound fine which, if not paid within twenty eight days, would be trebled. My Skoda Yeti is a “green” low tax vehicle but, quelle horreur, it has a diesel engine. I paid the fine and have since registered for an automatic payment when I re-enter the zone.

Even if I had known about the charge, I would still have attended the Festive Gathering at Cecil Sharp House on 12th December. The House Choir and Camden Clog along with a guest folk singer (on this occasion Lisa Knapp) combine to make it, in my reckoning, one of the best Christmas events in London in any year. It goes without saying that the extra charge should not deter us from attending Balkanplus or, indeed, any international dance event in London.

**Brian Dowsett**

## DATES FOR YOUR DIARY

- Mar. 5: DALILA HEATH** - Favourites & Forgotten Treasures  
11.00 am –3.30pm - Nutbrook dance workshop at Bramcote  
Memorial Hall Community Room, Nottingham, NG9 3HD. £8.00.  
Everyone welcome, no partners needed. contact Gill Morral – 0115  
9171831 or [gill.morral@ntlworld.com](mailto:gill.morral@ntlworld.com)
- S.I **Mar. 5: BALKANPLUS** at Trefusis, Cecil Sharp House, 2 Regents  
Park Road, Camden, NW1 7AY starting at 6.00pm - 9.00pm.  
Admission £10. Please save the date, more details and confirmation to  
follow. Any enquiries to [maureen.felton@btinternet.com](mailto:maureen.felton@btinternet.com) or our website  
[www.balkanplus.org.uk](http://www.balkanplus.org.uk)
- Apr. 9: DANCE WITH DALILA IN DERBYSHIRE** in Calver  
Village Hall, Main Street, Calver, S32 3XR from 1030 to 1630 details  
- Janet at 0162957065 or Gill on 01246 410020. Bring your own lunch  
but drinks will be supplied.
- S.I **Apr. 23: A DAY OF DANCE** in Dorridge, Solihull in lieu of the  
Great Alne Long Weekend. Morning & afternoon sessions of Int. Folk  
Dancing with Karin Bellaart. Evening dance: English & Contra dances  
led by Frances Richardson, music from Dampier's Round. Dorridge  
Village Hall <http://www.dorridgevillagehall.org/>, within easy reach of  
Birmingham and the M42. website: [www.greatalnefolk.org.uk](http://www.greatalnefolk.org.uk) or phone  
Paul Lindley on 0121 689 1802 or 07913 615002.
- S.I **Apr.29-May.2: SIFD HALSWAY MANOR WEEKEND** dance  
sessions with Janet Woolbar & guided walks. Robin, 01564 773482  
[robinnimbo@aol.com](mailto:robinnimbo@aol.com) or Ian 07934 909968 [icgreen@tiscali.co.uk](mailto:icgreen@tiscali.co.uk)
- Apr.29-May.2: MAY HEYDAYS** see page 5
- S.I **May 14: BALKANPLUS** - details to be announced
- S.I **Oct 8: BALKANPLUS** - details to be announced



*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.*



## May Heydays at Evesham

Plans are now underway to run May Heydays at Evesham from 29 April to 2 May 2022. All prescribed Covid precautions will, of course, be followed.

Envisaging a reduced number of attendees compared to the first proposed festival in 2020, the Committee is, initially, setting up a three-tier festival: two American/English events plus one International from Friday evening until Monday lunchtime, followed by a joint Monday afternoon dance. Should the festival get more bookings than would comfortably fit into 3 halls, the Committee will extend the programme.

The main International teacher will be Karin Bellaart; it was felt that trying to invite a teacher from further afield was too risky at this point in time. Karin will offer a mixed programme. West-country band Klerizma will provide some live music for the three International evening dances. Gill Redmond and Alasdair Paton of Confluence will play for and teach French/Breton dances. There will be a daytime bal.

May Heydays has booked two UK-based international display teams, one Polish, one Bulgarian, who should light up the weekend with their colourful costumes and enthusiastic dancing.

Ticket sales will start on 1 February. We welcome applications from International dancers to support the festival by offering to steward. (Stewarding details on <http://mayheydays.org.uk/stewards.html>.)

Please visit the festival website (<http://mayheydays.org.uk>) for up-to-date information. A draft programme will be published soon.

**Mecki Testroet**, Festival Director  
Tel 01308 423 442



## **The 1965 Balkan Festival**

In Brian's article last month he refers to my personal memories of the 1965 Balkan Festival and Balkan dancing at that time. Well, as he says, the programme shown certainly "stirred memories of those of a certain age". At 94 I think I come into that category (or should it be at an uncertain age?).

