

CUPID SHUFFLE (USA-Louisiana)

This freestyle solo dance is a hip-hop version of country-western four-wall line dances like the “Electric Slide” and the “Cha Cha Slide.” It was popularized by a young R&B singer called Cupid from Lafayette, Louisiana, on his 2007 album, *Time for a Change* (but could have been around for a while, known as the “Louisiana Shuffle.”)

This easy-to-learn choreography has become a new dance sensation and in 2007-8 can be seen at schools, weddings, parties, etc., around the U.S., and even on the football field when three Miami Dolphins players performed a victory version of the “Cupid Shuffle” after a touchdown (and were fined \$10,000 by team officials for their moves).

Sanna learned it from Kate Flynn during the 2008 Door County Folk Festival and is sharing it at this teachers’ workshop because of a text message on YouTube from footballfanatic88 that read, “Wish we could do this in school instead of square dancing,” as well as all the others that said, “OMG its so cool i luv it!!!!!!”

Music: On Cupid’s *Time for a Change* CD, available at many places. **Meter:** 4/4

Formation: Solo dancers across the floor, all facing the same way to begin.

Styling: Relaxed and very individual, using everything you’ve got. Watch YouTube videos for the many possible variations on the theme, or the kids to whom you teach it.

Introduction: Move arms, torso, legs, etc. to loosen and warm up while the rap gets started. Begin dancing when he sings either, “Down, down, do your dance, do your dance,” or, at about 1 minute, “(Let’s go!) To the right, to the right, to the right, etc.”

♪ ***To the right, to the right, to the right, to the right!*** (4 step-closes = 8 cts)
Moving sideways: Step R, close L, step R, close L, step R, close L, step R, touch L.

♪ ***To the left, to the left, to the left, to the left!*** (4 step-closes = 8 cts)
Repeat moves to L, starting on L and ending with touch R.
The final touch (no weight) in each direction might be a kick, a triple step, etc.

♪ ***Now kick, now kick, now come on baby, kick!*** (4 step-kicks = 8 cts)
Kick R or touch R heel, step on R; kick/touch L, step on L; kick/touch R, step on R; kick/touch L, step on L.

♪ ***Now walk it by yourself, now walk it by yourself*** (8 walking steps = 8 cts)
Starting on R, take 8 steps in place while making a ¼ turn to face the next wall on the L.
Each time the pattern ends, you will have turned another ¼ turn to the L.

Note: Be ready for the song to end suddenly at about 4 minutes.

PRESENTED BY SANNA LONGDEN. Notes by Sanna Longden ©2008,
based on those by Kate Flynn and instruction on YouTube.

THE GRAND MARCH

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

Almost every ball in the late 18th century began with a Grand March, as well as dance parties in many European countries. It helps to have a leader near the music to direct the dancers. This dance is taught on Sanna's DVD/video#5, *Historic & Contemporary Dances for Kids & Teachers*.

Music: On Sanna's CD#2 ("Sweet Richard," a Colonial tune played on period instruments from "American Country Dances of the Revolutionary Era, 1775-1795," by The Hendrickson Group, used with permission). Other marches are also useful.

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

Continuing: As pairs come toward the music, the leader directs the first couple to the right, second to the left, third to the right, and so on. Couples proceed down the outside of the column, meet at the center back, join up with another couple, and come up the center by fours, linking arms.

Each rank of four turns to right or left, meets at the back of the hall, and comes up the center by eights. If the group and the hall is large enough, repeat for sixteens—even thirty-twos!

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

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

To get back to individuals, continue the reverse action and split the pairs into ones until they come up the hall in a single parade.

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

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

PRESENTED BY SANNA LONGDEN. Notes by Sanna Longden ©2007, based on lots of dancing.

JINGLE BELLS **(USA/the Netherlands)**

This wonderful dance is a variation on the central European clap-hands polka, arranged by the late beloved recreation leader, Jane Farwell; it has also been seen in the Netherlands. “Jingle Bells” can be adapted for almost any age group.

