Celebrating Canada’s Indigenous Peoples Through Song and Dance

Music Alive Program
Teacher’s Guide

Content and Music by Sherryl Sewepagaham and Olivia Tailfeathers
Additional Content and Editing by Christie Ulicny
PREAMBLE

There are 617 First Nation communities in Canada with diverse cultural practices. One commonality between cultures is an understanding of and relationship with the earth. The stories of this relationship can be expressed in many ways through music and song.

It is important to recognize that the meaning behind songs, instruments and how these instruments are played may vary from culture to culture.

The National Arts Centre is pleased to have worked with some very talented teachers and artists to create and share this resource. The music-based lessons in this booklet represent the knowledge and traditions of the resource writers as well as the teaching artists involved in the National Arts Centre’s Music Alive Program.

CONTENT

1. Music Alive Song
2. KsahKommii (Mother Earth) Lesson
3. Travelling Stick Game Song with Passing Stick Game
4. Desjarlais’ Red River Jig & Copland’s Hoe Down with Comparative Study
5. Song for the Swimmers with Traditional Dance Movement

ABOUT THE WRITERS

Sherryl Sewepagaham

Sherryl is an Aboriginal artist, certified music teacher, and music therapy student. Her family are Cree-Dene from northern Alberta. Sherryl has been recognized for her traditional songwriting and was nominated for a Juno award with her trio. She was commissioned by the National Arts Centre to write the Music Alive Program song which is written in Cree, English and French. She has just completed a solo CD of songs in her Cree language.

Olivia Tailfeathers

Olivia Tailfeathers has been an educator for 30 years on the Blood reserve in Southern Alberta. Olivia loved singing from a young age. She sang for rodeo events, school festivals, church choir and eventually for the University of Montana choir where she received her Bachelor in Education Degree in 1983. Living in two worlds Olivia heard the songs of her grandparents and families of the Blackfeet Tribes. She began creating song and enjoyed adding Blackfoot words to the music. Olivia continues to compose and teach to young people discovering their native voice. Olivia has received awards of merit throughout her singing endeavours.

We would like to thank our other teaching artists and editorial guides for their input into this resource. Thank you: Daniel Gervais, Walter MacDonald, Alison Kenny-Gardhouse, Catherine West and Katie Lewis-Prieur.
Music Alive Song

The Music Alive song was written by Canadian composer and Indigenous Artist Sherryl Sewepagaham.

You can listen to the song performed by Sherryl and download the sheet music at: www.artsalive.ca/en/mus/musicresources/resources.html


**KSaHKommii (Mother Earth) Lesson**

**LEARNING GOALS**

The students will:

- Learn and perform a Blackfoot Contemporary song with traditional sign language
- Understand their connection to the earth and develop a respect for the land by listening to nature, touching the earth and loving the earth
- Connect with the rhythms of the earth by dancing gentle steps to the song

**CONTEXT**

*For First Nations people, singing has been important to daily life. Singing is considered a connection to the cosmos, earth, man and life as a sacred origin.*

The Blackfoot nation have been known as the dream people. Their origin in life came from stories that were shared through song. Traditionally, the relationship to nature and life was all in song. There were morning songs, ceremonial songs, social songs, birth songs, death songs and numerous songs for passages in life.

Myth and stories speak of the days when man and animal had spoken communication and everything was connected in a circle like the sun (also known as the source of life). Dance and song (oral tradition) were directed to the renewal of earth and life. Life is a mystery and can be explored through song. Today the Blackfeet people continue to sing origin songs from myths and modern songs for powwow celebrations.

