



**Dances on the DVD  
and in this book:**

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

**Dance  
Descriptions**  
for FolkStyle Productions  
**DVD No. 4**

**(the GREEN one)**

**“Maypole & Mexican Dances  
for Kids & Teachers”**

*13 enjoyable folk dances,  
for all levels of learners,  
taught by **Sanna Longden***

- Circling or Barber's Pole
- Spider Web
- Simple Plaiting/Grand Right & Left
- Diamonds in the Sky
- Sellenger's Round
- Gathering Peascods
- Double Plaiting
- La Raspa (*Novelty*)
- La Raspa (*Traditional*)
- Los Machetes (*Arranged stick dance*)
- Los Machetes (*Arranged partner dance*)
- Tonanzin
- Siege of Carrick

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Music for these dances can be found  
on **CD No. 2.**

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## 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](http://www.dance-teacher.com), February 2003; Marian Rose, “Dancing is for Boys,” [marianrose@marianrose.com](mailto: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*

## MAYPOLE DANCING

Maypoles and their accompanying activities offer to schools and communities wonderful ways of celebrating the renewal of the earth in springtime and connecting to an environment-based curriculum. They also encourage tangible experiences in working together, along with intriguing patterns and formations. In fact, Maypole dances may be one of the finest educational tools as they incorporate all of the “Multiple Intelligences” identified by educator Howard Gardiner: Body/Kinesthetic, Interpersonal, Intrapersonal, Logical/Mathematical, Musical/Rhythmic, Verbal/Linguistic, Visual/Spatial, Existential, and Naturalistic (outdoors!).

In North America, Maypole dances and festivities are usually versions of British Isles traditions. Many other cultures, however, also dance with ribbons around a central object, some to celebrate spring and some for different reasons. Some scholars have traced on texts and tablets the practice of dancing around a stripped tree, retaining just the top greenery, back to the second millennium BCE and before. According to Curt Sachs in his book, *World History of the Dance* (New York: Norton, 1963), people do “Maypole” dances in Alsace, southern Bavaria, Sicily, Provence, the Basque region, Spain, Hindustan, Venezuela, and many other places on this planet.

Maypole dancing is also enjoyed in Central America: Polo Garcia, a Mexican dance teacher who has taken his Maypole into the schools of Chicago, says that each region of Mexico has its own special patterns. And we were delighted to see Maypole dancing in northern Russia, as you will see briefly but humorously on my DVD, *Maypole and Mexican Dances for Kids & Teachers*.

Maypole dancing in the U.S. is old enough to be considered in the category of traditional round dances, descending from ancient British Isles customs. In England, for many centuries people danced around cedar trees to celebrate spring. Many festivals included folk plays that incorporated characters such as the May Queen, the Fool, and the Hobby Horse who acted out time-honored and embellished rituals, possibly vestiges of pre-Christian attempts to control the forces of nature.

Such festivities were forbidden in 1644 by the Puritans, who called the pole “a stynking idol.” Shortly after, however, Charles Stuart, who liked to dance, reinstated it. The ribbons with their plaiting and braiding patterns did not actually appear until the late 18<sup>th</sup> century, perhaps in the pleasure gardens and theaters of London. In the 1880s, Maypole dancing became part of the English school calendar as a result of interest by John Ruskin, the art critic and writer, who was associated with a women’s teacher training college.

There is much more to learn about the background of Maypole dancing: Just search for “Maypole dancing” on the Internet, of course. However, these are several of my best pre-Internet sources: (1) *Celebrate the Spring, Spring and May Day Celebrations for Schools and Communities*, by John Langstaff, Patrick Swanson, and George Emlen (Cambridge, Mass: Revels Inc. Publications, 1998). Available through music education catalogues-terrific!

(2) A sweet little book useful for schoolteachers, *Maypole Dancing* by Sandy Mason published in England (1988) and available through the Country Dance & Song Society for \$9 plus postage (413/268-7426, ext. 2, sales@cdss.org, www.cdss.org).

(3) Information shared by Terrence Smith, a community dance leader from Duluth, Minnesota. Terrence loves maypoles and has three tall ones of his own that he carts around on the back of his truck to schools and dance parties. Contact him at 218/728-1438.

(4) A well-known, small publication, *A Festival of the English May* by Doleta Chapru, which describes not only dances but many rituals and activities; this book is the basis of the May Day festivities seen on my green DVD. It was published (1977) and is sold by

Folklore Village Farm in Dodgeville, Wisconsin for \$10 plus postage (608/924-4000, [www.folklorevillage.org](http://www.folklorevillage.org)).

