

***NO CHILD LEFT
ON HIS OR HER BEHIND:
WORLD DANCES
AND ETHNIC MUSIC GAMES***

***PRESENTED BY
SANNA LONGDEN***

**IMEA PRECONFERENCE WORKSHOP
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ALOHA KAKAHIKA

(Hawai'i)
"Good morning"

"Hula" does not mean only Hawaiian tourism, but has a long and noble past. For most of Hawai'i's history (pronounced ha-VAH-ee or ha-WAH-ee), chanted tales were the way bards preserved its traditions. Gestures with hands and bodies were skills taught by hula masters. At first, the *kahiko* or religious hula sung in Hawai'ian, was danced only by men, but later women were allowed to study this art. With the coming of Christian missionaries in the 19th century, hulas were outlawed for many years and not considered respectable, but many continued to dance. Both men and women wear the short skirt or *pa'u* with a wreath or flowers on their heads or a *lei* around their necks. There is more than one style of hula, but all use the graceful hand and body motions to tell stories.

"Aloha Kakahiaka" (ah-LOH-hah kah-kah-hee-AH-kah) is a *hapa haole* hula, a type of fun dance sung usually for tourists and children in English. Sanna learned the dance from Marilyn McGriff, a student of Anita Bradley, an expert in Hawaiian and Polynesian dance, who also taught Sanna this style of hula.

CD, DVD/Video: The music can be found on Sanna's CD# 1½. This dance is instructed on Sanna's Video/DVD #3, *Living Ethnic Dances for Kids & Teachers* (aqua).

Basic Hula Step (vamp, basic, or *kaholo*)

Both feet flat on floor or ground with knees bent and upper body straight.
Moving sideways to R: Side, close, side, touch; repeat to L. Continue to move to R, then L while using gestures of dance. (Or begin to L first—no hard and fast rule here.)

Basic hand motions: Hands wave twice in one direction, then twice in the other, with flexible wrists and fingers leading. Sometimes men lead with fists instead of fingers. One arm is bent across the chest with the thumb at mid-breast; the other arm and hand reach out to the side. Some hula schools teach that hands move in same direction as feet; some teach that hands move in the opposite direction. For children, it usually is easier to move everything the same way.

See other side for hand pattern of "Aloha Kakahiaka." Melody for the song is below.

Music transcription by Marilyn McGriff and Mars Longden

A - lo - ha - ka - ka - hi - a - ka, means good morning to you.
A - lo - ha e - moi... means good -night to you.

A - lo - ha, A - lo - ha, A - lo - ha.

(Hand motions on next page)

Movements

(Meant as a reminder for those who have been taught the dance)

Introduction

Hula R + L

Basic hand movements

Verse 1

1. "Aloha Hula R

Hands wave once twd mouth, R hand gestures, palm up, out to R

2. "ka-ka-hi-a-ka

Hula L

same as above with L hand to L

3. "means good morning
circle like a sun, in front of you

Hula R

Hands start low and make big

4. "to you."

Hula L

Hands reach out from waist

Repeat all of the above

Chorus

5. "Alooo-ha,

Hula R + L

Same as #1 and #2

6. "Alooo-ha,

Hula R + L

Same as #1 and #2, reaching a bit farther back to R and L

7. "Alooo-ha."

Hula R + L

Both hands reach twd audience, palms up, and slowly pull apart

Interlude

Hula R + L

Basic hands to R + L

Verse 2

8. "Aloha

Hula R

same as #1

9. "e moi Hula L

same as #2

10. "means good night

Hula R

Dream motion--R cheek laid on both hands, palms together, eyes closed

11. "to you."

Hula L

same as #4

Repeat all of the above

Repeat **Chorus**

Bow Point R foot forward, arms together straight in front, face up, and smile.

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Notes by Sanna Longden ©2006, based on those by Anita Bradley and Marilyn McGriff.

DEBKY (Arabic)

The debky is one of the most common dances of the Arabic peoples, whether they are Egyptian, Jordanian, Palestinian, Lebanese, Syrian, or from other Arab lands, or whether they are expatriates in other nations. The word *debky* is sometimes called *debke*, *dubka*, *debka*, or other words in different countries. (As it is transliterated from the Arabic alphabet, there may be spelling variants in English.)

The Arabic word, *dabk*, means to stamp one's foot. There are many *debky* figures; each region has its own, and improvisation is encouraged. Two basic patterns are described below. The first is a *hora* figure common in the dances of southern Europe (e.g., Greece, Romania, Serbia, etc.) and western Asia (e.g., Armenia, Israel, Turkey, etc.). A *hora* figure is a six-beat pattern on a four-beat measure with myriad variations.

(For other *hora*-type dances in Sanna's resources, see "Hoy Nergiz/Toi Nergis" from Armenia on this CD and/or DVD/video, as well as the Israeli "Hora" on Sanna's DVD/video #1 (red) and CD #1, and the Greek "Servihassapikos" on her DVD/video #3 (aqua) and CD #1-1/2. DVD/video #3 and CD #1-1/2 also include a patterned debky dance, "Ya Abud").

Music/DVD/video: On Sanna's CD#3 and DVD/video#6, both Volume 1 in *Dances of the Seven Continents*. The music recorded here is Egyptian, but the debky can be danced to numerous tunes with appropriate rhythm. It can also be an adjunct to Arabic drumming (*tabla*, *dumbek*, *darabukah*) lessons and performances. **Meter:** 4/4

Formation: Short lines of perhaps five to eight people for teaching purposes. Traditionally, lines or open circles may be short or long—at parties they may snake around the room. Hands may be joined down at the side or clasped at the waist with dancers moving shoulder-to-shoulder in a tight formation to the right (counterclockwise), but, again, with many variations. Sometimes pairs dance together inside or outside the circle. In some societies, women and men may dance in separate lines and groups, or even different rooms.

Styling: Instead of the more horizontal leaps and jumps of the Israeli and Greek horas, debky steps are usually up-and-down, as well as sharp and powerful, with strong stamps, hops, and kicks. Note that a stamp doesn't take weight; the next step is on the same foot.

One basic pattern (similar to Hora) Moving to the right (CCW), starting with R foot: Step R (ct 1), step L (ct 2), step R (ct 3), stamp L (ct 4), step L (ct 5), stamp R (ct 6).

Another basic pattern Moving to the right (CCW), starting with L foot: Step L across R (ct 1), step on R (ct 2), step L across R (ct 3), step on R (ct 4), hop on R while bending L knee or kicking L foot forward (ct 5), stamp on L foot w/o weight (ct 6).

Variations may include step-hops, double stamps, crossing steps, turns, etc.

