



Come and Join the Dance!

**Sanna Longden
Summer Music Institute
Boone, North Carolina
June 15-19, 2015**

SANNA'S LIST OF POSSIBLE DANCES TAUGHT AT 2015 WORKSHOP

<i>Song and/or Dance Names with Country/Culture and brief description</i>	<i>Interactive Music Program: Onlinelearning- exchange.com (OLE)</i>	<i>Animated Movement Instructions?</i>	<i>Sanna's FolkStyle CDs & DVDs*</i>
A SPIDER (USA) <i>Lines of 4 weaving</i>	Grade 1	Yes, animated	
ALA DA'LONA (Syria/Lebanon) <i>Traditional Arabic line dance</i> See also YA ABUD below	Grade 4		
ALUNELUL (Romania) <i>Circle dance with 5s, 3s & 1s</i>			CD#3, DVD#6 (white)
BANJO SAM (African-American) <i>Mixer with creative ideas</i>	Grade 2		
DRILL, YE TARRIERS, DRILL (Ireland, <i>mixer with High 5s</i>)	Grade 5	Yes, animated	
EE YAY YAY (Pan-Asian, others) <i>Rock-Paper-Scissors train game</i> like "Jan, Ken, Pon," Grade 3			We sing it
GOOD OLD DAYS (USA) <i>Charleston-style hand jive</i>			CD#1-1/2, DVD#1 (red)
GRAND AND GLORIOUS (USA) <i>Same tune as "Oh, How Lovely is the Evening" in Grade 4</i>			

HOE ANA (Tahiti/Pacific Islands) <i>Sitting canoes with hand motions</i>			CD#4, DVD#7 (blue)
LA BELLE CATHERINE (Colonial USA) <i>early contra-style dance</i>			CD#2, DVD#5 (tan)
LA RASPA (Jalisco, Mexico) <i>3-part traditional dance</i>	Grade 4		
LO AHAVTI DAI (Israel, Jewish people) <i>2 facing concentric circles</i>			CD#4, DVD#7 (blue)
LOS MACHETES (Monterey, Mexico) <i>partner mixer</i>			CD#2, DVD#4 (green)
<i>Song and/or Dance Names with Country/Culture and brief description</i>	<i>Interactive Music Program: Onlinelearning-exchange.com (OLE)</i>	<i>Animated Movement Instructions?</i>	<i>Sanna's FolkStyle CDs & DVDs*</i>
LOVE SOMEBODY (USA) <i>Easy mixer, can be improvised</i>	Grade 3		
MAMA DON'T 'LOW (USA) <i>Sicilian circle, pairs progressing</i>	Grade 6		
MISS SUSIE ANNA SUE (USA, African-American) <i>"Wash your tiny window. . . ."</i>	Grade K		
MONKEY IN THE MIDDLE (USA),	Grade 4		

Appalachia) Circles of 9, 11, etc. (See SOURWOOD MOUNTAIN)			
SASHA (sort of Russian), Popular scatter mixer			CD#1-1/2
SIMPLE GIFTS (USA, Shaker) Simple circle dance	Grade 5		
SOURWOOD MOUNTAIN (USA) Tune used for "Monkey in the Middle" (see above)	Grade 4		
SWEET BETSY FROM PIKE (USA) Partners, Grand-R-and-L figure	Grade 4		
YA ABUD (Lebanese song for Pan-Arabic line dance) See "Ala Da'Lona" above			CD#1-1/2, DVD#3

*SANNA'S FOLKSTYLE PRODUCTIONS CDs and DVDs

- ❖ CD #1, *Folk Dance Music for Kids and Teachers*
(for many of the dances on DVDs #1, #2, #3)
 - ❖ CD #1½, *Even More Folk Dance Music for Kids and Teachers*
(for the rest of the dances on DVDs #1, #2, #3)
 - ❖ CD #2, *More Folk Dance Music for Kids and Teachers*
(for all dances of DVDs #4 & #5)
 - ❖ CD #3, *Dances of the Seven Continents for Kids and Teachers, Vol. 1*
(all on DVD #6)
 - ❖ CD #4, *Dances of the Seven Continents for Kids and Teachers, Vol. 2*
(all on DVD #7)

MOVEMENT ACTIVITY

A Spider

*Words and Music by Sally K. Albrecht and Jay Althouse
Choreographed by Sanna Longden*

Moving: Patterned Movement

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Movement Activity Instructions (Animated)
- Song Notation (Interactive Performance)
- Song Notation (Interactive Practice)

AUDIO OPTIONS

- Song Vocal Track
- Song Accompaniment Track

RECORDING ROUTINE

Intro (4 m.); Verse 1 (8 m.); Refrain (8 m.); Interlude (3 m.); Verse 2 (8 m.);
Refrain (8 m.); Interlude (3 m.); Coda (11 m.)

INTERACTIVE OPTIONS GUIDELINES

The Movement Activity Instructions (Animated) may be used to visually teach this dance to the children. Play the animated presentation more than once for the children to become familiar with the movement sequence.

The Song Notation (Interactive Practice) and Song Notation (Interactive Performance) options may be used to adjust the tempo to facilitate teaching and learning the dance.

- Experiment with different tempos as the children practice the dance steps.
- Have the children practice each section of the dance sequence until they master the steps at the selected tempo.
- Select a tempo at which the children can perform the dance steps successfully.
- Gradually increase the tempo until the children can successfully perform the dance with the Song Vocal Track, Song Accompaniment Track, or Song Notation (Interactive Performance).

BACKGROUND

This delightful song and dance has been arranged for classroom community enjoyment. Prior to teaching this dance, you may wish to teach the song "A Spider." Use Song Teacher Notes: A Spider along with Song Notation (Projectable) and one of the interactive or audio options to teach the song. You may also wish to use Enrichment Activity (Interactive): A Spider to have the children learn about spiders and their webs.

FORMATION

The children stand in two lines facing each other. Each line should be limited to 4–6 children. Multiple sets of two lines can be placed around the classroom where they will not interfere with one another. Within each set, the two lines are identified as red line and green line. You may wish to name these lines "red spiders" and "green spiders." Within each line, hands are joined. The leader is on the right end of each line.

MOVEMENT ACTIVITY



A Spider Moving: Patterned Movement, continued

MOVEMENT SEQUENCE

Introduction – Prepare (8 counts)

- The children in the red line join hands and turn to follow their leader.
- The children in the green line join hands and raise their arms up to make well-spaced “windows.”

Verse 1 – Red line weaves through “windows.” (16 counts)

- The red line leader guides his/her line in a weaving figure under and around the “windows” of the green line and then back to their original places. (You may wish to refer to the weaving as making a spider’s web.) This should take the entire verse. (Use approximately half of the time for weaving and the other half to return to their original places.)
- As the red line returns to their places, the children in the green line lower their arms and prepare to start the next pattern.

