



SWEDISH DANCES

YORK 1992

Presented by

Tommy & Ewa Englund

Swedish Dance Positions

1. POLSKA

M put R arm round W waist and hold W R upper arm with L hand. W put L hand on M R upper arm and R hand on M L upper arm. W R arm is on the inside of M arm. Ptrs stand a little to L of each other.

2. REVERSE POLSKA

Mirror image of Polska pos. Ptrs stand a little to R of each other.

3. HAMBO

Similar to Polska pos except the M L and W R hands are slightly further down ptr arm. M L and W R hold ptr arm just above the elbow.

4. WALTZ

M put R hand at ctr of W back just above waist. W L hand on M R shldr. M hold W R hand in his L (palm to palm) at about shldr level, elbows slightly bent.

Variation: With L hand, M grasp outer edge of W R hand. Both hands are palm down.

5. SHOULDER-WAIST

Ptrs facing, M place hands on W back just above waist. In some instances, M L hand is higher on W back than R hand. W place hands on M shldr. Arms are slightly rounded.

Hambo

(Sweden)

- Music: Although 3/4 meter, hambo music is *not* the same as waltz music. Many hambo tunes exist. The musician (live or on tape) should play with proper hambo styling to encourage the dancers.
- Hold: M R arm around W waist and W L arm on M R arm with W L hand on M R upper arm/shldr. M holds W R upper arm with M L hand. W lays her R arm inside of M L arm and holds his L arm above the elbow with her R hand.
(Note: 1. Couples will need to make modifications in their position depending on the two persons' relative sizes and inclinations.
2. During the hambo turn, the ptrs dance as one unit instead of as two individuals. A hambo high comes only through synergy.
3. Ptrs hold ptrs with more than just hands. Arms against arms are also part of your contact with your ptr.)
- Steps: Hambo (HAHM-boh)
M: Step a short step onto R heel (rolling through onto the full ft) LOD (ct 1), beginning CW turn with ptr. Continuing the CW turn, step onto L one foot-length or less from the R toe LOD. L toes should point generally away from ctr of dance circle and R toes should point generally twd the L arch (ct 2). Pivot with wt on ball of L ft to complete the CW turn facing slightly in toward ctr from LOD. R ft comes to rest fully on the floor giving balance and support beside the L (ct 3). Wt should remain more on the L than on the R so that the R ft is free to start the sequence again.
W: Begin CW turn with a step LOD onto L (ct 1). L toes will point generally away from circle ctr. Continue CW turn with a pivot on the ball of L ft bringing R beside L and resting R beside L (ct 2). Short step LOD on R (ct 3).
- Dalsteg (DAHL-stegg - valley step)
R: Step fwd through R heel bending R knee and beginning to swing L smoothly fwd beside and then in front of R (ct 1). Continuing the fwd movement of the L while keeping R knee bent (ct 2). Somewhat pointing L ft in front of R about a foot-length off of the ground, relevé on R almost straightening knee and lifting heel from floor (cts 2,&). Sink back onto full R ft bending knee slightly (but not as much as in cts 1 or 2) and begin lowering L ft slightly (ct 3).
L: Same as R with opp ftwk.
- Tresteg (TRAY-stegg - three step)
L: Step fwd LOD through L heel onto ball of L ft keeping bend in L knee (ct 1). Step with bent knee LOD onto R ball of ft beside L arch or ball of ft being sure to keep wt well fwd and not lose momentum or interrupt fwd progress (ct 2). Taking wt on ball of R ft, begin to bring L ft fwd while straightening knees somewhat and making a slight relevé on R (ct 2,&). Step fwd on L heel rolling through onto full ft while bending L knee slightly (but not as much as on cts 1 and 2)(ct 3).
R: Same as L with opp ftwk.

