

Kyklos International Folk Dancers
and
National Folk Organization
present

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featuring

Richard Schmidt

Teaching Dances from Poland

Dance Syllabus



Bogatym from Spisz (Poland)

Choreographed by: Richard Schmidt (2008)



Bogatym (boh-GA-tym) from Spisz (Speesh) is another example of folk music being brought into the present day by young singers and bands from the mountain regions of Poland. I have choreographed authentic Spiskie steps to match the music in the hopes that the dance steps will also live on. After many skirmishes and treaties with Czechoslovakia during the first half of the 20th century, the majority of the region of Spisz finds itself today in northern Slovakia (Spiš) and a small area in south eastern Poland. The people living in the area are considered góralś (mountaineers) just like in Podhale and Orawa, with their own dialect and way of life. No matter which side of the political border, the costumes are similar, the steps the same, the music is shared and the folk scene is alive and well.

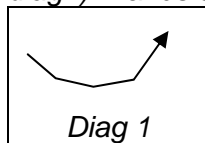
Music: Folk Dances from Poland, Vol. 5, Band 9

Meter: 2/4

Formation: Circle of individual dancers facing ctr of the circle.

Steps: **Running:** On (ct 1) take a very small jump (shifting of wt) from L ft to R flat ft (heel slightly off the floor). Take a small flat step in place onto L ft (ct &) and repeat with R ft on (ct 2). Same step is done with opp ftwk. Step should have a slight bounce it. This step is done either in place or fwd.

Step-Together-Step: Takes 2 meas to execute. Meas 1 - Step to the R with R flat ft (Ct 1). Bring flat L ft next to R and put wt on it (Ct &). Meas 2 – Step to the R with R flat ft (Ct 1). Leave the wt on R ft and bring L flat ft beside the R ft (Ct &). The step is NOT done in a straight line but rather in the shape of a semi-circle (*banana shape – diag1*). Hands should be on the waist with fingers pointing fwd and thumb extended



back. On (Ct 1) swing body CCW so that R elbow is pointing twd ctr of the circle and L elbow out. On (Ct &) swing CW so that L elbow is in and R elbow out. Meas 2: On (Ct 1) swing once again CCW and on (Ct &) hold (leaving R elbow pointed twd ctr). Same step is done to the L with opp ftwk and opp arm movements.

Czardasz Spiski Step: Takes 4 meas to execute. Begin with ft parallel to each other and approx 6 inches apart with wt on L ft. Dancing on the front of the ft, move sideways in LOD to the R, step off of L ft onto R ft approx 2 ft away (Ct 1). Step onto L ft behind R ft (Ct 2). Repeat on Meas 2. Jump onto both ft (R ft approx 2 ft away from L ft) and distribute wt onto both feet (Meas 3: Ct 1). On (Ct 2) slide both ft twds each other (L ft moves R and R ft moves L) and cross them with L ft in front over R ft, rising up onto toes. On (Ct 1) of Meas 4 - Jump onto both ft so that ft end parallel to each other approx 6 inches apart with wt on R ft. Knees need to be bent and ft flat on the floor for this meas. Hold this pos for (ct 2) . Is done to the L with opp ftwk.

Travelling Step: (One step = One meas) Facing fwd step fwd onto R ft (Ct 1) and bring L knee up so that the upper leg is almost parallel with the floor. On (Ct &) “skuff” fwd with R ft leaving L leg off the floor. A “Skuff” is a very low jump fwd while leaving the ft to drag on the floor. Is also done with L ft and opp ftwk.

Rocking Step: (Takes 6 meas to execute) On Meas 1: Begin with arms at side, step fwd with flat R ft while slightly bringing L ft off the floor by bending L knee fwd and swing straight arms bkwd. On Meas 2 – Swing arms fwd and step back onto L flat ft by straightening the L leg and lifting R ft slightly off the floor a couple of inches. Meas 3 and 4 – Repeat Meas 1 and 2. On Meas 5 – Execute the same motion as Meas 1 and 3 except elevate onto the toes of the R ft and revolve ½ turn CW. Remember to swing arms bkwd. On Meas 6 – Same movements as Meas 2 and 4.

The Eagle: Bend torso fwd 45 degrees at the waist, extend straight arms twd the back so that arms are parallel to the floor and keep head up so as to look fwd. While in this pos, the “Running Step” will be executed.

Styling: Although a modern beat has been added, the styling is still taken from the mountain regions of Poland, and in this case with some Slovak influence. Dancers are very light on their feet and the emphasis is on the footwork.

Hands: Individual: Hands are placed on your hips with fingers kept together at the front and the thumb extended around your waist pointing bkwd.

Closed Circle: Arms extended out to the side join hands with persons in front and back of you.

Eagle: Extend straight arms behind so that arms are parallel to the floor

MEASURE

PATTERN AND SEQUENCE

1 - 8 Introduction – Dancers stand in one circle facing ctr with hands on hips and feet together.

Dancers wait

Fig I

The Opening Figure

(38 meas)

1 – 8 Take 8 “Running” steps in place beg with the R ft

9 – 16 Take four “Step-Together-Steps” beg to the R (2 meas) / L (2 meas) / R (2 meas) / L (2 meas)

17 – 24 Take two “Czardasz Spiski” beg R (4 meas) then L (4 meas)

25 – 30 Execute the “Rocking Step” (6 meas) twds the ctr of the circle, ending facing out with backs to the ctr

31 – 38 In the “Eagle Position” take 4 “Running Steps” fwd twd the outside of the circle back to starting pos. On (Meas 35 & 36) Do 2 “Running steps” in place while doing a ½ turn CW so as to end facing ctr and on (Meas 37 & 38) do 2 more “Running” steps while moving to close the circle and face LOD, and by straightening the body so as to be standing erect. Close the circle by clasping the hands of the people on either side. Hands should remain down so that the combined arms of 2 dancers form a V.

Fig II**Travelling Figure**

(46 meas)

- 1 – 8 In “Closed Circle” beg with R ft and take 8 “Travelling Steps” LOD (Circle = CCW)
- 9 – 16 Take 8 “Travelling Steps” RLOD beg with R ft and finish facing ctr
- 17 – 24 Take 2 “Czardasz Spiski Steps” (Once to the R and then to the L)
- 24 – 32 Take 8 “Travelling Steps” RLOD (Circle = CW) beg with R ft and turning the body to face RLOD on (Ct 1)
- 33 – 40 Take 8 “Travelling Steps” LOD (Circle moving CCW) beg with R ft and end facing ctr
- 41 – 46 Twds ctr, execute the “Rocking Step” so as to end facing out

Fig III**Linking Figure A**

(16 meas)

- 1 – 8 In the “Eagle Position” take 4 “Running Steps” fwd twd the outside of the circle back to starting pos. On (Meas 5 & 6) Do 2 “Running steps” in place while doing a ½ turn CW so as to end facing ctr and on (Meas 7 & 8) do 2 more “Running” steps in place, and straighten the body so as to be standing erect and put hands on hips.
- 9 – 16 Take four “Step-Together-Steps” beg to the R (2 meas) / L (2 meas) / R (2 meas) / L (2 meas) End facing LOD

Fig II**Travelling Figure**

(46 meas)

- 1 – 46 Repeat Fig II

Fig IV**Linking Figure B**

(8 meas)

- 1 – 8 In the “Eagle Position” take 4 “Running Steps” fwd twd the outside of the circle back to starting pos. On (Meas 35 & 36) Do 2 “Running steps” in place while doing a ½ turn CW so as to end facing ctr and on (Meas 37 & 38) do 2 more “Running” steps while moving to close the circle and face LOD, and by straightening the body so as to be standing erect. Close the circle by clasping the hands of the people on either side. Hands should remain down so that the combined arms of 2 dancers form a V.

