

**THE  
KRAKOWIAK  
DANCE  
WORKBOOK**

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**THE KRAKOWIAK DANCE WORKBOOK**

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# THE KRAKOWIAK DANCE WORKBOOK

## A NOTE ON THE DANCE WORKBOOKS FOR THE

KRAKOWIAK

OBEREK

KUJAWIAK

GORALSKI

ZYWIEC

The term "Workbook" is used by the present author to denote "researches" of a TRIVIAL nature. The information was merely collected from Dance Groups, Choreographers, Books, and Workshops in Poland. Original Field-Work was not done by the author. Perhaps a better term is, "Collection" as in, "The Oberek Collection".

Another reason for not associating the term "research" with these Volumes is because there exists only a slight written record of and about these Dances. Thus there isn't much that can be proven. Anyone can write down Dance "material".

It is the Dance Teacher and Student whose practice shall convert these Volumes into "Workbooks".

# THE KRAKOWIAK DANCE WORKBOOK

## ACKNOWLEDGEMENTS

The present volume, Krakowiak, began in 1969 as a mere collection of dance steps. It is a part of the general subject of Polish Figured Dances. This volume forms a unity with Volumes I, II, III, IV, and X of this Series.

As this collection of steps and figures grew necessity brought forth analytic principles as well as the beginnings of a Historical approach.

From 1971 to 1977 twenty-five months were spent doing research in Poland. These research trips were funded by the Kosciuszko Foundation of New York City and the Polish People via the Polish Government.

The author's research was done under the guidance of Dr. G. Dabrowska of the Polish Institute of Arts and Sciences. Without her valuable aid this project would not have reached fruition.

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We are also indebted to Dr. Peterman of the Dance Archive of the Academy of Art of the former German Democratic Republic on our behalf.

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The Polonia Society For Relations Abroad must be cited for providing assistance in contacting Folk Dance Groups and arranging our attendance at Dance Courses.

A number of drawings have been used which first appeared in the books of Zofia Majewiczowa and Olga Zeromska.

We shall not mention the difficulties, obscurantism and jealousies, on both sides of the Atlantic, which hindered our work.

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## THE KRAKOWIAK

The Krakowiak is probably the most well known of the Polish peasant dances. It has come, by the uninformed, to be thought of as much an identification of Poland as the "Polonaise" is. People more commonly know the traditional clothes used by stage groups for this dance than the dance itself.

The Kraków region surrounds the city of Kraków as shown on the map. This area was contained in the larger area of "Little Poland."



This southern region is dominated by music in 2/4 time.

There are many variations of these Krakowian folk clothes, so much so, that we shall not discuss them. The degree of variety was extensive. We shall only say that they are very colorful.

Both the men and women wore heavy boots which leads to heavy stamping, etc. The man also has a belt of hanging metal rings whose ringing is very much part of their dances.

Unfortunately among Overseas Polish organizations the Krakowian women's folk clothes have been terribly debased. The dresses are usually overly short. Worse is the apron which is displayed. The authentic skirts are finely woven beautiful things often embroidered. However these unauthentic clothes use a plain apron crossed by several colored ribbons.



This is so ugly! and yet it has a history. Aprons and dresses of this type were worn on the stage outside of Poland as representing a "Peasant Dance" or "type" i.e., it was a mode of characterization and did not represent one specific type.

Janina Kapcińska, a Polish researcher of the Krakowian dances, has an interesting idea about this style. She stated that it also appeared in the city of Kraków around the closing years of the 19th

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century, the peasants became a cult or an intellectual mode. This has been called, "Chłopomania" or "Peasantmania." At this time the mothers of the city children of Kraków made dresses patterned on the Krakovian peasant clothes for the children. The result was the hybrid of a ribboned-apron.

And it is this style which travelled with the Overseas Poles which they use for all Polish dances.

The Krakowiak has traditionally been classified as one of the National Dances of Poland. As pointed out by the present author the criterion for a dance to become a National Dance are two:

- 1) that the music of the dance was found throughout Poland by the end of the 19th century.
- 2) that the dance became a political/social symbol during periods of Polish patriotic upheavals or manifestations.

Even though the music of the dance may have spread to other regions of Poland this does not mean that the dance is done in these other regions. For example on the Polish Baltic coast there aren't any dances which may be properly be called Krakowiaks. (Often variations are so different that they may be considered different dances.) The same may be said for central Poland as well. In the Poznań and Łowicz area (home of the Oberek) there are no Krakowiaks as dances to be found.

The Krakowiak along with the Mazur and Taniec Polski entered the operatic stage during Poland's political and existence troubles of as early as the 1770's. It is recognized by Poles as being a peasant dance but it was not always so. Let us turn now to a study of this dance.

## OPINIONS ON THE ORIGINAL KRAKOWIAK

As with other Polish Dances people only became interested about them in the 19th century. The reader must keep in mind that the amount of documentation of peasant dances is very rare. Peasants, lacking formal education, do not have written records of their life activities. Urban observers and ethnographers of the 19th century were not dancers, unfortunately, so that their remarks only give the spirit and not technicalities.

This dance shows more strength and enthusiasm than art. It is similar to the Polonez; a picture of the first stage of society.

"Taniec ten więcej okazuje siły i entuzjazmu niżeli sztuki, porównany z polonezem jest obrazem pierwotnego stanu towarzyskiego."<sup>1</sup>

<sup>1</sup>. Łukasz Gołębiowski, "Lud polski", (Warszawa: [n.p.], 1830), Oskar Kolberg, Krakowskie II, (Wrocław: Polskie Towarzystwo Ludoznawcze, 1962), p. 370.

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Here the author implies that what is simple comes first so that the Krakowiak, being like the Polonez, a simple dance, must reflect a simple society with uncomplicated social relationships. This view that peasant societies are primitive or simple is a Romantic luxury.

It is Karol CzerŃiawski below who first stated that this now peasant dance was a dance of the noble Szlachta class<sup>1</sup> of Poland.

It came from the peasants, the szlachta polished it. It became their favorite dance with Slavic characteristics as, same as the Polonez, the crowd with one leader: it was done by the Szlachta youth and among them in time took a warriors character, it was danced often only by men, each serving the other like a knightly companion.

"Wyszedł on również jak tamten z ludu, a przez szlachte, ukształcony, stał się jej ulubionym tańcem, z temiż, samemi cechami społeczności słowiańskiej co i polonez, to jest gromadą i jednym przodkującym: był on tańcem młodszej braci szlachty i między niemi nabrał z czasem charakteru wojennego, tanczyli go bowiem często sami mężczyźni, jeden drugiemu służyć w parę, jak towarzyszy rycerzowi."<sup>2</sup>

Like the Polonez and Mazur then, the Krakowiak was a folk dance which was taken up by the Szlachta. In doing so it maintained its leader. According to CzerŃiawski this was done by the young bloods of the Szlachta as a "warrior" dance, that is, as a men's dance. This is very much like the mountain dances of the Carpathian Mountains in the south of Poland. In fact the Kraków region is only a two hour bus ride away from the mountains. As we continue we shall discover that the Krakowiak has more in common with these mountain dances.

The ultimate source of the above remark is from the writing of Jan Pasek. He was a member of the Szlachta class who wrote in the early 17th century. He led a very active life and was typical of his class.

The Szlachta have often been described as over refined aristocrats. They were not. They were robust, lively, and some what coarse. They had a very Baroque personality.

They loved the hunt, a good fight and especially to bluster and pose.

Jan Pasek describes a dance in his book which contains just those elements mentioned by CzerŃiawski. Pasek was partner to a friend, there was singing, ~~and~~ some fighting. It is all rather happy and robust. However, Pasek's story paragraph does not say a thing about the dancing itself! But on this CzerŃiawski states that this dance, which Pasek called "Wielki" (Great), gives the expression of a Krakowiak.

Not content with thin inference CzerŃiawski states that maybe it became common among the Szlachta class at the time of Kazimerz the Great.<sup>3</sup>

There are two questions here:

<sup>1</sup>. See the present author's work on the "The Polish Walking Dance" for a full description of this Szlachta Community.

<sup>2</sup>. Karol CzerŃiawski, O Tańcach narodyowych z poglądem historycznym i estetycznym, (Warszawa: Kowalewski, 1860), p. 69. First published in 1847.

<sup>3</sup>. *According to a recent article on Fanny Slesler's <sup>stage</sup> Krakowiak dance mentions a very peculiar dance which is ~~according~~ according to*



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(36)  
the <sup>ultimate</sup> ~~original~~ author Janina Strzembosz du Faur of Kraków,  
~~is~~ the original Krakowiak. ~~at~~ its date? 1375! This is  
fantastic! This implies a dance of 600 years duration! But is it  
the same "Krakowiak"? That answer is no! But ~~it~~ <sup>has</sup> is ~~not~~  
its description. "The earliest known reference to it dates from 1375,  
when it was given its name and described as a sedate brightly  
dance, performed at the court of Casimir the Great in Cracow.  
The dance was said to consist of two parts, the first part  
being a triumphal march performed by thirty-two men  
dressed in full armor and executed mainly with "slow  
sideways crablike steps." The second part was performed by  
thirty-two women with flowing hair, all wearing white dresses.  
The women held flowers in the hands and danced in small ~~circles~~  
circles around each man with small, nearly running steps. The  
ended the dance with a curtsy to the men, creating sixteen double  
pairs." ~~Count Strzembosz~~ Knud Tjørgensen "Reconstructing La Cracoviense,"  
Dance Chronicle, Vol 6, # 3 (1987) ——— 1989, p. 229. The only  
connections with the Krakowiak and this is place and these "crab-  
like side steps," which are slowly done. There is no record as to  
how often this was done. What it certainly was — was just an  
or choreographed Court Dance. ~~as~~ ~~was~~ This was a <sup>very</sup> common practice.  
~~was~~ The present author has not seen the original citation.

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- 1) Was it a Szlachta dance?
- 2) From when can we date it?

The Krakowiak is a popular dance type from the region around the city of Kraków. It is not the dance of the urbanities of Kraków. The people of Kraków did whatever dances were popular in urban Polish circles at the time.

Until recent times the custom of the "Staropolsko Kulig" or "Old Polish Sleigh Ride" was still in existence in southern Poland. Very often the participants dressed in the clothes of the Kraków region or in the old Szlachta dress. In this old custom atmospheres all the Polish dances would be done — not with finesse but rather with great strength and heartiness. The dancers, in short, "let their hair down." The Krakowiak fits into this atmosphere and was always done as the sleighs would wind their way from house to house.

The "Kulig" was a Szlachta custom. Thus the southern rural Szlachta and their city friends and family would dance the Krakowiak.

The relationship of the Kulig and Krakowiak was one of identity as seen by non-Krakowians. They obviously only thought of the Krakowiak as part and parcel of the Kulig. Here the upper class of the Kujawy region.

(Among small numbers of people) as the Szlachta, Townspeople and Officials of the higher classes, dance besides those....., .....the Kulig Krakowiak.

"Pomniejsza zaś szlachta, mieszczanie i oficjaliści równie jak i wyższe społeczeństwa warstwy, tańczą procz tego....., ....Krakowiaka Kuligowego,..."<sup>1</sup>

Maskerade Balls have been popular in Europe for centuries. A popular costume in Poland was the dress from the Krakow region.

When Stanisław Augustus was at a ball in Krakow, (he) danced the Krakowiak in folk - clothes.

"Gdy Stanisław August był w Krakowskiem na balu, tańczowano krakowiaka w ubiorach ludu."<sup>2</sup>

This dates the Krakowiak to at least 1770.<sup>2</sup>

<sup>1</sup>. Oskar Kolberg, Kujawy, II 1867, (Wrocław: Polskie Towarzystwo Ludoznawcze, 1962), p. 208.

<sup>2</sup>. Łukasz Gołębowski, Gry I Zabawy, (Warszawa, [n.p.] 1831), Oskar Kolberg, Krakowskie II, op. cit., p. 370.

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Choreographic descriptions such as they are, of the Krakowiak do not exist prior to the 19th century. The name itself as designating the regional dance of the Kraków region occurs in the latter half of the 18th century.

"The name 'Krakowiak' to denote dances in duple time, usually with a syncopated rhythm, made its appearance relatively late."<sup>1</sup>

It appeared later than the terms, "mazur," "mazurek", "oberek", "kujawiak." This means after 1750. In fact, according to a leading Polish Folk Music scholar Zofia Stęszewska the Krakowiak, musically speaking, only can be dated to the time of the Kościuszko Insurrection of 1792.<sup>2</sup> Peasant soldiers from the Kraków region were heavily engaged in then insurrection. They, their spirit and music became legendary throughout Poland.

During this time the Krakowiak and the peasant Obertas - Mazurek were symbols of the lower classes widening political consciousness.

....[they] were the expressions for the National - Liberation aspirations of the peasant class (the Krakowiak and Mazur).

"...wyrazu aktualnych dążeń narodowo - ~~narodowo~~ wyzwoleniczych, warstw chłopskich (w Krakowiaka i mazurze)."<sup>3</sup>

The musical melody of the Krakowiak was used earlier in Maciej Kamiński's opera "Zośka" in 1779. However as a dance on stage it had to wait for Poland's first folk opera "Krakowiaków i Gorali" of Józef Stefani in 1794.

The story of the opera concerns two regional peoples of southern Poland viz., the people from around Kraków and the mountainers; the Gorali. As we shall see their dances are not so different as one might think.

As we see the Krakowiak at the turn of the century is and is thought to be by other Poles a peasant dance of the Kraków region. Since there is no factual evidence that the Krakowiak was a dance common to the Szlachta in earlier times, as Czerniowski claims, we thus can not accept this claim.

What is undoubtably closer to the truth is the case that the Krakowiak was very often done by the rural Szlachta of the Kraków region of Poland, so much so, that others came to view it as a Szlachta dance. As pointed out by this author in previous works the only Szlachta dance up to the 19th century was the "Taniec Polski."

## XIX CENTURY DESCRIPTIONS OF THE KRAKOWIAK

The sources are few but there is a general agreement among them.

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<sup>1</sup>. Zofia Stęszewska, Saltus Polonici. Polonaises Lengjel Tantzok, Warszawa, Polski Wydawnictwo, 1970, p. 39.

<sup>2</sup>. Personal interviews with Zofia Stęszewska in 1972.

<sup>3</sup>. Zofia Stęszewska, Muzyka #2 (Warszawa: Muzyka Instytut Sztuki Polskiej, 1960), p. 83.

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On Sundays when everyone was gathered at the village tavern  
the young would be bursting to dance.

...the music comes alive,...  
...the youths readily  
take to dancing, not  
spurning the oldsters  
It began with the "Polski,"  
next what (they call) a  
"Mazur", but as the  
gaiety increases, only  
then the "Krakowiak." (is done)  
with couples running around the  
first couple as the man stands  
in front of the band singing  
known verses, of which he knows  
a thousand, or makes up  
new ones,....

"...muzyka się odzywa,  
biorą się do tańca  
ochoczo młodsi; nie pogardają  
nim i starsi wiekiem. Zaczyna  
się od Polskiego, następnie potem,  
co Mazurem zowią; a kiedy  
wesołość coraz bardziej wzrosła,  
nastają wtonces dopiero Krak-  
owiaki, wśród których  
obiegający koło,  
pierwsza para przed muzyką staje i  
mężczyzna śpiewa strofę już  
znaną, których umieją  
tysiącami, albo świezo ją  
tworzy,...."<sup>1</sup>

The order of dancing is: the "Tańiec Polski," the rural "Mazur",  
and then the "Krakowiak." As the tempo and liveliness increases so  
does the dancing with the Krakowiak the fastest. Here the Krakowiak  
is described with all the other dancers somehow circling the first  
couple which is in the middle and is facing the band. The man sings  
known songs and also improvises tunes. Since these are people from  
the same village or neighbor they know the common melodies  
and songs.