(5) Paul Kerlee's *Welcome in the Spring* is an excellent book/CD for Morris and sword dances (World Music Press, 1994). (6) Older English dance manuals can be found in libraries, such as the classic *Folk-Dances and Singing Games* by Elizabeth Burchenal, first published by G. Schirmer in 1909, and *Folk Dances of the British Isles* (Ronald Press Co., 1948). Although the books may seem quaint, in the long history of Maypole dancing a few decades cannot date their centuries-old patterns and the reasons why children and adults enjoy them even into the next millennium.

*Notes compiled by Sanna Longden ©2103*

### MAYPOLE PLAITING DANCES

Many different ribbon patterns are possible, some centuries old and a few newly created. The purpose of these patterns (referred to variously as plaiting, braiding, weaving, tracing) is to make beautiful designs of the colored ribbons or streamers around the central pole or tree. Here are the five dances that are demonstrated on my DVD #4, *Maypole & Mexican Dances for Kids & Teachers* (green).

**Formation:** Partners are needed for all of the dance patterns below, as they are for most Maypole dances, with one partner facing clockwise (CW), the other facing counterclockwise (CCW). Although traditionally women and men were partners, in most teaching situations today this is not important. Partners can be called by the colors of their ribbons, "Insides and Outsides," or other designations.

**Music:** On Sanna's CD #2, *More Folk Dance Music for Kids & Teachers*. In the English/U.S. Maypole dance tradition, almost any sprightly 4/4 or 2/4 traditional (or not) music may be used—polkas, schottisches, etc. (Terrence Smith even uses "She'll Be Comin' Round the Mountain.") If demonstrating Russian or Mexican maypoles, of course, use music from those cultures. The Country Dance & Song Society has many good recordings in its store (132 Main St., POB 338, Haydenville, MA 01039; 413/268-7426, x2; [sales@cdss.org](mailto:sales@cdss.org); [www.cdss.org](http://www.cdss.org)).

**DVD:** See schoolchildren and families demonstrating maypole figures on Sanna's DVD#4, *Maypole & Mexican Dances for Kids & Teachers* (green).

### Teaching Tips

To be successful, learners should know their rights and lefts as well as the "Grand Right and Left." For those who don't have these skills, a guiding person will be helpful.

- Practice patterns without ribbons at first.
- Make sure everyone moves at the same pace and always moves forward.
- Dance to the beat and the phrasing of the melodies.
- Hold ribbons taut with both hands, the controlling hand higher on the braid and closest to the pole.
- Keep an eye on the ribbons as they wind around the pole to catch the glitches and admire the designs.
- It is never easy to learn dances from written words—visual demonstrations on DVDs and You Tube are very helpful. (Trite but true: A good DVD is worth 1,000 words!)

**CIRCLING OR BARBER'S POLE**  
(Traditional English/European)

Insides turn to L and progress in a circle CW; Outsides turn to R and progress at same time CCW. There is no weaving in this pattern—dancers just move forward in their circles. Reverse direction when ribbons get too short to wind around the pole.

**SPIDER WEB**  
(Traditional English/European)

Outsides stand still, keeping ribbons taught. Insides weave around them, first passing in front of their partners, then in back of the next person, and so on around the circle. When the ribbons get too short, unplat by going in the other direction. Then switch so the Outsides can do the plaiting and the unplaiting.

**SIMPLE PLAITING or GRAND RIGHT AND LEFT**  
(Traditional English/European)

An extension of the Spider Web in which both Outsides and Insides weave around the circle at the same time. Practice the Grand Right and Left without ribbons at first. Pacing is very important in this pattern—don't get too far behind or too far ahead.

**DIAMONDS IN THE SKY**  
(Created by Terrence Smith of Duluth, Minnesota)  
used with permission

**Version A** (as described in Terrence Smith's pamphlet, "Children's Dances")

Partners do-si-do past R shoulders, making an X with their ribbons. Do-si-do with corners (person on other side). Repeat with partners and corners until ribbons are too short. Then all circle left and right, looking up at the colorful canopy (even from the floor). Unplat by do-si-do with partners and corners passing L shoulders (called the seesaw).

**Version B** (as led on Sanna's videotape by Vicki Mecozzi at Folklore Village)

Holding ribbons, all walk in toward pole in 4 steps, then back out in 4 steps; repeat. Circle to left and right. Then do-si-do partner by R shoulder (one under, one over), do-si-do corner by R. Repeat for as many diamonds as desired. (DVD does not show the complete progression due to editing.)

**DOUBLE PLAITING or GRAND RIGHT AND LEFT**  
(Traditional English/European)

Same as Simple Plaiting/Grand Right and Left, but done in pairs: Partners face two other people and weave as above. To unplat, turn and dance in the opposite direction.

