

# PARISERPOLKA

(Norway)

Pariserpolka (pah-REE-sghr POHL-kah), Parisian Polka, is a traditional couple dance done throughout Norway. It is believed to be the ancestor of "Scandinavian Polka" (or "Seattle Polka" in the Pacific Northwest) which is popular in many parts of the United States. It was probably brought to America by Norwegian immigrants during the last century. It is not a true polka, as no polka step is used. The dance was originally done free style with couples choosing which figures, and in which sequence, they desired to dance. The Norwegian folk dance manual "Norske Folkdansar II", by Klara Semb, Oslo, 1952, recognizes five distinct figures for Pariserpolka, and the Norwegian Youth League supports this form. It is preferred that the dance be done in this standardized sequence. The dance was first introduced at the University of the Pacific Folk Dance Camp in 1962 by Gordon E. Tracie and presented again in 1973 by Bruce Taylor.

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MUSIC: Records: Triola TNLP 38 (33), S-B, B-2 "Ola Bakar". 2/4 meter.  
RCA LPM 9910 (33), S-1, B-6 "Norsk Pariserpolka". 2/4 meter.  
RCA LPM 9810 (33), "Norsk Pariserpolka". 2/4 meter.  
Harmoni TD-2 (45), S-2, B-1 "Pariserpolka". 2/4 meter.  
Viking V 301a (45) "Pariserpolka". 2/4 meter.  
Piano: No. 29, 80, or 81, in Klara Semb, "Norske Folkdansar III", Oslo, 1956.

FORMATION: Cpls in a circle facing CCW with W to M R. Ptrs face slightly two each other with inside hands joined and held at shoulder level. Outside hands hang freely or are on hips with thumbs fwd, fingers back.

STEPS and STYLING: Walk\* (with springy down-up motion), Two-Step\*, Pivot\* (with down-up motion), 3-Step Turn\*, Shoulder-Waist Pos\*.  
Dance in a relaxed style with steps springy but controlled. Look at ptr. M and W are on opp ft throughout dance.

\* Described in volumes of Folk Dances from Near and Far, published by Folk Dance Federation of California, Inc., San Francisco, CA.

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MUSIC 2/4 PATTERN

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Measures  
4 meas INTRODUCTION No action.

I. FORWARD AND BACK (Inside hands joined)

1-2 Beginning with ML-WR, dance 3 springy walking steps fwd in LOD, then turning to face ptr M close R to L ft (no wt) - W close L to R ft (no wt). Free ft may be touched either beside or across supporting ft.

3-4 Without releasing hands, turn to face RLOD and repeat action of meas 1-2 (Fig 1) reversing ftwork.

5-6 With inside hands still joined, dance 2 two-steps fwd in LOD beginning ML-WR. Dance slightly face-to-face and back-to-back, keeping eye contact.

7-8 Facing ptr place R hand on ptrs back at lower rib cage. W place L hand on back of MR shoulder (WL arm is over MR arm) and M place L hand on W back at the shoulder blade (ML arm is over WR arm). In this pos, beginning ML-WR, dance 4 springy pivot steps making 2 CW turns and prog CCW. (Alternate pos = shoulder-waist)

9-16 Repeat action of meas 1-8 (Fig 1).

II. TURN AWAY (No hands joined)

1-2 Beginning ML-WR dance one 3-Step Turn in LOD (M turn CCW, W-CW) with springy walking steps letting arms swing freely. Facing ptr M touch toe of R ft next to L (W do opp) as you snap fingers, clap hands, or raise arms high.

3-4 Moving in RLOD repeat action of meas 1-2 (Fig 11) but with opp ftwork and direction of turns.

5-6 Without joining hands, repeat action of Fig 1, meas 5-6. (2 two-steps)

7-8 Repeat action of Fig 1, meas 7-8. (cpl turn)

9-16 Repeat action of meas 1-8 (Fig 11).

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*continued...*

PARISERPOLKA (continued)

III. DISHRAG TURN (Two hands joined)

- 1-2 Facing ptr (M back to ctr) join both hands straight across. Lifting fwd arms and moving in LOD make a complete turn under both arms (dishrag) repeating ftwork of Fig II, meas 1-2.
- 3-4 Lifting trailing arms and moving in RLOD, repeat action of meas 1-2 (Fig III) reversing ftwork and direction of turns.
- 5-6 With both hands joined and held close together (forearms vertical) at chest level, repeat action of Fig I, meas 5-6. (2 two-steps)
- 7-8 Repeat action of Fig I, meas 7-8. (cpl turn)
- 9-16 Repeat action of meas 1-8 (Fig III).

IV. M FWD, W BKWD

- 1-2 With M facing LOD and W to his R facing RLOD, join both hands at shoulder level with R arms outstretched in front of ptr. In this pos repeat action of Fig I, meas 1-2 with W walking bkwd.
- 3-4 Without releasing hands, M raise R hand high and turn  $\frac{1}{2}$ CW while W turns  $\frac{1}{2}$ CCW to finish with M facing RLOD and W to his L facing LOD with WL arm outstretched in front of M chest and ML arm is behind W waist. In this pos repeat the action of Fig I, meas 3-4 with W walking bkwd.
- 5-6 Releasing ML-WR hand M dance 2 two-steps fwd in LOD while W turns CW twice (under joined arms) with 4 pivot steps.
- 7-8 Repeat action of Fig I, meas 7-8. (cpl turn)
- 9-16 Repeat action of meas 1-8 (Fig IV).

V. W TURN (One hand joined)

- 1-2 With inside hands joined (MR-WL) M repeat action of Fig I, meas 1-2, while W turns once CW under joined hands repeating ftwork of Fig II, meas 1-2.
- 3-4 Without releasing hands and moving in RLOD, M repeat action of Fig I, meas 3-4, while W turns once CCW under joined hands repeating ftwork of Fig II, meas 3-4.  
VARIATION: M may dance bkwd in RLOD.
- 5-6 Repeat action of Fig IV, meas 5-6. (2 two-steps)
- 7-8 Repeat action of Fig I, meas 7-8. (cpl turn)
- 9-16 Repeat action of meas 1-8 (Fig V).

NOTE: A customary way of dancing the dance in Norway is to repeat the first figure at the conclusion to "tone down" the dance for a more dignified ending. This will depend on the recording that is used. With the RCA records, the dance goes through one time plus the repeat of Fig I. With the Harmoni and Viking records, you may dance Fig I-V plus Fig I then repeat Fig I-V plus Fig I. Thus Fig I is danced twice in a row in the middle of the dance.

Another way that is very popular now is for cpls to enter into the dance at the beginning of any 8 meas phrase and begin with Fig I and dance the sequence as written, in which case all cpls are not dancing the same figure at the same time.

Note: Dance may also be spelled, PARISARPOLKA.

