



Dances on the DVD and in this book:

Dance Descriptions for FolkStyle Productions DVD No. 2

(the PURPLE one)

**"More Favorite Folk Dances
of Kids & Teachers"**

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

The Bear Went Over the Mountain

Yan Petit

Barnereinlender

Scratch

Pop Goes the Weasel

Troika

Te Ve'Orez

Epo i tai tai e

How Do You Dootee

Raas/Raj

Baztango Esku-Dantza

Paddle Dance

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

Music for these dances can be found
on **CD No. 1** and **CD No. 1½**.

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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*

THE BEAR WENT OVER THE MOUNTAIN

This useful movement game is Sanna's adaptation of the classic Danish dance "Seven Jumps." It's a good way to help young children start and stop on musical phrases, use their eyes, practice sequencing, lead their peers, be creative, and enjoy humor. And for those of us from Chicago, it's "Da Bears went over da mountain!"

Music: Everybody sing! A main point of this version is not to use the steady progression of a recording, but to adapt the song to the pace of the youngsters.

DVD/Video #2: See it on *More Favorite Folk Dances of Kids & Teachers* (purple)

Formation: Closed circle moving counterclockwise (CCW) or clockwise (CV), holding hands or not. May be partners with pairs moving forward in main circle or around in their own circles.

Chorus: "Oh, the bear went over the mountain. .."

All walk or skip in circle until "to see what he (or SHE!) could see." Stop on the phrase, face center, with "binoculars" held up to your eyes.

Verse (1) Again: "To see what he/she could see." Someone in center of circle does a series of static movements. Add one each time: one knee up (rights and lefts, or not).

Chorus "Oh, the bear...."

(2) "To see what he/she could see"--one knee, then the second knee up Chorus

(3) "To see...."--knees up, then down on one knee Chorus (get up--the hard part)

4) "To see...."--above movements, then down on other knee Chorus (Oohhhhh, the bear....)

5) "To see...."--above movements, then one elbow down on floor Chorus

6) "To see...."--above movements, both elbows down on floor Chorus (Aarrggh, the bear....)

7) "To see...."--above movements, head down on floor or maybe seat. Chorus, end with emphasis.

Of course, teachers can vary these movements or add more, or better yet, have the children be the leaders.

PRESENTED BY SANNA LONGDEN. Notes by Sanna Longden © 2007.

YAN or JEAN PETIT

(Southern France)

"Yan/Jean Petit" (Little John in Catalan) was meant for 7th-grade French boys as a competitive exercise. It was introduced to U.S. folk dancers by Huig Hofman of Belgium. The cumulative pattern lends itself to modification; even Mr. Hofman changed it. The version below shows the original plus a simplified one in brackets arranged by Sanna Longden.

Music, Vid/DVD: Music can be found on Sanna's CD#1, *Folk Dance Music for Kids & Teachers*, and taught on her purple video/DVD, *More Favorite Dances of Kids & Teachers*.
Meter: 4/4

Formation: Circle with hands joined (or not). **Introduction:** 8 counts

Part I

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

Chorus:

Stamp R 3 times, hold; clap loudly once, then raise R hand high with finger pointing and circling; turn in place with 4 steps. [Sauna's: Raise one arm to make a muscle, hold it on long note or fermata. Turn in place 4 steps, or beat their chests 4 times.]

Part II

Repeat Part I, ending with 3 claps. Add "with the toe, toe, toe." [Or :3 stamps with one foot. Chorus.

Part III

Repeat Part I + 11. Add "with the knee, knee, knee," hitting (gently!) knee on floor. Movements will continue to get lower to ground. 1<1 hits with heel, leg extended to front.) Chorus.

Part IV

Repeat Parts 1, II, III. Add "with the hip, hip, hip," touching one hip to floor. [3 "boxing" motions.] Chorus.

Part V

Repeat Parts I, II, III, + IV. Add "with the seat, seat, seat." [Rock shoulders with thumbs proudly in "suspenders."] Chorus.

Part VI

Repeat Parts I through V. Add "with the belly, belly, belly" (on floor!). [3 pounds on thighs.] Chorus.

Part VII

Repeat Parts I through VI. Add "with the head, head, head" (on floor!). [3 shakes of fanny.] Final chorus: spread feet and clap hands above head. [Make a muscle with both arms.]

BARNEREINLENDER

(Norway)

"Children's Reinlender"]

Barnereinlender (BAR-neh RAIN-lender) is done in Norway to introduce children to folk dancing, to help them practice rights and lefts, and to teach them the relationship of music and dance phrasing. I learned it from Roo Lester, a well-known Scandinavian dance teacher from the Chicago area.

