



TEACHER'S GUIDE

for the Multigenerational Dance Video Series

Dance it!
YOURSELF!

INTRODUCTION

Welcome to **Dance It Yourself, the CDSS Multigenerational Dance Video Series**, hosted and produced by Robbin Marcus with assistance from members of the Educators Task Group of the CDSS Board. Robbin is a CDSS Board member, chair of the CDSS Educators Task Group, and a certified Kodály Music Educator serving as director emeritus of the teacher training program, Kodály at George Mason University, in Fairfax, VA. Robbin has been dancing, calling, playing music and presenting workshops on folk dance in the music classroom for over 30 years. This series came about due to Robbin's realization of the need for children to be able to move, dance, and sing in small spaces at home or at school during the COVID-19 pandemic.

Children and adults have enjoyed dancing together as families for hundreds of years. A large body of simple dances exist in the folk tradition that are easy enough for children to dance on their own, or with an adult as their partner in a mixed group. Many educators enjoy teaching these dances to their students as part of the curriculum in music, physical education, and in the regular classroom.

During the COVID-19 pandemic, we can no longer dance and sing together safely in large groups. CDSS is answering a need of teachers and families to allow people to continue dancing in the safety of their own homes. All over the country, dance callers are modifying folk dances in ways that allow one or two people to dance by themselves, yet still in a group, over meeting platforms like Zoom. By modifying traditional family dances, and creating new ones designed just for a single person or a couple, CDSS hopes that families and teachers alike will be able to use these dances for some virtual fun.

High-quality dance musicians and professional callers from all over North America are participating in this video series, produced by the Educators Task Group of the CDSS Board. We hope you'll put on your dance shoes, crank up the sound on your computer or your TV, and join in the fun!

"Thank you (Robbin L Marcus)! I find sharing a dance video where someone else teaches it the perfect breather I need to get through my online classes. Also evens the playing field when I have virtual and in-person students together."

—L.D.



How to use these videos and the teacher's guide

CDSS designed these videos for virtual and small-group learning situations. Children can still dance and sing in the safety of their homes, and we want to provide a teaching break for you while giving your classes some fun movement opportunities. Please be sure to watch the video first to determine if the difficulty level of the dance is appropriate for your children. Directions for each dance will be given in writing in the video description box so that you can help clarify the teaching for your students. A scripted pause is included in each video for you to take questions from your students before the dancing begins.

In addition, the basic information on each dance and tune will also be included in this teacher's guide, along with additional sources and extensions for use in your lesson planning. The original dance directions will always be included for use in the classroom when dancing together in large groups is able to resume.

We hope to inspire you to create adaptations of other favorites on your own!

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"How wonderful! This will definitely fill a need. It inspires me to do some of my own virtual folk dance videos, too!"

—TRACY DOTY WARD

"Thank you for your work on this! The absence of folk dance in my classroom is as bad as the absence of singing. This will help so much!"

—NINA KINDT WILSON

"The CDSS Dance It Yourself video series is fabulous! I'll be using it to teach online Kodály training courses this summer. The classroom applications for post-COVID are immeasurable. Please keep making more!"

—GEORGIA A. NEWLIN, DMA

"I'm watching the videos and I LOVE LOVE LOVE them!"

—DAVID MACEMON

"Thank you SO much! What a gift to our profession."

—E.B.G.

TRADITIONAL DANCES

Galopede

The dance “Galopede” is a traditional English country dance. In the US, “Galopede” is a favorite New England community dance. The dance is usually performed in long lines with partners standing across from one another. At the end of the dance, the top couple gallops down the middle to the end of the lines while everyone else claps for them.

The tune’s title, “The Galop,” is really a generic term for a type of once extremely popular early 19th century country dance, the “galop” (also spelled gallopede, galopade or gallopade), which features a simple rhythm and a hop or change of step at the end of each phrase. At one point in the dance couples “galop” up or down the center of the lines. It appears in English manuscripts of the early 19th century (John Moore, John Clare) under the title “Persian Dance” or “Persian Ricardo”; however, the first published version appears in Preston’s *24 Country Dances for 1801*.