Refrain – Forward and Back (16 counts)

“A spider, a spider, four legs on either side.”

- The green line steps forward 4 beats toward the red line and then back 4 beats to their starting place.

“A spider, a spider, he builds his web with pride.”

- The red line, now in place, steps forward 4 beats toward the green line and then back 4 beats.

Interlude – Prepare (6 counts)

- The children in the green line join hands and turn to follow their leader.
- The children in the red line join hands and raise their arms up in well-spaced “windows.”

Verse 2 – Green line weaves through “windows.” (16 counts)

- The green line leader guides her/his line in a weaving figure under and around the “windows” of the red line and then back to their original places. This should take the entire verse. (Use approximately half of the time for weaving and the other half to return to their original places.)
- As the green line returns to their places, the children in the red line lower their arms and prepare to start the next pattern.

Refrain – Forward and Back (16 counts)

“A spider, a spider, four legs on either side.”

- The red line steps forward 4 beats toward the green line and then back 4 beats to their starting place.

“A spider, a spider, he builds his web with pride.”

- The green line, now in place, steps forward 4 beats toward the red line and then back 4 beats.

Interlude – Prepare (6 counts)

- Each line, with hands joined, faces across to the other line.

MOVEMENT ACTIVITY

A Spider Moving: Patterned Movement, continued

Coda – Forward and Back (16 counts), Ending (6 counts)

"A spider, a spider, four legs on either side."

- At the same time, both lines step forward 4 beats (toward the other line), and then back 4 beats.

"A spider, a spider, he builds his web with pride."

- Repeat. (Both lines step forward 4 beats, and then back 4 beats.)

"Right here by my side."

- On this last line of the song, have the children drop hands and make brushing movements, brushing off spiders and/or webs from their side.
- You may wish to instruct the children to do the brushing movements on the words "right", "by", and "side," and then place both hands down at their sides on the last beat of the song.
- Alternately after singing the last line of the song, you may wish to have the children all do one brushing movement together on the last beat.



Ala Da'lona

Arabic Folk Song
Traditional Arabic Dance

Dance Directions

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Song Notation (Interactive Performance)

AUDIO OPTIONS

- Song Vocal Track
- Song Accompaniment Track

RECORDING ROUTINE

Intro (free improvisation then 4 m.); instrumental; interlude (4 m.); vocal; coda

INTERACTIVE OPTIONS GUIDELINES

The *Song Notation (Interactive Performance)* options may be used to adjust the tempo to facilitate teaching and learning the dance.

- Experiment with different tempos as students practice the dance steps.
- Select a tempo at which students can be successful at performing the dance steps.
- Have students practice each section of the dance sequence until they master the steps at the selected tempo.
- Gradually increase the tempo until students can successfully perform the dance with the *Song Vocal Track*, *Song Accompaniment Track*, or *Song Notation (Interactive Performance)*.

PREPARE

BACKGROUND

The hora pattern shows up in the dances of many peoples. It is not surprising that Arabs and Israelis, who live in neighboring countries, have similar dances. The basic pattern is the same, but there are interesting differences in style. Each dance has many possible variations.

The *debky*, *dubka*, *debka*, or other variations is one of the most common dances of the Arabic peoples in many countries. The word *dabk* in Arabic means "to stomp one's foot," and there is a lot of strong stamping in this dance.

Note that this dance has six steps to a 4-beat measure, common in the Middle East but sometimes confusing to others.

MOVEMENT ACTIVITY



Ala Da'lona Dance Directions continued

GET READY

Warm Up

Have students listen to the Song Accompaniment Track: Ala Da'lona to feel the rhythm of the accompaniment. Later, when they are comfortable with the pattern, they may dance to the Song Vocal Track.

Formation

Form loose lines of 6 to 10 students. One basic hold is to join hands down at the side, with dancers moving shoulder to shoulder in a tight formation.

Styling

Steps are more up and down than the Israeli hora, as well as sharp and powerful with stamps and knee movements. Shoulders are relaxed and bounce on each beat.

TAKE ACTION

BASIC ARABIC DEBKY

Move to the right, facing center as much as possible: Step right, step left, step right, stamp left, step left, stamp right.

COMMON DEBKY VARIATION

Move to the right, facing center as much as possible: Step left across right, step on right, step left across right, step on right, hop on right (while kicking left foot forward), stamp on left and lift it slightly so as not to take weight.

REFLECT

DISCUSSION

ASK *Can you describe how the debky is the same and different as another familiar dance such as the hora?*

ALUNELUL

[ah-loo-NEH-loo]

Romania

“Alunelul” was created in the early 20th century from traditional dance patterns specifically for Romanian schoolchildren. It came originally from the Oltenia region and became popular all over the country. It was introduced to U.S. folk dancers in 1955 by Romanian dance teacher Larissa Lucaci and spread around the world. It is still one of the most familiar dances in the international folk dance community.

The word *alunelul* is said to mean “little hazelnut.” “Alunelul” is also the generic name of a type of Romanian dance; there are others with “Alunelul” in their titles. This best-known one is also referred to in Romania as *Alunelul Comun* or “Common Alunelul.”

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

Meter: 4/4

Formation: Closed circle with hands on neighbors’ nearest shoulders (T formation), facing center.

Meas. PART 1: “Fives”—side, back, side, back, side, stamp-stamp

1 - 2 Moving counterclockwise (to R): Side R (ct 1), L in back (ct 2), side R (ct 3), L in back (ct 4), side R (ct 5), stamp L twice beside R (cts 6&7), hold (ct 8).
3 - 4 Repeat, moving to clockwise (to L, starting on L foot).
5 - 8 Repeat all of the above.

PART 2: “Threes”—side, back, side, stamp; side, back, side, stamp.

1 Starting to R (CCW): Side R (ct 1), L in back (ct 2), side R (ct 3), stamp L (ct 4).
2 Repeat to L (CW), starting with L foot.
3 - 4 Repeat Part 2, measures 1 - 4.

PART 3: “Ones”—step, stamp, step, stamp, step, stamp, stamp

1 Starting to R (CCW): Step R (ct 1), stamp L (ct 2), step L (ct 3), stamp R (ct 4);
2 Step R (ct 1), stamp twice on L (cts 2&3), hold (ct 4).
3 - 4 Repeat Part 3, measures 1 - 2 to L, starting on L foot.

One version of the song

Alunelu, alunelu, hai la joc, să ne fie, să ne fie cu noroc.	Hazelnut, hazelnut, come let's dance and be happy.
Alunelu, alunelu, hai la joc, să ne fie, să ne fie cu noroc.	(repeat)
Cine-n horă or să joace, mare, mare se va face.	He who dances will grow strong and tall,
Cine n'o juca de fel, va rămîne mititel.	He who doesn't will stay tiny and small.