Even if the band knows only one melody that does stop the crea-  
tive spirit.

...to one of this kind,  
to one melody only, they are  
ready to dance many hours,  
to midnight non-stop.

"...to przy kilkotaktowej jednej,  
i tej samej melodijs, gotow  
kilkanaście godzin, do  
północks, bez wytchnienia."<sup>2</sup>

Before the dancing there  
is a song and when the  
band repeats it, all the  
dance.

"W krakowiaku przedtaneznik  
zaśpiewa, a kiedy muzyka to  
powtarza, wszyscy tańczą."<sup>3</sup>

So the man sings a tune, the band picks up the melody and then  
all dance around the room.

....the singing is  
joined with dancing and both  
beat upon the music, with  
the clanging, rattling of

"....że ze śpiewem jest  
połączony i że w obudwu  
tańczący wybijają takty, w  
tamtym grzechotkami, w

1. Gołzbiowski, "Lud polski"...op. cit., p. 367.

2. Włodmierz Anczyc, "Tygodnia Illustrowany" V5, (Warszawa: 1862),  
Oskar Kolberg, op. cit., p. 376.

3. Gołzbiowski, Gry i Zabawy, ....op. cit., p. 370.

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the brass ornaments  
or heels.

tych mosiężnymi kółkami  
lub podkówkami."<sup>1</sup>

Here we must say a word about the ornaments worn by the men of the Kraków region. Around the outer belt was hung with several rows of brass rings. The idea is to be jaunty and add to the dance with their ringing. The man may help them by beating upon them with his free hand.

What about the leader!

The most courageous and  
strongest leads the others;  
they sing as he  
sings; they dance  
as he leads.

"Jeden najsmielszy i najsilniejszy  
rej wodzi między wszystkimi;  
jemu wtórują inni tak, jak  
on śpiewa; tańczą tak, jak on  
prowadzi."

He does the lead singing. They reply. As he leads them around so they follow. So far no real information about the figures of this dance.

One should be in great motion in the Krakowiak.

The girls have two braids  
[which] fly in between the  
air, as they dance, numerous  
ribbons of different colors.  
These ribbons tell the girls  
history. Usually they are  
gifts from sweethearts,

"Drugie krakowianek warkocze  
po dwa splantane, unoszą się  
w powietrzu za tanecznica  
między kilkadziesiąt wstęgami  
różnego koloru. "Wstęgi takowe  
oznaczają całą historię  
tancerki, gdyż zwykle są po-  
darunkami zalotników..."

One dance fast enough and with such motions as to set the first's braids and ribbons a-flying!

The man who wear peacock feathers in their caps also set them awaving. But they also increase the rhythm.

....or again the hand is  
thrashed against the belt's  
brass rings adding to  
the clamour and noise....

"....to znów potrząsa wolną ręką  
u pasa zawieszono kółeczka  
mosiężne dla tem większego  
brzęku i szumu..."<sup>2</sup>

In most Polish folk or regional dances there is often more singing than dance; song and dance in Poland are a festive unity.

...because not only  
does it show that the  
first pair leads the  
others, directing their  
turns and motions, but the  
dance is joined with  
singing. It seems that this  
comes from the time when  
they did not yet use  
music [to dancing]...

"...bo me tylko to ci wskazuje  
tańczący w pierwszą parę  
a prowadzący za sobą  
innych, kierujący ich obrotami  
i ruchami, (ale masz ten taniec,  
połączony ze śpiewem, co tak  
się zdaje, że pochodzi z  
czasów, w których jeszcze nie  
umiano użyć muzyki..."<sup>3</sup>

1. Kazimierz Brodziński, Tancach Narodowych, date uncertain, Kolberg, ....op. cit., p. 368.

2. Anczyc, ....op. cit., p. 377.

3. J. Maczyński, Wiosciance z okolic Krakowa, ([n.p.] 1858) Oskar Kolberg, Krakowskie II, (Wrocław: Polskie Towarzystwo Ludoznawcze, 1962), p. 374.

Certainly people sang before there were instruments but the real motivation for singing is the expressive power and pleasure that singing yields.

All others in the world dance according to the band, only the Krakowians dance the way that they sing.

"Kiedy wszyscy na świecie zwykle tańczą jak im zagrają, jedni krakowiaci tak tańczą jak ście sami zaśpiewają."<sup>1</sup>

Now for the dance proper.

Where the band strikes up a Krakowiak, the couples divide, — the women flirtuously glancing, run away to one side with light steps but the men [remain] stamping and shouting: "hejzoino, dana ino!" [Suddenly] they run to the girls, meeting their run — aways. Adroitly and deftly he slides his hand under her arm, taking her in his grasp. She nests her hand on her shoulder, she consenting to him. He lifts her up with his strong hands as the brass ornaments on their belts ring out and sparks flew from their boot nails; all this with looks and motions with radiated joy and happiness.

"Gdy muzyka zagra krakowiaka rozdzielają się pary; — kobiety ze skromną minką w lekkich płasach uciekają w jedną stronę, a mężczyźni przytupując i pokrzykując: hejze ino, dana ino!" "pusciwszy się w stronę przeciwną, spotykają je w tej ucieczce, a zgrabnie i zwinne podśnawszy rękę pod ramię tancerki, chwytają ze w swoje objęcia Ujęta wspiera się ręką na jego ramieniu, poddaje się jego woli, a on ją prawie unosząc na swej silnej ręce, tańczy z nią porządkując mosiężnymi kółkami pasa i krzesząc iskry z stalowych podkówiek, a to wszystko z miną i ruchami, wykrywającymi radość i wesołość."<sup>2</sup>

Besides the obvious spirit and strength which is apparent here we have so far one figure of motif — that of romantic separation. The girls run away from their partners as the men do a lot of stamping and shouting. The men run to the girls, grasp one and off they go. The question is, is this a generic feature of the Krakowiak or an accident of this particular description.

After dancing several times in a circle, they stop in front of the band; the first couple again sings and again dances. After four or five of such dances the music stops as they say, "ucina

"Po przetancowaniu kilkakrotnym w koło, zatrzymują się przed muzyką, a tańczący w pierwszą parę, znowu im zaśpiewa i znowu tańczą. Po czterech, pięciu takich tańcach muzyka grać przestaje, a podług ich wyrażenia: "ucina

1. Ibid., p. 374
2. Ibid.

## THE KRAKOWIAK DANCE WORKBOOK

im muzyka," and on	im muzyka," i na tem
that the dance	konczy się tańiec tak
ends suddenly, as does	niespodzianie jak zwykle na
the end of lives finish	swiecie konzą się życia
our happiness and pleasure.	naszego rokosze i przyjemności."1

So the first couple leads the other couples around in a circle. The first pair goes in front of the band; the general circling having stopped. The man indicates some song which may call for a reply from his partner or the other dancers. They the leading couple again bursts into leading the other couples in a circle. This is repeated until they or the musicians gave out.

As often happens what one person knows as or recognizes as one single dance others may consider to be many dances. All persons who either are ignorant of ethnographic research or have never observed the authentic Polish folk dance forms think that the Krakowiak is a dance of numerous figures, without singing. Singing for them merely is a preface to a complicated Krakowiak choreography.

The authentic folk Krakowiak as done by ordinary people, we may outline as below:

Introductory song by a man,  
Gathering of partners & leading the circle,  
First man stops and sings,  
Couple circling,  
etc.

This is repeated as often as desired. For the person of whom we spoke about this would only constitute one figure for him or her! Its too simple!

The same thing occurs in the mountain dances of Poland. Even today the people refer to themselves as doing five, six or seven separate dances; sometimes one after the other. However most stage dance people and some writers think of this a "The Mountain Dance" as though it is one unitary whole. The native people will speak of "this dance" whereas most writers/dancers say "this step." For the natives in this case a different step-movement is indeed a separate dance.

The same is true for the Krakowiak but not so such for steps but rather in dance motifs.

Here are several which the people living in different places within the Kraków region called by different names and thought of as different dances.

First the dance known as the "Mijanym."

...all the couples stand in a circle, already holding hands or not but together waving their hands or lightly balancing to each other for awhile. Then one of the dancing pairs slide forward into the center of the circle. Standing opposite each other they hop, jump (etc)

"...wszystkie pary przystawają w kółko, już to trzymając się za ręce, już bez tego, a zarazem chwielejąc rękami lub z lekka kołysząc się ku sobie przez chwile. Wówczas jedna z par tanczących wysuwa się naprzód; i w środku owego koła, stanawszy naprzeciwko siebie, para ta

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1. Ibid., p. 375

with small steps (drobi) to each other as the Gorale do. After this the man chases the woman, or he is pursued by her. Finally the man catches his partner and both return to their place in the circle. After then again all the dancers circle around the room and the entire process is repeated successively by the second, third, etc., couples. This dance, always in 2/4 time is called, "Mijanym."

wyskakuje i wydreptuje (drobi) ku sobie na podobieństwo górali, poczem tancerz goni swą tancerkę, lub sam przez nią jest ścigany. Wreszcie mężczyzna pochwyci swą tanecznice i oboje wracają na swe miejsce do koła poczem idą znów w taniec wszystkie pary krakowskim krokiem w koło izby, dozwalając kolejno w tenże sam sposób wysuwać się następnie do tańca drugiej, trzeciej itd. parze. Taniec tan, zawsze w takcie 2/4 idący, nazywają, "Mijanym."<sup>1</sup>

We see that this is essentially the same as previous descriptions. However here the couple which goes to the center to sing also dances.

They separate and dance standing opposite each other in the matter of the mountain dances of southern Poland. These step-movements called, "drobny", "drobnego", in the the mountain dances are small foot movements consisting of stampings, hops, crossing the feet, etc. It is at this time that the man would be able to strike his heels on the floor shooting off sparks. This would be done in connection with singing.

Then follows a chase; either the man chasing the woman or vice-versa. Thereafter they take their original place in the circle. Then all circle around the room with the, "...krakowskim krokiem w koło.....," the step-movement proper of the Krakowiak. This is then repeated successively by the other couples. Thus the Krakowiak/Mijanym is a progressive figure dance.

Here is another description the the "Mijanym."

In this dance the participants form a circle in the middle of which is one pair; the woman does waltz like turns leaving her man. He strongly attempts to seize her, sometimes he does not catch her, but from fatigue or pity she gives herself up to his hands and [they] waltz's (?) ending the gay battle,...after a new pair repeats.

"Taniec na tem zależy, że uczestnicy formują koło. w środek którego wstępuje jedna para; tancerka kręcać się, jakby w walcu, ucieka przed kawalerem, usiłującym schwytać ją, często na próżno jeżeli tancerka zręczna aż nakoniec uniesi na litością nad znuzonym za pasnikiem, odda się w jego ręce i walcem (?) zakończą tę walkę wesołą,...poczem następują coraz świeże pary do ukończenia tańca."<sup>2</sup>

1. Anczyc,....., op. cit., p. 377

2. "Dziennik Warszawski, (Warszawa: 1851), Kolberg,...op. cit., p. 377.



This descriptions only speaks about the chase. Here we see that the couple did some sort of a waltz-like turn. The authors puzzlement at this, indicated by the question mark, is understandable. We may interpret it in two ways: that it actually was a peasant style waltz or a type of turn which the author was unfamiliar with. The second becomes more creditable if we assume that the author was himself a poor dancer. In his first instance he states that the woman runs away doing a waltz turn. This most probably was only a 3 step per measure turn with the steps made on count 1, count 2, and count 3 of the music which is in 2/4 time this is not unusual.

The word "mijanym" itself comes from the verb, "majac" which generally means: "to pass by," "to run past", "to fly pass", "to cross each other."

It is the couples, as they circle around the room, that do the "passing." They "pass" as a unit around the room or centerpoint. The basic step-movement for the Krakowiak is a sliding type of movement of the foot over the floor.

This means that we have two choices regarding the understanding of the usage of the term. The "Mijanym" may be used to stand for the "simple" authentic type of Krakowiak described above or just only for the above. In the latter case this implies that the term "Krakowiak" would designate a more complicated figure dance. We shall judge later as to which one to choose.

Another dance was called "Suwanego". This word also means to slide or glide.

Frequently [they] begin with a slow step, the *krakowiak* then goes faster and faster, with hops. Finally it comes to the known, "Suwanego" or a fast galope on two counts per measure, where briskly steps from foot to foot sliding, dancing around the room.

"Częstokroć rozpoczynając się krokiem wolnym, *krakowiak* coraz to idzie chyżej, zwawiej, w podskokach, aż nareszcie chodzi w tak zwanego "Suwanego" czyli w prędko galopadę na dwa tempo równe w takcie, gdzie raźnie z nogi na nogę przestępując przesuwają się tancerze po izbie."<sup>1</sup>

The above use of the term here is exactly the same as occurs in the Mountainer's Dances of Poland, namely, what they call a dance is merely one figure with one step. In the case here, couples sliding around the room.

We also have a description of another "dance" which may throw some light on the previously mentioned "waltz turns."

Sometimes they dance the, "Przebieganego," where each dancing couple stand facing each other, slide one after the other around the room, so that the man takes steps backwards as his partner chases him, or vice versa..... when the man chases the

"Niekiedy znów tańczo "Przebieganego" t.j. gdy każda para tancerzy, stanawszy twarzą do siebie, sunie się jedna za drugą do koło izby, tak, że chłop cofa się w płasach w tył, gdy na-przeciw niego stojąca goni go kobieta, lub też przeciwnie..... Gdy kobieta cofa się a goni

<sup>1</sup>. Kolberg,....op. cit., p. 378.

<p>woman during which she balances new to the right then to the left side or turns in circles. This dance is called by some "Obertasem krakowski."</p>	<p>ją męzacyzna, wówczas kołysze się ona niekiedy, to ku prawej to znów ku lewej stronie lub wykręca w koło siebie. Taniec ten niektorzy "Obertasem krak- owskim zowią."<sup>1</sup></p>
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The word przebieganego also means "to run across," "to pass," as do "Suwanego" and "Mijanym." This is a description of the couple which dances in the center. We see that the "waltz-like" turn is here called an Obertas turn. The Obertas is a Polish whirling turning dance from Central Poland. It is usually done to fast 3/4 time music. Its basic step pattern is the same as the waltz, i.e., three steps per measure.

As above the women would balance to the sides and turn dancing away from her partner who tries to catch her. This turn feature was called by some as the Obertas Krakowski" or "Krakowian Obertas."<sup>2</sup>

That the peasants would call attention to this turning by moving it "Obertas" signifies that it is special or at any rate unusual for a Krakowiak or a Mijanym or a Suwanego for that matter. Unfortunately there is no other evidence concerning the Krakowiak — the dance as well as the term. The usage of this term is important. When did this term become generally used? And by whom? Did the peasants of the Kraków area think of the Mijanym, the Suwanego, the Przebieganego as Krakowiaks. Was the term first employed by outside writers, intellectuals who were ignorant of the peasant names and simply affixed the term "Krakowiak" to any dance of the Krakowian people which they did not know?