CD/DVD: *Reinlender* is the Norwegian name for schottische. Any upbeat *reinlender* music with regular phrasing is appropriate. This dance can, of course, be done to any country's schottische, or even any 2/4 or 4/4 AABB tune, but it is best to use a Norwegian one when presenting it as from the Norwegian culture. An appropriate tune can be found on Sanna's CD #1, *Folk Dance Music for Kids & Teachers*, with instruction on her DVD #2, *More Favorite Folk Dances of Kids and Teachers* (purple). **Meter:** 4/4

Formation: An individual dance anywhere in the dance space, or all facing into the circle or in one direction.

Pattern

- Beats 1-4 Turn R toe to side, move it back to place, turn it to side again, then to place.
- Beats 5-8 Repeat with L toe. (Note: on video, for quick teach, I did all 8 beats on 1 foot.)
- Beats 9-12 Lift R knee, touch R toe in place, lift R knee, step on R foot.
- Beats 13-16 Repeat with L knee.
- Beats 17-20 Put on hand on nose, "wind" nose with other hand.
- Beats 21-24 Switch hands (same nose).
- Beats 25-28 Jump toward center (or forward in facing direction), hold, jump out, hold.
- Beats 29-32 Turn in full circle: jump, jump, jump, hold.

Correct use of rights and lefts is not important in many situations. Just teach it quickly and enjoy! After everyone is comfortable with the pattern (usually takes 3 or 4 times through), lead the movements double-time for added energy, attention, and enjoyment.

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Notes by Sanna Longden © 2007, based on teaching by Roo Lester.

SCRATCH (USA)

Scratch is a creative, follow-the-leader type dance that appeals to almost all ages, depending on the music used. I learned it from Shirley Durham Fort of the Kentucky Dance Institute, and have adapted it for specific situations.

Music DVD: Any good bouncy 4-bar tune with a strong beat will work. I use a variety, often changing while the dance game is going on, to give people experience in responding to different tempos, styles, and moods of music. Some of my favorites are "Bad" by Michael Jackson and, for a real inspiration to creativity, "Flashdance." Dance instructions can be found on Sanna's DVD #2, *More Favorite Folk Dances of Kids & Teachers* (purple). Wonderful music can be found in the *Making Music* educational series (Silver Burdett/Pearson, 2005), especially in the Grade 7 CDs.

Formation: Single circle of individuals facing center, with one person-the leader-- in the middle. Person in the middle leads everyone in the following movements:

- Beats 1-8 Make a "claw" with one hand (name of dance is "Scratch"!) and pulse 8 strong beats from floor to ceiling (really reaching down and up).
- Beats 9-16 Repeat with other claw (designate Rs and Ls for higher skill lesson plan).
- Beats 17-24 Repeat with both claws.
- Beats 25-32 Flap "wings" for 8 beats (like the renowned "Chicken Dance"). During this part, leader is planning her/his special creative movements.
- Beats 33--?? Leader now shows movements that everyone imitates, taking about 8 to maybe 24 beats. Then s/he chooses someone from the circle to replace her/him, and dance game begins again with R claw, L claw, and so on.

Teaching tips

For very young children and special populations, it might be best for the teacher to remain as leader. Some groups do better if the next person along the circle takes a turn, rather than leaders choosing who is to take their place. If shy children balk at going into the middle, teacher might go in with them. At certain ages (for example, junior high), youngsters may be too self-conscious to enjoy this dance game in the classroom, unless there is a high level of comfort and trust in the group. However, they love it at family parties and mixed-age events!

"Scratch" offers lessons for sociability (boys must choose girls and vice versa), creativity (no one repeats anyone else's movements), keeping the beat (don't count but follow the pulse of the music), responding to musical phrasing (listen for when to begin), learning to count (what languages are they studying or do they speak), and more. It's also great fun for teachers and students together, as well as multigenerational parties.

POP GOES THE WEASEL (ENGLAND/USA)

This song has been handed down the centuries from Great Britain. The word “weasel” actually meant a pressing iron, and “pop” meant to pawn (give something as security for a loan). Apparently, sometimes a poor tailor had to pawn his iron to get pennies for the thread and needle. Several other musical games exist for this traditional tune. This is one of the simplest patterns and can be taught to very young children after a little effort—they are very proud when they achieve it!