*Song for the earth (KSaHKommii) renews our connection to the land. It speaks of how we must appreciate the spirit of the land through our senses. Blackfoot words are used in each verse allowing the singer to develop an appreciation for the articulation of the words. The Blackfoot language has been rooted on the earth for centuries. Vocables (chant syllables) are sung after the Blackfoot verse and the signing defines the meaning of the words. The dancing gives connection to the rhythms of the earth. The singer will enjoy doing the buffalo call which is a reminder of how powerful these animals have been to First Nations people. The buffalo sustained the lives of the plains people and were central to ceremony and continuation to life on earth.*
RESEARCH & DISCUSSION TOPICS

- Discuss how the many different tribes in North America communicated in the past because of the diversity in the languages spoken
- Discuss how many tribes exist in Canada and how many still speak their native languages (617 First Nations communities are in Canada with almost 60 languages spoken – consult http://goo.gl/csNvkg for more information)
- Discuss how many people of Canada speak a language other than English at home
- Discuss identity and what that means
- Discuss how many Buffalo lived on the plains and how many were destroyed over the last century

MATERIALS:

- Rattles/maracas (optional)
- Hand drum (optional)
- Song available at: http://radio.nac-cna.ca/artsalive/music_alive/Ksahkommi.mp3
- Video available at: http://radio.nac-cna.ca/artsalive/music_alive/Ksahkommi_video.mp4

PROCEDURE

- Teach the Blackfoot words and discuss the meaning in sequence of the verses: “listen to the earth, respect the earth, touch the earth and love the earth”
- Listen to the recording and teach the song through rote
- View the video recording to review the signing and dance movements
- Teach the sign for the beginning of each verse
- Practice making a buffalo call: lower head, with both hands on each of the head, raise head and give a bellowing sound
- Select a few students to play rattle/maracas
- Select a few students to play the hand drum
- Select students to sing the song and perform the sign language with gentle steps on the earth
Kkahkommii (Mother Earth)

[Sheet music and lyrics]

Copyright © 2006
Vocable Pattern for KsahKommii

Nii naatoowan isstoop amay (I am saying to...)
Iss tsoowaka took ksahtmoom may (listen to the earth)
  Ay ya-ya ay-ya
  Ay-ya ay-ya hi-yo
  Ay-ya ay-ya hi-yo

(Chorus line) Ay ya-ya ay-ya hi-yo
  Ay ya-ya ay-ya ay-ya ay-ya hi-yo
  A ya-ya ay-ya ay-ya ay-ya ay-ya ay-ya ay-ya ay-ya ay-ya ay-ya hi-yo
  Ay-ya ay-ya hi-yo

Nii naatoowan isstoop amay (I am saying to...)
Ay naytsik anoom ksahtmoom may (respect the earth)
  Ay ya-ya ay-ya
  Ay-ya ay-ya hi-yo
  Ay-ya ay-ya hi-yo
  (repeat chorus line)

Nii naatoowan isstoop amay (I am saying to...)
liy tsii nik anoom ksahtmoom may (touch the earth)
  Ay ya-ya ay-ya
  Ay-ya ay-ya hi-yo
  Ay-ya ay-ya hi-yo
  (repeat chorus line)

Nii naatoowan isstoop amay (I am saying to...)
Akoomimiss ksahtmoom may (love the earth)
  Ay ya-ya ay-ya
  Ay-ya ay-ya hi-yo
  Ay-ya ay-ya hi-yo
  (repeat chorus line)
SUMMARY

The students learned:

- A Blackfoot (First Nations) contemporary song with emphasis on sign language to better understand the Blackfoot words
- A First Nations song that addresses the importance of caring for the earth
- To dance gentle steps on the earth to reconnect to the rhythms of the land
- To give a buffalo call and feel the strength of the animal

REFLECTION ACTIVITY

Host an open discussion with your students or ask them to write a journal entry considering the following questions:

Today you learned a First Nation song and dance with sign language. The song is a reminder to enjoy nature and life on earth. Why is it important to show respect to the earth?

How does Canada protect our Canadian soil?

What are major concerns to the usage of the land?

Why do we encourage everybody to recycle?

(Possible answers could surround Canada’s conservation practices, parks and recreation areas for Canadians to visit and enjoy, mistreatment of the earth by various companies/organizations)
Travelling Stick Game Song with Stick Passing Game

LEARNING GOALS

The students will:
- Learn and sing a First Nations song with wooden sticks in the style of a traditional Stick Game song
- Understand and discuss how social games are an important way of life to First Nations people
- Play a challenging eighth-note pattern on sticks to a First Nations song

CONTEXT

For First Nations people, singing games are an important and fun form of entertainment to keep families and communities together. The songs are repetitive and fast in tempo. Stick games are primarily played by adults but on occasion, older children are also invited play. Stick games are similar in the purpose and outcome to hand games and bone games; the goal is to have fun singing and playing while winning prizes!