Fig V**Super Travelling Figure**

(64 meas)

- This is described as the “Super Travel” because it is identical to Fig II for the most part with some added movements and music:
- 1 - 32 Measures 1 to 32 are identical to Fig II
- 33 - 40 Travel LOD with a modified “Travelling Step” as before but instead of travelling fwd take smaller steps sideways while swaying the body. Beg with R ft twds the outside of the circle, lean body twds ctr and swings hands out. Next step is twds ctr of the circle, while leaning out and swinging arms twds ctr. Repeat this movement for 8 measures.
- 41 - 48 Take 8 “Travelling Steps” LOD (Circle moving CCW) beg with R ft and end facing ctr
- 49 – 56 Take 2 “Czardasz Spiski Steps” (Once to the R and then to the L)
- 57 – 64 First 6 meas execute the “Rocking Step”
- On (Meas 63) Elevate onto the toes of the R ft and revolve ½ turn CW so as to end facing ctr and stamp L ft on (Meas 64) to emphasize the end of the dance

The Stockton Góralski (Poland)



A modern dance number based on the folklore of the Tatra Mountains of Poland. The Górale (Mountain Folk) of Poland have a unique style and dialect of their own. To this day when travelling through these mountainous regions you will find the local people dressed in elements of the traditional costume. The young people continue the traditions and customs of their ancestors by taking their lyrics and melodies and adapting them to modern instruments. While you can find modern adaptations in the other parts of the country, the Górale versions have a special beat of their own. The folklore of the mountains contains intricate footwork, varying tempos and a uniqueness in the music that you will not find in any other part of the country. This dance choreographed by **Richard Schmidt**, was proclaimed the most popular dance by the participants of the Stockton Folk Dance Camp in 2005, and in such was dedicated and named by Richard in honour of this camp. It has since been done on stages throughout the U.S. by several International Dance Associations.

Music: *Folk Dances from Poland, Vol. 5, Band 5*

Formation: Circle of individual dancers facing ctr of circle. Count: 1&2&

Steps: Promenade step: Moving in LOD, with wt on L ft, place R heel firmly on the floor with R leg remaining straight (ct 1). Place complete foot on the floor whilst bending the R knee and lifting the L ft off the floor slightly with bent knee and bringing frwd parallel to the R ft (cts & 2). Continue bringing L ft frwd and ahead (ct &). Can be done with opp ftwk.

Walking step: Everyday walking step -heel down first, followed by the rest of the foot (Cts 1&2&)

Krzesany (doubles): Takes 2 meas to execute. This step begins with L and R feet parallel and slightly apart from each other. While standing on the ball of the L ft, place the ball of the R ft across and in front of the L ft (ct1) and switch wt to the R ft. Bring the wt back to the ball of the L ft (ct&). Put R ft back to original place and transfer wt back to the R (ct 2). Switch wt back to ball of L ft (ct &) – Repeat this “Single krzesany step”, but do not bring the wt back to the L ft on the 2nd ct &, so that the double krzesany can be performed with the opp ftwk.

Side-to-side step: Takes 2 meas to execute. Start this step with both feet together and wt on L ft. With knees slightly bent place R ft approx 1 foot away from the L ft by slightly lifting foot off the floor (ct1). Bring L ft next to R ft without lifting the L foot off the floor (lightly dragging the foot) (ct &) and switching wt to the L. Repeat the movement with the R ft and then the L ft, but do not switch wt so that the step can be repeated in the opp dir with opp ftwk.

Gorale sway: Takes 2 meas to execute. Facing LOD this step will move frwd in a zigzag motion. 1st meas = With wt on L ft and knees bent step onto flat R ft in the R dir shifting wt to the R, while moving frwd so that the R ft lands ahead of the L (ct 1&). While doing this the L heel will leave the floor. Bring the L ft across behind the R ft, with the wt landing on the ball of the L ft and the R ft coming off the floor ever so slightly. (ct 2&) 2nd meas = Put R ft back on the floor and lift L ft off, leaving it behind the R ft (ct 1&). Skuff (gentle hop/drag of the foot) frwd with R ft and bend L knee and bring the L ft off the floor and to your left side so that the lower leg is at a 45 degree angle to the floor. (ct 2&)The next step will move in the opp diag. frwd beg with the L ft.

Styling: Although modern the styling is still taken from the mountain regions of Poland, where the men are proud and stand tall yet the mountainous terrain often causes them to lean fwd so as to keep their balance. They also wear wide heavy leather belts that give them stiff support around their midriff.

The women may be used to hard work but they are very light on their feet.

Individual: W - Hands on the hips with fingers on the small of the back and the thumb facing downward so that elbows are pointing bkwd. M – Clasp their hands behind their back.

Circle: All join hands.

Meas

Pattern

INTRODUCTION

Górale sing us into the dance – Girl will say “ Prawy do Lewego – Lewy do Prawego” – This is cue to clap

1-2-3-4 4 drum beats – Clap Hands

OPENING.

Fig III KRZESANY (Individual holds)

1-2 Krzesany with the R ft

3-4 Krzesany with the L ft

5-6 Side-to-side step to the R

7-8 Side-to-side step to the L

9-16 Repeat 1-8 – End facing LOD

DANCE #1

Fig I. PROMENADE (all join hands)

1-16 16 Promenade steps beg with R ft facing LOD

17-20 Take 4 walking steps twds the outside of the circle and then back in to starting pos in a CW motion. Beg with R ft. Raise both hands above the head

Fig II. THE GÓRALE SWAY (individual hand pos)

1-2 One Górale sway step twds the outside of the circle (Zig)

3-4 One Górale sway step twds the inside of the circle (Zag)

5-6 One Górale sway step twds the outside of the circle (Zig)

7-8 Turn in twds the ctr of the circle (always keeping in mind to enter at an angle – Zag) making 1 revolution using 3 steps L(ct1) – R(ct&) –L(ct2) – Hold (ct&) – Clap hands to the L of the head on this last ct&

9-16 Repeat 1-8 – End facing ctr of circle

Fig III. Same as above

<u>DANCE #2</u>	<u>DANCE #3</u>	<u>DANCE #4</u>
Fig I. Fig II.	Fig I. Fig II.	Fig I. Fig II. Slight variation on meas 15 and 16 – Music slows down – Meas 15 – Lean frwd on L ft twds the ctr of the circle with arms open up wide to either side and parallel to the floor Meas 16 – Take 6 quick small steps in a CCW revolution
Fig III.	Fig III.	1-2-3-4- Fig II. 4 Drum beats – Clap hands 4 times Fig II. Same as in Dance #1,2 and 3 Same as in Dance #1,2 and 3 ----Music will fade out...

Krakowiak (non partner)

(Poland)



The Krakowiak (Krah-KOH-vyahk) is the only one of Poland's five national dances done to a 2/4 meter. Originating in the Krakow (KRAH-koof) region, the steps are lively and vibrant and are most often done in couples, although they can be done individually. A strong factor in the dance becoming popular all over the country was the important status of the village of Kraków, which was the seat of Polish nobility from the 12th century right through to the end of the 16th century. The songs and steps of the region began with the common folk and were adopted and refined by the gentry and nobility and the love of the Poles for their horses can be heard in the rhythm of the music and can be seen in the steps. The majority of the movements are done by both women and men alike.

Music: *Folk Dances from Poland, Vol.5, Band 8* 2/4 meter
1 Meas = Cts 1&2&

Formation: Dancers in one circle facing center with hands on hips

BASIC STEPS

Walking step Feet together with wt on L, in preparation for the 1st ct. Keeping your body erect take regular light walking steps with pointed toes while travelling forward. Can also be done bkwd. Ct 1 – R ft steps on the floor, Ct & - L ft comes fwd, Ct 2 – L ft steps on the floor, Ct & - R ft fwd.

Cwał (tsfau) This is the basic Krakowiak step which can be done either to the R or L. It should be danced lightly using the front part of the ft so as to produce a slight bounce as you glide through the progression of several consecutive measures of this step. To go to the R: Ct 1 - With relaxed knees, glide the R ft slightly off the floor to the R (parallel to the L ft) Ct & - With a low hop in place off the R ft, step onto L ft next to the R ft and repeat this movement on Ct 2 and Ct & resulting in 2 cwał per measure.

Porębińska (poh-rehn-BYAHN-skah) This step taking 2 measures should flow by using smooth movements and can be done either to the R or to the L.

