

Elementary Business Meeting & Folk Dances with BethAnn Hepburn

SASHA Russian

Music Resources: Sanna Longden's CD No. 1 ½ : Even More Folk Dance Music for Kids and Teachers
Sashay the Donut: New England Dance Masters Track #11

Folk Dance Steps:

Find a partner.

Intro: Point at your partner while saying

"Sasha, Sasha, Rrrrraz (1), sdva (2), Trrrree (3)"

A Section

Right, right, right (On your partner's hand)

Left, left, left (On your partner's hand)

Both, both, both (your partner's hands)

Knees, knees, knees (pat your own knees)

(repeat)

(elbow turn)

Elbow turn with right elbows for 8 counts – "hey!"

Elbow turn with left elbows for 8 counts – "hey!"

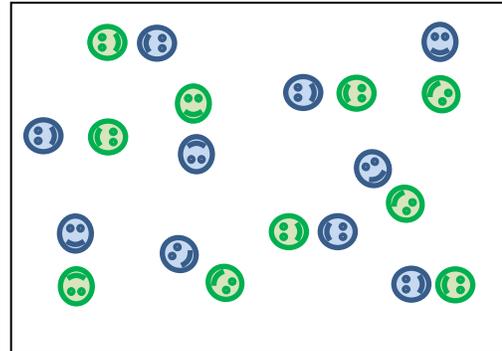
B Section

(travel)

Travel around the room and find another partner

(repeat)

Repeat the entire dance with a new partner each time.

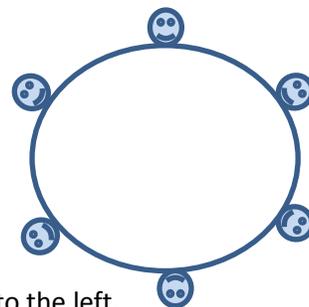


Partners face each other scattered about

Simple Circle Dance: Rakes of Mallow *Ireland*

Music: "Rakes of Mallow" Rhythmically Moving #2

Preparation: facing the teacher, mirror with hands only



- "walk" hands across the floor 2-8's to the student's right, then 2-8's back to the left.
- 2 patsch, 2 claps (repeat), in (away from body on the floor) 4 steps, out 4 steps.

Practice with the music, and then transfer to real feet.

This is a primary dance, no hand holds necessary, or left or right footing, celebrate they are moving the right direction 😊

Build your classroom community; encourage looking at the other people in the circle while doing this dance, "smile" at someone.

"Upgraded" version

You can add more visual interest, and community communication interest by changing the form from a single circle, to a concentric circle formation. Be cautious to prepare the students for the fact that they will be heading toward the people in the other circle & to be mindful of the other dancer's space.

Form Concentric Partner circles

Add: clapping partner's hands rather than

Self during the "B".

Alunelul *The Little Hazelnut from Romania*

Resource: *From Teaching Movement and Dance by Phyllis Weikart Rhythmically Moving CD 7*

Formation: Circle with "T" shoulder hold

Steps for Part I

CCW

Side	Side	Side	Stamp	Side	Side	Side	Stamp
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R L R L R (L) (L) L R L R L (R) (R)

Repeat

1. Step right foot slightly sideward to the right with the weight on the ball of the foot
2. Left foot crosses on the back of the right foot on the & of beat 1
3. Repeat, adding a stamp of the left foot on the & of beat three and then another stamp on beat 4

4. Repeat beats 1-4 moving in the opposite direction
5. Repeat 1st 8 beats

Steps for Part II

CCW

CW

CCW

CW

Side							
------	------	------	------	------	------	------	------

R L R (L) L R L (R) R L R (L) L R L (R)

This is a shortened version of Part I with quicker foot changes.

Part III

Side	Side	Side	Stamp	Side	Side	Side	Stamp
------	------	------	-------	------	------	------	-------

R (L) L (R) R (L) (L) L (R) R (L) L (R) (R)

This is still yet a shortened version of Parts I and II.

- I process this dance with students sitting in a circle and having their hands move on the floor
- I practice the long pattern first, paying close attention to the stamps where the same foot is repeated.

Chicken on a Fencepost

Traditional/arr. Sams

Chick-en on a fence - post, can't dance Jos - ey.

SX

AX

BX/BM

The first system of music is in 4/4 time. It features a vocal line with lyrics, a guitar line (SX) with a rhythmic accompaniment, an acoustic guitar line (AX) with a similar accompaniment, and a bass line (BX/BM) with a simple bass line.

Chick - en on a fence - post, can't dance Jos - ey.

SX

AX

BX/BM

The second system of music continues the first system. It features a vocal line with lyrics, a guitar line (SX) with a rhythmic accompaniment, an acoustic guitar line (AX) with a similar accompaniment, and a bass line (BX/BM) with a simple bass line.

Chick-en on a fence-post, can't dance Jos - ey. Hel-lo Su - san Brown - ie - o.

