

# BADJU KURUNG (Indonesia)

- SOURCE:** Badju (blouse) Kurung (long) describes the long blouse worn by the women of Sumatra. Indonesia is exceedingly rich in classical and folk dance material. Each area possesses its own distinctive dance styles. Recent developments have been to popularize dances as Badju Kurung and others from North Sumatra as their national ballroom dances.
- MUSIC:** Badju Kurung - Indonesian record.
- FORMATION:** Two straight lines. One row of W, full arm length apart, facing a row of M. Any number of couples.
- BASIC STEP:** Knees remain in slightly bent position while single steps R L R L are done in count to the music. Steps are done with heel touching the floor first. This gives a particular gliding, effortless style of movement. Always begin with R ft on ct 1.
- ARM POSITION:** Arms are bent at the elbow. Fingers are curled with middle finger and thumb touching. As steps are taken, lower arms and hands make small outward circles in opposition to feet.

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## PATTERN

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Counts

## INTRODUCTION

8

Wait 8 cts

1-16

M and W start with R ft to make circle around each other and return to place in 8 cts. With 8 steps each make a small circle CW around their place.

MEN



WOMEN

...continued...

FIGURE I

- A 1-8 8 steps in place.  
9-12 Take four steps to center on a slight R diagonal path to meet with L shoulders facing. On ct 4, L knee is bent with R toe still touching floor. W L hand on hip and R arm bent across chest. Palm is flat and turned up with thumb touching just below L shoulder. M have the same position of hands, except that an inward circle of hands leads them into ct 4. Their L hand is placed with the back of the palm touching the small of the back.  
13-16 4 steps bwd to place facing each other. Arms remain in same position.
- B 1-8 Ptnrs cross facing each other, M and W facing L. Steps are done with knees more bent and body inclined fwd. Step R to R, step L across R. Do this for 8 cts. Arm position: wrist is leading, R hand slightly higher than L, third finger and thumb touching. Arms are open on ct 1, close with R wrist crossed over L on ct 2, etc.  
9-16 M and W turn CCW and with same body position and arm movements, cross back to place on opposite side and still facing each other.  
1-32 Repeat FIG I. In cts 9-12 take a L diagonal path.

FIGURE II

- A 1-8 8 steps in place in a very low squat position facing partner.  
9-12 4 steps in low squat position moving fwd to meet ptnr in ctr. On ct 4 straighten body with accent and position of hands as in FIG I, ct 12.  
13-16 4 steps bwd to place.
- B 1-3 3 steps to ctr. Same arm position as in FIG I, ct 12.  
4 Take CW turn, stepping on L ft, and passing R shoulders with ptnr. As lines cross M and W have changed places.  
5-8 4 steps bwd on slight diagonal to L.  
9-16 Reverse position of hands and return to place passing L shoulders. M reverse position of hands with a double outward circle of hands. Turn CCW in place to face ptnr.  
1-32 Repeat FIG II.

FIGURE III (In this fig. movements of M and W are different)

- A 1-8 **WOMEN:** In low squat pos, wt on balls of feet, knees are together. Facing to L, L hand rests on L hip, R wrist moves out and in with third finger and thumb touching in ct to music. In 4 cts move wrist out and in twice. Then swivel CW  $\frac{1}{2}$  turn on balls of ft and in squat pos. Repeat wrist movement with L hand with R hand on R hip. Hand facing ptnr is the moving hand.  
9-16 Swiveling  $\frac{1}{2}$  turn CCW repeat action of cts 1-8, rising slowly to a standing pos. Head always looks toward moving hand.

*Continued...*

FIGURE III (Cont'd)

- A 1-4 **MEN:** Facing L, take 4 steps in place. Hands move out and in, in count to music. Hands in same position as in FIG I, cts B, 1-8.
- 5 Step to side on R ft. Do Pentjak (self defence) movement of hands to accent ct 6. With a double inward circle of hands, extend curved R arm at shoulder level. L arm is extended straight and at a lower level. Palms are straight up, fingers extended and rigid. Action is that of warding off a blow. Knees are bent and body slightly twisted to L.
- 6 Step across and behind R on L ft.
- 7-8 Step to L on R ft. Step to L on L ft. In cts 6-8 retain arm pos.
- 9-12 Take 4 steps traveling in small semi-CW circle to place by side of W. M is facing R and L shoulder is adjacent to W. Body is bent low. Arms change pos while traveling in semi-circle so that L arm is slightly high and R arm is slightly low in Pentjak pos.
- 13 Leap on R ft away from W. Hands cross and open into Pentjak pos with R arm high and L arm low.
- 14 Step on L ft across and in front of R. Same arm pos.
- 15-16 Step R, step L, returning to place and facing ptrn with CW turn. M finishes with L hand at small of back and R hand turned up with thumb touching just below left shoulder, as in FIG I.
- B 1-4 **MEN AND WOMEN:** Take 4 steps to ctr. R arm across chest, L hand on hips for W, on small of back for M.
- 5-6 Step R and L bwd
- 7-8 Step R and L forward
- 9-16 Facing ptrn, with 8 steps circle around ptrn CW and return to place. Change pos of hands on ct 1, L arm across chest R arm on hips or back. While circling around ptrn palms should almost touch. When back in place, turn 3/4 CCW to start FIG III again.
- 1-32 Repeat FIG III

FIGURE IV

- 1-16 Repeat cts 1-16, FIG I. Arms do not take accent or cross pos on ct 4.
- 1-7 Take 7 steps traveling on a slight diagonal path crossing L shoulders with ptrn.
- 8 Take sm lunge step on L ft. W faces R, M faces L.
- 1-8 Take 8 steps to return to place, turning CCW in place to face ptrn.
- 1-32 Repeat FIG IV. Ptrns pass R shoulders, W face L and M face R.
- With music remaining, ptrns move to meet, end turning CW in place. With arms doing small outward circles, ptrns dance off floor doing a small lunge step on every 8th ct.