

**Dances on the CD
and in this book:**
(corresponding DVDs noted
in parentheses)

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

Dance Descriptions

for FolkStyle Productions CD No. 2

**“More Folk Dance Music for
Kids & Teachers”**

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

Boot Scootin' Boogie (**DVD 5**)
Constant Billy (**DVD 5**)
Cotton-Eyed Joe (**DVD 5**)
El Vals de los Paños (**DVD 5**)
Gathering Peasods (**DVD 4**)
Grand March (**DVD 5**)
Huitzilopochtli (**DVD 4**)
I Love a Rainy Night (**DVD 5**)
Jenny Pluck Pears (**DVD 5**)
La Belle Catherine/Muffin Man
(**DVD 5**)
La Raspa (**DVD 4**)
Los Machetes (**DVD 4**)
Maypole music (**DVD 4**)
The Minuet (**DVD 5**)
The Peopleton Stick Dance (**DVD 5**)
Sellenger's Round (**DVD 4**)
Siege of Carrick (**DVD 4**)
The Sir Roger de Coverly (**DVD 5**)
Tonanzin (**DVD 4**)
The Virginia Reel (**DVD 5**)

CONTENTS FOR CD #2 SYLLABUS

	<u>Pages</u>	<u>CD track</u>
Background and Foreward	2-3	
Boot Scootin' Boogie (U.S. country/western)	4	1
Constant Billy (ancient Morris dance)	5-6	2
Cotton-Eyed Joe (U.S. Tex-Mex)	7	3
El Vals de los Paños	8	4
Gathering Peascods (England)	9	5
Grand March, The (USA and others)	10	6
Huitzilopochtli (Mexico—Aztec)	11	7
I Love a Rainy Night (U.S. country western)	12	8
Jenny Pluck Pears (England)	13-15	9
La Belle Catherine/The Muffin Man	16	10
La Raspa (Mexico—traditional version)	17	11
La Raspa (Mexico—novelty version)	18	11
Los Machetes (Mexico—stick dance)	19	12
Los Machetes (Mexico—partner mixer)	20	12
Maypole Dances (England)	21-24	13
Minuet, The (Western Europe and U.S.)	25-26	14
Peopleton Stick Dance, The (Morris dance)	27-28	15
Sellenger's Round (England)	29	16
Siege of Carrick (Ireland)	30	17
Sir Roger de Coverley, The (England, USA)	31	18
Strip the Willow or Reel figure	32	-----
Tonanzin (Mexico--Aztec)	33	19
Virginia Reel (England/USA)	34	20
Index of CDs and DVD/videos	35-36	
Alphabetical Index of All Dances	37-38	
Index by Continents and Islands	39-41	

BACKGROUND AND FOREWORD

Teaching traditional dance in educational settings by Sanna Longden

Thank you so much for your order of my world dance materials. I am so happy that you are teaching these dances and music games—or any dances and music games—to children and to adults, also. Moving to music is vital to children’s social and emotional learning, an important part of the human curriculum. And one of the most enjoyable and accessible type of dance to teach is the patterned communal dance form called folk, or more often nowadays, world dance. It may be called “traditional dance” in the British Isles or in Arab lands, “peasant dance” in parts of Europe or Asia, “village dance” in the Balkan countries, “tribal dance” in sub-Saharan Africa, or all of these terms may be used interchangeably. The simplest definition is “Folk dance is what the folks do when they’re dancing.” And we’re the folks!

It is a natural human urge to move to music. Look at the baby bounce and wave his arms when he hears a beat. See the toddler spin around inside the circle, holding out her skirt. Watch the kindergarten boy and girl as they try waltzing together like the grownups are doing. Think of all the cultures in which the most important part of any celebration (after the food!) is joining hands as a community and moving to the music.

Sadly, it is also natural these days in the U.S. for some people to say flatly and without embarrassment, “I don’t dance,” or for great numbers of people to go through their lives without participating in the simplest communal music games. Often, if U.S. children participate in patterned dances or play parties at all, they are in a school gym or music room (thank you, teachers!), although many teachers, with their overwhelming work load, feel dance is an “extra” for which they don’t have time.

There is also a myth in today’s U.S. culture that “real men don’t dance.” Not true! In other eras and cultures, it was the “real men” who were the best dancers and most respected males. As they mature, our little guys may notice that the best dancers have the best social life, that a good dancer is seldom lonely.

One of my greatest pleasures is to hear a parent tell me during a school residency, “My child just loves what you’re doing.” When I respond, “I’m so glad—what grade is your child in?”, invariably the answer is: “He’s in the fifth grade.” Anyone reading this knows that the important words in this exchange are “He’s” and “fifth grade.”

I usually don’t find it a problem to get boys to dance; I just think of them as people—and then choose dances with high-guy appeal! Several of my colleagues have written excellent essays on why this is an issue and how to deal with it. (Sam Baumgarten, “Boys Dancing? You Bet!” *Teaching Elementary Physical Education*, September 2003; Anne Green Gilbert, “The Male Myth,” www.dance-teacher.com, February 2003; Marian Rose, “Dancing is for Boys,” marianrose@marianrose.com). But generally, just start them dancing early, pick some material with masculine themes and motions, and expect them to enjoy it—no nervous apologies!—as much as the girls. If you love it, they’ll love it.

However, having said all this above—which was true when I wrote it in 2006—I have noticed in recent years that many young people—teens, undergrads, student teachers, and, yes, young men!—are the first ones out on the floor at my workshops, and they are adding welcome energy and enthusiasm. Although I am personally not a fan of competitive dance reality shows (when you dance with me, no one loses and everyone wins), I think these shows have encouraged dancing to become “cool” in our society. As someone for whom to dance is to live (thank you, Snoopy!), I am touched and delighted.

However, perhaps these shows have also encouraged something I consider a disturbing trend: In some schools I know, the annual two-week “dance unit” (don’t get me started) consists of hiring the Urban Beat group to come for an all-school assembly where the young adult dancers stand up on the multipurpose room stage and move their arms, heads, and torsos to the pounding rhythms of contemporary music. The students—all at

one time, or in groups of grade levels—are out there attempting to mimic the movements, each by her- or himself. Or not: The kids who feel like participating are up in the front, at least moving to a musical beat. Those who can't be bothered are milling around in the back, waiting for the assembly to end. This, to me, is not moving together in community, an activity that today's screen-based kids need more than ever.

Of course, your students will have the benefit of your interest in communal musical movement and dance, or you wouldn't be reading this essay!

One reason why I love world dances particularly is that I really love the world's music. Music is the foundation of the movements—trite but true. I have noticed that dances with satisfying patterns but uncomfortable or uninteresting music may be seldom requested; however, dances with uninteresting or not-well-arranged choreography, but great music, may become a permanent part of the repertoire.

I especially love dancing to “live” music, love listening to the musicians warming up, love watching them communicate nonverbally as they play. Live musicians add an irreplaceable excitement and connection to the live people on the dance floor. I am particularly impressed by my talented friends who play an instrument as they teach.

However, I also appreciate recorded music, especially if the goal of the lesson or event is to present traditional ethnic dances, and if musicians who can play that music are not available or affordable. Even if they are not “live,” recordings with authentic instrumentation and styling can represent cultures truthfully and respectfully. We have tried to do that with the music in my CDs, but we have not yet been able to offer music transcriptions for many of the tunes. Please contact us if there are some you want.

If you'd like to spend an exhilarating weekend talking about these topics, share your ideas and concerns, as well as learn and teach even more wonderful dances and music games, please join us at the annual Pourparler gatherings for people who teach dance in schools, communities, and recreational groups. We've been meeting yearly since 1997 at various places around North America, and a wonderful networking group has resulted. Contact me if you'd like to be informed about future gatherings.

But whether it's live music or recorded, whether it's a *csárdás* or the Chicken Dance, whether it is usually called folk, traditional, or world dancing, those of us who teach and lead communal movement activities know that we are teaching much more than movement patterns: We are reinforcing civility, cooperation, community, cultures, character building, creativity, concentration, coordination, and curriculum connections. Many of these “C” words have been described also as part of the Soft Skills Gap that is happening these days; we can add critical thinking, problem-solving, initiative, self-direction, and accountability to the list of what our children can learn from participating in communal music games and traditional world dances.

In addition, every dance event and lesson usually includes all Multiple Intelligences: Consider the Virginia Reel—verbal/linguistic, logical/mathematical, visual/spatial, body/kinesthetic, musical/rhythmic, and the important interpersonal and intrapersonal. These are not extras in the curriculum but vital to the development of today's youngsters, and a civilizing influence for all the peoples of our planet.

I hope we will be dancing together someday soon. Best wishes from *Sanna*

BOOT SCOOTIN' BOOGIE

(Country/Western--USA)

This is the “line” dance as done in Chicago in the mid-1990s, and still a great song and dance. Other patterns have been arranged to this excellent song by Brooks and Dunn.

CD/DVD: Found on Sanna’s CD#2. It was originally recorded on "Brand New Man" by Lonnie Brooks and Kix Dunn.(Arista Records, Tree Publishing), and is recorded here with permission. The pattern works with any upbeat country/western song, although it is hard to find one better than this. The dance is taught on Sanna’s DVD, *Historic & Contemporary Dances for Kids & Teachers* (cinnamon). **Meter:** 4/4

Formation: Individuals, all facing same direction. Like other “four-wall” or “four-corner” dances, at the end of each pattern, dancers will turn to face another wall; in this dance, turn $\frac{1}{4}$ to the left.

Dance Pattern

Meas.

Side, back, side, touch; side, back, side, touch

1 – 2 R to R side, L in back, R to R side, touch L (clap).
Repeat to L with opposite footwork.

Step, touch, step, touch; four for nothin’

3 – 4 Step R in place, touch L, step L in place, touch R.
Four steps in place—R, L, R, L—as you wiggle down and up (“Four for nothin”).

Stamp, stamp, kick, kick; ball-change, stamp, kick, kick

5 – 6 Stamp (no weight) R, stamp R, kick R in front sharply, kick R in front sharply.
Step R-L (ct 1-and), stamp R, kick R, kick R.

Forward, touch, backward, touch; $\frac{1}{4}$ turn R, $\frac{1}{2}$ turn L

7 – 8 Rock forward on R, touch L in back, rock backward on L, touch R in front.
Step on R while turning $\frac{1}{4}$ turn to R, touch L, step on L while turning $\frac{1}{2}$ turn to L, touch R.

Like any traditional dance, people can add variations. In measures 1-2 (the grapevine), many people take a full turn to R and L. Instead of R stamps in measure 5, some people jump on both feet. While rocking forward and backward in measure 7, it is cool to slap the nonweight-bearing foot.

PRESENTED BY SANNA LONGDEN. Notes by Sanna Longden © 2012, based on observation and participation in Chicago-area dance halls.

CONSTANT BILLY (England)

Constant Billy is a Morris dance from the southern part of England. Morris dances are ritual music games, thought to have arisen in pre-Christian times. They were usually performed in spring and are especially associated with English May Day festivities (see my Maypole video [green]) for a full May Day celebration. See Paul Kerlee's fine book, *Welcome in the Spring* (World Music Press, 1994) for details and more Morris dances.

Morris dances are fun for kids because they use sticks or handkerchiefs and bells. Constant Billy is a stick dance. It has two traditional styles (see Paul's book) named for English villages, as is common. Here the two are combined into the "Racine" variant, named for a Wisconsin village. The pattern below describes the dancing of the Racine Morris team seen on my DVD, *Historic & Contemporary Dances for Kids & Teachers*.

Formation: A longways set of three pairs (traditionally just men, but women are allowed today). The dancers are numbered: From the top, where the musicians are (or CD player), the odds are numbered 1, 3, 5. Their partners are across from them, numbered 2, 4, 6.

Music: On Sanna's CD #2, Headington version (ABB)

Meter: 6/8

Styling & kit: This is a single stick version. The kit or costume consists of white shirt and pants, red baldrics (ribbons across chests), and ankle bells (see Paul's book).