As we can see from the evidence above the earliest known time that the term Krakowiak was used (by composers, i.e., intellectuals) was about 1780 or about the mid-point of the Polish Enlightenment. However we really do not know when a Krakowian if he were asked the question, "What dance are you doing?", who would reply, "The Krakowiak," would have taken place.

#### SUMMARY

The authentic form of the dance(s) as done by the people of the Krakowian region consist of four main parts.

- 1) KOŁO. Couples standing around the room and dancing together around the room.
- 2) DROBNEGO. When a couple is in the center of the circle the step-movements which the partners "show-off" with are small foot movements such as stamps and heel-beatings.

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<sup>1</sup>. Kolberg, ...op. cit., p. 378.

<sup>2</sup>. From personal interviews (1971-1972) with Pani Jániana Kupcinska who is a dance teacher/researcher of Krakowian regional dances, we were informed that today this turn is done either a fast waltz or a pivoting in place, whirling from foot to foot. The arm would (by men) be flung about with the hat held in the air. This turn was ornamented with stamps, heel strikings and beatings. So that it is much like an Obertas.

## THE KRAKOWIAK DANCE WORKBOOK

As we know the Krakowiak has very frequently been, by upper social circles, done in Krakowian "costumes" at masquerades or at a regular Social Dance for the sake of novelty.

Thus some dance masters described it in their books. The dance-masters who did so are!

Karol Mestenhauser	(1880)
Bożesław Londyński	(1905)
Włodzimerz Kaczorowski	(1923)

The descriptions are relatively short. Mestenhauser's<sup>1</sup> is the longest; the others merely copy him. This indicates that among the urban classes the popularity of the Krakowiak as a Social Ballroom dance declined as we approached the 20th century. Of course we must keep in mind the possibility that Mestenhauser was trying to increase the popularity of the Krakowiak by including it in his manual. The King of Polish Dances at this time was the Mazur.

There are very few instances among the written records of Poles of the time from 1880 to 1923. We can only infer that the Krakowiak did not become more than a specialty dance. It was a dance which Poles knew but not done often by literate people.

Thus the Krakowiak did not then earn a lasting place among the middle and upper classes who were Poland's political leaders during this extended period of time. It was not a dance done by the peasants of the other regions of Poland. There are no such things as a Kujawian, or Kaszubian or Podolian Krakowiak.

The Polonez became a Polish National Dance because of its long history, the spreading of its music to much of Poland and its political importance during the last half of the 18th century as well as the aesthetic appeal of the dance of music.

The Mazur became a National Dance more so for its political significance. In both these cases foreigners perceived the dances as being "Polish." Foreigners help to establish a National Identity because they, their opinions and views interact with native scholars, intellectuals, etc., so that one knows what is the same and what is different.

How and why did the Krakowiak become a Polish National Dance? Politics and History.

Kraków was Poland's political capital up to 1596 and is still considered its cultural capital. Kraków and its region even formed a separate entity, from 1815 to 1846 as the neutral Kraków Republic. Kraków existed for ten centuries. It was well known by both foreigners and Poles. And so were its peasants, its people. The Krakowians' brashness and colorful clothes were neither easily forgotten nor pushed aside.

With the Kosciuszko Insurrection, which started in Kraków, the fame of the peasant Krakowians became so well known that their music and their particular culture became general throughout Poland. Thus it was ultimately the symbolic political weight of the Krakowians and Historical importance of the area that the Krakowiak came to be considered a National Dance.

Besides aesthetic appeal a dance must have some special Historical, Political or Social significance. It is no accident that the other remaining two National Dances come from the area around Poland's

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<sup>1</sup>. Consult the present author's work on the Mazur for the work of the amazing Karol Mestenhauser.

present capital, Warszawa. In the 17th and beginning of the 18th century the new capital still did not over balance the values of Poland's rural political masters, the Szlachta Community so that "the Polish Dance" was the Tańiec Polski (an early form of the Polonez). However by the end of the 18th century the melodies of the Oberek and Kujawiak are heard in Warszawa. With time they became National Dances also.

THE SOCIAL BALLROOM KRAKOWIAK

Here we shall draw exclusively on Karol Mestenhauser's Social Dance manual of 1880. Our purpose is to see in what respects the authentic Krakowiak differs from that of Social Ballroom form of the latter 19th century (and by implication) of the 20th century.

Mestenhauser repeats the words of Karol Czerniawski essay on the Krakowiak. He does have a two page description of the technical aspects of the dance. The surprise is that it is a description of of the peasant, authentic form. This means that he either would not make any modifications for the Ballroom or that the Krakowiak as already done by people in the Ballroom was substantiatedly the same as that of the peasants. But, of course, without the singing.

Here is what he said after it.

The Krakowiak in a way is a galop, which is the chief step.. — done in a sitting position robustly, strong, beating to the music,...

"Krakowiak jest także poniekąd galopadą, gdyż głównie pas,....— tańczą jednakże osadzisto, krokiem krzepkim, siźnym, przytupując do taktu,...

....used are the Pas Marche, Hołubiec and striking the heels (on the floor).

"...przy użyciu pas marsche, hołubcow i krzesania ognia stolowemi podkówkami."

The Galop step-movement is a sliding-closing movement done twice in one measure. That is the step-movement used when moving in the circle around the room. The Pas Marche is usually done to 3/4 music with 3 running steps per measure. As done in the Krakowiak it means a run done either 2 or 3 steps per measure — more usually 2.

As mentioned above there is a beating or accent each measure. This is called, "suwany holubiec."

The man, for effect, dances the sliding hołubiec, beating the heels, so the the right foot [gets] slides up strongly to the left slides out ahead; — this is repeated continual around the hall, the result of this is a continuous hitting

"Kawaler, dla efekto, tańczy suwane hołubce, przybijając podkówkami tak, że prawą nogą dosuwa silnie do lewej odsuwanej naprzód; — to powtarza raz po raz na około sali, w skutek czego podkówki wydają

<sup>1</sup>. Karol Mestenhauser, Szkoła Tańca, ( Warszawa: Gethner & Wolff, 1880), p. 203.

# THE KRAKOWIAK DANCE WORKBOOK

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of the heels to the music. The women dance the usual galop step. The step should be sharp, clear and in time to the music.	ciągdy brzęk miarowy, dama zas tanczy zwyczajne pas galopowe. Krok powinien być ostry, wyraźny i zgodny z muzyką.
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He does say that the couples end the Krakowiak with a couple turn.

....the man, holding the woman around her waist with his right hand, turns her forward in a circle, he turning backwards.	"....że kawaler, trzymając damę prawą ręką w pasie, obraca ją naprzód w kółko przed siebie, a sam wykręca się tyłem. <sup>1</sup>
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This seems to have the same function as the ending couple turn in the Mazur.<sup>2</sup>

Mestenhauser only includes two long figures which were intended for when the Krakowiak would be done as a special novelty number in reality as "stage number" on the dance floor. They are programic figures, depicting a "Krakowian Wedding." This was to be done with the dancers dress in Krakowian folk clothes. It has all the authentic elements but with a more complicated figure choreography.

From this we can surmise that the Krakowiak, like other folk dances, lost its singing and gained a more complicated choreography when it entered the Social Ballroom during this period, that is in the 19th century many European folk dancers were tried in the Social Ballrooms. Social dance-masters tried to smooth out the crudities, etc., and adopt their "primitive" folk dances so that they could be done as European "figure dances."

The most successful grafting of this type was the Polish Mazur dance. The Krakowiak was not a successful transplant. In the Krakowiak's case the couple solo probably lost its significance. This would be so because these wild stampings, etc., are out of place in the Ballroom. The couple may have simply would slide back and forth in the center.

In this figure sequence of Mestenhauser's there is one difference from the authentic present forms. After the general circling by couples the lead couple leads the dancers straight down the center going toward the band. Then the singing takes place and this sequence of circle and column is repeated by the other couples as the first couple goes to the rear of the column.

This would not have gone unnoticed by observers in the authentic forms if it existed. It could be an accommodation to dancing the Krakowiak in a large hall. At any rate it is simple enough to do so that it could easily have been authentic.

Bolesław Londyński's dance manual of 1905 repeats all of Mestenhauser but without the singing.

Włodzimierz Koczorowski dance manual of 1923 denoted only three sentences to the Krakowiak. In one sentence he gives all the features of the Ball Krakowiak.

It is usually begun by                      Zaczynając zwykle para za

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1. Ibid., p. 204.
  2. Consult the present author's work on the Mazur.

## THE KRAKOWIAK DANCE WORKBOOK

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among town people,  
however among villagers,  
especially around Krakow,  
it is yet still  
danced and sung.

wśród ludności miejskiej,  
natomiast ludność wsi,  
zwłaszcza w Krakowskim  
dotychczas jeszcze  
tanczy i śpiewa Krakowiaki.<sup>1</sup>"

In her introductory remarks Pani Kwaśnicowa confirms all that we have written as to the nature of the authentic Krakowiak. For her time there was a couple turn done.

The Krakowiak turn is known in the Kraków region under the name, "hożubczyki;" done with either hopping polka steps, slides or ordinary polka steps.

"Obroty krakowiaka znane są w ziemi krakowskiej pod nazwą "hożubczyki;" wykonane bywają również krokiem polkowym z podskokiem, cwałem lub zwykłym krokiem polkowym."<sup>2</sup>

There is a figure section for the Krakowiak in her book. Most of the sequences are for performing stage groups. However there are a few figures which she obtained from her research in the Krakow regional.

One in particular which is of interest to use are the steps used when the women or men were doing the "chase" motif. She definitely states that the polka step was used.

In her time of research, about 1935, the Krakowiak was taught and arranged by some public school teachers in villages of the Krakow region. They contained more and different figures than simply circling around, e.g., kneelings, baskets, winds in and out, etc. Again, these were done to commemorate some special event.

In 1951 the work of Zofia Matewiczona appeared. It is a medium sized work of 116 pages devoted to the Krakowiak. It is not a work of historical analysis but a compilation of all the steps and figures used in the Krakowiak, authentic and un-authentic up to 1951. It includes several pages of the Krakowiak as a Social dance. This form then (1951) is more complicated than the 19th century version.

This manual was written in the context of the Colleges of Physical Education's dance programs and is primarily intended for teachers of performing stage groups of all ages.

To this end its approach is highly methodical. The terms used as physically descriptive and not generally authentic. In this respect it is thorough. We shall draw from it quite often.

As stated above it gives all the standard items used by amateur dance groups. It does not give the additional type of movements which are part of the present day Krakowiaks of Poland's professional companies, i.e., the balletic elements are not included.

The Schools of Physical Education have thus created their own small tradition of Polish Dances. They are intended now for teachers of amateur dance groups. This means that they are essentially stage oriented. The use of invented terms has spread. More than one ethnologists/dance researcher have expressed a distaste for this 'unauthentic' approach.

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1. Ibid., p. 18.

2. Zofia Kwaśnicowa, Zbiór Płasów, Vol II, (Warszawa: Nasze, 1938) p. 7.

Księgarnia

# THE KRAKOWIAK DANCE WORKBOOK

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In 1961 the now Dr. Dąbrowska published a choreography for a Krakowiak. The authoress of this Krakowiak told this author that the elements contained therein are all authentic as verified by her researches. The material is essentially the same as in Zofia Matewiczona's work. There are less step-movements but the choreography is not simple; as it must be to fit the stage.

Eleven years later, in 1972, a book of Polish Dances for the Social Ballroom was published. It was written by one of Poland's leading stage choreographers, Jadwiga Hryniewicka.

The step-movements and figures are simpler than in the previously two publications of 1951 and 1961. Unfortunately the cause of the Social Forms of Polish folk dances has not yet been sufficiently supported.

Among today's professional choreographers, Elwira Kamińska's Krakowiak's are recognized as being the best in terms of artistic merit and not authenticity. Krakowiak's of hers are used by both of Poland's leading State Dance Companies, "Mazowsze" and "Slash,"

## FINAL SUMMARY

The Krakowiak has always been and is recognized as a regional dance of the Krakowian peasants. In its authentic form it is a 'simple' dance whose chief attributes are singing and its sliding step. It is an extremely robust dance, with much noise and clamour.

It did not succeed as a general Social Ballroom Dance in or out of Poland. It has succeeded with Polish stage groups where it has become a dance of relatively complicated figures.


The elements used today by stage group (including those in the Krakow region) have not been dated. We do not know if the complicated small step-movements, excluding the obvious, done today were done in the 19th century.

## THE DANCE MOVEMENTS

In the Krakowiak the women dances the basic steps but not the loud, crashing steps. She always dances lighter. We shall use many terms already used in Z. Matewiczona's work.

## ABBREVIATIONS

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

The symbol for a man is  facing up the page. A woman is .

# THE KRAKOWIAK DANCE WORKBOOK

Arms on hips



Arms out to the sides, rounded



oppftw	opposite/footwork
oppd	opposite/direction
orgpos	original position
insft	inside foot
outsft	outside foot
st	so that
fst	finish so that
ast	at the same time
rep	repeat
rad	repeat as desired

This last instructional abbreviation "rad" should always be understood after all exercises, etc., except where stated otherwise. When it is used it means that the particular exercise should be repeated often.

## POLISH VOCABULARY

The terms contained here are not grammatically correct in order not to complicate matters. The reader will be able to recognize the variations. These will be useful to know not only to read the titles of step-movements but also to call out figures. (Consult Volume IV of this series.)

prawo	R	zmiana	change
w prawo	to the R	pozycji	pos
lewa (lw)	L	klęć	kneel
w lewo	to the L	w około	encircle
przód	fwd	krok (i)	step (s)
w przód	go fwd	koło	circle
tył	bwd	miejscu	place
w tył	go bwd	Pan	Sir,
w bok	go side	Pani	Lady,
strone	to other side	Panowie	Sirs
para	cpl	Panie	Ladies
obrot (y)	turn (s)		
miarowym	action on cts1, 2 st 2 steps/m		
w chodzie	action done to cover space with walking		
z obrotem	action done turning		
zwykle	ordinary		
zmiennie	to change		
bezzmiennie	to not change		

*Handwritten notes:*  
 Damsy, Chłopcy, Dziewczyny, Panowie, Panie, Damsy, Chłopcy, Dziewczyny, Panowie, Panie

## THE XIX CENTURY AUTHENTIC FORM

Since this is the authentic dance form we shall not give any preparatory exercises. Here we will only give the titles of steps, They are explained in the ~~next section~~. There will be certain exceptions to this. We exclude singing here. The reader must turn to Polish song books for this.

→ THE STAGE KRAKOWIAK section.



# THE KRAKOWIAK DANCE WORKBOOK

## COUPLE POSITIONS

### 1. OPEN SIDE KRAKOWIAK POS

This differs from most open pos because the partners are turned toward one another. It might better be called a "1/2 open pos." The W is ....

