

FAVORITE

FOLK

DANCES

**OF
KIDS**



TEACHERS



Dance along with **Sanna Longden** as she reviews 12 enjoyable ethnic dances in live teaching situations with children, educators, families and folk dancers.

FolkStyle Productions
**DVD &
Syllabus No. 1**

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

**Dance
Descriptions**

for FolkStyle Productions

DVD No. 1

(the RED one)

**“Favorite Folk Dances
of Kids & Teachers”**

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

Good Old Days

Bluebird

Yesh Lanu Taish

Twelfth Street Rag

Agadu

Jingle Bells

Here Comes Santa in a
Red Canoe

Sevivon

Hanukah Hora

Bongo

Tokyo Dontaku

Huayno

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

Music for these dances can be found
on **CD No. 1** and **CD No. 1½**.

CONTENTS FOR DVD #1 SYLLABUS
(in order as they appear on the DVD/video)

	<u>Pages</u>	<u>CD track</u>
Background and Foreword	2-3	
Good Old Days (U.S. hand-jive, Charleston)	4-5	6 (CD#1½)
Bluebird (U.S. playparty game)	6	3 (CD#1½)
Yesh Lanu Taish (Israel)	7	17 (CD#1)
Twelfth Street Rag (U.S. Charleston)	8	14 (CD#1½)
Agadu (Israel/Canada)	9	1 (CD#1)
Jingle Bells (U.S./Netherlands)	10	10 (CD#1½)
Here Comes Santa in a Red Canoe (Hawai'i)	11-12	7 (CD#1½)
Sevivon (Hanukah dance)	13	11 (CD#1)
Hora (Israel—"Tzena, Tzena")	14	8 (CD1½)
Bongo (Trinidad and West Africa)	15-16	4 (CD#1)
Tokyo Dontaku (Japan)	17-18	14 (CD#1½)
Huayno (Andean Mountains)	19	6 (CD#1)
Index of CDs and DVD/videos	19	
Alphabetical Index of World Dances	20-21	
Index by Continents and Islands	22-24	

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*

GOOD OLD DAYS **(U.S.A)**

This type of hand-jive has been around since the 1950s; the song was first recorded in 1965, singing about the 1920's, and is in the Charleston style. It is useful as a warm-up dance for older primary kids and teens. There are other choreographies for "Good Old Days"; see the next page for a partner mixer that can also be done by individuals alone.

CD/DVD/video: "Good Old Days" was originally sung by Roger Miller. This version is found on Sanna's CD #1 ½ (with permission). The hand-jive is taught on Sanna's DVD/video #1, *Favorite Folk Dances of Kids & Teachers* (red). **Meter: 4/4**

Formation: Dancers scattered around room or in a loose circle, facing center. It can also be done while sitting in chairs or on the floor, or walking around connecting with others.

Hand-Jive Pattern

Measures

**SLAP, SLAP; CLAP, CLAP; SLICE, SLICE; SLICE, SLICE;
POUND, POUND; POUND, POUND; SHAKE, SHAKE; SHAKE, SHAKE**

- 1 Slap thighs two times with both hands; clap own hands two times.
- 2 Pass R hand 2 times over L hand with palms down; switch hands, repeat.
- 3 Pound R fist 2 times on L fist; repeat with fists switched.
- 4 Hold R elbow with L hand and shake R forefinger 2 times; repeat on L side.

HITCHHIKE

- 5-6 Lean R and "hitchhike" with R thumb in small jerks from front to back 8 times.
- 7-8 Lean to L and repeat with L thumb.

SWIM

- 9-10 "Swim," making one breast stroke in 4 beats, then repeat. Take a big step toward center with each of the strokes.

TWIRL LASSO AND TURN

- 11-12 Raising R arm, for 8 beats "twirl lasso" or make small circles with R forefinger while turning full circle to R (CW) in 4 steps.
- 13-14 Repeat with L arm and hand, turning full circle to L (CCW) in 4 steps.

PLUCK, PLACE, SLAP, BLOW

- 15-16 Pluck "something" from the air with R fingers; place it firmly into L palm,
- 17-18 slap L palm with R hand; blow it off palm.