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## MAYPOLE DANCES WITHOUT RIBBONS: TWO TRADITIONAL ENGLISH DANCES

“Sellenger’s Round” and “Gathering Peascods” are among the easiest and best-known of the English Country Dances, and often done during Maypole festivities. They are called country dances because they were originally done by rural folk, but by about 1600, the upper classes were also enjoying these figured dances. These two circle dances are described as “rounds for as many as will.”

The steps and music for “Sellenger’s Round” and “Gathering Peascods” were first published by John Playford, a 17<sup>th</sup>-century English printer, in his now famous and classic series of books, *The English Dancing Master*. In the 19<sup>th</sup> century, English people discovered ballroom dances—they were crazy about the waltz and polka, and the country dances lost popularity for a while.

In the early 20<sup>th</sup> century, country dancing was revived under the strong guidance of an English lawyer and musician called Cecil Sharp. He uncovered thousands of ancient manuscripts and as founder of the English Folk Dance Society, was responsible for new appreciation for the English country dances. Today they are being done with gusto at regular classes and annual festivals in England and North America, and worldwide.

**CD/DVD:** On Sanna’s CD #2, *More Folk Dance Music for Kids & Teachers*. In the English/U.S. Maypole dance tradition, almost any sprightly 4/4 or 2/4 traditional (or not) music may be used—polkas, schottisches, etc. (Terrence Smith even uses “She’ll Be Comin’ Round the Mountain.”) If demonstrating Russian or Mexican maypoles, of course, use music from those cultures. The Country Dance & Song Society has many good recordings in its store (132 Main St., POB 338, Haydenville, MA 01039; 413/268-7426, x2; sales@cdss.org;www.cdss.org). The dances are taught on Sanna’s DVD #4, *Maypole & Mexican Dances for Kids & Teachers* (green).

**Formation:** Couples in a circle, women (if in mixed-gender pairs) on men’s right side. When joining hands, elbows are slight bent.

**Styling:** English country dances are not wimpy. Dancers move strongly forward with a slight thrust of the chest, arms relaxed down at sides when not holding a hand. When joining hands in the circle, elbows are slightly bent and everyone is responsible for giving weight and keeping the circle round. When holding a partner’s hand or hands, elbows are again somewhat bent and rounded. One point of these dances is group movement, so it is important to be ready to move smoothly into the next figure so the pattern can flow. An even more important reason to dance is to relate and respond to each person with whom one dances and passes. English dances look full into one another’s faces, smiling and regarding each person, so that a true sense of community is created.

**Sellenger’s Round**, page 8 in this syllabus.

**Gathering Peascods**, page 9 in this syllabus

## SELLENGER'S ROUND

“Sellenger’s Round” appeared in John Playford’s 1670 edition of *The English Dancing Master*. Like many of the Playford dances, it is in rondo form with a chorus and three or four figures.

**CD/DVD:** On Sanna’s CD#2, *More Folk Dance Music for Kids & Teachers*, and taught on DVD#4 (green), *Maypole & Mexican Dances for Kids & Teachers*. **Meter:** 6/8

### Measures Part I: Circling

A 1 - 4 All join hands and **circle to left** with 8 slip-steps or slides (side gallop or sashay).  
5 - 8 **Circle to right** with 8 slip-steps.

### Chorus

B 1 - 2 All dance **in toward center with 2 singles** (two-steps: R-L-R-and, L-R-L-and)  
3 - 4 All **fall back to place** (moving backward: R, L, R, L)  
5 - 6 Partners **set**: Facing partner (no hands), dance 2 two-steps in place (R-L-R-and, L-R-L-and) or step R, swing L, step L, swing R, or other variations of in-place steps  
7 - 8 Partners **turn single**: Individual turns to own R in 4 counts.

B2 1 - 8 Repeat **Chorus**

### Part II: Up a double and back

A 1- 2 All join hands and move in a **double** toward center: R, L, R, touch  
3 - 4 All **fall back a double** to place: L, R, L, touch  
5 - 8 Repeat in to center and out again.

B, B2 **Chorus**

### Part III: Siding

A 1 - 4 **Side** with partner or **siding**: Easiest—walk up to partner’s R shoulder: R, L, R, touch L; back away from partner: L, R, L, touch (“Pat Shaw” way, possibly the original way). A common way: Walk forward to partner’s place, passing L shoulders: R, L, R, touch L; walk forward back to place, passing R shoulders: L, R, L, touch R. The walk is a bit curved (over and back on the same track) as partners look at each other in passing.  
5 - 8 Repeat **siding**.

B, B2 **Chorus**

### Part IV: Arming

A 1 - 4 Partners **arm** by the R: R elbow turn in 8 counts  
5 - 8 Partners **arm** by the L: L elbow turn in 8 counts

B, B2 **Chorus**

It is customary in “Sellenger’s Round” to end the dance with a repeat of Part I, Circling.

