



**Dances on the CD
and in this book:**
(corresponding DVDs noted
in parentheses)

This book accompanies the CD
and is included in the price.

Dance Descriptions for FolkStyle Productions CD No. 1

“Folk Dance Music for
Kids & Teachers”

*17 enjoyable ethnic dances,
for all levels of learners,
taught by **Sanna Longden***

Agadu (**DVD 1**)
Barnereinlender (**DVD 2**)
Baztango Esku-Dantza (**DVD 2**)
Bongo (**DVD 1**)
Highlife (**DVD 3**)
Huayno (**DVD 1**)
Niška Banja (**DVD 3**)
Paddle Dance (**DVD 2**)
Raas/Raj (**DVD 2**)
Seljančica (**DVD 3**)
Sevivon (**DVD 1**)
Te Ve'Orez (**DVD 2**)
Tinikling (**DVD 3**)
Tokyo Dontaku (**DVD 1** & **DVD 3**)
Tzlil Zugim (**DVD 3**)
Yan Petit (**DVD 2**)
Yesh Lanu Taish (**DVD 1**)

BACKGROUND AND FOREWORD

Teaching traditional dance in educational settings by Sanna Longden

Thank you so much for your order of my world dance materials. I am so happy that you are teaching these dances and music games—or any dances and music games—to children and to adults, also. Moving to music is vital to children’s social and emotional learning, an important part of the human curriculum. And one of the most enjoyable and accessible type of dance to teach is the patterned communal dance form called folk, or more often nowadays, world dance. It may be called “traditional dance” in the British Isles or in Arab lands, “peasant dance” in parts of Europe or Asia, “village dance” in the Balkan countries, “tribal dance” in sub-Saharan Africa, or all of these terms may be used interchangeably. The simplest definition is “Folk dance is what the folks do when they’re dancing.” And we’re the folks!

It is a natural human urge to move to music. Look at the baby bounce and wave his arms when he hears a beat. See the toddler spin around inside the circle, holding out her skirt. Watch the kindergarten boy and girl as they try waltzing together like the grownups are doing. Think of all the cultures in which the most important part of any celebration (after the food!) is joining hands as a community and moving to the music.

Sadly, it is also natural these days in the U.S. for some people to say flatly and without embarrassment, “I don’t dance,” or for great numbers of people to go through their lives without participating in the simplest communal music games. Often, if U.S. children participate in patterned dances or play parties at all, they are in a school gym or music room (thank you, teachers!), although many teachers, with their overwhelming work load, feel dance is an “extra” for which they don’t have time.

There is also a myth in today’s U.S. culture that “real men don’t dance.” Not true! In other eras and cultures, it was the “real men” who were the best dancers and most respected males. As they mature, our little guys may notice that the best dancers have the best social life, that a good dancer is seldom lonely.

One of my greatest pleasures is to hear a parent tell me during a school residency, “My child just loves what you’re doing.” When I respond, “I’m so glad—what grade is your child in?”, invariably the answer is: “He’s in the fifth grade.” Anyone reading this knows that the important words in this exchange are “He’s” and “fifth grade.”

I usually don’t find it a problem to get boys to dance; I just think of them as people—and then choose dances with high-guy appeal! Several of my colleagues have written excellent essays on why this is an issue and how to deal with it. (Sam Baumgarten, “Boys Dancing? You Bet!” *Teaching Elementary Physical Education*, September 2003; Anne Green Gilbert, “The Male Myth,” www.dance-teacher.com, February 2003; Marian Rose, “Dancing is for Boys,” marianrose@marianrose.com). But generally, just start them dancing early, pick some material with masculine themes and motions, and expect them to enjoy it—no nervous apologies!—as much as the girls. If you love it, they’ll love it.

However, having said all this above—which was true when I wrote it in 2006—I have noticed in recent years that many young people—teens, undergrads, student teachers, and, yes, young men!—are the first ones out on the floor at my workshops, and they are adding welcome energy and enthusiasm. Although I am personally not a fan of competitive dance reality shows (when you dance with me, no one loses and everyone wins), I think these shows have encouraged dancing to become “cool” in our society. As someone for whom to dance is to live (thank you, Snoopy!), I am touched and delighted.

However, perhaps these shows have also encouraged something I consider a disturbing trend: In some schools I know, the annual two-week “dance unit” (don’t get me started) consists of hiring the Urban Beat group to come for an all-school assembly where the young adult dancers stand up on the multipurpose room stage and move their arms, heads, and torsos to the pounding rhythms of contemporary music. The students—all at

one time, or in groups of grade levels—are out there attempting to mimic the movements, each by her- or himself. Or not: The kids who feel like participating are up in the front, at least moving to a musical beat. Those who can't be bothered are milling around in the back, waiting for the assembly to end. This, to me, is not moving together in community, an activity that today's screen-based kids need more than ever.

Of course, your students will have the benefit of your interest in communal musical movement and dance, or you wouldn't be reading this essay!

One reason why I love world dances particularly is that I really love the world's music. Music is the foundation of the movements—trite but true. I have noticed that dances with satisfying patterns but uncomfortable or uninteresting music may be seldom requested; however, dances with uninteresting or not-well-arranged choreography, but great music, may become a permanent part of the repertoire.

I especially love dancing to “live” music, love listening to the musicians warming up, love watching them communicate nonverbally as they play. Live musicians add an irreplaceable excitement and connection to the live people on the dance floor. I am particularly impressed by my talented friends who play an instrument as they teach.

However, I also appreciate recorded music, especially if the goal of the lesson or event is to present traditional ethnic dances, and if musicians who can play that music are not available or affordable. Even if they are not “live,” recordings with authentic instrumentation and styling can represent cultures truthfully and respectfully. We have tried to do that with the music in my CDs, but we have not yet been able to offer music transcriptions for many of the tunes. Please contact us if there are some you want.

If you'd like to spend an exhilarating weekend talking about these topics, share your ideas and concerns, as well as learn and teach even more wonderful dances and music games, please join us at the annual Pourparler gatherings for people who teach dance in schools, communities, and recreational groups. We've been meeting yearly since 1997 at various places around North America, and a wonderful networking group has resulted. Contact me if you'd like to be informed about future gatherings.

But whether it's live music or recorded, whether it's a *csárdás* or the Chicken Dance, whether it is usually called folk, traditional, or world dancing, those of us who teach and lead communal movement activities know that we are teaching much more than movement patterns: We are reinforcing civility, cooperation, community, cultures, character building, creativity, concentration, coordination, and curriculum connections. Many of these “C” words have been described also as part of the Soft Skills Gap that is happening these days; we can add critical thinking, problem-solving, initiative, self-direction, and accountability to the list of what our children can learn from participating in communal music games and traditional world dances.

In addition, every dance event and lesson usually includes all Multiple Intelligences: Consider the Virginia Reel—verbal/linguistic, logical/mathematical, visual/spatial, body/kinesthetic, musical/rhythmic, and the important interpersonal and intrapersonal. These are not extras in the curriculum but vital to the development of today's youngsters, and a civilizing influence for all the peoples of our planet.

I hope we will be dancing together someday soon. Best wishes from *Sanna*

SANNA'S SUGGESTIONS FOR TEACHING MUSIC GAMES & WORLD DANCES

Practice a dance before you teach it, especially if you haven't done it lately, to avoid those dreaded going-blank moments and perhaps to learn something new about it.

Listen to the entire recording when you prepare a dance to learn how the music begins and ends, how often the pattern repeats, and whether there are any surprises.

Play some of the music when introducing a dance. This sets the mood and cultural scene or changes the style from the previous dance, or just captures everyone's attention.

Show the movements, don't just tell them. Use students for some demonstrations.

Say direction words like "side-back-side-touch" instead of only counting "1-2-3-4."

Work on transitions between figures, particularly from the last one to the first.

Don't spend too much time on one dance. Hit them quick before their eyes glaze over, get them moving and enjoying, then re-teach and fine-tune on other days, if time.

Discuss cultural background and styling when teaching ethnic dances. Most world dance choreographies are based on the movements and rituals of real people.

Don't lose the cultural "soul" of a dance if attempting to modify. Notice that some dances should not be changed, but saved until students can appreciate them.

Help students to really dance and not just mooch along. Dancing depends on balance, strength, grace, on planning ahead, and on being in control of one's body.

When students have to sit out for medical, behavioral, or religious reasons, **have them participate by keeping the beat and singing along**, not lounging and laughing.

Consider ventilation as well as students' footwear—it is hard to dance in untied high-tops, flip-flops, or thick-soled sports shoes on carpet, and socks on slippery floors in hot rooms.

Dance with your students whenever possible. Let them see that you enjoy dancing, too.

Collaborate with other teachers, especially when connecting your lessons to the core curriculum. Invite parents and other adults to come dance with the children..

Plan family communal dance events in which students can assist and demonstrate. They will feel proud of their skills, and will also see that everyone loves to dance.

Look for opportunities to enhance your own abilities such as summer courses, ethnic dance events, movement workshops, conference sessions, recreational dance groups, etc.

Enjoy communal dances all year, not just in dance "units" or one-time festivals. Use them for class warm-ups, rainy recesses, energy breaks, faculty ice-breakers, everything!

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AGADU (International/Israeli)

“Agadu” [ah-gah-DOO] was originally a hula-style party dance ("Agadoo") recorded by an English duo. This version was arranged by Teme Kernerman of Toronto, an Israeli dance teacher. The song is sung in Hebrew about a colorless, bodiless being named "Agadu" who laughs and dances all the time, and “if you touch him, he will fly.”