Footwork: Single-step: Step-hop or hop-step. Free knee is forward, slightly bent.
Double-step: Step-close-step-hop (like a two-step). Free knee is same as above.

PATTERN

Dancers enter energetically in this order--1 3 5 6 4 2—and form a circle.

A. Walk Round (16 beats): Dancers circle clockwise (CW) with double or single step, and dance to their places. On the last note both times, they jump up and strike partner's stick.

A1. FIG. 1: Foot-Up (twice) (16 beats) Facing the music (up), all move forward with 2 double-steps, then backward with 4 single-steps. Partners jump up and strike sticks on last beat. Repeat all this.

B. CHORUS (16 beats)

Stick-Tapping (8 beats) Each person hits sticks in a different pattern. The middle pair (3 & 4) sets the pattern for the others, tapping sticks in this order: Partner, right, partner, left, partner, right, left, partner.

The others tap sticks with the middle person on their own side, tapping the floor when no stick is available. For example, #1 will tap: Partner, 3, partner, floor, partner, 3, floor, partner.

(continued on next page)

Half-Hey (8 beats): Figure 8 on each side. It begins with 1 and 3 passing R shoulders as 2 and 4 pass L shoulders. 5 and 6 wait two beats, then enter the hey passing L (5) and R (6) shoulders with the oncoming dancer. Half-Hey ends when top and bottom have changed places, and middles go back to original places. All clash sticks with partner on last beat.

Song: As they weave in the half-hey, they sing: “Billy again, Billy again, Billy again, Billy again. Oh, my Billy, my constant Billy, when will I see my Billy again?” (Other versions have other words.)

B Repeat Stick-Tapping Chorus and Half-Hey. When half-hey ends, tops and bottoms are back to place. Don’t forget to clash sticks with partner on last beat, as always.

A2 FIG. 2: Cross-Over (16 beats) Partners pass R shoulders to change places, turning to face each other, and jumping up for the clash. They repeat this back to their own side, jumping up for the clash again

CHORUS as above

A3 FIG. 3: Back-to-back (16 beats) Partners do what we in the U.S. call “do-si-do,” first passing R shoulders, then L. “Do-si-do” comes from the original French *dos-à-do*, literally “back-to-back.”

CHORUS as above

A4 FIG. 4: Foot-down (16 beats) Same as Fig. 1, but all begin facing down the set. Finish with a big clashing of sticks to partners. Then face up (honoring the “Presences”) with crossed sticks.

♪ Here is where the music ends on Sanna’s CD#2, recorded (with permission) from Paul Kerlee’s.

♪ However, the Racine Morris team—because they have a real live fiddler—add to Fig. 4:

L-elbow turn (8 beats): The middle pair (3 & 4) do a L-elbow turn. And then,

CHORUS, ending with a triumphant clash.

PRESENTED BY SANNA LONGDEN. Notes by Sanna Longden ©2007, based on those by Paul Kerlee in *Welcome in the Spring* (World Music Press, 1994), plus the Racine Morris team’s performance and consultation with Dr. Ron Fico, Morris team member.

COTTON-EYED JOE **(U.S. Tex-Mex)**

Cotton-Eyed Joe is a traditional Texas dance, and a number of versions exist. One of the original “country-western” dances, it is a heel-and-toe polka, sometimes called the Texas Two-Step. Here are the two patterns shown on Sanna’s DVD/video #5, *Historic & Contemporary Dances for Kids & Teachers* (cinnamon-colored).

Cotton-Eyed Joe Group Dance

Most of the dance patterns require partners; this version is useful for youngsters because it does not. Notes say start with L, but many people start with R.

Formation: Small lines of three to six people, hands joined and arms crossed behind backs. Each line is facing CCW around the dance space.

Music: On Sanna’s CD#2. Also on Caballo Dorado’s Mexican version, Red-Nex’s contemporary version, and many others.

Meter: 4/4

Meas. PART I Kick, kick, and a one-two-three 4 times

1 - 2 Standing on R foot, kick L with a pumping motion (ct 1), kick L again (ct 2), step L-R-L-hold (cts 3&4). Repeat with opposite footwork.

3 – 4 Repeat measures 1 – 2.

On the kick, many people cross L leg in front of R knee (ct 1), kick out (ct 2).

“Cowboy” styling for cts 3&4: L backward-R backward-L forward-hold. Or go backward with 3 steps and a hold.

PART II 8 two-steps

5 – 8 Starting on L foot, everyone takes 8 two-steps CCW around the dance space. Slow down on the last two to be ready for Part I.

Variations for Part II: Wheel the whole line around one way and the other, turn inside-out changing places, or other movements. Texas-style shouting is encouraged.

Cotton-Eyed Joe Partner Dance (less complex version)

Formation: Partners scattered around dance space, all facing counterclockwise.

Handhold is Varsouvienne or Promenade position: Man stands slightly behind woman.

Both raise arms to her shoulder height and grasp hands.

PART I Same as above. Many begin kicking with R: Cross, kick out, two-step backward. Or kick out, cross, etc.

PART II 8 two-steps forward. Creativity is encouraged as above, plus others moves that partners can do (bring W around in back, under arm, etc.).

For other partner patterns, see *Dance A While*, 9th ed., by Harris, Pittman, Waller, and Dark (Pearson Education, 2005) or Ron Houston in Austin, Tex., SOFDH@juno.com.

EL VALS DE LOS PAÑOS

(Colonial New Mexico, Southern California, Northern Mexico)
The Waltz of the Handkerchiefs--[PAHN-yohs]

While the eastern U.S. colonists were doing country dances and quadrilles, the colonial people on the Pacific coast and New Mexico were enjoying ballroom dances of the Spanish and Austrian rulers of Mexico. This dance was popular between 1750 and 1850. It is taught on Sanna's DVD #5, *Historic & Contemporary Dances for Kids & Teachers* (cinnamon-colored).

Music: On Sanna's CD#2 (an early New Mexico tune, "Mascando Chiquete"). It can be done to other slow Spanish, Colonial New Mexican, or Norteño waltzes. **Meter:** 3/4

Formation: Trios, traditionally one M between two W. As a "living" dance, there can be various formations: (1) circle with trios facing trios around dance hall, facing CW or CCW; (2) square of four trios; (3) scattered with trios facing trios anywhere on floor. Dancers are joined by scarves or kerchiefs. Outside people may have scarves in free hands. Arms bent in W position or higher.

FOR TRIOS IN FORMATION (1)—CIRCLE OR (3)—SCATTERED

Meas. Part I. Forward and backward

- 1-4 Move to other trio in 4 waltz steps. Smile, nod, with much eye contact, even flirting.
- 5-8 Back away from other trio in 4 waltz steps. Continue to acknowledge friends.
- 9-16 Repeat 4 waltzes fwd and bkwd. Also can be 2 waltz steps fwd and bkwd, 4 times.

Part II. Under the arches—basic version

- 1-4 R-hand W under scarf held by other two, M following; return to place. (4 waltz steps)
- 5-8 L-hand W under scarf, M following to place. Each time end facing other trio.
- 9-16 Repeat meas. 1-8. (Or take 8 waltz steps for each going-under, with no repetition.)

Part II. Under the arches—fancier version

- 1-4 As R-hand W goes under, with M following, L-hand W goes around M other way. Do 1/2-circle, ending meas 4 with backs to other trio. (M has R arm low and L arm high.)
- 5-8 Continue half-circle as L-hand W goes under, M following, while R-hand W goes around M other way. By measure 8, trios should be facing each other again.
- 9-16 Repeat measures 1-8. This part should flow smoothly from one arch to the other.

Part I, after first time: Progress to next trio when pattern begins again:

- 1-4 Formation (1): Move fwd to the oncoming trio (4 waltz steps). W drop scarf ends, all pass R shoulders. In scattered formation (below), find another trio (4 waltz steps). Both formations continue dance as above.

FOR TRIOS IN FORMATION (2)—SQUARES

Part I. Forward and backward

- 1-4 Head trios move toward each other (4 waltz steps); side trios do 4 waltz steps in place.
- 5-8 As heads waltz backward to place, sides move toward each other in 4 waltz steps.
- 9-12 Sides waltz backward to place as head move forward.
- 13-16 Heads waltz bkwd as sides waltz in place. (Or 8 waltz steps toward and away.)

Part II. Under the arches—basic or fancier version

- 1-16 Dance under the arches as described above in other formations.

GATHERING PEASCODS

(17th-18th century England and America)

“Gathering Peascods” is one of the earliest English Country Dances to be written down, appearing in John Playford’s first edition of *The English Dancing Master* in 1650/1651. It was popular in England even before that date and came to America with the early settlers who danced it around the maypole and enjoyed it during other celebrations and balls.

CD/DVD: Sanna’s CD #2, *More Folk Dance Music for Kids & Teachers*, and her DVD#4, *Maypole & Mexican Dances for Kids & Teachers*. **Meter:** 4/4

Formation: Circle of couples, “as many as will,” men on left of women, all facing center.

Measures

Part I: Circling and turn single

- A 1 - 4 All join hands and take **8 side-slips to the L** (slides, sashays, side-gallops)
5 - 6 Release hands and all **turn single** (turn individual to own R in 4 steps).
7 - 10 Rejoin hands and all take **8 slip-steps to the R**
11- 12 Release hands and all **turn single** (always to the R).

Chorus: Men start

- B 1 - 6 **Men** move diagonally L to center to join hands in circle and take 10 **slip-steps to the L**. On cts 11-12, they release hands to fall back between 2 women.
- B2 7- 12 **Women repeat B**, meas. 1-6, and fall back to the R of their partners.
- C 1 - 2 **Men walk in** toward center a **double** (R,L,R, touch L), clapping own hands on **ct 3**.
3 - 4 **Men fall back** to place (L,R,L, touch R), as **women go in**, as above, clapping on **ct 3**.
5 - 6 **Men go in again**, clapping on **ct 3**, as **women fall back a double to place**.
7 - 8 **Women stay in place** as **men fall back a double** while **turning single to place**.
- C2 9 - 16 Part C repeats with **women beginning the figure**.
End facing partners in single circle, men facing CCW, women facing CW.

Part II: Siding

- A 1 - 4 Partners perform **siding**: Walk to partner’s R shoulder with R,L,R touch.
5 - 6 All **turn single** (see description above).
7 - 12 Repeat **siding** up to partner’s **L shoulder**, and then **turn single**.

Chorus: Women start

- B, C Repeat Chorus, except that women start the whole figure, starting with circling.

Part III: Arming

- A 1 - 6 Partners **arm by the R**, hooking R elbows in an elbow turn for 8 cts.
7 - 12 Partners **arm by the L**, hooking L elbows in an elbow turn for 8 cts.

Chorus: Men Start

- B, C Repeat Chorus, except that men start the figure, as in first Chorus above.

THE GRAND MARCH

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

Almost every ball in the late 18th century began with a Grand March, as well as dance parties in many European countries. It helps to have a leader near the music to direct the dancers.

CD/DVD: The music can be found on Sanna's CD#2 and the dance is taught on Sanna's DVD #5, *Historic & Contemporary Dances for Kids & Teachers* (cinnamon). "Sweet Richard" is a Colonial tune played on period instruments from the recording, "American Country Dances of the Revolutionary Era, 1775-1795," available from The Hendrickson Group, 203/426-9266; (dance18c@aol.com). Many other marches are also useful.

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

Continuing: As pairs come toward the music, the leader directs the first couple to the right, second to the left, third to the right, and so on. Couples proceed down the outside of the column, meet at the center back, join up with another couple, and come up the center by fours, linking arms. Each rank of four turns to right or left, meets at the back of the hall, and comes up the center by eights. If possible, repeat for sixteens—even thirty-twos!

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

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

Back to single file: Continue the reverse action from eights to fours, fours to twos, then split the pairs into ones until they come up the hall in a single parade.

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

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

HUITZILOPOCHTLI
[wee-chee-loh-POHCH-tlee]
(Mexico—pre-Hispanic Aztec)

This is another version of “Tonanzin”, also learned from Leopoldo (Polo) Garcia, using different music. Huitzilopochtli is one of the most powerful of the Aztec gods. The song tells that he brings the flowers, the roses, the butterflies, and the lovers. Like “Tonanzin,” the pattern consists of step-touch movements and can be varied according to circumstances and music used.