SX

AX

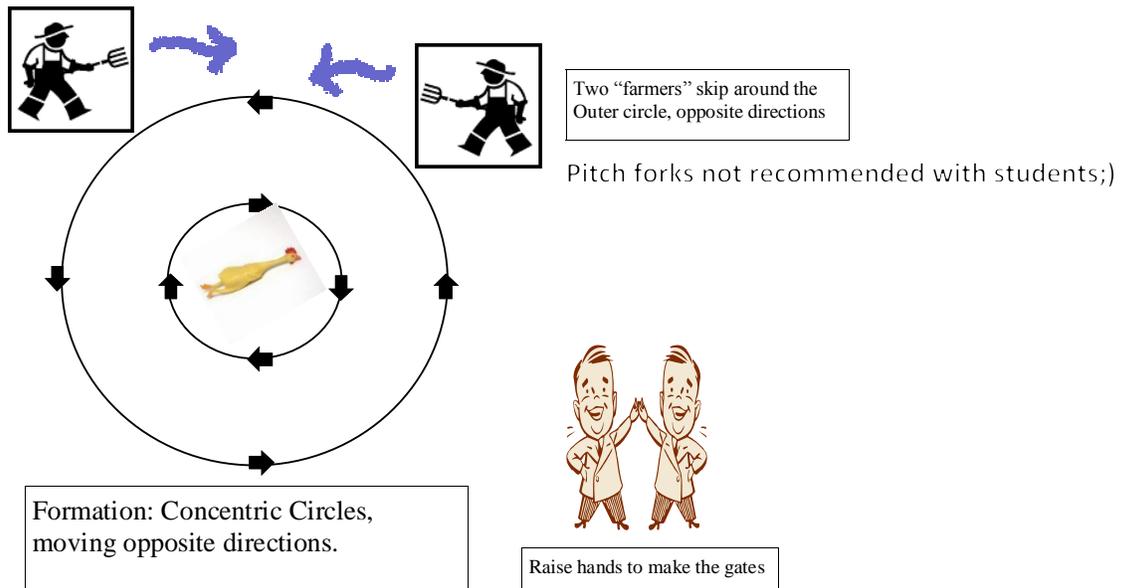
BX/BM

The third system of music concludes the piece. It features a vocal line with lyrics, a guitar line (SX) with a rhythmic accompaniment, an acoustic guitar line (AX) with a similar accompaniment, and a bass line (BX/BM) with a simple bass line. The system ends with a double bar line.

Chicken on a Fencepost

PATHWAY TO Movement Play: Singing game

- Two students are selected as “farmers.” They leave the room or go out of view and listening range.
- The remainder of the class is in two concentric circles, holding hands. It is determined where there will be two gateways at the end of the song, one in each circle. A gateway is produced when two students raise their joined hands and make an arch.



1. The students in the concentric circles sing the song and move their circles in opposite directions. The inside circle moves counter clockwise. The outside circle moves clockwise.
2. At the end of the song the circles stop moving and the two gateways raise up. The “farmers” race to find the gateways, pass under them and be the first person into the center of the circle. (Many teachers have a rubber chicken that is waiting in the center of the circle to be claimed by the victor.)
3. After the race, each “farmer” picks a student who has not had a turn to take their place in the game.

Sashay The Donut American Folk Dance

New England Dance Masters: or any other jig or reel

Section I with partner

8 beats - do-si-do

8 beats - right hand turn

8 beats - left hand turn

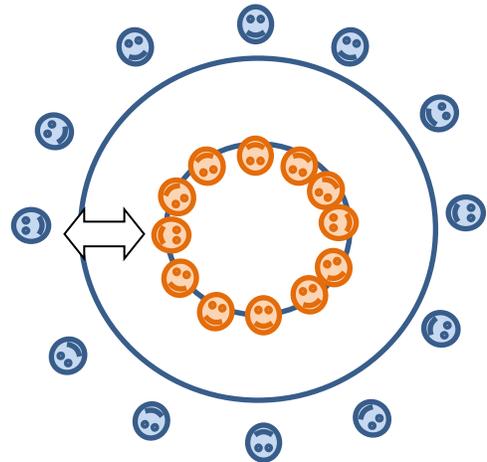
8 beats - two hand turn

Section II Sashay the Donut

head couple sashays through the alley with each couple falling in behind. When the each couple returns to their starting place, they drop hands and open up allowing the following couples to come through.

The next time (after a repeat of section I) , the next couple acts as the head couple

Formation - double circle

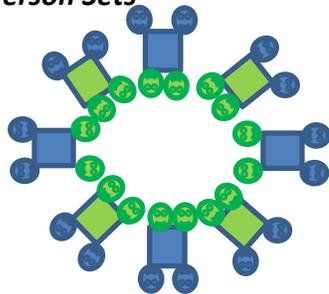


Eric Canal Song: American

Two-part choral score with folk dance: Crooked River Choral Project. arr.: Cyndee Giebler

Double set formations 4 person sets arranged as a concentric circle.

A Section with Four Person Sets



- 8 Beats *do si do* partner right pass
- 8 Beats *do si do* partner return left
- 8 Beats *do si do* corner right pass
- 8 Beats *do si do* corner return left
- Right hand star 8 beats
- Left hand star 7 beats beat 8 change facing one set CW on CCW

B Section Concentric Circles with partner

- Each partner set changes opposite directions to travel CW & CCW.
- Pass over under with hands joined.