Meas 1 – Bring both openly-rounded arms out parallel to the floor palms face up as you step with the R ft to the R (ct 1). Place R hand on hip and sweep the L arm downward and across in front of the body at waist level palm down as you step with L ft across in front of the R ft bending the knees, The back of the R ft comes off the floor at the same time and the torso should remain straight and there should be a slight bend at the waist (ct 2)

Meas 2 – While holding this position step with the R ft in back of the L ft as you straighten the torso and begin to extend the L arm back to the L in an upwards diagonal position (ct 1). Take a hop on the R ft with the L leg bent at the knee (thigh parallel to the floor) and toes pointed at the floor and the Left arm now in full extension (palm facing in) (ct 2)

Turn Turning right – take 3 steps R-L-R turning clockwise and stamp with L ft and raise R arm diagonally upwards. To turn left use opp ftwk and arm. Complete turn with stamp takes two measures.

Hołubiec
(hoh-WOO-byets)
Meas 1 - Sweep the L straight arm first in front of you and then diagonally upwards to the L while making 2 small hops on your L ft, moving slightly to the R and click your heels together (off the floor) on each of the hops ensuring that both legs remain perfectly straight. The R ft should be extended with pointed toes.
Meas 2 – Place hands back on you hips in the individual position and make 3 light stamps (R-L-R) in place with slightly bent knees.

Hołubiec in a square

This step takes 8 measures to execute.
Meas 1 - Sweep the L straight arm first in front of you and then diagonally upwards to the L while making 2 small hops on your L ft, moving slightly to the R and click your heels together (off the floor) on each of the hops ensuring that both legs remain perfectly straight. The R ft should be extended with pointed toes.
Meas 2 – Place hands back on you hips in the individual position and make 3 stamps (R-L-R) in place with slightly bent knees and turning ¼ CW
Meas 3 – Opposite of Meas 1
Meas 4 – Same as Meas 2
Meas 5-8 – Repeat Meas 1 to 4

Krzesany

Meas 1 - With wt on L ft strike floor with heel of R ft on Cts1& and swinging ft fwd. On cts 2& bring the R ft all the way back by first sweeping it against the floor and bending the R knee so that the leg swings all the way back at the knee.
Meas 2 – Make 3 light stamps (R-L-R) in place with slightly bent knees

Use opp ftwk for other direction

Starokrakowska
(stah-roh-krah-KOHV-skah)

Meas 1 – With hands on hips and with deeply bent knees take a step fwd with the R ft while starting a ¼ turn CW and leave the L ft in place (ct 1). Complete the turn by straightening the knees and sweeping the L leg with pointed toes in a semi-circle motion along the floor until it is positioned in front of you. The L side of your body is now facing LOD.
Meas 2 – Opp ftwk of Meas 1 so that R side of body ends facing LOD.
Meas 3 – Continuing fwd and with rounded arms out to the side, do one full revolution CW by taking 2 steps with deeply bent knees (R-L)
Meas 4 – Hop in place 2 times while clapping hands on ct 1 and extending the arms straight out to your side parallel to the floor.
Meas 5 – Repeat Meas 1
Meas 6 – Repeat Meas 2
Meas 7 – Repeat Meas 3
Meas 8 - Continuing fwd put hands on hips, do 1/2 revolution CW by first jumping with bended knee fwd onto R ft then L ft taking.

Small Steps

Take a small step with R ft on the ball of the ft (ct1) then with L ft on (ct&) and again with R ft on (ct2). Leaving wt on the ball of R ft throw the L ft bkwd bending at the knee. Can be done using opp ftwk

- Styling:
- 1) Both hands on hips, on either side – thumbs extended towards the back and fingers together extended in the front.
 - 2) Arms extended slightly rounded horizontally to sides with palms face up
 - 3) One hand remains on hip as in individual position, while other arm is extended diagonally up in the air with fingers together and palms facing up.

Pattern

PART I

- Part I – Intro
 Meas 1 to 2 – Wait
 Meas 3 – Step to the R with R ft (cts1&) and stamp L ft next to R ft (cts 2&)
 Meas 4 – opp. To Meas 3
- Part I – A
 Meas 1 to 6 – Facing centre with hands on hips take 12 cwał steps to the R (LOD)
 Meas 7 to 8 – Turn R leaving Hands on hips
 Meas 9 to 12 – Porębińska R then L
 Meas 13 to 16 – Turn R then L with appropriate arm raising diagonally
- Part I - B
 Meas 1 to 8 – Hołubiec in a square
 Meas 9 to 12 – Krzesany two times (first with R ft then L ft)
 Meas 13 to 14 – Walk twds ctr R-L-R – stamp with L
 Meas 15 to 16 – Turn back out 1 and ¼ turns CW leaving hands on hips and end facing LOD
- Part I - C
 Meas 1 to 8 – Starokrakowska in LOD
 Meas 9 to 16 – Starokrawkoska in RLOD
- Part 1 – ABC
 Repeat Part I A, B and C from the beginning (3 X 16 measures)
- Part 1 – A
 Repeat Part I A only (1 X 16 measures)

PART II

- Part II – Intro
 Walking steps in an indiv. circle travelling CW – beg. & end in same spot
- Part II – A
 Meas 1 to 2 – Moving LOD and slightly diagonally twds ctr of the circle take 2 Small Steps starting with R ft
 Meas 3 to 4 – Moving RLOD and slightly diagonally twds ctr of the circle take 2 Small Steps starting with R ft
 Meas 5 to 6 – Turn CW back to starting pos and raise R arm diag. upwds
- Part II – B
 Meas 1 to 2 - Facing ctr take hołubiec step to the L (RLOD) and make a ½ turn CCW to end facing out from centre
 Meas 3 to 4 - Facing out from ctr take hołubiec step to the R (RLOD) and make a ½ turn CW to end facing centre
 Meas 5 to 6 – Cwał 4 times to the L (RLOD)
 Meas 7 to 8 – Turn L (leave hands on hips)
- Part II A&B
 Repeat Part II A and B two more times
- Part I – A
 Repeat Part I – A only and end with both arm extended upwards over head

Kujawiak and Oberek (Poland)

Choreographed by: Richard Schmidt (2010)



Originating in the Kujawy (Koo-YAH-vy) region of Poland, the Kujawiak (Koo-YAH-vyahk) is without a doubt the most romantic of Poland's five national dances. So popular are the melancholy rhythms and beautiful movements that it is done in every part of Poland and interpreted by artists around the world. The Kujawiak, due to its slower tempo, is a natural partner to the vibrant and quick Oberek, many of which come from the central region of Łowicz, and is therefore mostly performed by Polish Dance Ensembles in the Łowicz costume (seen here on the right), however, as it is a national dance, it can be done in any of Poland's regional costumes. The Kujawiak is even included in many of today's ballroom dance competitions held in Poland, alongside the Cha Chas and Viennese Waltzes.



Music: Folk Dances from Poland, Vol. 5, Band 7 Meter: $\frac{3}{4}$ Kujawiak & $\frac{3}{8}$ Oberek

Formation: One circle facing ctr of the circle with fists on waist

Steps: **Walking step:** With knees slightly bent on ct 1 the dancer takes a long step followed by 2 shorter steps on cts 2 and 3. These steps can be varied depending upon the rhythm of the music, but are usually executed lightly and very smoothly. This step can be executed either frwd or bkwd.

Bounce step: Same as the "walking step" with a slight bounce on each step

Kołyস্যny: A slow rocking step sideways that requires shifting the body weight from one foot to the other using all three cts of the measure. Can also be done fwd and bkwd by first making a $\frac{1}{4}$ revolution and then $\frac{1}{2}$ revolutions

Kolebany: A combination of the walking step and the kołyস্যny step, done by first making a $\frac{1}{4}$ revolution on the first (ct) and another $\frac{1}{4}$ revolution with 2 smaller steps resulting in $\frac{1}{2}$ revolutions.

Rocking step: Step onto flat R ft by placing R ft in line with L approx 1 foot in the R dir (ct 1), Shift wt onto the ball of the L ft by placing it directly behind the R ft and by leaving the heel of the R foot on the floor and by pointing the toes of the R ft upwards (ct 2), Shift wt back to the R ft by rocking slightly frwd placing the R foot flat on the ground and by leaving the L ft behind the R ft.

Hołubiec: With wt on L ft, cross R ft in front of L going in the L dir (ct 1), shift wt to R ft and always moving in L dir – (ct 2), make a low hop on R ft and while bringing pointed toes downwards to face the floor gently click L heel to R heel in the air and land on R ft and repeat on (ct 3). Opp ftwk for opp dir.