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EL JUEGO CHIRIMBOLO

(Ecuador)

“El Juego Chirimbolo” [el HWAY-goh chee-reem-BOH-loh] is played by young children in Ecuador. *Chirimbolo* is a kind of nonsense word that refers to some sort of contraption or machine movement. A traditional singing game, it was presented to U.S. educators by Elizabeth Villarreal Brennan. The object is to do it faster each time the game repeats.

Music, video/DVD: On Sanna’s CD#3 and DVD/video #6, *Dances of the Seven Continents, Vol. 1 (white and blue one)*, sung by Ms. Villarreal Brennan. **Meter: 4/4**

Formation: Traditionally, partners face in two lines, like longways sets, with any number of pairs that fits. For easy teaching or younger learners or crowded rooms, Sanna has pairs scattered around the dance space. Partners hold two hands.

Song and Movement Pattern

Although Rs & Ls are indicated, young children may use either *pie*, *mano*, and *codo*.

I. FIRST TIME. *El juego chirimbolo, que bonito es (the Chirimbolo game, how beautiful it is):* All moving in the same direction (toward one wall or the other), take 4 side-close steps: side, close; side, close; side, close; side, close (if L foot) or touch (if R foot) (or whichever).

Con un pie (with a foot): Partners extend R feet and tap the floor next to each other’s foot.

Otro pie (other foot): They do the same with their L feet.

Una mano, otra mano (one hand, other hand): Partners pat R hands, then L hands.

Un codo, otro codo (one elbow, other elbow): Partners touch R elbows, then L elbows.

II. SECOND TIME. *El juego chirimbolo, que bonito es, . . . :*

Repeat the 4 side-close steps in the opposite direction, then continue the game as above.

III. CODA/FINALE. *El juego chirimbolo:* 4 side-close steps in the original direction.

Que bonito es: Partners do the Wring the Dishrag/Suzie Q/Double-Pretzel figure—Still holding two hands, they swing their arms up and over in a circle (in the same direction they were just moving) while turning back-to-back and ending face-to-face.

Hey! Partners drop hands, fling them up with fingers spread as they jump and land, then hold the pose—or any other dramatic one-beat ending.

REPEAT the whole pattern at the faster tempo, then perhaps sing it faster and faster.

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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.

Music, Video/DVD: "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 Video/DVD #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 outside foot (cts 5-6), touch inside 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.

THE GRAND MARCH

(Processional from many countries as well as U.S. Eastern-seaboard Colonial)

Almost every ball in the late 18th century began with a Grand March, as well as dance parties in many European countries. It helps to have a leader near the music to direct the dancers. This dance is taught on Sanna's DVD/video#5, *Historic & Contemporary Dances for Kids & Teachers*.

Music: On Sanna's CD#2 ("Sweet Richard," a Colonial tune played on period instruments from "American Country Dances of the Revolutionary Era, 1775-1795," by The Hendrickson Group, used with permission). Other marches are also useful.

To start: Traditionally, the Grand March began with couples forming a long column behind a lead pair. Other ways to begin: Men line up along one side, women along the other, facing down the hall. The first two in each line walk toward each other and proceed up the hall side-by-side as everyone follows, joining up with someone from the other side. Or start everyone in one straight line facing the music, then continued to alternate to right and left down the hall where they meet someone from the other side and continue up the hall as above.

Continuing: As pairs come toward the music, the leader directs the first couple to the right, second to the left, third to the right, and so on. Couples proceed down the outside of the column, meet at the center back, join up with another couple, and come up the center by fours, linking arms.

Each rank of four turns to right or left, meets at the back of the hall, and comes up the center by eights. If the group and the hall is large enough, repeat for sixteens—even thirty-twos!

Getting back to pairs, singles, or circle: Reverse the action: Eights split into fours at the top of the hall, walk down to the bottom, and come up the center still in fours. Then fours split into twos, remaining in twos as they come down the center. For a longways dance, keep them in pairs and break off the column in sets of six or whatever is needed.

Other figures from this point could be tunnels and arches, dip and dive, alleys, or others. For a double circle of couples, the column of pairs could bend into a large circle.

To get back to individuals, continue the reverse action and split the pairs into ones until they come up the hall in a single parade.

Getting into a circle from ranks of eight: Each rank of eight should stop in a straight line, not too close to the line ahead. Unlink arms and join hands. Person of the L end of the first rank leads the line to the L between the second and third ranks, then between third and fourth, and so on. Person on the L end of the second rank grabs the last hand that comes by. This continues until the whole group is in one long winding line with hands joined. All should be facing in toward center.

The leader can now wind the group into a spiral, then unwind into a snake or similar figures. Finally, the whole group ends up in a large single circle (the leader cleverly guiding them until he/she can join hands with the last person. Now is the time for a big cheer!

PRESENTED BY SANNA LONGDEN. Notes by Sanna Longden ©2006, based on lots of dancing.

HASHUAL (Israel = “The Fox”)

“Hashual” [hah-shoo-AHL], a children’s game dance from the early days of Israel, is a favorite with children and families. The fox, in the center of the circle, has been caught stealing the farmer's grapes, so we must catch him/her. Below are two versions: The original one by choreographer Rivka Sturman and composer E. Zamir, created in 1950 (both circle and partner patterns), and a modified one by Sanna for youngsters who have not learned the grapevine figure or the two-step.

Music, DVD/video: Sanna’s CD#3 and DVD/video#6, in her *Dances of the Seven Continents* two-volume set (both the original circle dance and Sanna’s adaptation). Other CDs are also available. **Meters:** A true mixed-meter melody, moving from 2/4 to 3/4 to 4/4.

Formation: Closed circle, hands joined down in V position. The “fox” is in the center. S/he is sleeping, having eaten too many grapes. For a large group, add more foxes.

Original Dance

Introduction: Wait out instrumental introduction, begin on vocal.

Measures

PART I. Circling and Grapevine

- 1 (4/4) Starting on R, walk 4 steps to R, counterclockwise, clapping hands on cts 3&4.
- 2 (3/4) Continue with three more walking steps, R, L, R (cts 5, 6, 7).
- 3 (2/4) Begin the grapevine step: Cross L in front of R (ct 1), step R to side (ct 2),
- 4 (3/4) Continue it: Cross L in back (ct 3), R to side (ct 4), cross L in front (ct 5),
- 5 (3/4) Close R to L (ct 6), step L to L side (ct 7), brush R across L (ct 8) and face R.
- 6 – 9 Repeat measures 1-4.
- 10 (2/4) Close R to L (ct 1), step L to L side (ct 2). Do not brush this time!