CD/DVD: On Sanna's CD#2, *More Folk Dance Music for Kids & Teachers*. Taught on Sanna's DVD #4, *Maypole & Mexican Dances for Kids & Teachers* (green). **Meter:** 4/4

Formation: Dancers in lines facing other dancers, or in a circle facing center. Aztec dances are often circular.

Styling: Movements are simple but strong. People look at one another, but shyly and modestly.

Maraca movements: OUT means arms out at sides, elbows bent, maracas held up. CROSS means cross wrists and maracas at chest. IN means thrust maracas in toward center. Shake maracas on each foot step.

Steps and Suggested Pattern

Here are two traditional steps that Polo Garcia chose for this piece of music. Others may be added.

Step I. 2 SIDE-STEPS (takes 1 measure)

Feet: Step L foot to L (ct 1), touch R foot next to left (ct 2), step R foot to R (ct 3), touch L foot next to R (ct 4). Touches are firm and flat-footed on the floor.

Hands: Holding shakers--out (ct 1), cross (ct 2), out (ct 3), cross (ct 4).

Step II. 1 IN-OUT STEP (takes 1 measure)

Feet: Step in place on L (ct 1), touch R in twd ctr (ct 2), touch R in again (ct 3), touch R out in back and lean in (ct 4). In-touches are firm and flat-footed, as above; out-touch is on R toe. Next in-out step begins on R.

Hands: Holding shakers—out (ct 1), in (ct 2), in (ct 3), cross (ct 4).

Measures **A music (instrumental)**

1 - 8 Starting L to L side, do sixteen of Step 1 (side-steps).

A music repeats

9 - 16 Starting with a step on L, do eight of Step 2 (in-and-out).

B music (vocal)

1 - 4 Starting L to L side, do eight of Step 1 (side-steps).

B music repeats

5 - 8 Starting with a step on L, do four of Step 2 (in-and out).

C music (vocal—6 measures)

1 - 4 Starting L to L side, do eight of Step 1 (side steps).

5 - 6 Starting L with a step on L, do two of Step 2 (in-and-out).

C music repeats

7 - 14 Repeat measures 1-6 of C music: four of Step 1 and two of Step 2.

The song goes through 2-1/3 times, ending after the A music with 2 codas: Turn and shake maracas on each, or kneel on one leg and hold them up dramatically, or other closures.

PRESENTED BY SANNA LONGDEN. Notes by Sanna Longden ©2007, based on information and dancing with Leopoldo Garcia.

I LOVE A RAINY NIGHT **(U.S. Country-Western dance)**

This dance pattern was arranged to this great song, but could be done to others. Sanna learned it from Romanian dance teacher, Sunni Bloland, who learned it from a Florida dance instructor. It is especially appropriate for upper elementary students, but is popular with all ages; see below for a modified version for multi-generational events.

CD/DVD: Arranged to "I Love a Rainy Night" by the late Eddie Rabbitt, a singer-songwriter and recording artist popular from the late 1960s until his death at age 57 from lung cancer in 1998. Known as a Rhythm & Blues/Country artist, he was often compared to the young Elvis Presley, for whom he wrote several hit songs. This song is on Sanna's CD#2 (with permission), and shown on her DVD#5 (*Historic & Contemporary Dances*), as well as Eddie Rabbitt recordings. **Meter:** 4/4

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

Dance Pattern

Measures

Part 1. Right toes out & in (8 beats)

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

Part 2. Standing on left foot, tap R toes (8 beats)

5 - 8 Tap R: in front, in front; in back, in back; in front, in back, to side, lift R knee.

Part 3. Side-together-sides or "vines" (8 beats)

9 - 12 R to side, L together or cross in back, R to side, touch L (clap!).

Repeat with opposite footwork to the left.

If desired, add turns to R and L on the "vines," and/or other individual movements.

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

13 - 16 Walk across the set, passing partner's R shoulder, then back up into her/his place. Or, with C/W styling, point R shoulders, passing back-to-back: R foot to side (ct 1), L together (ct 2), R to side (ct 3), hold on R and pivot CW to face partner (ct 4), back into partner's place on L (ct), R (ct 6), L (ct 7), hold (ct 8). Move with a cowboy "hitch" step.

Stay on partner's side to start the pattern again. Dance with your whole body and sing along!

Sanna's modified variant for younger learners:

Part 1: Same as above but use either foot.

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

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

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

"Swinging on a Gate" pattern done by Country-Western dancers:

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

JENNY PLUCK PEARS

(17th century English Country Dance)

This historic dance is known to us today because it was published by the English musician and bookseller, John Playford, in the first edition of his well-known series of English country dances, titled the *English Dancing Master or Plaine and easie Rules for the Dancing of Country Dances, with the Tune to each Dance*.

The seventeen editions, published between 1650 or 1651 (the confusion is due to the fact that at that time the calendar year did not begin in January but mid-March) and 1728, contained notations for community dances as they were enjoyed by both court and folk in the England of those years. By the end of the 1600s, the double-line formations called longways became the most popular so that round dances such as “Jenny Pluck Pears” were lost, especially after polkas and waltzes became the rage in the mid-1800s.

In the late 19th and early 20 centuries, an English musicologist named Cecil Sharp created a folklore revival when he rediscovered and reintroduced Playford’s works, as well as Morris dances and many other traditional English dances and tunes. Known today as Playford dances, these attractive communal dances are again popular in recreational folk dance groups and historic dance events, and very useful for schools.

Dance Description

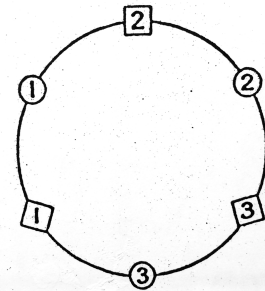
Formation: A “round for six”: Small circles of 3 pairs each, Ladies on the right of their partners, all facing into the center of their own circle or ring. Designate couples #1, #2, & #3.

CD/DVD: Found on Sanna’s CD #2, *More Folk Dance Music for Kids & Teachers*, and demonstrated on Sanna’s DVD #5, *Historic & Contemporary Dances for Kids & Teachers* (cinnamon colored).

Styling: This is a dance meant for male-female pairs with some social by-play and lots of elaborate bowing, called honouring (English spelling, of course) your partner or the French word *reverence* (see p. 15 for bowing tips). The style is graceful and dignified in spite of the traditional constricting clothing, with movements that smoothly flow from one figure to the next. This style also includes smiling and looking directly at partners—“eyeball to eyeball,” a friendly nonverbal communication for any century.

Quick map of dance: Characteristic of most Playford round dances is that first figures may start with “slipping” and setting, second figures begins with “siding” and setting, and third figures with “arming” and setting. In between these typical beginnings are the specific figures that make each dance unique. So it is with “Jenny Pluck Pears.”

JENNY PLUCK PEARS.
Round for six; in six parts (1st Ed., 1650).



(continued to next page)

FIGURE 1, PART 1: Circle, set and turn single, Ladies are placed in the middle

A1 music

- Meas. 1 – 4 Circle L: All 6 join hands, elbows bent (W position) and take 8 “slips” (slides, sashays, or side-gallops = side-close, side-close, etc.) clockwise (CW) to L.
- Meas. 5 – 8 All drop hands as partners face each other (in single circle, Ladies facing CW and Gentlemen facing CCW) to “set and turn single.”
- A set is a triple step to a SQS rhythm: Spring lightly on R ft. to R side (Slow), step on L ft. a bit in front of R (Quick), step on R ft. (Slow).
- Repeat setting to the L side starting on L ft., step in front on R, step on L.
- [To modify, step to R (S), lift L ft. while bouncing R knee (QS); repeat to L.]
- To turn single, each person turns alone to the R in 4 steps (RLRL), ending (in this figure) facing center again.

A2 music

- Meas. 1 – 4 All 6 join hands to circle R, 8 slips/slides/etc. counterclockwise (CCW) to R.
- Meas. 5 – 8 Partners set and turn single as above.

B music Note tempo change here.

- Meas. 1 – 2 Gentleman #1 takes his partner by the hand (his R, her L) and guides her gently into the middle of the ring to face him.
- Meas. 3 – 4 Gentleman #2 does the same with his partner.
- Meas. 5 – 6 Gentleman #3 does the same. Now all 3 Ladies are back-to-back in middle.
- Meas. 7 – 8 Partners honour each other with a lovely, slow *reverence* or bow.

FIGURE 1, PART 2: Gentlemen dance around partners, then place Ladies beside them.

A1 music

- Meas. 1 – 8 Ladies stand back to back as Gentlemen dance 16 skipping steps around them CW, single file without joining hands. They dance vigorously and cheerily, smiling at each Lady (who smiles in return) as they pass by.

A2 music

- Meas. 1 – 8 Gentlemen dance around Ladies in the other direction, CCW, back to places.

B music

- Meas. 1 – 2 Gentleman #1 takes his partner by the hand (his R, her L) and guides her back to her original place beside him on his R.
- Meas. 3 – 4 Gentleman #2 does the same with his partner.
- Meas. 5 – 6 Gentleman #3 does the same. Now all 3 Ladies are in their original places.
- Meas. 7 – 8 Partners face and honour each other as above.

FIGURE 2, PART 1: Siding, set & turn single, Gentlemen are placed in the middle

A1 music

- Meas. 1 – 4 Partners do “siding”:* Facing in a single circle, they walk forward to each other’s R shoulder, R,L,R,touch L, then back away to place, L,R,L,touch R.
- Meas. 5 – 8 Partners set and turn single, as above, ending the turn to face each other.

(continued to next page)

A2 music

Meas. 1 – 8 Partners do siding up to L shoulders and away, then set and turn single.

B music

Meas. 1 – 2 Lady #1 takes her partner by the hand (her L, his R) and guides him firmly into the middle of the ring to face her.

Meas. 3 – 4 Lady #2 does the same with her partner.

Meas. 5 – 6 Lady #3 does the same. Now all 3 Gentlemen are back-to-back in middle.

Meas. 7 – 8 Partners honour each other with a lovely, slow *reverence* or bow.

FIGURE 2, PART 2: Ladies dance around partners, then put them back to place.

A1 music

Meas. 1 – 8 Gentlemen stand back to back as Ladies dance 16 skipping steps around them CW, single file without joining hands. They dance lightly, flirting a bit with each Gentleman as they pass by.

A2 music

Meas. 1 – 8 Ladies dance around Gentlemen in the other direction, CCW, back to places.

B music

Meas. 1 – 2 Lady #1 takes her partner by the hand (her L, his R) and places him beside her, in his original position to her L.

Meas. 3 – 4 Lady #2 does the same with her partner.

Meas. 5 – 6 Lady #3 does the same. Now the Gentlemen are in their original places.

Meas. 7 – 8 Partners honour each other as above.

FIGURE 3, PART 1: Arming, set and turn single, Ladies go to the middle again

A1 music

Meas. 1 – 4 Partners “arm” or make a full R-elbow turn or swing in 8 counts.

Meas. 5 – 8 Partners set and turn single, end turn to face each other.

A2 music

Meas. 1 – 8 Partners arm by the L elbow for 8 counts, then set and turn single.

B music

Meas. 1 – 8 Gentlemen #1, #2, #3 guide partners to middle, as in Figure 1, Part 1.

FIGURE 3, PART 2: Gentlemen dance around partners, then place Ladies beside them.

A & B music Same as Figure 1, Part 2. All finish dance with beautiful *reverence*.

