

**THE
MAZUR-MAZURKA
DANCE FIGURES
WORKBOOK**

A collection of complete Figure Dance-Sequences
for The Mazur-Mazurka Dance and for general Social Ballroom or Stage Dancing.

R. Ćwięka - Skrzyniarz

INTRODUCTION TO THE CONTENTS

THIS DANCE FIGURE WORKBOOK IS PRIMARILY A COMPENDIUM OF FIGURE-SEQUENCES OR COMPLETE CHOREOGRAPHIES, FROM BEGINNING TO END, WERE ORIGINALLY CONTAINED IN DANCE MANUALS OF POLISH DANCE TEACHERS. THE CHOREOGRAPHIES ARE OVERWHELMINGLY OF THE POLISH MAZUR-MAZURKA DANCE.

THESE CHOREOGRAPHIES MAY BE USED FOR ANY AND ALL OTHER DANCES: FOR SOCIAL AND STAGE DANCING.

THE SOURCES ARE PRIMARILY K. MESTENHAUSER (1901), A. LIPÍŃSKI (1878), A. KLECZEWSKI (1879), AND W. KACZOROWSKI (1923). ALL OF K. MESTENHAUSER'S 150 CHOREOGRAPHIES ARE INCLUDED. FUTURE DANCERS MAY HAVE THE EXPERIENCE OF THE INTELLECTUAL PLEASURE IN DETECTING WHICH BELONGS TO WHOM. THIS CAN BE THEN A FORM OF DANCE ARCHEOLOGY.

THIS PRESENT VOLUME IS THE REVISED EDITION OF THE ORIGINAL VOLUME IV (COPYRIGHT 1986) WITH THE INCLUSION OF THE ORIGINAL HAND-DRAWINGS OF THE FIGURE-SEQUENCES FROM VOLUME X. BOTH WERE DONE IN THE 20TH CENTURY, EARTH-TIME.

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THE ORIGINAL VOLUMES OF THE “SOURCES OF THE POLISH TRADITION”

- VOLUME I THE GREAT WALKING DANCE
(TANIEC WIELKI, TANIEC POLSKI, POLONEZ,
POLONAISE)
- VOLUME II THE ELEGANT POLISH RUNNING-SLIDING DANCE
(OBERTAS, OBEREK-MAZUREK, MAZUREK, MAZUR,
MAZURKA, MAZOURKA, MAZURKA-QUADRILLE,
QUADRILLE-MAZURKA, MAZOURKA-QUADRILLE)
- VOLUME III THE POLISH FIGURE DANCE BOOK
- VOLUME IV THE MAZUR-MAZURKA CHOREOGRAPHIES
WORKBOOK
- VOLUME V THE KRAKOWIAK DANCE WORKBOOK
- VOLUME VI THE KUJAWIAK DANCE WORKBOOK
- VOLUME VII THE OBEREK DANCE WORKBOOK
- VOLUME VIII THE ZAKOPANE MOUNTAIN DANCE WORKBOOK
- VOLUME IX DANCES AND FOLKLORE OF THE ŻYWIEC
TOWNSPEOPLE
- VOLUME X THE BOOK OF DIAGRAMS FOR THE MAZUR – MAZURKA
CHOREOGRAPHIES WORKBOOK

HISTORICAL FOREWORD TO THE 22ND CENTURY AND BEYOND

The present volume took physical form during the summer of 1985. It is very much an extension of Volumes II and III. Hopefully, nothing significant has been omitted.

This author did not intend originally to write such a volume. However, after the appearance of Volumes II and III, in the summer of 1984, the author felt that there was a need for a book of sample choreographies or figure-sequences.

This need, and our desire both to render further honor to Teachers of Polish Dances of the past, and to make known to the centuries beyond the 20th, has led to the book, which you now hold in your hand.

May its 200-year history have at least a 200-year future. We mean this for the Polish Nation and for European People, no matter where they may be scattered throughout the universe by the 22nd century.

Even though "...fast comes the hour when fall the fairest flowers . . ." its offspring is of the same type, will be, "the fairest again."

R. Cwięka - Skrzyniarz

WHY A WORKBOOK FORMAT?

In an attempt to explain everything, we shall also explain this; A lack of money resulted in this workbook-format—it's cheaper. As with our previous volumes many give advice, some adamantly (and still do)—and none gave money.

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POLISH FIGURE DANCES

The present work is primarily a collection of the “figures” used for three Polish dances, viz., the Polish Walking Dance (known commonly as the Polonaise), the Mazur, and the Krakowiak.

The most highly developed of these three dances from the standpoint of a “figure-dance” is the Mazur. As we know, the original rural form of the Mazur (the Mazurek-Obertas) was relatively simple, resembling the contemporary Oberek more than the Salon-Ballroom form. From our research we have inferred only two authentic figures for this rural form; the running of one or more couples, and the turning of couples in place (the Hołubiec turn).

The description of Karol Czerniawski is too new (at least 1847). If this came 50 years earlier it would greatly expand our view of the rural form since Pan Czerniawski’s description has some “relatively” complex figures. This does not include dance actions which are based upon “games.”

The term “Mazur figures,” according to our research, is a misnomer. The only figure unique to the Mazur is the Hołubiec turn—the couple turn.¹ It is the music, the step-movements, the manner of dancing, which distinguish the Mazur from other dances.

The evidence for our statements is contained in the present author’s other works in this series. All of the books written about “Mazur figures” were written by European Social dancemasters who either knew or knew of the Mazur. They did to the Mazur what all dancemasters of the 19th century did to folk dances of various countries. They set the folk dances into the patterns or “figures” of the then popular, European Social Dances. The 18th century closed with the Minuet, Contradances, and Quadrille; all were “figure dances.” The dancers followed certain patterns of movements which became conventions. The Minuet was out of use by 1800 so it was primarily figures of the Contradances and Quadrille which helped to influence other dances.

Contradances contributed figures made up of lines of women and men facing each other, where the figure action is repeated by all simultaneously or in succession. The Quadrille come to be settled into six figure routines based upon a square formation formed by four couples.

By the middle of the 19th century the “German Dance,” or the Cotillion, started its long period of domination. It provided a great number of dance figures.

In the Mazur’s case, the adoption of these figures proved to be very successful. Most crude peasant dances did not readily take to formalization into “figures” or “set sequences.” They fell by the wayside after a season or two, whereas the Mazur, in its formalized structure, lasted up into the 20th century. Even outside of Poland it lasted from roughly 1820 to the 1890’s; in Russia, up to 1914.

Add to this large heritage of general European dance figures, the Slavic preference for the circle, along with the Mazur, and we have the Mazur as a general social dance, i.e., as a figure dance.

The transition from an Aristocratic Salon dance at the beginning of the 19th century, to that of a patriotic progressive dance of the middle class was significant. This necessitated an expansion of the figure repertoire, not only in number of figures but these new figures were for a greater number of couples. This is a natural development since figures for fewer couples would be the earliest ones. The exception is the general circling of couples, and the following of a lead couple around the room. This type of figure is for as many as will.

¹ See Volume II of the 20th century series for this special couple turn.

This need in Poland for more Mazur figures caused an “explosion” of published books by Polish dancemasters. This occurred in the latter 19th century.

This middle class and aristocratic classes educated their children in dance. This included not only all the current European dances, but also the Mazur. For these urban people, the Mazur was learned in dance schools.

Each large town had its dancemasters. They competed with each other. This led them to make up their own “figures.” They assumed that the readers of their dance manuals would attend only their schools.

The expression “figure” leads one to think of a single dance action. However, none of the Mazur books are this type of “figure-book.” Each one is a book of figure *sequences* which follow one after the other. A figure sequence is really a choreography for a dance. And this is what the manuals are complete choreographies.

Thus, the magnum opus of Mazur figure books, Karol Mestenhauser’s 1901 fifth edition, contains 150 complete sets of choreographies for the Mazur! It is often used by Polish stage choreographies of the present day.

Just what is a “figure”? We shall use the term “figure” in two ways—one is a strict usage, the other is a looser usage. The strict usage involves a dance action done by usually at least three persons—and most often by two or more couples. It is a type of dance action which, if projected or drawn into the floor, would trace a geometric design, more or less. It is in that sense, mathematical. The differences between figures is a subjective judgment of the observer. However, it is not difficult to see when one figure ends and another begins.

Within a single figure action different persons may change roles—that is, from leader to follower, but only if the main “idea” of the figure is maintained. This is then a single figure.

When we use the term “figures” in the loose sense, we mean a total unit of game-like or play action. For example, in the Mazur, there is a “cutting-in” figure where men try to take away another man’s partner. If the paths of the dancers are projected into the floor, they do not make any geometric sense. But their “action” has a cohesion about it. This cohesion of action, without a geometric pattern, we designate to be a “game-figure.”

There is another distinction to be made. When people are standing in some geometric arrangement and no one is moving, that is a “formation.” A “formation” is a static arrangement of people. A “figure” must involve movement. A “figure” may then be thought of as a “moving figure.” One example shall suffice to make this clear. A number of couples standing in a circle is a “formation.” If they now move left and right, then we have a “figure.”

Those figures which have been connected with a specific dance-form are stated as such. That being recognized and understood it need not prevent us from using it in other dance-forms. For as technical devices, figures must solve certain technical problems. Common problems generate common solutions. A figure may solve a problem in several dance forms. Thus it should be used in these different dance-forms.

However, the manner of executing the figure must correspond to the dance-form for which it is being used. It is for a Mazur, then it should be done with Mazur steps and styling. Other adjustments and modifications may be necessary.

The author has included all the details of some specific figures when such information was available—for instance, the steps and measures. Once the figures are learned in this manner, the dancer should not feel “stuck” with it, but is encouraged to let his creative faculties work upon it. Where steps or measures are not mentioned that can be decided in advance or called out during the dance or indicated by the leader.

When dancing to free-figures any step proper to the dance being done should be encouraged.

HOW FIGURE DANCES PROCEED

THE LEADER

The Mazur and Polish Walking Dance utilized a dance leader called the Wodzirej. The Krakowiak, in its authentic form, is much less dependent upon a leader. As many dances do, it does require an initiator—someone to start the dance.

In their simplest forms, all the dances require an initiator. As the figures become more complicated, then a leader is necessary.

The leader provides the order in which the figures are to be done. His main function is to make “order,” or “form,” apparent to the dancers so they do not fall into chaos.

All of the European figure dances generally had a leader. We may draw upon the role of the leader in these dances, and infer certain similarities to the role of the leader in Polish dances. We do this, because the Polish figure books do not give a complete set of specific facts about leading.

The leader of the dance is usually the best male dancer who dances in the first couple. But quite frequently the orchestral director would lead the dancing with verbal commands. This has definite advantages since he also controls the music.

From various figure dance books, here are several pertinent quotations:

“ . . . perform any figures that the leader of the orchestra may call out.”²

“It is very important for the dance leader and orchestra director to mutually understand that before each figure he waits for a signal from the leader and not begin [playing music for] figures without his permission.

“*Bardzo ważnym warunkiem jest porozumienie wodzireja z dyrektorem orkiestry, ażeby pomiędzy każdą figure czekał na znak wodzireja I nie zaczynał figury bez jego zezwolenia.*”³

The signal must be clearly an audible one in this case.

“*The leader gives the signal for the dancing to cease by clapping his hands or sounding a whistle.*”⁴

Obviously, if the leader is clapping his hands, he is either on the bandstand or on the dance floor. This was commonly done.

“*Many expert leaders prefer to lead alone, i.e., without a partner, rightly deeming it impossible to give the necessary directions for the execution of the figures, and at the same time bestow proper attention to his partners.*

He has to be constantly on the floor, directing and correcting the movements of each action participant in the figure . . .”⁵

² Wilson, *Little Dancing Master* (1898: Excelsior Publishing House, New York).

³ Rościszewski, Mieczysław, *Tańce Salonowe*, (1905: [n.p.], Warszawa).

⁴ Dick and Fitzgerald, *Dick's Quadrille Call-Book*, (1878: Behrens Publishing Co., Connecticut).

Thus, we see that dances with complicated figures are best lead or directed by a person standing freely on the dance floor.

However, if the reader will turn to the present author's work on the Mazur, we see that the Polish dances were usually led by the man of the first dancing couple. His partner is usually the Guest of Honor or the Hostess. But she should be a good dancer as well.

He leads by verbal commands or by other signs, such as a nod of the head or arm motions. This works best for simple figures. The manner of leading also depends upon how often or on how well the dancers dance together. By dancing a number of times with the same leader, the dancers might be able to anticipate what the leader would do.

Also, there are certain "standard" combinations of figures which experienced dancers would expect and know so that there would not be a need to call them out. These are comfortable figures to do.

In a company where the people know each other very well, the leader could call out the names of persons and thus direct some action.

For figure dances, the leader's main task is to pick out the sequence of figures which are to follow each other. He thus must know what the possibilities are. This is the reason for the scores and scores of figure books. People would study the figures from books or learn them in dance school. It is a sign of culture and intelligence to be able to lead a figure dance successfully so there are a minimum of errors (even to the giving of the wrong hand as Adolf Lipiński pointed out).

Summing up the role of the dance leader, we finish with the qualities which a good dance leader should have.

- (a) A sense of beauty of movement (as everyone should have).
- (b) A good knowledge of dance figures either from actual experience or literature.
- (c) A sense of both humor and humanity when figure construction goes wrong.
- (d) When a command is given it must be loud and clear. Of course, this implies that the dancers do not make a great deal of noise.
- (e) to maintain order—this is mentioned by Pan Lipiński. We assume that the dancers would try to follow the calls as best they can.
- (f) Pan Lipiński also makes the point that the simplest actions in the dance must be called —for example, which hand to use.
- (g) A figure may begin in one of several different ways; with a clap of the leader's hand, or after the figure is called, and everyone is in position, the leader calls "PROSZE!" and everyone begins to dance.
- (h) The leader may illustrate a figure himself or with other dancers, then everyone copies their action. During this interlude, as Pan Lipiński points out, the orchestra stops playing if it wishes. Remember that the figure dances are long! Just to amplify the point about demonstration of figures, Zorn states that the leaders, ". . . should place the good dancers together and with his partner

⁵ Ibid.

commence a line for the less skillful. In this manner, he may easily lead dancers by demonstrating the various figures, and those who fail to follow figures thus demonstrated will be conspicuous.”⁶

Often the Wodzirej directs:

THE DANCERS AS HE STANDS AMONG THEM AND DOES NOT DANCE. HE MAY TAKE DANCERS BY THE HAND AND LEAD THEM AROUND, START THEM OFF, ETC. THIS MEANS THAT THE WODZIREJ AND THE FIRST COUPLE(S) ARE NOT THE SAME PERSONS.

SOME BASIC WAYS WITH WHICH TO START THE MAZUR

One must remember that a dance occurs within a context. The dance is then naturally influenced by the total context. For example, if the dancing is done in a darkly lit hall, then a figure dance will not be successful. There is also such a thing as the character of a dance. All figure dances are dances of happy, gay, sociability. They are bright dances, with the Mazur having an extra brilliant quality. These dances should then be done in a brightly lit hall, with people of a like character. No sulking black characters, please!

The right **TASTE** or **TONE** for these dances can be achieved with the aid of the dancers. The more intelligent, the more educated, the more civil, the more mindful of Aristocratic-Humanistic-Etiquette, then the right feeling for these dances shall be maintained.

For the Polish Polonaise Dance and the Mazur, it is important to ask one's partner to dance in a fitting manner. It is a mistake to say to a woman, "Hey, baby, how 'bout a dance?" (Consult the present author's book about the types of bows which the man and woman should use.)

If you are being introduced by someone else, perhaps the sponsor(s) of the dance would introduce you to the Lady in question by saying:

"Jako kierownik balu, pozwolę sobie przedstawić paniom, pana X."

"As dance director, allow me to present to you, Mr. X."

If you must ask for a dance yourself then use:

"Excuse me, may I have the honor of the next (or a) dance, please?"

No matter what she may say, you reply, "Thank you." If she then asks for your name, etc., tell her. If you have some special reason for telling her your name first, then do so.

The real Polish manner of introduction requires a special approach to the Lady. One stands in front of her, but not too closely, body held straight and upright, legs and feet together, and bows the head and upper body slightly, as the first words are uttered. Close one foot to the other, with an inaudible snap-click. It's the intention and feeling which count. If she extends her hand for a handshake, you take her hand with your right

⁶ Friedrich Zorn, *Grammar of the Art of Dancing*, (1905: Alfonse Sheafe, Boston), p. 266.

hand at the same time you begin to rotate your joined hands clockwise. If she resists, then merely do a firm, but gentle handshake. If she accepts, and if you somehow know that she is Polish and/or if there is a real Polish atmosphere (whatever her ethnic background may be), then raise your joined hands at the same time bending and kissing her hand.

Most important is to keep in mind that the ideal of democracy is that all persons, equally, are capable of being Aristocratic-Humanists.

After then securing a partner, the dancing may commence.

Zorn⁷ described the Mazur at the end of the 19th century when the Cotillion was at its height. Many Cotillion figures were used in the Mazur.

*“These rules all apply to the Cotillion as well as to the Mazurka, and many figures may be applied to either dance.”*⁸

One interesting feature of the Cotillion is that the dancers often sat in chairs, usually arranged in a circle, and awaited their turn to dance, in other words they had an opportunity to rest, chat, and watch the others dance. This does not occur in Polish Mazur books. One can only surmise then that Zorn did not see authentic Polish Mazur dancing. However, there is other evidence that he did know the authentic form.

Sitting does have its merits, especially for older people. Occasionally, sitting does occur in some Polish figures. We personally recommend that sitting figures not be used; at least, not for short choreographies.

Zorn, however, does say that “for the Mazurka, the entire company is seated in a single large circle . . . ”⁹

If there are too many couples, the dancers are divided into a number of smaller circles.

*“In this case those persons who desire to dance in the same circle should sit together. The experienced dancers usually endeavor to congregate in one circle, in order that they may execute the more beautiful and difficult figures without being disturbed by those less efficient than themselves.”*¹⁰

*“...and if the manager is sufficiently thoughtful to provide them with a competent leader, they may execute figures so simple that even the least experienced guests may participate in them with pleasure. The division of the dancers provides for everyone, and even those who are acquainted with only a very few figures may dance more often in a small circle than in a single large one.”*¹¹

This means that the different groups are doing different figures to the same music. The figure of dividing a large circle into smaller ones is a very common authentic figure, but not with people sitting in chairs but rather, standing by couples.

According to Zorn, the Mazur would be started in two ways; All couples with hands joined circle back and forth, then the Hołubiec turn, after which the dancers then

⁷ Mr. Zorn had seen the Mazurka danced for fifty years according to his own testimony.

⁸ Zorn, op. Cit., p. 264-266. See the present author's work on the Mazur for the usage of the term “Mazurka.”

⁹ Zorn, Ibid.

¹⁰ Zorn, Ibid.

¹¹ Zorn, Ibid.

take their seats. Then the manager or leader chooses a figure, and some couples to execute it, after which other couples may repeat the same.

Instead of beginning with all dancers in a circle, the dance may be started with the couples circling individually around the room in a promenade.

“A group of twenty competent dancers may execute ten or fifteen different figures in the space of half an hour without allowing the interest to flag for a single moment.”¹²

AUTHENTIC POLISH WAYS TO START THE MAZUR

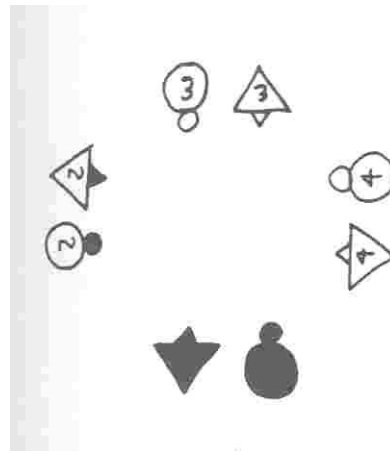
This section is concerned with the most common ways of starting a dance. Consult the section on Dance Terms. After the start of the dance, the usual introductory figure, Para z Para, is then done. However, the circling of the room by one or more couples is actually how they start the dance. Then the dancers stand in one of the following formations shown below. The bulk of this information is directly from the work of Pan Lipiński and Mestenhauser. Their work corroborates one another. Pan Lipiński dates back directly to 1878. It is the continual work of Pan Mestenhauser from 1879 to 1901 that provides most of the information. Keep in mind that although Pan Mestenhauser’s work was in the field of the Mazur, everything here can equally be used in other figure dances.

- (a) The manager, director, or leader announces that the Mazur is to be done. The orchestra, before or after this announcement, may play a GRAND INTRODUCTION. The men go to their partners, bow, and the couples form up. If the man has not already asked a woman to dance before, then that man now does so by bowing, introducing himself, then asking her to dance. Unless otherwise stated, the man offers his hands palm up to the woman. The woman’s hands are palm down. After the dance he will return his partner to her place, bow, and thank her. This is called, the “PODZIĘKOWANIE” figure.
- (b) More usually, the leader himself solos, then takes a partner. Then each take other persons to dance with. This is called WYBIERA INNA OSOBE. See (d) and (e).
- (c) Leading couple leads four couples in all, they form a KWADRAT in clockwise order. In constructing these basic formations, the general principle concerning directions is based upon the relative positions of the couple. Pan Mestenhauser uses the convention that the woman is on the man’s right side.



- (d) In the subsequent formation, the woman still remains on her original partner’s right side, even when she is with a new partner.

¹² Zorn, Ibid.

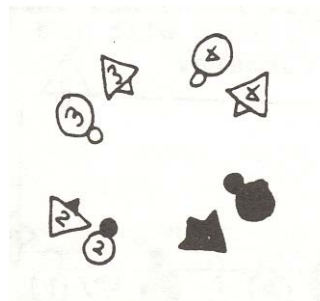


KWADRAT (KD)

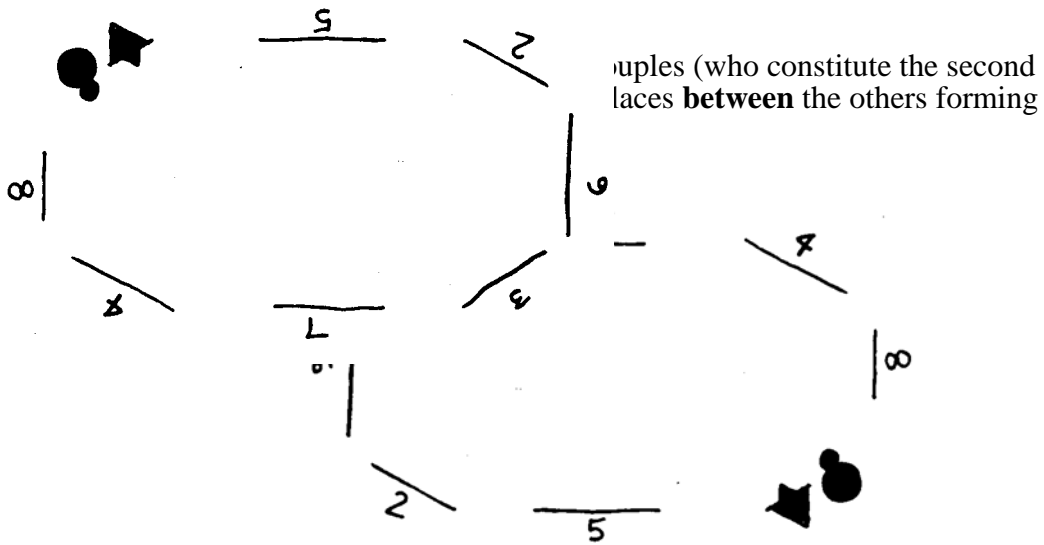
Notice that this order is clockwise. Why? Only because the figure that preceded it, the general circling of couples. The circling figure is usually done in a counterclockwise direction. The couples are numbered then in order after the first couple, clockwise.

The entire ordering scheme can be reversed and the dance thereby enriched by simply doing the general circling figure in the clockwise direction, so that the couples will then be ordered in the counterclockwise direction.

- (e) Starts with two couples. Each person then takes another (this new partner is called DOBRANY). They form a Kwadrat. A new couple is called a DOBRANYCH PAR.
- (f) First four leading couples (PRZEWODNIE PARY) constitutes a group of four couples called a CZWÓRKAMI or CZWÓREK or CZWÓRKI. **It is understood from the context that this is for four couples and not four persons.**
- (g) **FOR 8 COUPLES**
All couples dance. Somehow, the first CZWÓRKA is formed by the PRZEWODNIE PARY. This first CZWÓRKA circles Para za Para and sets up a KWADRAT NA ROGU (KDR), according to the leader's position. It *may* be formed this way:



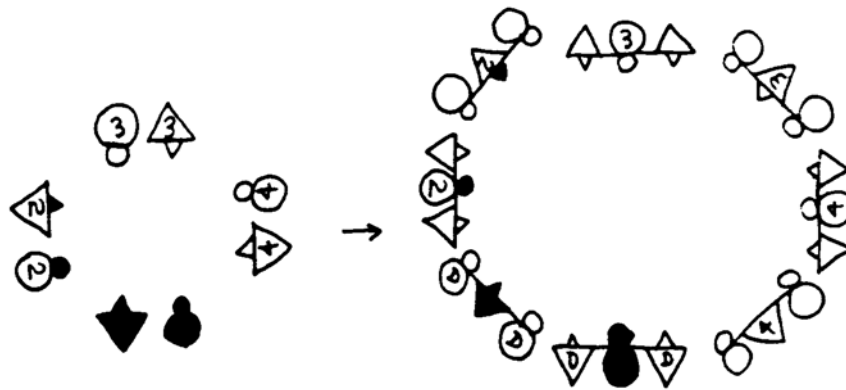
(KDR)



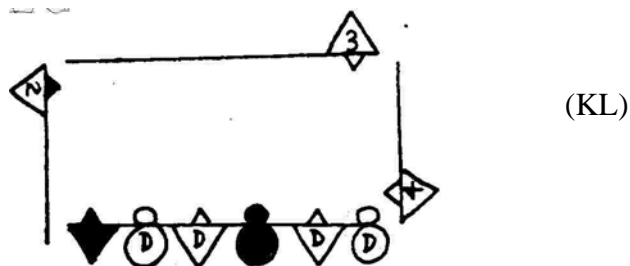
Notice that the leader could have occupied any corner or formed a KD first.

(h) **FOR 12 COUPLES**

First CZWÓRKA forms a KD. First four women leave their partners and take **two** other new men each. Meanwhile, first four men take **two** new women each. The women, the org 1st 4 women with their new 2 men, return to the corners of the KDR so that the original partners are still in the same relative positions as when they were couples.

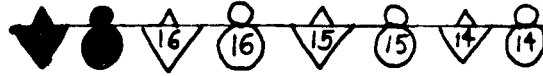


After which a KOŁO is done. Then the first four men release their left hands and form four circles and then a KWADRAT LINIOWY with the first four men in their original corners.

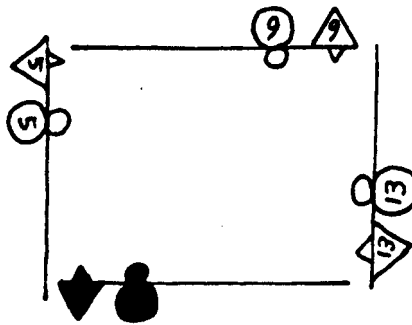


(i) **FOR 16 COUPLES**

First four couples do Para za Para and finish. Then they do a KO going to the left. Leader releases his neighbor with his left hand, and pulls his "CZWÓRKA" to the "first position."



The three remaining groups of four (three CZWÓRKA'S) repeat above procedure one at a time forming a KWADRAT LINIOWY.



(j) At the call **PANI! WYBIERA INNEGO PANA DO TRÓJKI**, the woman goes and gets a new man. She then returns with him to her original partner. They now join hands, forming a group of three persons who dance together as a TRÓJKAMI. Or this may be called for the men instead of the women.

(k) **WYBIERA DWIE INNE!**

Same as (a) but take two other persons.

SPECIAL BEGINNINGS

1. **WYBIERJ INNA PARE (WIP)**
The couple which is dancing splits and each partner chooses another person for his or her partner, so there are twice as many couples.
2. **PANI! WI PAN!**
Woman chooses another man.
3. **PANI! WI PANA DLA TRÓJKI**
Same as #1 but woman dances in between her original partners and new partner. This new partner is often called **DOBRANY PAN**.
4. **WYBIERA DWI INNE**

Same as #3 only each person takes two persons, e.g., man dances with two new women.

PROCEDURE AND EXPRESSIONS USED FOR THE CALLING OF FIGURES

1. Calling attention to the figure to be done!

PROSZĘ PANSTWA! or PROSZĘ!

2. Then the figure or directions are given:

PRAWA GWIAZDĄ KOŁO!

3. To be followed by the command (when necessary) to begin or execute the figure:

I RAZ or PROSZĘ

4. To stop an action:

DZIĘKUJĘ PANSTWU! or PROSZĘ ZATRZYMAĆ

FIGURES AND MUSIC

Although the Polish Dances used figures of European figure dances, they *did not* adopt the notion that a certain figure action is to be done in a certain amount of music which did become the case with the Quadrille — everything done in multiples of 4 measures — this was and is very influential. A survey of Mazur dance music written in the 19th century, shows only that musical phrases contain an even number of musical measures: sometimes 8, 10, 12, 16, 20, 24, etc. This again points out that the music was not set and by implication nor were the figures. All Polish figures dances are free of this. As we show in previous works Polish figure dances are a fusion of free and unfree dance elements. These elements are:

FREE

1. Succession of figures up to leader;
2. Steps used;
3. Amount of music **not** set.

UNFREE

1. Uses figures

As we have shown, there must be an understanding between the orchestra and the dance leader. Ideally, the orchestra should play different music to signal the ending of a figure action, e.g., changes of direction.

This means that the orchestra leader must know the figure and their actions quite well. In the past they did, but now they do not, so this is a problem.

There are several things that may be done. All dancers must be able to dance through musical phrase endings which the orchestra will play. People often think of a

phrase ending as signaling a directional change. **This, they must overcome!** Secondly, everyone should be watching the leader to see what he is doing. Many figures are of the “follow-the-leader-type” so it is enough to merely do what the leader does. Third, one should naturally be conversant with the figure conventions so as to know what to expect. Fourth, the leader himself may indicate figure directional changes by using obvious stamping as a signal.

Just as there are not specific amounts of music to which figures are done, so too the transitions between the figures is freely done. It would be desirable for the orchestra to play a type of introduction. Zorn states that the introduction “should be as short as possible and should end with a decided cadence in order that the dancers may recognize the commencement of the dance melody.”¹³

**ONCE AGAIN WE POINT OUT THAT POLISH FIGURE
DANCES ARE NOT SET TO SPECIFIC MEASURES OF MUSIC;
TO DO SO, IS NOT POLISH.**

Even so, the author has belatedly included some figures set to a definite amount of music for those who may find it useful.

PROGRESSIVE FIGURES

The length of these figure-sequences lies partially in the fact that there are many figures which are “progressive.” A “progressive” figure is a type of visiting figure wherein each person gets a chance to dance with every other person. This also gives a mathematical precision to the figure, as well as making it easier to do because there is less to memorize than a figure which has unique figure actions. See, for example, “Krzyżyk z Młynkiem.” The leader may insert an extra action by dancing an extra time with his partner before or after the progressing action.

Ideally, if the figure is executed properly, each person should finish in his original position, with his original partner.

Dancemasters relied heavily upon these progressive figures. Often the progressive figures of a figure sequence are the main figures of that sequence.

The leader should announce that a figure is to be of the progressive type by calling, “Figura Postępowanie!” or “Figura Postępująca!”

THE MAZUR FIGURE SEQUENCES

For a deeper understanding the reader should consult the present author’s work on the Mazur, as well as review the previous section on leading. The most basic Mazur figure is the circling of the hall by individual couples, following one behind the other. They are promenading around the room. This includes the Hołubiec couple turn which concludes the circling.

This couple circling is always done at the beginning of the dance, and at the end. It is often done at the conclusion of every third, second, even between every other figure. All depends upon the energy of the dancers.

Many figures are general ones, that is, they may be done by any number of couples; others are very specific—for instance, only a definite number of couples may dance, say four or six couples.

¹³ Zorn, op. Cit., p. 59.

In these cases, the leader must count off the number of couples. The extra couple must wait for the next dance. The counting off is usually done as the couples are circling the hall, or even before the dance begins.

Often, though, the figure of four couples in line dancing forward is used as an “automatic counter.” The first line of four couples remains on the floor. All of the other couples take their seats or stand off to the sides.

Now the leader sends these four couples through their paces. After they finish, the individual couples circle the hall and go to the seats. Now the leader may call successively groups of four couples who then go through the very same figure. Thus, the less experienced dancers have time to learn the sequence. Or after the first four couples have done the figure, the leader may simply call general figures so that all may participate in proportion to their skill level and knowledge.

Sometimes, the leader arranges the remaining couples around the room in sets and everyone does what the first four couples did.

THE END OF THE MAZUR DANCE

The Mazur ends generally with the couples circling the hall, after which the man tries to dance his partner back to her original place. Then he bows and kisses her hand. If circumstances do not permit the man to dance her back to place, he must then walk her back to her place after the music stops. And then he thanks her.

THE KRAKOWIAK AS A FIGURE DANCE

When done authentically, the Krakowiak is quite simple. The figure of all couples individually circling the room with the Cwał Step can be very pleasurable. This then, traditionally, alternates with one couple singing songs in the center. (If people do not know songs or feel uncomfortable about singing then eliminate the singing.) With her in the center, the man may do his show-off steps. Or, couples may form a circle and all circle, and that is all. Of course, one may choose the various figures contained herein. But, remember that the basic Krakowiak movement is the sidestep, so the figures must be modified so they take this into account. (Consult the present author’s work in the Krakowiak.)

FIGURE SOURCES

Our sources for the figures are taken primarily from Polish Figure Dance books. The richest sources are the dance books of the late 19th century. Since the most highly developed Polish figure dance is the Mazur, it is understandable that most Polish dancemasters took pains with the Mazur. The Polish Walking Dance or Polonez (Polonaise) was comparatively simple, so it has few special figures. The Krakowiak, never an elegant Ballroom dance of the past, does *not* have many complicated figures. Most of the figures contained in the present work are from the work of Karol Mestenhauser. His books do contain figures for the Krakowiak and Oberek. As pointed out in other works by the present author, these “folksy” dances were not very successful in the social ballrooms of the 19th and early 20th centuries. They were considered too crude. They were perfectly acceptable at costume Balls when people would dress or play as the “colorful peasants” do.

Most of the figures for these dances were taken over from general European social dances of the 19th century. Thus, there is really no “ownership” of figures—because a figure occurs in Lidia Nartowska’s or Bolesław Londyński’s book does not give them, or anyone else, the right to make the assumption that the figure is the private property of the particular author in question.

What we should rather do is search out those authors who did the work of collecting, adapting, and modifying (if necessary) figures from any other dance to Polish dances. As stated previously, the primary figure sources of the 19th century were the English Country Dance, The Quadrille and The Cotillion. This is a common heritage of White European Culture of the 19th century.

For the reasons above, we will **not** give the names of Polish writers whose names **may** be associated with figures which occur in their books. Again, this is because, the mass of figures are not uniquely Polish character, but were part of the social-cultural climate of the time, belonging to no one.

The naming of figures is another troublesome point. Most dancemasters named not only the figures but also the entire figure sequences. Some of the names used are translations of figure names from other dances. Most of the terms were completely made up; they do not have **anything** in common with the figure action. Just as dancemasters borrowed from each other, so they borrowed the names. But, many times the names are used for **different** figures and sequences. Thus, as far as the terms are concerned, there is no continuous use or tradition of names as does exist, for example, for the Quadrille.

In other words, a standard vocabulary did **not** evolve for the names of figures for Polish dances. We speak here of **all** figures—simple and complicated. Some simple figures have retained a common name. But the idea that the same word for a complicated figure sequence was known throughout Poland or even in one city is not true. The dancemasters wrote books primarily for the students in their own dance schools. All the dancers did not learn the dance from the same teacher. No one term could suffice. A good leader would then be necessary to take them through the figures, using many signals and verbal commands. Nowhere is this perhaps more evident than teachers made up names for figures and sequences of figures than in Karol Mestenhauser's work. His constantly expanding Mazur books required him to invent new names for his figures and their sequences. Just as others did, he chose terms from the names of women, cities, Polish provinces, and poetic expressions.

As the reader may suspect, the naming of figures contains a subjective element. People may disagree upon what the central action of a figure is, and thus apply different names to the figure. This also depends upon the person's dance background and experience. Generally, the opinions of novices and stage group people are worthless.

Our attempt in the present work is to present a true figure book. All the figure books of the past were really books of figure sequences—of choreographies. We instead concentrate upon the **elemental figures** which go to make up figure sequences. We run the gamut from the simple to the complex. Of course, we also have the task of picking the best names for the figures. We favor descriptive terms, that is, terms which tell the dancers what to do. But the verbal commands should be as short as possible. They should be a type of shorthand. We use all of the descriptive terms which the past has bequeathed to us.

For the more complicated figures, there can be no short descriptive terms. In those cases we chose not to have any names at all! Names are counterproductive. A number of figures are included, which have been choreographed to a specific number of measures. This was partially done so that stage dance groups might approach this present work with less fear, and because the present author found some delight in the figures. These figures are usually named after their choreographers.

However, this being the case, the reader should now realize that the work done on the Polish figure dances is most heavily indebted to the social dancemasters of the 19th and 20th centuries, in particular to Adolf Lipiński and Karol Mestenhauser. (Consult the bibliography for a complete listing of figure book sources.)

SOME FIGURE DANCE EXPRESSIONS

Here are some expressions which are used in calling out the figures. The commands should be given in Polish. The dancers should learn to associate the figure action with the words. If they do not know Polish, they should not stand and mentally translate what it means. We have chosen only to use the roots of Polish words. We shall not here burden dance leaders with the grammatical niceties. The verbal commands must not get in the way of the figure action. The dancers should be taught the figures without any further explanation of the figure name. All men should have practice in calling the figures!

When giving a direction of travel, the direction itself may be given — such as “Proszę Państwa, w lewo!” But when calling a figure, the word “figure” may precede the call — “Proszę Państwa, Figura Prawy Krzyż!”

NA PRAWO	to the right
NA LEWO	to the left
NA PRZÓD	to the front
W TYŁ	to the rear
W KOŁO	to, in a circle
NA POWROT	to return
STAĆ, ZATRZYMAĆ SIĘ	to stop
W CZTERY KĄTY	in four corners
SPOTYKAĆ SIĘ	meet
BALANSOWAĆ ZE SWOMI	balance with your (partner)
DAMA NA MIEJSCA	(Lady) in place
ŁAŃCUCH	chain
ŁAŃCUCH PAN I PANÓW	chain of Women and Men
ŁAŃCUCH Z PANIAMI!	chain of Women
ŁAŃCUCH Z PANAMI!	chain of Men
ZMIANA DAM	change Women
ZMIANA MIEJSC	change places
PRZEJŚCIE NA KRZYŻ	go across (into a cross formation)
NAPRZECIWKO	opposite

PÓŁ PROMENADA	half promenade
PÓŁ KOŁA NA LEWO	half circle, to the left
NAPRZÓD W CZWÓRO	four people forward together
W KWADRAT	in a square
WEWNĄTRZ	inside
ZEWNĄTRZ	outside
W PRZEJŚCIU	in passing
W KOLUMNY	in columns
TWARZ DO TWARZY	face to face
ZAMNAĆ KOŁO	close circle
DUŻE KOŁO	large circle
PANI ZOSTAJE	Lady remains
ODWRÓCIĆ SIĘ	turn

SOME EXPRESSIONS IN VERBAL COMMANDS

Below is a listing of the most typical expressions used in Polish dancing. Always try to use as few words as possible. The word PROSZE, “if you please,” should immediately precede all figure calls.

“PAŃSTWO, BARDZO PROSIMY DO POLONEZA (MAZURA)!”
 “Ladies and gentlemen, we cordially invite you to the Polonez (Mazur)!”

“PAŃSTWO, PARAMI DO KOŁA!”
 “Ladies and gentlemen, in couples, to the circle!”

“PAŃSTWO, FORMOWAĆ BRAMKĘ!”
 “Ladies and gentleman, form an arch.”

“PAŃSTWO, ODDZIELIĆ SIĘ!”
 “Ladies and gentlemen, separate!”

“PANOWIE DO PAN!”
 “Gentlemen to the ladies!”

“PANOWIE NA LEWO!”
 “Gentlemen to the left!”

“PANOWIE, NA PRAWO!”
“Gentlemen, to the right!”

“PANOWIE, ODDZIELIĆ SIĘ NA PRZÓD!”
“Gentlemen, separate at the front!”

“PANOWIE, NA MIEJSCU!”
“Gentlemen, in place!”

“PANÓW! JEDEN PO DRUGIM!”
“Gentlemen, one after the other!”

“NAPRZEMIANY PARAMI!”
“Alternate couples!”

“PANIE, PRZYBLIŻAĆ SIĘ I WRACAĆ!”
“Ladies, approach each other and recede!”

“PANIE, DO WŁASNEJ LINII!”
“Ladies, to your own line!”

“PANI DO NASTĘPNEGO PANA!”
“Lady to the next gentleman!”

“WSZYSCY! WIELKI ŁAŃCUCH!”
“Everyone! Rand chain!”

“PANOWIE, ZA MNĄ!”
“Gentlemen, go with the ladies!” (Assumes that couples are formed.)
“Gentlemen, follow me!” (Assumes men are without partners.)

“PROSZĘ UWAZAĆ!”
“Attention!”

“PARY ROZDZIELIĆ SIĘ NA PRZÓD, JEDEN PO DRUGIM!”
“Couples, separate in the front, one after another!”

“PARY, OBROTY!”
“Couples, turns!”

“OBROTY NA MIEJSCU!”
“Turns in place!”

“WSZYSCY FORMOWAĆ KOSZYK!”
“Everyone forms a basket!”

“FORMOWAĆ FIGUR LITWA!”
“Form the Litwa figure!”

“RĘCĘ OD I DO!”
“Hands away and together!”

“PROSZE!”
“If you please!”

“PRZEPRASZAM!”
“Excuse me!”

“PRZYKRO MI!”
“I’m sorry!”

“BARDZO MI PRZYKRO!”
“I’m very sorry!”

As you can see, the structure of the expressions is the same. All one needs to do is to know the figure name and the persons called.

The more peasant and vigorous, less precise dances—Krakowiak, Oberek, etc.—have a peasant character. In this case, the word DZIEWCZYNA is used for “girls,” and the word CHŁOPIEC for “boy.” Many of the calls and figures are the same as in the Polonez and Mazur, so one may use the very same expressions, only remember to substitute CHŁOPIEC and DZIEWCZYNA.

“CHŁOPIEC NA KOLANO!”
“Boy kneel!”

“DZIEWCZYNA DO ŚRODKA!”
“Girl to the center!”

“DZIEWCZYNA DO KOŁA!”
“Girl into the circle!”

“PARAMI, TWARZ DO TWARZY!”
“In couples, face to face!”

“PARAMI, TYŁ DO TYŁU!”
“In couples, back to back!”

See the section “Examples of Figure Sequences” for more examples of figures which may be called.

WORDS USED TO DESCRIBE AND HONOR YOUR PARTNER

“DOSKONALE”
“Excellent!”

“JESZCZE RAZ!”
“Once more!”

“JESZCZE JEDNEGO MAZURA”
(POLONEZA)!”
“One more Mazur (Polonez)!”

“DOBRZE”
“Good”

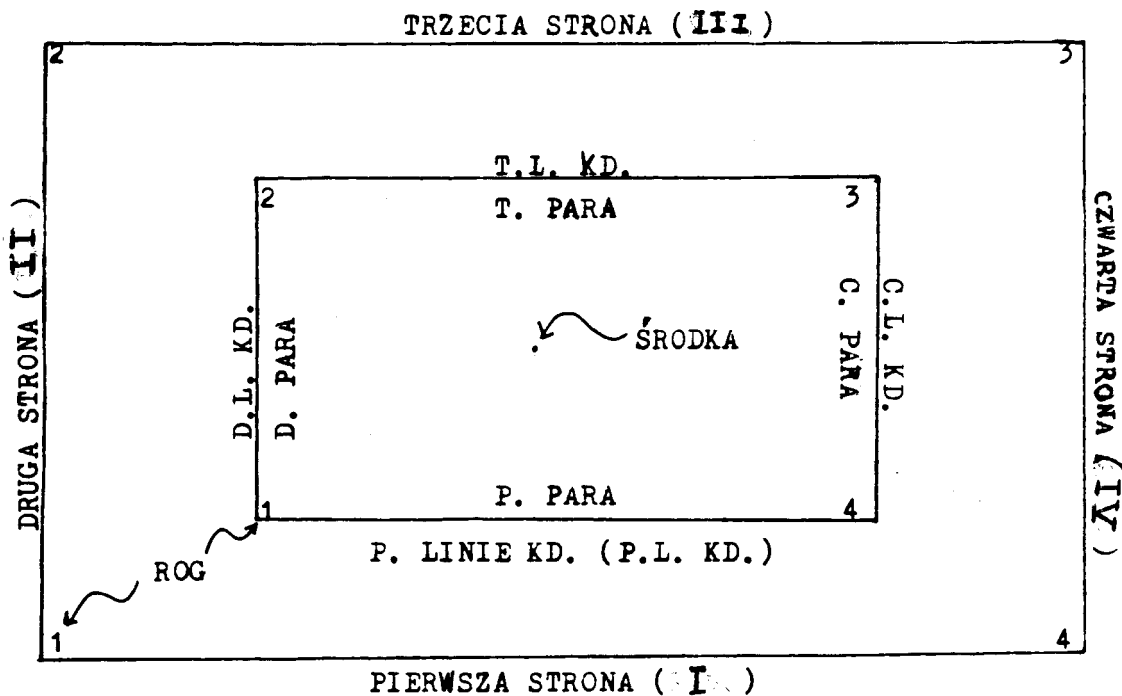
“ŚWIETNIE”
“Splendid, brilliant!”

EACH SECTION OF CHOREOGRAPHIES WILL HAVE ITS OWN SPECIAL VOCABULARY, IN ORDER TO MAKE THAT SECTION EASIER TO UNDERSTAND.

FIGURE CONVENTIONS

The directions or conventions that the author has chosen to use are **generally** the very same as that contained in Pan Mestenhauser's book *Mazur I Jego Zasady* of 1901. This was not done solely to honor him, but also in the belief that he would not have gone contrary to the general dance conventions of his time. He taught dancing in Warszawa for 45 years. His first figure publication was in 1879. His last, which is our source, was published in 1901. Given the materials available, the author has not been able to find out very much about this person's life. How sad! That he should have dedicated himself to the Mazur and that the story of his passage through life be relatively unknown! Life is so tragic! But dance saves us. Drink a toast to him and the other Polish dance teachers of the past..

The general conventions are these. Relative to a person looking down upon the hall, the positions are as follows:



We see in the above diagram several superposition diagrams. The outermost square refers to the sides (strony) of the hall. Notice that the "front" Pierwsze Strona (I) may be considered to be the absolute direction of PRZÓD. Opposite it is TYŁ, the Trzecia Strona (III). The other two comparatively relative and may be either PRAWO or LEWO depending upon one's position. The second square refers to the formation of the KWADRAT (KD).

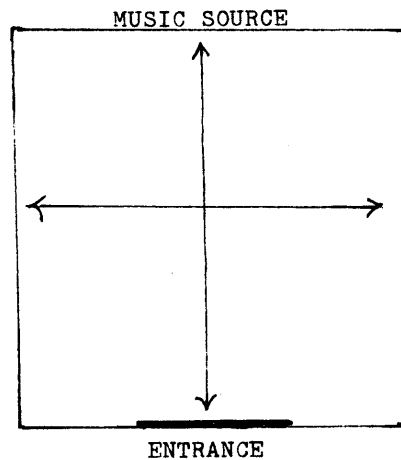
Whether the KWADRAT is for many couples or four persons, it still has four arms or LINIA. When forming a KWADRAT for four couples, the couples are "counted

off,” going CW—for example, to the left of the first or PIERWSZA PARA. The convention is CW, or to the left. The center is, of course, known as ŚRODKA.

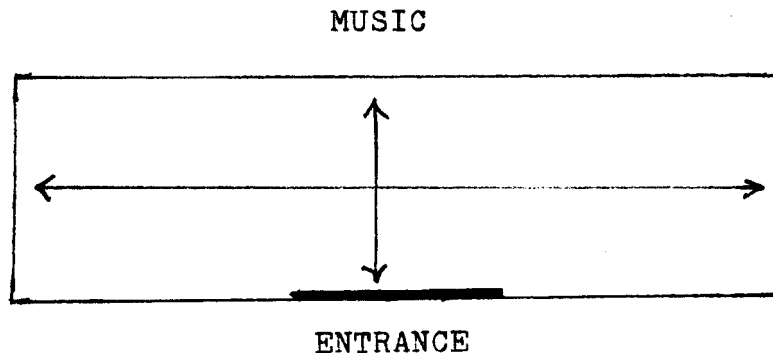
The preceding figure does illustrate the general terms used in describing the features of a dance space, usually a room. But rooms come in different sizes and shapes. Each space has a major-axis and a minor-axis. The major-axis lies on the line of the source of the music (either live or recorded), and the entrance to the space—**usually**—usually. In cases where this criterion is not met, there **are** two others. One is that of “common usage,” or “custom.” A particular space is used in just a way people consider some portion as the “front” of that space. The major-axis is then at a right angle to that “front.” The third criterion is that of “exaggerated dimensions.” If one dimension of the space is much longer than the others, that dimension is the “major-axis.”

Let us examine some spaces and see how they affect figure construction.

Here we have a square space but because the music and entrance are opposite each other, the major-axis is easily recognized. The entrance here is the Strona (I). In a space such as this circular figures are nicely shaped by the space and both axes can be used for the PzP figure going “down” the ctr of the space, although the major-axis is used more often for this figure-action, as well as for: Na Prząd I Tył actions. This square space also makes the KD and KDR formations easier to establish.

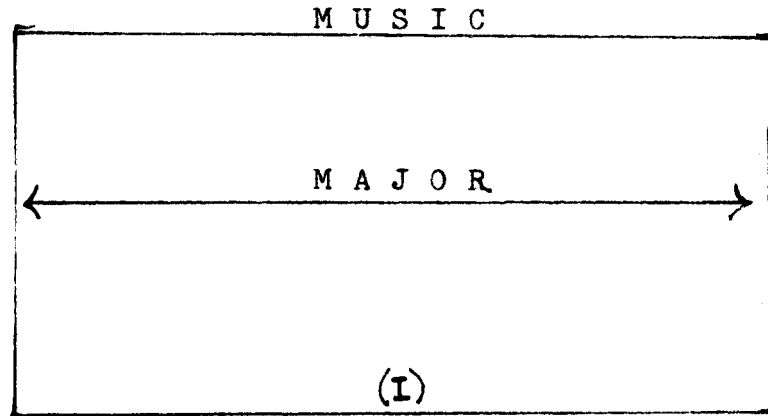


But suppose we have a long-axis such as is shown below.



Here the axes are as shown (remember that the conventional definition is the European Convention, and is still in use). However, here the linear type figures are best done along the minor-axis. Circles become ellipses. If a small number of couples are dancing, then circles can be perfect in form. For a larger number of couples, circles can be accomplished in the two halves of the space, after a splitting or dividing figure action.

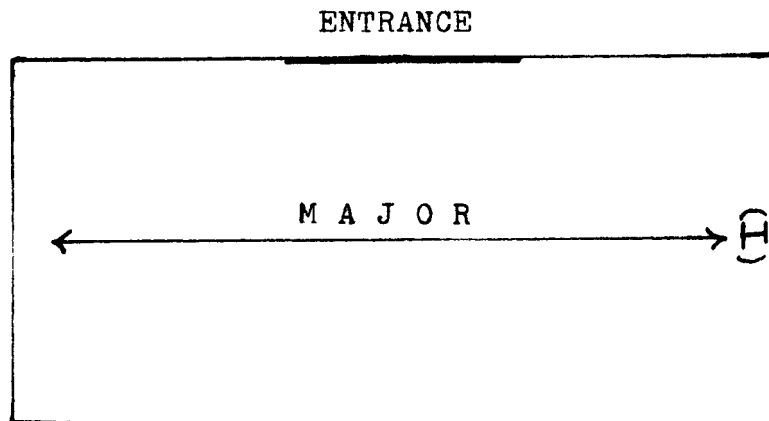
Now for more difficult spaces.



In this case, the Pierszwa Strona (I), still is opposite the music—**usually**—but it doesn't **have** to be (**none** of these directions **have** to be!). However, most of the linear figure-actions would take place along the major-axis.

But if most of the spectators were along (I), then some of the linear figures would be done facing them.

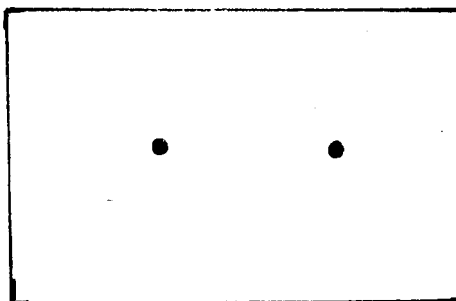
What about the one below?



This side entrance is not on the major-axis. Most of the dancing takes place on this axis.

Suppose the preceding room had a balcony above the entrance, and the guest of honor were there? Where should (I) be in order for the balcony to observe the figures to the best advantage? Along the entrance side.

Suppose there are ceilings supports/columns right in the dancing space? How can these be used?



The serpentine figures may be done around these supports. They may also be used as centers for cross-figures, or for circles. Line-figures, such as Linia Łańcuch, cannot be done well in such a room. Of course, dancers can release hands when the supports get in the way.

The supports also may act as room dividers. In the above case, they can divide the room into 2, 3, or 6 smaller spaces.

Lastly, suppose a room has the entrance in the corner of the room! Take the longer dimension as the major-axis.










Remember, these are space conventions and not absolute rules.

WE SHALL USE AS A SHORT-HAND (I), (II), (III), AND (IV) TO DENOTE THE PIERWSZA, DRUGA, TRZECIA, AND CZWARTA STRONA (ŚCIANA) RESPECTIVELY. WE USE THEM TO MEAN BOTH:

- (1) A DESTINATION, "GO TO THE (III) SIDE (WALL),"
- (2) POSITIONS AS IN THE KWADRAT.

Keep in mind that although the term "Ściana" was used by Mestenhauser, he used it in exactly the same manner in which he used "Strona," as a destination or direction.

KEY TO FIGURES AND ABBREVIATIONS

Gentlemen	
Lady	
Leading couple	
Second couple	
Free arms extended (only when needed for some figures)	
Transition to the next figure	
First movement	
Second movement	
Turns by couples	

Next to some of the figure titles, there may be a parenthesis as shown (A,B). “A” identifies the original Polish dance from which the figure was; “B” identifies the author by initials. This is only done for unique cases and for choreographed figures.

The author wishes to stress the idea that although a figure may have been, for example, associated with the Mazur, that should not prevent anyone from using it in another dance-form. We do not want to restrict ourselves. We see dance figures, on the one hand, as an engineering problem and, on the other, as an aesthetic situation. This should allow us more freedom and yield greater aesthetic delights. Personal experimentation must take place.

GENERAL ABBREVIATIONS

M	Man	ftw	footwork
W	Woman	pos	position
ptr(s)	partner(s)	d	direction
cpl(s)	couple(s)	org	original
L	left, go left	ct(s)	count(s)
R	right, go right	m	measure
fwd	forward	CW	clockwise
bwd	backward	CCW	counter-
clockwise			
twd	toward	diag	diagonal(ly)
ctr	center	hd(s)	hand(s)
RLOD	reverse line direction	frt	front
ft	foot, feet	ins	inside
bk	back	wt	weight
outs	outside		

COMBINATIONS

oppftw	opposite footwork
oppd	opposite direction
orgpos	original position
st	stop that
fst	finishing so that
ast	at the same time
insft	inside foot
outsft	outside food
fstorgptr	finishing so that (with) original partner
rep	repeat
rad	repeat as desired

SPECIAL ABBREVIATIONS

These abbreviations are used only here for figures. We give the Polish terms. The reader then looks up the figure.

L	linia	KRZ	krzyż
Ł	łańcuch	WŁ	wielki łańcuch
LŁ	lina łańcuch	PZP	para za para
D	dwa	K	koło

DIO	do (się) od (się)	KO	koło ogolne
DK	dwa koła	OK	odwrotne koło
PJ	przejsie	KT	koło trójkami
PIP	panowie i panie	KS	koszyk
ANG	anglezowe	GK	gwiazda koło
OB	obroty	KD	kwadrat
ODSR	odsrodkowo	KDL	kwadrat liniowe
ZM	zmiana miejscju	SAS	sąsiad
WL	left side, direction	WP	right side, direction
wlw	to the left, on the left	wpw	to the right, on the right

The corners, or ROGI, play a significant part also. Notice that they are also numbered CW. Remember the root word ROG, and don't worry about its grammatical variance. Worth mentioning is the formation of **KWADRAT NA ROGACH** a KWADRAT with successive CW corners. (This CW direction is just the opposite of Western Square dancing.)

There is another aspect to be considered here. Joan Lawson states that most Slavic circle dances or "chain" dances go right or CCW. This is supposed to be a reflection of the early wanderings of the various Slavic tribes. But the exact travels of these tribes are not known for certain. However, the argument is interesting. And in fact most Slavic "chain" dances or "koło" do go CCW.

So, the most general convention is that the main figure action is to the **left** (CW). Secondary parts of the action are done to the **right** (CCW). Figure action in terms of importance are from the center out. Another **general** convention is that the figures are repeated, so that they are done twice. The last convention is that the dancer at the end of a figure should finish in his original place. These conventions are **not** hard and fast rules. They can be changed. Remember also that the leader by his dance action (as he calls the figure), gives us additional information as to the figure direction.

Perhaps more easily understandable is the fact of the convention of the woman being on the man's right side.



Since the man initiates the action, it is easier for him to do so by **pulling** his partner, than by pushing or moving into her. So he often starts the action to his left.

FRENCH DANCE TERMS ¹⁴

This is our third look at French Dance Terms (2005). It was the most famous poet of Europe and Poland of the 16th century, Jan Kochanowski, who urged Poles to use and develop their native tongue instead of using Latin and Greek. His symbolic phrase was "Polacy nie są gesi, mają swój język," which translated as "Poles are not geese, they have their own tongue," which means they are not to be ashamed to use the Polish language as a literary language—in other words, it was just as "good" as Latin.

¹⁴ The first and second looks are contained in previous volumes — now out of print.

During the 19th century, one theme of patriotic Poles was that Poles should prevent the submersion of the Polish language by her occupiers—that a state of war existed in the cultural sphere.

How? By not using any foreign language, even to the extent of shunning French terms for dance figures; in particular, for the Mazur(ka).

We also held this opinion as we started our writing. This we did for several reasons. First, because we did/do share the opinion of “National Poles.” Second, overseas Polonia, especially American Polonia, does know some Polish words but no French. Thus one could propagate Polish Dances using Polish words rather than French.

However, on re-thinking this entire issue (in 1985) we feel that perhaps Jan Kochanowski’s phrase may imply its opposite. Are Polish-Americans naturally stupid, so that they cannot learn some twenty or so French phrases, **simultaneously** as they learn the Polish phrases? We speak here only French terms for figures and **not** steps. Obviously, they are not stupid, and can easily learn these. Of course, the significance of this entire issue must be explained to them (as is in Volume II of the current series), and they must be able to dance bilingually. Any modifications of the terms must be in the direction of French to Polish terms—that is, the French terms must fit the Polish figures.

There is a third reason. We write in the year 1985 of the 20th century. Currently there exists in America a burgeoning, a revival of the 19th century European Social Ballroom dancing. This naturally includes the Mazurka, and uses many French terms. This movement is done at present by non-Poles who are not part of “Polonia.” This sort of dancing is not exactly stage dancing, but it is somewhere between stage dancing and real, natural ballroom or recreational dancing—thus its “purposes” are “more realistic” than present Polish dance which is primarily costume stage or performing dancing.

In order to bridge the gap between “Polonia Dancing” and this “Revival,” we suggest that a knowledge of the French terms, which are used historically by Poles, will help.

The meeting of Polish Dancers and this revival, if it ever happens, will be very fruitful, mostly for Polonia, if they experience the wonders of the real Social Ballroom forms of European dances, they just may, finally, come to the realization that Polish Dance Culture must be done in the ballroom (and not on the stage in obsolete costumes), if it is to give pleasure, if it is to survive, if it is to have a future.

Now which French terms do we have in mind? We chose those used by 19th century Polish Dance Masters themselves; in particular, those of K. Mestenhauer.

We make only one exception. We retain the term “**Holubiec**,” since it is a term of strength and clearly delineates the real, authentic Polish forms (which gives the greatest pleasure), from both the present stage form and French Quadrille-Mazurka.

Rond	Koło
Dex Ronds	Dwa Koło
Tour de main	Młynek,
A droite	Na Prawo
A gauche	Na Lewo
En avant	Na przód
En avant deus	Na przód Dwoma
En avant trois	Na przód Trójka
En avant quatre	Na przód Czterem
En avant six	Na przód Szęściu
En arriere	W tył
Passez	Przejdźcie
Traversez	Przejdźcie
Retraversez	Powtarzać

Chaine Anglaise	Anglezowe
Dam	Pani, Panią (Inst.)
Dames	Panie, Paniami (Inst.)
Cavalier	Pan
Cavaliers	Panowie
Chaine de Dames	Panie Łańcuch
Chaine de cavaliers	Panówi Łańcuch
Grande Chaine	Wielki Łańcuch
La Corbeille	Koszyk
Promenade	Para za para
Porte d' Honneur	Mostek, Brama
Au retour	Na Powrót
Caro	Ośemkami
Premier	Pierwszy
Vis-a-vis	Na Przeciwno
Contra	Przeciwnie Parami
Tour (sur Place)	Tour (sur Place)
Hołubiec	Hołubiec

These few are adequate for many figure sequences, but not all. In Mestenhauser the French and Polish terms were both used or mixed: “Taversez I Koło”—cross over and form the circle figure.

Of course, some Polish performing groups will probably use French terms for a 19th century dance suite—as material, since they are always looking for something different to beat their “competition.” This can help save Polonia if it’s thought about deeply.

Well, what do you readers of the 22nd century think about this? More importantly, are you “Mazuring” or “Mazurkaing”?

AGAIN: POLISH EXPRESSIONS FOR THE FIGURE CALLING

This is like being between the devil and the deep blue sea. Those who have a good knowledge of the Polish language have requested that we give the “correct modes of expression” for the calling of Polish figures.

Generally speaking, **where applicable**, the best Polish form, or grammatical structure, is the FIGURE, then the PEOPLE OF WHOM the figure is composed. This is summarized below:

FIGURE	,	PEOPLE TO WHOM
figure NOUN	,	people to whom NOUN (in the genitive case) refers

An example:

krzyżyk z Dam—a Cross of women (composed of women)

The “z” may be omitted, so that it becomes:

Krzyżyk Dam—A Cross of women

Fortunately, if we limit ourselves to the **plurals** of two words, Men and Women, and learn their Genitive forms and the Instrumental case of nouns, we will have a more accurate way to call figures.

Suppose it is necessary to specify the number of persons composing the figure? The number also is in the Genitive case. But this is already becoming complicated, so we give only several cases:

	FOR MEN	FOR WOMEN
2	dwu	dwu
3	trzech	trzech
4	czterech	czterech
5	pieciu	pięć
6	szesciu	szęść
7	siedemu	siedem
8	osiemu	osiem
9	dziewięciu	dziewięć
10	dziesięciu	dziesięć
11	jedenastu	jedenasć
	etc.	

So, for a “Cross of 3 Women,” it would be: “Krzyż Trzech Dam.”

The only important variation is an action or secondary construction which the people who make the primary figure do.

For example, we know of the Krzyżyk Parami. Notice that the complete call is: “PANOWIE! LW KRZYŻYK PARAMI.” This means that the men’s attention is called; “parami,” means with the couples **then** in existence. The men retain their hand holds with their partners and form the left-handed cross figure.

But this also can be called,

Krzyżyk Kawalerów z Damami.

The structure of this is,

FIGURE, NOUN (Genitive Case); PREPOSITION, NOUN (Instrumental case).

The preposition “z” may be omitted so that the structure is,

FIGURE, NOUN (Genitive), NOUN (instrumental) or,

“Krzyżyk Kawalerów Damami.”

Of course, even the hand-holding directions should be given first, so we get,

“1w Krzyżyk Kawalerów Damami!”

We prefer to include the preposition “z” in the interest of clarity and to give people more time to think about just what figure they are to form.

If you will recall, the Genitive implies possession, and is usually translated as “of” whilst the Instrumental is translated as “with.” Thus the preceding call means, “A left-handed Cross of Men with (their) Women (partners).”

But sometimes the vagaries of language or people cause these two forms to be used interchangeably. We therefore suggest that the calls rigidly adhere to this order, or to those already contained in Volume III.

So let us learn both the Genitive and Instrumental Cases of the plurals for the words Men and Women: but with two words for “Men” and “Women” each, the forms PAN and their old French equivalents, which are commonly used today (1985).

NOUN	GENITIVE CASE	INSTRUMENTAL CASE
GENTLEMEN	PANÓW, KAWALERÓW	PANAMI, KAWALERAMI
LADIES	PAŃ, DAM	PANIAMI, DAMAMI

When pronouncing “Paniami” emphasize the “ni,” otherwise it sounds like “Panami”; so say “PaNIami.” Phonetically it can be rendered as “Paneeami.” Now what about “Pań”? That comes close to “Pan” which is a single man! Phonetically, “Pan” is rendered Pa(n^y). It sounds like the “n” is the word “nude.” It is a nasal sound. The sound is held and sounds like “nu,” so we have “Pan” sounding like “Pine”—a long n.

Readers of Volume III will recall that we finally chose to use the word forms “Pan” and “Pani,” and their Genitival forms since most overseas Poles know these forms. But maybe “Dam” and “Kawaler” are easier. For people who do not want to use Polish terms English can be used, that is, LADY, LADIES, GENTLEMAN, GENTLEMEN, OF LADIES, OF GENTLEMEN, WITH THE LADIES, WITH THE GENTLEMEN.

CATEGORIES OF MAJOR CHOREOGRAPHIES

The following is a translation of Mestenhauser remarks on Figure classification.

“Remarks concerning their Kind and Form

The Mazur, as a free dance, depends on the individual ideas and feelings of the dancer; this manifests itself not only in his movements, but also in the dance, which is full of life and excitement.

However, even in a solo or in a particular figure, there are restraints—even though some figures are imitations of the French Quadrille, which are bound by strict rules. But even these figures (in the Mazur) are done according to the will and invention of the leader.

Thus the leader is not hampered with the calculation of steps or music, which is done for the Quadrille, but he leads according to his thought, or does known figures in any combination.

*There are many figures, all of which fall into two categories, “**lotne**” and “**miejscowe**.” The “**lotne**” figures are circular figures of continuous running around the hall, room, or space, all done to the commands of the leader. “**Miejscowe**” figures are figures which start from the square formation positions.*

*There are subdivisions of figures; “**ogólne**,” “**pojedyńcze**,” “**złożone**,” as well as “**kombinowane**.”*

*The “**ogólne**” are done all together at the same time by the dancers. These are done at the beginning and end of the dance. So when the leader (Wodzierj) shouts, “Mazur wszystkie Pary”! — everyone, one after the other, with Mazur Runs goes around the room and finishes with the “Holubiec” couple turn.*

*After this, the leader commands various **lotne** figures.*

***Pojedyńcze** figures are those which have only one main movement or feature, such as **Koło**, **Krzyż**, **Przejście**, or a simple sequence of several of these figures.*

*These figures are done by fewer numbers of couples which are chosen from the open general circling or by pre-arrangement. They use from one to six couples. They may be **lotne** or **miejscowe**.*

***Złożone** figures as well as the **kombinowane** ones are done as larger affairs, and require four to twelve couples. They are made up of **pojedyńcze** figures. **Kombinowane** figures are composed of two or three groups of dancers, with each group doing a different figure. A harmonious whole is the overall impression.*

*All of the figures may be divided into eight types—namely, circular, linear, passing, crosses, corner-types, solos, **krakowskie** and combinations. The “**krakowskie**” is done in groups of three people each.*

*All of the **ogólne** and **pojedyńcze** figures always start from a circle (**koło**).*

*The most difficult figures are the **kombinowane**. They must flow as one harmonious whole.*

I give here 150 examples of various figures which can be applied in different circumstances.”¹⁵

¹⁵ K. Mestenhauser, *Mazur I Jego Zasady*, Warszawa: Gebethnera I Wolffa (1901), pp. 64-67.

PRESENT AUTHOR'S REMARKS

In the above translation, Mr. Mestenhauser uses the term “figure” to mean “individual figures,” as well as “a sequence of figures,” as well as “an entire choreography. That is what he has given us here—150 complete choreographies.

His classification of individual figures into eight groups is helpful, however, this should not ossify our thinking about Mazur figures. After all, there may be other categories.

THE BASIC ELEMENTS OF THE MAZUR

The following elements will **not** take you through all 250 choreographies since they increase in complexity. In this section, we shall introduce abbreviations for FIGURES which shall be used later on. Some have multiple names. Those underlined are the most prevalent, the easiest. This section is primarily from K. Mestenhauser.

Mestenhauser presented this section in a question-answer format and so shall we.

WHAT IS THE USUAL COUPLE POSITION?

The open Mazur position or Promenade position.¹⁶

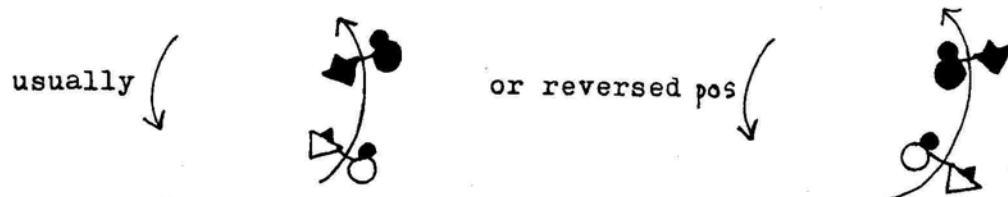


HOW SHOULD THE M LEAD THE W?

As they run fwd they must not become stiff in their motion or posture, the man must not forget to respect the W, and always keep the character of the Mazur (do not lost its aristocratic nature). The M does not crowd the W, nor does he pull her (this means she must move spryly, gaily and not cause her partner to drag her).

HOW DOES ONE DANCE THE MAZUR?

The Mazur as a collective dance begins with a general circling of all couples, dancing one behind the other, PARA za PARA (PzP). They circle the room going CCW (or Prawa). This is also called **MAZUR PARAMI (MP)**, or PROMENADE. The couples circle round the room once, twice, or thrice, depending on the size of the room. After that, they return to original position.



Since the convention is that W are away from the ctr of the room, this means they must cover more ground, by means of rapid gliding motions (of

¹⁶ For full and detailed explanations of Steps, Positions, that is, non-figure information see other works by this author. See the 2nd and 3rd volumes of the series of books originally written in the 20th Century. They never refer to this new workbook. However this present book, with the exception of Steps and Movement, is essentially complete in itself — diagrams are included — so one does not need to refer to the 20th century volumes.

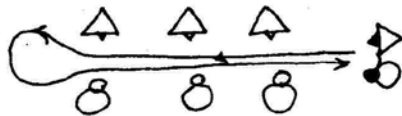
course, by executing a half turn, the M shall be on the outside, and may then execute long steps which are solos natural to the M. Could it be that all the accenting and heel clicking steps of the Mazur are a result of his dancing conventionally, on the inside? On the inside, the length of steps are shorter, therefore, there is more time to jump up and down, to rise, to accent — well, certainly not **the** reason, but maybe one of them?).

WHAT STEPS DOES ONE DO?

At the simplest level one does the “Running” Step when going forward and backward. When moving directly to the side, as when in a circle, one uses the side-moving steps. Since there are so many of these various steps one must see OUR OTHER SOURCES and RECEIVE SPECIAL TUTELAGE FOR THEIR PROPER EXECUTION.

HOW DOES ONE DANCE A COUPLE SOLO?

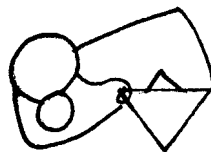
Cpl solos are danced going in a straight line, back and forth, 2 or 3 times, at the finish of which the cpl must return to their beginning pos. The solo is done in a small space on the diagonal. If two cpls are soloing ast they start at opposite ends, and dance in the usual CCW direction.



Soloing can also be done, freely, around, in and out of, the hall.

HOW IS THE “MAZUR ENDING” DONE?

From the Open Mazur pos (say the M is to the W's L side), the M impulsively brings the W to his L side, she is crossing in frt of him (he remains in place), as he places his L hd on her L waist. The W places her R hd on the M's L shoulder; thus joined, with their **L shoulders side-by-side**, they both turn in place. See p. 219-238.¹⁷



The term for this ending is either **HOLUBIEC (H)** or **ZAKOŃCZENIE (ZAK)**. Mestenhauser prefers the latter since, as he points out, “Hołupiec” also means the M's heel-clicking step. What is the connection? That the heel-clicking step was done during the turn is not disputable. To avoid both confusion and not do gross or vulgar “barbaric” movements during the heel-clicks, Mestenhauser himself does **not** use the heel-clicking.¹⁸ The context of figure-dancing usually

¹⁷ All page citations are to the 2nd and 3rd volumes of the series on Polish Dances written by the present author in the 20th Century. They do not refer to pages in this workbook.

¹⁸ Some non-Polish speakers considered the sound of the word Hołubiec to be ugly.

informs the dancer that when HOŁUBIEC is called, it is the ZAKOŃCZENIE cpl turn in place. See the “Tour sur Place” variation which follows below.

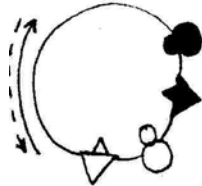
WHEN IS THE “ZAKOŃCZENIE” (ZAK) DONE?

The Mazur ZAK is to be done at each stopping in place during the dance: at the end of the General Figures, after a solo, and finally at the end of the dance before returning the W to her place. As you go through the choreographies you will see that the ZAK or H is not really done **every** time. That would make it just too dull. It is often done. During this turn, Figure Commands for the next figure-action, can be given.

HOW SHALL THE TERM “ZAK” BE USED NOW?

At the very end of the entire choreography. See HIPODZIEK, below.

HOW IS THE KOŁO OGÓLNE (KO), KOŁO (K) DONE?



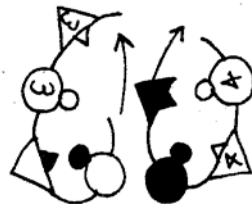
This may be simply called KOŁO (K). It always circles L completely around then R, again completely around. If there are many dancers and the room is large, then go only half-way around before changing direction. If the room is very small then the W may step in and the M may step back while maintaining the hd hold and circle L, R. There are many variations of this.

WHAT STEPS ARE DONE FOR THE KOŁO (K)?

Strictly speaking the dancer’s bodies are turned directly to the center of the circle, as well as their faces. They can only move sideways L, R with sideward moving steps. The full repertoire of these steps for both men and women have been described by the present author in other works.

HOW IS A KOŁO DIVIDED?

This may be called **DZIELIĆ NA PÓŁ** or **NA PÓLOWY** or **ŁAMAĆ KOŁO**. This is to break the circle. If his ptr is on his R side then the leader releases his L hd or vice-versa. He may then go on to construct the next figure. Of course some other person may have been called upon to break the circle. Another similar call is **KOŁO NA PÓŁ**. Here the person who has broken the circle dances directly across to the W opposite him, pulling the others along.



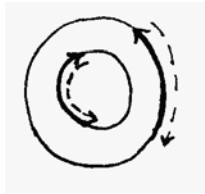
The call, **DZIELIĆ NA PÓŁ**, can be repeated as often as wished, until there are circles of two cpls each. This is one of those figure actions which does really have to be called since only the lead M need know it to have it done. But it does help if all know it.

HOW IS A PODZIELIĆ NA PARY DONE?

Since the call, **DZIELIĆ NA PÓŁ**, can be repeated as often as wished, if is possible to finish so that there are only couples left. If you start with circle of W only then the first W acts as a first M and the W on her R as her female ptr. They, and all the other W in a corresponding manner, face each other and, joining cross-hands, *Reęć Na Krzyż*, turn in place CCW, "na lewo." A circle of M would do likewise. Notice this is different from the previous one. This of course can be done by cpls already in a *Koło*. This could be called for 2, 3, etc., cpls to divide. This is one of those cases where multiple figure actions can all be called *PARA OBROT*. So the choice of terms is not so easy.

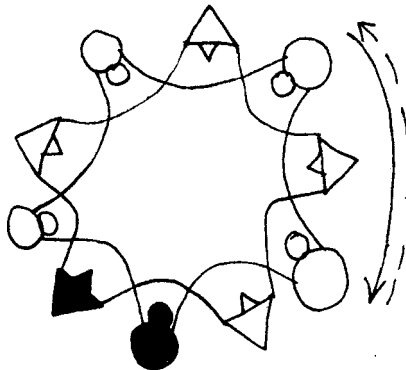
HOW IS THE KOŁO W KOŁE (KWK) DONE?

This could be called *KOŁO PAŃ W KOŁE PANÓW*. It is often done immediately after a *KS*. The M, raise their joined hds then the W with hds joined move twd the ctr, thus two circles, one within another are formed. Ins circle goes L, outs R, all the way, then both reverse.



HOW IS THE KOSZYK (KS) DONE?

