

Volzhskaya kadril – Волжская кадрили

(Russia)

The name means “the Volga quadrille.” It is from the Volga River area of the Saratov region, southern Russia. As a dance type, the quadrille was first introduced in ballrooms in Russian cities in the nineteenth century as a result of upper-class connections with France and other Western European countries. Later it became popular among all parts of the population, in villages as well as in the countryside. Before the quadrille, with its fixed figures, sequences and dance and music forms, Russians always danced in an improvisational fashion. For them, the most remarkable element of a quadrille was the fact that the figures were fixed, not so much the quadratic shape of the original French quadrille. As a result, Russians named dances in other shapes, like couples on a line, also “quadrille.” Nowadays, even dances in a circle can be called quadrille. This Volga quadrille is a line quadrille (*lineynaya kadril*), learned from Olga Zolotova, who was a solo dancer with the Pyatnitskiy Folk Ensemble from Moscow, where she later became the director of the dance school. The dance is derived from a staged folklore performance and was first presented by Olga Zolotova at a dance trip to Russia in 1989.

Pronunciation: VOLZH-skah-yah kah-DREEL

Music: 4/4 meter *Russian and Ukrainian Songs and Dances* presented by Hennie Konings and Ensemble Ozorniye Naigrishi, Syncoop 5770 CD 304, Band 12

Formation: Two opp lines of couples along the sides of the room, each couple (M on L) facing another couple, ptrs holding inside hands in W-pos. Lines should be about 10 ft apart.

Steps & Styling: Do-sa-do: Pass R shldr with ptr while dancing fwd; slide slightly to the R; and move bkwd into place passing L shldr with ptr.

In general, the last step in a 2-meas. phrase can be accented with a stamp. For example, at the end of the Introduction, Fig I, meas 6 (ct 4), Fig, I meas 8 (ct 4), Fig II, meas 8 (ct 4).

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
1-4	<u>INTRODUCTION</u> No action.	
	I. <u>GREETING</u>	
1-2	Starting with R, walk eight steps twd facing couple. When close, greet this couple politely (smiling, inclining head).	
3-4	Ptrs turn half inward and take other hand. Walk eight steps back to place.	
5-6	Link R arm with ptr and rotate R in eight steps.	
7-8	Change arms and direction, link L arm and rotate L in eight steps.	
	II. <u>MEN</u> (women hold)	
1	Hands joined at small of back. Step on R heel (R knee stretched) diag R fwd (ct 1); step L (L knee slightly bent) next to R (ct &); repeat cts 1-& two times (cts 2&3&); step R in place lifting L ft behind R (ct 4); scuff with L heel from behind to diag L fwd (ct &).	

Volzhskaya kadril — continued

- 2 Repeat meas 1 with opp ftwk and direction.
- 3-4 Repeat meas 1-2 (dropping the scuff on the final ct &). During meas 1-4 the men “zig-zag” twd each other.
- 5 Leap onto R in place lifting L knee in front (ct 1); slap L hand on lifted L upper leg (ct &); repeat cts 1-& with opp ftwk (cts 2-&); repeat action of cts 1,&,2,& (cts 3,&,4,&).
- 6 Repeat meas 5 cts 1,&,2,& (cts 1,&,2,&); repeat meas 5 cts 1-& (cts 3-&); leap onto L with accent while turning half R to face out (ct 4).
During meas 5-6 the straight arms make relatively large circling movements in a vertical plane in front of the body (L arm in CW dir and R arm in CCW dir).
- 7 Four walking steps R-L-R-L back to ptr (cts 1-4).
- 8 With ptr in closed pos (R shldr close to each other), rotate R as a couple in four steps R-L-R-L (ct 1-4). M ends facing out, but turn to face in when ptr moves away.

III. WOMEN (men hold)

- 1-2 Hands in front of body, elbows bent, palms facing away, fingers pointing up, walk eight steps, starting R, twd opp W.
- 3-4 Do-sa-do with opp W in six steps (cts 1-4, 1-2); point ball of R ft slightly in front, L in pli  (ct 3); turn half L while standing on L ft and lifting R ft sharply behind (ct 4).
- 5-6 Walk eight steps, starting R, back to ptr.
- 7-8 With ptr in closed pos (R shldr close to each other), rotate R as a couple in eight steps, ending in starting pos.
Repeat the dance from the beg.

Sequence:

Introduction (no action)

Fig I, Fig II, Fig III -- four times

Presented by Radboud Koop