In the old days, prizes such as horses, canoes, hunting tools, pelts, hides, rattles, moccasins, etc. were donated from the players and families involved in the game. These prizes were of great value to the players. Donating one’s valuables was considered an honour from the player to their fellow players. A feast of tea, wild meat, berries and bannock were the foods often prepared before the game began. After dinner, the games would start. These games lasted many hours and often continued late into the night. As in many traditional wordless songs, vocables (chant syllables) were sung so that the concentration would be on the activity.

In the Travelling Stick Game Song, vocables are used. Lacquered chopsticks are used to provide a lighter percussive sound to not overpower the voices. In between the sections, a rhythmic breathing section was used for a unique addition to the song. Sometimes, rhythmic breathing is used in various songs and games to add in a rhythmic break in the song. A simple breathy “ha” or “um-mah” on the beats would work great too!

RESEARCH & DISCUSSION TOPICS

- Discuss how games can be fun activities to share with family and friends
- Discuss and share other passing games
MATERIALS & RESOURCES

- Thin, lightweight sticks (lacquered chops sticks, thin dowel sticks)
- Song available at: http://radio.nac-cna.ca/artsalive/music_alive/Travelling_Stick_Game_Song.mp3
- Game instructions in Appendix A (page 18)

YouTube website links:
- Bone game history (http://goo.gl/i6WMP7)
- Stick game song (http://goo.gl/2aZMF8)

PROCEDURE

- Teach the chant syllables by rote (this is easier as singing with chant syllables may be new and challenging for many students). Have the students identify the vocable patterns they hear.
- Add in the percussive breathing sound in between the four song sections where the stick passing will occur.
- When passing the sticks, have the students grasp the sticks in their left hand and “walk” them on the beat in quarter or eighth notes toward their left player as they reach for the incoming sticks with their right hand. They can practice walking the sticks and collecting the new set before the song and game starts.
- Once learned, sing and play the stick game

ALTERNATE ACTIVITY

- Students can get into groups of 4 or 5 and create their own challenging pattern to play. This can range from tapping the sticks up high, side to side, and alternately tapping on the floor, behind their backs, etc. They can also use their hands to incorporate some of the game movements and hand gestures seen in the video. Short, repeating (ostinato) patterns work well and are easier to remember.
- The created stick pattern must end when the breathing section begins so that they can pass to their left player

MODIFIED ACTIVITY

- For children with limited motor skills, the song can be sung by tapping the sticks alternately in each hand or together on a hard surface such as the floor or table before passing

Vocable Pattern for Travelling Stick Game Song
(repeats 4x)

Hun-oh-weya weya hi-ya
Hun-oh wey-heya hi-ya
Hun-oh-weya weya hi-ya
Hun-oh wey-heya hi-ya
Hun-oh-weya weya hi-ya
Hun-oh wey-heya hi-ya
Hun-oh-weya weya hi-ya
Hun-oh wey-heya hi-ya!
(8 beats of breath sounds “ha” “um-mah”)
REFLECTION ACTIVITY

Today you learned a First Nations stick game song. Why do you think it’s important to play games with each other? (Possible answers could be to have fun, to develop relationships, to be with families and friends, etc.)

Can you think of stick games or passing games in other cultures?
Desjarlais’ Red River Jig and Copland’s Hoe Down with Comparative Study

LEARNING GOALS

The students will:
- Compare and contrast the listening selections of the violin and fiddle instruments
- Learn The Red River Jig, the music, dance and history of this Mêtis (pronounced may-tea) “anthem”

CONTEXT

The Red River Jig is a song and dance most celebrated and enjoyed by Mêtis people. The dance is energetic, containing various footwork “changes” or steps. Its origin stems from the Manitoba Red River area (please see the resources section for more information on the Red River Jig and historical facts of Mêtis songs).

The Red River Jig is also a traditional tune. The composer is unknown, as it is an old tune passed down through an oral tradition. Every Mêtis fiddler has his or her own version of the tune. The Red River Jig is often referred to as the Mêtis anthem although the official anthem of the Mêtis people is "Proud to be Mêtis". Along with their anthem, the Mêtis have a flag and language, Michif, a mix of French and native tongues.

