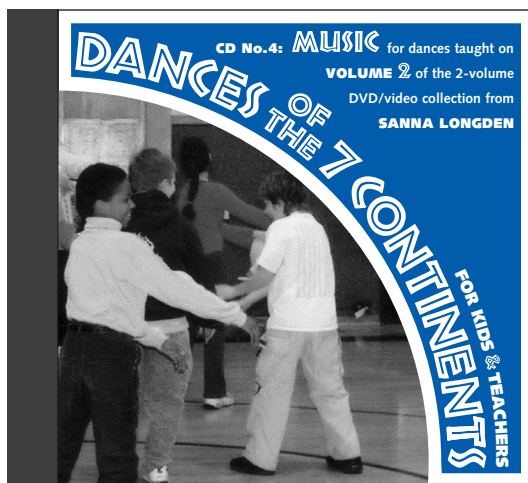


Dances on the DVD and CD and in this book:



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

Dance Descriptions

for FolkStyle Productions
"Dances of the 7 Continents"
 Volume 2:

DVD No. 7 and corresponding recording **CD No. 4**

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

- Diu Xie
- Lo Ahavti Dai
- Pata Pata
- Tant' Hessie
- Mexican Clapping Game
- Yakima Round Dance
- I Let Her Go-Go
- Goin' Down to Cairo
- Hoe Ana
- Waves or Tory
- Dva Pâti Nadjasno
- Tsamikos
- OxDansen
- La Boulangère
- Penguin Dance

SANNA'S SUGGESTIONS FOR TEACHING MUSIC GAMES AND WORLD DANCES

Practice a dance before you teach it, especially if you haven't done it lately, to avoid those dreaded going-blank moments and perhaps to learn something new about it.

Listen to the entire recording when you prepare a dance to learn how the music begins and ends, how often the pattern repeats, and whether there are any surprises.

Play some of the music when introducing a dance. This sets the mood and cultural scene or changes the style from the previous dance, or just captures everyone's attention.

Show the movements, don't just tell them. Use students for some demonstrations.

Say direction words like "side-back-side-touch" instead of only counting "1-2-3-4."

Work on transitions between figures, particularly from the last one to the first.

Don't spend too much time on one dance. Hit them quick before their eyes glaze over, get them moving and enjoying, then reteach and fine-tune on other days, if time.

Discuss cultural background and styling when teaching ethnic dances. Most world dance choreographies are based on the movements and rituals of real people.

Don't lose the cultural "soul" of a dance if attempting to modify. Notice that some dances should not be changed, but saved until students can appreciate them.

Help students to really dance and not just mooch along. Dancing depends on balance, strength, grace, on planning ahead, and on being in control of one's body.

When students have to sit out for medical, behavioral, or religious reasons, **have them participate by keeping the beat and singing along**, not lounging and laughing.

Consider ventilation as well as students' footwear—it is hard to dance in untied high-tops, flip-flops, thick-soled sports shoes on carpet, and socks on slippery floors in hot rooms.

Dance with your students whenever possible. Let them see that you enjoy dancing, too.

Collaborate with other teachers, especially when connecting your lessons to the core curriculum. Invite in parents and other adults to come dance with the children..

Plan family communal dance events in which students can assist and demonstrate. They will feel proud of their skills, and will also see that everyone loves to dance.

Look for opportunities to enhance your own abilities such as summer courses, ethnic dance events, movement workshops, conference sessions, recreational dance groups, etc.

Enjoy communal dances all year, not just in dance "units" or one-time festivals. Use them for class warm-ups, rainy recesses, energy breaks, faculty ice-breakers, everything!

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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*

DIU XIE NO. 1 **(from Chinese people of Tibetan descent)**

"Diu Xie No. 1" (Dance Song from the Upperland), was brought to North America by the Tibetan Song and Dance Ensemble from Gansu when they performed it at the Heritage '95 International festival in Quebec. It was passed on to the international folk dance community by Yves Moreau, Sandy Starkman, and others. An approximate pronunciation is "dooee (tone rising) zehh (tone descending).

Music, DVD: On Sanna's CD #4 and DVD #7, Vol. 2 in her *Dances of the Seven Continents 2*-vol. set (blue and white). See the other side for music transcription. **Meter:** 4/4

Formation: Single circle, hands not joined, dancers facing clockwise (CW), holding a scarf in each hand.