Flett & Flett (1964) state that in Scotland the “Galop” or “Galopede” received a “lukewarm” welcome in the first few decades after its introduction, but gained steadily in popularity with the coming of the polka in 1844 and the resulting surge of interest in “circle” dances in that country. As “Galopede,” it has been routinely heard at New England contra dances during the 20th century. ([Source: forum.melodeon.net/index.php?topic=19507.0](http://forum.melodeon.net/index.php?topic=19507.0))

Caller Margaret Bary first learned “Galopede” at a Country Dance & Song Society family camp, dancing with people of all ages. We hope you’ll enjoy Margaret’s variation for solo dancer or couple.

The musicians are the band Peregrine Road, a duo from Vermont. Peregrine Road is Rachel Bell on accordion and Karen Axelrod on piano. Karen and Rachel are widely known in both the English and contra dance worlds as highly sought-after musicians. The tune “Galopede” that they will be playing dates back to 1801 and was also known then as “Persian Dance” or “Cornfield.” Under the “Persian” or “Persian Ricardo” titles, it appears in numerous early 19th century English fiddlers’ manuscripts.

Dance Directions for Traditional Galopede

- A1: Long lines forward and back (8)
Pull by right with your partner to end on their side of the set. (8)
- A2: Long lines forward and back (8)
Pull by right with your partner to end up back in your own place.
- B: Do-si-do your partner, all passing right shoulders to start. (8)
Two-hand turn your partner, end back on your own side (8)
- C: Top couple gallops down the set to the bottom, other couples side step up towards the top. (16)

Dance Directions for Adapted Galopede for one dancer

A1: Forward and back towards the camera with “high-10” (8)

Loop right and return to home place (8)

A2: Repeat A1 looping left and ending in place (16)

B: Skip in circle to right (8)

Skip in circle to left (8)

C: Sashay or polka anywhere, ending in home place (16)

Dance Directions for Adapted Galopede for two dancers

A1: Partners forward and back with “high-10” (8)

Cross with partner and face in (8)

A2: Repeat A1 ending home (16)

B: Partners right-elbow swing (8)

Left-elbow swing (8)

C: Take two-hands with partner and sashay anywhere, ending in home place (16)

Sheet music

The Galopede



Extensions

- **About Margaret Bary:** cdss.org/about-us/governing-board/11-governing-board/1929-margaret-bary
- **About the band Peregrine Road:** rachelbellmusic.com/rachels-bands
- **Hear more from Peregrine Road:** soundcloud.com/rachel-bell-46/sets/peregrine-road-karen-axelrod
- **Information on the couple dance “The Galop”:** britannica.com/art/galop

This site has good background information on the couple dance, “The Galop.”

- **Dancing for Busy People: “Galopede”:** blog.d4bp.com/wp/galopede/

This blog post contains some great ideas for extensions in your lesson plans, including videos of various forms of “Galopede” being danced in groups.

Heel-Toe Polka

“Heel-Toe Polka” is a well-known traditional dance which is usually done in a large circle as a mixer, where everyone gets a new partner each time.

The traditional dance dates back to the mid-1800s. It has also been called the “Patty-Cake Polka,” because of the clapping move that is included. The earliest reference to playing patty-cake is found in the Mother Goose rhyme, “Patty Cake, Patty Cake, Baker’s Man.” Parents and children have played patty-cake together for centuries.

The tune “Jenny Lind’s Favorite Polka” was composed by Anton Wallerstein in 1846. G.P. Reed of Boston, MA published the sheet music. Jenny Lind was a Swedish opera singer nicknamed “The Swedish Nightingale,” who was so popular that P.T. Barnum offered her \$1,000 a performance to come and tour America in 1850. Anton Wallerstein composed this polka to honor Lind.

