

The Mazur from the town-city of Żywiec in Poland is different enough to warrant its own discussion. This is especially true for the men's "shown-off or display" steps called, "**KOGUCIKI.**"

We have thereby excerpted the relevant pages from the translation of the *Dances And Folklore Of The Żywiec Townspeople* which is contained in the current collection. See this work for an explanation of dance terms, etc.

MAZUR

The Mazur of the townspeople of Żywiec is very much just that: a dance of the urban people. Unlike the general Polish Mazurs the Żywiecian Mazur does have a unique form. Peculiar to this Mazur are the Men's show off steps. These coupled with the particular clothing of the townspeople is what gives this, as a dance, its distinctiveness.

"As a National Dance the Mazur was done by about the end of the 18th century——according to the opinions¹ of the witnesses. The people, keeping the basics of the Mazur, modified some steps and introduced characteristics of other Żywiec dances to their Mazur; viz., the "koguciki" steps of the men and their manner of executing some steps and figures.²

The Mazur was danced at parties and at weddings of the wealthier people as the dance requires a large space.³ The dance was always led by a leader, the "Wodzirej",⁴ who called the figure changes during the dances. It was danced in a 3/8 moderate tempo.

Couples danced around the room, then one man might leave his partner in order to show-off by doing difficult step combinations. Sometimes one couple would solo-dance between two rows of couples.⁴ Or a man may cut-in and take a good dancing partner to show-off with.

The women's role is less showy. During the time when the man is showing off, alone, the woman remains in place and balances or sways to the rhythm. The dance is done with spirit and lasted for an hour or more even though it is tiring.

¹ Notice that this is their opinion. None were alive at this time.

² Unfortunately the authors did not spell this out. Students may compare this translation with Cwieka's Vol. II & Vol III.

³ But just what is a "large space"? The "largest dancing space" in historical Żywiec was the ballroom of the Koworowski Palace. This beautiful room has dancing room of only 40 feet by 20 feet.

⁴ See Cwieka Vol. II

⁵ A favorite Żywiec formation.



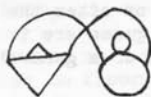
Dress may or may not be held.

3. ZA LEWE RĘCE¹



M's R hd on W's R waist. Joined hand chest high. W R hd may hold dress.

4. "KOSZYCZEK"²



5. HDS ON HIPS

M place their hds on the hips fingers fwd, thumb back.

6. KOŁO

All in a circle joined hands, held loosely.



¹ This is the Żywiecian "Hołubiec couple turn". See Cwieka, Vol. II. What a difference a handkerchief can make!

² See Cwieka, Vol. III, for the Koszyk Figure. They are not the same. Maybe the above should be called, "Para Kosz."

STEPS1. BASIC STEP¹

The free hds are held on the hips.. The body position is erect but not stiff.

2. POSUWISTY Z DWOM^A PODSKOKAMI²

This is done by on the M.

3. SOŁÓWKA

This is done by both M and W in the #2 cpl pos. The M has his L side in LOD.

ct& Hopping up upon the R ft, keeping a L straight leg beat the L heel against the R,

m1

ct1 landing upon the R ft, bend the R leg (L leg as rebounded outward in LOD)

ct2 glide fwd onto L ft ast turning $\frac{1}{4}$ CCW to face LOD,

ct& hop upon L ft. The R leg is held, bent slightly, to the rear (but not high off of floor),

ct3 land upon L ft (flat-footed), then bend the knee ast bring the R ft, bent at the knee close to the frt of the L leg,

ct& prepare to begin m1 oppftw,d by turning CCW at the R side is in LOD.

m2

Rep m1 oppftw,d.

"This description above does not explain how ct& before m2 is done. A $\frac{1}{4}$ hop-turn can be done. Or a total $\frac{1}{2}$ turn can be done on ct2 and ct2&. Do this with a deep slide on ct2, ct& for great pleasure. On the other hand take small steps.)

THE "KOGUCIKI" MEN'S STEP

These are done sometimes by the couple in a circle or after the M gets his partner for the first time (as a solo) before general figures are to be done. These steps may be done as a couple solo also at the end of a general figure.

The M starts with his L side in LOD.

"Kogucik #1"

ct& R hop, moving to the L (in LOD), ast the L ft is raised diag L low off the floor,

m1

ct1 land upon the R ft, bending the R knee. Ast straighten L leg is raised until the L ft is at the same height at the R knee,

ct2 Glide the L ft, somewhat on the L diag then transfer full onto the L ft, bending the L knee,

ct3 cross the R ft behind the L ft and step on the R ft.

ct& R hop, moving in LOD, turning $\frac{1}{4}$ CCW, raising the L leg, knee bent to the front,