Dance Pattern

INTRODUCTION: Wait 9 measures

PART I

Moving forward (CW): Walk R (ct 1), L (ct 2), stamp R (cts 3-4). [Remember that a stamp does not take weight.] With both arms, bring the scarves from the R side over the head to the L side in those same 4 beats.

Repeat this figure, bringing the scarves from the L side to the R side.

Repeat this figure 3 more times, or 5 times in all, moving the scarves from one side to the other. Note that the R foot starts each time the figure is repeated.

PART II

Moving forward (CW), walk R (ct 1), L (ct 2), R (ct 3), L (ct 4), touch R heel in front (cts 5-6), place R toe in back (cts 7-8).

At the same time, lower hands about knee height to cross scarves in front (ct 1), open them to sides (ct 2), cross again (ct 3), open again (ct 4). Raise R scarf above head and L scarf down and back (cts 5-6), reverse arm positions (cts 7-8).

Repeat Part II, this time moving backwards.

The **ENTIRE DANCE** goes through 9 times in all. The last two times there is only instrumentation with no words, so it is not necessary to count but to just enjoy.

PRESENTED BY SANNA LONGDEN.

Notes by Sanna Longden ©2007, based on those of Yves Moreau & Sandy Starkman.

LO AHAVTI DAI (Israel, Jewish people)

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

CD/DVD: On Sanna’s CD #4 and DVD #7, both Volume 2 in her *Dances of the Seven Continents* two-volume set (blue and white). **Meter:** 4/4

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

Dance Pattern

Meas.

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

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

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

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

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

PATA PATA (South Africa)

According to South African singer Miriam Makeba, whose instantly popular recording of Pata Pata was released in 1967, “Pata Pata is the name of a dance we do down Johannesburg way.” This enjoyable pattern in the “line dance” style, has been part of the folk dance repertoire since the early 1970s and is especially useful for pre-teens and teens. Miriam Makeba continued to issue new, exciting versions of “Pata Pata,” up until the time of her death in 2009.

Music, DVD/video: On Sanna's CD #4 and Volume (blue and white) 2 in her *Dances of the Seven Continents* two-volume set (the original Miriam Makeba recording, used with permission). **Meter:** 4/4

Formation: An individual dance with everyone facing the same direction. A four-wall dance: At the end of each time through, all will face the next wall to the right.

Dance Pattern

Here is the pattern as first set down in U.S. dance notes (described “as being done in New York”). Although many still do it this way, the “folk process” has added variations.

Meas.

- 1 Touch R foot to R side (ct 1).
 Step on R next to, or cross it in front of L foot (ct 2).
 Touch L foot to L side (ct 3).
 Close L foot next to R foot (ct 4); weight is now on both feet.

- 2 Toes turn out; with elbows bent at sides, raise hands to shoulder height (ct 1).
 Heels turn out; stick elbows straight out to sides (ct 2).
 Heels turn in; bring elbows back in (ct 3).
 Toes turn in; with elbows still bent, bring hands down (ct 4).

- 3 Raise R knee up in front (ct 1).
 Touch R in place or out to side (ct 2).
 Raise R knee up again (ct 3).
 Step R in place (ct 4).

- 4 Kick L foot sharply forward; clap at same time (ct 1).
 Step on L, starting to make a quarter turn to the right (ct 2).
 Step on R to finish quarter turn to the right (ct 3).
 Close L to R.

PRESENTED BY SANNA LONGDEN.

Notes by Sanna Longden ©2007, based on years of dancing Pata Pata.

TANT' HESSIE

(South Africa--Afrikaner/Boer)

"Tant' Hessie" is a dance of the white South Africans of Dutch, Belgian, or Swiss descent, called Afrikaners or Boers. Paired with a dance of black South Africans, this could initiate some educational and useful discussions. The song is about Tant' Hessie's or Aunt Esther's white horse. Introduced to U.S. folk dancers in the 1950s by Huig Hoffman of Antwerp, it is an amusing combination of northern European and sub-Saharan dance styles.

Music, DVD: On Sanna's CD #4 and DVD/video#7, both Volume 2 in her *Dances of the Seven Continents* two-volume set (blue and white). **Meter:** 4/4

Formation: Partners in a double circle, one facing center and the other facing out. If in mixed-gender pairs, the men or boys have their backs to the center.

