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**Come and Join the Dance!**

**Sanna Longden  
Summer Music Institute  
Boone, North Carolina  
June 20-24, 2016**



# SANNA'S LIST OF POSSIBLE DANCES TAUGHT AT 2017 WORKSHOP

<i>Song and/or Dance Names with Country/Culture and brief description</i>	<i>Interactive Music Program</i>	<i>Sanna's FolkStyle CDs &amp; DVDs*</i>
AH, EU ENTREI NA RODA (Brazil) <i>Circle game with accelerando</i>	Grade 3	
ALA DA'LONA (Syria/Lebanon) = DEBKE <i>Traditional Pan-Arabic dance in short lines</i>	Grade 4	
ALABAMA GAL (Southern USA) <i>Play party game in longways sets of 3 pairs</i>	Grade 3	
BELE KAWE (Caribbean/West Africa) <i>Individuals in circle, two-step to center</i>		CD#3 DVD#6 (white/blue)
BONAVIST' HARBOUR (Newfoundland) <i>Pairs in squares</i>	Grade 3	
CALIFORNIA (USA Gold Rush) <i>Polka mixer for partners</i>	Grade 5	
DEBKE (Traditional Pan-Arabic dance) <i>Open circle dance from many countries</i> See "Ala Da'Lona and "Ya Abud"	Grade 4 "Ala Da'Lona"	CD#1-1/2 DVD#3 (aqua) "Ya Abud"
DRILL, YE TARRIERS, DRILL <i>(Irish in USA) Mixer, high fives</i>	Grade 5	
EPO I TAI TAI E (Polynesia) <i>Sitting beat game, improv ideas, sticks</i>		CD#1-1/2, DVD#2 (purple)
ERIE CANAL (USA) <i>Pairs facing, over and under</i>	Grade 5	
GOIN' DOWN TO CAIRO (USA, Illinois) <i>Ozarks singing game with Grand R&amp;L figure</i>		CD#4 DVD#7 (blue/white)
GOOD OLD DAYS (USA) <i>Hand-jive to Charleston-style music</i>		CD#1-1/2 DVD#1 (red)

GRAND AND GLORIOUS (Same tune as “Oh, How Lovely Is the Evening”) <i>Three-circle peace canon</i>	Grade 4		
HEVENU SHALOM ALEICHEM (Israel, Jewish people) <i>Basic hora dance to a peace song</i>	Grade 3		
LA BELLE CATHERINE (Colonial USA) <i>Contra dance in longways formation</i>			CD#2 DVD#5 (tan)
LOS MACHETES (Mexico, Jalisco) <i>Individuals in a circle using sticks</i>			CD#2 DVD#4 (green)
LOS TACHOS (France) <i>Stick dance for pairs in a circle</i>	Download from PearsonRealize		CD#3 DVD#6 (white/blue)
MAKE NEW FRIENDS (USA) <i>Sing, sign, and circling from one to the next</i>	Grade 3		
MANGO WALK (Jamaica) <i>Mixer with Caribbean styling</i>	Grade 5		
NANI WALE NA HALA (Hawai’i) <i>Partner pattern with pu’ili sticks</i>	Grade 3		
OH, HOW LOVELY IS THE EVENING See “Grand and Glorious” <i>Three-circle peace canon</i>	Grade 4		
RAAS/RAJ (India, Gujarati) <i>Dandyiraas harvest dance using sticks</i>			CD#1 DVD#2 (purple)
SASHA (sort of Russian) <i>Popular scatter mixer</i>	Grades 3-adult		CD#1-1/2
SING, SING, SING (USA) <i>Partner mixer with jazzy styling</i>	Grade 5		

SWEET BETSY FROM PIKE (Pioneer USA) <i>Partner mixer, Grand R&amp;L figure, more)</i>	Grade 4		
SWING DANCE (USA) “ <i>Shake, Rattle &amp; Roll,</i> ” “ <i>Flip, Flop &amp; Fly,</i> ” “ <i>Sing, Sing, Sing,</i> ” & more	Grades 6-8		
VALENTINE DANCE (Germany/USA) <i>Mixer; also, “Will You be a Friend of Mine?”</i>	Grade 1		
WESLEY THE MONKEY (“Mmbera,” others) <i>Visual decoding, focus, beat, pattern, fun, etc.</i>			
YA ABUD (Lebanon) = DEBKE <i>See “Ala Da’Lona” above</i>	Grades 4 to adult		CD#1-1/2, DVD#3 (aqua)
YAN PETIT (Southern France) <i>Cumulative circle game</i>			CD#1, DVD#2 (purple)

\*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)

# Ah, eu entrei na roda

(I Came to Try This Game)

**Listen** to “*Ah, eu entrei na roda*.” **Identify** the origin of this song.

## Try this Dance!

- Hold hands in a circle.
- Move into the center for four beats, and then out for four beats.
- Repeat the in-and-out steps.
- Skip to your left.

**Sing** and **move** to the music.

## Song Notation

### Ah, eu entrei na roda (I Came to Try This Game)

#### Interactive Learning and Presentation Options:

- Song Notation (Interactive Performance): Ah, eu entrei na roda
- Song Notation (Interactive Performance): I Came to Try This Game
- Song Notation (Animated): Ah, eu entrei na roda
- Song Notation (Animated): I Came to Try This Game
- Song Notation (Projectable)
- Song Notation (Printable)
- Song Keyboard Accomp. (Printable)

#### Audio Options:

- Song Vocal Track: Ah, eu entrei na roda
- Song Vocal Track: I Came to Try This Game
- Song Accompaniment Track
- Song Pronunciation Practice Track

## Music of America & World Cultures: South America

Students will identify music from a diverse culture.

Project Slide 2 to show the song "*Ah, eu entrei na roda.*"

Have students listen to Song Vocal Track: Ah, eu entrei na roda.

**ASK Can anyone tell me the meaning of the word *origin*?** (dictionary definition: from where something comes)

**ASK Can anyone tell me the origin of this song?** (Brazil)

**ASK How do you know that the song is from Brazil?** (Answers may include: It is in the song credit; they may know it from family.)

**ASK In what language are they singing?** (Portuguese)

Share with students the following background information on this game song.

Brazil is a large country that covers nearly half of the South American continent. It is the location of one of the world's longest rivers, the Amazon, which is approximately 4,000 miles long. The Portuguese explorer Pedro Álvares Cabral claimed the territory for Portugal in 1500. The Portuguese language kept Brazil different from the rest of South America, which was claimed and settled by the Spanish. Brazil's Portuguese language and traditions continue to set it apart from its Spanish-speaking neighbors.

Have students

- Learn the Portuguese words using the Song Pronunciation Practice Track.
- Sing "*Ah, eu entrei na roda.*"
- Read through the words of "I Came to Try This Game" and briefly discuss.

## Assessment: Activity

Students will share with each other what they learned about Brazil and the song “*Ah, eu entrei na roda.*”

Ask students to find a partner. Each partner takes a turn sharing what he or she learned about Brazil or the song “*Ah, eu entrei na roda.*” (Answers may include: People in Brazil speak Portuguese; Brazil is in South America; the Amazon River is one of the longest rivers in the world; the song is about a game; the song is about people dancing.)

Then have students in each group pose a true/false statement for the class. For example, “*Ah, eu entrei na roda*” is a folk song from Portugal. (False)

As a class, discuss why each statement is true or false.

## Moving: Locomotor Movement Through Folk & Traditional Dances

Students will move with others, using locomotor movement and gross motor skills, as they learn a circle dance.

Project Slide 1.

Explain to students that they are going to learn this circle dance.

Have students

- Divide evenly into two or more groups, depending on the size of the class.
- Read the directions on the slide for the dance.
- Walk through the dance, following the directions on the slide.
- Repeat the dance by joining hands in a V hold.

A V hold is a partner or group position in which individuals stand side by side with hands joined and held down, making “Vs” between them.

*Note:* The dance begins on the first beat of the first complete measure (the syllable “*trei*” [try]). Students begin skipping counterclockwise on the words “*La’vai uma*” or “There goes one.”

Remind students that when they are walking or skipping through space, they are using large (gross) locomotor movements.

Use Song Notation (Interactive Performance): *Ah, eu entrei na roda* (I Came to Try This Game). The tempo can be adjusted to facilitate learning the dance at a slower tempo. Then, play the Portuguese or English Song Vocal Track and have the class perform the circle dance.

## Assessment: Activity

Students will demonstrate their ability to move with others, using locomotor movement and gross motor skills as they perform the “*Ah, eu entrei na roda*” circle dance.

