

Polonez Royale

(Poland)

The Polonez is the oldest of Poland's five national dances, finding its musical roots in old church hymns and Christmas carols, if not earlier. The name is derived from the French who named it "La danse polonaise" which translates to "The Polish dance." The dance, as well as the name became popular in royal courts across Europe including its native Poland where they too adopted the name, and called it "Polonez." Prior to being elevated to this regal status, the Polonez had many different forms and names and was danced by peasants in every part of the country. Variations of the dance such as the "chodzony" can be found in the regional dances. Several polonaises were written by famous composers of Poland such as Chopin, Oginski, Stefani, Moniuszko, and many others. The Polonez Royale was choreographed by Richard Schmidt in 2004 and presented by him at the 2004 Stockton Folk Dance Camp.



Pronunciation: poh-LOH-nehz

Music: *Folk Dances from Poland, Vol. 1, Band 10; Vol. 2, Band 1.* Music from the film "Pan Tadeusz"- composer Wojciech Kilar. 3/4 meter.

Formation: Circle of cpls, M to L of ptr in Promenade position (see Styling). All dancers face ctr of circle.

Steps: Walking step: Wt on L, in preparation for the 1st ct., the dancer very gently bends L knee while extending R ft fwd, knee slightly bent until it becomes straight, moving ft fwd with toes just above floor level (ct &); step fwd firmly on R ball of ft, straightening the L knee (ct 1) (this step is the longest one in relation to the next two steps); step fwd on ball of L ft (ct 2); step fwd on ball of R ft (ct 3). Continue Walking step using opp ftwk. Step can also be done beg with the L.

Short Bow: Step on R to R, leaving L ft in place (ct 1); bring L ft beside R ft (ct 2); M bow to ptr by gently nodding head, W bow to ptr by slightly bending knees (ct 3). Bow can also be done beg with the L ft to L.

Long Bow: Make a long, deep bow to ptr. M bow by nodding head down (cts 1,2,3) and up (ct &); W bow by bending knees slowly and deeply (cts 1,2,3).

Styling: Promenade position: Cpl stand beside each other with M on W's L. M extends R arm fwd bent slightly at the elbow with palm facing in. W extends L arm fwd, bent slightly at the elbow and rests it upon M's R hand. Joined hands are held slightly below shldr level during the dance and should not move, however they should also not be stiff. M's L hand is on hip, fingers fwd. W hold skirt out with free hand. May be done with opp pos.

Barrel position: Standing facing each other, cpl extend both arms out in front parallel to floor and join hands (M R to W L; M L to W R) with elbows slightly bent to form a circle.

Individual: M: Both hands on hips, fingers fwd. W: Both hands outstretched to sides parallel to floor, slightly higher than waist level, palms down.

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Style Note: The Polonez should be danced with elegance and grace. Dancers stand tall and proud. Ptrs acknowledge each other and other dancers at all possible times with a nod, slight bow, smile, or eye contact.

MeasPattern

INTRODUCTION

- 1-2 Ptrs wait in place facing ctr of circle in Promenade pos.
 3-4 Turning to face each other without letting go of joined hands, both do a Long Bow.
 5 M step L, R, turning to face ctr of circle (cts 1,2); hold (ct 3). W use opp ftwk.
 6 Hold (cts 1,2,3).

I. OPENING

- 1-2 Beg with outside ft (M L, W R) in Promenade pos, take 2 Walking steps to ctr of circle.
 3-4 Turn 1/2 twd ptr, switching hands (M L with W R) while taking 2 Walking steps back to starting pos. (Turn on meas 3, ct 1.)
 5 Turn 1/2 twd ptr, switching hands back to original pos while taking 1 Walking step twd ctr of circle.
 6 Take 1 Walking step bkwd to starting pos.
 7-8 In Barrel pos, cpl turn CW with 2 Walking steps.
 9-10 M repeat meas 1 and 2 by themselves, while W take 2 Walking steps bkwd out of the circle.
 11 M repeat meas 3 while W take 1 Walking step back twd ptr.
 12 Short Bow (M to R, W to L).
 13 Each dancer continue facing ptr and take 1 Walking step to R, beg R.
 14 Repeat meas 13 with opp ftwk and direction.
 15-16 In Barrel pos, cpl turn CW with 2 Walking steps, beg R.