Hambo - continued

Meas

Pattern

- 1 Dalsteg (away from ptr). Holding inside hands (W L, M R) at about shldr level with bent arms, each ptr dances a dal step fwd and slightly away from ptr. The held hands move slightly in LOD in front of the dancers as each turns slightly away from the other.
- 2 Dalsteg fwd beginning on the inside ft and swinging the outside ft twd ptr. Turn slightly twd ptr and look ptr in the eyes. Held hands are barely behind the cpl.
- 3 Tresteg. M dances L Tresteg and w dances R Tresteg. (Note: many cpls simply dance three even steps fwd instead of the Tresteg. Remember to keep the knee bent on cts 1 and 2, the relevé on ct &, and the lesser bend on ct 3.)
- 4 Transition into Hambo turn. M begins his hambo step as described above, and the cpl begins to take the hambo hold. W delays beginning her first turn until meas 5. Instead, W takes two small steps LOD (L,R) to position herself into M's turn. On ct 3, she makes the R step as described in W's hambo step above. By this time, the cpl should have taken the hambo hold.
- 5-7 3 Hambo turns.
- 8 Transition out of Hambo turn. M has finished his four turns and makes three small steps almost in place (R,L,R) positioning himself to start again with meas 1. W finishes her fourth turn while making three small steps (L,R,L) and opening out ready to begin her dal step onto her R away from her ptr.

Presented by Tommy and Ewa Englund

Hambo från Jokkmokk

(Sweden)

Informant: Linus Strömberg in Vajkijaur, 1972.

Pronunciation:

3/4 meter

Formation: Cpls moving CCW around the room. The dance can be done at the same time as other cpls dance the usual hambo.

Holds: Introductory step: Simple handhold with the M grasping W's hand from above.
Turning step: Shldr-waist position.

Steps: Dal step without extending the ankle.
Three-step (three running steps fwd).

Hambo step.
Man's polska step: On ct 3&, with back turned diagonally twd the line of direction, pivot on both heels. On ct 2, step onto the L ft, which is turned to the R, and begin a pivot on the L sole. On ct 3, place the R ft next to the L.

Meas

Pattern

- 1-3 The cpl dance two introductory Dal steps as for the hambo, but without extending the ankles, then walk with a Three-step into the hambo pos.
- 4-7 Both M and W do the first hambo turning step. Thereafter, the M does the polska step described above while the W continues to dance the ordinary hambo step, but a little more forcefully. The M lifts the W a little during the heel pivot.
- 8 To stop the turn, the M does his last heel pivot, then accents beat 2 by stamping with his L ft.

Notation by Bengt Martinsson, 1972. Translated for Stockton Folk Dance Camp 1991 by Wes Ludemann.

Presented by Tommy and Ewa Englund

HAMBOPOLSKA MED VALS FRÅN JÄRVSÖ
(Sweden)

Pronunciation:

Dassette: Englund special tape; any appropriate hambopolska music.

Positions: Forestep: Simple hand hold ("W" pos), with free hands on hips, fingers fwd.
Hambo and Vals: Hambo pos.

Forestep: Meas 1: Step fwd on outer ft (cts 1-2); step on inner ft, close to outer ft (ct 3).
Meas 2: Turning twd each other, step back on inner ft (cts 1-2); step on outer ft, close to inner ft (ct 3).
Meas 3: Walk 3 steps fwd, starting on outer ft (cts 1,2,3).

Hambo: After forestep, dance hambo (stothambo is suggested) to end of phrase, at which point M's back is to LOD.

Transition to Vals: M: Step L slightly to the side (ct 1); step R, placing ft beside L, no wt (cts 2-3).
W: Mirror image of M's step.

Vals: Dance CCW, M starting bkwd on R and W fwd on L. Turn CCW while progressing in LOD. Finish with M facing LOD.

Transition to Hambo: Same as above transition, except M is now facing fwd. Then continue into hambo.

Progression of dance: Start with forestep, but do not repeat it after that. Alternate hambo and vals every phrase, using the transition described.

Original notes by Ken Seeman

Presented by Tommy and Ewa Englund

SLÄNGPOLSKA FRÅN ENÅNGER
(Sweden)

Pronunciation:

Cassette: Englund special cassette; Bygdedansmusik RC-206 Side B/10
3/4 meter

Position: Forestep: Waltz pos (M L palm against W R).
Polska: Closed shoulder-waist.

Forestep: Both have same step, starting on outer ft. Ct 1-2-3.
M's step:
Meas 1: Step fwd with somewhat rocking steps on L,R,L
(cts 1,2,3).
Meas 2: Step R in place (ct 1); step fwd on L,R (cts 2,3).
Meas 3: Step fwd on L (ct 1); step in place on R (ct 2);
step fwd on L (ct 3).
Meas 4: Step fwd on R,L (cts 1,2); step in place on
R (ct 3).
W does opp ftwk from M.

