

# Totur II

(TOH-toor TOH)

*Skandia* CD, track 4

## NOMENCLATURE

**Credible English Title** Two-figure Dance Number 2.

## ETHNO-CULTURAL ATTRIBUTES

**Heritage** Denmark: Kjøng, Sydsjælland.  
**U.S. Source** As learned at folk dance seminar in Denmark, 1963, by Gordon E. Tracie, and taught at Skandia Folkdance Society, Seattle.  
**Motivation and application** Recreational.

## MUSICAL ATTRIBUTES

**Type** Duple-meter (2/4).

## CHOREOLOGICAL ATTRIBUTES

**Function** Elementary group couple dance.  
**Character and form** Relaxed and light.  
**Footwork** Parallel.  
**Specific steps** Walking, step-skips, buzz step.  
**Dance holds** Ring hold. Swing hold.  
**Formation** Initially, all hands joined at shoulder level in a ring of couples, then the ring is squared off with Head lines facing one another, Side lines facing each other.

## THE DANCE ROUTINE

MEASURES	ACTION
	<b>I. Introduction - Large ring:</b>
1 - 8	All hands joined in single ring, beginning on L foot, 8 forward walking steps CW and 8 forward walking steps CCW, back to original place.
1 - 8	
	<b>Note:</b> To facilitate an orderly formation for the Chorus, the last few steps of the 16 counts in each verse should be used to break the rings and resume places in lines forming

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	the four sides of a square.
	<b>Chorus: Heads in and out, sides repeat:</b> The ring divides into four sides, Head lines facing each other, Side lines facing each other. Hands in each line joined at shoulder level, end persons with free hand on hip, palms down, fingers forward, thumb back.
9 - 12 13 - 16	<b>a. Head Lines</b> , dance forward toward each other with 4 small step-skips, with "compliment" (slight nod) to opposite on 4th step, then dance backwards to return to place with 4 more step-skips, with "compliment" to own partner on that 4th step.
9 - 16	<b>b. Side Lines</b> , dance forward and back in same manner as above.
	<b>II. Partner turn:</b>
1 - 8 1 - 8	Using swing hold, all couples swing partner turning CW with 16 R-foot buzz steps. See Background Information, below, for an alternate swing hold.
	<b>Chorus:</b>
9 - 16	<b>a. Head Lines</b> , forward and back as in Figure I.
9 - 16	<b>b. Side Lines</b> , forward and back as in Figure I.
	<b>III. W's rings:</b>
1 - 8 1 - 8	W in each line join hands at shoulder level in small rings, 2 or 3 W to a ring (staying close to "home" position) and dance CW with R-foot buzz steps.
	<b>Chorus:</b>
9 - 16	<b>a. Head Lines</b> , forward and back as in Figure I.
9 - 16	<b>b. Side Lines</b> , forward and back as in Figure I.
	<b>IV. M's rings:</b>
1 - 8 1 - 8	Each line's M form rings precisely as W did above, turning in the same manner.
	<b>Chorus:</b>
9 - 16	<b>a. Head Lines</b> , forward and back as in Figure I.
9 - 16	<b>b. Side Lines</b> , forward and back as in Figure I.
	<b>V. Conclusion, Swing partner:</b>
1 - 8 1 - 8	In swing hold all couples swing own partners turning CW with 16 R-foot buzz steps.
	<b>Chorus:</b>
9 - 16	<b>a. Head Lines</b> , forward and back as in Figure I.
9 - 16	<b>b. Side Lines</b> , forward and back as in Figure I.

## BACKGROUND INFORMATION

Totur II from South Zealand (Sydsjælland) in Denmark is only one of many Danish folk dances called *totur*, which literally means "Two Figures." Thus it should not be confused with the "Totur" from Vejle, a dance in polka rhythm long popular with American folk dancers. The Danes have a seemingly never-ending

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treasury of easy "fun dances," all utilizing essentially the same steps and figures, but arranged in such a way that each dance has a spirit of its own. This little group dance should prove popular as a refreshing break from the more complex folk dances requiring serious concentration or a keen memory. Here, one need only lean back and relax on the smooth buzz-step turns and delight in the charming simplicity of the short chorus figure all of which should tend to prove that fun need not be complicated!

**Note on Partner turn hold:** For figure II, either regular Danish swing hold (as in the final figure) or a two-hand hold may be used. The two hand hold is especially desirable for children and beginning dancers: both hands are joined with partner, outspread so as to form a small ring with a "V" in the elbows, dancers pulling outward to create counterbalance and thereby gaining maximum momentum.

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**Totur II**

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