



Dances on the DVD and in this book:

Dance Descriptions for FolkStyle Productions DVD No. 3

(the AQUA one)

"Living Ethnic Dances
for Kids & Teachers"

*10 enjoyable folk dances,
for all levels of learners,
taught by **Sanna Longden***

Aloha Kakahiaka

Highlife/Pandoga

Tokyo Dontaku

Tinikling

Tzlil Zugim

Ya'abud

Bulgar

Niška Banja/Duj Duj

Seljančica

Servihapikos

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*

ALOHA KAKAHIKA

(Hawai'i)

"Good morning"

"Hula" does not mean only Hawaiian tourism, but has a long and noble past. For most of Hawai'i's history (pronounced ha-VAH-ee or ha-WAH-ee), chanted tales were the way bards preserved its traditions. Gestures with hands and bodies were skills taught by hula masters. At first, the *kahiko* or religious hula sung in Hawai'ian, was danced only by men, but later women were allowed to study this art. With the coming of Christian missionaries in the 19th century, hulas were outlawed for many years and not considered respectable, but many continued to dance. Both men and women wear the short skirt or *pa'u* with a wreath or flowers on their heads or a *lei* around their necks. There is more than one style of hula, but all use the graceful hand and body motions to tell stories.

"Aloha Kakahiaka" (ah-LOH-hah kah-kah-hee-AH-kah) is a *hapa haole* hula, a type of fun dance sung usually for tourists and children in English. Sanna learned the dance from Marilyn McGriff, a student of Anita Bradley, an expert in Hawaiian and Polynesian dance, who also taught Sanna this style of hula.

CD, DVD: The music can be found on Sanna's CD# 1½. This dance is instructed on Sanna's DVD #3, *Living Ethnic Dances for Kids & Teachers* (aqua).

Basic Hula Step (vamp, basic, or *kaholo*)

Both feet flat on floor or ground with knees bent and upper body straight.

Moving sideways to R: Side, close, side, touch; repeat to L. Continue to move to R, then L while using gestures of dance. (Or begin to L first—no hard and fast rule here.)

Basic hand motions: Hands wave twice in one direction, then twice in the other, with flexible wrists and fingers leading. Sometimes men lead with fists instead of fingers. One arm is bent across the chest with the thumb at mid-breast; the other arm and hand reach out to the side. Some hula schools teach that hands move in same direction as feet; some teach that hands move in the opposite direction. For children, it usually is easier to move everything the same way.

See other side for hand pattern of "Aloha Kakahiaka." Melody for the song is below.

Music transcription by Marilyn McGriff and Mars Longden

Aloha Kakahiaka

"Good Morning"

Hawaii

A - lo - ha - ka-ka-hi - a - ka, means good morning to you.
 A - lo - ha e - moi. means good -night to you.

A - lo - ha, A - lo - ha, A - lo - ha.

(Hand motions on next page)

Hula Movements

Meant as a reminder for those who have been taught the dance

Introduction	Hula R + L	Basic hand movements
Verse 1		
1. "Aloha	Hula R	Hands wave once twd mouth, R hand gestures, palm up, out to R
2. "ka-ka-hi-a-ka	Hula L	same as above with L hand to L
3. "means good morning	Hula R	Hands start low and make big circle like a sun, in front of you
4. "to you."	Hula L	Hands reach out from waist
Repeat all of the above		
Chorus		
5. "Alooo-ha,	Hula R + L	Same as #1 and #2
6. "Alooo-ha,	Hula R + L	Same as #1 and #2, reaching a bit farther back to R and L
7. "Alooo-ha."	Hula R + L	Both hands reach twd audience, palms up, and slowly pull apart
Interlude	Hula R + L	Basic hands to R + L
Verse 2		
8. "Aloha	Hula R	same as #1
9. "e moi	Hula L	same as #2
10. "means good night	Hula R	Dream motion--R cheek laid on both hands, palms together, eyes closed
11. "to you."	Hula L	same as #4
Repeat all of the above		
Repeat Chorus		
Bow	Point R foot forward, arms together straight in front, face up, and smile.	