...holding the left hand in the air and dance with her around the room doing sliding rather than hopping steps, vigorously and strongly. "...trzyma lewą wolną w powietrzu i puszcza się z nią dokoła izby krokiem raczej posuwistym niz skocznym, ale krzepkim i silnym."<sup>1</sup>

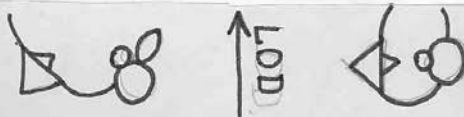
The W is usually on the M's R. M's R hand around W's waist. M's L hand on M's shoulder. These positions can be reversed. It is not axiomatic that the free hd must be extended diagonally upwards in LOD as is often done for the hd hold may be reversed st the trailing arm is free to be extended up and back to RLOD. Free hand may be placed on the hip. M's hd is held in a fist; W, either lightly place the top of their hd on their waist or palm on waist. M's arm should be raised high. At times he may wave it to communicate with the other dancers leading them into figures, etc. Or the M may hold his peacock-feathered hat high aloft and wave it. What a sight! Feathers and ribbons flying. The posture of both ptrs is erect. Each leans back away from their ptr. The Krakowiak is danced by the M in a very proud "strutting" manner. All individual turns and twists of the body are done with the backbone acting as a pivot or axis of rotation.



### 2. OPEN POS

In some places partners seemly hold hands, and not around the waist, and again according to circumstances women danced with women and more rarely men with men....

"Miejscami tancerz i tancerka biorą się tylko za ręce, mie obejmując wcale kibici, to znów przy podniesionej ochocie łączyły się wedle okoliczności kobiety z kobietami, a (rzadziej) mężczyźni a mężczyznami,...."<sup>2</sup>



This open pos appears in Karol Mestenhauer's manual of 1880. The joined hds are held low.

1. Kolberg, op. cit., 379
2. Kolberg, op. cit., 377.

MEN'S STEP-MOVEMENTS

1. CWAŁ W BOK

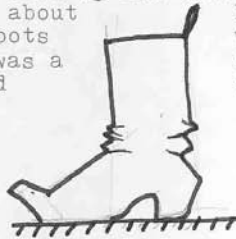
This step done sideways and going directly forwards. It is used whenever the cpl circles around the dancing area. Do this somewhat heavily.

2. CWAŁ W HOŁUBIECM

This is what was previously referred to as "Suwany Hołubiec."

3. "DROBNEGO"

Under this classification we include several types of "small" ft motions which the M does when he and his partner are in the center of circle to sing in frt of the band. At this time M shows off by doing any kind of "fancy footwork" similar to the Polish Mountaineer Dances. But there is a difference. The Mountaineers wore low sandals and do a great deal of fast crossing ftw whereas the Krakowian wears high, heavy boots with high heels contained iron nails. This footwear is best put to effect by striking, beating the heels and bringing the foot up and down. Here is an illustration of the Krakowian boot from about 1800. Notice that the toe were of this type but with second fashion; laced boots. These are more feminine and sometimes trimmed with brass buttons.<sup>1</sup>



a) PRZYTUPY

These are stamps done in any rhythm, in any order. The M does these as strongly as he likes. He may leap up or hop and come crashing down. Naturally in violent movements of this sort the body bends, the arms fly, etc.

b) HOŁUPIEC

The heels are hit one against the other.

c) KRZESANY

The heels are struck against the floor with such strength and at such an angle that sparks should fly. The ft is swung back and forth hitting the floor.

d) KLASKANIE

There are hand clappings of any sort. Remember to be strong.

These movements may be repeated by themselves. Most often they are done in an unthinking mixture. See the following section for examples how these may combined with other movements.

See for example:

- i) HOŁUBCOWY Z DWOMA PRZTUPNIECIEM.

<sup>1</sup>. Tadeusz Seweryn, Strój Krakowiaków Wschodnich, (Wrocław: Polskie Towarzystwo Ludoznawcze, 1960) pps. 15, 76.

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- ii) HOLUBCOWY Z TRZEMA PRZYTUPNIECIEM.
- iii) KREZSANY Z DWOMA PRZYTUPNIECIEM.
- iv) KREZSANY Z TRZEMA PRZYTUPNIECIEM.

But the idea for the M to dance strongly and with authority. Remember in the Krakowiak vertical motion is quite permissible, i.e., the Krakowiak is not a flat or even dance.

## 4. ZWYKŁE KROKI BIEGANY

This is an ordinary run step, 2 per measure, which is used when either one of the ptrs 'chases' the other.

- m1 ct1 Run onto R ft,
- ct2 run onto L ft,

## 5. ZWYKŁE KROK POŁKOWY

This is a flat-footed even polka step. This is used in the 'chase' motif. This is the famous "Two-Step" from at least the 19th century.

Stand wt on L ft,

- m1 ct1 extent R ft fwd and step upon it,
- ct2 Step-close L ft to R ft, either next to or behind it
- ct2 rep ct1 for L ft,

- m2 rep m1 oppft.w

The ft are kept close to the floor. The wt transfer from ft to ft should be very smooth. Slide the toes along the floor. This is done also turning.

## 6. KOŁEYSANIE

This is a balance movement which is done by both dancers either alone or together.

## 7. SKOKIEM OBUNOZ

This is a jump with a landing upon both ft. It is really a stamp onto two ft. The leader may rise as signal to end the general KOŁO figure.

## WOMEN'S STEP-MOVEMENTS

The W dance lighter than the M.

### 1. CWAŁ W BOK

### 2. "DROBNEGO"

They may do all these, but lighter — but not elegantly.

### 3. ZWYKŁE KROKI BIEGANY

### 4. ZWYKŁE KROK POŁKOWY

Recall the W often turns in the chase.

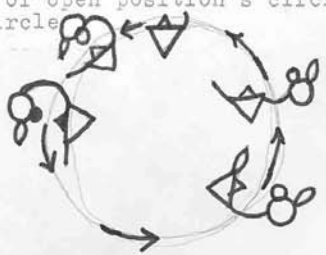
5. KOLYSANIE

AUTHENTIC XIX CENTURY FIGURES

Keep in mind that we are relying only on the 19th century description contained herein of the peasant's Krakowiak.

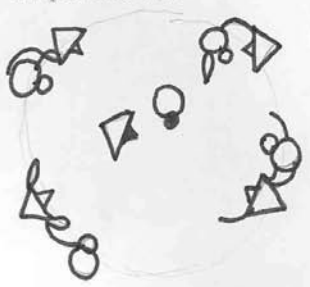
1. PARA ZA PARA or "KRAKOWIAK"

Cpls in either on of open position's circle the room CCW with several times at the Cwal step. They circle first according to the leader. The in front of the musicians and sings a verse to which circle replies either his ptr or the as a chorus.



2. "DROBNEGO"

This "figure" is done by the cpl which is in the ctr. As they sing to each other and the crowd they jump around with various "Drobnego" step-movements. There are no rules or formulas for these. It is up to individual temperaments.



3. GONITWA

This is the chase of the W by the M, more rarely, of the M by the W. This chase is too be drawn out. The M does not run fwd at full speed, but starts and stops according to the W's motions. The chase is done within the circle made by the other cpls. It goes in all sorts of ways, circular, zig-zag, etc. Remember the W does turns. When the M catches the W they probably did some sort of cpl turn.

THE FIGURE SEQUENCE

The dancing begins with the leading M singing a song. The band picks it up and he and his ptr Cwał around the room. Others follow them. He stops in front of the band and all stop. He sings: She may reply. Then comes the "Drobnego" and Gonitwa. These may be quite short. After he catches her they return to place and all circle again. Now the second cpl, right behind the first cpl repeats all the above. It continues until all have danced or until the band stops.

CONTEMPORARY SOCIAL BALLROOM FORM

The following section deals with the contemporary social form of the Krakowiak. This is just a little more complicated than the peasant authentic form of the 19th century. It is a less difficult form than the Krakowiaks done by amateur stage groups. There is a subjective element here since we must choose certain things and reject others. We shall retain the structure of the peasant form with alternate couples circling with the "Drobnego - Gonitwa" figure. However we shall replace this "Drobnego - Gonitwa" with general figures done by some or all of the couples. The motives of "showing-off" or "chasing" will remain but then the way of doing them shall be different (usually). The step-movement shall be increased somewhat as the present author has observed that ordinary people; that is to say, people who have not had dance lessons, readily pick up the new elements. In our times boots are rarely worn. This means that violent foot movements are to be avoided for the safety of the dancer.

BODY, HEAD, AND ARM POSITIONS

For the Social Ballroom the upward or vertical direction and motion is favored over the downward/bending motions. Bending does occur but most of the time the dancers are up with a nice straight back, chin raised somewhat.

Whenever the M's free arm goes up into pose pos the are makes about a 45° angle with the shoulders. This goes diagonally frt. Sometimes it is held out to the side. This is not considered good style.



When the arm goes up, it first comes off the hip, chest high in frt then sweeps up. Make this arm straight and strong, even stiff. When the M leads the W as they go sideways with the Cwal step the hd may be held open with all fingers in the palms and closed together.



They go sideways with the Cwal step lead away from each other. both the M and W may have



For this cpl movement the free hds at the waist.

The W either has her hd at her waist or holding her dress or out to the side, diag fwd but rounded.

Special poses the M sweeps his free arm up and snaps the wrist. As in turning a light bulb. This is an accenting movement:

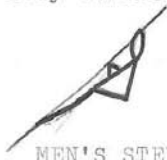
# THE KRAKOWIAK DANCE WORKBOOK

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R hd twists CW, L hd CCW. Thumb "pops-out" and hd is cup shape, palm facing the head, and fwd, more or less.



In these special poses, the arm is held slightly in back so that the hd, nose and elbow of arm which is held on the waist form one straight line. Body twists.



## MEN'S STEP-MOVEMENTS

Here we shall only give additional movements or variations of previously mentioned ones. Again we shall only give the title. The explanations are contained in the next section or below.

1. PODSKOKI ZMIENNE

These are hops done in all direction & turning.

2. CWAŁ DOSTAWNY

3. CWAŁ AKCENTOWANY

4. KOGUICIK

5. KRZYŻOWUJĄCY HOŁUBIEC

This is from the stage but easily usable in the Ballroom. For M only.

ct& Raise up on the balls of both ft and

m1 ct1 cross the L ft over in frt of the R stepping on it, L arm up on a pose, extend R ft out to the side.

ct& pw Holubiec in air and

ct2 land upon the L ft and ct& (push-up off the floor with L ft switching pose arms.)

m2 ct1 Fall-step onto R ft crossing in frt of L ft ast L ft is free,

ct& lw Holupiec in air and,

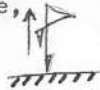
ct2 land upon R ft,

Rad

6. KONIKOWY

This is a hopping step done in "horsey" prancing style.

m1 ct1 Step fwd onto R ft  
ct& hop straight up, going fwd somewhat, holding L ft close to R knee.



ct2,& Rep ct1,& oppftw

This may be done twice as slow st you land on ct2 on R ft.

## WOMEN'S STEP-MOVEMENTS

1. PODSKOKI ZMIENNE

2. CWAŁ DOSTAWNY
3. CWAŁ AKCENTOWANY
4. KONIKOWY

COUPLE MOTIFS OR ACTIONS

There are couple actions which are to be done either in the center, i.e., as a replacement for the "Drobnego" or as an addition to the "Drobnego". It all depends on the skill of the dancers. These may also be done as the couples are standing in the Kolo (circle) formation. It is up to the leading couple to make the decision. Only names will be given here. See the next section for full descriptions of these.

1. PROMENADE POS

Cpls have hds crossed and joined either in frt.



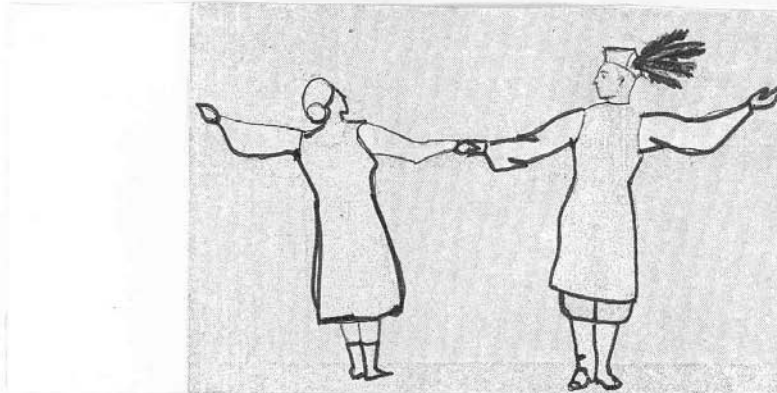
Hds may be joined in the rear also.



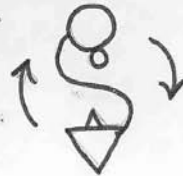
This is a very common Social dance pos of the 19th century.

2. pw MEYNEK

Another Social pos form the 19th century. Ptrs have there R hds joined and turn in place with Cwał step or polka step if ptrs are facing fwd.



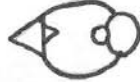
Do not go too fast. Often after drop hds and make a lw Młynek



one or two turns ptrs and turn in the oppd.

3. KOLECZKO Z PARA

This can be a small circle of cpl. Here we emphasize that it is for one cpl. Keep arms round and out to the sides. Ptrs face and join hds straight across and Cwal in place or traveling at M's initiative. Ptrs may change direction with a hop-stamp. On this stamp the M may release one hd and pose free arm up.



Variation A: Z Hołubiem

This a specific instance of using a different step — a series of Hołubiec steps. Try a cut-step. (See Mazur section).

4. DROBNA KASZKA

Same as Koleczko but with cross-hds joined.



5. HUSTAWKA

This is done in the same manner as the Koleczko or Drobna Kaszka above but as the cpl turns the M goes down and up into deep knee bends, keeping the knees together, as he goes around with the Cwal step. M keeps his back erect. This should look like a see-saw, up, down, up. All the while going round and round. This is particularly fun if the M's jacket is long enough st it swings out and seeps around the floor.

6. pw WIRÓWKA or WIR!

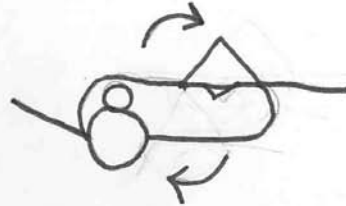
This is the standard cpl turn of 20th century groups. There is no evidence that it is an authentic 18th or 19th century form. However most people feel that it is. Ptrs stand facing each other, R hd around ptrs waist. Free arm raised up or slightly about shoulder height in a pose. Arm should be kept straight. (This is especially important for beginning dancers.) Ptrs lean slightly away from each other. Most of the wt is supported by the insft.

- ct& Hop on ins ft ast pivoting slightly on it st cpl begins to turn in place both ptrs going fwd.
- m<sup>1</sup>ct1 Reach fwd with the outside ft and step on it. Thus, continuing the turn in place.
- ct2 Continue the turn by stepping on the insft.
- m2 Rep m1



This turn, like the Mazur turns, are to be done with vigor and speed. Cover ground on this one! Remember that there is nothing wrong with a LEWO WIROWKA.

The up raised arms should be held diag fwd and not straight out to the side.



Variation A

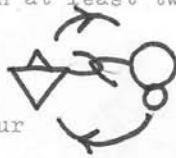
Click heels on ct&

Variation B

Both ptrs face LOD. M's R arm around W's L hd rests atop W's R shoulder. Do same step st M going fwd, W bwds.