Caller Diane Silver lives in Asheville, NC, where she calls for all kinds of social dancing. She has been calling the “Heel-Toe Polka” for decades and had a lot of fun modifying it for singles and couples to dance at home.

The musicians are the band Reelplay, a duo from Atlanta, GA. Reelplay is Dave Marcus on concertina and Robbin Marcus on piano.

There are two ways to dance the traditional “Heel-Toe Polka.”

Dance Directions for Traditional Heel-Toe Polka

First variant

Dancers are in a circle of couples, one person facing in, their partner facing out.

A1: Partners face each other and hold two hands. Partners dance as if they are in the mirror, the people on the outside with weight on the left foot and people inside with weight on the right. With the free, leading foot, as follows:

Heel, toe, Heel, toe (4) Four sliding steps counterclockwise around the circle. (Slide, slide, slide, slide) (4)

A2: Changing weight to the other foot, partners return the opposite way to where they started

Heel, toe, heel, toe (4) Slide, slide, slide, slide. (Sliding steps going clockwise this time.) (4)

B: Clap hands with partner:

Right, right, right

Left, left, left,

Both, both, both,

Knees, knees, knees (Patting own legs with two hands) (8)

Turn partner by the right elbow once (or do si do by the right shoulder once), then each person steps to their own left in the circle. Each person finds someone new in the opposite circle to begin again (8)

Second variant

The dance directions are exactly the same, except that couples face around the circle, like spokes on a wheel. The heel-toe movements are done first away from the center of the circle (outside foot,) then back to the middle of the circle (inside foot).

At the end, the right elbow swing goes once around with a quick pull by at the end to send you around the circle to a new partner.

Dance Directions for Modified Heel-Toe Polka

Adapted for one or two dancers by Diane Silver

The dance is essentially the same, except there is no big circle. Dancers keep the same partner the whole time and can go in any direction they want—there is no inside foot or outside foot. It is up to the dancer(s) which side to start on. Feel free to “Slide, slide, slide, slide” anywhere you want in your room!

If you don't have a partner, pretend you do, or face the screen and dance with the instructor, who will pretend to be your partner.

Sheet music for the Jenny Lind Polka variant used in this video

Jenny Lind Polka Brimfield

Anton Wallerstein (1846) (English Reel)

$\text{♩} = 150$

A



B



www.abcnotation.com/tunes

Extensions

- **More about Diane Silver:** diane-silver.com
- **More information on the band Reelplay:** reelplayband.com
- **Original 1846 sheet music:** loc.gov/resource/sm1846.052270.0?st=gallery
- **More about opera singer Jenny Lind and P.T. Barnum:**
en.wikipedia.org/wiki/Jenny_Lind_tour_of_America,_1850-52
vanityfair.com/hollywood/2017/12/greatest-showman-hugh-jackman-p-t-barnum-jenny-lind

Kinder Polka

“Kinder Polka” (or “Kinder Tanz”) is a dance from Germany. The earliest known teaching of this dance in the US was at the Stockton Folk Dance Camp (in California) in 1954 by S. Harris. The music used at that weekend was from a Pioneer Records recording. From that time forward, the dance was widely published in American sources and recordings.

In looking for European information on this dance, Robbin contacted the hive mind of dance leaders who make up Pourparler, a great resource for family and international dances. What an incredible rabbit hole they led her down! The finger shaking move that characterizes “Kinder Polka” is found in similar round dances throughout the countries of Europe, dating all the way back to the Renaissance in France with a Bransle dance (a type of French line or circle dance, popular since the early 16th century) that appears in Arbeau’s *Orchesographie*.

Caller JoLaine Jones-Pokorney is from Gainesville, FL. Both a caller and musician, she especially loves calling for family dances and parties, introducing community dance to new folks who’ve never experienced it before.