II. LEAD AROUND

- 1-3 M stand for 3 meas facing ctr of circle while W does 3 Walking steps around him CCW to end on outside of circle behind ptr. Beg in Promenade pos, M leads W around him for 2 meas. Release hands on meas 3, placing R hand on hip. W on meas 3 uses hands in Individual pos.
 4 M turn 1/4 CW (R shldr back) to end facing LOD, while W turn 1 complete revolution in place to the L (CCW) to also end facing LOD.

III. MEN CROSSOVER: BOW: PARTNERS SWITCH PLACES

- 1-2 In Promenade pos facing LOD and beg with outside ft (M L, W R), cpl take 2 Walking steps.
 3 Crossover: W: In Promenade pos, step in place. M: From Promenade pos, take 1 Walking step (stamp on L with wt on ct 1) to cross in front of ptr without letting go of her L hand with his R hand and stand on her R with his L hand on hip fingers fwd
 4-6 Continuing fwd with same hand pos, take 3 Walking steps.
 7 Return to Promenade pos, M cross in front of ptr to the L, stamping L ft, with wt (ct 1); step R, L (cts 2,3); sweeping L fist down and up across in front of chest (cts 1,2,3).
 8 Short Bow in RLOD (M's R, W's L).
 9 Switch places with ptr with 1 Walking step, crossing with the R shldr leading, both beg R ft, hands in Individual pos.
 10 Make a Short Bow (M L, W R).

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- 11 Switch places with ptr with 1 Walking step, crossing with the L shldr leading, both beg L ft, hands in Individual pos.
 12 In Promenade pos, take one Walking step bkwd to form a circle with all cpls facing ctr.

IV. PROMENADE

- Cpls begin in a circle in Individual pos, facing each other with M's back to ctr of circle.
 1-3 Each dancer take 3 Walking steps sideways to L, beg L. M travel CCW, W travel CW.
 4 Stepping R-L, turn in place 1 complete revolution CCW (cts 1,2); hold (ct 3).
 5-7 Repeat meas 1-3 with opp ftwk and direction
 8 Turn in place (L-R-L) 1 complete revolution CW to end back in front of ptr (cts 1,2,3).
 9-12 In Barrel pos, cpl take 4 Walking steps (2 revolutions) CCW in place.
 13-16 With 4 Walking steps in LOO, W lead ptr out of individual circles to form one large circle in which all dancers face ctr and join hands, arms outstretched to sides, parallel to the floor.
 17 Releasing hands, W: turn 1/2 to R (CW) (slow turn using whole meas) to face outside the circle and rejoin hands with M on each side of her in the circle. M: continue Walking step in LOD.
 18-20 Take 3 Walking steps in LOD.
 21-22 M take 2 Walking steps individually to ctr of circle, while W take 2 Walking steps fwd away from ctr of circle.
 23 Taking 1 Walking step, both M and W turn 1/2 to R (CW) to face each other (ct 1); step back twd each other (cts 2,3).
 24 Short Bow, stepping fwd twd ptr (M R, W L) on ct 1.

V. LONG BOW

- 1 Dancers step L-R-L to turn 1 revolution to L (CCW) (cts 1,2,3).
 2 Both do a Long Bow.

Formal Sequence**Easier to Remember**

The Polonaise is done once from the beg to end using the pattern described below to link it all together. It is necessary to change the ending pos of Fig I on occasion in order to successfully ensure smooth transition from one fig to the next. The ending pos for each is noted below:	This pattern can be confusing when learning the dance for the first time, so I have broken it down in the following manner so that it is easier to remember. The main body of the dance consists of Fig III followed immediately by Fig I to give the following pattern:
1. Introduction	Opening of the Polonaise
2. Fig I (cpls end facing ctr of circle)	(Intro + Fig I)
3. Fig II	Small Transition using Fig II (only 4 meas)
4. Fig III	Main body of the dance done twice (Fig III, Fig I, Fig III, Fig I)
5. Fig I (cpls end facing LOO)	
6. Fig III	
7. Fig I (cpls end facing each other with M's back to ctr of circle)	

Formal Sequence**Easier to Remember**

8. Fig IV	Large Transition using Fig IV (24 meas)
9. Fig III	Main body of the dance once (Fig III, Fig I)
10. Fig I (cpls end facing each other with M's back to ctr of circle)	
11. Fig V	The ending using Fig V (Long Fancy bow)

It is with pride and joy that I bring this dance back to Stockton in 2005 and I would like to thank Teddy Wolterbeek and her team for taking the time at camp in 2004, to ensure that this beautiful dance was recorded properly for all to enjoy for many years to come.

Presented by Richard Schmidt