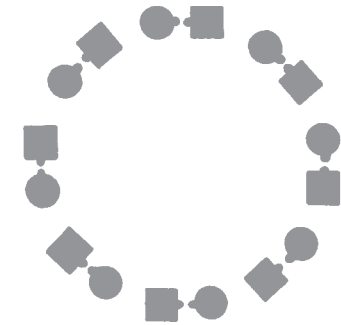


Kinderpolka

I first learned this dance, under the name Children's Polka, from the collection for elementary schools produced by the Lloyd Shaw Foundation. Since then I've found it in many sources and, of course, have taken considerable liberties with it. With care, it can be successfully taught to a kindergarten class, although it's probably most effective with grades one through four. Lots of fun at a community dance, too — everybody loves the scolding that happens in part C.



Suitable for: Kindergarten to Grade Four

Formation: Single circle, facing partner and holding both hands

Music: Kinderpolka (Step Lively #2)

- A Holding hands with partner, take two sideways steps (step-close, step-close) towards the centre of the circle, then stamp three times.
One step, two step, stamp-stamp-stamp
In the same manner, take two sideways steps away from the centre of the circle.
One step, two step, stamp-stamp-stamp
Repeat all of the above.
- B Clap your own knees twice, clap your own hands twice, then clap both of your partner's hands three times. Repeat.
Knees knees, clap clap, one-two-three
Knees knees, clap clap, one-two-three
- C Placing your left hand on your right elbow, shake right finger at partner three times, then change hands and shake your left finger three times, saying:
Nya! nya! nya!
Nya! nya! nya!
- D Take a couple of steps forward, passing partner by the right shoulder.
Join hands with new partner.

Kinderpolka

Germany

G D7

1 step and 2 step stamp stamp stamp 1 step and 2 step

G D7 G

stamp stamp stamp

G D7 G

Knees,knees and clap clap 1 - 2 - 3 knees,knees and clap clap 1 - 2 - 3

D7 G

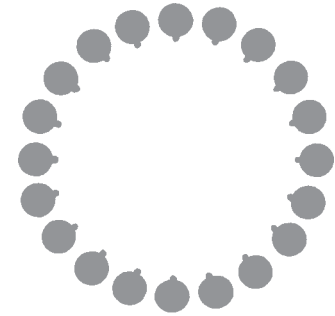
Nya nya nya! Nya nya nya! Pass through to new partner



Figure 2: Nya! Nya! Nya!

Can't Jump Josie

I learned this dance at that heaven of heavens, the Lady of the Lake Family Dance week, the day we returned from a lovely long float trip down the St. Joe River. So even though the singer of this song originally floated down the Ohio, we couldn't resist changing it to "old St. Joe". In fact, every town I travel to gets its own verse: in Prince George it's the Nechako, in Port McNeill we float like a fish down the Nimpkish, and in Surrey we float all the week down Old Sawmill Creek.



Suitable for: Kindergarten to Grade Four

Formation: Circle, no partners, hands joined

Music: River Song/Can't Jump Josie (Step Lively #3)

- A Join hands in one large circle and walk slowly to the left.
*We're floating down the river, we're floating down below
We're floating down the river, down the old St. Joe*
- B Two chosen people hold hands and jump up and down in the centre of the circle.
*Two in the middle and you can't jump Josie
Two in the middle and you can't jump Josie
Two in the middle and you can't jump Josie
Oh, Susie Brown!*
- Repeat.
- C The jumpers in the middle form their own circle.
For the next and subsequent verses, the inner circle walks to the right while the outer circle walks to the left, everyone singing the River Song.
Then each person in the centre chooses someone from the outer circle to jump with them. For each round, the number in the centre will (should) double, quickly using up the outside circle. Each time you modify the words in B accordingly. (four in the middle, eight in the middle, etc.) After 16, we usually sing "lots in the middle", instead of trying to say 32 or 64. For the final verse, sing "all in the middle".
After a certain point, the centre circle becomes much larger than the outside one, in which case you can either operate as an arc on the outside, or force the inside circle to squish in so that the few people on the outside can join their hands around them. Cozy!

If you do this dance using your own voices as music, you can take as much time as needed to find new partners and reform the circles. However, the music on the Step Lively CD allows very little time, so you have to choose quickly!