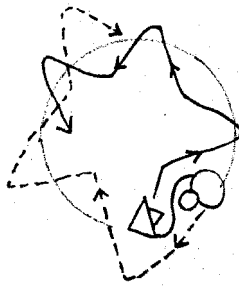
This may be called *KOŁO PLECIONE*. The M usually raise their arms upwards ast walk twd the W, joining hds (the M), then lower them over and in frt of the W. Sometimes the raising of arms is crudely done. One can just slip one's hds in at a moderate height. The entire *KS* then moves, slowly, once around L, then R.



There are many variations of this.

HOW IS THE WIELKI ŁAŃCUCH (WL) DONE?

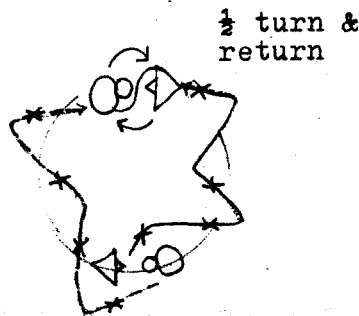
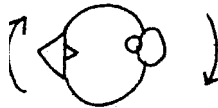
From a circle formation the ptrs face each other, giving R hds and pull, gently, pass each other and progress around the circle. Of course, the directions can be changed, but M usually takes the trouble to do the work, passes on the ins of the KOŁO. The above is not Mestenhauer's, but the following **WL Z PÓŁ OBROTEM** is.



The above is not Mestenhauer's, but the following **WL Z PÓŁ OBROTEM** is.

WHAT IS A WL Z PÓŁ OBROTEM?

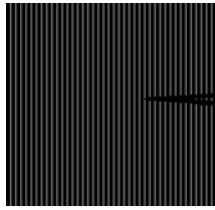
The same as a WL except when orgptrs meet they do a MŁYNEK, once around, and then continue in their org directions. When they meet the second time, they are in orgpos and the figure is finished.

**WHAT IS A KÓLEK?**

We have confined the meeting of this term to a couple turn.

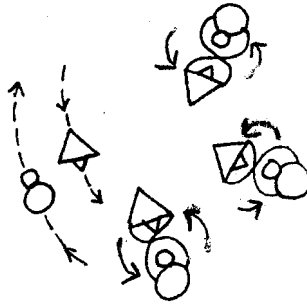
HOW IS THE OBROTY NA LEWO (OBXL) DONE?

Cpls join cross-hds and turn in place, CCW. Notice our abbreviation—the "x" for cross-hds. One could call this PARA OBROT NA LEWO, or PARA OBROT, LEWO. (Notice no number of turns is given, but it usually is 2.)



HOW IS THE OBROTY NA LEWO POSTEPOWE DONE?

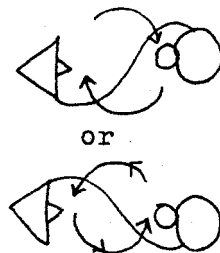
From all cpls in a KOŁO each cpl does a one full turn in place (ObxL). The W go L, i.e., CW, the M, R, meet their new ptr and turn (ObxL) with them. This continues until all ptrs are with their orgptr going only halfway around. This is a progressing figure. So we choose to call it **POSTEPOWE KOŁO**, to be followed by the cpl figure action which does the progressing here, ObxL. This usually starts with the W on the inside of the circle. (But it can be otherwise. The M can be inside.) M meets his new ptr on the inside of the circle, his back to the ctr.



A variation of this is contained in the next section.

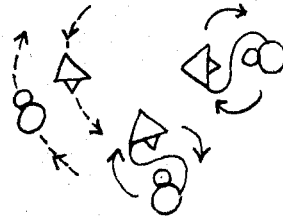
HOW IS THE MLYNEK (OBM) OBROT DONE?

Notice the direction is according to the movement, opposite the hd hold.



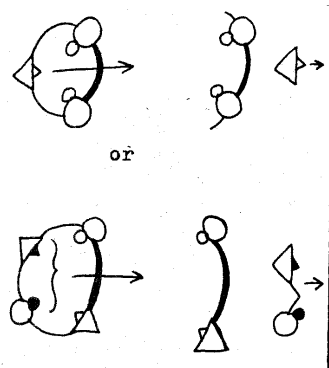
HOW IS THE POSTEPOWE KOŁO, MLYNEK DONE?

One turn in place is done, ptrs progress to next, join other hds and turn in oppd, progress, etc., until all ret to orgptr and pos. (Notice **this** goes all the way around!) Start with your ptr first! This makes it somewhat like a ŁANCUCH. It doesn't necessarily start with the M on the inside. However, an examination of Mestenhauser beginning choreographies shows that both (all) of the progressive KOŁO's stop when the first meeting of orgptr takes place—halfway around. Why? Probably because it is easy to lose the crisp formation of the circle. (This is different from the WŁ below.)



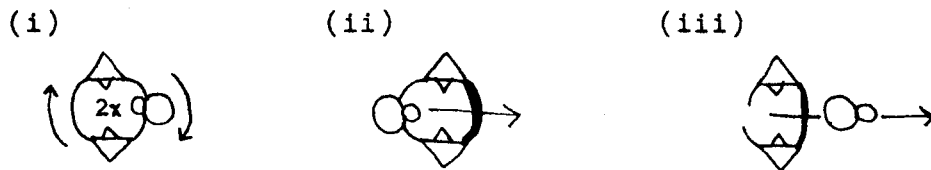
HOW ARE THE POD REKAMI, POD MOSTEK, BRAMA DONE?

The action must be comfortable for the exiting person or couple. They usually exit twd the action of the next figure; most often twd the ctr of the room.

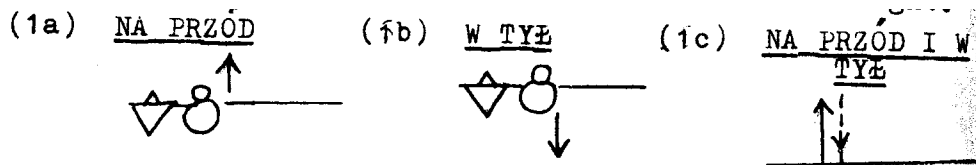


WHAT IS THE KOŁO TRÓJKAMI (KT)?

This is usually for 2 M and 1W. After forming a circle of three people, all circle to the L. Then one person, usually the odd member, goes under the BRAMA formed by the other 2 (ii) and goes to the next action of the figure. The leaving may be called, POD REKAMI or POD BRAMĘ.



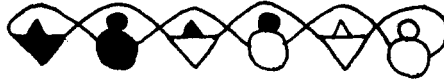
HOW ARE THE NAPRZÓD, THE W TYŁ DONE?



A single couple or couples join hds and dance fwd or bwd.

The NAPRZÓD I W TYŁ action is usually done twice. It is also commonly called, DO I OD.

HOW IS A LINE LAŃCUCHOWE (LL) FORMED?



This moves usually NAPRZÓD I W TYŁ.

HOW IS PRZEJŚCIA (PJ) DONE?

The **PRZEJŚCIA** is normally done by individuals or lines of couples standing opposite each other as shown here. This is K. Mestenhauser's way of doing it.

Notice that whomever is called, from the conventional cpl pos, pass L shoulders. It's always the opp shoulder to that one which was next to your orgptrs shoulder.



However to avoid confusion it is better to have the passing directions called out. Here we shall illustrate this with only two dancers, standing at first directly opposite each other. They are going to pass by each other but if they were to go directly fwd they would collide. So they first move slightly diagonally away from each other then they proceed across twd each other, pass each other and finish with a half-turn to reface each other.



“passing by the LEFT”

As you can see the direction indicates which shoulder passes, here the L shoulder. However in Polish, as K. Mestenhauser called it, it is:

“PRZEJŚCIA z prawą stronę”

One steps out diagonally to one's Right side first then crosses over. (Of course, one can just as well call for the passing to be done on the other side.) Usually this is done with cpls in a two lines. Often there are two lines of only Men and Women.

Since many of the figure-sequences are from K. Mestenhauser this is the assumed direction.

HOW IS THE PJ POWROTNE DONE?

Exactly the same as PJ. This returns all to orgpos.

HOW IS PRZEJŚCIE ANGLEZOWE, ANGLEZOWE (ANG) DONE?

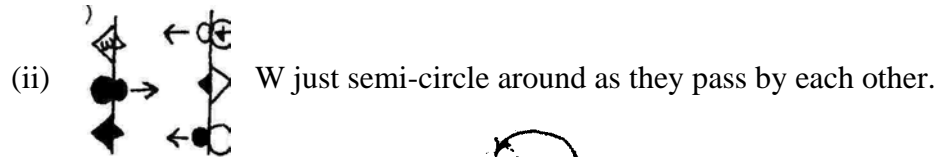
This is similar to the above PJ but is different enough to be confusing. Here, cpls act as units and change places. The W do an ordinary PJ but the M crosses straight over to the other side, whereupon as a cpl they turn into their new pos, W on the M's same side as when they began. (Naturally a "POWRÓT" or "POWTARZĄC" may then be called, meaning "return," or "repeat" respectively to orgpos. Or just another, ANG.) Cpls act as a unit.



HOW IS A ŁAŃCUCH DAM DONE?

In this Łańcuch figure there must be a crossing to the other side at (ii). Notice here that the W is on the M's L side.

(i) All W approach each other giving their outs hds, (R) to W on her side

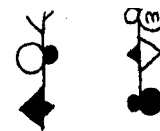


W just semi-circle around as they pass by each other.



W give R hd to M, turn in 2 m.

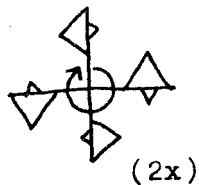
(iv) M turns W around.



POWTARZĄC!
Rep fst orgpos.

This may be called, **PANIE ŁAŃCUCH** or **ŁAŃCUCH PANIE**. Since normally, the W is on the M's R side, holding his R hd with her L hd, she gives her R hd to the W opposite as they cross in the middle.

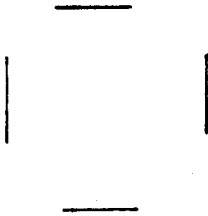
HOW IS THE KRZYŻYK, KRZYŻ (KRZ) DONE?



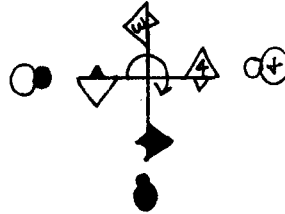
Notice the joined hand gives the Krzyż's its directional name. This is an elemental or basic figure. It is **not** the basic Krzyż for Mestenhauser. His Krzyż follows below.

WHAT IS A PW KRZ MESTENHAUSERA!

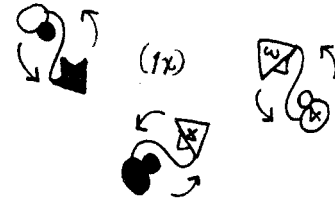
(i) Starts KD



(ii) PANOWIE pw
KRZYZYK



(iii) POSTEPOWE NA
LEWO Z MŁYNKIEM



(iv) Rep (ii-iii) 4x, finishing orptr, pos.

This is the basic Krzyż for Mestenhauser. but after the M finishes with the 4th W, he retorgptrpos and does one lw MŁYNEK. (Why didn't I think of this before? I thought it was too complicated for a simple name.)

HOW IS A HACZYK DONE?

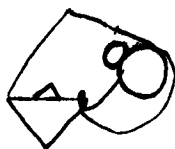
Illustrated is a pw HACZYK. There are usually two quick turns done. W have a corresponding turn. They interlace their forearms and, using little tension, do two easy turns. The word "haczyk" means hook. Sometimes the word "łokiec", which means elbow, may be used.



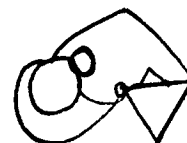
NOW WE ADD SOME ADDITIONAL ELEMENTS

WHAT IS THE TOUR SUR PLACE? TOUR, SUR PLACE?

This is the 2nd main Hołubiec cpl turn variant. This can be the most elegant couple turn. It functions, in the dance, exactly as the Hołubiec or Zakończenie does. It does exist, explicitly, at least, from 1846 and implicitly from around 1800. From running fwd, the M leads the W onto his free arm and they turn in place.



or



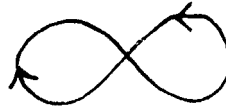
Outs hds need not be joined. See Vol. II, “Other Hołubiec Turns.”

ARE THERE ANY OTHER CPLS TURNS? WHAT IS THEIR FUNCTION?

Yes. See the section entitled, “Other Hołubiec Turns” in Vol. II, as well as those contained Vol. III.¹⁹ Some of these may be thought of as special pos/turns used to show off a cpl solo—Błyskawica or the Protective pos.

MUST THE PARA ZA PARA FIGURE-ACTION ALWAYS BE DONE CIRCLING THE ROOM IN ONE DIRECTION ONLY?

No. As a matter of fact, the PzP action is most representative of the Mazur. It allows for each cpl to show off as they follow each other. Secondly, the PzP action also exhibits the free nature of the original Mazur. Thus, the PzP may be led from room to room, outside the hall, back in or in a “figure-8,” etc. This sort of movement shouldn’t have a name.



WHAT SHOULDN’T WE FORGET?

That the PzP circling is to be done often interlaced with the more formal figures.

WHAT IS NECESSARY FOR THE PZP NOT TO BE BORING, IF IT IS DONE OFTEN?

The individuals must be very skilled in the execution of their respective step-movements. Thus, the dances must be very practiced, and do their respective steps unthinkingly, automatically.

WHAT IS THE BASIC STEP FOR THE MAZUR PZP?

The Running Step(s).

HOW ARE THE PZP’S TO BE DISTINGUISHED?

The first one starts with a flourish then dies down to the simple Running Step. The intermediate repetitions of the PzP show a gradual progression to more difficult steps, dash and excitement. The last one usually finishes with a bow, a “thank you,” and M rets W to her org place which she occupied before the dance.

WHAT DO YOU DO IF THE DANCERS ARE NOT SKILLFUL?

Use the PzP only once or twice around the hall. They will run.

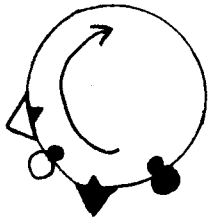
¹⁹ At this time (2005) the present author is working on a new book on the Mazur. This will contain detail information about Steps, Couple Turns, etc. If you can obtain this new work then you will not need to obtain the 20th Century books.

WHAT OTHER FUNCTION DOES THE PZP HAVE?

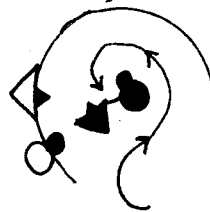
It gives the caller or leader time to think of the next figure(s).

WHAT IS THE KOŁO ZAKOŃCZENIE (K ZAK)?

(i) KOŁO ZAKOŃCZENIE.
K, lw



(ii) 1st cpl solos
and returns to orgpos
with a cpl turn



(iii) 2nd cpl, 3rd, etc.
rep (i)-(ii) until all have danced. This may end here
or a PzP back to place may be done.

Notice this circle goes R once. This action can be very long!

WHAT IS THE DIFFERENCE BETWEEN THIS AND THE PREVIOUS ZAK?

The previous ZAK is only the Hołubiec turn.

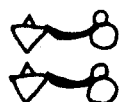
WHAT IS THE PODZIEKOWANIE (PODZIEK)?

This comes after a Hołubiec. Ptrs face each other, M bow, W returns the Bow, M kisses W's hd. M escorts W back to her place. This should always end the dance—it goes without saying—but sometimes people must be reminded. Having stated this, we shall write HIDZIEK or ZAK, for the ending of most choreographies. But listen, this is **not** the same K ZAK!

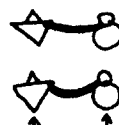
WHAT IS THE DIFFERENCE BETWEEN “PROGRESSIVE” AND “SUCCESSIVE” FIGURES?

Progressive figures, called “POSTĘPOWY,” are figures wherein individual dancers change ptrs during the figure. A Wielki Łańcuch is one such. In a progressive figure all do the changing, meeting action at the same time.

A successive figure may be progressive, but it starts with one cpl initially doing some action, meeting for example, and a Hołubiec turn, then the next cpl rets, etc. During this time, the first couple may have already started the next figure action. Others follow suit. (Or the first couple may stand in place away from the “successive-action.” The call is “W KOLEJNOŚCI,” meaning “successively.” Or “PO KOLEI,” may be substituted, which means “one after another.”)

WHAT IS THE TUNEL?

or



A TUNEL is made up of individual cpl MOSTEKI's. The call "TUNEL," implies that this column of cpls with joined upraised hds is stationary. Often the partners forming the TUNEL turn somewhat or completely to face each other. This is another of those figures for which a number of different names may be used, viz, Mosteki or Brama. Then the other couples go under and through the TUNEL. This is WONDERFUL Polonez figure.

HOW CAN THE TUNEL BE DONE IN THE MAZUR?

Those cpls who make the TUNEL need not keep their hds joined, but make a nice high arch with their ptr. Those who go under do so with small running steps and slowly. After the TUNEL formation is formed, then two common figure-actions may be done. The call "OSTATNI DO PRZÓDY (PO KOLEJ)" means that the last cpl comes under first to the frt, etc. Lastly, the first cpl goes under fst all are in the same order (but the Tunel has moved). PIERWSZY DO TYŁU means that first cpl, etc. Goes under to the back. Be careful here because a DO PRZÓDU means that the entire Tunel goes fwd. One could say "CAŁY TUNEL, PRZÓDU, then DO TYŁU.

WHAT IS A ŁAŃCUCHÓWAĆ?

This is a progressive/successive figure action wherein the dancers progress through a formation by giving alternating hds, first a R hd (usually), then L, etc. The model figure from which this is derived is the Wielki Łańcuch, however to "ŁAŃCUCHÓWAĆ," or even "ŁAŃCUCHUJEMY," means that other formations can be Łańcuch -through, for instance, a straight line. Dancers face each other, give R hds, and begin. Be careful, this may have to be done successively, **PO KOLEI**.

ARE THERE ANY OTHER WAYS TO BEGIN THE DANCE?

Yes. Instead of PzP, all cpls stand in a large circle formation. Then join hds and do a K (lw,pw). The circle divides into DK. Then both circles do K. Each circle divides and does a K. This is rep until just cpls are present. They then do either a H or Tour sur place. This is called "**K I DZIELIĆ NA PÓŁ, NA PRZEMIANY AZ DO PARY, I TOUR SUR PLACE,**" Of course, just **K I DZIELIĆ NA PÓŁ** then followed by **POWTARZAĆ DO PARY, TOUR**, which means to rep to where there are cpls, in this case, to Tour.

Notice that this can be used actually at any time. It does make a good ending figure. For this sort of general figure the division need not be done precisely evenly. Some cpls will just wait in place.

WHAT IS AN ARKATY?

M, standing next to each other, raise their joined hds to form an continuous line of raised hds, an "Arcade." Naturally, others are going to dance under the joined hds. W can also form this figure.

WHAT IS A PANIE! POD WERANDA?

This is a variation of the **ARKATY** formation. The M here are in a circle formation, arms joined in an **ARKATY**. The M could remain facing each other and stationary.



Then the W join hds and go directly under **or** weave in-and-out, as in a Łańcuch.

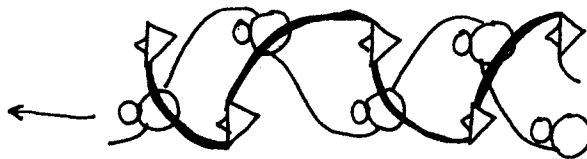


WHAT IS A KOLO WERANDOWE?

This is a variation of the **ARKATY** formation. It is a circle of cpls, ptrs facing, the M of which face in alternate directions. The Wodjirej indicates the directions. The M here are in a circle formation, arms joined in an **ARKATY**.



The W join hds in the circle underneath the M. They still face their ptrs. At the signal "I," they circle underneath L, R.



If the M dancers have made nice wide arms, the Weranda, (the M) can also move. The call could be PANOWIE lw, or pw. Remember, W in K movements goes lw first, unless otherwise stated.

The M could remain facing each other and stationary.

WHAT IS THE ROWEK W KOLO FORMATION AND FIGURE?

It starts from an OKwK which is a circle within a circle, **but** with the inside circle facing outwards. M usually are in the ins unless otherwise called. Hds not joined. Now first cpl meet between the lines, take pos and dance between the circles, CCW. The circles of people are not moving, except to gently stamp, clap, etc. As soon as there is room, the next cpl down in the CCW pos, rep, etc. This can be continued or done in the other direction.

This was originally a waltz figure. But let us remember that it was a common practice to alternate different dances into one sequence. Do the same here, Mazur, Waltz, Mazur, The call would be “ROWEK, WALC.” ROWEK shall mean a curving formation of two lines, M facing W, but usually in the form of a circle. This fst all are orgpos.

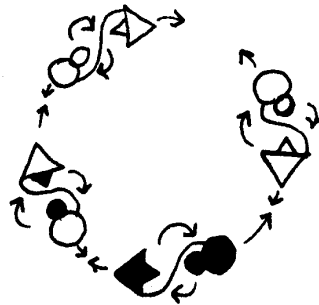
WHAT IS A ZASTĘPÓWAĆ OR ZASTĄPIĆ FIGURE-ACTION?

There are two types (maybe more). From a chosen set of dancers one dancer, dances, after which he or she goes to and takes a second person’s place. That second person reps that action. But if the call “**PO KOLEI**” is also used, this implies that the next person in order reps the action. The first person goes to the **end** of the beginning formation, to be followed by the 2nd, etc.

A NEW WIELKI ŁAŃCUCH FIGURE

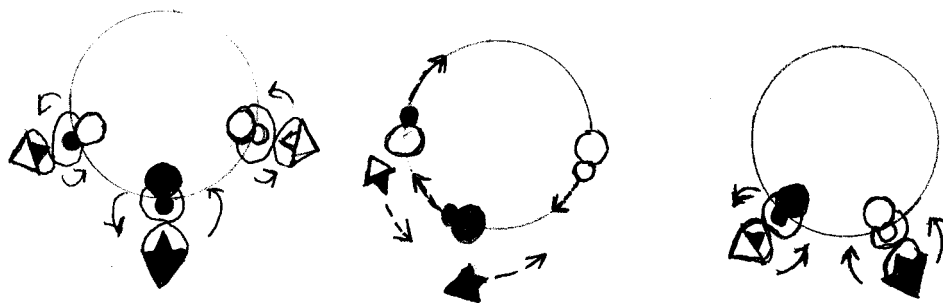
THE WIELKI ŁAŃCUCH Z MŁYNEKIEM (WŁ Z ObM)

Partners stand in a circle facing each other—as shown below.



Everything then ordinary Wielki Łańcuch when starting or meeting does turn (ObM), so that the Men Women counter-clockwise.

proceeds as with an except that each couple one full couple Młynek finish facing clockwise,



Compare this with the figures, “POSTĘPOWE KOŁO, OBROTEM NA LEWO,” and the “POSTĘPOWE KOŁO, MŁNEKIEM.” The difference is not great, but they are not the same when done precisely.

THE “VIVAT” ACCENT ENDING

Generally for the Historical Social Ballroom 19th Mazur(ka) dancing, the arms are not placed above shoulder level or waved about over the head. This was so because it gave the dance a cruder quality and was associated with the Stage Dancing form.

This “crude quality” is usually manifested by poor or average dancers. Good or well trained dancers can do this movement with strength and elegance. That’s the Ideal.

For contemporary times one has less reluctance to raise their arms high—HOWEVER IT STILL MUST BE ELEGANT—but if it isn’t, it is PLEASURABLE.

So we conclude WITH an arm-raise post for the Ballroom and call it VIVAT, as did C. Kwiatkowski (1937) in his Social Ballroom book.

After a series of steps fwd, the M ends his phrase with any of the ending steps (see Vol. II, p. 170, 176, 211, 212, 278): simple, elegant stamping or heel-clicking will do. At the same time that the ft make their accents the free arm is sharply “thrown” up. (See Vol. II, p. 300-303 for arms). W free arm does same, but she just steps in place with an accent step. (See Vol II, p.159). Partners turn twd each other as they do this. Ptrs are holding inside hds for this. Be prepared to start immediately after the VIVAT. The VIVAT is only one measure of music. Remember, simple step combinations can be called by the leader—such as 3 KROKI HOLUBCOWY I VIVAT. M turns sideways to LOD and does 3 heel-clicking steps and VIVAT. W mimics his action, doing her corresponding steps, but does not turn sideways if the cpl is doing the PzP. She dances fwd. However, if they are dancing a cpl solo, then she may face the M.

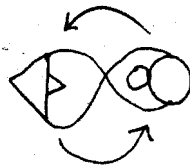
THE FINAL SUMMATION OF THE COUPLE TURN

The couple turns fall into two types, both of which are determined by function. One function is to end figure-actions. This allows the partners to turn as a couple for the PURE JOY of it. This is Hołubiec Function.

The other function is to show off in a couple Solo. This we choose to call the Solo Function.

The richest turn is the Hołubiec. It may be done as the Hołubiec turn as described by Mestenhauser or any heel-clicking variant and the assemblages of turns called “Obroty,” (Ob). Under this term there are four: **ObX**, **ObM**, **ObK**, **ObHAC**.

the “**ObX**”

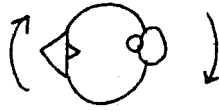


the “**ObM**”



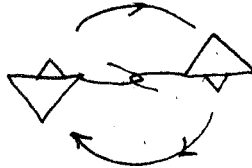
(shown here as an “**ObpwM**”)

the “ObK”



can simply be called “KOŁEK”

the “ObHAC”

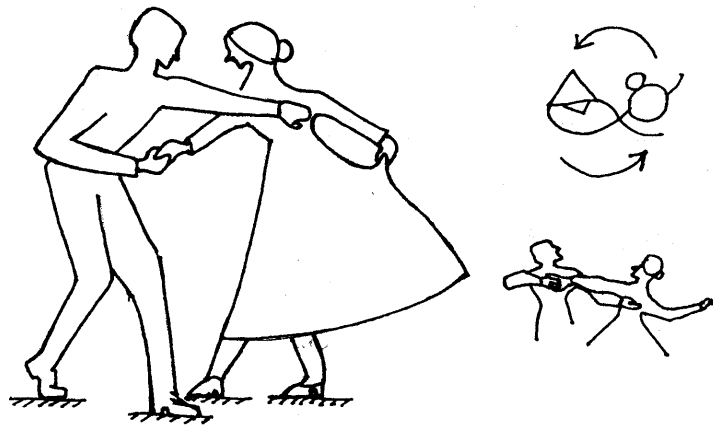


Unless otherwise stated, this is usually done by men when they meet.

All of these turns, turn to the L (CW). But they do not have to! Sometimes just the call “OBROT (Ob)” or “Ob LEWO!” or “W LEWO!” is given. This means most commonly the ObX, ObM, turning L. (In some of the figure-sequence drawings these turns may be written as “Ox”, etc.) Unfortunately this turn direction is opposite to the terminology used at the beginning of the 21st century. A couple turning clockwise is often called, a “natural-turn” or a right turn! This is a Waltz convention to which the Mazur couple-turn is related.

For the solo turns the “BLYSKAWICA,” is good and very exciting since it is different from the “Ob.” Of course, the Hołubiec and Tour sur Place can also be used, it depends on which turn is being done by most of the dancers during and at the end of the figures. The Solo turn should be different. Nationally, this depends upon your temperament at that moment.

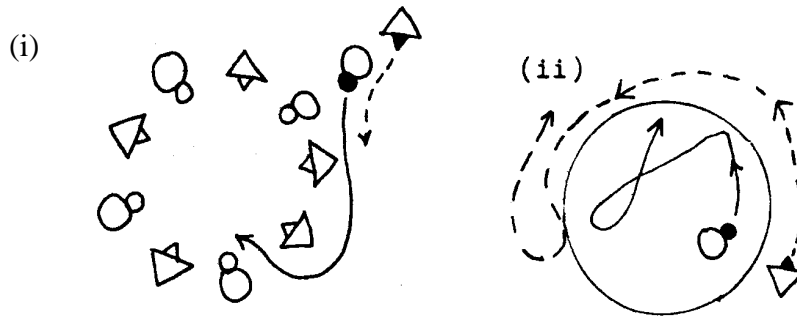
the “BLYSKAWICA”



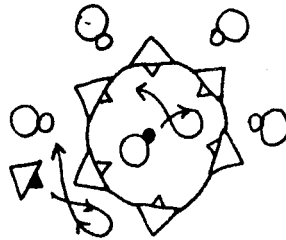
THE GAME OR PLAY FIGURES

As has been often remarked upon the Mazur is an expression of Youthful Energy and Spirit. Dancing it is like being re-born into a fresh, new World. It allows us to re-create ourselves; to be optimistic about our existence. Behind this is the notion of “play.” We play games for no ulterior motive but for the sheer pleasure of the play. And this play is part of the Mazur. Any type of game can be incorporated into the Mazur. Below we present some of these play motifs.

PRZEPIORECZKA



This figure is named after a folk tune of the same title which is about catching a Quail. It is danced to this tune. The Koło may be opened or closed. M chasses a W around. W goes into the center of the circle. M tries to follow but is prevented by cpls holding hds when he approaches. W dances in center, M tries to catch her on the outside (ii). Finally, the M is let in, joins the W and they dance a solo. It may also be done as shown below.



It also done from a Szereg formation with a line of cpls or lines of W and M standing opp each other. The Leader may chose who is the “Quail” and who is the “Hunter” or any W may leave her ptr and dance solo in between the lines. When being chased she weaves in and out amongst the dancers. After the cpl solo they return to their org place. This may, should be repeated.

CHUSTECZKA

A W while dancing a solo or standing. in the room throws her handkerchief up in the air, M try to catch it. Whoever catches it has the right to dance with her and does so.

ODBIJANY

This may be done free-style on the floor or from a circle. Several M in turn dance with a W by “cutting-in.” The M cuts-in from the rear by turning the M away from his ptr with one hd and taking up a dancing pos with the other.

**REMINDERS AND REMARKS ABOUT THE CHOREOGRAPHIES, AND
HOW TO LEARN FROM THEM**

Efforts have been made, ideally, to keep the commands as short as possible, and as rational as possible. However, since language and their grammars are very complicated, this is no easy task.

**THAT NOTWITHSTANDING, WE MUST REMIND OURSELVES
THAT MANY OF THE FIGURES ARE SHOWN, ARE
INDICATED BY THE LEADER (WODZIREJ), WITH HIS HANDS
(EVEN HEAD MOTIONS). HE (AND SOMETIMES SHE), CAN
LEAVE HIS POSITION AND SET SOME FIGURES GOING,
DRAWING THE PEOPLE ALONG. OFTEN THE FIRST COUPLE
OR CZWÓREK DOES SOME FIGURE AS THE OTHERS
WATCH. THEN THE OTHERS REPEAT THE ACTION.**

The point is that one should not be too concerned with the commands. Some “command expressions” are just labels on which to hang a complicated series of actions.

The aim here is to present these choreographies so that they may be read like the chapter headings of a book. For the major figures, the short cut abbreviations will be used. For the others, there are no abbreviations. Most can be found in Vol. III of the original 20th century series.

Referral to Vol. III is done by giving specific page numbers, or just a capitalized number. This number is the Figure’s number in Vol. III.

If it is repeated, only its name will be given so that the reader must refer back to where it occurred the first time.

The underlined name is the preferred name. At first, each minute action shall have its own “figure number,”— for example, (1), (2), Later on these actions will not receive a separate number, but be part of some other figure. Commas “ , ” will then indicate different action/figures.

As an aid to using this manual we suggest that the reader draw his or her own diagrams on these pages — even though, in this 21st century volume we have included our drawings from Volume X of the original 20th century series, — after all, this is a WORKBOOK and not just a historical record.

To the first choreography. It is done twice in order to show the same sequence in the abbreviated form.

After a certain number of figures, the title for the Abbreviated Form shall be dropped. Then the Abbreviated Form shall be dropped altogether. Not all the original Forms have an Abbreviated Form.

THE INTRODUCTORY CHOREOGRAPHIES SECTION

SPECIAL POLISH WORD LIST FOR THIS INTRODUCTORY CHOREOGRAPHIES SECTION

The following terms are grouped according to their general meaning and specific usages in the choreographies. Some terms are unique and cannot be squeezed into a category. Some of these words are repeated from the previous section. Abbreviations shall also be used.

ACTION VERBS The ending “-OWAĆ” may be attached to practically any work. It turns that word into a verb, which is easily declinable. The present of this word is formed with

“-uj-.” We illustrate with the word “całować,” to kiss.

I kiss	całuję	We kiss	całujemy
you kiss	całujesz	You kiss	całujecie
he, she kisses	całuje	They kiss	całują

Now the “persons,” used often in dance commands are “we,” “they,” and “he, she” as in a call, “Formujemy . . .”, or “We form” The basic form, however, used most often is the

“-ować-” as in, “Formować . . .”, meaning “Let us form”

Here we shall encounter the following words:

POSTEPÓWAĆ	to progress from one person/group to another
ZASTAPÓWAĆ	to take someone’s place
WEŻYKÓWAĆ	to make a curvature, snake-like line of dancers move in this pattern

DIRECTIONS AND INSTRUCTIONS

KIERUNKU, KIERUNEK	in the direction of, to the direction of
PRZECINIE NA PRZECINWYCH KOŃCACH	opposite of, to the opposite to the opposite end of, at the end
ROZWIĄZAĆ ROZWIENIĘCIE	to undo, untie to spread out, stretch out
ODWRÓCIĆ	to turn inside out

SERPENTYN	in a serpentine pattern
PROWADZIĆ	to lead
PROWADZIĆ PANI NA DO MIEJSCA	to take the Woman back to the Man's original place
PROWADZIĆ PANI NA MIEJSCA	to take the Woman back, etc.
ZMIENIAĆ	to exchange
ZMIANA	to change (alternately)
PUŚCIĆ, PUŚCIĆ RĘCĘ	to let through, release hand holds
BIEGAĆ	run (basic Mazur step)
ZAMKNIĘTE	open
KAŻDY	each
BĘDZIEMY	we shall do
TRZYMAĆ, STANAĆ, STAWAĆ, STAĆ	to stand still, stop dancing
AŻ	until
DOJSCIE	go to (usually to meet someone)
DO SWOJE (DOSW)	go to your partner (often your original one)
DOSWMIEJ	go to your original place
DOSWI MIEJ (DOSW, MIEJ)	go to your partner and place
DOSWIH	go to your partner and do the Hołubiec turn
SPOTKAĆ	to meet (someone)
POKAZUJEMY	we shall illustrate (the figure)
PROSZĘ! POKAZUJEMY!	Proszę! We will demonstrate!
PROSZĘ UWADZE!	Please watch us!
TO SAMO, ZNOWU, I ZNOWU	the same, again, and again
POWTARZAĆ	to repeat
I DALEJ	continue
WYBIERAĆ	to choose, select, pick out
NIECH WYBIERA . . .	please do select . . .
PROSZĘ NIECH PANIE WYBIERA . . .	please Ladies do the selecting . . .
WYBIERA PANI, PAN (WP)	select a Woman, a Man
WYBIREJ INNA (WI)	select another (partner)
WYBIREJ INNA PARE (WIP)	select another couple

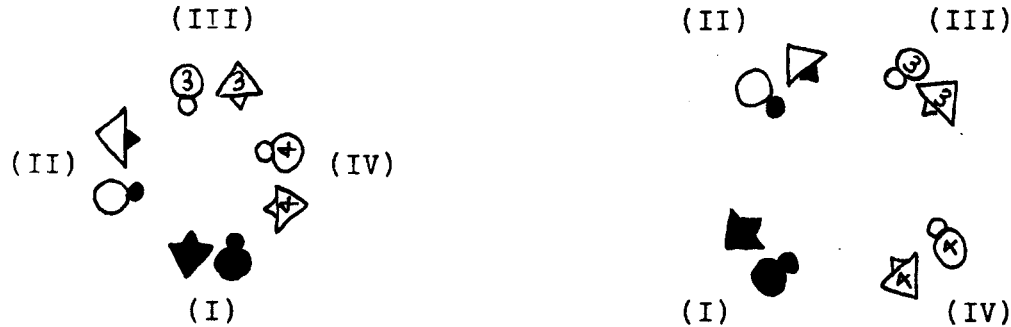
DOBRAN(YCH) PAR	The selected couple.
SAME PANIE	Women only
SAMI PANOWIE	Men only
OSOBA,E,Y	Person(s)
W KOLEJNOŚCI, PO KOLEI	successively, one after the other (usually couples)

SPECIFIC FIGURE NAMES

FIGUR POJEDYNCZA (FIG POJED)	A figure of one motif.
POSTĘPOWE SOLO	Solos (usually for couples) which include going from one couple to another.
KOŁAMI, KÓŁKAMI KOSZYCZKI KŁĘBEK	Many circles smaller than one large circle Many small Koszyk in the pattern of a spiral coil
OŚEMKA	Figure eight pattern
OŚEMKAMI SZUREM	Eight people to thread your way around in and out
NA MIEJSCU HOŁUBIEC NA MIEJSCU VIVAT	The Hołubiec turn is done in place The Vivat is done in place (usually at the original Men's position's, returning her to her place).
H I PODZIĘKOWAĆ (HIDZIEK)	Hołubiec Turn and Man thanks the Woman.

FORMING THE KR AND KDR FORMATIONS

The forming of the basic Kwadrat formation was given above. Here we merely add some terms for accomplishing it. The basic Kwadrat (KR) and Kwadrat Na Rogu (KDR), have four positions. The first position is occupied by the lead couple,(I), is usually opposite the Source of Music. The 2nd (II), third (III), and fourth (IV), go in counter clockwise order from (I). So both the KD and KDR may be arranged as shown below:



The couples are numbered off into groups of four couples each. There is a lead couple, the first, in each one of these groups. Notice the numbering-off of couples is done in a clockwise order. This is due to the order of the general promenading of cpls which is done in the counter-clockwise around the space. The group of four is called a "CZWÓREK," "CZWÓRKA," or more simply, "CARO." The call, "NUMERACY CARO," was/is used. The individual groups then usually dance in order. Incidentally, the very first group is called "PRZEWODNIE CZWÓREK, CARO or CZWÓRKA." It is they who illustrate the successive "figures" first, which the other groups in turn repeat. Of course, the four couples may have made arrangements to be in the same group beforehand.

Sometimes the couples are simply numbered-off in another manner: as just "odds and evens" couples, with the Polish terms "NIEPARZYSTY," and "PARZYSTY." The first couple being "NIEPARZYSTY." The Wodzirej counts-off people as "1," "2," "3," etc.

SOMETIMES IT IS NECESSARY TO USE THE POLISH EXPRESSIONS FOR A NUMBER OF COUPLES, ETC. WE DO THIS USING A SHORT HAND WHICH GIVES THE NUMBER, AND THE ENDING FOR THE POLISH WORD FOR THAT NUMBER — FOR INSTANCE, "12-IE PZP," MEANS "12 COUPLES DO THE PZP FIGURE." THE FIRST TIME THIS APPEARS IT SHALL BE COMPLETELY WRITTEN OUT.

ALL OF THE PRECEDING WORD LIST DOES NOT, UNFORTUNATELY, EXHAUST THE COMMAND VOCABULARY WHICH MAY BE USED. THEREFORE, AS YOU GO THROUGH THE CHOREOGRAPHIES, NEW TERMS WILL BE DEFINED WITHIN THE EXPLANATION OF THE CHOREOGRAPHIES. WHEN THESE TERMS ARE REPEATED LATER ON, THEY WILL NOT BE EXPLAINED AGAIN. THUS, IT IS IMPERATIVE THAT THE READER START FROM THE VERY FIRST CHOREOGRAPHY AND GO THROUGH THEM ONE AFTER THE OTHER!

WE REPEAT: START AT THE FIRST CHOREOGRAPHY AND GO THROUGH THE REST, ONE AFTER ANOTHER! WE SUGGEST THAT YOU STUDY THE CHOREOGRAPIES WITH THE ACCOMPANIMENT OF MAZUR MUSIC.

FINALLY. NOW WE BEGIN OUR STUDY!

#1

(1) MAZUR, MAZUR PARAMI (MP), PARA ZA PARA (PzP, PROMENADE, HOŁUBIEC (H), Ob, ZAKONCZENIE. (2) KOŁO (K). Remember, go all the way L, then R, ret orgpos. & PARA OBROTY (Ob), H, ObxL. This is just a cpl turn in place. At the end of a Koło, it really functions as an H. But, Mestenhauser specifically calls for, and means, REĘ NA KRZYŻ. (3) KOŁO w KOŁO, K PAŃ w KOLE PANÓW. (4) K MOST PAN, PANIE PODNOSIĆ REĘ. The W raise their joined hands forming one continuous MOST. (5) PAN DOSW I Ob. The M goes to his ptr, under the upraised arm, to the right of his ptr, turns to face her, and cpl does an Ob. (6) PzP. (7) ZAK. Remember that you may do the Tour sur Place for the Hołubiec. Also remember that the ending is always HIDZIEK.

Abbreviated Form

(1) PzP & H, (2) K & ObL, (3) KwK, (4) PAŃ! K MOST (5) DOSW, Ob (6) PzP, (7) HIDZIEK.

INTRODUCTORY SEQUENCES #1

#1

① PzP

② K

③ KwK

④ K MOST PAN

⑤ PANOWIE DOSW I Ob

⑥ PzP

⑦ KZAK

⑧ HIDZIEK

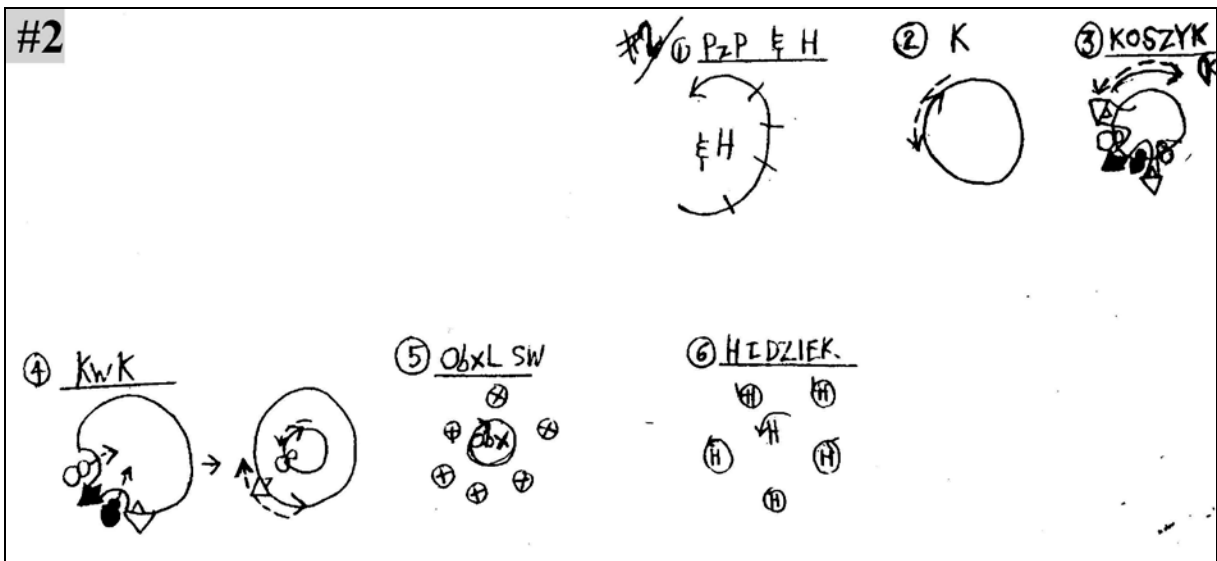
This shall always be done: thanking the W, escorting and returning her to her original place. In this case H is not done twice.

#2

(1) MP & H, (2) K, (3) KOSZYK (KS). W go into ctr, etc. Remember once lw, pw. (4) KwK .(5) OBXLSWOJE. Notice the call is reversed than in Choreography #1, just to illustrate the variety of calling of the same action. Unless otherwise stated, an ObXL is always with one's ptr—the one with which ptrs began that particular figure. So all fst the KwK in orgpos, the W turn to face their orgptr, ptrs cross hds and turn in place. (6) HIDZIEK.

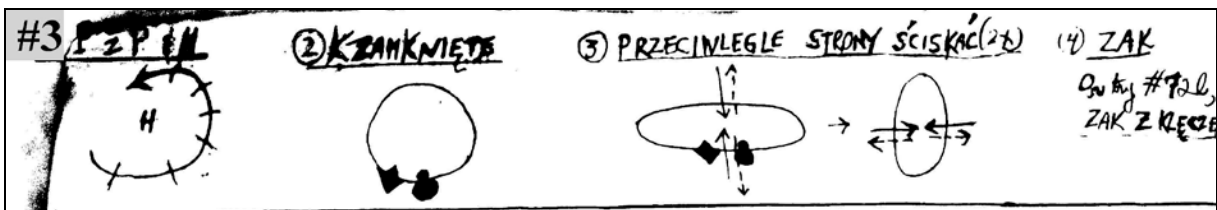
Abbreviated Form

MP & H, K, KS, KwK, ObXL, HIDZIEK.



#3

(1) MP & H, (2) FORMOWAĆ K ZAMKNIĘTE. Generally, whenever a K is formed, it means hds joined. (3) ŚCISKAĆ K. As you see, this is one of those actions which is better off without a name. This is probably true of the less regular figure actions. POWTARZAĆ DWA RAZY. This means to rep the action twice. Of course, it should be called immediately after ŚCISKAĆ K to mean twice in all. To just rep an action, call POWTARZAĆ. We shall simply write "2x," etc., but remember to call it. (4) ZAK. Remember, this is HIPODZIEK.



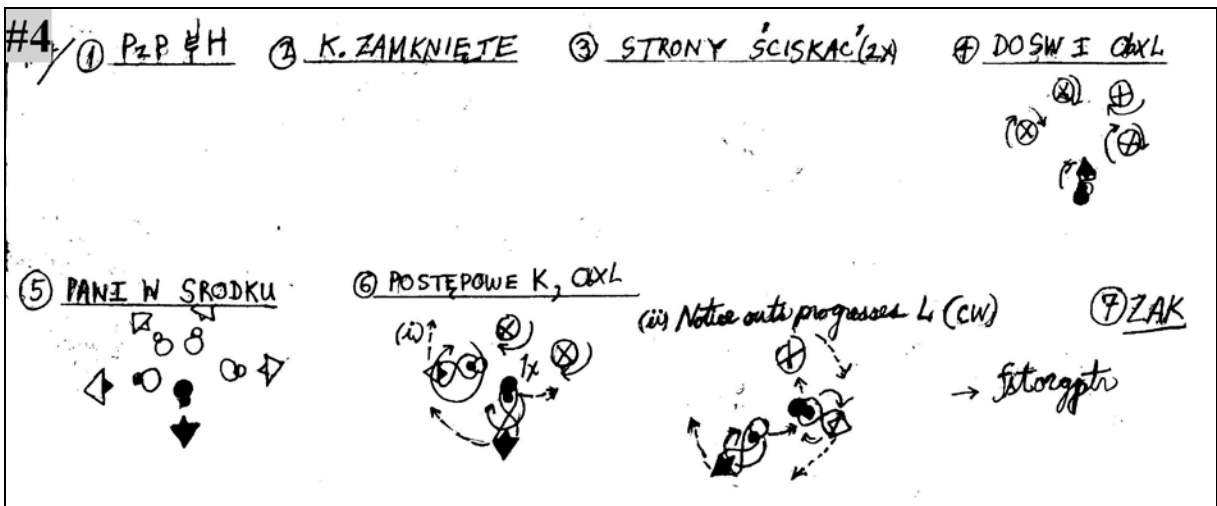
Note that it could be: (2) FORMOWAĆ K PARAMI.

Abbreviated Form

MP & H, FORMOWAĆ K, ŚCISKAĆ K (2x), ZAK.

#4

MP & H, FORMOWAĆ K ZAMKNIĘTY, STRONY ŚCISKAĆ K (2x), DOSW I ObXL.
 This is a new abbreviation for us, "DOSW." It means DO SWOJE. (5) PANI W ŚRODKU. This is just a command for W to be on the inside. TWARZ DO SIEBIE. (6) POSTĘPOWE KOŁO, ObXL — JEDEN OBROT, 2x. Notice here that the W are on the inside first. Starts with an ObXL with your ptr. (7) ZAK.



#5

MP & H, K, KS, (4) LINIE ŁAŃCUCHOWE (LL), (5) NAPRZÓD I W TYŁE (2x), (6) PANÓW, MOST! All the M raise their hands. (7) DWA KOŁA (DK), W go from under the MOST, to opp the M and form their circle ast M forms theirs—2 separate circles. Usually DK automatically mean (6) & (7), (8) PANI lw, PAN pw I PRZECINIE. W's circle goes lw, then pw. M start pw then lw. (9) DWIE LINIE (DL), NA PRZECIWNÝCH KOŃCACH. This last phrase means that lines are set with 1st M, W in opp corners of the lines. The leaders pull the lines around. Usually the lines are set up with the orgptrs opp each other. (10) K Z PIP PO PÓŁOWIE. This K goes right! (11) POSTĘP DOSW Z MŁYNEKIEM I K NA pw, PO KOLEI, The 1st M, only, does a MŁYNEK with the W next to him. They fst she is in pos to rep with the 2nd M. However, the entire circle joins hds and turns (1x) pw! Then, this W does a MŁYNEK with the next M ast 1st M does same with next W. Circle R. Rep until all are with orgptr. This is where long figures come from!

To make it shorter, call: ŁAŃCUCHÓWAĆ DOSW Z MŁYNKEIEM, PO KOLEI without the K. But it must be PO KOLEI! Again, most of the action can be demonstrated by the 1st M and not really called.

#5

⑤ NAPRZÓD I W TYŁ ⑥ PANÓW, MOST!

⑦ DK (i) (ii)

⑧ PANI *lw*, PANOWIE *pw* I PRZECINIE

⑨ DL NA PRZECIWNÝCH KONCACH

⑩ K Z PIP PO PÓKOWIE,
ma pw

⑪ NA PRZEMIAN, *pw* MŁYNEKIEM I *pw* K AZ DOSW, PO KOLEI
(i) *pw* (ii) *pw* K (iii) (iv) *fst orgpos.*

⑫ PzP & HIPZIEK.

Notes: ⑦ is just preparation for ⑩. It's a Formation, of course it could be danced.

#6

MPIH, KI OXL, DAMY W ŚRODKA, TWARZ DO PANOM. The W are ins, facing ptr., POSTĘPOWE KOŁO MŁYNEKIEM *pw, lw, MP*, (5) PRZEZ ŚRODKA, Cpls in PzP come down the ctr of the room. (6) DL, dropping hds, M & W separate, going bwds, to opp sides and face each other. (7) SOLO. There are **many** ways for Soloing to take place. Let's try: "SOLO PARAMI, JEDEN PO DRUGIEM." This means that the orgptrs shall solo together one at a time. Here, the 1st cpl goes down in between the DL, back up & H and each rets to orgpos. Next cpl rep, etc. A variation of this is for the 1st cpl to take up pos at some other place, say at the bottom of the DL, others do the same. There can even be a progressive figure, POSTĘPOWE SOLO. Here is one: after their solo, the 1st M takes leave of the dancing and rests. The 1st W dances a solo with another M. She leaves. The 2nd M goes to another W etc. Finally, no one is left. This figure is the type which the lead cpl or Wodjirej **shows** or **demonstrates**, he does not really need to call it out.

#6) PzP, H ② K I ObXL ③ PAN W ŚRODKA, TWARZ DO PAN
 TWARZ DO PAN

④ POSTĘPOWE K
 Z MŁNEKIEM, pas, lwr.

(ii) outa(H) gol(CW) (iii) lwr ObM orgotr & PzP

⑤ PRZEZ ŚRODKA

⑥ DL

⑦ SOLO PARAMI

⑧ DOSW I ZAK

Note: The DL here is an "open DL," hds not joined.

#7

(1) MP, (2) KwK, (3) FORMOWAĆ DWIE LINIE (DL PIP). This formation usually denotes a line of W and a line of M. The context here is obvious. Both the 1st M & W can break their circles and lead their lines around. Or, an external leader, the Wodzirej, goes to each line and leads them into pos. Or, the 1st M, after leading his line around, goes to the W's line and leads them. (4) DIO, (5) DO SWOJE I H. (6) ZAK.

#7 ① PzP ② KwK ③ DL (ZAMKIEJE)
 Z RECE

④ DIO

⑤ DOSW I H

⑥ ZAK

Note: ① No H after PzP.
 ② Usually hds are held for DL.

Notice here no H after the MP, When KwK is called, people just loosely form their circles.

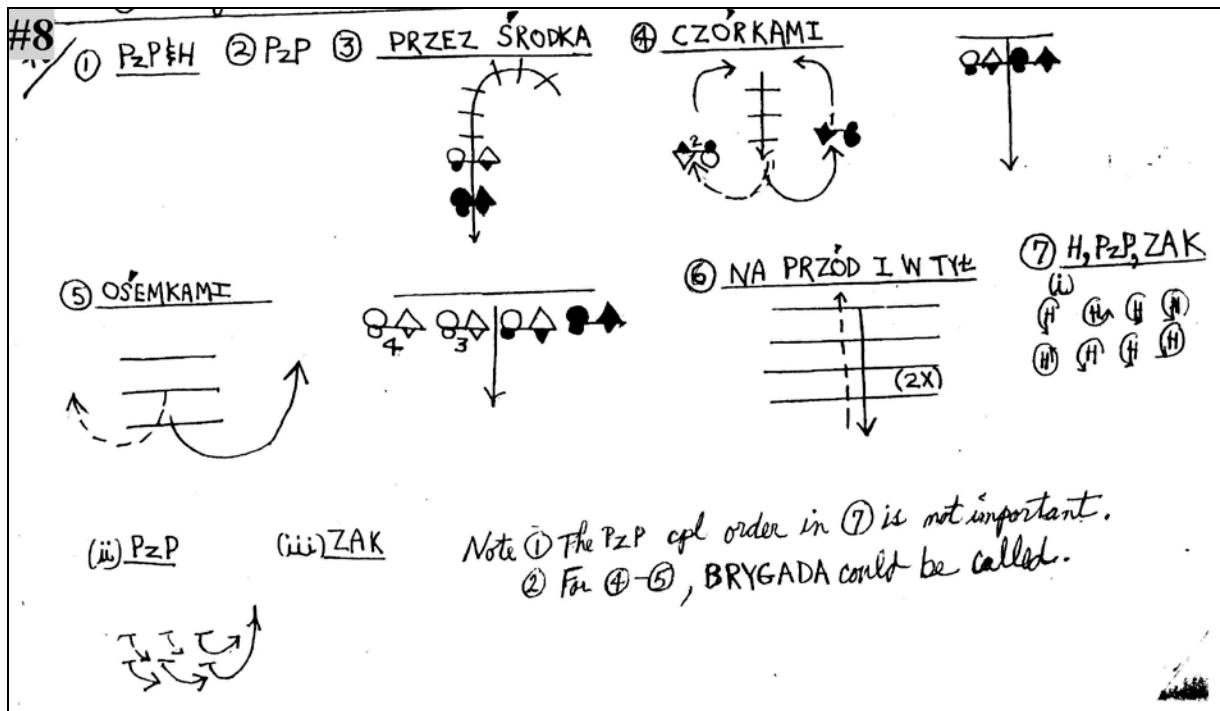
Abbreviated Form

MP, KwK, DL, DIO (2x), DIH, ZAK.

FROM NOW ON WE SHALL DROP THE TITLE “ABBREVIATED FORM,” AND JUST WRITE DOWN THE ABBREVIATED FORM.

#8

(1) MP & H, (2) MP, (3) PRZEZ ŚRODKA PARAMI, (4) CZWÓRKAMI, (5) OŚEMKAMI. Remember this means for 8 people. (6) NA PRZÓD I W TYŁ. This last is understood to be 2x. (7) H, PzP, ZAK.

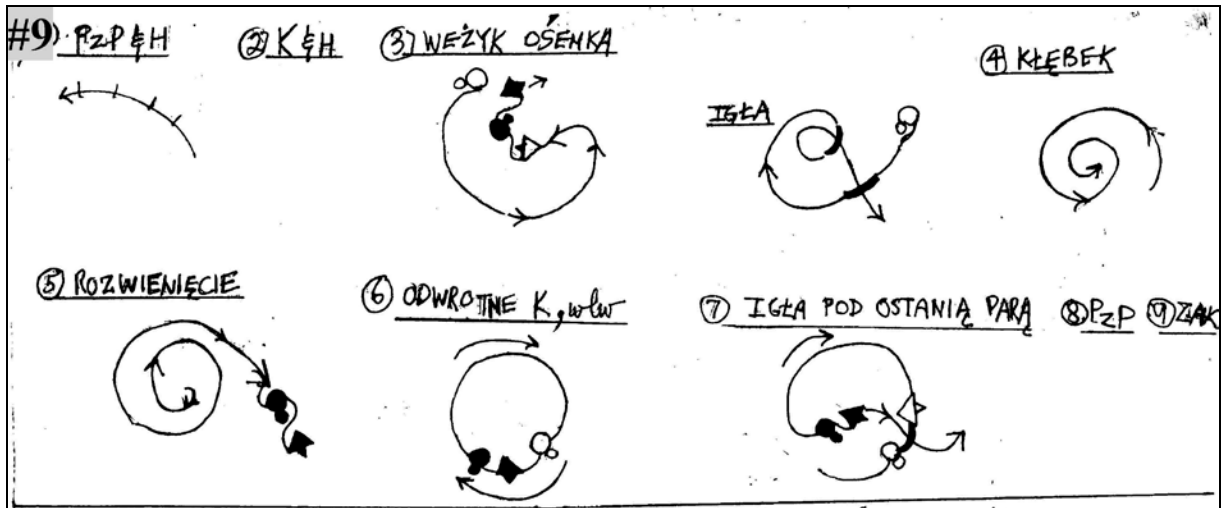


The term or call “BRYGADA,” — can be used for the sequence (3)-(5). How do the people know when to stop? By observing the 1st cpl or if the Wodzrzej commands a stop, “PROSZĘ TRZYMAĆ!” The last lines may not have the same number of people. Here, using general figures, it doesn’t matter. Again, notice that this need not be called, but led.

MPIH, MP PRZEZ ŚRODKA, CZWÓRKAMI, OŚEMKAMI, PRZÓD I TYŁ, H, PzP, ZAK.

#9

PzP I H, K I H, (3) WEŻYK OSEMKA. 1st M, after releasing hds with last W leads all around. This is another one of those actions which need not be called. It is often called a SZUREM. After a while, the leader goes under, between two people in the line. Could be called POD MOSTEK or IGŁA (needles). But it is not called. This may be rep. (4) KŁĘBEK, (5) ROZWIENIĘGIE. Naturally, the Kłębek could be unwound without a call. (6) ODWROTNE KOŁO. Go lw. (7) (IGŁA) POD OSTATNIA PARA. 1st M releases hds with last W, while the circle is dancing lw, and he goes under the last cpl, pulling all through. (8) PzP. (9) ZAK.

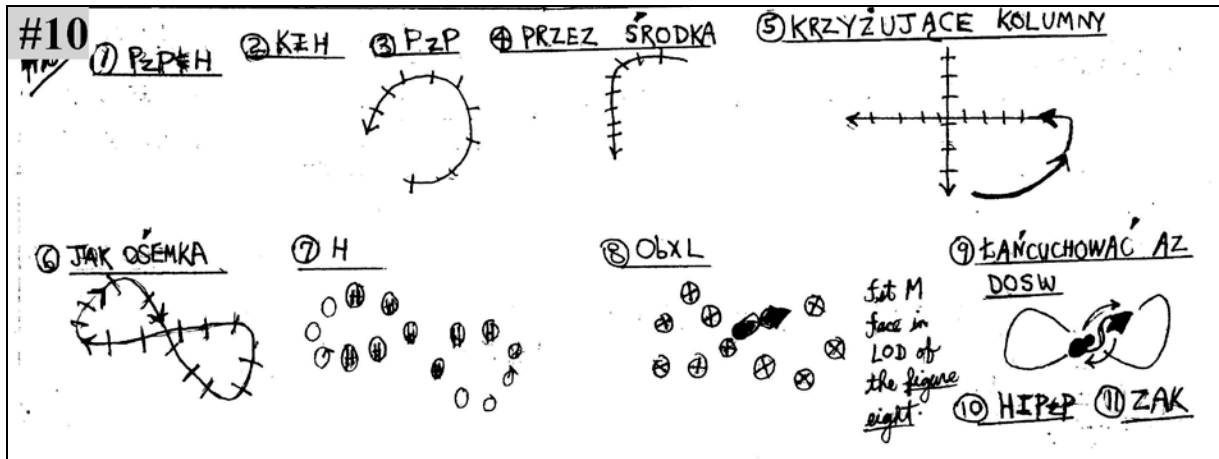


Notice that (3) - (7) need not be called, just led.

PzP I H, K I H, WEŻYK OSEMKA, IGŁA I SZNUREM, KŁĘBEK, ODWROTNE KOŁO, (IGŁA), POD OSTATNIA PARA, PzP, ZAK.

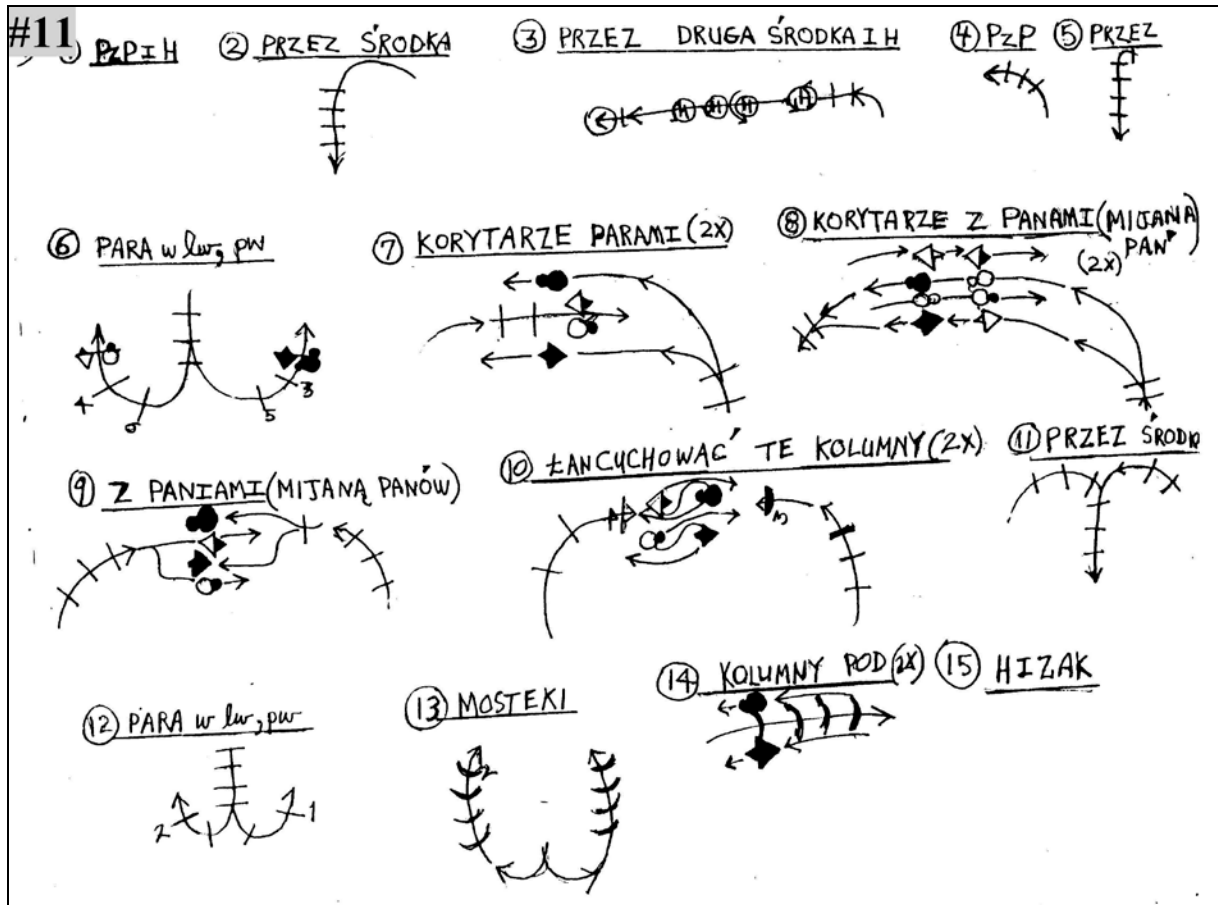
#10

MPIH, KIH, MP, PRZEZ ŚRODKA, (5) KRZYŻUJĄCE KOLUMNY. Another of those figures which need not be called. The leader turns in a 90° angle. (6) JAK OSEMKA. This also need not be called. (7) H. (8) OxL. Naturally, this is finished with ptrs facing, M facing, LOD. (9) ŁAŃCUCHOWAĆ. M all face in the same direction, give their r hd to their ptr and all begin to Łańcuch this figure-8 formation. (1) SPOTKAĆ SWOJE, HI PzP. When orgcpl meets after going completely through, they H and then the 1st cpl leads all in PzP (11) ZAK.



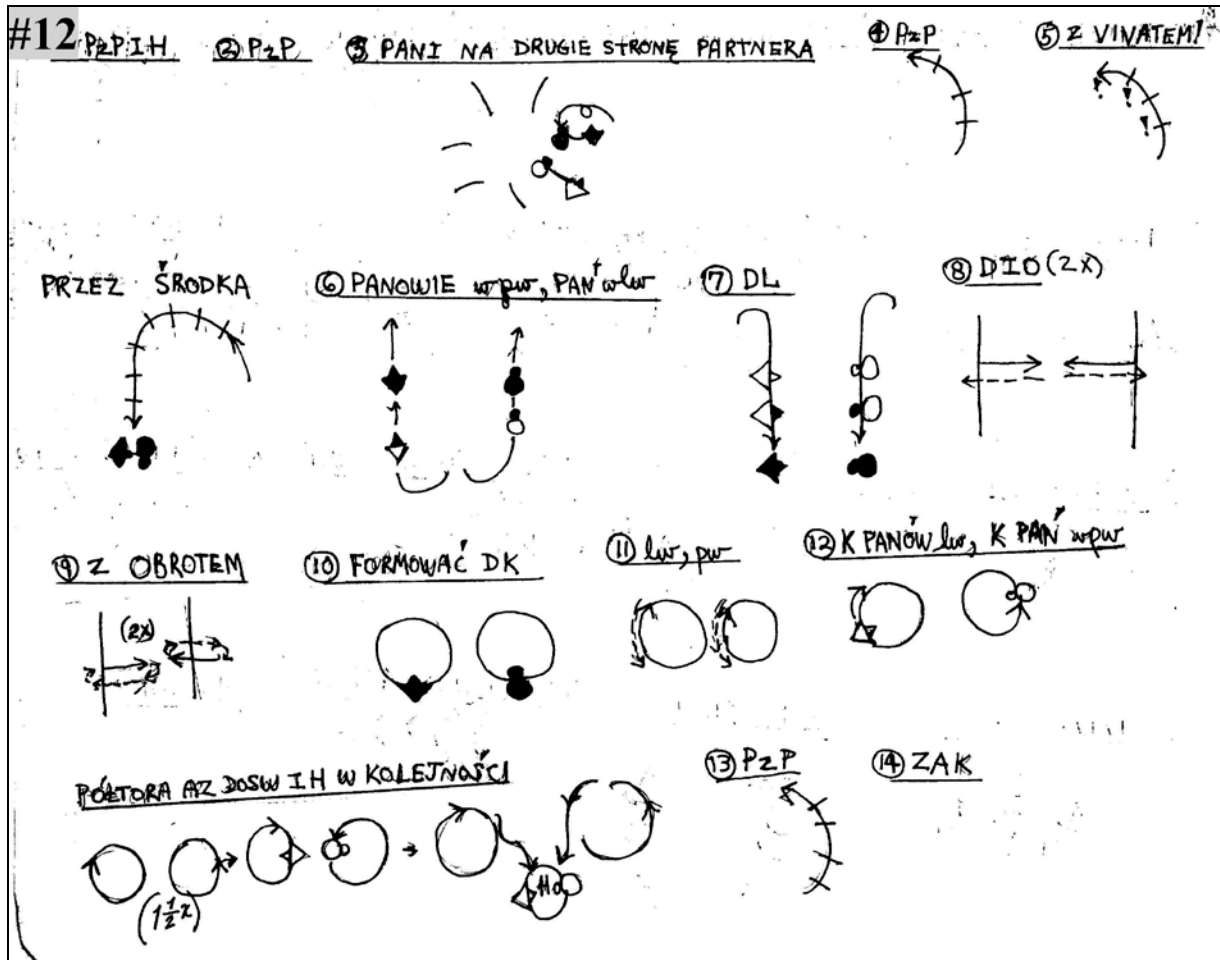
#11

PzPIH, PRZEZ, ŚRODKA, (3) PRZEZ DRUGA ŚRODKA I H. (4) PzP (5) PRZEZ ŚRODKA. (6) PARA w lw, pw. Please note that for this type of figure the directions are **not** with reference to directions for circles, but are referred to the fwd motion of the lead cpl, i.e., LEWO, then PRAWO. (7) KORYTARZE PARAMI (2x). (8) KORYTARZE K PANAMI (2x). (9) KORYTARZE Z PANIAMI (2x). (10) ŁAŃCUCHOWAĆ (TE) KOLUMNY (2x). Here, only the first couples of both columns use their R hds the first time. Give yourselves room. Of course, the 1st W could be directed to use her L hd st the 1st cpl swings outward on their first Łańcuch. (11) PRZEZ ŚRODKA. Cpls take up pops as at the beginning. (But it isn't too important!) (12) PARA w lw, pw. (13) MOSTEKI. (14) KOLUMNY POD (MOSTEKI). (2x) Leader cpl's column goes under the 2nd time, not the 1st. The leader indicates this (15) H. ZAK.



#12

MPIH, MP. (3) PANIE NA DRUGIE STRONE. Cpls may move somewhat fwd on this transition. Now the M is on the outside. This call, could be PANIE NA LEWA STRONE PARTNERA even just, NA DRUGIE STRONE. (4) PzP. (5) PANOWIE! Z VIVATEM. As the M dance around, they accent phrase endings with a VIVAT. (5) PRZEZ ŚRODKA. (6) PANOWIE NA pw, PAŃ NA lw, (7) DL. This is usually done by the two lines circling all the way around, then come down the center and turn and face each other. (8) DIO (2x). (9) DIO Z OBROTEM (2x). All dance twd each other, make a half-turn, return to orgpos with another half-turn (10) FORMOWAĆ DK PIP. PIP means "PANOWIE AND PANIE," separately construct a formation, here two circles. Unless stated, they face inward. (11) lw, pw, Both Kołos go L, R. (12) K PANÓW lw, K PANIE pw, PÓLTORA AŻ DO SWOJE I H W KOLEJNOŚCI. Each circle goes 1-1/2 times around. Then, starting with the 1st cpl, ptrs go to each other & H. Each following cpl reps this successively (KOLEJNOŚCI). (13) PzP, (14) ZAK.



#13

PzPIH, PzP, PRZEZ ŚRODKA, CZWÓRKAMI., (5) SZEREG. Cpls just make a quarter turn and back away from each other. (6) ZM (2x), (7) PANIE ŁANUCH (DAMY Ł.). (8) POWTARZAĆ. (8) PANÓW Ł (2x). Now the M do (7). (9) ANGLEZOWE (ANG). Notice here it's the same as a PJ. But PJ can be done by non-cpls, whereas ANG is a cpl figure. (10) ZAMIENIAĆ PANI. (11) I DRUGIE RAZ. Rep (10). (12) SOLO PO KOLEI, Z PARA OBROTAMI, The 1st cpl dances a cpl solo between the Szereg which includes some cpl turning in place. See all the cpl turns which may be done. (13) PANOWIE KŁEK (NA KOLANO). The M kneel on their ins knee with respect to their ptr (has the R). (14) PAŃ Ł AZ DOSW (W OŚEMKA). The W Łańcuch in a figure-8 pattern. When the W ret to ptr, M jump up and finish their turn in place. (14) PzP. (15) HI PODZIEK.

#13 PZPIH ② PZP ④ CZWOKAMI ⑤ SZEREG ⑥ ZM

⑦ LANCUCH PAN (PANI) I POWTARZAC

⑧ PANOW & (2X) ⑨ ANGLZOWE

(ii) fst

⑩ ZAMIENIAC PANI

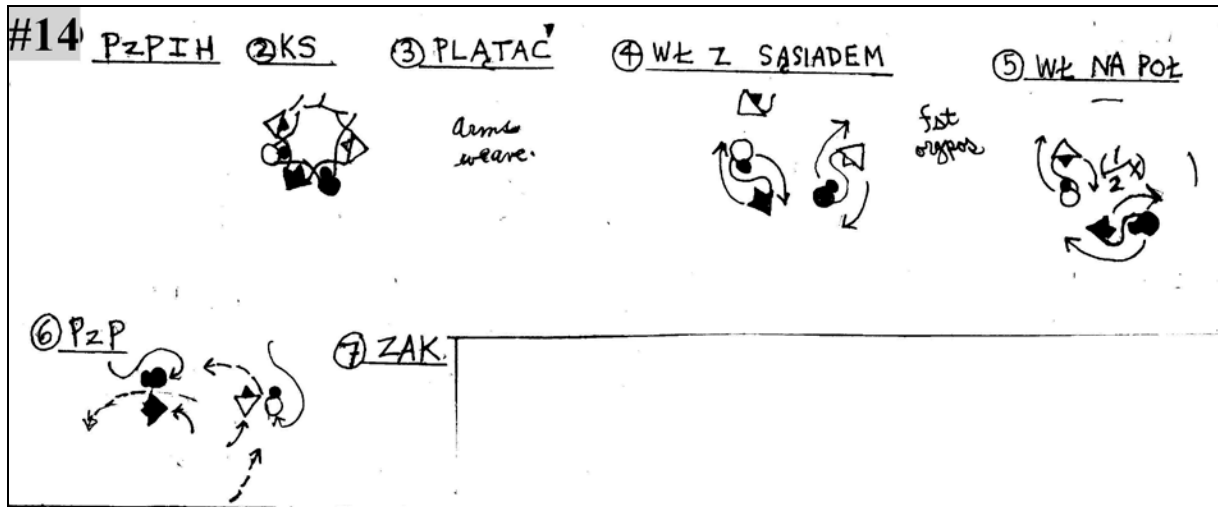
⑪ I DRUGIE RAZ ⑫ SOLO PO KOLEI

⑬ KLEK ⑭ PAN & AZ DOSW ⑮ HI PODZIEK

Note: ① W in ⑭ go CW as usual.
 ② ⑭ could have W go 2 or 3X around each M.

#14

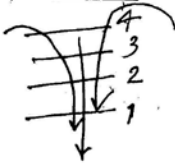
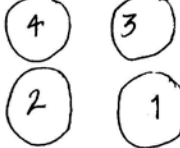
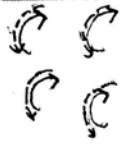
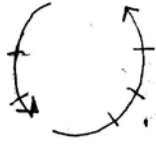
PZPIH, KS, (3) PLATAĆ. The arms are raised in time to the music, lowered behind the back, then the action is reversed, rad. (4) WŁ Z SĄSIADEM, (WŁ Z SAS). (5) WŁ NA PÓŁ. Now you start with your orgptr. (6) PzP. (7) ZAK.



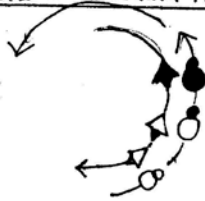
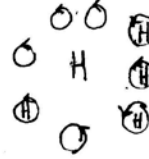
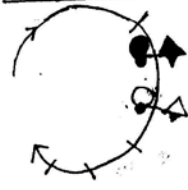
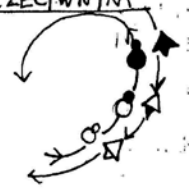
#15

PzPIH, BRYGADI, (3) FORMOWAĆ KOŁE. At some point during the coming fwd of 4, 6, 16, etc., people at this call, each line of people, separate into convenient spaces within the room and form circles. (4) K lw, pw. (5) PzP, all leave their circles and fall in behind the org leading cpl. (6) PANOWIE W KIERUNKU PRZECIWNYM. (7) DOSWIH. (8) PzP W pw. (9) PANIE W KIERUNKU PRZECIWNYM. (10) DOSWIH (11) PzP W lw, H. (12) CHUSTECZKA. Unfortunately there are several "Chusteczkas." Use this one. The leader picks a W, it can be his original ptr, she goes to the center, solos waving her handkerchief about, throws it up, whichever M catches it dances with her in the center. Then returns her to her orgptr. Here is another variation. The leader picks the 1st W and brings her to the circle. The M join hds and circle L or R ast the 1st W dances around, throws her handkerchief, glove, etc.; the M who catches it takes her, and they solo around the room. They wait in place whenever they finish. 1st M, takes another W, and this gets rep until all have done this action. Notice each time the number of active dancers decreases by one M, W. (13) PzP. (14) K. (15) PRZEPIORECZKA. This is another game-like figure which we have described elsewhere. The leader indicates which cpl shall be dancing. (16) PzP. (17) ZAK.