Styling: Walk with light, springy steps, with soft knees and relaxed torso, arms hanging naturally at sides: fingers may be snapped to the music. Sing along: "Tra-la-la" in Part II, "Oompah oompah oompah-pah" in Part III. It can be a flirtatious event with the right partner. Some have described the pattern as boy meets girl (Part I), boy loses girl (Part II), and boy finds girl "Hey!" (Part III).

Dance Pattern

Meas.

PART I (strutting-big smile)

- 1-2 Partners strut toward each other's R shoulders with 4 steps. Pause on 4th beat with R shoulders adjacent and nod to each other.
- 3-4 Partners move backward from each other in 4 strutting steps.
- 5-8 Repeat meas. 1-4, moving toward each other's L shoulders (pause and nod) and away.

PART II (Do-si-do-"tra-la-la")

- 1-4 Partners do-si-do past R shoulders and backward to place in 8 strutting steps.
- 5-8 Partners repeat do-si-do past L shoulders. On 8th beat, fling arms up and shout, "Hey!"

PART III (Swing-"Oompah oompah oompah-pah")

- 1-8 Partners swing 16 steps. Youngsters may use R and L elbow turns (8 beats for each elbow). Teens and adults may use shoulder-waist position or hold partners' arms at or just above elbows. This slow swing starts on the R foot and turns clockwise; it does not change direction. Partners may buzz step (pivot on R, push with L in down-up movement) or just walk.

Starting again with Part I (move to person on the L)

When the dance begins again, each partner progresses along the circle to the next person on his or her left: They strut to that new partner's R shoulder in 4 steps, as above, then move backward to reform the double circle. The pattern continues with these new partners.

MEXICAN CLAPPING GAME (Monterrey, Mexico)

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

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

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

Basic clapping pattern (4 beats)

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

The game

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

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

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

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

Variations on the theme, as seen in many classrooms

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

PRESENTED BY SANNA LONGDEN.

Notes by Sanna Longden ©2008, after observing and consulting with Nelda G. Drury.

YAKIMA ROUND DANCE
(Native American Social Dance of Yakima Tribe)
[YAH-ki-mah]

This is a traditional social dance of the Yakima people, presented at the 1991 AOSA conference and other places by the Wapato [WAH-pah-toe] Indian Club. Wapato is a town on the Yakima reservation in the state of Washington. Unlike other Native Americans in this area, the Yakima are not coastal Indians but desert plateau people, similar to plains Indians. The main goal of the Wapato Indian Club is to promote cultural understanding and peace among all peoples, and to give the Yakima youth pride in themselves and their culture. This round or circle dance is similar to that of other native North American peoples.

Music, DVD: On Sanna's CD #4 and Volume 2 in her *Dances of the Seven Continents* two volume set (blue and white), with permission of Margaret Carter of the Wapato Indian Club. It can also be done to similar drumbeats on other Yakima music recordings.

Styling: This dance provides social interaction and an opportunity to visit with others. Dancers move in a graceful and erect fashion, with quiet dignity.

Formation: One single circle with the leader on the left. Dancers do not join hands.

Basic Step

This two-count pattern matches the strong drumbeat:

Beat 1 Facing center, step to left with a small lift of the left knee.

Beat 2 Slide right foot to left.

Continue this step throughout the dance.

Dance Pattern

Introduction: Use opening singing to establish the beat. Begin dancing when the drumming starts.

A. Leader guides dancers sideways to the left in an open circle formation.

B. After an unspecified time, s/he leads the circle inside itself so dancers may pass face to face. They greet one another with a R handshake. This handshake is not strong and forceful in the way others grasp hands, but a simple touch of the fingers in the Indian manner. It is not necessary to match the handshake to the drumbeat.

C. After everyone has been greeted, the leader guides the group into one large or two concentric circles, and all continue dancing until the drumming stops.

PRESENTED BY SANNA LONGDEN.

Notes by Sanna Longden ©2007, based on information and notes from Sue Rigdon.

I LET HER GO-GO (Trinidad and Tobago)

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

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

Formation: A single circle with partners facing each other.

Dance Pattern

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

• *I let her go-go,*

Partners pat hands two times on "go-go."

• *Ee-ay, I let her go-go,*

Each person claps his/her own hands twice on "go-go."

• *Eeay, I let her go, . . .*

Partners put hands together on "go . . ." and walk in a half circle to change places.