The Balkan Festival, with varying intoxicating rhythms, instruments and costumes, was a great success, especially to those who had not experienced them before. I am so glad I was part of the many shows and demonstrations of Balkan dancing. We danced at so many different places; The Royal Albert Hall, The Festival Hall, various town halls, and once on stage in Skopje, Macedonia. I recall one performance at the Royal Albert Hall when Philip Thornton was leading our line of dancers and the music system broke down just as we were about to start: We stood there in line in the arena with no music but nothing deterred Philip and he led the dancing with no music but impeccable rhythm! The audience were very impressed, never having seen a silent kolo before!

Having been inspired by the intricacy of dances from the Balkan countries, I took part in as many groups and classes as I could find and several times went to Yugoslavia including twice with the Zivko Firfov Group to learn more about the dances, music and costumes. I even studied a Serbo-Croat grammar book (which on one occasion while in Macedonia led to an invitation from an old lady to go to her house to see the costume she had worn at her wedding. She actually insisted that I put it on to have my photo taken!

There were of course, other specialist groups within the SIFD - French, Swedish, Estonian, Spanish - but as far as I know the Balkan Festival presented by Narendrah Kotiyan and Henry Morris was the only one devoted to one type of dance.

We were lucky to have such leaders and teachers as those mentioned by Brian - Philip Thornton, Ken Ward, Danny Lumley, and also Dimitri Feary and Anne Pennington from Oxford and of course the connection with A. L. Lloyd whose lectures I attended, plus the music of the talented Dunav Group which brought the whole Balkan feeling alive.

Memories to keep and to think about in my rocking chair, and I hope the SIFD has brought a knowledge of Balkan dancing, and its enjoyment as well as that of other countries to members and newcomers.

**Lily Avery**



**video tapes onto DVDs ?**

Like many others of a certain age cohort I have a number of video tapes of dance workshops (perhaps not as many as some..)

Anyway, I wonder if anyone has copied the following onto DVDs, and then could make copies for me? I would gladly pay processing and postage costs. If anyone can, can they email me at *tonigutman@yahoo.co.uk*. If I haven't got the venue, and the course was part of a tour where perhaps different dances were taught on different days, I can supply names of dances just to check I'm getting the right ones. Many thanks.

<i>teacher</i>	<i>date</i>	<i>venue if known</i>
Delyan Demirev	oct 98	
" "	?	

*dances:* 'katerina mome' to 'kate lichno devoiche'

Yves Moreau	2000	? London
" "	2001	London
" "	2005	? London
Martin Ihns	1997	Bristol
Ventzi Sotirov	2001	Northleach
Natassia Lemos	2005	? London
Hennie Konings	2004	London
" "	2005	"
" "	2006	"
" "	2001	Eastbourne
" "	?	? London

*dances:* 'schdu jewo' to 'rutschejok'

**Toni Gutman**

## Dancing ‘During Covid’



Our Abergavenny U3A group of dancers restarted in May (dancing on Zoom was very unsatisfactory unlike the subject talks which had already started successfully). ‘Before Covid’ (how that resonates!) we had previously met in the clubhouse, but it was not yet possible to meet inside. I invited the previous group members to dance on my lawn with a powerful new Bluetooth speaker to provide the music clearly outside. There was access to garden without going through the house and people brought their own drinks. The weather was kind, and we were able to exercise our rusty brains and bodies with a selection of old favourites.

We had variable fortunes with the weather, and it worked out that, although Tuesdays were almost always dry, we had occasional changes to the day to accommodate the forecast. I disinterred from cupboards large numbers of umbrellas to use for protection as well as the two large sun umbrellas already in the garden, but we only needed those once (it doesn’t always rain in Wales!). Even our 95- year-old stalwart arranged that her grandson could drop her off and collect her. More people felt able to attend the dances until we had difficulty fitting them all onto the lawn.



It was a real joy to be able to dance again, although we did not hold hands, listening to the familiar music from around the world (especially, of course, the Balkans, my favourites). Somehow too, the company after so long apart, the scent of the flowers in the surrounding beds and the greenery of the shrubs and trees, lifted our hearts. The car park at the clubhouse with its uneven tarmac surface, or the football field behind the clubhouse would not have been so pleasant.

By September, the Abergavenny U3A committee had decided that we could meet inside the clubhouse. It is not sensible to try to dance in mask – they get damp with the heavier breathing and rendered inefficient. We continued with distancing between each dancer and had a brisk current of air blowing between the double doors to the car park on one side and the fire door at the other. People felt more confident to attend and we even had some new members and adjusted the dances so that they could learn the types of steps and simpler dances, as usual, tolerated by the more experienced dancers.

**Gill Wakley**



## **Nutbrook International Folk Dance Group**

Nutbrook will be having regular dance sessions led by Gill Morral on some Saturday afternoons from 2.00pm – 4.00pm.