PRESENTED BY SANNA LONGDEN

Notes by Sanna Longden ©2007, based on those by Anita Bradley and Marilyn McGriff.

HIGHLIFE or PANDOGA (Ghana, West Africa)

Highlife is the general name for a type of West African dance. This Highlife, Pandoga, was arranged and taught in the early 1970s by Dick Oakes, based on elements from dances of the Ewe, Ga, Ashanti, and Yoruba tribes of Ghana. Though African dances are usually improvisational, this is a useful and fun pattern. Dick Oates wrote: "These figures may vary from individual to individual and should only be taken as approximations of actual movements and as refresher notes . . ." Ideas for classroom improvisation are below.

Background: During the late-19th to mid-20th century, West African cultures were influenced by European colonizers. Highlife is a combination of European social dance and indigenous folk movements, using both Western and African instruments. Similar hybrid music has also developed in the West Indies. [From notes of Tony Shay, former director of Aman Ensemble].

Recordings/DVD: Music for "Highlife" is found Sanna's CD#1, *Folk Dance Music for Kids & Teachers*, with permission from Aman Folk Ensemble. Aman learned this music from Kwazi Badu, lecturer in music of Ghana at UCLA and former member of the University of Ghana's dance troupe. This recording uses drums and double gongs typical of Ghanaian village music. Highlife music can also be found on many West African recordings. This pattern is taught on Sanna's DVD #3, *Living Ethnic Dances for Kids & Teachers* (aqua).

Styling: Individuals scattered around room facing center. Bend elbows at sides, forearms parallel to floor and held loosely, forefingers pointing down--relax!

Music: 8/16 "Bell pattern" -- 8 counts: 1 2 3 4 5 6 7 8 = 1 basic step

Basic step: (Ct 1) Touch R heel twd ctr, straighten L leg, point at R toe w/ R forefinger, drop R shoulder; (ct 3) step on R w/ bent knees, square shoulders; (ct 5) touch L heel twd ctr w/ straight R leg, point at L toe w/ L forefinger, drop L shoulder; (ct 7) step on L w/ bent knees, squaring shoulders.

Dance Pattern

(This description is meant to reinforce learning from workshop and/or video)

Introduction: 2 "bell patterns" (no action)

10 BASIC STEPS

4 SAWING: palms down, L above R, knees bent, cutting motions down to R + L

4 PRAYING DOWN: hands in prayer, small circles, squatting gradually to beat

4 EGG BEATING: staying down, mixing motion under one elbow, then the other

4 PRAYING UP: reverse movements of PRAYING DOWN

(continued on next page)

4 BASIC STEPS moving out a bit

4 SMALL DRUM: 3 steps + lift in place, "beating" drum with hands in front

4 LARGE DRUM: 3 steps + kick to R, then L, "beating" big drum to L side

4 SMALL DRUM: as above

4 BASIC STEPS in place

4 BIG CHICKEN: knees spread, hands on thighs, elbows flap, moving in, ½ turns

4 FLYING CHICKEN: same position, elbows to side, palms to floor, in 2 + out 2

4 BIG CHICKEN: same as above, moving out

4 BASIC STEPS in place

4 SWIMMING IN PLACE: exaggerated "crawl stroke," feet together, knees bent

4 SWIMMING TO CENTER: same movements and position, hitch forward

4 SWIMMING IN PLACE: same as above

4 BASIC STEPS moving backward out of center

4 WAVING CHICKEN: BIG CHICKEN position, waving 1 hand, then other, moving in toward center.

3 BASIC STEPS moving backward out of center

POSE in WAVING CHICKEN position while stamping foot

Suggestions for Improvisation

Discuss with the students that these movements are from a particular culture's everyday lives. Have them practice some movements from their own everyday lives—such as what do they do first thing in the morning, what musical instruments or sports do they play, what chores are they expected to do, what are their favorite leisure activities, etc.? Can they also guess what others' movements represent?