Can't Jump Josie

America

D G D A7

We're float - ing down the riv - er we're float - ing down be - low we're

D Bm Em A7 D

float - ing down the riv - er down the old St. Joe.

D G A7

Two in the mid-dle and you can't jump Jo - sie two in the mid-dle and you can't jump Jo - sie

D D A7 D

Two in the mid-dle and you can't jump Jo - sie Oh! Su - sie Brown

Virginia Reel

Suitable for: Grade Four to adult

Formation: Longways set

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

Note: The Virginia Reel is well-known to fiddlers as a marathon, since it can take a long time to give all the dancers a chance to be the top couple. When you are using the CD, you don't have to worry about the fiddlers fainting, but the dance is restricted by the length of the recording. There are several ways to deal with this: 1. Start the music over again, 2. Choose a longer tune, 3. Limit the length of the set to 4 or 5 couples, 4. Have two or more couples perform the sashay and strip the willow at the same time.



- A1 All join hands along the line and go **forward and back**. (8 beats)
Repeat. (8 beats)
- A2 **Allemande** right your partner. (8 beats)
Allemande left your partner. (8 beats)
- B1 Two hand turn with your partner.
Do-si-do your partner.
- B2 Top couple **sashay** down the centre and back.
- A1 Strip the Willow (also known as the Reel)

(From this point on in the dance, the phrasing will vary depending on the number of couples in the lines.)

Top couple turns each other by the right arm once and a half around, so that they face the first person in the opposite line. Turn this person by the left arm once around, then meet partner in the centre with a right arm and turn once around. Left arm to the next in line, right to your own and so on down the line. Note that each person in the active couple turns only the people in the line opposite to their own.

When they reach the end of the line, the active couple sashays back up to the head of the set.

All face the front and the top couple **casts off** right and left. When they reach the **bottom** they make a two-handed arch. All the others follow the leader, come through the arch with their partner, and dance up to the top of the set to begin again.

See Figure 7, Page 19.

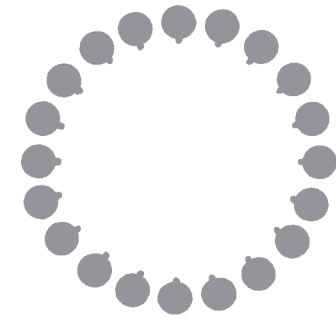
Figure 14: Turn the next person in line by the left



Seven Jumps

This is a variation of the Danish folk dance of the same name, which is one of the most commonly-found dances in folkdance collections. It is a wonderful icebreaker that works well as an introduction for groups of all ages. However, years of extensive statistical research have proven conclusively that the number of times people want to do it is inversely proportional to their age.

*I had danced and taught this dance hundreds of times before I found out that there is indeed a traditional tune and steps for it. Many fiddlers like to play *Flop-Eared Mule* or *Arkansas Traveller* for the A part, but I have found that *Oh Susannah* works the best and has the added benefit of encouraging folks to sing.*



Suitable for: Kindergarten to Grade Four

Formation: Circle, no partners, hands joined

Music: Any lively tune — polka, jig, or reel. (Step Lively #4)

A Circle to the left for sixteen **beats** then circle to the right for the same length of time.
Stop and face the centre.

After each A part, you will hear a series of long notes ascending a major scale. Do one of the moves below for each note of music, beginning with the first move and adding one each time. Therefore, after the first A part, you lift your right leg. After the second, you lift your right leg and then lift your left leg, and so on.

1. Lift right leg
2. Lift left leg
3. One knee on floor
4. Both knees on floor
5. One elbow on floor
6. Both elbows on floor
7. Lie down and snooze until the music tells you to leap up for one last circle. (We have Greg Canote to thank for this little bit of silliness.)

Finish with one last circle and a large bow.

