

MACH
(Poland)

Mach is a cpl dance in 2/4 time from the district of Krzeczonów in Lublin region, in eastern Poland. The name derives from the verb "machać" -- to swing, wave, sway. Dance has two parts: the tune is composed of two melodies: a 12-meas melody A, and a 24-meas melody B. Melody A is slow, almost solemn, and can be accompanied by singing (for text of the song see below). Melody B has three parts of 8-meas each. Each part is played in a faster tempo than the preceding one. The tempo becomes very fast and maybe that is why the dance is also called "wiatr" -- the wind. We can see some Byelorussian influence in the style of the dance, for instance, the abrupt change of direction of the walking cpl.

Originally Mach was done at weddings in lines of cpls led by a "wodzirej" (voh-GEE-ray -- M of the 1st cpl of each line), moving in any direction chosen by him. It was also done as a show-off dance of one or two cpls (bride and groom, master of ceremonies and his ptr, best man and bridesmaid). The rest of the guests would then participate in the dance by singing, whistling, uttering shouts like "heej," or "eech," "uuch," "uch, uch," or "uha," and also by clapping their hands, which was done in a characteristic way: both hands were in front, palms facing the ceiling; moving up and over, the R hand emphatically clapped the L hand on the L side of the body; then the movement was reversed. During the fastest part only the R hand clapped the L hand, and the onlookers stooped down as if to see the dancers better. They stood up at the end, the dancing cpls stopped abruptly, and stretching their outside arms up all shouted "Mach!"

Dance introduced in 1973, at Ralph Page's Fall Camp in Troy, N.Y., by Ada and Jaś Dziewanowski, who learned it in Poland from Ryszard Kwiatkowski, noted Polish folk dance authority.

SONG

Polish text (in "gwara" -- peasant dialect)

Phonetic

Tańcuj macha, dam ci piróg,

Taen-tsooy mah-hah dahm chee pee-roog

Tańcuj macha, dam ci dwa.

Taen-tsooy mah-hah dahm chee dvah

:Jednego mi mama dała,

:yeh-dneh-goh mee mah-mah dah-wah

Drugiegom se upiekła.:

doo-guy eh-gohm seh oo-pyeh-kwah.:

Translation

Dance the Mach and I'll give you a dumpling,

Dance the Mach and I'll give you two.

One my mother gave me,

The other one I baked myself.

Pronunciation: MAHK

Record: ZM-40591 "Tańce ludowe z Polski" (Folk Dances from Poland),
side A, band 5. 2/4 meter

Continued...

MACH (continued)

Steps and Styling: Walking step: Cpl join hands in skater's pos, with inside ft step fwd with an accent, outside ft remains in the back, toes touching floor, knees straight, and turn head to side away from ptr (ct 1); thrust straight outside leg fwd slightly above floor, abruptly bending knee of the inside leg, and nod with head (ct &); repeat action of cts 1, & with opp ftwk, head movement, and direction (cts 2, &).

Change of direction, step used to end the phrase: Step with inside ft (ct 1); hold (ct &); bending knee of outside leg, pivot on inside ft twd ptr to face opp direction, straighten and thrust fwd outside leg, ^{toes just touching floor} which now becomes the inside leg (ct 2); hold (ct &).

Throughout these steps torso is erect, and movements are done in a very emphatic fashion.

Pivot step: In either shoulder-waist or waist-waist (W's arms above M's arms) pos, with upper body erect and slightly leaning bkwd, pivot CW in place, with two steps to a meas, M starting with L ft and stepping bkwd, W starting with R ft and stepping fwd. The insides of cpl's R ft are close together, with L ft each tries to reach as far as possible around ptr in order to make as many revolutions as possible. The pivot is smooth, there is no bouncing; there is, however, a slight rocking bkwd and fwd in the slow part of the pivot, which disappears in the faster part.

Formation: Cpls with hands joined in skater's pos, facing LOD, either in circle or in lines of 4-6 cpls which will be moving in the direction chosen by the M of the 1st cpl. If there are any onlookers, they should sing in Part I and clap their hands in Part II.

MeasPatternINTRODUCTION.

1-4 No action.

PART I. WALKING.

A 1-3 Starting with inside ft (M R, W L) with six "walking steps" move in LOD, nodding head alternately to outside and to ptr.
4 Dance "change of direction step."
5-8 Repeat action of meas 1-4 (inside ft is now L for M, R for W) moving in RLOD.
9-11 Repeat action of meas 1-3.
12 Step with inside ft (M R, W L) (ct 1, &); making 1/4 turn twd ptr, face him/her, get into shoulder-waist or waist-waist pos and bring outside ft to inside ft without any change of wt.

MACH (continued)PART II. PIVOT.

- B 1-8 Dance 16 "pivot steps" at a slow tempo.
 9-16 Dance 16 "pivot steps" at a faster tempo.
 17-23 Dance 14 "pivot steps" at a very fast tempo.
 24 Stepping with an accent M to the L with L ft, W to the R with
 R ft, get into open ballroom pos, facing ~~W~~ ^W and abruptly ^{LOD (ON APT OF DANCE END FACING CTR)}
 extend outside (M L, W R) arm diag upward (ct 1); with inside
 ft (M R, W L) do a weightless step in place and shout "MACH!"
 (ct 2).

Repeat dance from the beginning.

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Presented by Ada Dziewanowska



MAP OF POLAND

FOLK DANCE CAMP - 1975