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PRESENTED BY SANNA LONGDEN. Notes by Sanna Longden ©2007,  
based on notes from a number of sources as well as many years of enjoying this dance.

# GATHERING PEASCODS

(17<sup>th</sup>-18<sup>th</sup> century England and America)

“Gathering Peascods” is one of the earliest English Country Dances to be written down, appearing in John Playford’s first edition of *The English Dancing Master* in 1650/1651. It was popular in England even before that date and came to America with the early settlers who danced it around the maypole and enjoyed it during other celebrations and balls.

**CD/DVD:** Sanna’s CD #2, *More Folk Dance Music for Kids & Teachers*, and her DVD#4, *Maypole & Mexican Dances for Kids & Teachers*. **Meter:** 4/4

**Formation:** Circle of couples, “as many as will,” men on left of women, all facing center.

## Measures

### Part I: Circling and turn single

- A 1 - 4 All join hands and take **8 side-slips to the L** (slides, sashays, side-gallops)  
5 - 6 Release hands and all **turn single** (turn individual to own R in 4 steps).  
7 - 10 Rejoin hands and all take **8 slip-steps to the R**  
11- 12 Release hands and all **turn single** (always to the R).

### Chorus: Men start

- B 1 - 6 **Men** move diagonally L to center to join hands in circle and take 10 **slip-steps to the L**. On cts 11-12, they release hands to fall back between 2 women.
- B2 7- 12 **Women repeat B**, meas. 1-6, and fall back to the R of their partners.
- C 1 - 2 **Men walk in** toward center a **double** (R,L,R, touch L), clapping own hands on **ct 3**.  
3 - 4 **Men fall back** to place (L,R,L, touch R), as **women go in**, as above, clapping on **ct 3**.  
5 - 6 **Men go in again**, clapping on **ct 3**, as **women fall back a double to place**.  
7 - 8 **Women stay in place** as **men fall back a double** while **turning single to place**.
- C2 9 - 16 Part C repeats with **women beginning the figure**.  
End facing partners in single circle, men facing CCW, women facing CW.

### Part II: Siding

- A 1 - 4 Partners perform **siding**: Walk to partner’s R shoulder with R,L,R touch.  
5 - 6 All **turn single** (see description above).  
7 - 12 Repeat **siding** up to partner’s **L shoulder**, and then **turn single**.

### Chorus: Women start

- B, C Repeat Chorus, except that women start the whole figure, starting with circling.

### Part III: Arming

- A 1 - 6 Partners **arm by the R**, hooking R elbows in an elbow turn for 8 cts.  
7 - 12 Partners **arm by the L**, hooking L elbows in an elbow turn for 8 cts.

### Chorus: Men Start

- B, C Repeat Chorus, except that men start the figure, as in first Chorus above.

**LA RASPA**  
**(Mexico--Jalisco, Guadalajara)**  
**Novelty Version**

“La Raspa” is not the so-called “Mexican Hat Dance,” whose real name is “Jarabe Tapatio.” This “La Raspa” is the popular classroom and recreational version, choreographed to a traditional melody; there are also other choreographies to this music. “La Raspa” means, literally, the rasp or iron file, and refers to the sound feet made during the dance.

**CD/DVD:** Music can be found on Sanna's CD#2, *More Folk Dance Music for Kids & Teachers*. other recordings are available. The dance is taught on Sanna's DVD #4, *Maypole & Mexican Dances for Kids & Teachers* (green). **Meter:** 2/4

**Formation:** Partners facing, anywhere on floor, or in a single or double circle.

**Styling:** Men hold clasped hands behind their backs, or tuck thumbs in their belts. Women hold skirts out—in Jalisco, skirts are enormously full. Dance with energy and show enjoyment of one's partner and the music.

**Basic step:** The Bleking step is seen in northern European dances and probably came to Mexico with the influx of German settlers in the middle to end of the 19<sup>th</sup> century. It is a quick change of feet in a staccato rhythm: and-1, and-2, and-1, hold (clap-clap!): In North American, it is usually done: Hop on R (and), touch L heel in front (1), leap onto L (and), touch R heel (2), leap onto R (and), touch L heel (1), pause and/or clap-clap (hold). Repeat with opposite footwork. To make that rasping sound, scrape feet as they alternate, using whole sole on the floor.

**Basic Pattern (two-part music)**

**Part I:** Partners face each other or center of circle and do 8 basic steps. Various movements can be added such as slightly turning one shoulder and then the other toward partner.

**Part II:** R elbow turn for 8 counts, repeat with L elbow. Repeat Part II. Clap on 8<sup>th</sup> counts. Or, easier, turn with R elbows for 16 counts, repeat with L elbows for 16.

**As a mixer:** Begin with partners facing in single circle. Just before end of last L elbow turn, unhook and move forward along the circle to the next oncoming person. Each person should continue progressing in the same direction, either clockwise or counterclockwise.

