

SEIERSTAD-HOPSA
(Norway)

Johannes Moe, born 1854 in Overhalla, Namdalen in North Trondelag county, taught this contra dance to Klara Semb. Seierstad-hopsa is a lively example of the Norwegian contra or rekkedans. Rekkedansar appear to have been spread by dancing masters and rural officials, and to have had somewhat less connection with the local farmers.

Pronunciation: SY-er-stah HOHP-sah

Source: Klara Semb, Norske Folkedansar II, Oslo 1956.

Music: No. 36, 37, or 38 in Klara Semb, Norske Folkedansar III, Oslo 1952.
Record: Harmoni TD-4 "Seierstad-hopsa". 2/4 meter ♩=110.

Steps: Bytomfot step II.

Deep Greeting: (one meas).

M: Ft together, wt on L ft, L hand low on L hip, fingers fwd. Bow deeply from waist while sweeping R hand to heart. Straighten up, returning R hand to R side while shifting wt to R ft.

W: Place R toe directly behind L heel, hold skirt with both hands. Sink straight down while bowing head and shoulders. Shift wt to R ft and rise, describing an arc with derriere. (The rise can be accomplished on part of the next meas).

Meas

PATTERN

4 Introduction - no action

I. INVITATION TO DANCE

1 M #1 step L fwd twd ptr (ct 1), close R ft to L (ct 2).

2 M #1 and W #1 perform deep greeting.

3 M #1 step L ft to R, crossing in front of R (ct 1), close R ft to L (ct 2).

4 M #1 and W #2 perform deep greeting.

5 M #1 execute 1/2 turn CCW and step L twd M #2, (ct 1), close R to L (ct 2).

6 M #1 and M #2 execute deep greeting.

7-8 Beginning L, M #1 returns to starting place with 4 walking steps, ending with 1/2 turn CW to finish facing ptr.

II. DOWN AND UP THE SET

1 M #1 and M #2, using bytomfot step II, beginning L ft dance directly twd ptrs. First step is a stamp. On last ct (ct &), W turn 1/4 L, M 1/4 R, so all are facing down the set. The 4 dancers join hands thusly: M #2 takes ptrs L hand in his R hand, W #1's L hand in his L hand. M #1 takes ptrs R hand in his L hand, reaches above and takes W #2's R hand in his R hand.

2-4 Cpls #1 and #2 dance down the set with 3 bytomfot step II, all dancers beginning with R ft. M flirt with ptr. On meas 4, ct 2, without releasing hands M #1 raises R arm and turns 1/2 CW.

Continued..

SEIERSTAD-HOPSA (cont)

He pulls W #1 under his R arm. She turns 1/2 CW and ends at his L side. W #2 turns 1/2 CW and moves to R side of M #1. M #2 turns 1/2 CCW and moves to L side of W #2. Now all 4 dancers are in a line facing up the set. (See diagram)



5-8 Hands still as in original joining, but are held at shoulder level. Beginning with L ft dance 4 bytomfot step II up the set stopping opp original pos. M #1 flirt with W #2, and vice-versa.

III. RIGHT AND LEFT

1-6 Ptrs face each other, give R hands and dance Grand R and L for a total of 6 hands (6 bytomfot step II).

7-8 With 2 bytomfot step II all dance back into the contra lines thusly: cpl #2 dance into places originally occupied by cpl #1. Cpl #1 join R hands and turn ~~1/2~~ CW around each other before stepping into places originally occupied by cpl #2. M puts L hand on ptrs back to give support in this quick turn.

SEQUENCE

M #1 dance fig I.

Cpl #1 dance fig II and III with cpl 2, then with cpl 3, then with cpl 4, and so on down the set until reaching the foot of the set.

As each cpl reaches the top of the set they become the active cpl and wait one full sequence and part of another before starting.

The M initiates the dance by dancing fig I while the active cpl working down the set is dancing fig III (Grand R and L) with the original cpl #4.

This sequence, where no one dances until the first cpl reaches them, illustrates the sedate atmosphere of traditional rekkedansar.

As a concession to modern impatience, the cpls can be numbered: 1, 2, inactive; 1, 2, inactive, etc. In this case all #1 M begin fig I simultaneously. This is the way it is done in class.

Presented by Bruce Taylor