Music/DVD: On Sanna's CD #1, *Folk Dance Music for Kids & Teachers*, and taught on her DVD #1, *Favorite Dances of Kids & Teachers* (red). **Meter:** 4/4

Meas

PART I: Begins as an individual dance, line or circle.

Intro (“Aaah-gaaaah”) Holding fists together high in front, shake them twice.

1 (“Du, du, du”) Three shakes of fists, each one lower than the last; hold.

2 Roll hands near R hip, then near L hip. (“First you roll and then you roll.”)

3 - 4 Repeat measures 1 & 2 (shake fists down, roll hands on R and L sides).

5 Push R hip out (ct 1), slap R hip with R hand (ct 2); push L hip out (ct 3), slap with L hand (ct 4). (“Now you pat, then you pat.”)

6 Roll hands from head to knees, bending forward. (“from the ceiling to the floor”).

7 - 8 Repeat measures 5 & 6 (slapping hips, rolling hands from head to knees).

PART II: Stay in individual formation or join hands down at sides (V).

1 - 2 R to side, L close, R to side, L close; R to side, L close, R to side, L touch (clap)

3 - 4 Repeat measures 1 & 2, starting on L foot, moving to L.

5 - 6 Into center: R, L, R, swing L (clap); out of center, L, R, L, swing R (clap),

7 - 8 Repeat measures 7 & 8 (in and out of center).

NOTE: Sanna modifies Part II for younger children by having them walk CCW 16 cts (measures 1-4), then walking CW 16 cts (measures 5-8). (“La la la la-la la la, etc.”)

Dance repeats as above one more time. The third time through, the last four measures are omitted (Part II, measures 5-8). The fourth and fifth times through, Part II is omitted. So listen to the music! That’s part of the fun of “Agadu.”

PRESENTED BY SANNA LONGDEN.

Notes by Sanna Longden ©2014, based on those of 1986 Blue Star Camp and video.

BARNEREINLENDER

(Norway)
["Children's Reinlender"]

Barnereinlender (BAR-neh RAIN-lender) is done in Norway to introduce children to folk dancing, to help them practice rights and lefts, and to teach them the relationship of music and dance phrasing. I learned it from Roo Lester, a well-known Scandinavian dance teacher from the Chicago area; she learned it from Alix Cordray from Norway.

Music/DVD: *Reinlender* is the Norwegian name for schottische. Any upbeat *reinlender* music with regular phrasing is appropriate. This dance can, of course, be done to any country's schottische, or even any 2/4 or 4/4 AABB tune, but it is best to use a Norwegian one when presenting it as from the Norwegian culture. An appropriate tune can be found on Sanna's CD #1, *Folk Dance Music for Kids & Teachers*, with instruction on her DVD #2, *More Favorite Folk Dances of Kids and Teachers* (purple). **Meter:** 4/4

Formation: An individual dance anywhere in the dance space, or all facing into the circle or in one direction.

Dance Pattern

Beats 1-4 Turn R toe to side, move it back to place, turn it to side again, then to place.

Beats 5-8 Repeat with L toe. (On DVD, for quick teach, I did all 8 beats on 1 foot.)

Beats 9-12 Lift R knee, touch R toe in place, lift R knee, step on R foot.

Beats 13-16 Repeat with L knee.

Beats 17-20 Put one hand on nose, "wind" nose with other hand (make some circles in the air around your nose as though wrapping thread around a spool, etc.—it is supposed to be humorous).

Beats 21-24 Switch hands, (same nose).

Beats 25-28 Jump toward center (or forward in facing direction), hold, jump out, hold.

Beats 29-32 Turn in full circle: jump, jump, jump, hold.

Correct use of rights and lefts is not important in many situations. Just teach it quickly and enjoy! After everyone is comfortable with the pattern (usually takes 3 or 4 times through), lead the movements double-time for added energy, attention, and enjoyment.

PRESENTED BY SANNA LONGDEN

Notes by Sanna Longden © 2014, based on teaching by Roo Lester.

BAZTANGO ESKU-DANTZA

(Basque)

“Hand Dance from Baztan”

Baztango Esku-Dantza (bahz-TAHN-go ess-KOO dahn-TSAH) is an amusing clapping game from the Basque people who live in the mountainous area on the border of France and Spain. Bill Gooch, a folk dancer leader from Knoxville, Tennessee, learned it from the Andra Mari dance ensemble of the city of Galdakao in the province of Bizkaia, and taught it to U.S. folk dancers. Upper elementary youngsters like it because there is no footwork, and partners only have to briefly touch hands. It is also a challenging, competitive dance game with *accelerando*!

Music/DVD: The instrument is a type of pipe, the *txistu*. Music for the dance can be found on Sanna’s CD #1, *Folk Dance Music for Kids & Teachers*, with instruction on her DVD #2, *More Favorite Folk Dances of Kids and Teachers* (purple). It was originally recorded, with permission, from an Andra Mari field tape. Notice that each repeat gets faster. **Meter:** 4/4

Formation: Partners (traditionally M + W) facing in longways lines (or around room).

PATTERN 1, without turn (A music)

- Beat 1 **TOUCH:** With hands together in “prayer” position, partners touch pinkies.
- Beat 2 **RIGHT:** Partners clap R hands.
- Beat 3 **LEFT:** Partners clap L hands.
- Beat 4 **TOGETHER:** Each person claps own hands together.
- Beat 5 **UNDER:** Raise R (or L) knee and clap under (or on top of) own R (or L) thigh.
- Beat 6 **CLAP:** Clap own hands once while lowering knee and stepping on foot.
- Beat 7 **UNDER:** Raise L (or R) knee and clap under or on top of) own L (or R) thigh.
- Beat 8 **CLAP:** Clap own hands once while lowering knee and stepping on foot.
- Beat 9 **BACK:** Clap own hands behind own back.
- Beat 10 **FRONT:** Clap own hands in front of own chest.
- Beat 11 **TOUCH:** Repeat Beat 1 (hands touching partner’s in prayer position).
- Beat 12 **HOLD:** Pause in same position, ready to begin again with TOUCH.

Pattern 1 repeats.

PATTERN 2, with turn (B music)

- Beats 1-4 Same as above.
- Beat 5 **UNDER:** Same as above, but begin turn to R (or L, if raising L knee).
- Beats 6-10 Continue turn by stepping on each beat while performing above motions.
- Beats 11-12 Finish turn to face partner while performing **TOUCH, HOLD**, as above.

Pattern 2 repeats

BONGO
(Trinidad and West Africa)
Movement Skills Lesson Plan

Bongo is a competitive, follow-the-leader dance, originally done only by men, it is said, to ward off evil spirits. This version is adapted from the traditional improvisatory form by Mary Joyce Strahlendorf for classroom and community enjoyment. It gives children a structure within which to be creative and take turns.

Music/DVD On Sanna's CD #1, *Folk Dance Music for Kids & Teachers*, and taught on her DVD, *Favorite Folk Dances of Kids & Teachers* (red). Bongo can also be done to other West African drum recordings, or to live West African drumming.

Formation: Dancers in one or several circles, facing leader in the center.

Pattern: There are three basic steps in this version of Bongo--the Trot or Shuffle, the Step-hop, and the Jump. One person trots to the middle of the circle and acts as the leader for 24 to 48 beats. The leader does one or all of those steps, in any order and with many variations, dancing vigorously and keeping to the steady beat of the drum. Everyone copies what the leader does.

Then the leader points at or trots over to someone else, and that person becomes the next leader. As long as the drums beat, the dancers must keep moving. It helps to have a movement prepared and to change leaders quickly.

Styling: See following page.

The Trot or Shuffle

Run in place with the free foot going forward. Feet stay close to the ground with heels touching the floor. Elbows are bent close to the body, hands are relaxed in front, shoulders bounce loosely. Energy is in the feet--everything else is relaxed. Suggested variations: Dance forward, backward, sideways; turn, sway. Move arms in various directions. Change to different levels.

The Hop

Hop on one foot and then the other, staying in one place. Keep feet close to the floor, elbows bent, shoulders loose. Suggested variations: Swing free foot, bend, crouch, sway, move arms, turn.

The Jump

Jump with feet apart, then together, body loose and relaxed as above. Suggested variations: Cross feet, twist body, move in different directions, vary arm positions.

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Notes by Sanna Longen © 2014, based on those by Mary Joyce Strahlendorf.

BONGO **(Trinidad and West Africa)** ***Multicultural Lesson Plan***

This lesson plan encourages students to explore the basic dance style for themselves, before learning the step pattern, rather than the teacher layering on styling details after the choreography is presented. If it takes more than five or six minutes, however, save some background for another day.

