



Pearson



Come and Join the Dance!

Sanna Longden
Summer Music Institute
Boone, North Carolina
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LIST OF POSSIBLE DANCES TAUGHT AT 2019 BOONE WORKSHOP

<i>Song and/or Dance Names with Country/Culture and brief description</i>	<i>Interactive Music Program</i>	<i>Sanna's FolkStyle CDs & DVDs*</i>
ALA DA'LONA (Syria/Lebanon) = DEBKE <i>Traditional Pan-Arabic dance in short lines</i>	Grade 5	
ALABAMA GAL (Southern USA) <i>Play party game in longways sets of 3 pairs</i>	Grade 3	
BONGO (Caribbean/West Africa) <i>Taking turns in circle, improv, keep beat</i>		CD#1 DVD#1 (red)
CALIFORNIA (USA Gold Rush) <i>Polka mixer for partners</i>	Grade 5	
CHANUKAH, CHANUKAH <i>Circle of partners mimicking dreidls</i>	Grade 1	
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 (Irish) <i>(Irish in USA) Mixer, high fives</i>	Grade 5	
EE YAY YAY (pan-Asian) <i>Rock, Paper, Scissors in trains</i>		We sing it
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 in Sicilian Circle, bridges</i>	Grade 5	
GOIN' DOWN TO CAIRO (USA, Illinois) <i>Ozarks singing game with Grand R&L figure</i>		CD#4 DVD#7 (blue/white)
GOOD OLD DAYS USA Handjive		CD#1-1/2, DVD#1 (red)
HERE COMES SALLY (African-American) <i>Longways formation, improv movements</i>		CD#3 DVD#6 (white/blue)
HEVENU SHALOM ALEICHEM (Israel, Jewish people) <i>Basic hora dance to a peace song</i>	Grade 3	

JINGLE BELLS (Holland/USA) <i>Partner mixer with hand-clapping</i>		CD#1-1/2 DVD#1 (red)
LOS MACHETES (Mexico, Jalisco) <i>Individuals in a circle using sticks</i>		CD#2 DVD#4 (green)
PEACE ROUNDS "What a Goodly Thing," "Grand & Glorious"		We sing them. See separate handout.
PUMPKIN, PUMPKIN (USA) <i>Partner mixer, jack-o-lantern faces</i>		We sing it.
RAAS/RAJ (pan-India) <i>Dandyaas harvest dance using sticks</i>		CD#1 DVD#2 (purple)
SASHA (sort of Russian) <i>Popular scatter mixer</i>		CD#1-1/2
SIMPLE GIFTS (Shaker song) <i>Circle with bending and bowing</i>	Grade 5	
SING, SING, SING (USA) <i>Partner mixer with jazzy style</i>	Grade 5	
SWEET BETSY FROM PIKE (USA) <i>Partner mixer, Grand R&L figure & others</i>	Grade 4	
VALENTINE DANCE (Germany/USA) <i>Mixer; also, "Will You Be a Friend of Mine?"</i>	Grade 1	
WELCOME, BIENVENIDOS (Puerto Rico) <i>Partner mixer, shaking hands</i>		We sing it.
WESLEY THE MONKEY <i>Visual decoding, focus, beat, pattern, humor)</i>		
WILD TURKEY (USA) <i>Trios in circle, figure 8, middle person moves</i>		CD#2 or use many other US reels
YA ABUD (Lebanon) = DEBKE <i>See "Ala Da'Lona" above</i>		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)

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

Warm Up

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

Formation

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

Styling

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

TAKE ACTION

BASIC ARABIC DEBKY

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

COMMON DEBKY VARIATION

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

ASSESSMENT: ACTIVITY

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

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.

BONGO

(Trinidad and West Africa)

Movement Skills Lesson Plan

Bongo is a competitive, follow-the-leader dance, originally done only by men, it is said, to ward off evil spirits. This version is adapted from the traditional improvisatory form by Mary Joyce Strahlendorf for classroom and community enjoyment. It gives children a structure within which to be creative and take turns.

