

Third
edition



Polish National Dances

arranged and taught by
Ada Dziewanowska



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Dances of Poland



Introductory Notes

The folk dances of Poland, like those of other Slavic countries, had their deep roots in pagan rituals. Each movement and gesture was symbolic and had a magical meaning -- whether to ensure a plentiful harvest, bring good luck to hunters and fishermen, return a sick person to health, bring victory in a battle, give blessing to newlyweds, help in making a wise decision in choosing a new leader or send off a soul on its final journey. Everyone understood these symbols and everyone knew that changing or distorting the canons of dance movements would bring severe consequences in the magic of the ritual. Who knows, whether, in the depth

of people's memories, inherited from the forefathers of the forefathers, there is implanted an awareness of these symbolic meanings of dance movements. Maybe this is one of the reasons ethnic teachers are so particular about the way the dances of their country are to be performed, the music is to be played, the singing is to be done, and the costume is to be worn. When they watch the dancing or listen to the music and singing, they go through a whole gamut of emotions -- nostalgia and sadness, happiness and gaiety, and, above all, pride.

After Poland accepted Christianity, in 966, the next stage of the social development of these dances occurred. While they were still performed as a ritual during family celebrations (weddings, christenings, funerals) and seasonal festivities (Christmas, oncoming of Spring, harvest), they also acquired an element of merry making at social gatherings. Gradually, the symbolic magical meanings of the dances have been forgotten and they have become solely a form of entertainment at parties.

Throughout the centuries Polish folk dances have absorbed certain foreign elements (contredanse, ecosaise, waltz, polka), while de-emphasizing the Slavic round dance (kolo). Poland is situated exactly in the center of Europe. She has often been called the cultural "bridge" or a "crossroads" between Eastern and Western Europe, as well as between Scandinavia and the Danubian countries. As a result, she has enjoyed contact with a multitude of folk influences. This is especially visible in her dances. They contain a wide variety of steps, figures, costume designs, and music blended into them from ancient Slavic forms and from the influences of Poland's neighbors. To give two examples -- in the south, we see a similarity between the folklore of Polish mountaineers (the Podhale and the Beskid górale) and that of Czechs, Slovaks, Moravians, Romanians, and Hungarians -- the imprint of the rich, lively culture of the Wallachian shepherds who in the 15th and the 16th centuries wandered through the Carpathian mountains. In the north, in the Baltic Sea region, we see German and Scandinavian influences on the folklore of the Kaszuby people.

Now Poland, being stubbornly fond of her native culture, language and traditions (she had to be, otherwise she would have been wiped off the map of Europe), and while readily assimilating foreign elements, created a style and mood which are uniquely Polish. Consequently, Polish dances became truly representative of the Polish character and nature -- a combination of gaiety and melancholy, chivalry and flirtation, dignity and exhilaration, seriousness and exuberance, pride and sturdiness. When a Pole dances, he expresses his inner self and his whole body participates -- legs, arms, head, and even eyebrows.

Polish tunes are mainly written in duple and triple time. They are often derived from folk songs. That is why dancing and singing often intermingle, and why the przyśpiewka (the couplet) is often part of the dance.

Polish dances are divided into two categories: national and regional. To the first category belong the chodzony (the walking dance) or the polonez (its French name), the mazur (from the Mazury region), the krakowiak (from the Kraków region), the kujawiak (from the Kujawy region), and the oberek (from central Poland), whose name comes from the word obracać się, to turn, to spin. Although these dances originated in specific districts of Poland, they are regarded as national dances because of their popularity all over the country, and because they truly reflect the Polish nature. They have many steps and figures, as each region which adopted them added its own

characteristic variations and styles (Poles being a nation of individualists). As a result it is impossible to include all these steps and figures in one single arrangement -- be it during a festivity, or for a stage performance, or for the use of the American and the Canadian folkdancers. This is the reason that there exist several versions of Polish national dances. They can all be authentic in their character and style, even though they use different steps and figures.

Most of the Polish national dances spread to Western and Eastern Europe and America, especially during the 18th and 19th centuries. One of the reasons for this phenomenon was the popularity of Frederic Chopin whose music is largely based on Polish folk themes. Dolly Madison introduced the mazur into the White House; the famous 19th century Viennese ballerina, Fanny Elssler, included the krakowiak in her repertoire; the the polonaise is found frequently in concert programming.

In addition to the national dances, there is an abundance of Polish regional dances which are simpler in forms, steps, and figures. They seldom travel far beyond the district in which they originated, and hence have many distinctive local features. Like a popular song, legend, or game, which often has several versions, the same dance may be performed in a different way in different villages. On the other hand, the same name might be given to different dances in different regions. The regional dances are less known, one exception being the Silesian trojak (threesome), which has achieved a national popularity.