The Red River Jig is one of the most popular tunes amongst Mêtis and amateurs of Mêtis music and dance. Today, there are many Red River Jig contests where dancers showcase various complex changes to impress both the audience and judges.

The Red River Jig is performed on fiddle (violin). Fiddling is primarily for dancing (traditionally) while classical violin is often for concert hall or chamber music hall. One easy way to remember the difference is “the fiddle dances, the violin sings!” Fiddle music was traditionally passed down orally and learned by ear, whereas, classical music is often shared through written notation.

RESEARCH & DISCUSSION TOPICS

- Discuss the difference between violin and fiddle music
- Discuss how cultural traditions influence music and song
RESOURCES

- Recording of Copland’s Hoe Down (http://goo.gl/jCgHgv - start at 0:42)
- Red River Jig recording (http://goo.gl/0Z36Gz)
- Red River Jig Dance Outline – Appendix B (page 19)
- History of Red River Jig (http://goo.gl/1KnURB)
- More on the Métis people: http://www.metismuseum.ca/exhibits/resources/

PROCEDURE:

- Begin with a listening comparison of both Desjarlais’ Red River Jig and Copland’s Hoedown (at 0:42) violin-playing styles
- Consider the musical form of Desjarlais’ Red River Jig by listening to the song (The form is ABABAB)
- Although the Red River Jig does not have an identified composer and is recorded by many musicians, consider whether it is owned by those fiddlers, a group of people or shared by everyone?
- After an introduction to the history of the Red River Jig, watch various videos of the Red River Jig. Take notice of the dance style and what the arms and the feet are doing while dancing. Also take notice of how the steps change when the music changes. (ABAB’AB”AB’ form) for as many changes as the dancer decides on.
- The Red River Jig dance follows a ti ti ta rhythm and is supposed to sound like a galloping horse. It is ti ti Ta, ti ti Ta so that the strong beat is on the Ta. When the fiddler clogs his feet in this rhythm while playing, it is often called traditional Métis fiddling.

EXTENSION ACTIVITY

- Teach the students some basic steps of the Red River Jig (Appendix C - page 20)
- Some lessons can be found here: http://www.metismuseum.ca/browse/index.php?id=1073

VIOLIN VERSUS FIDDLE

- Violin is the instrument being played in both cases
- Classical violin is often for concert hall, chamber music hall, etc. Baroque period and other periods, classical violin was for dancing too or based off of dances
- Fiddling is a style of music primarily for dancing
- “The fiddle dances, the violin sings!”

The Metis Flag – the oldest flag originating in Canada. The infinity sign represents the joining of two cultures (European and Aboriginal).
REFLECTION ACTIVITY

Today you learned about how the fiddle is a featured instrument in both a classical composition and a folk song. What is the form of the Red River Jig song itself? (ABA)

What is the form of the dance? (ABACA)

Does the dance follow the musical form? (No, it is in rondo form ABACA)

Discuss the similarities and differences of violin versus fiddle

Discuss how this stringed instrument contributes to the history of our folk music and the folk music of today.
Song for the Swimmers with Traditional Dance Movement

LEARNING GOALS
The students will:
- learn and perform a First Nations song with rattle/maraca accompaniment and dance movements
- discuss how the actions in the dance show respect and gratitude to the fish and water
- understand and discuss how fish is an important food source for First Nations people

CONTEXT
For First Nations people, the water animals (fish, crustaceans etc.) are sacred because they are a healthy source of food. Catching fish has been a way of life for thousands of years. Water animals need clean water to survive just as humans need clean water to survive. Hearing the rhythm of the waves, seeing the movement of the water and smelling the scents of the water draws people toward it. We want to feel the water on our skin as it cleanses our bodies and our spirit.

Song for the Swimmers honours the fish and water through dance so that it will continue to provide nourishment for all people. The catching and eating of the fish is shown in the dance movements. Vocables (chant syllables) are used instead of words to allow the singer to think about the fish and water as they sing the song and perform the actions. Dancing while singing is an important way First Nations people honour and give thanks for the food. These dance movements are similar to traditional dance movements.