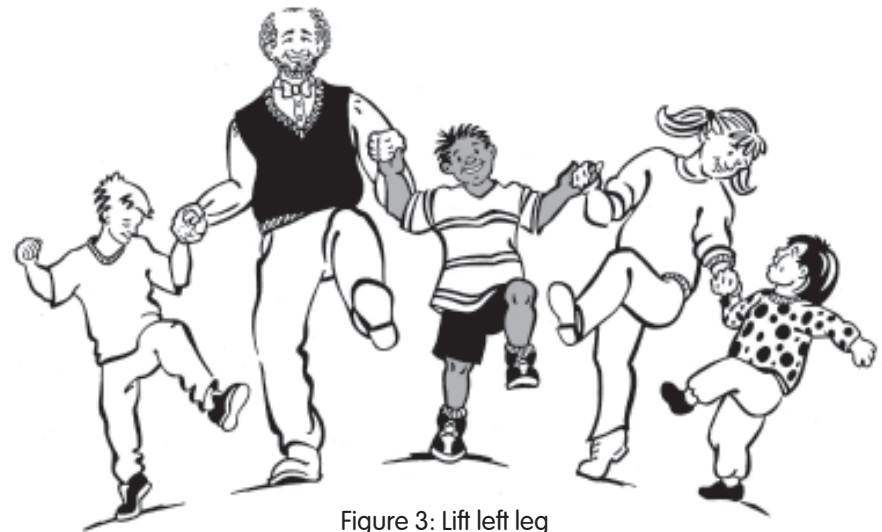
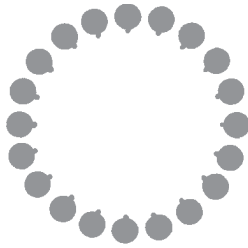


Figure 3: Lift left leg

Old King Glory



If there were a Grade Two People's Choice Award, this one would win hands down. It can be taught easily, but has challenging nuances that introduce concepts of spatial awareness. Dancers must adjust to the changing shapes and remember to keep holding hands throughout. The melody is a variation of the gospel song "Go Tell it on the Mountain", and can also be found under the title "All Sing Glory" The tunnel ending came to me on an impulse one day, and was an instant keeper.

Formation: Circle, no partners, hands joined

Music: Singing, CD #4

As you sing the song, the circle moves to the left while the leader walks around the outside in the opposite direction. On the words "First one, the second one, the third follow me", the leader touches three consecutive dancers on the shoulder, who then leave the circle and hold hands in a line following the leader. With each repetition three more dancers are added to the end of the leader's line and the original circle shrinks by three.

As the number of dancers in the line becomes greater than those in the circle, a spiral develops, and the three chosen must follow the spiral around to find the end of the line. They sometimes want to cut through the line, but I ask them to keep walking and trust that they will find the end.

When the inside circle is almost dissolved, the remaining few (2-4) lift their joined hands to form a 'mountain', and the line tunnels through their arches.

Having tunnelled through the 'mountain', the leader now has to undo the spiral. Upon emerging from the arch, turn sharply to the right and follow the open path. (See figure 6.) When the end of the line passes, make a wide arc to the left, and when the last dancers go through the arch, reform the circle and bow to the mountain.



Old King Glo - ry on the moun - tain the moun-tain was so high that it near-ly touched the sky and the



1st one, the 2nd one, the 3rd fol-low me. 3rd fol-low me and we all bow to the moun - tain.

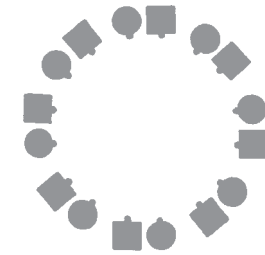
Figure 6: Unwinding the spiral

Goin' to Alberta

You probably already know a version of this fun dance—I've seen half a dozen permutations over the years. I concocted this variation to introduce the youngest dancers to ballroom position and the delights of the polka.

Formation: Circle, partners facing centre

Music: CD #1



Several couples stand in the centre of the circle in **ballroom position**. Those on the outside join hands and circle to the left, singing:

I was goin' to Alberta, a-goin' to the fair

To dance a little polka with all the people there

Now the dancers in the outside circle also take ballroom position and everyone **polka** in place:

Oh polka in the city, polka in the town

Go on out to the country and polka all around

All point their joined hands toward the floor, then toward the ceiling:

Oh polka to the bottom, polka to the top

All remain in ballroom position and:

Turn around and turn around until you make a stop.