CD, DVD/Video: The music is found on Sanna’s CD# 1½, *Even More Folk Dance Music for Kids & Teachers*. The dance is taught on Sanna’s DVD/video #1, *Favorite Folk Dances of Kids & Teachers* (red).

Formation: Partners facing each other, holding both hands, one person with his/her back to the center of circle--traditionally, this is the male's position.

Dance Pattern

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

“Dashing through the snow”--Heel, toe, heel, toe (4 touches)

“in a one-horse open sleigh”—4 slides, begin with same foot (side-close, side-close, side-close, side-touch)

“O’er the fields we glide”—Heel, toe, heel, toe (beginning with other foot)

“Laughing all the way”—4 slides in other direction

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

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

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

“Jingle bells, jingle bells”—Partners clap right hands 3 times, then left hands 3 times

“Jingle all the...” —Partners clap both hands to each other 4 times

“way!” —Partners clap their own hands once.

“Oh, what fun it is to ride in a one-horse open sleigh”—R-elbow turn clockwise, 8 beats to place.

PART IIa: B MUSIC AGAIN (repeat of chorus)

“Jingle bells. . . .” —Repeat clapping sequence

“Oh, what fun. . . .”—L-elbow turn counterclockwise, 8 beats back to place.

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

TO MODIFY: For younger or less able learners,

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

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

PRESENTED BY SANNA LONGDEN. Notes by Sanna Longden © 2008.

LOS MACHETES

Stick Dance Version

(Mexico, State of Jalisco)

Several dance patterns have been choreographed to this traditional melody from the south-central state of Jalisco. This is the stick version, a modification of an exciting dance performed by men with *machetes*, the large broad-bladed knives used for weapons or cutting vegetation. In the classroom, we prefer the students to wield rhythm sticks.

Music: On Sanna's CD#2, *More Folk Dance Music for Kids & Teachers*, and taught on her green DVD/video #4, *Maypole and Mexican Dances for Kids & Teachers*, as well as on Mexican dance music recordings. **Meter:** 4/4

Formation: Single circle, all facing counterclockwise (CCW) holding a stick in each hand.

Dance Pattern

Counts

Part 1

16 Walk CCW, hitting sticks on each beat (eye level). Turn CW on cts 13-16.

16 Repeat, moving in opposite direction. End facing center.

Part 2

8 Hit sticks: (1) under one leg, (2) above that leg, (3) under other leg, (4) above that leg, (5) behind back, (6) in front, (7&8) 3 hits—uno, dos, tres!

24 Repeat above stick pattern three more times (4 times in all).

Part 3

Move sideways to R while twirling stick in R hand above head. Footwork:

8 **side-steps:** R (ct 1), close L (ct 2), R, close L, R, close L, R, stamp L, OR
side-chugs: side R (ct 1), step on ball of L and push (ct &), fall on R (ct 2), step on ball of L (ct &), fall on R (ct 3), step on ball of L (ct &), etc. Touch L on ct 8&. On the final beat of side-steps/side-chugs, hit sticks together above head.

8 Repeat side-steps/side-chugs to L, while twirling stick in L hand above head.

16 Repeat side-steps/ side-chugs again to R and L; change hands holding stick.

Repeat whole dance from the beginning two more times, ending with Part 1. Listen for the *accelerando* at the end.

PRESENTED BY SANNA LONGDEN, as learned from Michael Hamblin.

Notes by Sanna Longden ©2007, based on those by Michael Hamblin and the Aman Folk Ensemble.

OH HANUKAH/OY HANUKAH YEMEI HANUKAH

[yeh-MAY chah-noo-KAH]

This cheery melody has inspired several arrangements. The pattern here was created by Yoav Ashriel, a prolific Israeli choreographer.

Cts. **Part I: Closed circle, hands joined down at sides (V position)**

1-16 8 step-hops to R (CCW), starting on R foot.