Flat Oberek Step: Small leap onto R ft, bending knees slightly (ct 1) then step onto ball of L ft next to the R ft putting the wt on both feet with bent knees (ct 2). Push off the floor with both feet but slightly more with L ft and land on R ft with L ft remaining off the floor (ct 3)

Small steps: Beg with R ft take 3 small flat even steps on slightly bent knees. Can also beg with L ft.

PATTERN

Introduction (4 meas)	Meas 1 – 2	Kołysany to the R (meas 1) and then to the L (meas 2) and extend arms out to the side parallel to the floor (palms up on meas 3 and down on meas 4)
	Meas 3 – 4	With fists on hips, take 2 walking steps in an individual circle 1 1/4 of the way round to finish facing LOD

(48 meas)

KUJAWIAK

Fig. 1 (8 meas)	Meas 1	In LOD kołysany to the R and extend arms out to the side parallel to the floor
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Meas 2	In LOD kołysany to the L, maintaining arms
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Meas 3 – 4	2 walking steps in LOD, fists on hips
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Meas 5 – 6	Same as Meas 1 and 2
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Meas 7	In LOD do a turning walking step CW 3/4 revolution and leave arms extended out – end facing ctr of the circle
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Meas 8	Hop onto L ft (Ct1) and stamp R ft 2 times (Cts2&3) fists on hips
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Fig. 2 (8 meas)	Meas 1	Rocking step to the R, folded arms
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Meas 2	Rocking step to the L, folded arms
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Meas 3	Kołysany with R ft twds the ctr, arms extended out
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Meas 4	With back facing ctr do a walking step bkwd beg with L ft and fold arms
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Meas 5 – 6	Same as Meas 1 and 2 except facing out
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Meas 7	Turning walking step beg with R ft CW out from ctr and extending arms, one full revolution
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Meas 8	Turning walking step beg with L ft CCW out from ctr and extending arms, 1/2 revolution to end facing ctr
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Fig. 2 (8 meas)	Meas 1 - 8	Repeat Fig. 2 from the beginning
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Fig. 3 (8 meas)	Meas 1 – 2	Take 2 kolebany steps LOD beg with R ft extending arms
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Meas 3 – 4	Using the bounce step take 6 steps in making an individual circle CW out from the ctr and back, fists on hips
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	Meas 5 – 6	Same as Meas 1 and 2
	Meas 7	Turning walking step LOD beg with R ft CW and extending arms, 3/4 revolution to end facing ctr
	Meas 8	Hop onto L ft (Ct1) and stamp R ft 2 times (Cts2&3) fists on hips
Fig. 4 (4 meas)	Meas 1 – 2	Hołubce to the L (beg R ft) then to the R (beg L ft) – ext arms
	Meas 3	Kołysany to the R – fists on hips
	Meas 4	¾ turn CCW to end facing LOD
Fig. 1 (8 meas)	Meas 1 - 8	Repeat Fig. 1
<u>OBEREK</u>		
(78 meas) Introduction (4 meas)	Meas 1	Make one flat Oberek step while swinging body to the R
	Meas 2	Make one flat Oberek step while swinging body to the L
	Meas 3	Make one flat Oberek step fwd twds ctr of circle and extend arms
	Meas 4	Make one flat Oberek step bkwd to beg pos and close the circle by joining hands with dancers on either side
Fig. 1 (16 meas)	Meas 1 – 4	Take 4 flat oberek steps to ctr beg with R ft, emphasizing the 4 th meas with a double stamp on (cts 2&3). Arms should be pointed down to the floor for meas 1 thru 3 and raised parallel to the floor while stamping.
	Meas 5 – 8	Take 4 flat oberek steps bkwds beg with R ft lowering the arms back down on Meas 5
	Meas 9 – 12	Take 4 flat oberek steps in LOD while swinging body R-L-R-L
	Meas 13- 16	Take 4 small steps (12 cts total) in an individual circle in a CW dir with fists on hips. We want to open up the circle a little for Fig. 2
Fig. 2 (16 meas)	Meas 1	Flat oberek step sideways to the R (LOD) Arms extended out
	Meas 2	Flat oberek step sideways to the L (RLOD) Arms extended out
	Meas 3	Turn R CW in LOD by taking 3 steps and putting fists back on hips
	Meas 4	Turn R CW again – fists remain on hips
	Maeas 5 – 6	Repeat Meas 1 and 2
	Meas 7	Turn R CW in LOD (put more bounce into the step)
	Meas 8	Bend R knee and lift L ft off the floor (cts1 & 2) Stamp L ft on (ct 3)
	Meas 9 – 16	Repeat Meas 1 thru 8 in opp dir with opp ftwk.

Fig. 1 (16 meas)	Meas 1 - 16	Repeat Fig. 1
Fig. 2 (16 meas)	Meas 1 - 16	Repeat Fig. 2
Fig. 3 (8 meas)	Meas 1	Join back hands and step with the R ft sideways to the R and swing L leg out in front of R (cs 1&2). Raise up onto the ball of R ft on (ct 3)
	Meas 2	Repeat Meas 1 to the L
	Meas 3	Repeat Meas 1 to the R
	Meas 4	Make 3 stamping steps twds the ctr L-R-L
	Meas 5 – 6	Take 2 flat oberek steps bkwds first swinging R then L
	Meas 7	Turn out of the circle CW taking 3 steps R shoulder back
	Meas 8	Stamp L ft (ct1) (<i>only (ct1) is played</i>)
END (2 meas)	Meas 1 – 2	Walk RLOD by crossing R ft over in front of L and swing R arm out in front along the same path, then take a step with L and extend R arm out to the side and finally stamping R ft and putting R fist on hip.

Łemkowszczyzna (non-partner)



Homeland of the “Lemkos”, a micro-ethnic group of people, which have been discussed and disputed over for centuries. The Poles say they are Polish, the Ukrainians say they belong to the Ukraine and the Lemkos themselves declare that they are locals and don't belong to anybody. The territory these people inhabited forms a rough elongated triangle with its eastern base on the Oslawa River and its western apex at a point on the Dunajec River, southeast of Krakow. They have managed to maintain their own distinct Slavic language and culture under the hands of many masters and many hardships, so I dedicate this dance to the spirit of the Lemkos.

Pronunciation: WHEM-kohff-SHCHYZ-nah

Music: Folk Dances from Poland, Vol. 5, Band 6 Meter = 2/4 (cts 1& 2&)

Formation: Dancers in one circle facing center

Styling: Non-partner dance

Basic Steps

Cross-back Step

This step takes ½ meas. per step. With wt on L ft step with R ft move sideways to the R with pointed toe (Ct 1) then bring L ft behind R ft landing on the ball of the ft (Ct&).

Opp ftwk for opp dir

Presentation Step

Meas 1 – Put L hand on hip with thumb extended back and R arm out to the R parallel to the floor (palm up), cross R ft over in front of L ft and raise L ft off the floor at the same time (Cts 1&) and bring R hand parallel to the floor palm down over the R ft. On Cts (2&) step back on to L ft and lift R ft off the floor and turn hand to face palm up.

Meas 2 – Take 3 steps in place R-L-R (Cts 1&2) and slowly swing R arm back to the R side and bring L arm up parallel to the floor on the L side with palm up. Pause on (Ct &)

Opp ftwk for opp dir

Basket Step

Beg with feet together pointed twds the ctr of the circle. With wt on L leg, take a step by crossing FLAT R foot in front and past the L leg, while L foot is elevated onto the ball of the foot (ct 1). Leaving the L foot on the ball of the foot and take a step to the L approx 1 foot past the R foot (ct &).

Opp ftwk for opp dir

Pattern

Introduction 3 beats followed by a girl who calls "Grajty muzykanty" (Musicians Play!) followed by 3 more beats. Dancers wait in a circle with hands at their side.

PART I

Fig. 1 (16 meas) Meas 1 - 3 Take 6 steps twds ctr of the circle beg with R ft and bring arms up directly in front of you and parallel to the floor. Each step equals ½ meas = R,L,R,L,R,L

Meas 4 Take one more step with R ft (Cts 1&) and then make a light stamp with L ft and take hold of the hands of the people on either side of you in the circle on (cts2&)

Meas 5 - 7 Repeat Meas 1 – 3 bkws beg with L ft and leave the circle closed with all arms parallel to the floor

Meas 8 Same as Meas 4 bkws with opp ftwk.

