

# Ada's Krakowiak

Arranged and taught by Ada Dziewanowska.

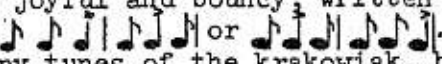
Record: Muza XL-0203, "Pożegnanie Ojczyzny" (Farewell to My Country), side B, band 4, "Na krakowskim rynku" (On the Kraków Market), 2/4 time.

Of all the Polish dances the krakowiak is the most expressive of the Polish character. It is a couple dance done in a group, led by the man of the first couple. After the polonez it is Poland's oldest dance. Records show that it was done during the Jagiellonian period, in the beginning of the sixteenth century, although it was probably danced as early as the middle of the fourteenth century. It has its roots in the peasantry of the Kraków region, in southern Poland, but was later taken over by nobility, who shaped and embellished it. Occasionally the krakowiak was used as a warriors' dance, done by men alone.



The Krakovians are more sunny, vivacious, and carefree than the inhabitants of other parts of Poland. It is said, the Krakovians like their week to be made of three work days and four days of rest. Because of the gaiety and liveliness of their dance, the krakowiak spread all over Poland and is one of the national dances. Every Polish child knows the basic steps and the familiar tunes. It became also popular abroad, and is danced throughout Eastern Europe, and also in Israel. The famous nineteenth-century Viennese ballerina, Fanny Elssner, included it in her repertoire and performed it both in Europe and America.

Polish sentiment for the horse may have inspired the music and steps of the krakowiak. The characteristic feature of the dance is its fast gliding gallop, with which the dancers move in various directions, intermingled with energetic, sprightly, accented steps (spins, turns, hołubiec, krzesany) done almost in place. The woman's style of dancing does not differ much from the man's, contrary to other Polish national dances (oberek, mazur) where the man is given more opportunity to show off.

The music of the krakowiak is joyful and bouncy, written in 2/4 meter, based on a characteristic syncopated form: . One can hear in it the gallop of a horse. There are many tunes of the krakowiak, both ancient and modern, some anonymous and some written by famous composers. The tunes often derive from folk songs, which speak about love and war, or praise the richness of the costume, the strength of the boys, the charm of the girls, and the beauty of Polish landscape. These couplets (przyspiewki) are very often part of the dance.

The colorful krakowski costume is very much part of the dance too. The jingling of the ringlets on the men's belts and the flying of girls' ribbons and men's peacock feathers attached to their hats enhance the effect.

Any teaching of Polish folk dancing usually starts with the krakowiak. It is always a part of the repertoire of all Polish professional and amateur folk ensembles both in Poland and abroad.

The music used for this arrangement is a medley of popular krakowiak tunes. Not all the existing steps and figures have been incorporated.

## Steps used:

Galop [gah-lohp] or cwał [tswahw]--sideway step-close; two to one meas., ending phrase with a zeskok [zehs-kohk], a jump on both ft close together.

Akcentowany [ahk-tsen-toh-vah-ny]--hop on inside ft, picking up the knee of the outside leg; step on outside ft, step on inside ft; 1 meas.



*Continued...*



Hożubiec w prawo [hoh-woo-byets fprah-voh]--two heel clicks with R ft, moving to R with hops on L ft, L fist on hip, R arm extended diagonally in air; 3 stamps in place (RLR), R fist returning to hip; 2 meas.

Hożubiec w lewo [hoh-woo-byets vleh-voh]--same with opposite footwork and arm movements.

Krzesany prawa [kshe-sah-nye-prah-von]--scuff with R ft forward and backward; 3 stamps in place (RLR); 2 meas.

Krzesany lewa [kshe-sah-nyh leh-von]--same with opposite footwork.



Starting position: Couples facing LOD, inside hands joined, outside fist on own hip.

Measures

Pattern

INTRODUCTION

- 1-4 Hold.
- 5-6 W rolls CCW into M's R arm.
- 7-10 They rock together, front and back, front and back.

COUPLE GALLOP

- 1-8 Do 15 galop steps in LOD; on ct 16 zeskok (partners facing each other; on ct 1 M's L hand up at angle, as if holding hat; fist returns to hip on zeskok).
- 9-16 Repeat meas. 1-8.