PART II. In and out toward the fox (2/4 meter)

- 1 – 4 Start on R, take 4 two-steps to center. Bend slightly, leading with R shoulder and hand as R foot leads, then with L, snapping fingers (cts 1-8).
- 5 – 8 Stomp on R while clapping near R knee (ct 9), then move backward out of circle in 7 steps starting on L, circling arms up and around to sides (cts 10-16).
- 9 – 16 Repeat measures 1-8, Part II, going in and out of the circle.

(continued)

Or finish it as a PARTNER DANCE

(If using this pattern, partners should be chosen at start of dance)

- 9 – 12 Partners face and circle each other CCW, snapping fingers.
- 13 -16 Partners do-si-do past L shoulders, raising and lowering arms as in meas. 5-8.

Modification by Sanna Longden

PART I: Around the circle

- 1 - 5 Walk 15 steps counterclockwise to R around circle; hands are not joined. Clap-clap-clap on cts 3&4. Start to turn clockwise (to L) cts 13-15.
- 6 - 10 Walk 14 steps clockwise; clapping on cts 3&4. Face center on ct 14 (no 15!).

PART II: Toward the fox(es) and back away

- 1 - 4 Move toward fox (or foxes) with 8 small steps or 4 two-steps, bending and snapping fingers as above (cts 1-8).
- 5 - 8 On next step (ct 1), stamp + clap hands low, then back out in 7 steps, moving arms as above. Some groups also clap again on ct. 5—it seems to keep people on beat better.
- 9 - 12 Repeat moving toward fox. This time, on the clap, the fox taps or points at someone else to be the new fox and joins the circle in his/her place.
- 13 – 16 Everyone backs out of the circle in 7 steps as above, to end facing R to begin circling again.

PRESENTED BY SANNA LONGDEN.

Notes by Sanna Longden © 2006, based on those of Rivka Sturman.

HERE COMES SALLY (African-American)

This version of the well-known playparty is from the African-American tradition. It is the ancestor of “The Stroll,” a U.S. party dance. The description below is found in *Shake It to the One that You Love the Best: Play Songs and Lullabies from Black Musical Traditions*, collected and adapted by Cheryl Warren Mattox, and published here with permission. It is similar to “Zudio,” a dance from the Afro-American heritage that was first described by Mrs. Bessie Jones and Bess Lomax Hawes in their classic book, *Step It Down* (1972).

Music, video/DVD: On Sanna’s CD#3 and DVD/video #6, *Dances of the Seven Continents, Vol. 1* (white and blue one). **Meter:** 4/4

Formation: Partners face in longways sets (two facing lines) of about 4 to 8 pairs.

Styling: Relaxing and improvisational, with great attention to the beat.

Dance Game

In the spirit of the culture and of Mrs. Bessie Jones, this description has minimal structure and much room for improvisation and individualized movements.

Start by moving in place and clapping hands. When the vocalist sings, “Step back, Sally,” move away from your partner to make an alley between the lines.

Suggested footwork could be “stepping it down”: Step on one foot, then touch the other foot without weight while clapping hands and/or snapping fingers. Repeat with opposite footwork. Repeat this in place, then away and toward partners.

First two people sashay down the alley, then next two, then next two, and so on. Pantomime the actions of the song, or make up your own movements.

As the active pair moves down the “alley,” all the others hitch sideways toward the top or head of the set. It is not necessary for the next top people to wait 8 or other number of beats before starting down the alley—they should go when the spirit moves them.

Sometimes the action might pause while everyone touches a toe “to the front, to the back, to the side-side-side,” then repeats with the other foot.

The song goes through only once on the recording, so repeat as many times as seems good—at least so everyone has at least one turn to strut down the alley. Of course, after the first time through the recording, everyone could keep on singing.

PRESENTED BY SANNA LONGDEN. Notes by Sanna Longden © 2006, based on *Shake It to the One that You Love the Best*, *Step It Down*, and others.

HIGHLIFE or PANDOGA (Ghana, West Africa)

"Highlife" is the general name for a type of West African dance. This Highlife, Pandoga, was arranged and taught in the early 1970s by Dick Oakes, based on elements from dances of the Ewe, Ga, Ashanti, and Yoruba tribes of Ghana. Though African dances are usually improvisational, this is a useful and fun pattern. Dick Oates wrote: "These figures may vary from individual to individual and should only be taken as approximations of actual movements and as refresher notes . . ." Ideas for improvisation are below.

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

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

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

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

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

Dance Pattern

(This description is meant to reinforce learning from workshop and/or video)
Introduction: 2 "bell patterns" (no action)

10 BASIC STEPS

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

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

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

4 PRAYING UP: reverse movements of PRAYING DOWN

(continued on other side)

4 BASIC STEPS moving out a bit

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

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

4 SMALL DRUM: as above

4 BASIC STEPS in place

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

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

4 BIG CHICKEN: same as above, moving out

4 BASIC STEPS in place

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

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

4 SWIMMING IN PLACE: same as above

4 BASIC STEPS moving backward out of center

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

3 BASIC STEPS moving backward out of center

POSE in WAVING CHICKEN position while stamping foot

PRESENTED BY SANNA LONGDEN.

Notes by Sanna Longden © 2006, based on those of Dick Oakes and Tony Shay.

HOE ANA (Rarotonga Islands/Tahiti)

"Hoe Ana" is originally a Rarotongan folk song, from the islands west of Tahiti, also called Cook Islands. According to Paul Tavai Latta (www.PaulLatta.com), the Tahitians have claimed and performed it, thus a bit of confusion about origin. The dance is of the Kaparima style or "Action Dance," with hand gestures descriptive of the text. It tells of the days when Polynesian people migrated from island to island, paddling on and on to reach a legendary place just over the horizon. There are several versions. This was taught by Yves Moreau to the international folk dance community.

Formation: Standing, kneeling, or sitting in columns as though in canoes.

Music, video/DVD: On Sanna's CD #4 and Volume 2 of her *Dances of the Seven Continents* two-volume set (blue and white). Different versions are shown.

Measure	Story	Movement
		Introduction:
		PART I
		Wait for chorus to start singing before beginning
1-2	waves	start with R hand. lift it up and over your head, returning to starting position
3-4	waves	repeat with L hand
5-8	rock canoe	rock gently from R,L,R,L
9-16	repeat	repeat measures 1-8
17-18	swirl the water	one hand on top of the other, make circular motions on R side going CW
19-20	swirl the water	same as 1-2, except on L and CCW
21-24	look for the land	hands over eyes, like shading from sun look R,L,R,L
25-28	sun and moon elbows up, (ct. 1) , open R hand up	hold hands, fists closed at chest level, and out (ct. 2), return R hand to chest (ct. 3), open L hand up and out to L (ct. 4). Return hand to chest (and)

(continued)

29-32 the 4 directions starting at R, both hands/arms reach up and to the R (ct. 1) , return down (ct. &), up and a little to L, continuing until completed 4 times.