The musicians in this video are Casey Murray and Molly Tucker. Casey and Molly are delighting virtual dancers across the US while also continuing their classical performance careers. Their playful nature really shows up in this fun recording of the traditional tune associated in the US with “Kinder Polka.”

The dancers are a family from Kentucky, who have a multigenerational history of enjoying folk dance and music at Berea College.

Dance Directions for Original Kinder Polka

Circle dance, all dancers facing their partner like spokes on a wheel.

The directions are the same as Partner Kinder Polka (below), except for the 4 beats at the end after the finger shaking.

There, partners give each other right hands and pull past each other to face a new partner and the dance begins again.

Dance Directions for Modified Kinder Polka

Solo Dancer

Face the camera; you are in the mirror with the caller.

A: Leading with your right foot—step, together, step, together, stamp stamp stamp. Repeat this move leading with left foot. (8) Repeat the entire 8 count phrase. (8)

B: Continue facing the camera, and do this clapping pattern:

Knees, knees, hands, hands, clap, clap, clap. (Tap your own knees, your imaginary partner’s two hands, and then clap your own hands together.) (4) Repeat this pattern once. (4)

Then, facing your imaginary partner, shake your right index finger three times, then your left index finger three times. (4)

Pretend to shake your partner’s hand, then spin around once and face the camera, ready to start again. (4)

Partner Dance

Face your partner and take hands. You are in the mirror with each other.

A: One partner leads right, the other leads left—step, together, step, together, stamp, stamp, stamp. Repeat, moving back in the opposite direction. (8) Do the same two more times, once in each direction. (8)

B: Facing your partner, do this clapping pattern:

Knees, knees, hands, hands, clap, clap, clap. (Tap your own knees, your partner's two hands, and then clap your own hands together.) (4) Repeat this pattern once. (4)

Then, continuing to look at your partner, shake your right index finger three times, then your left index finger three times. (4)

Shake your partner's hand and turn yourself around, then start again. (4)

Sheet Music

This tune is the one used in our video, courtesy of Paul Rosenberg from his book, *Peel the Banana*. These lyrics aren't used in our video.

Kinderpolka

In key of C on CD
♩ = 116
Intro

(Spoken:) Step - together Step - together Stamp! Stamp! Stamp!

Step-together Step-together Stamp! Stamp! Stamp! Step-together Step-together Stamp! Stamp! Stamp!

Step - together Step - together Stamp! Stamp! Stamp! Knees - knees Hands - hands Clap! Clap! Clap!

Knees - knees Hands - hands Clap! Clap! Clap! Nya! Nya! Nya! Nya! Nya! Nya!

Last time

Classroom Extensions

Finger shaking dances go back far in history. In the dances that are meant for children, the finger shaking is a way of making light of something often seen in the old days as a way to discipline children. In the dance, the children get to shake their fingers back at the adults.

Finger shaking dances also have a history in the adult world. The oldest dance we found, the “Washerwoman’s Bransle,” is supposed to mimic two women (who are probably telling each other off with their finger shaking). The intent in the adult dances is also comedic.

Most likely, “Kinder Polka” is one of those round dances that proliferated during the 19th century. Throughout Europe and beyond, folklorists collect dances and recognize “families” of dances. Each dance in a “family” has its own style and music, but the basic identifying pattern is the same.

By using the wealth of information below, you could take a trip through both Europe and many centuries using the video performances to show your classes. Students could learn some of the variants as well. The Bransle is accessible to older elementary students who have some dance experience, and because it is demonstrated by two people in the video link, it is adaptable for virtual learning.

