



# TAŃCE LUDOWE Z POLSKI

FOLK DANCES FROM POLAND

VOLUME 2

Presented by Ada and Jaś Dziewanowski

Side A

ZM-46729

Side B

- ✓ 1. POLONEZ STAROPOLSKI (national)\*
- 2. MAZUR CHŁOPSKI (national)\*
- 3. POLKA KULAWA (Szamotuły)\*\*
- ✓ 4. PONIEWIERANY (Szamotuły)\*\*
- 5. POLKA SUWANA (Rzeszów)\*\*\*
- 6. ŻURAW (Kurpie zielone)^
- ✓ 7. STARA BABA (Kurpie zielone)^
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- ✓ 10. CHODZONY I OBEREK OD ŁOWICZA (Łowicz)\*

- ✓ 1. KRAKOWIAK "Na krakowską nutę" (national)\*
- 2. KUJAWIAK I OBEREK OD ŁĘCZYCY (national)^
- ✓ 3. POWOLNIAK (Kurpie zielone)^
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- 5. KACZOR (Kurpie zielone)^
- ✓ 6. WIWAT Z POSADOWA (Biskupizna)\*\*
- 7. PRZODEK SZAMOTULSKI (Szamotuły)\*\*
- ✓ 8. POLKA CIĘTA (Nowy Sącz)\*
- ✓ 9. KACZOK (Śląsk)--

\* Janusz Kaźmierczak's Folk Orchestra from Łódź

\*\* The Orchestra of the Folk Dance Ensemble of the Poznań Polytechnic Institute, Kazimierz Budzik, director

\*\*\* Stanisław Szabat's Rzeszów Folk Orchestra

^ The Folk Band of the Regional Ensemble "Kurpie" from Ostrołęka, Henryk Cwintal, director

^^ The Orchestra of the Folk Dance Ensemble of the Maria Curie-Skłodowska University in Lublin

^^^ The Folk Band of the Regional Ensemble "Boruta" from Zgierz

- The Folk Band of the Regional Ensemble "Kurpianka" from Kadzidło, Józef Sobiech, director, Józef Mróz, pedal accordion

-- Władysław Rakowski's Folk Orchestra from Cieszyn

RECORDED IN POLAND BY ADA AND BASIA DZIEWANOWSKA

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We would appreciate it, if with this record you would teach only the arrangements and versions of the dances as presented by the Dziewanowskis



# MAP OF POLAND



## ABBREVIATIONS

beg - beginning, begin  
 bkwd - backward  
 CCW - counterclockwise  
 cpl, cpls - couple, couples  
 ct, cts - count, counts  
 ctr - center  
 CW - clockwise  
 diag - diagonal, diagonally  
 dir - direction  
 Fig - figure  
 ft - foot, feet (sometimes not  
 written; example: "ML" means  
 "man's left foot")  
 ftwk - footwork  
 fwd - forward  
 L - left

LOD - line of direction (CCW  
 in a circle)  
 M - man, men  
 meas - measure  
 opp - opposite  
 orig - original  
 pos - position  
 ptr, ptrs - partner, partners  
 R - right  
 RLOD - reverse line of  
 direction (CW in a circle)  
 sdwd - sideward  
 shldr - shoulder  
 twd - toward  
 W - woman, women  
 wt, wted, wtless - weight,  
 weighted, weightless

# Polonez staropolski

Pronunciation: poh-LOH-nehz stah-roh-POHL-skee

Record: ZM-46729 "Tańce ludowe z Polski - Volume 2" (Folk Dances From Poland), side A, band 1, available from Ada Dziewanowska.

Polonez, 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), Okragły (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 16th 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.

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 [doh-ZHIN-kee], held in a different city each year.

This arrangement of the dance, prepared by Ada Dziewanowska to the music of "Polonez staropolski" (Polonaise of Old Poland), <sup>is a condensed version, which</sup> aims at teaching many various Polonez figures. However, during a folk dance party, or a similar occasion, using another Polonez tune, a Wodzirej may lead a traditional grand march, interspersing it with some of these figures, by calling them. (For more traditional figures of the Polonez, see Ada Dziewanowska, "Polish National Dances.")

(cont.)

STYLING AND STEPS

The Polonez should be danced smoothly, with pride, dignity and grace. Torso is erect and head held high. With each step, foot should be extended and slightly turned out. Arms, when extended, are straight but not rigid. M's free hand(s) should be in a fist(s) placed on the forward part of his hip(s), elbow(s) forward and shoulder(s) down. With her free hand(s) W holds her skirt out to side(s).

Polonez Step - takes 1 meas: Do a preparatory bending of the knees as you release wt from outside ft (M-L, W-R) and begin to straighten outside leg as you move ft fwd just off the floor (ct & before ct 1); continue motion of outside leg and end by stepping onto it, knee straight, as you rise from inside leg (ct 1); do 2 steps fwd (cts 2,3). Repeat of step is done with opp ftwk.

Polonez Step Moving Bkwd - takes 1 meas: Do a preparatory bending of the knees as you release wt from ft about to step (ct & before ct 1); take 1 step bkw (ct 1); take 2 small steps bkw (cts 2,3).

M's Bow - takes 2 meas: As you lift head slightly, take a small step L ft sdwd to L, leaving R ft extended on floor (ct 1 of 1st meas); hold (ct 2 of 1st meas); close R ft to L ft, wt on both ft (ct 3 of 1st meas); bow head (cts 1-2 of 2nd meas); straighten head (ct 3 of 2nd meas).

W's Bow - takes 2 meas: Step R ft sdwd to R, leaving L ft extended on floor (ct 1 of 1st meas); hold (ct 2 of 1st meas); close L ft to R ft (no wt) (ct 3 of 1st meas); leaving R ft in place and R leg straight, step back with L ft, bending knee (ct 1 of 2nd meas); hold (cts 2-3 of 2nd meas).

First Arm Pos - (Although it appears second in this arrangement, it is commonly called "First Pos of the Arms" in Poland.) Cpl stands side by side, W on M's R, both facing LOD. M: extend R arm fwd, at waist level, palm facing L. W: place L hand, palm down on M's R hand.

Second Arm Pos - Cpl stands side by side, W on M's R, both facing LOD but M's upper body turned twd ptr. M: extend L arm fwd, at waist level, palm up, and extend R arm diag up and diag in back of ptr. W: place L hand, palm down, on M's L hand.

Note on changing Arm Pos - M: when assuming 2nd Arm Pos, always do a large upward sweep of straight R arm; when changing from 2nd to 1st Arm Pos, do a large downward sweep of straight R arm.



FORMATION

Cpls around the room, M facing out, W facing ptr, both have fists on own hips. Unless otherwise noted, move with 1 Polonez Step to each meas, beg all Figs M-L ft, W-R ft. (Note: After the name of each Fig in English, the Polish name, its pronunciation and literal translation will be given in parentheses.)

Measures

PATTERN

INTRODUCTION

- 1 No action.
- 2 M: Standing in place, with a slight bow of head assume 2nd Arm Pos. W: Making a 1/4 CW turn, step R ft and assume 2nd Arm Pos (ct 1); bring L ft to R, wt on both ft (ct 2); hold (ct 3).

(cont.)

(Polonez staropolski - p. 3)

I. PROMENADE AROUND THE ROOM (Para za para - PAH-rah zah PAH-rohm -  
cpl following cpl)

1-6

Move in LOD.

7-8

Dance your respective Bow - M: stay in place and at the beg of Bow place R fist on hip, W: with 1st step of Bow make a  $3/8$  CCW turn to face ptr.

II. GRAND RIGHT AND LEFT (Zańcuch - WAHNEE-tsooh - chain)

Both beg R ft, M will move in LOD, W in RLOD:

1-7

Starting with ptr, dance the Grand Right and Left Figure, using one Polonez Step to pass each new dancer. Movements of the arms are large, each grasping of hands is like a hand shake, acknowledged with a slight bow of the head.

8

M: when you meet the 8th W, step L ft sdwd to L, as you turn to face ctr and lead her in the opp dir (ct 1); hold (ct 2); close R ft to L ft, wt on both ft (ct 3). W making a  $1/2$  CW turn, start moving in LOD and twd ctr.

III. THE CROWN FIGURE (Korona - koh-ROH-nah)

1

M: leaving R ft in place and R leg straight, lunge fwd onto L ft *into ctr*. L knee deeply bent, upper body erect and facing  $45^\circ$  to R, as you clap hands in a large vertical motion, R hand moving up, L hand moving down, and place L hand in a fist on hip, elbow twd ctr, and sweep straight R arm fwd and up, and end with it diag up, head facing ctr (ct 1); hold (cts 2-3). W: Move in LOD and slightly twd ctr in a circle with other W.

2-4

M: hold. W: continue moving in LOD and end in front of ptr, facing LOD. (Note: Depending on the amount of cpls participating and the size of the dancing area, covering that distance has to be adjusted.)

5

M: as you place R fist on hip and turn upper body to face ctr, close L ft to R ft, wt on both ft (ct 1); hold (cts 2-3). W: make a  $1/4$  CW turn, moving twd ptr.

6

M: step bkwd on R ft (ct 1); close L ft to R ft, wt on both ft (ct 2); hold (ct 3). W: continue moving twd ptr.

7

M: leaping fwd onto L ft, go into a kneel on R knee, top of R ft on floor and well back, torso erect and bent fwd from the waist, back almost parallel with floor, R arm in back of you straight (ct 1); begin slowly straightening torso and sweeping R arm fwd (cts 2-3). W: do a full CW turn in place with 3 steps (RLR), extending slightly curved R arm in front at waist level.