Alunelu, alunelu, hai la joc, să ne fie, să ne fie cu noroc.	
Alunelu, alunelu, hai la joc, să ne fie, să ne fie cu noroc.	
Joacă, joacă tot pe loc să răsară busuoc.	Dance, oh dance on this spot until the grass grows,
Joacă, joacă tot aşa, joacă si nu te lăsa,	dance, oh dance, never stop or slow down.

PRESENTED BY SANNA LONGDEN.

Notes by Sanna Longden © 2012, based on several others and years of dancing it.

MOVEMENT ACTIVITY



Banjo Sam

Dance Notated by Sanna Longden

Creative Movement

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Song Notation (Interactive Performance)
- Song Notation (Interactive Practice)
- Movement Activity Instructions (Printable)

AUDIO OPTIONS

- Song Vocal Track
- Song Accompaniment Track

RECORDING ROUTINE

Intro (4 m.); v. 1; refrain; interlude (2 m.); v. 2; refrain; interlude (2 m.); v. 3; refrain; coda (5 m.)

INTERACTIVE OPTIONS GUIDELINES

Adjust tempos with the Song Notation (Interactive Practice/Performance) options to facilitate creating and practicing movement for "Banjo Sam."

- Try different tempos as the children create and practice their movements and dance sequence.
- Select a tempo at which the children can be successful creating movements and performing a dance sequence.
- When a movement pattern has been established, have the children practice each section of the dance sequence until they master the steps at the selected tempo.
- Gradually increase the tempo until the children can successfully perform the movement with the Song Vocal Track, Song Accompaniment Track, or Song Notation (Interactive Practice/Performance).

CREATIVE MOVEMENT

SUGGESTIONS FOR DANCE STEPS

Create a simple dance for "Banjo Sam" based on suggestions from the children. For example, here is an easy partner mixer:

FORMATION: Have the children stand in a circle and count off by two's—1's and 2's become partners. As a preparation for the pattern, partners should face each other and say, "Hello, first partner." Then they all face center to begin.

- Phrase 1: Walk three steps toward center and bow.
- Phrase 2: Walk backward three steps and stop.
- Phrase 3: Partners face and swing with right elbow,
- Phrase 4: Partners remain facing and swing with left elbow.
- Phrase 5: Partners improvise a hand-clapping pattern.

MOVEMENT ACTIVITY



Banjo Sam Creative Movement continued

During the interludes, the children take new partners by progressing forward around the circle in the direction they are facing (half of the children will be facing clockwise and the other half will be facing counterclockwise), passing by their first partner ("Bye-bye") and stopping in front of the next ("Hello, new partner!").

Encourage the children to experiment with other steps and movements, such as the "pigeon-wing" that the toad "cuts" in verse 3.

DANCE NOTE

The *pigeon-wing* developed in the late 19th-century as a dance step used by African-American vaudeville performers. The *pigeon-wing* was originally part of the "buck-and-wing" move, a shaking of the leg in the air while tap dancing. In many cultures, dance figures mimic animals' movements, as the *pigeon-wing* mimics a bird's movement. For their "Banjo Sam" dance sequence, the children might choose to use a version of the *pigeon-wing* step, or another movement that mimics a pigeon, such as arm-flapping.

MOVEMENT ACTIVITY

Drill, Ye Tarriers

*Words and Music by Thomas Casey
Choreography by Sanna Longden*

Dance Directions

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Movement Activity Instructions (Animated)
- Song Notation (Interactive Performance)
- Song Notation (Interactive Practice)

AUDIO OPTIONS

- Song Vocal Track
- Song Accompaniment Track
- Movement Activity MIDI File
- Movement Activity Practice Track
- Movement Activity Performance Track

RECORDING ROUTINE

Intro (4 m.); Verse 1 (16 m.); Refrain 1 (20 m.); Interlude (4 m.); Verse 2 (16 m.);
Refrain 2 (20 m.); Interlude (4 m.); Verse 3 (16 m.); Refrain 3 (20 m.); Coda (4 m.)

INTERACTIVE OPTIONS GUIDELINES

The Song Notation (Interactive Practice), Song Notation (Interactive Performance), and the Movement Activity MIDI File options may be used to adjust the tempo to facilitate teaching, learning, and performing the dance.

- Select a tempo at which students can be successful at performing the dance steps.
- Have students practice the verse and refrain sections separately until they master the steps at the selected tempo.
- Gradually increase the tempo until students can successfully perform the verse sections at the performance tempo.
- Gradually increase the tempo until students can successfully perform the refrain section at the performance tempo.
- Once students are comfortable with performing each section, have them put the sections together into the full dance sequence.

BACKGROUND

Dancing is a natural part of Irish culture. Legend has it that when two Irishmen meet at a crossroads, they do a little jig. Irishmen who worked on the railroads would sing and dance during breaks. There weren't many women at the work camps, so the men danced with one another. Here is a dance that can be performed by men only, women only, or both together.

WARM UP

Students stand in a circle. Establish a beat in 2/4 meter and invite students to perform a walking movement beginning with the right foot. Their feet should feel heavy as they sway to the beat. Have students listen to the words in the Song Vocal Track and move their bodies in motions representing the heavy, difficult work they are singing about. Have students describe the work they may be performing based upon the lyrics in the song.

MOVEMENT ACTIVITY

Drill, Ye Tarriers Dance Directions continued

FORMATION

In a single circle, students stand, facing center, not holding hands. Have them number off into 1's and 2's. 1's and 2's are partners.

STEP PATTERNS

Footwork for the sequences should begin with the right foot.

INTRODUCTION (4 M.)

Students stand in a circle facing the center. The students representing "1's" look to their left to find their partner, a "2".

VERSE 1 (16 M.)

Ev'ry morning at seven o'clock

1's travel four steps into the circle while 2's remain in original starting position.

There's twenty tarriers a-working at the rock,

1's take four steps backward to original place at the same time that 2's take four steps into the circle.

And the boss comes along and he says, "Keep still . . .

2's take four steps backward into place while 1's take four steps forward into the circle.

And come down heavy on the cast iron drill."

1's take four steps backward to original place, as 2's take four steps in place.

REFRAIN 1 (20 M.)

In this movement sequence, partners face each other and move toward and away from each other.

So drill, ye tarriers, drill.

Partners face and walk toward each other as follows: Forward, 2, 3, stamp. Pat partner's hands once on beat 4.

And drill, ye tarriers, drill!!

Partners move apart backward, 2, 3, stamp-stamp. Clap hands twice on beat 4.

In this next movement sequence, partners remain facing each other but will move around the circle in opposite directions. The 1's move slightly to the left, to make the circle slightly larger. The 2's move slightly to the left to make their circle smaller.

Oh, it's work all day for sugar in your tay, down beyond the railway, and drill, ye tarriers, drill!!

Partners prepare to pass right shoulders and progress in opposite directions. 1's move clockwise on the outside; 2's move counterclockwise on the inside. Students "high-five" or pat right hands with each person

MOVEMENT ACTIVITY

Drill, Ye Tarriers Dance Directions continued

they pass. Students pat hands with partner on "work," then another person on the first beat of each measure.