**Siding note: Cecil Sharp interpreted John Playford’s siding instructions as partners walking past L shoulders across and back in a slight arc, then repeating on the R. In the 1950s, an English dance caller and researcher, Pat Shaw, reinterpreted Playford’s siding notes in the easier way described above. English country dancers may use either or both.*

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

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

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

CD/DVD: Music available on Sanna's CD#2 (recorded with permission) from the CD, "American Country Dances of the Revolutionary Era, 1775-1795," available from The Hendrickson Group, dance18c@aol.com. Other 32-bar traditional U.S. reels would be appropriate. The dance is demonstrated on Sanna's DVD #5, *Historic & Contemporary Dances for Kids & Teachers* (cinnamon). **Meter:** 4/4

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

- A1 **All forward and back** [8 beats]
Go toward partner--forward, 2, 3, touch; repeat away from partner.
All two-hand turn partners [8 beats]
Holding both hands, turn L (clockwise/CW) [cts. 1-6], return to place [cts. 7-8].
- A2 **All forward and back again** [8 beats]
All two-hand turn partners the other way (counterclockwise/CCW) [8 beats]
- B1 **Right hands across** for couples 1 + 2, couples 3 + 4, couples 5 + 6 [8 beats]
Turn CW with R-hand star, holding hand of opposite person.
Left hands across for same people [8 beats]
Turn CCW with L-hand star, going back to place.
NOTE: If set is odd-numbered, last couple may do 2-hand turn, star R/L, or wait.
- A3 **Couple 1 (or all couples) back-to-back** (do-si-do with partner) [8 beats]
- B2 **Couple 1 lead down the center, others move up one place** [8 beats]
Walk with W's L hand in M's R, or gallop to bottom, backing into own line.

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

PRESENTED BY SANNA LONGDEN. Notes by Sanna Longden ©2009, based on those by C.C. Hendrickson and others.

LA RASPA (Mexico—Jalisco, Guadalajara) Traditional Version

I learned this version of the popular dance from Leopoldo (Polo) Garcia, a professional dancer from Vera Cruz, who has a performing troupe and dance school there, and teaches Mexican dance at elementary schools in Chicago with large Hispanic populations. Polo says this is a traditional way to do the dance, as it was done during the time of the 1810 Mexican revolution, as opposed to the novelty version that most people know. “La Raspa” is NOT the “Mexican Hat Dance, which is another dance entirely. “La Raspa” (or “the rasp,” an abrasive metal file) is the sound made by dancers' feet in the *seguidilla* step (Part II).

Formation: Dancers in long lines, like a contra dance or “The Virginia Reel,” each facing a partner. When learning, keep to sets of four to six pairs; otherwise, any number in a set.

CD/DVD: The music can be found on Sanna’s CD#2, *More Folk Dance Music for Kids & Teachers*. Other recordings available (there is also an Italian version). Many are in rondo form (ABACA), using the melody of the real so-called Mexican Hat Dance, “Jarabe Tapatio”—probably the source of name confusion—or another tune in the C section. So adjust the dance pattern to fit, as is done in most true traditional dances. This version is taught on Sanna’s DVD #4, *Maypole & Mexican Dances for Kids & Teachers* (green).

Styling: *El hombre* leans forward toward his partner, fists clenched behind his back or thumbs in his decorated belt buckle. *La mujer* leans toward her partner and swishes her ruffled skirts. Both are aware of the partner at all times.

Dance Patterns

These patterns can be arranged to fit the music being used. Begin by facing partner.

Part I Same “bleking” step as in novelty version (an in-place step): Touch one heel with weight on other foot, repeat with other heel, repeat with first heel in ti-ti-ta rhythm. Repeat as desired. Arms are spread wide from shoulders, one arm up (on side with heel-touch) and one arm down (side with weight-bearing foot). Switch arms as feet are changed.

Part II *Seguidilla* step, a travel step: Step L, brush R heel fwd, step R (or begin on R). Repeats exactly, doesn't alternate first step. With this step, travel around partner (8 meas maybe) one way, then the other. Men go around women first, then vice versa. Usually take 15 of these, then finish with stamp (no weight) or stomp (takes weight).

Part IIa Vary this travel pattern on repeat of music with weaving: Man at one end of line leads other guys across to women’s line to weave in and out. In small sets, when first man gets to end of women’s line, he leads the other men back to their places. In longer lines, at the end of 8 measures or whatever, guys reverse so man at other end leads them back to place. Then women get to do the same pattern with the men's line.

Part III *Saludo* step (saluting partner) going-toward and away from partner: Fwd (R), 2 (L), 3 (R), touch L in back; backward (L), 2 (R), 3 (L), stamp R. Or use reverse footwork.

LA RASPA
(Mexico—Jalisco, Guadalajara)
Novelty Version

“La Raspa” is not the so-called “Mexican Hat Dance,” whose real name is “Jarabe Tapatio.” This “La Raspa” is the popular classroom and recreational version, choreographed to a traditional melody; there are also other choreographies to this music. “La Raspa” means, literally, the rasp or iron file, and refers to the sound feet made during the dance.

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

Formation: Partners facing, anywhere on floor, or in a single or double circle.

Styling: Men hold clasped hands behind their backs, or tuck thumbs in their belts. Women hold skirts out—in Jalisco, skirts are enormously full. Dance with energy and show enjoyment of one's partner and the music.

Basic step: The Bleking step is seen in northern European dances and probably came to Mexico with the influx of German settlers in the middle to end of the 19th century. It is a quick change of feet in a staccato rhythm: and-1, and-2, and-1, hold (clap-clap!): In North American, it is usually done: Hop on R (and), touch L heel in front (1), leap onto L (and), touch R heel (2), leap onto R (and), touch L heel (1), pause and/or clap-clap (hold). Repeat with opposite footwork. To make that rasping sound, scrape feet as they alternate, using whole sole on the floor.

Basic Pattern (two-part music)

Part I: Partners face each other or center of circle and do 8 basic steps. Various movements can be added such as slightly turning one shoulder and then the other toward partner.

Part II: R elbow turn for 8 counts, repeat with L elbow. Repeat Part II. Clap on 8th counts. Or, easier, turn with R elbows for 16 counts, repeat with L elbows for 16.

As a mixer: Begin with partners facing in single circle. Just before end of last L elbow turn, unhook and move forward along the circle to the next oncoming person. Each person should continue progressing in the same direction, either clockwise or counterclockwise.

Adding a Third Figure (three-part music)

As it is a traditional dance, the folk process has caused creative changes. Some musicians add a third melody for a rondo form, ABACA.. (Sometimes that third melody is “Jarabe Tapatio,” which is why confusion exists about the name of this dance.)

Here is a typical dance figure to go with the third melody:

Partners facing, step to R side, close L to R, step side R, touch L; repeat starting to L. Repeat this pattern 7 more times (8 in all), or whatever the music tells you. As partners go from side to side, shyly glancing at each other, they can progress in a two-person circle.

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.

MAYPOLE DANCING

Maypoles and their accompanying activities offer to schools and communities wonderful ways of celebrating the renewal of the earth in springtime and connecting to an environment-based curriculum. They also encourage tangible experiences in working together, along with intriguing patterns and formations. In fact, Maypole dances may be one of the finest educational tools as they incorporate all of the “Multiple Intelligences” identified by educator Howard Gardiner: Body/Kinesthetic, Interpersonal, Intrapersonal, Logical/Mathematical, Musical/Rhythmic, Verbal/Linguistic, Visual/Spatial, Existential, and Naturalistic (outdoors!).

In North America, Maypole dances and festivities are usually versions of British Isles traditions. Many other cultures, however, also dance with ribbons around a central object, some to celebrate spring and some for different reasons. Some scholars have traced on texts and tablets the practice of dancing around a stripped tree, retaining just the top greenery, back to the second millennium BCE and before. According to Curt Sachs in his book, *World History of the Dance* (New York: Norton, 1963), people do “Maypole” dances in Alsace, southern Bavaria, Sicily, Provence, the Basque region, Spain, Hindustan, Venezuela, and many other places on this planet.

Maypole dancing is also enjoyed in Central America: Polo Garcia, a Mexican dance teacher who has taken his Maypole into the schools of Chicago, says that each region of Mexico has its own special patterns. And we were delighted to see Maypole dancing in northern Russia, as you will see briefly but humorously on my DVD, *Maypole and Mexican Dances for Kids & Teachers*.

Maypole dancing in the U.S. is old enough to be considered in the category of traditional round dances, descending from ancient British Isles customs. In England, for many centuries people danced around cedar trees to celebrate spring. Many festivals included folk plays that incorporated characters such as the May Queen, the Fool, and the Hobby Horse who acted out time-honored and embellished rituals, possibly vestiges of pre-Christian attempts to control the forces of nature.

Such festivities were forbidden in 1644 by the Puritans, who called the pole “a stynking idol.” Shortly after, however, Charles Stuart, who liked to dance, reinstated it. The ribbons with their plaiting and braiding patterns did not actually appear until the late 18th century, perhaps in the pleasure gardens and theaters of London. In the 1880s, Maypole dancing became part of the English school calendar as a result of interest by John Ruskin, the art critic and writer, who was associated with a women’s teacher training college.

There is much more to learn about the background of Maypole dancing: Just search for “Maypole dancing” on the Internet, of course. However, these are several of my best pre-Internet sources: (1) *Celebrate the Spring, Spring and May Day Celebrations for Schools and Communities*, by John Langstaff, Patrick Swanson, and George Emlen (Cambridge, Mass: Revels Inc. Publications, 1998). Available through music education catalogues-terrific!

(2) A sweet little book useful for schoolteachers, *Maypole Dancing* by Sandy Mason published in England (1988) and available through the Country Dance & Song Society for \$9 plus postage (413/268-7426, ext. 2, sales@cdss.org, www.cdss.org).

(3) Information shared by Terrence Smith, a community dance leader from Duluth, Minnesota. Terrence loves maypoles and has three tall ones of his own that he carts around on the back of his truck to schools and dance parties. Contact him at 218/728-1438.

(4) A well-known, small publication, *A Festival of the English May* by Doleta Chapru, which describes not only dances but many rituals and activities; this book is the basis of the May Day festivities seen on my green DVD. It was published (1977) and is sold by

Folklore Village Farm in Dodgeville, Wisconsin for \$10 plus postage (608/924-4000, www.folklorevillage.org).

(5) Paul Kerlee's *Welcome in the Spring* is an excellent book/CD for Morris and sword dances (World Music Press, 1994). (6) Older English dance manuals can be found in libraries, such as the classic *Folk-Dances and Singing Games* by Elizabeth Burchenal, first published by G. Schirmer in 1909, and *Folk Dances of the British Isles* (Ronald Press Co., 1948). Although the books may seem quaint, in the long history of Maypole dancing a few decades cannot date their centuries-old patterns and the reasons why children and adults enjoy them even into the next millennium.

Notes compiled by Sanna Longden ©2103

MAYPOLE PLAITING DANCES

Many different ribbon patterns are possible, some centuries old and a few newly created. The purpose of these patterns (referred to variously as plaiting, braiding, weaving, tracing) is to make beautiful designs of the colored ribbons or streamers around the central pole or tree. Here are the five dances that are demonstrated on my DVD #4, *Maypole & Mexican Dances for Kids & Teachers* (green).

Formation: Partners are needed for all of the dance patterns below, as they are for most Maypole dances, with one partner facing clockwise (CW), the other facing counterclockwise (CCW). Although traditionally women and men were partners, in most teaching situations today this is not important. Partners can be called by the colors of their ribbons, "Insides and Outsides," or other designations.

Music: On Sanna's CD #2, *More Folk Dance Music for Kids & Teachers*. In the English/U.S. Maypole dance tradition, almost any sprightly 4/4 or 2/4 traditional (or not) music may be used—polkas, schottisches, etc. (Terrence Smith even uses "She'll Be Comin' Round the Mountain.") If demonstrating Russian or Mexican maypoles, of course, use music from those cultures. The Country Dance & Song Society has many good recordings in its store (132 Main St., POB 338, Haydenville, MA 01039; 413/268-7426, x2; sales@cdss.org; www.cdss.org).

DVD: See schoolchildren and families demonstrating maypole figures on Sanna's DVD#4, *Maypole & Mexican Dances for Kids & Teachers* (green).

Teaching Tips

To be successful, learners should know their rights and lefts as well as the "Grand Right and Left." For those who don't have these skills, a guiding person will be helpful.

