

Sandsvaerril (Norway)

Sandsvaerril (SAHNS-vehr-REEL) is one of many ril (reel) dances from the southern part of Norway. It has several variants, including one danced in a large circle of couples. The three-couple version described here was written down by Klara Semb in Norske Folkedansar II, Oslo 1956, and is the version most commonly done in performances by the folk dance groups in the Norwegian Youth League. Sandsvaerril was presented by Alix Cordray at the 1985 at the University of the Pacific Folk Dance Camp.

CASSETTES: Leik og Dans, Oslo 1984 Side A/4; Norsketur-og folkedanser 2, EMI 8C262-37340

RECORDS: Norsketur-og folkedanser 2, EMI C262-37340; Norsk Grammofonkompani A/s, TD 6 Side A/1.

SCORE: Klara Semb, Norske Folkedansar III, No. 45. Oslo 1952 2/4 meter

FORMATION: Three couples in a single circle, W to R of ptr. Hands joined in "V" pos.

STEPS and STYLING: Byttomfot (BIT-tohm-FOOT) (1 to a meas): Moving in indicated direction, step on L ft (ct 1); step on ball of R ft beside or slightly fwd of L ft (ct &); step on L ft in indicated direction (ct 2); hold (unless otherwise instructed) (ct &). Step alternates. This is the polka step used in eastern Norway and is also called "change of step." An easy flex of the ankles and knees will give the proper "down, up, down" feeling to the step.

"Show-off" Steps (used in Figs II and IV): Semb says the M can "dance polka CCW once in a while, slap his heels, snap his fingers, jump into the air and click his heels together, etc." Following are suggestions:

a) Snap fingers: On ct 1, lift one hand in front of W face and snap fingers. Ft may be stamped at same time.

b) Slap heel: Step fwd on L (ct 1); hop on L and slap outside of R heel with R hand (ct 2). The hand is relatively stationary, with the ft doing most of the moving. Keep R knee near body. This step may also be done with a turn CCW.

c) Turn CCW while moving fwd, dancing 1 or 2 polkas per turn.

d) Squats: Squat (ct 1); rise and land on L ft (ct 2). Repeat but land on R ft (meas 2). May be done in combination with heel slap and/or turn.

The dance should be done with energy. There is opportunity to interact with both ptr and corner, particularly during the Figurering (Figs II and IV).

Description written to fit Leik og Dans cassette but adjustments are given for the other listed recordings.

MUSIC 2/4

PATTERN

Measures

2 meas INTRODUCTION At end, turn to face ptr by pivoting on R ft (W on L) (meas 2, last ct &). At same time, swing hand joined with ptr away from ctr and swing hand joined with corner in twd ctr. Circle should be small enough so that joined hands are in a cluster in the ctr.

I. CIRCLE CW AND CCW

A 1 Facing ptr and moving CW, dance 1 Byttomfot step with M moving bkwd and W fwd. Beg ML, WR. At end, turn to face corner by pivoting on L (W on R) (last ct &). At same time, swing hand joined with ptr in twd ctr and hand joined with corner away from ctr.

2 Facing corner and still moving CW, dance 1 Byttomfot step with M moving fwd and W bkwd. Beg MR, WL. At end, turn to face ptr by pivoting on R (W on L) (last ct &). At same time, swing hand joined with ptr away from ctr and hand joined with corner in twd ctr.

3-8 Repeat meas 1-2 three more times. On meas 8, dance Byttomfot step facing corner and pivot at end to face ptr (do not alter ftwk).

- 9-16 Repeat meas 1-8 but circle CCW. On meas 9, M dance fwd and W bkwd. End meas 16 facing ptr with hands released.

II. FIGURERING

- B 1-8 Circle moves CCW with ptrs facing, M hands at sides (a little out from body) and W holds skirt. Beg L ft, M dance 8 Byttomfot steps fwd. M may "show-off" for the W (see suggestions under Steps and Styling). Beg R ft, W dance 8 Byttomfot steps bkwd. On last ct &, both turn to face corner (W usually turns to R, M to L).
- 9-16 Facing corner, repeat meas 1-8 but circle rotates CW. At end, stay facing corner. On meas 16, W step L (ct 1); R (ct 2) in order to have L ft free for the Chain.

III. CHAIN

This chain is like a Grand R and L, starting with corners facing with M hands at sides and W holding skirts. Ftwk same for M and W.

- A 1 Beg L, dance 1 Byttomfot step sdwd L (W twd ctr, M away from ctr).
- 2 Turn slightly to L and beg R, dance 1 Byttomfot step sdwd to R, passing corner back-to-back.
- 3 Turn slightly to R and repeat meas 1 passing the next person back-to-back.
- 4 Repeat meas 2 passing ptr back-to-back.
- 5-6 Repeat meas 3-4 passing back-to-back with corner (meas 5) and the next person (meas 6). On meas 6, ptr is met face-to-face.
- 7 Facing ptr, dance 1 Byttomfot step beg L. Move in a CCW arc to end in a single circle with M facing CCW.
- 8 In place and facing ptr, stamp R,L,R taking wt each time (cts 1,&,2).

IV. FIGURERING

- 16 meas Both beg L, repeat Fig II. On meas 16, W does not have to make a ft change.
Note: Musically this Fig is danced to Melody A, meas 9-16 and Melody B, meas 1-8.

V. CHAIN

- B 9-16 Repeat Fig III.
If using the TD 6 record, repeat Fig IV and V two more times before dancing Fig VI.

VI. CIRCLE

- A 1-8 Repeat Fig I, meas 1-8. The EMI record and tape ends here. If using it, on meas 8 dance ending described for meas 6.
- 9-15 Repeat Fig I, meas 9-15.
- 16 Still facing corner, with hands joined and held out to sides, stamp R,L,R taking wt each time (cts 1,&,2).

NOTE: If dance is done in one big circle, Fig I is:

Meas 1-8: Beg L ft with hands joined in "W" pos, walk 14 steps RLOD (CW). In place, stamp L,R,L taking wt each time (meas 8, cts 1,&,2).

Meas 9-16: Repeat meas 1-8 with opp ftwk and direction.

Dance Figurering and Chain alternately until end of music (no final circle). On the Chain, end facing the 6th person (count corner as no. 1). Dance is now a progressive.