Teacher may hold that "go . . ." as long or as short as desired to encourage listening.

• *I let her go-go-go!*

Partners pat each other's or their own hands three times, then jump around to face the person on their other side. This is the next partner.

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

I let her go go, Ee - ay I let her go go, Ee - ay I let her
go, - - I let her go go go!

PRESENTED BY SANNA LONGDEN.

Notes by Sanna Longden ©2008, based on those by Marilyn Sousa and Rosie Castleberry.

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

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

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

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

Dance Pattern

“*Goin’ down to Cairo* [KAY-roe]...”

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

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

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

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

Repeat these four figures in each of the subsequent verses.

(see music on next page)

PRESENTED BY SANNA LONGDEN.

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

Goin' Down to Cairo

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

(Chorus)

Go - in' down to Cai - ro, and good - bye and a good - bye,
Go - in' down to Cai - ro, and good - bye Li - za Jane.
Black them boots and make them shine, good - bye and a good - bye.
Black them boots and make them shine, good - bye, Li - za Jane. I'm a

(Verse)

go - in' way to leave you, ain't it a shame.
Go - in' 'way to leave you, and good bye Li - za Jane.
Ain't got time to kiss you now, I'm sor - ry, I'm sor - ry.
Ain't got time to kiss you now, I'm sor - ry Li - za Jane.

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

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

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

HOE ANA (Rarotonga Islands/Tahiti)

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

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

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

Measure	Story	Movement
		Introduction: Wait for chorus to start singing before beginning

PART I

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

(continued on next page)

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

PART II

1-2 paddle, paddle Pretend to hold a paddle, do 2 strokes on R side, singing "Hoe Anna, hoe Anna"

3-4 paddle left Repeat 1-2 on L side, singing.

4-8 paddles Repeat meas. 1-4

9-12 swirl the water Repeat meas. 1-4 in **Part I**.

13 the land to me Stretch arms out, parallel to floor, palms out, in front of body.

14 “ “ Curl arms in toward chest

15-16 Repeat meas. 13-14.

PART III Fast Music

1-8 Paddle R/L Repeat Part II, meas. 1-8.
(Sing, "Hoy, hoy, hey, hey")

9-12 All the stars are
in the sky Hands move over head from R to
L, fingers flickering open/closed (1 & 2 & 3 & 4 &)
8 times, quickly.

13-14 dive into wave Hands over head like diving into water, hands
scoop down and up, head bobs down and up also

15-16 clap, clap 2 claps on the beat.

17-32 Repeat Part III, meas. 1-32.

Repeat complete dance from the beginning.

(continued next page)

HOE ANA Translation

Tahitian Words

PART I:

Nga pua ariki te vaka korua

Te tere mai nei haviiki e

(Repeat)

E rer tu na I o nei

I Papeete roa

NA te vaka tau fenua e tapiri mai

To tatou fenua

PART II:

Hoe, ana, hoe Ana

Hoe NA te vaka te vaka nei

Haere mai NA, haere mai NA

PART III:

Hoe Ana hoe Ana te vaka nei

Hoe Ana hoe Ana I te pae

NA te pae aue! aue!

Haere a I te ara

English Translation

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

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

There it is (our destination)

As we row towards Papeete**

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

Our new land

Rowing, Rowing

Rowing the canoe, this canoe

Come this way/ here to me/ here
and now

Rowing! Rowing!..This Canoe!

Rowing! Rowing! On the side!

On the side! Oh my! Oh my!

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

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

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

(Music follows on next page)

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

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

Hoe Ana

♩=132

Ho e a na Ho e a na Na pu a ri ki te va

8

ka ko ru a Te te re mai nei ha vi i ki e E re tu na

15

i o nei I Pa pee te ro a Na te

22

va ka tau fe nu a e ta pi ri mai To ta tou fe nu a

29

Ho e a na ho e a na hae re mai te va ka nei
Hae re mai na hae re mai na hae re mai e ine ma e

36

♩=240

Hoe a na hoe a na te va ka nei Hoe a na hoe a na i te pae

41

Na te pa hi au eu e Hae re a i tea ra

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WAVES OF TORY (Ireland)

Tory is an island off the coast of Donegal with rough seas and high waves. This is one of a group of figure or set dances known as *ceildh* [KAY-lee] dances, often done at Irish dance parties or *ceildhs*.

