

PARISARPOLKA

(pah-REECE-ahr polka)

Skandia CD, track 8

NOMENCLATURE

Credible English Title Parisian Polka.

ETHNO-CULTURAL ATTRIBUTES

Heritage Norway.
U.S. Source As described in Norske Folkdansar, vol. II, Oslo, 1952, and taught at Skandia Folkdance Society, Seattle.
Category Traditional old-time dance.
Motivation and application Both recreational- and performance-oriented.

MUSICAL ATTRIBUTES

Type Duple-meter (2/4), schottische.

CHOREOLOGICAL ATTRIBUTES

Function Individual couple dance.
Character and form Relaxed, with freedom of movement, "springy but quiet" footwork.
Footwork Opposite. Alternating plus repetitive.
Specific steps Walking step, open two-step, pivot.
Dance holds Single-hand hold (inside hands joined at shoulder height). Shoulder-waist (described in Appendix A). Two-hand hold.
Formation Any number of couples in double ring, M inside W outside, facing LOD (CCW).

THE DANCE ROUTINE

MEASURES	ACTION
	Figure I:
	A. Forward and back with single-hand hold at shoulder height:
1 - 2	Couples facing forward LOD, inside hands joined, begin on outside foot, 3 springy walking steps forward, followed by rest on outside foot while touching toe of inside foot

	across.
3 - 4	Without changing handhold, do a slight turn toward partner to face RLOD, and begin on inside foot (the one just "touched"), 3 springy walking steps RLOD, followed by rest and touch as above, but on opposite foot.
5 - 6	B. Two-step forward (with inside hands joined) and Pivot turn: Keeping same handhold, a half-turn to face partner and begin on outside foot, 2 open two-steps forward LOD.
7 - 8	Joining partner in closed shoulder-waist, 2 CW turns with 4 pivot steps, progressing forward in LOD.
9 - 16	Repeat the action of measures 1 - 8.

MEASURES	ACTION
	Figure II:
	A. Individual Turns, no hands joined:
1 - 2	Releasing closed shoulder-waist to allow arms to swing free, begin on outside foot, 3 pivot steps turning individually away from partner (M CCW, W CW), making one full turn while progressing forward in LOD, followed by touch of toe of inside foot, as in Figure I A., at the same time snapping fingers, clapping hands or raising arms - naturally, spontaneously - on the last count.
3 - 4	Do a half-turn to face RLOD and begin on other (inside) foot, 3 pivot steps to turn away from partner in opposite direction (M CW, W CCW), while progressing in RLOD, followed by toe touch and gestures, as in measures 1 - 2 above.
	B. Two-steps forward (no hands joined) and Pivot-turn:
5 - 6	Same action as Figure I B., except that no hands are joined, do 2 two-steps forward in LOD.
7 - 8	Repeat action of Figure I B., closed shoulder-waist, CW turn with pivot-steps.
9 - 16	Repeat the action of Figure II, measures 1 - 8.

MEASURES	ACTION
	Figure III:
	A. Dishrag turns:
1 - 2	With both hands joined with partner, lift outer arms up somewhat, but not outstretched, and make forward dishrag turn (M CCW, W CW), using 3 walking steps, beginning on outside foot, followed by touch on inside foot. Dishrag turns have the same footwork as

	the individual turns in Figure II, But, the couple turns under their own joined hands. It is easier when the partners are close together.
3 - 4	Lift inner arms in similar manner and make reverse dishrag turn in opposite direction (M CW, W CCW), using 3 walking steps, followed by toe touch as before.
	B. Two-step forward (with both hands joined) and Pivot turn:
5 - 6	Repeat action of Figure I B. Take 2 open two-steps forward LOD,
7 - 8	Followed by 2 CW couple turns with 4 pivot steps in closed shoulder-waist.
9 - 16	Repeat the action of Figure III, measures 1 - 8.

MEASURES	ACTION
	Figure IV:
	A. Sidecar position, W turns:
	M facing forward LOD, W at his R side, facing him (RLOD). His R hand joins her L, which is bent at the elbow. His L is bent at the elbow, joining her outstretched R. Arms at shoulder height. Handhold is loose, use fingertips only.
1 - 2	Start outside foot (M's L, W's R) walk 3 steps in LOD, then rest and touch inside foot (M's R, W's L)
3 - 4	M turns half turn to R, on L foot, then starting on inside foot (R), walk 3 steps RLOD, rest and touch R foot. Simultaneously, W turns approximately ½ turn CCW under man's raised R hand walking 3 steps, L, R, L, and touching L foot. Arms have now been crossed.
	B. W double turn under M's R hand:
5 - 6	M lets go L handhold and makes 2 two-steps forward in LOD, starting L, while W takes 2 CW pivot turns, using 4 pivot steps starting R foot, under his uplifted arm. (Note: Men, give W good support while she turns!)
7 - 8	Repeat action of Figure I B., closed shoulder-waist, CW turn with pivot-steps.
9 - 16	Repeat the action of Figure IV, measures 1 - 8.

MEASURES	ACTION
	Figure V:
	A. W turn, one hand joined:
1 - 2	With inside hands joined, both move forward in LOD. M take 3 walking steps and touch. W simultaneously turns CW under his uplifted R arm with 3 walking pivot steps and touch. (M steps L, R, L, touch R. W steps R, L, R, touch L.)

3 - 4	M starting R, 3 walking steps RLOD, while W turns 2 times toward him (CCW) under his uplifted R arm with walking pivot steps, (W steps L, R, L, touch R). (Note that M here walks backward or sideways.)
	B. W double turn under M's R hand:
5 - 6	M starting L, 2 two-step forward in LOD. W takes 4 CW pivot steps under joined arms, turning twice. Partners should stay close together.
7 - 8	Partners joined in closed shoulder-waist, do 2 CW couple turns with 4 pivot steps, progressing forward LOD, as before.
9 - 16	Repeat the action of Figure V, measures 1 - 8.
	Repeat the dance from Figure I, until the music ends.

On the Skandia CD, there is music for Figures I through V plus a repeat of Figure I.

BACKGROUND INFORMATION

This figure dance for couples, with the typical forward and back pattern common to so many Norwegian folk dances (*reinlendar* and *feiar*, for example) is the likely ancestor of the "Scandinavian Polka" (or "Seattle Polka," as it is called in the Pacific Northwest) widely danced in many parts of the United States. It was no doubt brought to American shores by immigrants from Norway during the 19th century.

The Norwegian folk dance manual gives five different figures to Parisarpolka, each of which is merely an elaboration or variation of the basic pattern. While all of these are used in consecutive order for formal folk dance exhibition, this dance also survives among the people in the old-time dance tradition, and is thus danced more or less freestyle throughout the country. Often the musicians decide on the spot how many times to repeat the dance, according to their own mood and the response of the dancers.

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Parisarpolka

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