

## Krossadans med seks (Norway)

Krossadans med seks (KROH-sah-Dahns may-uh SEKS) is a "crossing dance," one of several collected by Klara Semb from Brekke in the Sogn region. There are several dances: one for 3 people, one for 6, one for 9 and one for 12. The same melody is used for the first 3 dances although the number of times each phrase is played varies. Semb considers these dances to be quite old. Today they are preserved primarily in dance groups of the Norwegian Youth League, with this dance for 6 currently the most popular.

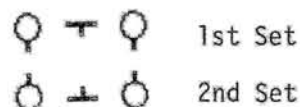
Krossadans med seks was presented by Alix Cordray at the 1985 University of the Pacific Folk Dance Camp. She says that this version does not follow exactly the one written by Klara Semb in Norske Folkedansar II, Oslo 1956 but is one of the more common versions that is danced by many groups today.

CASSETTE: Leik og Dans, Oslo 1984 Side A/5

SCORE: Klara Semb, Norske Folkedansar III, no. 51, Oslo 1952 and 1979. 2/4 and 3/4 meter

RHYTHM: The music is in mixed meter as follows: meas 1-11, 17-19 in 2/4 meter; meas 12-16, 20-24 in 3/4 meter. Meas 1-8 are played at a slower tempo than meas 9-24.

FORMATION: Two sets of three facing each other at random. Each three is usually made up of one M in the ctr with a W on each side. See diagram.  
Each group of 6 selects one M to be 1st M and his set is the 1st Set.



STEPS and  
STYLING: Walk\*, run\*.

The walks and runs should be light, landing on the ball of the ft. Each takes one ct of music. The walks have a strong down-up movement.

Ftwk same for M and W.

\*Described in Steps and Styling, published by the Folk Dance Federation of California, Inc., 1275 "A" Street, Room 111, Hayward, California 94541.

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MUSIC 2/4, 3/4

PATTERN

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Measures

2 meas INTRODUCTION Each group of 6 form a circle with hands joined in "W" pos.

I. CIRCLE INSIDE OUT AND BACK

1-4 Facing slightly L, walk 8 steps CW beg L ft. On 8th step turn on ball of R ft to face slightly R (CCW).

5-8 Beg L ft, walk 8 steps CCW.

9-16 Beg L ft, turn the circle inside out with 21 running steps. First M lift L arm and make a turn to the L outward under the arch. With R hand pull R W through the arch with the others following. Lead circle in CCW direction. L W dance through arch last (turn under own R arm). Continue to circle CCW until end of musical phrase.

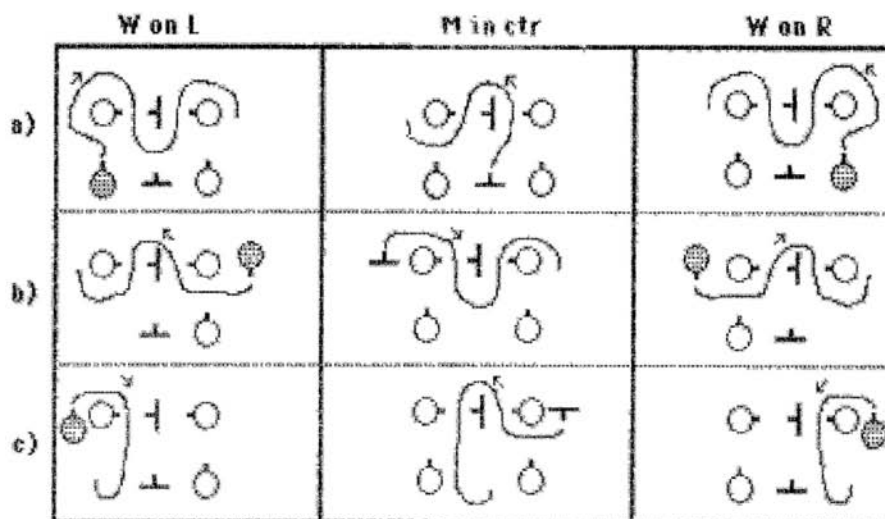
17-24 Beg R ft, turn the circle right side out with 20 running steps. First M lift L arm and, making a turn to the R, back up under the arch. With R hand pull R W through the arch with the others following. Dancing bkwd, lead circle in CW direction. L W dance through arch last (turn under own R arm). Meas 24: Step on R, turning to face ctr (ct 1); close L to R (ct 2); hold (ct 3).

## II. FIGURE EIGHT (Run by Second Set)

- 1-8 Repeat Fig I, meas 1-8. End in orig pos of facing sets with hands down at sides.
- 9-24 First M and R W face each other. L W face M back. With 41 running steps the 2nd Set run a figure eight pattern around the 1st Set which is stationary. Beg by running behind the person opp. Continue looping until you are again behind that same person. Go around in front of that person and back to orig place. See diagram below.

Read downward for each dancer.

Do a, b, then c (each pattern is divided into 3 parts only for clarity).



All 3 people of 2nd Set run at the same time. Avoid meeting between members of the stationary set; try to meet at their sides. To avoid collisions, pass by L shldr. Ideally, use 36 runs for the "run-around," 3 runs to cross to orig place (meas 23). On meas 24, turn to face 1st Set with 2 steps (cts 1,2); hold (ct 3).

## III. FIGURE EIGHT (Run by First Set)

- 1-24 Repeat Fig II with the 1st Set running the Figure Eight pattern.

## IV. FINALE

- 1-8 Reform circle with arms in "T" pos. Face slightly L and walk 16 steps CW beg L ft.
- 9-15 Facing ctr, jump with a stamp onto both ft (1 ct). Facing slightly R, run 17 steps CCW beg R ft.
- 16 Turning to face ctr, step on L (ct 1); close R to L (ct 2); clap hands overhead and bend fwd, lowering hands into ctr while keeping arms fairly straight (ct 3 - music retards). Hands are clapped with fingers and palms together and remain in this pos for the bow.

Description written October 1985.