Part II: Drop hands to turn individually like a dreydl

1-8 Start on R, turn to R in 3½ buzz steps or 7 running steps; hold on R (ct 8).

9-16 Repeat to L, starting on L; hold on L (ct 8).

Part III: Face center, join hands and hold overhead

1-8 Turning slightly R: R, close L, R, stamp L; same to L, turning slightly L.

9-16 Start with R, 4 steps to center (R + L + R + L +); 8 bkwrđ out from center.

17-24 Repeat cts. 9-16.

The Song (in English, Yiddish, and Hebrew) (loose translations by various people)

| | | |
|---|---|--|
| <p>Oh Hanukah, oh Hanukah, come light the menorah. Let's have a party, we'll all dance the hora. Gather 'round the table, we'll give you a treat. S'vivonim [dreydls] to play with, sufganiot [jelly donuts] to eat. And while we are playing, the candles are burning low. One for each night, they shed a sweet light, to remind us of days long ago. One for each night, they shed a sweet light, to remind us of days long ago.</p> | <p>Oy chanukah, oy chanukah a yomtov a sheyner. A lustiger a freylicher, nito noch azeiner, Alle nacht in dreydlach shpilen mir. Zudig heyse latkes est ohn a shir! Geshvinder, tsind, kinder, di dininkeke lichtalach on Zogt alhaniseem loybt Got far die niseem, un kumt gicher tantzen in kon. Zogt alhaniseem loybt Got far die niseem, un kumt gicher tantzen in kon.</p> | <p>Yemei hanukah, hanukah mikdasheinu. Begil uvsimcha mimalim et lebeinu. Laila, veyom, svivonim yisov. Sufganiot nuchal bam lirov. Haeeru! Hadliku! Nerot Hanukah rebeem. Al hanisim, v'al haniflaot asher holelu hamaccabim. Al hanisim, v'al haniflaot asher holelu hamaccabim.</p> |
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HELPFUL HINTS ABOUT HANUKAH*

From Sanna Longden

The dates of Hanukah are based on the lunar Jewish calendar; it usually occurs sometime between Thanksgiving and New Year and, like all Jewish holidays, starts at sundown. For example, in 2009 or 5770, the first night is December 11th and the eighth is December 18th.

Hanukah is a minor festival, not a holy day. It commemorates the rededication of the Great Temple in Jerusalem after the Jewish people won it back from the army of Antiochus IV during their revolt against Syrian rule in 165 B.C.E. (Before the Christian Era). Songs and stories celebrate the courage of a small group of guerilla fighters known as the Maccabees, named after their leader, Judah the Maccabee (hammer) and his brothers, who won the day and restored the Temple, the physical bastion of the faith.

The miracle of Hanukah is that there was found to be only enough sacred oil left to keep the Temple's menorah--a candleholder that was and is the heart of the synagogue--burning for one day. It lasted, however, for eight days until new pure oil could be prepared. Today Hanukah has come to symbolize the freedom and spirit of the Jewish people, as well as the ancient restoration of the Great Temple.

Hanukah is celebrated by adding a candle each night of the holiday to the nine-branched Hanukah menorah or *hanukiah*. (The ninth candle is the "shamus" that lights the others.) Prayers are said, songs are sung, gifts are given—traditionally, perhaps books, candy, a little "gelt" or money.

Hanukah is also celebrated with food--of course! Ashkenazy Jews, those of European background, prepare potato pancakes or *latkes* (Yiddish). Sephardic Jews, those of Spanish, Mediterranean, or North African origin, as well as Jews in Israel, enjoy jelly doughnuts or *sufganiot* (Ladino). The symbolism of both these foods is that they are fried in oil. Games are played, including the ancient lottery game with the spinning top--the *dreydl* (Yiddish) or *s'vivon* (Hebrew).