RESOURCES
- Song available at: http://radio.nac-cna.ca/artsalive/music_alive/Song_for_the_Swimmers.mp3
- Maracas/rattles (optional)

DISCUSSION TOPICS
- Discuss fish as a source of nutrition
- Share and discuss each student’s relationship with rivers, lakes and oceans. Why is water important to people?
- Discuss ways of catching fish
PROCEDURE

- Teach Song for the Swimmers displaying the vocables and listening to the CD, encouraging students to join in once they become familiar with the melody. Ask them to show the steady beat as they sing by patting their legs.

- Integrate the movement in the four sections: throwing out the nets, the fish swimming, bringing in the nets, and eating the food. Discuss the specific fishing actions that are in each section.

- Select a few students to play the rattles/maracas as the song is sung

- Have the remaining students sing the song and perform the actions

- Students may want to switch

---

**Vocal Pattern for Song for the Swimmers**

(repeats 4x)

Yo oh-wey yo wey-oh hi-oh  
Yo oh-wey yo wey-oh hi-oh  
Yo oh-wey yo hi-oh wey hi-oh  
Yo oh-wey yo hi-oh hi-oh wey hey-nay  
Yo oh-wey yo wey-oh hi-oh  
Yo oh-wey yo wey-oh hi-oh  
Yo oh-wey yo hi-oh hi-oh  
Yo oh-wey yo hi-oh hi-oh wey hey-nay yo-wah

---

**Song for the Swimmers**

O. Thilakarathna and S. Selvarajah

[Music notation image]
SUMMARY

The students:

- learned a First Nations song with a traditional-style dance to illustrate the importance of fish and clean water to First Nations people
- discussed how a song honouring food can impact them and the way they may think about food and water preservation.

CLOSURE

Today you learned a song and a dance that demonstrates the importance of fish as a food source to First Nations people in Canada. Why do you think it’s important to show respect to all the animals that we eat?

(Possible answers could be: caring and respecting the land and all living things, being thankful to have food as many people don’t have food, fish give our body nutrition, etc.)
Pattern for Sticks in the Travelling Stick Game Song

INTRODUCTION

Begin by sitting in a cross-legged position on the floor or at a round or square table. Stand the sticks up on the floor or surface holding a stick in each hand. The sticks will travel in a clockwise circle beginning on the EAST side of the body (imagine looking down at an imaginary circle with south being closest to you). The sticks are tapped close together on the floor on the bottom of the stick (like “jumping sticks”).

<table>
<thead>
<tr>
<th>Beat #s</th>
<th>PLAYING PATTERN</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>East-east (eighth notes)</td>
</tr>
<tr>
<td>2</td>
<td>South-south</td>
</tr>
<tr>
<td>3</td>
<td>West-west</td>
</tr>
<tr>
<td>4</td>
<td>North-north</td>
</tr>
<tr>
<td>1</td>
<td>Tap the sticks twice up above your head</td>
</tr>
<tr>
<td>2</td>
<td>Two more times...</td>
</tr>
<tr>
<td>3</td>
<td>Tap the sticks twice on the floor on the top of the sticks together (like drumsticks)</td>
</tr>
<tr>
<td>4</td>
<td>Two more times...</td>
</tr>
<tr>
<td></td>
<td>(Without stopping, begin the pattern again as the song continues)</td>
</tr>
<tr>
<td>1</td>
<td>East-east (eighth notes)</td>
</tr>
<tr>
<td>2</td>
<td>South-south</td>
</tr>
<tr>
<td>3</td>
<td>West-west</td>
</tr>
<tr>
<td>4</td>
<td>North-north</td>
</tr>
<tr>
<td>1</td>
<td>Tap the sticks twice up above your head</td>
</tr>
<tr>
<td>2</td>
<td>Two more times...</td>
</tr>
<tr>
<td>3</td>
<td>Tap the sticks twice on the floor on the top of the sticks together (like drumsticks)</td>
</tr>
<tr>
<td>4</td>
<td>Two more times...</td>
</tr>
<tr>
<td></td>
<td>(This section follows the tag section in the song)</td>
</tr>
<tr>
<td>1</td>
<td>Tap the sticks twice up above your head again</td>
</tr>
<tr>
<td>2</td>
<td>Two more times...</td>
</tr>
<tr>
<td>3</td>
<td>Tap the sticks twice on the floor on the top of the sticks together (like drumsticks)</td>
</tr>
<tr>
<td>4</td>
<td>Two more times...</td>
</tr>
<tr>
<td>8 beats</td>
<td>Put both sticks in your left hand together as you tap them on the floor in quarter or eighth notes as they move toward your left player but also keep an eye on the incoming sticks tapping towards you. All this happens in 8 beats while making breathy “ha” sounds. When all the players have their new set of sticks, the pattern begins again.</td>
</tr>
<tr>
<td></td>
<td>This entire pattern repeats with the song three more times.</td>
</tr>
</tbody>
</table>
RED RIVER JIG DANCE OUTLINE

