

## LANDSKRONA KADRILJ

Quadrille from Landskrona, (Scania) southern Sweden  
(Also known as Skånsk kadrilj, i.e., Scanian Quadrille)

SKÅNE

Pronunciation: Lahnds-kroona kah-dreel(y).

Source: As learned in Sweden 1947-48 by Gordon E. Tracie, and taught at Skandia Folkdance Club, Seattle.

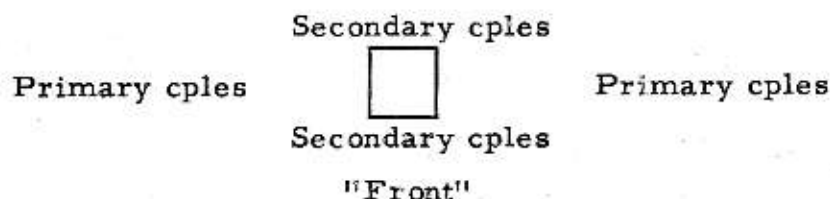
Record: RCA (import) R-506, Kadrilj från Landskrona; 2-meas intro.

Formation: Square: balanced with 4, 8, <sup>1st</sup> or 16 cples; or unbalanced with 6, 10, <sup>2nd</sup> or 14 cples. Primary and Secondary cples as indicated in diagram.

Dance Positions: Unless otherwise specified, open pos, cple facing fwd, with RH joined.

Steps: Walking, skipping, buzz step; also various steps during "free style" figure.

## Swedish Quadrille Formation



- |               |  |
|---------------|--|
| <u>Meas.</u>  | <u>Pattern I. Large Ring</u>   |
| <u>Intro.</u> | Retaining RH hold with own ptr, M steps in front and to R of her, and joins LH with W to R, to form a ring, M facing out, W in.  |
| 1-8, 1-8      | Dancers move CCW in ring with 16 walking steps, joined Hs swing in and out in time with the music, then reverse direction, dancing sprightly back (CW) with 16 skipping steps and brisker movements throughout.  |
| 9-16          | Upon return to place, cples take closed Swedish waltz pos and "swing" with regular buzz step turn.   |
| 17-40         | <u>Chorus:</u> Primary cples active. */See separate Chorus description below/  |
|               | <u>II. Women's Ring:</u>   |
| 1-8, 1-8      | W go to ctr of set to join Hs in a ring, facing inward, and walk or skip 16 steps to own L (CW) and then bk to the R (CCW). Meanwhile the M, standing in place, mark time by clapping and stamping R ft on each beat of the music.   |
| 9-16          | When W return to places, cples swing as in previous figure.  |
| 17-40         | <u>CHORUS:</u> Secondary cples active.   |
|               | <u>III. Men's ring:</u>  |
| 1-8, 1-8      | While W remain in places, M go to ctr and march around to own L (CW), as many times around as size of set will allow in order to get "home" at end of allotted music, LH on hip Swedish style and RH half lifted with elbow pointing twd ctr of ring, snapping fingers in time with the music. |
| 9-16          | When M return to places, cples swing as before.  |
| 17-40         | <u>CHORUS:</u> Primary cples active.   |
|               | <u>IV. "Free Style" figure:</u>  |
| 1-8, 1-8      | Performing independently of the others, each cple may dance any one or a combination of a given range of figures and steps. They include:  |

"Danish Reel" step, facing ptr.

"Figure 8 chase"

*Counts as used...*

OPTIMUM  
size  
6x10 cpls

- | <u>Meas.</u> | <u>Pattern</u>   |
|--------------|--|
|              | Elbow swing R and L,<br>Bleking step<br>"Omdansnings step" turn (as in Gustafs skål)<br>"Top Spin" turn.   |
|              | Note: This figure is danced entirely <u>in place</u> .   |
| 9-16         | Couples buzz swing as before.  |
| 17-40        | CHORUS. Secondary couples active.<br><u>V. Large ring</u>  |
| 1-8, 1-8     | Danced precisely as in Figure I, A.  |
| 9-16         | Upon return to places, cples swing as before, to end of music. If desired, partners may bow to each other (in square formation, inside Hs joined, free hands on hips) at conclusion. |

### THE CHORUS

The Chorus to this traditional quadrille consists of two patterns: the Refrain, and the "Core." These are danced alternately, with the Active cples always beginning and ending the entire Chorus action. The Chorus is danced as follows:

#### A. Refrain: Active cples beginning:

- 17-18 RH joined with own ptr, Active cples (which, when more than 4 cples are in the set, may be lines) pompously walk 4 steps twd one another, beginning on outside ft, nodding slightly upon meeting.
- 19-20 In farcical contrast, same cples (with RH still joined) abruptly turn around independently (M CW, W CCW) with a pivot on the fwd ft, on the first beat of meas, and continue with 3 steps back to place, turning again on the last step so as to face inward once more.
- 21-24 Inactive cples (or lines) then repeat action of Meas 17-20 above.

#### B. "Core": Active cples only:

- 25-28 Forward and Back: M's thumbs in vest, W's Hs on skirt, Active cples dance two polka or two-steps fwd (face-to-face, back-to-back) twd the opposite cple, and then two more similar steps (back-to-back, face-to-face) back to place. This action is completely independent of ptr, and with much gusto.
- 29-32 Pass-thru to opposite side: Same cples then dance three more such steps fwd across the set (face-to-face, back-to-back, face-to-face), passing thru the opposite cple (passing R shoulders) on to the opposite side, where M faces own ptr and does 3 stamps.
- 25-28 Forward and back: Same cples go fwd and back as in Meas 25-28 above, except that this time M is on R side of own ptr, of course.
- 29-32 Pass-thru to original place: Same cples go fwd and pass thru as in Meas 29-32 above (M still on W's R side), bk to original place, and stamping as before.

#### C. Refrain: Inactive cples beginning:

- 33-36 As in Meas 17-20 above, but danced by Inactive couples.
- 37-40 As in Meas 21-24 above, but danced by Active couples.

To facilitate comprehension, the order of the Chorus, in "cue" form is:

Refrain - Active cples, inactive cples  
"Core" - Active cples (only)  
Refrain - Inactive cples, Active cples

Similarly, the "turns" to be active or inactive alternate between the Primary and Secondary cples, as will be noted in the foregoing description.  
 --presented by Gordon Tracie