- Practice patterns without ribbons at first.
- Make sure everyone moves at the same pace and always moves forward.
- Dance to the beat and the phrasing of the melodies.
- Hold ribbons taut with both hands, the controlling hand higher on the braid and closest to the pole.
- Keep an eye on the ribbons as they wind around the pole to catch the glitches and admire the designs.
- It is never easy to learn dances from written words—visual demonstrations on DVDs and You Tube are very helpful. (Trite but true: A good DVD is worth 1,000 words!)

CIRCLING OR BARBER'S POLE (Traditional English/European)

Insides turn to L and progress in a circle CW; Outsides turn to R and progress at same time CCW. There is no weaving in this pattern—dancers just move forward in their circles. Reverse direction when ribbons get too short to wind around the pole.

SPIDER WEB (Traditional English/European)

Outsides stand still, keeping ribbons taught. Insides weave around them, first passing in front of their partners, then in back of the next person, and so on around the circle. When the ribbons get too short, unplat by going in the other direction. Then switch so the Outsides can do the plaiting and the unplaiting.

SIMPLE PLAITING or GRAND RIGHT AND LEFT (Traditional English/European)

An extension of the Spider Web in which both Outsides and Insides weave around the circle at the same time. Practice the Grand Right and Left without ribbons at first. Pacing is very important in this pattern—don't get too far behind or too far ahead.

DIAMONDS IN THE SKY (Created by Terrence Smith of Duluth, Minnesota) used with permission

Version A (as described in Terrence Smith's pamphlet, "Children's Dances")

Partners do-si-do past R shoulders, making an X with their ribbons. Do-si-do with corners (person on other side). Repeat with partners and corners until ribbons are too short. Then all circle left and right, looking up at the colorful canopy (even from the floor). Unplat by do-si-do with partners and corners passing L shoulders (called the seesaw).

Version B (as led on Sanna's videotape by Vicki Mecozzi at Folklore Village)

Holding ribbons, all walk in toward pole in 4 steps, then back out in 4 steps; repeat. Circle to left and right. Then do-si-do partner by R shoulder (one under, one over), do-si-do corner by R. Repeat for as many diamonds as desired. (DVD does not show the complete progression due to editing.)

DOUBLE PLAITING or GRAND RIGHT AND LEFT (Traditional English/European)

Same as Simple Plaiting/Grand Right and Left, but done in pairs: Partners face two other people and weave as above. To unplat, turn and dance in the opposite direction.

MAYPOLE DANCES WITHOUT RIBBONS: TWO TRADITIONAL ENGLISH DANCES

“Sellenger’s Round” and “Gathering Peascods” are among the easiest and best-known of the English Country Dances, and often done during Maypole festivities. They are called country dances because they were originally done by rural folk, but by about 1600, the upper classes were also enjoying these figured dances. These two circle dances are described as “rounds for as many as will.”

The steps and music for “Sellenger’s Round” and “Gathering Peascods” were first published by John Playford, a 17th-century English printer, in his now famous and classic series of books, *The English Dancing Master*. In the 19th century, English people discovered ballroom dances—they were crazy about the waltz and polka, and the country dances lost popularity for a while.

In the early 20th century, country dancing was revived under the strong guidance of an English lawyer and musician called Cecil Sharp. He uncovered thousands of ancient manuscripts and as founder of the English Folk Dance Society, was responsible for new appreciation for the English country dances. Today they are being done with gusto at regular classes and annual festivals in England and North America, and worldwide.

CD/DVD: On Sanna’s CD #2, *More Folk Dance Music for Kids & Teachers*. In the English/U.S. Maypole dance tradition, almost any sprightly 4/4 or 2/4 traditional (or not) music may be used—polkas, schottisches, etc. (Terrence Smith even uses “She’ll Be Comin’ Round the Mountain.”) If demonstrating Russian or Mexican maypoles, of course, use music from those cultures. The Country Dance & Song Society has many good recordings in its store (132 Main St., POB 338, Haydenville, MA 01039; 413/268-7426, x2; sales@cdss.org;www.cdss.org). The dances are taught on Sanna’s DVD/video #4, *Maypole & Mexican Dances for Kids & Teachers* (green).

Formation: Couples in a circle, women (if in mixed-gender pairs) on men’s right side. When joining hands, elbows are slight bent.

Styling: English country dances are not wimpy. Dancers move strongly forward with a slight thrust of the chest, arms relaxed down at sides when not holding a hand. When joining hands in the circle, elbows are slightly bent and everyone is responsible for giving weight and keeping the circle round. When holding a partner’s hand or hands, elbows are again somewhat bent and rounded. One point of these dances is group movement, so it is important to be ready to move smoothly into the next figure so the pattern can flow. An even more important reason to dance is to relate and respond to each person with whom one dances and passes. English dances look full into one another’s faces, smiling and regarding each person, so that a true sense of community is created.

Sellenger’s Round: See page 29 in this booklet.

Gathering Peascods: See page 9 in this booklet.

THE MINUET

(Western Europe and U.S. East-coast Colonial)

The minuet was one of the most popular dances in 18th-century America. Introduced during the reign of Louis XIV, it was originally danced by one couple at a time with many complicated steps. The simpler form for sets of couples, described here, appeared in the late 19th century. In Colonial times, dancing masters were hired to teach the latest figures--dancing was considered an important part of education! It is taught on Sanna's DVD#5, *Historic & Contemporary Dances for Kids & Teachers* (cinnamon-colored).

Formation: Longways , 6 to 8 couples. Men's L shoulders, women's R are toward the music.

Music: On Sanna's CD #2 (from minuet cassette by The Hendrickson Group, with permission). Other music also available.

Meter: 3/4

Styling: The minuet is elegant and graceful, but not affected. Dance lightly with a straight back. Feet are turned out in ballet positions, arms and hands hang with palms forward. Clothing is important: High tight armholes account for the upright spine, corsets and rump pads dictate careful movements, hats and fans add to hand motions. True minuet technique should be learned from teachers of historical dance; descriptions below are modified.

How to Bow

English minuets began with a bow or an honor to the "Presences"--the aristocratic hosts. In America, before feelings of strong republicanism took over, dancers bowed to the highest official. Traditional minuet music has an 8-bar introduction--4 to make a deep "reverence" to the Presences (toward the music), and 4 to honor one's partner.

Ladies' basic bow to Presences (L hand in partner's R, arms at her shoulder level):

Meas. 1) Stand facing person to be honored with L foot forward

Meas. 2) Bring L foot to R (heels together, toes out)

Meas. 3) Sink by bending knees, lowering eyes but not bowing head

Meas. 4) Rise and look at person being honored

Continue honors by slowly turning toward partner:

Meas. 5) Weight on R foot, reach L foot toward partner; release hands

Meas. 6) Pivot to face partner on ball of L foot, closing R heel to L

Meas. 7) Sink by bending knees, lowering eyes but not bowing head

Meas. 8) Rise and prepare to begin minuet pattern with L foot

Gentlemen's basic bow to Presences (R hand holding partner's L):

Meas. 1) Stand facing person to be honored with R foot forward

Meas. 2) Bring R foot to L (see above), remove hat and lower to side

Meas. 3) Bow forward from waist

Meas. 4) Rise and look at person being honored

Continue honors by slowly turning toward partner:

Meas. 5) Weight on L foot, reach R foot toward partner; release hands

Meas. 6) Pivot to face partner on ball of R foot, closing L heel to R

Meas. 7) Bow forward from waist

Meas. 8) Rise and prepare to begin minuet pattern with R foot

(next page for the minuet pattern)

Dance Pattern (simplified)

MUSIC A--Minuet steps and bows

Basic Minuet Step (6 counts = 2 measures): Step forward, 2, 3; hold, 2, 3

Moving toward music, couples in longways column, inside hands joined:

Meas.

- 1-2 Do one basic step, starting with inside foot (closest to partner); point outside foot (6 cts).
- 3-4 Repeat basic, starting with outside foot, pointing inside foot (6 cts).
- 5-6 Repeat basic, starting with inside foot, pointing outside foot (6 cts).
- 7 Pivot to face partner and bow (gentlemen may extend R leg while bending L) (3 cts.).
- 8 Rise and prepare to move in opposite direction (3 cts.)

MUSIC A REPEATS: Moving away from music, inside hands joined

- 1-8 Repeat above, starting with inside foot. End facing partner.

MUSIC B--Balance steps, exchange places, and bow

Balance Step (6 counts = 2 measures): Joining R hands, step toward partner on R foot (ct 1), step up on ball of L near R (ct 2) step down on R (ct 3); step away onto L foot (ct 4), touch R toward partner (cts 5, 6).

- 1-2 Execute one balance step as above (6 cts.)
- 3-4 Repeat balance step, same footwork (6 cts.)
- 5-6 Keeping R hands joined and "eyeball to eyeball," change places with partner in 6 steps
- 7-8 Bend in bow and rise up (6 cts.)

MUSIC B REPEATS

- 1-4 From opposite side of set, do 2 balance steps (12 cts.)
- 5-6 Change places with partner, returning to original side (6 cts.)
- 7-8 Bend in bow and rise up (6 cts.)

Begin dance again moving toward the music as before.

An added figure might be a right-hand and left-hand star for two couples.

THE PEOPLETON STICK DANCE

(Early Border English/Welsh Morris Dance)

“The Peopleton Stick Dance” (pronounced “Poppleton”—notice the music!) may be pre-Christian and comes from the Border tradition, a more vigorous style originating in the Welsh/English border counties. This is the variant published in Paul Kerlee’s *Welcome in the Spring* (World Music Press, 1994); see his book for wonderful details on Morris dances.

Formation: Longways, a “short stick for eight people.” Partners are across from each other (see illustration). The highest nobility of the region (king and queen, lord and lady, mayor and mayoress, etc.) are the “Presences” who sit at the front and are entertained.

CD/DVD: What we know as “Pop Goes the Weasel,” found on Sanna’s CD #2, played by Paul Kerlee on the concertina (permission granted from World Music Press). The dance is demonstrated on Sanna’s DVD #5, *Historic & Contemporary Dances for Kids & Teachers* (cinnamon).

Styling: Footwork is a single step (a vigorous skip); a quick walk is all right.

A. Introduction: All face up, honoring the “presences,” with sticks crossed in front between partners. Sticks are always held in R hands (sorry about that, left-handers!).

A. Chorus

Measures		“PRESENCES”	
1-2	Partners clash sticks, high-low-high-low forehand.	1	2
3-4	Same, with neighbor (1 with 3, 2 with 4, etc.).		
5-6	Same, with partner.	3	4
7-8	Strike high with partner (on “pop”) and cross over to partner’s place, passing R shoulder and turning R, stick on R shoulder. (Sanna often omits the cross-over with beginning learners.)	5	6
		7	8

B1. Figure 1: Dance in place

From partner’s side. With stick on shoulder, each dancer improvises a “dance” to partner. (Sanna often starts the students off with a “scissors” step.)

A. Chorus

Start from partner’s place, and then cross to own side. (Or omit crossing over.)

B2. Figure 2: Back-to-back

From own side: first R shoulder, then L.

A. Chorus

Start from own side, and then cross to partner’s side. (Or omit crossing over.)

B3. Figure 3: Rings

From partner’s side: In sets of 4, dancers circle clockwise, then counterclockwise, with sticks resting on shoulder.

(continued on next page)

A. Chorus

Start from partner's side, and then cross to own side. (Or omit crossing over.)

B4. Figure 4: Rings with sticks

From own side. In sets of 4 again, dancers circle clockwise, sticks pointing to the center. Might add a "clash" with all sticks beating together. Then circle counterclockwise grasping L hands diagonally across, sticks on shoulders (sticks always in R hand). Dancers end up back in their own places this time.

A. Chorus

Start from own side, and then cross to partner's side. (Or omit crossing over.)

B5. Figure 5: Back-to-back along lines or with neighbor

From partner's side, simultaneously:

1 with 5, and 3 with 7, passing R shoulders.

2 with 6, and 4 with 8, passing R shoulders and moving in slightly for accommodation.

(Instead, Sanna has neighbors go back-to-back [1 with 3, 2 with 4, etc.], pass R, then L.