7. pw HACZYK

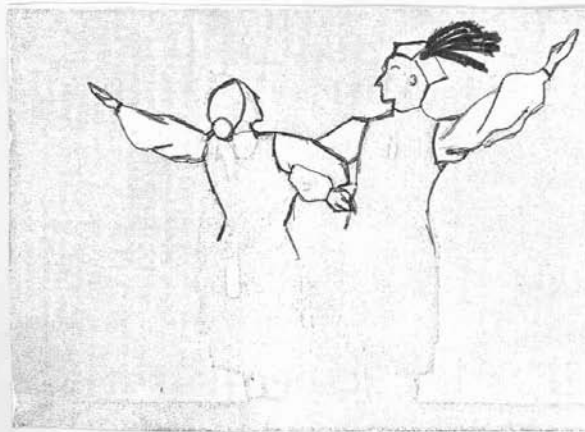
Ptrs hook their R arms together at the elbow and turn with either hops, or run. Turn at least twice.



Often this is done with your

neighbor. The call for this

is HACZYKIEM Z SASAID.



8. NA KOLANO I OKOŁO

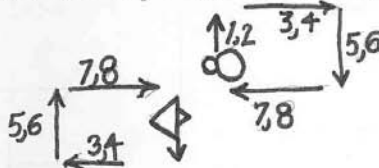
The M drops down upon one knee. W then circles around him, several times with directional changes if they like. M usually has one arm upraised. W joins her ins hd in it as she circles him with any step. M free hd may be on his waist or up in a pose or he may 'lead' or show the way to his ptr.

9. HOŁUBIEC KWADRATOWY

This is a complete elementary "figure" which is done very often. Ptrs stand facing each other, L arm up, R hd on hip. Head turned to look up and over the traveling R shoulder.

- m1 All do 2 pw Holubiec,
- m2 With any of the previously mention 2m combinations all make a  $\frac{1}{2}$  turn CW st ptrs are back to back. Usually 3 stamps are done. Ast arms sweep down cross, and come up to reverse the pose arm Dancers usually bend over during this arm switch. L ft is free to start m3.
- m3,4 Rep m1, 2, oppftw, d.

Remember this figure always starts to each person's R if not called oppositely, i.e., lw Hołubiec Kwadratowy. This need not be only for 2 ptrs but may also be done in the SZEREC formation.



If only the M knows this then he should do it st the W is in the ctr. He should also be falling in twd the ctr. While he does this the W may simply balance in place, or turn, etc.

Variation A Z CHOD

This variation is rather advanced, It's for the stage.

- m2 3 walking steps-stamps fwd.
- m4 3 steps bwds into orgpos.

10. KRZESANY Z STRONA DO STRONA

Ptrs are in a R WIROWKA st ptrs face each other r hips adjacent.

- m1 Both ptrs do one complete L Krzesany step,
- m2 both with 3 stamping-steps cross over, in frt of each other, st their L hips are adjacent.
- m3,4 Repeat m1, 2 oppftw.

The stamps go better if you crouch somewhat.

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Remember for the Krakowiak dance with plenty of ribbons!

m3

Variation A PARY! KRZESANY Z PÓŁOBROTEM I pw!

- m2 Each ptr turns in twd each other leaning fwd as you do so: face opp direction, taking up opphd hold,
- m4 Rep m2 oppftw, d to finish orgpos.

Variation B PARY OBROTY Z KRZESANY!

- m2 Maintaining hd hold cpl makes  $\frac{1}{2}$  turn in place, going fwd,
- m4 rep m2 turning in same direction.

## 11. KONIKOWY

This may be done in a number of cpl pos.



Ptrs do the KONIKOWY steps occassionally bending over. This may be done fwd, and circling in place.

# THE KRAKOWIAK DANCE WORKBOOK

## CHASE MOTIF'S

The reader will recognize that these combination's are for the chase. These are movements which one doesn't pick up immediately. We include them since they have an "authentic" feel to them. Many people feel that these are rather old.

### 12. GONIONY

This a "chase" step or motif. Ptrs face each other.

- m1 ct1 With arms out to sides M steps fwd on a ft, bending it strongly leaning fwd; W takes a step back on the frt part of the ft, keeping up straight,  
 ct2 W repeats; M holds  
 ct2 M rep ct1 oppftw; W rep ct1 but raise free ft, bent at knee, up in back.

m2 This may be done in the opp direction but not oppftw.

### 13. POREBIANSKA *M may stamp the step.*

M faces W, M faces LOD. Hds in a fist on the hips, elbows fwd.

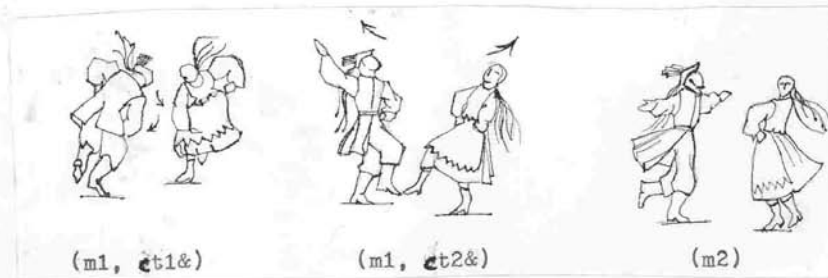
- m1 ct1 Both take an accentuated L step to the L side, no wt. Ast R ft. crosses in frt of the L. R arm comes out from the hip.  
*Fall upon* ct1& ~~on~~ the R ft as D ft goes up in back, L knee bent. Ast body twists to L, R hd crosses down to the L. Body is bent fwd.  
 ct2 Fall on the L leg which is in back, straightening up body as R arm comes up.  
 ct2& Do a hop on the L with R leg raised in frt. R starply bent at knee. R arm up in Pose. M leans back very strongly. W leans back slightly.

m2 W leans away from M, her head turned L as if running away from the M. M acts as if trying to catch W bend fwd. M's arms are flung out to the side. Both keep knees together as they take accented steps in place but M vigorously "kicks-up" ft in back.

m3, 4 Repeat m1, 2 oppftw and direction.

*After the M falls onto his R-ft he may then do a slight hop on that ft.*  
 Variation A

On the L hop of m1 M may swing the R ft in frt of the L.



# THE KRAKOWIAK DANCE WORKBOOK

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## 14. STAROKRAKOWSKA

Ptrs as in Porebianska pos.

m1 ct1 M takes a R step-stamp slight diag fwd. W steps back with a slight R stamp. *retaining bent knees.*  
 ct2 M step fwd with bent L leg touching only the L toe to the floor. Straighten the L leg as the L leg describes an CCW arc on the floor to close the L ft to the R. M's head is turned to look over the L shoulder. W does same only L elbow to ptr.

m2 Repeat m1 oppftw and directions.

There are a number of variations for m3, 4.

### Variation A

m3 ct1 M leans fwd with the R heel on the floor and claps hds in frt.  
 ct2 M claps twice.  
 ct2& Hold



m4 See Variation B

On cts 1, &, 2 the W turns in place 3 steps. W does this turn bent low, looking to her R, R arm Leading

### Variation B

m3 ct1 M takes an accented step fwd with the R and strongly claps hds out in frt by swinging arms in from the sides. After the clap the R arm goes to the rear in a pose as the L reach out in frt for the W.  
 ct2 L closes to R.  
 W turns as in m3 Variation A.

m4 M does 3 stamps in place brings both hds to hips or out in frt trying to catch W. W stamps in place.

### Variation C

m3 M does m3 of Variation B. W does m3 of Variation A.  
 m4 M does 3 stamps in place with well bent knees leaning fwd. On the first 2 stamps M brings his hds to his hips. On the 3rd stamp M poses with his R arm up.

m4 For the W.

ct1 W steps back on the R and W straighten up.  
 ct2 W closes L to R and rises on toes and poses with R arm up. L elbow to ptr, head turned to ptr.

THE KRAKOWIAK DANCE WORKBOOK

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ct 2 With <sup>only</sup> L toe on the floor ~~the L ft describes~~ the L ft describes  
 as CW arc on the floor ~~ast the R~~ ast the R.  
 leg straightens <sup>upon</sup> body strongly leaning RLAD,  
 M's L shoulder higher than his R, M looks up  
 and over his L shoulder at W. W looks over her  
 L elbow at M, & continues her motion away  
 from the M with her body and ast straightening  
 her legs

H → Practice with large sweeping movements. But the  
 W is very "quiet" in her movements. There is  
 considerable body twisting,  $\frac{1}{4}$  -  $\frac{1}{3}$  turns.

15. POSE

See "ARM MOTIONS" in the next section. This is used to conclude couple motifs or at some time when a pose is appropriate. From a pose of hds on the waist throw one arm up into a pose and stamp. This is done in one count. The wrist is snapped into place with the stamp. The stamp maybe on either ft. The ft are not together. There may be any number of stamps for this pose with different rhythms. The woman may take a step back and lightly throw her free arm up into a pose. If she has sense of balance then she may raise upon the toes of both ft, legs strongly held together with one arm up in a pose. This is a body twist here.

SOME BALLROOM KRAKOWIAK FIGURES

KRAKOWIAK FIGURES

The reader must consult the present author's work on the Polish Figure Dances (Volume III of this series), in order to understand all the issues, instruction's for leading, and a complete collection of these figures. Here we will only state and not discuss for lack of space.

- 1) There must be a leader. He is usually the man of the first couple. He may just as well be the orchestra leader. The leader may simply indicate what to do with a nod of the head, a wave of the arm, or by pointing. Many times not a word need be said because the figures are done by merely following the leader. For more difficult figures he may give verbal commands, i.e., he shouts out the figures. The command may be very mechanical — it tells you which hand to use, which way to turn; even what foot to start with. Whenever there is difficulty the leader may stop the music, untangle everyone and start anew. However in a simple dance such as the Krakowiak there should be little difficulty.
- 2) The dancing of figures is done in disregard to the amount of musical measures. The orchestra also follows the leader. The most important thing is to complete the figures. The best situation possible is if the orchestra can play a ONE, TWO accent at the completion of a figure so that the leader and dancers can stamp the ending.
- 3) Most figures for the Krakowiak should be figures where the dancers can use the Cwal side going to the side.

HERE WE WILL NOT EXPLAIN THE FIGURES IN DETAIL. CONSULT THE FIGURE BOOK, VOLUME III.

We have chosen to eliminate the singing since so few people know the songs. Of course, the band can sing instead.

Our basic figures consist of two: one major and one minor.

THE BASIC FIGURES

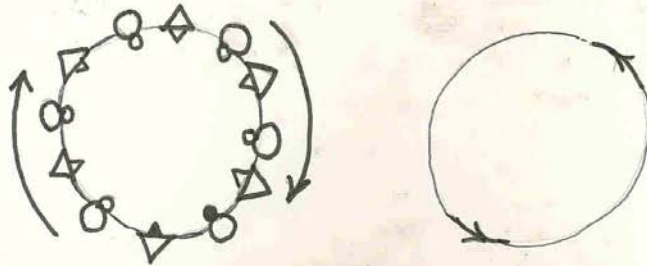
1. PARA ZA PARA

This is the major figure. Cpls circle the room doing the Cwal

sliding step. At the beginning of the dance this may be done going 2 or 3 times but during the dance it should be done only once around.

2. KOŁO

All join hds. The Koło always turns goes CW once around and then returns to its original orientation. 1st all are at their

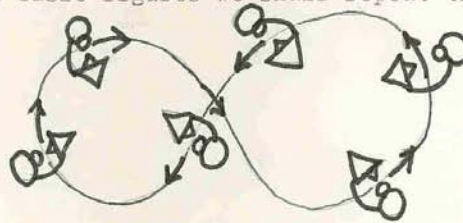


beginning pos. Upper body leans back away from ctr. This movement should be smoothly and rapidly done. In the area is too large then the leader may stop at some convenient point and return.

The KOŁO may be substituted for the PARA ZA PARA figure during the dance.

Here are only some dance figures which may be used. Since when already have 2 basic figures we shall repeat those here.

3. OSEMKA PARAMI



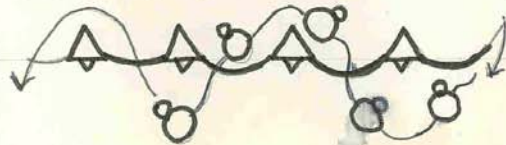
4. WĘŻYKA

This is any type of "snaking" figure. This may be done by cpls or not.



5. SZUREM POD ARKADY

The M stand in a line, hds joined are raised aloft. The W holding hds are lead through by the W of the leading cpl.





6. KOŁO W KOŁA (KWK)

Ins



circle always goes L, then R. Outs circle taking longer steps goes R, then L. All 1st orgpos.

7. WYBIERANY or DO SWOJE

From a formation as the KWK or SZREG ptrs come together. In this case DO SWOJE may be called. When WYBIERANY is called you may be standing opp a new ptr.

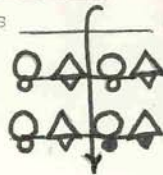
8. SRODKIEM Z PARAMI

The column of cpls goes down the ctr.

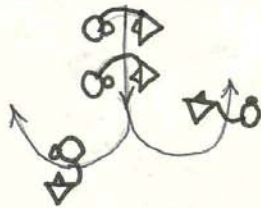


Variation A SRODKIEM Z CZWORKIEM

2 cpls across go down the ctr.



9. PARA NA PRAWO, PARA NA LEWO



Columns splits by cpls at the head of the line and not before. Of course this may be call for CZWURKO. (4 people).

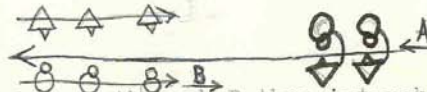
10. DOBIERANY

Cpl splits and each one takes a new ptr.

11. "X" Z SASAID

This is a figure action which is done with your neighbor. If your ptr is on your R side then your neighbor is on your left and vis' verse. Two of the "X" figure action's may be the cpl action's of MĘYNEK or MACZYK.

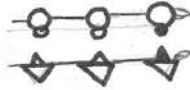
12. MIJANKA



After column A goes through B then interchange role with B going through A.

13. SZEREG

Hds



joined, held down.

14. WIELKI ZANCUCH

Starting from cpls standing in a circle ptrs turn twd each other and give each other their R hds. They pass each other via the R shoulders. To the next person they give L hds and pass by the L shoulders. Continue until in orgpos, ptr. W progress around CW, M CCW. Ptrs may use step-hops, walks, polkas, heel-click even Cwał; they then turn sideways.



FIGURE SEQUENCES FOR THE KRAKOWIAK

Once more we wish to remind the reader that he or she must consult the third volume of this series in order to know completely about figures.

We shall use the two BASIC figures (major and minor) and use either of two structures.

OPENING FIGURE

PARA ZA PARA  
"DROBNEGO - GONITWA"  
BASIC  
"DROBNEGO - GONITWA"  
BASIC  
"DROBNEGO - GONITWA"  
etc.,.....

CLOSING FIGURE

PARA ZA PARA I PODZIEKOWANIA

OPENING FIGURE

PARA ZA PARA  
KOŁO  
PARA ZA PARA  
KOŁO  
PARA ZA PARA  
etc.,.....

CLOSING FIGURE

PARAZA PARA I PODZIEKOWANIA

As the reader knows the original first cpl does the first cpl solo in the first "DROBNEGO - GONITWA." Then the second cpl does it in the second "DROBNEGO - GONITWA" and so forth for all cpls.

The "DROBNEGO - GONITWA" may be divided the following manner. The appropriate steps and movements are listed also.