Nowadays, at seasonal celebrations, family and social gatherings in Poland, folk dancing is done on a limited scale as young people tend to prefer contemporary dances. The traditional folk costumes also are only worn by some people on Sundays or church and national holidays, the only exception being the górale (the mountaineer men) who use them on an everyday basis. But in spite of this, Polish folklore is not disappearing. On the contrary, during the last fifty years and especially after World War II, considerable care has been taken to revive and preserve it. There are being formed numerous folk dance and singing groups and folk orchestras, connected with schools, universities, houses of culture, factories and other working institutions. Folk culture teachers are especially trained, festivals and competitions are being organized for amateur groups, extensive research and publishing of books and other educational material on the subject is being encouraged by the State or local authorities. Help is also given to the Polish folk ensembles abroad in their studies of dances, the making of costumes and the taping of music. Audiences all over the world are able to see the two State folk ballet companies from Poland, the "Mazowsze" and the "Śląsk."

Yes, rich is the folklore of Poland and abundant and varied are her dances. To know all the steps, figures and variations takes a lifetime. To love them, not quite so long!



POLONEZ

Arranged and taught by Ada Dziewanowska.

Record: Muza XL-0203, side A, band 1, Ogiński's Polonez "Pożegnanie Ojczyzny," [poh-zheh-nah-nye oy-chyh-z-nyh] (Farewell to My Country), 3/4 time.

Polonez [poh-loh-nez], the Polish national "Grand March," is Poland's oldest dance in 3/4 time, dating back to the 15th century and is derived from the peasant walking dance, the chodzony. The music for chodzony was simple, slow and even in rhythm, which made the dance dignified, serious but almost monotonous. It was first written in 2/4 time. Later on, the rhythm was changed to 4/4: one step on each of the first three beats of the measure with a pause on the fourth beat. The peasant chodzony, sometimes also called wolny (slow), okragly (round) or polski (Polish), was usually done with singing. It was always part of wedding and other family rituals, and various communal ceremonies. It was an honor to be the leader, the wodzirej [voh-jee-ray], and usually an older man was chosen. He played an important role, as he led the couples into intricate, moving, winding, serpentine pattern.

From Poland the peasant chodzony migrated to neighboring countries: to Morawy (Moravia, presently part of Czechoslovakia) and to Łużyce (Lusatia, presently in East Germany), where it became almost its national dance.

In Poland from the village folk the chodzony was taken up by the nobility. First it was done as a slow, triumphant procession of knights, with all the elements of a medieval marching dance. It is said, that in 1574, during the coronation of King Henry Valois, in the royal castle of Kraków, it was danced for the first time with ladies. In this way dignitaries of the state and their wives were introduced to the new French King, who came to rule Poland. This was also the first time that the polonez was danced in 3/4 time. From that time on, it became a court dance and was used to open all great, stately balls. The music became more elaborate, livelier, and acquired a wider range, the steps became embellished and numerous new figures choreographed; singing was eliminated, but facial expression and hand gestures became important.

The polonez reached the peak of its development by the end of the 18th and the beginning of the 17th centuries. The lovely music and the graceful movement of the dancing enchanted foreigners and it spread all over Europe under its French name, polonaise. Practically all great composers and choreographers tried their hand at it and, of course, Chopin made it famous. It also reached Sweden during the reign of the Swedish dynasty of Waza kings in Poland; even now, there exists a Swedish singing folk dance, called the "polska."

The tradition of polonez survived all the political and social changes that took place in Poland throughout the centuries, and it has remained the queen of Polish dances to this day. It is still danced in present-day Poland: older people remember it, young people learn it through participation in numerous folk dance groups. Research on the old figures is continued and even contemporary music is composed. The polonez has its triumphant hour every year, when literally thousands of couples in folk costumes dance it in a stadium during the annual harvest celebrations, the all-Poland dożynki, held in a different city each year.

The polonez, "Farewell to my Country," used for this arrangement, is an old piece of music, known and beloved by every Pole. It has an interesting format of 10- and 8- and 6-measure phrases. It was composed in 1794, by Michał Kleofas Ogiński (1765-1833), an aristocratic man of wealth and diplomat. He created this haunting melody, in a nostalgic mood, after the downfall of the first Polish insurrection, when he was about to leave his fatherland for Italy to continue the struggle for Polish independence abroad.

(cont.)

Basic Polonez Step (1 measure): Both start with outside ft; ct 1: the inside knee and stretch the outside leg sliding the pointed and step; ct 2: step pointing the toes; ct 3: step pointing the toes. Next measure: repeat starting with inside ft.

Bow at the end of the 10 meas. phrase: ct 1: step fwd on a straight inside leg; ct 2: dip back on the outside ft; ct 3: step fwd on straight inside leg (which right away starts to dip on 1st ct of new phrase).



Starting position: Couples entering in line or around the room moving in LOD, inside hands joined pointing fwd, Man's outside arm extended to side, or fist on his hip, Woman holds her skirt; or their L hands joined pointing fwd, Man's R arm extended behind the Woman's back.

Wodzirej [voh-jee-ray] (the leader) calls the figures. Suggested figures:

Para za para [pah-rah zah pah-ron]: MARCH of couples around the room.

Panie do środeczka [pa-nye doh shroh-dech-kah]: LADIES STEP INSIDE the circle helped by their partners and move RLOD walking on their tip toes with smooth, tiny steps, one to each ct. Meanwhile Men move in LOD with regular polonez step, their L fists on their hips and R arms extended diagonally upwards. When partners meet Man takes Woman's L hand with his R hand, they turn in place CCW and resume movement in LOD.