"High-five" on the following words: *work, sugar, down, railway, drill, drill*.

INTERLUDE (4M.)

After traveling in the circle pattern during the refrain, stop and face toward the center of the circle. 1's turn to their left to meet their new partner.

VERSE 2 (16 M.), REFRAIN 2 (20 M.), INTERLUDE (4 M.)

Repeat pattern of first Verse, Refrain, and Interlude.

VERSE 3 (16 M.), REFRAIN 3 (20 M.)

Repeat pattern of first Verse and Refrain.

CODA (4 M.)

After traveling in the circle pattern during the refrain, stop and face toward the center of the circle. Bow and curtsey toward the partner (2 measures), then toward the center (2 measures).

TIPS FOR THE TEACHER

Building Community Encourage the students to cooperate with the other performers. Have students assess their dance performance and invite individuals to offer constructive suggestions on how the skills used in the activity could be improved. Students exercise cooperation continually in the classroom while they make music together, move together, and work with partners in the dance activities. Working together in the classroom is a model for future adult citizenship in the larger community. Each performer offers an important and valued addition to the whole.

EE YAY YAY

Taiwan (The Republic of China) and others

“Ee Yay Yay” is based on the internationally known decision-making hand game called “Rock, Paper, Scissors.” This version was taught by Sue Hulsether, a Wisconsin dance caller, who learned it from a group of Taiwanese dancers that she met at a festival in Sweden—proof of our small world. People from Korea, Japan, and China have told me they know this music game, also. Marian Rose of Vancouver, B.C., has put it in her *Step Lively #3* book (www.marianrose.com, www.FolkStyle.com).

Music: It is meant to be sung (Marian says “with great gusto and an edge to the voice”). Hear Chinese-Canadian children in a brief snippet on Marian Rose’s *Step Lively #3* CD (www.marianrose.com).

Formation: Several short lines of about 4 to 8 people scattered around the room. Each person places her/his hands on the shoulders in front, or uses a front basket hold with the leader on the left end.

The Ee Yay Yay Music Game: The lines of dancers walk around the room while singing. Two leaders make eye contact and guide their lines toward each other. While the others are still joined, the leaders play RPS, chanting “Ching, chang, chow!” or one of the other names below.* Show R, P, or S on the third beat (“chow!”). The loser joins the end of the winner’s line, and the trains chug around again. The game ends when one line is left or when the teacher decides the game is over.

The basic RPS Game: Two players face and pump their arms two beats (in Europe, it is three), or pound fists twice. On the third beat or pound, they simultaneously show one of three hand signals: the Rock (closed fist with thumb covering top finger), the Paper (fingers and thumb together and extended horizontally with palm facing the floor), or Scissors (hand in same position as Rock but with first two fingers extended and open like the blades of a scissors). The winner is decided by the following:

Rock wins against Scissors (it can dull or blunt scissors).

Paper wins against Rock (it can cover rock).

Scissors wins against Paper (it can cut paper).

*Other names for this game are “Ching Chang Chow” (China/Taiwan), “Janken Pon” (Japan), “Kai Bai Bo” (Korea), “Roshambo” (France), “Shnick Schnack Schnook” (Germany), and many more.

Teaching tip: To practice RPS, try: “Rock, rock, paper! Rock, rock, scissors! Rock, rock, rock, rock, rock, rock, choose!” (from Dr. Rochelle Mann, music professor, Fort Lewis College, Durango, Colorado)

EE YAY YAY

From *Step Lively #3* by Marian Rose, used with permission



PRESENTED BY SANNA LONGDEN. Notes by Sanna Longden ©2006, per Sue Hulsether, Marian Rose, Dr. Rochelle Mann, the World RPS Society, and *The Official Rock Paper Scissors Strategy Guide*.

GOOD OLD DAYS (USA)

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.

GRAND AND GLORIOUS (Oh, How Lovely is the Evening) Northern Europe

This dance canon is a simplified adaptation of the *vals canon*, a traditional dance of the German, Austrian, and Swiss peoples. It was arranged to the round, *Die Abendglocken*, or "Oh, How Lovely is the Evening," by the late Jane Farwell, a renowned recreational specialist and dance leader who established the folkways center, Folklore Village, on her family farm in Dodgeville, Wisconsin. Several generations of people remember Jane leading this at the end of many dance evenings. The words below are an adaptation by a consortium of peace groups.

The Song (to the tune of "Oh, How Lovely is the Evening")

Line 1: What a grand and glorious feeling
Line 2: When the bells of peace are ringing
Line 3: Peace on earth, peace on earth, peace on earth.

The Dance

Form three concentric circles. Practice the pattern all together at first, then as a canon. Hands are joined down at sides, face to right/counterclockwise (CCW).

Line 1: Beginning on R foot, walk R, L, R, L, R, touch L and turn to move CW.
Line 2: Beginning on L foot, walk L, R, L, R, L, touch R and face center.
Line 3: Rock feet and joined hands R in, L out, R in, L out, R in, L out.

PRESENTED BY SANNA LONGDEN. Notes by Sanna Longden © 2006, based on those by Jane Farwell, Phyllis Weikart, Robert Wernerehl, and "Children's Songs for a Friendly Planet (New York, 1986).

Grand and Glorious Swiss Round
(Lovely Evening)

1. What a grand and glo-rious feel-ing, glo-rious feel-ing
2. What a grand and glo-rious hap-pen-ing, round the world—
When the bells of peace are ring-ing, peace are ring-ing,
When the bells of peace are ring-ing, ev-'ry-where,—
Peace on earth, peace on earth, peace on earth.
Peace on earth, peace on earth, peace on earth.

From "Children's Song for a Friendly Planet," compiled by Evelyn Weiss, editor; Priscilla Prutzman; and Nancy Silber. Published by Riverside Church Disarmament Program; Children's Creative Response to Conflict Resolution Program, Fellowship of Reconciliation; and Educators for Social Responsibility (New York, 1986).

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. It's a great sitting-down activity and easy for students to follow.

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.

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

Measure	Story	Movement
Introduction: Wait for chorus to start singing before beginning		
PART I		
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	hold hands, fists closed at chest level, elbows up, (ct. 1), open R hand up 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)
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.

(continued)

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 in the sky	Hands move over head from R to L, fingers flickering open/closed (1&2&3&4&) 8 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.

(continued)

HOE ANA TRANSLATION

Tahitian Words

PART I:

Nga pua ariki te vaka korua

English Translation

This/These Canoe(s) named
“Nga Pua Ariki” (The Royal
Flower) that is ours*

Te tere mai nei haviiki e

Travels this way from Havaiki
(the legendary land of all
Polynesians)

(Repeat)

E rer tu na I o nei

There it is (our destination)

I Papeete roa

As we row towards Papeete**

NA te vaka tau fenua e tapiri mai

This/These Canoe(s) from our
land that are going to close
in/coast along on...