Meas 9 Slight hop sideways onto R ft (Ct 1) and turn head to the R. On (Ct&) stamp L ft next to R ft. On (Ct2&) go to the L with opp ftwk and head

Meas 10 Step fwd onto R ft (Ct 1) with bended knee and lower hands down twds the floor and bow the head, stamp L ft in place slightly fwd on (Ct &). Step back onto L ft and raise hands back up and stamp with R ft on (Ct&)

Meas 11-12 Repeat Meas 9 and 10

Meas 13-14 Step on to the R ft to the R ft leaving toes facing ctr by pushing off of the L ft by raising up onto the ball of the L ft and landing on the R ft. Repeat 4 times

Meas 15-16 Let go of hands and turn CCW one revolution L-R-L and stamp R ft with each step taking a (Ct1&)

PART II

Fig. 1 (8 meas) Meas 1 - 4 Take 7 Cross-back steps to the R and stamp L ft on the second half of the 4th meas

Meas 5 - 8 Repeat to the L with opp ftwk

Fig. 2 (12 meas) Meas 1 – 8 Execute the Presentation Step 4 times

Meas 9 –10 Walk twds ctr of circle raising hands over the head

Meas 11-12 Walk bkws and put hands behind dancers on either side to form basket hold.

- Fig. 3
(8 meas)
- Meas 1 – 4 The circle will be travelling CW (RLOD). Take 7 Basket steps to the L beg with R ft crossing over first. Head should be turned to the L facing the dir you are going. On the last (ct&) of meas 4 do not place L ft on floor but swing it out to the L from behind the body to the front in preparation for switching dir.
- Meas 5 - 8 The circle will now be travelling CCW (LOD). Take 7 Basket steps to the R beg with L ft crossing over first. Head should be turned to the R facing the dir you are going. On the last (ct&) of meas 4 do not place R ft on floor but swing it out to the R from behind the body to the front in preparation for the next Fig.
- Fig. 4
(12 meas)
- Meas 1 – 2 Walk twds ctr of circle dropping hands to either side
- Meas 3 – 4 Walk bkwds and hold hands of dancers on either side raising arms so as to end parallel to the floor with hands pointed twds ctr
- Meas 5 Slight hop sideways onto R ft (Ct 1). On (Ct&) stamp L ft next to R ft. On (Ct2&) go to the L with opp ftwk
- Meas 6 Slight hop sideways onto R ft (Ct 1). On (Ct&) stamp L ft next to R ft. On (Ct 2) stamp L ft again and on (CT &) pause.
- Meas 7 – 8 Repeat Meas 5 & 6 opp dir and opp ftwk.
- Take 8 steps in an individual circle travelling CW to end back in beg pos. Extended R arm out in front and L arm out to side – both arms parallel to the floor.

SEQUENCE

1. Introduction Music
2. Part I
3. Part II (once)
4. Part II (twice)
5. Part II (thrice)
6. Part II – Figs. 1, 2, 3 and first 4 meas of Fig. 4
7. Followed by 8 meas of waltz step holding hands in a circle travelling to the R (LOD) and then 8 meas to the L (RLOD)
8. Part I

Dance notes and presentation: Richard Schmidt

POLKA OD PRZEWORSKA (Non-Partner) (Poland)



This lively polka comes from the region of Rzeszów (JEH-shoof) and more specifically the sub-region of Przeworsk (PSHEH-vohrsk), in the south east of Poland. The culture of this region has had great influence from the peoples of many different cultures that have lived in the area; Hungarian, Jewish, Ukrainian to name a few. My mentor and teacher of many years, Mrs. Leokadia Magdziarz, was born and raised in Rzeszów, so I learnt and fell in love with all its songs and dances at a very young age. There are literally hundreds of different types of polkas from this region and Przeworsk is one of the best known. It may start slow but soon picks up speed. The faster you go the better!

- Pronunciation: Polka od Przeworska (psheh-VOHR-skah) – “od” means from
- Music: Folk Dances from Poland, Vol. 5, Band 3 Meter = 2/4 (cts 1& 2&)
- Formation: Dancers in one circle facing center and holding hands
- Styling: Non-partner dance

Background The slower tempo is 8 measures long and is fairly simple to understand. The faster tempo, also 8 measures, is repeated so that we have 16 measures and can be difficult to grasp because one set of steps takes 2 ½ measures to execute and therefore never begins on the same beat. We in the business, call it the “Five-And” step, because that it is the easiest way to teach and learn this dance. Count the steps, not the music and I guarantee you that the end of the dance and the end of the music will arrive at the same time.

- | | | |
|--|-------------|---|
| Tempo I
<i>Slow</i>
(8
measures) | Meas 1 | Step twds center of the circle with L ft on ct1
Continue fwd with R ft on ct&
Continue fwd with 2 quick steps R-L on ct 2
Continue fwd with 1 quick step with L ft on ct&
Turn body slightly CCW on last step |
| | Meas 2 | Repeat Meas 1 pattern but bkwds beg with R ft
Turn body slightly CW on last step |
| | Meas 3 to 8 | Repeat Measures 1 and 2 three more times |
- By turning body slightly on each last step, the dancer will travel in the LOD of the circle – Like cutting the slices of a pie.

Tempo II <i>Fast</i> (16 measures)	Meas	Count	Directions	SET	Step No.
	1	1& 2&	Facing LOD, step fwd on R ft Step fwd with L ft	1	1 and 2 and
	2	1& 2&	Step fwd with R ft Step fwd with L ft		3 and 4 and
	3	1& 2&	Step fwd with R ft on ct 1 and bring the L ft beside the R ft and raise up onto the balls of both feet on ct& Step fwd with R ft	2	5 and 1 and
	4	1& 2&	Step fwd with L ft Step fwd with R ft		2 and 3 and
	5	1& 2&	Step fwd with L ft Step fwd with R ft on ct 1 and bring the L ft beside the R ft and raise up onto the balls of both feet on ct&		4 and 5 and
	6	1& 2&	Step fwd with R ft Step fwd with L ft	3	1 and 2 and
	7	1& 2&	Step fwd with R ft Step fwd with L ft		3 and 4 and
	8	1& 2&	Step fwd with R ft on ct 1 and bring the L ft beside the R ft and raise up onto the balls of both feet on ct& Step fwd with R ft	4	5 and 1 and
	9	1& 2&	Step fwd with L ft Step fwd with R ft		2 and 3 and
	10	1& 2&	Step fwd with L ft Step fwd with R ft on ct 1 and bring the L ft beside the R ft and raise up onto the balls of both feet on ct&		4 and 5 and
	11	1& 2&	Step fwd with R ft Step fwd with L ft	5	1 and 2 and
	12	1& 2&	Step fwd with R ft Step fwd with L ft		3 and 4 and 5 and

	13	1& 2&	Step fwd with R ft on ct 1 and bring the L ft beside the R ft and raise up onto the balls of both feet on ct& Step fwd with R ft	6	1 and 2 and 3 and
	14	1& 2&	Step fwd with L ft Step fwd with R ft		4 and 5 and
	15	1& 2&	Step fwd with L ft Step fwd with R ft on ct 1 and bring the L ft beside the R ft and raise up onto the balls of both feet on ct&		
	16	1& 2&	Step fwd with R ft Jump onto both feet and face center and call out "HEJ!!!" (hay)		

The dance begins with a man yelling "Przeworska" and the music begins. The whole dance is done twice:

Tempo I (8 meas)
Tempo II (16 meas)
Tempo I (8 meas)
Tempo II (16 meas)

Dance notes and presentation: Richard Schmidt

Sarna from Żywiec (Poland)

Choreographed by: Richard Schmidt (2008)



Sarna (SAR-na) is a dance done by the Żywiec “gorale” (mountaineers) from the Beskid Mountains. As is typical of all the mountain regions of Poland, many of the traditional music has been brought into the 21st century and kept very much alive by a whole new generation of Poles. The accompanying lyrics are also traditional and have been passed down through the generations. “Sarna” translates into “roe-deer” and as the first line indicates “Hej przez żywiecki pola leci sarna” – “Hey through the fields of Żywiec, the deer are running”, the movements of the dance mimic the movements of a deer running across the field.

Music: Folk Dances from Poland, Vol. 5, Band 4

Count: 1&2&

Formation: Circle of individual dancers facing LOD.