"DROBNEGO"

1. PRZYTUPY steps
2. HOŁUBCOWY "
3. KREZSANY "

"GONITWA"

1. POLKA steps
2. BIEGANY "
3. CWAŁ "

# THE KRAKOWIAK DANCE WORKBOOK

- |                          |                   |
|--------------------------|-------------------|
| 4. KOGUCIK steps         | 4. KONIKOWY steps |
| 5. KRZYZOWUJACY HOŁUBIEC | 5. KOŁYSANIE "    |
| 6. KLASKANIE             | 6. GONIONY        |
| 7. HOŁUBIEC KWADRATOWY   | 7. POREBIANSKA    |
| 8. SINGING               | 8. STAROPOLSKA    |

### AT CONCLUSION OF THE CHASE

1. PROMENADE pos
2. MZYNEK
3. KOŁECZKO
4. DROBNA KASZKA
5. HUSTAWKA
6. WIRÓWKA
7. HACZYK
8. NA KOLANO
9. KREZESANY Z STRONA DO STRONA
10. KONIKOWY

We have seperated this into three parts:

MAN'S SHOWING - OFF	DROBNEGO
CHASE	GONITWA
CONCLUSION	CONCLUSION

The "DROBNEGO" part would, if authentically done, with singing, either before or after. The chase is as discussed hitherto. The space between #5 and #6 indicates the level of difficulty. The woman may simply run away or polka turns. When the man catches the woman they the couple motif as a CONCLUSION. We recommend a couple turn. They then return to the original position.

If the dancer is incapable of executing the Drobnego elements then the CHASE and the CONCLUSION need only be done. If they as a team are unsure of the Chase then they should only do the CONCLUSION.

If most of the dancers cannot do the above then the general figures suggested for the BALLROOM KRAKOWIAK may be substituted so that the structure of a figure sequence may be as indicated below.

OPENING FIGURE	PARA ZA PARA
	1st FIGURE
	PARA ZA PARA
	2nd FIGURE
	etc.,...
CLOSING FIGURE	PARA ZA PARA I PODZIEKOWANIA

We would hope that the leader would be able to do, himself, the 1st figure as "DROBNEGO - GONITWA" and then introduce the general figures.

Since the "DROBNEGO - GONITWA" part is authentic and gives the characteristic werve and sprit of the Krakowiak we include a way in which everyone may participate in this without being in the center.

# THE KRAKOWIAK DANCE WORKBOOK

It can be done when all are standing in some regular formation such as a circle (KOŁO) and in columns or ranks (SZEREG).

For example, the KRESZANY step-movement can be done by the leader. As the other dancers see him they copy what he does. The leader may be able to do this as he stands in the formation or he may have to move into a position where he is more easily visible.

## A FIGURE SEQUENCE

Here is one Ballroom figure sequence for the Krakowiak. Many of figures may be lead without any verbal commands.

- |   |   |
|---|---|
| 1. PARA ZA PARA (PZP)                     | 18. PZP                                 |
| 2. DROBNEGO - GONITWA (by leading couple) | 19. WĘŻYKA, OSEMKA PARAMI               |
| 3. PZP                                    | 20. PZP                                 |
| 4. KOŁO                                   | 21. KRESZANY                            |
| 5. PZP                                    | 22. PZP                                 |
| 6. ŚRODKIEM Z PARAMI                      | 23. HACZYK Z SĄSAIDIEM                  |
| 7. HACZYK SWOJEMU                         | 24. KOŁO                                |
| 8. PZP                                    | 25. HACZYK Z SWOJEMU (now with orgptrs) |
| 9. KOŁO                                   | 26. PZP                                 |
| 10. KWK                                   | 27. ŚRODKIEM Z PARAMI                   |
| 11. WYBIERANY (with orgptr)               | 28. PARA pw, PARA lw                    |
| 12. PZP                                   | 29. MIJANKA (2x)                        |
| 13. ŚRODKIEM Z PARAMI                     | 30. PZP                                 |
| 14. SZEREG (W opp M in rows)              | 31. ŚRODKIEM Z PARAMI                   |
| 15. SZUREM POD ARKADY                     | 32. PANIE lw, PANOWIE pw                |
| 16. KWK                                   | 33. SZEREG                              |
| 17. WYBIERANY                             | 34. POSE I PODZIĘKOWAC                  |

For more figures consult the figure volume (Volume III.)

## THE STAGE KRAKOWIAK

Under this classification we shall include all step-movements, motifs, and figures which are in use today among stage groups, both amateur and professional.

## COUPLE POSITIONS

Besides the previous positions there is one more which one meets on the stage. There is no specific title for it.

1. \_\_\_\_\_

M's trailing hds on W's in "aesthetic" pos.



trailing waist. W

## UPPER BODY MOVEMENTS

Stage dancers and dances are very conscious of attitudes and postures. The stage makes greater demands upon the dancers. They must be not only graceful and strong but their movements must project to the audience. There really is no such thing as Polish

Arms for Dance as there is for example in Hungarian Dance. For "Hungarian Arms" certain things must be consciously practice. Their movements must be precise and one can say that the hand or arm must be such and such a way and no other.

In the Polish case the influence of "Balletic Arms" is very strong. This is true for two reasons. The Chief National Dances have been on the stage for 200 years and Polish Dances generally do not have any very specific arm motions.

Having said all this we must admit that it is just these "Balletic Arms" and its attendant torso and head attitudes which give to all dances great beauty and feeling.

Unlike the Mazur the upper body motion's are not so complicated. In the Krakowiak there is little "conversational" play or talk with the arms. Where it does occur it does not occur very "quietly" but uses instead sweeping arms and hand clapping. Whereas in the Salon and Social Ballroom forms of the Mazur the arms motion are refined those of the Krakowiak generally are not. In the Krakowiak the arms must have strength. But there must be that proud carriage and sweeping movements.

In the Krakowiak there are not arm motions as such but rather attitudes and poses. This is true for the women much as it is for the men. However the women dance more with confidence than strength.

POSES AND ARM MOTIONS

The arm motion's are secondary to the posing. Posing is usually done at the end on some motif, couple figure or when a man what to draw attention to himself as in a solo.

The carriage of the body in the Taniec Polski and Mazur Dances is up and not bowed over. The backbone supplies the straight but flexible line. The neck is comfortably lengthen; the head is raised. Often the poses are done with the torso leaning back with the chin raised even higher.

THE "AESTHETIC" WAIST POSITION

The basic stage pose for all Polish dances is a highly stylized position. We feel that it is a product of a Rzeszow folk dance position and the work and needs of the Polish State Dance Companies, "Mazwsze" and "Slask."

The most authentic and natural "hands on hips" position is with the fist placed on the hip or just above the hip (more of a waist position). The elbows are directly out to the sides.



The Rzeszow position is with the fists held waist high or higher in the front, actually on the stomach. The elbows are well forward. This is a position with more interest than the authentic picture above.



However professional dancers and choreographers made this position more aesthetically pleasing. The authentic position lies only in the frontal plane. It lacks depth and makes the dancer feel more down than up.

The "aesthetic" position has the fist which is half open placed upon the hip bone in the front or thereabouts. The elbows are forward and up. Then the chest is raised up and thrust mildly forward. This provides a side place as well as depth.

The hand is held closed or half-closed. The thumb points around to the back. The fingers are rarely held together. The hand may



AS SEEN FROM THE FRONT

not be held in profile as pictured above.

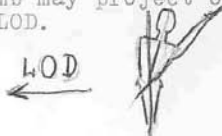
The great value of this 'discovery' or 'invention' of this position is that it gives a great deal of pleasure, perhaps the most pleasure of any "hands on waist" position. Pictures of dancers before World War II do not show this position thus we can state that it is from our recent times.

All our subsequent descriptions start from this "aesthetic" position.

EXERCISES FOR MEN'S ARM MOTIONS

(a) CWAŻ ARM

This is really an arm pose which is often done when Cwaling in the Open - Side position. The free pose arm is raised in a position of about 45° above the shoulder line. The arm is best held straight and stiff. Hd is held palm up, fingers together. The thumb may project out from the hd. Body may lean slightly to RLOD.



The following exercises should be done to Krakowiak music.

(b) Stand erect, legs and ft together wt on frt of ft with both arms in the "asethetic" pos.

ct& Start to move R hd off of the waist,

m1 ct1 bring the hd to a pos to the frt, chest high.  
 ct2 continue st the arm is raised to its pose pos diag R fwd. Hd is snapped into pos with an open hd pose, thumb out.



fst



SIDE VIEW

m2 rep m1 opphd, d

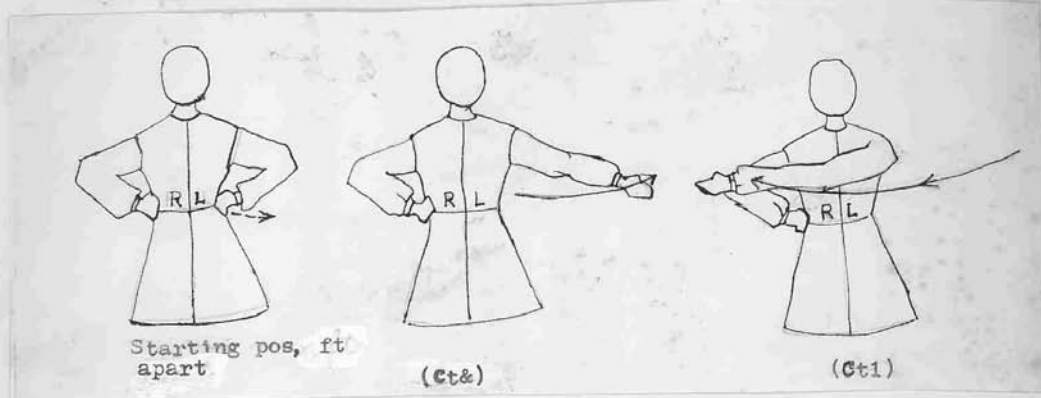
The R hd returns to its waist pos by m2, ct1. The return does not follow the same path. It takes a shorter route with the hd going swing down into pos as the lower arm revolves around the elbow.

Rad

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(42a)

- (c) Rep (b) but faster. By ct1 arm should be in pos. Hold ct2
- (d) Rep (c) but by ct2 arm should be in pose and R hd is on the waist.
- (e) This is taken from the STAMP, HEEL and BRUSH movement of the KRZESANY type. The actual cts may vary.



- (42b) Practice with the body fwd and turned to the side.
- (f) Do (e) with only one arm swinging it completely around making a circle.
  - (g) "BAT OSIEM"  
Standing with ft together swing the R arm in a "figure eight"

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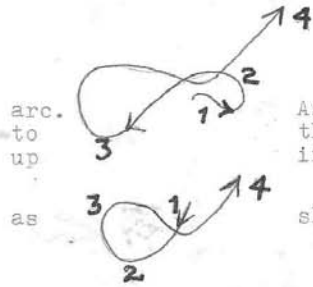
(426)

The count  $\frac{1}{2}$  before "1" is then minimized. ~~what~~





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As R hd comes off of the waist it goes slightly the R side then around and is "whipped-snapped" into place at 4. Hold. Now swing R arm down

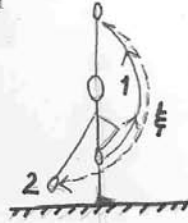
shown. Now stand ft apart.



- (h) As mentioned previously these Pose pos are often done with the body turned sideways. In this case the hd, nose and elbow of the arm which is at the hip are in one line. Try it!



- (i) In the Krakowiak the arms are often extended and trace out a half circle. Stand body up, leg and ft together, arms in "aesthetic" pos. Rise upon the balls of the ft and swing R arm straight fwd and up over head frt when at the top. Swing down ing the hd st the palm is frt by Change arms. Chin goes up and goes up, then bows as it comes motion make up leave the floor.



- (j) Do (i) with both arms simutaneously.  
 (k) Rep (i) but bring arm down to chest high and then sweep it to the R side.

(l) Rep (j) as is (k) but other arm goes to waist pos.

(m) Start both hds on hips

- m1 ct1 Quickly sweep out both hds in frt and clap them.
- ct2 Fling the R up and diag out to the R side. L returns to hip.
- m2 Hold
- m3,4 Rep m1, 2 oppftw,d

On m1, ct2 the head may be orientated either to the R, L fwd. Look up!

- (n) In the Starokrakowska motion the arms can be extended to the side. Here is an exercise for this. Stand legs and ft together. Arms are extended to the sides, somewhat rounded up, hds held in a fist (for the M). Start to swing the upper body maintaining the same arm relationship on ct&, pose on ct1, hold ct2. Then rep to oppd. The arms may form a slight "V" shape. Practice this starting with the upper body turned to the side.

- (o) Rep (n) but on ct& bend the knees and then straighten.
- (p) Rep (n) but with the arms going above the shoulders, hd opening, as it swings to the rear and vice versa. The sweep must be huge.
- (q) Rep (p) with the hds held up as shown below. This is the W's movement but if the M concentrates upon strength he can do it also.



EXERCISES FOR WOMEN'S ARM MOTIONS

In the Krakowiak, unlike the Mazur, the woman does the same arm movements as the man but with less stiffness and strength. In the stage version women should try to strive for a certain amount of elegance for peasant dances. When the woman's arm is raised up into a pose it should "float" up.

Women may do all of the men's exercises above especially the exercise (p). For the woman the fingers may be bent.



The W's facial expression are often very cute as if pouting her lips somewhat "puckered-up" teasingly as if she would bestow a "peck" on some lucky man.

THE FOOT-LEG MOVEMENTS

All of the previous material is also used in the stage form. Most of what is presented in this section can be used in the Social Ballroom. It is simply a question of practicing these items.

Remember that we shall **not** repeat the descriptions or names of steps or motifs previously mentioned. Thus there shall be some gaps in this section. Not all of the movements have names.

SOME PREPARATORY MOVEMENTS

Clapping or stamping out the rhythm is of fundamental importance.

A sense of rhythm is learned and developed.

- (a) clap once on ct1, and ct2
- (b) clap once on ct1&, ct2
- (c) clap once on ct1 of each m
- (d) clap once on ct1, ct1& and ct2

1. ZWYKŁE KROKI CHODZONE

This is an ordinary walk to the Krakowiak tempo-2 steps/m.

m<sup>1</sup> ct1 R step fwd

ct2 L step fwd past R

Seperate variations could be listed for this step however we shall simple list them below under variation.

Variations

W MIEJSCU/CHODZIE/OBRODIE

Here the variations mean done in place/ walking (fwd or bwd/turning. If space permits these "variations" will be listed in the title of the step under consideration.

2. KOLEYSANIE W MIEJSCU/ W CHODZIE/ W OBRODIE

Stand erect with wt equally upon both ft.

m<sup>1</sup> ct1 With a transfer of wt to the R ft sway the upper body to the R side.

ct2 Hold,

m2 Rep m1 oppftw,d.

Often the heels are swung away from each other on ct1. On the transition from m1 to m2 they are clicked together on ct2. This bending or "Swaying" of the upper body may be done when traveling fwd or bwd.

PODSKOKI

A PODSKOK is a hop done st the ball of the supporting ft does not leave the ground. It may be done upon both ft. It is done on ct1 or ct2 of a m. When used here the hop shall be done with the wt. upon one ft. The other ft is raised flatly off the floor as a reflex action lightly. It does not stamp the floor and then rebound off the floor. Knee of the free ft is lightly bent. All one perceives is a "rebound" of this free ft.

3. \_\_\_\_\_

Stand with wt evenly distributed on both ft.

m<sup>1</sup> ct1 R Podskok. This is a R hop with L ft free. Ast the knees and thighs are "turned-out" i.e., away from each other at about an angle of 45° degrees. Some dancers may have difficulty at this angle, however, if your ft are already turned-out that will make it easier. The angle whatever its size, should be perceivable by the dancers.