Mexican Mixer *Mexico Rhythmically Moving #3*

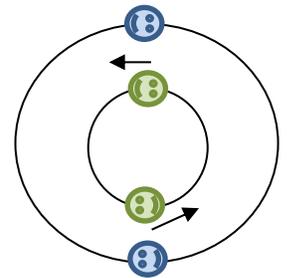
Formation: Concentric Circle *Pairs in skaters hold*

Section I Beats 1-8 Concentric Circle *Pairs in skaters hold*

CCW

**Still CCW

forward	forward	forward		Back	Back	Back	back
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CCW

**Still CCW

forward	forward	forward		Back	Back	Back	back
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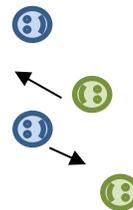
Pairs traveling CCW
In skater's hold for "A"

Section II

Inside circle faces outward

Outside Circle faces inward

holding hands with opposite circle



Step into the space, out of the space

Turn with your partner

Step into the space, out of the space

Your neighbor is your partner

't Smidje *iTunes Lais Mixer from Belgium*

Partners facing Counter clockwise in a concentric circle

Forward, two three hop & turn directions

CCW			**Still CCW				
forward	forward	forward	hop & turn	Back	Back	Back	back

Pairs traveling CCW
(counter clockwise)

CW			**Still CW				
forward	forward	forward	hop & turn	Back	Back	Back	back

Pairs traveling CCW
In skater's hold for "A"

Hop in toward partnerthen back out



change with with your partner



Hop in toward partner out....send your partner on



Repeat

**This song can also done with Ob-bla-di-ob-bla-da by the Beatles

Trains

Step Lively Track #1 (will work with any 32 beat jig, reel or march)

Formation : Longways set 6-8 couples

All face forward, holding hands with partner, place other hand on the shoulder of the person in front.

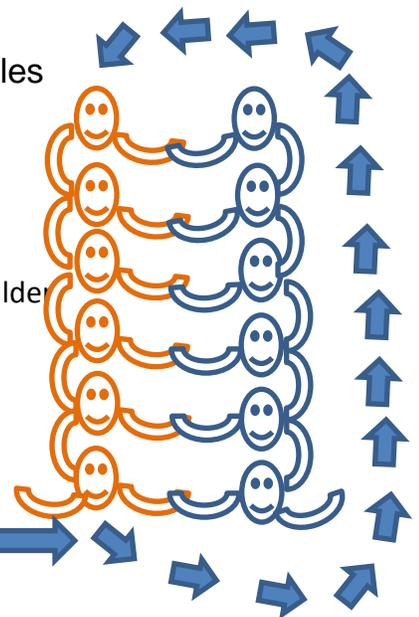
Part I 1-16 all proceed forward 8 counts and back

17-32 Repeat

Part II Train 1 stays in place, while train 2 chugs around them and back to place

Repeat the forward and back for 32 counts from part I

Then, train 2 chugs around train 1, when they return, everyone stands back to back with their partner



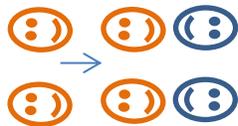
Part III The caller Calls “Bump” (in class I say Jump, like the train jumps the track)

Swing partner to the left 8 beats, then swing partner to the left 8 beats

repeat ends with 5, 6, 7 “tunnel” (all partners, turn and make a tunnel for the head couple to “chug” on down to the end of the set.

Gustav Skol

Music from: *Sashay the Donut: New England Dancing Masters*

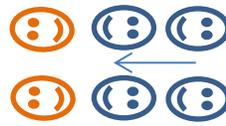


One couple set steps

in three beats & on four

everyone states a hearty “skol”

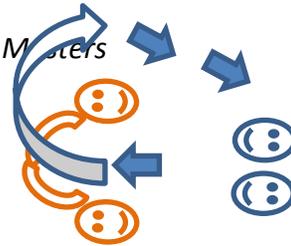
then head back to place



repeat first pattern with

the other couple moving in

REPEAT BOTH IN & OUT



“La la la” One couple makes an arch for the other couple, who quickly go under & back to place then the next set. ***LURKERS TAKE SPOTS!

On the third section, when the couples leave their place, the “lurkers” can bump a person out of their set. This is a really fun mixer during class!

A Few Suggested Folk Dance Resources

More Folk Dance Music for kids and teachers Sanna Longden (multiple series)

Multicultural Folk Dance Volumes I and II Christy Lane, Human Kinetics
This comes in a 2 CD, book and video set

Step Lively Volumes I, II, and III

All the Following from New England Dancing Masters:

Alabama Gal

Chimes of Dunkirk

Jump Jim Joe

Listen to the Mockingbird

Down In the Valley

Sashay The Donut

Shenanigans "Highway Number One" Folk Dances of Terra Australis, The Best of Shenanigan's Dance Music 1980-1990 Volume 3.

Phyllis Weikart Materials; Rhythmically Moving CD's 1-9
And Book Teaching Movement & Dance A Sequential Approach to Rhythmic Movement