Then they should choose three different ones (later perhaps others) that will fit into the Highlife dance pattern, which the teacher might lead like this:

Perform the 10 basic steps, the 4 next figures, and the 4 basic steps. Then instead of the small and large drum figures say, "Do your first movement." Do 4 basic steps. During the big/flying chicken figures say, "Do your second movement."

Do 4 basic steps. During the swimming figures say, "Do your third movement." Do 4 basic steps and finish the pattern as above. Try other movements another day.

TOKYO DONTAKU (Japan)

Tokyo Dontaku is a Bon dance, done at the annual celebration of the Feast of the Dead. It was introduced in North America in the early 1960s by Madelynne Greene, a respected folk dance teacher. She learned it in Honolulu in 1960 from the Japanese Hawai'ian community. Although inexperienced dancers may find the coordination of hands and feet challenging, even young elementary students may experience Japanese movements and music by learning just the hand gestures while sitting on the floor.

CD/DVD/video: The music can be found on Sanna's CD #1, *Folk Dance Music for Kids & Teachers*. The dance is taught both on Sanna's Video/DVD #1, *Favorite Folk Dances of Kids & Teachers* (red)—an adult folk dance group, and on Video/DVD#3, *Living Ethnic Dances for Kids & Teachers* (aqua)—on the floor at a school family dance and to adults .
Meter: 4/4

Formation: Dancers face CCW individually. Rhythm= ta ta ti-ti ta (SSQQS)

Styling: Steps are small as though wearing the narrow *kimono* (more elaborate, usually silk) or *yukata* (less formal, usually cotton), and thonged *geta* clogs. Keep knees together and slightly bent, feet a bit pigeon-toed. Women's arms and hands are graceful and flowing; men's are strong and flexible, all with fingers together and thumb under index finger.

Dance Pattern

Teaching tip: First, have students (adults, too) sit to learn the hand movements. Then moving around the circle to learn the steps, then combine hands and feet.

PART I. Clap, clap, brush-up, clap. This is a traditional start to many Bon dances--perhaps drawing a picture of the sacred Mt. Fugi San.

Hands: Clap hands in front of chest (cts 1, 2), sweep hands down and out to sides with palms down (ct 3), sweep hands up in front of chest (ct&), clap hands in front of chest (4).

Feet: R forward (ct 1), L forward (ct 2), R forward (ct 3)-L backward (et &), R close to L (cts 4&). May be modified to: R forward (1), L forward (2) R forward (3), L forward, (ct &), R forward (cts 4&).

PART II. Paddle, paddle, shade your eyes.

Hands: Move both palms bkwd on L side as though "paddling a boat" (ct 1); repeat on R side (ct 2), "shade eyes" with L palm at L ear and R arm extended in front, palm forward (ct 3), reverse hands (et &), reverse again (ct 4&).

Feet: L forward (et 1), R forward (et 2), L forward (et 3), R forward (et &), L forward (cts 4&).

(continued on next page)

PART III. Make a tree and make a tree.

Hands: Facing a bit R, touch fingertips with palms down about thigh level & arms rounded, then swoop arms up to touch fingertips above head with palms facing ceiling (cts 1&2&). Repeat, facing a bit L(cts 3& 4&)

Feet: Step on R with bent knee, turning a bit out of circle to R(cts 1&), touch L foot against R ankle or on floor, straighten knees (cts 2&). Repeat in other direction with opposite footwork (cts 3&4&).

PART IV. Brush your sleeve and brush your sleeve.

Hands: With R arm bent & palm facing cheek, L hand "brushes kimono sleeve" below R elbow 3 times (cts 1&2&); repeat the 3 brushes with R hand below L elbow 3 times (cts 3&4&).