A. Chorus

Start from partner's side, and then cross to own side. (Or omit crossing over.)

B6. Figure 6: Hey or whole set circling

From own side: This weaving figure begins with the 1st and 3rd pairs on each side moving down on the outside, while the 2nd and 4th pairs move up on the inside: Dancers #1 and #5, #2 and #6 move out, as #3 and #7, #4 and #8 move in. Dancers stay on their own sides.

1 and 3 pass L shoulders to start, 5 and 7 also pass L shoulders, like two reels side by side. All should end up back in own places.

(Instead, Sanna may have all face left to walk 8 beats, then walk the other way to place.)

A. Final Chorus

Start from own side, and then cross to partner's side. (Or omit crossing over.)

After the music ends (on this recording), finish facing up with bow to the "Presences." If using live music, more figures may be added, as well as a final musical flourish.

PRESENTED BY SANNA LONGDEN, based on the pattern in *Welcome in the Spring* by Paul Kerlee (World Music Press, 1994), www.worldmusicpress.com. Reproduced with permission from Judith Cook Tucker. Notes above by Sanna Longden ©2007.

SELLENGER'S ROUND

“Sellenger’s Round” appeared in John Playford’s 1670 edition of *The English Dancing Master*. Like many of the Playford dances, it is in rondo form with a chorus and three or four figures.

CD/DVD: On Sanna’s CD#2, *More Folk Dance Music for Kids & Teachers*, and taught on DVD#4 (green), *Maypole & Mexican Dances for Kids & Teachers*. **Meter:** 6/8

Measures Part I: Circling

A 1 - 4 All join hands and **circle to left** with 8 slip-steps or slides (side gallop or sashay).
5 - 8 **Circle to right** with 8 slip-steps.

Chorus

B 1 - 2 All dance **in toward center with 2 singles** (two-steps: R-L-R-and, L-R-L-and)
3 - 4 All **fall back to place** (moving backward: R, L, R, L)
5 - 6 Partners **set**: Facing partner (no hands), dance 2 two-steps in place (R-L-R-and, L-R-L-and) or step R, swing L, step L, swing R, or other variations of in-place steps
7 - 8 Partners **turn single**: Individual turns to own R in 4 counts.

B2 1 - 8 Repeat **Chorus**

Part II: Up a double and back

A 1 - 2 All join hands and move in **a double** toward center: R, L, R, touch
3 - 4 All **fall back a double** to place: L, R, L, touch
5 - 8 Repeat in to center and out again.

B, B2 **Chorus**

Part III: Siding

A 1 - 4 **Side** with partner or **siding**: Easiest—walk up to partner’s R shoulder: R, L, R, touch L; back away from partner: L, R, L, touch (“Pat Shaw” way, possibly the original way). A common way: Walk forward to partner’s place, passing L shoulders: R, L, R, touch L; walk forward back to place, passing R shoulders: L, R, L, touch R. The walk is a bit curved (over and back on the same track) as partners look at each other in passing.
5 - 8 Repeat **siding**.

B, B2 **Chorus**

Part IV: Arming

A 1 - 4 Partners **arm** by the R: R elbow turn in 8 counts
5 - 8 Partners **arm** by the L: L elbow turn in 8 counts

B, B2 **Chorus**

It is customary in “Sellenger’s Round” to end the dance with a repeat of Part I, Circling.

PRESENTED BY SANNA LONGDEN. Notes by Sanna Longden ©2007,
based on notes from a number of sources as well as many years of enjoying this dance.

SIEGE OF CARRICK

[Briseadh Na Carraige]

(Ireland)

This is one of the basic *ceildh* [CAY-lee] dances (sometimes spelled “ceili” in English), set dances usually in longways formation, that are enjoyed at Irish festivities. The pattern below was presented by Una and Sean O’Farrell and modified for new learners by Sanna Longden.

CD/DVD: Music can be found on Sanna’s CD#2, *More Folk Dance Music for Kids & Teachers*, or other 32-bar Irish jig. The dance is taught on her DVD #4, *Maypole & Mexican Dances for Kids & Teachers* (green). **Meter:** 6/8

Formation: A longways set, or column of dancers, is traditional: One couple faces another couple up and down the room. Women to the right of male partner, head couples with backs to the music. Modified form is double circle of couples facing couples, going CW or CCW.

Styling: True Irish dance styling cannot be learned from paper, but from qualified teachers. Keep torso upright, free hands straight down at sides, and joined hands in W position.

Steps: The Sidestep (and-1-2-3-4-5-6-7), Break (and-1-2-3, and-1-2-3), and Promenade (hop/1-2-3 forward) are Irish steps best learned in classes and workshops. Modifications are below.

Pattern

Meas.

Part I: Circle and star

- 1-8 Two couples join hands to circle left with Sidestep and Break. Can modify to sliding steps (sideways gallop). Repeat in opposite direction.
- 9-12 Same 4 people do R-hand star (women’s hands above men’s) with 4 Promenade steps. Modify to 4 two-steps or polka steps, or 8 walking steps.
- 13-16 Return to original position with L-hand star.

Part II: Dos-a-dos, clap, turn

- 1-4 Dos-a-dos with opposite person (one directly across) in 4 Promenade steps (or 8 walking steps), first passing R shoulders. Keep arms at sides—don’t fold them!
- 5-8 Facing partner, clap own hands twice on meas 5 (cts 1, 4), join R hands (elbows bent) and turn CW with 3 Promenade steps (or 6 walking steps), ending in original place.
- 9-12 Face opposite person and repeat dos-a-dos, first passing L shoulders.
- 13-16 Facing partner, clap on meas 13 as above, join R hands and turn CW while progressing CCW (Promenade step or others) to opposite couple’s place, ending back-to-back with them and facing a new couple.

Other ways to progress: (1) Omitting clap, partners pass opposite couple by R shoulders to meet another oncoming pair; taking 4 Promenade steps or 8 walking steps; (2) omitting clap, couples move towards opposites as those facing CW pass their joined inside hands in an arch over heads of other pair who duck under, all meeting new couples.

Progression tip: In the column formation, when couples reach each end, they should turn to face the dance set, exchange places with each other (so woman is again on R of man) and observe the pairs next to them, to be prepared to continue the dance when it begins again.

THE SIR ROGER DE COVERLY

(English Country Dance and United States East-coast Colonial)

“The Sir Roger de Coverly” (sometimes spelled Coverley) is the ancestor of the Virginia Reel. As “The Hemp-dressers' dance,” it was popular in England in the 17th and 18th centuries, and as “The Sir Roger de Coverly” in the U.S. during the Revolution. Sources say this was George Washington's favorite dance.

Formation: Longways set of 6 to 12 pairs, partners facing across the set. Couple 1 (top couple) is closest to the music. When in role or performance, dancers should have a partner of the opposite gender. Men have their left shoulders, women their right, toward the music.

CD/DVD: Music on Sanna's CD #2, *More Folk Dance Music* (the song, “Flowers of Edinburgh”), and on Sanna's DVD, *Historic & Contemporary Dances* (“Irish Wash Woman”), are recorded, with permission, from the CD, “American Country Dances of the Revolutionary Era, 1775-1795,” available from The Hendrickson Group, dance18c@aol.com. Other British or U.S. reels (4/4) and jigs (6/8) in AABB or ABCD form are also appropriate.

Styling: Hands and eyes are as important as footwork in country dances. Hold hands firmly, round arms, and look into your partner's eyes. The Colonists, especially in the early years, danced more formally; thus, the Sir Roger should be fairly elegant, while still being fun.

Note: Before the mid-19th century, only the top and bottom pairs did the figures.

Pattern (as presented by Mae Fraley at the 1976 Kentucky Dance Institute)

Beats

- 8 Top W and foot M forward, curtsy and bow, backward to place
 - 8 Top M and foot W do the same
 - 16 Top W, foot M turn with R hands, backward to place; other 2 repeat.
 - 16 Same pairs repeat with L hands
 - 16 Same pairs repeat with both hands
 - 16 Same pairs back-to-back (*dos-á-dos* or do-si-do) with partner
 - 48+ Top couple reel to foot of set (see other side for description of reel)
 - 16 or so Other couples make 2-hand arch. Top couple leads under arches as each pair follows in turn to head of set in this order: Cpls 1, 6, 5, 4, 3, 2.
 - 16 or so All cast to foot of set (turning away from partner down outside of set), each to his/her place. Original top pair is now at foot; original 2nd pair is now at the top.
 - 16 Original top pair slides up between lines to top of set & down to the foot again.
- Repeat the pattern until each pair has been the top couple.

Modified Pattern (not authentic, but keeps all students moving for a while)

- 8 Top W and foot M forward, curtsy and bow, backward to place
- 8 Top M and foot W do the same
- 8 All go to partners, turn with R hands, backward to place
- 8 Repeat with L hands
- 8 Repeat with both hands
- 8 All back-to-back (do-sa-do) with partner
- 32 or so Top couple reel to foot of set (see other side for description of reel)
- 16 or so Top couple slides up to head of set, casts to foot with all following.
- 8 or so Top couple, now at foot, makes two-hand arch. All others go under and up to the head in order (2, 3, 4, 5, 6), with couple 2 now at top.

THE REEL OR STRIP THE WILLOW FIGURE

This figure shows up in many historic and traditional dances, usually in longways formation. Traditionally, men and women dance together: In the “proper” formation, all the gentlemen are on one side with their L shoulders toward the music; the ladies are across from them with their R shoulders toward the music.

When the genders have an uneven number, it is useful to put identifiers on those in each line, such as kerchiefs, ties, hats, etc., so that this dance figure will be learned more easily. It is also helpful to instruct students to raise their faces and look at each person they approach for an elbow turn: This seems natural to adults, but often pre-teens and teens just plow their way through the line, heads down, which can cause chaos in the set and is not, of course, the point of the dance.

DVD: An illustration of how to teach this figure can be found on Sanna’s DVD, *Historic & Contemporary Dances for Kids & Teachers* (cinnamon-colored).

Basic Movement Pattern

1. Head couple or active couple begins by swinging with R elbow for 8 cts. They turn 1-1/2 times around, a full circle and a half more, ending with the W facing the M’s line, the M facing the W’s line.
2. Active people swing person in the opposite line with L elbow for 4 cts, then meet partner in the middle and swing with R elbow for 4 cts. Don’t take extra turns—just go directly back to the partner.
3. Continue L elbow turn with each person in the opposite line, alternating with partner swing by the R elbow. People on the sides must help by offering L elbows when it is their turn to be swung.
4. When the active pair reaches the foot of the set, they swing by the R one-half turn so that they end on their own side of the set.
5. They continue the dance pattern, sashaying up to the top of the set or making an arch at the bottom, or whatever is now called for.

Longways dance patterns almost always end with a new couple at the top of the set. When the dance calls for the reel or strip the willow, this new couple will be the active ones. And so it goes.

TONANZIN
(Mexico-pre-Hispanic Aztec)
[toe-nahn-ZEEN]

I learned this improvisational dance from Leopoldo (Polo) Garcia of Veracruz, Mexico, a professional dancer and dance educator. Tonanzin is the Aztec goddess of corn and fertility, Mother Earth figure, and ancestress of the Mexican deity, Our Lady of Guadeloupe. A similar Aztec dance, "Huitzilopochtli," is also found in this syllabus.

CD/DVD: On Sanna's CD#2, *More Folk Dance Music for Kids & Teachers*, accompanying her *Maypole and Mexican Dances for Kids & Teachers* DVD, from music supplied by Polo Garcia. Other Aztec songs may be used. **Meter:** 4/4

Formation: Individuals in lines facing other dancers, or in a circle facing center.

Styling: Leg and arm movements are simple but strong. Stamps, as always, do not take weight. People look at one another when they dance, but shyly and modestly.

Maracas movements: OUT means arms out at sides, elbows bent, maracas held up. CROSS means cross wrists and maracas at chest. IN means thrust in toward center.

Suggested Steps and Pattern (by Polo Garcia)

These movements correspond to each musical section, but do not proceed in a regular pattern--traditional musicians play as they are inspired. A suggested sequence is below.

