

Rørospols

(Norway)

Rørospols (RUHR-ohs-pohls) comes from the mining town of Røros in eastern Norway. It is a popular pols danced throughout the areas of Norway from Oslo to Trondheim. However, it is not necessarily the pols you would see danced today in the town of Røros. Gordon Tracie introduced it at the 1964 University of the Pacific Folk Dance Camp. Then Bruce Taylor learned it in 1966 from Ingvar Sjeldén, a folk dance teacher and festival director in Bergen, and he also taught it at the 1970 University of the Pacific Folk Dance Camp. Ingvar Sodal taught it at the 1971 San Diego State College Folk Dance Conference and in other workshops making several modifications, particularly in the women's part. The following description takes into account all of these presentations and is written the way most dancers are presently dancing it.

In a sense this Rørospols is kind of a little dance suite with a series of figures done in a given order, but with no fixed phrasing or measures. The changes of figures are left to the whim or desires of the man. Dance styling varies slightly between areas, groups and dancers of Norway.

RECORD: NGK TD-7 and many other suitable records and cassettes. 3/4 meter

FORMATION: Cpls facing LOD, W on MR, join inside hands palm to palm, joined M hand on top, and lowered in "V"pos.

STEPS: Basic Walking Step: A walking step, with the heel contacting the floor first, but stepping only on cts 1 and ct 3. The fwd motion is continuous and uniform with no hesitation on ct 2. When beg L, the R ft is held back on ct 2 and then brought fwd just before stepping on ct 3. There is a bounce on each step and a bend of the L knee on ct 2.

Bakmes Step: Bakmes means "backward or reverse." Cpl turn CCW, making one full turn for each 2 meas (6 cts total).

M Step: Take a long step on L fwd twd LOD across in back of W, beg CCW turn (ct 1); hold (ct 2); step R beside L, finishing 1/2 CCW turn (ct 3). Continuing the turn, step on L bkwd twd LOD behind R (L toe turned out, knee slightly bent) (ct 4); hold (ct 5); step R beside L completing one full turn CCW (ct 6).

W Step: Take 3 small steps L,R,L (cts 1,2,3) almost in place as follows: Step L closely behind the R, (L toe turned out) (ct 1); step on R fwd (ct 2); step on L fwd to finish facing LOD (ct 3). Take a quick step R in place (ct ah); take a long step on L fwd twd LOD across in back of M making almost 1/2 CCW turn (ct 4); hold (ct 5); step R beside L completing CCW turn (ct 6).

Note: W may also do same step as M except beg ct 4.

Bakmes Step Diagram:		ct1	ct2	ct3	ah	ct4	ct5	ct6
M:	L	Hold	R		L	Hold	R	
W:	L	R	L	R	L	Hold	R	

Pols Turning Step: Cpl turn CW, progressing in LOD making one full turn per meas.

M Step: Step on L twd LOD with slight dip and pivot CW (ct 1); continue turning CW on L while keeping R close beside L so that it trails around in contact with the floor. Finish with wt on both ft (ct 2); Step on R twd LOD, completing CW turn (ct 3).

W Step: Step with wt momentarily on both ft (ct 1); step R (ct 2); step L (ct 3).

Pols Turning Step Diagram:		ct1	ct2	ct3
M:	L	Both	R	
W:	Both	R	L	

STYLING: Each step has a lively, springy or bouncy feeling.

MUSIC 3/4

PATTERN

Measures
any
number
(usually)
(8)

INTRODUCTION Stroll out on the floor to beg the Basic Walking Step fwd in LOD.
Both beg L.

I. BASIC WALKING STEP WITH WOMAN TRAILING

any
number
(usually)
(8)

After 1-2 meas of the Basic Walking Step fwd in LOD, W beg to fall back behind ptr. M then change hands behind his back to join his L with her R. Slowly M lead W up along his L side when he desires, usually twd the end of a musical phrase. M lead W across in front of him while turning her CCW as many times as M desires under joined ML, WR hands. W uses Basic Walking Step on turn: L (ct 1); R (ct 3). M move up to L side of W, and lower joined hands out in front as W stops turning, M placing his R arm under ptr L forearm grasping her L wrist with his R hand, elbows bent, (forearms parallel to floor).

II. BASIC WALKING STEP WITH WRIST-HOLD

any
number
1

In this pos continue the Basic Walking Step fwd in LOD as long as M desires. Both beg L.

Transition: On the last meas of a musical phrase, M stamp L and stop in place, as he simultaneously pulls W across in front of him. W cross with one long step L, beg a turn 1/2CCW (ct 1); hold (ct 2); both M and W step R beside L, (W completing 1/2CCW turn); finish almost L hips adjacent, M face LOD, W RLOD, both with R arms sharply bent holding ptr L upper arm, L hands around ptr waist (ct 3).

III. BAKMES

any
number
(Usually)
(1-2)

Dance Bakmes Step turning CCW, progressing slowly in LOD as long as M desires.

Optional M embellishments: M may slap outside of R heel with R hand (ct 2).
M may kneel quickly on L knee while facing LOD (ct 1); recover (ct 2).
M may also kneel quickly on L knee while facing RLOD (ct 4); recover (ct 5).

Transition: At the end of a musical phrase, and as M steps on L bkwd twd LOD (ct 4), he grasps WL hand with his R, and turns her CCW as many times as desired under the joined, hands while he continues in LOD with the Basic Walking Step. W uses Basic Walking Step on turn: L (ct 1); R (ct 3). (W adjusts her step at the end of the turn to finish with wt on L). M lower joined hands and take closed pos, both facing LOD but with ML grasping WR fingers lightly, M hand on top, both palms down, joined hands extended in LOD.

IV. BASIC WALKING STEP IN CLOSED POSITION

any
number
1

In this pos, move fwd in LOD dancing Basic Walking Step, beg ML, WR. Dance as long as M desires.

Transition: M stamp L lightly on ct 1 of first Pols Turning Step as he steps across in front of W to take Pols Turn Pos as follows: Face ptr, ML on WR shldr blade, MR around W back. WR under ML arm on M shldr blade, WL on MR shldr. W immediately beg Pols Turning Step.

V. POLS TURN

any
number
1

Cpl turn CW with Pols Turning Step, progressing in LOD, making one turn per meas as long as M desires. There is a slight bounce on each ct.

Transition: After completing a musical phrase, M propels W into a solo turn as he turns slightly CCW to face LOD and beg Basic Walking Step in front of W. W turn once CCW, stepping RLR (cts 1,2,3). W may hold skirt on turn, and M may raise hands and snap fingers or stamp one or both of his ft. This should be spontaneous and not prescribed. M reach back to grasp WL hand with his R to repeat dance from beg.