Music, DVD: In many collections. It is traditional to sing while dancing, but it is also helpful to have a musical beat from instruments or recordings. Dance instructions can be found on Sanna’s DVD #2, *More Favorite Folk Dances of Kids & Teachers* (purple).

Formation: Trios, with this handhold: Middle person reaches out to each side and holds outside hand of each side person. The two side people hold inside hands behind the middle person's back.

MUSIC GAME

"All around the cobbler's bench, the monkey chased the weasel. The monkey thought 'twas all in fun. . ." Trios walk in a counterclockwise (CCW) circle, singing.

"Pop! . . ." Middle people quickly squat as they drop hands with the side people. Side people raise their joined hands above the middle person's head.

“. . . goes the weasel!" Side people walk forward (CCW) to join outside hands with the next middle people (who have popped up again).

Continue the pattern through the second verse (“A penny for a spool of thread, a penny for a needle, that’s the way the money goes, Pop! Goes the weasel!”)

For fun and practice, change middles and sides frequently.

TROIKA (Russia)

The word "troika" has become part of the English language, referring to a group of three. Originally, it was a Russian vehicle pulled by three horses; later it also referred to a governing group of three. The background of this dance is unclear; researchers believe it probably began in the U.S.-Russian immigrant community in the 1920s, and found its way into the folk dance repertoire where it is still enjoyed today, as well as in schools.

Music, DVD: The music is available on Sanna's CD# 1½. It is shown on Sanna's DVD #2, *More Favorite Folk Dances of Kids & Teachers* (purple). **Meter:** 4/4

Formation: Sets of three, side by side, facing counterclockwise in circle around room, hands joined. Traditionally, it was a man with two women.

Basic pattern (originally there was no mixing)

Meas.

- 1 – 4 **PART I.** 16 running steps forward. Start on either foot.
- 1 - 2 **PART II.** Arches
Center and L-hand person raise joined hands in arch for R-hand person to go under in 8 steps; center person follows as L-hand person stands in place.
- 3 – 4 Repeat arch figure with L-hand person going under in 8 steps as center person follows and R-hand person stands in place. At end of figure, outside people join hands.
- 1 – 4 **PART III.** Circles
Trio circles L (CW) for 12 steps, then stomp, stomp, stomp, hold (13-16) while turning slightly to face other direction.
- 5 – 8 Repeat circling, moving to R (CCW). On beats 13-16, outside people release hands to open circle into original line of three, facing CCW to begin dance again.

Pattern evolved by the "folk process"

- 1 - 4 **PART I.** Run forward and backward.
Start on R, run 8 steps forward with raised arms, kicking feet up in front.
Run 8 steps backward, with arms up and feet kicking.
- 1 – 4 **PART II.** Arches
Repeat arches same as above, starting on R foot for each person.
- 1 – 4 **PART III.** Circles with grapevine
Circle to L with grapevine pattern starting on R: cross, side, back, side 3 times (beats 1-12); stomp, stomp, stomp, hold (beats 13-16).
- 5 - 8 Repeat grapevine pattern to R, starting on L.
- As trio mixer,** on final 4 beats, as outside people stomp 3 times and hold, center person runs forward to become middle dancer in trio ahead.

PRESENTED BY SANNA LONGDEN.

Notes by Sanna Longden, ©2007, after those by Dick Crum, Larry Weiner, and others.

TE VE'OREZ
(Israel)
"Tea and Rice"

Te Ve'Orez [teh veh-OR-ehz] is a lively trio mixer choreographed in the 1950s by renowned Israeli dance teacher, Rivka Sturman. It is still popular, especially at large festivals and with young people.

Formation: Sets of three, side by side, facing counterclockwise (CCW), hands joined naturally and down at sides.

CD/DVD/video: Music available on Sanna's CD#1, *Folk Dance Music for Kids & Teachers*. The dance can be seen on her DVD/video #2, *More Favorite Folk Dances of Kids & Teachers* (purple).
Meter: 4/4

Dance Pattern

Measures

- | | |
|-------|--|
| 1 - 2 | Beginning on L foot, 8 skips forward. |
| 3 - 4 | 4 slides sideways to center, starting on L; 4 slides sideways away from center, starting with R.
(Side-close, side-close, side-close, side-touch; repeat in other direction with opposite footwork.) |
| 5 - 6 | Drop hands, face center, walk L, R, L, R; clap on each beat. Repeat backward with same footwork. |
| 7 | Face CCW, rejoin hands as trios walk forward L, R, L, R. |
| 8 | Drop hands as middle person takes 4 big skips forward to join trio ahead, and outside people take 4 tiny skips in place while reaching with inside hands to draw in new middle person. Begin again with 8 skips. |

PRESENTED BY SANNA LONGDEN

Notes by Sanna Longden © 2007, based on those by Fred Berk.