**Adding a Third Figure (three-part music)**

As it is a traditional dance, the folk process has caused creative changes. Some musicians add a third melody for a rondo form, ABACA.. (Sometimes that third melody is “Jarabe Tapatio,” which is why confusion exists about the name of this dance.)

Here is a typical dance figure to go with the third melody:

Partners facing, step to R side, close L to R, step side R, touch L; repeat starting to L. Repeat this pattern 7 more times (8 in all), or whatever the music tells you. As partners go from side to side, shyly glancing at each other, they can progress in a two-person circle.

**LA RASPA**  
**(Mexico--Jalisco, Guadalajara)**  
**Traditional Version**

I learned this version of the popular dance from Leopoldo (Polo) Garcia, a professional dancer from Vera Cruz, who has a performing troupe and dance school there, and teaches Mexican dance at elementary schools in Chicago with large Hispanic populations. Polo says this is a traditional way to do the dance, as it was done during the time of the 1810 Mexican revolution, as opposed to the novelty version that most people know. "La Raspa" is NOT the "Mexican Hat Dance, which is another dance entirely. "La Raspa" (or "the rasp," an abrasive metal file) is the sound made by dancers' feet in the *seguidilla* step (Part II).

**Formation:** Dancers in long lines, like a contra dance or "The Virginia Reel," each facing a partner. When learning, keep to sets of four to six pairs; otherwise, any number in a set.

**CD/DVD:** The music can be found on Sanna's CD#2, *More Folk Dance Music for Kids & Teachers*. Other recordings available (there is also an Italian version). Many are in rondo form (ABACA), using the melody of the real so-called Mexican Hat Dance, "Jarabe Tapatio"—probably the source of name confusion—or another tune in the C section. So adjust the dance pattern to fit, as is done in most true traditional dances. This version is taught on Sanna's DVD #4, *Maypole & Mexican Dances for Kids & Teachers* (green).

**Styling:** *El hombre* leans forward toward his partner, fists clenched behind his back or thumbs in his decorated belt buckle. *La mujer* leans toward her partner and swishes her ruffled skirts. Both are aware of the partner at all times.

**Dance Patterns**

These patterns can be arranged to fit the music being used. Begin by facing partner.

**Part I** Same "bleking" step as in novelty version (an in-place step): Touch one heel with weight on other foot, repeat with other heel, repeat with first heel in ti-ti-ta rhythm. Repeat as desired. Arms are spread wide from shoulders, one arm up (on side with heel-touch) and one arm down (side with weight-bearing foot). Switch arms as feet are changed.

**Part II** *Seguidilla* step, a travel step: Step L, brush R heel fwd, step R (or begin on R). Repeats exactly, doesn't alternate first step. With this step, travel around partner (8 meas maybe) one way, then the other. Men go around women first, then vice versa. Usually take 15 of these, then finish with stamp (no weight) or stomp (takes weight).

**Part IIa** Vary this travel pattern on repeat of music with weaving: Man at one end of line leads other guys across to women's line to weave in and out. In small sets, when first man gets to end of women's line, he leads the other men back to their places. In longer lines, at the end of 8 measures or whatever, guys reverse so man at other end leads them back to place. Then women get to do the same pattern with the men's line.

**Part III** *Saludo* step (saluting partner) going-toward and away from partner: Fwd (R), 2 (L), 3 (R), touch L in back; backward (L), 2 (R), 3 (L), stamp R. Or use reverse footwork.

**LOS MACHETES**  
**Stick Dance Version**  
**(Mexico, State of Jalisco)**

Several dance patterns have been choreographed to this traditional melody from the south-central state of Jalisco. This is the stick version, a modification of an exciting dance performed by men with *machetes*, the large broad-bladed knives used for weapons or cutting vegetation. In the classroom, however, it is better for students to wield rhythm sticks.

**CD/DVD:** On Sanna's CD#2, *More Folk Dance Music for Kids & Teachers*, and taught on her green DVD #4, *Maypole and Mexican Dances for Kids & Teachers*, as well as on Mexican dance music recordings. **Meter: 4/4**

**Formation:** Single circle, all facing counterclockwise (CCW) holding a stick in each hand.

**Dance Pattern**

Counts

**Part 1**

16 Walk CCW, hitting sticks on each beat (eye level). Turn CW on cts 13-16.

16 Repeat, moving in opposite direction. End facing center.

**Part 2**

8 Hit sticks: (1) under one leg, (2) above that leg, (3) under other leg, (4) above that leg, (5) behind back, (6) in front, (7&8) 3 hits—uno, dos, tres!