They will be held at Bramcote Memorial Hall, Main Hall, Nottingham, NG9 3HD. Everyone welcome, no partners needed. Cost per session is £3.50 for members, £4.50 non-members. Please contact Gill Morral – 0115 9171831 or [gill.morral@ntlworld.com](mailto:gill.morral@ntlworld.com)

Dates are: Feb 5 and 19, March 19, April 30, May 14 and 28, June 11 and 25, July 9 and 23..



## **Hello from a previous member of SIFD!**

It's now almost seven years since I completed my PhD studies at the University of Surrey. Some of you might remember volunteering to take part in my study titled 'Form and Being: An Analysis of the Experience of Dancing Linked Chain and Round Dances'. I promised to provide a synopsis of this research in the SIFD monthly news, so here it is at last! Thank you so much to everyone who participated in the research, and to everyone at SIFD for welcoming me to your groups so that I could learn the dances the way you know them.

This article provides an overview of my research process and highlights some of the results. At the end of this article, I've provided a link to my thesis for those who want to delve into more detail.

First, I'd like to give you a brief overview of how I set out to study the experience of dancing from the 'inside', dancer's perspective. When I first approached various universities with my research proposal, their initial reaction was to point me towards an ethnographic methodology that focuses on the study of groups and culture. I believe that the terms 'folk dancing' and 'traditional dancing' evoked this response. When I explained that I was talking about people with few or no inherited cultural ties to the dances and music that they loved so much, I received some quizzical looks. To make a long story short, I finally found myself two excellent supervisors, Dr Sue Thorpe, a musician and lecturer in Health Psychology, and the other, Dr Jean Johnson-Jones, a dancer, Laban notator, and ethnographer. Together, we worked out and agreed a new research methodology based on a combination of Dance Analysis and Interpretative Phenomenological Analysis (IPA) to answer the following primary research questions:

1. How do dancers describe their general experience of dancing participatory linked chain and round dances?
2. How do dancers describe the formal aspects of participatory linked chain and round dances that contribute to their experience in dancing? ('Formal' refers to elements of movement, music, time, and space.)
3. What does a formal analysis from an 'inside' perspective reveal about the interrelations of form and being? (This is my analysis of my own experience of dancing.)

4. What can be discovered about the relationship of form and being by integrating data that is collected and analysed using different methodologies?

Those who participated in the study might remember a telephone interview during which I asked you a number of questions to find out how you, specifically, experience dancing. In particular, I wanted to find out about your experience of space, time, and your sense of self whilst dancing. I recorded and then transcribed these interviews. With the transcripts in hand, I proceeded to analyse the data with the help of a tool called NVivo, one of many computer-assisted qualitative data analysis software (CAQDAS) tools available. I then ‘coded’ the transcripts to identify the following themes of experience, which I further categorised as Intrapersonal, Interpersonal, and Transpersonal:

\* Intrapersonal

- o Autotelic Experience ♦ basically, dancing for its own sake, intrinsic motivation
- o Growth and Development ♦ in terms of intellectual and physical achievement
- o Self ♦ personally meaningful aspects of experience

\* Interpersonal

- o Connection ♦ to others, across time and place, being part of a larger whole
- o Context ♦ awareness of others, awareness of cultural and historical factors

\* Transpersonal

- o Aesthetic Experience ♦ the sense and feeling of dancing
- o Being Cognition ♦ a theory from Maslow that describes a changed perception in which the dancer becomes one with the dance.

Moving on to the ‘formal’ aspects of experience, I used the same coding technique to identify the following themes, which reflect concepts from Dance Phenomenology, Movement Analysis, and General System Theory:

*continued overleaf >*

- \* Emergence ♦ used here to indicate that the interrelated and interactive formal elements of dancing combine to create a ‘whole’ experience of dancing
- \* Group Formation ♦ positioning of dancers in relation to other dancers and to the general space
- \* Motion Factors and Efforts ♦ based on Laban’s theories, this theme refers to the dynamics of movement and dancing
- \* Movement ♦ the way in which dancers use their bodies to create dance
- \* Music ♦ participants found the rhythm, structure, and sonic features critically important to their experience

Putting the experience of dancing into words is not an easy task for participants or for the researcher! Using IPA as a methodology, however, helped me to make a start. To further explore the relationship between form and being, I used my own experience of dancing some of the dances mentioned by participants. I analysed and documented the formal elements of each of six dances mentioned by participants, applied concepts from various movement theories, and then described my experience of the relationship between form and ‘being’ for each dance. You can find the details of this analysis in the thesis itself.

The interview data clearly indicated that everyone experiences dancing slightly differently. Some enjoy the intellectual satisfaction and complexity, others appreciate more the emotion and energies, and still others focus on communal enjoyment and bonding. My own focus tends to be on the experience of movement, time, and how dancing changes my sense of self within what I call the ‘musical/dancerly time’.