Polska: Ct 1-2-3. M: Long step on L and turn half rotation on
sole (ct 1); step on R ft a foot length behind L heel
(ct 2); turn on both heels (ct 3).
W: Place R toe to L heel (ct 1); step R ft between
M's legs (ct 2); light leap around M onto sole of L ft
(ct 3) and start turning on L sole.

Continue polska as long as desired.

Original notes by Ken Seeman

Presented by Tommy and Ewa Englund

SLÅNGPOLSKA FRÅN BJURÅKER
(Sweden)

Pronunciation:

- Cassette: Englund special cassette; Bygdedansmusik RC-206
Side A/11 3/4 meter
- Position: Waltz pos, W R hand in M's L. Maintain hold through-
out dance.
- Forestep: Step fwd in LOD, beg on outside ft (ct 1); inner ft
moves fwd (ct 2); step a foot length fwd on inner
ft (ct 3); outer ft moves fwd (ct &).
- Step: M: Polska turn. Step fwd on L ft (ct 1); pivot on
L ft (ct &); step on R ft a foot length behind L
ft (ct 2); pivot on L sole and R heel (ct &); R sole
touches floor (ct 3).
W: Polska turn. Sole of R ft placed near L instep
(ct 1); step on R ft between M's ft (ct 2); step
around M on L ft and pivot on ball of L ft (ct 3).
- Execution: No set sequence.

Presented by Tommy and Ewa Englund

POLSKA FRÅN JÄRVSO

Music - 16 beat polska from Halsingland played slowly

Hold - In beginning and rest steps man holds his right arm around lady's waist and lady's left arm on man's right upper arm. Man's left and lady's right hands flat against each other, fingers around partner's hand.

In polska step, polska hold except that man's left hand is held in a fist. His left arm is outside of and over lady's right arm, his left hand facing outward in lady's right elbowbend.

Polska begins with forsteg, each starting with outside foot.

Step - Ladies: On the first count left knee is bent while placing right sole next to left foot's heel (1); on (1 and) the right foot moves angled to the right and is placed down heel first, then sole on (2). On (2 and) the left foot makes a clockwise arc and the whole foot comes down on (3). Immediately the sole of the left foot is turned clockwise for (3 and). While this left foot is turning, the right foot does a backward arc-like movement (clockwise) and sets the sole down next to the left foot's heel.

Man: On the first count step forward on the left foot and turn to the right (1) on (1 and) make clockwise half-turn on the left sole while right foot does an arc toward the back. On (2) the right foot is placed one foot length behind the left foot. On (3) continue turn on left sole and right heel.

Resting Step: (Refer to "rest step" hold) During rest step however, woman's right arm rests against man's chest. Here a running step is used - slow with entire foot on the floor. Man begins with left foot running forward, woman with right foot running backwards.

Polska is done in a springy style.

Snurrebock från Järvsö

(Sweden)

Snurrebockar occur in various parts of the country, and consist of the polska of the particular region, in addition to bowing and running figures. Occasionally, dancers change partners prior to the next polska figure. It is likely that these dances originated as somewhat farcical imitations by the peasantry of more aristocratic dances, such as the minuet, incorporating the local polska.

Pronunciation:

3/4 meter

Positions: Polska: Polska position, with the difference that M makes a fist with his L hand and folds it firmly over W's R upper arm.

Three-step: Arm in arm.

Running step: M R hand on W waist; W L hand on M upper arm. M L and W R hands palm to palm, with fingers folded over partner's hand.

Bowing: Hands on hips.

Meas

Pattern

INTRODUCTION.

FIGURE I. POLSKA.

1-8 M: Count 1-&-2-3 (1 meas = 1 rotation). Step on L ft turned twd the R (ct 1); turn approximately 1 rotation CW on L sole (ct &); step R, a foot-length behind L ft (ct 2); turn on R heel and L sole (ct 3).

W: Count 1-2-3-& (1 meas = 1 rotation). R sole placed near L heel (ct 1); step on R (ct 2); step on L (ct 3); turn CW on L sole (ct &).

The polska is not smooth, but is characterized by an up and down movement.