To tatou fenua

Our new land

PART II:

Hoe, ana, hoe Ana

Rowing, Rowing

Hoe NA te vaka te vaka nei

Rowing the canoe, this canoe

Haere mai NA, haere mai NA

Come this way/ here to me/ here
and now

PART III:

Hoe Ana hoe Ana te vaka nei

Rowing! Rowing!..This Canoe!

Hoe Ana hoe Ana I te pae

Rowing! Rowing! On the side!

NA te pae aue! aue!

On the side! Oh my! Oh my!

Haere a I te ara

Traveling along the way! (or
let's go!)

* Although Nga and Karua both mean dual, the context may be TWO canoes, one named Puya and one named Ariki, or possibly one double-hulled canoe.

** Undoubtedly, some of the words change depending on who is singing and where they are going.

Provided by www.ethnicedance.net from Paul Tavai Latta of North Surrey, B.C.

PRESENTED BY SANNA LONGDEN. Notes by Sanna Longden and Patti Cohen ©2006,
after AMAN ensemble, Yves Moreau, and Paul Tavai Latta.

LA BELLE CATHERINE/THE MUFFIN MAN/ (Colonial-style Contra Dance from eastern U.S.)

Progressive longways such as this one were popular 18th-century social dances. Called contra dances, after the French *contredanse* (danced in two opposing lines), they are popular again today. This pattern was arranged in the 18th-century style by the late Charles (Chip) Hendrickson, a historical dance researcher and teacher. Named for an 18th-century tune, "La Belle Catherine," the song became "The Muffin Man," a 19th-century singing game still played by 21th-century children.

Formation: A longways or double-line set for 6 to 12 pairs, with all "men" in one line and all "women" in the other. In this tradition, men's L shoulders and women's R shoulders point toward the music; top couples (# 1) are closest to the music. If not in female-male pairs, use kerchiefs, pinnies, etc., to identify who is in which line. As the set forms, the caller says, "Four hands from the top!" so couples identify in which position they begin: First two pairs join their four hands, next two pairs do the same, and on down the line.

CD/DVD: Music available on Sanna's CD#2 (recorded with permission) from the CD, "American Country Dances of the Revolutionary Era, 1775-1795," available from The Hendrickson Group, dance18c@aol.com). Other 32-bar traditional U.S. reels would be appropriate. The dance is demonstrated on Sanna's DVD #5, *Historic & Contemporary Dances for Kids & Teachers* (cinnamon).

Meter: 4/4

Styling: Dance lightly on balls of feet, with a "charging forward" stance rather than a "holding back" one. Be alert for the next figure, hold partners' hands with a firm hand and arm, and always look them in the eyes. For historic decorum, have dancers visualize their 18th-century clothing: skirts, petticoats, corsets, knee breeches, wigs, heeled shoes, etc.

A1 All forward and back [8 beats]

Go toward partner--forward, 2, 3, touch; repeat away from partner.

All two-hand turn partners [8 beats]

Holding both hands, turn L (clockwise/CW) [cts. 1-6], return to place [cts. 7-8].

A2 All forward and back again [8 beats]

All two-hand turn partners the other way (counterclockwise/CCW) [8 beats]

B1 Right hands across for couples 1 + 2, couples 3 + 4, couples 5 + 6 [8 beats]

Turn CW with R-hand star, holding hand of opposite person.

Left hands across for same people [8 beats]

Turn CCW with L-hand star, going back to place.

NOTE: If set is odd-numbered, last couple may do 2-hand turn, star R/L, or wait.

A3 Couple 1 (or all couples) back-to-back (do-si-do with partner) [8 beats]

B2 Couple 1 lead down the center, others move up one place [8 beats]

Walk with W's L hand in M's R, or gallop to bottom, backing into own line.

Dance begins again with a new couple (formerly # 2) at the top. This means that each couple will do the stars (Part B) with a different pair every time the dance repeats. So while going forward and back in Part A, dancers should locate their next R-hand stars.

MOVEMENT ACTIVITY



La raspa

Dance Directions

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Song Notation (Interactive Performance): Spanish
- Song Notation (Interactive Performance): English
- Song Notation (Interactive Practice): Spanish
- Song Notation (Interactive Practice): English
- Movement Activity Video

AUDIO OPTIONS

- Song Vocal Track: Spanish
- Song Vocal Track: English
- Song Accompaniment Track
- Movement Activity Practice Track
- Movement Activity MIDI File

RECORDING ROUTINE

Intro (2m.); v. A twice; v. B twice; v. A twice; interlude (8 m.) twice; v. A twice; coda

INTERACTIVE OPTIONS GUIDELINES

The Song Notation (Interactive Practice), Song Notation (Interactive Performance), and the Movement Activity MIDI File options may be used to adjust the tempo to facilitate teaching and performing the dance.

- Experiment with different tempos as students practice the dance steps.
- Select a tempo at which students can be successful at performing the dance steps.
- Have students practice each section of the dance sequence until they master the steps at the selected tempo.
- Gradually increase the tempo until students can successfully perform the dance with the Song Vocal Track, Song Accompaniment Track, Movement Activity Performance track, or Song Notation (Interactive Performance).

BACKGROUND

This version of *La raspa* has been around long enough to be considered a traditional dance. It is similar to some European dances and may have actually originated in Germany. There is also an Italian version of *La raspa*. Other arrangements have been created for this popular song as well. This pattern includes a third figure for the B Section, typical of many traditional Mexican dances.

FORMATION

Divide students into pairs. Have partners stand facing each other in a double circle. They can also stand scattered around the dance space. Their hands are on their waists or behind their backs.

MOVEMENT ACTIVITY



La raspa

Dance Directions continued

BASIC STEP

The basic step takes four beats. Students begin by standing on one foot and placing the other heel on the floor in front. They switch feet positions (beat 1), switch again (beat 2), switch once more (beat 3), then hold and clap twice (beat 4).

This figure is known as the “bleking step” in European dances. In Mexico, people perform the step by scraping their feet on the floor. This imitates the sound of the rasp (a metal sandpaper-like tool) for which the dance is named.

A SECTION: *LA RASPA YO BAILÉ*

Students perform 8 basic steps, and repeat.

B SECTION: *BRINCA, BRINCA, BRINCA TAMBIÉN*

- Partners still face each other, with hands clasped behind their own backs. each person moves to right as follows: side-close-side-close-side-close-side-touch. Students perform the same moves to the left.
- Repeat the entire sequence to the right and left.

A SECTION: *SI QUIERES TÚ BAILAR*

Students perform 8 basic steps, and repeat.

INTERLUDE, OR C SECTION (INSTRUMENTAL)

- Walking or skipping, partners do a right-elbow turn in 8 beats, then a left-elbow turn in 8 beats.
- Students repeat both the right- and left-elbow turns.