Para w lewo, para w prawo [pah-rah vle-voh pah-rah fprah-voh]: Down the center, COUPLE LEFT AND COUPLE RIGHT, and when the two lines meet...

Brama [brah-mah]: One row makes a GATE for the other row by lifting the joined hands and when they meet again, the other row makes the gate.

Czwórkami [chfoor-kah-mee]: When they meet again, march down the center again, IN FOURS.

Gwiazda [gvyahz-dah]: Make a L-hand STAR formation (4 abreast) and move in LOD.

Kółeczko [koo-wech-koh]: Join hands in a CIRCLE; w lewo [vle-voh]: MOVE IN RLOD.

Ślimak [shlee-mahk]: Leader leads the "SNAIL" until the circle starts walking in LOD.

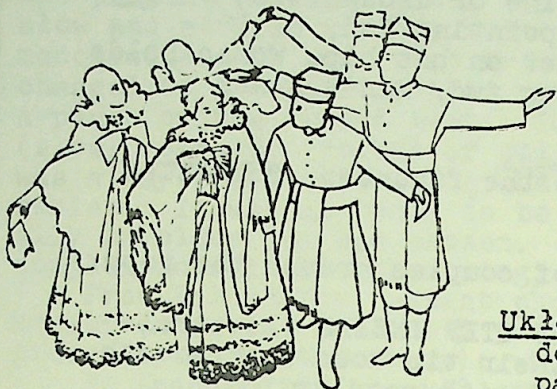
Para za para [pah-rah zah pah-ron]: MARCH of couples.

Trójkąt [trooy-kont]: TRIANGLE: Inside hands joined; meas. 1: with a big dip Man crosses with Lft in front of Woman under the joined arms, she does the step in place; meas. 2: Man moves backwards, fists on hips, Woman moves forward, holding her skirt; meas. 3: Man moves forward at a L diagonal, Woman turns in place CW, extending arms to sides; meas. 4: Man takes Woman's L hand with his L hand and extends his R arm in back as they move forward together. At the beginning of next meas. Man takes again Woman's L hand with his R hand. Repeat the whole figure one or three more times.

Zmiana miejsc [zmyah-nah myeysts]: CHANGE PLACES: Inside hands joined; meas. 1: couple moves in LOD; meas. 2: Woman steps in front of Man making half-a-turn CCW and finishes on his L side, facing LOD, Man does the step almost in place;

(cont.)

meas. 3: couple moves in LOD; meas. 4: facing LOD Woman steps in front of Man under the joined arms. back to original place on his R side, Man does the step almost in place; meas. 5: couple moves forward in LOD; meas. 6: Man takes Woman's L hand with his L hand and extends his R arm in back as they move backward in RLOD; meas. 7 & 8: with 2 polonez steps couple does a full CCW turn in place, Man moving backward. At the beginning of next measure, Man takes again Woman's L hand with his R hand. Repeat the whole figure from the beginning or start the next figure.



Another Brama [brah-mah]: down the center, leading couple lifts the joined hands and the second couple walks under this GATE and in turn lifts their joined hands; rest of the couples follow in like manner.

Para za para [pah-rah zah pah-ron]: MARCH of couples around the room.

Ukłon [ook-wohn]: Big or final BOW done with the 10-meas. phrase: partners join L hands, elbows bent, palms up; starting with Rft they walk with polonez step CCW around each other for 4 meas.; 5th meas. stepping in place change hands and direction; starting with Lft walk CW for 4 meas.; with R hands still joined bow starting with Lft for both.



This can be the end or couples can march away, or Grand R & L can be done here, followed by marching or other figures. Depending on number of couples and figures record must be played more than once.

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.

ADA'S KUJAWIAK NO. 1

Arranged and taught by Ada Dziewanowska.

Record: Muza XL-0203 "Pożegnanie Ojczyzny" (Farewell to My Country), side A, band 3, "Na wierzbowym listku" (On a Willow Leaf).

Kujawiak (koo-YAH-vee-ahk) is a Polish couple dance which originated in the Kujawy region, the agricultural lowland, northwest of Warsaw. It became popular all over Poland, also, as a ballroom dance and is, therefore, one of Poland's five national dances (as opposed to numerous regional dances). It is a slow dance in 3/4 time, suggestive of the grain blowing gently in the fields. Its tunes are romantic, lyrical, and slightly sad, often in rubato tempo. Some melodies alternate between a slow tempo and a faster tempo. Kujawiak is done with simplicity and grace in a smooth, flowing style, in an erect posture with slightly bent knees. The M performs from time to time more elaborate steps than the W. Kujawiak has many steps and figures. Only a few have been chosen for this arrangement. (For more, see Kujawiak No. 3, p. 18.)

Steps and Styling:

Basic Step: Keep knees slightly bent throughout this step. Step on L(R) (ct 1); slightly smaller step on ball of R(L) (ct 2); small step on full L(R) ft near other ft (ct 3). Repeat same pattern with opp ftwk. This is a type of waltz step with the first step longer than the other two.

