

Weaver's Galopede *by John Reay*

This is my adaptation of one of the great dances found in the Barn Dance Book by John Reay of Surrey, England and is used with his permission. I love the imagery in this dance, with the Thread the Needle in part A, shuttle action in B1, and tying off the threads with a final swing. It can be difficult to keep to firm phrasing when there are sets of different lengths, so I tend to be quite loose with it. However, once they get the idea, each set can continue at their own pace.

Suitable for: Grade Three to adult

Formation: Longways set of five or six couples

Music: Any 32-bar jig, reel or march (Step Lively #1,10,11,or13)

- A1 All join hands along the lines, and the two people at the bottom of the set join hands to form a U-shape. The first two people in the men's line form the eye of the needle by raising their joined hands to make an arch. The first woman then leads the whole line through this arch, around to the left and back into place. The second person in the arch will have to turn under their own arm to return to the original formation. (16 beats)
- A2 The figure is then repeated with the first two women making the eye and the first man acting as the needle. (16 beats)
- B1 The **top couple** join both hands and **sashay** to the **bottom of the set**. The others then trade places with their partners by passing right shoulders. (8 beats)
- First couple then sashay back up to the top of the set and all cross back to original positions, again by the right shoulder. (8 beats)
- B2 Top couple then sashay one last time to the bottom of the set and stay there. (4 beats)
- All swing partners, then reform the U-shape to begin again. (12 beats)



Figure 16: Thread the needle

Sasha!

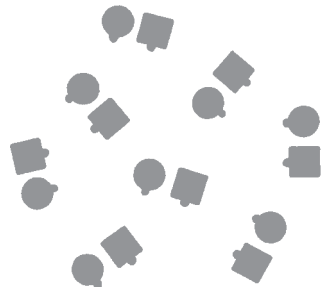
I've had an immense amount of fun with this wonderful dance over the years. Steve Hickman taught it to us one year at Lady of the Lake family camp and he says that the Dalsemers learned it from some Ukrainian dancers they met in Denmark. I usually introduce the dance by asking if anyone can count to three in a language other than English ("ras dva tre" means "1-2-3" in Russian, Ukrainian, and Polish), with fascinating results. Occasionally we dispense with the Eastern European theme and use another language, just for fun.

Suitable for: Grade Three and up, or mixed groups of any age

Formation: Partners scattered around the room, facing each other

Music: Sasha (Step Lively #8)

- A Point your finger at your partner, saying
Sasha! Sasha! Ras Dva Tre! (pronounced rahss, dvah, tree)
- B Clap hands with your partner thus:
RRR, LLL, Both Both Both, Knees Knees Knees
RRR, LLL, Both Both Both, Knees Knees Knees
- C Right elbow **swing** with partner, then shout *Hey!*
Left elbow swing with partner, *Hey!*
- D Promenade solo anywhere in the room with arms in the air, looking for a new partner
Point your finger at them and start over again from A.
The dance ends with *Hey!* at the end of the C part.



All of the following were collected at dances over the years, and represent the best approximation I could find of the pronunciations.

Amheric	and hoolet sost
Arabic	wahid itsnayn tsalatsa
Basque	bat biga hiru
Bengali	ek dui tin
Cantonese	yat ee sam
Carrier	'ilho nanki ta
Cree	peyak niso nisto
Czech	jeden dva tri
Danish	ên to tre
Dutch	een twee drie
Esperanto	unu du tri



Figure 8: Hey!

Sasha!

Estonian	uks kaks kolm
Ewe	deka kpoao to
Fijian	dua rua tolu
Finnish	uxi koxi kalma
French	un deux trois
Gaelic	aon dó trí
German	eins zwei drei
Greek	ena theo tri'a
Hebrew	echad shnaim schlosch
Hindi	ek dui tin
Hungarian	egy katr hárum
Icelandic	einn tveir thrir
Indonesian	satu dua tiga
Inuktitut	atausiq marruuk pingasut
Italian	uno due tre
Japanese	ich ni san
Korean	hnal tul set
Latvian	viens divi trisi
Lithuanian	vienas du trys
Mandarin	yee arc san
Maori	tahi rua toru
Nezpeelium	nach lepeet matot
Norwegian	en to tre
Nuxalk	smaw lhnus asmus
Polish	jeden dwa trzy
Portuguese	um dois três
Rotuman	ta rua folu
Romanian	un doi trei
Russian	adin (or ras) dva tre
Serbian	jedan dva tri
Spanish	uno dos tres
Swahili	moja mbili tatu
Swedish	en två tre
Tagalog	uno dos tres
Thai	nung song sarm
Tibetan	chik ni sum
Tigrina	haday kelitay selistay
Turkish	bir iki üç
Welsh	un dau tri (een dye tree)
Yupik	atauciq malruk pingayun
Zulu	nye bili tahtoo

Russia

Musical notation for the first line of the song. The staff is in 2/4 time with a key signature of one flat (Bb). The melody consists of eighth notes. Chords are indicated above the staff: Dm, Dm, A7, Dm. The lyrics are: Sash-a! Sash-a! ras dva tre! R-R-R - L-L-L - both knees_

Musical notation for the second line of the song. The staff is in 2/4 time with a key signature of one flat (Bb). The melody consists of eighth notes. Chords are indicated above the staff: Gm, Dm, A7, Dm, D, A7. The lyrics are: Swing Hey! Dance alone_

Musical notation for the third line of the song. The staff is in 2/4 time with a key signature of two sharps (D major). The melody consists of eighth notes. A chord of D is indicated above the staff.