4. PODSKOKI ZMIENNE W MIEJSCU

m<sup>1</sup> ct1 L Podskok freeing R ft low,  
ct& step on the R ft transferring wt,  
ct2 R Podskok freeing L ft  
ct& step on the L ft transferring wt,

5. PODSKOKI ZMIENNE W PRZOD/W TYŁ

- m1 Same as Podskoki Zmienne but on each ct& the free ft steps fwd,  
 m2 Rep m1

Variation A: W OBROCIĘ

The turn using the Podskoki Zmienne step may be done turning in place or circling some given point. (See the WIROWKA cp1 turn.)

6. KONIKOWY

See the description in the previous section. Notice that this is a "prancing" step-movement. The attitude of the rear leg may be:



The above two step-movements #3,4 may be done in this "prancing" style.

Variation A:

- ct& Make a high leap off of L ft, torso bending fwd,  
 m1  
 ct1 and land onto R ft fwd,  
 ct& low leap-stamp onto L ft fwd  
 ct2 rep ct& oppftw

The above variations is done with the body bent over on the big leap.



It also can be done keeping body erect, head up.

CWAŁ



The Cwał is the most characteristic step of the Krakowiak. Depending upon the music (and the dancers knowledge) the Cwał may be more of a gallop than a slide. At any rate it is made up of 2 steps; an opening step and a quick closing step. Never drop the heels but dance on the ball of the ft. One should be able to hear the sliding of the ft on the floor. When this is done the Krakowiak may be danced without instrumental music but only to the music of the sounds of sliding dancers. When this step is properly done by a dancer wearing the Krakowski belt, the "jingling coins", will also beat out the rhythm of ONE, and TWO, and, etc. The classification of the various Cwał are due to Pani Majewiczowa. All of these may be done with the following variation in direction, etc.

- a) BEZZMIENNY: lead ft remains the same  
 b) ZMIENNY: lead ft changes  
 ZMIENNY CO 4: lead ft changes every 4th Cwał or slide.  
 The usual changes are done every 2nd or 4th Cwałs i.e., after 1st or 3rd Cwał.

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- c) PRZÓD; fwd
- d) TYŁ; bwd
- e) BOK; to the side, R or L

In practice Cwałs to the back are very rarely done. The usual direction is to the side. Cwałs generally may be classified into 4 types according to how they are done.

- 1. flat, evenly
- 2. hopping
- 3. beating heels/feet together
- 4. crouching

The last type is done by M only.

## 7. pw CWAŁ DOSTAWNY W PRZÓD

All steps are done low to the floor and without hops or special motion.

- m<sup>1</sup> ct1 Step R fwd
- ct& close L to R
- ct2,& rep ct1,&

m<sup>2</sup> Rep m<sup>1</sup>

Now the transition in changing leading ft shall be given. The change is done with a Podskok.

## 8. pw CWAŁ DOSTAWNY W PRZÓD, ZMIENNY CO 4

- m<sup>2</sup> ct1,& One R CWAŁ DOSTAWNY
- ct2 L Podskok
- ct& Step R fwd ast L ft is free to start a L CWAŁ DOSTAWNY. When this step is done to the side the Podskok may be used to change direction by turning in place in either a  $\frac{1}{4}$  or  $\frac{1}{2}$  turn.

## 9. pw CWAŁ PRZESKOKOWY W PRZÓD

- m<sup>1</sup> ct1 Extent the R ft fwd taking a very slight hop on the L ft. The R ft comes off the floor with a reflexive motion. This must be done quickly st the free ft is on the floor on ct1.
- ct& Close the L to the R,
- ct2,& rep ct1,&

m<sup>2</sup> Rep m<sup>1</sup>

The hop and reflex action of the ft can be done very slightly or strongly.

## 10. CWAŁ SYNKOPOWY

- m<sup>1</sup> ct1 L Podskok stepping R fwd,
- ct& close L to R
- ct2,& rep 1,&

- m<sup>2</sup> ct1 Step R fwd,
- ct& R Podskok but stamping the L next to the R,
- ct2 land upon the R

The reader will soon discover that the description of Pani

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Majewiczowa's above seems to be lacking information on m2, ct2. We take it to mean that the dancer does not put his full wt upon the R until ct2&. This implies that the dancer is not in contact with the floor, at all, on ct2. One alternative is to touch the L to the floor on ct2.

## 11. lw CWAŁ W BOK

Stand L side in LOD.

ct& Prepare by rising up on the balls of the ft. This preparing on ct2& of the previous m of music is a rather subtle point of the Krakowiak. This is probably the cause of "hearing" and dancing to the music as &,1,&,2, &,1,..... instead of the 1,&,2,&,.....

m<sup>1</sup> ct1 Slide to the L with the L ft ast body sinks down slightly,  
ct& close R to L ft taking wt on the R ast body rises slightly,  
ct2,& rep ct1,&.

There is a styling point that should be mentioned here. On the first ct& the free ft may be very sharply "snapped" back and then "whipped" fwd to begin the Cwał. This sharp movement is from the knee down. This lower leg is held somewhat stiffly. The motion is done with strength.

The upper body may come into play during this Cwał step by swaying into the opening step, ct1,2 and swaying in RLOD on the closing step, ct1&,2&. This bending of the upper-body then causes the peacock-feathers to also sweep in an arc back and forth. From this basic step there is so much! Keep your eyes open! Learn!

Variation A: pw CWAŁ Z DOSKOKIEM

On each ct& as you close the trailing ft hop up into the air st both legs and ft are together, straight. Try to have toes pointed down.

## 12. CWAŁ W HOŁUBIECM

When closing on ct1&, 2& strike the heels together. The heel-click could also be a slight cut-step.

A series of Cwał steps should be ended with a jump bringing both ft together. This may be done as follows:

m<sup>1</sup> ct1 Do a L Cwał to the side,  
ct& close R to the L, ft are now together,  
ct2 L Cwał and quickly,  
ct& jump bringing ft together, knees flexed. Since you are moving L most of the motion here is to the L. Close ft together with a snap and land in a stamp. But don't let the stamp be too-heavy, too clod-like. If your ft are close together on ct2 then close by pivoting on the balls of the ft and click heels. Straighten body.

There is one combination of the Cwał steps which are the equivalent of a polka step. It is called by her the Zasadniczy Krok Krakowiaka. This means the basic Krakowiak step. This author takes the basic step to be the sliding-closing movement-the Cwał. Pani Majewiczowa's step comes about from the combination of W PRZÓD ZMIENNY

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CO 2 for any type of Cwał. At any rate the Krakowiakian "Polka" step is done without any bounciness!

13. CWAŁ AKCENTOWANY

An accent is given to the Cwał step by doing stamps actually anywhere possible. Stamp the leading ft as hard or soft as you like.

Here is an alternative description by the author of the Cwał step to the side. It must closely resemble the Cwał Podskok.

14. CWAŁ OBROTOWY

This is a Cwał done with a full turn. It may be a turn upon one leg, upon both or actually as jump up and turning in the air. In any case it goes:

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ct1 Step on lead ft,  
ct& close trailing ft to lead ft ast turning  
ct2 continue turning frt same lead ft is free.

Sometimes it is easier to cross the trailing ft over the frt ft and then turn. Try several of these in a series.

## HOŁUBCOWY

These are all sorts of combinations of heel-click. M strongly click heels; W, very lightly or not at all. W do a soft hop.

## PREPARATION EXERCISES

- (a) Rise on the balls of both ft. then on one ft.
- (b)

m1 ct& Standing on the R ft raise L to the L side,  
ct1 strike L to the R.  
ct&,1 Rep ct&,1.

- (c) Notice that in (a) above the free leg strikes the supporting leg. The heel-click may also be done in the following manner. Its advantage is that it maintains the direction of travel or motion and even provides extra impetus in LOD. Try to bring the R ft up to the L ft and strike the L ft. L ft quickly rebounds off the R, L toe pointed down. Body leans to the R. The L ft upon leaving the ground should swiftly approach the R ft in the air. This way of kicking is very prominent in the Oberek. Become accustomed to it.
- (d) Standing on the R ft, L ft raised to the side, slide, or shuffle to the L, rep oppftw,d.
- (e) Put the sliding and heel-clicks together.

## 15. "KOGUCIK"

Stand ft together.

ct& Rise upon the balls of the ft,

m1 ct1 pivoting upon the balls of the ft swing out the heels  
away from each other,  
ct2 bring heels together sharply with a click,  
m2 rep m1

On ct1 the dancer may choose to lean to one side and then to the other on ct1 of the succeeding m.

Variation A

Stand ft together wt on the balls of both ft.

m1 ct1 With a slight spring open heels away from  
each other, toes and knees slightly turned  
in, knees relaxed.  
ct& Slightly spring back to starting pos, clos-  
ing heels together with a sharp click.



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ct2& Rep ct,&  
Keep ft close to the floor fot better balance.  
Counts may be reversed.

## 16. pw HOŁUBCOWY Z DWOMA PRZYTUPNIECIEM W MIEJSCU

Stand wt equally on both ft.

ct& Raise R leg to the R side, keeping R leg, ft, toes straight-even stiff.

m1 ct1 Hołubiec (heel-click) moving to the R. If both ft leave the ground then the legs, and ft of both legs should be straight. Body leans L. If both ft leave the ground then we have a hop or spring with the heel-click in the air.

ct&2 Rep ct&,1,

m2 ct1 stamp R in place,  
ct2 stamp L in place,

m3,4 rep m1,2. Notice that pw HOŁUBCOWY here means that the action is to the right.

### Variation A W CHODZIE

Same as above but stamps are done traveling to the R. The L stamp (ct2) may be crossed either in frt or in back of the R ft.

### Variation B Z OBROTEM

On m2 a  $\frac{1}{2}$  or  $\frac{1}{4}$  may be done in place or traveling.

## 17. pw HOŁUBCOWY Z TRZEMA PRZYTUPNIECIEM/ W MIEJSCU

m1 2 R Hołubiec,

m2 ct1 R stamp in place,  
ct& L stamp in place,  
ct2 R stamp in place.

### Variations W CHODZIE/W MIEJSCU, CHODZIE Z OBROTEM

## 18. pw HOŁUBCOWY Z DWOMA KROKAMI W MIEJSCU

m1 2 pw Hołubiec,

m2 ct1 R step in place, unaccented,  
ct2 L step in place. Usually the wt is transferred to the L ft. If not then L ft is free to go to L side.

Variations: Same as 17.

## 19. pw HOŁUBCOWY Z TRZEMA KROKAMI W MIEJSCU

m1 2 R Hożubiec,  
 m2 ct1 R step,  
 ct& L step,  
 ct2 R step taking wt fst L ft is free to start L.

Variations: Same as #17.

20. pw HOŻUBCOWY ZE SKOKIEM OBUNOZ NA "RAZ" W MIEJSCU

m1 2 R Hożubiec,  
 m2 ct1 jump upon both ft (ct1 in Polish is "raz"),  
 ct2 Hold.

Notice that either ft may be free on ct2 fst. m1 may go to the L.

Variation A Z'OBROTEM

On m2, ct1 as much as a  $\frac{1}{2}$  turn may be done.

21. pw HOŻUBCOWY Z ODBIJANY OBUNOZ W MIEJSCU

m1 2 R Hożubiec  
 m2 ct1 While in the air stride the heels and ft together. Keep legs straight remember.  
 ct2 Land upon the balls of both ft simutaneously.

Variation A BEZZMIENNY

m2, ct2 land only upon the L ft st step may be repeated to the L.

Variation B ZMIENNY

m2, ct2 land upon the R ft st step may be repeated to the R.

Variation C Z OBROTEM

m2, ct1& turn in mid-air either  $\frac{1}{4}$  or  $\frac{1}{2}$  turn

22. pw HOŻUBCOWY AKCENTOWANY NA "RAZ" W MIEJSCU

m1 ct1 R Hożubiec,  
 ct2 R Hożubiec and spring off the L ft as in a reflex action.  
 and  
 ct2& land upon the R,  
 m2 ct1 L stamp next to the R and hop on the R and  
 ct2 land with the wt fully upon the R.

Variations:

All the usual ones. By now the reader should be able to work out the possible variations. It is just a matter of practice.

23. pw HOŻUBCOWY AKCENTOWANY SYNKOPOWO W MIEJSCU

This is a step where the stamp or accenting is done on the weak part of the measure, ct&.

m1 2R Hołubiec  
 m2 ct1 land upon R ft sinking softly on the R leg and  
 ct& close L ft to R ft and begin to rise,  
 ct2 push up off of both ft,  
 ct& land upon the L ft,  
 m3,4 rep m1, 2 oppftw,d.  
 The second m is one of bouncy movements.

Variation A

m2 ct2 hold,  
 ct& R step.

Variation B

m2 ct1& L stamp and R  
 hop in place,  
 ct2 land onto  
 the R ft.

Variation C

On the 2nd m all variants  
 may be done fwd, diag  
 fwd, to the side, How-  
 ever variation A may be  
 done only once to a side.

Variation D W MIEJSCUZ OBROTEM

For the principal  
 variant, the first,  
 a  $\frac{1}{2}$  turn is best.  
 For variation A, B  
 either a  $\frac{1}{2}$  or  $\frac{1}{4}$  turn  
 is suitable but only  
 once. Remember these  
 are not to be memo-  
 rized but done ac-  
 cording to which ft  
 is free.

Variation E W CHODZIE Z OBROTEM

24. HOZUBCOWY Z OBROTEM

Here are some more detailed ways of turning. All the turns  
 are succeeded by a series of R Hołubiec steps st the R ft is free.

m1 ct1 R step turning partially CW,  
 ct& step on the L in frt of the R ft, turning CW completing  
 the  $\frac{1}{2}$  turn  
 ct2 R stamp,  
 ct& L stamp taking wt,  
 m2 Rep m1 oppftw,d,

If wt is not taken on ct2& then m2 may rep m1 in LOD.

BODY, ARM AND HEAD MOVEMENT: FOR THE HOŁUBIEC STEPS

The author has not place this topic before the steps since it  
 is easier to master the combined action only after complete mastery  
 of the steps has taken place. The information again from Pani  
 Majewiczowa. These poses may be used with other steps also.

The body leans oppositely i.e., in RLOD. Usually on m1 (the  
 heel-clicks) either arm may be raised up in pose pos. On ct1 of m2

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the pose drop arm smartly drop down to its hip. Hds are held in a fist. There are then 4 basic poses with 3 different orientations of the head. LOD, RLOD straight forward. Keep chin up! "Never" look down!

Turn to the opening section on body pos.

## KRZESANY

The word Krzesany comes from the verb, "krzesac" which means "to strike fire" or "sparks" indicating its power and strength-its' flint-like hardness. The Krzesany are done vigorously and in a swash-buckling style with very sharp motions of striking the heels against the floor.

The first set of Krzesany steps are simpler and shall be described first.

### 25. pw KRZESANY Z TREZMA PRZYUPNIECIEM

Wt on both ft. *transfer wt to L ft, bending knees and R ft is sharply lifted off the floor to the near of L leg,*  
 ct& ~~with a small kick lift the R ft off the floor,~~

m1 ct1 strike the R heel fwd on the floor. R ft is "kicked" fwd.  
 ct2 strike the ball of the R ft to the back i.e., brush the ball, toe, of R ft on the floor.

m2 Rep m2 of #17  
 W merely touch heel to floor or not at all.