**ASK**     **How do we judge the quality of performances?** (Accept a variety of answers.)



Help students understand that the personal evaluation of musical performances is informed by analysis, interpretation, and established criteria.

Have each group perform the circle dance while the others evaluate the students' success.

Help students develop criteria to evaluate each performance. Include

- Maintaining a steady beat
- Demonstrating correct movements

Have students offer constructive criticism based on their criteria.

Join all the groups together to perform the "*Ah, eu entrei na roda*" dance in one large circle.

# Ala Da'lona

Arabic Folk Song  
Traditional Arabic Dance

## Dance Directions

### INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Song Notation (Interactive Performance): Arabic
- Song Notation (Interactive Performance): English

### AUDIO OPTIONS

- Song Vocal Track: Arabic
- Song Vocal Track: English
- 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

Students will perform a traditional Arabic folk dance with an Arabic folk song.

### BACKGROUND

The pattern used to dance the *debky* shows up in the dances of many peoples. For instance, the *hora*, which is danced by people in Israel, as well as Jewish people everywhere, uses the same pattern as the *debky*. It is not surprising that people who live in, or come from, countries and cultures in the same region of the world have similar dances. They also share food traditions and may wear similar clothing. The basic pattern of the *debky* is the same everywhere it is danced, 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.



## Ala Da'lona Dance Directions continued

### GET READY

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#### 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

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#### 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.

### ASSESSMENT: ACTIVITY

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Students will demonstrate their ability to perform the *debky*, a traditional Arabic folk dance.

Play Song Vocal Track: Ala Da'lona (Arabic) and have students sing "Ala Da'lona" as they dance the *debky*. Observe each student's ability to perform the dance with his or her classmates.

### REFLECT

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#### DISCUSSION

**ASK** *How is the debky the same as and different from another familiar dance, such as the hora?*

# Alabama Gal

*A Southern United States Play Party  
Created by Sanna Longden*

## Moving: Patterned Movement

### INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Movement Activity Instructions (Animated)
- Movement Activity Instructions Notation (Printable)

### AUDIO OPTIONS

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

### RECORDING ROUTINE

Introduction (8m); Verse 1 (8m); Interlude (4m); Verse 2 (8m); Interlude (4m); Verse 3 (8m); Interlude (4m); Verse 4 (8m); Coda (8m)

## MOVING: PATTERNED MOVEMENT

### INTRODUCTION

The song “Alabama Gal” is traditional to the southern United States, and has been enjoyed as a play party for more than 150 years. The play party is not considered to be a dance but a singing game, begun in frontier areas of the country about the middle of the 1800s. It developed because of the prohibition by some pioneer communities against what they perceived as the social dangers of dancing for young people. Moving to the accompaniment of singing, rather than instrumental music, seemed to be acceptable—now the kids were just playing a game instead of dancing. Soon the older and younger generations joined in.

Play parties continued to be one of the main forms of recreation for all ages through the 1940s, and they are still enjoyed today. Several versions of “Alabama Gal” have developed over the years. This one was arranged to fit the musical and interactive form of this lesson.

### FORMATION

The formation is two lines with partners facing across from each other, a longways set. It begins with the first pair, #1, at the top of the set, and the last pair, #3, at the bottom. (See the Starting Position on the opening screen).

### Teaching Tips:

- Using the word “pair” instead of “couple” will avoid some silliness.
- In the classroom, it may be helpful to start with the three pairs shown on the screens, but later, perhaps, have six pairs in each set, repeating the song so each pair has a turn to be the leader. Originally, the game was for “as many as will.”

## **Alabama Gal**

### **Moving: Patterned Movement continued**

- In the old days, males and females danced as partners—this is how they got to know one another; however, mixed-gender pairs may not work in the classroom and are not necessary to enjoy this play party.

#### **MOVEMENT SEQUENCE**

##### **Introduction: Elbow Turns, 16 beats**

Right-elbow turn -- Partners move toward each other and hook R elbows, walking in a full circle back to their starting places (8 beats).

Left-elbow turn -- Partners hook L elbows, walking in a full circle back to their starting places (8 beats).

##### **Verse 1: Cast-off and Arch led by Pair #1, 16 beats**

*"Come through 'na hurry . . . Alabama gal."*

Starting the cast-off (also known today as "peel the banana"), the two top people (#1) turn away from each other to lead his/her own line to the bottom of the set.

When they reach the bottom, they make a two-hand arch as high as they can.

The following two partners (#2) meet under the arch, join inside hands, walk up to the top of the set, and pause there. Now Pair #2 is in the top position.

Pair #3 follows, meets under the arch, and proceeds to the middle position. The figure finishes with Pair #1 remaining in the bottom position.

##### **Interlude 1: Forward and Back, 8 beats**

Partners take 4 steps toward each other (nod and smile on beat 4), and then move backward 4 steps into their current position.

##### **Verse 2: Cast-off and Arch led by Pair #2, 16 beats**

*"I don't know how, how . . . Alabama gal."*

Now Pair #2 starts the cast-off, turning away from each other to lead his/her own line to the bottom of the set where they make the two-hand arch.

The following two partners (#3) meet under the arch, join inside hands, walk up to the top of the set, and pause there. Now Pair #3 is in the top position.

Pair #1 follows, meets under the arch, and proceeds to the middle position. The figure finishes with Pair #2 remaining in the bottom position.

##### **Interlude 2: Forward and Back, 8 beats**

Partners take 4 steps toward each other (nod and smile on beat 4), then move backward 4 steps into their current position.

### Alabama Gal

#### Moving: Patterned Movement continued

##### Verse 3: Cast-off and Arch led by Pair #3, 16 beats

*"I'll show you how, how . . . Alabama gal."*

Now Pair #3 starts the cast-off, turning away from each other to lead his/her own line to the bottom of the set where they make the two-hand arch. The others continue under the arch, ending with Pair #1 back in top position, Pair #2 again in the middle, and Pair #3 at the bottom.

##### Interlude 3: Forward and Back, 8 beats

Partners take 4 steps toward each other (nod and smile on beat 4), then move backward 4 steps into their current position.

##### Verse 4: Do-Si-Do past right and left shoulders, 16 beats

*"Ain't I rock candy . . . Alabama gal."*

Partners move toward each other and pass by R shoulders, then pass back-to-back, and move backward to place (8 beats).

They repeat this figure passing by L shoulders and finishing back in place.

**Note:** Traditionally, people did not fold their arms in front in the Do-Si-Do; their arms hung naturally at their sides, swinging a bit with the body's movement.

##### Coda: 2-Hand Turn, Forward and Back, Bow and Curtsey

Partners join both hands and walk clockwise (to the left), returning back to place (8 beats).

They do a brief Forward-and-Back, taking 2 steps toward each other and 2 backwards into place (4 beats).

Finally, each acknowledges the other with a bow and/or curtsey (2 beats), then finishes by smiling and saying, "Thank you, partner!" (2 beats)

**Teaching tip:** If you have six couples in a longways set, repeat the entire song so each pair has a turn to be the leader.

#### 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 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 or Song Accompaniment Track.

## BELE KAWÉ

(French West Indies)

"Bele Kawé" [BAY-luh KAH-wee] is a choreographed example of the urban "highlife" dances enjoyed in West African and Caribbean cities. It is a "big-drum" dance from the Creole African-French culture in the Caribbean island chain near Grenada. This pattern was arranged by Mary Joyce Strahlendorf based on traditional movement figures.

**Music, DVD:** On Sanna's CD#3 and DVD#6, both Volume 1 in her *Dances of the Seven Continents* two-volume set.

**Meter:** 4/4

**Formation:** Solo dance with people in lines all facing the same way or in a circle.

**Styling:** Strong, fluid, and earthy. Legs are bent ("get down"), feet are flat with toes gripping the ground. Arms reach, fingers are spread. Relax and use the whole body, contracting the diaphragm when appropriate to the movement figure.

### Bele Kewe



#### Meas.

##### **PART 1: Forward break—8 in all**

Women hold up "long ruffled skirts", men put back of hands on back pockets

- 1 Step on R with bent knee, step backward on L, close R to L, hold (1 forward break).
- 2 Repeat beginning on L.
- 3-8 Repeat meas 1-2 three more times (8 forward breaks altogether.  
These may be done in place, or all forward, or half forward and half backward.

(Continued on next page)

**PART 2: Heel steps—8 in all**

- 1 Touch R heel diagonally to R side, step backward on R foot; arms reach high and straight to right as mid-section contracts.
- 2 Repeat with L foot while reaching arms to left and contracting mid-section.
- 3-8 Repeat measures 1-2 three more times (8 heel-steps altogether)  
These may be done in place, or all backward, or half forward and half backward.