Music, DVD: Usually danced to a 32-bar Irish reel or reel medley, as this one is. The dance pattern may vary, depending upon the tune played. Music is on Sanna's CD #4, and teaching sequence on DVD#7. Both are Volume 2 in her *Dances of the Seven Continents* two-volume set (blue and white).

Formation: Longways (double line) set of about 6 to 12 pairs (try for even numbers rather than 5 or 7 pairs), with dancers in one line (traditionally, men with left shoulders to the music or caller) facing their partners in the other line (women) across the set. In classroom, don't worry about genders. Organize the set into small groups of two pairs each by designating couple #1 & couple #2, couple #1 & couple #2, down the line. These two-couple units will form the "whirlpools."

Styling: Real Irish dance styling requires comfort with the "sevens and threes" steps and the Irish "promenade" step. For classroom purposes (and sometimes at *ceilidhs*), walking to the beat is fine. To add a bit more Irish styling, bend elbows of the joined hands (W position) and keep the other hand and arm straight down at the side. The traveling step could be a sharp two-step or polka.

Dance Pattern

Cts. **FIG. 1: WAVES—Forward and Backward** (A music)
4 Join hands along each line and walk toward the other, slowly raising arms.
4 Move backward to place, slowly lowering arms.
8 Repeat these 8 cts.

FIG. 2: WHIRLPOOLS—Stars/Wheels (B music)*
8 Each set of 2 couples forms a R-hand star, turning clockwise (CW).
8 Same couples form a L-hand star, turning counterclockwise (CCW).
32 Repeat Waves and Whirlpools. (If using other tunes, maybe omit repeat.)

***Note:** The whirlpools will be made up of two different pairs each time the pattern repeats. This is the place in which the dance pattern progresses.

FIG. 3: WAVES SWEEP OUT TO SEA—Promenade
32+ All face top of set, partners joining inside hands. Head couple leads promenade
 to the right with all couples following to bottom, then around up to the top
 into original positions.

(continued on next page)

FIG. 4: BIG WAVES—Bridges and Tunnels/Over and Under

32+ **Easiest way:** The head pair sashays/side-gallops/slides down to the bottom of the set and up to the top. (This does not illustrate the waves; it just shows the most basic way in which dancers can move in this figure.)

Bridges & Tunnels: The head pair faces down the set as each of the others face up, raising their joined inside hands into a bridge. The head pair ducks under each bridge while progressing toward the bottom of the set.

The others proceed up toward the top, keeping their bridges in position until they reach the head of the set. At that point, each pair drops its bridge while turning and ducking under the oncoming bridges (“tops under”), and follows the pair ahead to the bottom of the set, continuing to duck under bridges.

When reaching the bottom of the set, each pair turns and raises its bridge over the heads of those coming under (“bottoms up”). All stop when they arrive back at the position they were in at the start of this figure.

Over & Under:

One method: All #1 pairs face down the set as all #2 pairs face up. The #1s move under the bridge brought over their heads by the #2s. Then #1s make a bridge as #2s duck under. Continue to alternate over and under (or under and over). When a pair reaches the bottom of the set, turn and join raised hands to go over the oncoming couple (“bottoms up”). When a pair reaches the top, drop hands to turn and duck under (“tops under”). Continue until all are back in original positions.

Another method: This starts with only the head pair facing down the set as all the others face up. All begin to proceed in the direction they are facing as Couple #2 carries a bridge over Couple #1 who ducks under. Then Couple #1 makes a bridge over the oncoming Couple #3, who then raises its bridge over Couple #2, who has turned to proceed down the set. The head couple continues to alternate under and over each oncoming pair, with everyone being alert to whether they should raise up or duck down. As above, “tops under” and “bottoms up” until back in position.

Teaching Tip: It is, of course, possible to do it “tops up” and “bottoms under,” although “bottoms up” is somewhat easier to remember.

Aesthetic Tip: Note that the waves are symbolized by the over-and-undermovement of the bridges and tunnels, as well as by the together-and-apart movement when partners go together to duck under and apart to go over.

FIG 5: CAST-OFF

32+ All face top of set as head dancers turn away from partner to lead own lines to bottom. When original head dancers reach bottom, they form a two-hand arch. Each pair in turn rejoins hands to follow others under arch. Now the original 2nd couple is at the top, and the dance begins again.