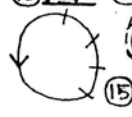



#15 ~~#15~~ PzP I H ② BRYGAD I ③ FORMOWAC' KOŁE ④ wlew, tur ⑤ PzP w SALI

⑥ PANOWIE W KIERUNKU PRZECIWNYM ⑦ DOSWI H ⑧ PzP w-lew ⑨ PANIE W KIERUNKU PRZECIWNYM

⑩ DOSWI H ⑪ PzP w-lew ⑫ CHUSTECZKA ⑬ PzP ⑭ K ⑮ PRZEPIOR-ECZKA ⑯ PzP ⑰ ZAK

#16

M I H, (this means "Mazur," and "Hołubiec,") JEDNA KOLUMNA. Cpl after cpl goes down the room (but off to the side), and stops fast there is only one column of cpls. (3) DL. Remember for DL hds are joined (4) DIO (2x) PANOWIE! PULAPKA. The M extending their line advance to the W, enclosing the W in a circle, who, dancing bwds, form a circle and join hds. So we have a KwK, but inside K faces outwards. It could be called, OKwK). The W are "trapped." The W's leader, 1st W, moves her circle, R or L. The M follow their movements. The 1st W then quickly takes her line under the arch of 2 M, thus escaping. The W then enclose the M's circle. Both circles face inward. The M's K goes one way, then the next. W follow. M escape in the same way a W did. The leaders pull their lines around to another DL. (5) DIO. (6) DI PzP. (7) ZAK.

#16

① PzPzH

② JEDNA KOLUMNA

③ DL

④ DIO

PANOWIE! PUŁAPKA

(ii) MśK follows WśK. (iii) W escapes, then enclose M (iv) KwK, W follows M (v) M escape

(vi) DL

⑤ DIO

⑥ DI PzP

⑦ ZAK

Note: ① In the Pułapka the W first face outwards unlike (ii) ② (i) can be done as #73b.

Notice here the M started the first PUŁAPKA.

#17

K, DZIELEĆ NA PÓŁ, (3) I POWTARZAĆ AŻ DO PARY. The first two figures are rep until there are only cpls left. (4) I TOUR. Cpls do the Tour sur Place here. (5) PANOWIE! DO ŚRODKA Z VIVATEM. The M go twd the vcets with sideways heel-clicking steps and a VIVAT. M take their cue from the 1st M as to how far in the M go. (2x). (6) PANIE! POWTARZAĆ. W do the same, but do not go as far. (7) WODJIREJ!. The Wodjirej, who may not be the 1st M, dances himself in the ctr, all around. (8) KOŁO WERANDOWE. Wodjirej goes twd the ctr and sets up the 1st cpls. Next cpl does same, but faces opp. When all cpls are in place, all take their respective hand holds. (9) PANOWIE! OD ŚRODKA Z VIVATEM! The M now stand in an open circle formation. (9) PANI DOSW. (10) HI PODZIĘK.

#17

① K

② DZIELEC' NA PÓŁ

③ I POWTARAC' AŻ DO PARY
Rep. ① ② fist only cpls remain.

④ I TOUR

⑤ PANOWIE! DOŚR Z VIVATEM (2x)

⑥ PANIE! POWTARZAC'

⑦ WODJIREJ!
Wodjirej Soloca

⑧ K WERANDOWE, PANIE wokr. par.

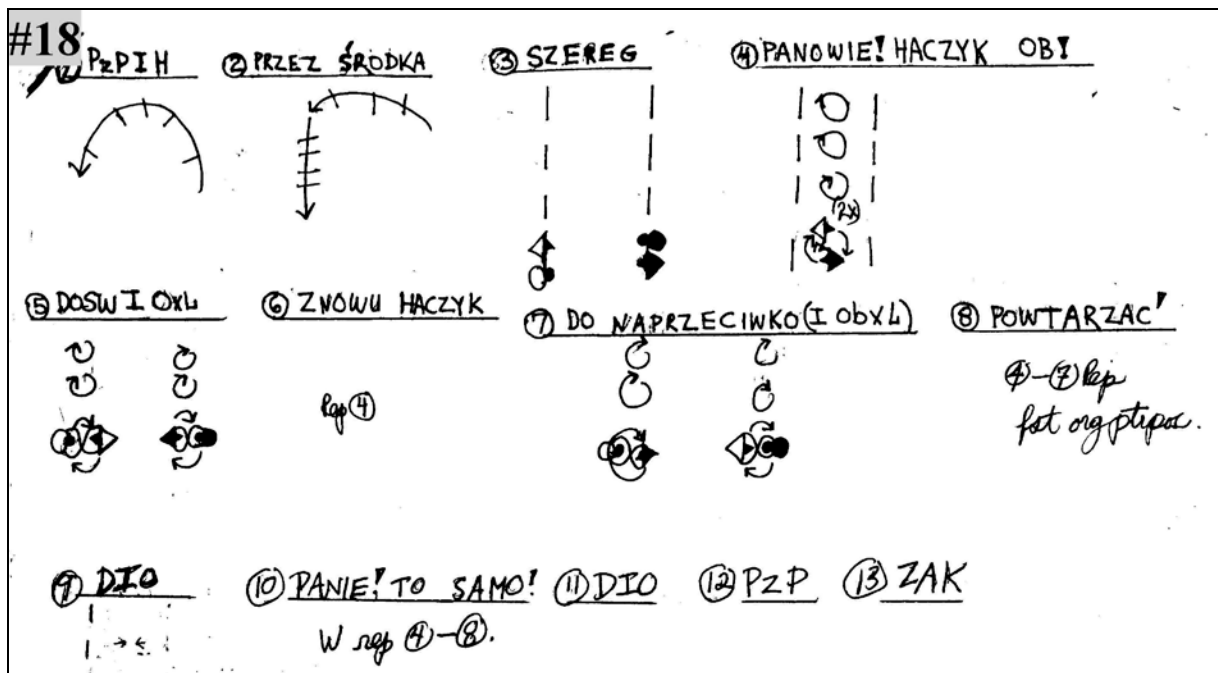
⑨ PANOWIE! OD ŚRODKA Z VIVATEM! (I PANIE)

⑩ DOSW, I ZAK

Not one PzP!

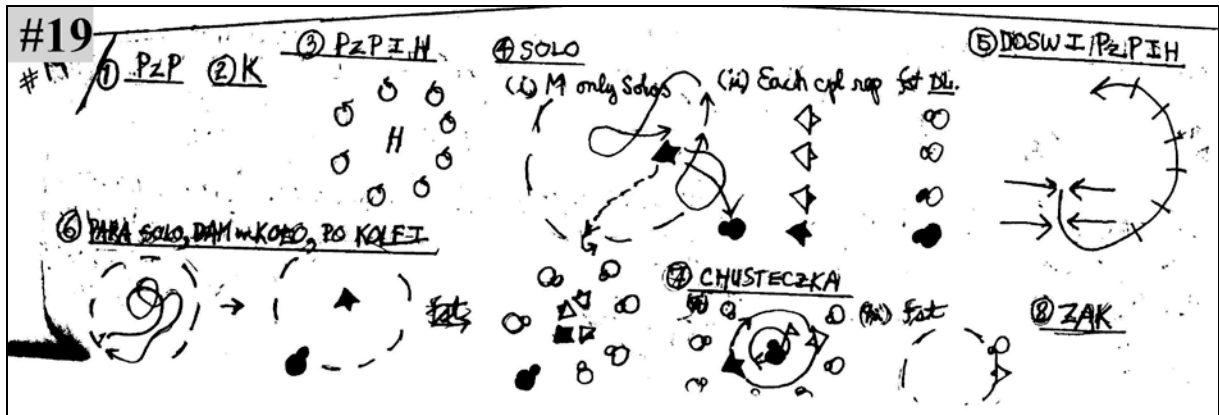
#18

PzPIH, PREZ ŚRODKA, SZEREG, DIO. (4) PANOWIE! HACZYK OBROTY. M go to the ctr, meet their opp M, and hook their ins elbows and turn rapidly at least twice. (5) DOSW I OXL. (6) ZNOWU HACZYK. It's understood that it's the M rep (4). Now the NAPRZECIWKO I ObXL. M go to opp W. (8) POWTARZAC'. Now the entire sequence from (4)-(7) is rep, but fst all are orgptrpos. (9) DIO. (10) PANIE! TO SAMO! W rep this entire action but do their own very gentle "Haczyk Obrot." Their turn is a turn with interlaced forearms, gently done. (11) DIO. (12) PzP. (13) ZAK.



#19

PzP, K, PzPIH, (4) The 1st M takes his ptr and places her in one of the corners of the room. He then dances a solo himself, around the room. PO KOLEI. This means that each M rep what the leader has just done. This ends with all the W in a line, M facing them. (5) DOSW I PzP, H. (6) PARA SOLO I ZOSTAWAC DAM W KOŁO. The 1st cpl dances around and leaves, places his ptr away from ctr. He goes to the ctr. PO KOLEI. The other cpls do likewise. When finished, all the W are standing in a circle formation hds not joined. The M have done the same but the circle is on the inside. (7) CHUSTECZKA. The leader picks the 1st W and brings her to the circle. The M join hds and circle L or R ast the 1st W dances around, throws her handkerchief, glove, etc.; the M who catches it takes her, and they solo around the room. They wait in place whenever they finish. 1st M, takes another W, and this gets rep until all have done this action. Notice each time the number of active dancers decreases by one M, W. (8) ZAK.






Again, notice that there is no need for call for much above, since the leader shows the action and calls PO KOLEI.

PzP IH, K, DOSW, PzPIH, PARA SOLO, CHUSTECZKA, ZAK.


#20

PzPIH, KwK. (3) ODWROTNA KwK (OKwK). The inside circle here, W turn inside out st ptrs face each other. Both circles have joined hands. Then ins circle goes lw, pw as outs goes pw, lw. (4) PUŚCIĆ RECE! Both circles release their respective hd holds. (5) ROWEK. Of course, this could have been called at (3). Remember, the leader can have the W on his L or on his R side. Others follow suit by observing the last cpl who passes them. Of course, the context makes it clear that this is done in the circular formation. (7) pw GWIAZDA KOŁO (GK). Notice this turns L. (8) I ODWROTNA! This means that now the W and M face and go to the R. (9) ZMIENIĆ KIERUNKU Z OBROTEM POSUWISTYM Z DWOMA PODSKOKAMI. Now a pwGK is to be formed with specific steps done by the Men. (10) NA lw! (11) PzP. (12) ZAK.


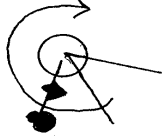
#20 PzP ② KWK ③ OKWK ④ PUSCIC' RECE

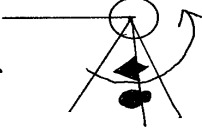
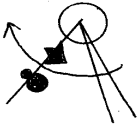
⑤ ROWEK. ⑥ PzP ⑦ pw GK



OR

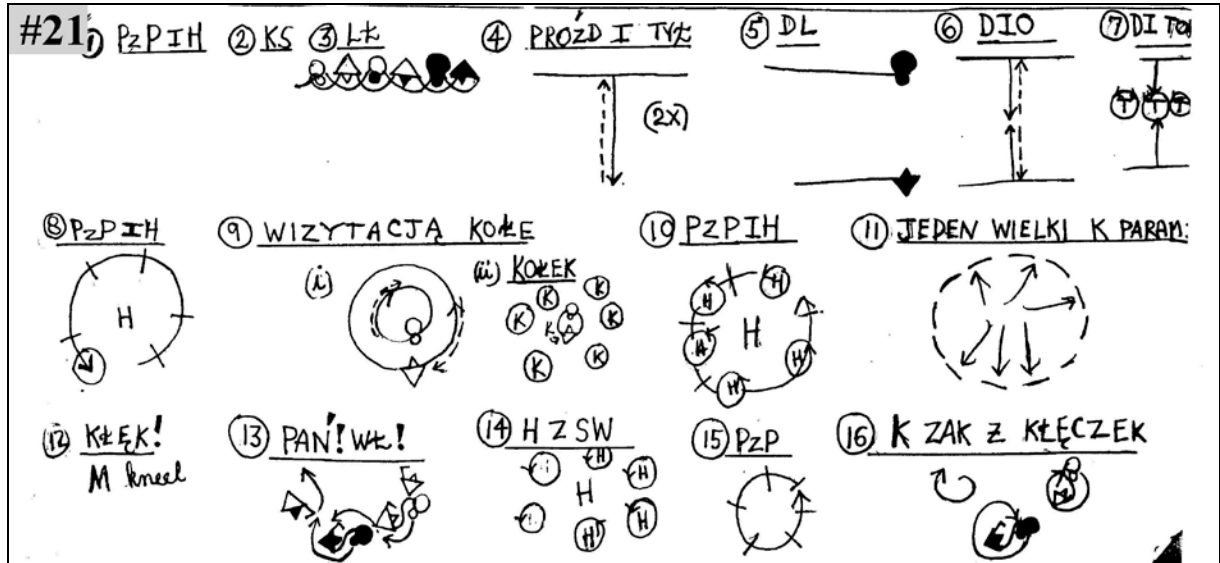
⑧ I ODWROTNA! ⑩ NA lew! ⑪ PzP ⑫ ZAK.

#21

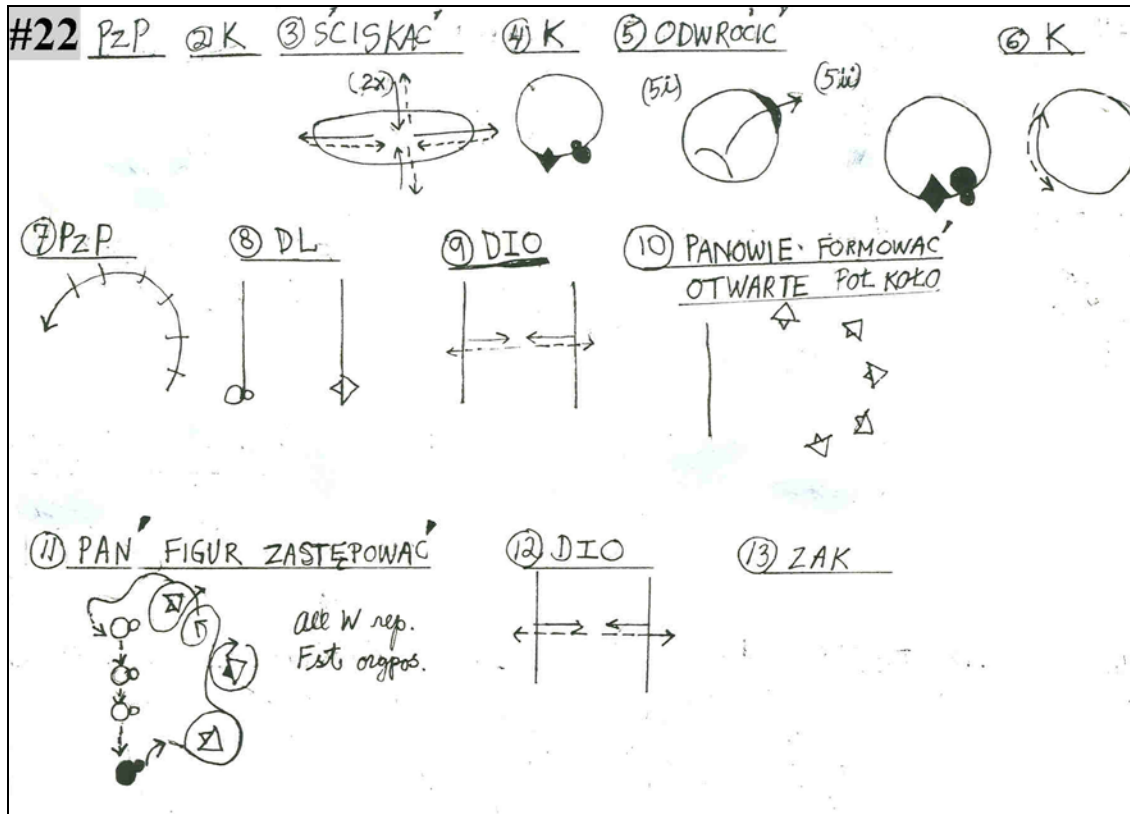
PzPIH, KS, LŁ. (4) PRZÓD I TYŁ (2x), DL, DIO DI TOUR, PzPIH, (9) WIZYTACKJA KOŁE, (ii) KOLEK This is a two-hand cpl turn. (Remember KOLECZKO is a circle for two couples.) (10) PzPIH, (11) FORMOWAĆ JEDEN WIELKI KOŁO PARAMI! After the H, cpls move away from the ctr and form a circle. (12) KŁEK! KŁECZEĆ! The M only, naturally, kneel on one knee. (13) PAŃ, WŁ. Notice that this is not really a WŁ

since the M do not move. The W could have simply been told to “ŁAŃUCHOWAĆ TEGO KOŁO.” M should turn to face their orgptr when they kneel. (14) HZSW. When orgptrs meet, they H. Notice that this replaces the call, DOSWIH. (15) PzP. (16) K ZAK Z KŁĘCZEK.



#22

PzP, K, ŚCISKAĆ KOŁO (2x), K. (5) ODWRÓCIĆ TO KOŁO. (6) K (7) PzP. (8) DL. (9) DIO. (10) PANOWIE! FORMOWAĆ OTWARTE PÓŁ KOŁO! The M stand in a half-circle around the room, with considerable space between them. Hds not joined. (11) PANIE, PO KOLEI ZASTĄPIĆ, BIEGAĆ POMIĘDZY PANOWIE. 1st W goes and runs as is shown. She goes to end of W's line. When she leaves all the W move up one place — “ZASTĄPIĆ.” All rep. (12) DIO. (13) ZAK.



Notice that if Zastąpić were called, then the 1st W would have her choice of stopping place. Again, this is mostly indicated, not called.

#23

PzP, K, POSTĘPOWE K, ObxL. (4) LINIE Z PARAMI (LP), JEDEN LINIE, PRZÓD. The leader takes the line directly fwd. DL. Each dancer backs away to form DL, DIO, SOLO, L POKOLEI. The 1st cpl solos, then the M leaves the W. She chooses a new M; after them, she leaves and M chooses a new W, etc. The individual solo dances, who is "eliminated," simply leaves the dancing space.

#23 PzP ② K ③ POSTĘPOWE K, ObXL ④ LP ⑤ PRZÓD

⑥ DL

⑦ DIO

⑧ SOLO, PO KOLEI
 (i) (ii) 1st M leaves
 Then 1st W leaves, etc, until no one remains.

Notice here the SOLO, POKOLEI doesn't convey specific direction but it isn't needed.

PzP, POSTĘPOWE K Z ObxL, PIP, LP, PRZÓD, DL DIO, SOLO.

#24

PzP K, DAMY DO ŚRODKA, I OD Z OBROTEM, (4) NUMERACYI PAR. Cpls are counting off for individual cpl soloing. K POSTĘPOWE Z MŁYNKIEM, PzPIH, PROWADZIĆ PANI NA MIEJSCA! M escort W to their places where each cpl awaits their turn. FIGURĘ POJEDYNCZĄ (FIG POJED), POWTARZAĆ.

PzP, K, DAMY ŚRODKA I OD Z OBROTEM, K POSTĘPOWE Z MŁYNEK, PIP, NA MIEJSCA, FIG POJED, POWTARZAĆ.

#24 ① PzP ② K ③ DAMY DO ŚR I OD Z OBROTEM ④ NUMERACYI PAR ⑤ K POSTĘPOWE Z MŁYNEKIEM ⑥ PzPIH ⑦ PROWADZIĆ PANI NA MIEJSCA!

⑧ FIG POJED
 A cpl solo motion is done.

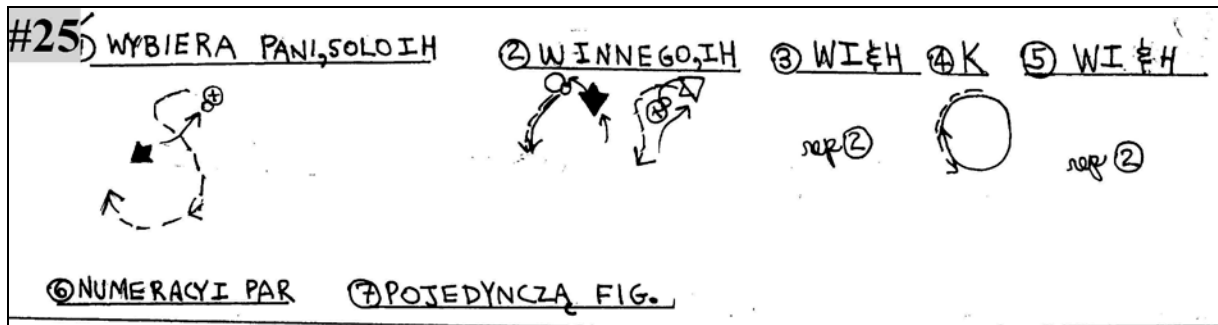
⑨ POWTARZAĆ
 All cpls rep
 ③ as they were numbered.

PzP, K, DAMY ŚRODKA I OD Z OBROTEM, K POSTĘPOWE Z MŁYNEK, PANI NA MIEJSCA, FIG POJED, POWTARZAĆ.

#25

WYBIERA PANI (WP). Lead M chooses a W, and they solo I H. (2) WI, MIH. All cpls solo and H, (3) WI, MIH (4) K, WI, MIH, NUMARERACY PAR, POJEDYNCZĄ FIG.

Obviously, this can go on and on. It provides an automatic double counting system — 2, 4, 8, 16



Obviously, this can go on and on. It provides an automatic double counting system — 2, 4, 8, 16

#26

This is limited to no more than 16 cpls.

PzP, K, PzP, (4) CZTERY PARY W LINIE (W CARO). Starting for 4 cpls in a line across the back of the hall (IV), (5) DO PRZÓDU. The lines, as many as there are, all advance to (I) (6) PANIE I PANOWIE, ODDZIELNIE (PIP ODDZIELNIE) W pw, lw. W and M are going to dance separately. We wait for the 1st M. He goes R. So all the M follow him. All the W go L, as the lines come front successively. M guide the W twd their direction first, W crossing in frt. (7) ŁAŃCUCHÓWAĆ Z MŁYNEKIEM. As dancers meet, they Łańcuch their way through with a complete Młynek (1x). (8) I DALEJ. Just continue st now the M, W continue until they meet at the front (I) where they Łańcuchować z Młynekiem again. This fst all are with their orgptr in a semi-circle of cpls. (9) PzP. (10) PRZEZ ŚRODKA (11) PARA lw, pw. (12) SZEREG, H. (13) D. (14) PAN! Pw KRZYŻYK I MŁNEKIEM, SW. Starting from the 1st cpl, the W, 4, form a R hd KRZ st there are a number of KRZ down the ctr of the room. Notice these KRZ are formed from a Szereg of cpls, and not from a Square formation. After the W go around once, they meet their ptr and Młnek. (15) K PO (KZ CARO). Each of the 4 cpls which formed the KRZ form a circle. This could be called as CARO! K. The K go L, R. (16) H. (17) NUMERACYI CARO. (18) FIG POJED CARO. A special figure is executed by the 1st CARO, then the others rep the figure in sequence.

#26 ① PzP ② K ③ PzP ④ CZTERY PARY W LINIE ⑤ DO PRZÓDU ⑥ PAN I PANÓW ODDZIELNIE

⑦ ŁAŃCUCHOWAĆ Z MŁYNEKIEM ⑧ I DALEJ

⑩ PRZEZ ŚRODKA ⑪ PARA w lw, pw ⑫ SZEREG, H ⑬ DO ⑭ PAN! PW KRZYŻYK I MŁYNEKIEM SW

#26^r ⑮ K PO CZTERY PAR (KZ CARO) ⑯ H ⑰ NUMERACYI CARO (CZWÓRKI) Groupings in groups of 4 pls. ⑱ FIG POJED CZWÓREK (CARO) 1st 4 pls do a figure ast others rest & watch. Then rest in succession.

Note: ⑰ Figure ⑮ effectively arranges the dancers in groups of 4 if there is adequate spacing between the groups available.

By tagging on these FIG POJED figure-actions, the Sequences can be extremely long. They need not be done.

PzP, K, PzP, W CZTERY, PARY W, LINIE (W CARO), PRZÓDU, PIP, ODDZIELNIE LINIE, ŁAŃCUCHOWE Z MŁYNEKIEM, PzP, PRZEZ ŚRODKA, PARA lw, pw, SZEREG, D, KRZYŻYK I MŁYNEKIEM SW, K PO CARAMI, FIG POJED CZWÓREK.

#27

PzP, K, ŚCISKAĆ KOŁO (2x, ObXL, PzP, PRZEZ ŚRODKA (here the leader goes from (I) - (III). (7) PARA w lw, pw AŻ DO SZEREG. Two lines of cpls stand opp each other along (II) and (IV). (8) FORMOWAĆ KOŁA PO CZWÓRKAMI. Circles are formed down the ctr of the hall, two couples from each Szereg. (9) K, lw! (10) CZWÓRKAMI W LINIJE. The leader releases his L hd and pulls the line around st he is along the (IV) side. All other CZWÓREK'S do the same. (11) NUMERACYI PAR I CARO. (12) PRZÓDU I TYŁ (2x). (13) SZUREM CZWÓRKAMI, PO KOLE I, W lw. The leader pulls his line

around, going w lw. The last person in the Czwórek joins R hds with the 1st leader of the 2nd Czwórek, etc. (14) KO. (15) w pw I ZAK. When all the Czwóreks are joined, then the circles go R. (16) DAMY NA MIEJSCA. (17) FIG POJED PAR-SOLO. (18) WSYSTKIE PARY POWTARZAC.

#27

① PzP ② K ③ ŚCISKAC' K (2x) ④ OXL ⑤ rzP ⑥ PRZEZ ŚRODKA

⑦ PARA w lwr par AZ DO SZEREG ⑧ FORMOWAC' KOŁE PO CZWÓRKAMI! ⑨ w lwr! ⑩ CZWÓRKAMI W LINII

⑪ NUMERACYI PARI CARO ⑫ PRZÓD I TYŁ (2x) ⑬ SZUREM CZWÓRKAMI, PO KOŁEII I, w lwr

⑭ KO ⑮ w par I ZAK ⑯ DAMY NA MIEJSCA! ⑰ FIG POJED. PAR SOLO

⑱ WSYSTKIE PARY POWTARZAC' all cpls sep ⑲.

Note ① Fig ⑱ strictly is for all cpls to sep act. of course it is individual cpls, "PO KOŁEII" because of Fig ⑪ which "counted" the cpls off.

4	8	12
3	7	11
2	6	10
1	5	9
I	II	III

#28

Starts with the Czwóreks, already numbered. M CZWÓRKAMI #1, 2, 3, 4, 5. As they are called, the Caros, Mazur, PzP, K, (4) PANOWIE! Lw KRZ Z PARAMI I ObxL. The context makes this obvious that it Krz done by the Caros. Note that here the Krz's have their ctrs on the circumferences of the large circle. Naturally the ObxL is with one's ptr in the Krz formation. (5) KÓŁKA Z CARAMI (KÓŁKA Z CZWÓRKAMI). Each Caro forms its circle. NA lw. They go L distributing themselves closer twd the middle of the hall. (6) KOSZYCZKI. Each Caro forms a KS. (7) LL. The leader pulls his line around to a side (III). (8) LL! PO KOŁEII. Each LL forms up behind the preceding one. (9) PRZÓD I TYŁ (2x). (10) NUMERACYA CARO. Just in case there has been a mix-up, the leader

rep rennumbers the Caros. (11) ObxL, PzPIH. (12) PROWADZIĆ, DAMY NA MIEJSCA. (13) FIG POJED-CARO. (14) POWTARZĄĆ, (15) ZAK.

#28

① CZWÓRKAMI RAZEM! #1, #2, etc
Groups of 4 cpls dance

② PzP

③ K

④ PANOWIE! lw KRZ Z PARAMI I ObxL

⑤ KÓŁKA Z CZWÓRKAMI (KÓŁKAMI) NA LW!

⑥ KOSZYCZKI

⑦ LL

⑧ PO KOLEI JEDEN PO DRUGIM

⑨ PRZÓD I TYŁ

⑩ NUMERACY CARO #3 #2 #1

⑪ ObxL, PzPIH

⑫ PROWADZIĆ PANI DO MIEJSCU

⑬ FIG. POJED-CARO #1 CARO SOLO

⑭ POWTARZĄĆ Each CARO reps in turn.

⑮ ZAK

M CZWÓRKAMI, PANOWIE, lw KRZ Z PARAMI I ObxL, KÓŁKA Z CZWÓRKAMI, KOSZYCZKI, LL, PzP, LL! JEDEN PO DRUGIM, PRZÓD I TYŁ, ObxL, PzPIH, DAMY NA MIEJSCA, FIG POJED-CARO, POWTARZĄĆ, ZAK.

#29

PzP, PRZEZ, ŚRODKA, PARA w pw, lw. (4) DO BRYGADI AŻ DO CZWÓREK. The Brygadi figure sequence is continued until four cpls are in each line. (5) NAPRZÓD. (6) NUMERACY CARO. The Caros are numbered. All the 1st cpls of each Caro are alongside the (IV) side. (7) FIG POJED-CARO. The circle dance, w lw, then ObXL. Then the W are escorted to their places. (8) PO KOLEI. Each Caro reps. (9) FIG POJED-CARO. Now the 1st Caro reforms and does some figures, finishes and sits. Others rep.

#29

① PzP ② PRZEZ ŚRODKA ③ PARA wlr; par ④ BRYGADY AŻ DO CZWOREKI ⑤ NAPRZÓD

⑥ NUMERACYA CZWÓRKI

⑦ FIG POJED-CARO (KÓŁKAMI-PO KOLEI)

⑧ PO KOLEI
Each CARO reps, 1st empty area.

⑨ FIG POJED-CARO
1st Karo comes back and solos and ZAK

⑩ Others, PO KOLEI, rep.

Note that (7) and (8) can be called, KÓŁKAMI, PO KOLEI. The context makes this obvious.

#30

This is for a very large number of Caro, e.g., 30. The Wodzirej assigns a leader for each "group." A "group" is a number of Caros. Here let there be three groups of 10 caros each. The "3rd Group" consists of Caros, 21-30; "2nd Group" of 11-20; "1st Group" of 1-10. TRZECIA GRUPA PzP. The 3rd group dances and goes to its assigned place, perhaps another room. DRUGA GRUPA. They rep and go to their place. PIERWSZA GRUPA. KAŻDY GRUPA POD SWOJE. Each group dances as directed by their Group Leader. Thus, there are three different figure sequences taking place simultaneously.

#30 for "GROUPS" of 10 CAROS each.

① TRZECIA GRUPA PzP

all 10 cars PzP then go to assigned place (another room)

② DRUGA GRUPA! Rep ①

③ PIERWSZA GRUPA! Rep ①

④ KAŻDA GRUPA POD SWOJE

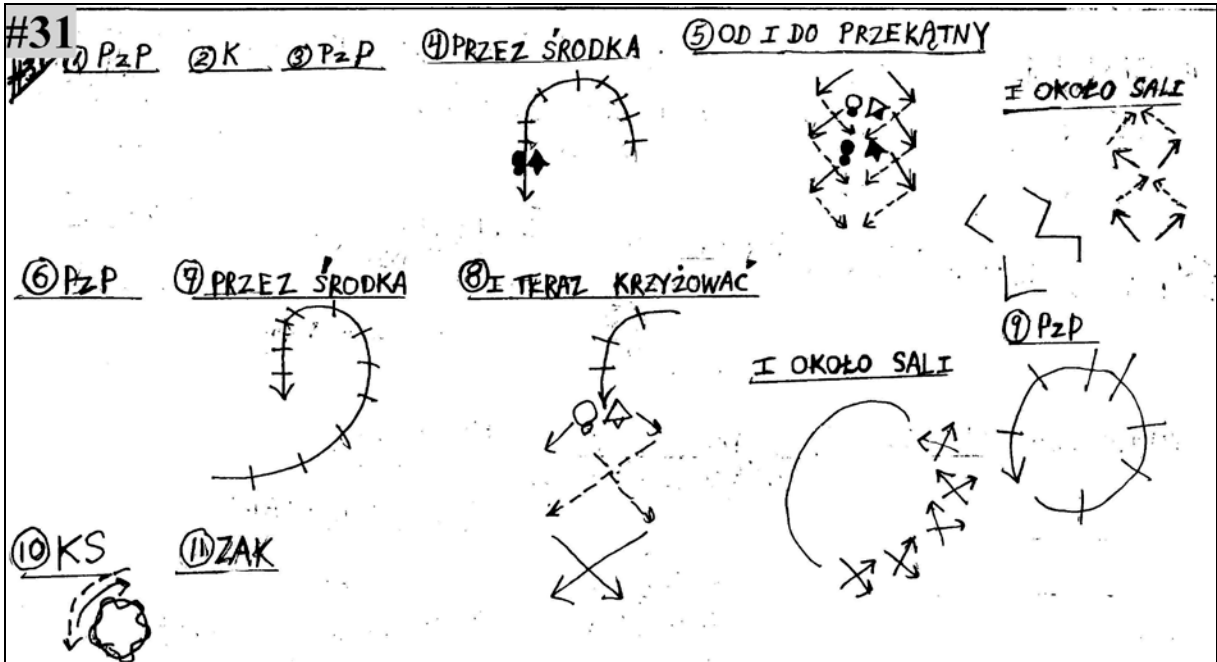
Each dances according to their leader.

TRZECIA GRUPA, DRUGA, PIERWSZA, KAŻDY POD SWOJE.

#31

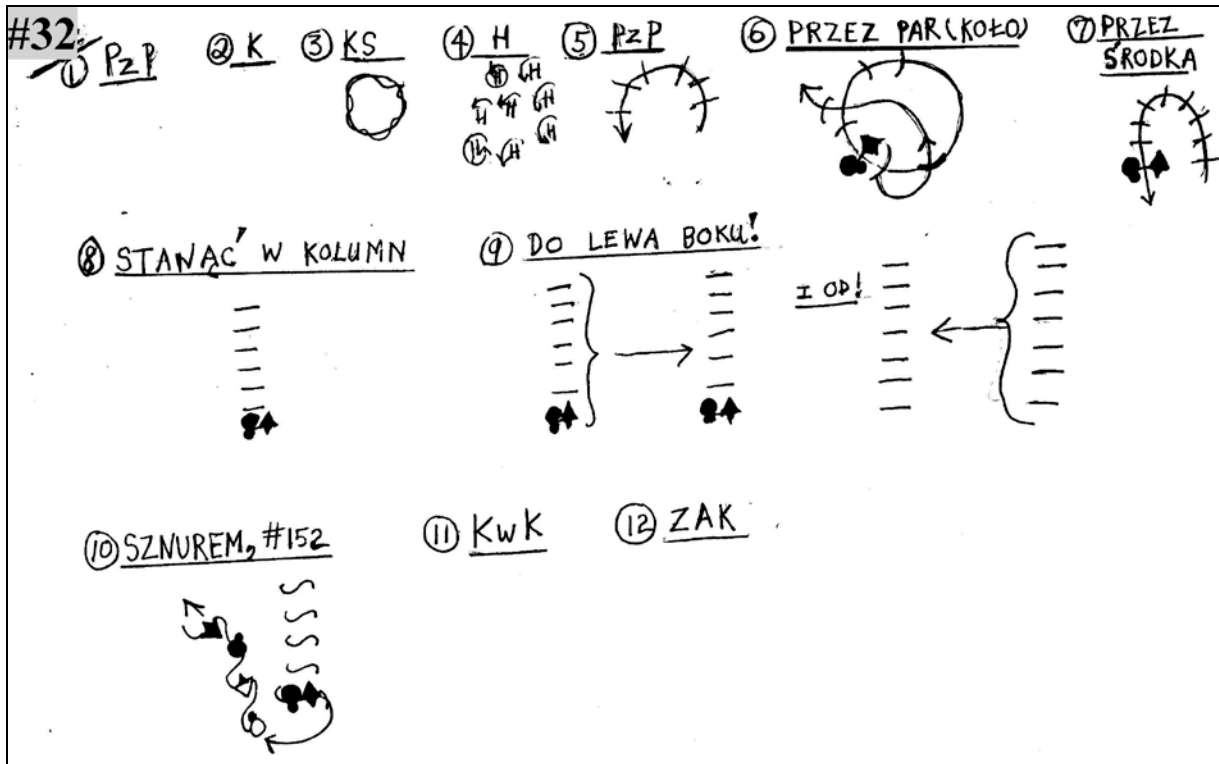
PzP, K, PzP. (4) PRZEZ ŚRODKA SALI. The Leader goes down the center of the room. (5) OD I DO PRZEKĄTNY. All imitate the Lead cpl., as they separate and return, I O KOŁO SALI, so all are doing (5), going around the room as for PzP. (6) PzP. (7) PRZEZ

ŚRODKA SALI. (8) I TERAZ KRZYŻOWAĆ, I OKOŁO SALI. (9) PzP. (10) KS. (11) ZAK.



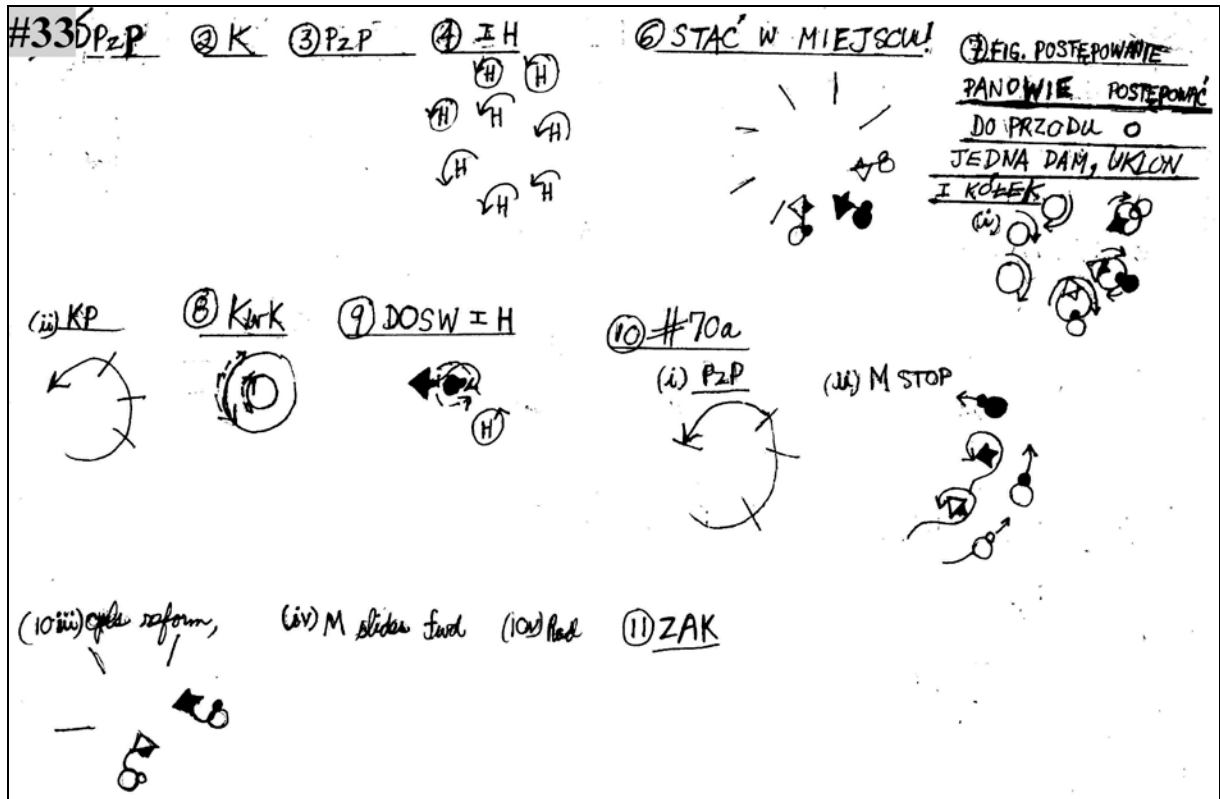
#32

PzP, K, KS, H, PzP. (6) PRZEZ PAR MOST (KOŁO), PRZEZ ŚRODKA. (8) STANAĆ W KOLUMN. The cpls are in a column. (9) DO LEWA BOKU! DO LEWA STRONA! With side steps, cpls go directly to the L side, OD! They return to the center (or wherever the leader should stop). (1) SZNUREM. (11) KwK. (12) ZAK.



#33

PzP, K, PzP, (4) IH. Notice here the H is specifically called st all have stopped the PzP movement. To reinforce this, the next is (6) STAC' W MIEJSCU! All remain in place. (7) FIGUR POSTĘPOWANIE. POSTĘPOWAĆ CO PRZÓD O JEDNA DAM, UKŁON KOŁEK I KP, (KOŁO PARAMI, PzP). (8) KwK. (9) DOSW IH. (10) After PzP, M stops, cpls release hds, M turns in place, as W dance fwd, new ptrs refrm the cpl, all dance fwd, M with a sliding Mazur Step. Rad. (11) ZAK.



#34

PzP, K, TOUR SUR PLACE, DK. (5) WSZYSTKIE PANIE! FORMOWAĆ ODWROTNA KOŁO. The W only do a half-turn in place to face the M, the W join hds. (6) NA PREMIANY! K PAŃ I PANÓW, wlv. The call is for an alternating figure-action. Both circles, one at a time, shall turn, wlv, or CW. The W's circle has been called to turn first. (7) FORMOWAĆ KS Z TWARZAMI DO SIEBIE. As they stand the M join hds, approach W's circle, which is facing out, raise their hds and place them in back of the W. (8) wlv, wpw! (9) Z SAŚ, OblwM, ObpwM Z SWOJE! Do a turn with your SAŚ, then your ptr. (10) DAC lw REKA DO SAŚ. All give their L hd to their SAŚ and wait in place. (11) BĘDZIEMY ROBIC FIGUR WŁ! Of course, the call could simply be "WŁ." We used this alternative call to illustrate "calling-variations." (12) I JUŻ! The WŁ is started and completed. (13) H I ZAK.

#34

① PzP ② K ③ TOUR SUR PLACE ④ DK ⑤ PANIE! FORMOWAC ODWROTNA KOLO ⑥ NA PREMIANY! K wlew, PAN, DO PANOW

⑦ FORMOWAC' KSZ TWARZAMI DO SIEBIE ⑧ wlew, wprze! ⑨ Z SAS, OBLW M, Obpaw z SWO. -JE shown for only one circle.

⑩ DAC' lwr REKA DO SAS ⑪ BEDZIEMY ROBIC' FIGUR WŁ ⑫ I JUZ! ⑬ HIZAK

#35

PzP, H. We give the "H" call just in case it wasn't done at the conclusion of the PzP. (3) FORMOWAC' KwK, PANÓW W ŚRODKU. (4) KwK, JUZ! Now the KwK figure-action is done. (5) PANOWIE! ODWROTNE KOŁO! The M do a half-turn and form an outward facing circle. (6) FIGUR POSTĘPOWANIE. KOŁO Z KÓLEKAMI. (7) WŁ NA PÓŁ. (8) ZAK.

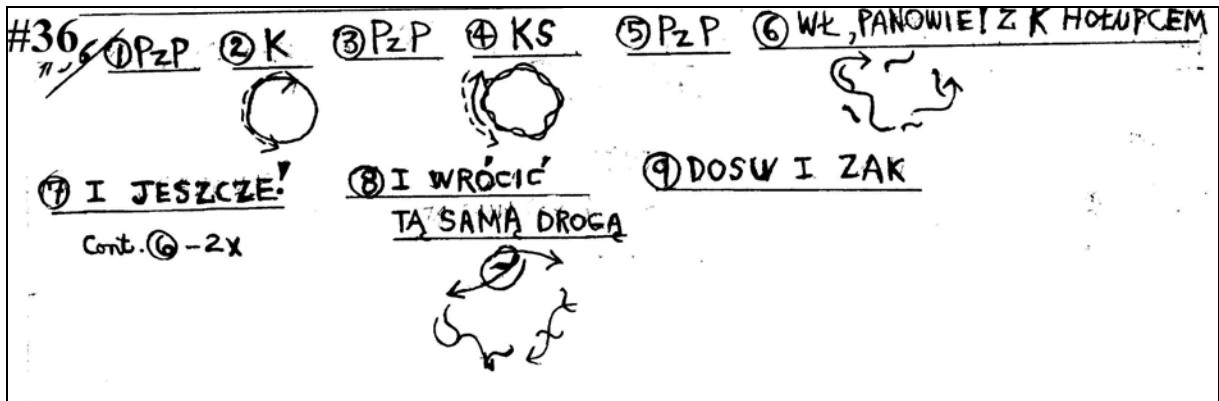
#35

① PzP ② H ③ KwK, PANÓW W ŚRODKU! ④ KwK JUZ ⑤ ODWROTNE KwK

⑥ FIG. POSTĘPOWE. K Z KÓLEKAMI (KK) ⑦ WŁ NA PÓŁ ⑧ ZAK

#36

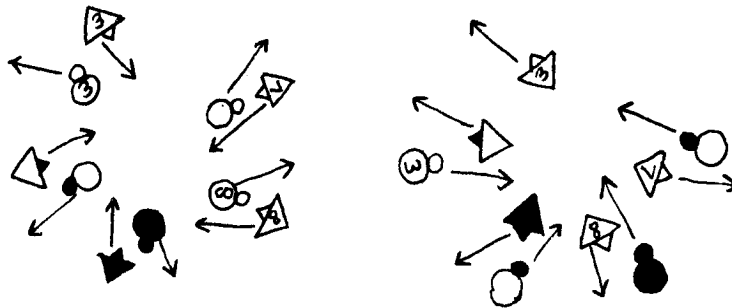
PzP, K, PzP, KS, PzP. (6) WŁ, PANOWIE! Z KROK HOŁUPCEM. During this time, M progress around with the various Hołubiec STEPS (not the cpl turn). (7) I JESZCZE. So the LW continues a second time around. (8) At some moment the Leader calls, "I WRÓCIĆ TĄ SAMĄ DROGĄ" which means to trace one's path. All the dancers with the next person (after the call is made) do a half-cpl-turn st all are facing the oppd to that of their orgd. (9) DOSW I ZAK.



#37

PzP, K. (3) wlv I PODZIELZIĆ AŻ DO PARY! After the K figure-action the circle circles L & continues to divide until there are only cpls left. (4) TOUR SUR PLACE. (5) PANI NA LEWIEMU BOKU PANU! Cpls post is retaken with the W standing on the M's L side, ins hds join in the normal "Open Mazur Position." (6) PzP. Naturally it goes CCW st now M is on the outside where long steps may be done. (7) FORMACJA OK w K. Remember, unless specifically mentioned the W from the ins circle. (8) FIGUR, "KOŁA KLIN,." Dancers pass each other with their R shoulders. (9) PzP. (10) ZAK.

Let us examine (8) in more detail. Note that this is called for the passing to take place with the right side, which is illustrated below. After passing, do a haft-turn twd, Bowing slightly to the new person opp you and pass that person, etc. M go CW, W CCW. (This is such a Beautiful Expressional figure for the Polonase!)



A variation of could be (8), KOŁA KLIN Z PJ W LEWIEM BOKU. Since the PJ is normally to pass left-shoulders (first with your orgptr), the call is really redundant; however, in dancing it is a great help. The very first passing sets up the directions of progress, a PJ (left-side), means that the M go around CCW.

A second variation is KOŁA KLIN, I PANIE POD KLINEM. M form a KOŁO ARKADY facing out. The action is as shown, W progressing CW.



#38

PzP, KwK. (3) pw GK, Z PAŃ. The term “Z PAŃ” indicates that it’s the W who form the GK. (4) PzP, KS, LL, NAPRZÓD I W TYŁ (2x), DL, DK, wlv. (10). DL. (11) DIO. (12) PANOWIE! DO ŚRODKA I FORMOWAĆ K! M go ctr and forms a closed circle, w pw. (13) FIGUR, “KOŁO ZEBATE.” The W stands to the left-side of her ptr, unless it is called to do otherwise. (14) FIGUR, “ODWROTNE KOŁO ZEBATE.”, wpw, (2x). (15) HI ZAK.

#38/ ① PzP ② KwK ③ par GK, Z PAŃ ④ PzP ⑤ KS

⑥ LŁ

⑦ NAPRZÓD I TYŁ (2x)

⑧ DL

⑨ DK, wlv

⑩ DL

⑪ DIO

⑫ PANOWIE! DO ŚRODKA I FORMOWAĆ K! I wpw

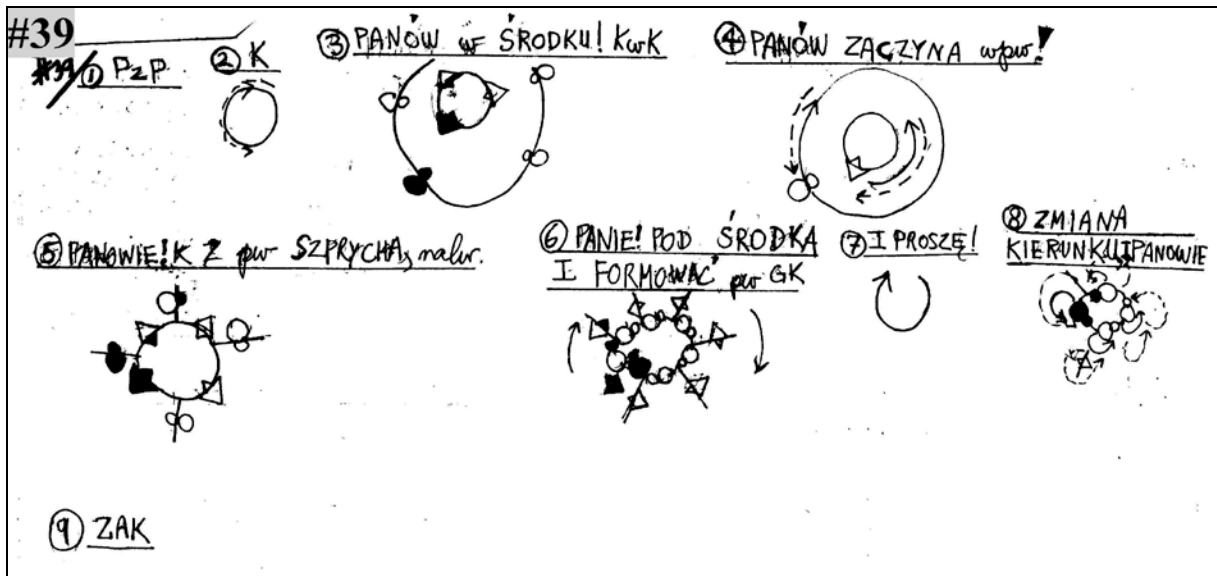
⑬ FIG. "K ZEBATE"

⑭ "K ZEBATE" ODWROTNE

⑮ HIZAK

#39

PzP, K, (3) PANÓW W ŚRODKU! KwK, M's K is on the inside. (4) PANÓW! ZACZYNA wpw! The normal figure-actions for KwK are done, but the ins circle goes R, L, the outer, L, R. (5) PANOWIE! K Z pw SZPRYCHA, NA LEWO!. (6) PANIE! POD, DO ŚRODKU I FORMOWAĆ pw GK. The W are called to go under the M's arms to the ctr and all form the GK. (7) I PROSZĘ! The signal for the GK to circle. (8) ZMIANA KIERUNKU, PANOWIE! Z OBROTEM POSUWISTYM Z DWOMA PODSKOKAMI. JUŻ! The call to execute Rad. (9) ZAK.



#40

PzP, K, (3) PANOWIE! DO ŚRODKA I Z POWRÓTEM, (4) A TERAZ, PANIE!. The W rep (4). (5) PANOWIE DO ŚRODKA! All the M go ctr. (6) FIGUR, "MARYMOCKA." This is a difficult one, and not very elegant, but it does exist. Let the supporting M just step sideways in time to the music as the ins M beat the heels to the music. This is best done by younger, strong M-boys, in fact. (7) KONIEC! This signals that the "Marymocka" figure is over. The M disperse from the ctr. (8) PAN, K, wpw I wlv! (9) lw GK. (10) PAN! PROSZE MOST. As the GK turns, CCW, the W, at this call, raise their joined hds and PANOWIE! DO ŚRODKA!, M imitating the Leader, but going opp as shown in #99e. (11) H I FORMOWAĆ OTWARTE K Z PARAMI. The cpls stand around the room in a circle, TWARZ DO SIEBIE. Each stands facing their ptr. BOKIEM DO ŚRODKA, the M has his L side to the ctr, W her R. (12) NA PRZEMIANY, PARAMI DO ŚRODKA I OD! (Remember, if doing the Mazur there are side-step movements.) (13) PARY KOŁEKAMI!, wpw. Cpls take the Kołem cpl pos. (14) ROZCIĄGNAĆ I SCIĄGNAĆ TO KOŁO! (15) PzP I ZAK.

#40

1 PzP 2 K 3 PANOWIE! DO ŚRODKA, OBRÓT I Z POWROTEM 4 A TERAZ, PANIE! 5 PANOWIE DO ŚRODKA

6 FORMACJA MARYMOCKA! wprw! 7 KONIEC! 8 PAN K, wprw I wlvw! 9 lwr GK

10 PAN! PROSZĘ MOST! 11 H I FORMOWAĆ OTWARTE K Z PARAMI (ii) TWARZ DO SIEBIE BOKIEM DO ŚRODKA

12 NA PRZEMIANY, PARAMI DO ŚRODKA I OD! 13 PARY KOŁEKAMI! wprw! 14 ROZCIĄGNĄĆ I SCIĄGNĄĆ TO KOŁO! 15 PzP I ZAK

#41

PzP, PRZEZ ŚRODKA PARAMI (3) P wprw, wlvw (4) I ZNOW! The cpls go down the ctr, one goes pw, the other lw, etc. They feedback into the cpl order at the other end of the space and rep. PzP, K. (5) PARA X, Y. ANG. (6) X, Y ROZDZIELIĆ SIĘ I OKOŁO, SPOTYKAĆ INNE I H. (7) TERAZ PARA Z, W. Another paid of cpls is chosen. Rad. (8) ZAK.

#41 ~~1~~ PzP ② PRZEZ ŚRODKA PARA ③ wpar i wpar ④ I ZNOWU, I PzP K

STAC W KOŁO OTWIERE z PARMI

⑤ PARA X,Y ANGLEZOWE

⑥ PARA X,Y ROZPZIELAĆ SIĘ I OKOŁO, SPOTYKAĆ INNE I H

⑦ TERAZ PARA Z,W ⑧ ZAK

(i) (ii) (iii) (iv)

(v) rep (i) → (iv)
Same cpl rep
for orgptrpos.

2 different cpl rep.
Red.

Variation: ⑥ "WIZYTACJA KOŁO"

⑤ OK Z PAN wK ⑥ (i) at 8pm! PAN wK (ii) at 8pm! PAN wK

(iii) TRZYMAĆ I KONEKI (iv) PANOWIE! do. f rep all. Red. without meeting may do PzP, or stand in place.

A variation is (5) OK Z PAŃ w K, (6) FIGUR, "WIZYTACJA K. (7) ZAK.

#42

PzP, BRYGADA. This is continued only up to the point where the lines of cpls fit comfortably in the dance space. NAPRZÓD I W TYŁ. (4) PANIE POD MOST I FORMOWAĆ SZNUREM. The m raise their joined hds, the W just go under and dance fwd to the other end of the dance. There they form a SZNUREM, led by the 1st W. (5) SZNUREM POMIĘDZY PANÓW. The Szurem gets drawn around, in and out of the standing M. (6) PANIE! K. The Szurem makes a circle away from the M, wlw, pw. (7) PANOWIE! WYPUŚCIĆ RĘCĘ! The M release their hds and remain standing. (8) FIGUR, "ZWODNICZA." This is another game-figure. Only the W is the "Zwodniczą." (9) ZAK. After the W has been captured, all the other M go to their orgptr. The other 2 persons find each other and finish the dance. Just as in real life.

#42

① PzP ② BRYGADA ③ NAPRZOD I TYŁ ④ PANIE POD MOST I FORMOWAC' SZNUREM

⑤ SZNUREM POMIĘDZY PANÓW ⑥ PANIE! K wkręć parę ⑦ PANOWIE! WYPUSCIC RĘCE!

⑧ "ZWODNICZA" #119
a W, appoint -ed, picks a M, they solo, she takes another, etc., until she finds a steady pts. They do a longer solo. Another M rep ngpos.

⑨ DOSW I ZAK
Including the "Zwodnicza" and Per ngptr.

#43

PzP, K, KwK, KS, LL, PANIE POD I DL, DIO, DOSWI H, PzP, FORMACJA, OTWARTE KOŁO Z PARAMI. Cpls are standing around the space in a circular pattern. (11) FIGUR, "KAROCA" W ŚRODKU, #122. The Lead cpl demonstrate this in the ctr, after which the Leader designates other cpls to rep this. (12) FIGUR, KAROCA Z KAROCA OKOŁO SALI. All cpls in the circle of cpls do Karoca as PzP is done. If there is an odd number of cpls and this is known by the Leader beforehand, the Lead cpl need only stand in the ctr, and direct the other remaining cpls. The first cpl can solo in the ctr. If it is not known, then the last odd cpl merely dances along. ZAK.

#43

① PzP ② K ③ KwK ④ KS ⑤ LL ⑥ PANIE POD I DL ⑦ DIO ⑧ DOSWI H

⑨ PzP ⑩ FORMACJA "OTWARTE KOŁO Z PARAMI"

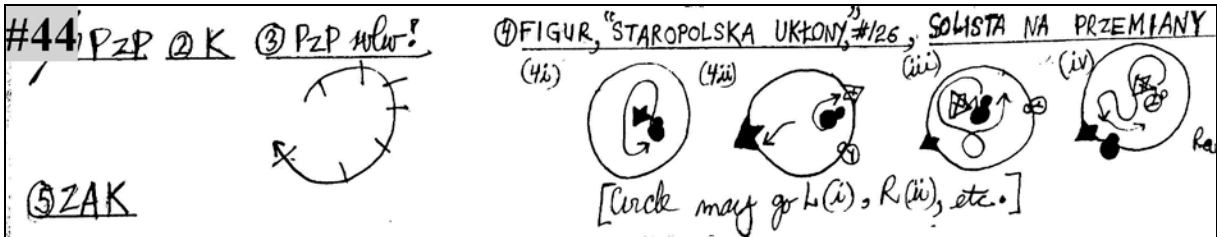
⑪ "KAROCA" W ŚRODKU, #122 ⑫ "KAROCA" Z KAROCA W OKOŁO SALI

⑬ ZAK

Other 2 cpls rep

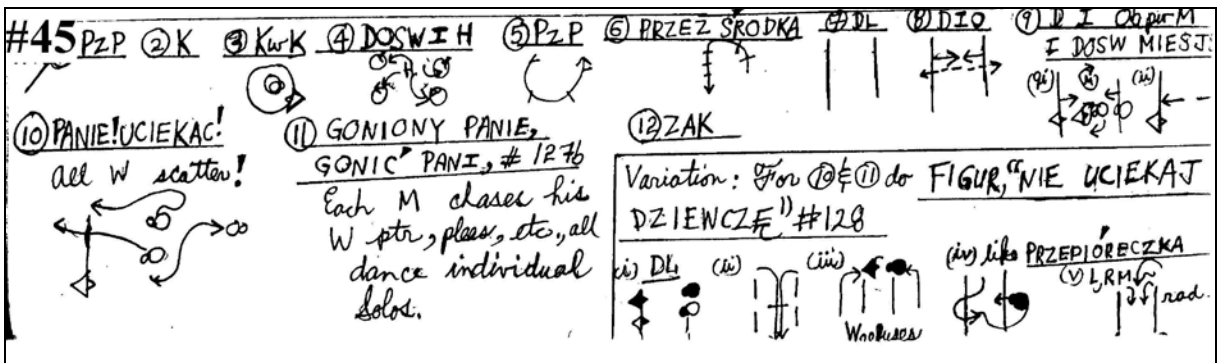
#44

PzP, K, PzP w pw! Cpls go CW. K, FIGUR, "STAROPOLSKA UKŁONY." First cpl goes ctr and the figure begins. See the present author's books about the Polonase. Of course, it's either a Polonez, Mazur, Krakowiak, or "whatever" Dance.



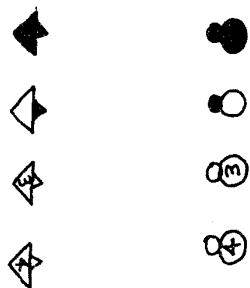
#45

PzP, K, KwK, DOSWIH, PzP, PRZEZ ŚRODKA, DL, DIO. (9) D I ObpwM I DOSW MIESJSC. All approach, give R hds, turn (1x or 2x) and ret orgpos. (10) PANIE! UCIEKAĆ! The call is for W to scatter and flee. (11) PANOWIE! GONIONY PANIE! (GONIC!). Men! Chase Them! (12) ZAK.

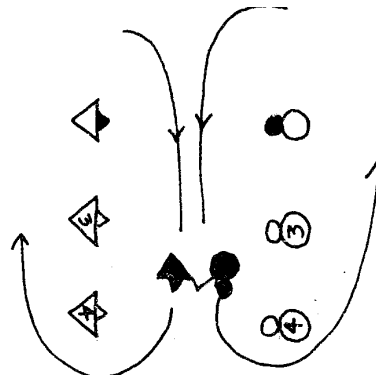


Instead of (1) and (11) do FIGUR, "NIE UCIEKAJ DZIEWCZE" shown below.

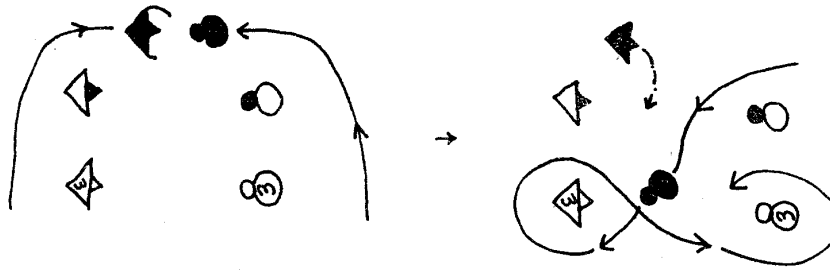
(i) SZEREG, SAMA PIP



(ii) 1st cpl solos down the center



(iii) M offers hd, W refuses and M chases W. The others let the W through their hds but M. joined not the



(iv) Finally the M catches her; they do a L, R MLYNEK and go the last place of the Szereg. Other cpls repeat.

#46

PzP, K, PzP, SZEREG, PANIE ŁAŃCUCH, PANOWIE! The context tells the M to rep the "Panie Łańcuch." (7) SOLO! JEDEN PAR! One cpl solos. (8) FIGUR, "KOŁO KOKARDA". This is another one of those names which hardly has any relation to the action. Perhaps DWIE KOŁO, DO ŚRODKA I OD! Would be better. But still clumsy. Of course, just follow the Leader's actions and indicated directions. (9) K I ZAK.

#46 ① PzP ② K ③ PzP ④ SZEREG ⑤ PANIE ŁAŃCUCH (i) (ii) ⑥ PANOWIE! ⑦ SOLO! JEDEN PAR

⑧ FIGUR "KOŁO KOKARDA" #131
 (Formować Dwie K, Do środkka I od)
 (i) wlew (ii) DO ŚRODKA (ŚCISKAĆ) (iii) wpar RAD

(iv) "Butełka"

⑨ K I ZAK

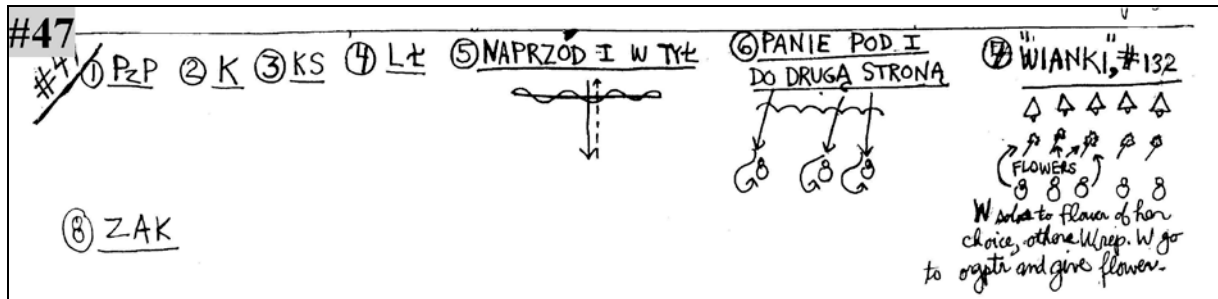
(During this process Solo ptns may be interchanged from circle to circle.)

Variations ① Do #136 for ⑧. "Butełka" or #134, "NIEPOZWALAM"

A variation is that BUTELKA is done for (8). This is a novelty figure. A Champagne bottle is placed on the floor. As the music plays the M try to balance themselves upon the bottle. He who balances the longest chooses a W and dances a solo with her. The other M receive the bottle. Another variation is for the NIEPOZWALAM to be done for (8) after (7) of SOLO, of only the 1st M.

#47

PzP, K, KS, LL, NAPRZÓD I W TYŁ, PANIE POD, DO DROGA STRONA. So the M and W are in two separate groups in the space. (7) WIANKI. Men place flowers in various parts of the dance hall or on the floor. Women dance from flower to flower, pick one up, solo somewhat with it, ret to orgptr and present him with the flower. (8) ZAK. Each individual cpl as its reformed does ZAK.



#48

This is a "WIWAT" figure.

PzP, K. (3) K Z PAŃ. W form a circle and dance A PANOWIE PROSZĘ DWIE SZKLANKI (Z WINEM, SZAMPAN, etc.), ast that W's circle turns each M, obtains 2 glasses of wine, champagne, etc., and rets to his orgpos. (4) PAŃ! O K. Each W turns to face her ptr. The M bows and gives his ptr a glass into her R hd. Each toast each other, and take a sip. (5) Z M Z OblwM. Ptrs change places with the cpl turn fst W are on the outside. (6) PANOWIE! WEŻYK I OTWARTA POMIĘDZY PANIAMI. The M weave in and out among the W. But they, glass in hd, cannot hold hds. That would really be a Szurem. (7) PANOWIE! DO ŚRODKA I TRZASKAĆ. The M go ctr and mutually click glasses with their neighbors. (8) PANOWIE! DOSW I OblwM. (9) PANOWIE! DAĆ SZKLANKI. The M turn in the glasses to the collection point, there to refill them, I PANIE W pw, W dance CCW. (10) DO ŚRODKA. The 1st cpl with glasses goes to the ctr. Other M are having their glasses filled. (11) PANIE! OTOCZYĆ Z KwK. The W surround the 1st cpl in a series of circles within a circle. (12) I PANOWIE Z DWIE SZKLANKI! The M circle in the same manner the W. But they cannot join hds since they are holding 2 glasses of drink. (13) KwK ITD!, the 1st K goes L, etc. (14) PANOWIE! PROSZĘ DAĆ SZKLANKI DO PANIOM! The M give one glass to a W. They get passed along until all W have one. (15) WIWAT! The Leader gives the toast, "LONG LIVE X!", or "NIECH ŻYJĄ X!" All rep the toast then empty their glasses. The dances do not have joined hds. The 1st cpl goes to the side and leave their glasses. The inner circle of W, one after the other, does likewise, others rep. Cpls reform. (15) PzP. (16) KIH.

#48

① PzP ② K ③ K Z PAŃ, A PANOWIE
 PROSZĘ DWIE SZKŁANKI Z WINEM

④ PANI! OK
 (W) PANOWIE! PROSZĘ DĄĆ SZKŁANEK DOSW I WIWAT! WSZYSCY!
 Each ptr takes a sip.

⑤ ZM Z OblawM

⑥ PANOWIE! WĘŻYKI OTWARTA POMIĘDZY PANIAMI (HDS not fold)

⑦ PANOWIE! DO ŚRODKA I TRZASKAC SZKŁANEKI!

⑧ PANOWIE! DOSW I OblawM

⑨ PANOWIE! DĄĆ SZKŁANKI I ZNOW WINA! I PANIE Kurpur!

⑩ 1st PARA DO ŚRODKA

⑪ PANIE! OTOCZYĆ JĄ W KURK

⑫ I PANOWIE Z DWIE SZKŁANKI!

⑬ Kurk ITD RUSZYĆ!
 circles more.

⑭ DĄĆ SZKŁANKI DO PAN Pass them along.

⑮ WIWAT! NIECH ŻYJĄ!
 all drink. 1st couple deposits glasses at oppo. Wap, Mwap.

⑯ DOSW I PzP

⑰ K I H

(1) PzP, (2) H, (3) PANI NA DRUGĄ STRONĘ. (4) FIGUR NA PRZEMIANY, PzP I PANI NA DRUGĄ STRONĘ. This means that the (1) and (3) alternate with little stopping in between (only one or two measures of music). So dash fwd, change, dash, etc. Rad. (5) K. (6) FORMACJA, "ZAMKNIĘTE K". (7) FIGUR POSTĘPOWE! ZAMIENIĄĆ PAŃ wlv!. The W goes to the next M in the circle. W can completely circle around each ptr, then go to the next M. It depends upon the leader. ZAK.

#49

① PzP ② H ③ PANI NA DRUGĄ STRONĘ PARTNERA ④ FIGUR NAPRZEMIANY, PzP I PANI NA DRUGĄ STRONĄ

⑤ K

⑥ FORMACJA, "ZAMKNIĘTE K"
 Standing not moving.

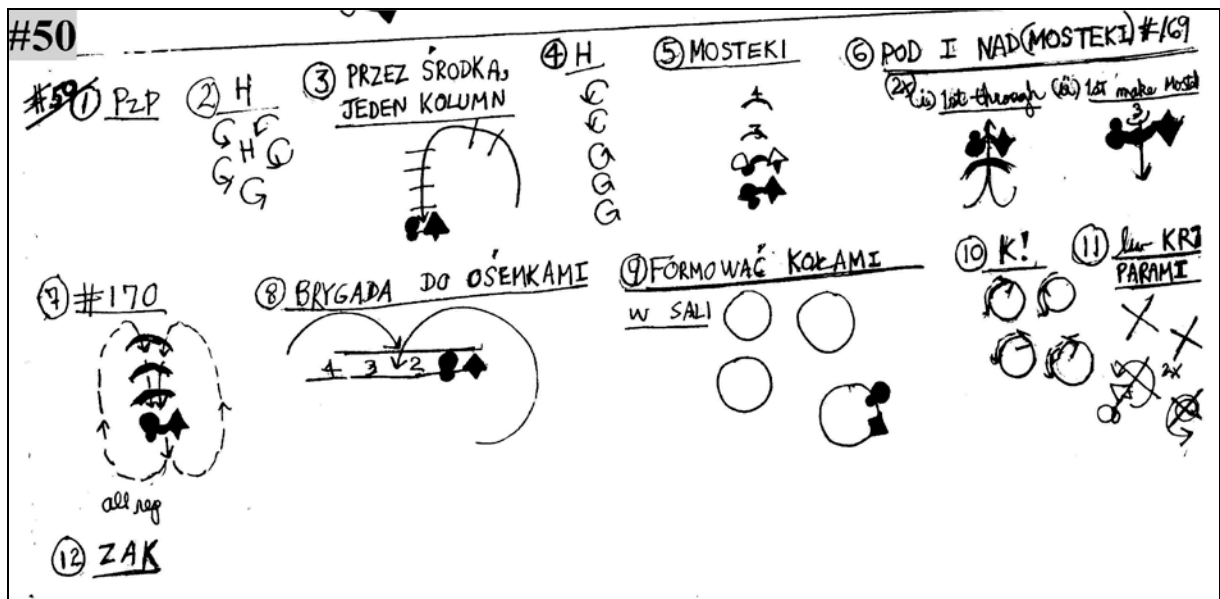
⑦ FIGUR POSTĘPOWE! ZAMIENIĄĆ PANI ul. #150
 reorganizacja.

⑧ ZAK
 Variation: after each change do Kurpur!

If there are not many couples a variation for (7) may be done. After each change of W the entire circle turns CCW, a Kwpw.

#50

PzP, H, PRZEZ ŚRODKA, JEDEN KOLUMN. One column of cpls are in the ctr, H. (5) MOSTEKI. Each cpl raises their joined hds. (6) POD I NAD MOSTEKI, (2x). This is tricky. Be careful. (7) (8) BRYGADA DO OŚEMKAMI. The figure-action goes on until there are lines of 8 people. (9) FORMOWAĆ KOŁAMI W SALI. The groups of 8 people go fwd and R & L to fill the room with KOŁO's. If there are 4 groups they take up pls I, II, III, IV. (10) K! (11) lw KRZ PARAMI (2x). (12) ZAK.



#51

PzP, K DK D KwK, DKS, DLŁ, JEDNA PO DRUGA. This just reminds them to stand near each other, DIO (2x), PAŃ POD I DL Z PAŃ, AŻ CZTERY L. There are lines in 2 pairs, one of M, the other of W, M facing W. (9) FIGUR, "KARAKOL," "KONTRMARSZ," (2x). (10) D I ŁAŃCUCHÓWAĆ DOSW I TOUR SUR PLACE. (11) ZAK.

#51

① PzP ② K ③ DK ④ D.KwK ⑤ DKS ⑥ DL, JEDNA PO DRUGA ⑦ PAN' POD DL Z PAN, AŻ CZTERY LINIA

⑧ FIGUR, "KARAKOL" (2x) ⑨ DOSW I H ⑩ ZAK

Variation: ① For ⑦ do NAPIRZOD I W TYŁ

#52

PzP, K, PzP.(4) PzP NA ZIG-ZAG. The Leader takes the cpls around and through the room on diagonals then into PzP wlv, so now they are going CCW, (6) I H! KS, (8) LL, DL, (10) DIO (2x), DOSWI PzP, PAR wlv, wpw, (14) SZEREG, DK, (16) SZEREG. The Szereg is formed st the 1st cpl is in the middle of the Szereg. (17) FIGUR, "V, IŚĆ DO, I FORMOWAĆ NOWE V." The ctr cpls (opp each other, go fwd to make a "V-shaped-line,"), from which (17) starts. FORMOWAĆ JEDEN V TYŁKO. If there is space available, only one line is formed with the 1st cpl at the ctr. (19) FIGUR, "V KOŃCÓWKA ZA KOŃCÓWKA," "KOŃCÓWKI RAZEM!" (2x). (20) K. (21) WŁ, ZAK.

#52

① PzP ② K ③ PzP ④ PzP NA ZIG-ZAG ⑤ PzP wlv ⑥ H ⑦ KS

⑧ WŁ ⑨ DL ⑩ DIO ⑪ DOSW I PzP ⑫ PARA wlv

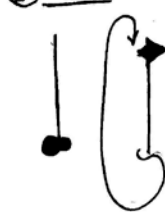
⑬ WŁ ⑭ SZEREG ⑮ DK ⑯ SZEREG ⑰ FIGUR, "V IŚĆ DO, I FORMOWAĆ NOWE V." ⑱ JEDEN V TYŁKO ⑳ K ㉑ WŁ ㉒ ZAK

⑰ KOŃCÓWKA ZA KOŃCÓWKA, "KOŃCÓWKI RAZEM!" (2x)


#53

PzP, H, PzP, (4) PRZEZ ŚRODKA, I STAĆ. Cpls go down the ctr and stop in a column. (5) DL, (6). (7) ZAK.


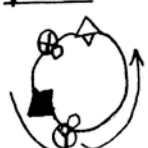


#53 ① PzP ② H ③ PzP ④ PRZEZ SRODKA I STAC' ⑤ DL



⑥ #216 (i) KOŁO PO POŁOWIE



(ii) (iii) par-K (iv) 2 cpls turn (v) lwr-K (vi) Rep. for opposite

Alternative Title

⑦ ZAK

⑥ FIGUR NAPRZEMIANY. DOSW Z ObXIK

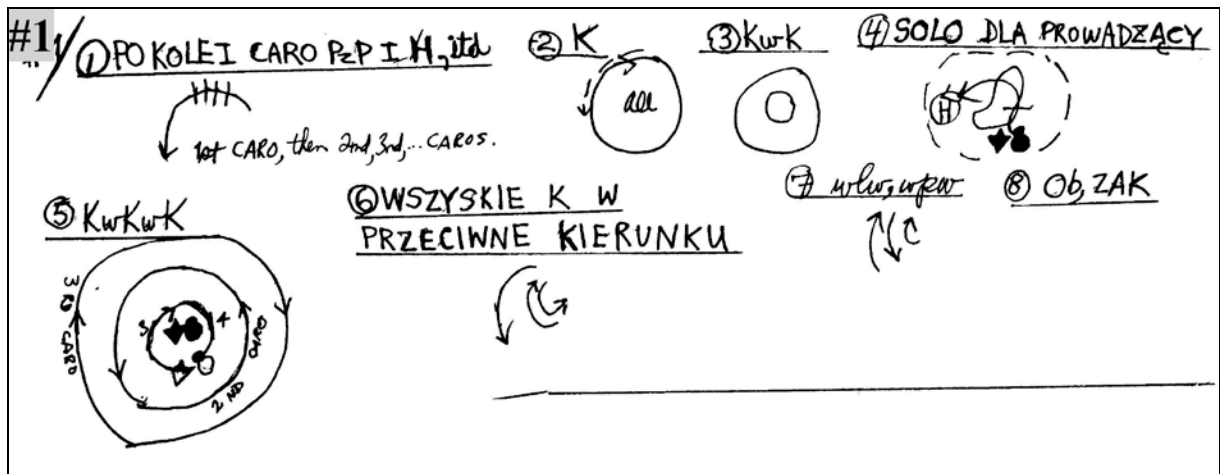
Note: After ⑤ a DO I OD should be done. Of course it "could" be called, DO PRZODU I W TYŁ.

COMBINATIONS OF GENERAL FIGURES

These are Combinations of the General Figures which are done by large numbers of people at the same time. Each group of people does a different General Figure. These require a large space.