**PART 3: Wheels or turns—4 in all**

- 1-2 Bending knees, make a low wide turn to R: R, L, R, hold or touch or low jump. Arms spread out from shoulder like an "airplane" or hands are clasped behind back. Sometimes people cannot help but clap on the 4<sup>th</sup> count.
- 3-4 Repeat turn to L, beginning on L foot.
- 5-8 Repeat turns to R and L (4 wheels in all).

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PRESENTED BY SANNA LONGDEN. Notes by Sanna Longden © 2007, based on those by Mary Joyce Strahlendorf, Phyllis Weikart, and observation of variations on the theme.





## Bonavist' Harbour

*Folk Song from Newfoundland  
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

Introduction (4 m.); Verse 1 Fermata (1 m.); Verse 1 (8 m.); Refrain Fermata (1 m.); Refrain (8 m.); Interlude (4 m.); Verse 2 Fermata (1 m.); Verse 2 (8 m.); Refrain Fermata (1 m.); Refrain (8 m.); Coda (6 m.)

#### INTERACTIVE OPTIONS GUIDELINES

The Song Notation (Interactive Practice) and Song Notation (Interactive Performance) 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

Bonavista is a large fishing port in Newfoundland, and the town Carbonear, mentioned in "Bonavist' Harbour," is the largest town in Conception Bay.

The traditional folk songs of Newfoundland tell stories about the people's daily lives and customs—such as fishing, whaling, and lumbering—as well as sad ballads about tragedies at sea and humorous satires about funny things that happen.

The dances are similar to those of their Irish, Scottish, English, and French ancestors—jigs and reels in square formations, plus the percussive step dancing prevalent in the British Isles. In Newfoundland, even today, a set dance may pause as one of the men goes to the center to show some fancy stepping.

This dance for "Bonavist' Harbour" was created so students may enjoy moving to the 6/8, or jig, meter of "Bonavist' Harbour." The figures are based on those of traditional Newfoundland dances. If your classroom does not happen to have a fiddler handy, follow the example set by dancers in the old days, the dancers of your music class can sing the song as they enjoy moving to the figures of the dance.

## **Bonavist' Harbour Dance Directions continued**

### **FORMATION**

Four pairs of dancers in a square set. Pairs should be numbered around the set: 1, 2, 3, and 4; 1 and 3 face across the set, and 2 and 4 also face across the set. Traditionally, each pair would have male and female partners, with the man on the left and the woman on the right. Although mixed-gender pairs are not required in the classroom, it is helpful to have a visual identification (for example, kerchiefs and ties) to identify which is the left-hand partner and which is the right; this will avoid confusion later in the dance when left- and right-hand figures are used.

If there is not the right number of students to fill squares, this pattern also can be enjoyed in a circle of couples.

### **BASIC TRAVELING STEP**

The basic traveling step to a 6/8, or jig, meter can be described as hop-step-close-step, hop-step-close-step. Dance teachers may say this as "And-slow-quick-slow, And-slow-quick-slow." Music teachers may say, "And-ta-ti-ta, And-ta-ti-ta." Students can, of course, just walk to the beat, using a kind of shuffling or scuffing movement, as done in Newfoundland.

### **PREPARATION**

The "corner" person is important in this dance. To reinforce the concept of corners, have students turn to their partners and say, "Hello, Partner!" Then they should turn to the person on their other side, who is not their partner, and say, "Hello, Corner!" Do this several times.

After becoming comfortable with the dance pattern, students may try out the traveling step above, first practicing it by themselves around the room, and then in the figures of the dance.

Students should also practice the star and shoulder-hold figures, as explained in the Verse directions below, along with allemande, which is explained in the Refrain directions.

### **Introduction**

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

### **Verse 1, Fermata** (*Oh, there's . . .*)

All face left/clockwise around the circle as they extend their right hands into the middle for a right-hand star, while placing their left hands on the left shoulder of the person ahead.

### **Verse 1, Measures 2–5** (*lots of fish... in around here.*)

Students proceed clockwise around the circle with 8 walking steps or 4 traveling steps.

### **Verse 1, Measure 6–9** (*Boys and girls...from Carbonear.*)

Switching to a left-hand star with right hands on the right shoulder ahead, students proceed in the other direction with 8 walking steps or 4 traveling steps.

## **Bonavist' Harbour Dance Directions continued**

### **Refrain, Fermata** (*Oh, . . .*)

All face their corners and bow.

### **Refrain, Measures 11–12** (*catch ahold this one, catch ahold that one,*)

Allemande left with their *corners*: grasping left forearms (bending left elbows and pulling away a bit to give weight in the turn); corners go around clockwise back to place, and end facing their *partners* (4 walking steps or 2 travel steps).

### **Refrain, Measures 13–14** (*swing around this one, swing around she.*)

Allemande right with their *partners*, reversing the figure above (4 walking steps or 2 traveling steps), and end facing their *corners*.

### **Refrain, Measures 15–16** (*Dance around this one . . . diddle dum dee.*)

Right-shoulder do-si-do with their corners: pass right shoulders, go back-to-back (no turn), and pass left shoulders while backing into place (8 walking steps or 4 travel steps).

### **Interlude**

Joining hands, all walk forward into the center with 4 walking steps or 2 travel steps, then backward to return to their places with 4 walking steps or 2 travel steps.

### **Verse 2 and Refrain 2**

Repeat the pattern for Verse 1 and Refrain 1 above.

### **Coda**

All smile and bow around the square to each of the other pairs, 2 beats per bow. Or, if in a circle, bow to the right, center, and left, 2 beats per bow. For the final beats, everyone joins hands and raises them strongly and triumphantly.

# California

*Folk Song from the United States*

*Choreography by Sanna Longden*

## Dance Directions

### INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Song Notation (Interactive Performance)

### AUDIO OPTIONS

- Song Vocal Track
- Song Accompaniment Track

### RECORDING ROUTINE

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

### INTERACTIVE OPTIONS GUIDELINES

The Song Notation (Interactive Performance) 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/creating movements.
- Select a tempo at which students can be successful at performing the dance steps.
- Have students practice each section of the dance sequence/their creative movements 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

Students will move alone and with others to a folk song from the United States that incorporates steps and movements from the two step and polka.

Gold was discovered in California in 1848 by James Marshall near a place called Sutter's Mill. In 1849 a traveling concert troupe known as the Hutchinson Family performed the song "California" for a group of Massachusetts prospectors heading West to search for gold.

### WARM-UP

Have students sit and listen to Song Vocal Track: California. Encourage them to signal when each verse begins, and when the refrain comes in.

The 2/4 meter is the basis for the two-step and polka, the travel steps in this movement pattern.

## California Dance Directions continued

### TAKE ACTION

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#### FORMATION

Have students form two concentric circles: an outer circle facing counterclockwise (CCW) and an inner circle facing clockwise (CW). Hands are not joined. Each person stands beside a partner in the other circle.

To be more authentic, if there are even numbers of girls and boys in the group, the boys should be in the inner circle, the girls in the outer circle. However, this is not necessary for the initial teaching of the dance pattern and, if it causes classroom chaos or discomfort, it doesn't matter who is in which circle.

Have students

- Sit and clap a *ti-ti-ta* rhythm to the song. (*Note:* In the dance world, this is referred to as quick-quick-slow, or QQS.)
- Tap the *ti-ti-ta* rhythm on their legs. (*Note:* Each *ti-ti-ta*/QQS rhythm begins on the other hand—RLR, LRL.)

Once the rhythm is secure, invite students to stand and try the rhythm with their feet—first in place, then around the room and finally around the circle.

It is now helpful to cue it as “step-close-step.”

**SAY** Cowboys and gold rush pioneers danced this two-step dance pattern, as country-western dancers still do today.

Have students practice the two-step pattern with a partner. Observe that students are able to move with alternating feet (RLR, LRL).

For those students who might enjoy an added challenge, turn the two-step into the polka step by adding a low hop, skip, or lift before the first step (and-step-close-step, and-step-close-step).

#### BASIC PATTERN FOR SONG VOCAL TRACK

##### Introduction

Use the four measures of the introduction to face the correct direction clockwise (CW) or counterclockwise (CCW). Left shoulders should be adjacent to the partner. It is important for each student to know which person she or he is in back of and following around the circle, as well as who is the first, or lead, partner.

##### VERSE 1

**Measures 1–4:** All progress forward, facing CW or CCW, with 4 two-steps or polka steps, or 8 walking steps (if walking, try moving like a cowboy or cowgirl). Use the final few beats to turn and face the other direction.