Music/DVD On Sanna's CD #1, *Folk Dance Music for Kids & Teachers*, and taught on her DVD, *Favorite Folk Dances of Kids & Teachers* (red). Bongo can also be done to other West African drum recordings, or to live West African drumming.

Formation: Dancers in one or several circles, facing leader in the center.

Pattern: There are three basic steps in this version of Bongo--the Trot or Shuffle, the Step-hop, and the Jump. One person trots to the middle of the circle and acts as the leader for 24 to 48 beats. The leader does one or all of those steps, in any order and with many variations, dancing vigorously and keeping to the steady beat of the drum. Everyone copies what the leader does.

Then the leader points at or trots over to someone else, and that person becomes the next leader. As long as the drums beat, the dancers must keep moving. It helps to have a movement prepared and to change leaders quickly.

Styling: See other side.

The Trot or Shuffle

Run in place with the free foot going forward. Feet stay close to the ground with heels touching the floor. Elbows are bent close to the body, hands are relaxed in front, shoulders bounce loosely. Energy is in the feet--everything else is relaxed. Suggested variations: Dance forward, backward, sideways; turn, sway. Move arms in various directions. Change to different levels.

The Hop

Hop on one foot and then the other, staying in one place. Keep feet close to the floor, elbows bent, shoulders loose. Suggested variations: Swing free foot, bend, crouch, sway, move arms, turn.

The Jump

Jump with feet apart, then together, body loose and relaxed as above. Suggested variations: Cross feet, twist body, move in different directions, vary arm positions.

PRESENTED BY SANNA LONGDEN

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

(Multicultural lesson plan on other side)

BONGO

(Trinidad and West Africa)

Multicultural Lesson Plan

This lesson plan encourages students to explore the basic dance style for themselves, before learning the step pattern, rather than the teacher layering on styling details after the choreography is presented. If it takes more than five or six minutes, however, save some background for another day.

1. Have the students sit and listen while you play a small bit of the music.
2. Ask, "Where in the world do you think this music is from?" After the inevitable answer "Africa," launch into the following short discussion.
3. Emphasize "West Africa." Mention the size of the continent and the number of cultures it contains. People from West Africa have different dances from those of North, South, East, and Central Africa. If possible, use a map.
4. Students can now get up and move by themselves to the music. Discuss the steady pulse of the drums and how it affects their movements. Offer admiring comments that lead them to the basic movement styles below.
5. Two basics are to dance close to the ground--bend knees, take a broad stance, "get down," and to use the whole body--arms, head, back, diaphragm, shoulders, feet, knees. Move from the middle of the torso instead of the extremities.
6. Mention clothing, an effective way to explain movement styles. In West Africa, close to the equator, people wear cool, loose, cotton clothing--one reason why their dances have freer movements than those of people who wear many layers of heavily embroidered woolens.
7. Discuss footwear. Traditionally, many West Africans danced with no footwear. Ask: "How does it feel to dance in bare feet? What can your feet do that they can't do in hightops (or tap shoes or soccer spikes)?" Have them pretend to dance in those other shoes first, then in bare feet.
8. Describe the cultural context. "Bongo" is a competitive follow-the-leader dance, almost a game, with the added useful function of warding off evil spirits, an excellent reasons for dancing!
9. It is finally time to teach the actual pattern of the dance (see other side). For this multicultural lesson plan, it is not necessary for leaders to base their movements on one of the three steps (trot, step-hop, jump), but to improvise while using the movements from the discussion above.
10. Before the dance starts, give a brief recall of the discussion (getting down, using the whole body, loose clothing, bare feet, drums, competition) and suggest they quickly try out some movements so they are ready when chosen to be the leader. Then put on the music and join a circle yourself. Enjoy!

PRESENTED BY SANNA LONGDEN. Notes by Sanna Longden © 2014

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

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.