FIGURE II. RUNNING.

1-8 Running steps in LOD, starting on outer ft. A three-step (a running step accentuating the first beat of each meas) can substitute for the running step.

FIGURE III. BOWING.

1 Bow twd each other, M's back twd ctr of circle. M turns 1/2 rotation CCW, W 1/2 rotation CW.

2 Bow away from each other. Turn back twd each other, M turning CW, W CCW.

3 Bow toward each other.

While turning CCW, step L,R,L, and the reverse when turning CW.

FIGURE IV. RUNNING.

1-8 Repeat Fig II.

FIGURE V. BOWING.

1-3 Repeat Fig III.

Presented by Tommy and Ewa Englund

BYTAR'N
(Sweden)

A progressive schottis danced in a closed circle of couples. The dance was found in both Enånger and Rogsta. It is obvious that it was also known around the area of Hudiksvall. The dance was found in the fall of 1976 and recorded by Knuth Lehman, Rogsta.

Pronunciation:

Music: Any appropriate schottis 2/4 meter

Formation: Closed circle of cpls in gammel vals (old waltz) pos facing in LOD (CCW).

Forestep: Beg with outside ft, step in LOD (ct 1); step on inside
"Forsteg" ft near but not passing the outside ft (ct &); step fwd on outside ft (ct 2); make a light "svikt" (spring) on the outside ft as the inside ft moves fwd (ct &). Repeat of step starts with the inside ft.

Turning step: Step-hop (2 to a meas).
"Omdanssteg"

Execution: The spelman (fiddler) calls: "Now we take (do) the
"Utförande" Changer (Bytar'n) and he does not play at once, but waits until everyone has a partner and forms a closed circle, then the dance can begin. Every cpl dances two forsteg and four step-hops. Then every man dances fwd to the next W with two forsteg, while the W stays in place. With the new ptr they do four step-hops and continue the dance with the men moving fwd to the next woman with the two forsteg.

Translation from the Swedish by
Nancy and Kristina Linscott

Presented by Tommy and Ewa Englund

Schottis från Oviken

(Sweden)

Pronunciation: SHAWT-tees frohn oh-VEE-ken

4/4 meter

Formation: Partners side-by-side facing LOD. W to R of M.

Positions: Open: Inner hands held, pointing slightly fwd. Outer arms hanging.
Closed: Waltz pos: M L arm around W waist; W R hand on M shldr. Outer hands joined, palm to palm.

Execution: Meas 1-2: In open pos, two schottis steps fwd in LOD beginning with outside ft.
Meas 3: In Waltz pos, turn once CW in LOD with two steps (cts 1,3).
Meas 4: Still in Waltz pos, M walk bkwd two steps (L,R), W walk fwd (R,L).
At end, take open pos to start dance again.

Presented by Tommy and Ewa Englund

Familjevals (Family Waltz)

(Sweden)

Pronunciation:

Music: Any waltz tune.

3/4 meter

Formation: Circle hold. Any number of couples.

Step: Waltz step.

Meas

Pattern

- 1-2 M: Beginning on his L ft, takes a waltz step twd the W on his L, then a waltz step twd the W on his R.
W: Does the same, but begins with her R and turns first twd M on her R.
- 3-4 Repeat meas 1-2.
- 5-8 M waltzes with the W on his L, doing one turn in four meas, then places her on his R side.

Repeat the dance from the beginning.

Translated for Stockton Folk Dance Camp 1991 by Wes Ludemann

Presented by Tommy and Ewa Englund

MAZURKAVARIANT FRÅN SANDVIKEN

Music: Appropriate mazurka.

Positions:

Open: Hold inner hands, out arms hanging.

Closed: Polska position.

Steps:

Dalsteg: Step on outer foot, very slightly forward (ct. 1). Lift on outer foot, as inner foot swings across the outer foot (ct. 2). Come down on outer foot (ct. 3). Repeat now on inner foot.

Tresteg: M steps on L (ct. 1). Step on R, bringing it close to the L (ct. 2). Step on L (ct. 3). W dances mirror image.

Sequence of the dance: Alternate Dalsteg and Tresteg, four measures for each. Tresteg is danced CW.

Character of the dance: The dalsteg is danced very "swingy." The tresteg is danced with small dipping steps. Foot stamping occurs occasionally, as desired.