Before learning the dance steps, have students clap the rhythm of 1-2-3 or TI-TI TA along with the music to feel the rhythm.

Dance Formation: Students can either stand in a large circle to see the demonstrated steps or with the teacher in the front of the room facing away from the students in rows facing the teacher’s back. Students are dancing individually in one spot, not moving about the room. The emphasis of this dance is on the feet, not the relaxed arms or upper body.

Simple to Complex: There are over 50 dance steps that many jiggers know but these outlined steps are a basic, starting point to learn this dance. Jigging dance steps are often referred to as “changes” to signify a new step from the last step.

Footwork A (immediately when the music starts; this is a repeating “change” step):
- (polka style) Left-right-left OR right-left-right (with either foot starting)
- L-R-L, R-L-R, L-R-L, R-L-R, etc.
- body weight is slightly on the front of the feet with knees relaxed

Footwork B (when the melody changes in form in the “B” section of the music):
- (side to side) putting the body weight on one foot, POINT and touch the other foot to your side, bring the foot BACK while shifting the weight to it and POINT and touch the other foot to your other side, bring the foot BACK to the starting point.
- This is done quickly as “1 and 2 and” or “point, back, point, back”

Footwork C:
- (running-like on the spot) put your weight on one foot, with a very slight hop, pull the same weighted-foot back without any weight on the other foot.
- Almost like a slight jumping back on one foot. The other foot takes the general spot of the empty space and repeats the same move until it looks like one is running on the spot but with a slight hop.
- Students have often called this the “running man” step but this step is done without the arms involved as the actual running man dance has.

Footwork D:
- (pendulum movement) take a slight step forward (L) with weight in the heel, bring the other foot up beside (R) also with weight in the heel, take a step back to original spot (L) with weight in the front of the foot, follow the other foot back beside (R) with weight in the front of the foot, step out to side (L), step out to other (R) with legs slightly wide, step back in (L), bring other foot back in (R). Can also start the sequence with R foot too.
- Sequence: front-front, back-back, side-side, back-back (8 eighth notes)

