

~ Kujawiak No. 3 ~

Arranged by Ada Dziewanowska.

Record: Muza XL-0203 "Pożegnanie Ojczyzny" (Farewell to My Country), side B, band 6 "Czerwone korale" (Red Corals). Slow the record slightly. Available from Ada Dziewanowska.

Kujawiak (koo-YAH-vyahk) is a couple dance which originated in the villages of the Kujawy region in central Poland. Its melodies, in 3/4 time, are romantic, lyrical, and slightly sad. Generally speaking, there are three styles in which it can be done: the disappearing style of the peasants and country folk; the more polished style inherited from the gentry, as done at elegant parties and balls; and the stylized version as done by performing ensembles on stage. The three styles often mesh, as they do in this arrangement. The same applies to the way the music is played. Kujawiak has a number of steps and figures. Only a few have been chosen for this arrangement. (For more information on Kujawiak see

Starting Position: Couples around the room (Woman's back to center), partners facing. Fists on own waist just in front of hip bone, elbows slightly forward.

Measures

PATTERN

INTRODUCTION

1-4 Sway slightly in place.

I. HEEL TOUCH (Melody A: 8 meas played twice)

- 1 Both beginning R ft, with 3 small smooth steps turn 1/4 CW so that L shoulders are toward each other.
- 2 With small preliminary flex of both knees, place L heel diagonally forward L, straightening knees, and look at partner over L shoulder, Man tilt chin up slightly (ct 1); hold (cts 2,3).
- 3-4 Repeat action of meas 1-2 with opposite footwork and direction but make a 1/2 turn during meas 3.
- 5-6 Repeat action of meas 3-4 with opposite footwork and direction.
- 7 Both beginning L ft, with 3 steps turn 3/4 CCW to end back-to-back.
- 8 Stamp R,L (cts 1,2); hold (ct 3). Woman keep weight on R ft.
- 9-14 Repeat action of meas 1-6, but move sideways with the 3 steps (step-close-step), Man beginning R ft, Woman beginning L ft. Turn body to look over the shoulder (M-L, W-R) at partner on meas 10, 12, and 14.
- 15 With 3 steps Man make a small CW arc to end facing LOD, Woman turn CCW to end facing partner.
- 16 Take shoulder-shoulder blade position and stamp twice (Man-RL, Woman-LR) (cts 1,2); hold (ct 3).

II. SWAYS; WALTZ (Melody B: 8 meas played twice)

Footwork described for Man. Woman use opposite footwork.

- 1 Step on R ft to R side, bending knees deeply (ct 1); straighten knees, leave free ft touching floor, body leaning over supporting ft (ct 2); hold (ct 3).
- 2 Shift weight onto L ft to repeat action of meas 1 (Fig II).
- 3-4 Repeat action of meas 1-2 (Fig II), shifting weight on ct 1.
- 5-7 Moving forward in LOD, with 3 waltz steps complete one CW turn. Man begin stepping diagonally forward on R ft, Woman diagonally backward on L ft. Precede ct 2 of each meas with a semi-circular extended sweep of free ft close to the floor, and lean with full body in opposite direction of sweeping ft.
- 8 Man again facing LOD, stamp L,R (no weight) (cts 1,2); hold (3).
- 9-16 Repeat action of meas 1-8 (Fig II), but take weight on final stamp.

(cont.)



III. CROSS THROUGH; MOVE FORWARD (Melody A: 8 meas played twice)

- Footwork described for Man. Woman use opposite footwork.
- 1 Step L ft across in front of R ft (Woman also cross in front), bending knees, to move away from center (ct 1);
 - 2 step R ft to R side (ct 2); step L ft beside R ft (ct 3)
 - 2 Move forward in LOD with 3 steps, Man beginning R ft; the first step is longer with a slight bending of the knees.
 - 3-6 Repeat action of meas 1-2 (Fig III) two more times.
 - 7 With R sides adjacent and maintaining shoulder-shoulder - blade position, turn once CW with 3 steps.
 - 8 Resume face-to-face position, Man facing LOD, and do 2 stamps in place R,L (no weight) (cts 1,2); hold (ct 3).
 - 9-15 Repeat action of meas 1-7 (Fig III).
 - 16 Release shoulder-shoulder blade position. With 2 stamps Woman turn 1/2 CW to end facing LOD slightly forward of partner at his R side. R hands joined over Woman's R shoulder, Man place L fist on own hip, Woman hold skirt. Man stamp in place.

IV. SIDE BALANCE (Melody C: 8 meas played twice)

Side Balance Step: step on L ft to L side (ct 1); step on ball of R ft in back of L heel (ct 2); step on L ft in place (ct 3).
Step alternates.

Very little forward movement in this Fig. Footwork described for Man. Woman use opposite footwork.

- 1-3 With 3 Side Balance Steps (Man beginning L ft, Woman R ft), maintaining eye contact, move away from partner on meas 1; change places with partner (Woman passing in front of Man) on meas 2; return to original position on meas 3, Woman again passing in front of Man.
 - 4 Man take 3 steps in place while Woman, with knees bent, make 1 complete CCW turn under joined R hands with 3 steps.
 - 5-7 Repeat action of meas 1-3 (Fig IV).
 - 8 Facing LOD, stamp R,L (no weight) (cts 1,2); hold (ct 3).
 - 9-16 Repeat action of meas 1-8 (Fig IV).
- Repeat dance from the beginning, using introductory music to resume original position, i.e. Man turns to face center with small walking steps as Woman walks in a small CCW arc to face partner. At end of the repeat of dance, use introductory music to assume shoulder-shoulder blade position, Man facing LOD, and repeat action of Fig II, meas. 1-8.

THE SONG

Coraz krótsze są dni, pola srebrne od mgły,
lato chyli się ku jesieni, jarzębiną się las czerwieni.

To robota w sam raz, na wesele już czas,
będę szukał, do serca pukał, może zechcesz mnie.

Nie bogaty ja, wiesz, ale jeśli mnie chcesz,
na gościniec dla mojej żony koralików dam sznur czerwony,
Spójrz, wystroił się las na jesienny ten czas,
tyś się miła też przystroiła w koralików mych sznur.

Translation

The days are getting shorter, the fields are all silvery with mist, summer is leaning toward the autumn, and the forest is blushing from the rowanberries. The work is done and it's time for the wedding, I will search. I will knock on the door of your heart, maybe you'll have me.

I am not rich, you know, but if you'll have me, as a present for my wife I will give a string of corals. Look, the forest got all dressed up for that autumn season, and you, my darling, also got dressed up in my string of corals.

Dance introduced in 1970. Assistance in writing the directions by Marianne Taylor, Virginia Wilder and Ruth Ruling. Do not reproduce these notes without Ada's permission.