Heel-Step-Step: Step fwd on L heel, knee almost straight (ct 1); step fwd on R (ct 2); step fwd on L (ct 3). The first step is longer than the other two. Repeat same pattern in the next meas with opp ftwk.

M Slap-Turn Pattern: Step fwd on R (ct 1); pivot CW on R ft during the remainder of the meas (cts 2,3). Meanwhile raise L knee (ct 1) and with wide movement slap the top (NOT side) of L thigh twice with L hand (cts 2,3).

Flat Steps: (3 per meas) Flat walking steps in even rhythm done with bent knees.

Starting Position: Cpls around the room, M and W face each other, M back to ctr of circle, fists or knuckles on own hips slightly fwd, elbows also fwd.

Measures PATTERN

INTRODUCTION

1-4 M invite W to dance; ptrs join inside hands.

I. AWAY AND TOGETHER, MOVE LOD, CPL TURN (Figura rozwijana - fee-GOO-rah roh-z-vee-YAH-nah)

1-3 Extending outside arm to side and starting with outside ft, move fwd in LOD with 3 basic steps turning to open away from ptr (meas 1), face ptr (meas 2), open away (meas 3). The outside arms do not do any special movements, but move naturally as the body turns.

4 With 1 basic step, M lead W from his R side across in front of him to finish in shldr-shldr blade pos facing ptr, M facing LOD.

5-7 Move in LOD with 3 basic steps (M-fwd, W-bkwd). On last ct 3 rise slightly on balls of ft in preparation for the dip in meas 8.

8 Both do a slow dip bending knees and pointing them to the L (cts 1,2) then recover by straightening knees (ct 3).

9-11 Still in shldr-shldr blade pos, both beg L ft, turn CW around each other with 3 heel-step-step patterns.

Stamp twice, RL (cts 1,2), hold, as ptrs turn L hips adjacent (ct 3).

13-15 Repeat action of meas 9-11 reversing ftwk and dir.

16 Stamp twice as ptrs resume starting pos of Fig I.

17-32 Repeat action of meas 1-16. On last meas finish facing ptr in open ballroom pos with outside fist on own hip, M back to ctr of circle.



II. AWAY AND TOGETHER WITH SLAP-TURN PATTERN (Odsibka i uderzenie
w udo - oht-SHEEP-kah ee oo-deh-ZHEH-nyeh f OO-doh)

- 1-3 Repeat action of Fig I, meas 1-3, except during meas 3 M swing your L arm down and bkwd in preparation for the 2 slaps in meas 4.
- 4 Moving across in front of ptr, M dance 1 slap-turn pattern, as W moves bkwd with 3 small flat steps.
- 5-7 Cpl turn CW (M fwd, W bkwd) with 3 flat step patterns (9 steps total).
- 8 Stamp M-RL, W-LR (cts 1,2) to finish M back to ctr, facing ptr; hold, adjusting wt to M-R, W-L (ct 3).
- 9-16 Repeat action of meas 1-8 (Fig II).



INTERLUDE

- 1-4 Ptrs join both hands straight across. Balance bkwd away from ptr, arms extended fwd (meas 1); balance fwd twd ptr, arms extended sdwd (meas 2). Repeat balance bkwd and fwd (meas

3-4). NOTE: This is the same musical phrase as the Introduction.

Beg with Fig I, repeat dance twice, including Interlude. The last time Fig II is done only once.

THE SONG

Na wierzbowym listku słowik list pisze,
a gdy już napisał, przerwał wiatr ciszę,
przerwał listek, przerwał, zaniósł go wiośnie,
potem przysiadł na sośnie.

I skinęła ręką i wnet wyszło słońce,
słowik strzepnął piórka i po łące
dana, dana poszła piosnka
o samego rana.

Księżyc już się za jasną czapką chmur skłonił,
kiedy wiosna listek wzięła w swe dłonie,
przeczytała słowa, w których był smutek,
żał słowika i nuty.

The Nightingale wrote a letter on a willow leaf,
when he finished it the wind interrupted the silence,
the Nightingale cut off the leaf and carried it to Spring
and then sat on a pine.

Spring waived her hand and the sun came out,
the Nightingale fluttered his feathers
and a song "dana, dana" burst forth in the meadow
on that glorious morning.

The moon went down beyond the pale lining of the clouds
when Spring took the leaf in her hands
and read the words which contained
the sadness and sorrow of the Nightingale.

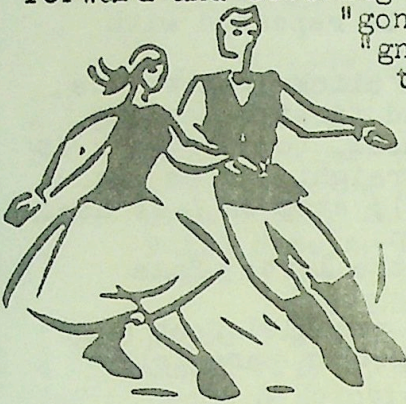
Dance introduced in April 1967, at the New England Folk Festival, Natick, Mass., by Ada Dziwanowska. Assistance in writing of the original syllabus by Conny Taylor. These directions prepared by Folk Dance Federation of California, Dance Research Committee: Ruth Millar and Dorothy Tamburini. Please do not reproduce the directions without Ada's permission.

