

VOSSARULL

Norwegian

PRONUNCIATION: voss-ah-REUL

TRANSLATION: Turning dance from Voss

SOURCE: Dick Oakes learned this dance from Ingvar Sodal who taught it at the 1970, 1971, and 1973 San Diego State College (University) Folk Dance Conference and the 1973 International Folk Dance Symposium in Eugene, Oregon. Gordon E. Tracie and Per & Margareta Jennische taught the dance and Bruce Taylor (who learned it in 1966 from Anna Bakke in Bergen) taught it at the 1970 and 1971 Stockton Folk Dance Camp. John Hancock taught it at the 1973 Idyllwild Folk Dance Workshop at Idyllwild, California, and Ned and Marian Gault taught it at the 1977 Folk Dance Federation Teacher Training Program.

BACKGROUND: Vossarull, also Vossarudl in dialect, is an old couple dance from the mountain town of Voss in Vesterlandet. This western Norwegian dance has been known for over 200 years. It is included among the "bygdedansar" (country dances), many of which are hundreds of years old and still danced at Norwegian country events. In the town of Voss, it is still done a number of times during a dance evening along with the Springar, Reinlender, Polka, and Waltz. The dance has several variants. The people of Voss make their living mainly from agriculture and tourism, both in the summer and winter.

MUSIC: Viking (45rpm) V-307
NKG (LP) TD7
RCA Victor Norway (EP) FEP 11
Harmoni (LP) NGK TD-7
NAMA 2 (LP) 1002, side B, band 5

FORMATION: Cpls facing CCW around the dance area, W to M R in "Conversation" or Open Shldr-Waist pos: M R arm around W waist, W L hand on M R shldr, outside hands hang freely at sides. M begin with L ft, W with R.

METER/RHYTHM: 2/4

STEPS/STYLE: Throughout the dance, there is a continuous "rolling" effect made by a smooth and natural flexing of the knees on each ct (not between cts).

MEAS

MOVEMENT DESCRIPTION

I. WALK

Ptrs side by side and beg M L, W R, walk CCW around the dance area two steps per meas for any number of even meas as determined by the M.

NOTE: The Walk usually is danced at the beg of the music as an Introduction or warm-up figure.

II. TWO-STEPS

As M dances LRL almost in place, he pulls W across in front of himself; she dances one Two-Step (step R, step L next to R, step R), ending to face him and they assume a Closed dance pos with W R hand high on M back under his L arm, M L arm around her R shldr and his L hand on her back just above her shldr blade (cts 1,&2).

In this Closed pos, the cpl may continue with the Two-Steps, turning CCW while moving CCW around the dance area, or at the discretion of the M, may turn CW while still moving in the same dir. To make a smooth transition into the following Pivot Fig, the cpl should eventually turn CW. Often, dancers make only one Two-Step to assume the Closed pos, and one or more Two-Steps turning CW to begin the Pivot.

NOTE: If the W has a fairly full skirt, the M may hold her skirt low out to the side to keep her costume out of the way during the Pivots to follow. Should her attire make this unnecessary or impossible, it is important that he should NOT hang his arm outstretched empty-handed!

III. PIVOT (CW)

After assuming the Closed pos described in Fig II, the M leads the W into a CW Pivot, rotating while moving CCW around the dance area. The steps used are similar to the steps used in the Walk of Fig I with the same "rolling" motion. M steps L next to the outside of W R as she steps R twd him and between his ft (ct 1); W step L next to the outside of M R as he steps R twd her and between her ft (ct 2). As a general rule, the R ft is directly fwd on that imaginary cir each cpl is dancing on around the dance area, while each ptrs L ft is almost 180 degrees in the opp dir on the outside of ptrs R ft.

DANCE SEQUENCE

The sequence is determined by the M. It could be Walk/ Two-Steps/ Pivot, opening up to begin all over again; or it could be Walk/ Pivot/ Two-Steps and begin again; or it could be Walk/ Two-Steps/ Pivot/ Two-Steps; or even just simply Walk/ Pivot, with the number of repetitions of each Fig determined by the lead of the M.

Whatever sequence is danced, the Walk may be repeated as a break sometime later in the dance

The Two-Step is often inserted as an optional change-of-pace and done more often CCW than CW.

The CW Pivot is the part most enjoyed by native dancers and most of the dance is

devoted to it.

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