1. Have the students sit and listen while you play a small bit of the music.
2. Ask, "Where in the world do you think this music is from?" After the inevitable answer "Africa," launch into the following short discussion.
3. Emphasize "West Africa." Mention the size of the continent and the number of cultures it contains. People from West Africa have different dances from those of North, South, East, and Central Africa. If possible, use a map.
4. Students can now get up and move by themselves to the music. Discuss the steady pulse of the drums and how it affects their movements. Offer admiring comments that lead them to the basic movement styles below.
5. Two basics are to dance close to the ground—bend knees, take a broad stance, "get down," and to use the whole body—arms, head, back, diaphragm, shoulders, feet, knees. Move from the middle of the torso instead of the extremities.
6. Mention clothing, an effective way to explain movement styles. In West Africa, close to the equator, people wear cool, loose, cotton clothing—one reason why their dances have freer movements than those of people who wear many layers of heavily embroidered woollens.
7. Discuss footwear. Traditionally, many West Africans danced with no footwear. Ask: "How does it feel to dance in bare feet? What can your feet do that they can't do in hightops (or tap shoes or soccer spikes)?" Have them pretend to dance in those other shoes first, then in bare feet.
8. Describe the cultural context. "Bongo" is a competitive follow-the-leader dance, almost a game, with the added useful function of warding off evil spirits, an excellent reason for dancing!
9. It is finally time to teach the actual pattern of the dance (see other side). For this multicultural lesson plan, it is not necessary for leaders to base their movements on one of the three steps (trot, step-hop, jump), but to improvise while using the movements from the discussion above.
10. Before the dance starts, give a brief recall of the discussion (getting down, using the whole body, loose clothing, bare feet, drums, competition) and suggest they quickly try out some movements so they are ready when chosen to be the leader. Then put on the music and join a circle yourself. Enjoy!

HIGHLIFE or PANDOGA (Ghana, West Africa)

Highlife is the general name for a type of West African dance. This Highlife, Pandoga, was arranged and taught in the early 1970s by Dick Oakes, based on elements from dances of the Ewe, Ga, Ashanti, and Yoruba tribes of Ghana.

Though African dances are usually improvisational, this is a useful and fun pattern. Dick Oates wrote: "These figures may vary from individual to individual and should only be taken as approximations of actual movements and as refresher notes. . . ." Ideas for classroom improvisation are below.

Background: During the late-19th to mid-20th century, West African cultures were influenced by European colonizers. Highlife is a combination of European social dance and indigenous folk movements, using both Western and African instruments. Similar hybrid music has also developed in the West Indies. [From notes of Tony Shay, former director of Aman Ensemble].

Music/DVD: Music for "Highlife" is found Sanna's CD#1, *Folk Dance Music for Kids & Teachers*, with permission from Aman Folk Ensemble. Aman learned this music from Kwazi Badu, lecturer in music of Ghana at UCLA and former member of the University of Ghana's dance troupe. This recording uses drums and double gongs typical of Ghanaian village music. Highlife music can also be found on many West African recordings. This pattern is taught on Sanna's DVD/video #3, *Living Ethnic Dances for Kids & Teachers* (aqua).

Styling: Individuals scattered around room facing center. Bend elbows at sides, forearms parallel to floor and held loosely, forefingers pointing down--relax!

Music: 8/16 "Bell pattern" -- 8 counts: 1 2 3 4 5 6 7 8 = 1 basic step

Basic step: (Ct 1) Touch R heel twd ctr, straighten L leg, point at R toe w/ R forefinger, drop R shoulder; (ct 3) step on R w/ bent knees, square shoulders; (ct 5) touch L heel twd ctr w/ straight R leg, point at L toe w/ L forefinger, drop L shoulder; (ct 7) step on L w/ bent knees, squaring shoulders.

Dance Pattern

(This description is meant to reinforce learning from workshop and/or video)

Introduction: 2 "bell patterns" (no action)

10 BASIC STEPS

4 SAWING: palms down, L above R, knees bent, cutting motions down to R + L

4 PRAYING DOWN: hands in prayer, small circles, squatting gradually to beat

4 EGG BEATING: staying down, mixing motion under one elbow, then the other

4 PRAYING UP: reverse movements of PRAYING DOWN

(continued on next page)

4 BASIC STEPS moving out a bit

4 SMALL DRUM: 3 steps + lift in place, "beating" drum with hands in front

4 LARGE DRUM: 3 steps + kick to R, then L, "beating" big drum to L side

4 SMALL DRUM: as above

4 BASIC STEPS in place

4 BIG CHICKEN: knees spread, hands on thighs, elbows flap, moving in, ½ turns

4 FLYING CHICKEN: same position, elbows to side, palms to floor, in 2 + out 2

4 BIG CHICKEN: same as above, moving out

4 BASIC STEPS in place

4 SWIMMING IN PLACE: exaggerated "crawl stroke," feet together, knees bent

4 SWIMMING TO CENTER: same movements and position, hitch forward

4 SWIMMING IN PLACE: same as above

4 BASIC STEPS moving backward out of center

4 WAVING CHICKEN: BIG CHICKEN position, waving 1 hand, then other, moving in toward center.

3 BASIC STEPS moving backward out of center

POSE in WAVING CHICKEN position while stamping foot

Suggestions for Improvisation

Discuss with the students that these movements are from a particular culture's everyday lives. Have them practice some movements from their own everyday lives—such as what do they do first thing in the morning, what musical instruments or sports do they play, what chores are they expected to do, what are their favorite leisure activities, etc.? Can they also guess what others' movements represent?

Then they should choose three different ones (later perhaps others) that will fit into the Highlife dance pattern, which the teacher might lead like this:

Perform the 10 basic steps, the 4 next figures, and the 4 basic steps. Then instead of the small and large drum figures say, "Do your first movement." Do 4 basic steps. During the big/flying chicken figures say, "Do your second movement."

Do 4 basic steps. During the swimming figures say, "Do your third movement." Do 4 basic steps and finish the pattern as above. Try other movements another day.

PRESENTED BY SANNA LONGDEN.

Notes by Sanna Longden © 2014, based on those of Dick Oakes and Tony Shay.

HUAYNO or WAYNO (Andes Mountains)

This festive social dance is done at parties and celebrations by the Andean mountains people in Bolivia, Peru, Colombia, Ecuador, and down into Chile and Argentina. I learned this pattern from the Raices del Ande ensemble in Chicago. There are other *huaynos* in partner and set-dance formations. Because the word is in the Quechua language and not Spanish, it is pronounced “WY-noh,” and not “WY- ño (nyoh)”.

Music, DVD: *Huayno* is a generic dance rhythm like waltz or tango. Music is on Sanna’s CD #1, *Folk Dance Music for Kids & Teachers*, and on recordings of Andean music. This variant of the dance is taught on her DVD #1, *Favorite Folk Dances of Kids & Teachers*.
Meter: 4/4

Basic Step: Feet go run, run, run, run to each measure. Steps are flat-footed rather than up on balls of feet, and should be kept quite small. There is a slight down-up motion.

Formation: There are two forms to this version, the couple and the group. Both are improvisational within a basic structure, as are social dances in most cultures. Traditionally, they are done in this order, but it is of course possible to do just the group or just the couple formation. There is also a simpler variant like a snake dance or farandole. The steps below are suggestions.

Dance Patterns

I. Couples (traditionally men with women, but it doesn't matter)

With partner, and keeping to the run, run, run, run rhythm, try these figures: turn to left, then right, holding two hands; turn with hooked elbows; come toward and go away from partner, holding two hands, etc.

Special turn: Holding one hand (M's left, W's R), one partner turns toward the free arm and goes under that arm. Come up facing partner (don't turn too far) and raise joined hands for partner to turn under (clockwise). Then repeat with other person. Keep the run, run, run, run basic step during this figure.

II. Group

Everyone joins hands in a long line and the leader guides the group into snakes, spirals, circles, and so on. Hands are held down (V position) as group moves in one direction, then the other, using the basic (SMALL!) running steps.

Leader calls or clearly initiates these changes of arm position (not necessarily in this order): a) hands on the shoulders in front of you; b) change directions and place hands on the shoulders now in front; c) let go and clap to beat as you circle one way; d) same thing the other way; e) hands on waist on person in front; f) change direction, put hands on waist of person now in front; g) other hand and arm positions..

At this point, usually when dancers are joined at waists, the leader breaks the circle and begins to lead a snake, coiling and uncoiling around dance space. This goes on until the music ends.

PRESENTED BY SANNA LONGDEN

Notes by Sanna Longden © 2014, based on the dance as taught by Laurel Salvador

NIŠKA BANJA or DUJ DUJ
(Serbia)
“The Baths of Niš”

The tune for this dance is "Niška Banja" [NEESH-kah BAHN-yah], named for a Serbian town known for its mineral baths; the dance pattern is called "Duj Duj" [DOO-ee DOOee]. It is a modern arrangement of an old Romany dance with Turkish influence, done originally by women only. This variation, learned from the Serbian community in Milwaukee, is done by everyone together.

Music/DVD: Music on Sanna’s CD #1, *Folk Dance Music for Kids & Teachers*. A classic rendition by Theodore Bikel and the Pennywhistlers, on "Songs of the Earth" (Elektra EKS-7326), says, “How splendid are the hot springs of Niš and how fine its ladies.” The choral version on Sanna’s DVD #3, *Living Ethnic Dances for Kids & Teachers*, is arranged by choral master Nick Page (Boosey & Hawkes, OCTB 6517).

Meter: 9/16 or 1-2, 1-2, 1-2, 1-2-3, quick-quick-quick slow (QQQS or ti ti ti ta).

Formation: Open circle, leader on R, moving CCW, hands joined down in V position.

Styling: A spirited, friendly dance. In Part I, keep steps small and flowing; stay fairly close to neighbors, don't let arms stretch or swing wildly. In Part II, feel free to move around greeting neighbors with your clap, turning in place, or other improvisational movements within the pattern. Clap at chest level or higher.