A SECTION: *LA RASPA YO BAILÉ*

Students perform 8 basic steps, and repeat.

CODA

Students place left hand on hip and raise right arm high while taking 3 firm steps in place.

LO AHAVTI DAI (Israel, Jewish people)

“Lo Ahavti Dai” [low ah-HAFF-tee die--"I haven't loved enough"] was composed by Naomi Shemer and choreographed by Yankele Levy. It was first presented at the Blue Star 1978 Israeli dance camp, and is still popular, because of its unusual formation and its melody.

CD/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). **Meter:** 4/4

Formation: Two concentric circles with the inside people facing out, outside facing in. Hands are joined and held down at sides (V position). Both circles have same footwork. It is best to teach dance in single circle at first.

Dance Pattern

Meas.

PART I. Each circle moves to L, clockwise (CW)

- 1-2 Moving to L in grapevine pattern: Cross R in front, side L, cross R in back, side L; repeat (8 cts). Israeli dancers call this the *mayim* [MY-eem] step.
- 3-4 In place, do the *cherkessiya* step: R in, L in place, R out, L in place; repeat (8 cts).
Hands reach out, palms up (cts 1&2), pull back, palms down (cts 3&4); repeat.
- 5-8 Repeat the *mayim* and *cherkessiya* steps, meas. 1 – 4 (16 cts).

PART II. Each circle starts by moving toward the other.

- 9-10 Moving in: R, L, R, L, bringing arms up and patting hands in other circle (4 cts).
Moving out, away from other circle: R, L, R, L, bringing arms back down (4 cts).
- 11-12 Each circle moves sideways to R: Hop on L (ct 1), quick R-quick L (cts and-2), repeat (cts 3&4). Then make full turn to R: R, L, R, L (cts 5-8).
- 13-16 Repeat Part II (16 cts).

Join hands to begin the dance again. After the fourth time through the dance, Part II repeats an extra time (song modulates to a higher key).

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

LOS MACHETES
Partner Mixer Version
(Mexico, State of Jalisco)

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

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

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

Introduction: Three chords.

A Music: Marching

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

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

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

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

C Music: Stars

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

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

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

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

PRESENTED BY SANNA LONGDEN. Notes by Sanna Longden © 2009,
based on those of the Aman Folk Ensemble.

MOVEMENT ACTIVITY



Love Somebody

*Folk Song from the United States
United States Dance, notated by Sanna Longden*

Dance Directions

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Song Notation (Interactive Performance)
- Song Notation (Interactive Practice)
- Movement Activity Instructions (Printable)

AUDIO OPTIONS

- Song Vocal Track
- Song Accompaniment Track

RECORDING ROUTINE

Intro (4m); verse (8m); interlude (4m); verse (8m); coda (4m)

INTERACTIVE OPTIONS GUIDELINES

The Song Notation (Interactive Practice) and the Song Notation (Interactive Performance) options may be used to adjust the tempo to facilitate teaching and learning the dance.

- Experiment with different tempos as students practice the dance steps.
- Select a tempo at which students can be successful at performing the dance steps.
- Have students practice each section of the dance sequence until they master the steps at the selected tempo.
- Gradually increase the tempo until students can successfully perform the dance with the Song Vocal Track, Song Accompaniment Track, or Song Notation (Interactive Performance).

MOVING: PATTERNED MOVEMENT

BACKGROUND

There have been various arrangements of this sweet song and other dance games from past generations. This version is a classroom choreography based on the movement of the German "Valentine Dance." The students will probably find it amusing to firmly turn their backs on one another.

FORMATION

Divide students into pairs and have them form a circle. The teacher helps two students face each other, one facing clockwise, the other counterclockwise, and they join hands. The teacher continues to help the next two to face, and the next two, and so on. Tell the class that this person is their first partner. Pairs are now facing each other in a single circle.

MOVEMENT ACTIVITY

Love Somebody Dance Directions continued

MOVEMENT SEQUENCE

Phrase 1 Love somebody, yes, I do,

- Students touch right heel, touch right toe (*Love somebody*)
- Lightly stamp right foot, left foot, right foot (*Yes, I do*)

Phrase 2 Love somebody, yes, I do,

- With joined hands, students walk around to the left (clockwise) 4 steps in a half circle to partner's place.

Phrase 3 Love somebody, yes, I do,

- Students touch left heel, touch left toe, (*Love somebody*)
- Lightly stamp left foot, right foot, left foot (*Yes, I do*)

Phrase 4 Love somebody, but I won't tell who!

- Students shake index finger three times at partner ().
- Fold arms firmly and show a "won't tell" expression ending on beat 4 (*who*).

Interlude

- Emphatically turn back on partner to face the next partner and prepare to dance with the new partner.

TIPS FOR TEACHERS: TEACHER TO TEACHER

Use the part-whole method of teaching. Teach the first part and then the second part. Next, combine the two together. Continue teaching in parts until the entire routine is learned.

MOVEMENT ACTIVITY



Mama Don't 'Low

Folk Song from the United States

Arranged and notated by Sanna Longden, based on traditional dance figures

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Song Notation (Interactive Performance)

AUDIO OPTIONS

- Song Vocal Track
- Song Accompaniment Track

RECORDING ROUTINE

Intro (8 m.); verse 1; verse 2; coda

INTERACTIVE OPTIONS GUIDELINES

The *Song Notation (Interactive Performance)* options may be used to adjust the tempo to facilitate teaching and learning the dance.

- Experiment with different tempos as students practice the dance steps.
- Select a tempo at which students can be successful at performing the dance steps.
- Have students practice each section of the dance sequence until they master the steps at the selected tempo.
- Gradually increase the tempo until students can successfully perform the dance with the *Song Vocal Track*, *Song Accompaniment Track*, or *Song Notation (Interactive Performance)*.

PREPARE

BACKGROUND

Some early settlers from England, Ireland, and Scotland emigrated to the Appalachian Mountains, bringing their music and dances with them. One of the friendliest types of dance is the *Sicilian Circle*, which people still enjoy today. This is a Sicilian Circle dance, composed of traditional figures. The pattern of a Sicilian Circle dance varies with the experiences of the dancers, the plans and pleasure of the caller, and the point of the activity. Here are some easy and fun figures for "Mama Don't 'Low."

MOVEMENT ACTIVITY



Miss Susie Anna Sue

*African American Game Song, Collected by John W. Work
Choreographed Movement by Sanna Longden*

Movement Directions

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Song Notation (Interactive Performance)
- Song Notation (Interactive Practice)

AUDIO OPTIONS

- Song Vocal Track
- Song Accompaniment Track

RECORDING ROUTINE

Intro (4 m.); four verses with 8 m. interludes; coda

INTERACTIVE OPTIONS GUIDELINES

The Song Notation (Interactive Practice) and Song Notation (Interactive Performance) options may be used to adjust the tempo to facilitate teaching and learning the choreography.