Chanukah, Chanukah (Joyous Chanukah)

Hebrew Folk Song

Movement Directions

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Song Notation (Interactive Performance): Chanukah, Chanukah
- Song Notation (Interactive Performance): Joyous Chanukah

AUDIO OPTIONS

- Song Vocal Track: Chanukah, Chanukah
- Song Vocal Track: Joyous Chanukah
- Song Accompaniment Track

RECORDING ROUTINE

Intro (8 m.); vocal; instrumental; vocal; coda (4 m.), (increasing tempo)

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

PREPARE

BACKGROUND

Chanukah is the eight-day Jewish Festival of Lights that occurs any time from the end of November to the end of December, depending upon the lunar calendar. Teachers undoubtedly will have discussed and perhaps celebrated Chanukah with their classes, with help from families who also celebrate it.

For this dance pattern, emphasize the role of the *dreydl* (a Yiddish word—it is *sevivon* in Hebrew), the little spinning top that is used to play a game as part of the Chanukah celebration. If possible, provide dreydls for the children to play with and examine.

WARM-UP

The children will move alone or with others to accompany a Chanukah song, using gross locomotor movement.

Have the children make a circle and count off by two's; all pairs of one's and two's are now partners.



Chanukah, Chanukah (Joyous Chanukah) Movement Directions continued

To reinforce partnerships, pairs should face each other and say that person's name.

Then all children turn to face center. Practice turning to face partner, then turning to face center. Repeat several times.

TAKE ACTION

Formation – The children are in a circle. The dance begins with everyone facing center, hands joined down in a “V” position.

MOVEMENT SEQUENCE

Introduction: Swing joined hands in and out (one in-and-out per measure is the equivalent of 8 in-and-outs).

Vocal (measures 1–4): With hands joined, all walk into the center with 8 steps (starting on either foot).

Measures 5–8: All move backward out of center with 6 steps, then let go of hands and turn to face partners on beats 7–8.

Measures 9–12: All number 1 partners hold their index fingers above number 2 partners' heads (don't touch!) as number 2 partners turn by themselves in 8 beats, like dreydls.

Measures 13–16: Switch roles so the number two partners hold index fingers above their partners' heads while the number ones turn like dreydls.

Instrumental: Repeat measures 1–16, above.

Vocal: Repeat measures 1–16 again.

Coda: Everyone twirls individually, as fast or slow as they wish.

Play Song Vocal Track: Chanukah, Chanukah or Song Accompaniment Track: Chanukah, Chanukah.

Repeat the dance.

ASSESSMENT: ACTIVITY

The children will demonstrate their ability to move to a Chanukah song, using gross locomotor movement.

Review the movement sequence with the children.

ASK Does the music get faster or slower? (faster)

Play the Song Vocal Track: Chanukah, Chanukah or Song Vocal Track: Joyous Chanukah.

Have the children perform the movement sequence.

As they perform the dance, observe the children's ability to do the movements correctly and at the appropriate time, demonstrating the *accelerando* toward the end of the song.

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.

EE YAY YAY

A Rock-Paper-Scissors Train Game

Taiwan (The Republic of China) and others

“Ee Yay Yay” is based on the internationally known decision-making hand game called “Rock, Paper, Scissors.” This version was shared by a Wisconsin dance caller who learned it from a group of Taiwanese dancers that she met at a festival in Sweden—proof of our small world. Jennifer Hsu of Taiwan says it should be “Nee Waw Waw,” and is about a doll of mud. People from Korea, Japan, Vietnam and China have mentioned that they know this music game, also. Unlike most communal ethnic dance games, this one is competitive, and is thus very popular with all ages of students.

Preparation: Discuss which hand-throw beats which and why, and have students practice RPS with a partner. Here is a good way to start: “Rock, rock, paper! Rock, rock, scissors! Rock, rock, rock, rock, rock, rock, choose!” (from Dr. Rochelle Mann, music professor, Fort Lewis College, Durango, Colorado)

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

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

Paper wins against Rock (it can cover rock).

Scissors wins against Paper (it can cut paper).

Note: Almost every culture uses an RPS-type game for decision-making. Ways to say it in a few other languages are “Ching Chang Chow” (China/Taiwan), “Janken Pon” (Japan), “Kai Bai Bo” (Korea), “Roshambo” (France), “Shnick Schnack Schnook” (Germany). Perhaps students could add this phrase in their own languages.