Feet: Step R, L, R while turning a bit to R out of circle (cts 1&2&); repeat L, R, L a bit to L (cts 3&4&).

Finish dance facing CCW to begin pattern again.

A Translation (there appear to be variations on this theme):

It has been a very good season for pumpkins.

Two birds flying in the sky.

A man catches a woman's attention, thinking she is a real beauty. But when she turns around, oh my, she isn't.

--- by Fumiko Watanabe

PRESENTED BY SANNA LONGDEN. Notes by Sanna Longden © 2007, based on Madelynne Green's teaching at 1961 Stockton Folk Dance Camp at University of the Pacific, Stockton, California, as notated by V. Wilder and S. Lemmon of the Folk Dance Federation of California.

TINIKLING (Philippines)

Tinikling (TINI-cling) is one of the best known of the Philippine dances. Originating in the Visayan Islands, it imitates the movements of the long-necked, long-legged *tikling* bird as it runs between tall reeds. The dancers hop and jump between bamboo poles while “bamboo players” or pole beaters maintain a steady rhythm. Do use Tinikling for teaching coordination, balance, and teamwork but, also, do remember to respect its cultural roots.

CD/DVD: On Sanna’s CD #1, *Folk Dance Music for Kids & Teachers*, and taught on Sanna’s DVD #3, *Living Ethnic Dances for Kids & Teachers* (aqua).

Meter: 3/4 (waltz rhythm). Please note: When teaching Tinikling as an ethnic dance and not just for rhythmic exercise, avoid the 4/4 meter recordings.

Traditional attire: Women wear a sarong-like dress (*balintawak* or *patadiong*). Men wear a loose shirt (*barong tagalog*) and long cotton trousers with one or both legs rolled up. Both dance barefoot—easier than heavy sports shoes but more vulnerable to pole-pinching!

Set up: Have two poles about 8 or 9 feet long for each set of dancers. The preferred material is bamboo, especially for performance, but if not available, plastic PCP pipe works well. The poles are parallel to each other about 2 feet apart. Place horizontally underneath each ends of the poles, approximately 4 to 6 inches away from the tips, a block of wood or heavy board that is 24 to 30 inches long and 2 inches thick.

Bamboo players’ technique: The bamboo players sit at each end of the poles in a cross-legged or kneeling position. They hold the poles with thumbs on top and fingers underneath. The poles must be kept as low as possible—slide them along the boards and lift them only slightly. They should be opened about 18 to 24 inches apart; it helps to put colored tape at those spots. The players must keep a close eye on the dancers’ feet.

Bamboo rhythm: Bamboo players slide the poles across the boards to strike them together once (ct 1), then open them (lifting slightly) to the colored tapes and strike them twice on the boards (cts 2, 3). The sounds are **STRIKE, TAP, TAP**, cued as **IN, OUT, OUT**.

Dance rhythm: Dancers move between the sticks in various patterns, but the patterns will always take the form of **OUT, IN, IN**. Both roles, that of dancer and that of pole beater, are equally important and require coordination, rhythm, and teamwork.

Dance formation: Customarily, Tinikling is performed by two people, usually a man and a woman. Dancers may hold hands, dance alone, face each other, dance back to back, or work on opposite sides of the poles.

Dance styling: Foot movements are delicate and quick, and require skill in maintaining balance while stepping and leaping to avoid being caught by the poles. Arm movements are graceful and coordinated with the foot movements.

Teaching tips: Let students first practice pole beating using their hands to clap **IN-OUT-OUT**, and first practice dancing **OUT-IN-IN** between lines taped to the floor.

(continued)

Basic Foot and Arm Movements

Instructions are intended as a review after learning with a teacher or DVD.

Introduction: Dancers take four waltz steps to the poles and assume their positions.