DVA PÂTI NADJASNO (Bulgaria)

“Dva Pâti Nadjasno” [DVAH puh-tih nah-DYAHS-noh] or “Two Times to the Right” is a singing game used for developing rhythm and direction of Bulgarian youngsters. It was first taught by Nina Kavardjikova, a Bulgarian dancer and folk dance teacher.

Music, DVD: On Sanna’s CD #4 and DVD/video#7, both Volume 2 in her *Dances of the Seven Continents* two-volume set (blue and white). **Meter:** 2/4

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

Dance Pattern

Pronounced pretty much the way it looks. Roll the “r’s” gently.

Meas.

A. *Dva pâti nadjasno, dva pâti naljavo* (2 times to the right, 2 times to the left)
1-8 R to R side, close L to R, R to R side, touch L; same with opp. ftwk to L. Repeat.

Djasno, ljavo, djasno, ljavo (to the R, to the L, to the R, to the L)
9-12 R to R side, touch L; L to L side, touch R. Repeat.

Djasno, djasno, djasno (right, right, right); *ljavo, ljavo, ljavo* (left, left, left)
13-14 R to R side, cross L, R to R side, cross L, R to R side, touch L;
15-16 L to L side, cross R, L to L side, cross R, L to L side, touch R.
17-20 Repeat 13-16.

B. *Dva pâti navâtre, dva pâti navânka* (2 times inside, 2 times outside)
1-8 R in, close L to R, R in, touch L; L out, close R to L, L out, touch R. Repeat.

Vâtre, vânka, vâtre, vânka (inside, outside, inside, outside)
9-12 R in, touch L, L out, touch R; R in, touch L, L out, touch R.

Vâtre, vâtre, vâtre (in, in, in); *vânka, vânka, vânka* (out, out, out)
13-14 R in, close L, R in, close L, R in, touch L;
15-16 L out, close R, L out, close R, L out, touch R.
17-20 Repeat meas. 13-16.

C. *Dva pâti nadolu, dva pâti nagore* (2 times downward, 2 times upward)
1-8 Squat slowly for 4 beats; straighten slowly for 4 beats. Repeat.

9-12 *Dolu, gore, dolu, gore* (downward, upward, downward, upward)
Squat for 2 beats, straighten for 2 beats, squat for 2 beats, straighten for 2.

13-20 *Dolu, dolu, dolu; gore gore gore* (down, down, down; up, up, up)
Squat down and stay there; straighten up and stay there. Repeat.

PRESENTED BY SANNA LONGDEN.

Notes by Sanna Longden ©2007, based on presentation and notes by Nina Kavardjikova.

TSAMIKOS (Greece)

The “Tsamikos” [TSAH-mee-kohs], sometimes known as the “Eagle,” has been done since pre-Biblical times. It is one of the pan-Hellenic dances, being danced in all the regions of Greece and wherever else in the world Greek people live. It is named for the *tsamika*, the traditional clothing worn by the Evzones, the elite corps that guard the royal palace. These strong young men in white short, pleated skirts and white tights do acrobatic and other skilled movements during the “Tsamikos,” exemplifying the fact that “real men do dance.” As a true folk dance, it lends itself to much improvisation, usually initiated by the leader. The basic pattern is below.

Music, DVD: On Sanna’s CD #4 and DVD #7 *Dances of the Seven Continents*, both Volume 2 (blue and white). There are many compositions in the “Tsamikos” style; this is just one example. It is even better to dance it to live music.

Formation: Open circle, hands joined in W position (elbows bent, hands at shoulder level), no partners, leader at the right end. Toes are pointed toward center.

Styling: Traditionally, a proud and accomplished male dancer leads the line (there may be several lines if there are several proud and accomplished male dancers). Only the leader may do personal improvisations; everyone else keeps the pattern. Occasionally, leader may signal a turn with a flourish of his kerchief or an enthusiastic “Opa!” (which means basically, “let’s go!”), and everyone may then turn.

The second person in line must be a strong dancer so leader may depend on that person either to hold him up or keep on with the dance while the leader does his special movements. If others else want to improvise, they must lead their own lines.

Dancers join on end of line as it forms or goes by. It is considered bad manners to break into a line near the front, particularly between leader and second person who have presumably chosen to dance together.

Basic Tsamikos Pattern

Meas.