**Measures 5–8:** Dance as above, but in the opposite direction, and finish facing your partner.

### California Dance Directions continued

#### REFRAIN

**Measures 9–16:** With the partner, clap right hands high, then low, then high, then hook right elbows (4 beats). Do the right-elbow turn CW with 4 steps back to place (4 beats.)

Repeat and clap left hands high, low, high; then hook left elbows (4 beats), and do the left-elbow turn CCW with 4 steps back to place (4 beats).

#### INTERLUDE

**Two measures:** Use the interlude to unhook from partners and turn to face the first direction around the circle, in back of that same person.

#### VERSES 2–3

Repeat the pattern above for each verse, but each time finish facing the next person along the other circle in order to do the refrain with a new partner every time.

#### REFRAINS (following verses 2 and 3)

Repeat the clap and elbow-turn pattern of the refrain with the next person.

#### CODA

All nod to partners and to everyone else and say, “Thank you, partners!”

### ASSESSMENT: ACTIVITY

---

Students will demonstrate their ability to use locomotor and fine motor skills to move alone and with others, using a traditional two-step dance pattern.

Allow students time to rehearse dance steps, including the clapping motions, in a small group or with a partner. Observe that students are able to perform the dance patterns in rhythm without the use of recorded music.

Have students form two concentric circles. Play Song Vocal Track: California. Observe that students are

- Dancing the two-step in time with the recording.
- Following the dance sequence accurately.

# 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.

## **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



## **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 curtsy 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.

## **EPO I TAI TAI E** **(Samoa and/or Hawai'i )**

I learned this variant of “Epo i tai tai e” from Marilyn McGriff of Milwaukee who learned from Elly Tepper at a seminar in Hawai'i. The words may mean, "This is a strong man. This strong man fights like a bull," or they may be nonsense syllables. Sandra Tsurutome, a Polynesian dance expert from Florida Atlantic University, teaches "Epo" as a Samoan game with other hand motions, and says that slap games are more typically Samoan.

**CD, DVD/video:** On Sanna's CD# 1½ and shown on Sanna's DVD/video #2, *More Favorite Folk Dances of Kids and Teachers* (purple). **Meter:** 4/4

**Formation:** All facing the same way or in a circle, sitting on knees or cross-legged. See other side for partner and stick versions.

### **Pattern for Individuals**

- |                                  |  |
|----------------------------------|--|
| 1. Epo [EH-poh or EE-poh]        | Pat knees twice                          |
| 2. i tai tai [ee TYE tye]        | clap hands twice                         |
| 3. e [ay]                        | cross arms on chest, pat four times      |
| Repeat all that                  |  |
| 4. Epo                           | same as #1                               |
| 5. i tai tai                     | same as #2                               |
| 6. epo                           | same as #1                               |
| 7. i tuki tuki [TOO-kee too-kee] | hold arms above head, snap fingers twice |
| 8. epo                           | same as #1                               |
| 9. i tuki tuki                   | same as #7                               |
| 10. e                            | same as #3                               |

(continued on next page)

## Epo I Tai Tai E

(Samoa and/or Hawaiian Children's Game)



### Partner pattern with hands

**Formation:** Facing partner, kneeling or cross-legged

- |                 |   |
|-----------------|---|
| 1. Epo          | Pat knees twice                                 |
| 2. i tai tai    | clap own hands twice                            |
| 3. e            | cross hands and clap partner's hands four times |
| Repeat all that |   |
| 4. Epo          | same as #1                                      |
| 5. i tai tai    | same as #2                                      |
| 6. epo          | same as #1                                      |
| 7. i tuki tuki  | clap partner's hands above head--"high five"    |
| 8. epo          | same as #1                                      |
| 9. i tuki tuki  | same as #7                                      |
| 10. e           | same as #3 (tricky going from #7 to #3!)        |

### Pattern with rhythm sticks (others are possible)

#### One person alone

- |                |  |
|----------------|--|
| 1. Epo         | tap one end of sticks twice on floor   |
| 2. i tai tai   | tap other end of sticks twice on floor |
| 3. e           | cross sticks and tap 4 times           |
| 4. i tuki tuki | raise sticks high and tap tips twice   |

#### Partners

Partners face and use same stick pattern, but in 3 and 4, tap partner's sticks.

### Pattern as partner mixer, with or without sticks

Form double circle, one person facing CW and the other facing CCW. Do hand or stick patterns as above. When pattern begins again, each partner moves forward (CW or CCW) toward next person along circle while doing #1 and #2. Meet new partner with #3 and continue pattern with that person.

Double circle formation can also have one partner with back to center, the other facing center. When changing partners, each person moves to own right.

### Other variations are also possible. Enjoy!

## Erie Canal

*Folk Song from the United States*  
*Choreography by Sanna Longden*

### Dance Directions

#### INTERACTIVE LEARNING AND PRESENTATION OPTIONS

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

#### 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 (8 m.); Interlude (4 m.); Verse 2 (16 m.); Refrain 2 (8 m.); Coda (2 m.)

#### INTERACTIVE OPTIONS GUIDELINES

The Song Notation (Interactive Practice), Song Notation (Interactive Performance), Movement Activity Practice Track, 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.

### PREPARE

#### BACKGROUND

When bargemen and their families got together to relax, they enjoyed singing work songs. Often a fiddler or a banjo player would start playing and everyone would get up and dance. Here is a dance they might have done.

#### WARM UP

Students stand in a Sicilian circle (see Formation below). Establish a beat in  $\frac{4}{4}$  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 to the beat of the music.



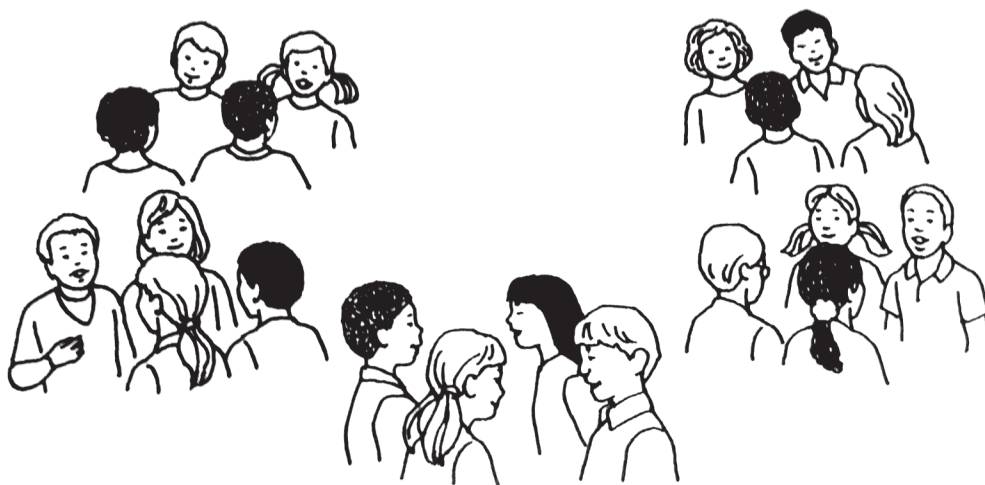
## Erie Canal Dance Directions continued

When singing "Low bridge, ev'rybody down," students may duck their heads as if passing under a bridge. It was common for people to ride on the roofs of the barges. When a bridge came along the route, they would have to duck their heads or get off the boat so it could pass under the low bridge.

### TAKE ACTION

#### FORMATION

Assign partners and have students form a Sicilian circle.



In a Sicilian circle, each set of partners faces another set around the circle. One pair faces and progresses clockwise, the other set progresses counterclockwise. Partners are side-by-side; the person directly across from each partner is the "opposite."

#### STEP PATTERNS

Footwork for the sequences should begin with the right foot.

#### Introduction (4 m.)

- Students stand in a Sicilian Circle and look to their side to find their "partners: and look in front to see their "opposites." (eight counts)
- Students face their partners and get ready to do-si-do. (eight counts)

#### Verse 1 (16 m.)

***I've got a mule, her name is Sal, . . . on the Erie Canal.***

Partners do-si-do past right shoulders (eight counts), then pass left shoulders (eight counts).

***She's a good old worker and . . . on the Erie Canal.***

Do-si-do with opposite pass right shoulders (eight counts), then pass left shoulders (eight counts).

### Erie Canal Dance Directions continued

***We've hauled some barges in our day, . . . coal, and hay,***

Hook right elbows with partner and walk around until they get back to place (eight counts); repeat with left elbows (eight counts).

***And we know ev'ry inch of the way, . . . to Buffalo.***

Repeat elbow turns with opposite.