Preparing to leap between poles: As poles hit **IN-OUT-OUT**, dancers prepare to go **OUT-IN-IN**: Lift leg closest to poles (**OUT**, ct 1), tap same foot between poles (**IN**, ct 2), tap same foot again (**IN**, ct 3). Do this as many times as necessary until ready to start pattern.

Basic Dance Pattern

With R side next to poles (could start on other side)

Ct 1 **OUT:** Begin by hopping on L foot or lifting R leg.

Ct 2 **IN:** Step or leap sideways onto R between poles.

Ct 3 **IN:** Step or leap onto L next to R.

Hands and arms: Both dancers bend R arm above head and circle hand while woman holds skirt with L hand and man puts L hand on his waist with fingers pointing backward.

Ct 4 **OUT:** Leap onto R to outside of poles on other side.

Ct 5 **IN:** Step or leap sideways onto L between poles.

Ct 6 **IN:** Step or leap onto R next to L

Switch hands and arms to other side.

Variations

Hops and turns

OUT: Begin by hopping on L foot or lifting R leg.

IN: Step or leap sideways onto R between poles.

IN: Hop on R and turn half-circle to R (CCW).

OUT: Leap onto L outside of poles on other side.

IN: Step or leap sideways onto R between poles.

IN: Hop on R and turn half-circle to L (CCW).

Astride and jumps, add turns

OUT: Jump with both feet astride poles.

IN, IN: Jump twice between poles OR turn half-circle to R (CW) on second jump.

Facing the poles

Many of the same movements can be done facing poles.

With partners

Partners can do figures face to face, back to back, alternating, holding two hands, etc.

Using more poles

Place one set of poles on top and perpendicular to the other, or arrange poles in a circle. Students can travel between them with steps, leaps, step-hops, etc.

Many other variations and improvisations are possible—enjoy being creative with Tinikling.

TZLIL ZUGIM

Israel—Yemenite

Tzlil Zugim (tzleel zoo-GEEM), "the sound of bells and cymbals," is based on movements of the Yemenite Jewish people who were brought to Israel from their homeland in Yemen at the tip of the Arabian peninsula. Known also as "Oriental" Jews, their movements are soft and fluid with much hand motion. This dance was choreographed in Israel by Meir Ovadya to a 4/4 melody by Zamir.

CD/DVD/video: On Sanna's CD #1, *Folk Dance Music for Kids & Teachers*, and shown on her DVD/video #3, *Living Ethnic Dances for Kids & Teachers* (aqua). **Meter:** 4/4

Formation: Closed circle, all facing center with hands joined at sides in V position.

Yemenite step: Side, side, cross, hold. Yemenite right = R steps to R side, L steps to L side, R steps in front of L, pause. Yemenite left = repeat, starting to L with L foot.

Styling: Make it smooth and fluid; whole body should flow gently with movements.

Dance Pattern

Cts. **PART I**

- 1-4 Yemenite right.
- 5-8 Yemenite left.
- 9-16 Side R, side L, cross R, side L, cross R, side L, cross R, hold.
- 17-32 Repeat cts. 1-16, starting with Yemenite left.
- 33-64 Repeat all of Part I.

PART II--drop hands

- 1-5 Starting on R, take 5 steps backward out of center. Bend a bit forward and clap with hands in front on each count.
- 6-10 Starting on L, take 5 steps in toward center. Body leaps slightly in an up-down-up-down-up motion while rolling hands and snapping fingers in front.
- 11-40 Repeat cts. 1-10 three more times (Part II four times in all).

PRESENTED BY SANNA LONGDEN.

Notes by Sanna Longden © 2007, based on notes in the Tikva album (no longer available).

YA'ABUD (Israel—Arabic)

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

CD, DVD-Video: The music is available on Sanna's CD# 1 ½. The dance is taught on Sanna's Video/DVD #3, *Living Ethnic Dances for Kids & Teachers* (aqua).

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

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

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

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

Part II: stamp, step, step, stamp

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

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

9-16 Repeat cts. 1-8.