ADA'S MAZUR

Pronunciation: AH-dahz 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!).

Polish group dance for couples in 3/4 time from ^{mazowie} 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 couples would rush around the room with quick running steps. The mazur, right to the present day, retains this characteristic of rushing forward and covering a lot of ground. In olden times, it was also called the "goniony" (chasing), or "szumny" (noisy, boisterous), or "gniewus" (angry) dance. The peasant mazur was adopted by the gentry and the military all over Poland who polished up its style. Various regions contributed different figures. But some old figures linked, for instance, with the wedding ritual were also preserved. 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 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 Bally 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 "Biały 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 men and women 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 used for this arrangement is a contemporary one, and only a few steps and figures of the many existing ones have been chosen.

Steps and styling:

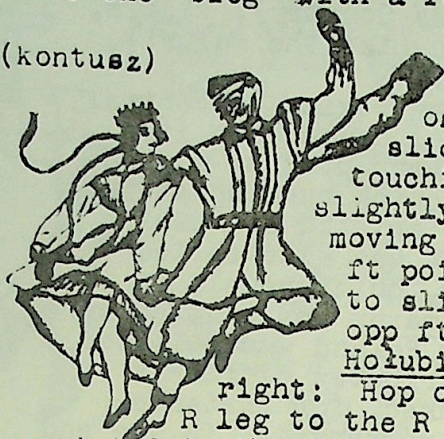
Throughout the whole dance the torso is erect and, if anything, it leans forward. Man's free hand, closed, is placed on own hip slightly forward, with wrist straight and elbow slightly forward. With her free hand Woman holds her skirt. Steps are done in a both swift and floating way. Man must never forget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

Bieg mazurowy (BYEG mah-zoo-ROH-vyh) running mazur step (described for 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);

(cont.)

step fwd on L ft (ct 3). Step is repeated with opp ftwk. This step should be smooth with just a slight leap on the first ct. The story has it that one should do the "bieg" with a full glass of champagne without ever spilling a drop.

(kontusz)



Krok posuwisty (KROHK poh-soo-VEES-tyh) sliding step (described for M, W does the same with opp ftwk): Place L ft in back of R heel, L knee bent (preparation); 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 right: 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 then step on it (ct 2); step on L ft near R ft (ct 3). Step is repeated with same ftwk and direction.

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

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

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). The second stamp can be with wt if the next step requires it.

Starting position:

Cpls around the room in LOD, inside hands joined pointing bkwd, outside fist on own hip, ptrs facing each other; sets of 2 cpls working together.

Measures

PATTERN

INTRODUCTION (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.

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

1-7 Starting with outside ft (M-L, W-R) dance 7 Bieg steps in LOD.

8 Dance Przytup (M-RL, W-LR).

9-16 Repeat action of meas 1-8 (Fig I) but at end each set of 2 cpls get into "karoca" (kah-ROH-tsah - coach) formation: Men join outside hands, Women do likewise, 1st cpl raise and 2nd cpl lower joined hands, all face LOD.

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

1-4 Dance 4 Bieg (or 4 Posuwisty) steps.

5-7 Dance 3 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 3 Bieg steps, 2nd cpl casting back and end all joining hands in a single circle, hands held shldr high.

16 Dance Przytup (M-RL, W-LR).

(cont.)

III. "HOKUBIEC" IN A CIRCLE AND THE TURN FROM ŁOMŻA (Mel A - 16 meas).

- Dance 4 Hólubiec steps to R.
 7 Cpl dance "blyskawica łomżyńska" (bwis-kah-VEE-tsah wohm-ZHIN-skah - "lightning" turn from Łomża): M face out, with L hand clasp W's R hand in back of her, M's R elbow high, with 3 small Bieg steps cpl do 2 CCW turns.
 8 With Przytup (LR) get back into single circle formation, hands joined.
 9-16 Repeat action of meas 1-8 (Fig III).

INTERLUDE I (4 meas).

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

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

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

AT THE SAME TIME 2ND M IS DOING THE FOLLOWING:

- 1-3 Dance 3 Zesuwny steps.
 4 Dance Przytup (RL) facing LOD.
 5-7 Dance 3 Hólubiec steps to L, twd ctr, R (trailing) arm extended diag straight upward.
 8 Dance Przytup (LR) returning R fist on hip.
 9-11 Repeat action of meas 5-7 (Fig IV) with opp ftwk, arm, and direction. While dancing Przytup (RL, 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 orig ptr and the W on his L, 1st M dances alone.

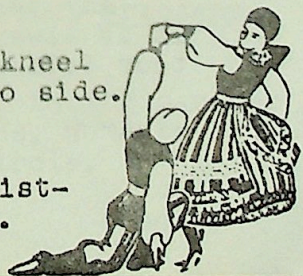
REPEAT INTRODUCTION adding stamps of Podejście in meas 1, and FIGURES I-III (Mel A,B,A).

INTERLUDE II (4 meas).

- 1-4 While dancing Podejście ptrs join L hands, W face LOD, M face W's L shldr and extend R arm diag sdwd R.