Dance Pattern

Meas

PART I (grapevine pattern in 9/16 meter), hands joined in V:

1 R to R side (Q), L cross in back (Q), R to R side (Q), L cross in front (S).

2-8 Repeat this grapevine step 7 more times (8 in all).

PART II (in place or moving around), release hands:

1 In place, face center: R out (Q), L out beside R (Q), R in (Q), L in [CLAP] (S).
If moving from person to person, or turning: R (Q), L (Q), R (Q), L [CLAP] (S).

2-8 Repeat meas. 1, Part II 7 more times. Try to rejoin circle on measures 7-8, at same spot or not, to be ready for Part I.

A stylistic little hitch-hop may be added at end of each measure: On beat 4 (S), just before L steps, make a lift on the R foot to give impetus to L foot as it gets ready to take weight.

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PADDLE DANCE

(Traditional French-Canadian and others)

This dance game celebrates the French-Canadian *voyageurs* or fur trappers who came down the St. Lawrence River from Canada to trade for winter supplies. Other cultures also do this form of dance using candles (Italy), sombreros (Mexico), doll babies (USA), etc. I learned this version from Michelle Snyder, who saw it at the 1992 Feast of the Hunter's Moon in West Lafayette, Indiana. It also may have other names.

Formation: Three chairs are set in a row at the top of two long opposing lines, with dancers facing. Traditionally men/boys are on one side and women/girls are on the other (men's left shoulders to music). A canoe paddle (or broom, hockey stick, etc.) is needed for this version.

Music/DVD: Best are tunes good for skipping, galloping, or polkaing. Most appropriate are long medleys of French-Canadian reels or jigs, such as the Québécoise reel on Sanna's CD#1, *Folk Dance Music for Kids & Teachers*; see it taught on her DVD#2, *More Favorite Folk Dances of Kids & Teachers* (purple). Play Mexican polkas when using sombreros, Italian tarantellas when using candles, or traditional U.S. or British reels and jigs when using dolls.

Dance Pattern

1. The first boy or girl from one line (doesn't matter which) takes the paddle or other object and sits in the center chair (or stands) between the two lines.
2. The first two people from the other line sit (or stand) on either side of the paddle person. S/he hands the paddle to one of them and dances with the other between the two lines to the bottom, where they each go to the end of their own gender's line. How they dance to the bottom depends on skill level, lesson plan, social sophistication, etc.: skip, gallop, slide, polka, and so on. This also could be a chance for creativity.
3. The person left with the paddle moves to the middle chair and the two top people from the opposite-gender line come on either side. Now this paddle person chooses.
4. Sometimes the paddle person may choose to dance with both, handing the paddle to the next appropriate participant.

Suggestions for Keeping the Dance Moving Smoothly

For Teachers

- Practice the pattern several times before putting on music.
- If the gender lines are not the same length, it's okay if some people get to go twice.

For Dancers

- Make decisions quickly.
- Plan ahead on ways to dance down the middle.
- Move up a space or two in the lines when people peel off the top.
- Clap with the music to encourage those dancing down the middle.

RAAS or DANDIYA RAAS (India—Gujaraz)

Raas are circle dances with rhythmic accompaniment. The *Dandiya raas* dances are performed by striking two sticks together. The pattern here is a basic Kachipadi stick pattern from the Gujarati region of India; there are many variants. It is often done at festivals such as Diwali, the popular Hindu festival of lights held usually in late October or early November. The *dandiya* stick dances have also become popular social dances.

Formation: Partners facing in a double line (longways) or in a double circle with one person's back to the center, the other facing in. Each has two sturdy sticks (18" to 24"); classroom rhythm sticks work well. Traditionally, sticks are decorated in bright ribbons and other ornaments.

Music/DVD: The traditional music is called *garba* music, happy songs about the harvest and festive occasions. On Sanna's CD #1 is a slow Gujarati ballad good for teaching ("Raj," #9—our first teacher gave it this wrong name); the basic pattern is shown on her DVD, *More Favorite Folk Dances*. *Garba* and Bollywood songs with strong beats can be found on iTunes. **Meter:** 4/4

Footwork: Step on R, touch L toe next to R; step on L, touch R toe next to L; and so on. Or begin on the other foot. There are five step-touches in the pattern. On each touch (not step), sticks are hit. Indian dancers also may do step-hops or triple steps as they hit the sticks.

A Basic 5-step Dandiya Pattern

Step-touch 1 = "TO THE SIDE": Lean R and strike sticks together at the R side.

Step-touch 2 = "TO THE RIGHT": Holding sticks parallel, point them diagonally R to strike partner's sticks one time. Hold own knuckles together to keep sticks parallel.

Step-touch 3 = "TO THE LEFT": Repeat Step-touch 2, pointing sticks diagonally L.

Step-touch 4 = "TO THE SIDE": Repeat Step-touch 1, striking sticks to own R side.

Step-touch 5 = "AND WITH ONE": Hit R stick against partner's R stick (forehand).

Adding the turn: Let the hit with the R stick (**Step-touch 5**) turn you in a full circle to the L (clockwise). While turning, and with back to partner, take another step-touch (or pivot-touch) which becomes **Step-touch 1** (striking own sticks at own R side). Then complete the turn to face partner for **Step-touch 2** (hitting partner's sticks diagonally to R).

Changing partners: While turning, both partners move to the person on their own left. They do **Step-touch 1** during the turn, as above, and greet the next partner with **Step-touch 2**, sticks diagonal to the right. This mixing pattern can be done in a double circle or, as in India, in a longways (double-line) formation (when reaching one end, run to the other end to continue the dance with the next partner).

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as learned from Barry Ivker of New Orleans, and seen at events and on YouTube.

SELJANČICA/CIGANČICA
(Croatia and Serbia)
“Little Village Girl”/“Little Gypsy Girl”

Seljančica (sell-YAHN-chee-tsah) or Cigančica (see-GAHN-chee-tsah) are traditional *kolos* (*kolo* means “dance”; it also refers to community events with *kolos* and other social activity). This basic version is done in different formations by Croatians and Serbians, but has the same movement pattern. (Note that the *haček* mark [Č, č] means the “c” is pronounced “ch.”)

CD/DVD: On Sanna’s CD #1, *Folk Dance Music for Kids & Teachers*, the tempo accelerates; there are other versions. The dance is instructed on Sanna’s DVD#3, *Living Ethnic Folk Dances for Kids & Teachers* (aqua). **Meter:** 4/4

Formations: In both formations, hands are joined down in V position. The typical Croatian *kolo* is a closed circle moving to the left (clockwise or CW), with no leader, although strong dancers may do some encouraging across the circle. The typical Serbian *kolo* is an open circle with a leader on the right guiding dancers to the right (counterclockwise or CCW) in spirals, snakes, circles, etc.

Styling: For both cultures, steps should be small, underneath the body instead of to the sides, although young people tend to make bigger movements. Keep torso upright and steps light. As the music accelerates, steps cover even less ground. Experienced dancers often add extra little hops and other ornaments. Also, as in many cultures, dancers vocalize to show pleasure, so feel free to ululate.

Dance Pattern

Start each figure to the left (Croatian style) or to the right (Serbian style)

Measures

- A MUSIC—FIGURE 1** (Facing slightly in line of dance, L or R.)
1 Side, close, side, touch (with flat foot, no weight).
2 Repeat in other direction.
3 - 4 Repeat measures 1 and 2 (in each direction once more).
As music speeds up, touches become stamps or knee lifts with bounces.
- B MUSIC—FIGURE 2**
5 Side, touch, side, touch.
6 Repeat meas. 5.
As music speeds up, touches become stamps or knee lifts with bounces.
- C MUSIC—FIGURE 3**
7 - 8 7 walk steps in line of dance; low hop on ct 8 (turn to face other way).
9 -10 Repeat 13-16 in other direction, face center on the low hop on ct 8.
As music speeds up, these become little runs or hop-step-steps.

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SEVIVON (seh-vee-VONE)

Sevimon (in Hebrew) is the dreydl (in Yiddish), the little top that used at Hanukah. This dance was created by Teme Kernerman, a Canadian Israeli dance teacher, to the traditional song. Others have also created choreographies for this melody. (Note: “Hanukah” and other Hebrew words have a number of spelling variants in English.)

CD/DVD: The song can be found on Sanna's CD #1, *Folk Dance Music for Kids & Teacher*, as well as other Hanukah recordings. The dance is taught on Sanna's DVD #1, *Favorite Folk Dances of Kids & Teachers* (red). **Meter:** 4/4

Cts.

PART I: Partners facing in a single circle (CW & CCW). One partner puts a hand or finger on top of, or above, the head of the other, who is now the *s'vivon/dreydl*.

- 1-4 The *s'vivon/dreydl* turns partway to the R or L (3 steps and a pause, ti-ti ta).
- 5-8 The *s'vivon/dreydl* turns partway in the other direction (3 steps and pause).
- 9-16 The *s'vivon/dreydl* turns a full circle to R or L (8 steps).

Repeat Part I with the other partner as the *s'vivon/dreydl*.

Variations: Instead of being in a circle, pairs may scatter around the dance space. For little people: Sway R, sway L, turn around alone, or do what feels like a *dreydl*.

PART II: Everyone joins hands (V position) to form a circle moving to R or CCW.

- 1-8 Side-close 2 times: Side (R) and close (L) and side (R) and close (L) and . . .
- 9-16 Side-gallop 4 times: Side-close, side-close, side-close, side-close (or side-touch.*)

Repeat Part II the same direction (or, after side-touch,* in the other direction).

