

Kørsdans

(Norway)

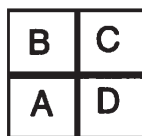
This dance belongs to a family of dances found in Scandinavia and in the British Isles. In the British Isles, it is usually danced over a sword and its sheath in a cross; the most famous example is the Scottish Highland Sword Dance. The Scandinavian examples tend to be simpler, and may be danced over two sticks, spears, or rye straws laid in a cross on the floor. The dance is also known as Slinkompas (Norway), Skinnkompass (Sweden), and Slinkepas (Finland). This Norwegian version is from Grue in Finnskog.

In many versions, the dance is competitive. The music plays faster and faster, and the object is to not disturb the cross. If you kick the cross, you must leave the dance - or perhaps give something to all the other dancers. The last person remaining gets a prize. The source is Klara Semb, *Norske Folkedanser, Turdansar*, Oslo 1991. ISBN 82-521-3657-5.

Pronunciation:

Music: Norwegian Dances, Stockton '95 (special cassette). 2/4 meter
Norwegian Folk and Figure Dances, no. 4, EMI 1375254.

Formation: Stand in front of the cross on the floor. The square facing you is called A, in front of you B, in front and to your right C, and directly to your right D.



Start here

One, two or four dancers can dance in the same cross. Stand outside your own A square. (If there are several dancers, you can also begin in a canon, one behind the other. Start every two counts).

If two dancers are in the same cross, they start opposite one another. They can hold hands, or dance alone. If there are four dancers, they can hold hands with the person opposite.

If a M dances alone, he lifts his arms to shoulder height and bends his elbows at about right angles. A W can hold her arms as a M or hold her skirt with both hands.

Steps:

Ct	Pattern
1	Step on R in square A.
2	Hop on R and touch L toe across R into square D.
ah	Leap onto L toe in square A.
3	Step on R ft across L in square B.
4	Hop on R and touch L toe across R into square A.
ah	Leap onto L toe in square B.
	Repeat the 2 cts 3-4 round and round.

Krossadans—continued

III. ELBOW TURNS

- 1-8 Repeat meas 1-8 of Figure I.
 5-12 With running steps, M join R elbows with W on R and dance once around CW with her. Then, join L elbows with W on L and dance once around CCW with her. Repeat once more, dancing a total of twice with each W. As before, the only relationship to the music is to complete the 4 movements in the phrase.

IV. SHOULDER HOLD

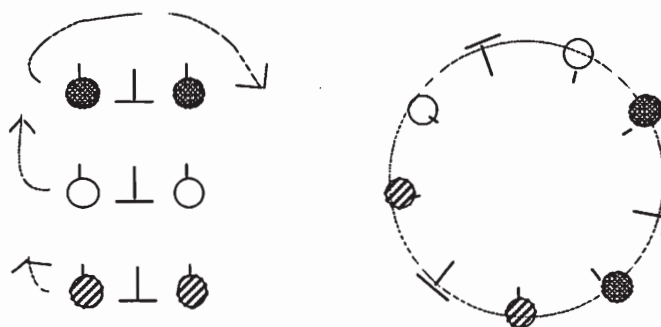
- 1-8 Join in shoulder hold and walk 16 steps to L starting with L ft.
 5-12 On ct 1 of meas 5, jump (with a stamp) onto both ft. Then, start running to R on R ft on ct 2. When the music stops, end with wt on both ft facing ctr. (Some groups stop running 2-3 cts earlier in this figure than in the others.) End with a sort of bow: with palms together and relatively straight arms, start with hands overhead (some groups clap) and bring them down in front, bending slightly fwd at the same time.

Krossadans med ni

Krossdansen med ni, with nine people, is the same dance as with three. Only the way the group interacts with other groups is different. Start with three groups of 3 behind each other.

The difference between 9 and 3 is that the circle in meas 1-8 (and in the last figure) are to be done with all nine people. The original description does not tell how to do this, but I recommend the following. At the start of meas 1, each group forms a line and leads out to the L. The frontmost group moves quickly, dancing a tight half circle. The middle group moves at a moderate tempo to the L. The rearmost group moves slowly. The person on the R can take hand with the L person from the foremost group. Using this method, it takes several walking steps before the circle is formed.

On the way back, in meas 5-8, the groups return to their original positions, with the person on the R leading into places.



In the walking part of each of the first three figures, the set starts in 3 lines, forms a circle, then goes back to 3 lines. The second part of the figure (figure-eight, arches, or elbow turns) is done in the three lines. After forming the circle in the 4th figure, they remain in a circle until the end of the dance.

Presented by Alix Cordray