#1

PO KOLEI CARO PzP. The 1st Caro dances PzP and H. Then the 2nd, etc. (2) K. (3) KwK. As indicated by the Wodzirej. (4) SOLO DLA PROWADZACY. The lead cpl solos in the circle of cpls and H. (5) KwKwK. The 2nd, 3rd, 4th cpls of the 1st Caro enclose the solo cpl and dance R. The 2nd, 3rd Caro enclose the 1st circle and dance L. Then the 4th, 5th, 6th, 7th Caro enclose them and dances, R, L, R. (6) WSZYSTKIE K W PRZECIWNIE KIERUNKU. All circles go oppd. (7) wlv, wpw. All circles go L, R. (8) Ob, ZAK.



#2

PzP, PRZEZ ŚRODKA, PAR ROZDZIELIĆ SIĘ (I) I PAN wlv, PANI wpw. Ptrs separate at (I), M go L, W R. (4) DO DRUGA STRONA SALI I DL. The men go twd (I) via (II), the W via (IV). (5) DIO, (6) FIGUR POSTĘPOWE I NAPRZEMAINY DOSW, ObpwM I ŁAŃCUCHOWAĆ LINIA Z ObM, Obpw, DOSW, STAĆ NA KONCA. The 1st cpl does the Ob, goes to the opp line and Łańcuchować it, 1st cpl meet and Obpw, lw M, take their places at the foot of the line. Other cpls rep. (7) DL, DIO. This just remains the DL to join hds. (8) D SZNUREM, SPOTYKAĆ, (III), Ob, ZAK. The leaders pull their lines around st they meet at (III), cpls turn, ZAK.

#2

#2/1 PzP

② PRZEZ ŚRODKA

③ PAR ROZDZIELIĆ SIĘ
PAN wlv, PAM wlv

④ DO DRUGA STRONA
SALI I DL

⑤ DIO

⑥ FIG. POSTĘPOWE I NAPRZEMAINY.
DOSW, Obpw M I ŁANGUCHOWAC' LINIA - PAN DO
LINII PANÓW, PAMI DO LINIE PANOWIE! Z obM,
Obpw, lvw DOSW I STAC' NA
KONCA.

⑦ DL, DIO

⑧ D. SZNUREM
SPOTYKAC' III

⑨ Ob I ZAK

#3

PzP, K wlv, WEŻYK, SZNUREM PO CAŁYM SALI! The leader pulls the line all around the room in WEŻYK-like fashion. Also going POD MOSTEKI. (4) KŁĘBEK. (5) ROZWINIĘCIE. (6) OK , wlv. (7) ODWROTNA KS. Naturally, 1st goes L, R. (8) FORMOWAĆ OK. Reform the OK. (9) ODWRÓCIĆ TO KOŁO (W TYŁ). Here the 1st cpl pulls all under on opp cpls upraised arms, this is done backing out and fst a normal K is formed. (10) K. (11) ZAK.

#3/1 PzP

② K wlv

③ WEŻYK PO
CAŁYM SALI

④ KŁĘBEK

⑤ ROZWINIĘCIE

⑥ OK wlv

⑦ ODWROTNA KS

⑧ FORMOWAĆ OK

⑨ ODWRÓCIĆ TO KOŁO (W TYŁ)
(i) REFORMAĆ

⑩ K

⑪ ZAK

#4

PzP, K, KwK, JEDEN SZNUREM DO K. The 1st M & W release L hds and the 1st W joins hds with the last M (his R hd). The leader pulls this one Sznuren into one large circle. (5) OSTATNIE PROWADZI! KŁĘBKA. The last M pulls all into a KŁĘBKA (6) TERAZ PAN! Now the leader pulls all into another Kłębka in the opp corner. (7)

ROZWINIĘCIE POD MOSTEK. 1st M pull all out. (8) POWTARZAĆ. Rep 5-7 in different corners. (9) D KŁĘBKI. Both end people ast form 2 Kłębki opp to each other. Do not release hd holds. Do not allow yourself to get "stretched-out." These Kłębki are formed both going CW or CCW. (10) ŚRODKOWE OSOBY ROZWIJAJĄ KŁĘBKI. The ctr people move fwd unwinding both Kłębki, all are facing out. (11) FORMOWAĆ OK! (12) ODWRÓCIĆ. (13) KwK. (14) PAŃ! MOST. (15) DOS W, ZAK.

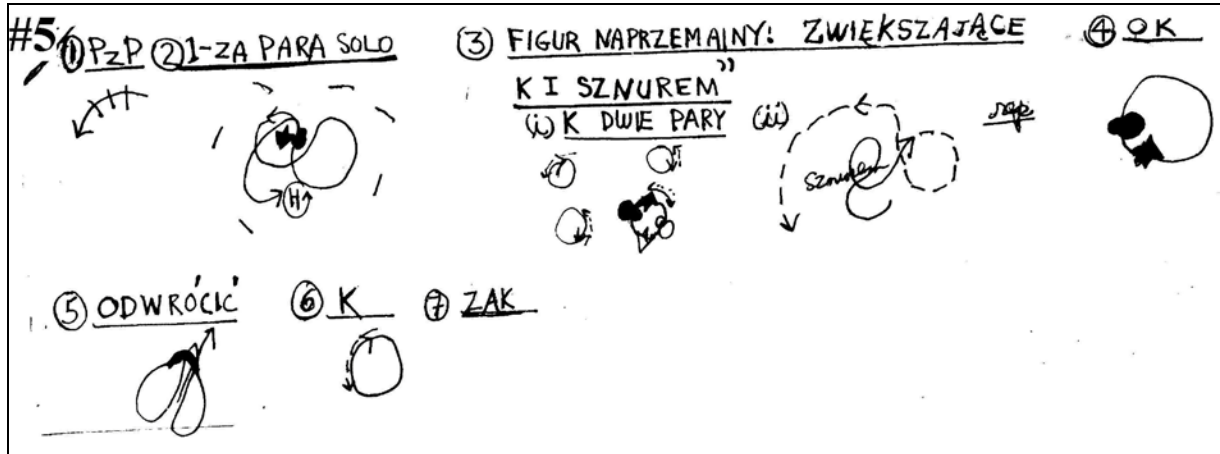
#4

① PzP
 ② K
 ③ KwK
 ④ JEDEN SZNUREM DO JEDEN WIELKI K
 ⑤ OSTATNIE PROWADZI DO KŁĘBKI w ROGUSA *last w pull it in!*
 ⑥ TERAZ PAN!! 1st M makes Kłębki in opposite
 ⑦ ROZWINIĘCIE POD MOSTEK
 ⑧ POWTARZAĆ Rep 5-7 different Rogu
 ⑨ D KŁĘBK
 ⑩ ŚRODKOWE OSOBY! ROZWIJAJĄ KŁĘBK
 ⑪ OK *okular*
 ⑫ ODWRÓCIĆ
 ⑬ KwK
 ⑭ PAŃ! PROSZĘ ROBIĆ MOST!
 ⑮ DOSW I ZAK

#4 VARIATION

① PzP ② KwK ③ WEŻYK
 (3i) 2-GAM 45SWA W ZA RĘCE
 ④ PAN! ZWINIĘCIE KŁĘBK
 ⑤ PAN TAK SAME
 ⑥ ROZWINIĘCIA KŁĘBK
 ⑦ D KŁĘBK RAZEM!
 ⑧ ŚRODKOWY OSOBY ROZWINIĘCIA
 ⑨ OKOŁO
 ⑩ ODWRÓCIĆ
 ⑪ KwK
 ⑫ PANOWIE! POD RĘKĘ DOSW
 ⑬ OX, ZAK

PzP, 1 - ZA PARA SOLO. First cpl Solos. (3) FIGUR, "ZWIĘKSZAJĄCE SZNUREM I K NAPRZEMAINY. The 1st cpl turns to the next cpl, either to the R or L direction, the 2 cpls turn in a circle (ix). Leader releases his lead hd and pulls this 4 people Szurem to the next cpl, etc. As the leader does this, he pulls his circles and Szurem in twd the middle (4) OK. (5) ODWRÓCIĆ. (6) K, ZAK.



#6

PzP, (2) CO DRUGI PAR! ZM Z SW. For every 2nd cpl, starting with the first M & W change places. PANOWIE! K WERANDOWY! The M join their upraised arms. (4) SZUREM PAŃ. The W takes her line of W outside, and weaves in and out. Finally she fst all are next to orgptr. (5) A TERAZ PAŃ WERANDOWY, SZUREM PANÓW. Roles are interchanged. (6) Ob, ZAK.

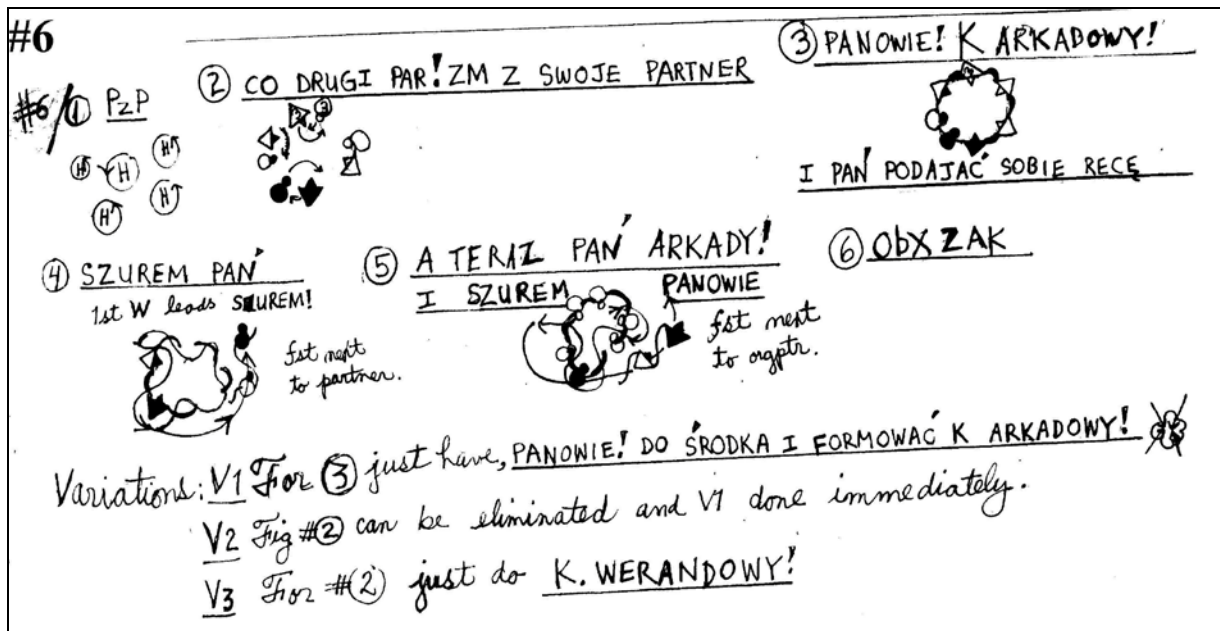
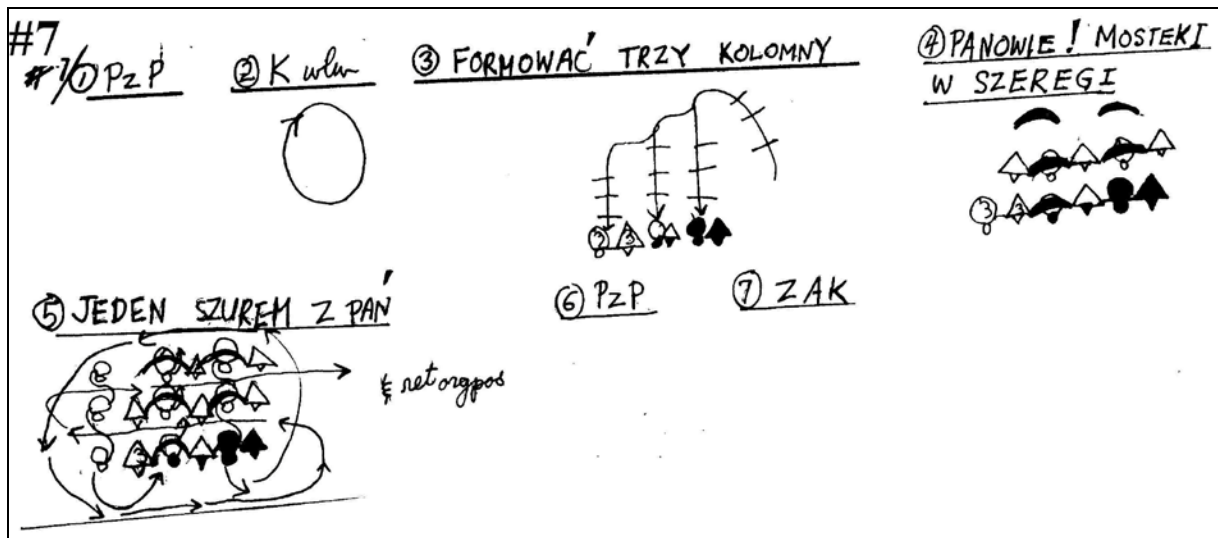


Figure (5) could be called, FIGUR, WERANDOWY Z PANIAMI! Here the W form the WERANDOWY. But it could also be called, ARKADY.

#7

PzP, K wlv, (3) FORMOWAĆ TRZY KOLUMNY. The leader just circles with 3 cpls, they form a Szereg and dance fwd (I). Next 3 cpls rep. Fst there are 3 columns. (4) PANOWIE! MOSTEKI (W SZEREGI). The 2M in each Szereg join their upraised hds. (5) JEDEN SZUREM Z PAN'. The W join hds, lead W's L hd to the R hd of the W behind her. Others do likewise. Lead W pulls them out of the formation.. Here the W wind their way through at right angle to the axis of the columns. Then they ret orgpostprt going under the arches in the same sense as they were pulled out. (6) PzP, ZAK. The ctr column may start first.

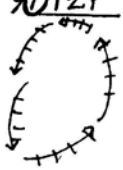


#8

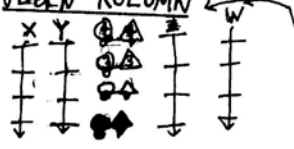
PzP, KAŻDA CARO FORMOWAĆ JEDEN KOLUMN. Each Caro forms a column of 4 cpls. The 1st Caro forms their column in the ctr. Others line up to the R and L of the 1st column, successively. (3) SZEREGI! The cpls join hds across. (4) NA PRZÓD I W TYŁ. (5) PANIE W MIEJSCU, PANOWIE NA PRZÓD I ODWRACA W MIEJSCU. W. W remain. (6) ŁĄCZYĆ RECE W LINIJE. All joins hds in their lines. (7) DIO. (8) PANOWIE ŁAŃCUCHÓWAĆ DOSW Z ObL. The M only go to their ptrs with ObL. (9) PzP, POMIĘDZY KOLUMNY I ZAK. One by one, each cpl in turn dances, winds its way up and down through the columns, and the ZAK. This one starts from the front of one of the end columns, and not the 1st cpl.

#8

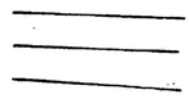
① PzP



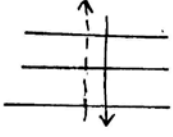
② KAŻDA KARO FORMOWAĆ
JEDEN KOLUMN



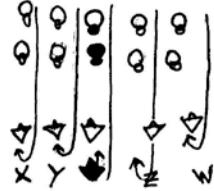
③ SZEREGI! TRZYMAĆ Z RĘCE



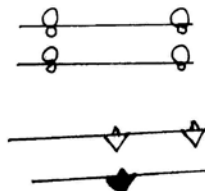
④ NA PRZÓD I W TYŁ



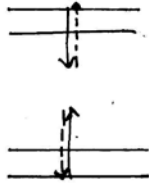
⑤ PANIE W MIEJSCU! PANOWIE DO PRZÓDU I ODWRACA W MIEJSCU!



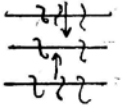
⑥ WSZYSCY! KŁĄCZYĆ RĘCE W LINIJE



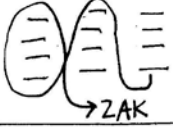
⑦ DIO



⑧ PANOWIE KANUCHOWAĆ DO SW Z OBL



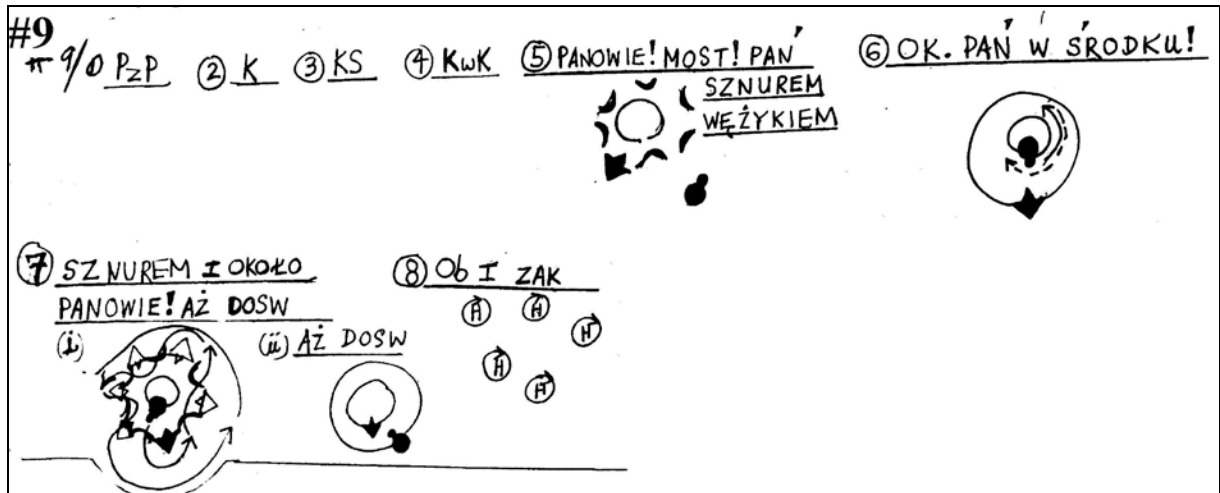
PzP POMIĘDZY KOLUMNY I ZAK



It would be better to simply call for figure (5) PANOWIE DO PRZÓDU, I POŁ-OBROT. This tells the M to go fwd, then turn around to face the W.

#9

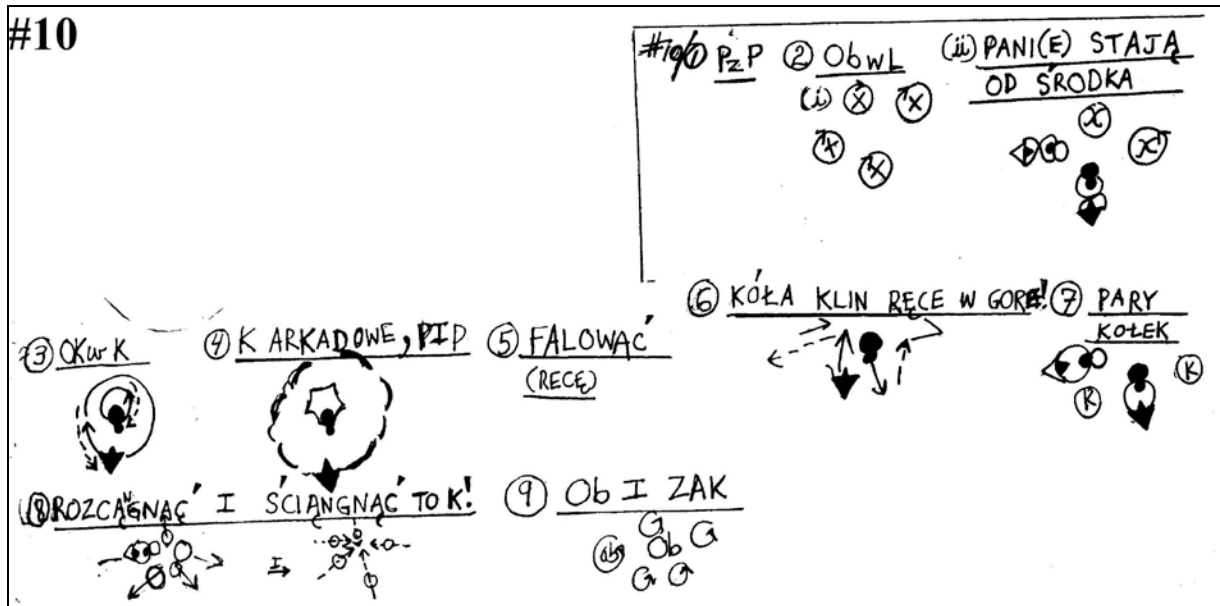
PzP, K, KS, KwK, (5) PANOWIE! MOST! PAŃ! SZNUREM WEŻYKIEM. M in their circle formation raise their joined hds and the 1st W releases her leading hd and pulls the W in and out among the M, starting from the last M. (6) OK PAŃ W ŚRODKU! The W are formed into a OK, they circle around and stop in frt of their ptr. (7) SZNUREM OKOŁO PANOWIE! The W again go among the M, then outs of them, go to orgptr. (8) Ob, ZAK.



For figure (7) the leader merely raises his arms up and all the other M do the same to form an ARKADY. Of course the command could be given as, ARKADY, or PANOWIE! FORMOWAĆ ARKADY.

#10

PzP, ObwL, (2ii) PANIE STAJA OD ŚRODKA. The turn finishes with the W, backs twd the ctr, standing in frt of their M. (3) OKwK. (4) K ARKADOWE ,PIP. Both circles raise their joined hds. (5) FALÓWAĆ ARKADY. You realize by now that this “really” is a “MOST” and not “Arkady.” The leader sends a wave-motion of hds, up and down around the circle. (6) KOŁA KLIN. The hds are released out, this is executed until all are in orgpos. (7) PARY KOLEK! Orgptrs join 2 hds across. (8) ROZCIAGNĄĆ Z SSCIANGNĄĆ TO K!. This can be called, POWIĘKSZANIE I ZMNIEJSZANIE K! (9) Ob, ZAK.




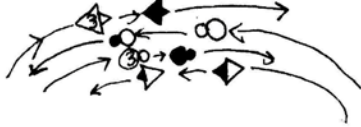


#11

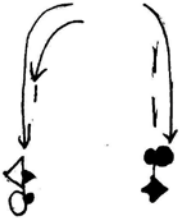

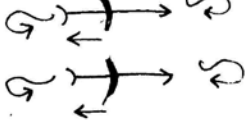

PzP, PRZEZ ŚRODKA. (3) PARA wpw, wlv. (4) KORYTARZE Z PANAMI. This is done along the (III) side. (5) SZEREG. Cpls go down sides and turn to face. (6) FORMOWAĆ MOSTEKI, Z M POD MOSTEKI, NAPRZEMAINY! (7) Ob, ZAK.

#11

① PzP ② PRZEZ ŚRODKA ③ PARA wpw, wlv ④ KORYTARZE Z PANAMI

⑤ SZEREG ⑥ FORMOWAĆ MOSTEKI ⑦ FIGUR NAPRZEMAINY! Z M POD MOSTEKI

⑦ Ob I ZAK END OF SEQUENCES FOR GENERAL FIGURES

FIGURE SEQUENCES FOR ONE, TWO AND THREE COUPLES

This section is really intended for small-sized dancing spaces. Limited space restricts soloing. Soloing when done is done on the diagonals of the available space. Small spaces mean that the couples are close together. This leads easily to figures of exchanging of couples as in the figures, “Pszczółka” and “Wiatraka.”

These choreographies are characterized also by their use of the “3/4 Square,” and by “Trójkas.”

SPECIAL TERMS

TRZY PAR
TRZY PzP

Three couples
Three couples, one after
another, circling around

WYBIERJ INNA PAR (WIP)

The cpl which is dancing splits, and each partner chooses another person for their partner, so there are twice as many couples.

PANI! WI PAN!

Woman chooses another man.

PANI! WI PANA DLA TRÓJKA

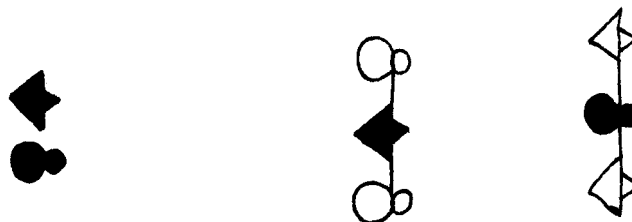
Woman chooses an additional man but Woman dances in between her original partner and the new chosen partner. This new partner is often called DOBRANY PAN.

WYBIERA DWIE INNE

Man takes 2 new women — man dances with 2 new women.

WYBIERA DWÓCH I DWIE (INNY), WYBIERA DWÓCH I DWIE (WDDI)

A couple splits. The man chooses 2 new women, the women, 2 new men. Thus, Trójkas are formed.



Notice that the last three beginnings resulted in Trójkas.

TRÓJKA ZA TRÓJKA (TzT)

Groups of 3 people, one after the other.

Formations

TRZY CZWARTA KD (3/4 KD)
TRZY CZWARTA KDR (3/4 DR)

A three quarters KD,
KDR usually in pos #1, 2, 4.

Directions

ROZCIĄGAĆ
META
“EXTRA META ... X ... ”

Increase the distance.
goal, destination
“Go to goal ... X ... ”

NAPRZEKAŃ

On the diagonal, a diagonal.

DO NASTĘPNYCH STRONA
(ŚCIANIE)

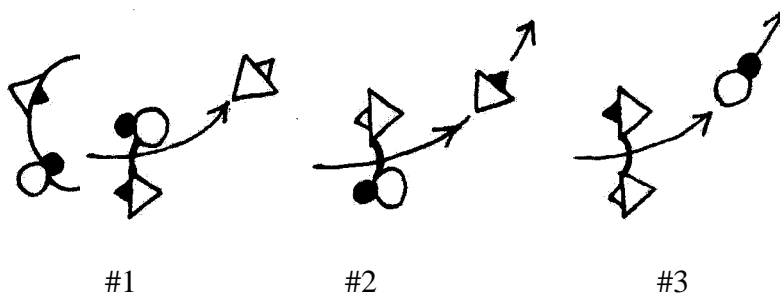
Go to the next side.

Figures

PRZEPLATANE

Interwoven

Look up the KT figure-action. There are three possibilities. It starts usually with a M approaching a cpl as shown here:



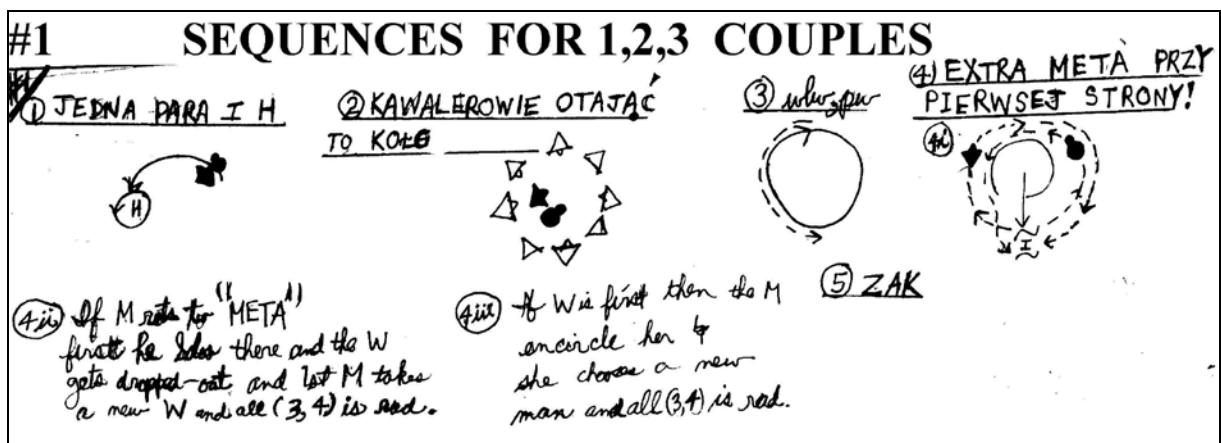
Possibility #1 is a “progressive” for the initial person, here for the M. #2 is a “Zastąpić” action of replacement. #3, is the unique one and much used in choreographies for 4 cpls. Notice it releases a member of the opposite sex who then reps the actions with the next cpl producing a cpl of 2 W, etc.

REMEMBER THAT NOT ALL OF THE FIGURES IN THE CHOREOGRAPHIES ARE CONTAINED IN VOLUME III. ON THE OTHER

HAND, NOT ALL OF THE FIGURES IN VOLUME III ARE UTILIZED IN THE CHOREOGRAPHIES.

#1

JEDNA PARA. One cpl dances M I H. Finish in the ctr of the room. KAWALEROWIE OTAJAĆ TO PAR. The M all form a closed circle around this cpl, which is in the ctr. (3) w lw, pw. (4) EXTRA META PRZY PIERWSZEJ STRONA! META means goal. Here the goal is the (I) side. They leave the circle, go to the Meta and do a Młynek. Now they individually race around, pass each other, back to the goal.



The Młynek may be done at the goal first.

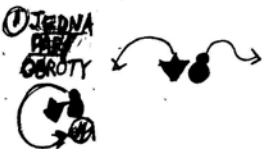


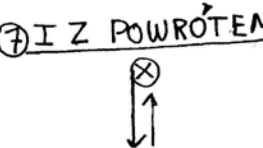

JEDNA PARA MIH, KAWALEROWIE KOŁEM, w lw, pw, EXTRA META PRZY PIERWSZEJ STRONA (ŚCIANIE).

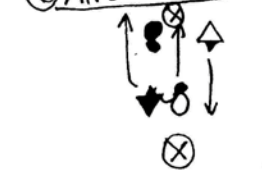
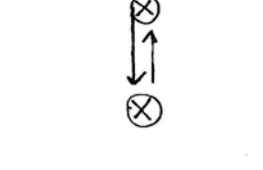
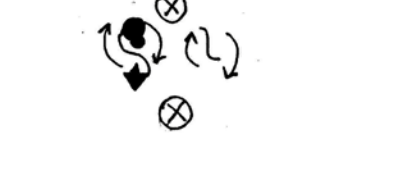
FIGURE SEQUENCES FOR 2 COUPLES

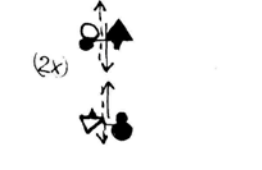


#1


JEDNA PARA, WI. There are now 2 cpls. K, (5) NAPRZECIW SIEBIE. Here the context means that the two cpls position themselves opp each other. NAPRZECIWKO may be used as well as VIS-A-VIS. Try to have the 1st cpl at the (I) side. (6) ANG I ObxL. Here after persons pass in the middle ptrs ObM (half way around) fst in proper pos. (7) Z POWRÓTEM. Ret with (8). ŁAŃCUCH PAR I ObxL. Since this was called for, "PAR" it means that each dancer gives their free hd (usually the R) to their opp and goes through. Then, here the ptrs now on the opp side ObxL. (9) DIO (2x). (10) POWRÓTEM Z Ob pw M I OblwM Z SW. Dancers do the cpl turn with their opp, pass through and turn ptr. (11) ZAK.

#1/2 JEDNA PARA, WI ③ PzP ④ K ⑤ STAC NAPRZECIW SIEBIE
 NAPRZECIWKO (VIS-A-VIS)

① JEDNA PARA OBROTNY  ② JEDNA PARA OBROTNY  ③ PzP  ④ K  ⑤ STAC NAPRZECIW SIEBIE NAPRZECIWKO (VIS-A-VIS) 

⑥ ANG I ObXL  ⑦ I Z POWROTEM  ⑧ ŁAŃCUCH PAR I ObXL 

⑨ DIO  ⑩ POWROTEM Z ObpwM (2x) I OblwM z SW (2x) (NOWEJ PTR)  ⑪ ZAK 

Variation: ① For #10 ObpwM w SRÓDEK z VIS-A-VIS (2x) I OblwM (2x) z SW NA MIEJSCU
 Means that cpls do not pass through to their oppos.


JEDNA PARA, WI, K, STAC NAPRZECIW SIEBIE, ANG I ObXL, ŁAŃCUCH PAR I ObXL, DIO, POWRÓTEM Z ObpwM, OblwM, ZAK.

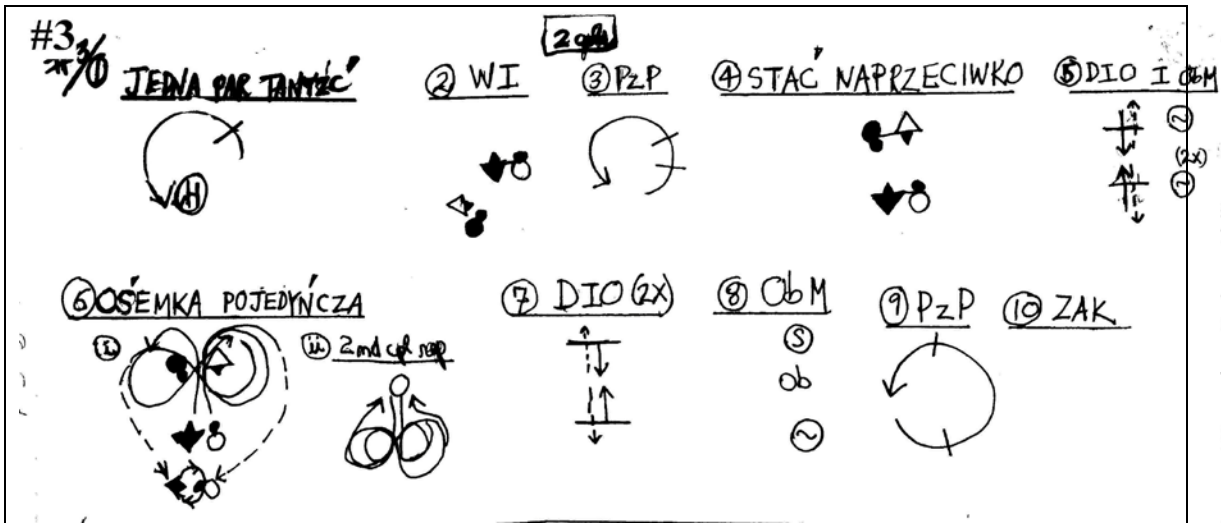
#2

JEDNA PARA M, WI, K, STAC NAPRZECIWKO, DIO (2x). (6) PANIE L I MŁYNEK Z PAŃ. Unless otherwise stated W gives their R hds, then L hd to the M. (7) PANOWIE Ob HACZYKIEM I MŁYNEKIEM. (8) I POWTARZAĆ WSZYSTKO. The WSZYSTKO, is really not necessary to call. (9) DIO (2x). (10). ZAK.

JEDNA PARA, WI K, DIO, PANIE, L I MŁYNEKIEM, PANOWIE, HACZYK I MŁYNEKIEM, POWTARZAĆ, DIO, ZAK.

#3

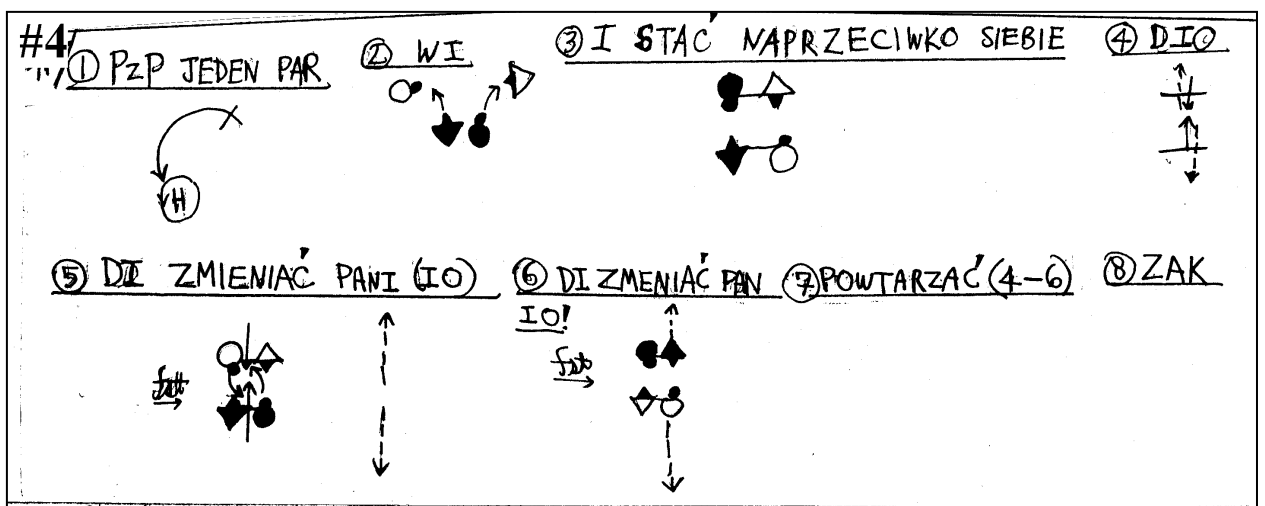
JEDNA PARA M, WI, PzP, (4) STAĆ NAPRZECIWKO, (5) DIO I ObM. Since the call was DIO the org cpls are away from each other the ObM is for the org cpls to do. (2x), (6) OŚEMKA POJEDYŃCZA. (7) DIO (2x). (8) ObM. (9) PzP. (10) ZAK.



JEDNA PARA, WI, STAĆ NAPRZECIWKO, DIO I ObM, OŚEMKA POJEDYŃCZA, DIO ObM, PzP, ZAK.

#4

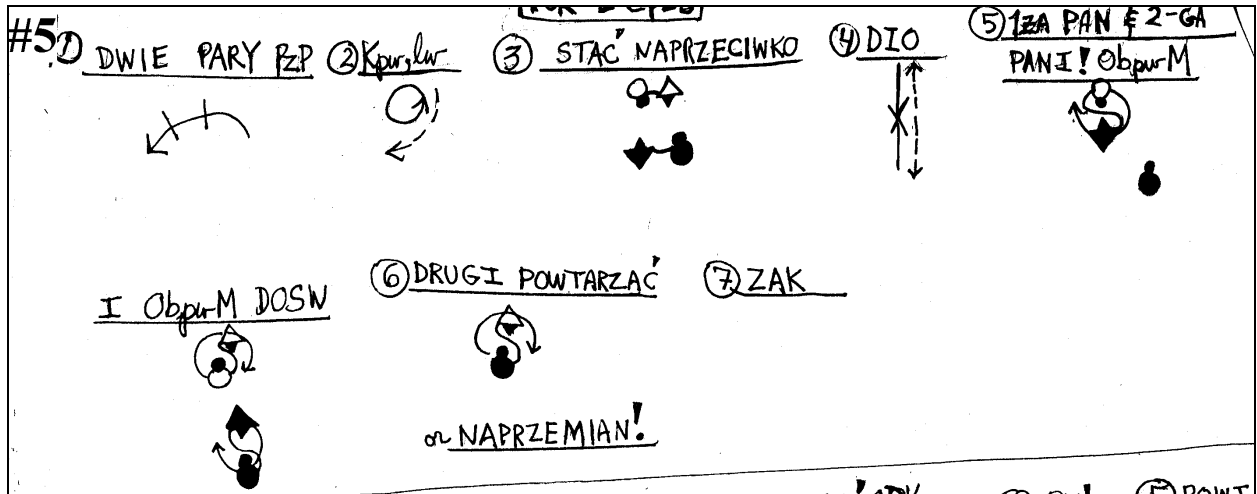
(1) PzP JEDEN PAR. A cpl PzP. (2) WI. The cpl splits and each takes a new ptr. (3) I STAĆ NAPRZECIWKO SIEBIE. The new cpls stand opp each other. (4) DIO. (5) D I ZMIENIAC PANI. Cpls approach and the W are exchanged. (6) TERAZ ZMIENIAC PAN. Now the M are exchanged. (7) POWTARZAC'. Rep (4)-(6). (8) ZAK.



PzP, Wl, STAĆ NAPRZECIWKO, DIO, ZMIENIAĆ PANI, ZMIENIAĆ PAN, POWTARZAĆ, ZAK.

#5

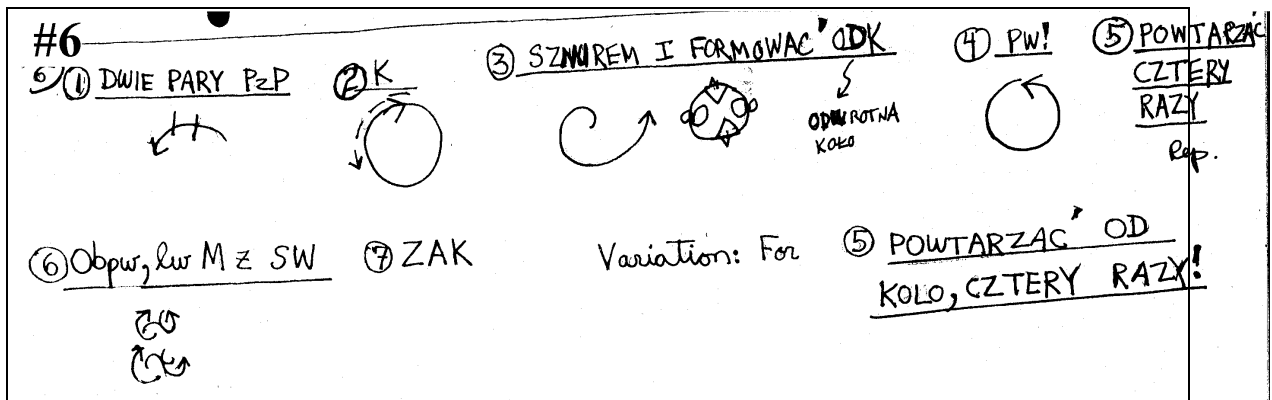
(1) DWIE PARY PzP, K pw, lw. (3) STAĆ NAPRZECIWKO. (4) DIO. (5) 1-ZA PAN I 2-GA PANI! ObpwM. The 1st M & 2nd W are called to do this turn in the ctr, I ObpwM DOSW. (6) DRUGI POWTARZAĆ. The 2nd M & 1st W rep. (7) ZAK.



(6) can be called, NAPRZEMIAN!

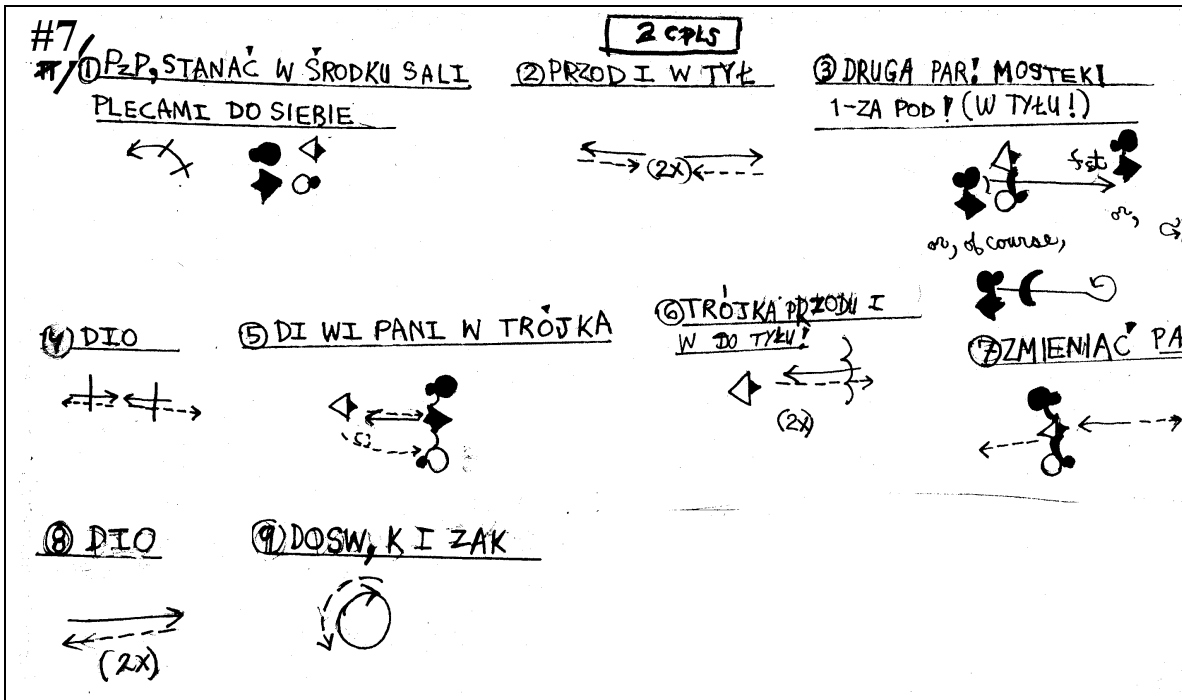
#6

DWIE PARY PzP, K. (3) SZUREM I FORMOWAĆ OK. The leader releases his L hd, and pulls his line of 4 people around fst they have formed an OK. (4) pw. (5) POWTARZAĆ CZTERY RAZY. Rep (3)-(4), 4x. (6) Obpw, lwM Z SW. Each cpl does the turn. (7) ZAK.



#7

PzP, STANAĆ W ŚRODKU SALI PLECAMI DO SIEBIE. The 2 cpls stand in the ctr, back to back. (2) PRZÓD I W TYŁ (2x). (3) DRUGA PAR! MOSTEK! 1-ZA POD. The 2nd cpl forms a Mostek and the 1st cpl goes under, fst, both cpls are now facing each other. (4) DIO. (5) D I WI PANI W TRÓJKA. The 1st cpl dances to the 2nd and the 2nd W joins them to form a Trójka. (6) TRÓJKA! DIO, (2x). (7) ZMIENIAC PAN!. The 2nd M gets the Trójka. (8) DIO, (2x). (9) DOSW, K, ZAK.



#8

PzP, KS, LL, (4) W TYŁ. The line dances bwd to one end of the space. The line is in the ctr of the room. (6) NA PRZÓD, NA pw PRZEKAT, NA lw PRZEKAT. (7) I DO TYŁ, TAK SAM! They go bwds over the same paths. This could be called W TYŁ, NA lw, NA pw PRZEKAT. Why? Because all the directions are named when facing and dancing forward. These could be called NA PRZEKĄTY ZYGZAKOWATY. (8) DL. The M go to the middle on one side, W to the opp side. All turn to face each other. (9) DIO. (10) PANOWIE! UKŁONY DLA PANIE! The M bow to the W. This could have been called DO PANIE I UKŁONY. (11) PAŃ! I DLA PANOWIE! The W rep. (12) FORMOWAĆ FORMACJA, "RZĄD." (13) ZMIANA MIEJSC. (14) DOSW I STANAĆ VIS-A-VIS. Each goes to orgptr and the cpls face each other. (15) PAŃ! PJ Z OSEMKA. Be sure to pass L shoulders. (16) ZAMIENIAC PANIE!. (17) ZAK.

#8 | For 2 Cpls |

① PzP
↙ ↘

② KS

③ L±

④ W TYŁ

⑤ DO ŚRODKA

⑥ DO PRZODU! NA PW PRZEKAT, I LW!
↙ ↘

⑦ I DO TYŁU, TAK SAM!
↖ ↗
or TYŁU, PW I LW PRZEKAT
or PRZEKATY ZYGZAKOWATE
or just, NA ZYGZAG!

⑧ DL

⑨ DIO

⑩ PANOWIE! UKŁONY DLA PANI

⑪ PAN I DLA PANOWIE

⑫ FORMOWAĆ RZĄD (DWAIE KOLUMNY, PIP)

⑬ ZMIANA MIEJSC

⑭ DOŚW I VIS-A-VIS
PARAMI

⑮ PAN, ZM Z OSEMKA

⑯ ZAMIENIAC PANIE!

⑰ ZA

Variation ⑬ Could be repeated. Also W may pass in front.

#9

PzP, K, STANAĆ VIS-A-VIS, (4) ANG, (5) PJ NA PRAWĄ STRONĄ. This is a PJ done by passing the R shoulders. Naturally, here for cpls, POWTARZAĆ. (6) JEDEN PAR OKOŁO SALI. One cpl dances around the room. (7) FIGUR, "UCIECZKA." (8) ZAK.

#9

#9/1 PzP 2 K 3 STANAC' VIS-A-VIS
 $\leftarrow \uparrow \uparrow$ 1 | 2

4 ANG 5 ZM PARAMI NA PRAWEM (ii) POWTARZAC'
 BOKU (ZM Z PRAWEM) 5ii Rep 5 fst
 2 | 1 5i \leftarrow 2 | 1 2 | 1 1

6 JEJEN PAR OKOLO SALI

7 PROSZE FIGUR, "UCIECZKA"

(i) (ii) 1st M releases 1st W. (iii)

8 ZAK

#10

JEDNA PARA M, WI, MIH, K. (5) DUZA PSZCZÓLKA, (2x). Fst orgptrs. (6) PzP I ZAK.

#10

~~(i) JEDNA PARA M~~ (2) WI (3) MIH (4) K (5) DUZA PSZCZÓŁKA

FOR 2 CPLS

(i) PANÓW OBRÓTY (ii) ZMIENIAC' PANI
or I DO DRUGA PANI (iii) Rep (i) - (iii)
5st repeat

(iv) DWA PAR M BREAK

(vi) W DO ŚRODKA (vii) PANI Ob (viii) ZMIENIAC' PANÓW (ix) PANIE OBRÓTY ZNOWU

(x) ZMIENIAC' PANÓW (6) PzP I ZAK

Notes: Mala Pszczółka is (i) - (iv)
Duzo Pszczółka
1 Mala Pszczółka (M in center)
2 Break
3 Mala Pszczółka z Paniami (W in center)

Variation: 2 Mala Pszczółka instead of the Duzo Pszczółka

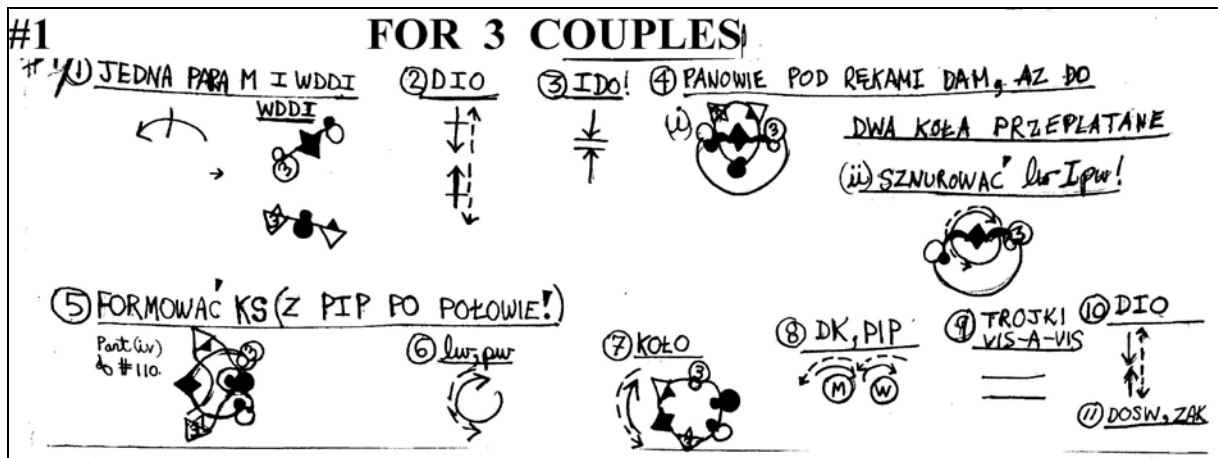
Notice that the MALA PSZCZÓŁKA is just half of this.

JEDNA PARA M, WI, MIH, MALA PSZCZÓŁKA, PIP, ZAK.

FIGURE SEQUENCES FOR 3 COUPLES

#1

JEDNA PARA M, WYBIERA DWÓCH I DWIE INNY (WDDI), (2) DIO, ID. (4) PANOWIE POD RĘKAMI DAM, Note that the call refers to the non-leading Men. This call can be, DWA KOŁA PRZEPLATANE. It can be done this way but that is not really a "Szurem" action. ON the call "SZNUROWAĆ! lw, pw!" the circle which is under the upraised arms gets pulled through turning lw, pw, while the other circle remains in place. Part (iii) may be retained but with both circles moving at different rates with the circle of upraised arms moving more slowly. (5) FORMOWAĆ KS Z PIP PO PÓŁOWIE! (6) lw, pw. (7) KOŁO. (8) DK, PIP. (9) TRÓJKI NAPRZECIW or VIS-A-VIS. The circles break and the 2 Trójka's stand opp each other. (10) DIO. (11) DOSW I ZAK.

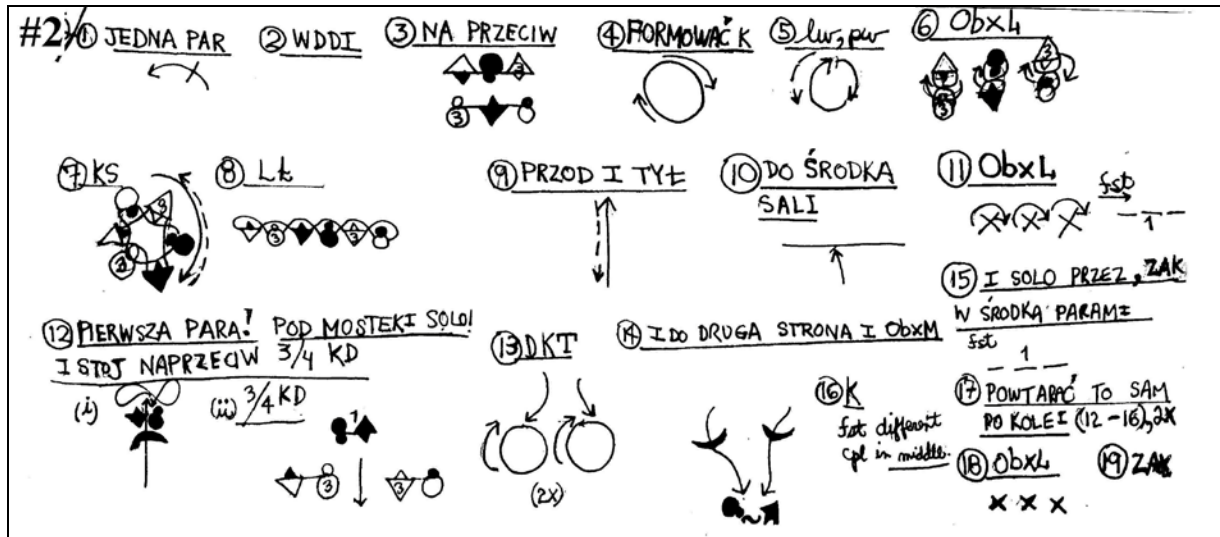


JEDNA PARA W DDI, D, O, D, K PRZEPLATANE (PANOWIE POD RĘKAMI DAM), lw, pw, KS Z PIP, K, DKPIP, TRÓJKI NA PRZECIW, DIO, DOSW I ZAK.

#2

JEDNA PARA M, WDDI, (3) NA PRZECIW, K Z PIP, lw, pw, ObxL. Dancers take their cue as to who to turn with from the leader. If he chooses the W directly opp him, his orgptr, then the end people, take their opp. (7) KS. (8) LL. Here the 1st M does not release his hds but one of the "end" M does. (9) PRZÓD I TYŁ (10) DO ŚRODKA SALI. (11) ObxL. With orgcpl in the middle all do cpl ObxL. (12) PIERWSZA PARA! SOLO! I ROZŁACZAĆ I POD MOSTEK, SPOTYKAĆ, PRZEZ I STOJ NAPRZECIN W 3/4 KD. Rather long-winded, but this is a nice Solo. Just fst cpls are in a 3/4 KD facing each other. (13) DWA KOŁECZKA TRÓJKAMI (KT). First cpl splits, each goes to their opp cpl, TO form KT, turns. (14) DO STRONA (I) ObxM. Naturally, here the meaning is to pass on through to the opp end of the KD (pos #3) and turn. (15) SOLO PRZEZ I ZAK W ŚRODKA PARAMI. They solo back and forth, fst in the center of the

(17) POWTARZĆ TO SAM. PO KOLEI. Action from (12)-(15) is rep, 2x. (18) ObxL. (19) ZAK.



#3

JEDNA PARA M, WDDI, (3) NA PRZECIW, DIO (2x), (5) M TRÓJKI OTWARTY I ROZCIAGAĆ DO CZTERY KĄTY. (Recall M here means to Mazur and not men!) All release hds and increase the lateral distance between themselves. Ctr people do not move. (6) FIGURE POSTĘPOWE I PO KOLEI, NAPRZEMIANY! This gives a good idea of what is about to happen. (7) Z pw, lw MŁYNEKIEM, w lw. The leader indicates this with his R, then L hd as he says the words. This is a hd usage command. The action shall go L in its progression. (8) ODSR PARA POKAZUJE. The 1st cpl, in the middle, illustrates. They meet in the ctr with a ObpwM, turn 1x, progress to the L SAŚ and OblwM, turn and org dancers remain in that place. I ZASTAPIĆ! Now the L SAŚ meet in the ctr and rep. Rep until all are in orgpos. (9) DIO (2x), (10) I PzP, (11) ZAK.

#3/1 JEDNA PARA M ② WDDI ③ NA PRZECIWIW ④ DIO ⑤ M TRÓJKI OTWARTY I ROZCIĄGAC DO CZTERY KĄTY

⑥ FIGUR POSTĘPOWE I PO KOLEI, NAPRZEMIANY! ⑦ Z pwr, w MENEKIEM, w wpr

⑧ ODSR PARA POKAZUJE

⑧ INNY PO KOLEI I TAK DALY ⑨ DIOID ⑩ PZP ⑪ ZAK

#4

JEDNA PARA M, WDDI, (3) NA PRZECIWIW, DIO (2x), (5) FIGURE POSTĘPOWE w l. Notice that this gives the direction. (6) Obpwm w SRODKIEM I KĄT, NA PRZEMIANY. We know that these Trójki figure-actions are usually started by the ctr people. So they go in, turn, each progresses to their L SĄS and do the same Obpwm. (7) AŻ DO SWOICH MIESJC. Fst orgpos. (8) K. Leader fst another cpl is in the middle. (9) POWTARZAĆ (5)-(8) 2x. (10) ZAK.

#4 JEDNA PARA M WDDI NA PRZECIW DIO PROSE BĘDZIEMY POSTĘPOWAC' wlew

FOR 3 CPLS!

(i) Ob par M w ŚROKIEM
I KAT, NA PRZEMIANY

(ii) AŻ DO SWOJE MIEJSC (iii) K

(iv) POWTARZAC' (v) ZAK #5

(vi) HACZYK W ŚRODKA, MŁYNEK Z ROGAMI

(5-8) (2x)

Other cpl rep set oppos.

Est with a different arrangement so that others are in ctr.

Remember that different "Ob," can be called for (6).

#5

Same as directly above, but do instead, FIGUR POSTĘPUJĄCY, HACZYK ŚRODKA, MŁYNEK Z ROGAMI, for (5)-(8).

For 3 cpls. (i) DIO (ii) HACZYK ŚRODEK

(iii) MŁYNEK Z ROGAMI (iv) rep (ii)

(v) rep (iii) going to next CCW person. After completing circuit; KO rep until all cpls have danced.

#6

JEDNA PARA M, WDDI, (3) NAPRZECIW, K, (5) 3/4 KD, (6) PIERWSZA PARA SOLO, SKRAJNE PARY ObM. Ast that 1st cpl solos back and forth, the end cpls turn in place. (7) FIGURA OSIEM POD MOSTEK PARAMI, I ZAK Obpwm. The 1st cpl f

with a OblwM. (7iv) I ObpwM SAS. The 1st cpl splits and does a turn with this new ptr, placing the new ptr in the middle of the line of cpls. (9) PO KOLEI POWTARZAC. Figures (6)-(8) are rep st all have done them. (10) K. (11) ZAK.

#6

② WDDI ③ NAPRZECIW ④ K ⑤ 3/4 KD ⑥ 1-SZA PARA SOLO, STRAJNE PARY OBW

#6/1 JEDNA PARA

(6ii) STRAJNE PARY FORMOWAC MOSTEK!

⑦ FIGUR OSIEM POD PARAMI MOSTEK
i) Obpw-M

(7ii) I OSIEM (7iii) OblwM

(7iv) KANCHOWE DO KONCA!
I ObpwM SAS
(8) all are in different pos.

⑨ PO KOLEI POWTARZAC! ⑩ K ⑪ ZAK

Rep 6-8 st all have done it.

Variation: M25 figure for (7ii) can be not done as an "OSEMKA" but each man's just go underneath one MOSTEK.

Alternative: Para with a change of hands.

Figure (7) can be started with a ObpwM.

#7

JEDNA PARA, WDDI, (3) NA PRZECIW, DIO (2x), (5) PzP, (6) 3/4 KD. (7) PARA SOLO, PO KOLEI. Note that the transition from (iii)-(iv) is not so neat. (8) ZAK.

#7/1 JEDNA PARAM ② WDDI ③ NA PRZECIW ④ DIOID ⑥ 3/4 KD

(7i) PARA SOLO, PO KOLEI

(7ii) DWA K

(7iii) POD REKAMI I SOLO

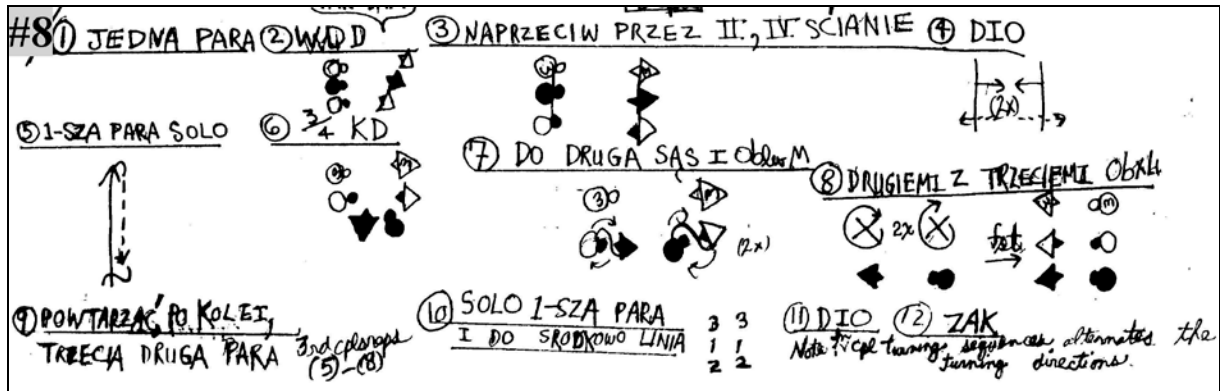
(7iv) KOLO

⑧ ZAK

fat different cpl in ctr.

#8

JEDNA PARA, (2) WDDI, NAPRZECIW PRZEZ II, IV ŚCIANIE. This is just to illustrate that positions of the lines can be different. (4) DIO (2x). (5) PIERWSZA PARA SOLO. (6) FORMOWAĆ 3/4 KD. (7) DO DRUGA SAS I ObM. The 1st M goes to 2nd W, 1st W goes to 2nd M, ObM. The 1st people take the pos of the 2nd people. (8) DRUGIEMI Z TRZECIEMI ObM. Now the 2nd and 3rd persons in the line do ObxL fst, 2nd people are in the middle of the lines. (9) POWTARZAĆ, PO KOLEI, TRZECIA DRUGA PARA. The 3rd, then 2nd cpl rep (5)-(8). (10) SOLO. 1st cpl solos and takes up orgpos in the Trójki. (11) DIO. (12) ZAK.



#9

JEDNA PARA, WDDI, NAPRZECIW, DIO. (5) PIERWSZA PARA ObLwM I ObxL DLA PAR PANÓW, PAR PAŃ. Ast that the 1st cpl turns in the ctr the 2W turn and 2 M turn. (6) WIATRAK. Here the ctr cpl joins R hds (ObpwM). Both join their R hds with the cpl of M, W. It is a WIATRAK Z TRÓJKAMI! But not the usual Trójka. Go 2d around. (7) ŁAŃCUCHÓWAĆ LINIJA Z ObLwM I ObxL. The ctr cpl (here the 1st) do a ObLwM, then the M does ObxL with the next W in line as 1st W turns with the next M. Continue until former ctr people are at the ends ast there is a new ctr cpl, who should be the same orgptrs, only if the dancers were careful to arrange themselves in the proper order to begin with (8) K. (9) ObxL. (10) ZAK.

#9

① JEDNA PAR ② WDD TAKSAM ③ NAPRZECIW ④ DIO ⑤ 1-SZA PARA
 Ob lw M I DLA
 PAR PANOWIE, PAR PAN
 Ob x L (I JEDNOCZESNI)

⑥ WIATRAK (Z TROJKAMI) ⑦ ŁAŃCUCHOWAĆ LINIJA
 Z Ob lw M I Ob x L

⑧ K ⑨ Ob x L ⑩ ZAK

⑦i ŁAŃCUCHOWAĆ LINIJA ⑦ii Ob lw M ⑦iii Ob x

⑥i ODŚRODKOWO PAR ⑥ii DO I PAR

VIARATION: ⑥ can be
 also can be

#10

DWIE PARY. Two cpls start off. (2) PARY WYBIERA INNA PANI. Each cpl takes one extra W. Remember, this extra person is called DOBRANY. (3) DIO. (4) FIGUR POSTĘPOWE w lw. Ob HAC I Ob lw M. The 2 M go to the ctr, and do Ob HAC, and go to their orgptr and turn Ob lw M. They rep this action all the way around, going L. (4iv) After the 4th time, the M turn with a R, L Młynek and ret to orgpos. (5) DIO. (6) WI PAN. Two extra M are chosen by the various methods mentioned. (7) ZAK.

#1 FOR 2M&4W --- 4 COUPLES

① WYBIERA TAKI ② PARY WI PANI ③ DIO ④ FIGUR POSTĘPOWE w lw.
 Ob HAC I Ob lw M

④i ④ii ④iii ④iv

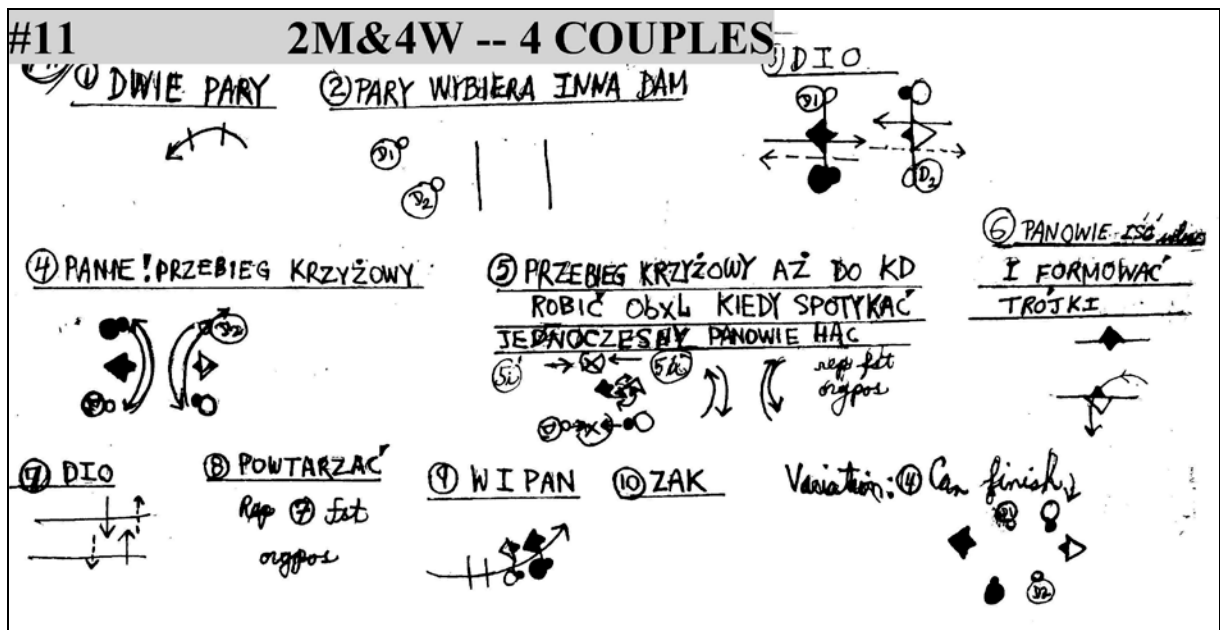
④iv) M, R, L MŁYNEK

⑤ DIO ⑥ WI PAN ⑦ ZAK

④iii) Rep (i) (ii) "postępowanie" w lw. until all W have been danced with

#11

DWIE PARY, PARY WYBIERA INNA DAM, DIO. (4) PANIE! PRZEBIEG KRZYŻOWY, PRZEBIEG KRZYŻOWY DAM. (5) PRZEBIEG KRZYŻOWY DAM AZ DO KD. (Of course it is a different type of KD since there are 2 cpls of W on 2 sides with the 2 individual M on the 2nd and 4th sides.) Here the W go to form a KD I ObxL. When the W meet, they turn. PANOWIE Ob HAC. Ast M naturally go to the ctr and turn. (6) PANOWIE FORMOWAĆ TRÓJKI. The M, going L, stand in between the W. (7) DIO. (8) POWTARZAĆ. Fst orgpos. (9) W I PAN. (9) ZAK.



#12

DWIE PARY, WYBIERA INNEGO PAN. Now the W choose another M. (3) DIO. (4) KT I DAMY POD, DO ŚRODKA, Obpwm I DO NASTĘPNYCH ŚCIAN. The W pass under, meet in the ctr, turn and go to the unoccupied side of KD formation. (5) PANOWIE! Ob HAC PRZEZ PANI I KT. The M go in front of the closest W, turn, and form a KT. (6) POWTARZAĆ DO SWOICH MIEJSCI. Figure-action (4)-(5), until all orgpos. (7) W I PANI. (8) ZAK.

#12

1. DWIE PARY 2. WYBIERA INNEGO PAN 3. DIO 4. KT I DAMY POD, DO ŚRODKA
Obpar M, I DO NASTĘPNYCH STRON

5. PANOWIE! Ob HAC PRZEZ PANI I KT 6. POWTARZAC' DO SWOICH MIEJSSI
Rep 5 Set opp pos.

7. WIPANI 8. ZAK Variation: For 4 M 31 actually goes like this.

(iv) PANOWIE! HAC I ZAPLENAC' MIEJSCA (v) DWA KT

My VOL III, #50 is "looser" where the M simply follow the W around.

Rep (i-iv) Set opp pos
CLEVER. Because 2M progress one way than the other.

#13

(1) SOLISTA. The leader dances alone. (2) WYBIERA DWIE INNE. He then chooses 2 W and they stand as a Trójka. (3) TRÓJKA OKOŁO SALI. (4) PRZEZ ŚRODKA. The Trójka goes down the ctr of the room. (5) WYMIJAĆ PAŃ POD RAMIE. (6) ZOSTAWIĆ KADŻA PANI W ROGU. The M places each W in opp corners of the room. (7) TANCZYĆ DO JEDEN, DO DRUGA I TOUR SUR PLACE. The M dances back and forth between them, goes to a W and turns with her. Then rep with the other. (8) DO JEDEN I HDZIEK, DO DRUGA I HDZIEK.

#13 **1M&2W**

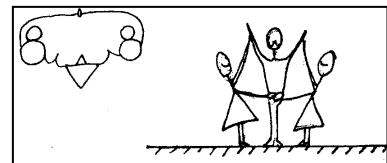
① SOLISTA! ② WDWIE I. ③ TRÓJKA OKOŁO SALI ④ PRZEZ ŚRODKA

⑤ WYMIJAĆ PAN' POD RAMIE ⑥ ZOSTAWIĆ KAŻDĄ PANI W ROGU ⑦ TANECZYĆ DO JEDEN DO DRUGIE I H

⑧ DO JEDEN I HDZIEK, I DO DRUGA

VARIATION: Four ⑤ do TRZY GRACJE of several types

There are two variations of the TRZY GRACJE figure-action. Here we present the simplest. The W are not facing the M. They dance forward and back. Note that this is not the one for the sequence above.



#14

JEDEN PAR, WYBIERAĆ DWIE I DWÓCH, DLA TRÓJKI. The cpl splits and each takes 2 people, the M, 2 W; the W, 2 M. (3) TRÓJKA ZA TRÓJKA. (4) STANAĆ W ŚRODKA VIS-A-VIS. The Trójkas goes ctr and face each other. (5) FIGUR POSTĘPOWIE. This is certainly one of those figures which must be illustrated. (6) TRÓJKI DO SIĘ. (7) H Z VIS-A-VIS I ZAK. Each person H with the person directly in frt of them.

#14 ① JEDEN PAR ② WYBIERAĆ DŁ DLA TRÓJKI ③ TRÓJKA ZA TRÓJKA ④ STANAĆ W ŚRODKA VIS-A-VIS

⑤ FIGUR POSTĘPOWIE, MEYNEK W ŚRODKA I ROGU, POSTĘPUJĄCY W ROGACH, #45

(5i) par-M (5ii) par-M Z ROGAMI (5iii) par-M (5iv) par-M (5v) par-M (5vi) par-M

⑥ TRÓJKI DO! ⑦ H Z VIS-A-VIS I ZAK

FIGURE SEQUENCES FOR FOUR COUPLES

This is perhaps the arrangement for which there are the greatest number of figure-actions and variations.

With 4 couples, the basic arrangement is the Kwadrat (KD) and Kwadrat (KDR) formations as shown below.

In the Choreographies the order and numbering of couples is usually abbreviated; the “first couple” is “1 -ZA PAR.” Only the word-endings are given. It is understood that the caller gives the entire number.

For these figures usually the lead couple and their direct opposite do an action which then the other two couples repeat, etc.

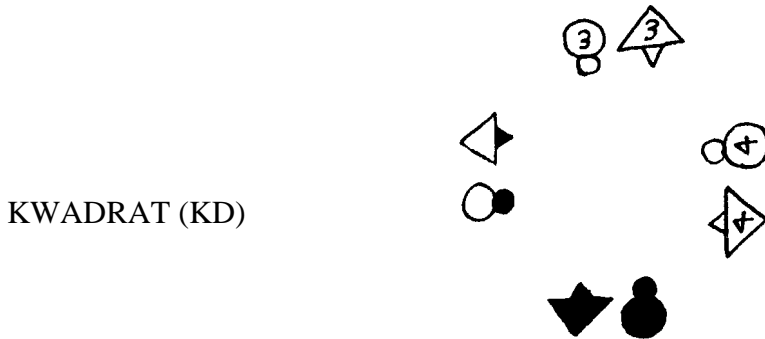
In KD figures, the 3rd couple often has action as a lead couple.

SPECIAL TERMS

1. Leading couple leads 4 couples in all (they form a KWADRAT) in clockwise order. In constructing these basic formations, the general principle concerning directions is based upon the relative positions of the couple. Pan Mestenhauser uses the convention that the woman is on the man’s right.



In the subsequent formation, the woman still remains on her original partner’s right side, even when she is with a new partner.



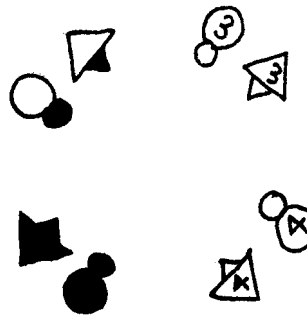
Notice that this order is clockwise. Why? Only because the figure that preceded it, i.e. the general circling of couples. The circling figure is usually done in a counterclockwise direction. The couples are numbered then in order after the first couple, clockwise.

The entire ordering scheme **can be reversed** and the dance thereby enriched by simply doing the general circling figure in the clockwise direction so that the couples will then be ordered in the counterclockwise direction.

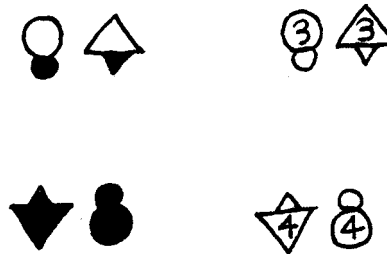
2. Starts with two couples. Each person then takes another (this new partner is called DOBRANY). They form a Kwadrat. A new couple is called a DOBRANYCH PAR.

3. First 4 leading couples (PRZEWODNIE PARY) constitutes a group of 4 couples called a CZWÓRKAMI or CZWÓREK or CZWÓRKA or CARO for short. It is understood from the context that this is for 4 couples, and not 4 persons.

4. The Kwadrat Na Rogu (KDR) is arranged, usually, as shown here.



5. The, PUDEŁKO.



ODDZIELNIE
COFNAĆ
JEDNOCZESNIE
ODŚRODKOWE OSOBY
SKRAJNE OSOBY
RESZTA
SĄS JEST NOWA PARTNER

separately
withdraw (backwards)
simultaneously
center, middle people
end people
the remaining people
your neighbor is your new partner

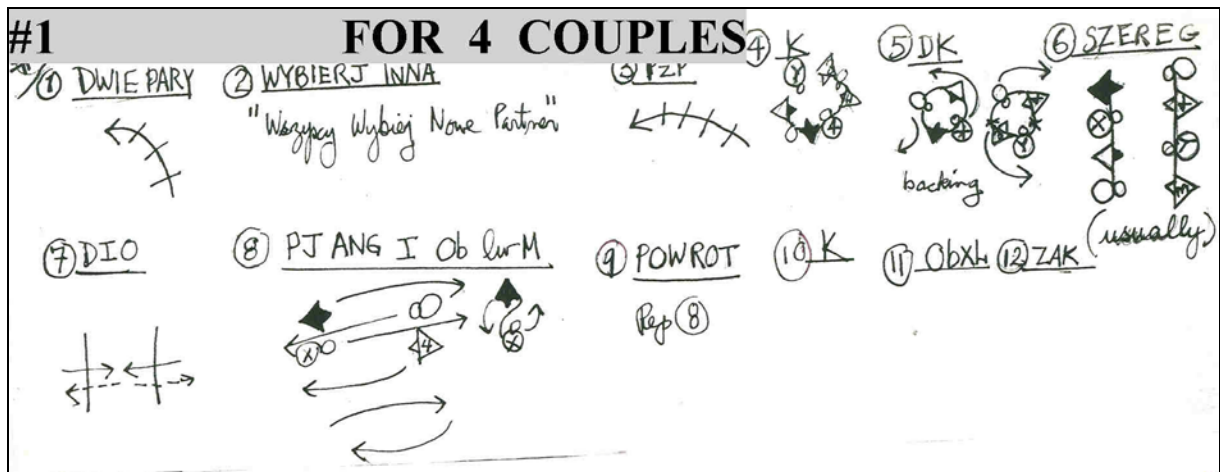
POW DWIE
PO DWÓCH
PARY DO DWIE I PO DWÓCH

for, of, with 2 Women
for, of, with 2 Men
couple of 2 Men or 2 Women

Figures Section. See the remark concerning the KT, in the Choreographies For 3 Couples Section.