Steps: Running step: In preparation of the first step elevate the body by straightening the L leg onto the toes of the L foot on the last count of the introductory music. On (ct 1) take a small jump fwd onto R flat foot (heel slightly off the floor). Take a small flat step fwd on (ct &) with L foot placing it slightly ahead of the R foot and repeat with R foot on (ct 2). Keep R foot on floor and elevate the body up onto the toes in preparation of next step. Same step is done also with opp ftwk and can be done either fwd of bkwd.

Trotting step: Exactly as the name describes, the movement of the step should imitate a trot similar to a horse. There are 2 trotting steps per measure. On (ct 1) jump fwd onto R flat foot with heel slightly off the floor while lifting L knee up and pointing toes of the L foot twds the floor. On (ct &) pause. Repeat with opp ftwk on (cts 2 &)

Walking step: Starting with both feet side-by-side, turn body with feet on floor $\frac{1}{4}$ CW and take a flat step with R foot fwd on (ct 1). Put wt onto R ft and bring L leg fwd on (ct &). Take a flat step with L foot fwd on (ct 2). Put wt onto L ft and bring R leg fwd on (ct &). Take a flat step with R foot on (ct 1) and place foot on floor in a pos $\frac{1}{4}$ turn CCW. On (ct &) bring L foot alongside the R foot while continuing rotation another $\frac{1}{4}$ turn CCW so that the whole body is now facing in the opp dir. Pause on (cts 2 &). Repeat in opp dir with opp ftwk with the exception that when bringing R ft alongside L ft – do not continue rotation but finish in starting pos.

Hopping step: In two measures, while keeping both feet together, take a large hop to the R on (cts 1 & 2 &) and repeat to the L (cts 1 & 2 &). Repeat the preceding steps but in one measure – R (cts 1 &) and then L (cts 2 &). Take a small hop back to the R so as to land back in the starting pos (cts 1 &) Jump straight up with knees bent back on (ct 2) landing back in place on (ct &)

Circle flat step: One step per measure. Start with feet together pointed twds the ctr of the circle. The circle will be travelling CW (RLOD) only in this version of the dance. It is however worth noting that this can be done in the opp dir with the opp ftwk. With wt on L leg, take a step dir RLOD by crossing FLAT R foot in front and past the L leg, while L foot is elevated onto the ball of the foot (ct 1). Leaving the L foot on the ball of the foot and take a step to the L dir RLOD approx 1 foot past the R foot (ct &).

Circle skip step: Same as the Circle flat step except that a skip is done with the R foot on the “&” cts

Styling: Although a modern beat has been added, the styling is still taken from the mountain regions of Poland, where dancers are very light on their feet and the emphasis is on the footwork.

Individual: Hands are placed on your hips with fingers kept together at the front and the thumb extended around your waist pointing bkwns.

Closed Circle: All join hands in basket formation at the front of the body with L arm on top.

Lyrics:

*Hej przez zywiecki pola leci sarna
Hej n6skami przebiero boby zarła
Jo by tes tak przebierała kiebyk taki n6ski miała
Hej jak ta sarna jak ta sarna*

*Hej przez zywiecki pola leci zając
Hej wes6ło łogonkiem pomyrdając
Jo by tes tak pomyrdała kiebyk taki łogon miała
Hej jak tyn zając jak tyn zając*

*Hej przez zywiecki pola leci sarna
Hej dumno swej urody łeb zadarła
Jo by tes tak zadierała kiebyk tej urode miała
Hej jak ta sarna jak ta sarna*

MEASURE

PATTERN

- Introduction – Dancers stand in one circle facing LOD with hands on hips and feet together.
- 1 (cts 1&2&) Dancers wait
- 2 (cts 1& 2) Dancers wait
- (ct &) Put wt on L foot and stand on the ball of the foot

Fig I

The Running Figure

(8 meas)

1 – 4

Facing LOD begin with R foot and take 4 “Running steps” fwd

5 – 8

Beginning with R foot, take 8 “Trotting steps” going out of the circle in an individual pattern (illustrated) and back in ending facing in.

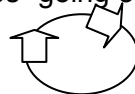


Fig II

The Zigzag Figure

(16 meas)

1 – 4

Following LOD – “Walking step” to the R and L

5 – 8

“Hopping step”

9 – 12

While repeating Fig II measures 1 – 4, shrink the circle by moving in a zigzag motion twds the centre

13 - 16

Repeat Fig II measures 5 – 6 (*first half of Hopping step figure only*)

Measure 15 & 16 – Take 2 “Running steps” twds the centre and extending the arms out in front of the body in anticipation of changing the hand position to the “Closed Circle” pos.

Fig III
(16 meas)

The Basket Figure

- 1 – 8 Take 8 “Circle flat steps” RLOD in the “Closed Circle” pos
- 9 – 16 Take 8 “Circle skip steps” RLOD in the “Closed Circle” pos

Fig IV
(8 meas)

The Expansion Figure

- 1 – 8 Remain in “Closed Circle” pos and do Fig II – measures 1 - 4
- 5 – 6 Take 2 “Running steps” bkwns to expand the circle back out to its original size
- 7 – 8 With 2 more “Running steps” rotate CW 1 and ¼ turn to end facing LOD

Repeat Figs I, II, III and IV two more times. Total dance is 3 times through.

**LAST TIME
ONLY**

At the end of the third sequence – On Fig IV (meas 8) rotate CW 1 turn only to finish facing ctr of circle. An extra 3 beats will be included in the music here to emphasize the end of the dance - Make 3 stomping steps R,L,R with flat foot in place.

Sobótki (Poland)



On the eve of June 23rd, the shortest night of the year, the Poles celebrate St. John's Eve or as it was known in Pagan times "Sobótki". Many celebrations include music and dancing, fireworks, boat parades and lighting bonfires. In some regions women were celebrating the shortest night separately from men. Women were throwing herbs to the fire - hoping that it would protect them from evil. Single women make wreaths from herbs and floated them down the river hoping that their future husband would find it and fall in love with them. It was called "Throwing of wreaths" (Rzucanie Wianków), while the men were jumping

through the fire to test their strength and courage. Even today the traditional candle-lit wreaths are floated on the Vistula in Krakow during the St. John the Baptist feast - together with fireworks and bonfires to commemorate the holiday.

Pronunciation: Soh-BOOT-key (derived from the Polish word for Saturday – Sobota)

Music: Folk Dances from Poland, Vol. 5, Band 10 Meter = 3/4

Formation: Dancers in one circle facing center

Styling: Non-partner dance done to a "chodzony" (walking) melody, the precursor to the Polonaise.

Basic Steps

Walking step

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

Cross step

Using the basics of the walking step Cross L ft behind the R on (ct1) and then straighten both knees so that the R leg is fully extended with pointed toes across the front of the L leg (ct2) and pause on (ct3)

Floating steps

Beg with R ft, on slightly bended knee, move up onto tiptoes and take 6 small steps per measure (2 per (ct)) keeping the movement fluid and flowing as if carrying a full glass of water on the head. Step can also be done beg with the L.

Pattern

Introduction

- Intro Music (4 meas) Meas 1 - 2 Circle of dancers facing ctr with arms extended out to either side parallel to the floor. The circle is not closed.
- Meas 3 - 4 Take 2 Walking steps beg with R ft and making a small individual circle in a CCW dir. End back in beg pos.

PART I

- Fig. 1 (4 meas) Meas 1 Turn to the R in LOD of circle by taking 3 steps R-L-R
- Meas 2 With ft side by side make a deep knee bend
- Meas 3 – 4 Repeat Meas 1- 2
- Fig. 2 (12 meas) Meas 1 Facing ctr take a walking step sideways to the R in LOD
- Meas 2 Cross step
- Meas 3 – 4 Repeat Meas 1 – 2
- Meas 5 – 8 Take 4 walking steps to L sideways travelling RLOD
- Meas 9 – 10 Repeat Meas 1 – 2
- Meas 11- 12 Take 2 Walking steps beg with R ft and making a small individual circle in a CCW dir. End back in beg pos.