24 Repeat above stick pattern three more times (4 times in all).

**Part 3**

Move sideways to R while twirling stick in R hand above head. Footwork:

8 **side-steps:** R (ct 1), close L (ct 2), R, close L, R, close L, R, stamp L, OR  
**side-chugs:** side R (ct 1), step on ball of L and push (ct &), fall on R (ct 2), step on ball of L (ct &), fall on R (ct 3), step on ball of L (ct &), etc. Touch L on ct 8&.

On the final beat of side-steps/side-chugs, hit sticks together above head.

8 Repeat side-steps/side-chugs to L, while twirling stick in L hand above head.

16 Repeat side-steps/ side-chugs again to R and L; change hands holding stick.

**Repeat whole dance** from the beginning two more times, ending with Part 1. Listen for the tempo change (*accelerando*) at the end.

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PRESENTED BY SANNA LONGDEN, as learned from Michael Hamblin.

Notes by Sanna Longden ©2007, based on those by Michael Hamblin and the Aman Folk Ensemble.

**LOS MACHETES**  
**Partner Dance Version**  
**(Mexico, State of Jalisco)**

This version of "Los Machetes" is an arrangement of a traditional work dance in which men dance with actual machetes or large steel knives used to cut sugar cane, clear brush, etc. It was arranged and presented by the Aman Folk Ensemble of Los Angeles in its school programs, using clapping to symbolize *los machetes*. There is also a stick dance version of "Los Machetes" in Sanna's series (see below), as well as other variants.

**Formation:** Partners facing in long lines (see below for other possibilities).

**CD/DVD:** The music can be found on Sanna's CD#2, *More Folk Dance Music for Kids & Teachers*, as well as on Mexican dance music recordings. The dance is taught on her DVD #4, *Maypole & Mexican Dances for Kids & Teachers* (green). **Meter:** 4/4

**Introduction:** Three chords.

**A Music: Marching**

Partners walk side-by-side (toward music, if possible), 16 steps, clapping hands above heads. Repeat in opposite direction. Finish facing partner.

**B Music: (a) Away-together, (b) clapping pattern**

(a) Partners back away from each other in 4 steps, then move toward each other in 4 steps. Repeat away and together.

(b) Clapping pattern: Clap both hands to partners' hands (1), clap under raised R knee (2), clap own hands in front (3), clap under raised L knee (4), clap own hands in front (5), clap own hands behind back (6), clap own hands in front three times (7&8). Repeat clapping pattern, or do it only once with one clap per two beats.

**C Music: Stars**

Partners put R hands palm to palm and walk in circle 8 steps to L. Repeat with L hands to R. Repeat R and L hands.

Dance pattern goes through three full times, then one more A music (accelerando!).

**As a mixer** (Sanna's arrangement): Couples form a circle instead of a column, partners facing in opposite directions (outside people CCW, inside people CW). On the A music, march 16 steps in designated direction, then turn and march other way. Pass original partner and face next person along circle to continue dance pattern.

**Adapted for lower levels of learners:** Sanna suggests omitting the first part of the B music (away-together), then doing an easier clapping pattern four times, instead of two. The stars in the C music perhaps could be modified to elbow turns.

**TONANZIN**  
**(Mexico-pre-Hispanic Aztec)**  
**[toe-nahn-ZEEN]**

I learned this improvisational dance from Leopoldo (Polo) Garcia of Veracruz, Mexico, a professional dancer and dance educator. Tonanzin is the Aztec goddess of corn and fertility, Mother Earth figure, and ancestress of the Mexican deity, Our Lady of Guadeloupe. A similar Aztec dance, "Huitzilopochtli," is also found in this syllabus.

**CD/DVD:** On Sanna's CD#2, *More Folk Dance Music for Kids & Teachers*, accompanying her *Maypole and Mexican Dances for Kids & Teachers* DVD, from music supplied by Polo Garcia. Other Aztec songs may be used. **Meter:** 4/4

**Formation:** Individuals in lines facing other dancers, or in a circle facing center.  
**Styling:** Leg and arm movements are simple but strong. Stamps, as always, do not take weight. People look at one another when they dance, but shyly and modestly.  
**Maracas movements:** OUT means arms out at sides, elbows bent, maracas held up. CROSS means cross wrists and maracas at chest. IN means thrust in toward center.

**Suggested Steps and Pattern (by Polo Garcia)**

These movements correspond to each musical section, but do not proceed in a regular pattern--traditional musicians play as they are inspired. A suggested sequence is below.

**Introduction:** Cross L foot over R and pivot in full circle to R clockwise (CW).

**Step I. STEP TOUCH** (pipes and percussion, no vocal: first 16 cts, starting on first note)  
Feet: STEP R foot to R side (ct 1), TOUCH L foot next to R (ct 2), STEP L to L side (ct 3), TOUCH R next to L (ct 4). Repeat 7 times (8 times in all). Touches are firm and flat-footed on the floor.  
Hands: OUT to side (ct 1), CROSS in front of chest (ct 2), OUT to side (ct 3), CROSS (ct 4).

