

Gilleråsen (Norway)

This is an usual figure dance with a simple pattern. Although often danced today with simple running steps, it is thought to be based on the local pols. A description was first published in 1928, and it has been included in Klara Semb's Norsk Folkedansar instruction book editions since then.

The dance is sometimes called Giljerosen, but it has become common to reserve that name for a different 3-couple dance from Senja (further north).

Source: Klara Semb, Norske Folkedansar II, Oslo 1975 (called Giljerosen).
Also in Klara Semb, Norske Folkedansar - Turdansar, Oslo 1991
"Gilleråsen".

Music: This dance has its own melody, which is probably a pols melody from Nordmøre. However, it would be possible to do it to other 3/4 music, such as a masurka.

Meter: 3/4

Formation: Three couple sets, one couple behind the other, all facing the music. Each M has his ptr on his R, holding nearer hands. Free hands hang at sides or are on hips. The couples are numbered 1, 2, and 3, with 1 in the front.

Performing groups sometimes use sets facing one another, such as four sets in a cross, or three sets in a "T" (opening toward the audience).

Steps: Light running steps. There is one step on each beat.
Pols steps from the Nordmøre district can also be used: small leap onto L (ct 1), continue downward motion and step on R (ct 2), step on L at normal level (ct 3). Repeat with opp ftwk. This step is accented downward on ct 2.

Meas Movement

- Figure I – Backward and forward*
- 1-4 Run 12 small steps bkwd. Start on M L and W R.
- 5-8 Run 12 small steps fwd.
- 9-12 Couples 2 and 3 stand still. Couple 1 dance a path to end at the rear of the set. M leads W across in front of him and lets go. She dances around second M, in front of couple 3, around third W, into place behind third W. At the same, he dances around second W, in front of couple 3, around third M, into place behind third M. Once in place at the rear of the set, they join nearer hands. The order is now couple 2-3-1. (It doesn't matter if cpl 1 is a little late getting into place.)
- 13-16 All run 12 very small steps fwd. At the very end, cpl 2 turn twd ptr to face cpl 3.

Figure II – Arches

17-32 Over-and-under figure using 48 running steps. All couples do the same pattern. Cpl 2 (at the top of the set) makes an arch, which cpl 3 passes under. Then they themselves pass under the arch made by cpl 1. Now they are at the rear of the set, and they turn around. They then repeat this pattern to the top of the set.

Similarly, cpl 3 dances up under the arch made by cpl 2, turns at the top of the set, then dances toward the rear, making an arch that cpl 1 passes under. They then repeat this pattern toward the rear and back to place.

Cpl 1 waits a little at the beginning, then make an arch that cpl 2 passes under. Then they pass under the arch made by cpl 3, and turn at the top of the set. Then they repeat this pattern to the bottom of the set.

The above description is “once through” the over-and-unders back the places where you started the arches.

The original description indicates that this is done three times through in the 48 running steps, without fitting to the music in any particular way. Most groups do it this way today.

Some groups use only TWICE through the over-and-unders. For exhibition, we would use four counts for each passing, as well as 4 counts for turning at the end. For example, cpl 2 makes an arch for 4 counts, ducks for 4 counts, then turns for 4 counts. The amount of rigor and standardization depends on your use of the dance. However, you do need to agree whether to do 2 or 3 times through the over-and-unders.

At the end of the dance, the cpl order is 2-3-1. For each repeat, the new front couple ends at the rear.

Presented by Alix Cordray