V. FINALE (Mel C - 12 meas played twice).

- 1-3 M dance 3 Hólubiec steps to L, W dance 3 Bieg steps fwd, starting with R ft.
 4 With Przytup (LR) get into the position of "blyskawica 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 3 small Bieg steps do 2 CCW turns.
 8 With Przytup (LR, 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 (RL, but W put wt on 2nd stamp) return to the position 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 (RL), L arms extended diag to side.

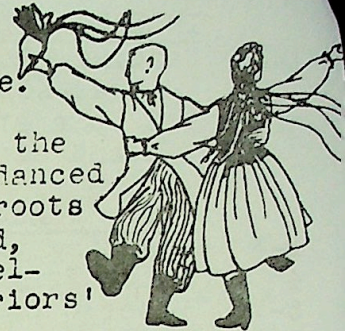


ADA'S KRAKOWIAK

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), 3/4 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 16th century, although it was probably danced as early as the middle of the 14th 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, 19th century Viennese ballerina, Fanny Elssler, 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, holubiec, 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.

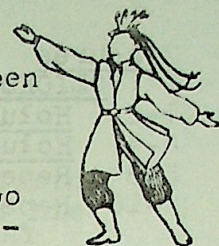
The music of the krakowiak is joyful and bouncy, written in 2/4 meter, based on a characteristic syncopated form: ♪ ♪ ♪ | ♪ ♪ ♪ or ♪ ♪ ♪ | ♪ ♪ ♪. One can hear in it the gallop of a horse. There are many tunes of the krakowiak, both ancient and modern, some anonymous and some written by famous composers. 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 (przyśpiewki) 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.

(cont.)

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 measure, ending phrase with a zeskok [zehs-kohk] - jump on both feet 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; one measure.
- Hołubiec w prawo [hoh-woo-byets fprah-voh] - two heel clicks with Rft, moving to R with hops on Lft, L fist on hip, R arm extended diagonally in air; 3 stamps in place (RLR), R fist returning to hip; two measures.
- Hołubiec w lewo [hoh-woo-byets vleh-voh] - same with opposite footwork and arm movements.
- Krzesany prawa [kshe-sah-nyh prah-von] - scuff with Rft forward and backward; 5 stamps in place (RLR); two measures.
- 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

INTRODUCTION

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

COUPLE GALLOP

- 1-3 15 galop steps in LOD; on ct 16 zeskok (partners facing each other; on ct 1 Man's L hand up at angle, as if holding hat; fist returns to hip on zeskok).
- 9-16 Repeat meas. 1-3.



TURN

- 1-8 3 akcentowany steps, turning CCW in place, Man backward, Woman forward, end facing LOD.

CLICKS

- 1-2 Hołubiec step away from each other.
- 3-4 Hołubiec step toward each other.
- 5-8 Repeat mes. 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 Rft.
- 3-4 Krzesany step with Lft.
- 5-8 Repeat meas. 1-4, facing partner on last 3 stamps, Woman's back to center of circle.

(cont.)



Measures

CLICKS IN A SQUARE - Hołubiec w kwadracie [hoh-woo-byets fkhah-drah-che]

- 1-2 Hołubiec step to R, face to face, 1/4 turn R on the 3 stamps.
 3-4 Hołubiec 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 two circles - Man facing in, Woman facing out.

GALLOP IN TWO CIRCLES (*See Variation)

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

SCUFFS TO PLACE

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

GALLOP SPIN - Drobna 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 - and 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 7 galop steps into center and zeskok.
 5-8 7 galop steps out, forming circle and zeskok, ending with Man's back to center.

COUPLE GALLOP (**See Variation)

- 1-14 27 galop steps in LOD, on ct 28 zeskok (note: 14 meas. - an old song "Na Wawel, na Wawel," see p. 15).

THE BOW - Ukłon [oo-kwon]

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



Variations:

- *) 1-4 All to own R 3 galop steps, then stamp with Rft and pivot half turn CW; continue in the same direction with 3 gallops, stamp and a half turn but starting with Lft 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 Man is facing out and Woman is facing in; end with a zeskok facing partner and taking cross-hand hold.

(cont.)

Variations (cont.):**) GALLOP IN A "COG-WHEEL" - Koło zębate [koh-woh zem-bah-teh]

At the end of 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, Women with 19 galop steps and a zeskok, Men with 9 polka steps and one step and a zeskok. Men extend their free R hand diagonally upwards on meas. 1, 3, 5, 7 & 9 and downwards on meas. 2, 4, 6 & 8. On last ct of meas. 10 they put both their hands over the joined hands of the Women, 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.

THE SONG

Na Wa-wel, na Wa-wel, Kra-ko-wia-ku zwa-wy,
 Kra-ko-wia-ku zwa-wy! Po-du-maj, po-tę-sknij nad pom-ni-kiem
 sta-wy, po-du-maj, po-tę-sknij nad pom-ni-kiem sta-wy.

Pronunciation

Nah vah-vehl nah vah-vehl krah-koh-vyah-koo zhvah-vyh
 krah-koh-vyah-koo zhvah-vyh poh-doo-maay poh-ten-skneey naht pohm-nee-kyehm
 swah-vyh poh-doo-maay poh-ten-skneey naht pohm-nee-kyehm swa-vyh.

