

Springdans fra Hadeland

As part of a project to document gammeldans variations in Norway, we filmed this springdans in 2002 with Gunnar Berge and Anne Halvorsen of Hadeland, a region north of Oslo. In the 1980s and 1990s, Gunnar and Anne held many springdans courses, both in Hadeland and in Oslo. This description is based on extensive notes from a course in 1998, from the collection weekend in 2002, and from dancing with Gunnar on numerous occasions.

In Hadeland, the springdans and masurka are not clearly separate dances. They both have similar structure, and the two turns are used in both. However, the springdans contains figures that are not used in masurka. Also, the melodies are a bit different from masurka tunes, and are played more slowly.

Recordings: A springdans from Hadeland. Can also be done to a masurka.

Meter: 3/4

Formation: Couples facing LOD, holding nearer hands at chest height.

Steps: Three-step L. Step fwd on L (ct 1), step on R slightly fwd or beside L (ct 2), step fwd on L (ct 3). Repeats with opp footwork. Most of the time, the step on ct. 2 is nearly beside the supporting ft, although the W may dance straight fwd in order to cover more space..

Style: Movement in LOD is constant. The style is low, near the ground, and without spectacular ornamentation.

Meas Movement

I Forward side-by-side

1 Dancing fwd in LOD, M starting L and W R.

2 Dancing fwd in LOD, dance on three-step, M R and W L.

Cpl may face each other slightly on meas 1, turn slightly away from each other on meas 2. When they repeat the dance, they may dance straight fwd in shldr-waist pos.

II W turns under joined hands ("try out" the W)

1 Dance moving in LOD. M raises L hand, which is joining with W R. He turns her under their joined hands. She turns CW once per meas: step fwd in LOD on R (ct 1), step back in LOD on L (ct 2), touch R toe beside L (ct 3).

M follows W diagonally behind her. He has a choice of steps. The simplest is to continuer fwd with the three-steps. A fancier step is to dance beside W facing the outside: step on L to L (ct 1), step on R beside L (ct 2), step on L toe to L (ct &), step on R beside L (ct 3). An alternate step is: step on L to L (ct 1), step on R beside L (ct 2), lift on R while kicking L low to the side (ct 3).

II 2-measure CCW turn

- 1 M dances a L three-step, while the W dances a R three-step. During the meas they turn 1/2 way round CCW.

Start with M facing out from center. M steps on L to L side (ct 1), steps on R in place (ct 2), and steps fwd on L in LOD (ct 3). W steps on R to R (ct 2), steps on L in place (ct 2), and steps bkwd on R in LOD (ct 3). There are 3 even svikts, one for each ct.

When Gunnar and Anne dance, the step on the first ct is often diagonally fwd or back (in relation to one's own body). That is, they have not turned far enough for the step on ct 1 to be taken directly to the side. This is most pronounced on the L side, so that the L ft is placed diagonally bkwd (except on the first, introductory meas).

- 2 Keep turning. The M does what the W did in meas 1, W does what the M did.

III 2-measure CW turn

This turn is the same technique as motif II, but the turn goes in the opposite direction.

- 1 M dances a L three-step, while the W dances a R three-step. During the meas they turn 1/2 way round CW.

Start with M facing out from center. M steps on L to L side (ct 1), steps on R in place (ct 2), and steps fwd on L in LOD (ct 3). W steps on R to R (ct 2), steps on L in place (ct 2), and steps bkwd on R in LOD (ct 3).

- 2 Keep turning. The M does what the W did in meas 1, W does what the M did.

IV 1-measure CW turn

The couple makes one complete CW turn in each meas.

- 1 Start with M facing outside. M takes a large L step around W (ct 1), places R on the floor with feet about shoulder width, weight on both and a strong downward motion (ct 2), turns on his R heel and changes his weight to his R ft (ct 3).

W has wt on L and places R toe on the floor beside her L (ct 1), steps on R toward the M (ct 2), and steps on L around the M (ct 3). Some W in Hadeland use another step, probably newer and probably from the masurka: step on R twd M (ct 1), step on L toe behind R (ct &), step on R twd M (ct 2), and step on L around M (ct 3). Our source Gunnar felt strongly that W should use the first of these two steps.

There are only 2 svikts in this meas. The downward motion of the first ct continues into the second ct. The deeper the 2, the more "manly" the dancer. Also, turning on the R heel on ct 3 was regarded as manly.

Dance sequence

The dance begins with motif 1, that is, dance fwd for a few meas, perhaps 2-4. On the least meas, turn back twd each other on ct 3. Then turn W under joined hands (motif 2) for several meas. Gunnars preferences was 3 turns.

Next turn slowly either CCW (motif 3) or CW (motif 4). He can also turn a few meas CCW, then CW. The transition into the turn is usually that the M brings the W in front of him, so that he is facing LOD and she RLOD, using on three-step (L for M, R for W). This transition involves a change of direction for the W.

Next is the fast turn CW (motif 4). If transitioning from the slow CCW turn, stop with M facing LOD and turn 1/4 CCW on a R three-step. M is then in position to start the fast turn.

When starting the dance over, you can start from the beginning. In earlier times, however, the turning of the W under the arm (motif 2) was only done once at the beginning of the dance. When repeating, M might open into an open shlder-waist pos, dance fwd for a few meas, and then dance a slow turn followed by a new fast turn.

A simplified sequence is: Dance fwd side by side for a few meas (motif 1). M brings W in front of him into ballroom pos – then he dances fwd in LOD, while she dances bkwd. Turn slowly 1-2 turns (motif 3). Then, do the fast turn (motif 4).

Notes

The springdans differs from the masurka mainly in the opening figure – that is, in the way the cpl dances fwd in motif 1. Also, the second motif, turning the W under the arm, is not used in masurka.

M can add ornaments during the fast turn. He can slap his L ft with his L hand during the turn – or he can simply kick up his L foot (without a slap). This would not be done on every turn, but performed once in a while.

The W does not have as much svikt as the M. Also, she usually dances fwd on all three steps in motif 1 – and does not do as the M when he steps almost in place on ct 2 of each meas.

Occasionally, you will see the partners separate into a “lausdans”. There is no documented basis for this in the tradition, says Gunnar.

Gunnar’s sources said that the M could lift the W 3-4 times during the dance!