#### **Refrain 1 (8 m.)**

- All join inside hands with partners.
- Partners facing clockwise raise hands in a bridge and move apart as they walk forward and over the other pair.
- Students facing counterclockwise walk forward as they duck under. Take four steps to go over and/or under.
- Everyone now faces a new pair and they switch positions. Students who ducked under the first time make a bridge, and those who made a bridge previously, duck under.
- Continue to move forward, alternating the bridge (four steps) and the ducking under (four steps).
- Each pair should meet and pass eight others.

#### **Interlude (4m.)**

- Make sure partners are facing another pair and going in the correct direction.
- As the partners meet a new pair, they acknowledge them with a nod and smile.
- Then partners face each other to begin again from the verse.

**Verse 2 (16 m.)** Repeat pattern of Verse 1.

**Refrain 2 (8 m.)** Repeat pattern of Refrain 1.

**Coda (2 m.)** After traveling around the circle, have students "nod" as they face their new opposite.

### TIPS FOR THE TEACHER

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**Movement Activity Tip** Many teachers desire to teach movement on a frequent basis but may dread the possible chaos. You may wish to try the following:

**Give specific commands.** Students can misuse a lot of valuable class time to form the dance circles.

- Try saying to them, "We need you and your partner to face another set of partners in a Sicilian Circle by the time I finish counting to 10. Please go there without talking. Let's see if you can do it. Let me know when you are ready."
- Then count to "10" slowly. Look away and let the students tell you the circle is ready. Lavish them with praise. If unsuccessful, have the class do it again. They will want to please you.

## GOIN' DOWN TO CAIRO [KAY-roe] (U.S.A. – Illinois)

This is one version of a well-known singing game from the Illinois Ozarks. The song, according to *Folk Songs and Singing Games of the Illinois Ozarks* by David McIntosh, is from 1858 when a killing frost ravaged the corn and tobacco harvests in southern Illinois. The story goes that farmers from that region went down to Cairo [KAY-roe], located at the tip of Illinois where the Ohio and Mississippi rivers meet, to buy corn and tobacco sold by planters from the south. Arriving early, the farmers would hang out at saloons “and other places,” and began to get friendly with a Liza Jane or two. At home, their wives noticed how they “blackened them boots to make them shine” and that they seemed to be goin’ down to Cairo (KAY-roe) more frequently. So the wives began to accompany their men and the fun and games in Cairo (KAY. . . .) turned into play parties and singing games. “Goin’ Down to Cairo” was first played to poke fun, but became a favorite and was brought back home, where it spread from downstate Illinois in the mid-19<sup>th</sup> century to all of us today.

**Music, DVD:** On Sanna’s CD #4 and DVD #7, both Volume 2 in her *Dances of the Seven Continents* two-volume set (blue and white). The song on the CD is arranged and sung by Doug and Bonnie Isaacson Miller, former directors of Folklore Village Farm in Dodgeville, Wisconsin, based on the story above. Their arrangement appears on the next page.

**Formation:** Partners single-file in a circle, facing counterclockwise (CCW). Down in Cairo, of course, men and women danced together so the woman is to his right, in front of him. In the classroom, it doesn’t matter who is which, but then they must be numbered 1 and 2 (person in front), or otherwise labeled. Join hands down in a V, or not.

### Dance Pattern

“Goin’ down to Cairo [KAY-roe]...”

Circle to the right. On 15-16, woman or #2 turns to face man or #1 (16 cts).

“Black them boots and make them shine....” Grand right & left to 7<sup>th</sup> person (partner is 1st), or back to partner in a small circle. The 7<sup>th</sup> person should be given a R hand (16 cts). Grand R&L: R hand to partner, pull by; L hand to next, pull by; R to next, pull by; etc.

“I’m a going ‘way to leave you. . . .” Swing with 7<sup>th</sup> person or partner in ballroom hold (16 cts, a nice long swing) or elbow turns (8cts with R, 8 cts with L), or other kinds of swings.

“Ain’t got time to kiss you now. . . .” Promenade this person, both facing CCW with woman or #2 on the outside. Use crossed-arm skaters’ hold or other positions (16 cts). Finish this figure with woman or #2 in front of partner, all ready to start circling again.

Repeat these four figures in each of the subsequent verses.

(see music on next page)

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PRESENTED BY SANNA LONGDEN.

Notes by Sanna Longden ©2007, based on *Handy Play Party Book*, Bob Walser, others.

# Goin' Down to Cairo

Arr. by Doug Miller, based on *Folk Songs and Singing Games of the Illinois Ozarks* by David McIntosh.

(Chorus)

Go - in' down to Cai - ro, and good - bye and a good - bye,

Go - in' down to Cai - ro, and good - bye Li - za Jane.

Black them boots and make them shine, good - bye and a good - bye.

Black them boots and make them shine, good - bye, Li - za Jane. I'm a

(Verse)

go - in' way to leave you, ain't it a shame.

Go - in' 'way to leave you, and good bye Li - za Jane.

Ain't got time to kiss you now, I'm sor - ry, I'm sor - ry.

Ain't got time to kiss you now, I'm sor - ry Li - za Jane.

V. 2: She went up the new-made road, I went down the lane.  
Hung my coat on a hollow stump and out jumped Liza Jane.  
It's a rough old road and a sorry team, good-bye and a bye-bye  
It's a rough old road and a sorry team, good-bye Liza Jane. (Chorus)

V. 3: Saddled up the yellow mule and curried down his mane,  
Throw the bridle over his head, let's go see Liza Jane.  
I've got an old hat, it's got no rim, good-bye and a good-bye,  
Got no band, it's got no rim, good-bye Liza Jane. (Chorus)

V. 4: I'm goin' 'way to leave you, ain't it a shame.  
Goin' 'way to leave you, and good-bye Liza Jane.  
I'll be yours if you'll be mine, good-bye and a bye-bye.  
I'll be yours and you'll be mine, good-bye Liza Jane. (Chorus)



## **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.

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PRESENTED BY SANNA LONGDEN. Notes by Sanna Longden ©2007, based on those of Marian and Ned Gault, Constance Mynatt and Bernard Kaiman, and Phyllis Weikart.

# 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).

# Hevenu shalom aleichem (We Come to Greet You in Peace)

*Hebrew Folk Song*

*Dance Adapted by Sanna Longden*

## Dance Directions

### INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Song Notation (Interactive Performance):  
Hevenu shalom aleichem
- Song Notation (Interactive Performance):  
We Come to Greet You in Peace

### AUDIO OPTIONS

- Song Vocal Track: Hevenu shalom aleichem
- Song Vocal Track: We Come to Greet You in Peace
- Song Accompaniment Track

### RECORDING ROUTINE

Intro (2 m.); vocal 1 (16 m.); interlude (8 m.); vocal 2 (16 m.); coda (2 m.)

### INTERACTIVE OPTIONS GUIDELINES

The Song Notation (Interactive Performance) 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).

## PREPARE

### WARM-UP

Students will move alone and with others, using gross motor and locomotor skills, while performing the *hora* to a Hebrew folk song.

Lead students through the following progression for learning the *hora* step.

- 1) In place: Step on left, step on right, step on left, lift right leg, step on right, lift left leg.
- 2) Moving to left: Same pattern, but with more vigor: Walk L, R, L, kick R, step R, kick L.
- 3) Moving to left with more height: Leap on L, leap on R, jump on both, hop on L and kick R, jump on R and kick L.

It is helpful to isolate and practice the following:

- Jump on both feet, hop on L, jump on both feet, hop on R.

## **Hevenu shalom aleichem (We Come to Greet You in Peace) Dance Directions continued**

### **BACKGROUND**

The *hora* is known as the national dance of the Jewish people of Israel. Romanian settlers, whose circle dance is also called the *hora*, brought it with them in the early 20th century. "*Hora*" translates as "circle dance," and this song of peace is one of the many to which the *hora* can be done. This dance is enjoyed by small and large groups of people at public and private celebrations, both indoors and outdoors.

### **TAKE ACTION**

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#### **FORMATION**

Place students in a circle formation, all facing center. Each holds a scarf in her/his right hand and holds the neighbor's scarf in his/her left hand, thus joining the circle by scarves instead of hands.

Count off by twos, so there are equal numbers of ones and twos.

#### **MOVEMENT SEQUENCE**

The *hora* pattern consists of the same six beats repeated continuously in meter in 4. Use the moves from step 2 or 3 from the Warm-Up above, moving to the left (clockwise). Dance with scarves first, then try the V-hold or T-hold.

- The V-hold is when individuals stand side by side with hands joined and held down, making "Vs" between them.
- The T-hold is a shoulder hold in which dancers place their hands on their neighbor's nearest shoulders. Arms are somewhat extended like a "T".