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

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

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

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

Pattern for Individuals

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

Epo I Tai Tai E

(Samoa and/or Hawaiian Children's Game)



(continued on next page)

Partner pattern with hands

Formation: Facing partner, kneeling or cross-legged

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

Pattern with rhythm sticks (others are possible)

One person alone

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

Partners

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

Pattern as partner mixer, with or without sticks

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

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

Other variations are also possible. Enjoy!

HOW DO YOU DOO-TEE (Australia)

This humorous music game is a communal greeting activity done regularly at programs of the national Australian family music association called "Parents for Music." It was presented in the U.S. at the 1994 American Orff-Schulwerk conference by André de Quadros, currently a Boston-area music educator, who was teaching in Australia at the time.

Music, DVD: "How Do You Doo-tee" is demonstrated on Sanna's purple DVD, "More Favorite Folk Dances for Kids & Teachers."

Although it is usually a speech piece, a recording complete with digiridoo is included in Silver Burdett Ginn's 2005 series, *Making Music*, Grade 4.

Movement Pattern

(1) Start in a closed circle, your own arms crossed one over the other, holding hands with people on either side. Turn head to one side. Say:

"How do you doo-tee, how do you doo-tee, how do you do today [to-DYE]?"

(2) Change crossed arms with the other arm on top, and turn head the other way. Say:

"Do you live where you used to live, or have you shifted away [ah-WHY]?"

(3) Change crossed arms to the first configuration, and turn head the first way. Say: "I'm sorry you're so disagreeable--I only stopped to say [SIGH]."

(4) Drop arms and move quickly to another place in the circle, while saying: "How do you doo-tee, how do you doo-tee, how do you do today [to-DYE]!"

As you rejoin the circle, cross your arms and begin again. It adds even more excitement if the chant increases in tempo with each repetition.

PRESENTED BY SANNA LONGDEN. Notes by Sanna Longden ©2007,
based on pattern taught by André de Quadros.

RAAS or DANDIYA RAAS (India—Gujaraz)

Raas are circle dances with rhythmic accompaniment. The *Dandiya raas* dances are performed by striking two sticks together. The pattern here is one of the Kachipadi stick dances from the Gujarati region of India; there are other variants. It is often done at festivals such as Diwali in late October or early November, but now is also a popular social dance.

Formation: A circle of partners or, traditionally, a longways. It can also be done as a mixer. In a circle, one person has his/her back to center of circle, other is facing partner. Ideally, each person has two sturdy sticks (maybe 18" to 24"); classroom rhythm sticks work well.

Music/DVD/YouTube: The traditional music is called *garba* music, happy songs about the harvest and festive occasions. On Sanna's CD #1 is a Gujarati ballad that can be used for initial teaching ("Raj," #9); it is shown on her purple DVD, *More Favorite Folk Dances for Kids & Teachers* (not the mixer part). Sometimes dancers also use U.S. disco music, but nowadays, Bollywood music is also fun. Google this dance on YouTube!

Meter: 4/4

Footwork: Step on R, touch L toe next to R; step on L, touch R toe next to L; and so on. Or begin on other foot. There are five step-touches in the pattern. On each touch (not step), sticks are hit together.

Dance Pattern

Step-touch 1: Hit own sticks across each other at your R side.

Step-touch 2: Leaning your two sticks diagonally to R, hit partner's sticks--keep your own sticks parallel and close together. (Touch your knuckles together to keep sticks close.)

Step-touch 3: Repeat 2, leaning your sticks to L as partner leans sticks to her/his L.

Step-touch 4: Repeat 1.

Step-touch 5: Hit just your R stick against your partner's R stick (use a forehand).

The Turn: Let the hit with the R stick (**Step-touch 5**) turn you in a full circle to the L (clockwise). The turn takes one step-touch (really a pivot-touch). This is **Step-touch 1**, hitting your sticks at your R side while your back is toward your partner. As you come around to face your partner, you will be on **Step (or pivot)-touch 2**, hitting partner's sticks diagonally to R.

When doing the dance as a mixer

While turning, both partners move to their own left. They do **Step-touch 1** during the turn, as above, and greet the next person on the left with **Step-touch 2**, sticks diagonal to the right.