(see notes for partner mixer/individual pattern on next page)

Partner Mixer/Individual Pattern

Formation: Partners standing side-by-side in a double circle, both facing counterclockwise (CCW), with inside hands joined. It can also be done by single individuals in the circle or in scattered formation. If in pairs, each partner starts on the outside foot: The person on left, the inside person (traditionally the man) starts on the L foot; the person on the right, the outside person (the “woman”) starts on the R foot).

Measures

INTRODUCTION. Get in the mood during the 4 measures or 16 beats.

PART I. HEEL-STEPS, APART-TOGETHERS, STRUTTING

- 1 **Touch** (no weight) outside heel forward, **step** in place on the same foot (take weight) (cts 1-2). Repeat the touch-step with the other foot (cts 3-4).
- 2 With both feet together and flat on the floor, move heels apart-together-apart-together, or out-in-out-in (cts. 5-8).
- 3 - 4 Starting on outside foot, take 4 steps forward with a little strut (cts 9-16—2 beats per step).
- 5 - 8 Repeat measures 1-4 (cts 1-16).

PART II. CHARLESTON, REPEAT ABOVE, MEET NEW PARTNER

- 1 – 2 Charleston figure: Step forward on outside foot (cts 1-2), kick inside foot forward or touch it in front (cts 3-4), step backward on inside foot (cts 5-6), touch outside foot in back (cts. 7-8).
- 3 – 4 Repeat Charleston figure (step, kick or touch, step, touch) (cts 9-16).
- 5 Repeat 2 heel-steps of Part I, meas. 1 (cts 1-4).
- 6 Repeat 2 apart-togethers of Part I, meas. 2 (cts 5-8).
- 7 – 8 Starting on the outside foot, the inside person takes 4 strutting steps while turning in a half-circle to L, moving back to the person behind in the circle. The outside person, starting on the outside foot, takes 4 strutting steps forward to meet the new partner who is making the half-circle to the back.

BLUEBIRD (U.S. Traditional Play Party Game)

Play parties are dances done to singing. Based on traditions of immigrants from northern and central Europe and Great Britain, play parties were one of the main forms of community entertainment for U.S. pioneer families, especially in regions where the fiddle was considered “the devil’s instrument.” Many are still done today. The "Bluebird" song and dance has a number of variants.

CD, DVD/video: “Bluebird” is done to the accompaniment of dancers' singing. Music is available on Sanna’s CD# 1½, *Even More Folk Dance Music for Kids & Teachers*. It is taught on Sanna’s DVD/video #1, *Favorite Folk Dances of Kids & Teachers* (red).

Formation: Single circle, all facing center. Hands are joined and raised to form a circle of arches or windows. One dancer or more (depending on size of group, age of learners, point of lesson, etc.) stands inside or outside circle, ready to be the first bluebird.

Measures Movements

PART I

1 - 16 Bluebirds weave in and out through the windows (moving to the music, not running).

Words to song

“Bluebird, bluebird, through my window,” [sing 3 times]
“Oh, Johnny, aren’t you tired?”
[or “I’m so tired,” or other lines]

PART II

1 - 16 Bluebirds stop in back of someone (closest person) and pat him/her lightly on the shoulders with both hands. (Important: Pat the beat or meter, not the words.)*

“Take a friend and pat him/her on the shoulder,” [sing 3 times]
“Oh, Johnny, aren’t you tired?”

Selected dancers become new bluebirds. Junior version of this game is to let them fly off on their own (when introducing it or for least able learners). Senior version is to build “trains,” with the most recently tapped people leading each growing file (hanging on by shoulders or waists) through the windows (slowly!), until all have been chosen. Rejoin windows on either side of the newest bluebirds, shrinking the circle as necessary. If one or two are left at the end, join up into one or two trains and let them be the leaders.

*Patting the beat helps reinforce the underlying steady pulse, the all-important internal timing related to much educational achievement. Patting the rhythm of words to a song or nursery rhyme can confuse young children's sense of the unifying beat (see *Teaching Folk Dance: Successful Steps* by Phyllis S. Weikart [Ypsilanti, Mich.: High/Scope Press, 1997]).

PRESENTED BY SANNA LONGDEN

Notes by Sanna Longden © 2008, based on those by Shirley Durham Fort.