Variation: For little people in a scattered formation, partners may hold 2 hands and circle in place with each other, or whatever feels good.

Sevimon, sov, sov, sov

Hanukah, who chag tov.

Hanukah, who chag tov,

Sevimon, sov, sov, sov.

Sov na sov cho, v'cho,

Nes gadol hayah po {the letters on the *dreydl*}

[repeat last two lines]

Dreydl, spin, spin, spin

Hanukah is a wonderful holiday.

Spin and spin around,

A great miracle happened here.

Variation: “Here” implies “in Israel.” For those not in Israel, lyrics may change to “Chag simchah hu la'am, nes gadol hayah sham,” a great miracle happened there.”

Pronunciation note: In Hebrew and Yiddish, “ch” is pronounced with a slight guttural, as in the German *milCH* or the Scottish *loCH*.

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TE VE'OREZ
(Israel, Jewish people)
“Tea and Rice”

Te Ve'Orez [teh veh-OR-ehz] is a lively trio mixer choreographed in the 1950s by renowned Israeli dance teacher, Rivka Sturman. It is still popular, especially at large festivals and with young people.

Formation: Sets of three, side by side, facing counterclockwise (CCW), hands joined naturally and down at sides.

CD/DVD: Music available on Sanna's CD#1, *Folk Dance Music for Kids & Teachers*. The dance is taught on her DVD/#2, *More Favorite Folk Dances of Kids & Teachers* (purple).

Meter: 4/4

Dance Pattern

Measures

- 1 - 2 Beginning on L foot, 8 skips forward.
- 3 - 4 4 slides sideways to center, starting on L; 4 slides sideways away from center, starting with R.
(Side-close, side-close, side-close, side-touch; repeat in other direction with opposite footwork.)
- 5 - 6 Drop hands, face center, walk L, R, L, R; clap on each beat. Repeat backward with same footwork.
- 7 Face CCW, rejoin hands as trios walk forward L, R, L, R.
- 8 Drop hands as middle person takes 4 big skips forward to join trio ahead, and outside people take 4 tiny skips in place while reaching with inside hands to draw in new middle person. Begin again with 8 skips.

PRESENTED BY SANNA LONGDEN

Notes by Sanna Longden © 2014, based on those by Fred Berk.

TINIKLING (Philippines)

Tinikling (TINI-cling) is one of the best known of the Philippine dances. Originating in the Visayan Islands, it imitates the movements of the long-necked, long-legged *tikling* bird as it runs between tall reeds. The dancers hop and jump between bamboo poles while “bamboo players” or pole beaters maintain a steady rhythm. Do use Tinikling for teaching coordination, balance, and teamwork but, also, do remember to respect its cultural roots.

CD/DVD: On Sanna’s CD #1, *Folk Dance Music for Kids & Teachers*, and taught on Sanna’s DVD#3, *Living Ethnic Dances for Kids & Teachers* (aqua).

Meter: 3/4 (**waltz rhythm**). Please note: When teaching Tinikling as an ethnic dance and not just for rhythmic exercise, avoid the 4/4 meter recordings.

Traditional attire: Women wear a sarong-like dress (*balintawak* or *patadiong*). Men wear a loose shirt (*barong tagalog*) and long cotton trousers with one or both legs rolled up. Both dance barefoot—easier than heavy sports shoes but more vulnerable to pole-pinching!

Set up: Have two poles about 8 or 9 feet long for each set of dancers. The preferred material is bamboo, especially for performance, but if not available, plastic PCP pipe works well. The poles are parallel to each other about 2 feet apart. Place horizontally underneath each ends of the poles, approximately 4 to 6 inches away from the tips, a block of wood or heavy board that is 24 to 30 inches long and 2 inches thick.

Bamboo players’ technique: The bamboo players sit at each end of the poles in a cross-legged or kneeling position. They hold the poles with thumbs on top and fingers underneath. The poles must be kept as low as possible—slide them along the boards and lift them only slightly. They should be opened about 18 to 24 inches apart; it helps to put colored tape at those spots. The players must keep a close eye on the dancers’ feet.

Bamboo rhythm: Bamboo players slide the poles across the boards to strike them together once (ct 1), then open them (lifting slightly) to the colored tapes and strike them twice on the boards (cts 2, 3). The sounds are **STRIKE, TAP, TAP**, cued as **IN, OUT, OUT**.

Dance rhythm: Dancers move between the sticks in various patterns, but the patterns will always take the form of **OUT, IN, IN**. Both roles, that of dancer and that of pole beater, are equally important and require coordination, rhythm, and teamwork.

Dance formation: Customarily, Tinikling is performed by two people, usually a man and a woman. Dancers may hold hands, dance alone, face each other, dance back to back, or work on opposite sides of the poles.

Dance styling: Foot movements are delicate and quick, and require skill in maintaining balance while stepping and leaping to avoid being caught by the poles. Arm movements are graceful and coordinated with the foot movements.

Teaching tips: Let students first practice pole beating using their hands to clap **IN-OUT-OUT**, and first practice dancing **OUT-IN-IN** between lines taped to the floor.

Basic Foot and Arm Movements

Instructions are intended as a review after learning with a teacher or DVD.

Introduction: Dancers take four waltz steps to the poles and assume their positions.

Preparing to leap between poles: As poles hit **IN-OUT-OUT**, dancers prepare to go **OUT-IN-IN**: Lift leg closest to poles (**OUT**, ct 1), tap same foot between poles (**IN**, ct 2), tap same foot again (**IN**, ct 3). Do this as many times as necessary until ready to start pattern.

Basic Dance Pattern

With R side next to poles (could start on other side)

Ct 1 **OUT:** Begin by hopping on L foot or lifting R leg.

Ct 2 **IN:** Step or leap sideways onto R between poles.

Ct 3 **IN:** Step or leap onto L next to R.

Hands and arms: Both dancers bend R arm above head and circle hand while woman holds skirt with L hand and man puts L hand on his waist with fingers pointing backward.

Ct 4 **OUT:** Leap onto R to outside of poles on other side.

Ct 5 **IN:** Step or leap sideways onto L between poles.

Ct 6 **IN:** Step or leap onto R next to L

Switch hands and arms to other side.

Variations

Hops and turns

OUT: Begin by hopping on L foot or lifting R leg.

IN: Step or leap sideways onto R between poles.

IN: Hop on R and turn half-circle to R (CCW).

OUT: Leap onto L outside of poles on other side.

IN: Step or leap sideways onto R between poles.

IN: Hop on R and turn half-circle to L (CCW).

Astride and jumps, add turns

OUT: Jump with both feet astride poles.

IN, IN: Jump twice between poles OR turn half-circle to R (CW) on second jump.

Facing the poles

Many of the same movements can be done facing poles.

With partners

Partners can do figures face to face, back to back, alternating, holding two hands, etc.

Using more poles

Place one set of poles on top and perpendicular to the other, or arrange poles in a circle. Students can travel between them with steps, leaps, step-hops, etc.

Many other variations and improvisations are possible—enjoy being creative with Tinikling.

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TOKYO DONTAKU (Japan)

Tokyo Dontaku is a Bon dance, done at the annual celebration of the Feast of the Dead. It was introduced in North America in the early 1960s by Madelynne Greene, a respected folk dance teacher. She learned it in Honolulu in 1960 from the Japanese Hawai'ian community. Although inexperienced dancers may find the coordination of hands and feet challenging, even young elementary students may experience Japanese movements and music by learning just the hand gestures while sitting on the floor.

CD/DVD: The music can be found on Sanna's CD #1, *Folk Dance Music for Kids & Teachers*. The dance is taught both on Sanna's DVD #1, *Favorite Folk Dances of Kids & Teachers* (red)—an adult folk dance group, and on DVD#3, *Living Ethnic Dances for Kids & Teachers* (aqua)—on the floor at a school family dance and to adults . **Meter:** 4/4

Teaching tip: *Sometimes students snicker when they hear the Japanese female style of singing on this recording. Be prepared with your lesson on respect for cultural traditions, with examples of something of theirs that may seem strange to others.*

Formation: Dancers face CCW individually. Rhythm= ta ta ti-ti ta (SSQQS)

Styling: Steps are small as though wearing the narrow *kimono* (more elaborate, usually silk) or *yukata* (less formal, usually cotton), and thonged *geta* clogs. Keep knees together and slightly bent, feet a bit pigeon-toed. Women's arms and hands are graceful and flowing; men's are strong and flexible, all with fingers together and thumb under index finger.

Dance Pattern

Teaching tip: First, have students (adults, too) sit to learn the hand movements. Then moving around the circle to learn the steps, and then combine hands and feet.

PART I. Clap, clap, brush-up, clap. This is a traditional start to many Bon dances--perhaps drawing a picture of the sacred Mt. Fugi San.

Hands: Clap hands in front of chest (cts 1, 2), sweep hands down and out to sides with palms down (ct 3), sweep hands up in front of chest (ct&), clap hands in front of chest (4).

Feet: R forward (ct 1), L forward (ct 2), R forward (ct 3)-L backward (et &), R close to L (cts 4&). May be modified to: R forward (1), L forward (2) R forward (3), L forward (ct &), R forward (cts 4&).

PART II. Paddle, paddle, shade your eyes.