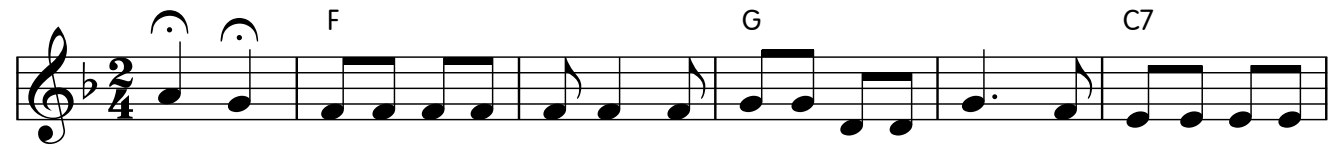
Each of the couples in the centre will now be pointing at a couple in the outside ring. These two couples trade places, and the game begins with new couples in the centre. There's not much time in the music to make this exchange, so you may need to use the pause button until the dancers can trade places quickly.

I don't go into much detail when teaching youngsters to polka. I simply show them the position and what the movement looks like, then encourage them to turn around a bit. The rhythm of the polka music is pretty powerful, and it's amazing how quickly they can approximate a real polka! If you'd like information on how to teach the polka step, see the first dance in "Step Lively 2: Canadian Dance Favourites".



Figure 1:
Polka to the bottom

Goin' to Alberta



I was go-in' to Al-ber-ta a-go-in' to the fair to dance a lit-tle



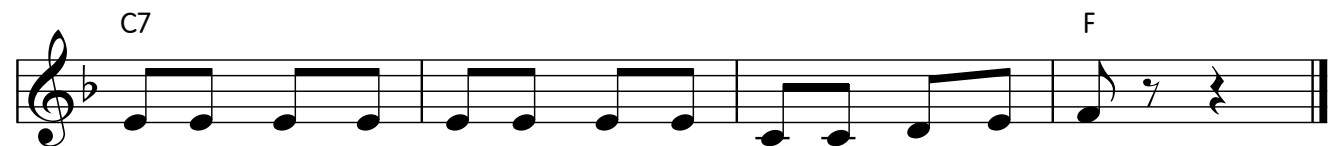
pol-ka with all the peo-ple there Oh! Pol-ka in the cit-y pol-ka in the
Pol-ka in the eve-ning on the par-ty side of
Pol-ka with my unc-le and then with Aunt-ie



town_____ Go on out to the coun-try and pol-ka all a-round. Oh!
town Where the guys and gals all grab their pals and pol-ka all a-round.
Sue If you will be my part-ner I'll pol-ka down with you!



Pol-ka to the bot-tom_____ pol-ka to the top, and



turn a-round and turn a-round un-til you make a stop!

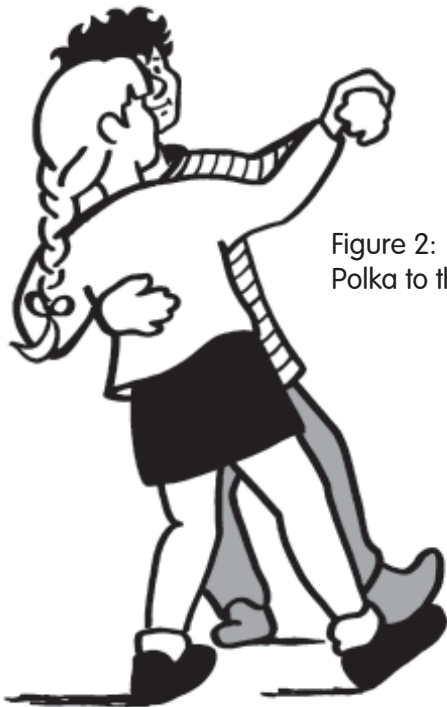


Figure 2:
Polka to the top

I See You

This popular Swedish singing game is to be found in dozens of collections produced in the 20th century, the earliest that I've found being "Folk Dance and Singing Games" by Elizabeth Burchenal from 1909.



Formation: Scattered foursomes:
Two dancers facing each other, each with their partner behind them.

Music: CD #9

I usually get the kids into formation and tell them that the two dancers facing each other in the centre are the trees, and the two behind them are squirrels. Trees stand still, and squirrels put their hands on their partner's shoulders.

A In time with the song, the squirrels peek at each other.
I see you, I see you, tra-la-la La-la-la La-la-la-la
I see you, I see you, tra-la-la La-la-la La

B The squirrels then meet in between the trees, join both hands (paws?), and skip around each other while the trees clap their hands (branches?).
Tra la la la la la la la, Tra la la la la la la
Tra la la la la la la la, Tra la la la la!