And--of course!--at public celebrations there is much dancing, including versions of "Oh Hanukah" and "S'vivon" in Grades 5 and 6 of Silver Burdett/Pearson's *Making Music* series. "Sevivon" is also on my CD#1 and red DVD, and "Oy Hanukah" is on my CD#1½.

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*Note: Pronounce "h" and "ch" with a slight guttural sound (Scottish "loch" or German "milch). Because it is transliterated from the Hebrew alphabet, in English there can be several spellings (Hanukah, Chanukah, Hanukkah, etc.).

PUMPKIN, PUMPKIN (United States)

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

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

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

Music Game

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

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

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

Take 4 steps in half-circle to partner's place, pause, jump to face person in back.

Repeat pattern with that person and each new partner.

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SEVIVON (seh-vee-VONE)

Sevivon (in Hebrew) is the dreydl (in Yiddish), the little top that used at Hanukah. This dance was created by Teme Kernerman, a Canadian Israeli dance teacher, to the traditional song. Others have also created choreographies for this melody. (Note: "Hanukah" and other Hebrew words have a number of spelling variants in English.)

CD/DVD/video: The song can be found on Sanna's CD #1, *Folk Dance Music for Kids & Teacher*, as well as other Hanukah recordings. The dance is taught on Sanna's DVD/video #1, *Favorite Folk Dances of Kids & Teachers* (red). **Meter:** 4/4

Cts.

PART I: Partners in a double circle facing each other (one CW, one CCW). One partner puts hand or finger on top of other's (the *s'vivon/dreydl*) head.

1-4 The *s'vivon/dreydl* turns partway to R (or L) in 4 steps.

5-8 The *s'vivon/dreydl* turns partway to other direction in 4 steps.

9-16 The *s'vivon/dreydl* turns in a full circle in 8 steps. Repeat

Part I with other partner as the *s'vivon/dreydl*.

Suggested variations: Instead of a circle, couples scatter around dance space. For very young people, sway to R, sway to L, turn all the way round in 8 steps; repeat.

PART II: Everyone joins hands (V position) to form circle moving to R or CCW.

1-8 Side-close 2 times (side and close and, side and close and).

9-16 Slide/sashay 4 times (side-close, side-close, side-close, side-close).

Repeat Part II in the same direction.

Suggested variations: Repeat cts. 1-16 in other direction (last side-close= side-touch). For very young people, partners may hold 2 hands and circle in place with each other.

Sevivon, sov, sov, sov
Hanukah, who chag tov.
Hanukah, who chag tov,
Sevivon, sov, sov, sov.
Sov na sov cho, v'cho,
Nes gadol hayahpo {the letters on the top}
[repeat last two lines]

Dreydl, spin, spin, spin
Hanukah is a wonderful holiday.

Spin and spin around,
A great miracle happened here.

Pronunciation note: In Hebrew and Yiddish, "h" and `W" are pronounced with a slight guttural, as in the German *milCH* or the Scottish *loCH*.

PRESENTED BY SANNA LONGDEN.

Notes by Sanna Longden © 2007, based on those by Teme Kernerman.

VALENTINE DANCE

(Germany-USA)

This little number may have some traditional basis. I (Sanna) learned it in the middle of a family party I was leading. One of the parents (sorry, I've forgotten who) came up to me and said, "Do you know this dance?" and showed it to me. I was delighted, since it is the first "valentine dance" that I have actually liked. It also can be adapted to use all year long (see below)

Formation: A single circle, with partners facing each other (one facing CW, the other CCW). Hands joined, or not.

Music: Everyone sings it as they dance. The melody is below in solfa syllables. Best key for singing with kids is D. Silver Burdett's *Making Music* series has a good recording in Grade 1.

Do Mi Re So So

"Heel, toe, on the line,"

Touch R heel, touch R toe, lightly stomp R-L-R.

La So La So La So M

"Will you be my val- en- tine?" (Or, my adaption: "Will you be a friend of mine?")

