

## Reinlender fra Hadeland

As part of a project to document gammeldans variations in Norway, this way of dancing reinlender was collected in 2002 from Gunnar Berge and Anne Halvorsen of Hadeland, a region north of Oslo. The main dances done in Hadeland are: vals, polka, reinlender, masurka and springdans. The description reflects the way reinlender was danced at parties in Hadeland.

Recordings: Any Norwegian reinlender, usually played on accordion in Hadeland.

Meter: 3/4

Documentation: The booklet "Runddansvarianter fra Hadeland", Runddansvariasjoner i Norge, Hefte 3. It contains background interview material, dance descriptions, and a DVD.

Formation: Couples with ballroom position: M holds R arm around W's waist. His L arm is held slightly bent out to side and he grasps over W's R. Her L hand is on his R shoulder. (Closed holds are also used, especially in organized folk dance groups.) M has his back partly to center of the room, but the couple opens a little toward LOD.

Steps: Reinlender step L: Step fwd on L (ct 1), step in place on R (ct &), step fwd on L (ct 2), a little lift (ct &). Repeats with opposite footwork. Variation often used every other meas in 2-meas turn: step on the toe (ct 1), on the whole ft (ct &), and on the toe (ct 2). In addition, Anne also occasionally dances on the toe (ct 1), on the toe (ct &), and on the whole ft (ct 2).

Turning step (1-meas CW turn): Step on L around partner (ct 1), lift (ct &), step on R toward partner (ct 2), step on L toe in place (ct e), step on R in place (ct &). The 2nd ct is thus a fast change-of-step (byttomfot). It is common to aid balance by placing R toe on the floor during the lift in ct 1.

Style: The style is low, near the ground, and without spectacular ornamentation. There is constant movement through the space in LOD. However, the turning is emphasized more than relatively slow LOD movement.

There are 4 bounces (svikts) in each meas, but the last svikt is often quite small. The first ct can be emphasized. In some films, Gunnar dances with a strong lift between ct 1 and ct 1& - he nearly leaves the floor. In other films, he drags his foot along the floor between 1 and 1& with very little svikt.

In the 2-measure turns, Gunnar steps on the toe on the 1st ct of one meas and markedly on the heel on the 1st count of the next. When the couple turns CCW, this emphasis is on the heel of the R foot. When they turn CW, it is on the L foot. This gives the turn a flavor of dancing around partner in one meas, and then waiting in place while partner dances around you in the next.

Meas   Movement

***I: 2-measure CCW turn***

This is a 2-measure turn with reinlender steps.

- Intro    When making a transition from other motifs, the most common intro is for the M to step bkwd on R in LOD. This might follow the 2nd meas of the 2-meas CW turn.
- 1        M dances a L reinlender step, so that the couple turns halfway. Placement of the feet: L a little to the L side, possibly diagonally back, in LOD (ct 1), R in place, possibly in front of L (ct &), L forward in LOD (ct 2). Usually Gunnar dances on the toe (ct 1), on the whole ft (ct &), on the toe (ct 2). The W follows with a reinlender step R. She can place the heel on the floor on the 1st ct.
- 2        M continues to turn with a R reinlender step. Placement of the feet: R to R side in LOD (ct 1), L in place (ct &), R bkwd in LOD (ct 2). Usually Gunnar dances on the whole ft with the heel first (ct 1), on the toe (ct &), and on the whole ft (ct 2). The W follows with a L reinlender step starting on the toe (ct 1). Anne does the first ct to the side (not diagonally back).

The W follows the M with opp footwork. In principle she dances meas 2 when the M dances meas 1, and meas 1 when he dances meas 2. The W's svikt pattern follows the M, but is smaller. She does not emphasize the first ct the way the M does. For the most part, Anne dances on the toe on the 1st ct.

***II: 2-measure CW turn***

- Intro    A 2-meas CCW turn usually precedes this motif. To make the transition, M dances one meas fwd in LOD (R reinlender step) to stop and change directions (replacing meas 2 of motif I).
- 1        M dances a L reinlender step, so that the couple turns halfway. Placement of the feet: L to L side in LOD (ct 1), R in place (ct &), L backward in LOD (ct 2). Usually Gunnar dances on the whole foot with the heel first (ct 1), on the toe (ct &), and on the whole foot (ct 2). The W follows with a R reinlender step starting on the toe (ct 1). Anne does the first count to the side (not diagonally back).
- 2        M continues to turn with a R reinlender step. Placement of the feet: R a little to the R side, possibly diagonally back, in LOD (ct 1), L in place, possibly in front of R (ct &), R forward in LOD (ct 2). Usually Gunnar dances on the toe (ct 1), on the whole ft (ct &), on the toe (ct 2). The W follows with a reinlender step L She can place the heel on the floor on the 1st ct.

The W follows the M with opp feet. The comments for Motif I also apply here.

***III: 1-measure CW turn***

- Intro    Most commonly, a 2-meas CW turn precedes this motif.
- 1        M dances the turning step described above. W starts with the 2nd ct first, i.e. the quick two-step on R (ct 1), then step-lift on L (ct 2).
- Ending    The most common way to end the 1-meas CW turn is that the M steps on L around W (ct 1), then step bkwd on R in LOD (ct 2). The W follows with a step on R toward

the M (ct 1), then continue on L fwd in LOD (ct 2). The walking steps are danced "flat", without svikt.

An alternative is to go straight to the 2-meas CCW turn without a transition. In this case, he might emphasize ct 1 of the new turn with a stamp.

### Dance sequence

The length and order of motifs are formed by the M in each execution of the dance. It is common that most transitions occur near changes in the musical phrase.

The dance starts with 2-meas turns CCW and CW (motifs I and II), usually CCW-CW-CCW-CW. Sometimes Gunnar starts with a CCW turn lasting only 1 meas ("swing" the girl around in front), then 1 meas fwd, and then turn CW. Other times he starts with several meas CCW.

Usually he dances fewer than 4 measures before changing direction, that is 0, 1 or 2 turns. He often uses a single walking step bkwd on R in the transition to the 2-meas CCW turn.

After dancing several measures of 2-meas turn CW, the 1-meas turn can be danced. This usually lasts 4-8 measures.

Then the dance starts over. From the 1-meas CW turn, the transition is usually danced with 2 walks bkwd (L-R) before starting the 2-meas CCW turn (motif I).

The most common variation is more or fewer repetitions of motifs I and II before the 1-meas turn. Examples are I-II-III and I-II-I-II-I-II-III.

### About transitions and dancing "opposite the music"

The dancers can dance "with the music", as described above, or "opposite the music", where all the motifs start on ct 2 of a music measure. The dances switches between these two when Gunnar uses a single step bkwd on R in LOD to make the transition into the 2-meas CCW turn. Dancing "opposite the music" does not appear to be a problem for the dancers – they continue as if nothing special has happened.

However, Gunnar does show a general preference for dancing "with the music". He continues "opposite the music" only when it falls naturally in the dance because of earlier transitions. In these cases, he may continue "opposite the music" until the next time through the whole dance, when there is a new single step transition from the 2-meas CW turn to the 2-meas CCW turn.

Gunnar does not always use the walking step transitions. In his review of the dances (to remind dancers of what they had learned), he did not use it at all.

When Gunnar danced with dancers who where not from Hadeland, he performed the transitions in many different ways. For example, he might leave out the walking transitions, add extra "half"-reinlender steps or add more walking steps in the transitions. Because the use of the walking steps was unusual for the students, these variations can be interpreted as adjustments to inexperienced partners.