

Firetur fra Romerike (Norway)

Firetur fra Romerike is one of the most common figure dances done by groups in Norway. It is thought that it once was a waltz rekkedans (a contra), but that it “lost” its formation. It is one of the many dances collected in the early 1900s by Klara Semb and published in her instruction manuals.

- Source: Klara Semb, Norske Folkedansar - Turdansar, Oslo 1991. ISBN 82-521-3657-5.
- Recordings: The dance has its own melody, with several recordings. Aage Grundstad, Norske tur- og folkedanser 1, EMI 7243 852060 2 3 CD or cassette. Dansefoten tradisjonsdan i Buskerud – Turdans, Vol 3 (available on iTunes). Fanteladdane (band Alix plays in) live recording.
- Meter: 3/4 (Waltz time)
- Formation: Two couples in a small circle, W on M's R, hands joined at shldr height. There is no specific orientation in the room, nor any relationship among the various small circles.
- Steps: Hesitation step: step on L (ct 1), place R toe on ground next to L, bouncing up and then down (ct 3). Repeats with opp ft.
Waltz step: step on L (ct 1), step on R (ct 2), step on L (ct 3). Repeats with opp ft. The waltz feeling (svikt) is down-up-down.

Meas Movement

- Figure I - Circle*
- 1-7 Face slightly L. Starting on L, do 7 hesitation steps to L. Turn to face ctr for the 7th.
- 8 Light bow: step back on R, leaving L just above the floor in its previous pos (ct 1). Arms lift slightly so that the circle opens a bit. Head lowers slightly. Down-up-down feeling continues.
- 9-16 Repeat meas 1-8, but face slightly R and move to R. (Start on L ft as before.)

- Figure II - Chain*
- 17-32 Chain with hesitation steps. Start with R hand to ptr, and use 2 meas per hand. In Norway, it is common to take the new hand on meas 2, 4, 6, and so on– that is, the first hand with ptr is a bit short. On the last meas, face ptr and close L to R.

Some early versions of Klara Semb's books state that you should hum along during this figure.

- Figure III – Bow and waltz*
- 33-36 Deep formal bow.
M: Place L hand low on hip. Step slightly back on R, bow bringing R hand up in front of chest (meas 1-2). Shift wt fwd onto L, lower R arm (moving it slightly away from body) and close R to L (meas 3-4).

W: Hold skirt. Make a small outward circle with R toe on floor, ending with R toe on floor slightly behind L (meas 1). Lower head and body until R knee reaches floor (meas 2). Roll back onto R ft as you rise to the lowest possible pos with L leg straight and R knee bent (meas 3). Roll up to standing and close R to L (meas 4).

It is known that early Norwegian folk dance groups altered the bows to be more elaborate than they were in tradition. So, if you find the bow difficult, substitute an easier and simpler bow.

- 37-47 Take shoulder-waist position and waltz around each other. A waltz that follows a formal bow always begins with M stepping fwd on his R and W back on her L. It is ok to blend hesitation steps and waltz steps, especially hesitation on L and waltz on R. (In earlier times, this was not ok – waltz steps were to be used throughout.)

When all the dancers start on the correct foot, it is possible to focus on men passing back-to-back in one meas, and W back-to-back in the next.

On meas 47, M transfers wt to L on ct 3. End facing ptr in your little circle of 2 cpls (you do not have to be back where you started in the room).

- 48 Facing ptr, step back on R with joined hands M R and W L. Leave left ft out in front, and nod to ptr in a light bow. As the dance starts over, open slightly from ptr to make the small circle.

Presented by Alix Cordray