Translation

Go to the Wawel castle,
 The vivacious Kraków boy!
 Ponder and long
 over this monument
 of Poland's glory.

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.

OBEREK OGÓLNOPOLSKI

General Polish oberek, arranged and taught by Ada Dziewanowska. For more on oberek see Dziewanowskis, "Tańce ludowe z Polski, Vol. 1," pp. 16-18.
Record: Muza XL-0203 "Pożegnanie Ojczyzny" (Farewell to My Country), side B, band 5 "Z Janowa" (From Janów), 3/8 time.



Oberek [oh-beh-rehk] which has its origin in Mazowsze, in central Poland, is one of the five Polish national couple dances. It is lively, spectacular, and almost acrobatic. From Mazowsze it spread all over the country and with slight variations was danced by peasant folk in every region. It contains steps and figures from all Polish dances. In olden times it was called the obertas. The name oberek derives from the verb obracać się (to turn, to spin), and truly so, as it is composed mainly of spinning and twirling around the room. Although done in a group, each couple may dance it in their own way. The leader might only call a change of direction. The woman's role seems less important, as the man has harder feats to accomplish, but he cannot do them without her help. The men try to outdo each other, and often the whole group stops to admire a "show-off." It is a very wild and noisy dance, with stamps, and swishes, and shouts, the most popular of which are "oj, dziś, dziś" [oy jeeesh, jeeesh) or "uha" [oo-hah]. The arranger, as a child, participated in various harvest festivals, during which the oberek was danced by everybody present, the young as well as the old.

Starting position: Couples around the room facing LOD, L hands joined pointing forward, Man's R hand around Woman's waist; Woman's R hand outstretched forward.

Measures

1-4 Introductory music: stamp & hold as partners move away and toward each other with 1/4 turns.

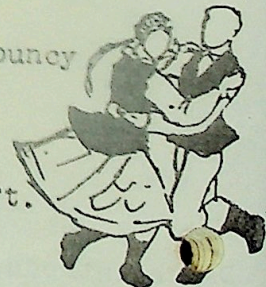
Variations of steps and figures will be given in square brackets

PART I (Melody A: 8 meas. played twice)

- 1-7 7 running smooth, not bouncy oberek steps (three to a meas., done with bent knees with a stamp on the first count).
 8 Two stamps [or: ct 1: jump onto inside ft; ct 2: scuff with outside heel; ct 3: hold].
 9-15 Repeat pattern of meas. 1-7.
 16 With two stamps take shoulder-waist position, Man facing LOD.

PART II (Melody B: 8 meas. played twice)

- 1-7 Man starting with Rft, Woman with Lft turn CW with 7 bouncy oberek steps, moving in LOD.
 8 Two stamps.
 BOUNCY OBEREK STEP: Ct 1: leap on Rft; ct 2: land on both ft, with both knees bent; ct 3: push upwards on Lft, flicking Lft up in back in the air. Alternate ft. Woman does the same on opposite ft.
 9-16 Repeat meas. 1-8 [or: turn CCW, moving in RLOD].



(cont.)

PART III (Melody A: 8 meas. played once)

- 1-8 Repeat pattern of Part I [or: keeping the shoulder-waist position Man starting Lft, Woman Rft, couple turns CW moving in LOD; at meas. 7-8 (or also 3-4) Man picks up Woman (she helps by jumping up) and turns her in the air (as she kicks up her bent legs in the back, holding them together) and deposits her on the floor in a new spot].

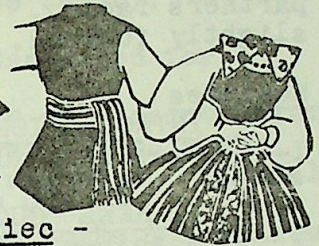
PART IV (Melody C: 8 meas. played twice)

- 1-4 In open shoulder-waist position, outside fist on own hip, Man starting Lft, Woman Rft, couple turns CW with 4 modified bouncy oberek steps, moving in LOD.
 5-7 Man does 3 kneels around Woman (alternating knees, RLR), Woman is backing around and supports Man by his R arm.
 8 Two stamps.
 9-16 Repeat pattern of meas. 1-8.

PART V (Melody D: 8 meas. played twice)

Couple keeps the same position of hands, or as on picture, and continues turning CW moving in LOD; Woman starting Lft keeps doing the modified oberek step and supporting the Man, while he:

- 1 Ct 1: step Rft; ct 2: hold; ct 3: click heels (hołubiec -
 hon-woo-byets) not too high in the air.
 2 Modified oberek step, starting with Lft.
 3-7 Repeat pattern of meas. 1-2 three-and-a-half more times.
 8 Both do 2 stamps.



- 9-10 Man starting Rft, Woman Lft, couple continues turning CW with 2 oberek steps, moving in LOD.
 11 Crossing with Rft in front of the Woman, Man leaps as high as he can, klicking his heels in the air and extending his L arm up; Woman supports the Man without moving much herself.
 12 Man lands on both feet, knees deeply bent, in front of Woman [or: lands on Lft only, R leg bent in a kneel]; Woman repeats pattern of meas. 11.