#### **EXTENSION OF MOVEMENT SEQUENCE**

For a school festival, to celebrate holidays, or just for enjoyment, form two or more concentric circles. Each circle may move in the opposite direction of the circle inside it: outside circle to the left, circle inside it to the right, innermost circle to the left, and so on.

The *hora*, being a truly traditional dance, is basically improvisational. Often, while the circle is moving, one or two people will run to the middle and hook an elbow or waist with someone from the circle to turn as couples in the center. Then each of those center people might bring someone else in from the circle to dance. Or someone will spontaneously break off from the person to his/her right and begin to lead a snake or snail formation within and around the space.

## **Hevenu shalom aleichem (We Come to Greet You in Peace) Dance Directions continued**

### **ASSESSMENT: ACTIVITY**

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Students will demonstrate their ability to move alone and with others, using gross motor and locomotor skills, while performing the *hora* to a Hebrew folk song.

In a class discussion, determine criteria for evaluating the dance performance. Include such skills as keeping a steady beat and performing the steps in the correct progression.

Divide the class into two groups. Allow students time to practice in their group.

As group 1 performs, have group 2 evaluate the first group's performance and then discuss. Encourage students to use only constructive criticism. Determine which of the *hora* steps were used in the performance.

Repeat the process with a performance by group 2, followed by a class discussion of the performance.

## 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 21st-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](mailto: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 18<sup>th</sup>-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.

# LOS MACHETES

## Stick Dance Version

### (Mexico, State of Jalisco)

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

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

**Meter:** 4/4

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

### Dance Pattern

#### Counts

##### Part 1

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

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

##### Part 2

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

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

##### Part 3

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

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

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

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

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

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

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PRESENTED BY SANNA LONGDEN, as learned from Michael Hamblin.

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



# LOS MACHETES

## Partner Dance Version

### (Mexico, State of Jalisco)

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

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

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

**Introduction:** Three chords.

#### **A Music: Marching**

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

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

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

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

#### **C Music: Stars**

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

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

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

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

## LOS TACHOS (S.W. France—Gascogne region)

This rhythmic stick dance was brought to the U.S. in late 1993 by Françoise Carbonnel, an elementary school teacher from Montrouge, France, when she was on an exchange program in Naperville, Illinois. The Gascogne language has a Spanish flavor, being on the southern border of France. A *tacho* is a bucket or a pot, probably used in this context as a percussion vessel, as is possible to hear on the recording.

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

**Formation:** Partners in a single circle facing clockwise or sunwise, one partner (#1) in front of the other (#2). Men are in front, if in mixed-gender pairs. Each person carries a short stout stick, holding it with both hands horizontally behind his/her own back.

### Movement Pattern

#### Measures

##### **PART I: Traveling around the circle.**

- 1-2 Schottische step: R forward, L close to R, R forward, hop on R. Repeat, starting with L foot.
- 3-16 Repeat meas. 1-2 three more times (8 schottische steps in all). On last measure, Partner #1 turns half around to face Partner #2 as Partner #2 holds stick up in front, firmly like a candle, using both hands.

##### **PART II: Hitting sticks**

- 1-4 Partner #1 hits Partner #2's stick across from R to L, then L to R in this rhythmic pattern (hear it in the music):

Q Q Q Q   Q Q Q Q   S   S   S...	tiri tiri tiri tiri ti ti ta
1 & 2 &   3 & 4 &   1   2   3, 4	

- 5-8 Partner #2 then hits Partner #1's stick in the same pattern.
- 9-12 Partner #1 hits Partner #2's stick again in the same pattern.
- 13-16 Not to be outdone, Partner #2 gets equal time. At the end, Partner #1 turns halfway to face clockwise (as in the beginning), and the dance starts again with the circle figure.

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PRESENTED BY SANNA LONGDEN. Notes by Sanna Longden © 2007, based on those by Mady Newfield, Chicago, and François Carbonnel, Mountrouge.



# **Make New Friends**

## **Dance Directions**

# Mango Walk

*Calypso Song from Jamaica*  
*Arranged and Notated by Sanna Longden*

## Movement Instructions

### 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.); Interlude (8 m.); Verse 2 (8 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.

- Select a tempo at which students can be successful at performing the dance steps.
- Have students practice until they master the steps at the selected tempo.
- Gradually increase the tempo until students can successfully perform at the performance tempo.
- Once students are comfortable with performing at the correct tempo, have them perform the full dance sequence.

## PREPARE

### BASIC STEP-TOUCH

The basic movement is **step-touch, step-touch**, as if moving strongly with bare feet. This touch is done with a flat foot on the ground next to the other foot, but like all touches, it does not take weight. Thus: step on R foot, touch L foot next to R; step on L foot, touch R foot next to L, and so on (although it does not matter which foot is first). Knees bend a bit on every beat.

### MOVEMENT STYLE

For boys, knees and shoulders are relaxed, with shoulders and arms moving naturally forward and backward with each step. For girls, carriage is more upright as though they were carrying a basket on their heads, but not rigid; shoulders are relaxed, hands can swing or be on hips, torso can turn slightly from side to side in a natural way as they walk.

## **Mango Walk**

### **Movement Instructions continued**

#### **PREPARATION**

Have the students stand alone somewhere in the dance space and try out the basic step-touch, first without the recorded music, and then with it. Watch that they are not moving stiffly, but that their heads are bobbing gently to show that knees are slightly bent on each beat and that the touch is on the whole foot, not just the toe.

When they are comfortable with this basic movement, have them move forward in various directions. Make sure that there is no stamping or marching.

#### **MOVEMENT GAME PATTERN**

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##### **FORMATION**

Two concentric circles: half the class makes a circle, the other half makes a circle around the first circle; hands are not joined.

In Jamaica, girls and boys dance with each other, so if the gender ratio is equal, have them in separate circles. If this is not possible, or causes chaos, it is not important. Those in the outside circle face counterclockwise (CCW); those in the inside circle face clockwise (CW). Everyone should be standing beside another person.

##### **Introduction (4 m.)**

Standing in place, everyone gets into the relaxed styling while responding to the music.

##### **First half of vocal (4 m.)**

Everyone takes 7 basic step-touches in the direction that they are facing. They should nod, smile, or otherwise acknowledge each person in the other circle that they pass. On the 8th step-touch, all turn to face the opposite direction. They may give a little jump around instead on these 2 counts.

##### **Second half of vocal (4 m.)**

Moving in the other direction, all take 7 basic step-touches. On the 8th, they turn with a jump or step-touch to face the person they started beside; this person is now their partner.

##### **Instrumental (8 m.)**

Partners do a R-elbow turn with 7 step-touches; on the 8th, they unhook the R elbow and hook the L. Then they do a L-elbow turn with 7 step-touches; they unhook on the 8th to rejoin their circle and prepare to move in their original direction, CW or CCW.

##### **Vocal (8 m.)**

All repeat the vocal parts above, but on the second half, they continue past the first partner to hook L elbows with the next person along the other circle.

## MOVEMENT ACTIVITY

### **Coda (4 m.)**

Do the L-elbow turn with the new partner, bowing to each other on the last beat.

# Nani wale na hala (Lovely Hala Trees)

*Folk Song from Hawaii*  
*English Words by Alice Firgau*  
*Traditional Dance*

## Dance Directions

### INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Song Notation (Interactive Performance): Nani wale na hala
- Song Notation (Interactive Performance): Lovely Hala Trees

### AUDIO OPTIONS

- Song Vocal Track: Nani wale na hala
- Song Vocal Track: Lovely Hala Trees
- Song Accompaniment Track
- Movement Activity Practice Track

### RECORDING ROUTINE

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

### INTERACTIVE OPTIONS GUIDELINES

The Song Notation (Interactive Performance) 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, Movement Activity Practice Track, or Song Notation (Interactive Performance).

## PREPARE

Students will move alone and with others, using nonlocomotor movement, to perform a traditional Hawaiian dance with *puili* sticks.

### BACKGROUND

"*Nani wale* [VAH-lay] *na hala*" ("Lovely Hala Trees") celebrates the useful *hala* trees whose leaves are used for weaving mats, sails, baskets, fans, and hats.

The movements to this song from Hawaii describe the swaying of the *hala* trees. The dance is performed while tapping the rhythm with special sticks. Hawaiian dancers use *puili* sticks made of bamboo. These sticks make a sound like the leaves of the *hala* trees. Rolled-up newspaper can also be used to make this sound.

## Nani wale na hala (Lovely Hala Trees) Dance Directions continued

*Note:* Movement Activity Practice Track: Nani wala na hala, a piano-only version of the song, is recorded at a slower tempo to help students learn and rehearse the steps.