Hands: Move both palms bkwd on L side as though "paddling a boat" (ct 1); repeat on R side (ct 2), "shade eyes" with L palm at L ear and R arm extended in front, palm forward (ct 3), reverse hands (ct &), reverse again (ct 4&).

Feet: L forward (ct 1), R forward (ct 2), L forward (ct 3), R forward (ct &), L forward (cts 4&).

(continued)

PART III. Make a tree and make a tree.

Hands: Facing a bit R, touch fingertips with palms down about thigh level & arms rounded, then swoop arms up to touch fingertips above head with palms facing ceiling (cts 1&2&). Repeat, facing a bit L(cts 3& 4&)

Feet: Step on R with bent knee, turning a bit out of circle to R(cts 1&), touch L foot against R ankle or on floor, straighten knees (cts 2&). Repeat in other direction with opposite footwork (cts 3&4&).

PART IV. Brush your sleeve and brush your sleeve.

Hands: With R arm bent & palm facing cheek, L hand "brushes kimono sleeve" below R elbow 3 times (cts 1&2&); repeat the 3 brushes with R hand below L elbow 3 times (cts 3&4&).

Feet: Step R, L, R while turning a bit to R out of circle (cts 1&2&); repeat L,R,L a bit to L (cts 3&4&).

Finish dance facing CCW to begin pattern again.

A translation (there appear to be variations on this theme):

It has been a very good season for pumpkins.

Two birds flying in the sky.

A man catches a woman's attention, thinking she is a real beauty. But when she turns around, oh my, she isn't.

--- by Fumiko Watanabe

PRESENTED BY SANNA LONGDEN. Notes by Sanna Longden © 2014, based on Madelynne Green's teaching at 1961 Stockton Folk Dance Camp at University of the Pacific, Stockton, California, as notated by V. Wilder and S. Lemmon of the Folk Dance Federation of California.

TZLIL ZUGIM

Israel, Jewish people—Yemenite style

Tzlil Zugim (tzleel zoo-GEEM), "the sound of bells and cymbals," is based on movements of the Yemenite Jewish people who were brought to Israel from their homeland in Yemen at the tip of the Arabian peninsula. Known also as "Oriental" Jews, their movements are soft and fluid with much hand motion. This dance was choreographed in Israel by Meir Ovadya to a 4/4 melody by Zamir.

CD/DVD: On Sanna's CD #1, *Folk Dance Music for Kids & Teachers*, and shown on her DVD#3, *Living Ethnic Dances for Kids & Teachers* (aqua). **Meter:** 4/4

Formation: Closed circle, all facing center with hands joined at sides in V position.

Yemenite step: Side, side, cross, hold. Yemenite right = R steps to R side, L steps to L side, R steps in front of L, pause. Yemenite left = repeat, starting to L with L foot.

Styling: Make it smooth and fluid; whole body should flow gently with movements.

Dance Pattern

Cts. **PART I**

1-4 Yemenite right.

5-8 Yemenite left.

9-16 Side R, side L, cross R, side L, cross R, side L, cross R, hold.

17-32 Repeat cts. 1-16, starting with Yemenite left.

33-64 Repeat all of Part I.

PART II--drop hands

1-5 Starting on R, take 5 steps backward out of center. Bend a bit forward and clap with hands in front on each count.

6-10 Starting on L, take 5 steps in toward center. Body leaps slightly in an up-down-up-down-up motion while rolling hands and snapping fingers in front.

11-40 Repeat cts. 1-10 three more times (Part II four times in all).

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YAN or JEAN PETIT (Southern France)

"Yan/Jean Petit" ("Little John" in Catalan) was originally done by 7th-grade French boys as a competitive exercise. It was introduced in the U.S. by Huig Hofman of Belgium. The cumulative pattern lends itself to modification; even Mr. Hofman changed it. The version below shows the original, **plus Sanna's simplified one in bold-faced brackets.**

CD/DVD: Music can be found on Sanna's CD#1, *Folk Dance Music for Kids & Teachers*. See both versions on her DVD, *More Favorite Dances of Kids & Teachers*. **Meter:** 4/4

Formation: Circle with hands joined (or not).

Dance Pattern

Introduction: 8 counts

PART I: Skip or polka CCW 8 meas. [**Side-close to R 8 times (or 4 to R and 4 to L) or, even easier, march in place 8 beats, then tap shoulders 8 beats.**] Hold, clap 3 times. [**The same.**]

CHORUS: Stamp R 3 times, hold; clap loudly once, then raise R hand high with finger pointing and circling; turn in place with 4 steps. [**Raise one arm to make a muscle, hold it on long note or fermata. Turn in place 4 steps, or tap own chest 4 times.**]

PART II: Repeat Part I through the 3 claps. Add "with the toe, toe, toe." [**3 stamps with one foot.**] **CHORUS.**

PART III: Repeat Part I + II. Add "with the knee, knee, knee," hitting (gently!) knee on floor. Movements will continue to get lower to ground. [**3 hits with heel, leg extended to front.**] **CHORUS.**

PART IV: Repeat Parts I, II, III. Add "with the hip, hip, hip," touching one hip to floor. [**3 tummy pats.**] **CHORUS.**

PART V: Repeat Parts I, II, III, + IV. Add "with the seat, seat, seat." [**Rock shoulders with thumbs proudly in "suspenders."**] **CHORUS.**

PART VI: Repeat Parts I through V. Add "with the belly, belly, belly" (on floor!). [**3 taps on head.**] **CHORUS.**

PART VII: Repeat Parts I through VI. Add "with the head, head, head" (on floor!). [**3 pats on own backside.**] **CHORUS:** spread feet, clap hands above head. [**CHORUS: Both arms make muscles, 4 chest taps.**]

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Original version learned from Hanny Budnick of Philadelphia.
Modified version arranged by Sanna Longden © 1994.

YESH LANU TAISH
[yaysh lah-noo TAH-eesh]
(Israel, Jewish people)

This dance, known affectionately as "Yesh," is a traditional children's music game done at schools and celebrations in Israel, North America, and Europe. It resembles a Virginia Reel type dance, and is popular with all ages—a true community dance game.

CD, DVD: Available on Sanna's CD #1, *Folk Dance Music for Kids & Teachers*. The dance is taught on her DVD#1, *Favorite Folk Dances of Kids & Teachers* (red). Traditionally, children sing as they dance, to a guitar, accordion, or other accompaniment. **Meter:** 4/4

Formation: Partners (M/W or not) face in longways sets of 5 or more pairs (like Virginia Reel). If using live music, sets can be any length, with musicians playing with phrasing.

Dance Pattern

INTRODUCTION: Partners join both hands to beat the rhythm, singing: "Yesh, yesh, yesh-yesh-yesh-yesh" (count 1 and 2 and 1, 2, 3, 4, or ta, ta, ti-ti-ti-ti). Then all but the top pair (closest to music) quickly back away from partner as top couple starts figure.

MUSIC A (verse of song, 4 bars/16 counts): Top pair holds joined hands and slides or sashays/side-gallops/side-closes to bottom of set (8 counts). [Lines 1 and 2 of song] Then same pair returns to top of set (8 counts). [Lines 3 and 4 of song]

MUSIC B (singing "yeh-la-la, la-la-la," etc., 6 bars/24 counts): Top pair casts off or "peels the banana" (turning away from each other) and skips or moves quickly (keep beat!) to bottom, where they meet to form an arch. People in each line follow them by dancing up to the top of the set and casting or peeling off, in turn, to the bottom.

Beginning with second pair, partners meet at arch and join hands to go through and up to the top of the set. Original first pair remains at bottom, so second couple is now at the top. Note: Sets may move at different speeds, so some might mark time by clapping, dancing in place, etc., until music begins again. Dance starts again with a new top pair.

Variations: Traditionally, instead of sliding to bottom, dancers often use other movements-- skipping, jumping, hopping, slithering, strolling, etc. Also traditionally, when doing "Yesh" to singing and/or live music, one long double line may be formed and everyone keeps singing or playing, "Yeh-la-la, la-la-la. . . ." until extended pattern is done.

The Song

*Yesh lanu taish
l'taish yesh zakan
v'lo arbah raglayim
v'gam zanaf katan.*

*We have a goat and the goat has a beard,
and he has four legs, and he has a little tail.*

Yeh-la-la, la-la-la, la la-la-la la. . . .

PRESENTED BY SANNA LONGDEN. Notes by Sanna Longden © 2014.

INDEX OF SANNA LONGDEN'S CDs and DVD

Dear Friends: It may be confusing to know which 5 CDs go with which of the 7 DVD/videos, and which of the 85 dances are on those products. This is because I impulsively made a video in 1990 to offer teachers a visual memory, and the series just enjoyably evolved to the resources below. See also the Alphabetical Index that follows. We hope these lists will help.

CDs #s 1 THROUGH 5

**1. CD #1 (red, purple, aqua),
*Folk Dance Music
For Kids & Teachers***

a) Music for DVD/video #1 (red):

Agadu, Bongo, Huayno, Sevivon,
(Tokyo Dontaku), Yesh Lanu Taish.

b) Music for DVD/video #2 (purple):

Barnereinlender, Baztango, Paddle Dance, Te
v'Orez, Raj/Raas.

c) Music for DVD/video #3 (aqua):

Highlife, Niška Banja, Seljanica,
Tinikling, Tokyo Dontaku, Tzlil Zugim.