Sources: Benno Eriksson and Tony Wrethling.

Polkettvariant från Västanbyn, Sandviken

Music:

Initial Position: In couples facing each other.

Hold: Waltz position.

Step: A Druff step (long, connected polka step)
B Side step

Sequence: Normal (CW) turn / step A
Reverse (CCW) turn / step A
Galopp / step B

Execution: Danced in couples around the room. The sequences are done at will but the galopp is always done diagonally across the floor when occasion provides, preferably at a change in the musical phrase.

Character: Danced near the floor with relatively long steps and good drive.

Notated 15 Oct 1977 and 26 Apr 1978/ Benno Eriksson
/ Tony Wrethling

SLÄNGPOLSKA FRÅN VIKBOLANDET

Presented by Göran & Inger Karlholm at Scandia Camp Mendocino,
Dance Notes by Kenneth Seeman.

- Music:** 1/16-note polska from Östergötland.
- Formation:** Two couples in a circle, with partners facing rather than standing next to each other. Accordingly, the two men stand next to each other, as do the two women.
- Positions:**
1. Hold hands in a circle at about shoulder level.
 2. Reach across the set, holding hands with partner, R hand to R hand and L to L, R hands held above the L, one couple's hands held over the others'.
 3. Hold hands on neighbors' shoulders.
- Walking step:** Walk with whole foot on the floor.
- Polska step:** Count 1-2-3. The circle progresses CW. Come down on both feet, L pointing in LOD (ct 1). R foot comes down slightly before the L (forward) foot; R sole is placed before R heel, and L heel before L sole. Come down again on both feet (ct 2). Step on R foot in LOD, while L foot is drawn outward and then inward, winding up pointing in LOD (ct 3). L foot is not placed on the floor in ct 3.
- Appell:** Count 1-2-3. Come down on both feet as in the polska step, while clapping hands (ct 1). Remain in that position (ct 2). Step on R foot, as above (ct 3).
- Sequence of dance:** Starting with Position 1, walk CW for 8 measures. On the first measure of the next phrase, break the position for the appell. Return to Position 1 for the remaining 7 measures of the phrase, while dancing the polska step. Continue alternating the walking and polska steps, with an appell leading to the polska, using Position 2 next, then Position 3, etc.
- General Comments:** The slangpolska in much of south-eastern Sweden consisted in a turn done on one spot on the floor and not progressing around the room. This was the original form of the polska, probably dating back to about 1600, and antedated the waltz, which, just before 1800, was the first dance to progress. Typically, the man would find his partner, escort her to the floor, walking and perhaps doing some acrobatic steps on the way, until a suitable spot for dancing was found. He could then dance alone with her, or join with another couple, placing his partner across from him. Eye contact was considered more important than physical contact with the partner. The dance as is here described preserves that portion in which the two couples have already joined each other.

References:

1. Inger and Göran Karlholm: *Gamla Danser från Härjedalen, Jämtland, Ångermanland*. Oviken, 1974.
2. Göran Karlholm, Johan Larson, Ingvar Norman: *Svenska Folkdanser, Del II. Svenska Ungdomsringen för Bygdekultur*. 1971.
3. Gustaf Karlson, ed.: *Svenska Folkdanser. Svenska Ungdomsringen för Bygdekultur*. 1923, revised 1964.

Polska från Åmot

(Sweden)

Pronunciation:

3/4 meter

Formation: Couples facing fwd (CCW).

Holds: A: Waltz position.
B: W R hand in M L hand.
C: Polska hold.

Step: M: L (ct 1); R (ct 3).
W: R (ct 1); L (ct 3).
Danced smoothly with even and steady flow throughout whole dance.

Sequence: Dancing fwd (hold A).
Turning W CW under M L arm (hold B).
Couple turn CW (hold C or A).

Execution: Danced by cpls around the room. The three dance sequences are done at will.
During the turning sequences one turn is done every measure. As the W is turning under the M's arm, he can turn CCW under his raised arm for one or two measures before the Couple turn.

Notated May 13 and Aug 17, 1976
Benno Eriksson
Britt-Marie Rylander
Tony Wrethling

Presented by Tommy and Ewa Englund

BONDPOLSKA
polskavariant från Överhärde

Music:

Initial Position: In couples facing each other, the woman with her back toward the line of dance.