PART II

1-2 paddle, paddle Pretend to hold a paddle, do 2 strokes on R side, singing "Hoe Anna, hoe anna"
3-4 paddle left Repeat 1-2 on L side, singing.
4-8 paddles Repeat meas. 1-4
9-12 swirl the water Repeat meas. 1-4 in **Part I**.
13 the land to me Stretch arms out, parallel to floor, palms out, in front of body.
14 " " Curl arms in toward chest
15-16 Repeat meas. 13-14.

PART III Fast Music

1-8 Paddle R/L Repeat Part II, meas. 1-8.
(Sing, "Hoy, hoy, hey, hey")
9-12 All the stars are Hands move over head from R to L, fingers flickering open/closed (1&2&3&4&) 8 in the sky times, quickly.
13-14 dive into wave Hands over head like diving into water, hands scoop down and up, head bobs down and up also
15-16 clap, clap 2 claps on the beat.
17-32 Repeat Part III, meas. 1-32.

Repeat complete dance from the beginning.

For song lyrics and music transcription, see syllabus that accompanies Sanna's CD and DVD.

HOW DO YOU DOO-TEE (Australia)

This humorous music game is a communal greeting activity done regularly at programs of the national Australian family music association called "Parents for Music." It was presented in the U.S. at the 1994 American Orff-Schulwerk conference by André de Quadros, currently a Boston-area music educator, who was teaching in Australia at the time.

Music, Video/DVD: Although it is usually a speech piece, a recording -- complete with digiridoo-- is included in Silver Burdett Ginn's series, *Making Music*, Grade 4. In addition, "How Do You Doo-tee" is demonstrated on Sanna's purple video/DVD, *More Favorite Folk Dances for Kids & Teachers*.

Movement Pattern

(1) Start in a closed circle, your own arms crossed one over the other, holding hands with people on either side. Turn head to one side. Say:

"How do you doo-tee, how do you doo-tee, how do you do today [to-DYE]?"

(2) Change crossed arms with the other arm on top, and turn head the other way. Say:

"Do you live where you used to live, or have you shifted away [ah-WHY]?"

(3) Change crossed arms to the first configuration, and turn head the first way. Say:

"I'm sorry you're so disagreeable--I only stopped to say [SIGH],"

(4) Drop arms and move quickly to another place in the circle, while saying:
"How do you doo-tee, how do you doo-tee, how do you do today [to-DYE]!"

As you rejoin the circle, cross your arms and begin again.

It adds even more excitement if the chant increases in tempo with each repetition.

PRESENTED BY SANNA LONGDEN.

Notes by Sanna Longden © 2005, based on pattern taught by André de Quadros.

I LET HER GO-GO (Trinidad and Tobago)

This singing game from the island country of Trinidad and Tobago is great fun for kindergarten through third grade. Located in the Caribbean off the coast of Venezuela, Trinidad is known for its Carnival celebration and Tobago is Robinson Crusoe's island.

DVD/video: Shown on Sanna's DVD/video#7, Volume 2 in her *Dances of the Seven Continents* (blue and white). It has not been recorded, as it is meant to be sung. The music transcription is below. **Meter:** 4/4

Formation: A single circle with partners facing each other.

Dance Pattern

If the partner is a boy, of course we say, "I let him go-go."

♪ *I let her go-go,*
Partners pat hands two times on "go-go."

♪ *Ee-ay, I let her go-go,*
Each person claps his/her own hands twice on "go-go."

♪ *Eeay, I let her go, . . .*
Partners put hands together on "go . . ." and walk in a half circle to change places. Teacher may hold that "go . . ." as long or as short as desired to encourage listening.

♪ *I let her go-go-go!*
Partners pat each other's or their own hands three times, then jump around to face the person on their other side. This is the next partner.

Game may continue until all are back to their original partners—or not.

PRESENTED BY SANNA LONGDEN.

Notes by Sanna Longden ©2006, based on those by Marilyn Sousa and Rosie Castleberry.

I LOVE A RAINY NIGHT **(Double-line U.S. Country-Western Dance)**

This dance was choreographed to a specific country/western song, but there are similar “line” dance patterns, such as “Swinging on a Gate.” Sanna learned it from Romanian dance teacher, Sunni Bloland, who learned it from a dance teacher in Florida. It is especially appropriate for upper elementary students; see below, however, for a modified version. It is taught on Sanna’s DVD/video #5, *Historic & Contemporary Dances*.

Music: Arranged to "I Love a Rainy Night" by the late Eddie Rabbit; it could be danced to many other songs. On Sanna’s CD#2 (with permission) and Eddie Rabbit recordings. **Meter:** 4/4

Formation: Partners (don't have to be opposite gender) in a long double line or longways formation. Each person faces his/her partner across the set, as in the Virginia Reel.

Dance Pattern

Measures

Part 1. Toes out & in (8 beats)

1- 4 Weight on both feet: R toe points out, in, out, in, out, in, out, in.

Part 2. Tapping (8 beats)

5 - 8 Stand on L: Tap R in front, in front, in back, in back, front, back, side, lift R knee.

Part 3. Side together sides (8 beats)

9 - 12 R to side, L together or cross in back, R to side, touch L (clap!).
Repeat with opposite footwork to the left.
Add turns when it feels good, or other individual movements.

Part 4. Cross to partner’s side (8 beats)

13 - 16 Point R shldrs, pass back-to-back: R foot to side (ct 1), L together (ct 2), R to side (ct 3), hold on R and pivot CW to face partner (ct 4), back into partner’s place on L (ct 5), R (ct 6), L (ct 7), hold (ct 8).

Stay on partner’s side to start dance again. Dance with your whole body and sing along!

“Swinging on a Gate” pattern done by country-western dancers:

Do Part 1 (toes out & in) for only 4 beats, then continue pattern.--off the song but on the beat!

Sanna’s modified variant for younger learners:

Part 1: Same as above but use either foot.

Part 2: Tap with R or L foot 7 times, then raise the same knee on 8th beat.

Part 3: Take 3 steps in place, clap on 4th beat; repeat.

Part 4: Join both hands with partner, change places, finish with 3 claps.

PRESENTED BY SANNA LONGDEN.

Notes by Sanna Longden ©2001, based on dance as taught by Sunni Bloland.

MEXICAN CLAPPING GAME

(Monterrey, Mexico)

This hand-clapping game was collected by Nelda Guerrero Drury, a well-known teacher of Mexican dances, when she visited a school in Monterrey. As the children on the playground knew, it has many possibilities for improvisation.