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

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

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

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

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

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

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

Part V: dip with a double bounce

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

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

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

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

Part VII: to right and left

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

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

9-16 Repeat cts. 1-8.

PRESENTED BY SANNA LONGDEN.

Notes by Sanna Longden © 2007, based on teaching and notes by Moshiko Halevi and many Israeli dance teachers.

BULGAR (Eastern European Jewish)

Because the Holocaust of World War II decimated almost the entire culture, there remain few social dances of the Yiddish-speaking Jewish people of central and eastern Europe. Some, such as the Bulgar, have been remembered or revived; these are dances done to “klezmer music,” the infectious, upbeat sounds brought to North America by Jewish instrumentalists in the late 19th and early 20th centuries that influenced the beginnings of jazz. In recent decades, Klezmer music has been revived in North America, and played again in Europe, by excellent musicians.

The traditional, improvisational klezmer dances are not the same as the choreographed dances of modern Israel, although Israeli dances show influences of this culture and others of the multinational Jewish people. This couple version of the Bulgar was collected by Michael Alpert, Yiddish dance and music researcher and violinist with the “Brave Old World” klezmer group. He learned it from Tsunye Reimer, who emigrated from Ukraine. A singer and storyteller, Mr. Reimer died in 1989, a youthful 90+ years old, says Michael, and “a carouser to the end.”

Music, DVD: “Odessa Bulgar” is found on Sanna’s CD# 1½, *Even More Folk Dance Music for Kids & Teachers*, and shown on Sanna’s DVD #3, *Living Ethnic Dances for Kids & Teachers* (aqua). Other music is found on klezmer music recordings available commercially.

Tsunye Reimer’s Bulgar Pattern (taught by Michael Alpert)

Formation: Partners standing beside each other, woman on man’s right, and facing another couple. The two couples may be in longways sets down the hall, or in groups on dance floor.

Figure 1: Two couples join hands at waist height and, starting on L foot, circle L (CW) 16 counts. On counts 15-16, step L-R-L (ti-ti-ta) to face R. Circle R (CCW), starting on R foot; end with R-L-R. Repeat circling to L and R; however, when circling R this time, take all 16 counts (omit R-L-R). Finish Figure 1 with each couple facing the other, R feet free to start Figure 2.

Figure 2: Placing one hand on partner’s nearest shoulder and other hand free to gesture, each pair moves 8 steps to own R, starting on R foot: Side, back, side, back, side, back, side, back (not touch). Return to other pair, 8 steps to L, starting on R: Cross, side, cross, side, cross, side, cross, side. Repeat Figure 2. Free arms& hands may wave, snap, reach up, etc. to show spirit & pride.

Figure 3: Men move toward each other in 4 counts: R, L, R, acknowledge (quick bow, stamp, jump). Pass on R, 4 steps to other woman. Turn with her in 8 counts (R elbows, arms on shoulders, etc.). Men return to place: R, L, R, acknowledge, then turn own partner. Variation: After acknowledging, in next 4 steps, men join R sides and turn CCW past each other’s backs to reach the other woman. When dance repeats, women may do the crossing, passing L shoulders to dance with opposite man.

Figure 4: Couples promenade CCW, 16 counts, with crossed hands and men’s L shoulders close. On counts 13-16, woman may turn CCW under man’s R arm to keep the movement going, as is traditionally done. Repeat circling 16 more counts in same direction or opposite. Or, for “Chaos Bulgar,” on this repeat, each couple may promenades anywhere in the dance space for a few beats, and then connect with another couple to start the pattern again.

Dance begins again. Generally, the dance pattern does not have to match the musical phrases; just move to the steady beat. Most important: Dance with communal spirit and enjoy!

PRESENTED BY SANNA LONGDEN AS LEARNED FROM MICHAEL ALPERT.

Notes by Sanna Longden © 2007, based on Michael Alpert’s as he learned from Tsunye Reimer.