BAZTANGO ESKU-DANTZA
(Basque)
“Hand Dance from Baztan”

Baztango Esku-Dantza (bahz-TAHN-go ess-KOO dahn-TSAH) is a competitive and challenging hand-clapping game from the Basque people who live in the mountainous area on the border of France and Spain. Bill Gooch, a Knoxville, Tenn., dance teacher, learned it from the Andra Mari dance ensemble in Galdakao in the province of Bizkaia.

CD/DVD/video: The instrument is a type of pipe, the *txistu*. Music for the dance can be found on Sanna’s CD #1, *Folk Dance Music for Kids & Teachers*, with instruction on her DVD #2, *More Favorite Folk Dances of Kids and Teachers* (purple). It was recorded with permission from an Andra Mari field tape. **Meter:** 4/4

Formation: Partners (traditionally M + W) facing in longways lines (or around room).

PATTERN 1, without turn (A music)

- Beat 1 TOUCH: With hands together in “prayer” position, partners touch pinkies.
- Beat 2 RIGHT: Partners clap R hands.
- Beat 3 LEFT: Partners clap L hands.
- Beat 4 TOGETHER: Each person claps own hands together.
- Beat 5 UNDER: Raise R (or L) knee and clap under (or on top of) own R (or L) thigh.
- Beat 6 CLAP: Clap own hands once while lowering knee and stepping on foot.
- Beat 7 UNDER: Raise L (or R) knee and clap under or on top of) own L (or R) thigh.
- Beat 8 CLAP: Clap own hands once while lowering knee and stepping on foot.
- Beat 9 BACK: Clap own hands behind own back.
- Beat 10 FRONT: Clap own hands in front of own chest.
- Beat 11 TOUCH: Repeat Beat 1 (hands touching partner’s in prayer position).
- Beat 12 HOLD: Pause in same position, ready to begin again with TOUCH.

Pattern 1 repeats.

PATTERN 2, with turn (B music)

- Beats 1-4 Same as above.
- Beat 5 UNDER: Same as above, but begin turn to R (or L, if raising L knee).
- Beats 6-10 Continue turn by stepping on each beat while performing above motions.
- Beats 11-12 Finish turn to face partner while performing TOUCH, HOLD, as above.

Pattern 2 repeats

PRESENTED BY SANNA LONGDEN.

Notes by Sanna Longden ©2011, based on teaching of Bill Gooch.

PADDLE DANCE

(Traditional French-Canadian and others)

This festive dance celebrates the French-Canadian *voyageurs* or fur trappers who came down the St. Lawrence River from Canada to trade for winter supplies. Other cultures also do this form of dance using candles (Italy), sombreros (Mexico), doll babies (USA), etc. I learned this version from Michelle Snyder who saw it at the 1992 Feast of the Hunter's Moon in West Lafayette, Indiana.

Formation: Three chairs are set in a row at the top of two long opposing lines, with dancers facing. Traditionally men/boys are on one side and women/girls are on the other (men's left shoulders to music). A canoe paddle (or broom or hockey stick) is needed.

Music/DVD: Best are tunes good for skipping, galloping, or polkaing. Most appropriate are long medleys of French-Canadian reels or jigs, if presenting this as a French-Canadian dance. There is a Québécoise reel on Sanna's CD#1, *Folk Dance Music for Kids & Teachers*, and the dance is taught on her DVD #2, *More Favorite Folk Dances of Kids & Teachers* (purple). Play Mexican polkas when using sombreros, Italian tarantellas when using candles, or traditional U.S. or British reels and jigs when using dolls.

The Dance

1. The first person from one line (doesn't matter which) takes the paddle or other object and sits in the center chair (or stands) between the two lines.
2. The first and second people from the other line sit (or stand) on either side of the paddle person who hands the paddle to one of them and dances with the other between the two lines to the bottom, where they go to the end of their own lines. How they dance depends on skill level, lesson plan, social sophistication, etc.-skip, gallop, slide, polka, and so on. This also could be a chance for creativity.
3. The person left with the paddle moves to the middle chair (or stands in the middle) and the two top people from the opposite-gender line come on either side. Now this paddle person gets to choose.
4. Sometimes the paddle person may choose to dance with both, handing the paddle to the next appropriate participant.

Suggestions for Keeping the Dance Moving Smoothly

For Teachers

- Practice the pattern several times before putting on music.
- Try to keep lines the same length, even if genders get mixed

For Dancers

- Make decisions quickly.
- Plan ahead on ways to dance down the middle.
- Move up a space or two in the lines when people peel off the top.
- Clap with the music to encourage those dancing down the middle.

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-Arabic).....	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