#1

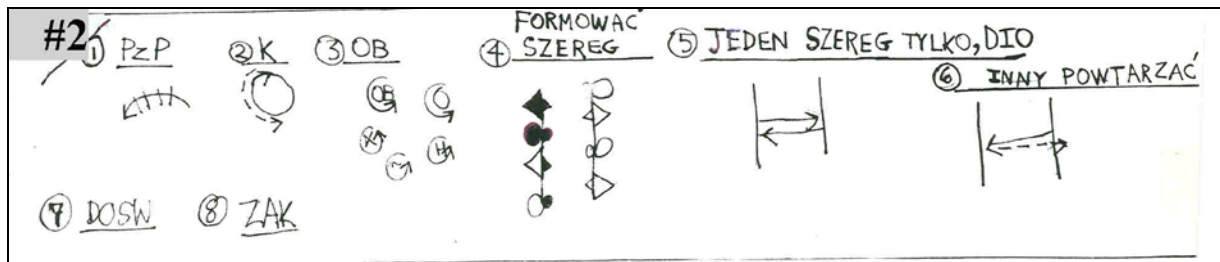
DWIE PARY, (2) WYBIERJ INNA. Each takes a new ptr. Perhaps the call should be "WSZYSCY WYBIERJ NOWE PARTNER." (3) PzP. (4) K. (5) DK. Of course, the 1st and 3rd M do the dividing by releasing their L hds. (6) SZEREG. 1st and 3rd M stand opposite each other. (7) DIO (8) PJ ANG I Ob lw M. (9) POWROT. (10) K. (11) ObxL. (12) ZAK.



DWIE PARY, WSZYSCY WI, PzP, K, DK, SZEREG, DIO, PJ ANG I Ob lw M, POWROT, K, ObxL, ZAK.

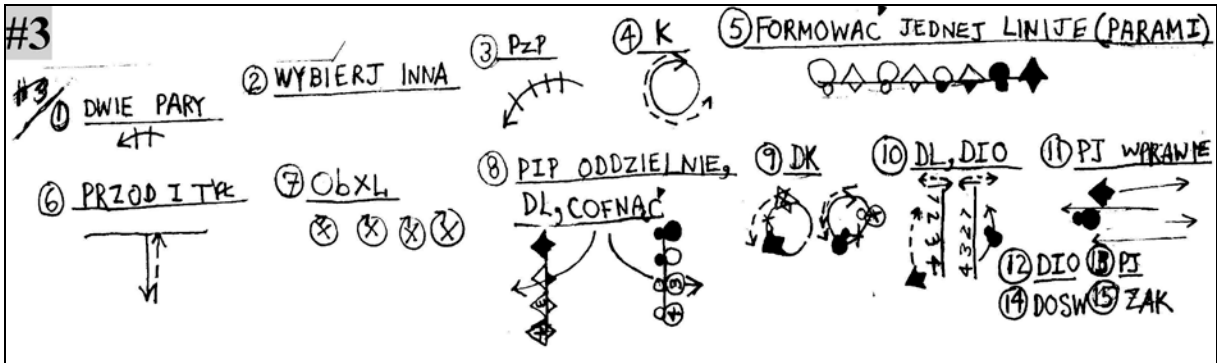
#2

PzP, K, OB, (4) SZEREG. (5) JEDEN SZEREG TYŁKO, DIO. One line only does DIO. (6) POWTARZAC'. The other rep. (7) DOSW. (8) ZAK.



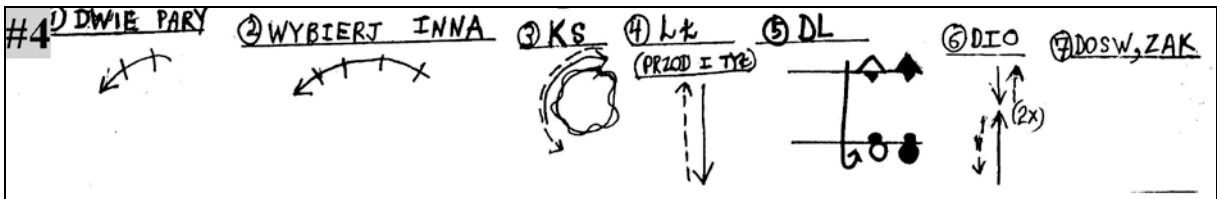
#3

Same as #1 above (1)-(4), (5)FORMOWAĆ JEDNEJ LINIJE, (6) PRZÓD I TYŁ (III . I). (6) Obxl. (8) PIP ODDZIELNIE, DL, COFNAĆ, (II, IV). Since Cofnać means to move bwds, the DL turn into the "empty" places (II, IV). (9) DK. (10) DL, DIO. (11) PJ. (12) DIO. (13) POWRÓTEM Z PJ. Or just PJ. (14) DOSW (15) ZAK.



#4

Same as #1 above (1)-(2). (3) KS (4) LL. (5) DL. Naturally, the W go under the M's MOST. (6) DIO. (7) DOSW, ZAK.



#5

Same as #1 above (1)-(2). (3) KD. (4) K. (5) lw MŁYNEK PARAMI. The 1st and 3rd cpls do a lw Młynek. AŻ DO SWOICH MIESJCU. 2 - EJ I 4 - EJ ODDZIELNIE W OKOŁO, DIO. The 3rd and 4th cpls split and ptrs dance along their line, DIO. (6) ObxL. (7) NA PRZEMIANY. Cpls change roles and rep (5)-(6). (8) Rad. (9) ZAK.

#5

① DWIE PARY ② WYBIERJ INNA ③ KD ④ K ⑤ 1-SZA I 3-CI PANOWIE FORMOWAĆ TRÓJKI Z SAS DAM, AŻ DOSW MIEJSCU 2-EJ I 4-EJ ODDZIELNIE W! OKOŁO

⑥ ObxL ⑦ NA PRZEMIANY ⑧ RAD ⑨ ZAK

#6

Same as #1 above (1)-(2), (3) K. (4) KD. (5) 1-SZA I 3-CI PANOWIE FORMOWAĆ TRÓJKI Z SAS DAM. The 1st and 3rd M form Trójka with the SAS W. Naturally, they must go to the W first and bring her to his orgpos. (6) TRÓJKI, DIO. (7) PRZEJŚCIA KRZYŻOWE DAM DO INNY. But here W continue on to the M in their path, i.e., 2 W go to 1 M. (8) POWTARZAC AŻ DO SWOJE TRÓJKI. Figures (6)-(7) rep fst all the W are in their 1st Trójka. (9) K. (10) ZAK.

#6

① DWIE PARY ② WYBIERJ INNA ③ K ④ KD ⑤ 1-SZA I 3-CI PANOWIE FORMOWAĆ TRÓJKI Z SAS DAM


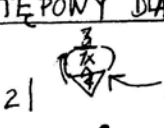
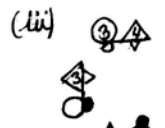
⑥ TRÓJKI, DIO ⑦ PRZEJŚCIA KRZYŻOWE DAM ⑧ I POWTARZAC AŻ DOSW TRÓJKI ⑨ K ⑩ ZAK

#7

Same as #1, (1)-(2). (3) K. (4) SOLO, 1-EJ. (5) ZOSTAWAĆ DAM NA SWOJA MIEJSCU. 1st W gets placed in her orgpos. (6) FIGURA POSTĘPOWY. KAŻDY PAN PO KOLEI. The progression is with each M rep the action. Z KT w pw. It uses KT going R around the KD. (6ii) ZASTĘPOWY DLA PANU! After M does a single KT (going to the KD's right) then the other M takes his place. So, the 1st M goes to the 4th cpl, KT, remains and the 4th M goes to 3rd cpl, etc. (7) I SOLO 1-SZA DAMA. When the M comes to the 1st W (who stands alone) they Solo. (8) POWTARZAC, AŻ DO SWOJE. Now, this M, rep (6)-(7). All rep fst orgptr, pos. (9) ZAK.

#7/10 DWIE PARY ② WYBIERZ INNA ③ K For 4 CPLS ④ SOLO, 1-EJ ⑤ ZOSTAWAĆ DAM NA SWOJA MIEJSCU

⑥ FIGUR POSTĘPOWY, KAŻDY PAN PO KOLEI, Z KT *wpr*

(i)  (ii) ZASTĘPOWY DLA PANI!  (iii)  *fat*

⑦ I SOLO, 1-SZA DAMA ⑧ POWTARZAĆ, AŻ DOSW *rep 6,7 fat onptr* ⑨ ZAK

NOTE: ⑥ call can be, "PANÓW W KOLENSKI POSTĘPOWANIE Z KT W KWADRACIE."

#8

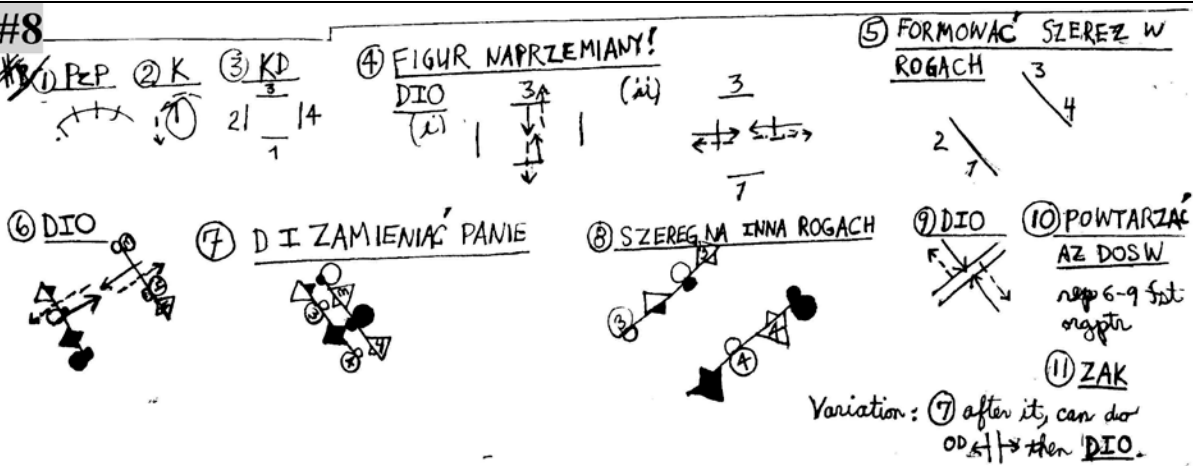
PzP, K, KD, (4) FIGUR NAPRZEMIANY! DIO (2x). 1st and 3rd cpl DIO, then 2 and 4. (5) FORMOWAĆ SZEREG ROGACH. 1st and 2nd cpl join hds and make a straight line in the 1st corner, facing ctr. 3rd and 4th do likewise, 3rd corner. (6) DIO. (7) DI ZAMIENIAĆ PANIE. The Szereg approach and the W change places st each has a new ptr. (8) SZEREG NA INNA (DRUGA) ROGACH. The Szeregs are formed in the 2 and 4 corners. In the 4th corner are the 1st M with their new ptrs. (9) DIO. (10) POWTARZAĆ AŻ DOSW. (11) ZAK.

As you can see, this is a progressive figure for the W. The exchanging of W can be done variously, as a Łańcuch, or as a PJ.

#8

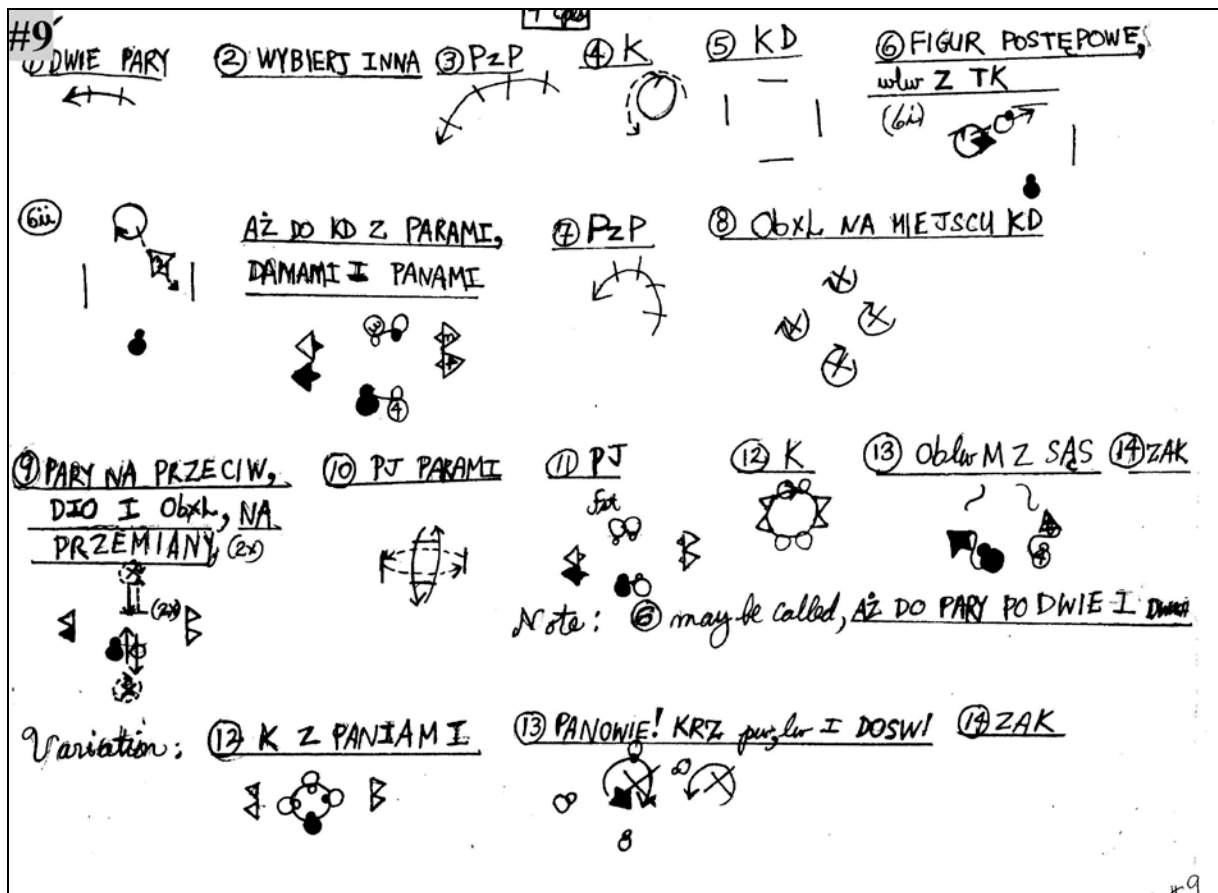
~~① PzP~~ ② K ③ KD ④ FIGUR NAPRZEMIANY! DIO (i) (ii) ⑤ FORMOWAĆ SZEREG W ROGACH ⑥ DIO ⑦ DI ZAMIENIAĆ PANIE ⑧ SZEREG NA INNA ROGACH ⑨ DIO ⑩ POWTARZAĆ AŻ DOSW *rep 6-9 fat onptr* ⑪ ZAK

Variation: ⑦ after it, can do OD 5 | then DIO.



#9

Same as #1, (1)-(3). (4) K. (5) KD. (6) FIGUR POSTĘPOWE w lw Z TK. So it goes L, 1st M goes to 2nd cpl, KT, but the W goes through onto 3rd cpl. Now 3rd M goes to 4th W. (6ii) AŻ DO KD Z PARAMI, DAMAMI I PANAMI. Rather long-winded, but there is now a KD of 2 cpls of M, 2 or W. Note that the 1st W is in the org 1st cpls pos. (7) PzP. (8) ObxL NA MIEJSCU KD. (9) PARY NA PRZECIWIW DIO I ObxL NA PRZEMIANY, (2x). Naturally, the 1st and 3rd cpl (here all W) DIO first, then ObxL at their starting pos. (10) PJ PARAMI. 1st and 3rd, then 2nd and 4th. (11) PJ rep (10). (12) K. (13) Ob lw M Z SAS. (14) ZAK.

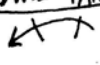
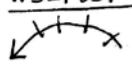






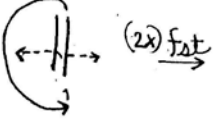



Strictly speaking at the end of (6) your SAS may not be your orgptr. So what? It isn't necessary to always fst your with your orgptr. But if it is so desired, a ŁAŃCUCHOWA DOSW may be called. (6) may be called AŻ DO PARY PO DWIE I DWÓCH.

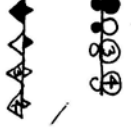
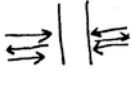
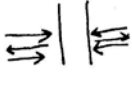
A short variation of the above is to do: (12) KZ PANIAM I. Only the W circle. (13) PANOWIE! KRZ pw, lw I DOSW. The M KRZ and go to own ptr. (14) ZAK.

DWIE PARY, WSZYSCY WI, PzP, PRZEZ ŚRODKA. (5) DL. (6) PIERSZWA PARA SOLO, INNY DIO (2x). The 1st cpl turns, dances between the lines and around, I NAO KOŁO, the lines, comes back down, turns in ctr. Ast the DL are DIO (2x). 1st M faces W's line, W faces M's. (7) DK w lw. (8) DL Z PIERSZWIE OSOBE NA KONCA. The leader fst he and she are at the ends of 2 lines. (9) I POWTARZAC' PO KOLEI. The 2nd, 3rd, 4th cpls rep fst orgpos. (10) D, O, I DOSW. (11) ZAK.

#10

① DWIE PARY  ② WSZYSCY WI  ③ PzP  FOR 4 CPLS ④ PRZEZ ŚRODKA  ⑤ DL  ⑥ 1-SZA PARA SOLO, INNY DIO 

⑥ I NAOKOŁO  (6x) fst  ⑦ DK w lw  ⑧ DL Z PIERSZWIE OSOBE NA KONCA 

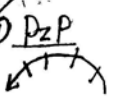

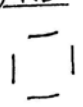

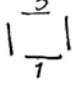
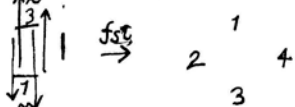
⑨ I POWTARZAC' PO KOLEI  all rep and fst ⑩ DO I DOSW  ⑪ ZAK 





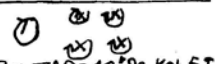
Note: The clever way to both interchange lines as well as the ordering of the lines.

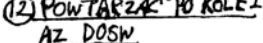
#11

PzP. We know that there are figures for 4 cpls. So here we mean that 4 cpls are doing PzP. (2) K w lw. (3) KD. (4) K w pw. (5) KD. (6) 1-EJ, 3-EJ PARY ANG I Ob lw M. (7) K w lw. (1x). (8) ObxL Z SAS. (9) SAS JEST NOWA PARTNER, WYBIEREJ SAS DLA NOWA PARTNER. (10) 2-EJ, 4-EJ PARY ANG I Ob. (11) K w lw I ObxL Z SAS. (12) POWTARZAC' PO KOLEI AŻ DOSW. Rep fst orgptrpos. (13) K. (14) ZAK.

#11

① PzP  ② K w lw  ③ KD  ④ K w pw  ⑤ KD  ⑥ 1-EJ, 3-EJ PARY ANG I Ob lw M 

⑦ K w lw (1x)  ⑧ ObxL Z SAS  ⑨ SAS JEST NOWA PARTNER, WYBIEREJ SAS DLA NOWA PARTNER  ⑩ 2-EJ, 4-EJ PARY ANG I Ob  ⑪ K w lw I ObxL Z SAS 

⑫ POWTARZAC' PO KOLEI AŻ DOSW  ⑬ K ⑭ ZAK

#12

PzP, K, KR. (4) PANOWIE! FIGUR, "KRZ WIZYTOWY"! (5) ZAK.

#12 PzP	② K	③ KD	FOR 4 CPLS		
		1-1	④ PANOWIE! "KRZ WIZYTOWY"! / KRZ POSTĘPOWY Z MŁYNEKIEM		
			① par KRZ	(ii) Ob z SWOJE	(iii) par KRZ DO NASTĘPNEJ!
(iv) POWTARZAC 4-TY RAZIE	(v) I par I low KRZ	(vi) Ob SWOJE	⑤ ZAK		
Rep up to and including 4th W - own ptr.					

#13

PzP, K, KR. (4) PANOWIE! FIGUR, "KRZ CAŁOWANIE"! (5) ZAK.

Notice both of the above are specific forms of KRZ POSTĘPOWY Z MŁYNKIEM.

#13 PzP	② K	③ KDR	④ PANOWIE! "KRZ CAŁOWANIE"!	⑤ ZAK
		1-1	Same as "KRZ WIZYTOWY" but hd rise (8 measures) - see p. 570	

#14

PzP, K, KR. (4) DLA PAŃ! FIGUR, "CZEŚĆ DZIEWOJOM." There are a number of "Cześć Dziewojom's." We have decided on this simpler version. But why not add on when the W ret orgptr, I JESZCZE lw, pw KRZ! This tells the W to continue with two KRZ's, L & R. (5) DOSW ObxL. (6) ZAK.

#14 PzP ② K ③ KDR

④ DLA PANI! FIGUR "CZĘŚĆ DZIEWOJOM"

(1) PANOWIE! NA KOLANO! I PANI OKOŁO PANI

(2) Pw KRZ

(3) OKOŁO PANI

(5) AŻ DOSW I STAC' I Ob!

(6) ZAK

Variation: #1 for ⑥ do I JESZCZE lęgnij KRZ!

#2) PANOWIE! NA STOJĄCE! *stand instead of kneeling.*

Incidentally the Men's clapping may be quite varied. It may not be done. The clap may be done when the W breaks off the KRZ and goes to the M or 2 claps may be done; after releasing cpl hds and before joining. See what the leader intends. Of course, this is a kneeling figure (for the M) but a variation can be called, "PANOWIE! NA STOJĄCE!" so that the M remain standing. Of course, M with "bad knees" may just mimic kneeling.

#15

PzP, KD, K. (4) w lw I DK, I DK. The circle of cpls turns L ast DK is done, then again st there are 4 circles, "CZTERY KOŁEKAMI." Remember the "KOŁEK"? (5) KDR. Cpls are now in corners of the Square. (6) KS. (7) LŁ. (8) NA PRZÓD I W TYŁ. (9) DAMY POD I DK. (10) w lw I FORMOWAĆ JEDNO KOŁO, FORMOWAĆ K PIP. To accomplish one of the circles must turn more than the other as it just fits in the available space. (11) w pw. (12) FIGURA POSTĘPOWY AŻ DOSW, PO KOLEI, Ob lw M I pw K. There is a slight difference. Here all the turns are pw. Notice that the 1st M initiates the action. (13) ZAK.

#15 PzP ② KD ③ K

④ w lw I DK, I DK | FOR 4 CPLS

"Cztery Kołkami"

⑤ KDR

⑥ KS

⑦ LŁ

⑧ NA PRZÓD I W TYŁ

⑨ DAMY POD I FORMO-

⑩ w lw I FORMOWAĆ K PIP

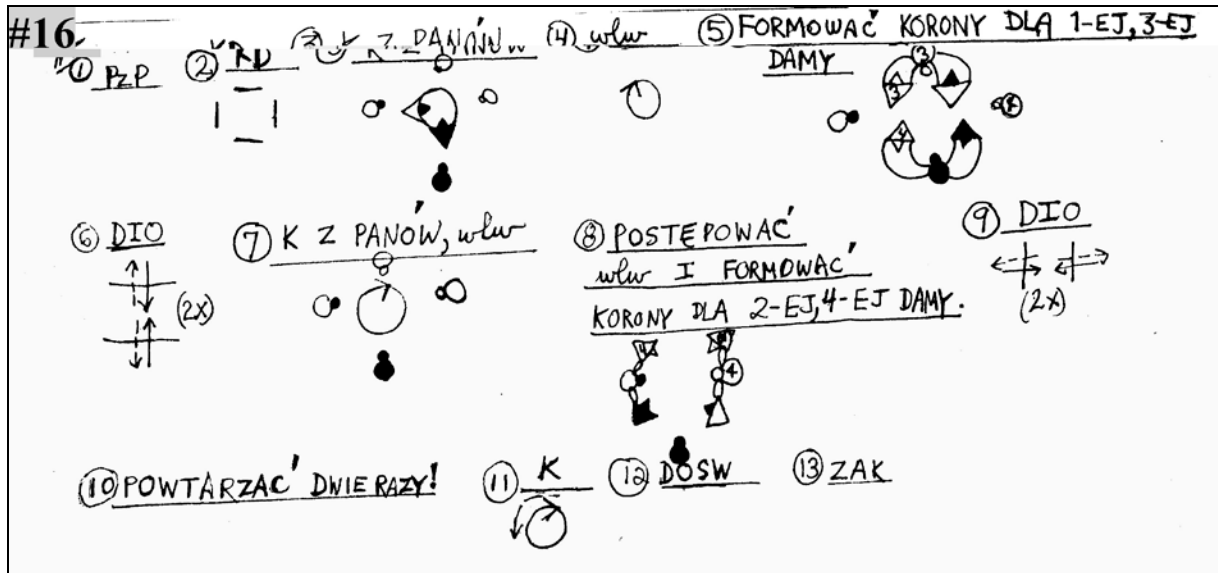
⑪ w pw

⑫ FIGUR POSTĘPOWY AŻ DOSW, PO KOLEI, Ob lw M I pw K

⑬ ZAK

#16

PzP, (2) KD, (3) K Z PANÓW. M go to the ctr and form a circle. (4) w lw. (5) PANOWIE! FORMOWAĆ KORONY DLA 1-EJ, 3-EJ DAMY. (1st and 4th M are one pair; 3rd and 2nd the other.) (6) KORONY DIO (2x). (7) K Z PANÓW I w lw. (8) POSTĘPOWAĆ w lw I KORONY DLA 2 - EJ, 4 - EJ DAMY. (9) KORONY DIO. (10) POWTARZAĆ (3)-(6), (11) K.DOSW. (13) ZAK.



#17

PzP, K, KD. (4) K Z PAŃ. W form a circle in the ctr. (5) w lw. (6) DK, PARAMI. The W circle divides st 1st and 4th W, 2nd and 3rd W, form 2 cpls. The call, Parami, just emphasizes this. (7) STAĆ NA 2-GIM, 4-TYM ROGACH. W cpls advances to the L st 1st W's cpl is in ROG #2. (8) PANOWIE! TAK SAM! M rep (4)-(7). (9) PAŃ! D, O, ID I lw WIATRAK. On their 2nd approach the 1st and 3rd W join the free hds (usually L) and turn (2x) and then cpls go to opp corner. (10) PANOWIE! DIO. (11) I pw WIATRAK. Note that the 2 M join R hds. (12) POWTARZAĆ AŻ DOSW MIEJSCU (W KDR). Rep fst all are as for (9). (13) K. (14) ObxL SAŚ. (15) ZAK.

#17

1/ PzP 2/ K 3/ KD 4/ FORMOWAC 5/ wlvw 6/ DK.PAMI 7/ STAC' NA 2-GIM, 4-TYM ROGACH

8/ PANOWIE TAK SAM! M np 4-7 fut

9/ PANI DODI I lvw WIATRAK

10/ PANOWIE! DIO

11/ I lvw WIATRAK

12/ POWTARZAC' AZ DOSW MIEJSCU

13/ K 14/ Oblw SAS 15/ ZAK

#18

PzP, KD, K. (4) FIGUR NA PRZEMANY, pw KRZ I OblwM Z SWOJE! DAM I KAWALEROW NA PRZEMIANY, CZTERY RAZY. First the W do a pw KRZ and cpl turn with their orgptrpos. Then the M do the same. This is done 4x by both M and W. (5) ZAK.

#18 1/ PzP 2/ KD 3/ K 4/ FIGUR NA PRZEMANY, pw KRZ I lvw M Z SW! 5/ ZAK

(i) (ii)

PROSZE DAMY, POTE M KAWALEROW, CZTERY RAZY

#19

PzP, K, KR. (4) lvw KRZ PRZEMYCANKA. Note that this is a specific case of KRZ Z PARAMI AZ DO SWOJE. Ret until orgptr. (5) ZAK.

(i) Start KD
3

(ii) 1st cpl solos
and goes to
2nd cpl
3

(iii) KOLECZKA pw, lw
3

THE MAZU


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#19

① PzP ② K ③ KDR

FOR 4 CPLS

④ lw KRZ "PRZEMYCANKA" (Zamiana. l. z Młgą. l. z. P. z. KRZ.)

(i) 

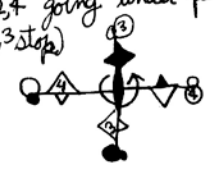
(ii) M2,4 stop
M1,3 stop

(iii) fst

(iv) Rep (i - iii) with M2,4 going under fst (M1,3 stop)

(v) Rep all until opposite

⑤ ZAK



#20

PzP, K, KR. (4) POSTĘPOWE SOLO DLA PAR w lw. First cpl solos and ret orgpos. This indicates that the cpl goes from one place to another, going to the L. (4ii-iv) KOŁO, ANG, KRZ. The solo shall consist of these 3 figures (with the other cpl), (4v) I PO KAŻDA SOLO POWRACA NA SW MIEJSCU. After each solo ret orgpos, PO KOLEI (WSZYSCY). Naturally, the "Wszyscy" need not be called. So the 1st cpl goes to the 2nd and do a K, and ret orposptr. Then 1st and 3rd cpl ANG (2x) fst orgposptr. Finally, 1st and 4th, KRZ, fst orgposptr. Then the 2nd cpl reps all from (4) their starting solo, etc. (5) ZAK.

#20

① PzP ② K ③ KDR

4 CPLS

④ POSTĘPOWE SOLO DLA PAR w lw

(i) SOLO

(ii) KOŁO, pus, lw

(iii) ANG (2x)



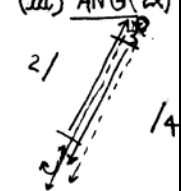
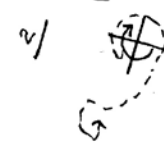

(iv) KRZ

(v) I PO KOLEI TAK SAM! DRUGA PAR TERAZ!


all rep.

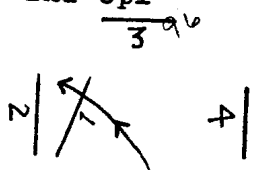
⑤ ZAK

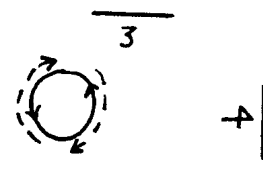
NOTE: #218 slightly different

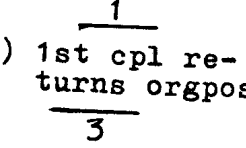






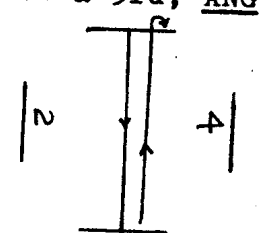
Note. Compare the above with the following sequence. PzP, K, KD, then the sequence shown below which is a different (4).

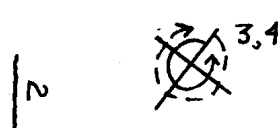
(i) Start KD


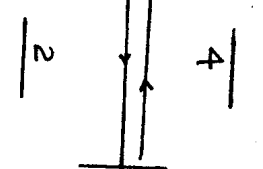
(ii) 1st cpl solos and goes to 2nd cpl


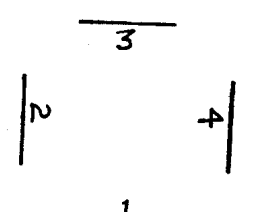
(iii) KOLECZKA pw, lw


(iv) 1st cpl returns orgpos


(v) 1st & 3rd; ANG


(vi) 3rd & 4th KRZYŻ pw, lw


(vii) 1st cpl solos


(viii) 2nd cpl rep (ii-vi) progressing CW


Notice that the KOŁO and KRZYŻ also progress CW or "na lewo".


Notice the similarities?

#21

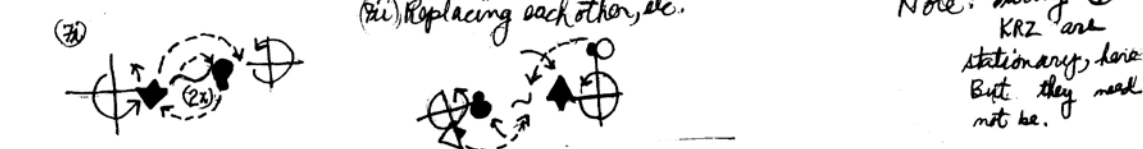
PzP, KD, K. (4) DK, PIP ODDZIELNIE. Two circles are formed, one of M, one of W. (5) wlv, pw. (6) D lw KRZ. Each circle forms a L hd KRZ and turn, putting some space between the KRZ. (7) KOŁOWROTKI. The action is initiated by the 1st cpl, then in order. (8) ZAK.

#21 FOR 4 CPLS!

① PzP ② KD ③ K ④ DK, PIP ODDZIELNIE! ⑤ wlv, pw ⑥ D lw KRZ



⑦ KOŁOWROTKI ⑧ ZAK



(ix) Replacing each other, etc.

Note: During ⑦ the KRZ are stationary, here. But they need not be.

#22

PzP, KD, K, FORMOWAĆ KS. (5) wlv, (6) LL, NA PRZÓD I W TYŁ, (8) DL, DIO. (10) LINIE Z PARAMI, TWARZAMI DO SIEBIE. (11) NA PRZÓD I W TYŁ (2x). (12) FORMOWAĆ ODWROTNE KOŁO, PANOWIE OD. This is clever. Since the call is for the M to face out from the ctr, it is the W who (in a sense) must enclose the M. But which W? The one who has a free hd! The last W! She circles around the M, pulling and stretching the entire line around and out. She then joins hds with the 1st M. (13) wlv, pw. (14) ŁANCUCHOWAĆ DOSW Z ObM, ZACZYNAĆ I Z SAŚ W lw REKE. Start with your SAŚ, with a lw ObM. (15) ZAK.

#22

① PzP ② KD ③ K ④ FORMOWAĆ KS ⑤ wlv!

⑥ LL ⑦ NA PRZÓD I W TYŁ

⑧ DL ⑨ DIO ⑩ LINIE Z PARAMI, TWARZAMI DO SIEBIE

⑪ NA PRZÓD I W TYŁ (2x) ⑫ ODWROTNE KOŁO, PANOWIE OD ŚRODKA

⑬ wlv, pw ⑭ ŁANCUCHOWAĆ DOSW Z ObM, ZACZYNAĆ OD SAŚ wlv REKE. ⑮ ZAK

Note: ⑩ & ⑭ always work at the k'owac' begins with a SAŚ.

#23

PzP, KD, K, DK, (5) DL (I, III). (6) DIO (2x). (7) ANG. (8) ODRODKOWE OSOBY, pw, KRZ. The 4 ctr people go ctr and pw KRZ. I (JEDNOCZESNIE) SKRAJNE (OSOBY) ObpwM. Ast the others go to their opp (facing them) and meet and turn and ret orgpos. (9) WSZYSCY OblwM. All turn orgptrpos. (10) I POWTARZAĆ. Rep (8)-(9). (11) PANI DO DRUGĄ STRONĄ. Ptr exchange their pos with their ptr. This could be: "Z OblwM." (12) I ZNOWU WSZYSZKO! Everything gets rep. (13) H. (14) ZAK.

#23

① PzP ② KD ③ K ④ DK

FOR 4 CPLS
⑤ DL-SZEREG(I,III) ⑥ DIO (2x) ⑦ ANG

⑧ ODSRODKOWIE OSOBY, par KRZ. I JEDNOCZESNIE
Ob par M VIS-A-VIS

⑨ WSZYSCY NA MIEJSCU SWOJIM Ob par M

⑩ I POWTARZAD Rep (8-9)

⑪ PANI DO DRUGA STRONA PARTNER

⑫ I ZNOWU WSZYSZKO! Rep ⑧-⑩

⑬ H ⑭ ZAK

p 67, #23

Of course (11) and (12) need not be done and (13) was written only to remind ourselves that it is always done. Note that (8) dancers, usually, dance with the opp person first. Here, it was only with the opp.

#24

PzP, KD, K, (4) PzP. The cpls dance closer in together. (5) FIGUR POSTĘPOWE W RUCHU. This progressive figure-action is done while all are in motion. (5i) FIGUR, "KASZTELAŃSKA." (6) ZAK.

#24 FOR 4 CPLS

③ K ④ PzP ⑤ FIG. POSTĘPOWE W RUCHU!

#24 ① PzP ② KD

(5i) "KASZTELAŃSKA"

(i) PzP M move close in

(ii) [Diagram showing dancers moving closer together]

(iii) Rep (i)

(iv) rep (ii) for M_{2,4}

(v) rep (i-iv) 1st opposites

(vi) 2 pairs of M hook elbows (M_{1,4} & M_{2,3})

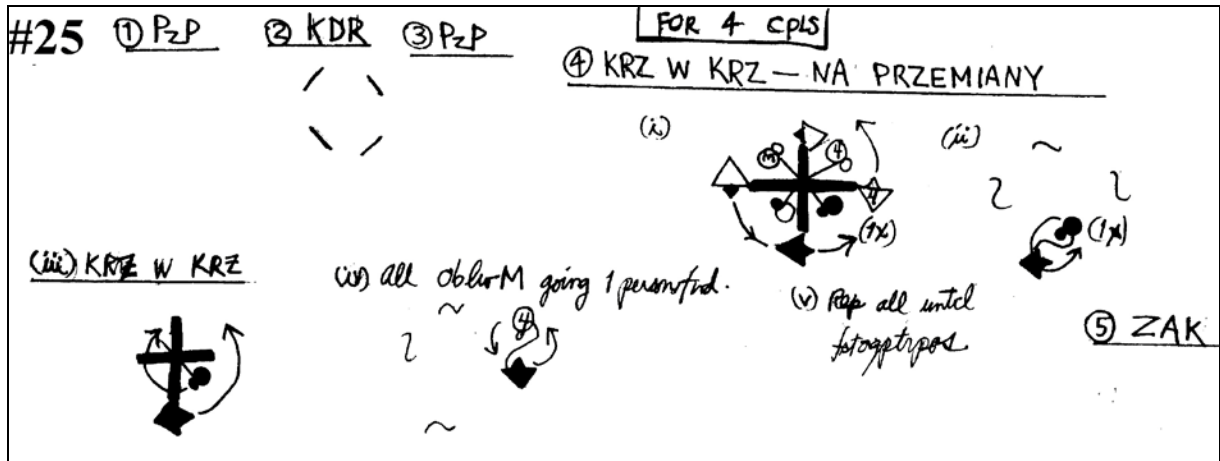
(vii) M_{1,3} go fwd to next W.
M_{2,4} go back to next back W.

⑥ ZAK

Note: In practice its easier if M_{1,3} go back -wards initiating the exchanges

#25

PzP, KDR, PzP. (4) KRZ W KRZ - NA PRZEMIANY. Rep fst orgptrpos. (5) ZAK.



Here the leader formed a left-hand KRZ. Therefore the W's KRZ has to be a right-hand Krz. It could be the opposite.

#26

PzP, KD, K, DK, (5) SZEREG. (6) ODŚRODKOWE OSOBY, DWIE PARA Ob, (ob KOLEK) W MIEJSCU. The 2 ins people of each line turn in place, going L. (7) I SWOJE. These persons turn to their orgptr and turn. In figures like this, they most often "Łańcuchować" their way here, a R, L ObM can be done. (8) ODŚRODKOWE OSOBY pw, KRZ, RESZTA OblwM. (9) D SKRAJNE pw KRZ. The ctr people form 2 KRZ with the end people. (10) ODŚRODKOWE OSOBY K, H. Remember this "H"? Hołubiec turn of the ctr people in each line. (11) LINIJE! or SZEREGI D K I H. Here, the "LINIJE" calls attention that it's the lines which form the circle. (12) K. (13) ZAK.

#26/

① PzP ② KD ③ K ④ DK ⑤ SZEREG ⑥ ODSRODKOWE OSOBY DWIE PARA pwr Ob (KOLE) W MIEJSCU

⑦ IZ SWOJE lwr M ⑧ ODSRODKOWE OSOBY pwr KRZ RESZTA Ob lwr M ⑨ D SKRAJNE pwr KRZ

⑩ ODSRODKOWE OSOBY K, H ⑪ SZEREGI! DK I H ⑫ K ⑬ ZAK

#27

PzP, K. (3i) KDR. 94) Ob PARAMI. ZAK.

#27/

① PzP ② K ③ w KDR ④ 4 CLPS (ii) lwr KRZ PARAMI PUDEŁKO

(iii) DIO, DI ZMIANA PAME, O (iv) ZAWROTY PAR (v) DIO-DI ZMIANA PAMIE, O

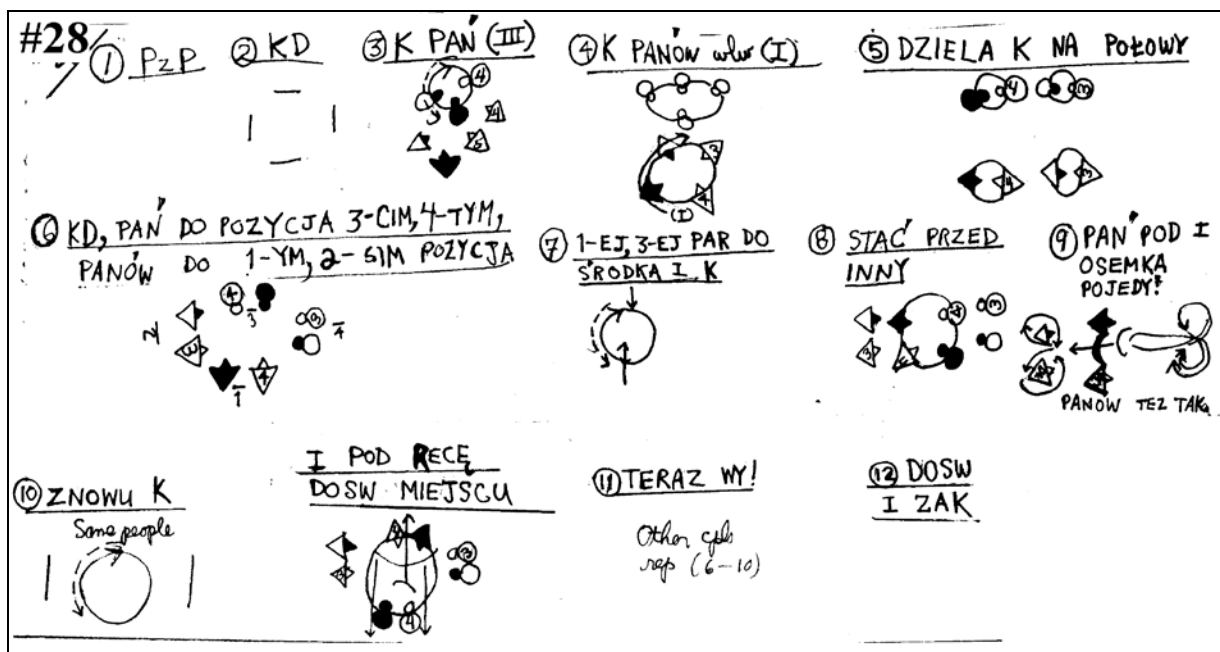
(vi) KDR (vii) Rep (v) But NAPREKATY Ob PARAMI ⑤ ZAK

Note: ① One receives one's orgptr from (vii) on the opp diagonal
 ② One can eliminate v's (vii) and W go around each corner. Make call for (iii) Figur Postopow! Zamieniac Panie Rog na Rogu!

Notice that one receives one's orgptr from the opp corner or halfway through the Pudełko Formation. This can be varied st the orgptrs do not meet until the W have been in all the corners, i.e. as a progressive-figure for W. After (V) do another, Zawroty Par, (st the orientation is the same as for (iii)) . (v) and fst orgptrpos. The call could be from (iii) on, "Figur Postopow! Zamieniac Panie Rog na Rogu."

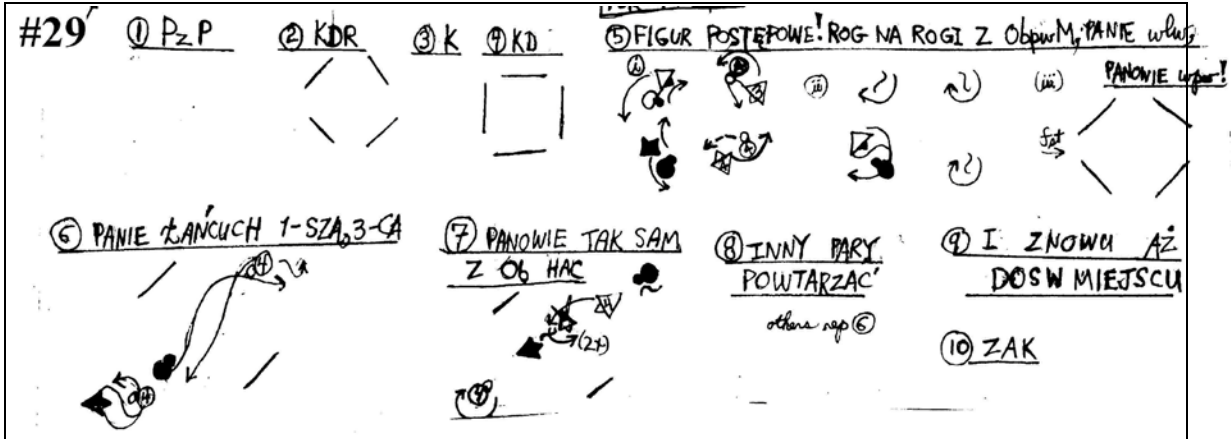
#28

PzP, KD, K PAŃ (III). (4) K PANÓW wlv (I). Notice that these are DK, not formed ast. (5) DZIELA K NA PÓŁOWY. Each circle divides into 2 cpls. (6) KD PAŃ DO POZYCJA 3-CIM, 4-TYM, PANÓW DO 1-YM, 2-GIM. In the KD the W occupy 3rd and 4th pos; M 1st and 2nd. (7) K Z 1-EJ, 3-EJ PAR. First, 3rd cpl go ctr and K. (8) STAC PRZED INNY. The K stops in front of the other cpls, M before M, W before W. The people of the K are still facing in. (9) PAŃ POD I OSEMKA POJEDYŃCZA, PANÓW TAK SAMO. The ctr W go under the M's Mostek. The W and the ins M do the Osemka. (10) ZNOWU K. The same moving people do a K in the ctr. DO SWOJE MIEJSCU. K stops at orgpos, M makes a Mostek, W go under to orgpos, M dance to theirs. (11) TERAZ WY. Now 2nd and 4th rep (6)-(10). (12) DOSW I ZAK.



#29

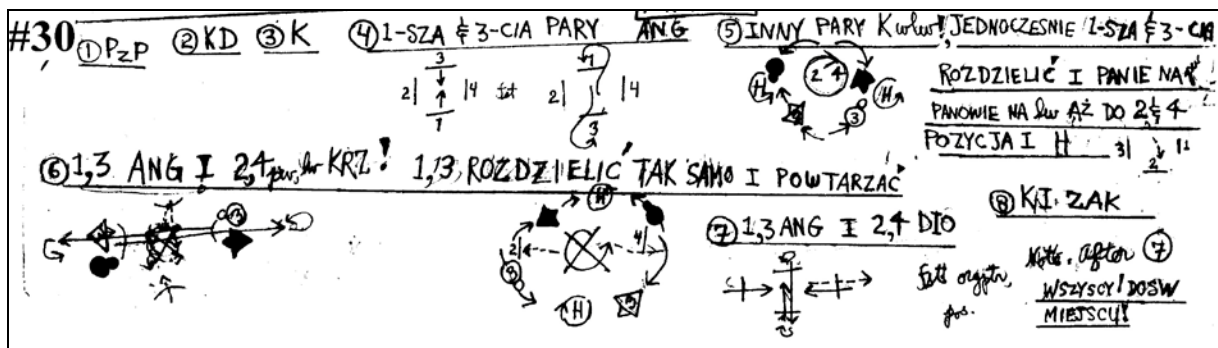
PzP, KDR, (3) K, KDR, (all, naturally, ret to orgpos in the KDR). (5) FIGUR POSTĘPOWE ROG NA ROGU Z ObpwM PANIE wlv, PANOWIE wpw. Here the W go L, M go R to each successive corner. When they meet at each corner, they do a ObpwM. When they meet orgptrpos they turn also. (Naturally, since this turning functions as the Hołubiec turn does.) (6) PANIE ŁANCUCH 1-SZA, 3-CA. The 1st, 3rd W (who are in the 1st, 3rd corners) do a R-hd Łańcuch, L hd Młynek with the opp M. (7) PANOWIE TAK SAM Z ObHAC. The inference is that the 1st and 3rd M do the same, but they use a R elbow turn (2x) in the ctr. (8) INNY PARY, POWTARZAĆ. This means that the 2nd group (cpls 2 and 4) rep (6)-(7). (9) I ZNOWU, DOSW MIEJSCU. All gets rep fst orgptrpos. (10) ZAK.



Note that for the call, "ROG NA ROGU," perhaps "DO NASTĘPNYCH ROGOW ITD," could be used.

#30

PzP, KD, K, (4) 1-SZA & 3-CIA PARY ANG. Really only ANG need be called, since it usually is done by opp standing cpls. (5) INNY PARY K wlvw JEDNOCZESNIE 1-SZA & 3-CIA ROZDZIELIĆ I PANIE napw, PANOWIE nalw DO POZYCJA 2 I 4. Notice here that the M and W of cpls 1 and 3 split, and run around L, R. They meet at KD pos 2 and 4 they Ob and remain there. Meanwhile, cpls 2 and 4, after their K (in the ctr), occupy pos 1 and 3. (6) 1, 3 ANG I 2, 4, pw, lw KRZ, 1, 3 ROZDZIELIĆ TAK SAMO. 1 and 3 cpl (means the 1st M's cpl and his opp) ANG, turn in place ast 2 and 4 do a pw, lw KRZ. Then 1st, 3rd cpls split and rep as before. (7) 1, 3 ANG I 2, 4 DIO. Now the 1st M should be at his orgpos, and with his orgptr. If not, just call WSZYSCY! DOSW MIEJSCU! (8) K I ZAK.



Quite complicated! Even though this is progressive figure it is but it's difficult to call. There is a pattern, especially in the splitting of cpls. Here they must split twice in order to ensure that the orgptrs reform. The splitting is done after the ANG.

#31

PzP, K, KDR, FORMOWAĆ PUDEŁKO. (5) DO KAŻDY ROG, wpw. (6) ZAK.

#31

① PzP ② K ③ KDR ④ FORMOWAĆ PUDEŁKO

FOR 4 CPLS

2 3
1 4

⑤ DO KAŻDY ROG, wpw

(iii) Rep. figurę ⑥ ZAK

(5) can be called “ROG NA ROGU, pw.”

#32

PzP, K, PUDEŁKO. (4) I ANG. (5) Zak.

#32

① PzP ② K ③ PUDEŁKO

2 3
1 4

④ I ANG

(ii) ROG NA ROGU wpw, AŻ DOŚĆ MIEJSCU

⑤ ZAK

#33

PzP, K, PUDEŁKO. (4) 1 & 2 ROGU ANG. Instead of saying, “1st and 3rd cpls,” it’s “1st and 3rd corners,” since the cpls split. JEDNOCZESNIE, 3 & 4 ROGU. But they go R. Naturally, when they get to the corner they do an Ob. (5) PARY ZAMIENIAĆ POZYCJA. Cpls change pos. But how? 1 with 4, 2 with 3. (6) PANIE Ł! PANIE ZAMIENIAĆ POZYCJA. Same manner as (5). Now the cpls are mixed. (7) PANOWIE! TAK SAM! Z ObHAC. But M do the ObHAC. (8) ZAK.

#33/

① PzP ② K ③ PUDELKO

④ 1 2 ROGU ANG I JEDNOCZESNIE 3 4 ROG ANG

⑤ PARY ZAMIENIAC POZYCJA

⑥ PANIE

⑦ I PANIE, ZAMIENIAC POZYCJA

⑧ ZAK

I PANOWIE TAK SAM Z Ob HAC

Note ① This is not meant! "ZAKOBY PAR" may be called inbetween.
 ② This does not end up with orgptr - it can be extended to do so.
 Variation ↓

If you are not with your orgptr and wish to finish with your orgptr then call, "PANOWIE, DO NASTEPYNCH ROGOW AZ DOSW!"

#33 VARIATION

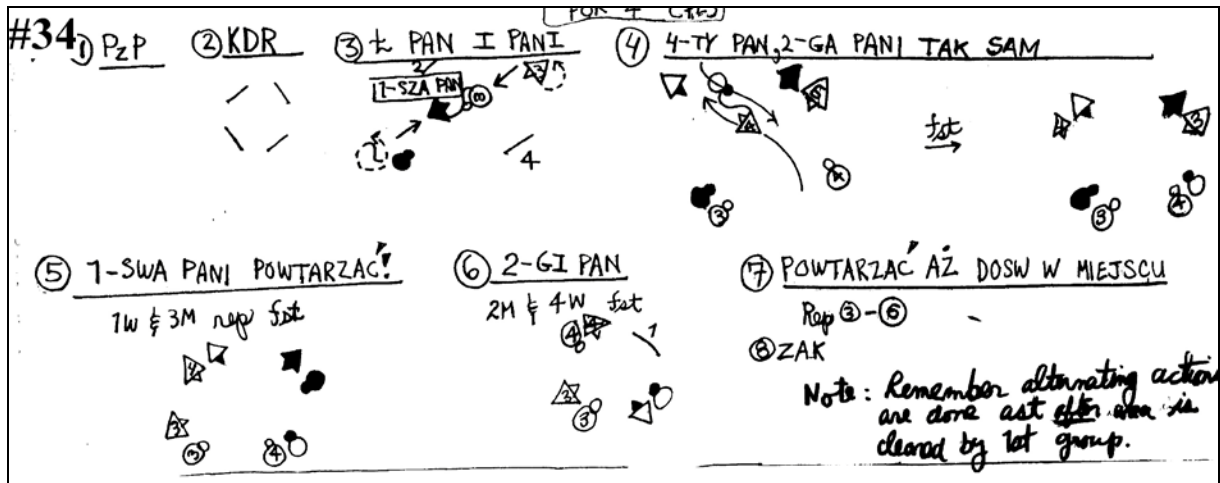
④ FIGUR POSTEPOWY! ROG W ROGU Z ANG I H

⑤ ANG (1-GO Z 2-GO I 3-4 ROGU)

⑥ ROG W ROGU LANIACH DAM

⑦ PANOWIE! TAK SAM ALE plus Ob H (2x)

PzP KDR, (3) Ł PAN I PANI (Ł PIP). This means that the 1st M and 3rd W do a Łańcuch. This could be called. "Ł PAN Z PANI," (4) 4-TY PAN, 2-GA PANI TAK SAM. Notice here this had to be called specifically. Also, "4-TY PAN," would be sufficient, since the pattern of exchange is as was illustrated by the 1st M. (5) TAK SAME 1-SWA PANI. 1st W and 3rd M. (6) 2-GI PAN. (2nd M and 4th W.) (7) POWTARZAĆ AŻ DOSW W MIEJSCU. Rep fst orgptrpos.



#35

PzP, KDR. (3) 1-ZA PAN & 3-CIA PANI! ANG I ZMIENIAĆ MIEJSCA, OblwM. The 1st M, 3rd W ANG, go to opp corner do OblwM. Fst there is a cpl of M, of W. (4) 2-GA & 4-TA POWTARZAĆ. The 2nd M and W rep. (5) POWTARZAĆ AŻ DOSWIMIEJ. Rep until all are in orgpostptr. (6) FIGUR NAPRZEMIANY. 1-ZA & 3-CIA PJ. The 1st and 3rd cpls do PJ, then 2nd and 4th. (7) Ob. (8) FORMOWAĆ PUDEŁKO! SZEREG, DIO. Cpls turn to form a Pudełko, join hds for a Szereg and DIO. (9) ZAWROTY PAR. SZEREG, DIO. (10) Ob. (11) ZAK.

#35

① PzP ② KDR ③ 1-ZA PAN & 3-CIA PANI!
 ANG I ZMIENIAC' MIEJSCA, Oblw-M

④ 2-GA & 4-TA POWTARZAC'

⑤ POWTARZAC' AŻ DOSWI MIEJ.
 orgptrpos

⑥ FIG. NAPRZEMIANY DLA PARY!
 1-ZA & 3-CIA PJ

⑦ Ob ⑧ PUDEŁKO, SZEREG, D

⑨ ZAWROTY PAR, SZEREG, ⑩ Ob

⑪ ZAK

Variation: For ⑩ do Zawroty Par, then
 lusk, Dzielić dla Szereg

For a Variation from (8)-(9) do the following sequence. Start from a (i) SZEREG of two cpls standing opp each other hds joined. (ii) DIO, (2x). (iii) SZEREG PARAMI. (iv) ZAWROTY PAR. The cpls turn 90 degrees to face the other cpl. (v) DIO, (2x). (vi) ZAWROTY PAR. (vii) lw KOŁO. (viii) NA PÓŁ, SZEREG. After the circle divides the SZEREG reforms.

#36

PzP, KDR, K, KDR. (5) FIGUR. "PODZIELIĆ ROGI," POSTĘPOWAĆ ROG NA ROGU. As in each person continues in the direction shown to the next corner, and cpl turn. AŻ DOSW. Fst orgptrpos. The M when meeting usually do Obpw HAC, then OblwM with the W in the corners. (6) Ł PARAMI, PARY! Ł! The 1st and 3rd L across (diagonally) and turn in place. (7) INNY! TAK SAM. 2nd and 4th. (8) POWTARZAC' PO KOLEI. Another to say, rep (6)-(7). (9) ZAK.

#36

① PzP ② KDR ③ K ④ KDR ⑤ FIG "PODZIELIĆ ROGI, POSTĘPOWAĆ ROG NA ROGA!"
 nap. fct orgptrpos.

⑥ Ł PARAMI, PARY Ł!

⑦ INNY TEŻ

⑧ POWTARZAC' PO KOLEI! ⑨ ZAK

#37

PzP, KD, K, KD. (5) PzP W ŚRODKA I H. Cpls dance PzP, down the ctr in one column of cpls. (6) DL. Dancers move bwds form DL. (7) SOLO DLA PAR. 1st cpl solos back and forth between lines I NA KOŃCACH. They take up the last pos of the lines. (8) DL PJ I FORMOWAĆ DK. The lines dance right through each other form DK. (9) wlv. (10) DL. (11) DIO. (12) POWRÓT Z PJ. (13) PO KOLEI. Second, 3, 4, cpls rep, (7)-(12). (14) DOSW I ZAK.

#37/

FOR 4 CPLS

① PzP ② KD ③ K ④ KD ⑤ PzP W ŚRODKA I H

⑥ DL ⑦ SOLO DLA PAR

⑧ DL ZM I DK ⑨ wlv ⑩ DL ⑪ DIO ⑫ POWRÓT Z ZM

⑬ I PO KOLEI ⑭ DOSW I ZAK

2nd, 3rd, 4th
rep ⑨-⑫

#38

PzP KD, K. (4) 1 & 3 PÓŁ ANG. Cpls 1 & 3 ANG and turn and remain in their new pos. (4ii) I OBROT SAS I SWOJ, Ob pw, lwM. After the PÓŁ ANG all the cpls split and go to the SAS to ObpwM. The 2nd time, the action is rep by the 2nd and 4th cpl and not the 2nd & 3rd. (5) POWRÓTEM Z PÓŁ ANG. Naturally, first 1 and 3 do the action, then 2 and 4. (6) K I ZAK.

#38/

4 CPLS

① PzP ② KD ③ K ④ 1 & 3 PÓŁ ANG

(ii) I OBROT SAS I SWOJ, Obpw, bar M

(iii) 2 & 4 POWTARAC ⑤ POWRÓTEM Z PÓŁ ANG ⑥ K I ZAK

all ④ is rep for oppos

#39

PzP, KD, KS, FORMOWAĆ D KS, wlv, DWIE LŁ (I,III). Two LŁ are formed facing. (7) DIO. (8) SZEREG. The LŁ break to form a SZEREG. (9) DIO, SZEREG PARAMI, ZAWROTY PAR, DIO, ZAWROTY PAR, KOŁO wlv, SZEREG. (10) DOSW I ZAK.

#39

① PzP ② KD ③ KS ④ FORMOWAĆ DKS ⑤ wlv ⑥ DWIE LŁ (I,III) ⑦ DIO

⑧ SZEREG ⑨ DIO, SZEREG PARAMI, ZAWROTY PAR, DIO, ZAWROTY

KOŁO wlv, SZEREG

#40

PzP, KD, KS, FORMOWAĆ D KS, wlv, DWIE LŁ (DLL), (I,III). (7) DIO. (8) PARY! RĘCĘ NA KRZYŻ. All cpls take up the cross-hds pos, hds may be either in front or back. (9) SZEREG PARMi. Cpls are already standing this way. (10) DIO. (11) D I ZAWROTY PAR. (12) DIO. (13) K, wlv. (14) DK, wlv. (15) I ZNOWU SZEREG PARAMI, (iii,i). Again, the cpl Szereg is formed but with cpls along the other walls. Notice the numerals (I,III), (III,I)? Actually (II,IV) could just as well be used for this symmetrical figure-sequence. (16) POWTRAZAĆ, (7)-(14). (17) K I ZAK.

#40

① PzP ② KD ③ KS ④ DKS ⑤ wlv ⑥ DLŁ (I,III) ⑦ DIO ⑧ PARY! RĘCĘ NA KRZYŻ

⑨ SZEREG PARAMI ⑩ DIO ⑪ D I ZAWROTY PAR ⑫ DIO ⑬ K wlv

⑭ DK, wlv ⑮ I ZNOWU SZEREG PARAMI ⑯ POWTRAZAĆ ⑰ K I ZAK

Note: ① off cpls are close together there is no need for ⑪.
 ② Next, in ⑪ M goes back & W goes side-step

Note that (10), first has the cpls approach each other than Zawroty. This assumes that they were far apart. If not, then just do Zawroty.

#41

PzP, KD, K, KD. (5) MAŁA l w PSZCZÓŁKA NA PÓŁ. But this is different! The 1 and 3 cpls join L hds. They release the W, who continue, and M do 2 OblwHAC, change W, and take her to his orgpos—only half of a mala Pszczółka, and H. (6) UWAGA 2-EJ PAR! PAN! MAŁA PSZCZÓŁKA NA PÓŁ. The 2nd and 4th W join R hds, and do (5)-(7) POWTARZĄĆ AŻ DOSW I MIEJSCU. (8) K I ZAK.

#42

PzP, KD, K, KD, (5) KRZ DAM, Z PRAW EJ REKI. W do a pw KRZ. (6) PANOWIE! DOSW I VIVATY W MIEJSCU. M go to the ptrs and do Vivats in place LEWE RĘCE W LEWE. M & W join L. Hds. (7) pw KRZ DAM Z KAWALERAMI, KAWALEROWI W TYŁ. (8) l w KRZ KAWALEROW Z DAMAMI W TYŁ. M do (7) oppd, hds. (9) POWTARZĄĆ! (10) ZAK.

#42 ① PzP ② KD ③ K ④ KD ⑤ KRZ DAM Z PRAWY REKZ ^{7 CPLS} ⑥ PANOWIE! DOSW I VIVATY W MIEJSCY

⑦ LEWE RECE W LEWE ⑧ par-KRZ DAM Z KAWALERAMI, KAWALEROWI W TYŁ!

⑨ par-KRZ KAWALERÓW Z DAMAMI W TYŁ

⑩ POWTARZAC' ⑪ ZAK

⑦-⑧

Note: transition here is not neat. a cpl turn can be done as a transition also.

#43

PzP, (2) K, KD, (4) KRZ PARAMI NA PRZEMIANY (2x), ZAK.

#43 ① PzP ② K ③ KD ④ KRZ PARAMI NA PRZEMIANY ⑤ ZAK

(i) par-KRZ PARAMI (ii) PAN! par-KRZ Z PARAMI

#44

PzP, K, KD, (4) PAN! pwKRZ. (5) K. (6) WŁ. NA PÓŁ, ZAK.

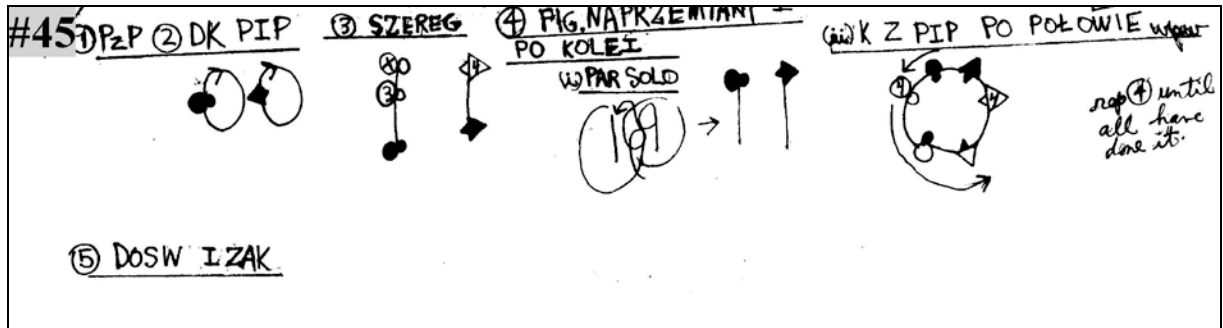
#44 ① PzP ② K ③ KD ④ PAN! par-KRZ, TERAZ KRZ PARAMI par-MEYNEK SOWJE, PANOWIE POWTARZAC (PANOWIE W TYŁ)

⑤ K ⑥ WŁ. NA PÓŁ ⑦ ZAK

#45

PzP, DK, PIP, SZEREG. (4) FIGUR NAPRZEMIANY I PO KOLEI. This announces this sequence as one which alternates figures and is done by cpls in turn, PAR SOLO. The first cpl solos between the Szereg, around it, between, and finishes with a cpl turn. They go to the end of the Szereg, and take up pos there (4iii) K Z PIP PO PÓŁOWIE. The ends

of the Szereg approach and join hds to form a circle, wpw, circle goes R (1x). Action reps, (4) until 4th cpl have soloed. (5) DOSW IZAK.




#46

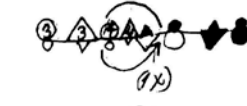
PzP, 1w KRZ PARAMI (1x). (3) FIGUR NAPRZEMIANY, CZTERY PARY W ŚMIGŁO. Here there are to be 4 cpls in the Smiglo. But how is it formed? The 1st and 3rd M release their L hds, move away quickly from the ctr, st the remaining tow cpls come up to them. The 1st and 3rd cpls are to the outside of them. The 1st and 3rd join their L hds to the R hd of the 2nd and 4th W respectively. Now there are 4 cpls, 2 facing one way, 2 the other. The line rotates (1x) going CCW. (4i) AŻ DOSW 1w KRZ. This call simply means that the former KRZ pos are retaken. The 1st and 3rd M (returning their ptrs), break off from the Smiglo, wait, and reform the KRZ, as cpls 2 and 4 come around. KRZ (1x). DRUGICH DWÓCH TO SAMO! Action is rep by 2nd and 4th M. (4) The first and 3rd M release L hds and R hds. The 1st, 3rd W move away from the ctr and remain in place. The other cpls continue moving. The 1st and 3rd M also move fwd, and under the upraised arms. (Mosteks) of the 2nd and 4th cpl. As soon as they come through the 1st and 3rd M join hds and the KRZ goes (1x) around. The action is rep st they reach their orgptrs. The Krz Parami is reformed and done (1x). The whole action is done by the 2nd and 4th M. (5) ZAK.

#46


① PzP ② lw KRZ PARAMI




③ FIG. NAPRZEMIANY, CZTERY PARY
W SMIGLO



④ AZ DOSW lw KRZ

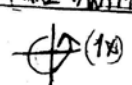


(4ii) DRUGICH DWÓCH TO SAMO!
act (3) 4i rep by 2nd & 4th M (cpl)

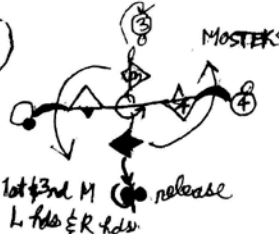


Est

(5i) lw KRZ PARAMI (5iv) The 2 & 4 M
rep all.



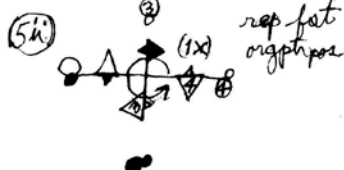
⑤ ZAK



MOSTEK

1st & 3rd M release
L. folo & R. folo

(5ii) rep fat
orig ph pos





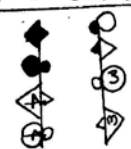
Remember, the idea is to complete the figure-actions and formations. Sometimes it is easier to do this by pausing and standing in place until transitions and formations have been made.

#47


PzP, K, (3) DZIELIĆ NA PÓŁ, (4) SZEREG. 1st and 2nd cpls on ends, opp each other. (5) ODŚRODKOWE OSOBY, pw KRZ. The ctr 4 people do the KRZ in the ctr. (6) OblwM SWOJE. (7) SKRAJE TO SAMO! The other 2 cpls rep (5). (8) PARY NAPRZECIWKO! D KRZ, pw, lw. The cpls standing opp each other form a KRZ, then L KRZ. (9) Ob H. (10) ZAK.

#47

① PzP ② K ③ DZIELIĆ NA PÓŁ ④ AZ DO SZEREG






⑤ ODŚRODKOWE OSOBY, pw KRZ




FOR 4 CPLS


⑥ OblwM SWOJE



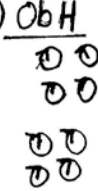
⑦ SKRAJNE TO SAMO!



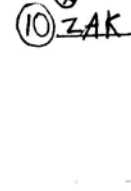
⑧ PARY NAPRZECIWKO! D KRZ, pw, lw!



⑨ Ob H

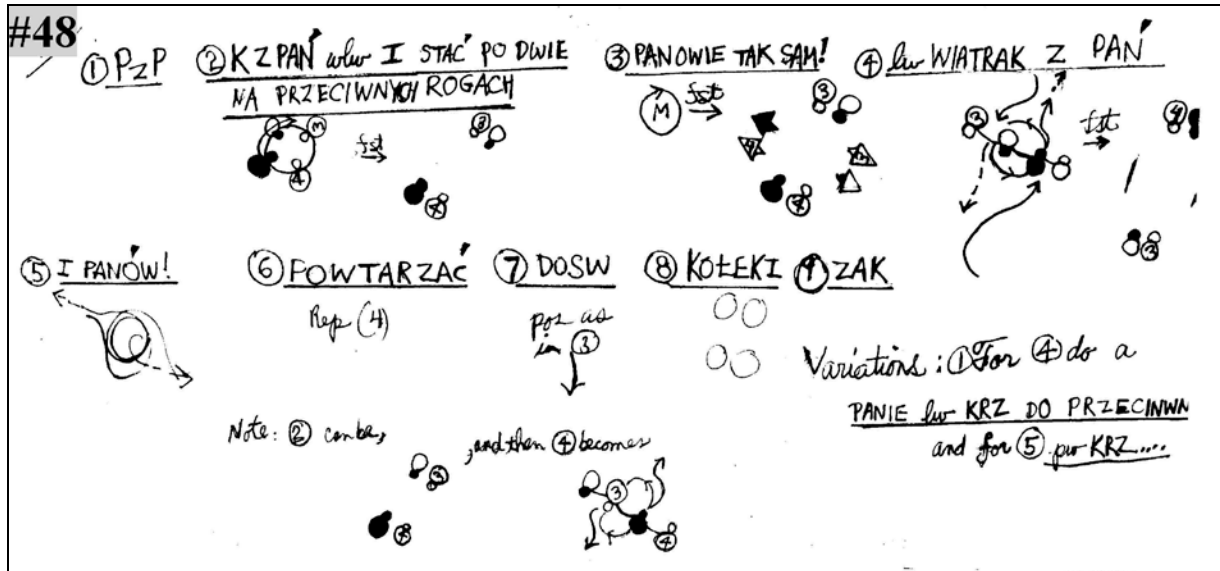


⑩ ZAK



#48

PzP. (2) K Z PAŃ wlv I STAC' PO DWIE NA PRZECIWNY ROGACH. After the K has turned the W, as 2 cpls, break-off and stand opposite each other in the corners of the space. (3) PANOWIE! TAK SAM! M rep and take pos in the other two, unoccupied corners st there is a KDR Z PO DWIE I DWÓCH (KDR PO DID) made up of 2 cpls of 2 W, and 2 cpls of 2 M in each corner. (4) WIA TRA K Z PAŃ, PANIE WIA TRAK! (5) WIA TRAK Z PANÓW. (6) POWTARZAC'. (7) DOSW (8) KOLEKI. (9) ZAK.



A variation to do for (4) is a simple lvKRZ I DO PRZECIWNY MIEJSCU and for (5) pwKRZ. Of course (3)-(4) can be called FIGUR PO KOLEI.

#49

PzP, KD. (3) FIGUR, "KRZ DO PRZECIWNY," DLA PAŃ! pw KRZ, I!. First the figure is called, then for whom. (4) lv KRZ PARAMI. (5) pw KRZ PRZECIWNY DLA PANÓW! The M rep (3). (6) lv KRZ PARAMI, Z PAŃ. The W are on the ins forming the KRZ. Remember unless the W are specifically called, it is the M who make the KRZ. (7) ODBIJANY! The leader picks out a W, they solo and other M cut in. (8) PzP. (9) BRYGADA DO OŚEMKAMI. The Brygada action is done until the 8 people are in one line across. (10) NAPR ZOD I W TYŁ (2x). (11) NAPRZÓD DO ŚRODKA SALI. The line of 8 fst the line in across the ctr of the room. (12) LP (OŚEMKAMI) ODDZIELIĆ DO TYŁU I FORMOWAĆ SZEREG. (13) FIGURY NAPRZEMIANY, PJ I ŁAŃCUCH PAŃ (2x). (14) ZAK.

#49

① PzP ② KD ③ FIG. "KRZ DO PRZECIWNY"
 DLA PAN! par KRZ! I!

④ lwr KRZ PARAMI. FOR 4 Cpls

⑤ PANÓW! par KRZ DO PRZECIWNY!

⑥ lwr KRZ PARAMI, Z PAN

⑦ OBJANY!

⑧ PzP

⑨ BRYGADA DO OSEMKAMI

⑩ NA PRZÓD I W TYŁ

⑪ DO ŚRODKA SALI

⑫ NA POŁOWY ODDZIELIC DO TYŁU I FORMOWAĆ SZEREG

⑬ FIG. NAPRZEMIANY PJ I PAN (2x)

⑭ ZAK

NOTE: #50 (2 WAYS OF TURNING)

#50

PzP, KD, PzP, (4) BRYGADA AŻ DO CZWÓRKAMI, (5) DO ŚRODKA SALI I FORMOWAĆ SZEREG, Z DWIE PARAMI. The two lines of 4 people go to the middle of the hall, each cpl turns to face the opp line. The Szereg is formed of 2 cpls each. (6) DK, (7) I SZEREG. The DK turn, wlv, and the Szereg reform st the 1st and 3rd cpls are in the middle of their Szereg. (8i) DIO. (9) DOSW (10) ZAK.

#50

① PzP ② KD ③ PzP ④ BRYGADA AŻ DO CZWOKAMI, ⑤ DO ŚRODKA SALI I FORMOWAĆ SZEREG, Z DWIE PARAMI

(FOR 4 GAPS) ⑥ DK

⑦ I SZEREG

⑧ DIO

(i) SKRAJNE PANIE (ii) I DW MEYNEK ZE SWOIMI PANAMI

(i) PANOWIE TAK SAMO, par M I dw M SWOJE (ii) SKRAJNE PANOWIE (iii) KÓŁEK

⑨ DOSW ⑩ ZAK

#51

PzP, KS, LL. (4I) NAPRZÓD I TYŁ. (5) ZAK.

#51

① PzP ② KS ③ Lt ④ NAPRZÓD I TYŁ ⑤ PANIE POD MOST I POŁE OBRÓT

(4ii) DOID (4i) PANOWIE! POD MOST (4v) DOID (4vi) PANOWIE! ODWROTNE K! (4vii) dw M SWÓJ

(4viii) FIG. POSTĘPOWY! dw ODWROTNE K I dw MEYNEK ⑤ ZAK

napite oryginalnie pod.

#52

PzP, KD, K, DK, (5) SZEREG, DIO. (7) FIGUR OD ŻYWCA, "WIZYTA I REWIZYTA," (8) DOSW I ZAK.

#52

① PzP ② KD ③ K ④ DK ⑤ SZEREG ⑥ DIO ⑦ FIG. OD ŻYWEŃ, "WIZYTA" [FOR 4 COPS]

I REWIZYTA?

(6i) KOLONAMI (7i) Z ROGU ZMIANA PANI

(7ii) ZMIANA PANI (7v) REWIZYTA

Repeat (7i)(7ii)(7iii) starting other corner of the room.