Music, DVD/video: On Sanna's CD #4 and DVD/video#7, both Volume 2 in her *Dances of the Seven Continents* two-volume set (blue and white). The tune used, with permission, is Richie Valens's popular arrangement of the traditional song, "La Bamba." Any Mexican polka or upbeat Mexican song will also work. Nelda reports that the youngsters from whom she learned it were clapping to their own singing of popular songs.

Formation: First, pairs stand somewhere in the room to practice the basic clapping pattern (below). Then they join another pair of partners so that groups of four are scattered around the dance space. If two people--or one plus teacher--are left, they may join a quad after the action gets going. Later, more pairs can be added to these groups. Partners are facing and across from each other in the circle, with clapping hands in the center.

Basic clapping pattern (4 beats)

- | | |
|---------|--|
| Count 1 | Clap two hands with partner. (Cue: "Partner") |
| Count 2 | Clap your own hands together. (Cue: "Self") |
| Count 3 | Clap your hands behind your own back. (Cue: "In back") |
| Count 4 | Clap your hands in front about waist-high. (Cue: "In front") |

The game

Decide which pair goes first (sometimes the hardest part!).

The first pair begins the pattern with counts 1 and 2 ("Partner, Self").

When this pair is on count 3 ("In back"), the other pair starts on count 1 ("Partner").

The pattern goes on with claps 1 & 2 raised and claps 3 & 4 lowered to avoid bumps.

Variations on the theme, as seen in many classrooms

- Partners may sway in and out on counts 1 and 2.
- One or both partners may turn as they clap counts 3 and 4.
- Two groups may connect to have 8 people clapping in myriad patterns.
- Extra pairs may join in to have 10 or 12 or
- Two people may kneel on opposite sides and reach through the legs.
- Two people may jump to reach over the heads.
- Whatever!

PRESENTED BY SANNA LONGDEN.

Notes by Sanna Longden ©2006, after observing and consulting with Nelda G. Drury.

THE PADDY O'FURNITURE JIG
(sort of Irish)
or
WILD TURKEY
(kind of traditional U.S.A)

“Wild Turkey” is an enjoyable trio dance that has nothing whatever to do with Thanksgiving, but is fun to do then or any other time of the year. Sanna learned it from Karlene Manwaring of Salt Lake City, and has also adapted it for St. Patrick’s Day as “The Paddy O’Furniture Jig.”

Formation: Groups of threes, side by side, all facing counterclockwise (CCW) around the circle. The middle person in each trio is the “turkey” or the “leprechaun.”

Music: For Wild Turkey, any 4/4 or 2/4 cheery music with a good beat and an AABB or ABCD form. Sanna uses “Virginia Reel” on her CD#2, *More Folk Dance Music for Kids & Teachers.* When celebrating St. Pat’s, use any upbeat Irish reel (4/4, 2/4) or jig (6/8). Sanna uses “Siege of Carrick,” also on her CD#2.

Dance Pattern

Beats

I. Promenade

16 Joining inside hands, all walk forward 16 steps.

II. Circles

8 Each group of three circles to the left in 8 steps.

8 Trios circle to the right in 8 steps.

III. Stars

8 Each trio forms a right-hand star and walks clockwise in 8 steps.

8 Each trio forms a left-hand star and walks counterclockwise in 8 steps.

IV. The turkey/leprechaun takes off

16 Still facing forward, the inside and outside people in each trio raise their joined hands to make a bridge or an arch. The “turkey” or “leprechaun” goes through the arch and around one person (usually the right-hand or outside person), then through and around the other person, then through once more, going forward, to become the center person of the group ahead.

NOTE: Make sure everyone has a chance to be the turkey or leprechaun.

PRESENTED BY SANNA LONGDEN.

Notes by Sanna Longden © 2006, based on Karlene Manwaring’s description.

PENGUIN DANCE

(The Penguin People of Antarctica)

This dance originated in the Australian Antarctic Territory by the Penguin People as they observed the Southern Hemisphere research station scientists at their recreational activities. As most of the scientists were from Australia and the British Isles, the figures of this dance may seem familiar to those knowledgeable about Anglo-American arts. Now it has become a pan-Penguin dance, popular among all of the family *Spheniscidae*.

Music, DVD/video: On Sanna's CD #4 and DVD/video#7, both Volume 2 in her *Dances of the Seven Continents* (blue and white). Recorded here is the Shenanigan's "Lobster Quadrille," with permission by Gary King. **Meter:** 4/4

Formation: Longways formation for 3 to 5 pairs of Penguins.

Styling: Move as though you had a nice round tummy, little flippered feet, a sharp beak, and long flexible pointed wings.

Dance Pattern

Meas.

INTRODUCTION: The ship's bell calls the Penguins to the dance and the accordion plays a measure.

PART I, A music (forward and backward)

- 1 – 2 Move toward partner in 4 walks (cts 1-4), then pat flippers on partner's flipper 3 times in a ti-ti-ta rhythm (cts 5-8).
- 3 – 4 Move away from partner in 4 walks (cts 1-4); stomp little legs 3 times (cts 5-8). Clap own flippers together, if desired, on stomps (heavy steps).
- 5 – 8 Repeat above forward and backward movements.

PART II, A1 music (flipper turns and do-si-dos)

- 1 – 4 Hooking R flippers with partner, walk around for 8 cts; repeat with L flippers.
- 5 – 8 Do R-shoulder do-si-do with partner (8 beats), then repeat with L shoulder.

PART III, B music (peel the shrimp and make a bridge)

- 1 – 8 Top two Penguins scuttle apart and down the hall to lead the others in a cast-off or peel the shrimp. When they reach the bottom, they make a two-flipper bridge for the other Penguin pairs to come through and up to the top (16 cts).

Repeat the above pattern two more times. At the coda, dip beaks to partners and audience, then flop off toward the ocean.

SASHA **(Russia—Germany)**

“Sasha” is the nickname for Russian boys named Alexander, and for Russian girls named Alexandra or Alexandria, and it is a terrific dance. It may not be really Russian (Bob Dalsemer, of the John C. Campbell Folk School, learned this from a Danish teacher who learned it from another Danish teacher who got it from a German folk dance leader). Whatever its origin, it is an immediate hit with children and adults alike.

Music: On Sanna’s CD-1-1/2 as well as John C. Campbell Folk School (1-800-FOLK-SCH), and Marian Rose’s CD-book package, “Step Lively #1 (marian@istar.ca).

Meter: 4/4

Formation: Pairs standing anywhere in the dance space. Start by partners facing.

