

Polska från Boda

Dalarna, Sweden

Boda is north of Rättvik in the Lake Siljan district of Dalarna. The polska from Boda is described in Swedish by Johan Larsson in *Svenska Folkdanser II*. Larsson's primary sources were Finn Jonas Jonsson, Finn Erik Jonsson, Villard Dahl and Røjås Jonas Eriksson. The book, *Svenska Folkdanser II*, is often referred to as the 'Blue Book'. Dancers follow the description in the 'blue book' when dancing in the *polska merke uppdansning*/medal testing, recreational dancing is a bit more relaxed.

Pronounced: POHL-skah frohn BOO-dah.

Försteg or Forestep Fuhr-stehg or foreh-step meaning introductory step

Music: 3/4, with a shorter first beat and often a strong upstroke on the 2nd beat. The length of the beats varies between fiddlers and tunes.

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

Dance Holds: Försteg: Couples in open position with M's R on W's upper L side of her back. W's L either rests on M's R shoulder or holds his upper R arm. M's L and W's R hands grasped, palms together as in ballroom position, somewhat extended in front and approximately chest height.

Polska: Couples in closed position. Equilateral hold, R arms under. The hold is the same for the M & W. L hands holding ptr's R upper arm, R hands holding ptr's upper back, with R arms under ptr's L.

Svikt: The down & up movements are part of the dance steps and help define the dance. The amount of svikt depends on the music & tempo, and dancing with your ptr. The svikt is the same throughout all parts of the dance. In the description below, "normal" refers to how we normally walk or stand.

Steps: Försteg, introductory steps or resting steps and polska turn, couple closed position CW turn.

Försteg in open position, L footed försteg for both M & W.

Note that ct 3+ is shown both at the beginning and end and is not 2 separate movements.

Counts	3&	1	1&	2	2&	3	3&
Svikt	Up & over	Normal			Going up	Normal	Up & over
M	CW pivot	R sole		L		R	
	R heel	down					
W v1	R sole	R whole ft		L		R	
W v2 ¹		L				R	

¹ As danced in the 'blue book'.

Transition into closed position and polska. M releases his L hand and pivots twds ptrn to face her w/his back to LOD during the transition, closing into the equilateral position. W dances one more försteg then pivots 1/2 CW turn on ct 3+. *Note 1st 3& is before the transition meas., 2nd is 3& after the transition meas.*

Counts	3& before	1	1&	2	2&	3	3& after
M v1	CW pivot R heel	R sole down twds ptrn	Pivot on R	L	Pivot on L	R behind self, & in LOD	Pivot on R heel
M v2 ¹	CW pivot R sole	R heel down	Pivot	L	Pivot on L sole	R behind self, & in LOD	Pivot on R heel
W	R sole	R whole ft		L		R betw ptrn's feet	Pivot on R, end w/bk to LOD

Polska: M dances from one foot to the other and does not have both feet on the ground at one time. M's polska step is almost the same as his försteg, except he makes a complete CW turn in each meas. W dances L ct. 1, B ct. 2, R ct. 3, making a complete CW turn in each meas. M & W pivot whenever possible, during and between the steps. Note that ct 3& is shown twice in graph below. Ct 3+ is shown both at the beginning and end and is not 2 separate movements

Counts	3&	1	1&	2	2&	3	3&
Svikt	up & over	normal		normal	going up	normal	up & over
M	Pivot on R heel	R whole ft	Pivot R sole	L	Pivot on L sole	R	Pivot on R heel
W	Pivot on R	L sole	Pivot on L	B	Pivot on L	R fwd betw ptrn's ft	

Additional step details

M lifts R off of ground as he steps on L ct. 2. R remains behind M during polska turning steps. M lifts L off of the ground while stepping on R ct. 3 and keeps his L ft fwd for polska steps. M keeps legs well apart during polska to allow W to step between his legs/feet. M follows the music for timing of count 1. To return to försteg, M initiates the change/lead by slowing his turn and releasing his L arm hold.

W follows the fiddlers foot tap, which often is earlier than the bowed note for ct. 1.

W can be slightly early on ct. 1.

Most of the W's pivot is on the sole/ball of the L foot.

When the W has weight on B ct. 2, she remains on her L sole touching the R sole to the L instep or heel. This way the W can continue turning even though she has her weight on B. W may place her whole L foot on the ground for ct. 2 if she needs to adjust her balance.

W can step slightly late on ct. 3.

W steps R with heel then through her whole foot on ct. 3.

W should try to keep their weight fwd over soles of feet.

The svikt in this dance is between up on the sole of the foot and normal on the whole foot, not down on bended knee.

Superscript¹ indicates as described by Larsen in *Svenska Folkdanser II*.

Dance Sequence: Alternate försteg and polska steps.

Some suggested dance sequences:

Introductory: 4 meas. försteg, 4 meas. polska turn making 4 complete CW turns, 1 each meas.

Variation: Försteg one phrase, 8 meas., polska turn one phrase, making 8 complete CW turns

Free style: Alternate försteg and polska as fits the dance space, your ptnr and the music.

Change from försteg to polska and vice versa at the beginning of any 4-measure phrase in the music.

Suggestions/reminders:

Make a complete turn on each polska step.

Use the music as a guide when to change between parts of the dance. Changing at the beginning of musical phrases helps communicate leads to ptnr.

M & W each hold securely, feel your ptnr in your arms and hands.

Cushion all movements to give them the soft rolling quality that is associated with this dance.

Bend your knees and use your lower body from the hips through toes, including knees, ankles and feet to cushion the dance movements.

The following selected recordings are among the many that have suitable dance music.

Music for the heart and sole, Jonssonlinjen (CD)

Polska and Mer Polska, Nätt o Jämt (CD's)

Låter til Svensk Bygdedanser: Sonet SLP 2060 A1, A2 (LP)

Puls, Stockholm's Spelmanslag (CD)

Olle Wallmans polskekvartett 1 & 3 (CD's)

Spelmannslåtar fra Norge og Sverige, Marit Larsen & Thomas Westling (CD)