### TAKE ACTION

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#### FORMATION

Students face forward, sitting on legs with hips on heels, back straight, knees slightly apart. If this is uncomfortable, have students sit with legs crossed. Have students hold the *puili* stick in the right hand. This dance may also be performed with a partner.

#### VAMP MOTIONS

- Turn L palm up and tap stick in that palm.
- Tap stick on floor, and turn left palm down. If students are working with a partner, hit partner's stick instead of the floor.
- Tap stick on back of L hand.
- Tap stick on own L shoulder, and turn L palm up.

#### MOVEMENT PATTERN

##### Vocal 1:

- *Nani wale na hala*  
Perform vamp motions (4 beats).
- *Ea, ea*  
Perform vamp motions (4 beats).
- *O Naue ike kai*  
Hold L fingers together in a "flower" shape high up; move stick to the L, to the R, to the L, and down to floor in 4 quick motions (4 beats).
- *Ea, ea*  
Perform vamp motions (4 beats).
- *Ke oni a ela*  
Tap floor 8 times from L to R side, eyes following hands.
- *Ea, ea*  
Perform vamp motions (4 beats).
- *Pili mai Haena*  
Tap "flowers" (as in *O naue ike kai* above).
- *Ea, ea*  
Perform vamp motions (4 beats).

**Interlude:** Perform vamp motions twice through (8 beats).

**Vocal 2:** Repeat vocal 1 pattern.



## **Nani wale na hala (Lovely Hala Trees) Dance Directions continued**

### ASSESSMENT: ACTIVITY

Students will demonstrate their ability to move alone and with others, using nonlocomotor movement, to perform a traditional Hawaiian dance with *puili* sticks.

Divide the class into two groups. Allow both groups time to choose which vamps they want to use and practice the dance. Lead a class discussion to help students develop criteria for an evaluation; then have students in group 1 perform the dance while group 2 evaluates their performance. After a group discussion, have groups switch roles.

## RAAS or DANDIYA RAAS (India—Gujaraz)

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

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

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

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

### A Basic 5-step Dandiya Pattern

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

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

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

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

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

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

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

## SASHA (Denmark-sort of Russia)

“Sasha” is the nickname for Russian boys named Alexander, and for Russian girls named Alexandra or Alexandria, and it is a terrific dance. It is not 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. Ben, a Danish friend met in Texas, showed Sanna a similar Danish children’s dance, so that is probably its roots. Whatever its background, it is an immediate hit with children and adults alike.

**Music:** On Sanna’s CD#1½, *Even More Folk Dance Music for Kids & Teachers*, 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](mailto: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 Danish? “**En**” (between “ain” and “en”; “**toh**” (“ta(w)”; “**tre**” (tree, with a French “r”).

#### 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 8<sup>th</sup>, 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!”

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PRESENTED BY SANNA LONGDEN. Notes by Sanna Longden © 2007, based on those of Bob Dalsemer, Marian Rose, and first observance at a contra dance party.

# Sing, Sing, Sing!

*Words and Music by Louis Prima*

*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 (12 m.); Refrain 1 (16 m.); Verse 1 (8 m.); Refrain 2 (8 m.);  
Interlude (16 m.); Verse 2 (8 m.); Refrain 3 (8 m.)

### INTERACTIVE OPTIONS GUIDELINES

The Song Notation (Interactive Practice) and Song Notation (Interactive Performance) 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.

## PREPARE

### BACKGROUND

This wonderful piece is one of the classic American swing pieces, composed in the 1930s by Louis Prima, known as the King of Swing. This dance is not a traditional swing dance, but was arranged to give students the flavor of the jazzy swing style. Students will have to work up to the fast Lindy Hop that was done to this type of music (named for Charles Lindbergh) and later called the Jitterbug in the 1950s.

## TAKE ACTION

### FORMATION

Students begin by being scattered around the space, then moving to form a double circle facing a partner (see Introduction). Students may begin

## **Sing, Sing, Sing!**

### **Dance Directions continued**

without a partner, then meet one naturally as the circle is forming, or begin beside a partner in the scattered formation.

In U.S. social dancing, the male partner has his back to the center and the female partner faces into center. Such mixed-gender pairs are not necessary in the classroom; however, if the gender ratio is fairly even, this change-partner dance is fun with girl-boy partners.

#### **FOOTWORK**

**Step-snap step** (Step-touch with snap): Step on R (beat 1), touch while snapping fingers once (beat 2); step on L (beat 3), touch R while snapping fingers once (beat 4). For this lesson, we will call this jazzy figure the “step-snap step.”

#### **THE DANCE GAME**

The three different dance patterns (Part I, II, and III) are described below, then they will be applied to the musical phrases of the song “Sing, Sing, Sing!”

### **DANCE PATTERN**

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#### **INTRODUCTION (12 m.)**

Students listen to the drum solo at the beginning of the music. Then, when the trumpet sounds, they begin to move into the double-circle formation with 8 step-snap steps.

#### **PART I (8 m.)**

Joining both hands and starting with boy’s L foot at his L side, girl’s R foot at her R side:

- Touch (with no weight) heel, touch toe, touch heel, touch toe (4 beats).
- Moving sideways: Step R (taking weight on same foot), L slide together, Step R, Touch L (4 beats).
- Repeat with opposite footwork.

#### **PART II (4 m.)**

Letting go of hands, partners back away from each other with a little backward jump or scoot (beat 1), clap own hands (beat 3).

Repeat this figure three more times (four times in all).

#### **PART III (4 m.)**

Move on to the next partner—the person diagonally to the right—with 8 step-snap steps.

Take two hands with this person and begin the pattern again.



## Sing, Sing, Sing! Dance Directions continued

### THE DANCE PATTERN APPLIED TO THE MUSICAL PHRASES

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- **Introduction (12 m.):** After the drum solo, students move into the double-circle formation with 8 step-snap steps.
- **Refrain (16 m.):** Do the entire dance pattern, Parts I, II, and III (ending with the second partner).
- **Verse (8 m.):** Part I.
- **Refrain (8 m.):** Parts II and III (ending with the third partner).
- **Instrumental (16 m.):** Parts I, II, and III (ending with the fourth partner).
- **Verse (8 m.):** Part I.
- **Refrain (8 m.):** Parts II and III (ending the entire song with the fifth partner).

Repeat the sequence again with the Stereo Performance Track.

### TEACHER TIPS

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Teach Part I, II, and III individually before applying them to the dance pattern. Because the song has an irregular form, it is important that the students are able to perform each sequence confidently before learning the pattern.

# 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.

## 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 curtsy. (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.



## 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.

### INTERLUDES

#### Four measures

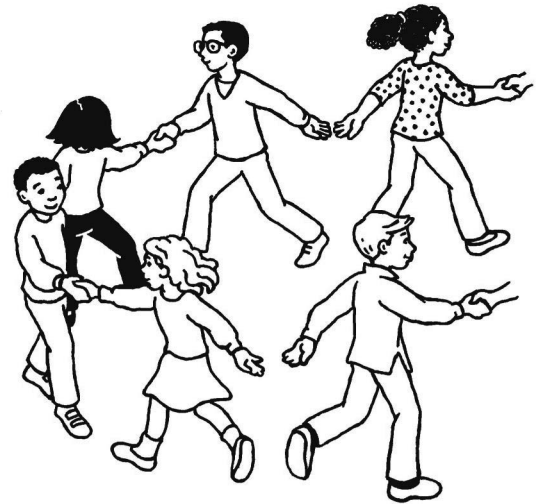
- **First measure** Pat own thighs (count 1); clap new partner's two hands (count 2); repeat clap (count 3).
- **Second measure** Repeat first measure.
- **Third measure** Bow and curtsey down (counts 1-2-3) to this partner.
- **Fourth measure** Come up from bow and curtsey (counts 1-2-3).

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.

### GRAND RIGHT AND LEFT





### **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).

# Swing Dance: Shake, Rattle and Roll

*Words and Music by Charles Calhoun*

*Arranged, with New Words and Music by Sally K. Albrecht Movement by Sanna Longden*

## Dance Directions

### INTERACTIVE LEARNING AND PRESENTATION OPTIONS

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

### AUDIO OPTIONS

- Song Vocal Track
- Song Accompaniment Track

### RECORDING ROUTINE

Intro (4 m.); Part 1 (23 m.); Interlude (5 m.); Part 2 (23 m.); Interlude (5 m.); Parts 1 and 2 (24 m)

### INTERACTIVE OPTION GUIDELINES

The Song Notation (Interactive Performance) 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 or Song Accompaniment Track up to tempo.