Formation: Several short lines of about 4 to 8 people scattered around the room; it is fun if each line begins with the same number. Each person places her/his hands on the shoulders in front, with a leader at the right end, or uses a front basket hold with the leader on the left end. It is best to start with an even number of lines, although this will and should change during the game.

The Ee Yay Yay Music Game:

- 1) The lines of dancers walk around the room while singing.
- 2) Each leader makes eye contact with another and they guide their lines toward each other.
- 3) While the others are still joined, the leaders play RPS, chanting “Ching, chang, chow!” or one of the other names above. Show R, P, or S on the third beat (“chow!”).
- 4) The loser joins the end of the winner’s line, and the trains chug around again.
- 5) If there is a tie, they keep going until one wins and one loses.
- 6) If there is not an even number of lines, let the students decide how three lines can play.

The point of the game is that some lines grow and some shrink to one person and then revive, or disappear altogether. Stop the action from time to time so all can see what is happening to each line. The game ends when one line is left or when the teacher decides the game is over.

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

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-19th 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 7th person (partner is 1st), or back to partner in a small circle. The 7th 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 7th 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)

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)

HERE COMES SALLY (African-American)

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

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

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

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

Dance Game

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

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

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

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

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

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

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

PRESENTED BY SANNA LONGDEN. Notes by Sanna Longden © 2011, based on *Shake It to the One that You Love the Best*, *Step It Down*, and others.

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.

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).

HERE COMES SALLY (African-American)

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

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

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

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

Dance Game

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

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

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

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

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

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

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

PRESENTED BY SANNA LONGDEN. Notes by Sanna Longden © 2011, based on *Shake It to the One that You Love the Best*, *Step It Down*, and others.

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

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

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.

JINGLE BELLS

(USA/the Netherlands)

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

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

Dance Pattern

PART I: A MUSIC (verse). CUE: HEEL, TOE, HEEL, TOE; SLIDE, SLIDE, SLIDE, SLIDE
Begin with outside person's R, inside person's L, so all move CCW around circle.

“Dashing through the snow”--Heel, toe, heel, toe (4 touches, not taking weight with heel or toe)
“in a one-horse open sleigh”--4 slides, begin with same foot (side-close, side-close, side-close, side-touch), all going counterclockwise around the circle.
“O'er the fields we go”—Heel, toe, heel, toe (beginning with other foot)
“Laughing all the way”—4 slides in other direction

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

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

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

“Jingle bells, jingle bells”—Partners clap R hands 3 times (ti, ti, ta), then repeat with L hands;
“Jingle all the...” —Partners pat each other's two hands 4 times;
“way!” —Partners clap their own hands once. Syncopate if desired.
“Oh, what fun it is to ride in a one-horse open sleigh”—R-elbow turn clockwise, 8 beats to place.

PART IIa: B MUSIC AGAIN (repeat of chorus)

“Jingle bells. . . .” —Repeat clapping sequence
“Oh, what fun. . . .”—L-elbow turn counterclockwise, 8 beats back to place.

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

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

TO MODIFY: For younger or less able learners,

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

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

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.

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.

PUMPKIN, PUMPKIN

(United States)

The pattern to this traditional children's song was arranged by Dr. Rochelle Mann of Fort Lewis College in Durango, Colorado. Other adaptations are encouraged. Happy Halloween!

Music: It is meant to be a singing game. However, there is recorded music in Grade 1 of the *Making Music* series (Silver Burdett/Pearson Scott Foresman, 2006).

Formation: Single circle of partners, one facing counterclockwise (CCW), the other facing (CW). Have the children first practice making jack-o-lantern faces—happy, sad, mean, surprised, etc.

Song and Dance Pattern

“Pump - kin, pump - kin, round and fat,”
Do Mi Do Mi Do Mi So

Pat knees, clap; pat knees, clap; pat knees, clap; pat partner's hands;

“Turn in - to a jack - o' - lan - tern just like [jump!] that!”
So So So Fa So Mi Do Re Mi Re Do

Take 4 steps in half-circle to partner's place, pause, jump to face person in back of you. Repeat pattern with that person and each new partner.