As the tralala's come to an end, the squirrels plant themselves in front of their partner to become the new trees.

For the big operatic finale, everyone raises their hands in the air and bows forward toward the other two dancers.



Figure 9: I See You

I See You

When it came time to record this tune for the CD, a problem presented itself: We wanted to record the finale the way I do it in my residencies, but the fact is that I am demonstrably unable to hit that high note! But we decided to try it anyway, just for fun. In order to get the big vibrato, I shook my head so violently that the headphones went flying, and I just about ended up on the floor. Unfortunately, the tape was rolling, and the recording engineer made me keep that cut!

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment line with chords. The lyrics are: "I see you I see you Tra la la la la la la la I see you I see you tra la la la la la la Tra la la la la la la la tra la la la la la la Tra la la la la la la la Tra la la la la la la la." The chords used are F, C7, Bb, and F.

System 1: Chords: F, F, C7, F. Lyrics: I see you I see you Tra la la la la la la la I

System 2: Chords: F, C7, F. Lyrics: see you I see you tra la la la la la la

System 3: Chords: F, Bb, F, C7. Lyrics: Tra la la la la la la la tra la la la la la la

System 4: Chords: F, Bb, F, C7, F. Lyrics: Tra la la la la la la la Tra la la la la la.

Down the River

I love this one for its wonderfully singable tune and boisterous energy. I learned it from Melanie Luedders at the Lady of the Lake Family Dance Camp, and have taught as often as possible since then.

Formation: Longways set for as many couples as you like.

Music: CD #11

Take three marching steps forward, and clap both hands with partner on the word 'wide'.

Oh the river is deep and the channel is wide

Three steps back to original spot and two quick claps after the word 'strong'.

The winds are steady and strong (clap-clap)

Repeat the same actions for the next two lines.

Note that this time the partner clap happens on the word 'time'.

Won't we have a jolly good time

As we go sailing along (clap-clap)

Top couple join both hands, **sashay** down the centre and remain at the **bottom of the set**.

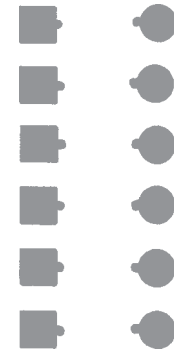
Down the river, oh down the river, oh down the river we go-o-o

Next top couple sashays down to the bottom of the set.

Down the river, oh down the river, oh down the Ohio!

Everyone must remember to move over toward the **top of the set** as each couple sashays down the middle.

The temptation for young dancers is to rush forward and clap their partner's hands as quickly as possible. It takes great restraint to take three steps forward in time with the music and then clap your partner's hands precisely on the word 'wide'. It will serve you well to thoroughly learn the melody and words, and then to practice the clapping in a sitting position before attempting the whole dance.



Another Big Ending

You'll hear the music change during the sashays on the final time through the music. This is the signal for ALL the couples to take a turn to sashay down, one at a time. It's now more important than ever for the standing couples to move over toward the top of the set.

Down the River

Musical notation for the first line of the song. The key signature is one sharp (F#) and the time signature is 6/8. The melody is written on a treble clef staff. Above the staff, the chords G, C, G, D7, and G are indicated. The lyrics are: "Oh the riv-er is deep and the channel is wide the winds are stead - y and strong."

Musical notation for the second line of the song. The key signature is one sharp (F#) and the time signature is 6/8. The melody is written on a treble clef staff. Above the staff, the chords G, C, G, D7, and G are indicated. The lyrics are: "Won't we have a jol - ly good time as we go sail - ing a - long."

Musical notation for the third line of the song. The key signature is one sharp (F#) and the time signature is 6/8. The melody is written on a treble clef staff. Above the staff, the chords G, C, D7, and G are indicated. The lyrics are: "Down the riv - er oh Down the riv - er oh Down the riv - er we go - o - o"

Musical notation for the fourth line of the song. The key signature is one sharp (F#) and the time signature is 6/8. The melody is written on a treble clef staff. Above the staff, the chords G, C, D7, and G are indicated. The lyrics are: "Down the riv - er oh Down the riv - er oh Down the O - hi - o."