Sheet music and directions

- **Sheet music for the 1927 tune found by Bob Walser:**
cdss.org/images/documents/dance-it-yourself/Kinder-Polka-1927.pdf
- **Sheet music and directions for the Swedish variant “Klappdans” from Laraine Miner:**
cdss.org/images/documents/dance-it-yourself/Klappdans.pdf
- **Directions for “Finger Polka” from *Old Time Utah Dances*, collected by folklorist Craig Miller from Patty Richards of Uintah Basin:**
cdss.org/images/documents/dance-it-yourself/Finger-Polka.pdf
- **Stockton Folk Dance Camp, 1954 “Kinder Polka” dance description and directions:**
cdss.org/images/documents/dance-it-yourself/Kinder-Polka-1954.pdf

Video links for related dances

- **Three different French dances similar to “Kinder Polka”:**
youtube.com/watch?v=HosjyZLEIXM
youtube.com/watch?v=XY2rIkO6YAA
youtube.com/watch?v=e0Dtt5fcOPU
- **La Badoise from France:** vimeo.com/185223625
- **Goat dance from Gascon, France—“Adour and Piquee”:** youtube.com/watch?v=dDaldNq4xPI
- **“Washerwoman’s Bransle”:** youtube.com/watch?v=RvZ7OONk4_s

Caller and musicians

- **Casey Murray and Molly Tucker:** facebook.com/caseymurrayandmollytucker
- **JoLaine Jones-Pokorney:** jolainejonespokorney.blogspot.com

The Educators Task Group owes a great debt of gratitude to the following individuals for their research on this topic:

- Laraine Miner, who included the music and instructions for a Swedish version, “Klappidans,” from Burchenal’s *Dances of the People*. That is linked from the Extensions above.
- David Millstone, for his information on the earliest American performances and recordings.
- Sally Jenkins, for the original notes from the 1954 Stockton Folk Dance Camp mentioning S. Harris, who first taught the dance in the States. The Pioneer recording she cited is Pioneer No. 3004-B.
- Marian Rose, who points out that she has seen similar dances done by Czech and Polish communities in Alberta, Canada.
- Bob Walser, who provided a link to a tantalizing early performance of a different tune named “Kinderpolka” way back in 1927. The performer was named “Whoopee” John Wilfahrt (*don’t say that out loud in your classroom, please!*) from Fort Ulm, MN. Recording information if you’d like to try to find it:
 - Discography of American Historical Recordings, s.v. “O’Keh matrix W81333. Kinder polka (Polka) / Hans Wilfahrt Concertina Orchestra,” accessed February 2, 2021, adp.library.ucsb.edu/index.php/matrix/detail/2000207989/W81333-Kinder_polka_Polka
 - Bob’s transcription of the Wilfahrt tune is linked on page 11.
- Paul Rosenberg, for videos of “La Badoise,” the French variant, and reminding me of the goat dance on stilts video as well.
- Patricia Campbell, who provided the video links above to three other similar French dances.
- Steve Weintraub, who came up with the connections to Arbeau’s *Orchésographie* and provided the video of the “Washerwoman’s Bransle.” Steve points out that this dance is missing the hand claps, but all of the other elements of “Kinder Polka” are definitely there.

COMPOSED DANCES

Zemer Atik

“Zemer Atik” is a circle dance from the modern state of Israel. Israeli choreographers in the mid 20th century created some memorable dances in the Eastern European folk tradition for the new country to enjoy. One of these, “Zemer Atik,” was choreographed by Rivka Sturman in 1955. The dance originally had a couples’ section, but today we will learn the circle version, which can be danced solo or by two people. The unusual hand-hold is based on dancing from the Hasidic tradition.

The title of the tune, by Amitai Ne’eman with lyrics by Michael Kashtan, translates from Hebrew to mean “Ancient Melody.”

English words to the song are:

We will yet return to the ancient melody
And the song will continue
We’ll raise another glass,
With bright and cheerful eyes.
Our tents are filled with goodness
Because the dance lifts us up,
Our tents are filled with goodness
As we return to the ancient melody.

“During this difficult time of COVID, it is so inspiring to see CDSS continuing their mission. So happy to be a member of CDSS and seeing a collaborative effort of musicians, callers, and dancers working together to offer these amazing opportunities. The joy I felt from watching the father and son dancing together warmed my heart. With the ongoing work of CDSS, I remain hopeful that dancing will happen soon.”