⑧ DOSW I ZAK

#53

PzP, K. (3) TRZYMAĆ SIĘ ZA RĘCE! This is a command for all the people to join hds as for a K ZAMKNIĘTE. (4) DO ŚRODKA I OD. All go ctr and back out. (5) WEŻYK (SZUREM), #151a. (6) OKOŁO SALI. The leader has pulled the line out and goes around the hall. (7) PRZEZ ŚRODKA SALI. The Szurem is pulled down through the ctr of the room. (8) PANOWIE! PÓŁ OBROT! The M make a half-turn st they all face their ptr. (9i) pw RĘKA I ŁAŃCUCHÓWAĆ. (ii)-(v). The original title for this is not very good. Perhaps "ŁAŃCUCHÓWAĆ AŻ DO ŚMIGŁO." (10) ŁAŃCUCHÓWAĆ DOSW, H I ZAK.

#53

① PzP ② K ③ TRZYMAĆ SIĘ ZA RĘCE! ④ DO ŚRODKA I OD ⑤ WEŻYK (SZUREM) [FOR 4 COPS]

⑥ OKOŁO SALI ⑦ PRZEZ ŚRODKA SALI ⑧ PANOWIE! PÓŁ OBROT!

(9i) pw RĘKA ŁAŃCUCHÓWAĆ (9ii) pw ŚMIGŁO

⑩ ŁAŃCUCHÓWAĆ DOSW, H I ZAK

#54

PzP, KS, KIH, SZEREG. After the H cpls 1 and 4 are on one side facing 2 and 3, DIO.
 (5) FIGUR W KOLENOŚCI! SKRAJNA PARY, DIO! (2x). Do the variation of first 2
 cpls (1st and 3rd) do DIO diag to the ctr, then the other two. Of course, simply the call
 SKRAJNA PARY!, could be used. Do you notice here that all 4 cpls are "SKRAJNA"?
 (7) "SKRAJNA PARY"! PANIE ŁAŃCUCH. The end W (1st and 3rd) Łańcuch diag
 across, INNY!, the other 2 W repl (8) ZAWROTY PAR. (9) WSZYSCY ZAMIENIĄĆ PAŃ.
 The facing cpls approach, exchange W, and back away. (10) TE SAME DWÓCH
PANIE! ŁAŃCUCH! The action has been called for the original 2 W who started (7).
 The fst orgptrpos, (11) TO SAMO! The other 2 W rep. (12) PANOWIE! PJ I, OKOŁO
PAŃ I WRACAĆ DOSW. Remember, to PJ is to pass L shoulders. (13) H I ZAK.

#54

① PzP ② KS ③ KIH ④ SZEREGI DIO ⑤ FIG. W KOLENOŚCI! SKRAJNA PARY, DIO!

⑦ "SKRAJNA PARY"! PANIE ŁAŃCUCH! I INNY! ⑧ ZAWROTY PAR ⑨ WSZYSCY ZAMIENIĄĆ PAŃ

⑩ TA SAMA DWIE PANIE! ŁAŃCUCH! ⑪ DRUGIE! SAMO! ⑫ PANOWIE! ZM I OKOŁO PAŃ, I WRACAĆ DOSW

⑬ H I ZAK

A variation would be to do for (12) #28, p. 470. Then form DL. Or #28a, sending W directly out from under the KT to form DL.

#55


PzP, KD, KS, LL, DL, DIO, DK. (8) AŻ DO SZEREG. The DK turn to form a SZEREG.
 (9). Remember that any numbering of cpls is not an absolute. Notice that this is another
 one of those titles which does not, can not, include all of the constituent parts. (10) ZAK.

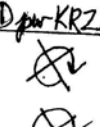
#55

FOR 4 CPLS
 ⑧ AŻ DO SZEREG
 3 2△
 ↓ ● ↓

⑨ ODSKOKOWA OSOBY KRZ I KRZ ROGU
 (i) 8 ① △
 ↓ ① ③

(ii) WYZYSZY OBRÓTY
 ③ ③
 ③ ③

(iii) ODSR OSOBY par KRZ


(iv) D par KRZ


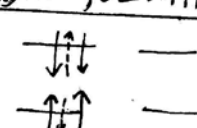
(v) H
 ① ①
 ③ ③

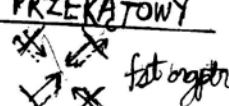
⑩ ZAK


#56

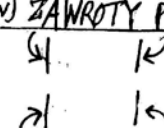
PzP, FORMOWAĆ K, wpw, PzP, wlv. Since the W haven't been called to go to the other side of their ptr, the M is now on the outs ast they dance CW. (5) KD. (6i) lw KRZ PARAMI. (10) ZAK.

#56) PzP ② FORMOWAĆ K ③ w par! ④ PzP wlv! ⑤ KD

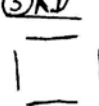
⑥ (i) DIO, DI ZMIANA PANIE, ob


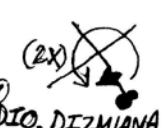
(ii) DIO, DI ZMIANA PANIE NA PRZEKĄTOWY
 *fat on ptr*

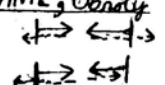
(iii) WYZYSZY OBRÓTY


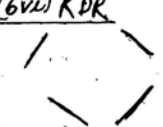
(iv) ZAWROTY PAR


⑩ ZAK

(v) KD


(vi) lw KRZ PARAMI


(vii) DIO, DI ZMIANA PANIE, Obróty


(viii) KDR


Variations: ① For (6) do KORONY POSTĘPOWANIE
 ② "MARYSIENKA"

For a variation do for (6) FIGUR POSTĘPOWANIE, "KORONY POSTĘPOWANIE." Another variation is, "MARYSIENKA, which is illustrated in the next sequence.

⑥ KORONY POSTĘPOWY

(i) SOLO $\frac{3}{11} \text{ } \frac{3}{14}$ → (ii) KORONY Z 2-GA PANI (iii) (iv) (v) rap fot.

(vi) MARYSIENKA (#189) (ii) DO KOŁECZKA p.w. l.w. (iii) 2) (iv) par KRZ (v) lur M

(i) $\frac{3}{2} \text{ } | 4 \rightarrow 2 | \textcircled{3} | 4 \rightarrow 2 | \textcircled{7} | 4 \text{ fast}$

(vi) Wk $\frac{3}{1}$ mat (vii) K. PARAMI wpar (viii) 2nd & 4-7A cpli sgp

to orgpstr Ob I $\textcircled{\curvearrowright}$ to orgpstr

#57

PzP, K, PzP, SZEREG, DIO, K, (7) PODZIELIĆ SZEREG. (9) ZAK.

#57

① PzP ② K ③ PzP ④ SZEREG ⑤ DIO ⑥ K ⑦ PODZIELIĆ I FORMOWAĆ SZEREG

⑧ #188 (i) KD (ii) KOLECZKA, par (iii) DO SWOJ MIEJSCU (iv) 2 & 4th PARA POBROBROT I FORMOWAĆ MOSTEK I

(8v) 1st & 3rd PARA Popular (8vi) I DO SASIAD (8vii) POD MOSTEK I par KRZ

(8viii) MLENEK I FORMOWAĆ KOŁO (8ix) KOŁO (8x) Ż DO SWOJE I PZP (8xi) DOSW MIEJSCU Ret on pos Now cpls 2H may rep.

⑨ ZAK

Note: Transition from (8ix) → (8x) here is not symmetricaly done. Only 1st cpl really "through"

#58

PzP, K, KDR, (4) WŁ Z SAŚS, PzP, KD, (7) FIGUR, "KRÓLEWSKA." As you can see, it's a progressive figure. (8) ZAK.

#58

① PzP ② K ③ KDR ④ WŁ Z SAŚS ⑤ PzP ⑥ KD

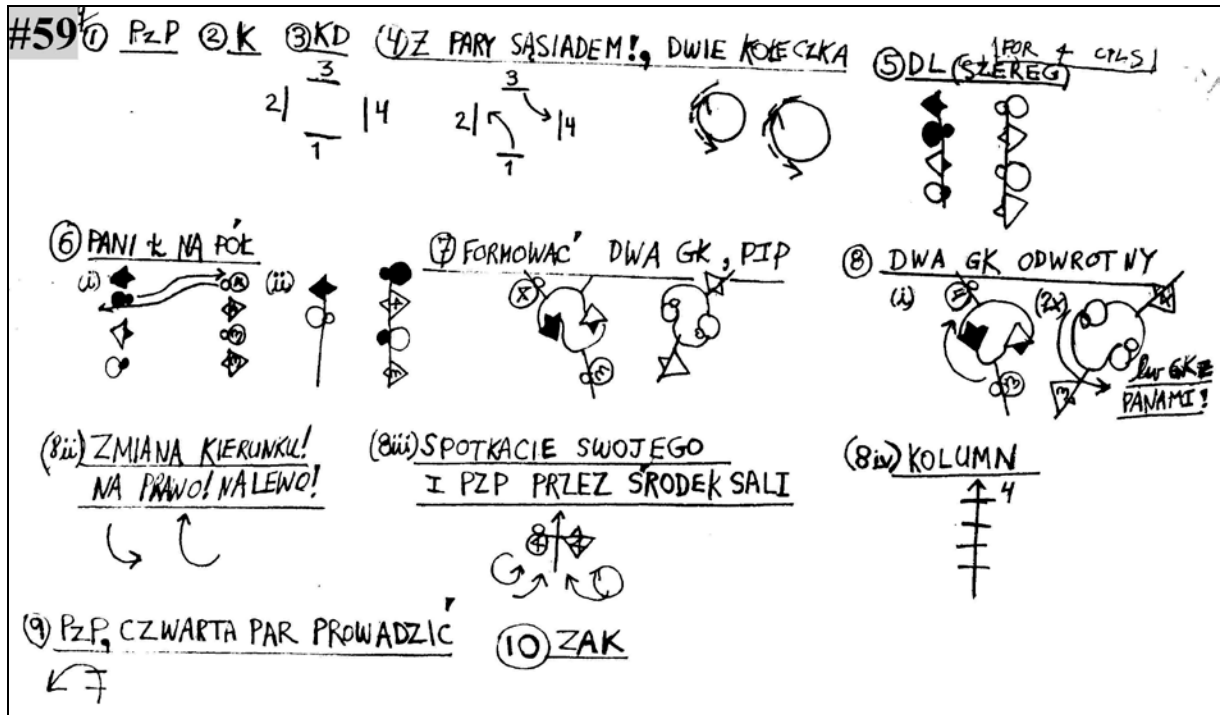
⑦ FIG. "KRÓLEWSKA" (i) KD ⑧ SOLO

(ii) KT (iii) (iv) (v) (vi) 4th M rep all then 3rd M, 2nd M etc, all rep above st all M dots with 1st W. Ret on pos. ⑨ ZAK

FOR 4 CPLS

#59

PzP, K, KD. (4) Z PARY SĄSIADEM! Attention is called that this figure-action shall proceed with a cpl not one's opp. DWIE KOŁECZKA, the 1st cpl turns to one cpl, say the 2nd, and does a KOŁECZKA action, other 2 cpls do likewise. (5) DL. (6) ZMIENIĄĆ PAŃ Z PANI ŁAŃCUCH (PANI ŁAŃCUCH NA PÓŁ). (7) FORMOWAĆ DWA GK, PIP. (8i) DWA GK ODWROTNY. (9) PzP, CZWARTA PAR PROWADZIĆ! As shown, they lead the PzP NA LEWO or NA PRAWO. (10) ZAK.



#60

PzP, KO, DK, (4) SZEREG, (5) Ł ANG, PzP, KDR, (8) KOŁECKAMI Z VIS-A-VIS, DK, SZEREG. The Szereg is done st the 1st and 2nd cpls are in the ctr. W KAŻDY STRONA! Attention is called for each side or opp line of the Szereg, (11) KOŃCOWY OSOBY ZMIENIĄĆ MIESJSC. The end people change places in each st 2 W are alongside each other. I ZWROT! (12i) ODSRODKOWE K, lw I pw. This is one of those figures, the name of which is inadequate. (13) ZAK.

#60

① PzP ② K ③ DK ④ SZEREG ⑤ ANG ⑥ PzP ⑦ 2/ ⑧ 3/ ⑨ VIS-A-VIS

⑦ DK ⑩ SZEREG ⑪ KOŃCOWY OSOBY ZMIENIĄĆ MIEJSCA (10b) I ZWROT!

⑫ ODSADKOWE K, *bez I par!* (12ii) OŚEMKA POJEDYŃCZE (12iii) I ZNOW DO DRUGA STRONA

(12iv) ODSADKOWE K I WYCOFAĆ I INNY DO ŚRODKA! (12v) POWTARAC' *Other rep (12i-12iii)* ⑬ ZAK

#61

PzP, K, (3) KS, LL, DL, (6) DK. Now there is one circle of M, one of W. D pwKRZ, (8) FIGUR, "KOŁOWROTKI (Z MŁYNEKIEM)." The Z Młynekiem specifies the action which takes place as the people exchange positions.

#61 FOR 4 CPLS

① PzP ② K ③ KS ④ LŁ ⑤ DL ⑥ DK ⑦ DpwKRZ ⑧ FIG. "KOŁOWROTKI Z MŁYNEKIEM" ⑧i) DpwKRZ, PIP

(8ii) KOŁOWROTKI Z MŁYNEKIEM! AŻ DO DWA! NOWE *bez KRZ, PIP* ⑨ ZAK

Variations of the middle figure-action can be some other cpl turn, such as Kołek.

#62

PzP, H, PzP wlv! Cpls go CW. (4) TOUR SUR PLACE. KDR. (6) PAŃ! Pw KRZ DO PRZECIWNY! WŁ DOSW I ZAK.

#62

① PzP ② H ③ PzP wlv! ④ TOUR SUR PLACE ⑤ KDR ⑥ PAN! pw KRZ DO PRZECIWNY

(6ii) pw KRZ (6ii) pw M z PRZECIWNY

⑦ WŁ DOSW I ZAK

Variation: For ⑥ do FIG. POSTĘPUJĄCY! KRZ DO PRZECIWNY, ZM SAS Z PÓŁ-OBROT. PAŃ pw! The KRZ is done twice, then the ZM for each M has his SAS as his new pro Rep this until original K, ZAK.

A variation is to do for (6) FIGUR POSTĘPUJĄCY! KRZ DO PRZECIWNY, ZM SAS Z PÓŁ-OBROT. PAŃ pw! K, ZAK.

#63

PzP, H, (3) lw G OŚEMKAMI (2x). This emphasizes that all eight people form this G. (4) K, KD, (6) p w KRZ Z PAŃ. (7) FIGUR SOLO PARAMI ZASTĘPUJACY, "ODBIJANY Z PARAMI."(8) ZAK.

#63

① PzP ② H ③ lw G OŚEMKAMI ④ K ⑤ KD ⑥ FIG. # 225 (6ii) PAN! pw KRZ PARAMI! PANA W TYE

(6ii) I RAZ! (6ii) MENEK SWOJE (6v) PANOWIE POWTARAC M. Rep (i-iv)

⑦ FIG. SOLO PARAMI ZASTĘPUJACY "ODBIJANY Z PARAMI"

(i) (ii) jump out and rap-rad

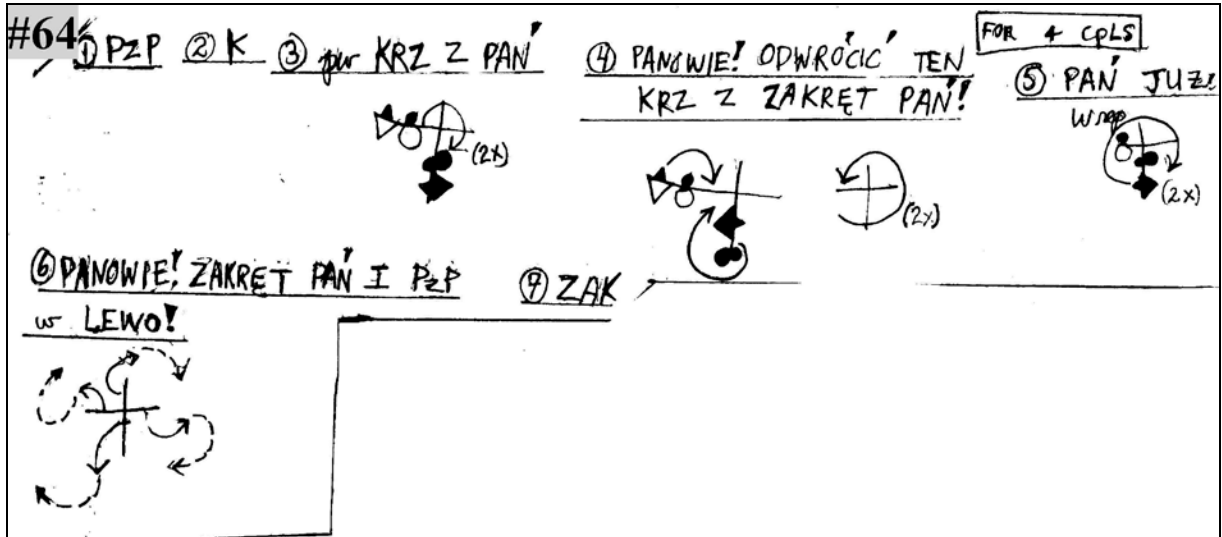
1st cpls, surprise another they

⑧ ZAK

Note that Men in (6ii) are dancing bwds!

#64

PzP, K. (3) pw KRZ Z PAŃ (2x). The W form a pw KRZ. (4) PANOWIE! ODWRÓCIĆ TEN KRZ Z ZAKRĘT PAŃ! (5) PAŃ, JUŻ! In (4) the KRZ was changed to be a lw KRZ. In (5) the W now turn the KRZ. (6) PANOWIE! ZAKRĘT PAŃ I PzP, W LEWO! The "LEWO!" is emphasized here, because we seldom dance the PzP in the CW direction. ZAK.



#65

PzP, K, DK, (4) H, (5) D pwKRZ, H, (7) PzP (8) PRZEZ ŚRODKA, (9) BRYGADA DO OŚEMKAMI, PRZÓD I W TYŁ, (11) DO ŚRODKA, K, (12) DK, SZEREG, (14) FIGUR, "SZUFLAKI W ROGACH! I KOLEJNO WSZYSTKIE ROGI!" ZAK.

#65

~~#65~~ ① PzP ② K ③ DK ④ H ⑤ Dpr KRZ ⑥ PzP

⑦ PRZEZ ŚRODKA ⑧ BRYGADA DO OSEMKAMI ⑩ PRZÓD I W TYŁ

⑪ DO ŚRODKA ⑪ K ⑫ DK ⑬ SZEREG ⑭ FIG. "SZUFLAKI W ROGACH!" I KOLEJNO WSZYSTKIE ROGI!

⑮ ZAK

⑪ K → DK

"X" BREAK

#66

PzP, K, PzP, (4) H (5) KD, (6) FIGUR POSTĘPUJĄCY! ZAK.

#66

① PzP ② K ③ PzP ④ H ⑤ KD ⑥ FIG. POSTĘPUJĄCY! #215

(6ii) 1st & 3rd POŁ-ANG (6iv) lwr K (6iii) OB SAS

(6ii) 2 3 14 (6iv) lwr K 14 (6iii) OB SAS

(6ii) 2 3 14 (6iv) lwr K 14 (6iii) OB SAS

(6ii) 2 3 14 (6iv) lwr K 14 (6iii) OB SAS

⑦ ZAK

Repangpangpos.

#67

PzP, KwK, KS, LL, (5) PRZÓD I W TYŁ, DL, (7) DIO, DOSWIH. (9) FIGUR, "KRÓLOWA BALU," ZAK.

#67

#67 ① PzP ② KwK ③ KS ④ Lt ⑤ PRZÓD I W TYŁ!

⑥ DL ⑦ DIO

⑧ DOSWIH ⑨ FIG. "KROLOWA BALU, #191"

(i) 1st cpl SOLO (ii)

(9v) 4th M SOLOS with 1st W Rep all 9i-v until all are orgptr. **ZAK**

Variation. Do "BALOWA KRAKOWSKA" for #9. (iii) PzP fat (iv) rep (iii) PzP

A variation is to do the "BALOWA KRAKOWSKA" for (9). What's in a name? Here, plenty! But there is a similarity.

#68

PzP, K. (3) DL, JEDEN PO DRUGIEM. Somewhat unusual, this! Both lines are facing the same way! Now, (4) DLL, (5) PRÓZD, I W TYŁ, (6) PzP, (7) FORMACJA KD, (8) FIGUR, "WIELKI KD!", (9) FIGUR, "KRAKOWSKA!." Do not memorize this! ZAK.

#68 ① PzP ② K ③ DL, JEDEN PO DRUGIEM ④ DLK ⑤ PRÓZD I W TYŁ

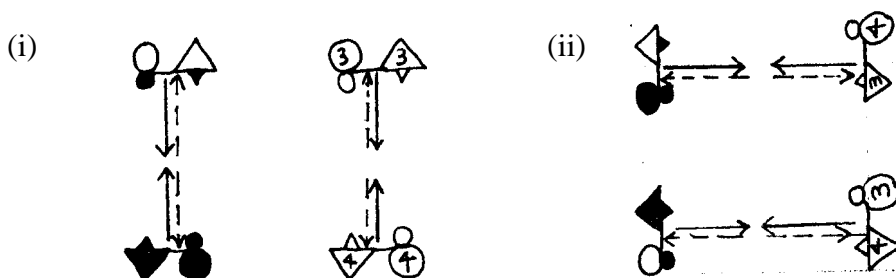
⑥ PzP ⑦ KD ⑧ FIG. "WIEKI KD!" #212 ⑨ FIG. "KRAKOWSKA" #194

⑩ HACZYK ⑪ DOSW TROJKA I DIO ⑫ PzP ⑬ 2-GA I 4-TA FORMOWAC' TROJKI

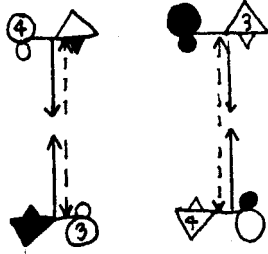
#69

PzP, K, DK, H. D pw KRZ, H, PzP, PRZEZ ŚRODKA, BRYGADA DO OŚEMKAMI, PRZÓD I W TYŁ, DO ŚRODKA, K, DK, SZEREG, FIGUR, "SZUFLAGI W ROGACH! I KOLEJNO WSZYSTKIE ROGI!" ZAK.

The "SZUFLAGI W ROGACH! I KOLEJNO WSZYSTKIE ROGI" figure. This may start from a SZEREG, KO or a PUDEŁKO. Here the changing of the W does not take place at the ctr of the square, but on its sides.



(iii)



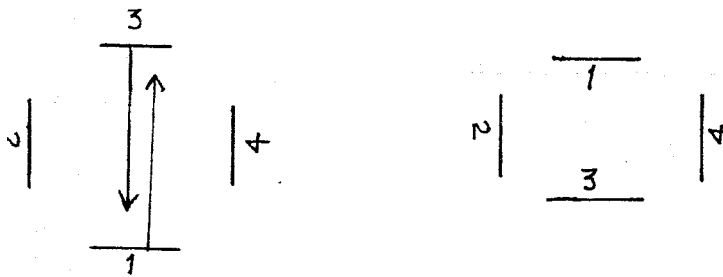
(iv) rep (i-iii) all until all fst orgptrpos.

#70

PzP, K, PzP, H, KD, (6) FIGUR POSTĘPUJĄCY! ZAK.

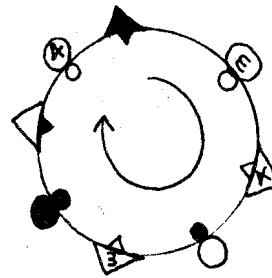
Here is figure (6).

(i) Starts KD. 1st and 3rd cpls PÓL-ANG, Then all lwKOŁO fst

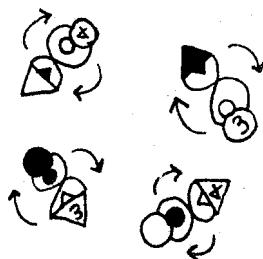


(ii) OBRÓT SĄSIAD

(iii) do another lwKOŁO



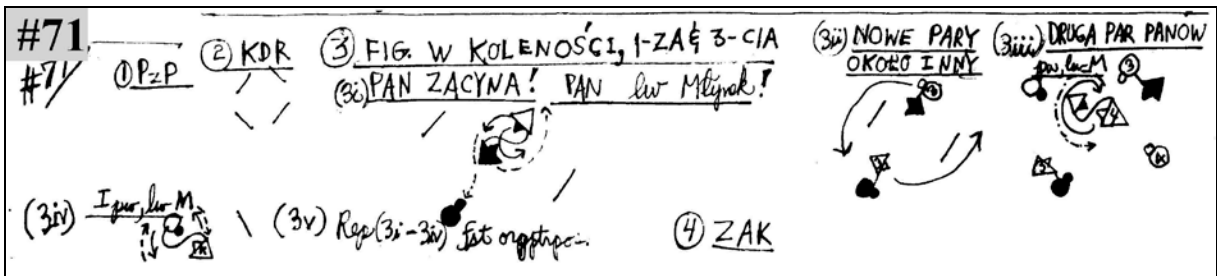
(iv) OBRÓT SĄSIAD, wlv (v) rep (i-iv) until orgposptrs.



Here there is no difference in the SAŠIAD. They are both on your left.

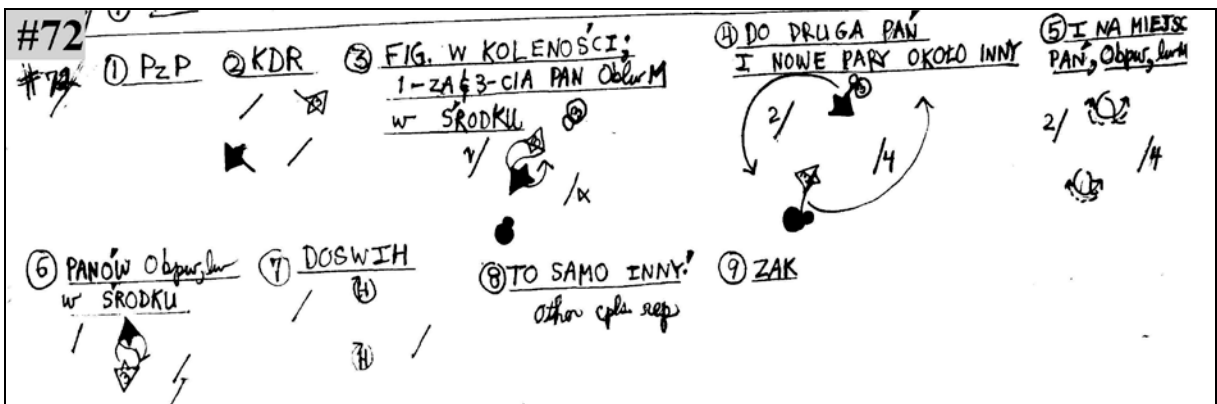
#71

PzP, KDR. (3) FIGUR W KOLENOŚCI, 1-ZA & 3-CIA PAN ZACYNA! The 1st and 3rd M start the sequence. After them (v) the 2nd and 4th M rep. (4) ZAK.



#72

PzP, KDR. (3) FIGUR W KOLENOŚCI, 1-ZA & 3-CIA PAN OblwM w ŚRODKU. The 1st and 3rd M go ctr and turn, (4) DO DRUGI PAŃ I NOWE PARY OKOŁO INNY. (5) I NA MIEJSCE PAŃ, Obpw, lwM, when the circling cpls ret to the W's orgpos then cpl turn, (6) PANÓW Obpw, lwM w ŚRODKU, the 1st and 3rd go ctr and cpl turn, DOSWI H, they ret to orgptrpos and H. TO SAMO INNY! The 2nd and 4th M rep all. ZAK.



#73

PzP, K, NA PÓŁ, SZEREG. (5) PARY DIO NA PRZEMIANY (2x). The 1st and cpl opp (usually the 3rd) approach (DO), they recede ast the other 2 cpls approach; they alternate. This is done twice. (6) ŁAŃCUCH, pw REKA, lw REKA Z SW I FORMOWAĆ KDR. Each approach their opp, give their R hds, pass and give L to your orgptr, continue away from the ctr to form a KDR. This can be called ŁAŃCUCH PARAMI. (7) BĘDZIEMY ŁAŃCUCHOWAĆ, PO KOLEI! This call means that we shall “chain our way through.”

It is a preparatory call. 1-SZA PAN & 3-CIA PANI, ŁAŃCUCHOWAĆ AŻ DOSW MIEJSCA. The 1st and 3rd W chain their way back to their orgpos. They go ctr, give R hds, pass, give a L hd to next person, and turn around, go ctr, meet again, give R hds, pass, L hd turn with orgptr pos. Next the 1st W & 3rd M rep this. Then the 2nd and 4th cpl do the same. (8) K. (9) ZAK.

#73 / ① PzP ② K ③ NA PÓB ④ SZEREG ⑤ PARY DIO NA PRZEMIANKACH 4 CPLS

⑥ ŁAŃCUCHOWAĆ, PRZEKŁADAJĄC REKA Z SW I DO KDR

⑦ BĘDZIEMY ŁAŃCUCHOWAĆ, PO KOLEI!
 (i) 1-SZA PAN & 3-CIA PANI, ŁAŃCUCHOWAĆ AŻ DOSW MIEJSCA.
 (ii) Then 2nd W & 3rd M
 (iii) Then 2nd M & 4th W repeats etc.

⑧ K ⑨ ZAK

#74

PzP, OK Z PANÓW. Only M form a circle, facing out. (3) OKw K. Naturally the W's circle encircles that of the M. (4) wlv, pw. (5) FIGUR POSTĘPOWE. K z PAŃ WPW, PAN DO NASTĘPNYCH PANI (NA LEWO) I H! So here the M remain mostly in place. The W's circle goes R (1x), the fst they are opp their ptr. The M go L to the next W and H. (6) AŻ DOSW, H, ZAK. When orgptr meet they H and ZAK.

#74 / ① PzP ② OK z PANÓW ③ OKwK ④ ~~...~~ ⑤ FIG. POSTĘPOWE! K z PAŃ WPW, PAN DO NASTĘPNYCH PANI (NA LEWO I H!

⑥ AŻ DOSW, H, ZAK

Naturally (5) could be done NA PRAWO.

MISCELLANEOUS FIGURE SEQUENCES—FIVE AND NINE COUPLES

These often are a regular arrangement with one extra couple or dancer.

This is for 5 cpls.

4-RY PzP, KDR, K, PROSZE, “EXTRA PAR, SOLO.” An additional cpl joins and solos, fst in the ctr, Ob. (5) FIGUR POSTĘPOWE! DO ROGU, KT I Ob W ŚRODKA. SOLO WY PAR ROZDZIELIĆ I PAN DO 1-GO ROGU, PANI DO 3-GO ROGU. The solo cpl splits and the M goes to the 1st corner, the W to the 3rd, (5i) I KT, POD DO ŚRODKA I Ob (6) Z INNYM ROGU. They rep with the opp corner. (7) ZNOWU SOLO I DO 1-GO ROG 1-EJ POWTARZĄĆ PO KOLEI. After this solo the 5th cpl goes to the 1st cpl and does a, KOLECZKI and the 1st cpl rep everything. (8) K I ZAK.

#1 FOR 5 COUPLES

#1/ ① 4-RY PAR PzP ② KDR ③ K ④ PROSZE, “EXTRA PAR SOLO”

(5i) I KT, POD DO ŚRODKA, I Ob ⑥ Z INNYM ROGU

(7ii) I 1-SZA PAR POWTARZĄĆ ⑧ KIZAK
1st cpl rep 4,5,6,7a

Miscellaneous - 5 cpls






⑤ FIG. POSTĘPOWE! DO ROGU, KT I Ob W ŚRODKA. SOLO WY PAR ROZDZIELIĆ I PAN, DO 1-GO ROGU, PANI DO 3-GO ROGU.




⑦ ZNOWU SOLO (7i) I DO 1-GO PAR KOLECZKO

This is for 9 cpls.

4-RY PzP KDR, PROSZE, “EXTRA PAR,” SOLO. An extra, 5th cpl, is asked to come and dance. They solo. Can be called “PIATA PAR.” This cpl becomes the lead pair. (4) K PAŃ, ZAMYKA PAR, wlv, pw. The 4th W encloses the solo cpl, circles L, R, I PANOWIE FORMUJE MOSTEK Z PAR PANÓW, NA ROGACH. The 4th M gets the 4th new M and forms Mostek in their KDR pos. (5) SZNUREM POD. The 4th W releases her R hd, the lead W joins hds with her, and the leader takes the W’s line in, out, around the arches of the M’s cpls. (6) “PROWADZĄCY” SOLO, DO PANÓW I KT. The leader does a solo, then goes to a pair of M, KT, etc., with all the corners, “DAMY PROSZE INNYM DAMOM”, ast the W gets 4th new W. (7) PzP. Nine cpls are formed. (8) ZAK.

#2 FOR 9 COUPLES

① 4 PzP 
 ② KDR 
 ③ PROSZE EXTRA PAR SOLO 
 ④ K PAN, ZAMYKA PAR wlor, par 
 I PANOWIE FORMUJE, MOSTEK Z PAR PANOW, NA ROGACH 

⑤ SZNUREM POD 
 ⑥ "PROWADZACY" SOLO, DO PANOW 
 I KT 
 M5, visits all male gals, KT, POD. ast W got 4 new W. ("DAMY PROSZE NYM DAMOM")



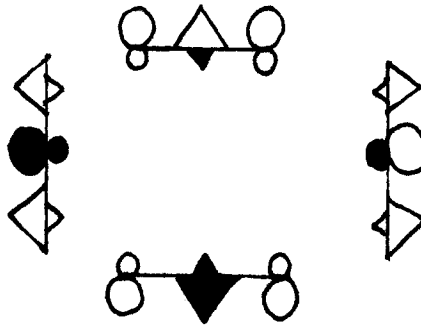
⑦ PzP 
 ⑧ ZAK 

FIGURE SEQUENCES FOR SIX COUPLES

The most often used formation for six couples is a Kwadrat but formed of Trójkas. Four Trójkas of three people means a formation of 12 people. This arrangement allows many SAŚ figures to be done. SAŚ means your neighbor. Your neighbor is neither your partner nor the person opposite to you. They are on the diagonal side of you.

There are many “Krakowski” type figures done.

The formation unique to this KD Z TRÓJKAMI. Usually it is arranged as shown below.



#1

PzP. Cpls arrange themselves into a hexagon (6-sided) for all K, KS, etc. KS, DLL (I,III), DIO. (5) POSTĘPOWAĆ DO NASTĘPNYCH ROG. The leaders pull their lines into their new pos (II, IV). How they move R or L, depends on the pos of the leaders of each line. (6) DIO. (7) POWTARZAĆ AŻ DOSW MIEJSCU. This action is rep until the lines are as they were (I, III). (8) DIO (2x). (9) DK. (10) PAŃ! FORMOWAĆ MOST! PANOWIE POD, DOSW I ZAK.

#1

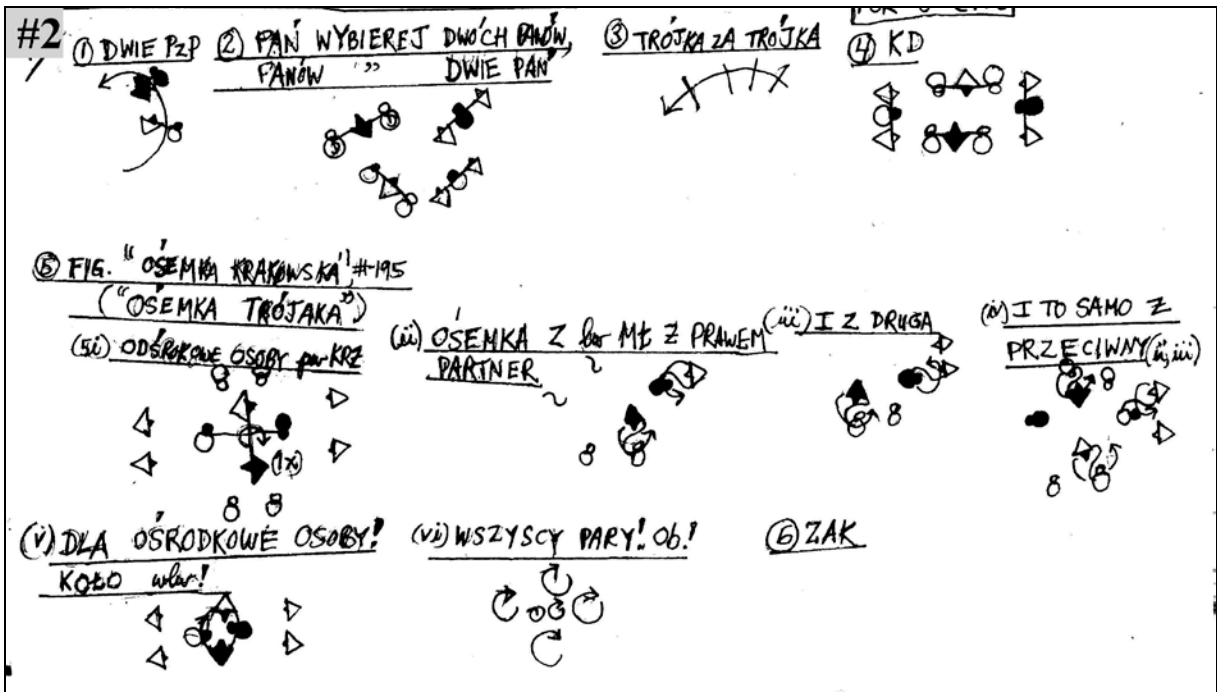
① PzP 	② K 	③ KS 	④ DLL, DIO 	⑤ <u>POSTĘPOWAĆ DO NASTĘPNYCH STRONA!</u> 	⑥ DIO 	⑦ <u>POWTARZAĆ AŻ DOSW MIEJSCU</u>
⑧ DIO 	⑨ DK 	⑩ <u>PAŃ! FORMOWAĆ MOST! PANOWIE POD, DOSW I ZAK</u> 			Note: ⑤ Could be called, "ZMIANY MIEJSC LINIAMI"	

FOR 6 CPLS

(5) Could be called just “ZMIANY MIEJSC LINIAMI.” But observe what the leader does, then copy.

#2

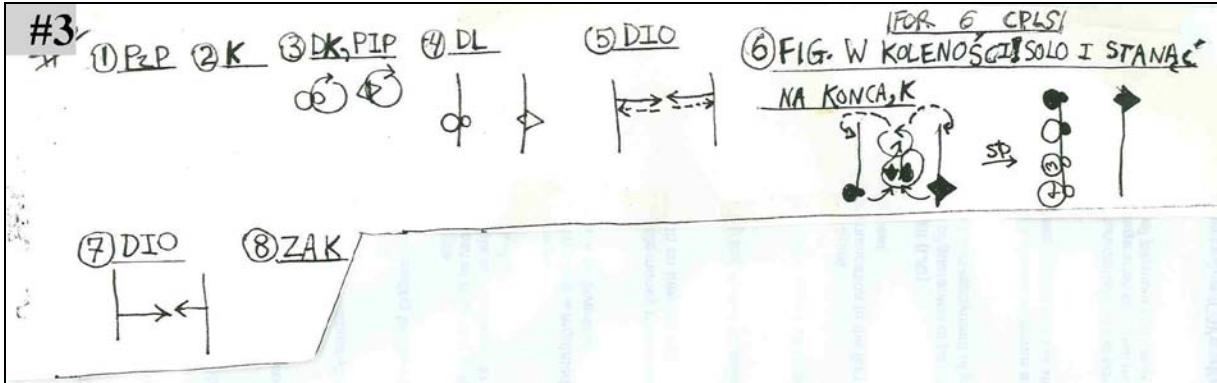
Starts with 2 cpls only. (1) DWIE PzP. (2) ROZDZIELIĆ I PAŃ WYBIEREJ PO DWÓCH PANÓW, PAN WYBIEREJ PO INNA DWIE PAŃ. Cpl splits and each M takes two new W, W two new M. (3) TRÓJKA ZA TRÓJKA. (4) KD (1st, 2nd M in 1st, 3rd pos.). 1st W in 4th pos. (5) FIGUR, "OŚEMKA KRAKOWSKA," (5ii) Here OŚEMKA Z lw MŁ means that the center person first turns with the ptr, who was on their R side (Z PRAWEM PARTNER), then they (5iii) turn with the other.(6) ZAK.



Note that (5ii) could be called to do a MŁ with the left-hand ptr first.

#3

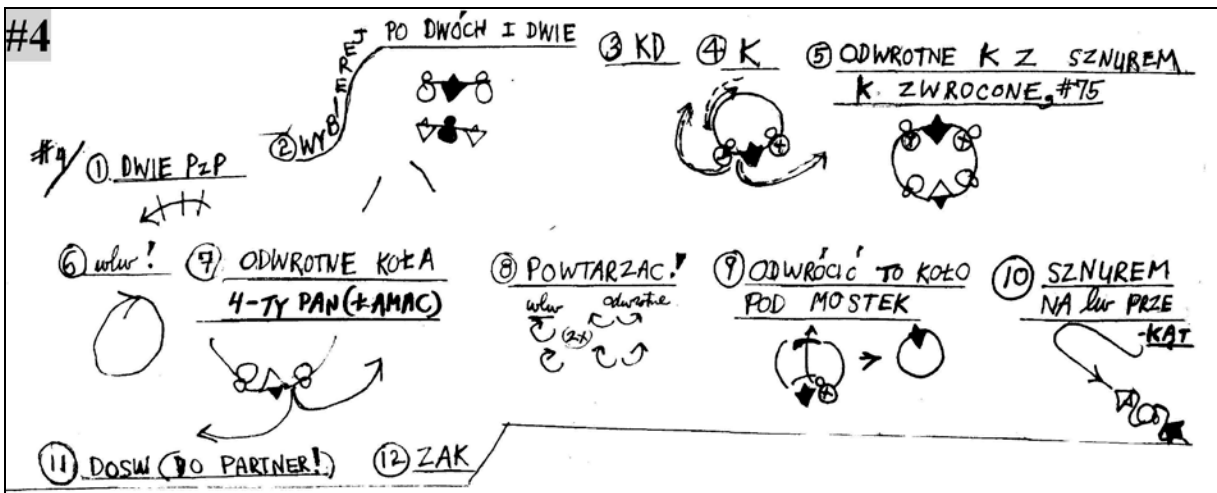
PzP, K, (3) DK, PIP. Notice that this transition is not very neat since the M and W have to sort themselves out. (4) DL. (5) DIO. (6) FIGUR W KOLENOŚCI! SOLO I STANAĆ NA KONIEC KONCA, K. 1st cpl solo between the lines then stand at the end of the DL formation. Cpls rep in turn. (7) DIO. (8) ZAK.



Of course, (7)-(8) could just be D I ZAK where the ptrs approach and the cpls rejoin to do ZAK.

#4

DWIE PzP, ROZDZIEĆ I WYBIEREJ PO DWÓCH. This is a short call for the ptrs to separate with the W taking 2 M, M and 2W. (4) K. (5) ODWROTNE KOŁA Z SZNUREM. The leader releases his hd hold, turns away from the ctr and pulls his end around ast the W whose hd he released does the same and ast the opp people in the circle come fwd. When finished, a new circle is completed with all facing outwards. This is called as “KOŁO ZWROCONE.” (6) wlv. (7) ODWROTNE KOŁA. ALE 4-TY PAN ŁAMAĆ! The action gets rep but the 4th M (roughly, opp the 1st M, does the breaking. (8) POWTARZAC (2x). Fst all facing in. (9) ODWRÓCIĆ TO KOŁO (POD MOSTEK). An opp cpl makes a Mostek, 1st M pulls all through. Now there is a “Koło Zwrocone.” All are facing out. (10) SZNUREM NA 1w PRZEKAT. Leader pulls the single line along. (11) DOSW. (12) ZAK.



Notice there are many variations here. One could do another, Odwrócić. Note the transition between (3) and (4) is not a smooth one. The idea is to be in a KOŁO arrangement by (4).

#5

DWIE PzP, ROZDZIELIĆ I WYBIEREJ PO DWÓCH I DWIE. This means the same as the previous instruction. KD, K. (5) FIGUR POSTĘPOWE ODWROTNE KOŁA Z SZNUREM, PO KOLEI. POSTĘPUJE NA LEWO. Here each M rep the action. (6) DOSW I ZAK.

#5

FOR 6 CPLS

③ KD ④ K ⑤ FIG. POSTĘPOWE I NA PRZEMIANY! ODWROTNE KOŁA Z SZNUREM

① DWIE PzP ② ROZDZIELIĆ I WYBIEREJ PO DWÓCH I DWIE

⑥ DOSW I ZAK

POSTĘPUJE NA LEWO, PANOWIE!

(i) (ii) (iii)

1x → SZNUREM → 2x → 3x →

then 2nd, 3rd M rep

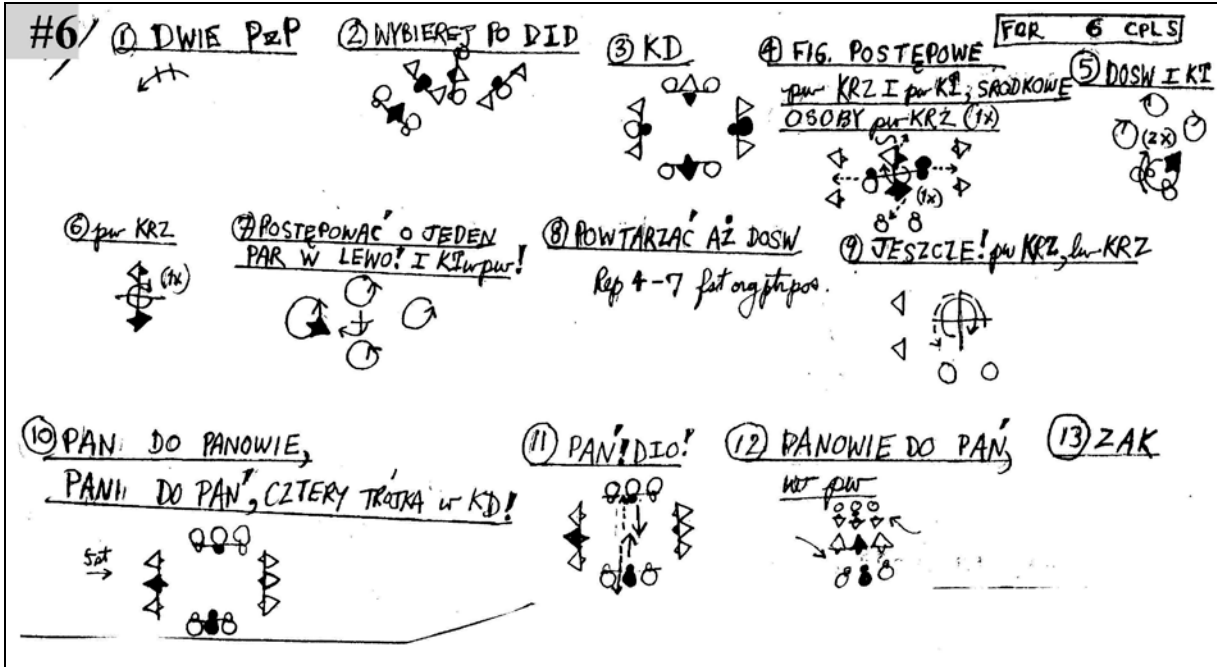
Note: ① #5 can be called "Odwrócić ten Kóło z Sznurem!"

② #5 can be done twice as fast with the next M doing (iii).

This is one of those long ones! Therefore, the circling L or R can be eliminated if desired.

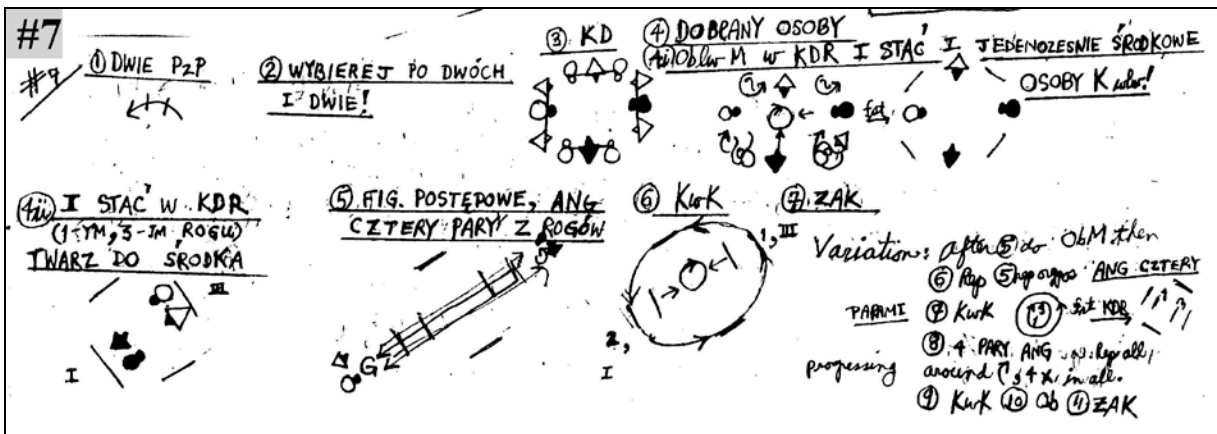
#6

DWIE PzP, (2) ROZDZIELIĆ I WYBIEREJ PO DWÓCH I DWIE, (3) KD, (4) FIGURE POSTĘPOWE pw KRZ I pw KT, ŚRODKOWE OSOBY, pw KRZ (1x). Note that the people's attention is first referred to, then what they are to do is called. (5) DOSW I KT. This is a very common sequence. There are now 4 KT turning L, usually, but it is easier to turn in the oppd, utilizing the KRZ's sometimes. So try it as a "KT, wpw"! (2x). (6) pw KRZ. Since no one else has been called the same persons do the KRZ. (7) DO NASTĘPNYCH (PAR) wlv! Each person of the KRZ advances to the next (L) cpl, I KT wpw. (8) POWTARZAĆ AŻ DOSW. (9) JESZCZE! pw KRZ, lw KRZ. (10) PAN DO PANOWIE, PANI DO PAŃ, CZTERY TRÓJKA. So there are 4 lines of 3 people each in a KD. (11) PAŃ! DIO. (12) PANOWIE DO PAŃ NA pw. The M go to the W on their R. (13) ZAK.



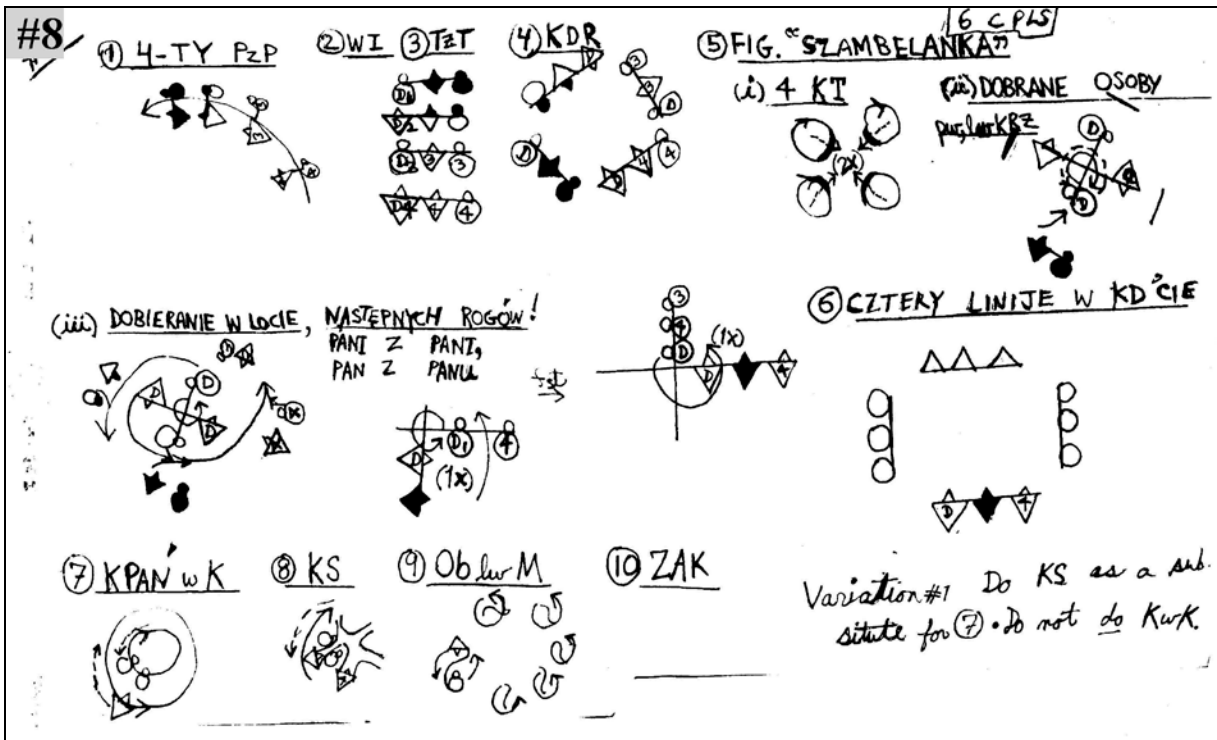
#7

DWIE PzP, ROZDZIELIĆ I WYBIEREJ PO DWÓCH I DWIE. (3) KD. (4) DOBRANY PARY OblwM w KDR I STAC. The 4 chosen M and W meet at the KDR pos and turn, I JEDNOCZESNIE ŚRODKOWE OSOBY K wlv, ast. The 4 ctr people circle L. (These people were the org starting cpls, I STAC W KDR (1-YM, 3-IM ROGU) W ŚRODKU. The 1st cpl stand (facing ctr) in the 1st pos of the KDR. This could be called "NA PRZEKAT." (5) FIGUR POSTĘPOWE, ANG CZTERY PARY Z ROGOW. (6) KwK. Done as 4-TY ŚRODKOWE OSOBY K wlv, PARY ROGOWE ZAMYKA K I wlv! The KDR forms the outer circle and KwK is done. (7) ZAK.



#8

4-TY, PzP, (2) WI. Each cpl gets one more dancer; 1st and 3rd cpl pick an extra W, the others an extra M. Remember, these extra people are called, DOBRANY, (3) TRÓJKA ZA TRÓJKA. (4) KDR. (5) FIGUR, "SZAMBELANKA." The part, DOBIERANIE W LOCIE, is lw, a L-Rd KRZ. Also it need not be with an elbow hold, just a hd hold. (6) CZTERY LINIJE w KD (I,II,III,IV). (7) KPAŃ w K. (8) KS. (9) OblwM (Ob). Naturally, the orgptrs turn in place and the Dobrany people turn with the closest Dobrany to them. (10) ZAK.

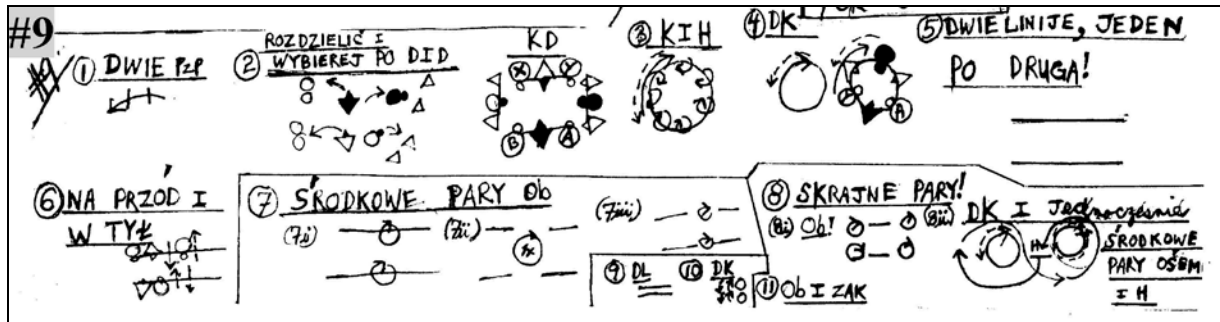


Perhaps a better call for (5iii) would be DOBIERANIE W LOTU!, which means to pick-up the person as the KRZ "flies" around.

#9

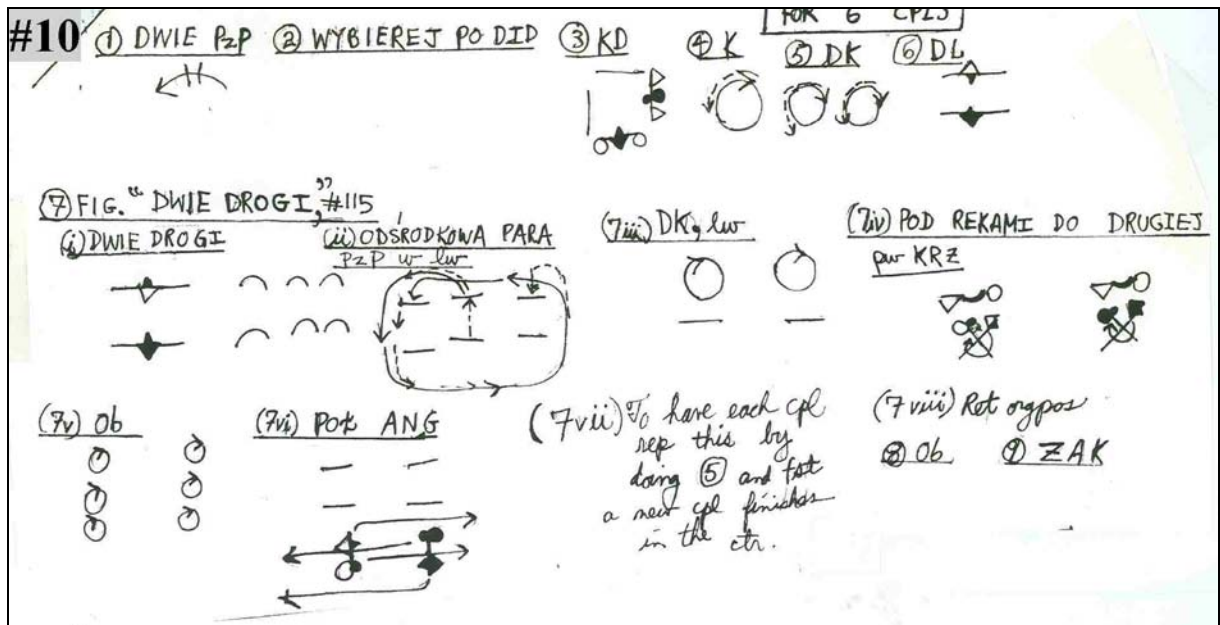
DWIE PzP, ROZDZIELIĆ I WYBIEREJ PO DWÓCH I DWIE. KD, PANOWIE, PRZY I-EJ I III-EJ ŚCIANIE. The org 2 M take their 2 W and stand long the I,III walls. Naturally, the org 2W line up along (II,IV) with the proper positioned relationship among the 1st, W, M and for the 2nd W, M. (3) KIH. (4) DK. (5) DWIE LINIJE, JEDEN PO DRUGA. The DK open and form two lines. (6) NA PRZÓD I W TYŁ. The lines have enough space between them to dance in and around. (7) ŚRODKOWE PARY Ob, Kwlw, Ob. The 2 ctr cpls (usually the 1st, 2nd M are in the middle of these lines), do a turn, then all 4 ctr people do K wlv, then same cpls turn. (8) SKAJNE PARY! Ob, DK. Remember, DK goes L, R. I JEDNOCZESNIE ŚRODKOWE PARY OŚEMKOWAĆ. The ctr cpls trace out the "figure-8" paths around the end cpls. Each makes a complete "figure 8." Finish with H in orgpos. (9) DL. (10) DK. Each org line forms a circle. If there isn't

enough room between the lines then (9) would be DK formed at the ends. Leader joins one or the other. (11) Ob I ZAK.



#10

DWIE PzP, ROZDZIELIĆ I WYBIEREJ PO DWÓCH I DWIE, 93 KD, K, DK, DL. 1st, 2nd M in the ctr. (7) FIGUR, "DWIE DROGI," After (7i) is done the cpls raise their joined hds. (8) Ob. (9) ZAK.

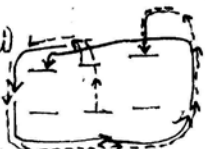


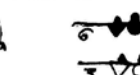


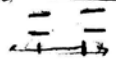
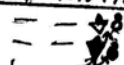
#11

DWIE PzP, ROZDZIELIĆ I WYBIEREJ PO DWÓCH I DWIE, (3) KD, K, (5) KD, (6) DK, DL, (8) FIGUR "DWIE DROGI." This is illustrated in the previous figure sequence. But eliminate the changing of cplpos with the circling. Just have the next 2 cpls go, then the next.

#11

① DWIE PzP ② WYBIEREJ 10 DID ③ KD ④ K ⑤ KD ⑥ DK ⑦ DL

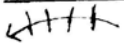



(8i) $\frac{6}{3} \frac{1}{2} \frac{4}{5}$ (8ii)  (8iii)  (8iv) POD REKAMI DO DRUGIEJ   (8v) Ob



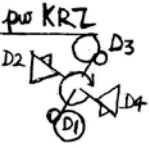
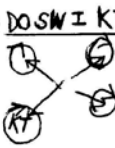
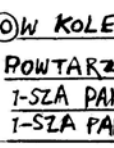
(8vi) POŁ-ANG  (8vii) INNY POWTARZAC'  ⑨ Ob ⑩ ZAK


#12

4-RY PzP, KDR. (3) 1 & 3 PAR WYBIEREJ DRUGA PANI, 2 & 4th WYBIEREJ DRUGI PAN. First and 3rd cpls take 2nd W, 2&4 a 2nd M. They ret orgpos in the KDR. (4) FORMOWAĆ KOŁO LINIAMI (LK). (5) wlv, pw. (6) KDR. (7) KT I 4-TY DOBRANE POD, DO ŚRODKA. After turning 2x, the 4 dobrane people go under the arch twd the ctr. (8) pw KRZ. They do a pw KRZ. (9) DOSW I KT. (10) W KOLEJNOŚCI (POWTARZAC') 1-SZE DAMY, KAWALEROWIE. The entire sequence, (7)-(9) is rep by the org W, then org M. (7) could be called "FIGUR PO KOLEI," then say "4-RY KT I pw KRZ," since the KRZ can only be done in the ctr. (11) KT I DOBRANE POD. (12) KwK. (13) Ob. (14) ZAK.

#12

① 4-RY PzP  ② KDR $\frac{2}{1} \frac{3}{4}$ ③ 1-SZA, 3-CIA WYBIEREJ DRUGA PANI, 2-GA, 4-TA  ④ FORMOWAĆ K LINIAMI  ⑤ lwlv, par 

⑥ KDR  ⑦ KT I 4-TY DOBRANE POD DO ŚRODKA  ⑧ pw KRZ  ⑨ DOSW I KT  ⑩ W KOLEJNOŚCI POWTARZAC' 1-SZA PANOM, 1-SZA PANOWIE! 

1st 4 W, rep (7-9), etc. ⑪ KT I DOBRANE POD ⑫ KwK  ⑬ Ob ⑭ ZAK

Note: ④ could be called FIG. PO KOLEI, CZTERY KT I pw KRZ (w ŚRODKU)

#13

4-RY PzP, KD, (3) 1&3 PAR WYBIEREJ DRUGI PAN, 2&4 DRUGA PANI. (4) K. (5) DK. (6) DL. (First and 4th M release a hand hold.) (I,III). (7) DIO. (8v) lwGWIAZDA I

pw M. A GWIAZDA is a KRZ of more than four people. Here the call, "KRZ W SZĘŚCIU PAR," might be used. After turning the M give their R hd to their W ptr of (8iii) and turn. (9) K I ZAK.

#13

#12 ① 4-RY PzP ② KD ③ 1/3 PAR WYBIERZ DRUGI PAN, 2/4 DRUGA PANI ④ K [FOR 6 COPS] ⑤ DK ⑥ DL ⑦ DIO

(8i) DIO (8ii) PANOWIE! Cb z HAC (8iii) 1w M z PRZECIWNICH (8iv) PANOWIE DO ŚRODKA (8v) 1w GWIAZDA I pw M

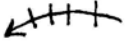
Ipw M (8vi) PANIE ŁANCUCH (8vii) pw G Parami I 1w M (8viii) PANIE POWTARAC


W rep all 8. Note: "KRZ W SZĘŚCIU PAR"


#14

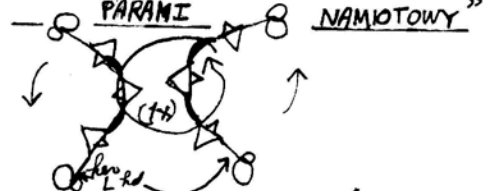
4-RY PzP, KD, DWÓCH (WYSOKIE) PANOWIE! Two tall extra M are chosen and placed in the center of the room, back to back. (4) FORMOWAĆ "1w KRZ PARAMI NAMIOTOWY." **However**, the drawing is incorrect. The 4 outs M hold the ins M hds with their L hds. They hold their ptrs with M's R hd. The KRZ goes (1x) around. (5) PAŃ SZUREM (WEŻYK). The 1st W goes around picking up 2,3, 4th W in a Szurem, and takes them around, in and out, and under. The M **usually** remain stationary. (6) PAŃ K POD. The W join hds forming a circle under the KRZ; the W enclose the 2 ins M. (7) K wlv, KRZ w pw. (8) PANOWIE! ZAMIENIAĆ RĘCE. M change hds st now it's a pw KRZ NAMIOTOWY. (9) I ODWROTNY! K goes pw, KRZ wlv. (10) DOSW I ZAK.


#14


① 4-RY PzP



② KD



③ DWOCH (WYSOKIE) PANOWIE!

 2M stand. back-to-back.


④ I FORMOWAC' "le KRZ PARANI NAMOTOWY"


⑤ PAN' SZUREM (WE ŻYK)


⑥ PAN' K POD

 (KOŁO Z PAN' POD!)

⑦ Kulur, KRZ wpu


⑧ PANOWIE! ZAMIEMAC' RECE


⑨ I ODWROTNY!
 Kulur, KRZ wpu


⑩ DOSW I ZAK

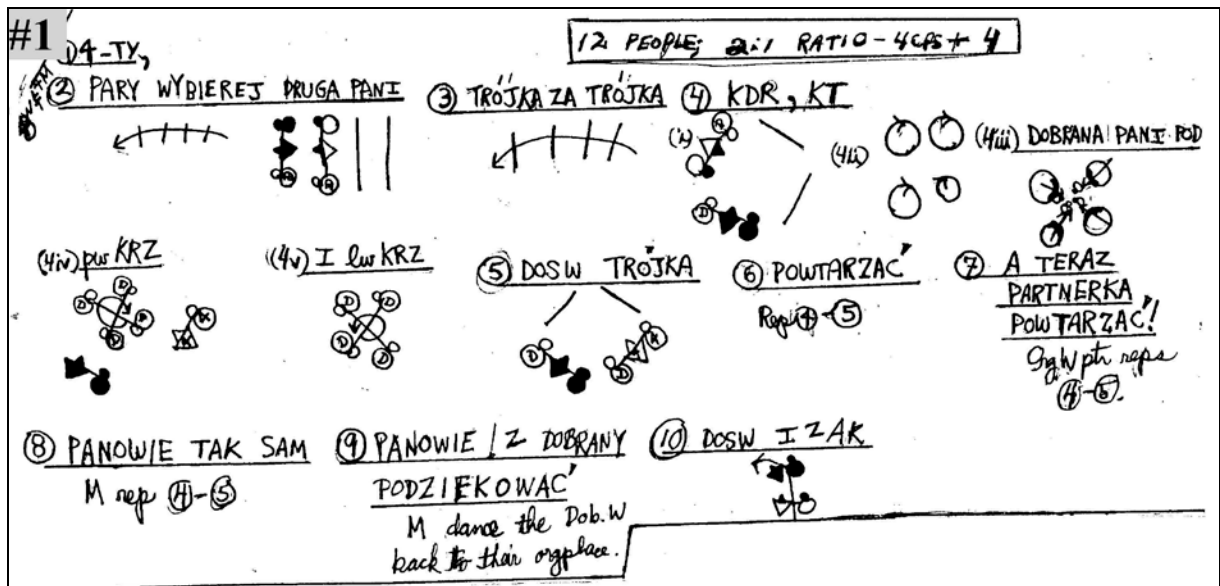
**FIGURE SEQUENCES FOR TWELVE DANCERS
IN THE RATIO OF ONE TO TWO**

These are very close to the choreographies for six couples, however there are either only four men or four women. This means that there are twice as many women or men, as the case may be.

Of course the unwritten rule of collective group dance is that all people must participate in the dance. How can the “extra” people (DODATKOWE OSOBY DOBRANY) be accommodated? Someone has to progress from one to another. Thus all of these figure sequences have a progressive figure-action to them.

#1

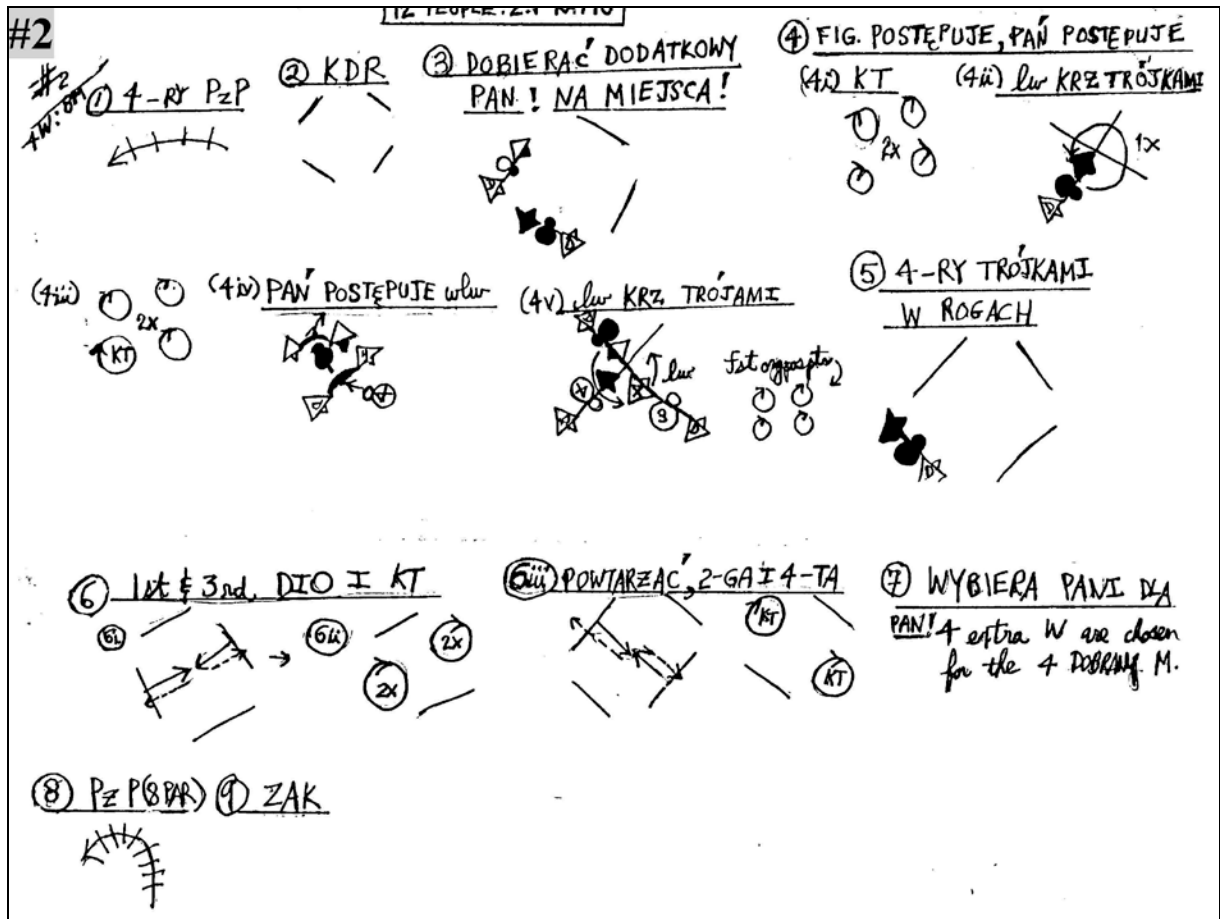
4 PzP, (starts with 4 cpls), (2) PARY WYBIEREJ DRUGA PANI, Each cpl takes another W. She stands on the other side of the M st there are 4 Trójki of 1M, 2W. (3) TRÓJKA ZA TRÓJKA. (4) KDR, KT, DOBRANA PANI POD, I pw KRZ, I lw KRZ. (5) DOSW TRÓJKA. She returns. (6) POWTARZAC' (7) A TERAZ PARTNERKA POWTARZAC'! The org W ptr reps (4)-(5). (8) PANOWIE TAK SAM. (9) PANOWIE! Z DOBRANY PODZIEK. The M dance only with the 2nd W and ret them to their starting place. (10) DOSW I ZAK. The M ret and finish the dance.



#2

4-RY PzP, KDR, (3) DOBIERAC DODATKOWY PAN. Each 4 cpl chooses another M st there are 4 Trójkas of 2M and 1W. NA MIEJSCA. All are in orgpos of the KDR. (4) FIGUR POSTĘPOWE, PAŃ POSTĘPUJE. KT, lw KRZ TRÓJKAMI, KT, PAŃ

POSTĘPUJE wlv. But here the M always makes a L hd KRZ TRÓJKAMI. It starts with a KT, M makes the KRZ. There are 3 people in each arm of the KRZ. The KRZ goes 1x, ret orgpos, release lw hd, do KT (2x), and W go under to the next 2 M, in the lw direction, and they do now KT (2x). **As with most Postępowe figure-actions this is rep until fst orgposptr.** So now M do another lw KRZ, etc. (5) After the last KT in orgpos. **4-RY TRÓJKAMI W ROGACH.** The Trójki, straighten out, stand facing ctr in their corners. (6) **1st and 3rd DIO, (2x) I KT.** The 1, 3 Trójkas, DIO, after the 2nd OD, they turn as a KT. **POWTARZAC!** Meaning that 2 and 4 rep this. (7) **WYBIERA PANI DLA PAN.** A W is chosen (4 of them) by methods described previously, for the extra M. (8) PzP (8 cpls). (9) ZAK.



#3

4-RY PzP, KDR, WYBIERA DODATKOWY PAN, KDR, KwK, K PAŃ W K PANÓW. Two K formed with W's K in the middle. (6) DZIELIĆ KAŻDA K NA PÓŁOWY, I FORMOWAĆ DWIE PAR KwK! The ins K halves itself. The outs K halves itself, each half enclosing one of the inner halves. Both orgptrs should be in one pair of the KwK. wlv, pw! Just a reminder that the KwK figure-action has its own directions. (7) TRZY KOŁA, PAŃ FORMUJE KOŁO W ŚRODKA. The 1 and 5 release a hd-hold, usually their L, the W leave, go to the ctr of the room and form their K. M just move their K

away. The 3K are on one axis. (8) PAŃ wlv (2x) I POD (REKAMI) DO PANÓW, K wlv, (2x). The W pair meets the M pair and they K wlv (2x), I Z DRUGIEM, the action is rep with the end pairs of M. Now the W are on the ends. (9) KRZ w KOŁO. Obviously, the W must make the KRZ. KOŁO wlv, KRZ pw, lw, AŻ DOSW MIEJSCU. (10) KT Z PIERWOTNEMU! (ORYGINALEMU). This just emphasizes that they all are with their beginning Trójki. (11) WYBIERA PANI DLA PAN. (12) PzP. (13) ZAK.

#3

12. People; 2:1; 8M, 4W

① 4-RY PzP ② KDR ③ WYBIERA DODATKOWY PAN! ④ KDR ⑤ Kurk

⑥ DZIELIĆ KAŻDA K NA POŁOWY! I FORMOWAĆ DWIE PAR ⑦ TRZY KOŁA, PAN FORMUJE K W ŚRODKA ⑧ PAN wlv

⑨ KRZ w K!; Kurk, KRZ pw i kur AŻ DOSW MIEJSCU

⑩ KT Z PIERWOTNEMU! ⑪ WYBIERA PANI DLA PAN ⑫ PzP ⑬ ZAK

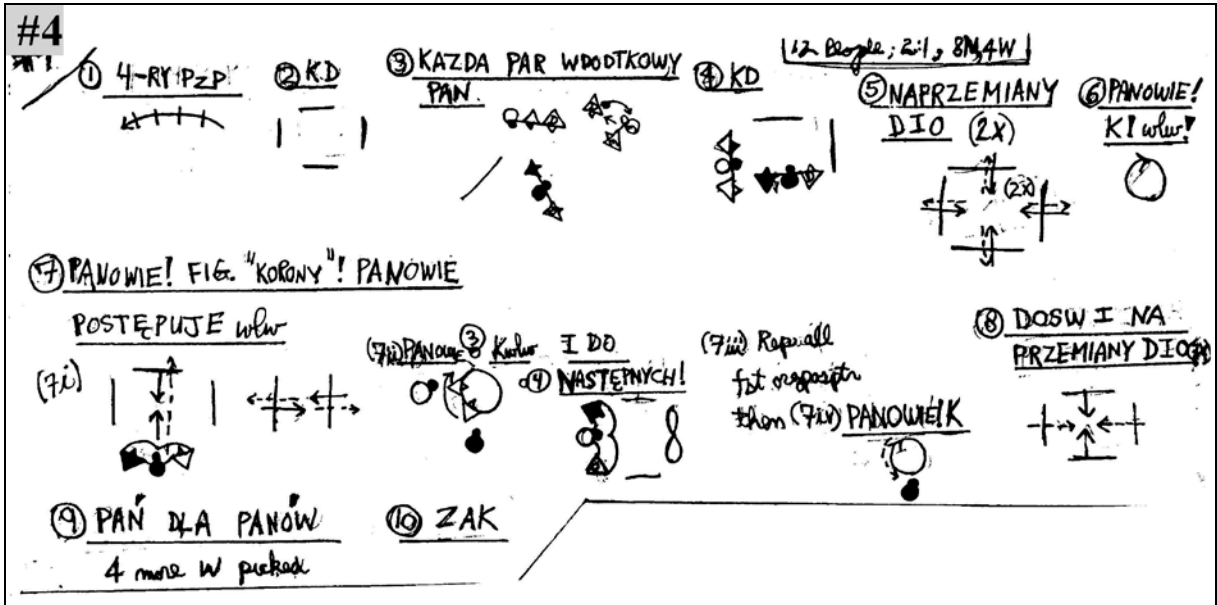
Variation: For ⑧ a different transition is: PANÓW! MOSTEKI! PAŃ POD I DO ŚRODKA, PANÓW W TYŁ I KOŁO.