NIŠKA BANJA or DUJ DUJ

(Serbia)

“The Baths of Niš”

The tune for this dance is "Niška Banja" [NEESH-kah BAHN-yah], named for a town in southeast Serbia known for its mineral baths. The dance pattern is called "Duj Duj" [DOO-ee DOOee]; folk dancers use the two names interchangeably. It is a modern arrangement of an old Rom dance with Turkish influence, done originally by women only. This variation, learned from the Serbian community in Milwaukee, is done by everyone together. There are also other dance patterns to this music.

CD/DVD: Music on Sanna's CD #1, *Folk Dance Music for Kids & Teachers*. A classic rendition by Theodore Bikel and the Pennywhistlers is found on "Songs of the Earth," an Elektra album (EKS-7326). The song says "how splendid are the hot springs of Niš and how fine its ladies." The choral version sung on Sanna's DVD #3, *Living Ethnic Dances for Kids & Teachers* (aqua), is arranged by Nick Page (Boosey & Hawkes, OCTB 6517). If it is too fast and you don't have variable-speed equipment, contact Sanna for a slower version.

Meter: 9/16 or 1-2, 1-2, 1-2, 1-2-3, quick-quick-quick slow (QQQS or ti ti ti ta).

Formation: Open circle, leader on R, moving CCW, hands joined down in V position.

Styling: A spirited, friendly dance. In Part I, keep steps small and flowing; stay fairly close to neighbors, don't let arms stretch or swing wildly. In Part II, feel free to move around greeting neighbors with your clap, turning in place, or other improvisational movements within the pattern. Clap at chest level or higher.

Dance Pattern

Meas

Part I (grapevine pattern in 9/16 meter), hands joined in V:

- 1 R to R side (Q), L cross in back (Q), R to R side (Q), L cross in front (S).
- 2-8 Repeat this grapevine step 7 more times (8 in all).

Part II (in place or moving around), release hands:

- 1 In place, face center: R out (Q), L out beside R (Q), R in (Q), L in [CLAP] (S).
If moving from person to person, or turning: R (Q), L (Q), R (Q), L [CLAP] (S).
- 2-8 Repeat meas. 1, Part II 7 more times. Try to rejoin circle on measures 7-8, at same spot or not, to be ready for Part I.

A stylistic little hitch-hop may be added at end of each measure: On beat 4 (S), just before L steps, make a lift on the R foot to give impetus to L foot as it gets ready to take weight.

PRESENTED BY SANNA LONGDEN. Notes by Sanna Longden © 2007, based on those by Dick Crum and others.

SELJANČICA/CIGANČICA

(Croatia and Serbia)
“Little Village Girl”/“Little Gypsy Girl”

Seljančica (sell-YAHN-chee-tsah) or Cigančica (see-GAHN-chee-tsah) is a popular kolo among people from the former Yugoslav republics of Croatia and Serbia. The word *kolo* means “dance”; it also refers to regular community events that include dancing kolos and much other social activity. This basic version, which may have many variations, is done in different formations by Croatians and Serbians, but has the same movement pattern. (Note that the *haček* mark [Č, č] means the “c” is pronounced “ch.”)

CD/DVD: On Sanna’s CD #1, *Folk Dance Music for Kids & Teachers*. This version is fun because the music accelerates. Other versions also exist. The dance is instructed on Sanna’s DVD #3, *Living Ethnic Folk Dances for Kids & Teachers* (aqua). **Meter:** 4/4

Formations: In both formations, hands are joined down in V position. The typical Croatian kolo is a closed circle that moves to the left (clockwise or CW); there is no one leader, although strong dancers may do some encouraging across the circle. The typical Serbian kolo is an open circle or line with a leader on the right who guides the dancers to the right (counterclockwise or CCW) in spirals, snakes, circles, etc.

