

ADA'S MAZUR
(Poland)

Polish group dance for cpls in 3/4 time from Mazury region in central Poland which gained great popularity and became a national dance. In its original form the dance used to be preceded and often interrupted by a song, after which the cpls would rush around the room with quick running steps. The peasant mazur was adopted by the gentry and the military all over Poland who polished up its style. Various regions contributed different figures. In the end of the 16th and the beginning of the 17th century, mazur moved to the palace of the king and became a court dance, still more stylized and further embellished with more figures. All this changed the dance's character and it actually ceased to be a folk dance in the true meaning of the word. However, no serious study of the Polish dance is complete without some knowledge of the mazur.

By the end of the 18th and the beginning of the 19th century mazur spread all over the world and reached even the White House, when introduced by Dolly Madison. It has been also an inspiration for the composers of orchestral and ballet music. Frederick Chopin's mazurkas are the most striking example.

Before World War II, mazur was taught in secondary schools during gym classes. It was also still done at Polish balls, more in a military style. The writer still has exhilarating memories of participation in this elegant dance in those times. The most popular tune used then was the "Bialy Mazur" (White Mazur) by W. Osmański, named so, as traditionally the mazur would end the ball, when the "white" light of the dawn appeared. In present day Poland, old mazur melodies are still used and new ones are being composed. The dance is mainly seen in performance by various folk dance ensembles, who present it in three different styles and in three different costumes; either in the "kontusz" -- the ceremonial dress of the Polish nobility during the 16th to 18th centuries, or in lancers' uniforms, or in any folk costume from central Poland. In the last version, both M and W perform the same steps, while in the other versions M's part is more intricate. Mazur's steps are difficult, however, and it often takes a long time to master them all well.

The tune for this arrangement is a contemporary one, and only a few steps and figures of the many existing ones have been chosen.

Dance arranged and introduced in 1968 by Ada Dziewanowska.

Pronunciation: AH-dahs MAH-zoor

Record: Muza XL-0203 "Pożegnanie Ojczyzny." (Farewell to My Country), side B, band 1, "Nie masz tańca nad mazura," (There is No Dance Like the Mazur!) 3/4 meter

continued.

ADA'S MAZUR (continued)Steps and
Styling:

Throughout the whole dance the torso is erect and, if anything, it leans fwd. M's free hand, closed, is placed on own hip, slightly fwd, with wrist straight and elbow also slightly fwd. With her free hand W holds her skirt. Steps are done in both a swift and floating way. M must never forget about being attentive and courteous to his ptr.

Bieg mazurowy (BYEG mah-zoo-ROH-vih) running mazur step (described for M, W does the same with opp ftwk): Do a small leap fwd on L ft, bending slightly L knee, slide R ft fwd along floor, straightening gradually R knee (ct 1); continue slide fwd of R ft and end it by stepping on R ft (ct 2); step fwd on L ft (ct 3). Step is repeated with opp ftwk. This step should look smooth with just a slight leap on the first ct. The story has it that one can do the bieg with a full glass of champagne without ever spilling a drop.

Krok posuwisty (KROHK poh-soo-VEES-tih) sliding step (described for M, W does the same with opp ftwk): Preparation: Place L ft in back of R heel, L knee bent. Hop on R ft moving slightly fwd, and gradually bending R knee, slide fwd L ft along floor, straightening L knee, toes touching floor (ct 1); end fwd slide by stepping on L ft with slightly bent knee, R leg trailing behind (ct 2); hop on L ft moving slightly fwd, as R leg straightens completely in back, ft pointed and toes 2" from floor (ct 3). R ft is now ready to slide fwd on ct 1 of next meas. Step is repeated with opp ftwk.

Hołubiec w prawo (ho-WOO-byets FPRAH-voh) click step to the R: Hop on L ft moving slightly to the R, and first extending R leg to the R in preparation, click R heel to L heel, toes of both ft pointed in the air (ct 1); bend both knees slightly and straighten them gradually while sliding R ft to the R and step on it (ct 2); step on L ft near R ft (ct 3). Step is repeated with the same ft and direction.

Hołubiec w lewo (hoh-WOO-byets VLEH-voh) click step to the L: Same pattern with opp ftwk and direction.

Zesuwny (zeh-SOOV-nih) for M only: Bending both knees, slide parallel ft away from each other (ct 1); straightening knees, click heels together parallel (ct 2); hold (ct 3).

Continued...

ADA'S MAZUR (Continued)

Podejście mazurowe (poh-DAYSH-cheh mah-zoo-ROH-veh), used as an introduction or to get into a new formation: Bending knees slightly -- meas 1: stamp with outside ft (M L, W R) (ct 1); hold (ct 2); do a weightless stamp with inside ft (ct 3). Meas 2. repeat action of meas 1 with opp ftwk. Meas 3: repeat action of meas 1. Meas 4: stamp with inside ft (ct 1); stamp with outside ft, without changing wt (ct 2); straighten knees, wt is now on both ft, and hold (ct 3).

Przytup (PSHYH-toop), used to end a phrase; Stamp with L (or R) ft (ct 1); do a weightless stamp with R (or L) ft (ct 2); hold (ct 3).

or with wt if next step requires.