—AMY KRAFCHICK

Caller Deborah Denenfeld is the executive director of Dancing Well: The Soldier Project, an organization she founded to bring the joy of dance to veterans with post-traumatic stress disorder or brain injuries in Louisville, KY. Deborah has been deeply involved in traditional dance as a dancer and leader for three decades and a member of CDSS since 1990.

Deborah first learned “Zemer Atik” in 1966, when she attended a small junior high school that held folk dances instead of rock and roll dances. Today, it is the favorite dance at gatherings of Dancing Well: The Soldier Project. It always ends the evening of dance for the veterans, who dance it with their families and volunteers.

The dancers are a father and son who have been involved with Dancing Well: The Soldier Project since its inception eight years ago.

The musicians are Anna Patton on clarinet and Ethan Hazard-Watkins on fiddle. Ethan and Anna live in Vermont and are part of the popular contra dance band Elixir.

Original Zemer Atik

This dance is also known as “Nigun Atik.”

The dance originally had a couples’ section and fewer claps, but we are presenting the dance as it is performed most often today.

Dance Directions for Group Zemer Atik, popular today

Circle dance for any number. No partners.

Formation Part I: All dancers face counter-clockwise around the perimeter of a circle. Each dancer places their left hand palm up, above their own left shoulder and their right hand palm down, resting gently on the upward-facing palm of the dancer in front of them. (This will require making the circle smaller so everyone can reach their neighbor’s hand.) Left hands are nearer the center of the circle.

Movements: Step around the circle R, L, R, L, pause and sway R clapping twice outside, sway L with a pause, then clap once inside the circle. Repeat Part I 3 more times.

Formation Part II: Face center, hands not joined with neighbors, arms overhead to start, gradually lowered, palms facing up during second bar.

Movements: Step forward (into center) R, snap fingers toward R (optional), forward L, snap fingers toward L (optional). 4 small steps backward. Repeat Part II 3 more times.

Optional variation created by and popular at Dancing Well events: In Part II, some individuals freestyle dance, moving in and out of the circle, interacting with other dancers as desired.

Dance Directions for Modified Zemer Atik

The dance is exactly the same as the Group Zemer Atik above.

If there is no other dancer to touch in Part I, hold hands in position as if there were (right hand in front, palm down, similar to depictions in Egyptian paintings; left hand like a waiter bearing a pizza above their own left shoulder.)

Zemer Atik

Od na-shu-va el ni-gun a - tik, ve ha ze-meryif ve ye-'e - rav. Od ga-vi - a me-shu-mar,

na-shik, na - shik, A - li - zei ei - na-yim ve - lei - To - vu to-vu o-ha-lei - nu. Ki ma-chol

hi - fi - tsi - a, To - vu to-vu o-ha-lei - nu. Od na-shu-va el ni-gun a - tik.

Extensions

- **Contact information for Deborah Denenfeld at Dancing Well: The Soldier Project:**
dancingwell.org
- **Anna Patton:** annapatton.com
- **The band Elixir:** elixirmusic.com
- **Sheet Music for “Zemer Atik”:** musescore.com/harmonicneil/scores/5081672
- **A great website for all things “Zemer Atik”:**
folkdancefootnotes.org/dance/a-real-folk-dance-what-is-it/2nd-generation-dances/zemer-atik-nigun-atik-israel
- **And, the tradition goes on—a short video of the 16-year-old Dancing Well dancer teaching “Zemer Atik” to his five-year-old friend:** youtube.com/watch?v=cOAQ-TgtUoE

Family Road Trip

“Family Road Trip” is an original dance written by caller Sue Hulsether to a brand new old-timey style tune by Sam Bartlett. Sue says, “I wrote the first version of ‘Family Road Trip’ as a no-gender-role circle mixer loosely based on ‘The Wheel,’ by Gene Hubert. I wanted a mixer that would be quick to learn and appealing for middle-elementary aged students. The imageries of travelling and bumpy roads make it both easy to remember and fun to do. This solo version is a 2020 adaptation.”

