

1965 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Gordon E. Tracie

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OVRABY KADRILJ -- (A Gentry Quadrille)
(Swedish Set Dance for Eight Couples)

Pronunciation: /V-ra-bee kah-dreel

SOURCE: An aura of elegance prevails over this formal quadrille from the maritime province of Halland on Sweden's west coast. As a heritage from yesterday's courtly society, the dance clearly bears the stamp of the aristocracy in its honors and curtsies and "figure".

A variety of melodies skillfully arranged by Gunnar Hahn makes for interesting listening as well as enjoyable dancing. The final theme, an old square dance air familiar to Americans as "Soldier's Joy", reveals a close association with the traditional music of Britain. The same tune, by the way, is found in many a dance, from every land in northern Europe.

TRANSLATION: Övraby Quadrille. CATEGORY: Formal set dance

REGION: Övraby parish, Halland.

SKILL LEVEL: Intermediate

MUSIC: 2/4

RECORD: Aqua VIKING V 110 b.

RENDITION: 1x thru as described.

TUNE TITLE: Övraby kadrilj

INTRO: 4 meas.

DURATION: 3:21

FORMATION: Square, balanced with 8 cpls, 2 cpls on ea side, Primary Cpls facing sides of hall, Secondary Cpls facing front and rear of hall. Cpls numbered CCW, bgng with Primary cpl on R front, thus:
P = cpls 1 & 2, 5 & 6; S - cpls 3 & 4, 7 & 8. *

POSITIONS: Simple open, inside hands joined at shldr level, free hands on hips general Scandinavian style (fingers fwd, thumb back); Equilateral closed (both M & W place R arm arnd ptrn's wst and with own L hand grasp ptrn's R arm below shldr); Formal closed (as in ordinary waltz posn but with arms extended straight out from shldr, M holding W's R fingers with his L hand, palms down).

FOOTWORK: Opp, bgng on M's L, W's R, except where otherwise described: light walking steps (not a "shuffle") Figure step as described, gallop, polka.

continued...

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CHARACTER: Elegant, with grace and dignity.

Music FIG I. DOUBLE-RING L & R:

Intro (4 m) From square formation, M turn half about CW to form an inner ring facing outward, while W remain facing inward as an outer ring; L hands are then joined with ptrnr, R hands with nearest corner, arms extending out as spokes of a wheel.

1-8, 1-8 Bgng on M's L and W's R ft, 16 lightwalking steps CW, turn for 16 more steps CCW to come back to OP in ample time to re-form square. When moving in ring, dancers look alternately (2 cnts ea) at own ptrnr and at corner.

CHORUS

A. Honors:

Primary cpls dance as follows (Secondaries remain in place):

9-12 Inside hands joined at shldr level, bgng on outside ft, 4 steps fwd to opp cpl, M nodding head for a "compliment" to opp W, and W curtsying lightly, on 4th cnt; then, without change of handhold, a half-turn to face outwd on 5th cnt, 2 more steps back to place, and a half-turn to face inwd once again on 8th cnt, with light nod to ptrnr.

13-16 Secondary cpls repeat above 4 meas (Primaries in place).

B. Figure:

Primary cpls dance as follows (Secondaries remain in place):

Dancers in lines advancing twd ea other, W lightly holding skirts, M with arms folded over chest, all bgng on R ft:

17-24 Cnt 1: tch R ft across a bit in front of L and tap floor with R toe (no wt chg); Cnt 2: step on R so as to advance a short step; Cnts 3-4: repeat action with L ft; Cnts 5-12: continue to alternate R & L ft 4 more times, to make 6x in all. Cpls have now met in center of set where, on Cnt 13 they join ea other's R hands (fingers upward) and turn half about CW so as to exchange places with 2 steps, and on Cnts 14-16 step bkwd to ea others' sides with 2 more steps.

17-24 Above rptd in 16 more cnts, so that cpls come back to OP.
17-14, 17-14 Secondary cpls repeat above 16 meas (Primaries in place).

C. W's chain:

Primary W, bgng on R ft, chain across the set & back thus:

25-28 Cnt 1: W turns a bit twd her ptrnr, and both clap own hands 1x; Cnts 2-4: W proceeds across the set, joining R hands with opp W in center when passing; Cnts 5-8: W continues to opp M, who takes her L hand with his L, puts his R arm arnd her wst, and turns her once arnd CCW in place.

29-32 Above rptd in 8 more cnts so that W come back to own ptrns.
25-32 Secondary W chain over & back precisely as above.

continues...

D. Arch & Under, & Turn:

Uneven number cpls form arches in place while Even numbered cpls dance as follows:

- 33-36 Bgng on outside ft, cpls divide, M going to L, W to R, under nearest arch, joining hands with person met while going thru, leaving same with slight nod, to continue alone arnd behind own corner, back to OP, 8 steps in all, ...
- 37-40 where ptrns meet and take equilateral closed posn to turn 1x arnd CW in place with 8 walking steps.
- 33-40 Above rptd with opp cpls active, i.e., Even numbered cpls form arches and Uneven numbered cpls go under & turn ptrn.

FIG II. 2 RINGS & PROMENADE:

- 1-8, 1-8 W form an inner circle, facing L single-file, lightly holding skirt, and bgng on R ft walk a total of 32 steps CW, once arnd set. At same time, M form an outer circle, facing R single-file, arms free to the side, and bgng on L ft walk first 16 steps CCW to reach opp side of set, at which point ptrns should meet; ea M then reverses dirn by turning half about to his own L, giving his ptrn his R arm, which W links with her L arm, and with 16 steps M "escorts his lady home" back to OP.

CHORUS: Precisely as before.

CONCLUSION. GALLOP & POLKA: **

- 33-40 Cpls take formal closed posn, and bgng on outside ft, gallop fwd in LOD (CCW) one time arnd the set.
- 33-40 In same posn, cpl dance 8 polka steps turning CW, continuing to progress fwd in LOD, one more time arnd the set so as to finish up in OP.

At end of music, cpls finish in square formation with honor to ptrn, thus: inside hands joined, free hand on hip, M bows lightly while W curtsies.

* This quadrille may if necessary be danced with only 4 cpls, in which case part D of the Chorus (Arch, Under, & Turn) is done precisely as in the Swedish square Gustafs skål, namely: Primary cpls active (go thru & turn ptrn) while Secondary cpls arch; then Secondary cpls active while Primary cpls arch.

** This concluding figure is danced variously. The Swedish folkdance textbook describes a "gallop" & "druff" step (a kind of 2-step polka) moving straight fwd on the Primary sides, and turning CW on the Secondary sides -- thus requiring an alternation every 2 meas as the cpls move about. The simpler method described above is much easier to perform smoothly, and in fact far better fits the change of temperament suggested by the final 16 measures of the music.