

## Slunga

(Sweden)

Slunga is one of many names for polka as well as the name for this polka variant. I learned this variant from Karin Olsson who learned it from her mother Ann-Marie Olsson in Värmland, Sweden. Doriz Zsiga later taught this polka variant in September 1990 at the Scandia D.C. weekend at Buffalo Gap, WV.

Pronunciation: SLUHNGH-ah (meaning to sling, fling or hurl)

Music: 2/4 meter Any polka (Roo Lester prefers slower to moderate tempo.)  
CD: *At the Jonsson's, Traditional dance tunes from central Sweden.* Bands 8 or 10

Formation: Couples in open and closed dance positions, progressing LOD/CCW around the dance space.

Steps & Styling: Resting/walking and turning steps, M & W begin and dance on opposite ft.

### Resting step:

1. Begin outside feet, M's L and W's R.
2. Walk taking a step on each beat in the music.
3. Use the open shoulder/shoulder-blade hold.
4. There is a light spring/svikt, (down and up on each beat,) during each step.

Turning step: The step is the same for the men and the women, one count off from each other. Use the same light spring in the turning as in the resting. See graphed sequence below. M begins L, W begins R. When stepping fwd in the dance direction on the R ft, step through the heel to the whole foot, then pivot some as you prepare to move over to the L in front of ptr.

<b>Counts</b>	+	1	+	2	+
<b>Men</b>	in the air	L, R*	pivot on L	R and pivot	in the air
<b>Women</b>		R and pivot	in the air	L, R*	pivot on L
<b>Spring/svikt</b>	up	down	up	down	up

\*In Slunga the landing is not quite simultaneously onto both feet. One lands first on the left foot and immediately afterwards the right foot lands slightly behind the left (in time and space!).

### Holds:

Open shoulder/shoulder-blade with outside arms hanging at your side.  
Equilateral position. Both the M and the W hold each other's upper back with their right hand/arm, and rest the left hand/arm on the opposite shoulder, keeping rounded, full arm contact.

Svikt: Down and up on each step/count with a gentle, rolling quality. The amount of down and up depends on the music & tempo, dance dialect and dancing with your partner.

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## Slunga—continued

<u>Meas</u>	Music: 2/4 meter	<u>Pattern</u>
2 meas	<u>INTRODUCTION</u> Suggested introductory dance sequence: Walk 4 steps/cts, 2 turning steps, making 2 complete CW turns.	
	I. <u>DANCE SEQUENCE</u>	
1-3	Walk stepping each beat, M begin L, W begin R.	
4	Walk as in previous meas (ct 1); M steps and pivots CW towards W (ct 2); M makes a small leap from R (ct 2+) to end on L (ct 1, meas 5). W takes a shorter step fwd on ct 2.	
5-7	M and W each dance one turning step pattern per meas. See details in turning step above.	
8	Repeat ct 1 meas 5-7 (ct 1); M loosens hold to end meas in open pos with W on his R (ct 2). W pivots on her L to aid opening preparing to step R fwd on ct 1 of the next meas (meas 1).	

- Variation: Walk one phrase, 8 steps then turn one phrase making 4 complete CW turns.
- Free style: Alternate walking and turning as fits the dance space, your partner and the music. Change from walking to turning and turning to walking at the beginning of any phrase or mid-phrase after 4 meas, or as needed to avoid problems on the dance floor.

**Dance leads:**

1. M lets the W know he is going to begin the turning by changing his position, beginning to move into closed position and by pivoting on his R on ct 2 of the meas preceding the turning.

Resting step transition to turning step graphed:

<b>Counts</b>	<b>1</b>	+	<b>2</b>	+	<b>1</b>
<b>Men</b>	L		R angling ft R twd ptr and pivoting		Begin small step or leap to end facing ptr on ct 1 of next meas
<b>Women</b>	R		L (shorter step)		M facing ptr with back to LOD, place R ft behind L
<b>Hold</b>	Open shoulder/ shoulder-blade				Equilateral pos
<b>spring/svikt</b>	Down	up	down	Up	down

2. Use the phrasing in the music, as much as possible, to lead into or out of a dance step sequence.
3. The transition from resting to turning or turning to resting can also take place in the middle of a phrase.
4. Transition out of turning into resting/walking as the M moves from both ft turning on his L to step R in LOD. He also loosens his hold, releases his L arm and slowly opens the W out open shoulder/shoulder-blade hold. A supportive R arm for the M/leader is important.

Sequence: Alternate between resting and turning sequences at the dancers' discretion.

Presented by Roo Lester