Dance Pattern

I. “Sasha!”

Partners shake index fingers at each other while saying, “Sasha! Sasha! One-two-three!” It’s even better to count in Russian: “Rahss-dvah-tree” (roll those “r’s”).

II. Clapping sequence

Partners clap: Right hands three times—right-right-right
Left hands three times—left-left-left
Both hands—both-both-both
Pat knees—knees-knees-knees

III. Elbow turns

Partners hook right elbows and walk/swing in a clockwise circle 8 steps. On 8th, give a sharp “hey!” and switch to left elbows. Walk/swing counterclockwise with 8 steps and a “hey!”

IV. Promenade alone

Walk around the dance space alone, in any direction, until it’s time to start the pattern again with a new partner. Face someone nearby (no fair reserving partners ahead of time) and begin again with “Sasha! Sasha!”

PRESENTED BY SANNA LONGDEN. Notes by Sanna Longden © 2006, based on those of Bob Dalsemer, Marian Rose, and first observance at a contra dance party in 1997.

SWING DANCING

A teaching progression for the basic East-coast, six-count Swing pattern

Swing dancing is a true U.S. folk dance that started in the late 1920s in the ballrooms of Harlem. In the 1930s, it was called the Lindy Hop after aviator, Charles Lindbergh. Over the decades, the dance has also been called Jitterbug, Be-Bop, and Boogie-Woogie. Now Swing variants are called East Coast, West Coast, Shag, and Lindy. Like traditional dances from any culture, it is improvisational within the basic structure. Fifth-grade through adult can enjoy Swing dance.

Music, video/DVD: Modern Swing music fuses rock and jazz styles, but the Big Band sound is still the favorite. A favorite tune, “In the Mood,” is on Sanna’s CD#3. It is taught and demonstrated on her DVD/video #6, *Dances of the Seven Continents, Vol. 1 (white and blue one)*.
Meter: 4/4

One of the Basic Patterns for the Six-Count, East-coast Swing

1. Practice this 6-beat pattern alone—men or leaders start on L foot, women or followers start on R foot. This pattern takes one and a half measures:

Step one foot a little to the side and pause, (beats 1, 2).

Step on the other foot to the other side and pause (beats 3, 4)--don’t make steps too wide.

Step a bit backward on first foot (beat 5), step in place with other foot (beat 6).

Cue: “Side, side, back-step,” or “Slow, slow, quick-quick”, or “Ta, ta, ti-ti.”

This pattern repeats over and over, always beginning on the same foot. On the “slow, slow” steps, many people instead do step-touches or triple steps (especially on slower tempos), but “side, side” is easiest at first. The “quick-quick” is also called the rock step.

2. Practice with a partner:

The point of social dancing is that women and men dance as partners. It is also a dance tradition that men are the “leaders” and women are the “followers.” However, partner up in whatever way is appropriate in the situation. Perhaps everyone should practice both leading and following.

The most position for youngsters and adult beginners is the two-hand hold. Practice the basic pattern while staying in one spot on the floor (again, Leader starts on L foot, Follower on R). When comfortable with this, try the basic pattern while moving around the floor in a circle.

Helpful tips for good Swing styling:

(a) Keep your feet underneath your torso as much as possible—do not step too widely on the side steps, or too far behind you on the back-step, or cross the back behind you.

(continued)

- (b) Do not lean your shoulders too far to each side—try to keep your head upright.
- (c) Do not straighten your arms but bend your elbows a bit—that way you and your partner can step away and together as though you were connected by a small wire spring.
- (d) Leader gives signals to turn, etc., ahead of phrase; Follower should be leadable. Enjoy the connection!

3. Some figures:

(a) **Single turn**—this takes one basic 6-beat pattern:

Leader lifts L arm and does the basic pattern as Follower pivot-turns under that arm to R on “slow, slow” steps. Leader steps in place as Follower starts the pivot-turn by pointing R toes to the R and a bit behind self on the first “slow” step. Both finish facing partner on the back step or “quick-quicks.” To end this turn and begin the basic pattern again, Leader lowers L hand.

(b) **Double turn**—this takes two basic 6-beat patterns:

Do one single turn as above. After the “quick-quick,” Leader immediately guides partner into a second turn in the opposite direction by gently swinging L arm across own body toward the R.

Follower begins this second pivot-turn by stepping across on R foot to the L for the first of the “slow, slow” steps. She takes the other “slow” step of this pivot-turn by stepping behind self on L foot and pivoting around (counterclockwise) to face partner. Both finish facing, as much as possible, on the “quick-quick” back step as in the single turn.

(c) **Changing places**—this takes one basic 6-beat pattern:

Leader raises L arm as each passes on L side with “slow, slow” steps, going straight forward past partner on the first “slow” step, then starting to turn (Leader to L, Follower to R) on second. Finish the turn to end with partners facing on the “quick-quick.”

(d) **Arms-on-shoulders walk-around**—this takes as many 6-beat patterns as desired, usually two to four of them.

In this figure, partners hold firmly to the other’s R shoulder with own R hands so they face in opposite directions. To initiate this move, Leader places Follower’s R hand on his/her R shoulder. Then they walk clockwise while stepping with style to the “slow, slow, quick-quick” rhythm.

To end the figure, on “slow, slow” slide hands down from shoulders to grasp them briefly for “quick-quick.” Then switch back to two-hand hold for the basic pattern. Those who know other moves may continue to hold R hands while moving into other figures.

PRESENTED BY SANNA LONGDEN.

Notes by Sanna Longden © 2006, based on observation and experience.

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 Hawaiian 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.

Music, Video/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 Video/DVD #1, *Favorite Folk Dances of Kids & Teachers* (red)—an adult folk dance group, and on Video/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. Fuji 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 &), Rforward (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.

VALENTINE DANCE (Germany-USA)

This little number may have some traditional basis. Sanna learned it in the middle of a family party she was leading. One of the parents (sorry, forgotten who) came up and said, "Do you know this dance?" and showed it to her. She has taught it with pleasure at schools, parties, and conferences.

Formation: A single circle, with partners facing each other (one facing CW, the other CCW). Hands are joined or not.

Music: The dance is meant to be sung. However, there is a good recorded version in grade 1 of the *Making Music* series (Silver Burdett/Pearson Scott Foresman 2002, 2005). The melody is below in solfa syllables. Best key for singing with kids is D.

1. **Do** **Mi** **Re-So** **So** [ta, ta, ti-ti, ta]

"Heel, toe, on - the line,"

Touch R heel (ct 1), touch R toe (ct 2), lightly stomp R-L-R (cts 3&4).

