

ÅTTETUR (Norway)

Although Åttetur (OH-teh-toor) literally means "Eightsome" and was originally for 8 persons (4 cpls), this Norwegian circle waltz is nowadays danced by any number of cpls in a ring. It is from the district of Asker, near Oslo. Tempo varies from musician to musician, but the slow version, as in this recording, is officially recommended. A style dance from the late rococo period, utmost grace should be stressed thruout.

Source: As learned and danced in Norway by Gordon E. Tracie, and taught at Skandia Folkdance Club, Seattle.

Described in "Norske Folkedansar" by Klara Semb, published by Noregs Ungdomslag, Oslo.

Music: Record: RCA FAS-668; same also on RCA LPM-9910.

Formation: Cpls in a ring, all hands joined high, just above shoulder level. Closed shoulder-waist pos during turn.

Steps: Dip-step: this very Norwegian step is special for this dance. It may take considerable practice before it can be done easily and craftfully. The step can best be described as "DOWN, up, down" in motion, alternating ft on the first, heavy downbeat. Beg with a slight dip and lift on the upbeat, at which time L ft is extended fwd; step L (ct 1), simultaneously bending L knee to make primary "dip"; straighten knee to come up (ct 2), at same time extending R ft; bend L knee again slightly (ct 3) to make secondary "dip". Then repeat procedure with R ft lead. (When stepping fwd, tip of toe is set down first, letting rest of foot follow after).

IMPORTANT: Be sure not to take the leading step on the upbeat!

At all times the body wt is somewhat back and slightly inward twd ctr of the ring.

Norwegian waltz turn: Nearly always danced in closed shoulder-waist pos in traditional Norwegian dances, this waltz is springy, with a good deal of "give" in the knees. A slight sway from side to side is also characteristic.

W curtsey, in Attetur: Of two types of curtsey used in Norwegian dances, this is the simpler one. Bow head, and keeping wt primarily on R ft, place L toe behind R ft and go straight down so deep that L knee touches floor, keeping back fairly straight (cts 1, 2, 3); raise up again by returning L ft alongside R, lifting head at very last (cts 4, 5, 6). The Norwegians refer to this curtsey as "dipping a candle".

Character: Light, with style and dignity.

Measures Pattern

1-8, 1-8 A. RING CW AND CCW
Wt on L ft during intro. On pickup note, lift L ft, extending

ATTETUR (cont)

leg to own L, and step on L on 1st beat of 1st meas, to begin 8 dip-steps CW in ring. Turn on ball of R ft on 8th step, at same time swinging L ft (straight out with extended toe) around to own R, and step on L ft on 1st beat of next meas, to begin 8 more of same steps CCW in ring.

B. CHAIN FWD AND REVERSE

9-16, 9-16

Extending R hand at shoulder level to ptr, begin chain (grand R & L), using same dip-steps, M moving around CCW, W CW. After passing own ptr as "No. 1", change hands with 4 more persons. Upon meeting "NO. 5" with R hand, turn halfway around in place (CW) with 2 steps, so that M is in W's place and vice versa. During this turn joined R hands are held rather high so that M and W can "peek" at each other beneath; M holds his L hand (fingers fwd and thumb back, in this case) very low on hip so that elbow is not pointed out too much; W holds her skirt with L hand. Then reverse chain is begun with L hand, M moving CW, W CCW, back to original ptr, where cpl meets, M facing CW, W CCW. The last note of final meas 16 is drawn out (ritard), during which time M folds arms over chest, and W holds out her skirt wide, for the "Greeting":

C. GREETING AND WALTZ

17-18

In 6 cts (2 meas), M bows deeply to his ptr, while W curtsies; ct: down-2-3, up-2-3.

19-30

Cpls immediately take closed shoulder-waist pos and dance 12 waltz steps, turning CW and progressing fwd LOD.

31-32

Releasing closed pos, W moves to R of M, letting her L hand glide down over his arm until it meets his R hand, M holding his arm out to assist her. As soon as hands are joined, W holds her skirt with R hand, M holds L hand on hip (as above), and ptrs take light greeting ("compliment"). Then W extends her R hand to corner M, and they join to form a ring again, changing wt to R ft, and taking 1st step with L as before at beg of A.

Dance repeated as above.

Presented by Gordon E. Tracie