Lyrics

*Wianku, wianku ruciany,
Na sobótki zwiżany,
Zwiżałam cię ranna rosa,
Niech cie fale darmo niosa,
Wianku ruciany.*

PART II

- Fig. 1 (16 meas) Meas 1 – 8 Close the circle by joining hands during the 1st Meas and take 7 walking steps sideways to the R in LOD. Raise arms upwards on Meas 5, downwards on Meas 6, parallel to the floor on Meas 7 and 8. On Meas 8 beg walking step by taking the L & R steps but then turn body and put L ft behind the R leg on (Ct3)
- Meas 9 - 16 Turn to face RLOD not letting go of hands and take 6 floating steps (36 small steps total) fwd. On Meas 9 and 10 make the circle smaller by moving twds the ctr while travelling so that dancers have both arms pointed straight twds the floor. On Meas 11 raise both arms up over head. On Meas 12 while not letting go of hands put R hand on your L shoulder (Your L hand will end on the L shoulder of the dancer ahead of you). Travel in the position for Meas

13 and 14. Stop on Meas 15 and turn ¼ turn CW to face ctr, keeping feet together and raise arms overhead while doing so. On Meas 16 take a walking step bkwds beg with L ft and letting go of hands.

Fig. 1 Meas 1 – 4 Repeat **Part I**
Fig. 2 Meas 1 - 12

Lyrics

*Płynie rzeka, Hej płynie,
Po łowickiej dolinie,
Rzuce wianek ten daleko,
Niech popłynie razem z rzeką, wianek ruciany.*

Fig. 1 Meas 1 – 16 Repeat **Part II**

Fig. 1 Meas 1 – 4 Repeat **Part I**
Fig. 2 Meas 1 - 12

Lyrics

*Wodo, wodo daleka ,
Nie zaganiaj wianeczka,
Niech go złapie chłopak luby,
Niech się spełnia wieczne śluby,
Wianku ruciany.*

Choreographed and created by Richard Schmidt

Szła Dzieweczka do Laseczka (Poland)



Szła dziewczeczka is a hugely popular song known by the majority, if not all Poles. The lyrics are mostly nonsense. A girl goes into the green woods and meets a handsome hunter. She asks his advice, and then she tells him she would have given him bread and butter, but she already ate it! Silly stuff but it's just a FUN song to sing!! I've added a few simple waltz steps so that we may all gather together and share in this fun.

Opening melody	Meas 1 – 8	Hold hands in a circle
Opening melody	Meas 9 – 16	Sway L then R (4 times)
<hr/>		
VERSE 1		
Introduction music	Meas 1 – 3	Sway L – R - L
<i>Szła Dzieweczka do Laseczka,</i>	Meas 1 – 4	Walk LOD 4 steps R-L-R-L
<i>do zielonego, cha cha</i>	Meas 5 – 8	Sway R-L-R and pause
<i>do zielonego, cha cha, do zielonego.</i>	Meas 9 - 16	Sway L-R-L pause/R-L-R pause
<i>Napotkała miśliwecka, bardzo swarnego,</i>	Meas 17 - 24	Repeat Meas 1 – 8 RLOD beg L ft
<i>cha cha</i>		
<i>bardzo swarnego, cha cha,</i>	Meas 25 – 32	Repeat Meas 9 – 16 opp. Dir.
<i>bardzo swarnego.</i>		
<i>Gdzie jest ta ulica, gdzie jest ten dom?</i>	Meas 1 – 8	Waltz LOD beg R ft
<i>Gdzie jest ta dziewczyna, co kocham ją?</i>		
<i>Znalazłem ulicę, znalazłem dom,</i>	Meas 9 - 16	Continue Waltz LOD
<i>Znalazłem dziewczynę co kocham ją.</i>		
<hr/>		
VERSE 2		
Introduction music	Meas 1 – 3	Waltz turn CW Meas 1&2. Put feet together & bend knee on Meas 3
<i>Miśliweczkę kochaneczku,</i>	Meas 1 – 4	Walk LOD 4 steps R-L-R-L
<i>bardzom ci rada, cha cha</i>	Meas 5 – 8	Sway R-L-R and pause
<i>bardzom ci rada, cha cha,</i>	Meas 9 - 16	Sway L-R-L pause/R-L-R pause
<i>bardzom ci rada</i>		
<i>Dała bym ci chleba z masłem, alem go</i>	Meas 17 - 24	Repeat Meas 1 – 8 RLOD beg L ft
<i>zjadła, cha cha</i>		
<i>alem go zjadła, cha cha, alem go zjadła!</i>	Meas 25 – 32	Repeat Meas 9 – 16 opp. Dir.
<i>Gdzie jest ta ulica, gdzie jest ten dom?</i>	Meas 1 – 8	Waltz LOD beg R ft
<i>Gdzie jest ta dziewczyna, co kocham ją?</i>		
<i>Znalazłem ulicę, znalazłem dom,</i>	Meas 9 - 16	Continue Waltz LOD
<i>Znalazłem dziewczynę co kocham ją.</i>		
<i>La, La, La</i>	Meas 1 – 8	Facing ctr waltz in and out swinging arms in and out and move LOD
<i>La, La, La</i>	Meas 9 - 16	Repeat Meas 1 - 8

			VERSE 3
Introduction music	Meas 1 – 3	Waltz turn CW Meas 1&2. Put feet together & bend knee on Meas 3	
<i>Szła Dzieweczka do Laseczka, do zielonego, cha cha do zielonego, cha cha, do zielonego. Napotkała miśliwecka, bardzo swarnego, cha cha bardzo swarnego, cha cha, bardzo swarnego.</i>	Meas 1 – 4 Meas 5 – 8 Meas 9 - 16 Meas 17 - 24	Walk LOD 4 steps R-L-R-L Sway R-L-R and pause Sway L-R-L pause/R-L-R pause Repeat Meas 1 – 8 RLOD beg L ft	
	Meas 25 – 32	Repeat Meas 9 – 16 opp. Dir.	
<i>Gdzie jest ta ulica, gdzie jest ten dom? Gdzie jest ta dziewczyna, co kocham ją? Znalazłem ulicę, znalazłem dom, Znalazłem dziewczynę co kocham ją.</i>	Meas 1 – 8 Meas 9 - 16	Waltz LOD beg R ft Continue Waltz LOD	
<i>Gdzie jest ta ulica, gdzie jest ten dom? Gdzie jest ta dziewczyna, co kocham ją? Znalazłem ulicę, znalazłem dom, Znalazłem dziewczynę co kocham ją.</i>	Meas 1 – 8 Meas 9 - 16	Waltz LOD beg R ft Continue Waltz LOD	
<i>La, La, La</i>	Meas 1 – 8	Facing ctr waltz in and out swinging arms in and out and move LOD	
<i>La, La, La</i>	Meas 9 - 16	Repeat Meas 1 - 8	

Szot Madziar 2010 (Poland)



Located on the border with the Czech Republic, in the south of Poland, the town of Cieszyn is directly on the trade route known as the “Amber road” and has therefore adopted the traditions of several cultures over the centuries. The dance known as Szot Madziar is one such dance that has been adopted from Hungarian folklore. The dance has become more and more popular in the Polish Folk community and has been included into the repertoire of many performing ensembles.

Pronunciation:	SHOT MA-djar
Music:	Folk Dances from Poland, Vol. 5, Band 2 Meter = 2/4 (cts 1& 2&)
Formation:	Dancers in one circle facing center and holding hands
Styling:	Non-partner dance

Basic Steps

Style and Posture Movements are exact and precise and dancers should remain erect at all times with straight backs and heads up.

Slider Step **1st measure** – Step on R ft to R (ct 1), step on L ft behind R (ct &), step on R ft to R (ct 2), bring L ft beside R ft (ct &)
2nd measure - With wt on R ft, point L ft out straight in front (ct 1), point L ft out straight to L side (ct &), bring L ft directly beside R ft (cts 2 &).

Opposite ftwk used for movement to the Left

Crossover Step

Crossover Right

In one measure – With wt on L ft, cross R ft over L ft in front landing on the heel (ct 1), bring the flat of the R ft down switching wt from L ft to R ft while lifting L ft off the floor by bending L knee in back (ct &). Switch wt back to L ft by putting it back into previous pos on the ball of the ft (ct 2) put L ft heel on floor (ct &)

Crossover Left

Opposite ftwk used for movement to the Left

The “Crossover Step” is followed either by:

- 1) Chassé Step (step-together-step-together) R or L
- 2) Turn Step – one full rotation CW (R-L-R-together) or one full rotation CCW (L-R-L-together)

Twist Step

Travelling sideways to the R. Complete twist takes 5 meas.