2. **La - So** **La - So** **La - So** **Mi** [ti-ti, ti-ti, ti-ti, ta]

"Will you be my val- en- tine?" or, to use all year: *"Will you be a friend of mine?"*

With joined hands, walk to L in half circle to partner's place in 4 steps.

3. **Do** **Mi** **Re - So** **So** [ta, ta, ti-ti. ta]

"Heel, toe, on - the line,"

Touch L heel (ct 1), touch L toe (ct 2), lightly stomp L-R-L (cts 3&4).

4. **La -So** **La - So** **La - So** **Do** [ti-ti, ti-ti, ti-ti, ta]

"May- be Ja! - und may- be Nein!"

Shake index finger at partner, fold arms and emphatically turn back on partner to face next partner. Dance repeats from beginning. Happy Valentine's Day! Or every day!

YAN or JEAN PETIT (Southern France)

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

Music, Vid/DVD: Music can be found on Sanna's CD#1, *Folk Dance Music for Kids & Teachers*, and taught on her purple video/DVD, *More Favorite Dances of Kids & Teachers*. **Meter:** 4/4

Formation: Circle with hands joined (or not).

Introduction: 8 counts

Part I

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

Chorus:

Stamp R 3 times, hold; clap loudly once, then raise R hand high with finger pointing and circling; turn in place with 4 steps. [Sanna's: Raise one arm to make a muscle, hold it on long note or fermata. Turn in place 4 steps, or beat their chests 4 times.]

Part II

Repeat Part I, ending with 3 claps. Add "with the toe, toe, toe." [Or 3 stamps with one foot.] Chorus.

Part III

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

Part IV

Repeat Parts I, II, III. Add "with the hip, hip, hip," touching one hip to floor. [3 "boxing" motions.] Chorus.

Part V

Repeat Parts I, II, III, + IV. Add "with the seat, seat, seat." [Rock shoulders with thumbs proudly in "suspenders."] Chorus.

Part VI

Repeat Parts I through V. Add "with the belly, belly, belly" (on floor!). [3 pounds on thighs.] Chorus.

Part VII

Repeat Parts I through VI. Add "with the head, head, head" (on floor!). [3 shakes of fanny.]
Final chorus: spread feet and clap hands above head. [Make a muscle with both arms.]

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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 and North America. It resembles a Virginia Reel type dance, a form enjoyed in many cultures. "Yesh" is a much-loved dance, popular with everyone.

CD, DVD/video: Available on Sanna's CD #1, *Folk Dance Music for Kids & Teachers*. The dance is taught on her DVD/video #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). It is not necessary that females and males dance together.

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 pair (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 skips or moves quickly (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 pair.

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

<i>Yesh lanu taish</i>	<i>We have a goat and the goat has a beard,</i>
<i>l'taish yesh zakan</i>	<i>and he has four legs, and he has a little tail.</i>
<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.

LESSON

Grade 3

18

Groundhog
Swing

LESSON AT A GLANCE

Movement Skill Objective Demonstrate competence in stepping to a strong beat and moving in a blues style while performing small dramatic gestures

K-4 Dance Standard 1f Demonstrate accuracy in moving to a musical beat

Physical Education Standard 1 Demonstrate competency in motor skills and movement patterns needed to perform a variety of physical activities

MATERIALS

- "The Groundhog Blues"
Teacher's Edition, Gr. 3, p. 122 **CD 4-29, 30**
- Pictures of groundhogs

RECORDING ROUTINE

Intro (8 m.); vocal A (16 m.); vocal B (8 m.); interlude (8 m.); vocal B (8 m.); coda (1 m.)

1 Prepare

Background

"The Groundhog Blues," a song in swing style, is based on the legend about Groundhog Day. Show students a picture of a real groundhog. Discuss the Groundhog Day legend. Traditionally, in colder climes, February 2 is the day to tell how much longer the winter will be. If it is a sunny day and the groundhog (a furry rodent) emerges from its burrow and sees its shadow, this means there will be six more weeks of winter. If there is no shadow, spring will come early.

ASK Do you think this is true?

Warm Up

Play the recording of "The Groundhog Blues" **CD 4-29** and ask students to snap their fingers on the offbeats as they listen. This will help them get into the groove of the music.

2 Take Action

Formation—Have students stand beside partners in a **single circle**, facing center. Partner on the right is 1, partner on the left is 2.

Students move to the different music sections as follows. Have them practice the steps in isolation, then put on the music and let them swing.

Introduction

- **Bass and snaps**—Step right foot to right side, touch left foot next to right foot; step left foot to left side, touch right foot next to left. Clap on the touches or off beats. Do this pattern 8 times in all.
- **Band**—Partners take 8-step turns in opposite directions. Partner 1 turns to the right in a full **CCW** circle. Partner 2 turns to the left in a full **CW** circle. Now they each turn in the other direction in 8 steps, and stop to face the partner in a single circle. One partner is facing **CW**, the other **CCW**. Waggle hands while circling.

Vocal A

- **Measures 1 and 2**—Partners join two hands and do 4 **step-closes** toward the center.
- **Measures 3 and 4**—Partners do 4 **step-closes** away from center.
- **Measures 5 and 6**—Repeat the 8 step-closes.

SAY Try moving in a bluesy style by leaning a bit toward the direction you are going.

- **Measures 7 and 8**—All turn away from partners in 8 steps to end facing center. Partner 1 turns to the left, Partner 2 to the right.
- **Measures 9 and 10**—Throw both hands in the air (*Whoa!*), point both thumbs back over own shoulders (*Back to my log*), shade eyes with both hands and turn to face partner.
- **Measures 11 and 12**—Join two hands with partner and repeat 8 step-closes toward and then away from center. End by facing center.

Vocal B

- *I've got the groundhog blues*—Walk to center in 4 steps, wagging hands.
- *It's winter, it's cold!*—Stop, wrap arms around self, look in one direction and shiver (*It's winter*), repeat to other direction (*it's cold!*)
- *I've got the groundhog blues*—Walk backward out of center in 4 steps, wagging hands.
- *It's winter, it's cold!*—Repeat the shivers.
- *I've got the groundhog blues, it's winter, it's cold!*—Walk to center as above, repeat shivers.
- *I've got the groundhog blues. Brrrr!*—All turn, wagging hands, for 8 steps. Partner 1 turns to the right, partner 2 to the left. End by facing partners with both hands joined.

SAY On each repetition, make your shivers more dramatic, saving a really big shiver for the last *Brrrr!*

Interlude

- Partners repeat the side-closes into the center and out, as in Vocal A measures 1–4. Repeat.

Vocal B (reprise)

- Repeat the movements above, walking into the center and shivering. On the final *Brrrr!* do a really big shiver.