8

M: using all 3 cts, continue motion of cts 2-3, meas 7 (Fig III), ending with upper body in pos of cts 2-3, meas 1 (Fig III). W: step L ft sdwd to L (ct 1); curtsy with R ft in back (ct 2); begin to straighten up (ct 3).

9-12

M: remain in kneeling pos and offer your R hand to ptr, leading her while she moves around you. W: holding M's R hand with your L hand, make a  $3/4$  CCW circle around him with 24 small steps (6 per meas), done high on the balls of your ft.

13-14

Still holding ptr's hand, dance your respective Bow, except M get up from kneeling pos during the first two cts of meas 13.



(cont.)

IV. CHANGING PLACES FIGURE (Zmiana miejsc - ZMYAH-nah MYEYSTS)

- 1 Turning to face LOD, move fwd in 1st Arm Pos.
- 2 M: close R ft to L ft, wt on both ft, while leading ptr in front of you. W: with 3 steps (LRL) walk fwd in a semi-circle in front and around ptr to his L side and make a 1/2 CCW turn to face LOD.
- 3 Move in LOD.
- 4 M: move slightly fwd, leading ptr in front of you. W: move fwd and across to R in front of ptr to return to his R side.
- 5 Move in LOD.
- 6 Assuming 2nd Arm Pos, move bkwd in RLOD.
- 7-8 Cpl dance a full CCW turn in place.
- 9-16 Assuming 1st Arm Pos, repeat action of meas 1-8 (Fig IV), except end with M slightly fwd of ptr.

V. TRIANGLE FIGURE (Trójkąt - TROOY-kont)

On ct & before ct 1 assume 1st Arm Pos.

- 1 M: step with an accent L ft across to R in front of ptr, bending knees very deeply (ct 1); with 2 steps (RL) move slightly to R (cts 2,3). W: dance in place.
- 2 Releasing ptr, move M-bkwd, W-fwd.
- 3 M: move fwd at a L diag. W: extending slightly curved R arm fwd at waist level, make a full CW turn with 3 steps (RLR).
- 4 Assuming 2nd Arm Pos, cpl move in LOD. M: on ct 1 clap hands in a large vertical motion, R hand moving up, L hand moving down, head held high.
- 5-16 Repeat action of meas 1-4 (Fig V) three more times (4 times in all).

VI. FORM CIRCLE AND MOVE IN LOD (Kółeczko w prawo - koo-WEHCH-koh  
FPRAH-voh - circle to R)

- 1-2 Move in LOD.
- 3 M: with 1 Polonez Step Bkwd make a 1/4 CW turn and move twd ctr; still holding ptr's L hand, join hands (R to R) at waist level with W on your R. W: continue moving in LOD and turning your upper body twd ctr, give your R hand to the M on your R.
- 4-8 Move in LOD.

VII. COGWHEEL (Koło zębate - KOH-woh zehm-BAH-teh)

- 1 M: releasing hold of the two W, step fwd between them and away from ctr. W: making a 1/2 CCW turn, start moving twd ctr and in RLOD, forming a circle with other W, hands held shldr high.
- 2 M: place R hand on ptr's L wrist and with a sweeping motion extend straight L arm diag up and away from ctr. All move in RLOD.
- 3-7 Move in RLOD.
- 8 With W releasing hold of other W in the circle and making a 1/2 CCW turn, ptrs face each other and form an individual circle by joining R hand with ptr's L hand.

VIII. FINAL BOW (Zakończenie - zah-kohnee-CHEH-nyeh - ending)

- 1-4 Individual circles move CW.
- 5-6 Reverse the dir and individual circles move CCW. End with M's back to ctr of large circle.
- 7-8 Dance respective Bow, holding the final pos a few seconds after the music has stopped.

Dance introduced in July 1977, at the University of the Pacific Stockton Folk Dance Camp by Ada and Jaś Dziewanowski. Do not reproduce these directions without their permission.

# Poniewierany

Pronunciation: poh-nyeh-vyeh-RAH-nih

Record: ZM-46729 "Tańce ludowe z Polski - Volume 2" (Folk Dances from Poland), side A, band 4, available from Ada Dziewanowska.

Poniewierany is a mixer in 2/4 time from the region of Szamotuły [shah-moh-TOO-wih] in the western part of Poland, called Wielkopolska [vyehl-koh-FOHL-skah] (Great Poland). Wielkopolska, with Poland's first capital, Gniezno [GNYEHZ-nch], was the cradle of the Polish state. It is an important agricultural district, and rich in varied folklore traditions. Some of the old costumes have been preserved there and are still worn on special occasions. Among them is the Szamotuły costume, which is characterized by the blue color of the unmarried woman's dress, a very elaborate white bonnet made out of starched tulle, which in one form or another is a part of many other Wielkopolska costumes, and her indispensable small white handkerchief pleated in the shape of a fan, which she adroitly uses while dancing. Man often dances with a big whip, held in his either right or left hand, also ornamented with a big white handkerchief. In some dances, when not dancing with a partner, he snaps it.

The name of the dance is derived from the verb "poniewierać" - to illtreat somebody, or "poniewierać się" - to be knocked about, which describes the fate of the woman in this dance, where she cannot find a place of her own.

## Styling and Steps

When danced not holding your partner the Polka Step in this dance is 3 flat steps done on bent knees and the whole foot, the styling is heavy and down to earth, especially for the Man. The third step is accented for the Man by stamping and for the Woman by an extra bending of the knees. Man's arms are free. Woman's L hand is held on own hip, fingers forward, thumb back, elbow slightly forward. In her R hand she holds a handkerchief and, whenever it is comfortable to do so, fans herself with it using mostly wrist action, and holding it a few inches from her bust, elbow down.

When danced with partner do a plain flat polka.

The Pivot in this dance, called the "okroczak" [oh-KROH-chahk], done with 2 steps per meas, is smooth and has the same style as the Polka.

## Formation

Cpls around the circle, ptrs facing, approximately 1 ft apart, M's back to ctr. Beg all Figs M-L ft, W-R ft.

## Measures

## PATTERN

### INTRODUCTION

1-2 No action.

### PART I

#### Mel A

1

M: turning to face LOD, do 1 Polka Step sdwd twd ctr (on ct 2 M may call "hej" [hay]). W: making 1 CW turn, do 1 Polka Step away from ctr.

2

M: do 1 Polka Step sdwd away from ctr and return to orig place, facing ptr. W: do 1 Polka Step fwd into ctr and end facing ptr.

(cont.)

Mel A Part I (cont.)

- 3-4 Assume round shldr-waist pos and do 4 Pivot steps, moving in LOD, making 2 CW cpl turns.  
5 Repeat action of meas 1.  
6 M: do 1 Polka Step away from ctr and diag bkwd to reach next W in RLOD. W: do 1 Polka Step diag fwd and into circle to reach next M in LOD; new ptrs end facing each other.  
7-8 Repeat action of meas 3-4 with your new ptr.

Mel B

- 1-8 Repeat action of meas 5-8 (Part I) twice.

PART II

Mel C

- 1-2 Do 2 Polka Steps, moving in LOD, making 1 CW cpl turn.  
3-4 Do 4 Pivot steps, moving in LOD, making 2 CW cpl turn.  
5-8 Repeat action of meas 1-4 (Part II).

Repeat dance twice (3 times in all), except on meas 1-2 (Part I) of each repetition dance pattern of meas 5-6 (Part I).



Dance introduced in June 1977, at the Folk Arts Center of New England Pine-woods Folk Dance Weekend, by Ada and Jaś Dzięwanowski, who learned it in Poznań from Jacek Marek, a teacher of Polish dance in Poland, and a noted specialist of Wielkopolska dances. Do not reproduce these directions without the Dzięwanowskis' permission.



# Stara baba

Pronunciation: STAH-rah BAH-bah

Record: ZM-46729 "Tańce ludowe z Polski - Volume 2" (Folk Dances from Poland), side A, band 7, available from Ada Dzielanowska.

Stara baba is a couple dance in 2/4 time from the region of Kurpie zielone [KOOR-pyeh zyeh-LOH-neh] in northeast Poland. It came to Kurpie from the neighboring region of Warmia and Mazury [VAHR-myah & mah-ZOO-rih], where another version of this dance also exists. The title, which means "an old woman," derives from the words of a song which goes with the dance.

Stara baba, dziad młody  
pędzą byczki do wody,  
od wody do siana,  
pokaż, baba, kolana.:

## Translation

An old woman and a young guy  
are driving young bulls to water,  
from water to the hay,  
old woman, show your knees.

## Pronunciation

Stah-rah bah-bah jiaht mwod-dih  
pen-dzom bich-kee doh voh-dih  
ohd voh-dih doh shah-nah  
poh-cahsh bah-bah koh-lah-nah

Originally, the dance was done at parties and weddings by four couples dancing from four corners of the room, moving in and out of the center and changing partners. Here the dance has been adapted to two lines to fit the American folk dancing situation.

## Styling and Steps:

Stara Baba Step (in this description will be referred to as the Basic Step) done in closed social dance pos, ptrs facing each other:

Part (a) Slightly bend knees and lean in the dir of travel (ct & of previous meas).

1-2 Move in the dir of the joined hands with three small step-togethers (cts 1,&,2,& of 1st meas and cts 1,& of 2nd meas) and one step-hold (cts 2,& of 2nd meas).

3-4 Repeat action of meas 1-2 with opp ftwk and dir.