This is a variant of #2 above. Another transition from (8) to the KRZ W KOŁO is to call “PANÓW! MOSTEKI! PAŃ POD I DO ŚRODKA, PANÓW W TYŁ I KOŁO.” The M form their Mosteki and move bwds ast W go under to the ctr, to KRZ ast M form their enclosing circle.

#4

4-RY PzP, KD, KAŻDA PAR WYBIERA DODATKOWY PAN, KD. (5) NAPRZEMIANY DIO (2x). 1 and 3 and 2 and 4 alternate, DIO. (6) PANOWIE! KOŁO, wlv (1x). (7) PANOWIE! FIGURE “KORONY”, POSTĘPOWE. But with a W in the middle, 2M on the outs. POSTĘPUJE wlv. Since no specific W was mentioned, this is first done with one’s org W ptr (of the Trójka). 1 and 3 do DIO, then 2 & 4 — (2x). The M leave the W in her place and next do a lw KOŁO but advance to the next W, going L, etc. Rep fst orgpos, again rep but M finish this action with a regular K (lw, pw). (8)

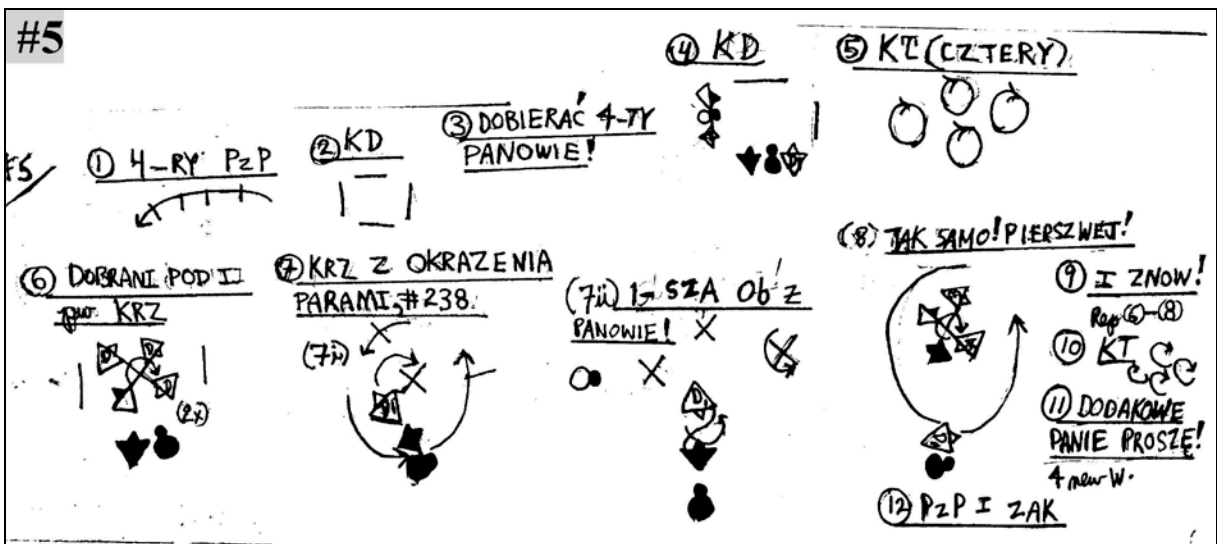
DOSW I NA PRZEMIANY DIO (2x). (9) PAŃ DLA PANÓW! Four more W are obtained for the Dobrany M. (9) ZAK.



We recommend that after (9) all do PzP. Then ZAK.

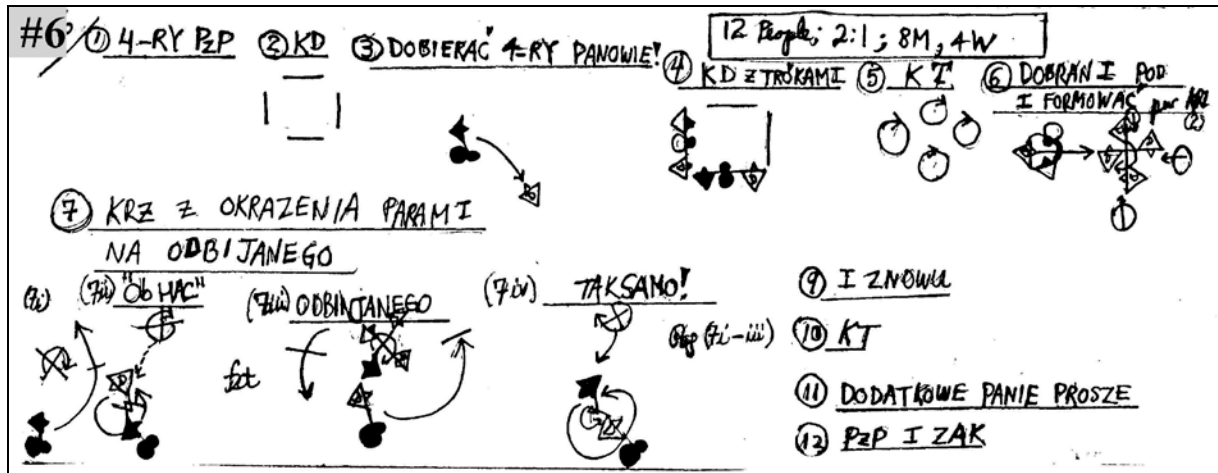
#5

4-RY PzP, KD, DOBIERAĆ CZTERY PANOWIE, KD, KT (CZTERY). (6) DOBRANI POD I FORMOWAĆ pw KRZ (2x). The chosen (M) go under and turn (2x) (7) KRZ Z OKRAZENIA PARAMI. (8) TAK SAMO! PIERSZWEJ! The action (6)-(7) is rep by the 1st set of M. (9) I ZNOW! (6)-(8) is rep. (10) KT. (11) DODAKOWE PANIE PROSZE! Four additional W are chosen/requested. (12) PzP I ZAK.



#6

Same as #5 above. But (7) is called, "KRZ Z OKRAZENIA PARAMI NA ODBIJANEGO." Here the specifics are a little different. As the M come out from the KRZ they hook up L elbows, "Ob HAC," with the outs M who are still holding on to their ptrs. As they all turn, the outs M gets pried away from his ptr, and the former ins M takes the W. It's a snappy-surprise movement. The rest is the same. The people who were chosen are the same who go under and form the inner KRZ (6).



#7

4-RY PzP, KD, (3) DOBIERAC CZTERY PANOWIE DLA TRÓJKI. An extra M chosen to form Trójkas. KD, (4) DIO (2x) NAPRZEMIANY. (5) pw KRZ Z PAŃ, Ob HAZ A PANÓW. Notice here the W just go ctr, since a KT was not called, ast the M meet in the square corners and do ObHAZ. (6) DOSW MIEJSCU I KT. (7) FIGURE POSTĘPOWE, PANOWIE, ZMIENIAC MIEJSCU PIERSZWSI PANOWIE wpw, DOBRANI wlv I ObHAC W ROGACH. The M change places, 1st 4 go R, others L. When they meet in the corners and turn ObHAC, I JEDNOCZESNIE, PAŃ pw KRZ POSTĘPUJE wlv, the W, after they KRZ, go L. They are met by two different M, coming from their ObHAZ in the corner. Naturally ret until all are orgposptr. (8) PAŃ KRZ, PANÓW ObHAC, pw, lvw. W go ctr a KRZ, ast M ObHAC with their SAŚ. (9) TRÓJKI NAPRZEMIANY, DIO (2x). (10) DODATKOWA PANIE, PROSZE! (11) ZAK.

#7

12 People; 2:1; 8M, 4W

① 4-RY PzP

② KD

③ DOBIERAC' 4-RY PANOWIE DLA TRÓJKI! W KP

④ DIO NAPRZEMIANY

⑤ per KRZ Z PAN' & per OB HAZ Z PANOW' W ROGACH

⑥ DOSW MIEJSCU IKT

⑦ FIG. POSTĘPOWE. PANOWIE ZMIENIAC' MIEJSCU. PIERWSI PANOWIE wpr! DOBRANI wpr, I OBHAC W ROGACH! I JEDNOZESNE PAN' per KRZ I POSTĘPUJE wpr!

⑧ PANIE! per KRZ! PANOWIE! per HAZ SASIADEM!
 Rep 4 Est

⑨ TRÓKAMI DIO

⑩ DODATKOWA PANIE
 NOTE: ① callid "KRZ I OB W ROGACH"

⑪ ZAK!

#8

4-RY, PzP, (2) PANOWIE STAWAC' 4-TY KRZSELKA I PANIE DOBIERA INNY PAN. The M go for and place 4 chairs in the ctr of the space. The W have asked 4 other M to dance, PzP I.H. (4) TOASTY DLA PANIOM! NA ZDROWIE PANIOM!

#8

12 people 2:1 8M, 4W TOASTING

① 4-RY PzP

② PANOWIE STAWAC' 4-TY KRZSELKA I PANIE DOBIERA INNY PAN
 (M place chairs and get 8 wine glasses.)

③ PzPIH
 Need wine glasses & chairs!

④ TOASTY DLA PANIOM! NA ZDROWIE PANIOM! (#136b)
 (4i) KOŁO PANOWIE

(4ii) per OBHAC W ROGACH! POSTĘPUJE! (1st M go wpr, other wpr)

(4iv) Dobrany M refill glasses, others PzP.

GIVE REFILLED GLASSES (4v) 4W, 4M DRINK
 1st M place all glasses on floor. Then origines do PzP as Dobrany M remove glasses & chairs
 Knooling

⑤ ZAK

#9

4-RY PzP, PAR DOBIERA DRUGA PANI, (3) TRÓJKAMI DIO NAPRZEMIANY (2x). (4) FIGUR POSTĘPOWE, pw KRZ PANÓW I OblwM Z SWOJA DOBRANA I NAPRZECIW. The 4 M pwKRZ in the ctr, ret to their orgpos and turn, OblwM, with their orgptr. They rep all turning with their 2nd W (Dobrana). Rep, but now with their opp. They ret orgpos. (5) PANOWIE!, pw, lw KRZ I DOSW MIEJSCU. (6) TRÓJKAMI DIO NAPRZEMIANY (2x). (7) DODATKOWI PANOWIE! (8) ZAK.

#9

12 steps 2:1; 8W, 4M

① 4-RY PzP ② PAR DOBIERA DRUGA PANI ③ TRÓJKAMI DIO NAPRZEMIANY

(4ii) pw KRZ I DOBRANA OblwM (4iv) KRZ I OblwM Z NAPRZECIWA - ECIWA

(4i) KRZ I Z OblwM DOBRANA NAPRZECIWA (4vi) ret orgpos

④ FIG. NAPRZEMIANY pw KRZ PANÓW I OblwM Z SWOJA Z DOBRANA I Z NAPRZECIWA

(4i) (4ii) (4iii) (4iv) (4v) (4vi)

⑤ PANOWIE! pw, lw KRZ I DOSW MIEJ.

⑥ TRÓJKAMI DIO NAPRZEMIANY

⑦ DODATKOWI PANOWIE PROSZĘ! (4M)

⑧ ZAK

Variation: Replace (4vi) with ⑤. This is common enough to be called "KRZYŻ KRAKOWSKI"

#10

4-RY PzP, KDR, PAR DOBIERA DRUGA PANI, KDR, DIO NAPRZEMIANY. (6) K Z PANÓW, wpw! There are 4 M in their circle and 8 W, in 4 pairs standing out. (7) PAŃ! FORMOWAĆ K. The W, naturally enclose the M's circle st there is a KwK. (8) PAŃ, wlv. W's K turns L. Fst orgpos, relative to ptrs but still in KwK formation. (9) PARY OblwM. Each W dances with her org W ptr from the Trójka. M turn with the person who is left after their circle divides, i.e., 1 and 4, etc. (10) FIGUR POSTĘPOWE, lw WIATRAK Z PANÓW, (10ii) I KT I POD DO ŚRODKU, (10iii) I KOŁO I PAN OblwM, (10iv) PANOWIE POSTĘPUJE NA pw, PANIE NA lw. But here the 2 and 4 M join lw hds for the Wiatrak. Turn 1x, then the M go to their org Trójka and KT (2x), back they go and form their K. The W enclosed them. Then all (6)-(8) is rep ast the W progress, as a pair, to the L. When does the progressing take place? Use the KwK or Wiatrak to progress. Naturally, don't over-progress. Rep fst orgpost. (11) FORMOWAĆ TRÓJKAMI. (12) DIO NAPRZEMIANY (13) DODATKOWI PAŃ I ZAK.

#10

12 People. 2:1, 4M, 8W

① 4-RY PzP ② KDR ③ PAR DOBIERA DRUGA PANI ④ KDR ⑤ DIO NA PRZEMIANY

⑥ K Z PANÓW w par! ⑦ PAŃ! FORMOWAĆ K (KwK) ⑧ PAŃ w par ⑨ PARY OblwM

⑩ FIG. POSTĘPOWE (10i) W WIATRAK Z PANÓW (10ii) I KT I POD DO ŚRODKU (10iii) I K I PAŃ OblwM

(10iv) POWTARZĄC: ALE PANOWIE PROSZE POSTĘPUJE NA (10v) PANIE NA (10vi) PAŃ!

Here, strictly speaking, both M & W progress during either the K or WIATRAK. For oppos.

Notes. Progressing or Figure Changing can be done just by the M or the W during ⑦ KwK or ⑥/⑩ WIATRAK.

⑪ FORMOWAĆ TRÓJKAMI ⑫ DIO NAPRZEMIANY ⑬ DODATKOWE PAŃ I ZAK

#11

4-RY PzP, KDR (3) PAR DOBIERA DRUGA PANI, KDR. (5) TRÓJKI NA PRZEMIANY, DIO. (6) pw KRZ Z PANÓW (1x). (7) ODWROTNE K Z PANÓW. Circle of M. (8) KwK. So the W enclose the M. (9) pw KRZ Z PANÓW I PAŃ OblwM. The W turn in their corners. (10) FIGUR POSTĘPOWE. pw KRZ Z OBROTEM PARAMI, AŻ PANOWIE SĄ NA KOŃCA. This continues until the M are on the ends of the KRZ arms. (11) CZTERY KT. We really do not have to say "Cztery." (12) TRÓJKAMI NAPRZEMIANY. (13) DODATKOWA PAŃ I ZAK.

#11

① 4-RY PARY

② KDR

③ PAR DOBIERA DRUGA PANI

④ KDR

⑤ TRÓJKI NA PRZEMIANY, DIO

⑥ PW KRZ Z PANÓW

⑦ FORMOWAĆ ODWROTNE K Z PANÓW

⑧ OKWK

⑨ PW KRZ Z PANÓW I PAN OBLORM

⑩ FIG. POSTĘPOWE. PW KRZ Z TRÓJKAMI Z OB PARAMI

AZ PANOWIE SA NA KONCA (4248)

(10i) Ob PARAMI

(10ii) PW KRZ Z TRÓJKI!

(10iv)

⑪ KT

⑫ TRÓJKAMI NAPRZEMIANY

⑬ DODATKOWA PAŃ I ZAK

Let's + more W.

Note: (10i) could be, then (10ii)

← or (10ii) M Holubica (10ii) W turn in

#12

CZTERY PzP. (2) KAŻDY PAR WYBIERA DO DATKOWA PANI (TRÓJKAMI!). Each cpl takes an additional W st 4 Trójkas are formed. (3) TRÓJKA ZA TRÓJKA. (4i) WY MIESJCU, WYMIJAĆ PAŃ POD RAMIE. In place (Trójkas around the room). Start from the "stopped pos." All fst facing oppd to do (4ii). (5) TKD. Form a KD of Trójkas. (7) TzT. (8) PANOWIE! PODZIĘKOWAĆ, JEDNA I DRUGA! The M dances the Trójka over to the Dodatkowa W's place, thanks her, and rep with orgptr.

#12

1 CZTERY PZP

2 KAZDY PAR WYBIERA DO DATKOWA PANI

3 TRÓJKA ZA TRÓJKA

4 WYMIJAS' PAN POD RAMIE #5!

5 TKD

6 #204

6(i) DIO

6(ii) PANOWIE, KURPAC!

6(iii) KORONE DIO

7 TZT

8 PANOWIE! PODZIĘKOWAC, JEDNA I DRUGA

8(i) Trójka dances now dodatkowe w to place.

8(ii) Same for orgptr.

Variation: Do #205 for 6.

6(i) DIO (NA PRZEMIANY)

6(ii) PANOWIE, KURPAC

6(iii) PANIE! K OKOŁO PANOWIE, wkur!

6(iv) PANIE! CZTERY KOŁEK PANI I DO MIESTCU

6(v) PANOWIE! Kur SMIGA NA pu!

6(vi) PANOWIE! DO SWI I KT

Here is the action for (4i). Some actions need not be called. The M just does and guides the action. This can be done when there are only 3 dancers. The 3 are dancing. The M stops, stamps and raises his hds. He then passes his 2nd W under his orgptrs joined hds. (He many lower himself by bending the knees.)



M turns with the W going under as his orgptr goes oppd.



Then, still moving the roles are interchanged. Open up, and dance back and forth, returning 2nd W to her pos and cpls ret to theirs.

CZTERY, PzP, PAR WYBIERAĆ DODATKOWY PAN. Each cpl gets another M. TRÓJKA Z TRÓJKA, TRÓJKAMI NA KD. (5) NAPRZEMIANY! (WYSTĘPOWAĆ NA PRZEMIAN). Two ways to give the same command. (6) CZTERY KT, DODATKOWI PANÓW DO ŚRODKA. After the KT turn (2x) the M go under and to the ctr. (7) lw KRZ! INNI PzP, lw KRZ Z OKRAZENIA PARAMI. (8) TRÓJKA ZA TRÓJKA. (9) PIERWSZI CZTEREJ PANOWIE ZOSTAJĘ! DODATKOWE PODZIĘK PANI. The org M remain in place as the extra M dances to his org place and thanks the W. She then returns to the orgptr. ZAK.

FIGURE SEQUENCES FOR EIGHT COUPLES

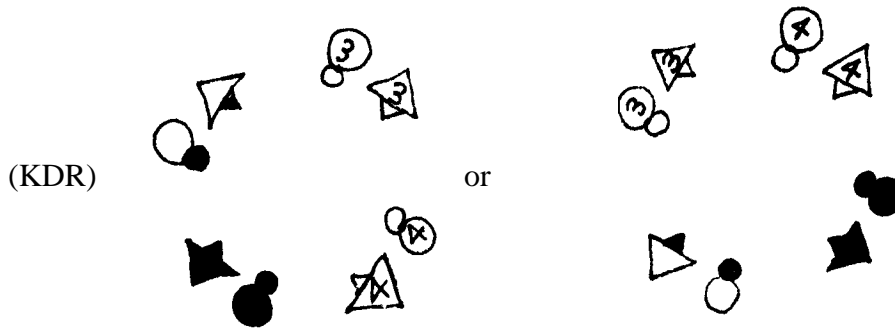
The unique features here are the eight-sided, octagonal, formation of eight couples, called the Osmiokat (OSK). Besides this, the initial circling of couples is often done in groups of four couples each.

Often the second group of four couples is chosen by the first group’s dancers—as a “Wybierać” figure. These chosen people are then DOBRANE OSOBY.

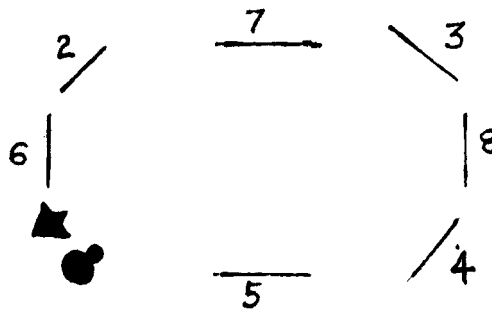
SPECIAL FORMATIONS

Forming the OSK

All couples dance. Somehow, the 1st CZWÓRKA is formed of the PRZEWODNIE PARY. This 1st CZWÓRKA circles Para za Para, and sets up a KWADRAT NA ROGU, according to the leader’s position. It **may** be:



Then the 2nd group of 4 couples (who constitute the 2nd CZWÓRKA) simply take their places between the others forming a KD.



Notice that the leader could have occupied any corner or formed a KD first.

When the OSK splits as to form DK the 3rd M is the leader of his half. If the circles divide again, then the lead is taken by the 2nd and 4th M.



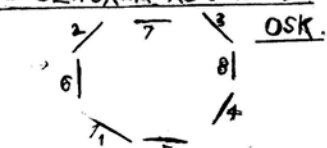
SPECIAL TERMS




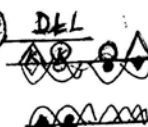
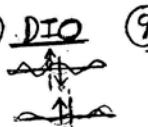
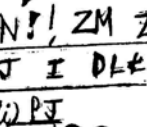
POWIEKSZAJĄCE	growing, increasing
ZMNIEJSZAJĄCE	reducing, decreasing
pw KĄT	(at) a right angle
RAMIENIA	arms (as of KRZ, cross-formation)
ALE	but
I TAK DALEJ (ITD)	repeat
“ZNOWU NA ... X ... ”	“again go to ... x ... ”
JUŻ, I JUŻ	start it, do it now



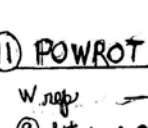

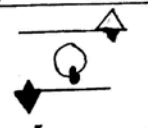

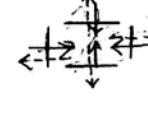
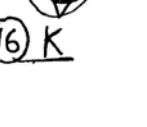
#1

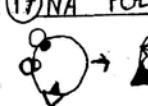
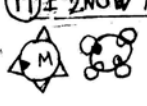
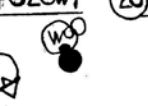
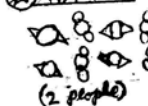
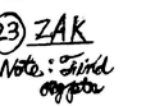

CZWÓREK PzP. Of course, this is the first group of 4 cpls, which contains the lead cpl, KDR, DRUGI CZWÓREK KD! Thus the OŚMIOKĄT FORMACJAC (OSK), has been formed. Of course it may be formed in any number of ways. We shall simply state “OSK” for the remaining choreographies. (4) K (5) KS wlv. (6) D KS wlv. (7) DLŁ (I,III). (8) DIO. (9) PAŃ! ZM Z, PJ I DLŁ. The W go under the M’s MOST, pass through each other, half turn in front of the opp M’s MOST, join hds, M drop joined hds st another DLŁ are formed. (10) DIO. (11) PAŃ POWROT. W rep (9). (11) K PAŃ W ŚRODKA (SALI). The W form K in the room’s ctr. Naturally they go under the M’s upraised arms. (12) PAN! DK wlv,(13) PANOWIE! DL PRZY I & III STRONY! (14) PAŃ! DL PRZY II - EJ I IV-EJ ŚCIANIE. The W are told to separate the distance; occupy the (II,IV) sides with DL. Each W should be in her proper position in relationship to her ptr, usually W to the R of the M. (15) DIO NA PRZEMIANY (2x). (16) K. (17) NA PÓŁOWY. Both circles should be composed of orgptrs. (18) K. (19) ZNÓW NA PÓŁOWY. (20)DK wlv,pw. (21) NA PÓŁ. Circles again divide. (22) Ob. (23) ZAK.

#1

① CZWÓREK PzP (This 1st group of 4 cpls)  ② I DO KDR  ③ DRUGI CZWÓREK KD! AZ DO OSK. 

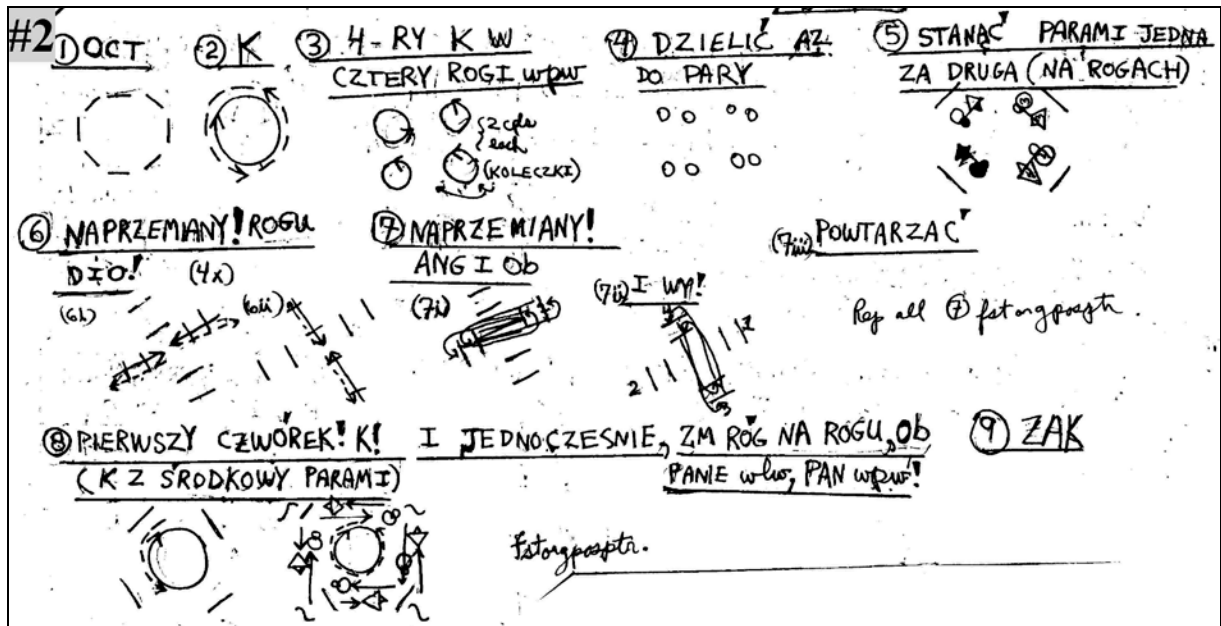
④ K  ⑤ KS wlv  ⑥ DKS wlv  ⑦ DEL  ⑧ DIO  ⑨ PAN! ZM Z PJ I DLK (9/2 PJ) 

(9/2) DEL  ⑩ DIO  ⑪ POWROT PAN!  ⑫ KPAŃ W SRODKI  ⑬ PANOWIE! DL PRZY I & III STRONY!  ⑭ PAN! DL PRZY II-EJ I IV-EJ STRONY!  ⑮ DIO NA PRZEMIANY (2x)  ⑯ K 

⑰ NA POŁOWY  ⑱ I ZNOW NA POŁOWY  ⑲ DK wlv, par  ⑳ NA POŁ  ㉑ Ob  ㉒ ZAK  Note: 2nd oppo

#2

OSK, K. (3) 4-RY K W CZERTY ROGI. The 4 M starting with the 1st M divide the K into 4 smaller circles by releasing the L hd (usually). They are formed in the 4 corners, ROGI. These 4 K are themselves turning wpw. (4) DZIELIĆ DO PARY. The 4 K divide to cpls. (5) STANAĆ PARAMI JEDNA ZA DRUGA (NA ROGACH). The cpls stand one behind the other in each corner. Unless otherwise stated the cpls of the 1st Czwórek in the innermost pos. (6) NAPRZEMIANY! ROGU DIO (4x). It is understood that this is the same as the call "FIGUR NAPRZEMIANY!" As always, the 1st cpl's corner starts the action. Their corner and its opp do approach each other, ast as they recede the 2&4 corners approach their opp. Notice, 4x! (7) NAPRZEMIANY! ANG I Ob. Here the call is ambiguous but first corners 1&3 go and remain. The leader calls "I WY," which indicates that the 2&4 corners now rep the action. POWTARZAĆ. Fst orgpospr. (8) PIERWSZY CZWÓREK! K, K Z SRODKOWY PARAMI. Both mean that the 4 inner cpls form and do K, I JEDNOCZESNIE, ZM RÓG NA ROGU Ob, PANIE wlv, Ast the outs M go wpw, W wlv. When they meet at the corners they Ob. Naturally they fst orgpospr. (9) ZAK.



#3

OSK, K, ROZDZIELIĆ DO DWIE PARY. The K after finishing its wpw turning, divides and redivides until the only two cpls remain KDR. This redividing is done ast the circles move wlv, in one sweeping motion. (4) 4 Kwlw,pw. (5) 2-GA&4-TY FORMOWAĆ pw KRZ, I 1-SA & 3-CIA (JEDNO) K W ŚRODKA. Ast that the 2 KRZ are formed the 1&3 corner cpls go between the 2 KRZ's, and form a K. (6) WSZYSCY! wlv! All turn wlv. (7) WEŻYKA OŚEMKUJĘ KRZYŻY; KRZ lw, pw! The KRZ remain turning st only the ctr K is available to be the Weżyka which the leader pulls around the KRZ's. As this goes on, the lw KRZ changes to a pw KRZ. (8) WEŻYKA DO ŚRODKA, DZIELIĆ NA PÓŁOWY I FORMOWAĆ DWA pw KRZ I KRZYŻY ZAMIENIC (SIE) NA K W ŚRODKU. They all change pops and formations. The KRZ go ctr and form a K; the Weżyka become KRZ's. (9) POWTARZAĆ. Rep (6)-(7). (10) 4 RY K (PO DWIE PARY). Naturally. (11) Ob I ZAK.

#3

#3 / ① OCT ② K ③ ROZDZIELIC DO DWIE PARY!

④ 4 KULU, WPUR ⑤ 2-GA 4-TY PARAMI FORMOWAC PW KRZ, I 1-ZSA 3-CA K W SRODKA

⑥ WSZYSCY! wlew! ⑦ WEZYKA OSEMKUJE KRZYZY: KRZ NA LW, NA PW!

⑧ WEZYKA DO SRODKA, DZIELIC NA POLOWY I FORMOWAC DWA PW KRZ, I KRZYZY ZAMIENIC NA K W SRODKU ⑨ POWTARAC Rep (5-7)

⑩ 4-RY KOLECZKANIE ⑪ Ob I ZAK

#4

OSK, K, OSK, FIGUR POSTĘPOWE SOLO, W KOLEJNOŚCI. PARA SOLO, ROZDZIELIC, PANI NA pw, PAN NA lw DO NASTĘPNYCH PAR I KT, SAM POD, ITD, AŻ DOSW, ZNOWU SOLO I DOSWMIEJSKU! W KOLEJNOŚCI NA lw! Very long, but when demonstrated very easily comprehended. The 1st cpl solos in the circle and H is orgpos. Cpl split, M goes to his L on the ins of the circle (OSK) of cpls, W, to her R. They do KT with the 1st cpl they meet, turn 2x, pop-out from under the arch simultaneously and just go on to the next cpl and rep. They both end up in frt of the last cpl (only *one*) and do a K and the 1st cpl pops-out as a cpl. Again, they solo and H in their orgpos. Now each cpl rep this in turn. Notice we included “W KOLEJNOŚCI,” twice. You may have forgotten this. (5) ZAK.

#4 / ① OCT ② K ③ OCT ④ FIG. POSTĘPOWE. SOLO W KOLEJNOŚCI.. PARA SOLO, ROZDZIELIC, PANI NA pw, PAN NA lw DO NASTĘPNYCH PAR I KT, SAM POD ITD, AŻ, DOSW, I ZNOWU SOLO I DOSWMIEJSKU W KOLEJNOŚCI NA lw!

⑤ ZAK

Note: The turning directions for KT may or may not be called, most often, not. Most like time it follows the impetus of the approaching person. Otherw. rep.

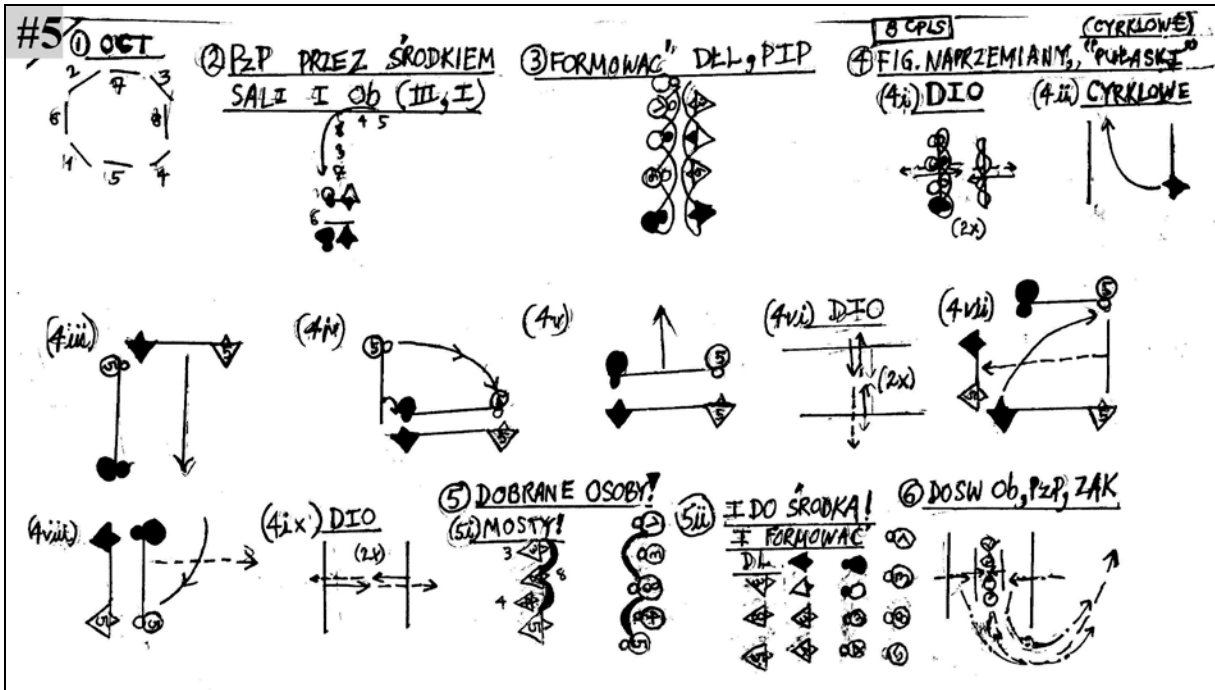
Notice that we assume that the K fst all orgpos, viz OSK.

OSK, K, FIGUR POSTĘPOWE SOLO, ZAK.

#5

OSK, PzP PRZEZ ŚRODKIEM SALI I Ob (I,III). The column of cpls Ob in place. (3) FORMOWAC LL. The lines are already formed but they must be interwoven. Each 1st, 3rd, 5th, 7th, persons join hds, the others join their hds, placing theirs **above** the others.

(4) FIGUR NAPRZEMIANY, "PUŁASKI (CYRKLOWE). Notice the order of dancing in pulling the DLŁ into pos; 1st M, 8th W, 1st W, 8th M, 1st W. See? But the order can be reversed; 8th W, 1st M, 8th M, 1st W. But, this is only so if it is desired to have orgptrs opp each other during these movements. (5) DOBRANE OSOBY! MOSTY! Remember, these are the people of the 2nd Czwórek, POD I DO ŚRODKA 4-LINIA. Naturally the other cpls, Przewodnie, go under and form another two lines. All lines are facing ctr. (6) DOSW Ob, PzP, ZAK. Naturally, only 2 ins lines can meet first, they turn, then go PzP, next the outer two lines rep, etc.



#6

OSK, K, PAŃ K W K PANÓW. W's circle is the inner circle. (4) DK PIP (ODDZIELANE), K PAŃ POD MOSTEK. Of course, DK is always 2 separated K but here we emphasize the fact. One pair of M, includes usually the 1st M, raise their joined hds under which the W's circle squeezes out, bwds, to form DK. (5) wlw, pw. (Just a reminder.) (5i) DZIELIĆ AŻ DO OSM KOŁAMI, DZIELIĆ AŻ DO KOŁO PO DWIE PARY. The 2 K divide down until there are 8 circles of 2 cpls each. (6) DL Z 4-RY KOŁAMI. There are 2 lines of 4 circles each. (7) KOŁA wlv, I DL. All K turn L, drop hds and form the usual, DL, ptrs opp, going in order from 1-8. (8) FIGUR POSTĘPOWE. 4-RY OSOBY KOŁO, (8ii) POD, PAN DO PANÓW W LINIA, PANÓW DO PAŃ W LINIA, I POWTARZAĆ. But which people start 4 person circle? The 1 and 2 M & W. They approach, do K wlv (2x), M raise hds, W under to the next pair M in line, the first M's pair go to the W next in line. Now there are DWIE KOŁAMI Z CZTERAMI

OSOBAMI, circle of 4 people, end of lines. The 2nd pair of cpls they meet and K and rep the action on down the lines. (9) ZNOW D (POWIEKSZAJĄCE) K PIP, wpw. The circles are always turning wpw but admit 2 people at a time. From these approach other. (10) DL, DOSW, ZAK.

#6

1 OCT 2 K 3 PAN KWK PANÓW 4 DK PIP, K PANÓW POD MOSTEK 5i wlv, wpw

5ii DZIELAC' AŻ DO OSM KÓŁEK 6 DL Z 4-RY 7 KÓŁEK w lwa I-DL: KAZDA 8 FIG. POSTĘPOWE. (8ii) 4-RY OSOBY KOKO.

8ii POD PAN DO PANÓW W LINIA, PANÓW DO PAN! W LINIA, I POWTARZAC' 9 ZNOW D (POWIEKSZAJĄCE) K PIP, wpw! 10 DL 11 DOSW, ZAK

#2 Even if people are standing opposite each other, DOSW is at a time. then 2nd. etc.

Note #1 To make 7-10 work st org order of ptns are standing opposite each other have the 7 circled oppositely.

#7

OSK, K. (3) PzP PRZEZ ŚRODKA (JEDEN KOLUMN PARAMI) I Ob. The cpls, one behind the other, are in one column in the ctr of the room. (3iii) TWARZAMI DO ŚRODKA. They turn, Ob, st all the cpls are facing the ctr of the room, still in a single column. (4) DIO. The entire 2 groups of 4 cpls approach and retreat. (5) FIGUR POSTĘPOWE "HENRYK POBOZNY." But here, continue st all orgptrpos, finishing with an Ob to get into orgpos. Note that the term should really be ŁAŃCUCHÓWAĆ DO KONCA I PO WRACAĆ DOSWMIEJ. This, (5i), can be called "WŁ TEN KOLUMN", since one must go all the way through, back, and then through one's org half-column. But of course we have reserved WŁ for the circle formation. (6) FIGUR ZASTĘPOWE, ŚRODKOWE PARY Iw KRZ, ROZDZIELIĆ PARAMI, DO KONCA SWOJE, Ob PO KOLEI. After the KRZ, each cpl splits, they run around their half column, meet, and Ob

and remain. Meanwhile, the two next inner couples rep. As this occurs, the half columns move forward. (7i) ODSR PARY pw K., (7ii) PARA POD I STAC NA pw KAT. The ctr cpls after the pwK, position themselves along a new axis at a right angle to the org column. Here a new column shall be built. The 1st cpl makes the arch under which the 2nd cpl goes and to its new pos, as does the 1st cpl. Here, they become the outermost cpls of the new columns. (8) PO KOLEI. The others rep. (9) Ob, ZAK.

#7

FOR 8 CPLS

① OCT ② K ③i) PZP I KOLUMN PARAMI I Ob ③ii) TWARZAMI DO SRODKA ④ D I O ⑤ FIG. POSTĘPOWE!
 "HENRY POBOZNY" #268
 Ł DO KOŃCA KOLUMNY I POWRACAĆ DOSUMMEI

(5i) (5ii) (5iii) Ob
 all do Ob. fct org orientation.

⑥ FIG. ZASTĘPOWE!
 SRODKOWE PARY ŚW KRZ
 (6i) (6ii) ROZDZIELAĆ PARAMI DO KOŃCA SNOJE Ob, PO KOLEI

⑦i) SRODKOWE PARY park ⑦ii) PARA POD I STAC NA PW KAT ⑧ PO KOLEI others rep ⑨ Ob, ZAK
 Variation ⑥ KRZYŻE I BIEGOW NA SKRAJNE MIEJSCA

#8

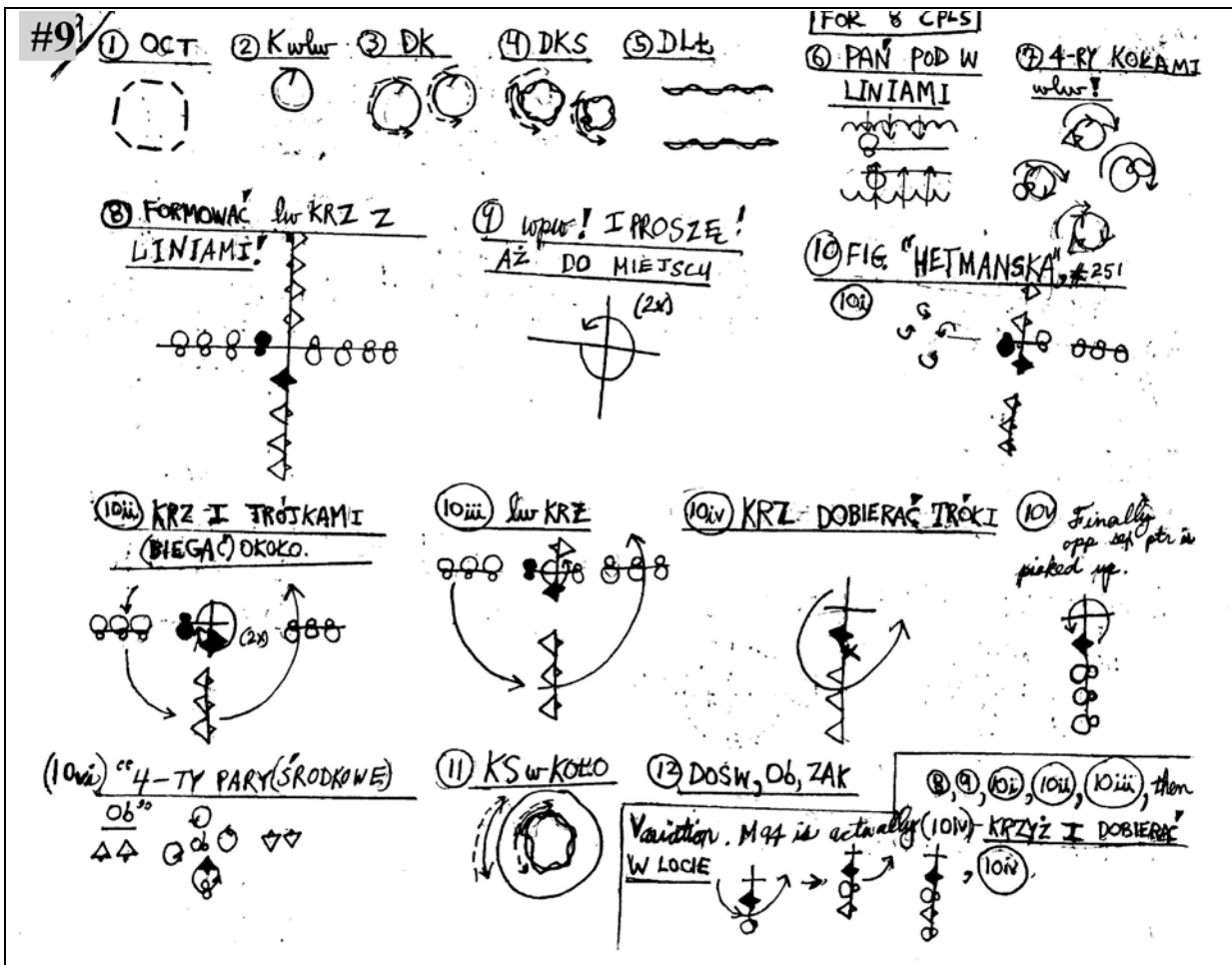
A variation of the preceding choreography. For (5) WSZYSCY PJ. All do this as a half

#8 A Variation of #8 above. FOR 8 CPLS

⑤i) WSZYSCY PJ ⑤ii) POWTARZAC' ⑤ ANG

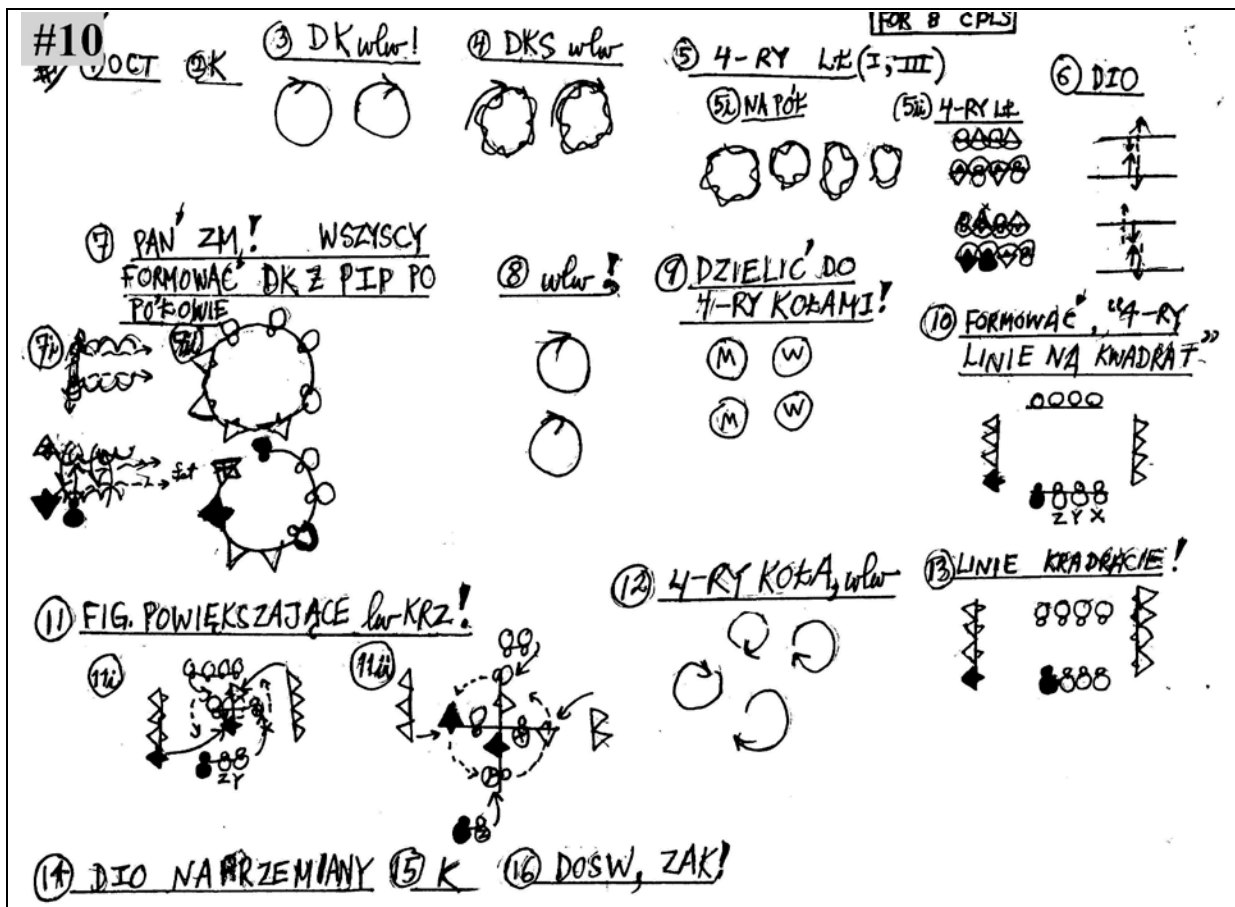
#9

OSK, Kwlv, DK, DKS, DLL, (I,III). (6) PAŃ POD W LINIAMI. The W go under as a line (of course) st there are 4 lines, 2 of M and 2 of W. (7) CZTERY KOŁAMI wlv! So now the four circles turn L. (8) FORMOWAĆ lw KRZ Z LINIAMI! The leaders of each of the 4 lines release their L hds and pull their lines into a KRZ formation, which the leaders make with their L hds. Everyone is facing the same way. (9) wpw! I PROSZĘ! Remember that this is a lw KRZ, which turns to the R; "wpw," and "proszę" just mean to execute the figur movement, AŻ DO MIEJSCU, fst all in orgpos when KRZ started. (10) FIGUR, "HETMANSKA." The ctr people release both hds, make a half turn (twd ctr), and make a pwKRZ. They do not rejoin the L hds with their respective lines. I JUŻ! (MAZUR TRÓJKAMI I KRZ (2x). The KRZ turns (2x) as the former arms (lines run as a Trójka in the oppd; ret orgpos. The KRZ changes hd, and the lines takes hd or elbow hold and turn in the same direction now. This can be rep st another Trójka is picked up. Finally when the ins people are joined to a ptr of the opp sex and the KRZ has ret to its orgpos, (10vi) "4-TY PARY (ŚRODKOWE) Ob," only these 4 cpls Ob turn. This is the entire "HETMANSKA" figure. (11) KS W KOŁO. The 4 cpls form a KS. The other K around them. (12) DOSW, Ob, ZAK. The people of the K make their way to their ptr. If they are on opp ends of their unit they may "ŁANCUCHOWAĆ" through.



#10

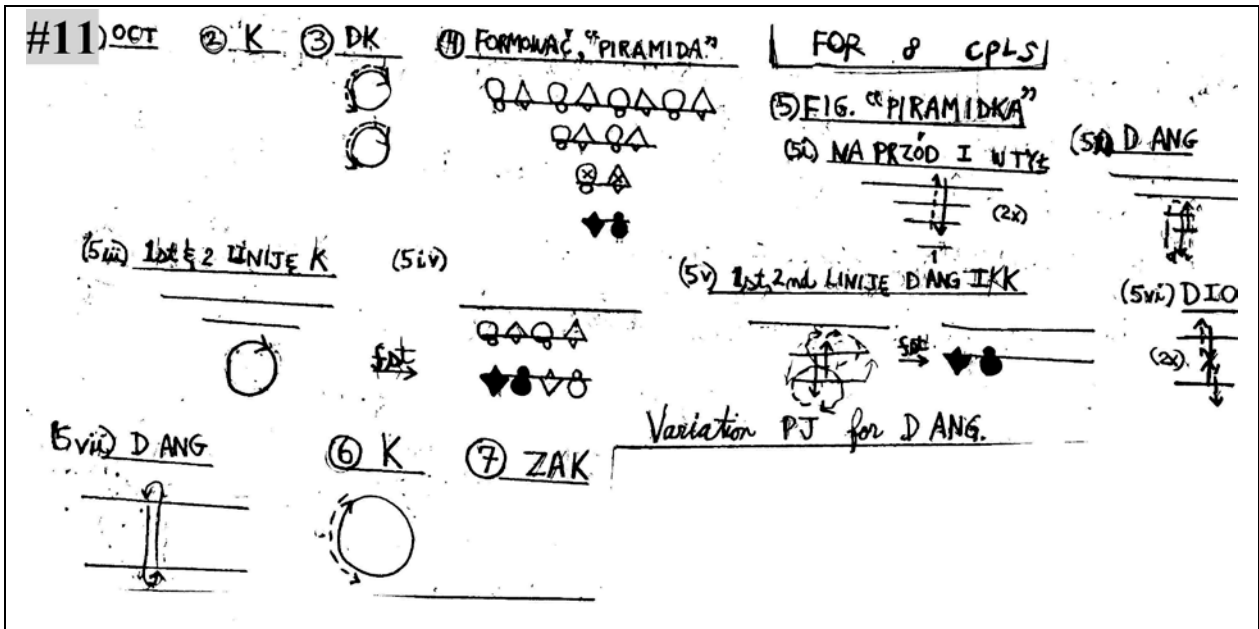
OSK, K, DKwlw, (4) DKSwlw, (5) 4-RY LL (I,III). Since KS does DLL, there are 4 LL. (6) DIO. (7) PAN ZM PAN, WSZYSCY FORMOWAC D KZ PIP PO POLOWIE. The W go under (the M upraised arms), pass each other (PJ), regain hds, end W join hds with the end M st the 2 circles are formed. (8) wlv! (9) DZIELIC DO 4-RY KOŁAMI, 4-RY KOŁA. So now there are 4 circles, 2 of M and 2 of W. (10) FORMOWAC, "CZTERY LINIE NA KWADRAT," PANOWIE W (I,IV) STRONIE! The circle with the 1st M occupies the II side. (11) FIGUR, POWIEKSZAJACE lw KRZ! The 1st four end persons go ctr and corm a lw KRZ, turn (1x), the next person in the lines (opp sex) joins hds with this KRZ with continuous turning (1x). The KRZ is growing, its arms get longer. Finally three are 4 people to an arm. (12) 4-RY KOŁA, wlv. The ctr people release the KRZ and form their circle from their arm of the circle st there are 4 K, turning. (13) LINIE KRADRACIE. The lines take up their former pops. (14) DIO NAPRZEMIANY. (15) K. (16) DOSW, ZAK.



#11

OSK, K DK (I,III). (4) FORMOWAC, "PIRAMID," Three sets of cpls came from the 1st K, the line of 4 cpls from the 2nd. (5) FIGUR, "PIRMIDA," Notice that (iv) is D ANG—

2 of them. The 2 cpls do circles, then the 1st M releases his L hd and forms a line of 2 cpls which are now facing a line of 2 other cpls. (6) K. (7) ZAK.



These type of figure-formations are novelty types. There are variations here, aren't there? Instead of ANG, PJ or mixed, let us make up a variant for 4 cpls. Since its formation is shorter or smaller, call it "MAŁA PIRAMID," and "MAŁA PIRAMIDKA." Remember, this works nicely for multiples of two.

#12

OSK, K, (3) 4-RY KOŁECZKA, NA RÓGACH. The circles are positioned in the corners. (4) 4-RY pw KRZ. (5) FIGUR POSTĘPOWE, RÓG NA ROGU, ANG PRZY STRONACH, KRZ W RÓGACH. But who goes where? 1-SZE PARY wpw 2-GIE wlv! So the cpls of the 1st Czwórek progress to the R, 2nd L. They meet at the corners and KRZ, which hd? The same as was done previously; a pw KRZ. Naturally, AŻ DOSWMIEJ. (6) ZAK.

#12

① OCT
 2, 7 3
 1, 6 8
 7 5 4

② K

③ 4-RY KÓŁECZKA, NA RÓGACH
 6 7
 5 4

④ 4-RY pw KRZ

⑤ FIG. POSTĘPOWE! RÓG NA RÓGU, ANG PRZY STRONACH I KRZ W RÓGACH!
 1-SZA PARY w-pw, 2-GIE w-lw!
 ⑤a ANG
 ⑤b KRZ W RÓGACH!

(5ii) AŻ DOSWMIJ
 fet orgpstr

⑥ ZAK

#13

OSK, K, 4-RY KOŁA W RÓGACH. (4) 4-RY Ł. The leaders (all M), form 4 lines, FORMOWAĆ KRZ Z LINIAMI, TWARZAMI DO ŚRODKA. There is a KRZ of lines, but all are facing the ctr. Notice the hd hold for the KRZ has not been stated yet. (5) FIGUR, "ZABAWKA" Z ŁAŃCUCHOWE LINIAMI, PO KOLE I pw KRZ. (6) AŻ DOSWMIJ. (7) Ob, ZAK.

#13

① OCT
 2, 7 3
 6 1 8
 7 5 4

② K

③ 4-RY KOŁA W RÓGACH
 6 7
 5 4

④ 4-RY Ł
 2, 6 3, 7
 1, 5 4, 8

(4ii) FORMOWAĆ KRZ Z LINIAMI, TWARZAMI DO ŚRODKA

⑤ FIG. "ZABAWKA" Z ŁAŃCUCHOWE LINIAMI I pw KRZ, #252a

⑤a pw KRZ PARAMI
 ⑤b pw KRZ z PANÓW!
 ⑤c

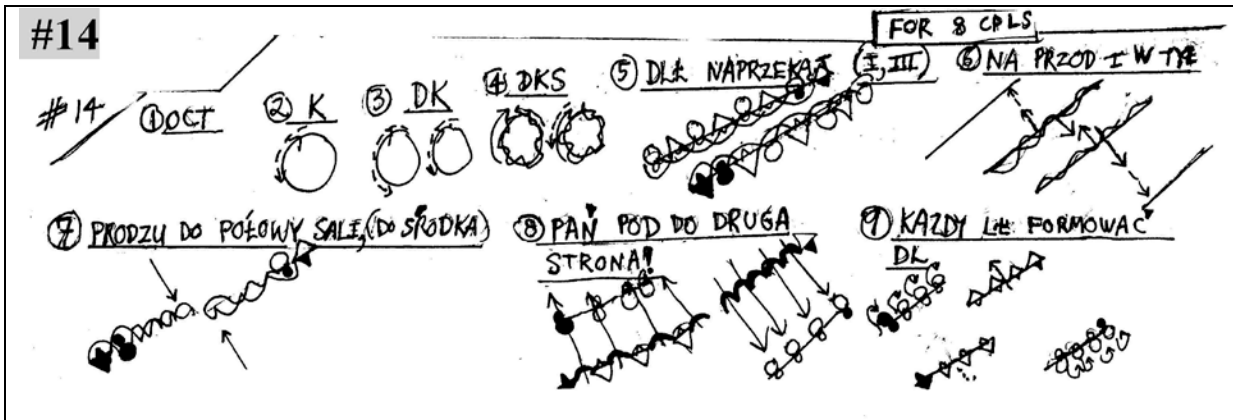
⑤v Rep fet orgpstr

⑥ AŻ DOSWMIJ

⑦ Ob, ZAK

#14

OSK, K, DK, DKS, DLŁ NAPRZEKĄT (I,III). The lines are diag opp each with the 1st M in the 1st corner and 2nd's lead M in the 3rd corner. There must be no overlap of cpls. (6) NA PRZÓD I W TYŁE. Go all the way fwd and back. (7) PRODZU DO PÓŁOWY SALI, ALE TYŁKO DO ŚRODKA SALI. Rep but only go half way of the room st that there is one line across the center of the room when the two LL go fwd. (8) PAŃ, POD, DO DRUGĄ STRONĘ. (9) KĄŻDY LL FORMOWAĆ DL! From each LL the W go under, to the opp side, half turn to face M. So there are two lines of M, two of W (I,III) taking up half the room. (10) DIO. The 4 separate lines approach and retreat from the opp. (11) ZM, PAŃ POD MOST. All go fwd, M raise their joined hds, W under, all continue to other side, half turn to face opp. (12) 4-RY KOŁA, PAŃ wlv, PANÓW wlv! The circles turn, more or less, in the corners. (13) FIGUR POSTĘPOWE, LINIA RÓG NA ROGU, I KOŁO W RÓGACH, PAŃ, wlv, PANÓW wlv! AŻ DOSWMIĘJ. The four circles become lines, run to the next corner and do K, fst orgpos. (14) DIO. (15) DOSW, ZAK.



#14

(10) DIO (11) ZM, PAN POD MOST (12) 4-RY KOŁA, PAN: wlew! PANÓW: wlew!
 (13) FIG. POSTĘPOWE, LINIA RÓG NA RÓGU I KOŁO W RÓGACH: PAN: wlew, PANÓW: wlew. AZ. DOŚWIĄŻ

(13iv) PAN: wlew, PANÓW: wlew (14) DIO (15) DOŚW, ZAK

Note: (5) in M99 is not done on the PRZEKŁ. but lines up as below:
 DŁ. (DO ŚCIAN)

(6) (7) (8) PAN DO DRUGA STRONA!

(9) FORMOWAĆ DL (10) DIO (11) ZM, PAN POD MOST (12) KOŁA (13)

#15

OSK, K, (3) 4-RY K W RÓGACH. (4) FORMOWAĆ, "KRZ MIEJSCOWY." This KRZ is rather interesting in that it revolves rather little. The leading M must be on the ends of the arms. So they release L hd, pull their line around st the 4 Dobrane W can make pw KRZ (since their R hd is free). But no one moves. This is a static KRZ. All release hds, the leaders turn to the ctr, all others face out. (There are PROSTY LINIA.) Only the leaders now Łańcuchować their way twd the ctr, with a L, R, L hd, at the ctr they form and do a pw KRZ (1x), ast all others face in. The leaders release hds, go (4iv) I NAPRZECIW—their opp what? Why the arm of the KRZ, then they Łanchuchować their way out to its end. Then all is rep until fst orgpos. (5) Ob, ZAK.

#15

① OCT
 ② K
 ③ 4-RY. K W RÓGACH
 ④ FORMOWAC 'KRZ MIEJSCOWY'
 ④i PANOWIE! & DO SRODKA
 ④i FORMACJE
 ④i I POWTARZAC AŻ DOSW MIEJSCU Same M only. orgpos.
 ④ii I NA PRZECIWIW
 ④iii I NA PRZECIWIW
 ④iv I NA PRZECIWIW
 ④v I NA PRZECIWIW
 ④vi I NA PRZECIWIW
 ④vii I NA PRZECIWIW
 ④viii I NA PRZECIWIW
 ④ix I NA PRZECIWIW
 ④x I NA PRZECIWIW
 ④xi I NA PRZECIWIW
 ④xii I NA PRZECIWIW
 ④xiii I NA PRZECIWIW
 ④xiv I NA PRZECIWIW
 ④xv I NA PRZECIWIW
 ④xvi I NA PRZECIWIW
 ④xvii I NA PRZECIWIW
 ④xviii I NA PRZECIWIW
 ④xix I NA PRZECIWIW
 ④xx I NA PRZECIWIW
 ④xxi I NA PRZECIWIW
 ④xxii I NA PRZECIWIW
 ④xxiii I NA PRZECIWIW
 ④xxiv I NA PRZECIWIW
 ④xxv I NA PRZECIWIW
 ④xxvi I NA PRZECIWIW
 ④xxvii I NA PRZECIWIW
 ④xxviii I NA PRZECIWIW
 ④xxix I NA PRZECIWIW
 ④xxx I NA PRZECIWIW

Notes & Variations: To make this more flowingly done and easy place with greater action several things may be used instead.

③ → ④: ③ 4-RY K W RÓGACH ④ Iw KRZ!



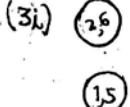
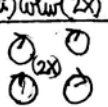
⑤ Iw KRZ TYLKO PANÓW W SRODKU
 ⑥ KRZ MIEJSCOWY
 SZAN/PANÓW, KÓWAĆ Z OB-
 ROTAMI MŁ I HĄC
 (ZACZYNA z Iw REKA)
 1-SZA!

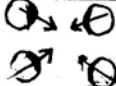
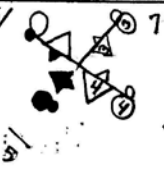
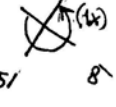
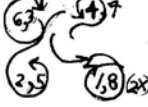

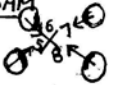
Note that the M's KRZ only was formed 2x, and turned 2d. A KRZ which is stationary!
 The 2nd KRZ can even be eliminated.

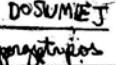
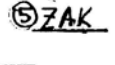
#16

OSK, K, (3) 4-RY W RÓGACH (2x), (4) FIGUR POSTĘPOWE I NAPRZEMIANY, PAR POD, Iw KRZ PARAMI (4ii)I, (4iii) I DO NASTĘPNYCH ROGU NA PR. The leading cpls go under the upraised arms of their K, to the ctr, and do (4i) Iw KRZ PARAMI (1x). The Dobrane cpls remain in their corners. After the KRZ, the lead cpls progress R of their orgpos and K with 4 people. Then the Dobrane Par go under to the ctr and make the KRZ, etc. It's (4v) AŻ DOSWMIEJ. (5) ZAK.

#16 FOR 8 CPLS

① OCT  ② K  ③ 4-RY K W ROGACH  ④ FIG. POSTĘPOWE I  NAPRZEMIANY PAR POD
kw KRZ PARAMI I DO
NASTĘPNYCH ROGU NA PR!

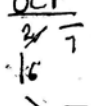
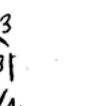
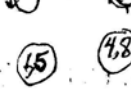
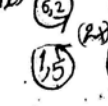

(4i) 1-SZA CARG DO ŚRODKA  POD I FORMOWAĆ kw KRZ PARAMI  (4ii) I  (4iii) I DO NASTĘPNYCH ROGU NA PRAWA  (4iv) DO BRANE (2-GA) CARO  POD I TAK SAM 

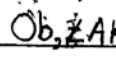
(4v) AŻ DOSUMIEJ  ⑤ ZAK 
Repetitions


#17

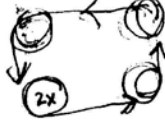
OSK, K, (3) 4-RY K NA RÓGACH, (4) FIGUR POSTĘPOWE, pw K (2x) NA PRZECIWKĄ ROGI. (5) FIGUR, "KULIGOWA." The people get pulled along in groups of four. (6) Ob, ZAK.

#17 FOR 8 CPLS

① OCT  ② K  ③ 4-RY K NA ROGACH  ④ FIG. POSTĘPOWE  pw K NA PRZECIWKĄ ROGI
(4ii) (4iii) (4iv) (4v) (4vi) (4vii) (4viii) (4ix) (4x)
NA PRZECIWKĄ ROGI ⑤ KULIGOWA 
Repetitions

⑥ Ob, ZAK 

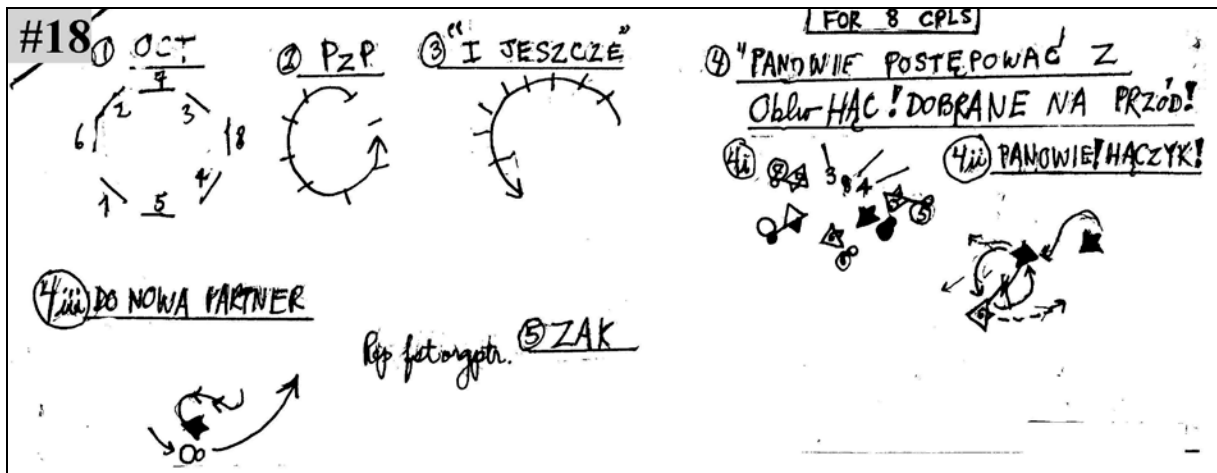
Variation #1 "KULIGOWA" z Kuligow 

#2 "KULIGOWA" POSTĘPUJE W KAŻDY RÓG, wprw! 

#18

OSK, PzP, "I JESZCZE." The PzP continues. "PANOWIE POSTĘPOWAĆ Z Obłw HAC DOBRANE NA PRZÓD!" The M are going to change W, one place, with the Dobrane M going fwd, leading M bwds one place. (4ii) On the call, "KAWALEROWIE (PANOWIE) HACZYK!" All M quickly release their ptr, the lead M twd the back and hook L elbows, do one or two turns, get flipped out from this turn with the lead M going

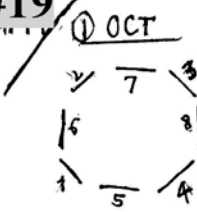
bwds (wlv), other M fwd. They take up a new W ptr, (4iii) DO NOWA PARTNER and PzP until the next call. Ast W are always dancing fwd. Rep fst orgptr. If the W are slow and M quick, they may catch the very next W—but it isn't that important. ZAK.

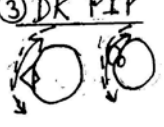


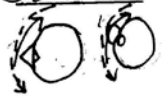
#19

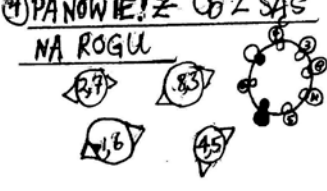
OSK, K, DK PIP. (4) PANOWIE! Z Ob Z SAS NA ROGU. Two M turn as a cpl in the corners. (5) PANIE. TAK SAMA NA KD. W do the same, but take up pos in the KD, between the 2 M cpls. (6) PzP IH. These all M, W couples do PzP I H in this new OSK. (Not new for the lead M.) (7) PARA PAŃ! STANAĆ W LW, PANÓW W PR! In the circle of cpls the M face the normal PzP direction, W opp the M. (8) FIGUR POSTĘPOWE, MAZURA, KOŁECZKA, POD, ITD. As they face their respective d, they run, meet, form the circle of 4, turn 2x, M make a Mostek, W go under in their d, (wlv), etc., fst until they meet their org KOŁECZKA and do another (8iii) "KOŁECZKA I K PAN W ŚRODKA," the W all go to the ctr and K wlv. (9i) KOŁECZKI. W turn to face their org Kończka and turn (2x), (9ii) PANOWIE! TAK SAM! M rep going to ctr and K wlv. (10) PANOWIE! MOST! PANIE DOSW, Ob, ZAK. W go under, face their ptr, turn and dance to ZAK.


#19


① OCT 

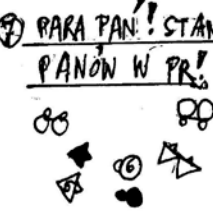
② K 


③ DK PIP 

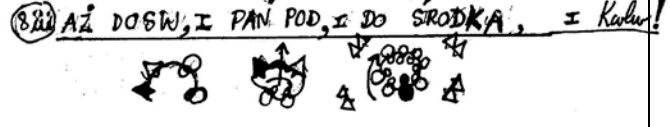
④ PANOWIE! Z Ob Z SAS NA ROGU 


⑤ PANIE! TAK SAMA NA KD! 

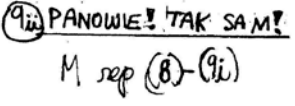
⑥ PZPIEH! 


⑦ PARA PAN! STANAC W LW! PANOW W PR! 

⑧ FIG. POSTEPOWE! MAZUR, KOLECZKA, POD, I I D 

⑧ii AZ DOSW, I PANI POD, I DO SRODKA, I Kuler! 

⑨ KOŁECKI (ZA SWOJE) 

⑨ii PANOWIE! TAK SAM! M rep (8)-(9i) 

⑩ PANOWIE! MOST! PANIE DOSW, Ob, ZAK 

#20

OSK, K, KOLECZKA NA RÓGACH, FORMOWAĆ lw KRZ Z LINIAMI. The arms of the KRZ contain two cpls, leaders in ctr. (5) PUSZCZAĆ RECE! (6) FIGUR, "KRZ POWIEKSZAJĄCE." or "KRZ DOBIERANIE," The people are already standing in a line, hds not joined. KRZ keeps on going around, picking up people on each turn. (7) 4-RY KOLECZKA NA RÓGACH. (8) FORMOWAĆ ODWROTNY KRZ. Leaders drop their L hd and reform the KRZ st they are on the ends of the arms. It's a pw KRZ with W on the ins. IN other words, the KRZ is turned inside out. (9) KRZ ZMNIEJSZAJĄCE. The entire KRZ goes around. When it comes around, the end M drop off, etc. Here, when the 2nd person comes to the end person, they do a OblwM, the 3rd person forms a lw GT, the 4th person forms a lw KRZ with the others. All the time the KRZ turn so do the corner figures. (10) 4-RY KOLECZKA. Naturally here, in the corners. (11) Ob, ZAK.

#20 FOR 8 CPLS

20/ ① OSK. ② K ③ KOŁECZKA W ROGACH ④ FORMOWAC' lwr KRZ Z LINIAMI ⑤ PUSZCZAS' RECE

⑥ KRZ POWIĘKSZAJĄCE (KRZ Z DOBIERAMEM) OSOB W LOCIE #249. DOBIERAC (6i) KRZ Z PANÓW (6ii) Z PANÓM

⑦ 4-RY KOŁECZKA W ROGACH

⑧ FORMOWAC' ODWROTNY KRZ (PW KRZ) ⑨ KRZ ZMNIEJSZAJĄCE (9i) I OblwrM (9ii) I lwr KRZ

⑩ 4-RY KOŁECKI ⑪ Ob, ZAK

#21

4-RY PzP, KD, PARY ROZDZIELIĆ, PANI WYBIERA PANI, PAŃ. Each M takes another M (Dobrane), W another W. (4) PARA PAŃ NA KD, PARY PANÓW NA KDR. The W's cpl stand in their Kd pos, M in KDR but in their proper relationship. (5) PzP, Ob. (6) K, Ob. (7) lw G PARAMI (1x). Eight cpls make this GWIAZKA. Naturally, the ctr people are from the 1st 4 cpls who danced, the Przewodnie Pary. (8) DOBRANE (OSOBY)! POSTĘPÓWAĆ W TYŁ JEDNA OSOBY! After the G goes around (1x) the outs people turn away, out, and go back to the next person, join hands and G around (1x). Ret orgptr of (5). (9) Ob. (10) K. (11) Ob Z SĄS. (12) ZAK.

#21 4-RY PzP ② KD ③ PARY ROZDZIELIC, PANI WYBIERA PANI, PAN PANI ④ PARA PAŃ NA KD, PANÓW NA KIDRI!

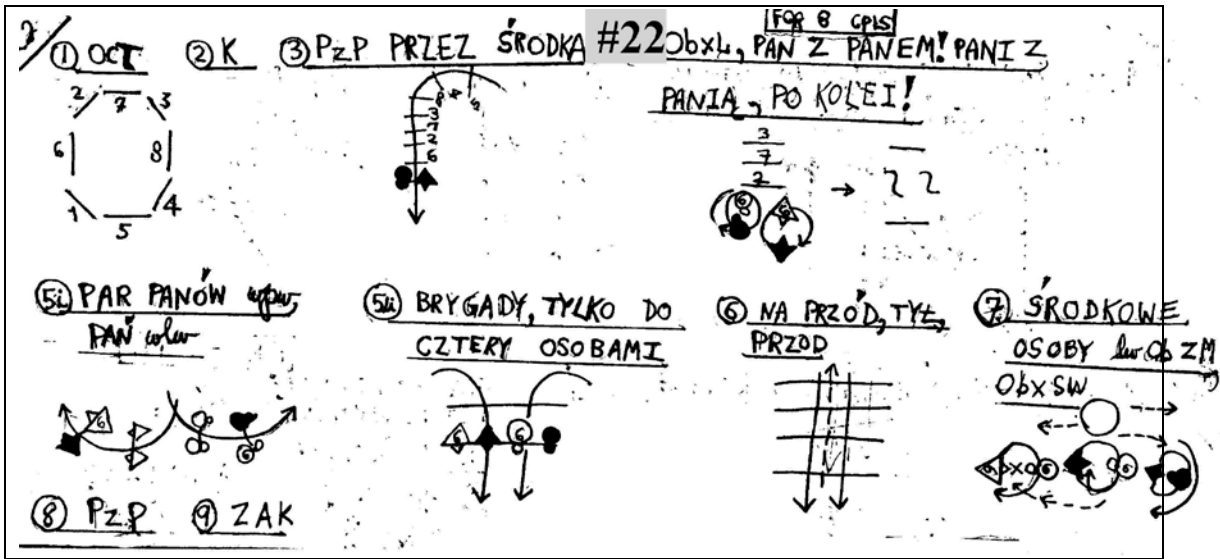
⑤ PzP, Ob ⑥ K, Ob ⑦ lw GP! ⑧ DOBRANE (OSOBY)! POSTĘPOWAC W TYŁ JEDNA OSOBY! ⑨ Ob

⑩ K ⑪ Ob z SAS ⑫ ZAK

Note: In ⑪, direction of the couple turning can be different.