13-16 Repeat pattern of meas. 9-12.

In Part V, couple can dance only either the pattern of meas. 1-8, or of meas. 9-16, repeating them more times.

PART VI (Melody C: 8 meas. played once)

- 1-8 Repeat once pattern of Part IV (4 turns and 3 kneels); or of Part III (picking up of the Woman) [or: in shoulder-waist position couple turns CW moving in LOD; meas. 1, 3, 5, 7: ct 1: step, Man Lft, Woman Rft, bending body toward it; ct 2: lift to side other straight leg; ct 3: jump on, Man Lft, Woman Rft; meas. 2, 4, 6: reverse foot-work and body movement; meas. 8: two stamps].

Repeat the dance twice more; the second time it ends on Part III. In Part I, the following variation can be done, using small running steps (3/meas.): meas. 1-3: in shoulder-waist position, moving in LOD, Man, starting Lft, runs forward, while Woman, starting Rft, moves backward; meas. 4: with half a CW turn change direction; meas. 5-7: repeat pattern of meas. 1-3 in opposite direction; meas. 8: change direction, and so on.

KUJAWIAK NO. 3

Arranged by Ada Dziwanowska.

Record: Muza XL-0203 "Pożegnanie Ojczyzny" (Farewell to My Country), side B, band 6 "Czerwone korale" (Red Corals).

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 p. 7.)

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, Man beginning R ft, Woman beginning L ft. Turn body to look over the shoulder 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. Ct 2 of each meas is preceded by a semi-circular sweep of the free ft close to the floor.
- 8 Man again facing LOD, stamp L,R (no weight) (cts 1,2); hold (ct 3).
- 9-16 Repeat action of meas 1-8 (Fig II), but take no weight on final stamp.

(cont.)

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

Footwork described for Man. Woman use opposite footwork.

- step L ft across in front of R ft (Woman also cross in front), bending knees, to move away from center (ct 1);
 step R ft to R side (ct 2); step L ft beside R ft (ct 3).
 Move forward in LOD with 3 steps, Man beginning R ft; the first step is longer with a slight bending of the knees.
 Repeat action of meas 1-2 (Fig III) two more times.
 With R sides adjacent and maintaining shoulder-shoulder blade position, turn once CW with 3 steps.
 Resume face-to-face position, Man facing LOD, and do 2 stamps in place R,L (no weight) (cts 1,2); hold (ct 3).
 Repeat action of meas 1-7 (Fig III).
 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.
 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.
 Man take 3 steps in place while Woman, with knees bent, make 1 complete CCW turn under joined R hands with 3 steps.
 Repeat action of meas 1-3 (Fig IV).
 Facing LOD, stamp R,L (no weight) (cts 1,2); hold (ct 3).
 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 przystroić 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. Please do not reproduce them without Ada's permission.

ADA'S POLKA MIXER

Arranged and taught by Ada Dziewanowska.

Record: Muza XL-0203 "Pożegnanie Ojczyzny" (Farewell to My Country), side B,
Band 2 "Dziadek" (Grandpa), 2/4 time.

The polka is of Czech origin, but every nationality dances it in their own style and with their own figures. It came to Poland in the beginning of the 19th century and was used in many dances, but is not a Polish national dance.

Starting position: Couples facing LOD, Man behind the Woman, his hands on her shoulders, her fists on her hips.

Measures

1-2 Intro music.

PART I - "A kuku" [ah-koo-koo] (Peekaboo) - 16 meas.

1 With one polka step Man moves to L and Woman to R looking at each other; Man starts with Lft, Woman with Rft.

2 Reverse.

3-4 With 2 polka steps making half a circle, Man moves to L & in front of Woman, she moves to R and in back of Man, and puts her hands on his shoulders.

5-6 Repeat pattern of meas. 1-2.

7-8 Repeat pattern of meas. 3-4 only Man moves to L and in back of Woman and Woman moves to R and in front of Man.

9-16 Repeat pattern of meas. 1-8, at end join hands in skater's position, R hand over.

PART II - "Nierozłączki" [nye-rohz-wonch-kee] (Inseparable) - 16 meas.

1 Both starting with L polka step, move in LOD.

2 Man makes a full CCW turn under joined hands, Woman polka step in place.

3 Repeat meas. 1.

4 Without separating hands Man moves to Woman's place and Woman to Man's.

5-8 Repeat pattern of meas. 1-4, but Woman turning under and crossing over.

9-16 Repeat pattern of meas. 1-8.

PART III - Polka around the room - 16 meas.

1-14 In ballroom position polka around the room moving in LOD. (It is characteristic for Polish man to shrug his shoulders before ct 1 of 1st, 2nd and 3rd (or just 1st) meas. and for both Man and Woman to pick up their knee and kick their heel in the back before ct 1 of each meas. and to stamp 3 times on meas. 4th and 8th or just 8th.)

15-16 Man thanks his partner and moves to the Woman in front of him, stands behind her and puts his hands on her shoulders...

...and repeats the entire dance with her. After the second time there are 2 meas. of intro music and the dance is repeated twice more with a new partner each time. Man, however, does not leave his last partner at the end.