PRESENTED BY SANNA LONGDEN. Notes by Sanna Longden©2007, based on pattern taught by Dr. Rochelle Mann and song presented in *Making Music* (Silver Burdett©2006, used by permission).

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). **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 8th, give a sharp “hey!” and switch to left elbows. Walk/swing counterclockwise with 8 steps and a “hey!”

IV. Promenade alone

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

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

SIMPLE GIFTS

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

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

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

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

Movement Pattern

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

Verse (32 m.):

‘Tis the gift to be simple, ‘tis the gift to be free,

‘Tis the gift to come down where we ought to be.

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

And when we find ourselves in the place just right,

‘Twill be in the valley of love and delight.

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

When true simplicity is gained,

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

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

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

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

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

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

Repeat the pattern for the Verse and Interlude.

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

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

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

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

- **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

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

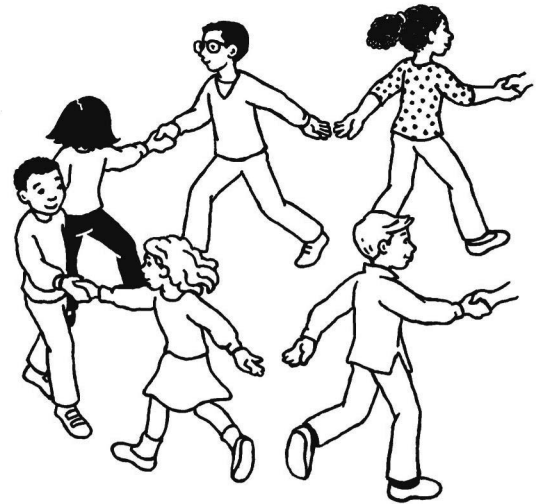
- **First measure** Pat own thighs (count 1); clap new partner's two hands (count 2); repeat clap (count 3).
- **Second measure** Repeat first measure.
- **Third measure** Bow and curtsey down (counts 1-2-3) to this partner.
- **Fourth measure** Come up from bow and curtsey (counts 1-2-3).

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).

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

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

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.

WELCOME, BIENVENIDOS

Sanna learned this singing game from Jan Baker, a Dallas music teacher, who learned it from Terrie Preskitt of the Highland Park Methodist Church in Dallas. We're not sure where it came from, but it has been very fun and useful in many situations. They love it in the bilingual Spanish-English second-grade class where Sanna hangs out when she has time, and Jan's students love it, too. The pattern below is a suggestion, but it can be changed and/or adapted as appropriate.

Formation: A circle with each person facing a partner, so that one faces clockwise and the other counterclockwise.

<i>Welcome,</i>	<i>welcome,</i>	<i>Bien-</i>	<i>venidos;</i>
Wave R hands,	wave L hands,	shake R hands,	shake L hands;

<i>welcome,</i>	<i>welcome,</i>	<i>bien-</i>	<i>venidos.</i>
Wave R hands,	wave L hands,	shake R hands,	shake L hands;

<i>Welcome,</i>	<i>welcome,</i>	<i>we're so glad to see you,</i>
Wave R hands,	wave L hands,	spread hands out to the sides;

<i>hola,</i>	<i>mi/mis</i>	<i>amigo/amiga/amigos,</i>
clap own hands once,	clap partner's hands once,	clap partner's hands again;
OR roll own hands, OR wring the dishrag		

<i>cha-cha-cha,</i>	<i>bienvenidos.</i>
Holding partner's hands, do a little cha-cha-cha movement,	bow to partner.

Song pauses as each person walks forward, passing first partner, to meet the next person coming toward him/her along the circle. Then we start again.

WILD TURKEY (U.S.A.)
Also
THE PADDY O’FURNITURE JIG (sort of Irish)

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

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

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

Dance Pattern

Beats

I. Promenade

16 Joining inside hands, all walk forward 16 steps.

II. Circles

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

8 Trios circle to the right in 8 steps.

III. Stars

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

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

IV. The turkey/leprechaun takes off

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

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

PRESENTED BY SANNA LONGDEN.

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

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 7th-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.