Measure 1: Ct 1& Begin by slightly lifting the front of the feet off the floor and twisting them to the R and put them down (diag A). On Cts 2& put wt on the front and slightly lift heels off the floor and put them down (diag B).

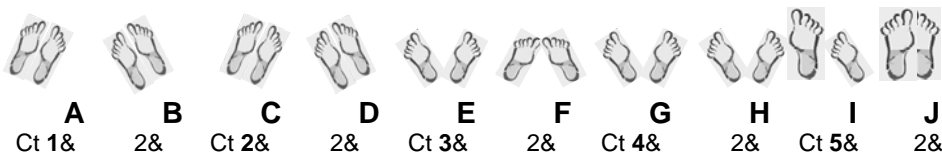
Measure 2: Ct 2& repeat Measure 1: Cts 1&2& (diag C and D).

Measure 3: Ct 3& Slightly lift front part of R ft and turn to the R so that heels remain together (diag E). On Cts 2& slightly lift both the front part of the L ft and the heel of the R ft and turn them to the R (diag F).

Measure 4: Ct 4& repeat Measure 3: Cts 3& (diag G) Leave feet in this position (diag H) by pausing on Cts 2&.

Measure 5: Ct 5& With wt on L ft cross the R ft over in front of the L left and place it flat on the floor with toes pointed directly at the center. On cts 2& keep knees together and bring L ft directly beside R ft by first lifting L leg below the knee so that is parallel to the floor.

Opposite ftwk used for movement to the Left



Back Cross

Jump onto R ft by moving slightly to the R on Ct 1. On Ct& keep moving to the R by jumping onto the L ft by bringing it behind the R leg and landing next to the R ft on the R side. On Ct2 bring the R ft beside the L ft on the R so that legs are straight. On Ct& - wait.

Opposite ftwk used for movement to the Left

Polka Hops

Beginning with R ft step forward on R ft (ct 1), switch wt to L ft by bringing along side R ft (ct &), step forward on R ft (ct 2) bring L ft along side R ft without touching the floor and leaving the wt on the R ft. A hopping action should be attained by elevating the individual steps from the floor up onto the ball of the foot and finally by slightly jumping off the floor. This step is also done beginning with L ft.

Accent Step

Slight jump onto the R ft moving sideways to the R on Ct 1 and stomp (accent) the L ft directly beside the R ft on Ct &

Opposite ftwk used for movement to the Left

Heel Sway

On Ct 1 Step onto the R heel moving fwd (L heel should lift off floor)
On Ct & R ft should be flat on the floor and L ft is lifted off the floor
On Ct 2 Move bkwd by stepping back on to L ft (positioning is similar to Ct 1)
On Ct & Step back onto flat L ft and R ft lifts slightly off the floor

Hand Formations

- Closed Circle** Hold hands of the individuals on either side of you to form a “V” by keeping arms straight.
- Individual** Hands are placed on your hips with fingers kept together at the front and the thumb extended around your waist pointing bkwds.

Pattern

- 4 measures Four measures of Introduction music, followed by a man yelling “HOP” to indicate the beginning of the dance. Dancers stand in a circle, holding hands keeping both feet together.
- 2 measures 1st measure – Step to R with R ft (cts 1&) and bring L ft next to R (cts 2&)
2nd measure – opp dir with opp ftwk.
- Fig. 1
(8 meas)
- Meas 1 & 2 Slider Step to the R
- Meas 3 & 4 Slider Step to the L
- Meas 5 Cross Over Right step
- Meas 6 Chassé step to the R
- Meas 7 Cross over Left step
- Meas 8 Turn step to the L – Dancers need to switch to “individual hold” in order to turn and finish facing center of circle with feet firmly together.

Fig. 2
(14 meas)

Hands in Closed Circle formation

- Meas 1 – 5 Twist Step to the R
- Meas 6 – 10 Twist step to the L
- Meas 11-14 Grapevine to the R. Step to the R on R ft and begin with L ft behind. Take 4 steps per measure. The 14th measure is halved so the count is 1& only and not 1&2& therefore resulting in only 2 steps. Total steps taken are 14 and last step should bring L ft next to the R ft.

Szpacyr Polka (Non-Partner) (Poland)



Szpacyr Polka, considered a turning dance done in a circle, from the region of Śląsk (Silesia) is derived from the Polish word “Spacer” (SPAh-tsehr) which means to go for a walk or stroll. According to the well-known expert of the region, Janina Marcinkowa, who I had the opportunity to learn from in the early 1980’s, it was a social dance done by couples at gatherings throughout the whole region of Śląsk, from the mountaineers to the city folk. It is a combination of both a promenade and a polka, beginning with the stroll and hence the name of the dance. Couples execute spins and pivots as they follow each other in a large circle. At social gatherings in the region, the dance can be done for quite a long time with the musicians varying the tempo and challenging the dancers. This non-partner version gives the dancer the knowledge of the basic steps and movement.

Pronunciation: SHPAH-tsirh POHL-kah

Music: Folk Dances of Poland Vol. 5 Band 1 Meter 2/4 (Cts 1&2&)

Formation: Closed circle of dancers holding hands facing LOD

Styling: Non-partner

Basic Steps

Style and Posture

Even though the melody can be quite fast, dancers should remain calm and in control with steps quite flat to the floor and not too much bouncing. The transition between the figures and movements is very smooth. Dancers should keep their upper body erect.

Promenade

The Szpacyr portion or promenade step is done energetically by taking one step at a time beginning with R foot. There are two steps to every measure with the foot landing on the floor on the ct 1 and the ct 2.

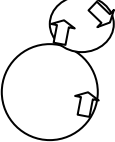
Accented steps

3 small flat steps are done beginning with the R ft (R-L-R) This takes one measure (cts 1,&,2) with a pause on the last ct&. The accented steps are then repeated immediately using opposite ftwk on the next meas.

Fwd Polka step

Ordinary (zwykły) polka steps are used in a frwd motion in a step-together-step motion. Begin with R ft frwd, bring L ft next to R ft and then take another step with R (cts 1-&-2 – hold on ct &). Opposite ftwk used to continue motion frwd.

Figures

Introduction (1 meas)	3 Beats Count 1-2-3	Dancers wait in a large circle facing LOD, holding hands so that arms are in a “W” formation
Fig. 1 (16 meas)	Meas 1 – 4 Meas 5 - 8	Beginning with R foot take 8 promenade steps (2 per meas) fwd in LOD. With a smooth transition and no break in the flow release hands, leaving arms extended out and continue the promenade step in a circular motion out from the center of the circle and then back in to where you started.
		
	Meas 9 - 16	Rejoin hands and repeat meas 1 – 8
Fig. 2 (16 meas)	Meas 1 - 4 Meas 5 - 8 Meas 9-16	Meas 1 - 2 Take 2 Accented Steps (R – L) Meas 3 – 4 Take 4 Promenade steps twds the center of the circle and lower hands so that arms move from a “W” position to a “V” position Meas 5 – 6 Repeat meas 1 – 2 Meas 7 – 8 Take 4 Promenade steps bkwns out from the center of the circle and raise hands so that arms go back into a “W” position. Repeat meas 1 – 8 (Finish facing LOD)
Fig. 3 (16 meas)	Meas 1 – 6 Meas 7 - 8 Meas 9 -16	Fwd Polka Steps beg with R ft in LOD. Swing hands down and out on Meas 1 and then swing them in on Meas 2 and so forth Take 4 Promenade steps in a circular motion away form the center of the circle following your right shoulder so as to reverse direction. Everyone is now facing RLOD Repeat meas 1 – 8 in RLOD beg with R ft.

Pattern

The complete dance consists of all 3 Figures done one after another in sequence. The complete dance is done 4 times from beginning to end. The introduction music is played only once at the very beginning. The pattern is therefore the following:

- Introduction
- [Fig. 1, Fig. 2, Fig. 3]
- [Fig. 1, Fig. 2, Fig. 3]
- [Fig. 1, Fig. 2, Fig. 3]
- [Fig. 1, Fig. 2, Fig. 3]

Dance notes and presentation: Richard Schmidt