Styling: For both cultures, steps should be small—underneath the body rather than reaching out to the sides, although young people tend to make bigger movements. Keep torso upright and steps light. As the music accelerates, steps cover even less ground. Experienced dancers often add extra little hops and other ornaments. In addition, like many cultures, they vocalize when they dance to show pleasure, so feel free to ululate.

Dance Pattern

Start each figure to the left (Croatian style) or to the right (Serbian style)

Measures

- A MUSIC—FIGURE 1** Face slightly in line of dance (L or R)
1 Side, close, side, touch (with flat foot, no weight)
2 Repeat in other direction.
3 - 4 Repeat measures 1 and 2 (in each direction once more).
As music speeds up, touches become stamps or knee lifts with bounces
- B MUSIC—FIGURE 2**
5 Side, touch, side, touch
6 Repeat meas. 5
As music speeds up, touches become stamps or knee lifts with bounces
- C MUSIC—FIGURE 3**
7 - 8 7 walking steps in line of dance, a-low hop on ct 8 (turning to face other way)
9 -10 Repeat 13-16 in other direction, face center on the low hop on ct 8
As music speeds up, walking steps become little running steps.

SERVIHASAPIKOS (Greece)

This is one of the most popular Greek dances. It may be called Servikos or Serviko Hasapiko or Hassapo-serviko, but all names mean “fast hasapikos.” There is also a “Varihasapikos” or “slow hasapikos.” The basic pattern of the Servihasapikos is the hora step, which is common in the Balkans and western Asia. It can be performed with many variations, as it is a true traditional dance, still being done after many centuries wherever Greek people live.

Music, DVD: Music is available on Sanna’s CD# 1½. The dance is instructed on Sanna’s DVD #3, *Living Ethnic Dances for Kids & Teachers* (aqua). **Music:** 4/4.

Formation: Dancers in open circles or lines, facing center, with leaders on the right. Sometimes men and women dance separately with men using the shoulder hold (T position); be sure hands are on nearest shoulders and not at back of neighbors’ necks or hanging on upper arms. Women join hands with bent elbows (W position). Often mixed open circles of men and women dance together, usually in W position, although the first few men dancers (the ones who paid the band) may want to hold shoulders.

Styling: Torsos upright and proud, movements strong and controlled. Traditionally, men lifted their knees higher than women, and usually were line leaders. Today, in most urban communities, Greek women may dance as vigorously as men and also lead lines.

Leading: Leaders may wave a kerchief or vocally indicate variations that can be easily followed (see below). If leaders perform personal improvisations, however, such as leaps and squats and even more acrobatic moves, the rest of the dancers must keep the basic pattern as led by the second in line. This person also must physically support the leader in his or her gyrations. Those who want to do personal moves may lead their own lines.

Basic Pattern for Servihasapikos

Like other hora steps, this is a 6-beat pattern on a 4-beat measure, so the dance crosses the musical phrases. Facing slightly to R, move to R:

R forward (ct 1), L forward (ct 2), side R (ct 3), lift L (ct 4), side L (ct 5), lift R (ct 6).

Some Variations—Try Others

Stamps: R forward (1), L forward (2), side R (3), stamp L (4), side L (5), stamp R (6).

Lift-Stamp: R forward (1), L forward (2), side R (3), lift L (4), side L (5), stamp R (6).

One pas-de-bas: R forward (1), L forward (2), side R (3), lift L (4), L-R L (5+6).

(Pas-de-bas: small leap side L, R crosses in front of L on heel, step L in place.)

Two pas-de-bas: R forward (1), L forward (2), R-L R (3+4), L-R L (5+6).

Jump-hop: R fwd (1), L fwd (2), jump (3), hop on R/kick L (4), jump (5), hop on R/kick L (6).

Full turn to R: ½ turn (1), ½ turn (2), jump (3), hop R/kick L (4), jump (5), hop L/kick R (6).

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 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)

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)

Peopletan 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>
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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).....special CD		
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