**Step II. STEP IN** (pipes and percussion, no vocal--extra 8 counts)  
Feet: STEP R foot in place (ct 1), touch L foot IN toward center (ct 2), STEP L in place (ct 3), touch R IN toward center (ct 4). Repeat 3 times (4 times in all). Touches are firm and flat-footed on floor. Hands: Holding shakers-OUT (ct 1), IN toward center (ct 2), OUT (ct 3), IN (ct 4).

**Step III. STEP, IN, IN, TOUCH** (during singing with words)  
Feet: STEP R to side (ct 1), touch L IN (ct 2), touch L IN (ct 3), touch L OUT (back) as leaning in (ct 4).  
Hands: OUT (ct 1), IN (ct 2), IN (ct 3), CROSS (ct 4). Repeat once (2 times in all).

**Step IV. TURNS** (during singing with vocalizing-ah, ah, ah, ah, etc.)  
Feet: While turning a full circle to R/clockwise, STEP on R (ct 1), TOUCH L (ct 2), STEP on L(ct 3), TOUCH R (ct 4). Repeat with opposite footwork while turning to L/counterclockwise.  
Hands: Shake maracas at OUT position on each beat.

**Suggested Sequence**

Second and third times through song: Step I= 8 times, Step III = 4 times, Step IV = once each way. Last time through song: I = 8 times, II = 8 times, I = 6 times and finale: Everyone (or males only) falls onto L knees and shakes maracas above heads.

**HUITZILOPOCHTLI**  
[wee-chee-loh-POHCH-tlee]  
(Mexico—pre-Hispanic Aztec)

This is another version of “Tonanzin”, also learned from Leopoldo (Polo) Garcia, using different music. Huitzilopochtli is one of the most powerful of the Aztec gods. The song tells that he brings the flowers, the roses, the butterflies, and the lovers. Like “Tonanzin,” the pattern consists of step-touch movements and can be varied according to circumstances and music used.

**CD/DVD:** On Sanna's CD#2, *More Folk Dance Music for Kids & Teachers*. Taught on Sanna's DVD #4, *Maypole & Mexican Dances for Kids & Teachers* (green). **Meter:** 4/4

**Formation:** Dancers in lines facing other dancers, or in a circle facing center. Aztec dances are often circular.

**Styling:** Movements are simple but strong. People look at one another, but shyly and modestly.

**Maraca movements:** OUT means arms out at sides, elbows bent, maracas held up. CROSS means cross wrists and maracas at chest. IN means thrust maracas in toward center. Shake maracas on each foot step.

**Steps and Suggested Pattern**

Here are two traditional steps that Polo Garcia chose for this piece of music. Others may be added.

**Step I. 2 SIDE-STEPS (takes 1 measure)**

Feet: Step L foot to L (ct 1), touch R foot next to left (ct 2), step R foot to R (ct 3), touch L foot next to R (ct 4). Touches are firm and flat-footed on the floor.

Hands: Holding shakers--out (ct 1), cross (ct 2), out (ct 3), cross (ct 4).

**Step II. 1 IN-OUT STEP (takes 1 measure)**

Feet: Step in place on L (ct 1), touch R in twd ctr (ct 2), touch R in again (ct 3), touch R out in back and lean in (ct 4). In-touches are firm and flat-footed, as above; out-touch is on R toe. Next in-out step begins on R.

Hands: Holding shakers—out (ct 1), in (ct 2), in (ct 3), cross (ct 4).

Measures **A music (instrumental)**

1 - 8 Starting L to L side, do sixteen of Step 1 (side-steps).

**A music repeats**

9 - 16 Starting with a step on L, do eight of Step 2 (in-and-out).

**B music (vocal)**

1 - 4 Starting L to L side, do eight of Step 1 (side-steps).

**B music repeats**

5 - 8 Starting with a step on L, do four of Step 2 (in-and out).

**C music (vocal—6 measures)**

1 - 4 Starting L to L side, do eight of Step 1 (side steps).

5 - 6 Starting L with a step on L, do two of Step 2 (in-and-out).

**C music repeats**

7 - 14 Repeat measures 1-6 of C music: four of Step 1 and two of Step 2.

The song goes through 2-1/3 times, ending after the A music with 2 codas: Turn and shake maracas on each, or kneel on one leg and hold them up dramatically, or other closures.

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PRESENTED BY SANNA LONGDEN. Notes by Sanna Longden ©2007, based on information and dancing with Leopoldo Garcia.