TURN

- 1-8 Do 8 akcentowany steps, turning CCW in place, M backward, W forward, end facing LOD.



CLICKS

- 1-2 Hożubiec step away from each other.
- 3-4 Hożubiec step toward each other.
- 5-8 Repeat meas. 1-4.

CIRCLE GALLOP

- 1-8 Hands joined in circle, 15 galop steps and zeskok, moving CCW.
- 9-16 Repeat meas. 1-8, but moving CW.

SCUFFS IN PLACE

- 1-2 Still holding circle, krzesany step with R ft.
- 3-4 Krzesany step with L ft.
- 5-8 Repeat meas. 1-4, facing partner on last 3 stamps, W's back to center of circle.



CLICKS IN A SQUARE: Hożubiec w kwadracie [hoh-woo-byets fkhah-drah-cheh]

- 1-2 Hożubiec step to R, face to face, 1/4 turn R on the 3 stamps.
- 3-4 Hożubiec step to L, back to back, 1/4 turn R on the 3 stamps.
- 5-8 Repeat meas. 1-4 completing square.
- 9-16 Repeat meas. 1-8, ending in 2 circles, M facing in, W facing out.

*continued...*

MeasuresPatternGALLOP IN TWO CIRCLES (See Variation I\*)

- 1-8 All to own R, 15 galop steps; on ct 16, zeskok.  
 9-16 Repeat to own L, end facing partner, taking cross-hand hold.

SCUFFS TO PLACE

- 1-8 Beginning with R ft, 4 krzesany steps, moving to clear spot.

GALLOP SPIN: Drobną kaszka [drohb-nah kahsh-kah]

- 1-16 With 31 smooth, small galop steps, spin CW in cross-hand hold as follows:  
 8--both standing straight.  
 8--Woman squatting.  
 8--Man squatting.  
 7--both standing straight; on ct 32: zeskok.

CLICKS IN A SQUARE: Hołubiec w kwadracie

- 1-16 As in 6th figure, but end in open shoulder-waist position, fist on hip.

GALLOP IN AND OUT

- 1-4 Do 7 galop steps into center and zeskok.  
 5-8 Do 7 galop steps out, forming a circle, and zeskok, ending with M's back to center.

COUPLE GALLOP (See Variation II\*)

- 1-14 Do 27 galop steps in LOD; on ct 28 zeskok (Note: 14 meas.--an old song, "Na Wawel, na Wawel," see song section).

THE BOW: Ukłon [oo-kwon]

- 1-2 Do 2 akcentowany steps into center, outside arms straight up.  
 3-4 Do 4 walking steps backing away from center, bowing low and sweeping outside hands toward floor.  
 5-8 Repeat meas. 1-4.  
 9-11 Do 3 akcentowany steps turning CCW, outside arms diagonally up.  
 12 Bow and straighten.

VariationsVARIATION I\*

- 1-4 All to own R do 3 galop steps, then stamp with R ft and pivot half turn CW; continue in the same direction with 3 galops, stamp and a half turn but starting with L ft and doing the half turn CCW.  
 5-8 Repeat meas. 1-4 but at ct 16 zeskok without the half turn.  
 9-16 Repeat meas. 1-8, only now M is facing out and W is facing in; end with a zeskok facing partner and taking cross-hand hold.

*continued...*

VARIATION II\*

Gallop in a "Cog-Wheel": Koło zębate [koh-woh zem-bah-teh]

At the end of the previous figure, Women join hands in a circle facing in, Man facing LOD puts his L hand over the joined hands of his partner and the Woman to her left.

- 1-10 The "Cog-Wheel" moves CCW, W with 19 galop steps and a zeskok, M with 9 polka steps and 1 step and a zeskok. M extend their free R hand diagonally upwards on meas. 1, 3, 5, 7, and 9 and downward on meas. 2, 4, 6, and 8. On last ct of meas. 10 they put both their hands over the joined hands of the W, and face in.
- 11-14 All facing in, move CW with 7 galop steps and a zeskok at end, taking open shoulder-waist position, fist on hip.

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Dance introduced in 1968 by Ada Dziewanowska. Assistance in writing the directions by Conny and Marianne Taylor. Please do not reproduce them without Ada's permission: 41 Katherine Road, Watertown, Mass. 02172, tel. (617) 923-9061.