### Part (b)

5 Dance three steps (M-LRL, W-RLR) in place on bent and springy knees (cts 1,&,2); hold (ct &). M: call "ozwij się" [oh-zveey sheh] (means: say something).

6 Repeat action of meas 5 with opp ftwk. W: call "u-ha-ha" [oo-hah-hah].

7-8 With four smooth, flat steps (M-LRLR, W-RLRL) dance one full cpl CW turn in place.

9-12 Repeat action of meas 5-8. (Note: the CW turn done during meas 11-12 will often be adjusted.)

### Variations to meas 5-6

1. With the three steps make a 1/4 CW cpl turn (meas 5) and a 1/4 CCW turn (meas 6).

2. With a preliminary flex of the knees stamp with outside (M-L, W-R) ft (meas 5); repeat action with inside ft (meas 6).



(cont.)

Formation:

Pairs of cpls across from each other in two lines approx 15 ft apart, cpls in closed social dance pos, M's back to ctr, W faces ptr.

Measures

PATTERN

INTRODUCTION

1-2 No action.

I. UP AND DOWN THE SET

1-4 Dance part (a) of the Basic Step, cpls moving up and down the set (note: the two lines will move in opp dir).

5-12 Dance part (b) of the Basic Step, except with the second pivot make only a 3/4 CW turn.

II. IN AND OUT

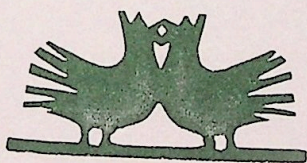
1-12 Dance the Basic Step, moving with part (a) twd and away from the other cpl in your pair.

III. CHANGE PARTNERS

1-4 Dance part (a) of the Basic Step, moving twd and away from the other cpl in your pair, except during cts 2, & of the 2nd meas "swap" ptrs, i.e., W make a 1/2 CW turn, passing back to back, while M "send off" your orig ptr and join in social dance pos with your new ptr. The remaining side-together steps are then done with your new ptr, M returning to his orig place (meas 3-4).

5-12 Dance part (b) of the Basic Step with your new ptr. With the second pivot end with M's back to ctr.

Repeat the dance with the new ptr. At the beg of Fig III orig ptrs will return to each other.



Dance introduced in the Fall of 1977, at the Fourth Annual North-South Folkdance Teachers' Seminar in Ben Lomond, California, by Ada and Jaś Dziewanowski, who learned it in Ostrołęka and Myszyńiec, Poland. Do not reproduce these directions without the Dziewanowskis' permission.

# Polka Podlaska

Pronunciation: POHL-kah pohd-LAHS-kah

Record: ZM-46729 "Tańce ludowe z Polski, Volume 2" (Folk Dances from Poland), side A, band 9, available from Ada Dziewanowska.

Polka Podlaska is a couple dance in 2/4 time from the county of Biała Podlaska in the Lublin region in east Poland. It comes from Terespol, which is situated very close to the border of Byelorussia. The tune has been notated in 1946 by Zygmunt Todys and the dance researched by Wanda Kaniorowa, a noted specialist of the Lublin region. In its original form, the beginning of the dance was done separately by men and women, who were gathered in two groups near opposing walls of the room. The groups would come toward each other, bow, and then exchange places. In their new places they would dance various figures. Only toward the end of the dance couples would dance together.

The tune of Polka Podlaska is composed of two 8-measure parts. During melody A, like a chorus, one always dances the same figure; melody B accompanies several different figures. This pattern corresponds more or less to the old way the dance was done. Although the dance is called a polka, it does not contain the polka step.

## Steps and Styling:

Skipping Step (2 per meas): beg R ft, a small skip step done close to the ground lifting L knee slightly. Repeat of Step is done with opp ftwk.

Przytup [PSHIH-toop] done on the 4th and 8th meas of each phrase, except in Fig IV: small leap onto R(L) ft, while bowing by bending fwd from waist, torso straight, and bending knees maintaining stance, do 2 stamps L,R (R,L) (cts &, 2); begin straightening from bow (ct &).

## Formation:

Cpls around the circle, facing LOD, hands joined in skater's pos. Except for Fig IV, beg Chorus and each Fig with R ft, and on meas 4 dance 1 Przytup (RLR), and on meas 8 dance 1 Przytup (LRL).



## Measures

## PATTERN

1-2 INTRODUCTION  
No action.

### Mel A: CHORUS: SKIP

1-3 In skater's pos, looking at ptr, move in LOD with 6 Skips.

4 Dance Przytup, changing dir by making a 1/2 turn twd ptr on ct 1 (M-CW, W-CCW).

5-7 Move in RLOD with 6 Skips.

8 While dancing Przytup face ptr by making a 1/4 turn (M-CCW, W-CW), during the bow release ptr and open your arms to sides at waist level, palms fwd.



### Mel B: I. DO-SI-DO (Okraż partnera - OH-kronsh pahr-TNEH-rah - make a circle around ptr)

1-3 Cross own arms in front (place one hand on the biceps of the other arm, arms parallel to floor) and, facing M-out of circle, W-into circle, use 6 Skips to make a CW circle around ptr, beg passing ptr by the R shldr; end in the starting pos.

4 Dance Przytup opening your arms to sides during the bow (as in meas 8 of the Chorus).

5-7 Repeat action of meas 1-3 (Fig I) with opp ftwk & dir.

8 Repeat action of meas 4 (Fig I).



(cont.)

Mel A: REPEAT CHORUS

Mel B: II. HOOK ELBOWS (Haczyki - hah-CHIH-kee - hooks)

- 1 Clap own hands with a large slicing motion, hook R elbow with ptr, extend L arm diag up, palm up, and beg a CW turn with 1 Skip (ct 1); continue a CW turn with 1 more Skip (ct 2).
- 2-3 Complete one full CW turn with 4 more Skips (6 in all).
- 4 Repeat action of meas 4 (Fig I).
- 5-8 Repeat action of meas 1-4 (Fig II) with opp arm pos, ftwk, and dir.



Mel A: REPEAT CHORUS, except while dancing Przytup on meas 8, do not release ptr and do not bow, but make a 1/2 turn (M-CCW, W-CW) to face LOD, and raise joined R hands over W's head, leaving joined L hands at waist level.

Mel B: III. TURN WITH PARTNER (Okienka - oh-KYEN-kah - little windows)

- 1-3 Cpl: with 6 Skips make a full CCW turn in place.
- 4 With the 3 steps of the Przytup move to the other side of ptr (omitting the bow), ending with joined L hands raised over W's head, and joined R hands at waist level.
- 5-7 Repeat action of meas 1-3 (Fig III) with opp ftwk and dir.
- 8 Repeat action of meas 4 (Fig III), except bring the joined hands down, ending in skater's pos.



Mel A: REPEAT CHORUS, except W make final stamp (L) wtless.

Mel B: IV. WALK AROUND PARTNER (obejdź partnera - OH-beydz pahr-TNEH-rah)

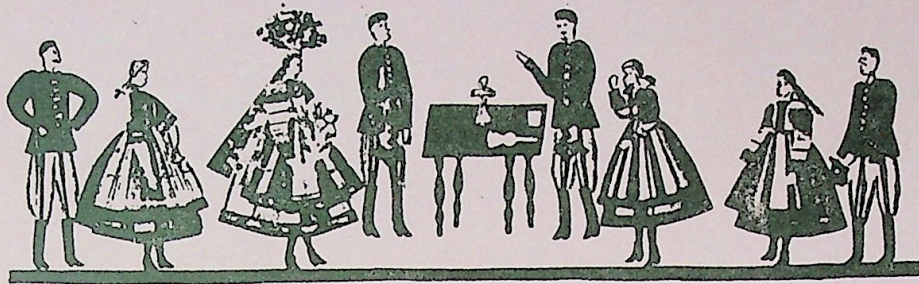
- 1-3 Place hands on own hips, fingers fwd thumb back, and facing LOD, walk CCW around ptr with 6 steps (2 per meas), M beg R ft and starting in back of W, and W beg L ft and starting in front of M. Both step: (1) side, (2) cross in front, (3) side, (4) M: step fwd while W: step bkwd, (5) cross in front, (6) drop sideways away from ptr, bending knee sharply (M-L, W-R) and lean slightly fwd, looking at ptr.
- 4 Maintaining pos, clap hands 3 times (cts 1,&,2); hold (ct 3).
- 5-8 Repeat action of meas 1-4 (Fig IV), except circle CW around ptr, therefore M: start in front of W and step bkwd on 4th step, while W: do the opp.

Repeat dance from the beg.

Dance introduced in August 1978, during the First National Festival for the Polish-American Ensembles, held at Oakland University, Rochester, Mich., and in September 1978, during the Polish Folk Dance and Folklore Week at the University of Alaska in Anchorage, by Ada and Jaś Dziewanowski, who learned it in Poland from Ryszard Kwiatkowski, noted Polish folk dance authority. Do not reproduce these directions without the Dziewanowskis' permission.

# Chodzony i Oberek od Łowicza

"Before the  
Wedding,"



a cut-out  
by Maria -  
Kołaczyńska

Pronunciation: hoh-DZOH-nih ee oh-BEH-reck oht woh-VEE-chah  
Record: ZM-46729 "Tańce ludowe z Polski - Volume 2" (Folk Dances from Poland), side A, band 10, available from Ada Dziewanowska.