With joined hands, walk to L in half circle to partner's place in 4 steps.

Do Mi Re So So

"Heel, toe, on the line,"

Touch L heel, touch L toe, lightly stomp L-R-L.

La So La So La So D

"May- be Ja! und may- be Nein!"

Shake index finger at partner, fold arms and emphatically turn back on partner
to face next partner.

Dance repeats from beginning. Happy Valentine's Day!

WILD TURKEY
(kind of traditional U.S.A.)
and/or
THE PADDY O'FURNITURE JIG
(sort of Irish)

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

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

Music: When celebrating St. Pat’s, use any upbeat Irish reel (4/4, 2/4) or jig (6/8). Sanna uses “Siege of Carrick,” a jig on her CD#2, *More Folk Dance Music for Kids & Teachers*. For Wild Turkey, any 4/4 or 2/4 traditional U.S. music with a good beat and an AABB or ABCD form. Sanna uses “Virginia Reel” on her CD#2, but “Turkey in the Straw” is also a good one.

Dance Pattern

Beats

I. Promenade

16 Joining inside hands, all walk forward 16 steps.

II. Circles

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

8 Trios circle to the right in 8 steps.

III. Stars

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

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

IV. The turkey/leprechaun takes off

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

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

PRESENTED BY SANNA LONGDEN.

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

YESH LANU TAISH

[yaysh lah-noo TIE-eesh]
(Israel)

This dance, known affectionately as "Yesh" [yaysh] is a traditional children's musical game done by Jewish youngsters in Israel, North America, and other countries. It resembles a basic Virginia Reel type dance. "Yesh" is a much-loved dance, popular with everyone.

CD, DVD/video: Available on Sanna's CD #1, *Folk Dance Music for Kids & Teachers*. The dance is taught on her Video/DVD #1, *Favorite Folk Dances of Kids & Teachers* (red). Traditionally, children sing as they dance, to a guitar or other accompaniment. **Meter:** 4/4

Formation: Partners facing in longways sets of 5 or 6 pairs (like Virginia Reel). Mixed genders not necessary.

INTRODUCTION: Partners join both hands and use hands to beat time to rhythm, singing: "Yesh, yesh, yesh-yesh-yesh-yesh" (count 1 and 2 and 1, 2, 3, 4, or ta, ta, ti-ti-ti-ti). Then all but top couple (closest to music) quickly back away from partner as top couple begins next figure.

MUSIC A (verse of song): In 8 counts, top couple holds joined hands out to sides and slides (side-closes) to bottom of set. (Lines 1 and 2 of song)

In 8 counts, top couple returns to top of set. (Lines 3 and 4 of song)

MUSIC B (singing yeh-la-la, la-la-la, etc.): Top couple casts off (turning away from each other) and walks or skips (keep to beat!) to bottom, where they meet to form an arch. People in each line follow them by dancing up to the top of the set and casting off, in turn, to the bottom.

Beginning with second couple, partners meet at arch and join hands to go through and up to the top of the set. Original top couple remains at bottom, so second couple is now at the top. Note: Sets may move at different speeds, so some might have to mark time by clapping, dancing in place, etc., until music begins again. The dance starts again with a new top couple.

Variations: Traditionally, instead of sliding to bottom, dancers often use other movements-- skipping, jumping, hopping, slithering, strolling, etc. Also traditionally, when doing "Yesh" to unrecorded singing and/or live music, long double lines may be formed instead of shorter sets, and everyone keeps singing, "Yeh-la-la, la-la-la. . . ." until extended pattern is done.

| | |
|----------------------------|---|
| <i>Yesh lanu taish</i> | We have a goat and the goat has a beard, |
| <i>l'taish yesh zakan</i> | and he has four legs, and he has a little tail. |
| <i>v'lo arbah raglayim</i> | |
| <i>v'gam zanaf katan.</i> | |

Yeh-la-la, la-la-la, la la-la-la la. . . .

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