**2. CD #1½ (red, purple, aqua),
*Even More Folk Dance Music
for Kids & Teachers*
(those that are not on CD#1)**

a) Music for DVD/video #1 (red):

Bluebird, Good Old Days, Here Comes Santa
in a Red Canoe, Hora ("Tzena"), Jingle Bells,
Oh Hanukah, 12th St. Rag.

b) Music for DVD/video #2 (purple):

Epo i tai tai e and Troika.

c) Music for DVD/video #3 (aqua):

Aloha Kakahiaka, Bulgar, Servihassapikos,
and Ya'abud.

d) Plus Ba La and Sasha.

**3. CD #2 (green, cinnamon),
*More Folk Dance Music
For Kids & Teachers***

All music on DVD/videos

#4 (green) and #5 (cinnamon).

**4. CD #3 (white and blue),
*Dances of the 7 Continents, vol. 1***

All music on DVD/video #6 (white-blue)

**5. CD #4 (blue and white),
*Dances of the 7 Continents, vol. 2***

All music on DVD/video #7 (blue-white)

DVD/VIDEOS #s 1 THROUGH 7

**1. DVD/video #1 (red),
*Favorite Folk Dances
for Kids & Teachers***

Agadu (Israel/Canada)

Bluebird (USA)

Bongo (W. Africa/Carib)

Good Old Days (USA)

Here Comes Santa in a Red Canoe (Hawaii)

Hora (Israel)

Huayno (Andes Mountains)

Jingle Bells (USA/Netherlands)

Sevivon (Hanukah dance)

Tokyo Dontaku (Japan)

Twelfth Street Rag (USA)

Yesh Lanu Taish (Israel)

**2. DVD/video #2 (purple),
*More Favorite Folk Dances***

Barnereinlender (Norway)

Baztango Esku-Dantza (Basque)

Bear Went Over the Mountain

Epo i tai tai e (Hawai'i)

How Do You Dootee (Australia)

Paddle Dance (Québec and others)

Pop Goes the Weasel (USA)

Raas/Raj (India)

Scratch (USA)

Te ve'Orez (Israel)

Troika (Russia)

Yan Petit/Jean Petit (France)

**3. DVD/video #3 (aqua),
*Living Ethnic Dances***

Aloha Kakahiaka (Hawai'i)

Bulgar (Eastern European Jewish)

Highlife/Pandoga (West Africa/Carib)

Niška Banja/Duj Duj (Serbia)

Seljanica/Ciganica (Serbia/Croatia)

Servihassapikos (Greece)

Tinikling (Philippines)

Tokyo Dontaku (Japan)

Tzlil Zugim (Israel, Yemenite style)

Ya'abud (Israel, Arabic style)

(Music for these two is on CD #2)

**4. DVD/video #4 (green),
Maypole & Mexican Dances
for Kids & Teachers**

English Maypole Plaiting Dances

Circling or Barber's Pole

Spider Web

Simple Plaiting/Grand Right & Left

Double Plaiting

Diamonds in the Sky

Other English Maypole Dances

Sellenger's Round

Gathering Peascods

Dances of Mexico

La Raspa (novelty)

La Raspa (traditional)

Los Machetes (stick dance)

Los Machetes (partner mixer)

Tonanzin/Huitzilopochtli (Aztec)

Irish Ceilidh Dance

Siege of Carrick

5. DVD/video #5 (cinnamon)

***Historic & Contemporary Dances
for Kids & Teachers***

Grand March (International)

Constant Billy (ancient Morris Dance)

Peopleton Stick Dance (Morris Dance)

Jenny Pluck Pears (17th c. English dance)

Sir Roger de Coverley (English/Colonial)

The Virginia Reel (English/Colonial)

La Belle Catherine/The Muffin Man/
Pam & Pat Reel (18th-20th c. contra)

The Minuet (17th-18th c. English/U.S.)

El Vals de los Paños (Spanish Colonial)

Cotton-Eyed Joe (country/Tex-Mex)

Boot Scootin' Boogie (U.S. c/w line dance)

I Love a Rainy Night (U.S. c/w dance)

(Music for this one is on CD #3)

**6. DVD/video #6 (white and blue),
Dances of the 7 Continents
for Kids & Teachers, vol. 1**

Gustav's Skøal (Sweden)

Los Tachos (southern France)

Sicilian Tarantella (Sicily)

Alunelul (Romania)

Ach Ja (Germany)

Thady You Gander (Australia)

Bele Kawe (Carib/West Africa)

Debke (Arabic)

Hoy Nergis/Toi Nergiz (Armenia)

High Green Mountain (Taiwan)

Hashual (Israel)

El Juego Chirimbolo (Ecuador)

Canoe Dance (Native American)

Here Comes Sally (African-American)

Swing Dancing (USA)

(Music for this one is on CD #4)

**7. DVD/video #7 (blue and white),
Dances of the 7 Continents
for Kids & Teachers, vol. 2**

Diu Xie (Chinese-Tibetan)

Lo Ahavti Dai (Israel)

Pata Pata (South Africa)

Tant' Hessie (South Africa)

Mexican Clapping Game (Monterrey)

Yakima Round Dance (Native U.S.)

I Let Her Go-Go (Trinidad & Tobago)

Goin' Down to Cairo (U.S. playparty)

Hoe Ana (Tahiti-Roratanga Islands)

Waves of Tory (Ireland)

Dva Pâti Nadjasno (Bulgaria)

Tsamikos (Greece)

OxDansen (Sweden)

La Boulangère (France)

Penguin Dance (Antarctica)

Alphabetical Index of Sanna Longden's World Dances

<u>Dance Name & Culture</u>	<u>CD #</u>	<u>DVD/video #</u>
Ach Ja(Germany).....	3	6 (white-blue)
Agadu (Israel/Canada).....	1	1 (red)
Aloha Kakahiaka (Hawai'i).....	1½	3 (aqua)
Alunelul (Romania).....	3	6 (white-blue)
Ba La (Israeli cha-cha).....	1½	None
Barnereinlender (Norway).....	1	2 (purple)
Baztango Esku-Dantza (Basque).....	1	2 (purple)
Bear Went Over the Mountain, The (USA).....	sing it	1 (red)
Bele Kawe (Carib/West Africa).....	3	6 (white-blue)
Bluebird (USA playparty game).....	1½	1 (red)
Bongo (West Africa/Caribbean).....	1	1 (red)
Boot Scootin' Boogie (USA country-western).....	2	5 (cinnamon)
Bulgar (Eastern European Jewish).....	1½	3 (aqua)
Canoe Dance (Native American).....	3	6 (white-blue)
Constant Billy (ancient Morris Dance).....	2	5 (cinnamon)
Cotton-Eyed Joe (USA country, Tex-Mex dance).....	2	5 (cinnamon)
Debke (Arabic).....	3	6 (white-blue)
Diu Xie (Chinese-Tibetan).....	4	7 (blue-white)
Dva Pâti Nadjasno (Bulgaria).....	4	7 (blue-white)
El Juego Chirimbolo (Ecuador).....	3	6 (white-blue)
El Vals de los Paños (USA Spanish Colonial).....	2	5 (cinnamon)
Epo i tai tai e (Hawai'i/Samoa).....	1½	2 (purple)
Gathering Peascods (England, Maypole).....	2	4 (green)
Goin' Down to Cairo (USA playparty game).....	4	7 (blue-white)
Good Old Days (USA).....	1½	1 (red)
Grand March (USA/ International).....	2	5 (cinnamon)
Gustav's Skøal (Sweden).....	3	6 (white-blue)
Hashual (Israel).....	3	6 (white-blue)
Here Comes Sally (African-American).....	3	6 (white-blue)
Here Comes Santa in a Red Canoe (Hawai'i).....	1½	1 (red)
High Green Mountain (Taiwan).....	3	6 (white-blue)
Highlife/Pandoga (West Africa/Caribbean).....	1	3 (aqua)
Hoe Ana (Tahiti/Roratanga Islands).....	4	7 (blue-white)
Hora (Israel).....	1½	1 (red)
How Do You Dootee (Australia).....	chant it	2 (purple)
Hoy Nergis/Toi Nergiz (Armenia).....	3	6 (white-blue)
Huayno (Andes Mountains).....	1	1 (red)
Huitzilopochtli/Tonanzin (Mexico, Aztec).....	2	4 (green)
I Let Her Go-Go (Trinidad & Tobago).....	none	7 (blue-white)
I Love a Rainy Night (USA Tex-Mex).....	2	5 (cinnamon)
Jenny Pluck Pears (17th c. English country dance).....	2	5 (cinnamon)
Jingle Bells (Netherlands/USA).....	1½	1 (red)
La Belle Catherine/ Muffin Man (18th–20 th c. contra)..	2	5 (cinnamon)