YESH LANU TAISH
[yaysh lah-noo TIE-eesh]
(Israel)

This dance, known affectionately as "Yesh" [yaysh] is a traditional children's musical game done by Jewish youngsters in Israel, North America, and other countries. It resembles a basic Virginia Reel type dance. "Yesh" is a much-loved dance, popular with everyone.

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 or other accompaniment. **Meter:** 4/4

Formation: Partners facing in longways sets of 5 or 6 pairs (like Virginia Reel). Mixed genders not necessary.

INTRODUCTION: Partners join both hands and use hands to beat time to 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 top couple (closest to music) quickly back away from partner as top couple begins next figure.

MUSIC A (verse of song): In 8 counts, top couple holds joined hands out to sides and slides (side-closes) to bottom of set. (Lines 1 and 2 of song)

In 8 counts, top couple returns to top of set. (Lines 3 and 4 of song)

MUSIC B (singing yeh-la-la, la-la-la, etc.): Top couple casts off (turning away from each other) and walks or skips (keep to 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 off, in turn, to the bottom.

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

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

<i>Yesh lanu taish</i>	We have a goat and the goat has a beard,
<i>l'taish yesh zakan</i>	and he has four legs, and he has a little tail.
<i>v'lo arbah raglayim</i>	
<i>v'gam zanaf katan.</i>	

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

PRESENTED BY SANNA LONGDEN. Notes by Sanna Longden © 2006.

TWELFTH STREET RAG (U.S.A.)

This Charleston-type dance was introduced at Maine Folk Dance Camp in the 1950s. Like many well-loved dances, it has undergone the "folk process" and variations have sprouted. The notes below are based on Michael and Mary Ann Herman's early descriptions.

Music, Video/DVD: Music is available on Sanna's CD# 1 ½. The dance is taught on Sanna's Video/DVD #1, *Favorite Folk Dances of Kids & Teachers* (red). **Meter:** 4/4

Formation: Couples, lines of 3 or more people, individuals. Stand side by side, join hands

Dance Pattern

Measures

PART I: Moving CCW.

1 - 2 Starting on L, walk L, R, L, R; touch L forward, to side, then L-R-L-hold.
Take the L-R-L in place or move away from center with L a 3-count grapevine:
L in back, R to side, L cross in front.

3 - 4 Repeat Part I, starting with R.
Take the R-L-R in place or move toward center with a 3-count grapevine.

PART II: Facing CCW, moving sideways (L) toward center.

1 Starting on L, 7 steps and a pause: side-back-side-back-side-back-hold

2 Repeat starting on R and moving sideways away from center.
The hold beat can be a brush, a scuff, a stamp, side steps, shuffle steps, kicks, etc.

PART III: Facing CCW

1 Step on L, point or kick R forward, step on R, touch L foot in back.

2 Repeat step, kick, step, touch.

This pattern mimics the basic Charleston step, so the toe and heel swivels and the jazzy Charleston feel are definitely encouraged here.

TRANSITIONAL BREAK: After every two times through the pattern. Facing CCW

1 Jump forward, hold, jump backward, hold,

2 Spin around, clap own hands or knees, clap others' hands.
(In original notes, on 1st hold throw hands in air, on 2nd hold put hands went in back.)

PRESENTED BY SANNA LONGDEN.

Notes by Sanna Longden © 2006, based on those by Michael and Mary Ann Herman

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, Video/DVD: On Sanna's CD #1, *Folk Dance Music for Kids & Teachers*, and taught on her DVD/video #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 roll hands near L hip.

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).

6 Roll hands from head down to knees, bending forward.

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).

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 ©2006, based on those of 1986 Blue Star Camp and video.

JINGLE BELLS **(USA/the Netherlands)**

The “Jingle Bells” dance is a variation on the central European clap-hands polka, arranged by the late beloved recreation leader, Jane Farwell. It can be modified for almost any age group.

Formation: Partners in a double circle, facing each other. One person has his/her back to the center of circle (in mixed-gender pairs, this would be the male's position), the other facing into the center of the circle. The dance is enhanced if everyone, or at least some, are wearing bells on wrists and/or ankles (available on velcroed bracelets).

Dance Pattern

PART I: A MUSIC (verse). CUE: HEEL, TOE, HEEL, TOE; SLIDE, SLIDE, SLIDE, SLIDE

Begin with outside person's R, inside person's L, so all move CCW around circle.