These are two couple dances from the region of Łowicz: the Chodzony, or walking dance, and the Oberek. Łowicz is the name of a picturesque town in central Poland, about 50 miles from Warsaw. Łowicz gave its name to the surrounding region which is part of Mazowsze (Mazovia). In early Polish history this whole territory was covered with forest and was the property of the Mazovian prince. The prince and his court held big hunting parties ("łowcy"), and the common folks caught fish in the forest's brooks and lakes ("łowić ryby" = to fish). That is how the name of the region probably came about. In the beginning of the XII century prince Konrad I of Łowicz killed the local priest in a quarrel. As penance he offered the territory to the Church. In this way the Łowicz region came under the control of the Archbishop of Gniezno. Later in the course of the turbulent Polish history the Łowicz province became the property of several masters, some native, some foreign. The end of World War I brought independence to Poland, including Łowicz. Because of their relatively early emancipation from fiefdom the Łowicz peasants were wealthier than the ones in other districts of Poland. This is one reason that the Łowicz folk dress, richly embroidered and made out of colorful striped woven material, is one of the most beautiful and best known folk costumes in Poland. It can still be seen in the town of Łowicz on festive occasions.

The name of the dance Chodzony derives from "chodzić" = to walk. Chodzony is the precursor of the Polish grand march - the Polonez. The Chodzony was danced first to music in 4/4 time, and only later it changed into 3/4 time. It was originally part of the wedding ceremony and was done with singing. The marching line was led by a "wodzirej" (voh-JEE-ray, the leader) and his partner. Sometimes the "kapela" (kah-PEH-lah, the folk orchestra), or just a fiddler, would walk in front of the leading couple. It is characteristic for the Kujawy and the Łowicz regions that dance partners do not join hands but hold the opposite corners of a handkerchief. The music to the Łowicz Chodzony is in 3/4 time. There are several versions of its song. On next page are three selected stanzas.

Many students of Polish dance are familiar with the bouncy Oberek step with a kick of one foot in the back. This step, which originated in the Kielce and Opoczno regions, is used in the national Oberek style which incorporates the prettiest Oberek's steps and figures from all over Poland. But peasants in individual regions of Poland most commonly dance an Oberek with small flat steps and simple figures. This "flat" Oberek, like Oberek od Łowicza, is danced turning to the right or to the left while moving in either direction around the room. The music for Oberek od Łowicza is played in 3/8 time and is composed of three melodies. In this arrangement the Oberek follows immediately after the Chodzony.

(cont.)

THE SONG

Polish (in the old "gwara")

:Oj, siano, siano, siano zielune  
Przewracaj dziewczę na drugom strune,:  
:Na jednom strune, na drugom strune  
Przewracaj dziewczę siano zielune.:

:Siano grabiła, snopki wiązała,  
Po tej robocie trzy dnie leżała.:  
:Oj, leży, leży, bolom ją kości  
Nie od roboty, ino od złości.:

:Oj, siano, siano, pod sianem woda,  
Wczoraj desc padoł, dzisiaj pogoda.  
:Oj, leży, leży, bolom ją zęby,  
A Jesce woła: daj, Jasiu, gęby.:

Translation

Oh, hay, hay, hay, green hay,  
Turn it over to the other side, girl,  
To one side, then to the other side  
Turn the green hay to the other side, girl.

She was raking the hay and tying it up in sheaves.  
After that labor for three days she lay in bed.  
Oh, she lays, she lays and her bones ache  
Not from the labor but from anger.

Oh, hay, hay, and under the hay there is water,  
Yesterday it rained, today there is good weather.  
Oh, she lays, she lays and her teeth ache  
But she is still calling: Johnny, give me a kiss.

Pronunciation

Oy shah-noh shah-no shah-no zyeh-loo-neh  
psheh-vrah-tsaay geh-ftseh nah droo-com stroo-neh  
nah yeh-dnom stroo-neh nah droo-com stroo-neh  
psheh-vrah-tsaay geh-ftseh shah-noh zyeh-loo-neh

Shah-noh wrah-bee-wah snoh-pkee vyon-zah-wah  
poh tey roh-boh-cheh tchih dnyeh leh-zah-wah  
oy leh-zih leh-zih boh-lom yom kosh-chee  
nyeh ot roh-boh-tih ee-noh ot zwoh-shohee

Oy shah-noh shah-noh pot shah-nehm voh-dah  
fchoh-raay dehstz pah-dow jee-shaay poh-roh-dah  
oy leh-zih leh-zih boh-lom yom zem-bih  
ah yes-tzeh voh-wah daay yah-shoo gem-bih



Chodzony od Łowicza

Chodzony Step: Step R ft, bending knees slightly (ct 1); step L ft (ct 2); step R ft (ct 3). Repeat of Step is done with opp ftwk. The Chodzony is danced with flat feet and slightly bent knees. M places his free hand (in a fist) on the fwd part of his hip. W holds her skirt out to side. Ptrs maintain eye contact throughout the whole dance.

Formation: Cpls around the circle, facing LOD; with inside hands ptrs hold opp corners of a white handkerchief at shldr level and slightly in front, arms relaxed. Both beg all Figs with R ft.

PATTERN

INTRODUCTION

1-2 No action.

I. MAN CROSSES IN FRONT OF PARTNER

1-3 Dance 3 Chodzony Steps moving in LOD.

4 Facing LOD, change places with ptr, M moving in front of W, M with 3 stamps, W with 3 steps.

II. MAN CROSSES IN BACK OF PARTNER

5-7 Repeat action of meas 1-3.

8 Repeat action of meas 4, except M move in back of W.

III. WOMAN TURNS

9-11 Repeat action of meas 1-3.

12 M: with L ft do a wted stamp in place (ct 1), hold (cts 2-3);

W: with 3 steps (LRL) do one full CCW turn under the joined arms.

IV. PARTNERS TURN AND CHANGE DIRECTION

13-14 Dance 2 Chodzony Steps moving in LOD.

15 With 3 steps (RLR) ptrs do one full turn (M-CW, W-CCW) in place under the joined arms.

16 M: with 3 steps do a 1/2 CCW turn in place leading ptr around you;  
W: with 3 steps walk a 1/2 CCW circle around ptr. Both end facing RLOD.

Repeat the entire dance moving in RLOD, end facing LOD.

Repeat the dance again, moving in LOD; music is played in a faster tempo.

Oberek od Łowicza

Flat Oberek Step (described for M turning CW): Step R ft to R, bending knees slightly, and beg to turn CW (ct 1); step on ball of L ft to side of R ft without completely transferring body wt, and partially straighten knees, while continuing CW turn (ct 2); step on R ft slightly bending knees and completing a 1/2 CW turn. Repeat of Step is done with opp ftwk, turning in the same dir. W does the same Step but starts with L ft. Reverse of Step (CCW) is done with the same ftwk turning in opp dir. Beg all Figs M with R, W with L ft.

PATTERN

(cont.)

Mel. INTRODUCTION (Oberek is done without the handkerchief)

A 1-4 While moving to the music get into ballroom pos with M's L palm on top of the back of W's R hand; W's palm on M's L hip; turn so that M faces out of the circle.

I. SEVEN HALF TURNS AND A STAMP

- 1-7 With 7 Oberek Steps cpl make  $3\frac{1}{2}$  CW turns moving in RLOD (CW around the circle); end with M facing ctr.  
8 With a small preliminary bend of the knees, do a wted stamp in place (M-L, W-R), extending joined arms to the side (ct 1); hold (cts 2-3).  
9-16 Returning joined hands to M's L hip, repeat action of meas 1-8 turning CCW and moving in LOD; end with M facing out.

II. THREE HALF TURNS AND A STAMP

- B 1-3 Returning joined hands to M's L hip, dance 3 Oberek Steps making  $1\frac{1}{2}$  CW turns, moving in RLOD; end with M facing ctr.  
4 Repeat action of meas 8 (Fig I).  
5-8 Repeat action of meas 1-4 (Fig II) turning CCW and moving in LOD; end with M facing out.  
9-16 Repeat action of meas 1-8 (Fig II).

III. SEVEN HALF TURNS AND A STAMP

- A 1-16 Returning joined hands to M's L hip, repeat action of meas 1-16 (Fig I).

INTERLUDE

- C 1-2 Cpl lift joined hands, M upper arm parallel to floor and still holding back of W's hand, ptrs' elbows together. This pos is called "ze szklaneczką" (zeh shklah-NECH-kom - with a small glass, probably filled with vodka). Cpl will now turn in place smoothly as if not to spill the contents of the glass.

IV. TURN IN PLACE

- 1-7 With 7 Oberek Steps done very smoothly cpl turn CW in place, completing approximately a  $\frac{1}{2}$  turn with each Step.  
8 Do a wted stamp in place (M-L, W-R).  
9-16 Repeat action of meas 1-8 (Fig IV) turning CCW.

INTERLUDE

- A 1-4 Repeat action of meas 1-4 (Introduction), except face M-LOD, W-RLOD.

V. OUT-AND-IN AND TURN

- 1 M: extending joined arms to side and leading ptr firmly to R turning upper body  $\frac{1}{4}$  R, step R ft in place (ct 1); moving L ft fwd do a wted stamp on it (ct 2); hold (ct 3). W: do a horizontal leap to L with L ft, making a  $\frac{1}{8}$  CW turn (ct 1); place ball of R ft in back of L ft (ct 2); hold (ct 3).  
2 Repeat action of meas 1 (Fig V) with opp ftwk and dir.  
3-4 Returning joined hands to M's L hip, make one CW turn with 2 Oberek Steps, moving in LOD.  
5-16 Repeat action of meas 1-4 (Fig V) three more times (4 times in all).