Introduction: Cross L foot over R and pivot in full circle to R clockwise (CW).

Step I. STEP TOUCH (pipes and percussion, no vocal: first 16 cts, starting on first note)
Feet: STEP R foot to R side (ct 1), TOUCH L foot next to R (ct 2), STEP L to L side (ct 3), TOUCH R next to L (ct 4). Repeat 7 times (8 times in all). Touches are firm and flat-footed on the floor.
Hands: OUT to side (ct 1), CROSS in front of chest (ct 2), OUT to side (ct 3), CROSS (ct 4).

Step II. STEP IN (pipes and percussion, no vocal--extra 8 counts)
Feet: STEP R foot in place (ct 1), touch L foot IN toward center (ct 2), STEP L in place (ct 3), touch R IN toward center (ct 4). Repeat 3 times (4 times in all). Touches are firm and flat-footed on floor. Hands: Holding shakers-OUT (ct 1), IN toward center (ct 2), OUT (ct 3), IN (ct 4).

Step III. STEP, IN, IN, TOUCH (during singing with words)
Feet: STEP R to side (ct 1), touch L IN (ct 2), touch L IN (ct 3), touch L OUT (back) as leaning in (ct 4).
Hands: OUT (ct 1), IN (ct 2), IN (ct 3), CROSS (ct 4). Repeat once (2 times in all).

Step IV. TURNS (during singing with vocalizing-ah, ah, ah, ah, etc.)
Feet: While turning a full circle to R/clockwise, STEP on R (ct 1), TOUCH L (ct 2), STEP on L(ct 3), TOUCH R (ct 4). Repeat with opposite footwork while turning to L/counterclockwise.
Hands: Shake maracas at OUT position on each beat.

Suggested Sequence

Second and third times through song: Step I= 8 times, Step III = 4 times, Step IV = once each way. Last time through song: I = 8 times, II = 8 times, I = 6 times and finale: Everyone (or males only) falls onto L knees and shakes maracas above heads.

THE VIRGINIA REEL

(U.S. 19th century Frontier Dance)

“The Virginia Reel” was brought to the fledgling United States by English colonists, a survival of several more formal weaving dances such as “The Sir Roger de Coverly.” As they began to move westward, people and their entertainments became less formal, partly because the pioneers wore practical, less constricting, clothes so they were able to move more freely. The difference between English music and a tune like “Turkey in the Straw,” a traditional Virginia Reel melody, illustrates the contrast in movement from the more stately 18th-century colonists to the more raucous 19th-century pioneers. Also note that in the 19th century, the elbow turn replaced the more genteel hand-turn of the 18th and before.

CD/DVD: On Sanna’s CD#2, *More Folk Dance Music*, and on Sanna’s DVD #5, *Historic & Contemporary Dances* (“Turkey in the Straw” by Marian Rose and friends, recorded with permission). Other good 32-bar American or English reels are also fun to use.

Formation: Longways sets of 5 or 6 pairs. Men have L shoulders toward music, women have R.

A music

- 1-4 All go forward and backward toward partner (fwd, 2, 3, touch; bkwd, 2, 3, touch).
- 5-8 Forward and backward again.
- 9-12 Right-elbow swing once around with partner (moving forward, clockwise)
- 13-16 Left-elbow swing once around with partner (moving forward, counterclockwise)

A1 music

- 1-4 Two-hand swing once around with partner (turning to L, clockwise)
- 5-8 Do-si-do past partner's right shoulder (try not to fold arms in front of chest)
- 9-12 Head couple sashays down set with 8 slides, partners holding both hands
- 13-16 Head couple sashays back to place with 8 slides, partners holding both hands

B music

1-20 Head couple REELS down the set: Swing partner with R elbow for 8 cts (1-1/2 times around) until W faces M's line and M faces W's line. Swing person in opposite line with L elbow for 4 cts, then swing partner with R elbow for 4 cts. Continue to foot of set, alternately reeling next one down the opposite line with L elbow and partner with R elbow. When head couple reaches bottom, do one last R elbow turn until each is on his or her own side of the set.

21-24 Head couple joins hands and sashays up the set to place.

25-36 Head couple casts off, M turning L and W turning R to lead their lines to foot of the set. There the head couple forms an arch and the second couple leads the others under, up to the top to become new head couple.

Dance is repeated with each new head couple.

*To modify dance, omit Part II and avoid reel. To really modify it, do just measures 9-16 of Part I and 25-36 of Part II.

INDEX OF SANNA LONGDEN'S CDs and DVD

Dear Friends: It may be confusing to know which 5 CDs go with which of the 7 DVD/videos, and which of the 85 dances are on those products. This is because I impulsively made a video in 1990 to offer teachers a visual memory, and the series just enjoyably evolved to the resources below. See also the Alphabetical Index that follows. We hope these lists will help.

CDs #s 1 THROUGH 5

1. CD #1 (red, purple, aqua),

Folk Dance Music

For Kids & Teachers

a) Music for DVD/video #1 (red):

Agadu, Bongo, Huayno, Sevivon,
(Tokyo Dontaku), Yesh Lanu Taish.

b) Music for DVD/video #2 (purple):

Barnereinlender, Baztango, Paddle Dance, Te
v'Orez, Raj/Raas.

c) Music for DVD/video #3 (aqua):

Highlife, Niška Banja, Seljanica,
Tinikling, Tokyo Dontaku, Tzlil Zugim.

2. CD #1½ (red, purple, aqua),

Even More Folk Dance Music

for Kids & Teachers

(those that are not on CD#1)

a) Music for DVD/video #1 (red):

Bluebird, Good Old Days, Here Comes Santa
in a Red Canoe, Hora ("Tzena"), Jingle Bells,
Oh Hanukah, 12th St. Rag.

b) Music for DVD/video #2 (purple):

Epo i tai tai e and Troika.

c) Music for DVD/video #3 (aqua):

Aloha Kakahiaka, Bulgar, Servihasapikos,
and Ya'abud.

d) Plus Ba La and Sasha.

3. CD #2 (green, cinnamon),

More Folk Dance Music

For Kids & Teachers

All music on DVD/videos

#4 (green) and #5 (cinnamon).

4. CD #3 (white and blue),

Dances of the 7 Continents, vol. 1

All music on DVD/video #6 (white-blue)

5. CD #4 (blue and white),

Dances of the 7 Continents, vol. 2

All music on DVD/video #7 (blue-white)

DVD/VIDEOS #s 1 THROUGH 7

1. DVD/video #1 (red),

Favorite Folk Dances

for Kids & Teachers

Agadu (Israel/Canada)

Bluebird (USA)

Bongo (W. Africa/Carib)

Good Old Days (USA)

Here Comes Santa in a Red Canoe (Hawaii)

Hora (Israel)

Huayno (Andes Mountains)

Jingle Bells (USA/Netherlands)

Sevivon (Hanukah dance)

Tokyo Dontaku (Japan)

Twelfth Street Rag (USA)

Yesh Lanu Taish (Israel)

2. DVD/video #2 (purple),

More Favorite Folk Dances

Barnereinlender (Norway)

Baztango Esku-Dantza (Basque)

Bear Went Over the Mountain

Epo i tai tai e (Hawai'i)

How Do You Dootie (Australia)

Paddle Dance (Québec and others)

Pop Goes the Weasel (USA)

Raas/Raj (India)

Scratch (USA)

Te ve'Orez (Israel)

Troika (Russia)

Yan Petit/Jean Petit (France)

3. DVD/video #3 (aqua),

Living Ethnic Dances

Aloha Kakahiaka (Hawai'i)

Bulgar (Eastern European Jewish)

Highlife/Pandoga (West Africa/Carib)

Niška Banja/Duj Duj (Serbia)

Seljanica/Ciganica (Serbia/Croatia)

Servihasapikos (Greece)

Tinikling (Philippines)

Tokyo Dontaku (Japan)

Tzlil Zugim (Israel, Yemenite style)

Ya'abud (Israel, Arabic style)

(Music for these two is on CD #2)

**4. DVD/video #4 (green),
Maypole & Mexican Dances
for Kids & Teachers**

English Maypole Plaiting Dances

Circling or Barber's Pole

Spider Web

Simple Plaiting/Grand Right & Left

Double Plaiting

Diamonds in the Sky

Other English Maypole Dances

Sellenger's Round

Gathering Peascods

Dances of Mexico

La Raspa (novelty)

La Raspa (traditional)

Los Machetes (stick dance)

Los Machetes (partner mixer)

Tonanzin/Huitzilopochtli (Aztec)

Irish Ceilidh Dance

Siege of Carrick

5. DVD/video #5 (cinnamon)

***Historic & Contemporary Dances
for Kids & Teachers***

Grand March (International)

Constant Billy (ancient Morris Dance)

Peopleton Stick Dance (Morris Dance)

Jenny Pluck Pears (17th c. English dance)

Sir Roger de Coverley (English/Colonial)

The Virginia Reel (English/Colonial)

La Belle Catherine/The Muffin Man/
Pam & Pat Reel (18th-20th c. contra)

The Minuet (17th-18th c. English/U.S.)

El Vals de los Paños (Spanish Colonial)

Cotton-Eyed Joe (country/Tex-Mex)

Boot Scootin' Boogie (U.S. c/w line dance)

I Love a Rainy Night (U.S. c/w dance)

(Music for this one is on CD #3)

**6. DVD/video #6 (white and blue),
Dances of the 7 Continents
for Kids & Teachers, vol. 1**

Gustav's Skøal (Sweden)

Los Tachos (southern France)

Sicilian Tarantella (Sicily)

Alunelul (Romania)

Ach Ja (Germany)

Thady You Gander (Australia)

Bele Kawe (Carib/West Africa)

Debke (Arabic)

Hoy Nergis/Toi Nergiz (Armenia)

High Green Mountain (Taiwan)

Hashual (Israel)

El Juego Chirimbolo (Ecuador)

Canoe Dance (Native American)

Here Comes Sally (African-American)

Swing Dancing (USA)

(Music for this one is on CD #4)

**7. DVD/video #7 (blue and white),
Dances of the 7 Continents
for Kids & Teachers, vol. 2**

Diu Xie (Chinese-Tibetan)

Lo Ahavti Dai (Israel)

Pata Pata (South Africa)

Tant' Hessie (South Africa)

Mexican Clapping Game (Monterrey)

Yakima Round Dance (Native U.S.)