“Dashing through the snow”--Heel, toe, heel, toe (4 touches, not taking weight with heel or toe)

“in a one-horse open sleigh”--4 slides, begin with same foot (side-close, side-close, side-close, side-touch), all going counterclockwise around the circle.

“O'er the fields we go”—Heel, toe, heel, toe (beginning with other foot)

“Laughing all the way”—4 slides in other direction

PART Ia: A MUSIC AGAIN (second part of verse)

Repeat movements above—heel, toe, heel, toe; 4 slides (one way and then the other)

PART II: B MUSIC (chorus) CUE: R, R, R; L, L, L; BOTH, BOTH, BOTH, BOTH; CLAP

“Jingle bells, jingle bells”—Partners clap R hands 3 times (ti, ti, ta), then repeat with L hands;

“Jingle all the... ”—Partners pat each other's two hands 4 times;

“way!”—Partners clap their own hands once. Syncopate if desired.

“Oh, what fun it is to ride in a one-horse open sleigh”—R-elbow turn clockwise, 8 beats to place.

PART IIa: B MUSIC AGAIN (repeat of chorus)

“Jingle bells. . . .”—Repeat clapping sequence

“Oh, what fun. . . .”—L-elbow turn counterclockwise, 8 beats back to place.

TO CHANGE PARTNERS: In left-elbow turn, go around to place and unhook about count 6 as both move forward to next partner on the right. Be sure not to switch sides of the circle!

Note: Identify their next partner by first looking at the person diagonally to their R.

TO MODIFY: For younger or less able learners,

Part I: Change heel-toe (requires using correct foot) to promenade or other walking pattern.

Part II: Create an easier clapping sequence—let the children do the creating!

HERE COMES SANTA IN A RED CANOE (Hawai'ian hula)

This is a *hapa haole* dance, sung by the Hawai'ians in English usually for tourists and often by children. Sanna learned it from Marilyn McGriff, a Milwaukee music educator.

CD, DVD/video: Found on Sanna's CD#1-1/2 and taught on Sanna's DVD #1 (red), *Favorite Folk Dances of Kids & Teachers*.

Santa In A Red Canoe

Hawai'i

Here comes San-ta in a red ca-noe. Pad-dling on a ma-gic sea of blue, With a
Now he's com-ing, got his eyes on you. Jol-ly old San-ta with a heart so true, And a
stock-ing full of toys for ev'-ry girl and boy, Here comes San-ta in a red ca-noe.
wi - ki wi - ki smile for a hap-py hu-la isle, Here comes San-ta in a red ca-noe. It's
Christ-mas in A - lo - ha land, On the sun-ny beach as white as snow, And
all the child-ren un - der-stand, San-ta Claus is on the go, go, go, go.
Here comes San ta in a red ca - noe. Pad-dling on a mag-ic sea of blue, With a
Ho - 'o ma - li ma - li, Mer-ry Christ mas to you, Here comes San - ta in a
red ca - noe. Here comes San ta in a red ca - noe.

(continued on next page)

Formation: Dancers facing the same direction, as in other hulas.

Here comes Santa in a red canoe, paddling on a magic sea of blue, with a stocking full of toys for ev'ry girl and boy, here comes Santa in a red canoe.	Hula R Hula L Hula R Hula L Step on R ft and point L foot Step on L ft and point R foot Same as before	Coax (beckon) 2 times on R side. Boat motion on L side with palms together, fingers pointed down. Paddle motion on R side, water motion on L side. Both hand wave low at R foot, make 2 circles for girl, then R hand straight up for boy motion.
Now he's coming, got his eyes on you. Jolly old Santa with a heart so true, and a <i>wiki wiki</i> smile for a happy hula isle, here comes Santa in a red canoe.	Hula R Hula L Hula R Hula L Hula R Hula L Same as before	Coax (beckon) 2 times on L side, wave hands at eyes, then point R hand. Brag motion (thumbs in armpits) hands wave at heart, hands wave at mouth, circle hands from waist to meet in in front (forming circle),
It's Christmas in Aloha Land, on the sunny beach as white as snow. And all the children understand, Santa Claus is on the go, go, go, go	Hula R Hula L Hula R Hula L Hula R Hula L Hula R Hula L	Make large circle in front wave hand at mouth then out, make "sun" (bring hands up in front), twinkle fingers down in front. Hands give out in front, "think" motion on R side, circle hands over stomach, hitchhike motion over L shoulder.
Here comes Santa in a red canoe, paddling on a magic sea of blue, with a <i>Ho'o ma li ma li</i> Merry Christmas to you! Here comes Santa in a red canoe.	Same as before Hula R Hula L Hula R Hula L Same as before	Paddle motion on R side, water motion on L side brush up your arms, hands give out in front.