The tune, “I’m a Stranger Here Myself,” written by musician Sam Bartlett, came about in response to seeing Sue’s delightful choreography. You can feel the bumps in the road in this tune as it is being played.

Caller Sue Hulsether is a teaching artist and musician from southern Wisconsin. Sue’s passion for creating positive human connections through dance and music has led her to share her love of dance with people from coast to coast, ranging in age from preschoolers to octogenarians. In November 2020, Sue released *Join Up Hands*, a book of dances, teaching tips, and personal essays on the joy of dance.

The musicians and dancers are all members of the talented family of Sam Bartlett and Abby Ladin. Playing the tune are dad Sam on mandolin, son Stefan on piano, and daughter Ruth on fiddle. Ruth and Stefan double their roles as dancers in this video as well. This incredibly talented group of people live in the Bloomington, IN area.

Original Family Road Trip Circle Mixer

Starting Position: Face partner in the double circle, holding both hands.

A1: With partner, three steps toward the middle. On beat four, both jump in place. (4)

Three steps toward the outside. On beat four, both jump in place. (4)

Three steps toward the middle. On beat four, both jump and drop hands. (4)

All dancers take hands with people next to them. (4)

This makes two circles, one facing out and one facing in.

A2: Both circles, circle right. (16)

B1: Reverse directions and circle left. (16)

Pass partner, keep moving left one more person to someone new. Drop hands.

B2: With new person, do-si-do.* (8)

With same new partner, do a two-hand swing.* (8) End the swing in original position.

Keep holding hands to be ready to begin again.

Dance directions for modified Family Road Trip, by Sue Hulsether

Adapted for virtual dancing, from an original circle-mixer

Tune: Best danced with “I’m a Stranger Here Myself” by Sam Bartlett

(Any dance tune with 4 sections of 16 beats would also work.)

Single Dancer

Starting Position: Solo dancer facing screen, “holding” two hands with dance leader on screen.

A1: Dancer back up three steps / Leader towards screen three steps.

Jump on beat four. (4)

Dancer towards screen three steps / Leader back up three steps.

Jump on beat four. (4)

Dancer back up three steps / Leader towards screen three steps.

Jump on beat four. (4)

Get ready to travel. (4)

A2: Walk anywhere in house, in any way, on any path. (16)

B1: Retrace steps to return to original place. (16)

B2: Forward and back towards screen, three steps and one “high ten.” (8)

Swing yourself (spin solo). (8)

Pair of Dancers

Starting Position: Face to face with partner, holding both hands in “mitten” grip. Decide which partner is moving forward first, with the other partner moving backward first.

A1: Dancers move three steps together (one person forward, the other backward.)

Jump on beat four. (4)

Dancers reverse directions, three steps.

Jump on beat four. (4)

Dancer move three steps in original direction.

Jump on beat four. (4)

Drop hands, and get ready to travel solo. (4)

A2: Each dancer, walk anywhere in house, in any way, on any path. (16)

B1: Retrace steps to return to original place. (16)

B2: Forward and back towards partner — three steps and one “high ten.” (8)

Swing partner with two-hand (mitten) swing. (8)

End the swing, and keep holding hands to be ready to begin again.