Dances introduced in November, 1978, at a workshop for the Folk Arts Center of New England, in Cambridge, Mass., and at the August 1979 San Diego State University Folk Dance Conference, in Calif., by Ada and Jaś Dzielanowski, who learned them in Łódź from Irena Kik, a Polish dance authority. Do not reproduce these directions without the Dzielanowskis' permission.



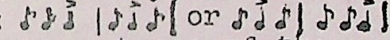
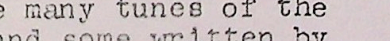
# Krakowiak

## "Na krakowską nutę"

Pronunciation: krah-KOH-vyahk nah krah-KOF-skom NOO-teh

Record: ZM-46729 "Tańce ludowe z Polski - Volume 2" (Folk Dances from Poland), side B, band 1, available from Ada Dziewanowska.

Krakowiak, which originated in the Kraków region, is one of the five Polish national dances, the other four being: Polonez, Mazur, Kujawiak, and Oberek. Of all the Polish dances it 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, that 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. 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, done almost in place. The woman's style of dancing does not differ much from the man's, contrary to other Polish national dances, where the man is given more opportunity to show off. The music of the Krakowiak is joyful and bouncy, written in 2/4 time, 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 - pshih-SHPYEF-kee) are very often part of the dance. The colorful Krakowski costume is very much part of the dance too. The gingling 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.

This arrangement of the dance, prepared by Jaś Dziewanowski to the music of the Krakowiak "Na krakowską nutę" (On a Cracovian Note), introduces less known steps and figures of the Krakowiak. (For more steps and figures see Ada's Krakowiak in "National Dances of Poland.")

### STYLING AND STEPS

General styling is proud and crisp. Head and torso almost always remain uplifted, arm, when extended, is straight, with palm up, unless

(cont.)

otherwise noted. When placed on hips, hands should be in a fist on the forward part of the hip, elbows forward and shoulders down. As always in the Polish national dances the Man is very attentive to his partner.

Galop [GAH-lohp] or cwał [tsfau] - 2 per meas - slightly bouncy sdwd step-close, beg M-L, W-R.

Zeskok [ZEHS-kohk] - takes 1/2 meas - an accented jump landing on both feet, knees slightly bent, feet together.

Porebiańska [poh-ren-BYANEE-skah - the name means "from Porebiany") - takes 2 meas - step described moving to L: Start with hands on own hips; bring R arm diag down to side, as you step L ft to L (ct 1 of 1st meas); while sweeping R arm from R to L at waist level and bending fwd from waist, torso straight, step R ft across to L, bending knees sharply, L ft coming slightly off floor in back of R ft (ct 2 of 1st meas); maintaining pos, step L ft in back of R ft (ct 1 of 2nd meas); while bringing torso erect, straight R arm overhead, and R thigh parallel with floor, toes pointing down, do a large hop on L ft (ct 2 of 2nd meas). Repeat of step is done with opp ftwk and dir.



Starokrakowska [stah-roh-krah-KOHF-skah - means "old Kraków"] Figure - takes 4 meas (note: there exist several variations of the second part): Face ptr, M in LOD, W in RLOD, hands on own hips, ptrs aproximately 4 ft apart. M: Beg a 1/4 CW turn, do an accented step fwd R ft, leaving L ft in place, knees bent (ct 1 of 1st meas); completing the 1/4 CW turn, straighten knees, as you sweep L leg

straight, ft extended, in a semi-circular motion along floor until it faces LOD (you are now facing out of circle) (ct 2 of 1st meas); beg a 1/2 CCW turn, do an accented step fwd L ft, leaving R ft in place, knees bent (you are now facing LOD) (ct 1 of 2nd meas); completing the 1/2 CCW turn to L, repeat action of ct 2 of 1st meas with opp ftwk and dir, except R leg will still sweep to face LOD (ct 2 of 2nd meas); facing LOD, drop onto R ft with an accent, knees deeply bent, L shin parallel to floor and behind R leg, L ft extended, as you clap hands, brushing them vertically, and then extend arms to sides and slightly fwd (ct 1 of 3rd meas); hold (ct 2 of 3rd meas); moving fwd, returning hands to hips, and straightening knees, do 3 accented steps (LRL - cts 1, &, 2 of 4th meas); hold (ct & of 4th meas). W: Making a 1/4 CW turn, step R ft bkwd, leaving L ft in place, knees bent (you are now facing ctr) (ct 1 of 1st meas); straighten knees as you extend L ft, toe touching floor (ct 2 of 1st meas); repeat action of cts 1, 2 of 1st meas with opp ftwk, doing a 1/2 CCW turn instead of a 1/4 CW turn (cts 1, 2 of 2nd meas); with 3 steps (RLR) do a full CW turn in place on straight knees (cts 1, &, 2 of 3rd meas); hold (ct & of 3rd meas); while opening slightly rounded arms to sides at waist level, palms facing fwd, and bowing fwd slightly, do 3 steps (LRL), moving bkwd, on deeply bent knees (cts 1, &, 2 of 4th meas); hold (ct & of 4th meas).



Traveling Hołubiec [hoh-WOO-byets] - takes 2 meas - step described moving to L: Start with hands on own hips; as you sweep straight R arm in front and diag overhead, do 2 hops on R ft, moving to L and click heels together at the height of each hop, legs straight and ft extended during clicks (cts 1, 2 of 1st meas); as you bring R hand back to hip and lean slightly fwd from waist, do 3 accented running steps on slightly bent knees, continuing movement in same dir and making a 1/2 CCW turn (cts 1, &, 2 of 2nd meas); hold (ct & of 2nd meas). Repeat of step is done with opp ftwk and arm, turning CW and continuing movement in same dir.

(cont.)

FORMATION: Cpls in a circle, hands on own hips, both ptrs facing LOD, M slightly behind and diag across from W; ptrs maintain eye contact.

Measures

PATTERN

INTRODUCTION

1-4 No action.

I. PROMENADE

1-8 Beg R ft, do 16 walking steps in LOD.

9 M: do 2 more walking steps. W: turning to face ctr, do 2 Galops, moving in LOD.

10 M: do 1 more walking step (ct 1); do a Zeskok with very bent knees, as you clap hands, brushing them vertically, and quickly extend arms to sides and slightly fwd (ct 2); hold (ct &). W: with 2 steps (RL) do a full CW turn, still moving in LOD.

11-20 Repeat action of meas 9-10 five times (6 times in all).

II. PORĘBIAŃSKA

1-8 Turning to face ptr with first step, do 4 Porębiańskas, beg M-L, W-R.

III. GALLOP

1 Assuming open shldr-waist pos, ptrs facing each other, M facing out of circle, outside hands on own hips, do 2 Galops, moving in LOD.

2-4 Do 5 more Galops and a Zeskok.

5-8 Do 7 Galops and a Zeskok, moving in LOD.

9-16 Repeat action of meas 5-8 (Part III) two times (4 times in all), except with the last Zeskok release ptr and turn so that M faces LOD, W RLOD, hands on own hips.

IV. STAROKRAKOWSKA FIGURE

1-16 Moving in LOD, do 4 Starokrakowska Figures; on meas 16 move within about 2 ft of ptr.

V. GALLOP AND TURN

1 Repeat action of meas 1 (Fig III).

2 Do 2 more Galops.

3-4 Cpl: do a full CCW turn in place with 4 Galops, leaning back slightly, M bending knees deeply and extending L arm to side.

5-6 M returning hand on hip, cpl: do 4 Galops, moving in LOD.

7-8 Repeat action of meas 3-4 (Fig V).

9-16 Repeat action of meas 5-8 two times (4 times in all), except on ct 2 of meas 16 release ptr and do a Zeskok (note: ptrs still facing, M facing out of circle).

VI. TRAVELING HOŁUBIEC

This Fig moves continuously in LOD.

1-16 Do 8 Traveling Hołubiec Steps, M's 1st step begins moving to L, W's 1st step begins moving to R.

(cont.)

VII. FINALE

- 1-8 Still facing ptr, beg M-L, W-R, do 4 Porebiańskas.
- 9 With 3 steps (M-LRL, W-RLR) do a full (M-CCW, W-CW) turn in place, hands on own hips (cts 1,&,2); hold (ct &).
- 10 Do 2 stamps (M-RL, W-LR) in place.
- 11 M: do 1 more stamp (R) in place and sweep straight R arm in front and diag over head (ct 1); hold (ct 2). W: do 1 more stamp (L) in place (ct 1); hold (ct 2).



Variation for Finale

- In place of meas 10-11 M may do:
- 10 Kneel back onto R knee, top of R ft on floor, leaving L ft in place as you bend fwd from waist, torso straight, and bring R arm in back of you straight (ct 1); start to lift torso as you sweep straight R arm fwd (ct 2).
- 11 Bring torso fully erect as you sweep straight R arm diag overhead and slightly behind you (ct 1); hold (ct 2).



Dance introduced in July 1977, at the University of the Pacific Stockton Folk Dance Camp, by Ada and Jaś Dzielanowski. Do not reproduce these directions without their permission.

# Powolniak

Pronunciation: poh-VOHL-nyahk

Record: ZM-46729 "Tańce ludowe z Polski - Volume 2" (Folk Dances from Poland), side B, band 3, available from Ada Dziewanowska.