- 1 Take a strong R step (don’t stomp) to R side (cts 1,2), step on L in front of R (ct 3)
- 2-3 Repeat Meas. 1 twice more
- 4 Strongly step on R (cts 1,2), lift L knee (ct 3)
- 5 Strongly step L foot to L side, step on R in front of L (ct 3)
- 6 Step L foot to L side (cts 1,2), lift R knee (ct 3)

It helps to cue 1, 2, 3, 4, 5, 6, 7, lift; 1, 2, 3, lift, or, rhythmically, *slow*, quick, *slow*, quick, *slow* (SQSQS), etc.

OXDANSEN or OXDANS

(Sweden)

“Oxdansen” (Oxen Dance) represents a humorous, mock fight between two males. It supposedly originated at a college in Karlstad, Sweden, where it was used by sophomores to haze freshmen, called oxen, who had to do the dance without smiling. It's a wonderful performance dance for boys (but girls can do it, too!).

Music, DVD: On Sanna's CD #4 and DVD #7, *Dances of the Seven Continents*, both Volume 2 of a two-volume set (blue and white). **Meter:** 2/4

Formation: Two boys (or girls) facing each other, hands on hips. Can be done in a double line, a circle, or scattered around room. Designate # 1 and #2 persons.

Overview and Styling: There are 6 or 7 variations alternating with a chorus figure. Below are some standard ones; others are possible. Order can be changed and creativity is encouraged. Styling is strong, sharp, vigorous, and humorous.

Dance Pattern

INTRODUCTION. The music begins with the chorus melody. Wait it out with heels together, toes apart, hands on hips with fingers forward. Scowls and snarls are optional.

FIGURE 1—Salutation

A. Slow part (each person does one action per measure)

- Meas. 1 Both stand straight and still (cue: “up”).
2 #1 bows deeply from the waist as # 2 sinks into semi-squat (“down”).
3 Both return to standing position (“up”).
4 #2 bows as #1 squats (“down”).
5-8 Repeat measures 1-4

B. Fast part (each person does two actions per measure--double-time)

- Meas. 9 #1 stands, then bows: #2 stands, then squats ("up, down").
10 #2 stands, then bows: #1 stands, then squats ("up, down").
11-16 Repeat measures 1-2 three more times.

End this and all figures with fists clenched in front of chest, elbows bent and up.
Easier variation--Instead of bowing from waist, person may rise up on toes.

CHORUS. #1 moves to R as #2 mirrors by moving to L, or both move to their own R.

- Meas. 1-4 Both move sideways: Side, close, side, stamp
5-8 Repeat in opposite direction with opposite footwork.
9-16 Repeat meas. 1-8. End face-to-face with partner again.

Arms:

- Meas. 1-4 With hands in fists, snap arms sideways from shoulders and leave them out during meas. 1-3 (side, close, side). On stamp, bend elbows sharply to bring both fists together on chest.

REPEAT CHORUS BETWEEN EACH FIGURE

(continued on next page)

FIGURE 2—Treading on Toes

A. Slow part

Meas. 1-4 Each stands, then jumps on both feet with R foot in front; repeat with L foot in front.

5-8 Repeat meas. 1-4.

B. Fast part (scissors)

9-16 Repeat above action with two movements per measure.

FIGURE 3—Pulling Hair (also can be Tugging Ears)

A. Meas. 1 Both stand straight up with hands on top of other's head.

2 #1 pulls #2 down forward (or another realistic position).

3-4 Repeat, with #2 pulling # 1 down forward.

5-8 Repeat meas. 1-4.

B. 9-16 Repeat above action with two movements per measure.

FIGURE 4—Bumping Elbows or Punching Stomach

Bumping Elbows

A. Meas. 1-2 Stand w/ hands on hips, then jump 1/4 to L "bumping" R elbows; repeat with L.

5-8 Repeat meas. 1-4.

B. 9-16 Repeat above action with two movements per measure--strenuous!

Punching Stomach

A. Meas. 1-4 Stand with hands on hips, swing R fist inside other's R elbow; reverse and repeat.

5-8 Repeat meas. 1-4

B. 9-16 Repeat above action with two movements per measure, 16 in all.

FIGURE 5—Making Faces

A. Meas. 1-8 #1 puts thumbs on temples and waggles fingers as #2 pulls down own earlobes and sticks out tongue (or puts both thumbs on nose). Reverse and repeat.

B. 9-16 Double-time--good luck and don't bite your tongue!

Added drama: One leans forward aggressively as other leans backward apprehensively.