1 See Gwieka, Vol. II, pp. 191, 192. This running variety is really the, Zasa dniczy Z posuwistiem Na Dwa step.

2 Ibid, p. 263.

- m2
 ct1 landing on the R ft (bent); ast raise a straighten L leg higher in frt.
 ct2 Gliding L ft in LOD, with a bent knee transfer full wt to it,
 ct& hop upon L ft ast lift the R ft off the floor with the R knee bent,
 ct3 land upon the L ft with a bent L knee ast bring fwd the R leg, knee
 bent, st the R ft is below the L knee,
 ct& L hop ast bring fwd and straighten the R leg.
- m3
 ct1 land on the L ft ast fwd and straighten the R leg raising it to hip
 height,
 ct2,3 keeping the R leg stiff, move the leg down to the floor st either the
 heel strikes or the entire ft is "slapped"¹ upon the floor. Ast
 slightly bend to the L knee (all the wt is on L ft),
 ct& L hop in place bring legs together.
- m4
 ct1 Landing upon both ft, knees bent swing the heels outward (sliding the
 ft somewhat apart),²
 ct2 quickly swing the heels together, striking the heels. During this time
 the heels are off the floor ast straighten the knees fst wt is on both
 ft.
 ct&,3 Straighten the body and hold.

"Kogucik #2"

- ct& R hop ast beat L leg to R leg, moving L in LOD,
 m1
 ct1 landing on the R ft, knee bent ast L leg is raised to the side. Body
 leans somewhat in RLOD.
 ct& Rep ct&,
 ct2 rep ct1,
 ct & rep ct&,
 ct3 rep ct1,
 ct& R hop in place ast turning $\frac{1}{4}$ to face LOD straightening L leg off the
 floor,
 m2
 ct1 Landing upon the R, bend the knee ast straightening the L leg. Place
 L ft on floor and glide it fwd,
 ct2 take an accented step fwd on the L ft, knee bent,
 ct& small hop-up on L ft ast lift the R ft low off the
 floor in back,
 ct3 land upon L ft with bent knee. Ast bring the R leg fwd, knee bent,
 lower than the L knee but close to it,
 ct& L hop and bring the R leg fwd,
 m3,4 rep m3,4 of "Kogucik #1".

"Kogucik #3"

- m1 Rep m1 of "Kogucik #1,"

1 If this is done as written above it has the distinct flavour of some Balkan men's
 dances. It is a little rough in feeling. If you slap hard, injury can result.
 If you try to remain very upright this movement becomes more difficult.

2 See "Zesuwane" in Cwieka, Vol. II.

ct& hop upon R ft, moving to I. (in LOD) ast turning $\frac{1}{4}$ CCW as L leg, knee bent, is brought fwd,
 m2
 ct1 land on R ft, knee bent, ast straightening the L leg in frt,
 ct2 L step, diag L to the frt with bent knee and turn $\frac{1}{4}$ CCW upper body,
 ct& L hop (low) ast $\frac{3}{4}$ CCW turn (fst facing in org LOD) holding the R leg, knee bent, in the rear,
 ct3 land on L ft, knee bent. Raise the R ft, knee bent, higher.
 m3,4 Rep m3,4 of "Kogucik #1".

"Kogucik" #4"

ct& R hop, moving L (in LOD) ast raise the L leg, diag L,
 m1
 ct1 land on R ft, knee bent, ast straighten L leg and raise it somewhat higher,
 ct2 slide L ft fwd and step upon it, knee bent,
 ct& low L hop ast $\frac{1}{2}$ turn CCW (st M faces RLOD) holding R leg low to the rear (in LOD)
 ct3 land on L ft and bring fwd (in RLOD) the R leg, knee bent, st ft is under the L knee.
 m2
 ct1 small R step in RLOD ast raise the L ft, knee bent, in frt (LOD),
 ct& small R hop in place ast raise in frt L leg strongly bent at the knee (ft not stiff),
 ct2 land on R ft,
 ct3 small step fwd with the L ft, R leg, remains in the rear,
 ct& L hop ast make a $\frac{1}{2}$ CCW keeping R ft low in frt, knee bent,
 m3,4 Same as m3,4 of "Kogucik #1".

"Kogucik #5"

ct& Do a deep-knee bend on the frt part of the ft and push-up with both ft on move, with a low hop, to the L all the while staying in the knee bend position.¹
 m1
 ct1 land on the frt part of the ft in a bent body pos,
 ct& rep ct& (moving L),
 ct2 rep ct1,
 ct&,3 rep &,2,
 ct& push-up and R hop in place ast body straightens and rise L ft low in frt.
 m2
 ct1 land on the R ft ast L g raised higher in frt, knee bent,
 ct2 accented L step taken diag L frt,
 ct3 close R ft behind L ft,
 m3,4 Same as m3,4 of Kogucik #1"

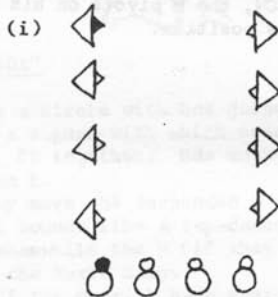
¹ We pointed out to p. Romowicz that to do a "deep-knee bend" and more as described above is impossible. Practically the deep-knee bend is only about 6" deep. This is based upon observations of the two town dance groups of Żywiec. To go deeper (and stick out the buttocks) is ugly anyway.

(TR: We have seen these Koguciki combinations done, in Żywiec, in the following ways. The M may dance alone in a circle as he does a combination. They may be done by a circling cpl, W on the outside.