Powolniak is a couple dance from the region of Kurpie zielone [KOOR-pyeh zyeh-LOH-neh], in northeast Poland, in the part of the country, called Mazowsze [mah-ZOHF-sheh] (Mazovia). This part of Kurpie is called "zielone" (green), because of the swampy, green undergrowth of its once dense virgin forests (puszcza - POCSH-chah), in contrast to Kurpie białe (BYAH-weh - white), the southern part of the Kurpie region, where forests grew on drier, sandy ground. The inhabitants of Kurpie zielone, until the end of the XIX century, were engaged in forest and river industry: pitch burning, digging iron ore and amber from bogs, hunting, fishing, and collecting wild bees' honey. Later, when the swampy grounds were drained and the thick forests cut down, farming became their main occupation. However, the soil was not very good, and cultivating it did not provide enough of a livelihood. As a result, a lot of Kurpie people have emigrated, some to the United States.

These special geographic conditions created an isolation of the Kurpie zielone region, delaying the process of modernization. This, in turn, helped to preserve the old folklore. That is why, even today, the old costumes are worn in some villages (mainly by women), and old customs, old ways of speech, and old songs and dances are still alive. The isolation of the villages also encouraged the preservation of local variations in the costumes and dances. There are, for instance, several ways of dancing the Powolniak. There are many tunes to which it can be done, some in 3/4 and some in 2/4 time. The tune used here is in 2/4 time, which makes it more challenging to dance to, as the turning pattern uses 3 beats. The name of the dance means "a slow dance," which it is not at all. Traditionally, it would start with all the cpls lined up against a wall, dancing the preparatory, warming-up stamps and steps in place; then cpls would take their turn in doing the quick turns around the room, and then returning to the "resting-up" spot against the wall. This, however, is not practical in the American folk dancing situation.

In Kurpie dancing many steps are done on springy knees, with torso erect and a straight neck. This may be because the woman, when in full costume, is wearing on her head a "czołko" [CHOOW-koh], an 8-in high crown, tied in the back, made out of cardboard, covered with black velvet and ornamented with colored tapes, flowers and sequins, and she has to dance carefully so that the "czołko" does not become displaced. The "czołko" is worn by unmarried girls only, while married women wear a starched kerchief tied in a very special way. While wearing the "czołko," the girls get so used to that rigid posture, that they keep it even when they start wearing a kerchief.

One cannot help but notice the similarity of the Powolniak with some of the Swedish turning dances. During the XVII century, after their invasion of Poland, the Swedish soldiers brought home some of the Polish dances, steps, and tunes, and there are many other examples of cultural interaction between the two countries. This also resulted from the fact that Poland, at that time, had 3 kings from the Waza dynasty of Sweden.



(cont.)

The Powolniak Turning Step - one full CW turn takes  $1\frac{1}{2}$  meas. Step is done on slightly bent knees. M: step R ft fwd through the heel, starting a CW turn (ct 1 of 1st meas); step L ft bkwd, continuing the CW turn (ct 2 of 1st meas); place toes of your R ft on the floor behind your L heel and complete the turn (ct 1 of 2nd meas). Repeat of step is done on ct 2 of 2nd meas and cts 1,2 of 3rd meas. W: do the step identically to the M, except start the sequence by stepping L ft bkwd (ct 1 of 1st meas), then placing toes of your R ft behind your L heel (ct 2 of 1st meas), etc. (Note: the cue is M: R - L - touch R, W: L - touch R - R, see diagram on last page of the Powolniak.)

Formation: Cpls around the room in open shldr-waist pos, both facing LOD and slightly twd ptr; M is slightly leaning twd ptr and his free (L) hand is in a fist, placed on the fwd part of his own hip, elbow slightly fwd; with her free (R) hand W holds her skirt, spreading it out to the side. (Note: ptrs may also join the outside hands at waist level, elbows slightly bent.)

Measures

PATTERN

1-4 INTRODUCTION  
No action.

1-11 I. PREPARATION (Mel A - 6 meas played twice)

1-11 Beg M-L, W-R, move smoothly in LOD with 11 small, sliding, flat polka steps.

12 With 2 accented steps (M-RL, W-LR) ptrs face each other and assume closed social dance pos, straight arms joined and extended to sides.



1-11 Variations to Fig I

Done in place - be careful not to be in the way of the moving cpls:  
1. With wt on inside ft, both knees bent, do a wtless stamp with outside ft on ct 1 of each meas.  
2. Beg outside ft, with bent and springy knees do 2 steps per meas.

Done moving in LOD:

3. Beg with outside ft, move in LOD with 2 small steps per meas, done on bent and springy knees, barely lifting the soles of your ft off the floor.

4. For M only: still in original pos move in LOD with 11 small sliding step-together's, with L ft facing in LOD and accenting with it on each ct.

12 In all 4 variations, with 3 steps (cts 1,&2, M-LRL, W-RLR) or with 1 step-hold (ct 1-2, M-L, W-R) get into the pos of meas 12 (Fig I).

Note: ptrs do not have to move with the same step-variation; for instance, M can use the polka step (meas 1-11, Fig I), while W uses the walking step (nr. 3), or M can use the sliding step (nr. 4), while W uses the polka step.

(cont.)

# Powolniak

Pronunciation: poh-VOHL-nyahk

Record: ZM-46729 "Tańce ludowe z Polski - Volume 2" (Folk Dances from Poland), side B, band 3, available from Ada Dziewanowska.

Powolniak is a couple dance from the region of Kurpie zielone [KOOR-pyeh zyeh-LOH-neh], in northeast Poland, in the part of the country, called Mazowsze [mah-ZOHF-sheh] (Mazovia). This part of Kurpie is called "zielone" (green), because of the swampy, green undergrowth of its once dense virgin forests (puszcza - POCSH-chah), in contrast to Kurpie białe (BYAH-weh - white), the southern part of the Kurpie region, where forests grew on drier, sandy ground. The inhabitants of Kurpie zielone, until the end of the XIX century, were engaged in forest and river industry: pitch burning, digging iron ore and amber from bogs, hunting, fishing, and collecting wild bees' honey. Later, when the swampy grounds were drained and the thick forests cut down, farming became their main occupation. However, the soil was not very good, and cultivating it did not provide enough of a livelihood. As a result, a lot of Kurpie people have emigrated, some to the United States.

These special geographic conditions created an isolation of the Kurpie zielone region, delaying the process of modernization. This, in turn, helped to preserve the old folklore. That is why, even today, the old costumes are worn in some villages (mainly by women), and old customs, old ways of speech, and old songs and dances are still alive. The isolation of the villages also encouraged the preservation of local variations in the costumes and dances. There are, for instance, several ways of dancing the Powolniak. There are many tunes to which it can be done, some in 3/4 and some in 2/4 time. The tune used here is in 2/4 time, which makes it more challenging to dance to, as the turning pattern uses 3 beats. The name of the dance means "a slow dance," which it is not at all. Traditionally, it would start with all the cpls lined up against a wall, dancing the preparatory, warming-up stamps and steps in place; then cpls would take their turn in doing the quick turns around the room, and then returning to the "resting-up" spot against the wall. This, however, is not practical in the American folk dancing situation.

In Kurpie dancing many steps are done on springy knees, with torso erect and a straight neck. This may be because the woman, when in full costume, is wearing on her head a "czołko" [CHOO-koh], an 8-in high crown, tied in the back, made out of cardboard, covered with black velvet and ornamented with colored tapes, flowers and sequins, and she has to dance carefully so that the "czołko" does not become displaced. The "czołko" is worn by unmarried girls only, while married women wear a starched kerchief tied in a very special way. While wearing the "czołko," the girls get so used to that rigid posture, that they keep it even when they start wearing a kerchief.

One cannot help but notice the similarity of the Powolniak with some of the Swedish turning dances. During the XVII century, after their invasion of Poland, the Swedish soldiers brought home some of the Polish dances, steps, and tunes, and there are many other examples of cultural interaction between the two countries. This also resulted from the fact that Poland, at that time, had 3 kings from the Waza dynasty of Sweden.



(cont.)

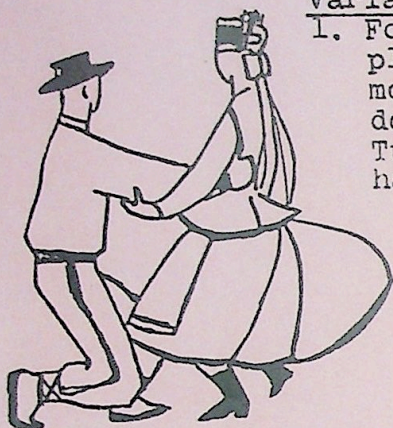
II. TURNING AROUND THE ROOM (Mel B - 16 meas, see diagram below)

- 1-12 Dance 8 Turning Steps, moving in LOD, but make only 3/4 of a turn with the first one, as M is facing out or circle instead of LOD.
- 13 Start one more Turning Step (M-R,L; W-L,touch R).
- 14 Complete the last Turning Step (M-touch R; W-R) (ct 1); releasing hold of inside arms (M-R, W-L), raise the joined outside hands (M-L, W-R) overhead and step M-R ft, almost in place, W-L ft, starting to turn CW under the joined hands (ct 2).
- 15-16 With 4 more steps M (LRLR) move slightly in LOD, helping ptr to turn, W (RLRL) continue and complete 1 or 2 CW turns.