Starting Position: Cpls around the room in LOD, inside hands joined pointing bkwd, outside fist on own hip, ptrs facing each other; sets of two cpls working together.

MeasPatternINTRODUCTION (4 meas)

- 1 No action.
2-4 Dance Podejście starting with action of meas 2. During meas 4 turn to face LOD thrusting joined arms fwd. W hold skirt.

FIGURE I. "BIEG" AROUND CIRCLE (Melody A - 16 meas)

- 1-7 Starting with outside ft (M L, W R) dance seven Bieg steps in LOD.
8 Dance Przytup (M - RL, W - LR).
9-16 Repeat action of meas 1-8, but at end each set of two cpls get into "karoca" (kah-ROH-tsah - coach) formation: M join outside hands, W do likewise, 1st cpl raise and 2nd cpl lower joined hands, all face LOD.

FIGURE II. "KAROCA" FIGURE (Melody B - 16 meas)

- 1-4 Dance four Bieg (or four Posuwisty) steps. *DANCED IN CLASS*
5-7 Dance three Bieg steps, 1st cpl of each set casting back; resume the "karoca" formation with 2nd cpl in front now.
8 Dance Przytup (M - RL, W - LR).
9-12 Repeat action of meas 1-4, Fig. II, with 2nd cpl leading.
13-15 Dance three Bieg steps, 2nd cpl casting back and end all joining hands in a single circle, hands held shoulder high.
16 Dance Przytup (M - RL, W - LR).

ADA'S MAZUR (continued)FIGURE III. "HOŁUBIEC" IN A CIRCLE AND THE TURN FROM ŻOMŻA
(Melody A - 16 meas)

- 1-4 Dance four Hołubiec steps to R.
 5-7 Cpl dance "błyskawica żomżyńska" (bwis-kah-VEE-tsah wohm-ZHIN-skah - "lightning" turn from Żomża): M face out, with L hand clasp W's R hand in back of her, M's R elbow high, with three small Bieg steps cpl do two CCW turns.
 8 With Przytup (L R) get back into single circle formation, hands joined.
 9-16 Repeat action of meas 1-8, Fig. III.

INTERLUDE I (4 meas)

- 1-4 While dancing Podejście get into the formation of the "krakowska figura" (krah-KOHF-skah fee-GOO-rah - figure from Krakow): 1st M of each set of two cpls stand between 1st and 2nd W holding their nearest hand; 2nd M stand alone, fists on hips.

FIGURE IV. "KRAKOWSKA FIGURA" (Melody C - 12 meas played twice)

- 1-3 Starting with R ft, trios move into ctr with three small Bieg steps.
 4 Dance Przytup (L R) while nodding head to the others in the circle.
 5-7 Dance three small Bieg steps backing out.
 8 While dancing Przytup (L R) each trio form a small circle..
 9-11 With three Bieg steps, each circle makes one CCW turn.
 12 While dancing Przytup (L R) open circle, W join hand with nearest 2nd M, 1st M place fists on hips.

AT THE SAME TIME, 2ND MAN IS DOING THE FOLLOWING:

- 1-3 Dance three Zesuwny steps.
 4 Dance Przytup (R L) facing LOD.
 5-7 Dance three Hołubiec steps to L, twd ctr, R (trailing) arm extended diag straight upward
 8 Dance Przytup (L R) returning R fist on hip.
 9-11 Repeat action of meas 5-7, Fig. IV with opp ftwk, arm, and direction.
 12 While dancing Przytup (R L, but put wt on 2nd stamp) face ctr and join hands with 1st and 2nd W.

- 13-24 Repeat action of meas 1-12, Fig. IV, 2nd M now dances with ~~1st and 2nd W~~ ^{orig ptr and the W on his L}, 1st M dances alone.

REPEAT INTRODUCTION adding stamps of Podejście in meas 1, and FIGURES I-III (Melodies A, B, A).INTERLUDE II (4 meas)

- 1-4 While dancing Podejście ptrs join L hands, W face LOD, M face W's L shoulder and extend R arm in back of her.

ADA'S MAZUR (continued)

- FIGURE V. FINALE (Melody C - 12 meas played twice)
- 1-3 M dance three Hołubiec steps to L, W dance three Bieg steps fwd, starting with R ft.
- 4 With Przytup (L R) get into the pos of "bryskawica łowicka" (bwis-kah-VEE-tsah woh-VEETS-kah - "lightning" turn from Łowicz); join both hands, stand L side to L side, R elbows high.
- 5-7 With three small Bieg steps do two CCW turns.
- 8 With Przytup (L R, but put wt on 2nd stamp) change sides.
- 9-11 Repeat action of meas 5-7, Fig. V, with opp ftwk and direction.
- 12 With Przytup (R L, but W put wt on 2nd stamp) return to the pos of Interlude II.
- 13-23 Repeat action of meas 1-11, Fig. V.
- 24 End with R hands joined, M, from a small jump off both ft, kneel on R knee, W dance Przytup (R L), L arms extended diag to side.

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