And, the dance inspiration,

“The Wheel,” Circle Mixer by Gene Hubert

A1: (Face partner, Larks facing out, Robins facing in)

Join both hands with partner, turn to stand shoulder to shoulder, Promenade (CCW) (16)

A2: Turn to face your partner (hands still joined) and walk 8 steps **in**, with Larks again facing out and Robins facing in (8),

Then drop partner's hands and join hands in concentric circles (all Robins join hands, all Larks join hands).
Walk ~8 steps back out in these big circles (8)

B1: All circle left (opposite direction from your partner) (16)

B2: Swing the nearest person in the other circle to get a new partner. Lost and found is in the center! (16)

Sheet music

I'm a Stranger Here Myself

By Sam Bartlett
For Sue Hulsether
2021

Extensions:

- **Information on Sue Helsether's *Join Up Hands***, a highly recommended dance resource:
suehulsether.com/book--cd.html
- **Sam Bartlett's Stuntology**, a collection of cartoons and videos of silly activities and tricks:
stuntology.com

Wavelets

“Wavelets” is not a traditional dance, although it is based on one.

Dance caller Claire Takemori is from California. In September of 2020, the Bay Area Country Dance Society had to move its Family Week fall gathering event online. Claire wrote “Wavelets” for that event. Claire says, “I wanted a dance that is easy to teach, yet still exciting and flexible for one or more dancers.”

“Wavelets” is a variation of a community dance Claire also wrote called “Beaumont Boom!”, which is based on the dances “Family Contra” and “Kaboom!” These dances were all inspired by the traditional dance “Balance the Stars.”

The musicians are the band Reelplay, a popular duo from Atlanta, GA. Reelplay is Dave Marcus on concertina and Robbin Marcus on piano. The tune is “Cloud Nine,” used with permission by composer Rodney Miller.

Dance Directions for Wavelets, an Original Dance for 1-2 People, by Claire Takemori

Face partner, take right hands in wavelet of 2. Solo can put right hand toward camera and imagine a camera partner.

- A1: Balance wavelet together (toward your partner) and apart (away from your partner), then repeat the same (4,4) (8)
Right hand turn around 7 steps, take left hands in wavelet
- A2: Balance wavelet together and apart, repeat (4,4)
Left hand turn around 7 steps, end facing partner, step back. (8)
- B1: Go forward 3 steps, high ten! (clap 2 hands with partner), back up (8)
Partner do si do, end facing partner close. (8)
- B2: Clapping: Own together, partner right, own together, partner left; repeat this pattern. (8)
Own together, own knees, own together, partner 2 hands (high ten). (4)
Then, form right hand wavelet to start over. (4)

Adaptations for Multiple Dancers

1. Family Stars (The Dance that Inspired Wavelets)

For 3 or more dancers, make a pile of right hands in stars.

- A1: Balance stars in and out, repeat. (8)
Walk stars around 7 beats, make left hand stars. (8)
- A2: Repeat the entire A sequence with left hand stars (16)

B1: Make a big circle, take 3 steps into the middle and “Whoop!”, then back out (8)

Repeat B1. (8)

B2: Make a circle and clap: Own together, one hand clap to both sides, repeat 3 times (8)

Own together, knees, own together, one hand to both sides. (4)

Then, form right hand stars to start again. (4)

2. Beaumont Boom! (The Dance that Inspired Family Stars)

For any number of dancers, in small circles around the room.

A1: Balance ring (step into the circle, step back) 2 times (4,4)

Circle left (8)

A2: Repeat A1 balances, then (4,4)

Circle right, (8) continue in the same direction, make pile of left hands in middle of star

B1: Continue turning left hand star (12)

Count down 3,2,1, BOOM! Throw hands up in the air. (4)

B2: All twirl over own right shoulder out of star, make new circles of any size to begin again. (16)

* Last time, make one big circle.

Sheet music

Cloud Nine

Rodney Miller



Extensions

- **Sheet music for “Cloud Nine” by Rodney Miller:**
cdss.org/images/documents/dance-it-yourself/Cloud-Nine.pdf
- **More about the band Reelplay:** reelplayband.com/
- **More about caller Claire Takemori:** facebook.com/ClaireTakemoriDanceCaller/
- **Information on the Bay Area Country Dance Society’s Annual Family Week Camp:**
bacds.org/familyweek/about-camp/
- **Information on the Country Dance & Song Society family camps:**
camp.cdss.org/camp-weeks