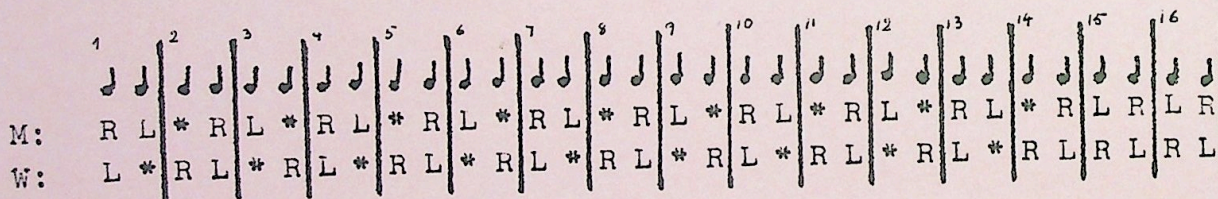
Variations to Fig II

- 1. For M only: On 3rd beat of Turning Step place R ft further in back of L heel and momentarily kneel, R knee close to floor; do this not more than 3 times per set of Turns; ptrs continue holding the outside hands, or they may release them, placing fists on own hips, W may support ptr by placing her L hand under his R arm.
- 2. In 7 1/2 meas dance 5 Turning Steps; move out of the way of turning cpls and with the remaining 8 1/2 meas turn CCW in place with 17 steps, beg M-R, W-L; you can move either with a step (M-R, W-L) bending the knees as you step, followed by a step (M-L, W-R) or with scissors-kick steps.



Repeat the whole dance 5 more times (6 times in all).

Diagram



\*) place R ft behind L heel

Dance introduced in June 1977, at a workshop with the Univ. of Cincinnati International Folk Dancers, by Ada & Jaś Dziewanowski, who learned it from Teresa Stusińska, dance teacher of the Regional Ensemble "Kurpie" from Ostrołęka, and from the local people in Myszyniec and Kadzidło. Do not reproduce these directions without the Dziewanowskis' permission.



# Polka trzęsionka

Pronunciation: POHL-kah tshen-SHON-kah

Record: ZM-46729 "Tańce ludowe z Polski - Volume 2" (Folk Dances From Poland), side B, band 4, available from Ada Dziewanowska.

Polka trzęsionka (also called "trzęsiono"), or jiggling polka is a couple dance in 2/4 time from the region of Kurpie zielone [KOOR-pyeh zyeh-LOH-neh] in northeast Poland. The polka is very popular there and is danced in two styles: smoothly (called "równiejso"), or with jiggling. Polka trzęsionka also exists in other regions. This dance is usually done in Kurpie with individual improvisations in the turning pattern, and with various group figures, called at will by the leader, during the walking pattern. The description below is based on the way it was danced by the local people in Myszyniec. The group figures were chosen to fit any amount of couples.

## Steps and Styling

Polka Trzęsionka Step is done on full feet with knees slightly bent. Ftwk described for M, W use the opp ftwk: with wt on L ft, R ft slightly above floor, do the jiggle (slight bend and straightening of the L knee, plus a slight chug bkwd, slightly lifting the L heel off the floor) (ct & of previous meas); small step-together-step (RLR) (cts 1, & 2). Repeat of Step is done with opp ftwk.

Arm Positions: the Polka Step may be done in closed social dance pos with arms of joined hands (M-L, W-R) slightly bent, or in the following pos: get into open social dance pos, facing ptr; with arm bent, turn your hand (M-L, W-R) to face own body, join it with ptr, M's hand over W's, place these joined hands on the back of M's L hip.

Walking Step: small steps (2 per meas) done smoothly on slightly bent knees and full feet.

Formation: cpls around the room, M facing LOD, W facing RLOD. Beg all Figs M-R, W-L ft. During mel A dance one Polka Trzęsionka Step per meas, during mel B two Walking Steps per meas.



## Measures

### PATTERN

#### INTRODUCTION

1-2 M: do 3 stamps (LRL) in place, with gusto.

#### CHORUS: POLKA AROUND THE ROOM (Mel A)

1-2 Move in LOD, M-fwd, W-bkwd.

Cpl will continue moving slightly in LOD during the rest of the Fig.

3 Make a 1/8 CW turn.

4 Make a 1/4 CCW.

5-8 Make one full CW turn.

9-16 Repeat action of meas 1-8, or do 2 full CW turns.

(cont.)

I. ONE CIRCLE (Mel B)

- 1-8 All join hands (R-R, L-L) in a circle, M facing in, W facing out,  
and move in LOD.  
9-16 Repeat action of meas 1-8 (Fig I) in opp dir.

REPEAT CHORUS, FIG I, and CHORUS

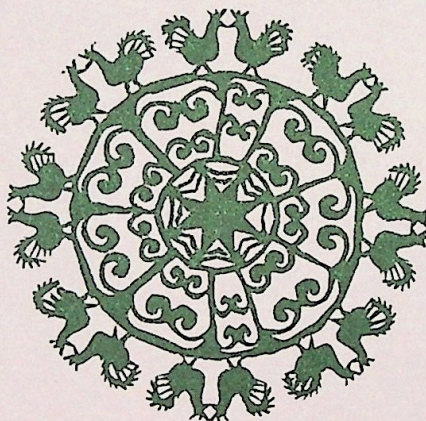
II. TWO CIRCLES (Mel B)

- 1-8 M: join hands in an outside circle and move in LOD, W: join hands  
in an inside circle and move in RLOD.  
9-16 Repeat action of meas 1-8 (Fig II) in opp dir.

REPEAT CHORUS, FIG II, and CHORUS

III. GRAND RIGHT AND LEFT (Mel B)

- 1-8 Starting with ptr (W also beg R ft) dance the Grand Right and  
Left Fig, using 2 Walking Steps for each new ptr.  
9-10 Still holding L hands with the 8th ptr, make a 1/2 CCW turn.  
11-16 Reverse dir of the Grand Right and Left Fig, starting with the  
7th ptr.  
1-2 Extra measures of finale: step fwd and jump landing on both ft  
close together in front of your orig ptr and open your arms in  
joy of a happy reunion!



Dance introduced in February, 1978, at a workshop for the "Gwiazda" Polish  
Dance Group of Hartford, Conn., by Ada and Jaś Dziewanowski. Do not  
reproduce these directions without the Dziewanowskis' permission.

# Wiwat z Posadowa

Pronunciation: VEE-vaht spoh-sah-DOH-vah

Record: ZM-46729 "Tańce ludowe z Polski - Volume 2" (Folk Dances from Poland), side B, band 6, available from Ada Dziewanowska.

There are several dances from Wielkopolska, in the western part of Poland, called wiwat. Wiwat is a polonized Latin word vivat which means "hail," or "long live." Many Latin words have been incorporated into the Polish language from the Middle Ages, when Latin, because of the Church, was almost an international language. The fact that a Latin word has been used to name these dances proves their ancient origin. The music for the wivats is written either in 2/4 and 2/8 time or in 3/4 and 3/8 time. The dances usually include a walking or slow running step and often a pivot. They traditionally are the first dance at a wedding reception in Wielkopolska. The tune is often chosen by the best man, or someone else from the wedding party, who leads the orchestra into the song by singing the first stanza in front of them. Usually some younger and bolder couples will encourage the others by starting the dance. Sometimes partners dance with the man holding a bottle of wódka [VOOT-kah] and the woman waving a handkerchief. At times men do it alone, but it then acquires a more show-off character and would more likely be done during a break in the general dancing.

The wiwat presented here, written in 2/4 time, comes from Posadowo, hence it is called "z Posadowa." This village is situated south of Poznań in a region whose old name was Biskupizna [bee-skoo-PEEZ-nah], which means property of the bishop. Since the beginning of the XIII century this province was the property of the Poznań bishop, who had his summer residence in Krobia. Wiwat z Posadowa is typical of the wivats.

## Formation:

Cpls around the circle in social dance pos, M's back to ctr, arms of the joined hands (M-L, W-R) extended at shldr level, M's hand on top and outside of W's; ptrs turn 45° twd LOD. Beg each Fig M-L, W-R ft.

## PATTERN

## Mel. Measures

### INTRODUCTION

1-2 No action.

### I. MOVE IN LOD

A 1-8 With knees slightly bent move smoothly and quickly in LOD with 16 steps.

(cont.)



Dzierżacki costume: the unmarried girl's lace and tulle bonnet.

Mel. Measures

II. SPIN IN PLACE

- M: continue holding W's R hand and place her palm on your L hip, ptrs fully facing each other, M's back to LOD.  
B 1-8 With 16 smooth steps dance 4 full CW turns in place, end M facing RLOD. (Note: In Wielkopolska [vyehl-koh-POHL-skah] this pivot is called "okroczak" [oh-KROH-chahk] - to step around somebody.)

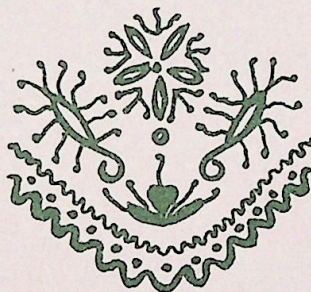
III. MOVE IN RLOD

- A 1-8 In shldr/shldr pos (arms rounded, M supports W's arms) with 16 smooth steps dance in RLOD, M moving fwd, W bkwd.

IV. SPIN IN PLACE

- B 1-8 Repeat action of meas 1-8 (Fig II).

Assume the orig pos and repeat the whole dance 2 more times (3 times in all).



Embroidery on tulle.

Dance introduced in May 1978, at the Buffalo Gap International Folk Dance Camp in Capon Bridge, W.Va, by Ada and Jaś Dziewanowski, who learned it in Poznań from Jacek Marek, a teacher of Polish dance in Poland and a noted specialist of Wielkopolska dances. Do not reproduce these directions without the Dziewanowskis' permission.