- Experiment with different tempos, as the children practice the movements.
- Select a tempo at which the children can be successful at performing the movements.
- Gradually increase the tempo until the children can successfully perform the choreography with the Song Vocal Track, Song Accompaniment Track, or Song Notation (Interactive Performance) at the original tempo.

FORMATION

This music game is an arranged classroom choreography based on a classic African-American circle game in which a student in the center performs motions that the others either copy, clap for, or sing along with, or do all three.

INTRODUCTION

Have the children try out movements on their own for washing, drying, and closing the tiny window in the song. If time permits, their motions may be shown to the whole class and/or shared in small groups.

Play the music for the “hustle” lyrics and encourage the children to see how this music makes them want to dance. Some may be very good at this type of movement, others may feel very shy. If there are children in the class who are particularly good at it or confident about their movement abilities, let them shine. Consider bringing in an older student or accomplished dancer who is expert at “hustling.”

FORMATION

A circle with one person in the center.

MOVEMENT ACTIVITY



Miss Susie Anna Sue Movement Directions continued

THE MOVEMENT SEQUENCE

INTRODUCTION

All stand and clap on the off-beat. (16 beats)

VERSE 1

The person in the center pretends to wash her or his tiny window as the others quietly pat their thighs or chests.

INTERLUDE

On these 8 beats, the center person moves to the outer circle as another person goes to the middle. The teacher may designate who goes next, or the first center person may choose the next one.

VERSES 2 AND 3

As before, each center person mimes drying, then closing the tiny window as the others clap and/or sing. During the Interludes, center children change places with the next center person.

VERSE 4

The center person shows his or her hustle and all the children copy those movements.

HUSTLE

The hustle continues for 32 more beats during which everyone can do their own movements, or new hustlers can shuffle in and out of the center of the circle.

CODA

As the hustle music fades away, the hustling may continue. The song could end with having everyone sit on the floor or dance away to their own seats or spots on the rug.

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”), or any other language the students know.

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.

SIMPLE GIFTS

This “simple” arrangement to this lovely Shaker song may be modified and adapted for whatever needs are important—classroom community, choral movements, etc.

The Shakers are a religious community founded in 18th-century England, known as “Shaking Quakers” for their ecstatic movements during their services. Singing and dancing is very important to their worship; they are also known for their arts and crafts, such as quilts and furniture. “Simple Gifts” was composed by Elder Joseph Brackett, first sung in 1848 in the Alfred, Maine, Shaker community.

Music: The “Simple Gifts” Song Vocal Track in the Online Learning Exchange Interactive Music, powered by Silver Burdett with Alfred, by Pearson.

Formation: All in a circle, hands joined down at sides in V position.

Movement Pattern

Introduction (8 m.): The group comes together in a circle, joining hands down and facing a bit to the right (counterclockwise), ready to begin the pattern.

Verse (32 m.):

*'Tis the gift to be simple, 'tis the gift to be free,
'Tis the gift to come down where we ought to be.*

All walk 8 steps to the R (counterclockwise), starting on the R foot. On counts 7 and 8, turn slowly to face in the other direction, touching the L foot without taking weight on ct. 8. Note: If people end up on the “wrong” foot, this is not important.

*And when we find ourselves in the place just right,
Twill be in the valley of love and delight.*

All walk 8 steps to the L, starting on the L foot. On counts 7 and 8, turn slowly to face center, touching R foot without weight (or not).

When true simplicity is gained,

All swing joined hands in and out to center, stepping in on R foot and out on L. Repeat hands and feet movements.

To bow and to bend, we shan't be ashamed.

Bow a bit to right and to left, then bow down to center and up.

To turn, to turn, will be our delight, 'till by turning, turning, we come round right.

All drop hands and make a full turn to their own R in 8 steps.

Interlude (8 m): Facing center, all rejoin hands and swing arms gently side-to-side while smiling and nodding at others around the circle.

Repeat the pattern for the Verse and Interlude.

Coda: Walk 4 slow steps to center (note tempo), slowly raising joined hands.

ARRANGED BY SANNA LONGDEN. Notes by Sanna Longden © 2013.

MOVEMENT ACTIVITY

Sourwood Mountain

Appalachian Circle Dance
Adapted by Sanna Longden

Dance Directions

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Song Notation (Interactive Performance)
- Song Notation (Interactive Practice)

AUDIO OPTIONS

- Song Vocal Track
- Song Accompaniment Track

RECORDING ROUTINE

Intro (4 m.); v. 1 (16 m.); interlude (2 m.); v. 2 (16 m.); interlude (2 m.); v. 3 (16 m.); coda (4 m.)

INTERACTIVE OPTIONS GUIDELINES

The Song Notation (Interactive Practice) and Song Notation (Interactive Performance) options may be used to adjust the tempo to facilitate teaching, learning, and performing the dance.

- Experiment with different tempos as students practice the dance steps.
- Select a tempo at which students can be successful at performing the dance steps.
- Have students practice each section of the dance sequence until they master the steps at the selected tempo.
- Gradually increase the tempo until students can successfully perform the dance with the Song Vocal Track, Song Accompaniment Track, or Song Notation (Interactive Performance).

PREPARATION

It is not necessary for students to learn the lyrics of the song before dancing to it, but they must be aware of the phrasing: The verse is only 16 measures long, so the movement sequence occurs quickly. Have students sit and tap the beat as they listen to the song. Then have them tap every four measures (8 beats) to reinforce the pattern changes. At first, use the Interactive Player at a slower tempo. When students are comfortable with the music, have a demonstration team slowly show the pattern.

FORMATION

Circles of nine dancers are ideal, but other uneven numbers also work for this music game—seven, eleven, thirteen, and so forth—depending upon the group’s size. This is a gender-free pattern, so an even ratio of girls and boys is not important, but try for a good mix among the dancers.

Everyone joins hands in a circle, except one person who stands in the center as the “monkey in the middle” (after students become familiar with the dance, everyone wants to be the monkey in the middle).

MOVEMENT ACTIVITY

Sourwood Mountain Dance Directions continued

INTRODUCTION (4 M.)

In these 8 beats, students bounce to the beat and turn to face slightly left, preparing to progress clockwise around the circle. The monkey in the middle also bounces and faces whichever way he or she would like.

VERSE, MEASURES 1–4

Students in the outer circle walk to the left for 8 beats. The monkey stands and claps to the beat, or can walk around in the middle counterclockwise, while looking over the dancers and deciding which one to choose for the upcoming two-hand turn.

VERSE, MEASURES 5–8

Reaching out toward one of the dancers in the outer circle, the monkey (gently!) pulls that person to the middle and into a two-hand turn for 8 beats. The others stand and clap, but keep themselves alert for their next movement.