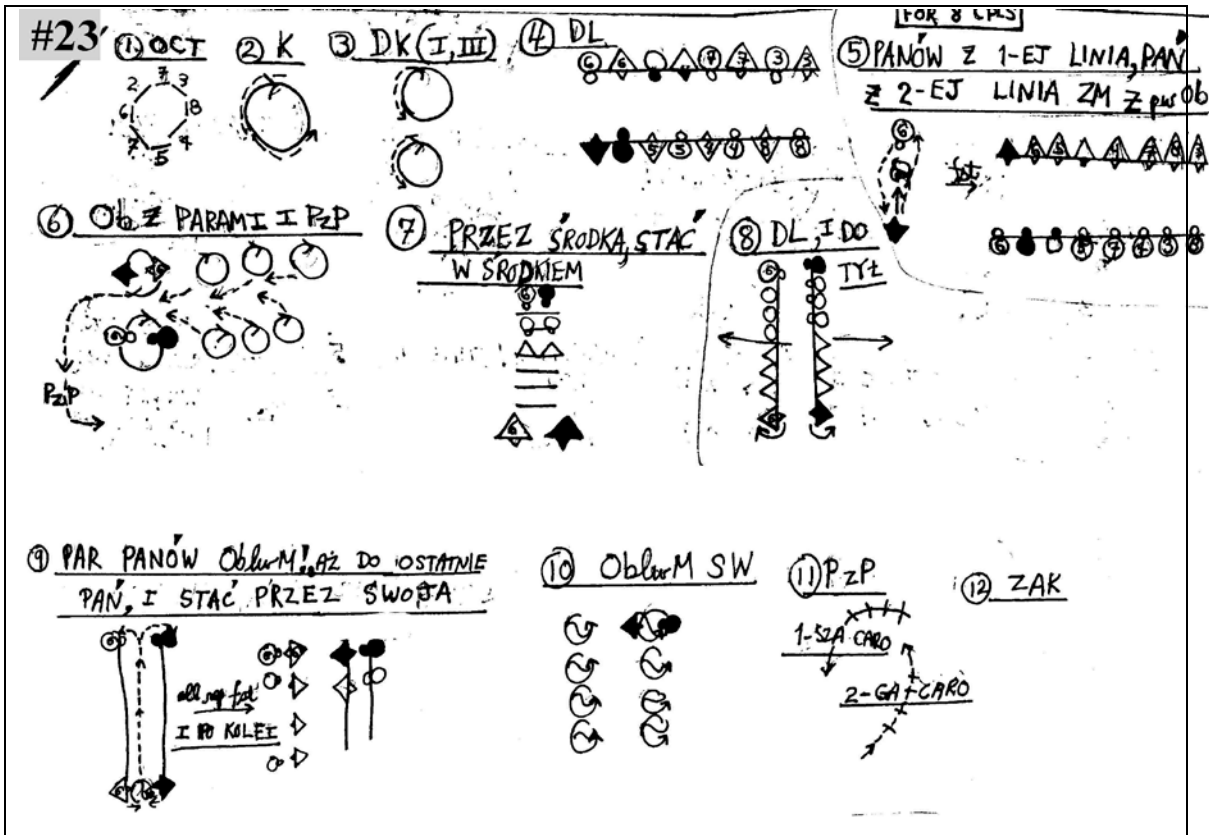
#22

OSK, K, PzP PRZEZ ŚRODKA, STAĆ W ŚRODKIEM I OB. Eight cpls all in a column down the center. (4) ObxL PAN Z PANEM! PANI Z PANIA, PO KOLEI! The 1 and 2 M, 1 and 2 W, turn with ObxL, others turn in succession. (5i) PAR PANÓW wpw PAŃ wlw! BRYGADY FIGUR, "BRYGADA." Note how unusual this is with cpls of M, of W, and from the sides of the column, (5ii) TYŁKO DO CZTERY OSOBAMI, so there are four lines of four people. (6) NA PRZÓD, TYŁ, NAPRZÓD. (7) ŚRODKOWE OSOBY lwOb ZM, Obx SW. The center people of each line Ob, changing places st they are next to their orgptr, Obx SW, and turn with the end persons who should be orgptr. (8) PzP, ZAK.



#23

OSK, K, DK (I,III). DL (5) PANÓW Z 1-EJ LINIA, PAŃ Z 2-EJ LINIA ZM Z pw Ob. The M of the 1st line (I) and W of the 2nd line (III) change places with a pw Ob. (Turn 1x the ctr). Not a Łańcuch. Now the 1st line (I) contains all W, 2nd all M. (6) Obx, PARAMI, I PzP. The cpls of M, W turn in the 2 lines then these cpls do PzP. (7) PRZEZ ŚRODKA, STAĆ (W ŚRODIEM). The column of cpls stand in the ctr, 1st M's cpl in 1st pos and 1st W's at the very end. (8) DL ISĆ DO TYŁ. The people in each line turn to face the opp line, join hds and both lines move bwds (II,IV). (9) PAR PANÓW OblwM, DO OSTATNE PAŃ, I STAĆ! PRZEZ SWOJA. The 1st two M turn in middle, dance down to the end of the column and stop in place. They should be next to their orgptr. PO KOLEI. The others rep in turn. Fst everyone is next to orgptr with M facing opp to the W. (10) OblwM SW. (11) PzP. Cpls join the PzP in order of their org appearance, the 1st Caro, then the 2nd Caro. (12) ZAK.



#24

OSK, KOŁECZKAMI W RÓGACH, w1w (2x). (3) FIGUR POSTĘPOWE DLA PRZEWODNIA CZWÓRKA, K W ŚRODKA! This progressing figure is for the four cpls of the first Czwórka only. They go to the center, "POD." The call can be simply "PRZEWODNIA DO SRODKI, K!" w1w (1x)! The K goes L, (3ii) DO NASTĘPNYCH ROG. Here it means they progress L to the next corner (#2). (3iii) I OblwM INNY. Each turns in place with the person opp them, not their orgptr. ANG ROGAMI NAPRZEMIANY. The entire opp corner containing the 1st Leader does ANG, the two other pair of corners. Rep. Keep in mind the "ANG" means a set of 2 PÓŁ ANG. So all are as they were after the progression, (3v) lw KRZ PARAMI W ŚRODKA, the 4 cpls from this in the ctr (1x). They progress to the next corner, OblwM, as before, and (3vii) 4-RY KRZ, pwlw, and OblwM, with orgptr. (4) WSZYSCY! JEDEN KS. All W go ctr, join hands, etc. To form an ordinary KS. (5) Oblw SW. (6) ZAK.

#24 OCT

② KOŁECZKAMI W ROGACH, wlar!

③ FIG. POSTĘPOWE! DLA PRZEWODNIA CZWÓRKA K W ŚRODKA!

④ WSZYSZY! JEDEN KS

⑤ Oblur SW ZAK

③ii DO NASTĘPNYCH ROG

③iii I Oblur M INNY

③iv CAŁY ROG ANG NA PRZEMAINY!

③v lew KRZ PARAMI

③vi I Oblur M. INNA

③vii 4-RY KRZ W ROGACH *par. lew!*

③viii Oblur M

Note & Variations originally (3iii) (Kw) are just active cpl turns

#25

OSK, K. (3) FIGUR POSTĘPOWANIE, "PRZEWODNIA"! SZUFLAKI Z lw SAS, I Ob, DRUGIE CZWÓRKA! Pw KRZ I Ob NA KD! NA PRZEMAINY! The cpls of the 1st Czwórka go in from their pos at the corners, etc. (4) Ob, ZAK.

#25 OCT

② K

③ FIG. POSTĘPOWY "PRZEWODNIA" (FOR 8 CPLS)

SZUFLAKI Z lw SAS I Ob! DRUGIE CZWÓRKA! Pw KRZ (PANOWIE) I Ob w KD! NA PRZEMAINY! POSTĘP. NA LEWO!

③ii SZUFLAKI I ZMIENIAĆ PANI (lw SAS)

③iii PANOWIE! Pw KRZ I Ob POSTĘPOWUJE NA LEWA!

④ Ob, ZAK

(3ii) Rep (3i) = 3iii, 4x fast orgptpos

The "SZUFLAKI" movement can be done going directly bwd or with a half turn and ret orgpos (always dancing fwd). Do what the leader's cpl does. Notice that the KRZ people always ret to their orgptr as they go away. It's only the Szuflaki that is progressive. There is a cpl turn each time that cpls ret to their pos.

#26

OSK, K, RECE KRZYŻOWANIE W TYŁ. Cpls taking a back hd hold. (4) PRZEWODNIA, SZUFLAKI! DRUGIE, POSTĘPOWAĆ! Pw KRZ I Ob, naprzemainy! In this variation of the SZUFLAKI figure there is a cpl turn done every time the cpls ret to the positions of the OSK. Here only the KRZ progresses to the L, to the next free W. (5) ZAK.

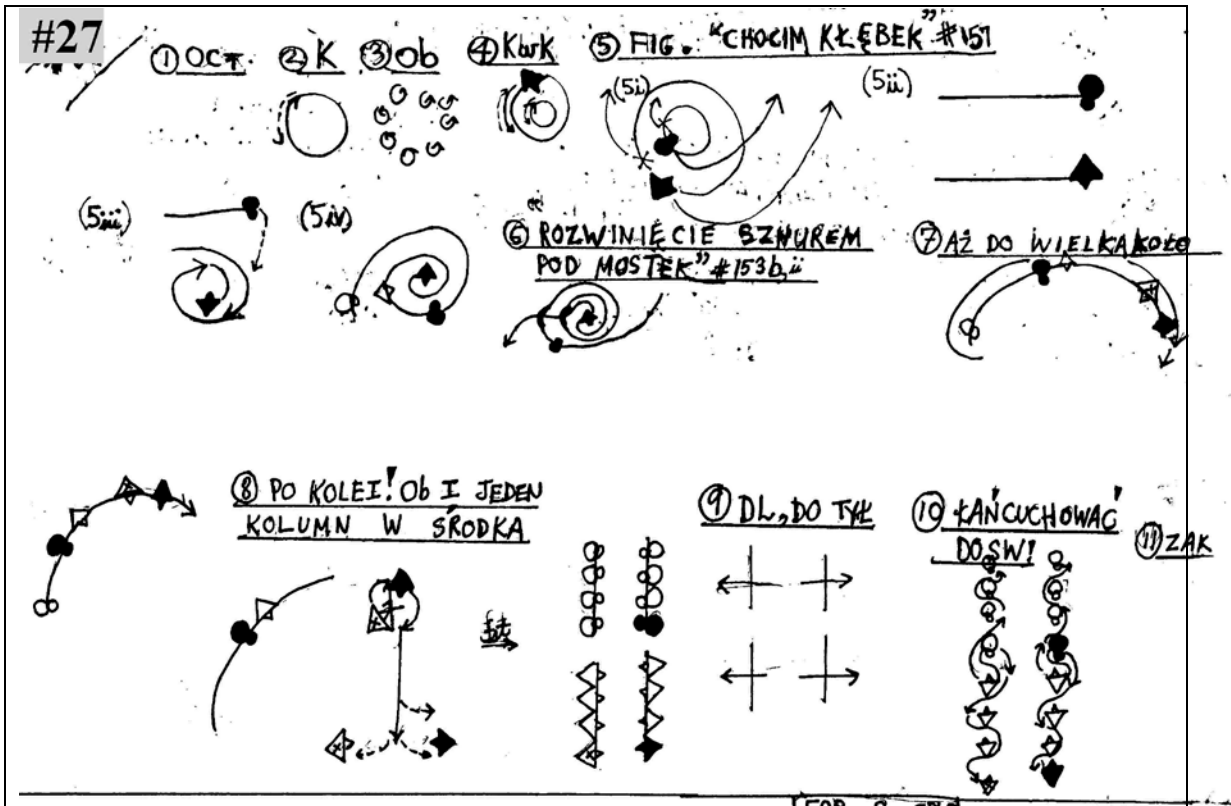
#26) OCT @K ③ RECE KRZYŻOWANIE W TYŁ ④ NA PRZEMIANY! SZUFLAKI BEZ

ZMINA (NE POSTĘPUJE) I KRZ I Ob
(POSTĘPOWY W LEWQ) Only KRZ is
progressive. ⑤ ZAK

Variation: let only the SZUFLAKI progress.

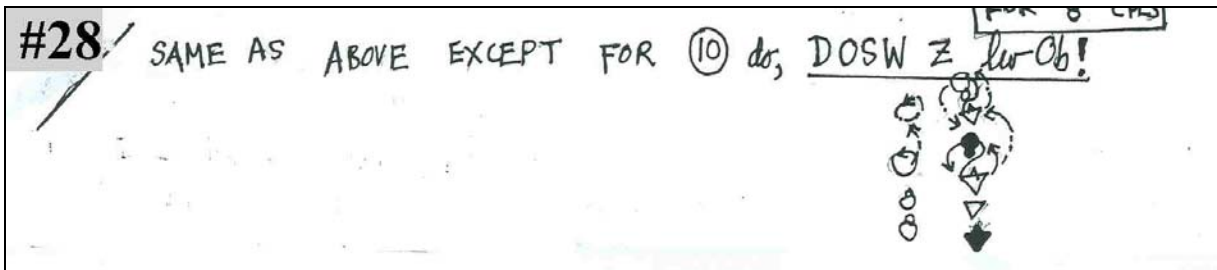
#27

OSK, K, Ob, DK. (5) FIGUR, “CHOCIM KŁEBECK.” (6) “ROZWINIĘCIE SZNUREM POD MOSTEK.” This starts from the ins of this formation. (7) AŻ DO WIELKA KOŁO! The szurem gets pulled around in a large circular formation until the leader is at (III). (8) PÓL KOLE I! Ob I JEDEN KOLUMN W ŚRODKA. The first 2 M, cpl turn, run down the ctr and stand side by side (I). Next, two people rep. Fst, the W’s group is behind the M’s. (9) DL. The lines bwd away (II,IV). (10) ŁAŃCUCHÓWAĆ DOSW. (11) ZAK.



#28

A variation of #27. (10) DOSW Z lwOb! Here one must do a lwOb with every person they meet.



#29

4-RY PzP, PARY ROZDZIELIĆ I PANIE WYBIERA INNY PAN, I STANAĆ W KD, PANOWIE WYBIERA INNA PANI, W KDR. The original 4 cpls split. The W takes a new M (Dobry), stand the KD pos. The M takes a new W and stands the KDR pos. (3) K. (4) 4-RY KOŁECZKI W ROGU. The lead M release L hds and circle wlv to form these circles. Here the lead M should be joining hds with their orgptr. (5) FORMOWAĆ "lw KRZ MOSTEKAMI I K PAŃ, POD MOSTEKI", Kwlv I RAZ! The KRZ goes wpw, the K wlv. (6) DOSW I MIEJSCU, KOŁECZKAMI. All ret to (4). (7) NA

PRZEMIANY ALE ZMIANA KIERUNEK! The W form the pwKRZ ast M form a Kwpw. All turn (1x) around. (8) KOŁECZKAMI, wlw, pw. (9) 4-RY KRZYŻYKI, pw, lw. (10) Ob PARAMI. Cpls turn. (11) ZAK.

#29

① 4-RY PZP

② PARY ROZDZIELIĆ I PANIE
WYBIERA INNY PAN I STANĄC W KD,
PANOWIE WYBIERA INNA PAMI W KDR

③ K

④ 4-RY K W ROGU

⑤ FORMOWAC' "DŁUGI KRZ"
MOSTEKAMI I R PAN,
POD MOSTEKI I K PAN! wlv!

⑥ DOSW I MIEJ!
4-RY K W ROGACH

⑦ TAK SAM NA PRZEMIANY!
ALE ZMIANA KIERUNEK!

⑧ KOŁECZKAMI wlv, pw

⑨ 4-RY KRZYŻYKI wlv, pw

⑩ Ob PARAMI

⑪ ZAK

#30

OSK, K, PRZEWODNIA PANIE! K wpw. The first 4 W make a circle, turn R. (4) PRZEWODNIE PANOWIE! lw GK, NA PW (1x). (5) PARAMI Ob. (6) lw KRZ PARAMI (1x). (7) "DOBIERAĆ DAM W LOCIE." As the KRZ comes around the standing W and end W of the KRZ's arm hook elbows. KRZ goes around. (8) 4-RY KT (2x). (9) PAN POD DO ZEWNĄTRZ I Ob PANÓW, PAŃ TAK SAM. The M go under and away from the center and do a turn with the free standing M. The W, as cpls turn Ob in place. (10) DK, PRZECIWNY KIERUNEK. After the two circles are formed, the W turn L, R. The M, R, L. (11) PAŃ MOST! The W make a Most. (12) PANOWIE! DOSW, ZAK. The M go under by their ptrs, and ZAK.

#30

Proszę Panowie Do Pan i Formowac KWK.
 (4) PRZEWODNIE PANOWIE!
 lwr GK, NA PW! #96a

2/ 7 3
 16 8 |
 1 5 4

6 | 2 3 8
 5

6 | 17
 5

(5) PARAMI Ob,
 4 0 0 0 | 4
 5

(6) lwr KRZ. PARAMI!
 8

(7) "DOBIERAC DAM
 W LOCIE"
 8 (1x)

(8) 4-RY KT

(9) PAN POD DO ZEWNATrz.
 I Ob PANOW, PAN TAK SAM

(10) DK PIP, PRZECIWNY
 KIERUNEK

(11) PAN MOST
 Variation: the actual #M #4,
 (10) lwr KWK

(12) PANOWIE! DOSW, ZAK

#31

This choreography requires four ribbons which are carried by four couples.

PzP, K, PzP. (4) FIGUR W KOLENOŚCI, pw KRZ PARAMI WSTAŻIEKAMI. The four cpls with the ribbons go ctr and form this KRZ, with the W holding the ribbon with their L hds and their ptrs with their R hd. Turn (2x). (5) POD! The context makes this clear. The other four couples who were standing, now take the pos, facing a cpl of the KRZ, and they go under the KRZ as the KRZ turns again. (6) INNY POWTARZAC. The roles are reversed. The dancing cpls make a lwr KRZ WSTAŻAKAMI, etc. (7) FORMOWAC KOŁO (FORMACJA). All the cpls stand in Koło formation. (8) WŁ. (9) ZAK.

#31 / REQUIRES 4 RIBBONS FOR 8 CPLS

* / ① PzP ② K ③ PzP ④ FIG. W KOLENOSCII, #237i
 plw KRZ PARAMI WSTĄŻEKAMI!

⑤ INNY PARAMI
 POD!

⑥ INNY POWTARZAC, ALE
 lw KRZ PARAMI

⑦ FORMACJA "KOŁO"
 PROSZE FORMOWAC "KOŁO"!

⑧ WŁ ⑨ ZAK

#32

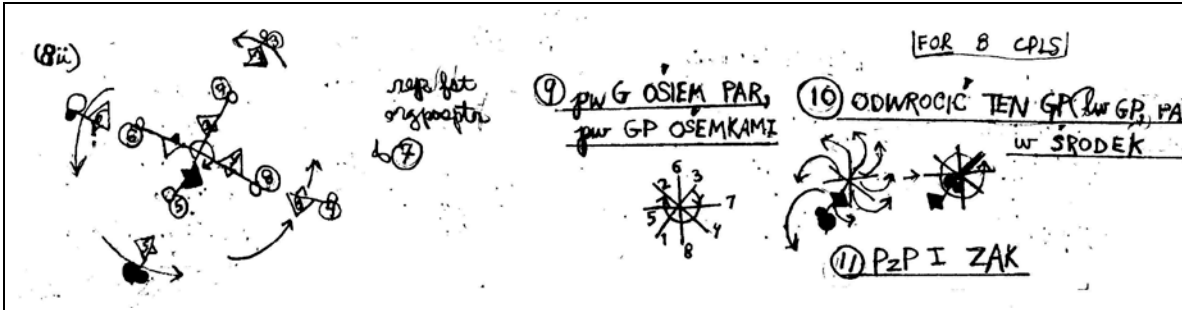
PzP, K, PzP, (4) BRYGADA AŻ DO OŚEMKAMI, (5) PRZÓD I W TYŁ. Now there are two lines of four couples at one side of the room. (6) DO ŚRODKA. KwK. Here the first line makes a right inner circle as the second line surrounds them. JUŻ! The KwK figure action is done. (7) FORMOWAĆ lw KRZ PARAMI W ŚRODKU. Naturally the inner circle forms this. It doesn't move yet. INNI BĘDZIECIE PzP wlv. The other 4 cpls will do PzP around the KRZ, I JUŻ! Go! They dance. (8) Rep st all are orgptr. (9) pw G OŚIEM PAR, pw GP OŚEMKAMI. A pw GP is formed of 8 cpls. (10) ODWRÓCIĆ TEN GP. So now there is a lw GP. (11) PzP I ZAK.

#32 / ① PzP ② K ③ PzP ④ BRYGAD #32 DO OŚEMKAMI ⑤ PRZÓD I W TYŁ FOR 8 CPLS

⑥ DO ŚRODKA! KwK! JUŻ!

⑦ FORMOWAĆ lw KRZ PARAMI
 W ŚRODKU! INNI BĘDZIECIE
 PzP wlv!

⑧ ZMIANA KIERUNKU ZE
 ZMIENIONYMI PANIAMI!
 PANIE Z PW MK



Let us take a closer look at the basic idea of (8).

(i) lw KRZ PARAMI

(ii) ZMIANA KIERUNKU ZE ZMIENIONYMI PANAMI!
PANIE Z PW MŁYNEKIEM

Notice that W make an extra half-turn to get into the proper pos.

(iii) fst

t

#33

PzP, OSK, K, CZTERY KOŁA PO DWIE PAR NA KDR. The 4 circles of 2 cpls take the KDR pos. (5) FORMOWAĆ "1w KZR Z DWOMA PARAMI." Of course, here above, the first and eighth cpls would constitute one arm of the KRZ. After turning in (iii) 2x, and the W approach their org arm of the KRZ. (6) CZTERY KOŁECZKA NA RÓGACH. Same as (4). (7) 1w KRZ Z DWOMA PARAMI, PAŃ NA ŚRODKA! Now the W are in the middle. (8) TAK SAM, (5)-(6) is rep. (9) CZTERY KRZ. (10) TOUR SUR PLACE. (11) ZAK.

#33

① PZP ② OCT ③ K ④ CZTERY KOŁA PO DWIE PAR NA KDR

⑤ FORMOWAC² Lw KRZ Z DWOMA PARAMI² #256

⑥ CZTERY KOŁECZKA NA ROGACH (Same as ④)

⑦ Lw KRZ Z DWOMA PARAMI PAN W ŚRODKU! ⑧ TAK SAM! ⑤-⑥

⑨ CZTERY KRZ ⑩ TOUR SUR PLACE ⑪ ZAK

Note. Transition ⑥-⑨ here, is not an elegant one. Just take the positions. However, it can be more neatly done to finish.

Diagram 1: A circle with numbers 1-8 and arrows indicating a sequence of steps. Note: Note the different ordering.

Diagram 2: A square with numbers 1-8 and arrows indicating a sequence of steps.

Diagram 3: A circle with numbers 1-8 and arrows indicating a sequence of steps.

Diagram 4: A circle with numbers 1-8 and arrows indicating a sequence of steps.

Diagram 5: A circle with numbers 1-8 and arrows indicating a sequence of steps.

Diagram 6: A circle with numbers 1-8 and arrows indicating a sequence of steps.

Diagram 7: A circle with numbers 1-8 and arrows indicating a sequence of steps.

Diagram 8: A circle with numbers 1-8 and arrows indicating a sequence of steps.

Diagram 9: A circle with numbers 1-8 and arrows indicating a sequence of steps.

Diagram 10: A circle with numbers 1-8 and arrows indicating a sequence of steps.

Diagram 11: A circle with numbers 1-8 and arrows indicating a sequence of steps.

FIGURE SEQUENCES FOR TWELVE COUPLES

The same relationship which exists between choreographies for four couples and for six exists also between those for eight and twelve couples, namely there are eight extra people to use.

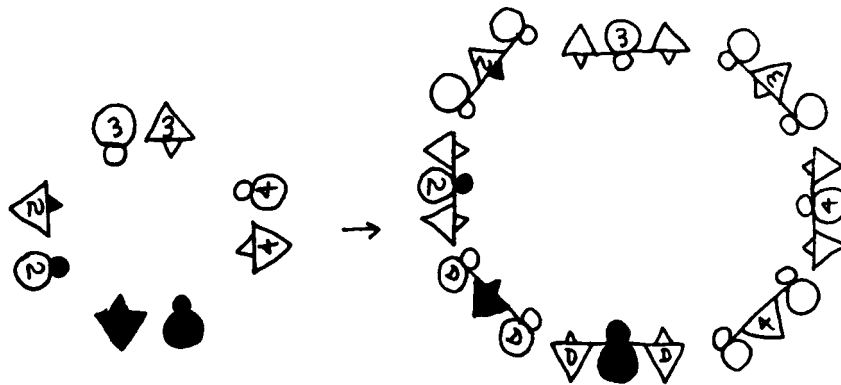
This calls for multiple formations, for progressions, for cross-figures with arms of couples and for Kołeczka, circles of two couples.

SPECIAL TERMS

Starting

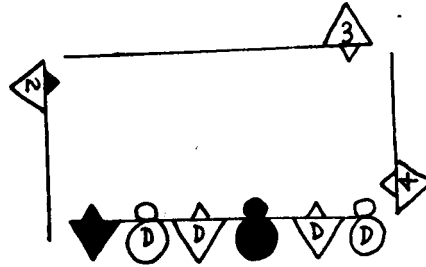
Forming the OSK Z TRÓJKAMI

1st CZWÓRKA forms a KD. First four women leave their partners and take two other new men each. Meanwhile, first four men take two new women each. The women, the org first four women with their new two men, return to the corners of the KDR so that the original partners are still in the same relative positions as when they were couples. Note in the diagram below that the original men placed themselves in the corners (KDR).



Forming the KDL

After which a KOŁO is done. Then the first four men release their left hands and form four circles and then a KWADRAT LINIOWY with the first four men in their original corners.



DWANAŚCIE PzP (12-IE PzP)
TRZY CARO, CZWÓREKI

12 couples dance PzP
3 groups of 4 cpls
dance, PzP

OTOCZYĆ

to enclose

ZAMYKA

close

OTWARTY

open (release hds)

LINIA Z TRZY PAR

line of 3 cpls

#1

12-IE PzP, KOP, K. (4) lw PARAMI, lw GP. The M still holding the ptrs, join their lw hds across and turn (1x). (5) the call is given "PANIE W MIEJSCU! PANOWIE Z NASTĘPNEMI W PRZÓDU, MAZUR." This is a progressive figure. The W stop, the M continues going fwd, join hds with the very next W next and the lw GP turns again. (6) I GWIAZDA JUZ! The Gwiazda goes once around. (7) AŻ DOSW, Ob, ZAK.

#1

FOR 12 CPLS

① DWANAŚCIE PzP
(12-IE PzP)

② KOP
KÓŁO OGÓWIE PARAMI

③ K

④ lw GP PARAMI, lw GP

⑤ PANIE W MIEJSCU!
PANOWIE Z NASTĘPNEMI W PRZÓDU! (M advance)

⑥ I GWIAZDA JUZ!

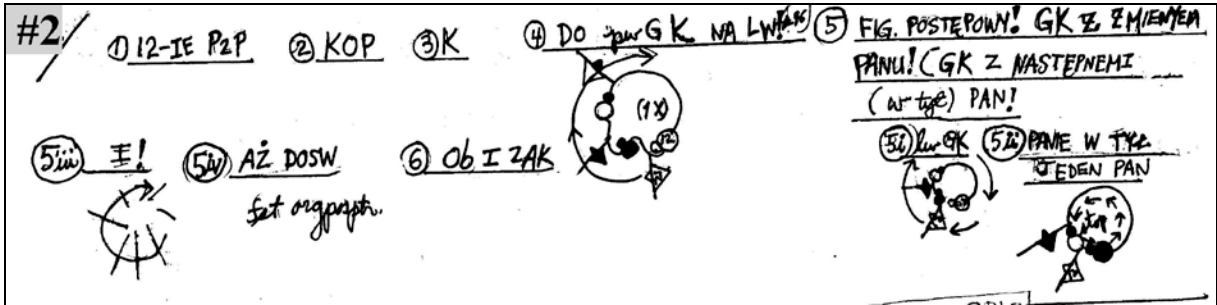
⑦ AŻ DOSW, Ob, ZAK

Note: ⑤ & ⑥ can be called
FIG. POSTĘPOWY: Gwiazda Parami z Zamienionym Paniami!

#2

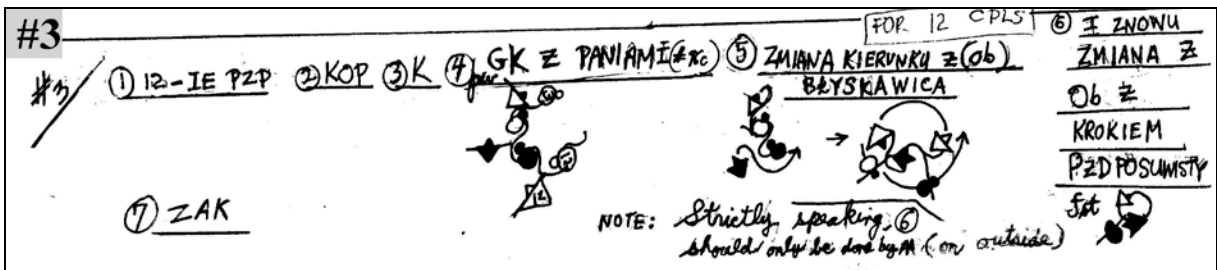
Same as the preceding except from (4) DO pw GK, NA LW, (1x). This is a Gwiazda Koło. (5) The call is given. PANOWIE W MIEJSCU, PANIE W TYŁ JEDEN OSOBY!

AŻ DOSW. The M stop in place, the W go back one M, join hds and the lwGK continues, etc. Notice here the pw refers to the R hd of the outs M. (6) Ob I ZAK.



#3

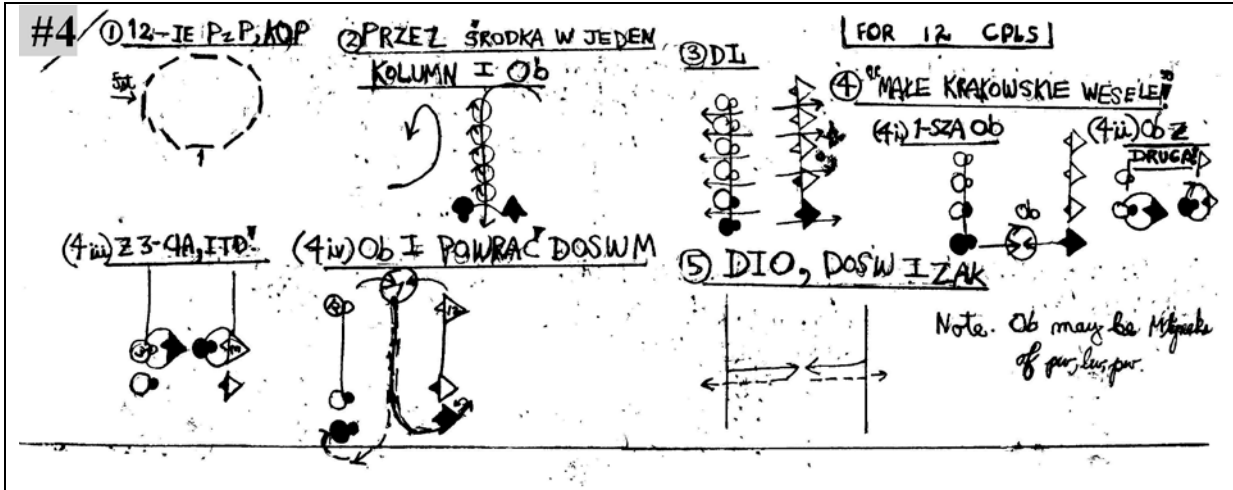
Same as above except from (4). Do GK Z PANIAMI. This explicitly calls for the circle being formed by W. (5) ZMIANA KIERUNKU Z BŁYSKAWICĄ (6) ZMIANA KIERUNKU Z Ob KROK POSUWISTYM Z DWOMA POD SKOKAMI. (7) ZAK.



Note here that this not a progressive figure. This calls for a specific cpl turn and steps to be done.

#4

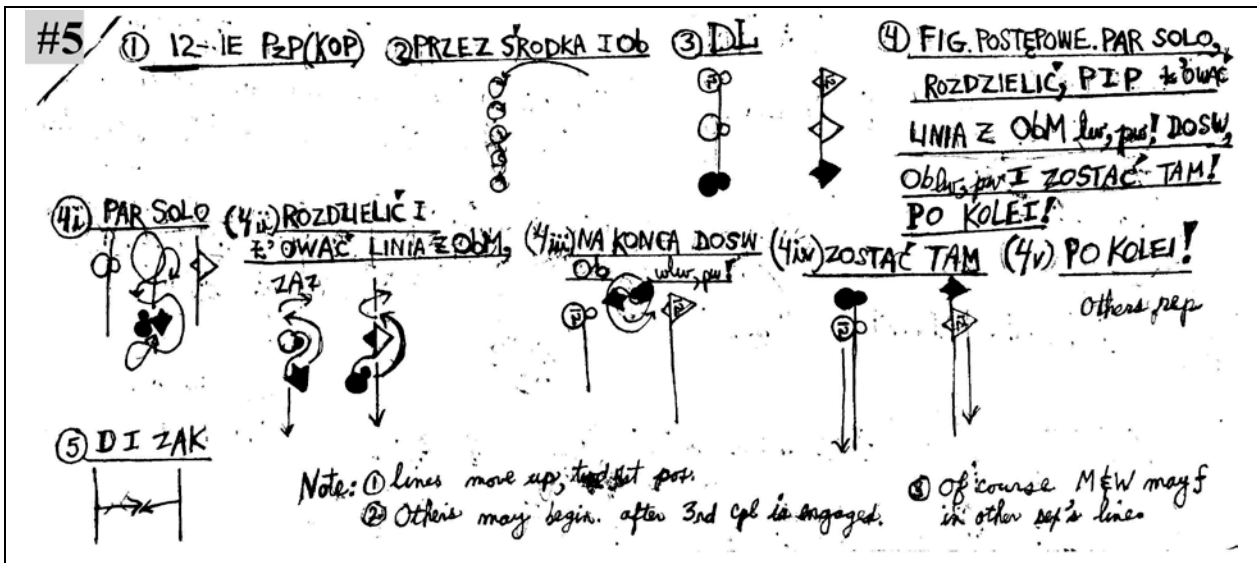
12-EI PzP KOP, PRZEZ ŚRODKA W JEDEN KOLUMN, I Ob. (3) DL. (4) “MAŁE KRAKOWSKIE WESELE!” Remember, in figures like this the people of the DL move up the line as the action takes place—if there isn’t enough room available. (5) DIO, DOSW, ZAK.



If you want to you can make this a progressive figure by having each cpl repeat (4).

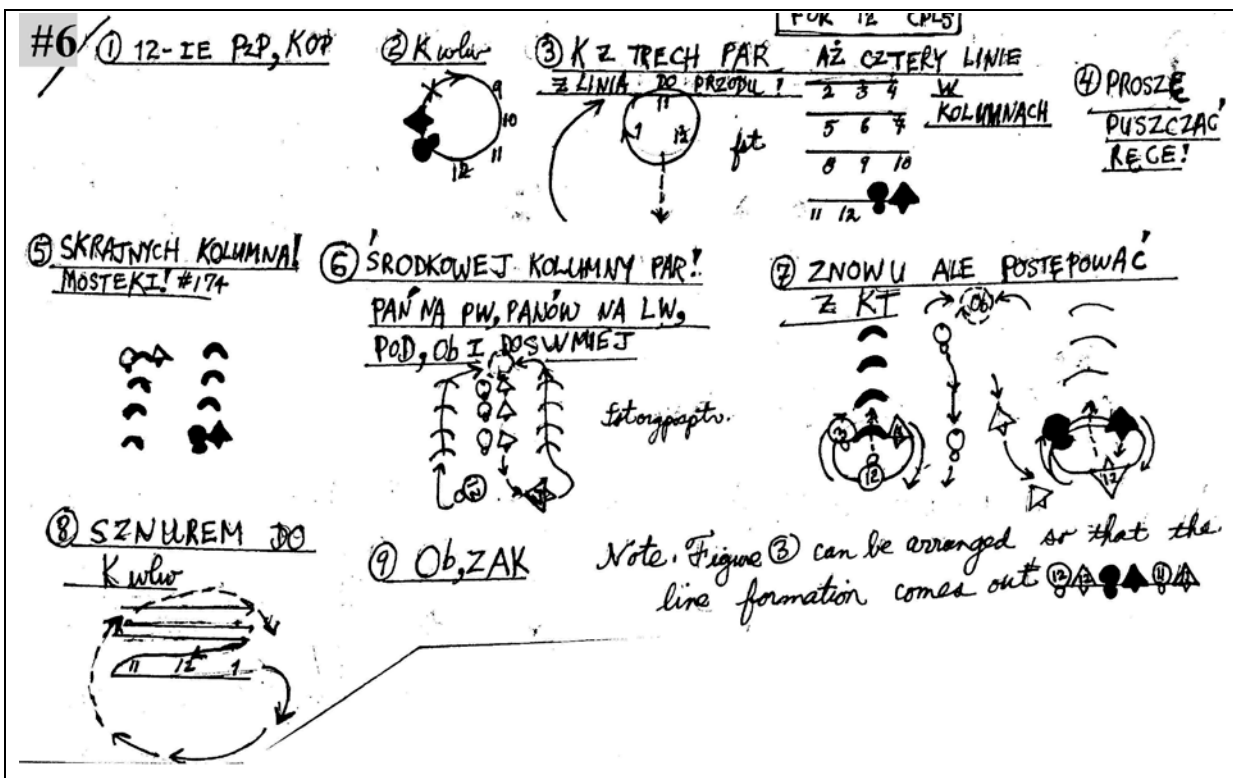
#5

Same as above up to (4). Instead do, “FIGUR POSTĘPOWE, PAR, SOLO, ROZDZIELIĆ, PIP ŁANCHUCHOWAĆ LINIA Z ObM, lw, pw. DOSW, Oblw, pw, I POZOSTAĆ TAM (NA OSTATNICH MIEJSCACH! PO KOLEI! The lead couple meets, solos back and forth, Ob at the head of the DL, then splits, the W goes to the M’s line, and ŁANCHUCHOWAĆ down the line to the end, 1st M does likewise with the W, the cpl meets at the foot and do OblwM, ObpwM, and stand in the DL (at the foot). All others rep. In this type of action more than one cpl may dance ast.



#6

12-IE PzP, KOP, Kwlw, FORMOWAĆ CZWÓRKAMI. How? Here as the K goes L, goes from the 2nd to 3rd corner (along III) the leader stops/slows the circling, releases his L hd and takes "LINIA Z TRECH PARA," 3 cpls (including 1st cpl). They K, then line dances fwd, the other lines rep and form behind them. So there are CZTERY LINIJE W KOLUMNACH, or four lines in three columns. (4) PUSZCZĄC RECE. The hds are released. (5) SKRAJNYCH KOLUMNA! MOSTEKI! All the cpls of the outside columns form the cpl arches. (6) ŚRODKOWEJ (KOLUMNY PAR)! PAŃ NA PW, PANÓW NA LW, POD I DOSWMIJ. The ctr people dance fwd, turn (W, R), go under to the end, join hds ret to their orgpos and Ob. (7) ZNOWU ALE POSTĘPOWAĆ Z KT. They rep but with each cpl they KT and go under. They meet, join hds ret orgpos and turn. (8) SZNUREM DO Kwlw. The first line gets pulled around, as it does the end W joins hds with the first M of the next line, etc. When the K is formed they continue L, then R. (9) Ob, ZAK.



To make this easy to execute arrange it so that the middle column has the lead cpl at its head. This is accomplished in the circling of the three couples.

#7

12-IE PzP KOP, Kwkw. (3) PODZIELIĆ DO CZTERY KOŁAMI. The circle divides down to 4 circles of 3 cpls. (4) CZTERY SZEREGAMI, JEDNA ZA DRUGĄ PODWIE (I,III). The lines all face center, one pair of cpls lines (SZEREG) along the III side, the other long the I. The lead cpl is in the first corner of the inner Szereg line. (5) DIO. (6)

WSZYSCY ANG I Ob. All do ANG and turn in their pos. Those who were on the ins are now on the outs. (7) ANG. So all are in orgpos. (8) ŚRODKOWE SZEŚĆ PAR KS, wlv. Inner two Szeregs (6 cpls) form a KS and go L. (9) OTOCZYĆ KS W KOŁEM! The other cpls enclose the KS with a circle. W PW. It turns to the R. (10) I PRZECIWNIE. The directions change. (11) Ob, ZAK.

#7

① 12-IE PzP, KOP

② K wlv

③ PODZIELIĆ DO CZTERY KOŁAMI

④ CZTERY SZEREGAMI, JEDNA ZA DRUGĄ PO DWIE (I, III)

⑤ DIO

⑥ WSZYSCY ANG I Ob

⑦ ANG

⑧ ŚRODKOWE SZEŚĆ PAR KS, wlv

⑨ OTOCZYĆ KS W KOŁEM

⑩ I PRZECIWNIE

⑪ ObZAK

#8

I-ZA CARO PzP KDR, 2-GA CARO PzP, KD, (3) 3-CIE CARO. PzP W ŚRODKU SALI. The first Caro finishes in the corners, the 2nd in the KD pos. The third Caro forms in the ctr. (4) KS W K PAŃ W K PANÓW! The ctr cpls form a KS, they are enclosed by a circle of 8W who are enclosed in a circle of 8M. As you might expect, it goes wlv, pw, lw from the inside-out, and then reverses. All fst the lead M of the 1, 3 Caro and the 1st W stand one behind the other. (5) K PANÓW, Obx PRAWA SAS. The leading M in the outer circle turn to their R SAS and they turn in place (5ii) K PAŃ TAK SAMO. The W circles, turns in the same way. An alternate call could be PRZEWODNIE! Obx 2 PRAW SAS. (6) ŚRODKOWE PARY! Obx, pwG, I lw, Obx! Ast the ctr people do cpl turn, then a RG, LG, and turn, I INNY CZTERY KOŁECKAMI W RÓGACH. Ast the pair of circles on the outs form four circles. (The previous W's cpls turn to face the M's cpls.) (7) FIGUR POSTĘPOWE, KOŁECKZAMI W RÓGACH, PAŃ wlv! PANÓW wpw! The circles turn L (2x), M makes the arch, W go under to the next L corner. M go R. Meet new people, Kołeczka, etc. Ast, "ŚRODKOWE PARY, K Ob." (8) ZAK.

#8

FOR 12 CPLS

#8/ ① 1-SZA CARO, PzP I DO
KDR

② 2-GA CARO, PzP
I DO KD

③ 3-CIE CARO, PzP I DO
ŚRODKU SALI

④ KS W K PAŃ W K PANÓW

⑤ K PANÓW, Obx PRAWA
SAS

⑥ ŚRODKOWE PARY! Obx,
pw G I lw I Obx!, I INNA 4-PY KOŁECKAMI
W ROGACH!

⑦ FIG POSTĘPOWE!
KOŁECKAMI W ROGACH,
PAN w lw!, PANÓW w pr!

⑧ ZAK

#9

12-IE PzP KOP, K, KOŁECKAMI Z TRECH PAR. There are 4 circles of 3 cpls each. (4) CZTERY SZEREGAMI, JEDNAZA DRUGA, POW DWIE (I,III). The four lines of three couples in two pairs, all face center. Remember, the lead cpl is on the left-most side of the 2nd Szereg from the (I) side. (5) DWIE ŚRODKOWE PARY! K I Ob PRZY II-EJ, IV-IE STRONIE W ŚRODKA! The two innermost ctr cpls do K, Ob and stand in the ctr along II,IV leaving empty spaces of their orgpos. (6) TERAZ INNY ŚRODKOWE PARY! K W CZTERY PARY W ŚRODKA! The next two ctr cpls, of the outs Sszereg, go ctr and join the first 2 cpls, they K, in the middle of the remaining formation, OTOCZYĆ TO KOŁO, naturally the eight cpls enclose the ins people, I KwK! So all do KWK. (7) KS W KS. (8) CZTERY OTOCZYĄCY K! Three are two pairs of KwK. They are formed in the usual way, by the M raising their joined hds, W going under and forming their own circle. Naturally, the W to L then R, ast M go R, L. (9) PAŃ! MOSTY! PANOWIE DOSW Ob, ZAK. The W's circles raise their joined hds to make the Most under which the M go and finish the dance.

#9 FOR 12 CPL'S

① 12-IE PzP KOP ② K ③ CZTERY KOLECKAMI Z TRECH PAR ④ 4-RY SZERGAMI, JEDNA ZA DRUGA PO DWIE (I, II)

⑤ DWIE ŚRODKOWE PARY! K I Ob PRZY II-EJ, IV-IĘ STRONIE W ŚRODKA!

⑥ TERAZ INNY ŚRODKOWE PARY! K W CZTERY PARY W ŚRODKA!

⑦ KS W KS! ⑧ CZTERY OTOCZYACY K!

⑨ PAN! MOSTY! PANOWIE DOSW, Ob, ZAK

⑩ OTOCZYĆ TO K!

#10

1-SA CARO PzP, KD. (3) PARY ROZDZIELEĆ SIĘ, PAŃ WYBIERA DWÓCH PANÓW, PANÓW WYBIERA DWIE PAŃ. (4) PAŃ NA KD, PANÓW NA KDR. The 1st W's Trójkas stand at the KD pos, M's at the corners. (5) K. (6) DZIELIĆ DO CZTERY KOŁAMI (PO TRZECH PARY) W RÓGACH. (7) Kwlw! (8) PRZEWODNIE PARY! Ob W ŚRODKA! (9) FORMACJA KRZ KOLUMNOWY! The dancers face into the ctr of the KRZ. Notice that the middle KRZ is a KRZ PARAMI. (10) FIGUR, "KRZYŻACKA," (11) ZAK.

#10

1-ZSA CARO PZP

2) KD

3) PARY ROZDZIELEC SIĘ
PAN WYBIERA DWOCH PANÓW
PANÓW WYBIERA DWIE PANI

4) PAN NA KD, PANÓW
NA KDR.

5) K

6) DZIELIC DO
CZTERY KOŁAMI
W ROGACH

7) Kwadr!

8) PRZEWODNIE
PARY! Ob W ŚRODKA!

9) FORMACJA, KRZ
KOLUMNY #262

10) I TERAZ, PROSZĘ FIG.
KRZYŻACKA #261

10i) Ob ŚRODKOWY PARAMI

10ii) PRZEWODZONE PARA!
par KRZ K!
par KRZ

10iii) ZM(1-3) I KOŁECKO

10iv) 2-4 POWTARZAC

10v) I POD MOST DO
KONCA!

10vi) 5 KRZ,
par, par

10vii) OBRÓT PARAMI
9) ZAK

NOTE: (10i) CAN BE EACH CPL Ob, W KOLECZ

#11

Same as the preceding except that for (10) do only (i)-(vi). (10) KS W K. The outs 4 KRZ break up and form a K around the KS. (11) Ob, ZAK.

#11 SAME AS #10 BUT DO ONLY (10i-vi) *fst*

⑩ KS W K! ⑪ ZAK

#12

12-IE PzP, K, PzP wlv. The cpls are circling to the L. (4) DWIE PRZECIWNIE KOLUMNY PRZEZ ŚRODKA, (i)-(iii). Notice there is space between the end columns. (5i) PARY OKOŁO KOLUMNY, (5ii) SPOTKAĆ W ŚRODKA, OBHAC, ZMIENIAĆ PAN, I DO KOŃCA, PO KOLEI DRUGA KOLUMN! One and three cpl run completely around the other column, come down the ctr, M release W, who remains in place, M hooking L arms and turn picking up the other W as a partner. These cpls go to the rear of the other column. The “rears” are opp each other. Others rep. Fst the columns are interchanged. (6) I POWTARZAC! Fst orgptrpos. (7) Ob, ZAK.

#12

① 12-IE PzP ② K ③ PzP wlv ④ DWIE PRZECIWNIE KOLUMNY PRZEZ ŚRODKA (#176 i-iii)

④i *fst* ④ii I RAZ!

⑤i PARY OKOŁO KOLUMNY! ⑤ii PANOWIE OBHAC I ZMIENIAĆ PAN I DO KOŃCA DRUGIEGO KOLUMNY

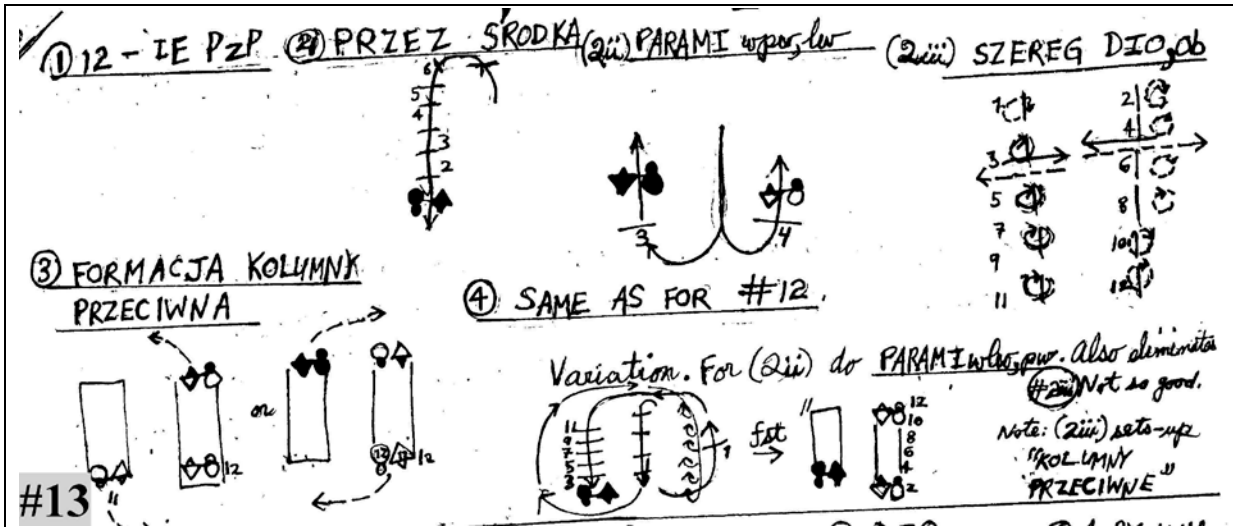
⑥ I POWTARZAC! all rep again *fst* orgptrpos

⑦ Ob i ZAK

NOTE: TRY TO MAKE (5ii)

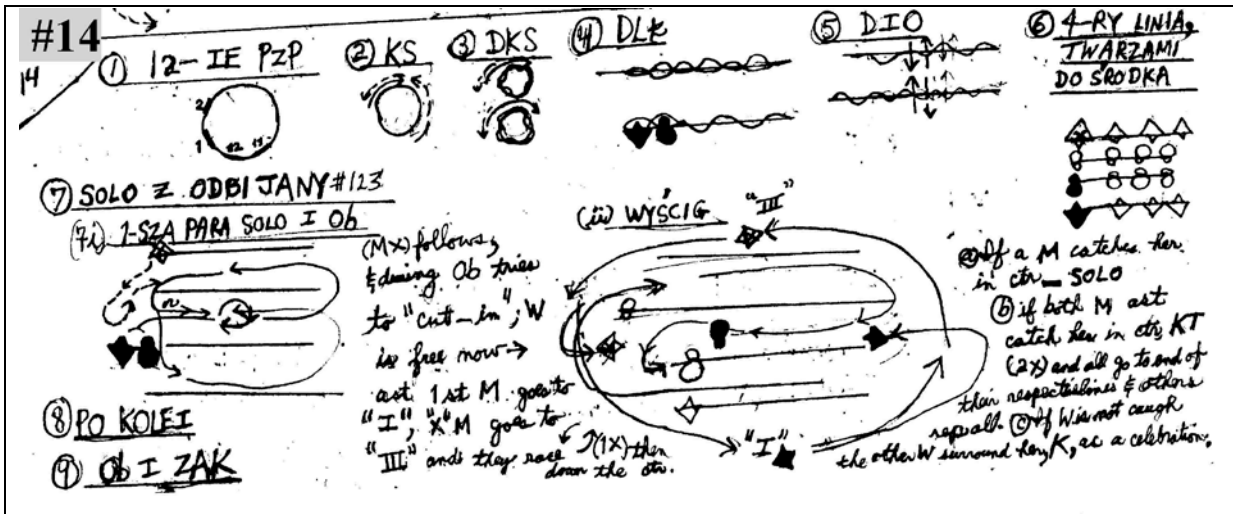
#13

Same as preceding for (1), (4)-(7). But (2)-(4) are different. (2) PRZEZ ŚRODKA. The column of cpls goes down the ctr. PARAMI wpw, wlv. Cpls go R, L, SZEREG DIO, Ob. (3) FORMACJA KOLUMNY PRZECIWNIA, #161. Here there is space between the opposing columns.



#14

12-IE PzP, KS, D KS, DLŁ DIO. (6) CZTERY LINIA, TWARZAMI DO ŚRODKA. So the W's lines are the innermost, lines that stand directly opp each other. There is space between all the lines. (7) SOLO Z ODBIJANY. The 1st cpl solos between the lines and Ob in the ctr. As they do the solo, they are followed by the opp M, as they Ob, this M tries to "cut-in," that M are doing an Ob-HAZ. The W meanwhile is free. Starting from (III) she runs down through the lines of M and W, next down the ctr and rets orgpos. Ast the 1 and 2 M run around the outs of the lines, going R. The 1st M begins from the (I) pos, the 2nd from the (III) pops. They go around (1x), come down the ctr from opp ends, and whomever reaches the W, he and she dance a solo. If they both arrive at the same time, then all three do KT, after which the W goes under and goes to the end of her line, the M to their line's end. (8) PO KOLEI. All cpls rep, first one complete set of lines then the other set. (9) Ob, ZAK.



#15

PzP, K. (3) KwK. (4) DL. (5) DK. (6) ROZDZIELIĆ KOŁAMI AŻ DO CZTERY OSOBY! Divide the circle down st there are four people in each smaller circle. Call could also be KAZDE KOŁO FORMUJE TRZY KOŁECZKI, or, each circle forms three circles of four people each. Each of these is a Kołeczka. (7) KOŁECZKI STANAĆ OKOŁO SALI, PAŃ MIĘDZY PANÓW! The small circles line up around the room, one behind the other, with a M's in between two W's circles. (If there were 8 circles the W could be called to take up KD pos and the M the KDR pos.) (8) FIGUR POSTĘPUJĄCY! KOŁOWROTKI Z pwG! POSTĘPOWAĆ wpw! Notice that it progresses wpw and not wlw; "wpw" means CW. The leader sets up the amount of progression. It can go wlw. In this case all would then be moving forward. (9i) KOŁECZKI wlw! All the circles turn, wlw, in place, (9ii) I FORMOWAĆ SZĘŚCI LINIAMI! The circles are broken, with their leaders twd the ctr. (10) LINIAMI Z LINIAMI! The lines of four run around the space, CCW. (11) I TRZYMAĆ SIĘ. They halt. (12) TWARZAMI DO ŚRODKA. All turn to face the ctr st there are five lines facing ctr as spokes on a wheel. (13) ŚRODKOWE OSOBAMI DO ŚRODKA DOSW I PzP. The inner five people go ctr, find their orgptr, leave and PzP around the room. Anyone who was not met by their orgptr waits until they do come ctr. ZAK.

#15

① PzP ② K ③ KwK ④ DL ⑤ DK ⑥ ROZDZIELIC KOŁANE
AZ DO CZTERY OSOBY!

⑦ KOŁECZKI STANĄC OKOŁO SAŁY,
PAN MIĘDZY PANÓW!

⑧ FIG. POSTĘPUJĄCY! KOŁOWROTKI Z PWG!
POSTĘPOWAĆ wppw! #233a

⑧i) KRZ! ⑧ii) Z PWG ⑧iii)

⑧iv) I POSTĘPOWAĆ! wppw!

⑧v) W KOLEI POWTARZAC
Second group of people from
orig. KRZ repeat, etc.
When finished, the orig. KRZ for
have just moved ONE place.

⑧vi) KOŁECZKI WŁÓZ!

⑧vii) I FORMOWAĆ SZESZTAŁ
LINIAMI

⑩ LINIAMI Z LINIAMI

⑪ I TRZYMAĆ SIĘ!
All stop.

⑫ TWARZAMI DO
ŚRODKA!

⑬ ŚRODKOWE OSOBY!
DO ŚRODKA DOSW. I
PEP!

⑭ ZAK

Variation ⑭i) Z KOŁO, or Z PW KRZ.
⑭ii) KOŁO, I PzP

Variation ⑭iii) Variation (8vi-iii) can be repeated
so progression in any number of
places.
Note: (8vi) wppw! is easier from (8iii).

A variation is to have the Kołowrotka done, Z KOŁO or Z PW KRZ. Also the innermost people could be told to say KOŁO, before they PzP.

FIGURE SEQUENCES FOR SIXTEEN, TWENTY-FOUR COUPLES

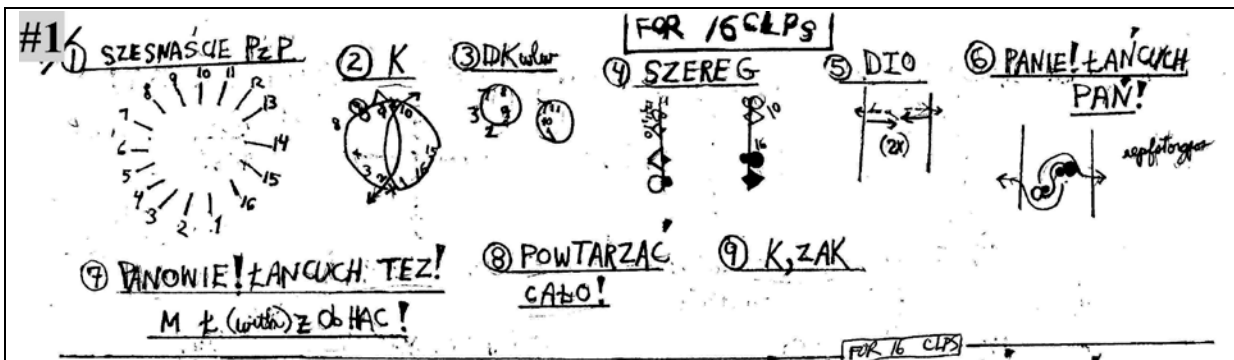
These are best thought of in terms of four Czwórek, four groups of four couples each.

SPECIAL TERMS

SZESNAŚCIE PzP (16-IE PzP)	16 cpls do PzP
24 PzP	24 cpls do PzP
KDL	A KD with sides of 4 cpls each.

#1

SZESNAŚCIE PzP (16-IE PzP), K, (3) DKwlw, (4) SZEREG, DIO (2x). (6) PANIE! ŁAŃCUCH (ŁAŃCUCH! PAN!) Remember, rep this fast orgpos. (7) PANOWIE! ŁAŃCUCH! The M do a ObHAC when they meet. (8) POWTARZAC CAŁO! (9) K, ZAK.



#2

8-EM PzP, K, lw GP. (4) DOBIERAC PAN! As the KRZ starts to go around, a M is added to each arm of the KRZ. Regular hd hold (1x). (5) DOBIERAC PANI! An extra W is picked up. There are now 16 cpls in the KRZ. (6) OŚMIEM KOŁAMI (KOŁECZKAMI). The ctr people release their joined hds, move out to form their circle which goes L, R. (7) OŚMIEM KRZYŻKAMI. Each Kołeczka forms a KRZ. They go wpw, lw. (8) Ob, ZAK.

#2
#1/ ① 8-EM PzP ② K ③ lw GP ④ DOBIERAC PAN! ⑤ DOBIERAC PANI!

⑥ OSIEM KOŁECKAMI!

⑦ OSIEM KRZYŻKAMI! lw GP

⑧ Ob, ZAK

#3

16-IE PzP, K, (3) FORMACJA "KRZ KOLUMNOWY." But with all cpls facing the ctr. (4) Ob. (5) NAPRZEMIANY! (6) Ob. (7) PzP, ZACZYNA OD ZEWNĄTRZ ITD. Starting with the outs cpls, PzP is done, unwinding the formation as it were. (8) ZAK.

#3/
#1/ ① 16-IE PzP ② K ③ FORMACJA "KRZ KOLUMNOWY," ④ Ob ⑤ NAPRZEMIANY!

⑤i) I Ob ⑤ii) INNY! ⑤iii) WSZYSCY OBRÓT PARAMI ⑥ Ob WSZYSCY!

⑦ PzP, ZACZYNA OD ZEWNĄTRZ I TAK DALEJ ⑧ ZAK

FOR 16 CPLS

Variation Before ⑤i) do WSZYSCY NAPRZÓD I W TYŁ, DO ŚRODKA I OD ŚRODKA!

#4

16-IE PzP, K, BRYGADI Z DWIE PARY. The Brygada figure-action is done only up until there are two cpls per line. (4) W TYŁ. (5) FIGUR NAPRZEMIANY, KOŁO Z 1-EJ, 2-GA LINIAMI. The leader pulls his line around to face the 2nd line ast end people join hds. (6) wlv, pw, I (LINII) JAK PRZEDTEM. After circling back to orgpos. (7) INNY, PROSZE! The other two lines rep. (8) NAPRZÓD I W TYŁ. (9i) PANOWIE! MOSTY! (9ii) PAŃ PJ ZUPELNY POD MOSTY, I ODWRACA W CZTERY LINII.

The M, in their four separate lines, join hds in a Most, the W go fwd, under the Mosty, forming four lines of W, facing the M, hds joined. All are in their same relative order. (10) DIO. (11) PANOWIE! MOSTY! WSZYSCY ZM. This reminds the M to upraise their hands. All dance fwd and through each other, turn and face. There are still 4 lines of M, 4 or W. (11) DIO. (12) PANIE! DOSW POD MOSTY, ZAK.

#4 16-IE PzP 2 K 3 BRYGAD I Z DWIE PARY 4 W TYE 5 FIG. NA-PRZEMIANY KOKO Z 1-EJ, 2-NA LINIE.

5

6 wlu, pw I LINIAMI JAK PRZEDTEM AKE 4-RY PARY!

7 INNY, PROSZE

8 NAPRZOD I W TYE

9 PANOWIE! MOSTY!

9ii PAN PJ ZUPELNY POD MOSTY I ODWRACA W CZTERY LINIA

10 DIO

10i PANOWIE! MOSTY! WSZYSCY ZM!

10ii DIO

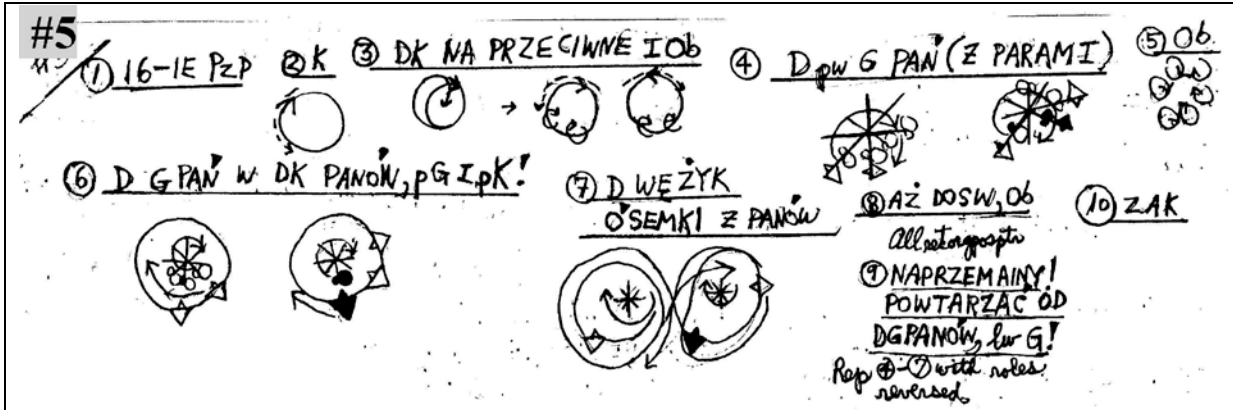
12 PANIE! DOSW POD MOSTY I ZAK

FOR 16 CPLS!

Mazur in place.

#5

16-IE PzP, K, DK NA PRZECIWNIE I Ob. (4) D pwG PAŃ (Z PARAMI). The W in both circles form a pwG, but with their M ptrs. Turn say, once. (5) Ob. (6) D KRZ PAŃ W DK PANÓW, pw KRZ I pwK. The 2 GP formed 2 KRZ and 2K st there are 2 KwK. The KRZ goes R as does the K. (7) D WEŻYK OŚEMKI Z PANÓW, OKOŁO KRZYŻÓW. The lead M takes his group of M around in a figure-8 around KRZ's (which continues turn). The 2nd group of M does the same. There are two separate WEŻYK OŚEMKI's. (8) AŻ DOSW, Ob. The Weżyk (Szurems) ret to their orgpos, and so do the W, and all Ob. (9) NAPRZEMAINY POWTARZAC OD D GPANÓW lw G! Ret (4)-(8) with a M forming a lw GP. (10) ZAK.



#6

1-ZA CARO PzP, 2-GA PzP 3-CIA, 4-TY, I FORMOWAĆ KRZ KOLUMNOWY, TWARZAMI DO SIEBIE. Each Caro dances PzP in turn finishing in pos to build this KRZ, with the leader in the 1st KD pos. The other lead cpl falls in behind it. (2) FIGUR NAPRZEMIANY! 1 & 3-GO RAMIENIA! W TYŁ, ZM Z PRZECIWNIE! The M and W of the first, 3rd arms of the KRZ move away from each other, they change places with their opp, (2ii) I KOŁECKAMI NA ROGACH. These people then join hds and 4 circles turn L (2x) I DIO, the circles reform their lines and DIO. (3) ZM I POWRACA DO KOLUMN. They recross then ret to their orgpos in the KRZ. (4) INNY! The 2 and 4 Ramienia rep (2)-(3). (5) FORMOWAĆ KOŁO! All join hds in the KRZ KOLUMNY formation and dance outwards to form a large circle. (6) K! (7) K PAŃ wK. (8) MOST Z PAŃ! PANOWIE DOSW, ZAK. The W make a Most, M go to their ptrs under the arms and ZAK.

#6. ① 1-SZA CARO } PzP I FORMOWAĆ
 2-GA CARO }
 3-CIE CARO } KRZ KOLUMNOWY, 4444
 4-TY CARO } TWARZAMI DO SIEBIE 8888

FOR 16 CPL5

② FIG. NAPRZENIANIA
 1Ę3-IEGO RAMENIA W
 1E! ZM Z PRZECIWNIE!

② CZTERY
 KOŁECKAMI W ROGACH!

③ ZM I POWRACA
 DO KOLUMN (DOMIAŁ)

④ INNY
 (2Ę4TA) TO
 SAM!
 2Ę4 PzP

⑤ ZA RECA I
 FORMOWAĆ KOŁKO!

⑥ K!


⑦ KRAN'WK!

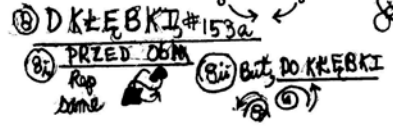
⑧ MOST Z PAŃ! PANOWIE
 DOSW, ZAK

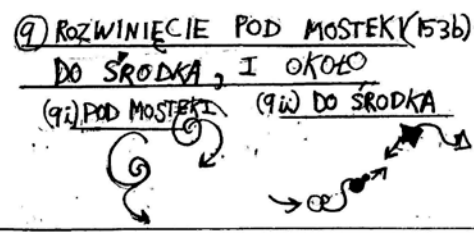
#7

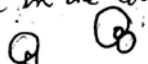
16-IE PzP, K, KS, LL. (5) DK PIP (I,III). Two separate circles; one of M, one of W. (6) FORMACJA, "LITERA S." The turning circles move closer to each other. When the circles are close and with the lead M opp the lead W, the turning stops, and the leaders join L hds. (7) ŁAŃCUCHOWAĆ Z OblwM! Everyone Łańcuchować with a OblwM, making a full turn each time. When finished the M and W have exchanged places. (8) D KŁĘBK. (9) ROZWINIĘCIE POD MOSTEKI, DO ŚRODKA, I OKOŁO. The lead M, W pull their lines through toward the ctr, and pull their lines around the other diminishing Kłębka. (10) DOSW, ZAK. The lines meet, ptrs Ob and ZAK.

#7 / ① 16-IE PzP ② K ③ KS ④ LŁ ⑤ DK PIP(I,III) ⑥ FORMACJA "LITERA 6"

⑦ ŁÓWAC' ZOBALIM!


⑧ DŁĘBKI #153a
 (8i) PRZED DŁM (8ii) BUT DO KŁĘBKI


⑨ ROZWINIĘCIE POD MOSTEK (153b)
 DO ŚRODKA, I OKOŁO
 (9i) POD MOSTEK (9ii) DO ŚRODKA


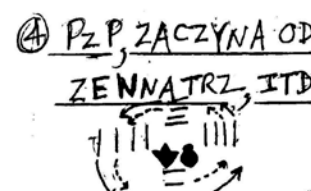
⑩ DOSW, ZAK
 Note: Aesthetically ⑤, is nicer if K are formed in the corners.



FOR 16 CPLS

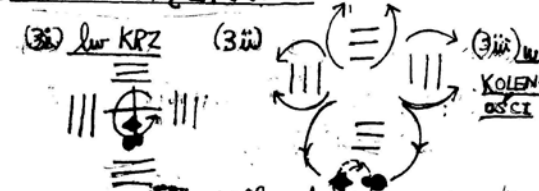
#8

16-IE PzP, KRZ KOLUMNY. (3) FIGUR, "KSIEŻYC!!" (4) PzP, ZACZYNA OD ZEWNĄTRZ, ITD. (5) ZAK.

#8 / ① 16-IE PzP ② KRZ KOLUMNY ③ FIG. "KSIEŻYC!!" #266

④ PzP, ZACZYNA OD ZEWNĄTRZ, ITD


⑤ ZAK


⑥ lw KRZ (6ii) KOLENOSCI


Note: A way to start & stop-up ② is to call out instructions to "corner". This ⑤ may be built-up from or into the center.

#9

16-IE PzP, K, 4-RY KOŁAMI NA ROGACH, wlv, (4) 4-RY KS, wlv. (5) "FORMACJA lw KRZ ŁŁ." (6) FIGUR, "KRZ OBWODOWA." But the M do join their L hds to form the lwKRZ, and with arches—MOSTY. (6i) Cpls turn in place. (70) ZAK.

#9

#9/0 16-IE PzP. (2) K (3) 4-RY. KOLEMI NA ROGACH wlv

(4) 4-RY KS wlv

(5) "FORMACJA lw KRZ kL, #259

(6) FIG. "KRZ OBWODOWA"

(6i) slow or stopa (ii) PANIE POD MOSTY (iii) WSZYSCY OKOLO

(6iv) OBROTY PARAMI

(7) ZAK

#10

16-IE PzP, (20 BRYGADI Z 4-TY PARAMI, NAPRZÓD W TYŁ, (2x). (4) FORMOWAĆ "KWADRAT LINIOWY" (V). All dancers face ctr. But form the formation in the manner as shown. (5) FIGUR NAPRZEMAINY. Do the sequence and fst orgpos. (6) ZAK.

#10

#10 / ① 16-IE PzP

② BRYGADY Z 4-TY PARAMI

③ NAPRZÓD I W TYŁ (2x)

④ FORMOWAC' "KWADRAT LINIOWY" #53a

⑤ FIG. NAPRZEMAINY

⑤i DIO

⑤ii LINIE 1-SZA I 3-CIE

⑤iii DK

⑤iv KDL

⑤v INNY TERAZ!

⑤vi POWTARZAC'

⑥ OBL I ZAK

#11

16-IE PzP K, KwK, The outside circle has to open first, then separate, then reform. (4) DK, K Z PAŃ (III), K Z PANÓW (I). The lead W pulls, releases a hd and pulls her line to III. Lead M does the same for his line. They form DK and turn L. (5) PODZIELIĆ NA DWA, 4-RY KOŁAMI NA ROGACH. (6) K I ZNOWU PODZIELIĆ. (7) PROSZE, FORMACJA "KRZ BRONISŁAWA NA ROGU." The arms of this KRZ are in the corners. First M, first W stand opp each other in first and third positions. This ordinarily should also be true for all the others. (8) FIGUR POSTĘPOWE I NAPRZEMAINY! The 4 in cpls, 2 of M, 2 of W Kwlw to orgpos. The first cpls only of the first and third arms of the KRZ, PJ to the others' place and KOŁECZKA with the 2nd cpl of these arms. There are two circles going L. The M make a MOSTEK and the W cpl go under and to the next cpl of M, M go to next cpl of W. They circle, etc. Fst all first cpls, are in ends of the arms. Now the other arms of the KRZ rep this action. Then second group of four cpls do this, etc. (9) CZTERY K W ROGACH. The four arms form four circles. (10) 4-RY LINIJE, FORMUJE JEDNO WIELKI KOŁO. The four circles open to form a large circle. The lines are being pulled by their leaders around leftward, wlv, pw. (11) POSTĘPOWAĆ DOSW Z OBL I ZAK. The first M and last W do an ObL fst the 1st M is in a pos to rep with the next W. Same for last W who is placed in pos to turn with next M. Orgptrs end the dance.

#11) 16-IE PzP ②K ③ KwK ④ DK, K Z PAN (III)
 K Z PANÓW(I) wlos!

⑤ PODZIELIĆ NA DWA, 4-RY KOŁAMI NA ROGACH

⑥ K I ZNOWU PODZIELIĆ
 Same - Ag ptra.

⑦ FORMACJA "KRZ BRONISŁAWA" NA RÓGACH #262b

⑧ FIG. POSTĘPOWE I NAPRZE MAINY!
 (8i) Kwlw (8ii) 1 & 3 ZM & KOŁECZKA

(8iii) PAN POD MOSTEK

(8iv) others begin to sep ast as (8iii) is done, Fst

⑨ 4-RY K








⑩ 4-RY LINIE, DO JEDNO WIELKI

⑪ POSTĘPOWAC DOSW ZOB, ZAK etc, fst naptr.

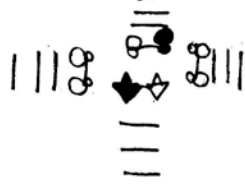
#12

16-IE PzP, KS, LL. (4) DL. (5) DK, (7) 4-RY K DZIELIĆ DO PARY. There are cpls of M, of W. (8) FORMACJA, "BRONISŁAWA." (9) RAMIENNY PJ, NAPRZEMAINY AŻ DOSWMIĘJ. Fst all are in orgpos. (10) ZWIĘKSZAJĄCE SZNUREM, NA POMIĘDZY STOJĄCYCH. The leader, from the ins, circles continually wlv, between the groups of cpls and outward ast cpls attach themselves to the end of Szurem as it passes behind them. (11) Kwlw. (12) 4-RY KOŁAMI. (13) 4-RY LINIJE, PARAMI, JEDEN PO DRUGĄ. Each of these lines (really Szeregs), have four M next to each other, and 4 W likewise, only orgptrs should be in these lines. (14) PAR ZAWROTY. Fst there are four columns of four cpls facing each other, twd the ctr of the column. (15) DOSW Z ObM. This is the same as a Łańcuchować. (16) ZAK.

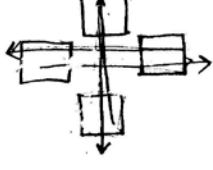
#12 / ① 16-IE PzP ② KS ③ LŁ ④ DL ⑤ DK ⑥ Kurlur ⑦ 4-RY K

⑧ FORMACJA "BROMSEAWA"




⑨ RAMIENNY PJ NAPRZEMAWY
AZ DOSWMIJ




up to right


⑩ ZWIĘKSZAJĄCE SZNUREM, NA POMIĘDZY STAJĄCYCH
(10ii) K Z PARAMI W ŚRODKU



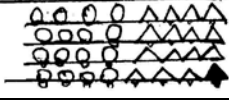
⑪ Kurlur



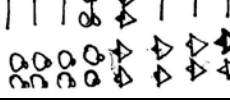
⑫ 4-RY KOŁAMI



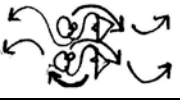
⑬ 4-RY LINIJE, PARAMI JEDEN BÓD DRUGA



⑭ PAR ZAWROTY



⑮ DOSW Z OBM
su. 4. DOSW




⑯ ZAK


FIGURE SEQUENCES FOR TWENTY-FOUR COUPLES


24 PzP. This is six sets of Caros. Kwkw. (3) KwKwK. These are 3 circles one within the other within the other. But how are they constructed? (3i) PRZEWODNIE PARY Kw ŚRODKA! The first Caro forms the inner circle. (3ii) 2-GA, 3-CIA CARO FORMOWAĆ K! The cpls of the 2nd, 3rd, Caro enclosed the inner circle. (3iii) 4-TY, 5-TY, 6-TY CARO, K! So there are three circles with 4, 8, 12 cpls. (4) pwG, K, WŁ! RAZ! The order of figures is from the ins circle to the outs. Everyone does their group's action on, I RAZ! (5) STANAĆ! All stand in orgpos. (6) (ZMIENIĆ), lwG, WŁ, K. The groups do different figure-actions. Naturally, the M are holding L hds for the GP. (7) DOSW. (8) ZAK.

#13 ① 24 PzP ② Kwkw ③ KwkwK


(6 CAROS) 

③i) PRZEWODNIE PARY Kw ŚRODKA! ③ii) 2-GA 3-CIE CARO!

③iii) 4-TY, 5-TY, 6-TY CARO, K! 


④ pwG, K, WŁ! RAZ! 


⑤ STANAĆ W MIEJSCU!
PROSZĘ, TRZYMAĆ W MIEJSCU!
all feet on pos.

⑥ (ZMIENIĆ) GP, WŁ, K 

⑦ DOSW
⑧ ZAK

Variations: TRZY K z gw SZPRYCHZ

K ZEBATE 



How would the two or three groups do a G? Since they cannot join hands they can only mimic the formation by extending the arm which would be used, to the center. Of course, there are other circular figure actions which can be used, e.g. K SZPRYCHZ or K ZEBATE.