# Polka cięta

Pronunciation: POHL-kah CHEN-tah

Record: ZM-46729 "Tańce ludowe z Polski - Volume 2" (Folk Dances From Poland), side B, band 8, available from Ada Dziewanowska.

Polka cięta is a couple dance in 2/4 time from Podegrodzie in the Nowy Sącz region, in southeast Poland. The settlers in the Nowy Sącz region came from two different ethnic elements: the farmers from the ancient, culturally rich Kraków region and the shepherds from the Carpathian mountains. As a result, the Nowy Sącz region contains two folk cultures: one, of the Lachy [LAH-hih], the inhabitants of the plains in the picturesque valley of the Dunajec river, and the other, of the Górale [goo-RAH-leh], the inhabitants of the Beskid mountains. This mixture created a very interesting and rich folklore; an obvious example of it is the man's costume, which is royal blue like that of the Kraków people, and ornamented with patterns of embroidery similar to that of the Podhale mountaineers.

Polka cięta is one of the dances of the Lachy people. Although it is called a polka, it contains almost no polka steps. The name is derived from the verb "ciąć" [chonch] - to cut or to snip, because of a very fast moving step it contains. So maybe Polka cięta could be called "Snappy Polka" in English.

Formation: Cpls around the circle in social dance pos, M's back to ctr, W facing ptr; own feet about 10 in. apart, ptrs' joined hands (M-L, W-R) raised above the level of their heads, arms slightly rounded.



## PATTERN

### Measures

#### INTRODUCTION

1-2 No action.

#### I. STAMPS AND SLIDES

1 The whole fig is danced on knees deeply bent. With head turned slightly in LOD, standing M on R ft, W on L ft, torso erect, do a wtless stamp (M-L, W-R), slightly increasing bend of the supporting leg, toes of the stamping ft facing LOD (ct 1); slightly straighten the supporting leg (ct 2).

2-4 Repeat action of meas 1 three more times (4 wtless stamps in all).

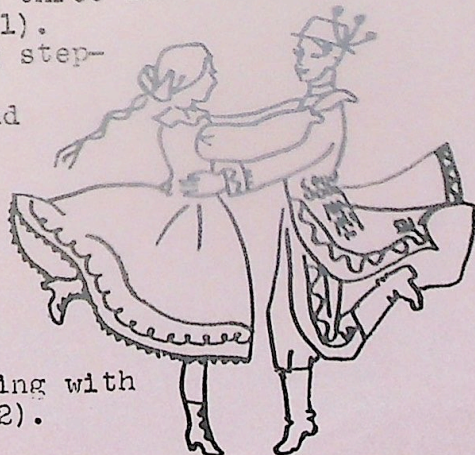
5-8 Beg M-L, W-R, do 8 small, accented sliding step-together's; end with wt on both ft.

9-16 Repeat action of meas 1-8 with opp ftwk and dir, except lean slightly in RLOD.

#### II. TURN WITH THE "CIĘTA" STEP

1-7 Assume shldr-waist pos and beg M-R, W-L, turn CW in place with 14 light running steps, thighs vertical and lower legs kicking up in back. Do as many revolutions as possible.

8 Do 1 more running step (ct 1); jump, landing with both ft close together, knees bent (ct 2).



(cont.)

Fig II (cont.)

- 9-16 Repeat action of meas 1-8 (Fig II) with same ftwk but opp dir; end, releasing ptr, M facing LOD, slightly rounded arms extended to sides and slightly fwd, W facing ptr, hands on own hips, fingers fwd, thumbs back, elbows slightly fwd.

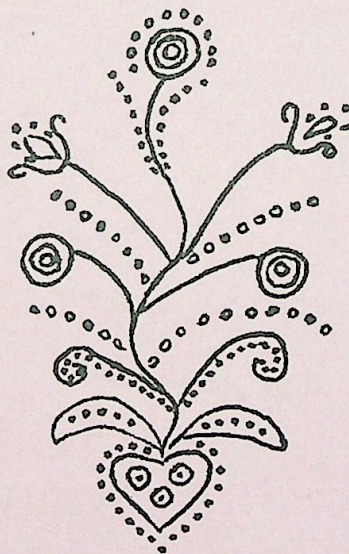
III. CHASING FIGURE

- M: dance this Fig with knees bent and upper body always facing LOD.  
1 M: standing on L ft, do a wtless stamp with R ft, near other ft (ct 1); do an accented step with R ft fwd and diag to outside (ct 2). W: beg R ft, do a 1/2 CW turn with a small flat polka step, keeping eye contact with ptr as long as possible.  
2 M: repeat action of meas 1 (Fig III) with opp ftwk, stepping fwd and diag to inside. W: repeat action of meas 1 (Fig III) with opp ftwk.  
3-16 Repeat action of meas 1-2 (Fig III) seven more times (16 stamp-steps for M and 16 polka steps for W, in all). W: end with no wt on L ft. (M may clap his hands on ct 1 of meas 1, 5, and 9.)

IV. TURN WITH THE "CIĘTA" STEP

- 1-16 Repeat action of Fig II.

Repeat dance from the beginning.



Dance introduced in June 1977, at a workshop with the Univ. of Cincinnati International Folk Dancers, by Ada and Jaś Dzięwanowski, who learned it in Poland from Jacek Marek, a teacher of Polish dance. Do not reproduce these directions without their permission.

# Kaczok

Pronunciation: KAH-chohk

Record: ZM-46729 "Tańce ludowe z Polski - Volume 2," side B, band 9, or DR-7167 "Tańce śląskie," side A, band 4, available from Ada Dziewanowska.

This is a dance for 4 couples from Śląsk (Silesia) in south-western Poland. The name of the dance derives from the word kaczor - the drake. Two different melodies are used for this dance, both old songs: (1) "Nasza Kasia płacze" [Our Kathy is weeping], a melody in 3/4 time, composed of three parts, each one faster than the preceding one, and (2) "Ja do lasa nie pojedę" [I will not go to the woods], a melody in 4/4 time, composed of two parts, the second being faster.

Starting position: Couples in open ballroom position in four corners of a square, facing center, outside hands on own hips, fingers forward, thumbs back.

Measures:

FIGURE I (Melody A in 3/4 time, part 1: 8 meas.)

- 1 Starting with the outside ft couples 1 and 3 move with 3 steps, in a dignified manner, toward the center of the square.
- 2-3 With 6 steps they make a full CCW turn in place.
- 4 All 4 couples bow, feet placed together, bending slightly forward, outside arms opening slightly to the side.
- 5 Couples 2 and 4 repeat the pattern of Meas. 1, while couples 1 and 3 take 3 steps back to place.
- 6-8 All 4 couples repeat the pattern of Meas. 2-4.

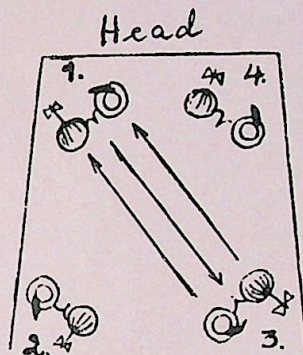


FIGURE II (Melody A, part 2: 8 meas.)

- 1-4 All 4 couples join hands in a circle and starting with Rft move CCW with 12 light step-hops.
- 5-8 Same pattern as Meas. 1-4 (Fig. II) in opposite direction.

FIGURE III (Melody A, part 3: 8 meas. played twice)

- 1-8 Each couple hooks their R elbows and starting with Rft with 24 light running steps turn CW, the outside arms raised overhead and slightly rounded waive in and out with each step.
- 9-16 Same pattern as Meas. 1-8 (Fig. III) in opposite direction with L elbows hooked.



FIGURE IV (Melody B in 4/4 time, part 1: 8 meas.)

- 1-2 Couples hold inside hands, Man's outside hand on his L hip, Woman holding down her skirt or apron. Starting with Rft couples 1 and 3 exchange places with 8 dignified steps; couple 1 passes under the arch formed by couple 3,
- 3 With 4 steps couples 1 and 3 make half a CCW turn, Man leading the Woman around himself.
- 4 All 4 couples bow as in Meas. 4 of Fig. I.
- 5-8 Couples 2 and 4 repeat the pattern of Meas. 1-4 (Fig. IV) couple 2 forming the arch in Meas. 5-6.

(cont.)

Measures:

FIGURE V (Melody B, part 2: 8 meas.)

Men's part

- 1-4 Men clap their own hands and make a R-hand star with outside arms extended to sides (called "krzyżyk"-a little cross). Starting with Rft with 16 light running steps they move CW.
- 5-8 Same pattern as Meas. 1-4 (Fig. V); a L-hand star in opposite direction. At the end return to partner.

Women's part

- 1 Women clap twice their own hands.
- 2 Hands on hips, starting with Rft, with 4 running steps they make one full CW turn in place.
- 3-8 Pattern of Meas. 1-2 (Fig. V-Women's part) repeated three more times.



FIGURE VI (Melody B, part 1)

- 1-8 Fig. IV is repeated, everybody returning to their original positions; this time couples 3 and 2 pass under the arches formed by couples 1 and 4 respectively.

FIGURE VII (Melody B, part 2)

- 1-8 Women repeat Men's part of Fig. V, while Men standing in place clap their own hands 16 times. At the end, Women return to their partners. All bow.



Dance introduced in 1974 by Ada and Jaś Dziewanowski, who learned it in Cieszyn, Poland, from a noted Silesian folklorist, Janina Marcinkowa. Do not reproduce these directions without the Dziewanowskis' permission.