# SIEGE OF CARRICK

## [Briseadh Na Carraige]

### (Ireland)

This is one of the basic *ceildh* [CAY-lee] dances (sometimes spelled “ceili” in English), set dances usually in longways formation, that are enjoyed at Irish festivities. The pattern below was presented by Una and Sean O’Farrell and modified for new learners by Sanna Longden.

**CD/DVD:** Music can be found on Sanna’s CD#2, *More Folk Dance Music for Kids & Teachers*, or other 32-bar Irish jig. The dance is taught on her DVD #4, *Maypole & Mexican Dances for Kids & Teachers* (green). **Meter: 6/8**

**Formation:** A longways set, or column of dancers, is traditional: One couple faces another couple up and down the room. Women to the right of male partner, head couples with backs to the music. Modified form is double circle of couples facing couples, going CW or CCW.

**Styling:** True Irish dance styling cannot be learned from paper, but from qualified teachers. Keep torso upright, free hands straight down at sides, and joined hands in W position.

**Steps:** The Sidestep (and-1-2-3-4-5-6-7), Break (and-1-2-3, and-1-2-3), and Promenade (hop/1-2-3 forward) are Irish steps best learned in classes and workshops. Modifications are below.

### Pattern

#### Meas.

#### Part I: Circle and star

- 1-8 Two couples join hands to circle left with Sidestep and Break. Can modify to sliding steps (sideways gallop). Repeat in opposite direction.
- 9-12 Same 4 people do R-hand star (women’s hands above men’s) with 4 Promenade steps. Modify to 4 two-steps or polka steps, or 8 walking steps.
- 13-16 Return to original position with L-hand star.

#### Part II: Dos-a-dos, clap, turn

- 1-4 Dos-a-dos with opposite person (one directly across) in 4 Promenade steps (or 8 walking steps), first passing R shoulders. Keep arms at sides—don’t fold them!
- 5-8 Facing partner, clap own hands twice on meas 5 (cts 1, 4), join R hands (elbows bent) and turn CW with 3 Promenade steps (or 6 walking steps), ending in original place.
- 9-12 Face opposite person and repeat dos-a-dos, first passing L shoulders.
- 13-16 Facing partner, clap on meas 13 as above, join R hands and turn CW while progressing CCW (Promenade step or others) to opposite couple’s place, ending back-to-back with them and facing a new couple.

**Other ways to progress:** (1) Omitting clap, partners pass opposite couple by R shoulders to meet another oncoming pair; taking 4 Promenade steps or 8 walking steps; (2) omitting clap, couples move towards opposites as those facing CW pass their joined inside hands in an arch over heads of other pair who duck under, all meeting new couples.

**Progression tip:** In the column formation, when couples reach each end, they should turn to face the dance set, exchange places with each other (so woman is again on R of man) and observe the pairs next to them, to be prepared to continue the dance when it begins again.

## 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, 12<sup>th</sup> 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 (17<sup>th</sup> c. English dance)

Sir Roger de Coverley (English/Colonial)

The Virginia Reel (English/Colonial)

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

The Minuet (17<sup>th</sup>-18<sup>th</sup> 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)

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| 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)     |
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| 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)       |
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| 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)         |
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| Good Old Days (USA).....   | 1½          | 1 (red)            |
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| Gustav's Skøal (Sweden).....                                       | 3           | 6 (white-blue)     |
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| High Green Mountain (Taiwan).....                                  | 3           | 6 (white-blue)     |
| Highlife/Pandoga (West Africa/Caribbean).....                      | 1           | 3 (aqua)           |
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| Jingle Bells (Netherlands/USA).....                                | 1½          | 1 (red)            |
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| <u>Dance Name &amp; Culture (continued)</u>                          | <u>CD #</u> | <u>DVD/video #</u> |
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| 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)     |
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| Minuet, The (17 <sup>th</sup> -18 <sup>th</sup> c. English/US) ..... | 2           | 5 (cinnamon)       |
| Niška Banja (Serbia).....  | 1           | 3 (aqua)           |
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| 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<br>(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) |
|---------------------------------|---|----------------|

## 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 <sup>th</sup> c. English).....                          | 2       | 5 (cinnamon)   |
| La Boulangère (France).....   | 4       | 7 (blue-white) |
| La Belle Catherine/ Muffin Man (18 <sup>th</sup> –20 <sup>th</sup> c. contra) | 2       | 5 (cinnamon)   |
| Los Tachos (southern France).....   | 3       | 6 (white-blue) |
| Maypole Dances (England/USA.....  | 2       | 4 (green)      |
| Minuet, The (17 <sup>th</sup> -18 <sup>th</sup> 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           |
| Seljan□ica/Cigan□ica<br>(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 <sup>th</sup> -20 <sup>th</sup> 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 <sup>th</sup> -18 <sup>th</sup> 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](http://www.NFO-USA.org)