## MOVING: TRADITIONAL DANCE

### INTRODUCTION

All over the world, people recognize big band music and the dance now called Swing as quintessential American (meaning the United States) music and dance.

Swing dancing evolved in the 1920s from types of African-American dancing. In the 1930s, it was called the Lindy Hop, named for Charles Lindbergh of aviation fame. Throughout the following decades, its name changed to Jitterbug, Be-Bop, and Boogie-Woogie. Today it is known as Swing and has several variations: East Coast, the 6-count pattern; West Coast, the 8-count pattern; Shag, with its shuffling triple step; and Lindy, the aerial version where women may be flung up in the air and between their partners' legs. Of course, all of these are interchangeable, and new ones may have been created as this is being written.

## **Shake, Rattle and Roll Dance Directions continued**

Originally composed in 1954 by Jesse Stone, “Shake, Rattle and Roll” was popularized by two classic recordings that same year. These included a blues record by Joe Turner and his Blues Kings, and the even more memorable rock-and-roll hit by Bill Haley & His Comets. The recording of “Shake, Rattle and Roll” in this lesson has the right rhythm and tempo for teaching beginning swing dancers.

At this point in U.S. history, the Lindy/Jitterbug/Swing can be considered a traditional dance, and like traditional dances in most cultures, it is improvisational within its parameters. Here is a progression for teaching basic East Coast Swing movements.

### **FORMATION**

Traditionally, Swing is a mixed-gender partner dance. If the classroom has an uneven balance of boys and girls, as most do, it may be convenient to let students select their own partners. It is important to note that once they get beyond the basic footwork, each person has a different role in the partnership as one is the “leader” (traditionally, the male) and one is the “follower” (traditionally, the female). Other distinguishing labels and formations are possible. Since both leading and following are important skills in dance, and especially if Swing is taught as a non-gender specific activity, everyone should practice both roles.

### **DIRECTIONS**

Preparing the Basic Pattern: The basic East Coast Swing pattern consists of six beats for every four steps. To prepare for this, have the students stand in scattered formation all facing the same direction, with teacher and other adults (preferably some male teachers or visiting fathers as role models) in front.

Starting on either foot, all take these 4 steps:

Think: slow, slow, quick-quick.

1. Step side (counts 1, 2)  
(girl=R, boy=L)
2. Step side (counts 3, 4)  
(girl=L, boy=R)
3. Step back (count 5)  
(girl=R, boy=L)
4. Step in place (count) 6  
(girl=L, boy = R)

Repeat this for a bit, and then do it all over again starting on the other foot. Try to make the steps more like dancing and less like marching.

Using Song Notation (Interactive Performance) set the tempo at a slow enough speed to ensure success for all as they practice this pattern on one side, then the other. Follow the musical beat instead of the phrasing of the song; if it helps, keep on counting or repeating slow, slow, quick-quick.

See Movement Activity Instructions (Animated): Shake, Rattle and Roll for a video demonstration of these steps.

## Shake, Rattle and Roll Dance Directions continued

Additional moves:

- Move around—Instead of staying in one place, move around as you do the basic step.
- Single turn – On the *slow, slow* steps, the leader lifts left arm, turning it **CCW** to guide the follower under to the right. The follower takes two **pivot-turns** to end facing the partner as both finish on back-step or *quick-quick*.
- Double turn – After finishing the single turn, the leader keeps left arm raised and turns it **CW**, guiding the follower under to the left. They finish facing each other on the *quick-quick*.

### TIPS FOR TEACHERS: TEACHER TO TEACHER

Mixing Partners: Make sure that there is much mixing of partners. It is best to have them practice each figure several times with different partners. In a single circle, each person moves forward to the next. If learning in mixed-gender pairs and the gender balance is not equal, some may have to practice alone for one or two partner-changes. (Note that using the words “genders” and “pairs” will avoid a lot of silliness.)

If they are not meant to be learning as strictly boy-girl pairs, then have partners switch leading and following roles. That will help them understand what the other role needs, i.e., how to be a good lead (cue the move early through clear body language) and how to be a good follower (be aware through body language of the other’s cues and allow oneself to be guided).

A Dance for a Lifetime: When learning Swing dance, students are receiving more than just a school lesson. Any young person who enjoys Swing dancing and is a good partner will be equipped with a healthy social and exercise activity for his or her lifetime.

### MOVEMENT ACTIVITY INSTRUCTIONS (ANIMATED): SHAKE, RATTLE AND ROLL

In Movement Activity Instructions (Animated): Shake, Rattle and Roll, the steps to the dance are accompanied by the Song Vocal Track. The steps are first shown as individual dancers and then as a couple.

# Valentine Dance

*German/United States Dance*  
*Choreography by Sanna Longden*

## Dance Directions

### AUDIO OPTIONS

- Movement Activity Practice Track
- Movement Activity Performance Track

### RECORDING ROUTINE

Intro (2 m.); instrumental (8 m.); interlude (1 m.); repeat 8 times; coda (1 m.)

## PREPARE

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Students will move with others in duple meter as they perform “Valentine Dance.”

### BACKGROUND

This little Valentine Dance came from Germany and the United States. It is fun to make up other verses, using different languages for “yes” and “no.”

## TAKE ACTION

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### FORMATION

Divide the children into pairs. Partners face each other in a single circle, one facing clockwise, the other counterclockwise. They may or may not join hands.

- Phrase 1: **Heel, toe, on the line,**  
Touch right heel, touch right toe, lightly stamp right foot, left foot, right foot.
- Phrase 2: **Will you be my valentine?**  
With joined hands, walk around to the left (clockwise) 4 steps in a half circle to partner’s place.
- Phrase 3: **Heel, toe, on the line,**  
Touch left heel, touch left toe, lightly stamp left foot, right foot, left foot.
- Phrase 4: **Maybe Ja! and maybe Nein!**  
Shake index finger at partner, fold arms, and emphatically turn their back on this partner to face the next partner.

Dance repeats from the beginning.

## YA'ABUD (Israel—Arabic)

Ya'abud (ya ah-BOOD) was arranged by well-known Israeli dance choreographer and teacher, Moshiko Halevi, to a traditional Lebanese melody, using movements of the Arabic debke (a variation of the hora pattern).

**CD, DVD:** The music is available on Sanna's CD# 1½. The dance is taught on Sanna's DVD #3, *Living Ethnic Dances for Kids & Teachers* (aqua).

**Formation:** Lines of maybe 6-10 people. Hands joined down at sides (V position), dancers close together, shoulder to shoulder, facing center; sometimes it is done in T hold.

**Styling:** Sharp, clean movements with bouncy motion, relaxed shoulders vibrating.

Cts. **Part I: side, close**

1-32 Side R, close L (1 and 2 and) 16 times, bouncing knees on each beat.

**Part II: stamp, step, step, stamp**

1-4 Stamp R, step in on R, step in on L, stamp R.

5-8 Stamp R, step out on R, step out on L, stamp R.

9-16 Repeat cts. 1-8.

**Part III: hop, hop, hop, 2, 3**

1-3 Hopping on L, swing R foot in (straight leg), out (bent leg), in (straight leg),

&-4 Place R foot flat on floor w/ straight leg, (ct &); step on L in place (ct 4).

5-16 Repeat cts. 1-4 three more times (Part III 4 times in all).

**Part IV: side, back (hands raised to W position, held slightly forward)**

1-2 Rock in on R while moving to R side, w/ hands pushing fwd a bit; rock out on L while crossing (almost sliding) it, bringing hands back to position.

3-16 Repeat 7 times (Part IV 8 times in all).

**Part V: dip with a double bounce**

1-16 Jump in with bent knees, R slightly fwd, L toe pointing diag L (ct 1), jump out with a double bounce of knees (cts. 2&). Repeat 7 more times.

**Part VI: jump, jump, leap, stamp (hands lowered to V position)**

1-4 Jump w/ R in, jump w/ L in, leap on L & raise R knee, stamp R next to L.

5-16 Repeat cts. 1-4 three more times (Part VI 4 times in all).

**Part VII: to right and left**

1-4 Moving to R in low leaping steps and slightly bent position: R, L, R, stamp L.

5-8 Repeat to L, starting with L foot. (Israeli dancers circle arms on Part VII.)

9-16 Repeat cts. 1-8.

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based on teaching and notes by Moshiko Halevi and many Israeli dance teachers.

## YAN or JEAN PETIT (Southern France)

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

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

**Formation:** Circle with hands joined (or not).

### Dance Pattern

**Introduction:** 8 counts

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

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

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

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

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

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

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

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

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