FIGURE 6—Boxing Ears/Cheeks

A. Meas. 1 Both stand with hands on hips.

2 #1 swings R hand at (not on) #2's L ear or cheek as #2 ducks to R and claps hands sharply to simulate the sound of a slap.

3-8 Reverse and repeat, but don't actually hit each other.

B. 9-16 Repeat with two "slaps" per measure--keep it sharp and crisp.

FIGURE 7—Kicking Backsides

A. Meas. 1 #2 carelessly turns his/her back on #1 as #1 pulls back R foot.

2 #1 plants a sideways kick on #2's backside as #2 is startled.

3 #1 arrogantly turns away as #2 prepares revenge.

4 #2 plants a kick with R foot on #1's backside.

5-8 Not having learned anything, they repeat the actions of meas. 1-4.

B. 9-16 8 jump-kicks (1 per meas.) pretending to aim side of foot at partner's posterior while moving in CCW circle.

Finale—After CHORUS, partners shake hands and walk off with arms around each other.

LA BOULANGÈRE (France—Ile-de-France region)

“La boulangère” [lah boo-lahn-ZHAIR] (originally “the baker’s wife,” but nowadays she is often the baker) comes from the region around Paris. This convivial square dance was first presented to U.S. folk dancers by Karin Gottier, an expert in central European dances.

Music, DVD/video: On Sanna’s CD #4 and DVD/video #7, *Dances of the Seven Continents*, both Volume 2 of a two-volume set (blue and white). **Meter:** 6/8

Formation: Squares with the usual 4 couples in each. Couple #1 has back to music, couple #2 is to left of couple #1, couple #3 is opposite couple #1, and couple #4 is to right of #1.

Dance Pattern

CHORUS (8 meas.). Join hands and circle L or clockwise (CW) with 16 skipping steps.

FIGURE I (18 meas.). Woman #1 and Man #1 (Couple #1), with inside hands joined and held shoulder high, walk toward the center in 4 steps starting on L feet. They hook R elbows and turn once around with 4 skipping steps.

Next, Man #1 turns Woman #2 with L elbows (4 skipping steps). Then he turns his own partner by R elbows (4 skipping steps).

Man #1 now turns Woman #3 with L elbows (4 skipping steps), then his own partner with R elbows (4 skipping steps).

Man #1 turns Woman #4 with L elbows (4 skipping steps), then his partner with R elbows in 8 skipping steps back to their own place.

Note: While the man turns each woman in turn, his own partner travels with him CW around the inside of the set to meet him just as he finishes turning the other lady.

Repeat **CHORUS**. Circle L or CW with 16 skipping steps.

FIGURE II. Couple #2 repeats Figure I.

Repeat **CHORUS**.

FIGURE III. Couple #3 repeats Figure I.

Repeat **CHORUS**.

FIGURE IV. Couple #4 repeats Figure I.

CHORUS & FINALE. After circling the 16 steps, Man #1 drops hands with Woman #2 and leads his dancers in snake and snail formations (like a Farandole) until the music ends, off the dancing space.

PENGUIN DANCE (The Penguin People of Antarctica)

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

CD/DVD: On Sanna's CD #4 and DVD #7, both Volume 2 in her *Dances of the Seven Continents* (blue and white). The best tune turns out to be the Shenanigan's "Lobster Quadrille," recorded here with permission by Gary King. **Meter:** 4/4

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

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

Dance Pattern

Meas.

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

PART I, A music (forward and backward)

1 – 2 Move toward partner in 4 walks (cts 1-4), then pat flippers on partner's flipper 3 times in a ti-ti-ta rhythm (cts 5-8).

3 – 4 Move away from partner in 4 walks (cts 1-4); stomp little legs 3 times (cts 5-8). Clap own flippers together, if desired, on stomps (heavy steps).

5 – 8 Repeat above forward and backward movements.

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

1 – 4 Hooking R flippers with partner, walk around for 8 cts; repeat with L flippers.

5 – 8 Do a R-shoulder do-si-do with partner (8 beats), then repeat with L shoulder.

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

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

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

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, Servihassapikos,
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 Dootee (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)

Servihassapikos (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-Arabiz).....	1½	3 (aqua)
Yesh Lanu Taish (Israel).....	1	1 (red)

AUSTRALIA

How Do You Dootee (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