Musical notation for the fourth line of the song. The staff is in 2/4 time with a key signature of two sharps (D major). The melody consists of eighth notes. Chords are indicated above the staff: A7, Dm.

Polka Mixer



This dance was created as a way to introduce the polka to elementary students. It borrows the initial move from Irish set dancing, which is done to lightning-fast Irish polkas. An irresistible momentum is created when everyone balances in and out at the same time - a great preparation for the couple version of the polka.

Suitable for: Grade two to adult

Formation: Circle of couples in polka position, pointy hands towards centre

Music: Polkas (CD #1)

"To dance the polka, men and women must have hearts that beat high and strong. Tell me how you do the polka, and I will tell you how you love."

— Perrot & Robert 1845, from
World History of the Dance



"The dancing masters denounced this rowdy, raucous dance form as a 'deterioration in the general tone of motion and manner'. In fact, the polka was forbidden to be danced in the presence of Queen Victoria. It was described as 'a kind of insane Tartar jig performed to a disagreeable music of an uncivilized character.'"

— from the introduction to
"Old Time Utah Dances"

A1 One **polka step** leaning into the circle, one polka step leaning out. Repeat with vigour. (8)
In-2-3 and-an Out-2-3 and-an In-2-3 and-an Out-2-3

With four polka steps (a quarter turn each), turn as a couple once around **cw**. (8)

A2 As in the first half of A1. (8)
In-2-3 and-an Out-2-3 and-an In-2-3 and-an Out-2-3

Polka once around, then let go of the pointy hands and open up to join hands in a large circle. (8)

B1 Go **forward and back**. (8)
With your partner, do a two-hand turn once around **cw**. (8)
Reform the circle.

B2 Go forward and back again. (8)
Bow to your partner, walk past them, passing right shoulders. (8)
The next person you meet is your new partner.

Where I grew up, we did the steps as I've described here, but in Prince George and many other places, they would call this a two-step. In their version, a polka has a little hop at the beginning of each step — hop-a-1-2-3, hop-a-1-2-3. Technically the hop comes at the end of a measure, but it feels like it's at the beginning of the step.

Ruth in the Willow Tree

The evolution of this dance is a story of folk process. For years I have been calling a modified version of the English Country Dance "The Willow Tree" and another that I call New Fangles. Smithers caller Ruth Lloyd put the two together, added some touches of her own and created a new dance. This I then took home and remodified (can't I leave anything alone?), resulting in a dance that retains the spirit of the original, but is easier to teach.

Suitable for: Grade four to adult

Formation: Longways set for an even number of couples (not more than 12)

Music: Reels (CD #13) or Partie de Lancier (CD #9)

- A Torpedo: Top and bottom couples take torpedo position (ballroom position with an attitude, as in *Sashay for Your Life*) and **sashay** towards each other. Just before they crash in the middle, the couple coming toward the band separates, allowing the other couple to pass through and both continue to their opposite end.

Turn around and repeat the figure back to place, again the two approaching the band (different people this time) are the ones to separate.

- B All **dosido** partner.

- C All face the nearer end of the set. Let me explain this: if you numbered the couples 1 to 10, starting with those closest to the band, then couples 1 to 5 face toward the band and couples 6-10 face away, resulting in four single-file lines of 5 dancers each. (See figure 28)

Cast off from both ends: Couples 1 and 10 turn away from their partner and, followed by the other couples, walk behind the line towards the centre of the set. When they meet, couples 1 and 10 form a circle and raise their joined hands to form arches. The other dancers enter the side arch, meet their partner in the middle, join hands and exit by the arch closest to their original position. Couples 2 and 9 will now be on the ends of the lines, and 1 and 10 are in the middle.

Reform the lines, and new end couples prepare for the torpedo.

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- Note that you will always dance in your own half of the set, except briefly when it's your turn to torpedo.
 - I take no responsibility for crashes in the middle!
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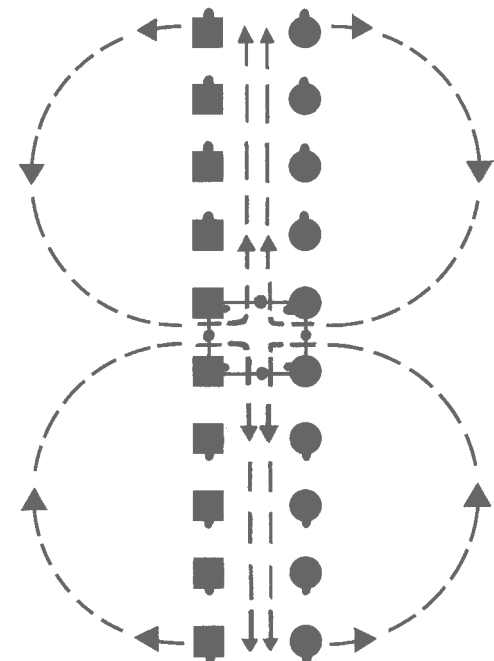