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*.

PRESENTED BY SANNA LONGDEN.

Notes by Sanna Longden © 2014, based on the pattern by Teme Kernerman.

HORA (Israel)

The hora is often considered Israel's national dance. The name means "circle dance" and the basic pattern is similar to dances of many Middle Eastern and Balkan cultures. This non-partner, closed-circle form was brought to the land of Palestine in the early 20th century by Jewish pioneers from Romania. The basic hora is described here.

Many hora dances were choreographed in the days when Israel was establishing itself as a nation with its own cultural roots, to express its youth, communality, and energy. Today, unlike most other peoples, many Israeli towns have their own dance teachers, Israeli choreographers continue to create new dances, and there are thriving Israeli dance groups in communities all over the world.

Music, DVD: The song, "Hava Nagila," is often used for the Israeli hora, but "Hava Nagila" is not The Hora. The hora pattern can be danced to any strong 4/4 or 2/4 Israeli tune. Use Hanukah songs to celebrate the holiday, such as "Oh Hanukah"; otherwise, use other upbeat Israeli tunes such as "Tzena." Both can be found on Sanna's CD# 1½, *Even More Folk Dance Music for Kids & Teachers*; their specific dances are described below, as is information about Hanukah. See the basic hora pattern taught on Sanna's DVD #1, *Favorite Folk Dances of Kids & Teachers* (red).

Formation: Traditionally, this dance is done in a closed circle. However, people may break out spontaneously into couples, small groups, snaking lines, and solo expressions of joy. Hora dancers may connect in a shoulder hold (T-hold) or join hands at sides (V-hold).

Basic Hora Pattern

The traditional Israeli hora has a six-beat dance pattern and moves to the L (CW). Choreographed hora-type Israeli dances may move in any direction.

When teaching the hora pattern from scratch, start with walking steps. Face mostly center while moving to L: Walk L (1), walk R (2), step L (3), lift R (4), step R (5), lift L (6)

Then start moving with more energy and higher off the floor until you achieve these movements:

Leap on L (1), leap on R (2), jump (3), hop on L/kick R (4), jump (5), hop on R/kick L (6)

Note that on (2), the R foot is crossing in front. That is the way it generally is danced today in Israel and North America. The hora can also be danced with the R foot crossing in back, the way it used to be done and the way many people still do it. People in the same circle can choose to dance either pattern.

CONCENTRIC CIRCLES: This pattern of concentric circles is an enjoyable and appropriate way to celebrate Hanukah and other holidays, or to do when a lot of people get together to move to music. Form a small circle in the center, a medium-sized circle around it, a larger circle around them, and so on. One circle moves to the left, the next one moves to the right, etc., etc. And if they know the song, everyone should sing!

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 other side.

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.

PRESENTED BY SANNA LONGDEN

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

(Multicultural lesson plan on other side)

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 woolens.
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 reasons 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!

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.

Music, 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

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

Teach hands and feet separately, then combine; have students sit on floor to learn the hand movements.

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 (et &), reverse again (ct 4&).

Feet: L forward (et 1), R forward (et 2), L forward (et 3), R forward (et &), 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:

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 © 2006, 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.

HUAYNO or WAYNO [WY-noh] (Andean 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-nyoh.”

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

The leader and his/her partner join hands with another pair and lead around the dance until everyone has formed into one or more circles. Hands are held down (V position) as group circles in one direction and 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 © 2007, based on dance as taught by Laurel Salvador

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)
---------------------------------	---	----------------

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!

Sanna Longden

Chris Derfler

sannafolkstyle.com

sannafolkstyle@gmail.com

chrisfolkstyle@gmail.com

847/606-1435

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