I Let Her Go-Go (Trinidad & Tobago)

Goin' Down to Cairo (U.S. playparty)

Hoe Ana (Tahiti-Roratanga Islands)

Waves of Tory (Ireland)

Dva Pâti Nadjasno (Bulgaria)

Tsamikos (Greece)

OxDansen (Sweden)

La Boulangère (France)

Penguin Dance (Antarctica)

Alphabetical Index of Sanna Longden's World Dances

<u>Dance Name & Culture</u>	<u>CD #</u>	<u>DVD/video #</u>
Ach Ja(Germany).....	3	6 (white-blue)
Agadu (Israel/Canada).....	1	1 (red)
Aloha Kakahiaka (Hawai'i).....	1½	3 (aqua)
Alunelul (Romania).....	3	6 (white-blue)
Ba La (Israeli cha-cha).....	1½	None
Barnereinlender (Norway).....	1	2 (purple)
Baztango Esku-Dantza (Basque).....	1	2 (purple)
Bear Went Over the Mountain, The (USA).....	sing it	1 (red)
Bele Kawe (Carib/West Africa).....	3	6 (white-blue)
Bluebird (USA playparty game).....	1½	1 (red)
Bongo (West Africa/Caribbean).....	1	1 (red)
Boot Scootin' Boogie (USA country-western).....	2	5 (cinnamon)
Bulgar (Eastern European Jewish).....	1½	3 (aqua)
Canoe Dance (Native American).....	3	6 (white-blue)
Constant Billy (ancient Morris Dance).....	2	5 (cinnamon)
Cotton-Eyed Joe (USA country, Tex-Mex dance).....	2	5 (cinnamon)
Debke (Arabic).....	3	6 (white-blue)
Diu Xie (Chinese-Tibetan).....	4	7 (blue-white)
Dva Pâti Nadjasno (Bulgaria).....	4	7 (blue-white)
El Juego Chirimbolo (Ecuador).....	3	6 (white-blue)
El Vals de los Paños (USA Spanish Colonial).....	2	5 (cinnamon)
Epo i tai tai e (Hawai'i/Samoa).....	1½	2 (purple)
Gathering Peascods (England, Maypole).....	2	4 (green)
Goin' Down to Cairo (USA playparty game).....	4	7 (blue-white)
Good Old Days (USA).....	1½	1 (red)
Grand March (USA/ International).....	2	5 (cinnamon)
Gustav's Skøal (Sweden).....	3	6 (white-blue)
Hashual (Israel).....	3	6 (white-blue)
Here Comes Sally (African-American).....	3	6 (white-blue)
Here Comes Santa in a Red Canoe (Hawai'i).....	1½	1 (red)
High Green Mountain (Taiwan).....	3	6 (white-blue)
Highlife/Pandoga (West Africa/Caribbean).....	1	3 (aqua)
Hoe Ana (Tahiti/Roratanga Islands).....	4	7 (blue-white)
Hora (Israel).....	1½	1 (red)
How Do You Dootee (Australia).....	chant it	2 (purple)
Hoy Nergis/Toi Nergiz (Armenia).....	3	6 (white-blue)
Huayno (Andes Mountains).....	1	1 (red)
Huitzilopochtli/Tonanzin (Mexico, Aztec).....	2	4 (green)
I Let Her Go-Go (Trinidad & Tobago).....	none	7 (blue-white)
I Love a Rainy Night (USA Tex-Mex).....	2	5 (cinnamon)
Jenny Pluck Pears (17th c. English country dance).....	2	5 (cinnamon)
Jingle Bells (Netherlands/USA).....	1½	1 (red)
La Belle Catherine/ Muffin Man (18th–20 th c. contra)..	2	5 (cinnamon)

<u>Dance Name & Culture (continued)</u>	<u>CD #</u>	<u>DVD/video #</u>
La Boulangère (France).....	4	7 (blue-white)
La Raspa (Mexico, novelty & traditional).....	2	4 (green)
Lo Ahavti Dai (Israel).....	4	7 (blue-white)
Los Machetes (Mexico, stick & partner mixer).....	2	4 (green)
Los Tachos (southern France).....	3	6 (white-blue)
Maypole Dances (England).....	2	4 (green)
Mexican Clapping Game (Monterrey).....	4	7 (blue-white)
Minuet, The (17 th -18 th c. English/US)	2	5 (cinnamon)
Niška Banja (Serbia).....	1	3 (aqua)
Oh, Hanukah (Israeli hora).....	1½	None
OxDansen (Sweden).....	4	7 (blue-white)
Paddle Dance, The (French Canada).....	1	2 (purple)
Pata Pata (South Africa).....	4	7 (blue-white)
Penguin Dance (Antarctica).....	4	7 (blue-white)
Peopleton Stick Dance, The (ancient Morris Dance)....	2	5 (cinnamon)
Pop Goes the Weasel (England/USA).....	sing it	2 (purple)
Raj/Raas (India).....	1	2 (purple)
Sasha (Russia/Denmark/etc.).....	1½	none
Scratch (USA).....	many	2 (purple)
Seljanica/Ciganica (Serbian/Croatian).....	1	3 (aqua)
Sellenger's Round (England, Maypole).....	2	4 (green)
Servihassapikos (Greece).....	1½	3 (aqua)
Sevivon (Hanukah).....	1	1 (red)
Sicilian Tarantella (Sicily).....	3	6 (white-blue)
Siege of Carrick (Ireland).....	2	4 (green)
Sir Roger de Coverley, The (English/USA Colonial)...	2	5 (cinnamon)
Swing Dancing (USA).....	3	6 (white-blue)
Tant' Hessie (South Africa).....	4	7 (blue-white)
Te v'Orez (Israel).....	1	2 (purple)
Thady You Gander (Australia).....	3	6 (white-blue)
Tinikling (Philippines).....	1	3 (aqua)
Tokyo Dontaku (Japan).....	1	1 (red), 3 (aqua)
Tonanzin/Huitzilopochtli (Mexico, Aztec).....	2	4 (green)
Troika (Russia).....	1½	2 (purple)
Tsamikos (Greece).....	4	7 (blue-white)
Twelfth Street Rag (USA).....	1½	1 (red)
Tzlil Zugim (Israel, Yemenite).....	1	3 (aqua)
Virginia Reel, The (England/USA).....	2	5 (cinnamon)
Waves of Tory (Ireland).....	4	7 (blue-white)
Ya'abud (Israel, Arabic).....	1½	3 (aqua)
Yakima Round Dance (Native USA).....	4	7 (blue-white)
Yan/Jean Petit (France).....	1	2 (purple)
Yesh Lanu Taish (Israel).....	1	1 (red)

Index of World Dances on Sanna Longden's Products

by Continents & Islands

AFRICA

(see North America also for African-American dances)

Bele Kawe (Carib/West Africa).....	3	6 (white-blue)
Bongo (West Africa/Caribbean).....	1	1 (red)
Debke (Arabic/North Africa).....	3	6 (white-blue)
Highlife/Pandoga (West Africa/Caribbean).....	1	3 (aqua)
Pata Pata (South Africa).....	4	7 (blue-white)
Tant' Hessie (South Africa).....	4	7 (blue-white)

ANTARCTICA

Penguin Dance (Antarctica).....	4	7 (blue-white)
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ASIA

Agadu (Israel/Canada).....	1	1 (red)
Ba La (Israeli cha-cha).....	1½	None
Debke (Arabic).....	3	6 (white-blue)
Diu Xie (Chinese-Tibetan).....	4	7 (blue-white)
Hashual (Israel).....	3	6 (white-blue)
High Green Mountain (Taiwan).....	3	6 (white-blue)
Hora (Israel).....	1½	1 (red)
Hoy Nergis/Toi Nergiz (Armenia).....	3	6 (white-blue)
Lo Ahavti Dai (Israel).....	4	7 (blue-white)
Logari Stop Dance (Afghanistan).....specialCD		
Raj/Raas (India).....	1	2 (purple)
Te v'Orez (Israel).....	1	2 (purple)
Tinikling (Philippines).....	1	3 (aqua)
Tokyo Dontaku (Japan).....	1	1 (red), 3 (aqua)
Tzena, Tzena (Israel)	1½	3 (aqua)
Ya'abud (Israel-Arab).....	1½	3 (aqua)
Yesh Lanu Taish (Israel).....	1	1 (red)

AUSTRALIA

How Do You Dootie (Australia).....	chant it	2 (purple)
Thady You Gander (Australia).....	3	6 (white-blue)

EUROPE

Ach Ja(Germany).....	3	6 (white-blue)
Alunelul (Romania).....	3	6 (white-blue)
Barnereinlender (Norway).....	1	2 (purple)
Baztango Esku-Dantza (Basque).....	1	2 (purple)
Bulgar (Eastern European Jewish).....	1½	3 (aqua)
Constant Billy (ancient English/Welsh Morris Dance)..	2	5 (cinnamon)
Dva Pâti Nadjasno (Bulgaria).....	4	7 (blue-white)
Gathering Peascods (England, Maypole).....	2	4 (green)
Gustav's Skøal (Sweden).....	3	6 (white-blue)
Jenny Pluck Pears (17 th c. English).....	2	5 (cinnamon)
La Boulangère (France).....	4	7 (blue-white)
La Belle Catherine/ Muffin Man (18 th –20 th c. contra)	2	5 (cinnamon)
Los Tachos (southern France).....	3	6 (white-blue)
Maypole Dances (England/USA.....	2	4 (green)
Minuet, The (17 th -18 th c. English/US)	2	5 (cinnamon)
Niška Banja (Serbia).....	1	3 (aqua)
OxDansen (Sweden).....	4	7 (blue-white)
Peopleton Stick Dance, The (ancient Morris Dance)....	2	5 (cinnamon)
Pop Goes the Weasel (England/USA).....	sing it	2 (purple)
Sasha (Russia/Denmark/etc.).....	1½	None
Seljanica/Ciganica (Serbian/Croatian).....	1	3 (aqua)
Sellenger's Round (England, Maypole).....	2	4 (green)
Servihassapikos (Greece).....	1½	3 (aqua)
Sicilian Tarantella (Sicily).....	3	6 (white-blue)
Siege of Carrick (Ireland).....	2	4 (green)
Sir Roger de Coverly, The (English/US Colonial).....	2	5 (cinnamon)
Troika (Russia).....	1½	2 (purple)
Tsamikos (Greece).....	4	7 (blue-white)
Virginia Reel, The (England/US).....	2	5 (cinnamon)
Waves of Tory (Ireland).....	4	7 (blue-white)
Yan/Jean Petit (France).....	1	2 (purple)

HOLIDAY DANCES (CHRISTMAS & HANUKAH)

(for other holidays, see specific cultural dances)

Here Comes Santa in a Red Canoe (Hawai'i).....	1½	1 (red)
Jingle Bells (Netherlands/USA).....	1½	1 (red)
Oh, Hanukah (Israeli hora).....	1½	None
Sevivon (Hanukah/Israel)	1	1 (red)

NORTH AMERICA

Bear Went Over the Mountain, The (USA).....	sing it	1 (red)
Bluebird (USA playparty game).....	1½	1 (red)
Boot Scootin' Boogie (USA country-western).....	2	5 (cinnamon)
Canoe Dance (Native American).....	3	6 (white-blue)
Cotton-Eyed Joe (USA country/Tex-Mex).....	2	5 (cinnamon)
El Vals de los Paños (USA Spanish Colonial).....	2	5 (cinnamon)
Goin' Down to Cairo (USA playparty game).....	4	7 (blue-white)
Good Old Days (USA handjive).....	1½	1 (red)
Grand March (USA, International).....	2	5 (cinnamon)
Here Comes Sally (African-American).....	3	6 (white-blue)
Huitzilopochtli/Tonanzin (Mexico, Aztec).....	2	4 (green)
I Let Her Go-Go (Trinidad & Tobago).....	sing it	7 (blue-white)
I Love a Rainy Night.....	2	5 (cinnamon)
La Belle Catherine/Muffin Man (18 th -20 th c. contra)...	2	5 (cinnamon)
La Raspa (Mexico, Jalisco, novelty & traditional).....	2	4 (green)
Los Machetes (Mexico, Jalisco, stick & partners).....	2	4 (green)
Maypole Dances (England).....	2	4 (green)
Minuet, The (17 th -18 th c. English/USA).....	2	5 (cinnamon)
Paddle Dance, The (French Canada, others).....	1	2 (purple)
Pop Goes the Weasel (England/USA trio).....	sing it	2 (purple)
Scratch (USA rock 'n' roll game).....	many	2 (purple)
Singing in the Rain (USA novelty game).....	special CD	
Sir Roger de Coverley, The (England/USA Colonial)...	2	5 (cinnamon)
Swing Dancing (USA).....	3	6 (white-blue)
Tonanzin/Huitzilopochtli (Mexico, Aztec).....	2	4 (green)
Twelfth Street Rag (USA).....	1½	1 (red)
Virginia Reel, The (England/USA).....	2	5 (cinnamon)
Yakima Round Dance (Native American).....	4 7	(blue-white)

PACIFIC ISLANDS

(some of these are counted as from the United States)

Aloha kakahiaka (Hawai'i).....	1½	3 (aqua)
Epo i tai tai e (Hawai'i/Samoa).....	1½	2 (purple)
Hoe Ana (Tahiti/Roratanga Islands).....	4	7 (blue-white)
Tinikling (Philippines).....	1	3 (aqua)

SOUTH AMERICA

(see North America also for other Hispanic/Latino dances)

El Juego Chirimbolo (Ecuador).....	3	6 (white-blue)
Huayno (Andes Mountains).....	1	1 (red)

Got questions? Contact us!

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

