

The *numedalspringar* seems to be performed in a manner quite similar to the tunes from Telemark. However, the third beat of the (3/4) measure, which corresponds to an arsis in the dance meter of the *telespringar*, represents a TA in the *numedalspringar* and consequently gets a different musical accent.

Laus dans known as halling

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HISTORY AND SOURCE:

The *halling* is the most famous dance in Norway. In Seattle, it has been performed for the public since at least 1892. It is generally a solo dance for men, emphasizing competition and acrobatic maneuvers, but this is changing. There is no fixed form of the dance, although there are regional styles and variations. Also, each dancer arranges his own dance to suit his abilities and highlight his acrobatic strengths. The arrangement is often developed over many years, and may vary depending on the audience and how the dancer feels.

The *halling* is called *laus* in Hallingdal. This word means *loose*, presumably referring to the fact that the dancer is not connected to a partner. Outside Hallingdal, the dance is usually called *halling*, meaning a dance in the manner of people from Hallingdal. It is even possible that the dance originated in Hallingdal, though it is well documented that it once was danced in many places in Norway and also in Sweden.

There are also couple dances called *halling*, most of which contain a *lausdans* part – a part separated from the partner. One possible explanation for the solo dance is that the *lausdans* part grew and grew until it became the whole dance.

Because of the improvisational nature of the dance, it is extremely difficult to provide a description. This description simply enumerates some of the steps and moves. Add your own notes as you learn the dance.

PRONUNCIATION:

MUSIC: *Norsk Folkedans Stemne 2012 with Bjerkreimringen*. Seattle, WA: Norsk Folkedans Stemne, 2012.

METER: 2/4 or 6/8

FORMATION: Dancers, usually progressing in line of direction, at least some of the time. The dance may be performed by a single person, but traditionally many could also dance at the same time.

STEPS**MOVEMENT FOR LAUSDANS / HALLING****Walk**

Walk forward, usually with a marked flex/*svikt* – accenting the rhythm heavily – landing on the heel first. Often the arms swing, first both up in front of the body and then both out to side. Alternately, they can swing one forward and one back.

Turn

Turn once per measure. Several techniques are possible. One is: leap forward in line of direction on to left (count 1). Move the free right foot in a small outward circle to help propel the turn, turn once around and step forward on right (count 2). Repeat on same foot for many turns. Usually, hands are held out to sides – elbows at shoulder height and lower arms vertical. Palms face front and fingers are slightly closed.

Kick shoulder blade

This is a 3 count pattern, used to show agility. Leap onto left, leaving right below body (count 1). Hop on left swinging right forward (count 2). Hop on left, swinging right backward (count 3). Repeats on opposite foot. Hold hands on shoulders with elbows out to side. As you repeat, the swing backward becomes higher and higher until you are kicking your shoulder blade – the torso may be bent backward to reach.

Jump over foot

Hold left foot with right hand. Hop on right repeatedly – then hop over the joined left foot and right hand. May be repeated to opposite side. The best dancers can also hop backward over the joined hand – a few dancers can hop successively forward, backward, forward, backward.

Simple squats

In a squatting position, face center or outside and jump sideways on each count (both feet to both feet). Often done with the arms opening and closing (open on one count, close the next).

Down ups

Squat (count 1), up on both feet (count 2). Arms may open and close.

3 count squats

Squat (count 1), leap onto right turning clockwise (count 2), leap onto left completing the turn (count 3). Often repeated in same direction, but may also be repeat with opposite feet. This is a 3 count pattern taking 1½ measures of music.

Kick out

Squat. Leap onto left, kicking right forward (count 1). Leap onto right, kicking left forward (count 2). In the simplest variation, allow the free heel to touch the ground. For more bravado, lift the free leg horizontal. You can cross arms at chest level.

Push ups

In push-up position, “jump” on all fours sideways. If you are very strong, clap in between.

Kip

Kips are often used, either by rolling back or by rolling forward. They are often transitions into or out of squat figures.

Kick the hat

The most famous figure is to kick the hat. A girl stands on a chair and holds a hat dangling on the end of a stick – the stick should be held horizontally. The man usually approaches the hat in line of direction and may rock back and forth as he gauges his bearings. Then, he steps on his left, turning once around to left while lowering weight. Step on right and leap into the air with a sort of hitch-kick movement. Lean back with the body and kick the hat off the stick with the right foot.

A beginning dancer then lands on his left foot, a better dancer lands on both, and the very best lands on right foot. The girl is responsible for retrieving the hat. The dancer often uses turns, slaps, and claps in transitions between parts of the dance. The dancer must maintain the rhythm at all times.

The dancer usually starts with walking and builds into more demanding figures. He may use agility figures such as “kick shoulder blade” or “hop over foot” in order to rest between demanding figures. He may play with the audience in order to rest. He usually builds up to kicking the hat. In competition, the dance is over when he kicks the hat a second time.

The dancer often makes quite a show of the dance. Especially regarding kicking the hat, he may ask the girl to raise the hat repeatedly and may even ask for support from the audience. The dancer may also interact directly with the musician.