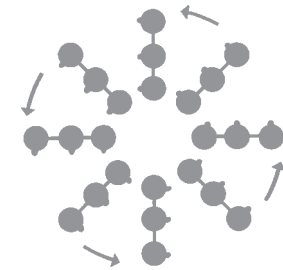
Figure 28: Cast off from both ends

The Butterfly

Of all the dances in this collection, this is the one I would vote for as the Canadian National Dance. Every time I present it at a community event, people's eyes light up and they tell me nostalgic stories about doing it back in Prince Albert or Dauphin or Sudbury. At my sister's wedding I did the "extreme" version with two of my big strapping brothers who made a game of trying to keep my feet off the floor for the entire dance. It was tons of fun, but I nursed bruises on my arms for a week afterwards!

Depending on your sources, the Butterfly could be Czech, German, Swiss or French, and is related to dances named: The Wheat, Studentenpolka, Der Gemischte, Le Papillon, Promenade, and Garden Walk. It is also common at old-time dances in the central US, and there are those who call it the Minnesota State Dance.

As the music begins, we hear an old Czech waltz, played on the piano just the way my grandma did. A fiddler joins in, then takes over and changes the scene to a prairie dance hall with a wedding party in full swing.



Suitable for: Grade one to adult

Formation: Trio of dancers, arms linked

Music: The Butterfly (CD #3)

- A Walk leisurely in time with the music, using either Step-Swing or Step-Hop-Hop. This is probably as good a time as any to get some gossiping in.
- B Centre dancer turns to one of the outside two and does a right elbow swing, then the other by the left elbow and back and forth until the music changes (or your arms fall off).

Variation for Teeny Tinies

Kindergarteners and preschoolers who might have trouble with the elbow swings could jump up and down, or skip, or join hands in a circle and skip around. Or you could dispense with the trios altogether, and use it as a fast/slow exercise.

Variation for Hot-Shots

The slow part remains the same. For the fast part: Keeping all hands joined, the centre and left hand dancers make an arch, the third dancer ducks through that arch, around the centre dancer and back to original place. Repeat with left hand dancer ducking through a right-hand arch. And back and forth and so on.



Figure 2: Step-swing

Gypsy Circle

This dance is a bit of a hybrid — I've learned three different versions over the years from students and teachers around British Columbia. It always felt like something was missing, so I added the fast part, which the kids just love. I've done this dance with a wide range of ages, (from grade 2 to adult), and it's always a favourite.

Formation: Circle, partners facing centre

Music: CD #25

CHORUS: Arms bent, hands shoulder high with palms pressed against those of the person on either side. Beginning with the left foot, take four slow walking steps to the left.

Come and join the gypsy circle,

In four walking steps (left, right, left, right), **turn single** to the left and reform original circle.

Dancing round the fire while the fiddles play.

Repeat the chorus.

SWAYING FIGURE: With hands still held high, individually take four slow steps into the centre of the circle, swaying right and left and snapping fingers on the off beat: (step-snap R, step-snap L, step-snap R, step-snap L).

Happy is today for we have

Lower hands to knee height, palms up, and with small steps, back up into place.

food to eat.

Repeat the swaying, snapping and backing up. End with two stamps in original place.

So we sway our bodies and we stamp our feet.

CHORUS: Again, with slightly different words:

Come and join the gypsy circle

Dancing round the fire 'til the break of day.

FAST FIGURE: All face centre, fold hands on chest (as in the dosido) and take 7 steps toward the centre, kicking feet forward with legs straight. On the eighth beat, throw hands up and shout Hey! (8 beats)

Repeat back to original position in the circle. (8 beats)

Hook right arms with partner, raise the left arm, and swing around until the Hey! (8 beats)

Repeat, linking left arms. (8 beats)

Assume original position to start the chorus again.

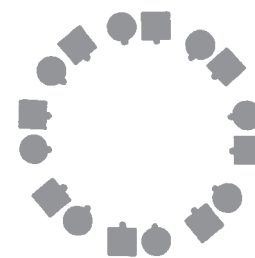


Figure 23:
Right arm swing

Gypsy Circle

Dm A7

Come and join the gyp - sy cir - cle danc - ing round the fire while the

Dm A7

fid - dles play. Come and join the gyp - sy cir - cle danc - ing round the fire while the

Dm Dm Gm

fid - dles play. Hap - py is to - day for we have food to eat

C7 F A7 Dm

So we sway our bod - ies and we stamp our feet! Come and join the

A7 Dm

gyp - sy cir - cle danc - ing round the fire till the break of day.

Dm

Dm A7 Dm A7

Slower

To add a bit of challenge to this dance, or to gussy it up as a performance piece, there is much room for more advanced choreography. If it were me, I would leave the chorus as is and play with the swaying figure and the fast figure. If you consider concentric circles and partners moving in opposite directions, the possibilities are endless.