3 Reflect

Discussion

ASK How would you describe the feel of this music? Was it difficult to keep the beat all the way through the dance?

Bonjour, mes amis (Hello, My Friends), p. 316 CD 10-6, Grade 1 (Cajun, USA)

Classroom Choreography

Routine: Intro (6 m.); v. 1, interlude (1 m.); v. 1, interlude (1 m.); v. 1, interlude (1 m.); v. 1, coda

Formation: Single circle of partners, each person is facing a partner.

Dance Pattern:

Bonjour, mes amis, bonjour

- Wave right hands in a greeting gesture

Bonjour, mes amis, bonjour

- Wave left hands in a greeting gesture

Bonjour, mes amis

- Shake right hands and don't let go

Bonjour, mes amis

- Shake left hands and don't let go

Bonjour, mes amis, bonjour

- While still holding hands in a cross-hand hold, trade places with your partner

Bonjour, mes amis

- Drop hands (you are still facing the same partner) and on the last syllable of this phrase ("mis"), do a jump turn so that you are back to back with your partner. Now you will be facing a new partner.

Repeat dance from the beginning with each new partner until you get all the way around the circle and meet up with your first partner.

Bonjour, mes amis (Hello, My Friends)



s. @ r m f s

English Words by Pat Barnett

Cajun Folk Song



1. Bon - jour, mes a - mis, bon - jour.
1. Hel - lo, my friends, hel - lo.



Bon - jour, mes a - mis, bon - jour.
Hel - lo, my friends, hel - lo.



Bon - jour, mes a - mis, bon - jour, mes a - mis,
Hel - lo, my friends, hel - lo, my friends,



Bon - jour, mes a - mis, bon - jour.
Hel - lo, my friends, hel - lo.



Bon - jour, mes a - mis.
Hel - lo, my good friends.

Song (continued)

2. *Comment ça va, mes amis?*
Comment ça va, mes amis?
Comment ça va, comment ça va,
Comment ça va, ça va.
Comment ça va, mes amis?
3. *Ça va bien, mes amis, ça va bien.*
Ça va bien, mes amis, ça va bien.
Ça va bien, mes amis,
Ça va bien, mes amis,
Ça va bien, mes amis, ça va bien.
Ça va bien, mes amis.
4. *Au revoir, mes amis, adieu.*
Au revoir, mes amis, adieu.
Au revoir, mes amis,
Au revoir, mes amis,
Adieu, mes amis.
2. How are you, my friends, how are you?
How are you, my friends, how are you?
How are you, my friends,
How are you, my friends,
How are you, my friends, how are you?
How are you, my friends?
3. I'm fine, my friends, I'm fine.
I'm fine, my friends, I'm fine.
I'm fine, my friends, I'm fine, my friends,
I'm fine, my friends, I'm fine.
I'm fine, friends, I'm fine.
4. Good-bye, my friends, good-bye.
Good-bye, my friends, good-bye.
Good-bye, my friends, good-bye, my friends,
Good-bye, my friends, good-bye.
Good-bye, friends, farewell.

2 DEVELOP

Singing



1.6A

As you play the recording CD 10-7, help the children

- Sing the song in French, using the French lyrics for each phrase in the recording.
- Join you in using the French lyrics for the melodic contour.
- Sing the French lyrics for the recording. Practice CD 10-9.



1.2B

Moving



1.5A

Help the children play the recording CD 10-7, "Hello, My Friends," as described in the recording.



1.5A

Play the excerpt of *P'tit galop pour Mamou* and encourage the children to



1.6A

- Pat the beat with their hands.
- Stand and clap the beat of the music.
- Perform this locomotor activity: step-step-step-pause. See Skills Reinforcement 1.6A that extends the children's understanding about this Cajun piece.

3 CLOSE

Skill: SINGING



1.2B

1.5A

Performance/Observation Have the children sing "Hello, My Friends" either in French or in English. Observe the children's singing in verse 1; child A, verse 2; child B, verse 3; child C, verse 4, wave good-bye, and sing the recording CD 10-9. Observe the children's singing pitches of the song accurately.

SKILLS REINFORCEMENT

- 9b ▶ **Listening** *P'tit galop pour Mamou* (Giddy-up to Mamou), which has been arranged by Michael "Beausoleil" Doucet, is a traditional Cajun song. It tells a story about taking a mule to the market and selling it for fifteen cents—to buy red candies for "the little ones" and some sugar and coffee for "the old folks." As you play the recording CD 10-10, have the children listen for the repeated melody patterns. Help the children realize that the melody is repeated in the recording.



1.2A

1.6A

TECHNOLOGY/MEDIA LITERACY

Sequencing Software Use your sequencing software to help the children follow the melodic contour of the song "Hello, My Friends" CD 10-7. Before class begins, have the children use the graphic editor to create a sequence of notes that they can use to sing the song and use hand motions to follow its melody. Ask, "Which lines of the song are the most difficult to sing?"

The song: "What a goodly thing, if the children of the world could live together in peace."
Grade 4

PEACE ROUND

By Jean Ritchie

The words for this beautiful Peace Round were written by well-known U.S. folk musician, Jean Ritchie. The melody is traditional. Many of the songs Ms. Ritchie has recorded have come from her Irish, English, and Scottish forebears. She not only made this music and the tunes of her native Kentucky popular in the 1960s and '70s, but she also made people aware of her instrument, the mountain dulcimer. In 1998, Jean Ritchie was awarded the Folk Alliance Lifetime Achievement Award.

A whole lesson plan for the Peace Round can be found in Silver Burdett Ginn's 2005 series, *Making Music*, in Grade 4, pp. 348-9, with the song and an interview with Jean Ritchie on recorded on CD 15.

Peace Round

Words by Jean Ritchie Traditional

do

What a goodly thing, if the children of the world

could live together in peace.

Suggested movement for the Peace Round

Formation: Four concentric circles, each circle join hands down at sides.

Those in the inside circle start by singing and dancing line 1. As they continue with line 2, the next circle starts with line 1. As they continue with line 1 and the inside circle goes on to line 3, the third circle starts with line 1, and so on.

To end the dance pattern, the inside circle (after the third or fourth time through) keeps singing and dancing line 4 until everyone is singing and dancing together. Or just stop after 3 or 4 times on the beautiful harmony. Be sure to sing expressively.

1. "What a goodly thing"—sway to right, left, right, left
 2. "if the children of the world"—step side R, close L to R, side R, touch L
 3. "could live together"—step side L, close R to L, side L, touch R
 4. "in peace."—step into center on R, hands raising; step out on L, hands lowering.
- Other step patterns can be created and incorporated, also.