Holds: Polska hold (special)

Step: A Man L (ct1), R (ct2), close L (ct3)
R (ct1), L (ct2), close R (ct3), etc.
Woman R (ct1), L (ct2), R (ct3)
L (ct1), R (ct2), L (ct3), etc.

B Man R (ct1), L (ct2), R (ct3), etc.
Woman L (ct1), R (ct2), R (ct3), etc.

Sequence: Resting figure dancing forward /step A
Turning (CW) /step B

Execution: Danced by couples around the room. The two sequences are done at will and not according to a set number of measures. During the dancing forward the woman can be led vigorously from side to side, to the L and R respectively, on the first beat of each measure.

Character: Danced with a "softly tensed" step, down ct1, up ct2, down ct3, with legs slightly apart.

Notated 14 Jan 1978

/ Benno Eriksson
Ulf Hermansson
Nils Lindmark

LÅNGDANS FRÅN SOLLERÖN
(Sweden)

This long-dance comes from the island of Solleron in Lake Siljan, Dalarna, Sweden. It is a continued development of the early medieval dances from the southern part of France. A dance description and information is published in Beskrivning av Svenska Folkdanser, Part 2, Svenska Ungdomsringer fro Bygdekulter, 1971.

Pronunciation:

Cassette: Englund special cassette; Bygdedansmusik RC-206 Side A/1
3/4 meter

Formation: Dancers in a closed circle or line facing L of ctr. Join hands with R hand on top of neighbor's L. Lift own R arm and rest it on R side just below chest. L hand is still held in R hand of person to L.

Steps: Föresteg: Step L in RLOD (CW) (ct 1); pause (ct 2); step on R beside L (ct 3). Step repeats exactly.

Step-hop: Step on L in RLOD (ct 1); pause (ct 2); hop (small) on L while R ft (R knee bent) is lifted straight up (ct 3). Repeat of step would be on R ft.

Meas

Pattern

A 1-16 I. CIRCLE TO LEFT
Dance 16 Föresteg moving in RLOD (CW). If dancers are in a line, leader may wind irregularly.

B 1-4 II. STEP-HOPS
5-6 Continuing, dance 4 Step-hops beg L.
7-12 Dance 2 Foresteg steps.
Repeat meas 1-6.

Repeat dance from beginning until end of music.

Presented by Tommy and Ewa Englund

Armbagsleken från Evertsberg

(Sweden)

Translation: Elbow dance from Evertsberg.

Pronunciation:

3/4 meter

Formation: 1st Variation Music - very slow tempo

Beginning position: equal numbers of M and W in a circle holding hands down.
Facing from front, W are in a half circle on the L, M in a half circle on the R.

2nd Variation Music - slow tempo

Beginning pos like above but with dancers very close to each other.

Hold: Elbow hold, free arm hanging.

Steps:

Step A.

With slightly bent knee, R ft takes one step fwd (1); rest (2); make 1/4 turn to the R on R sole while lifting L ft (2 and); L ft steps in front of R ft while hand hold is dropped (3); slight turn to L on L sole (3 and).

Step B.

With slightly bent knees, step fwd on R ft (1); rest (2); make 1/4 turn to the L on R sole while lifting L ft (2 and); fwd step with L ft (3); turn slightly to the R on the L sole (3 and).

R ft steps in front of L (1); rest (2); and so on ...

Note that the rest takes place on the and 2, the turning on 2 and, and 3 and. R ft steps decisively.

Execution: During the 4 introductory cts, the hold is dropped. The dancers turn so that the lead cpl (standing together in the front) are facing one another, W CCW, M CW. The dancers behind the lead cpl face the same direction as the lead cpl.

Lead cpl start dance with Step A by reaching out R arms and grabbing the ptr's elbow from underneath thereby causing the insides of the lower arms to be resting on one another (1); rest (2); release grip (3). On the next meas the next cpl in line enter the dance with Step B by turning to the L on the L sole (3 and) taking L elbow hold and taking a step fwd on the R ft.

One by one, the dancers who have so far stood still get into the dance, every other one starting with R elbow hold and Step A, and L elbow hold with Step B until all are dancing.

Presented by Tommy and Ewa Englund