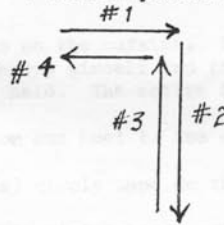


She does the Basic Step. For these circling Koguciki the 4th m is not done, just the first three, repeatedly,

A special M's soloing Koguciki formation can be done. Starting from a formation as below (i). In units of 4 m each,



the dancing M dances a 4 section pattern 1,2,3,4.



In detail: For #1, a $\frac{1}{2}$ turn

, done with a kick-step,

On the 4th m a $\frac{2}{3}$ turn is done

without a kneel. On 4th m of

#2 a $\frac{1}{2}$ turn with a kneel is done

. On 4th m of #3 a $\frac{1}{2}$

turn is done

. M ret orgpos by 4th m with a kneel-

ing $\frac{1}{4}$ turn.

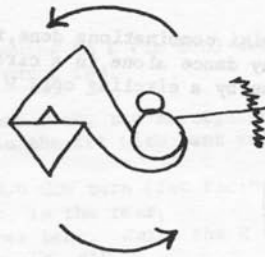
These are stage variations.

DANCE FIGURES

1. "HOŁUBCZYK"¹

This is done by cpls as they are in a circle formation. Ptrs are side-by-side, M's L holds W's L hd, his R around her waist,

¹ Obviously this is the Żywiec form of the standard "Hołubiec" cpl turn.



The cpl turns in place, M going bwd. Both do the Basic Step however the M on each ct2 steps bwd on the heel.

During the turn the "korkociąg" may be done. This is a changing of direction. The M sharply drops down, bending both knees, st the wt is on the frt of both ft, L ft to the rear of the R ft with most of the wt on the R ft.

As the W continues dancing fwd, CCW, the M pivots on his R sole, to the L. The M may rise or deepen his position.

Translator's Comment

(TR: As you can see from the above there is no change of direction! So what can one do here? As the M goes down he pushes off from the W with R hd st his turn-pivots, CW ↻, as the W continues CCW. Then M rises re-taking orgpos.

In any case for the org description the energy for the M's pivoting comes from the W turning around the M. The joined L hds should be rigid. M may release his R hd for the W's waist.)

2. "KŁĘKNIĘCIE PARTNERA"

W does the basic step around the kneeling M.



3. "GWIAZDA"

M form a circle with hds joined. W remain on the outside. The "Wodzirej" gives a signal with which every other M throws himself twd the center, body stiff, ft together. Hds must be strongly held. The entire formation goes L, then R.

(TR: As they move the suspended M change wt from one heel to the other — it almost sounds like a tap-dance).

Meanwhile the W (if they can join hds) circle oppd to the M's circle doing the Basic Step.

If the M still have energy they may then interchange roles.



4. "CAME KOEO"

Cpls form a circle, hds joined and turn L or R doing the Basic Step. This figure may be varied by cpls (at the finish of the circling) doing the "Hożubczyk" as well as exchanging ptrs after the "Hożubczyk". The M goes to a new W ptr on his L.

5. "CHUSTECZKA"

The Wodzirej dances with his ptr on the inside of a standing circle of cpls. She tosses her handkerchief up into the air. Whichever M catches it now dances with her as the Wodzirej rejoins the circle. The new cpl show-off in the ctr. The process repeats for 10 - 20 minutes.

6. "WIZYT z REWIZYT"¹

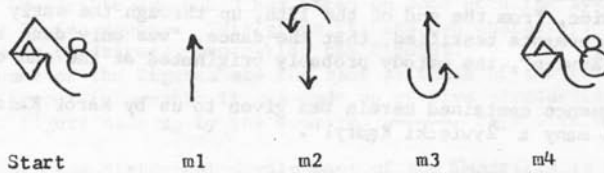
At the Wodzirej's call "Srodkiem Sali" the cpls file down the ctr of the room, cpl anfter cpl. At the call, "Para w prawo, para w lewo" the 1st cpl goes R, the next L around the room st they are in Szereg formation; turn and face in the Żywiec formation, "KOLONAMI".



1 (TR: For the entire sequence see p. 468, Figure #23 of Cwieka's, Volume III.)

The above figures are only examples of "made-up", or "improvised" Mazur figures of which the townspeople knew many. Dance is an "alive-art" and derives its forms and movement from the inspiration of dancers.

(TR: Remember this Mazur does have its rough side. We have seen the following Oberek-like elements done by stage groups. The M drops down onto one and switches legs and ft every measure on ct &. W does Basic Step. With



each transition a $\frac{1}{2}$ turn is done. On m4, ct1, 2 M comes up with 2 stamps. A different cpl turn is the following. From the pos of cross-hds in frt the M gives a tug and raises the joined hds finishing as shown.



The variation of the **PZDP**¹ called "Z Possey" may be used. It's quite exaggerated.

The cpl just dances in circles, fwds or bwks, W Basic Step, M this "Z Possey". Or the cpl moves ← as the W circles her ptr, joined hds held high.



¹ See Cwieka, Vol, II, p. 191,192.