

# Tremannsril

(Norway)

In spite of the “il” name, this is a reinlender dance for three people. It has been notated from a 1968 film of Daniel Brevik and Anna Torset from Aure in Nordmøre. The description appears in Egil Bakka’s book *Danse, Danse Lett Ut På Foten*, originally published in 1970 (ISBN 82-522-0120-2). Today, the dance is widely used in folk dance groups in Norway.

Pronunciation:

Music: Any squarely phrased reinlender.

CD: *Sving Deg*;

2/4 meter

Formation: Groups of 3 facing in LOD. The directions are for a M in the middle with a W on each side. The two W join hands in front of the M, but all continue to face roughly LOD. (The dance works just as well with 1 W and 2 M—the W in the middle.)

Steps: Two step-lifts or one reinlender step per meas.

Reinlender step L: step fwd on L (ct 1), step on R slightly fwd or beside L (ct &), step fwd on L (ct 2), lift on L (ct &). Repeats with opp ftwk.

Reinlender step-lift L: step on L (ct 1), lift on L (ct &). Repeats with opp ftwk.

Style: Norwegians generally dance with 4 svikts (bounces) in each meas, although some people use only 2. The bounces are generally “over the top”—that is, raise weight, change weight to other foot, lower weight. When dancing reinlender in the Nordmøre area, the dancers stay close to the ground with subdued bounces and without hops.

Most Norwegians like to stand close to their partners when they turn. Stand upright, with your R foot between your partner’s feet.

Meas

Pattern

## INTRODUCTION

You should start the dance as the melody starts, so that the dance “fits” the music.

## PATTERN

- |       |   |
|-------|---|
| 1-8   | All dance 8 reinlender steps fwd in LOD. M begin L and W R. (If there is 1 W and 2 M, the W still begins R and the M L.)  |
| 9-10  | Release hands, stop in a line of three, the 2 W turn to face M. M joins R elbows with outside W (the one on his R), and do 4 reinlender step-lifts with her, turning around once CCW. The inside W faces M and waits. |
| 11-12 | M joins L elbows with the inside W, and do 4 reinlender step-lifts with her, turning around once CW. The outside W faces M and waits.   |
| 13-16 | Repeat meas 9-12.   |
| 17    | M dances over to W on his R with 2 reinlender step-lifts. The 2 W wait.   |
| 18-20 | M and outside W take shldr-waist pos, and dance 6 reinlender step-hops turning 3 times CW on the spot (R ft between ptrs feet).   |

## Tremannsrl—continued

- 21 M leaves outside W where he found her, and dances 2 reinlender step-hops over to the inside W.
- 22-24 M and outside W take shldr-wait pos, and dance 6 reinlender step-hops turning e times CW on the spot (R ft between ptr's feet).
- 25-32 Repeat meas 17-24.

As the dance begins again, resume the original starting pos.

Note: There are two different ways for the M to leave the W he has danced with just before meas 21, 25, and 29. He can turn with W so that he ends in the ctr of the set of 3 facing her – he must then turn 180 degrees alone via LOD to start the next meas. Alternately, he can leave the W as they turn, dancing directly into the ctr of the set – in this case, she must complete a turn by herself to end up facing the other W.

Sometimes the W do not hold together in front. In this case, the M can turn from side to side in the first 8 meas. He faces the W on the outside in meas 1, then the one on the inside in meas 2.

The original description gives a different cpl hold to be used in meas 17-32. He bends his L elbow and holds around her overarm. She extends her R arm to hold around his upper arm. In this hold, the ptrs are nearer each other on one side than on the other. This hold is not usually used in the folk dance groups.

Presented by Alix Cordray