Footwork Sequence is in rondo form as A-B-A-C-A-D-A with repeating the footwork A in between each of the later footwork steps.
<table>
<thead>
<tr>
<th>Beats</th>
<th>Movements</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Throwing out the net</strong></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Step diagonally <em>left</em> (leave right foot in place)</td>
</tr>
<tr>
<td>2</td>
<td>Mime tossing a net with both hands into the water on the diagonal <em>left</em> side</td>
</tr>
<tr>
<td>3</td>
<td>Rock body weight over two beats onto the back <em>right</em> foot as you bring your arms back towards you halfway while stepping back <em>left</em> to original position.</td>
</tr>
<tr>
<td>4</td>
<td>Continue bringing your body weight back to original position</td>
</tr>
<tr>
<td></td>
<td>(Repeat first 4 beats 4 more times. Walk on the spot (4 beats) and change direction)</td>
</tr>
<tr>
<td>1</td>
<td>Step diagonally <em>right</em> (leave left foot in place)</td>
</tr>
<tr>
<td>2</td>
<td>Mime tossing a net with both hands into the water on the diagonal <em>right</em> side</td>
</tr>
<tr>
<td>3</td>
<td>Rock body weight over two beats onto the back <em>right</em> foot as you bring your arms back towards you halfway</td>
</tr>
<tr>
<td>4</td>
<td>Continue bringing your body weight back to original position</td>
</tr>
<tr>
<td></td>
<td>(repeat 3 more times and pause on the rattle shake)</td>
</tr>
<tr>
<td><strong>The swimming fish</strong> (clasp hands together prayer-like pointing away from the body)</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Step diagonally <em>left</em> as your fish swims in a half figure-eight to the <em>left</em></td>
</tr>
<tr>
<td>2</td>
<td>The fish swims in a half figure-eight to the <em>right</em> shifting the body weight back and forth</td>
</tr>
<tr>
<td>3</td>
<td>Fish swims to the <em>left</em> (continue shifting)</td>
</tr>
<tr>
<td>4</td>
<td>Fish swims to the <em>right</em></td>
</tr>
<tr>
<td></td>
<td>(repeat 5 times)</td>
</tr>
<tr>
<td></td>
<td>Walk on the spot and prepare to go the other direction</td>
</tr>
<tr>
<td>1</td>
<td>Step diagonally <em>right</em> as your fish swims in a half figure-eight to the <em>right</em></td>
</tr>
<tr>
<td>2</td>
<td>The fish swims in a half figure-eight to the <em>left</em> shifting the body weight back and forth</td>
</tr>
<tr>
<td>3</td>
<td>Fish swims to the <em>right</em> (continue shifting)</td>
</tr>
<tr>
<td>4</td>
<td>Fish swims to the <em>left</em></td>
</tr>
<tr>
<td></td>
<td>(repeat 4 times and pause on the rattle shake)</td>
</tr>
<tr>
<td><strong>Pulling in the net</strong></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Step diagonally, reach <em>left</em> and pull the net towards you over four beats</td>
</tr>
<tr>
<td>2</td>
<td>Continue pulling and shifting the body weight onto the back <em>right</em> foot</td>
</tr>
<tr>
<td>3</td>
<td>Continue pulling</td>
</tr>
<tr>
<td>4</td>
<td>Continue pulling until arms are close to the body again</td>
</tr>
<tr>
<td></td>
<td>(repeat 5 times)</td>
</tr>
<tr>
<td></td>
<td>Walk on the spot and prepare to go the other direction</td>
</tr>
<tr>
<td>1</td>
<td>Step diagonally, reach <em>right</em> and pull the net towards you over four beats</td>
</tr>
<tr>
<td>2</td>
<td>Continue pulling and shifting the body weight onto the back <em>left</em> foot</td>
</tr>
<tr>
<td>3</td>
<td>Continue pulling</td>
</tr>
<tr>
<td>4</td>
<td>Continue pulling until arms are close to the body again</td>
</tr>
<tr>
<td></td>
<td>(repeat 4 times and pause on the rattle shake)</td>
</tr>
<tr>
<td><strong>Eating the fish</strong></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Step diagonally <em>left</em> as you mime reaching forward and gathering the food</td>
</tr>
<tr>
<td>2</td>
<td>Mime alternating bringing the hands up to the mouth as if eating over three beats as you slowly straighten up</td>
</tr>
<tr>
<td>3</td>
<td>Continue bringing food to the mouth</td>
</tr>
<tr>
<td>4</td>
<td>Continue bringing food to the mouth</td>
</tr>
<tr>
<td></td>
<td>(repeat 5 times)</td>
</tr>
<tr>
<td></td>
<td>Walk on the spot and prepare to go the other direction</td>
</tr>
<tr>
<td>1</td>
<td>Step diagonally <em>right</em> as you mime reaching forward and gathering the food</td>
</tr>
<tr>
<td>2</td>
<td>Mime alternating bringing the hands up to the mouth as if eating over three beats as you slowly straighten up</td>
</tr>
<tr>
<td>3</td>
<td>Continue bringing food to the mouth</td>
</tr>
<tr>
<td>4</td>
<td>Continue bringing food to the mouth</td>
</tr>
<tr>
<td></td>
<td>(repeat 4 times and stop on the rattle shake)</td>
</tr>
</tbody>
</table>
NOTES
For more great information on music and the arts, visit: [www.artsalive.ca](http://www.artsalive.ca)