VERSE, MEASURES 9–12

As the monkey turns the two-hand turn into a right-elbow swing with her or his chosen partner, everyone else—squeezing out one person because of the uneven numbers—quickly hooks right elbows with someone (anyone!) and turns for 8 beats. Circles should try to stay compact, with each pair of dancers fairly close to the others. The lone person who does not have a partner at this point does not hang back, but keeps his or her left elbow at the ready for the next figure.

Note: Phrasing, beat, and friendliness are more important than having correct right or left elbows.

VERSE, MEASURES 13–16

Everyone changes partners and finds someone nearby for a left-elbow turn. This is an opportunity for the lone person from the figure above to hook an elbow with someone. Now someone else is not part of a pair, and becomes the monkey in the middle for the next verse.

INTERLUDE (2 M.)

In these 4 beats, the circle reforms (does not matter who is where), and the new monkey struts to the middle to begin the pattern again for verse 2; after the dance sequence completes for that verse, again for verse 3.

CODA

In these final 8 beats, the circle reforms, all bow to the middle and say, "Thank you, partners!"

MOVEMENT ACTIVITY

Sweet Betsy from Pike

Mid-19th-Century Singing Game Adapted by Sanna Longden

Dance Directions

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Song Notation (Interactive Performance)
- Song Notation (Interactive Practice)

AUDIO OPTIONS

- Song Vocal Track
- Song Accompaniment Track
- Movement Activity MIDI File

RECORDING ROUTINE

Intro (4 m.); verses 1–6 (16 m.) with refrains (4 m.) and interludes (4 m.); coda (4 m.)

INTERACTIVE OPTIONS GUIDELINES

The Song Notation (Interactive Practice), Song Notation (Interactive Performance), and the Movement Activity MIDI File options may be used to adjust the tempo to facilitate teaching, learning, and performing the dance.

- Experiment with different tempos as students practice the dance steps.
- Select a tempo at which students can be successful at performing the dance steps.
- Have students practice each section of the dance sequence until they master the steps at the selected tempo.
- Gradually increase the tempo until students can successfully perform the dance with the Song Vocal Track, Song Accompaniment Track, or Song Notation (Interactive Performance).

BACKGROUND

Singing and dancing were important forms of social recreation for the pioneers who came from Northern Europe to cross the enormous U.S. frontier. The pioneers brought these folk dances and folk games from their home countries. How happy they were, as they crossed the prairies and mountains, to meet others like themselves. Some religions frowned on the idea of “dancing,” but light-hearted singing games—called “play parties” to avoid the “dancing” label—seemed simple and unpretentious enough for all ages to enjoy as a communal pastime.

This play-party game, while not original to this song, is based on traditional figures: the elbow turn or elbow swing, the do-si-do, and the right-and-left-grand/grand-right-and-left/grand chain. In addition, the triple meter and tempo changes will help to reinforce learning of those musical elements, and the song’s story provides connections to history and literature lessons.

MOVEMENT ACTIVITY



Sweet Betsy from Pike Dance Directions continued

WARM UP

Students sit in a circle. Establish a beat in $\frac{3}{4}$ meter and invite students to perform a *pat-pat-clap* pattern while swaying to the beat. Then have students listen to the Song Vocal Track to discover this (most likely true) sad tale of people from this time period. In order to enhance enjoyment of the music game, students may sing along with the refrain but it is not necessary for them to learn all the words.

FORMATION

In a single circle, partners face each other: one person faces in a clockwise direction and the other faces counterclockwise. In the “old days,” males and females danced together; however, unless preparing for a historically accurate program, mixed-gender pairing is not important when learning this singing game.

BASIC TRAVELING STEP

Footwork for $\frac{3}{4}$ meter is usually a fast waltz step (L-R-L, R-L-R—or opposite). However, this is often difficult for growing feet in rubber-soled sports shoes on carpeted floors. Even in socks or on tile, a comfortable alternative might be a R step (count 1), L touch (counts 2-3); L step (count 1), R touch (counts 2-3).

Note: Steps take weight, touches do not.

INTRODUCTION

Deep bow or curtsey. (Traditionally, boys bend at waist and come up; girls go straight down and up.)

VERSES

Measures 1–4 Right-elbow turn Partners do a right-elbow turn in 4 basic traveling steps, ending back in their original places.

Measures 5–8 Left-elbow turn Partners repeat with a left-elbow turn, ending back in their original places.

Measures 9–12 Do-si-do right Partners do-si-do, taking 4 basic traveling steps to go by each other’s right shoulders, pass back to back, and then back up into their own places. (There is no turn in this figure, and traditionally, no arms folded in front of chests).

Measures 13–16 Do-si-do left Partners repeat the do-si-do in the opposite direction, passing by each other’s left shoulders.

MOVEMENT ACTIVITY



Sweet Betsy from Pike Dance Directions continued

REFRAIN

Singing too-ra-lee, too-ra-lee, too-ra-lee-ay

CUE (SAY or CALL): "Hand over hand in the right-and-left-grand!"

In this movement sequence, partners progress around the circle in opposite directions, alternating joined hands, and finishing the figure with a new partner (the fifth person).

- 1) It begins as partners join right hands and carefully pull past each other's right shoulder (this is No. 1). They take one basic traveling step for one measure, left hands and arms extended toward the next person coming toward them. At this point in the dance, in order to progress, it is best to move forward with alternating footwork, going 1-2-3, 2-2-3 for each hand. To keep the figure moving well, keep an eye on spacing and pacing.
- 2) Each one then pulls by the next person with joined left hands, passing left shoulders, again taking two basic traveling steps for one measure. (This is No. 2). Right hands and arms are ready for the next person.
- 3) Continuing the figure, everyone pulls by the incoming person (No. 3) with joined right hands, taking two basic traveling steps for one measure.
- 4) Finishing the figure, everyone pulls by the next person (No. 4) with joined left hands, taking two basic traveling steps for one measure. Make sure everyone pulls by this 4th person.

All stop in front of the next person (No. 5). This is their new partner.

GRAND RIGHT AND LEFT



INTERLUDES

Four measures

- **First measure** Pat own thighs (count 1); clap new partner's two hands (count 2); repeat clap (count 3).
- **Second measure** Repeat first measure.
- **Third measure** Bow and curtsey down (counts 1-2-3) to this partner.
- **Fourth measure** Come up from bow and curtsey (counts 1-2-3).

Go back to the verses and progress through the pattern until all six verses have been danced.

Note the dramatic tempo change (slower) in the interlude leading into and during verse 5. The tempo returns to the original tempo in the last line of that verse.

Then go on to the Coda.

MOVEMENT ACTIVITY

Sweet Betsy from Pike Dance Directions continued

CODA

Two choices (or create your own)

- a) Repeat the pattern of the Interlude, but do the bow and curtsey toward the center, acknowledging all dancers.
- b) Bow and curtsey toward the final partner (2 measures), then toward the center (2 measures).