<u>Dance Name & Culture (continued)</u>	<u>CD #</u>	<u>DVD/video #</u>
La Boulangère (France).....	4	7 (blue-white)
La Raspa (Mexico, novelty & traditional).....	2	4 (green)
Lo Ahavti Dai (Israel).....	4	7 (blue-white)
Los Machetes (Mexico, stick & partner mixer).....	2	4 (green)
Los Tachos (southern France).....	3	6 (white-blue)
Maypole Dances (England).....	2	4 (green)
Mexican Clapping Game (Monterrey).....	4	7 (blue-white)
Minuet, The (17 th -18 th c. English/US)	2	5 (cinnamon)
Niška Banja (Serbia).....	1	3 (aqua)
Oh, Hanukah (Israeli hora).....	1½	None
OxDansen (Sweden).....	4	7 (blue-white)
Paddle Dance, The (French Canada).....	1	2 (purple)
Pata Pata (South Africa).....	4	7 (blue-white)
Penguin Dance (Antarctica).....	4	7 (blue-white)
Peopleton Stick Dance, The (ancient Morris Dance)....	2	5 (cinnamon)
Pop Goes the Weasel (England/USA).....	sing it	2 (purple)
Raj/Raas (India).....	1	2 (purple)
Sasha (Russia/Denmark/etc.).....	1½	none
Scratch (USA).....	many	2 (purple)
Seljanica/Ciganica (Serbian/Croatian).....	1	3 (aqua)
Sellenger's Round (England, Maypole).....	2	4 (green)
Servihassapikos (Greece).....	1½	3 (aqua)
Sevivon (Hanukah).....	1	1 (red)
Sicilian Tarantella (Sicily).....	3	6 (white-blue)
Siege of Carrick (Ireland).....	2	4 (green)
Sir Roger de Coverley, The (English/USA Colonial)...	2	5 (cinnamon)
Swing Dancing (USA).....	3	6 (white-blue)
Tant' Hessie (South Africa).....	4	7 (blue-white)
Te v'Orez (Israel).....	1	2 (purple)
Thady You Gander (Australia).....	3	6 (white-blue)
Tinikling (Philippines).....	1	3 (aqua)
Tokyo Dontaku (Japan).....	1	1 (red), 3 (aqua)
Tonanzin/Huitzilopochtli (Mexico, Aztec).....	2	4 (green)
Troika (Russia).....	1½	2 (purple)
Tsamikos (Greece).....	4	7 (blue-white)
Twelfth Street Rag (USA).....	1½	1 (red)
Tzlil Zugim (Israel, Yemenite).....	1	3 (aqua)
Virginia Reel, The (England/USA).....	2	5 (cinnamon)
Waves of Tory (Ireland).....	4	7 (blue-white)
Ya'abud (Israel, Arabic).....	1½	3 (aqua)
Yakima Round Dance (Native USA).....	4	7 (blue-white)
Yan/Jean Petit (France).....	1	2 (purple)
Yesh Lanu Taish (Israel).....	1	1 (red)

Index of World Dances on Sanna Longden's Products by Continents & Islands

AFRICA

(see North America also for African-American dances)

Bele Kawe (Carib/West Africa).....	3	6 (white-blue)
Bongo (West Africa/Caribbean).....	1	1 (red)
Debke (Arabic/North Africa).....	3	6 (white-blue)
Highlife/Pandoga (West Africa/Caribbean).....	1	3 (aqua)
Pata Pata (South Africa).....	4	7 (blue-white)
Tant' Hessie (South Africa).....	4	7 (blue-white)

ANTARCTICA

Penguin Dance (Antarctica).....	4	7 (blue-white)
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ASIA

Agadu (Israel/Canada).....	1	1 (red)
Ba La (Israeli cha-cha).....	1½	None
Debke (Arabic).....	3	6 (white-blue)
Diu Xie (Chinese-Tibetan).....	4	7 (blue-white)
Hashual (Israel).....	3	6 (white-blue)
High Green Mountain (Taiwan).....	3	6 (white-blue)
Hora (Israel).....	1½	1 (red)
Hoy Nergis/Toi Nergiz (Armenia).....	3	6 (white-blue)
Lo Ahavti Dai (Israel).....	4	7 (blue-white)
Logari Stop Dance (Afghanistan).....specialCD		
Raj/Raas (India).....	1	2 (purple)
Te v'Orez (Israel).....	1	2 (purple)
Tinikling (Philippines).....	1	3 (aqua)
Tokyo Dontaku (Japan).....	1	1 (red), 3 (aqua)
Tzena, Tzena (Israel)	1½	3 (aqua)
Ya'abud (Israel-Arabiz).....	1½	3 (aqua)
Yesh Lanu Taish (Israel).....	1	1 (red)

AUSTRALIA

How Do You Dootee (Australia).....	chant it	2 (purple)
Thady You Gander (Australia).....	3	6 (white-blue)

EUROPE

Ach Ja(Germany).....	3	6 (white-blue)
Alunelul (Romania).....	3	6 (white-blue)
Barnereinlender (Norway).....	1	2 (purple)
Baztango Esku-Dantza (Basque).....	1	2 (purple)
Bulgar (Eastern European Jewish).....	1½	3 (aqua)
Constant Billy (ancient English/Welsh Morris Dance)..	2	5 (cinnamon)
Dva Pâti Nadjasno (Bulgaria).....	4	7 (blue-white)
Gathering Peascods (England, Maypole).....	2	4 (green)
Gustav's Skøal (Sweden).....	3	6 (white-blue)
Jenny Pluck Pears (17 th c. English).....	2	5 (cinnamon)
La Boulangère (France).....	4	7 (blue-white)
La Belle Catherine/ Muffin Man (18 th –20 th c. contra)	2	5 (cinnamon)
Los Tachos (southern France).....	3	6 (white-blue)
Maypole Dances (England/USA.....	2	4 (green)
Minuet, The (17 th -18 th c. English/US)	2	5 (cinnamon)
Niška Banja (Serbia).....	1	3 (aqua)
OxDansen (Sweden).....	4	7 (blue-white)
Peopleton Stick Dance, The (ancient Morris Dance)....	2	5 (cinnamon)
Pop Goes the Weasel (England/USA).....	sing it	2 (purple)
Sasha (Russia/Denmark/etc.).....	1½	None
Seljanica/Ciganica (Serbian/Croatian).....	1	3 (aqua)
Sellenger's Round (England, Maypole).....	2	4 (green)
Servihassapikos (Greece).....	1½	3 (aqua)
Sicilian Tarantella (Sicily).....	3	6 (white-blue)
Siege of Carrick (Ireland).....	2	4 (green)
Sir Roger de Coverly, The (English/US Colonial).....	2	5 (cinnamon)
Troika (Russia).....	1½	2 (purple)
Tsamikos (Greece).....	4	7 (blue-white)
Virginia Reel, The (England/US).....	2	5 (cinnamon)
Waves of Tory (Ireland).....	4	7 (blue-white)
Yan/Jean Petit (France).....	1	2 (purple)

HOLIDAY DANCES (CHRISTMAS & HANUKAH)

(for other holidays, see specific cultural dances)

Here Comes Santa in a Red Canoe (Hawai'i).....	1½	1 (red)
Jingle Bells (Netherlands/USA).....	1½	1 (red)
Oh, Hanukah (Israeli hora).....	1½	None
Sevivon (Hanukah/Israel)	1	1 (red)

NORTH AMERICA

Bear Went Over the Mountain, The (USA).....sing it		1 (red)
Bluebird (USA playparty game).....	1½	1 (red)
Boot Scootin' Boogie (USA country-western).....	2	5 (cinnamon)
Canoe Dance (Native American).....	3	6 (white-blue)
Cotton-Eyed Joe (USA country/Tex-Mex).....	2	5 (cinnamon)
El Vals de los Paños (USA Spanish Colonial).....	2	5 (cinnamon)
Goin' Down to Cairo (USA playparty game).....	4	7 (blue-white)
Good Old Days (USA handjive).....	1½	1 (red)
Grand March (USA, International).....	2	5 (cinnamon)
Here Comes Sally (African-American).....	3	6 (white-blue)
Huitzilopochtli/Tonanzin (Mexico, Aztec).....	2	4 (green)
I Let Her Go-Go (Trinidad & Tobago)..... sing it		7 (blue-white)
I Love a Rainy Night.....	2	5 (cinnamon)
La Belle Catherine/Muffin Man (18 th -20 th c. contra)...	2	5 (cinnamon)
La Raspa (Mexico, Jalisco, novelty & traditional).....	2	4 (green)
Los Machetes (Mexico, Jalisco, stick & partners).....	2	4 (green)
Maypole Dances (England).....	2	4 (green)
Minuet, The (17 th -18 th c. English/USA).....	2	5 (cinnamon)
Paddle Dance, The (French Canada, others).....	1	2 (purple)
Pop Goes the Weasel (England/USA trio)..... sing it		2 (purple)
Scratch (USA rock 'n' roll game)..... many		2 (purple)
Singing in the Rain (USA novelty game)..... special CD		
Sir Roger de Coverley, The (England/USA Colonial)...	2	5 (cinnamon)
Swing Dancing (USA).....	3	6 (white-blue)
Tonanzin/Huitzilopochtli (Mexico, Aztec).....	2	4 (green)
Twelfth Street Rag (USA).....	1½	1 (red)
Virginia Reel, The (England/USA).....	2	5 (cinnamon)
Yakima Round Dance (Native American).....	4 7	(blue-white)

PACIFIC ISLANDS

(some of these are counted as from the United States)

Aloha kakahiaka (Hawai'i).....	1½	3 (aqua)
Epo i tai tai e (Hawai'i/Samoa).....	1½	2 (purple)
Hoe Ana (Tahiti/Roratanga Islands).....	4	7 (blue-white)
Tinikling (Philippines).....	1	3 (aqua)

SOUTH AMERICA

(see North America also for other Hispanic/Latino dances)

El Juego Chirimbolo (Ecuador).....	3	6 (white-blue)
Huayno (Andes Mountains).....	1	1 (red)

Got questions? Contact us!

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For general information on world dancing, check out the
website of the National Folk Organization,
www.NFO-USA.org