The importance of describing the experience of dancing in this way lies in the systematic approach to analysing the data. IPA methodology shifts the point of view from the observer’s perspective to the dancer’s and provides a framework for the interpretation of first-person accounts, not to understand culture or group processes, but to understand individual experience.

The findings of this study are descriptive/interpretative rather than explanatory or predictive. The data suggests that the experience of dancing reflects the creative expression of a musical/dancing self /as/ music and dancing. The dancer uses their mental and physical abilities to realise a dance, possibly contributing to the experience of wholeness. Thank you again to all who participated and helped with this project. If you'd like to read the thesis in its entirety, you can find it here: [https://openresearch.surrey.ac.uk/esploro/outputs/doctoral/Form-and-being--an-analysis/99514131402346?institution=44SUR\\_INST](https://openresearch.surrey.ac.uk/esploro/outputs/doctoral/Form-and-being--an-analysis/99514131402346?institution=44SUR_INST)

**Karen Cann, PhD**, University of Surrey 2015



### **Ace of Diamonds (Denmark)**

*Dance for any number of couples*

- 1st Method      Formation: Double circle, facing partner
- Steps:      Walking (2 per bar): Hopping (1 per bar) ; Polka (1 per bar)
- A 1-4      Clap own hands (1st beat), 8 walking steps round partner with R. arms linked.
- 5-8      Repeat 1-4, linking L. arms and dropping back to places on the last 2 steps
- B 9-16      8 hopping steps, girl moving backward, boy forward, beginning on his L. foot, joining and releasing hands, beginning with L. hand (see **Note**)
- C 17-24      With Danish Waltz hold 8 Polka steps round
- 17-24      Repeat C
- Note** - The hands are lightly joined, lifted upward and then released, one movement to each hopping step.
- 2nd Method      Formation: Double circle, facing partner, boy's back to centre.
- Steps:      Walking (2 per bar); Pas de Basque (1 per bar); Polka (1 per bar); . Slipping (1 per bar)
- A 1-8      As in 1st Method
- B 9-12      4 Pas de Basque steps, beginning to L.,facing partner
- 13-16      Join crossed hands, 8 slipping steps, moving clockwise
- C 17-24      As in 1st Method
- 17-24      As in 1st Method

*continues overleaf >*

## Ace of Diamonds

Denmark

F Major

8

16

23

### "Wilf Horrocks' Collection"

There were 3 series of Scandinavian Dances published as separate booklets by the Ling Physical Education Association in the late 1940s, together with music for the piano. Many of them such as Little Man in a Fix, Varsoviene, Swedish Masquerade and Swedish Schottische became staples in the SIFD repertoire up to the 1970s.

As mentioned before when Lot is Dead featured in the News, when hockey and netball was cancelled at school because of bad weather our fierce Swedish gym mistress got us doing Scandinavian dances in Hall. I bet she had copies of these books!

Heather Edwards



### Ace of Diamonds

*(notes from Heather continued from previous page)*

**Hands:** In Danish dancing, unless otherwise stated, the free hand hangs loosely by the side.

**Waltz Hold:** The boy puts his R. arm round the girl's waist, and grasps her R. hand with his L., keeping the arms at shoulder height, and the elbows straight. The girl places her L. hand on the boy's R. shoulder from behind.

*Published by The Ling Physical Education Association, London 1948/49.*



## SIFD Committee

- Acting Chairman:** Richard Mellish 15 Lancaster Road, Harrow, HA2 7NN  
*Richard@Mellish.uk 0208 863 7807*
- Treasurer:** Judith Payling Rosebank, 56 Quickley Lane,  
Chorleywood, Rickmansworth, Herts. WD3 5AF.  
*judithcpayling@yahoo.co.uk*
- Secretary:** Dalila Heath 18 Calder Avenue, Brookmans Park,  
Hatfield. AL9 7AQ tel: 01707 642774  
*dalila.heath1@btopenworld.com*

### Other Committee Members:

- Caspar Cronk 8 Langbourne Avenue, London, N6 6AL 0208 340  
4683 *caspar.cronk@blueyonder.co.uk*
- Holly Payling 07784 117599 *hollycp@hotmail.co.uk*
- Brenda Steventon 92 Hamilton Avenue, Surbiton, Surrey KT6 7PT  
0208397 9649 *brenda.steventon@btinternet.com*
- John Stewart 129 Glebe Road, Thringstone Coalville, Leics. LE67 8NU  
*j2ohn@yahoo.com*





## NO EVENTS IN FEBRUARY

*All material for the March issue of the SIFD NEWS must be received by the Editor  
in writing by the 18th February*