From this all of the other step possibilities may be done exactly as for the various Hołubiec combinations. See them. Pani Majewiczowa has listed 28 possible combinations for both the Hołubiec and Krzesany steps. Some are trivial. What is important is that they have been made explicit. Often the 1st m which is always some particular step, denoted by an "X" the 2nd m just adds different options. Below is a chart which lays bare the various possibilities.

RED



Try using other steps for the 1st m, i.e., "X".

~~Here follows the Krzesany as described by Olga Zeromska. It's somewhat more accented.~~

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(54b)

note

25. the old 26.

26. the old 27.

27. the old 28

28. the old 25

then

{ RED

KLASKANIE



26. KRZESANY<sup>1</sup>

ct& Transfers wt to the L ft,

m<sup>1</sup> ct1 Tap the R heel on the floor and with a sharp movement kick up the R ft diag fwd, R toes are pointed up. Body leans back.

ct& Hold. See the drawing which accompanies Pary! Krzesany lw I pw!

ct2 R leg comes down and held in a pose to the rear with the toe pointed back above the floor but close to the floor. R ft is "turned out".

ct& Hold

m2 Rep m2 of #17.

Variation A BRUSHES

Stand erect both hds on hips.

ct& Step on to the L ft kicking R slightly back. R arm begins to sweep out and across to the L elbow.

m<sup>1</sup> ct1 Brush R ft against the floor, tapping the heel, going fwd raising it off the ground turning the R knee slightly outwards. Ast begin to sweep the R arm up overhead.

ct2 Brush the R ft backwards and to the rear st the R toe is pointed out and back. R arm is also up and back st there is a curved line, or an arch, running throughout the R side of the body.

ct& Hold,

m2 Rep m2 of # 17. Arms begin to switch pos,

m3,4 rep m1, 2 oppftw.

27. STAMP, HEEL

Stand ft together, hds on hips.

m<sup>1</sup> ct1 Stamp L in place ast swing the L arm out to the R elbow and  
ct& kick-out R ft fwd brushing the R ft on the floor. Ast twist upper body somewhat CCW st R elbow comes directly fwd as L arm begins to go up overhead.

ct2 Let the R heel, R toe pointed up come to rest on the floor, no wt. The R toe, R elbow, nose, and L hd (up in a Pose) are in a straight line.

ct& Hold

**When the body twists** do not change the direction of the head. This may also be done with a body twist.

m2 Rep m1 oppftw

As for arm movements see the introductory section on ARMS.

7. This is Olga Zeromska's description. The "Krzesiany" is actually what is done on ct&, m1 ct1, ct&.

28. ZAZNACZYC PIETA<sup>1</sup>

The literal translation of this term is "to mark, to record, to score with the heels." Certainly it is to touch the heel to the floor. But how hard? Since Pani Majewiczowa does not include it under her Krzesany section we can only conclude that one does not strike the heel hard and with vigor. But this is just the character of the Krakowiak! Perhaps it is  $\frac{1}{2}$  a Krzesany -- a Pol Krzesany? Here is one possibility.

- m<sup>1</sup> ct1 Place the R heel fwd, ft turned up; body leans fwd and to the R,
- ct2 bring the R to the L straightening up,
- m2 rep m1 oppftw,d,
- m3 take 2 steps moving to the R or in place,
- m4 3 stamps in place.

This type of step and movement occurs in the flirtation steps which are given latter.

Variation A m3 HOŻUBIEC NA MIEJSCU

Variation B Ptrs face each other, hds on hips,

- m<sup>1</sup> ct1 touch R heel to floor, diag front and diag R, toes up
- ct2 withdraw R to L ft &
- m2 rep m1 oppftw,d
- m<sup>3</sup> ct1 pivot on balls of ft, heels swing away from each
- ct2 click heels
- m4 ct1,2,stamp R,L,R
- ct& free L ft,
- m5-8 rep m1-4 oppftw,d
- W m4 starting R ft W turns CW with 3 steps, L arm bend overhead.
- m8 oppftw,d.

Variation C m3, 4 may be done going fwd, bwd, etc.

KLASKANIE

In the Krakowiak hds clapping is used quite often. As with the arm exercises the M should bring his hds together the first time in a wide sweep. The W often claps teasingly to the M, "tapping" her hds and cutely pouting.

---

<sup>1</sup>. She includes this along with stamps in place, Kołysanie, Klaskanie, Rosuwanie plet, Krzesanie W przód, and arm motions are "rest" steps which may be done in place as contrast to the moving steps. These are also part of the Krakowiak, to flirt with one partner by clapping, etc. Also when the main action is being done by some dancers the others should not be standing still but should be marking the dance with these accents.

OBROTY

All the couple turns were already mentioned in the previous section.

COUPLE ELEMENTS

Here we include several more variations of previously discussed motifs.

29. POREBIANSKA

For this we have only several points toward improvement. Stay turned to the side as long as is possible. The M should sharply bend over on m1, ct2 with a Strong but beautiful made wide arm sweep. On m2, ct1 step back upon a flat ft then on ct2 push up onto the toes of this ft, body straight and tightly held. (See previous section for Variation A.)

Variation B

m3 Do 3 quick steps onto balls of the ft on ct1, & 2 ast kicking up the free leg sharply in back.

30. STAROPOLSKA

These also are variations of the Staropolska motif.

Variation D

m3 M takes 2 crouching steps fwd, ct1, 2 ast clapping hds overhead as W retreats.

Variation E

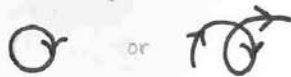
m1, 2 M sweeps L leg, then R leg,  
 m3 ct1 steps onto L ft, R ft up in back arms opening out to the sides.  
 m4 M jumps fwd somewhat onto R ft and does a Konikowy step-movement.

Variation F

m4 M does 3 running stamps fwd.

Variation G

m3 With hds on hips W does a high stepping turn.



m4 normal bwd run.

Variation H

For W



m3 Low stepping 3 step turn with arm held as shown.



m4 3 high stepping steps bwds

Variation I

The number of measures may be varied, e.g., m3 of Variation D may be extended.

31. KRZESANY Z STRONA DO STRONA

See the previous section.

Variation C OD SIEBIE I POWROTEM NA MIEJSCA

Cpl start ,

m1 lw Krzesany (outsft),

m2 3 steps ast each ptr turns away and comes back st each has made a full circle.



m3 pw Krzesany (insft)

m4 with 3 steps retrace the path.



This may simply be done by each ptr with turns in place. This cpl Krzesany motifs can easily be multiplied and varied by having just one of the ptrs turn in place. The M may knell on m2 as the W steps around. If this is done as a figure with cpls in a circle for example, then each ptr progresses on m2,4 to other ptr.

32. PRZERZUCANA

This is one way to bring the W over to the other side. Cpls face LOD, M inshd around W's waist, W's inshd on M's shoulder.

m1 ct1 W steps across in frt of M with her insft and jumps up,  
ct2 M helps W to this othe side as W lands upon her other ft. W has done a 1/2 turn to face LOD,

m2,3 3 stamps in place with inshds joined, ptrs a good distance apart, free arms out and up to the sides in pose

m3,4 Rep m1,2 oppftw,d to finish orgpos.

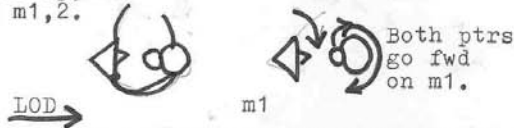


Cpl in pos as shown. M's R arm on W's waist, W's L hd on M's shoulder.

m1 M does 3 stamps on ct1,1&,2 but M throws his L arm strongly down in frt ast W pivots once around upon toes of the free (R) ft, arm (R) up in a pose,

m2 W does 3 stamps facing M; ast M straighten up and poses L arm up,

m3,4 rep m1,2.



The present author assumes that the hd hold is resumed on m2.

KRAKOWIAK ENDINGS

33. CWAŁ

Cpls circle around the floor with the Cwał step and dance off one cpl after the other. This is the simplest way to end the Krakowiak.

34. CWAŁ I POSE

m1 Starting with the hds on hips take Cwał steps directly to the side swinging arms as described for Brushs.

m2 Stamp the trailing ft in frt with the leading arm up in a pose. Hold.

m3,4 Rep m1,2 oppftw,d and arm movements.

35. PARY OBROT

Cpl turns in place, stamp free ft not transferring any weight and raises it off the floor, bent knee and pose.

36. POSES

See the previous sections on the different Poses.

37. A. Stamps in place  
 B. Hołubiec in place  
 C. Łand and stamp with both ft together.

38. PODSKOKIEM OBUNOZ

39. NOGE RAZEM

Same as Podskokiem Obunoz but landing quietly and squeezing the legs tightly together as you straighten up.

MISCELLANEOUS STEP-MOVEMENTS, COMBINATIONS AND MOTIFS

40. CHOD HOZUBIEC

Dancer faces LOD.

- m1
  - ct1 Take a walk step fwd with the L,
  - ct& rep ct oppftw,
  - ct2 rep ct1, and
  - ct2& pivot CCW on the L and strike the heels-together st a  $\frac{1}{2}$  turn CCW has been made. R ft rebounds off L sharply and is turned to points in LOD to begin next walk step.
- m2 Rep m1 oppftw.

The arm movements may be of different types., ex. hds on hips. On the heel-click M may pose L trailing arm up. This can also be done with ptrs, inside hds joined.

41. CWAŻ, ZAMIANA POZYCJA

Cpl in side open pos.. Do a series of Cważ steps in LOD,

- ct& kicking lead ft back
- m1
  - ct1 M does a low kick-out drag across his ptr,
  - ct& step on this ft pivoting into pos on the other side of the W, changing hds. Former trailing ft is now the new inside ft.
  - ct2 Complete pivot turn,
  - ct2& prepare to Cważ, in this new position, LOD.

Variation A

If you can complete this pivot turn on just ct1,1& then do two stamps.

42. AKCENTOWY POL OBROTU

Do a series of sideward Cważ steps,

- m1
    - ct1 Cważ the lead ft and stamp and
    - ct& hop on the trailing ft pivoting around to face RLOD. When pivoting kick-up the lead ft and raise it in back-just like a pirouette.
- If there isn't enough time to get around then use ct2,2& to pivot.

Variation A

Do a full turn.

Variation B

This step may be used by cpls. as follows. Pivot away from each other, releasing hds. Do a  $\frac{1}{2}$  turn to rejoining hds to Cważ to RLOD. Or do a full turn

43. "NIE CHCE SIE"

Cpl starts in Open-Side pos.



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m1 2 Cwałs in LOD

m2<sub>ct1</sub> M slide L ft fwd, turning it out, as W does her normal slide,



ct& M pushes off L ft bringing R through,

ct2 falls-stamping onto L ft ahead of R ft.  
 ast twisting upper body away from W. Head whips  
 around to hip head as if to grip his hat from off  
 his head. This hd is now in between their heads.  
 At this point M's head is turned away from her.

m3<sub>ct1</sub> Recover orgpos while doing  
 hd quickly goes out and up



a Cwał step ast M's  
 to pose pos.

Rad

44. CWAŁ, DO (SIE) I OD (SIE)

Ptrs face, inshds joined, arms extended in RLOD. Keep back and  
 head erect, leaning away from ptr. Chest pulled up. Free hd on  
 hip or extended LOD. Move in LOD with a series of Cwał steps.

m1<sub>ct1,&</sub> Do one Cwał step.  
 ct2 Slide in LOD leading ft, wt still on the the trailing ft  
 and  
 ct& hop on the trailing ft and pivot away from ptr, bringing  
 joined hds fwd to point in LOD, and transfer wt to the  
 new trailing ft. Ptrs are now back to back.  
 Now do a series of Cwał steps in LOD.

Variation A CWAŁ Z POŁ OBROT

m1<sub>ct1</sub> Stamp the lead ft releasing leading hds,  
 ct2 do a ½ turn upon the leading ft st ptrs  
 are back to back.

Variation B Same as Variation A but do one full turn going from  
 on ft to the other. When turning stay up on the  
 frt of the ft, arms held down at the sides.

Variation C Do a full turn by doing 2 leaping steps kicking up  
 the free ft in back.

45. POD RECE

This uses the Krezsany movement and uses the action of the W ducking under the M's arm.

Start facing ptr.



- m1 Both L Krezsany,
- m2 with 3 steps ptrs change places as M "tries" to catch the W with his hds (raised high) as W ducks under.



Variation A

The M takes a step twd the W and jumps up making a  $\frac{1}{2}$  turn and kneels. He recovers with a jump-stamp onto both ft.

46. HOLUBIEC I KLECZEC

This is for M only. After a series of Holubiec M sinks down

# THE KRAKOWIAK DANCE WORKBOOK

into a pose on one knee. The toe points back and twd the other ft. W may now circle the kneeling M or pose before the M.

47. \_\_\_\_\_

Here is a combination of Krezsany and Hołubiec which the reader can use as a guide.

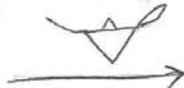
Start turned to the side.



m1 R ft does Krezsany fwd and bwd as arms go out to the side. Head and torso incline slightly to the R,



m2 2R Hołubiec to R side, R hd on hip, L arm up, Body turns on first Holubiec,



fst



m3 rep m1 for L ft



m4 rep m2 oppftw,d

m1,3 may be done bwds, then fwds.

Here are several Holubiec combination's of Anatol Joukowsky,<sup>1</sup> an American folk dance teacher. There are no special names for these combinations. They have an artificial flavor. Consider them as practice exercises.

48. \_\_\_\_\_

m1 ct1 Hop on the L ft,  
ct2 rep ct1,

m2 ct1 leap to the R side on R bending L knee so L leg crosses behind R knee. L knee is turned out to L. L ankle is just about behind R knee.  
ct2 Step L across behind R.

49. \_\_\_\_\_

m1 2R Hołubiec


<sup>1</sup>. Anatol Joukowsky, The Teaching of Ethnic Dance, (New York: J. Lowell Pratt & Co., 1965) pps. 121-143.

ct2 both do  $\frac{1}{2}$  Cwał in LOD  
 ct& leap on this leading ft, M's R, and turn away from each other bringing ins leg up high, toes pointed down as in a horse's prance. Body bends fwd.

m<sup>2</sup> ct1 Land upon the insft going fwd and  
 ct& prance upon the outsft fwd,  
 ct2 prance upon the insft and  
 ct& hop on the insft turning to reface ptr.

During this 2nd m the joined hds come fwd, as free hds go up in back. This may also be done directly fwd or bwd; also alone.

Variation A

A longer combination. Start  in Cwał pos is side pos.

m1-3 Ptrs do 6 Cwałs in LOD,

m<sup>4</sup> ct1 M stamps R ft in LOD ast both ptrs  $\frac{1}{2}$  turn to face LOD bending over,



ct2 M stamps L ft moving in LOD ast both turn back to orgpos, arms to side,



hds chest high.

m5 Both leap into a "Konikowy" step-movement as arms sweep down and frt,

m6 rep m1 as arm and head snap up on ct1.

53. HOP DOWN ACROSS

Standing erect with both hds on hips. And

m<sup>1</sup> ct1 Hop on the L ft "chugging" it bwds,  
 ct& R arm begins to describe a semi-circle, arm goes R, up, across and down the L as  
 ct2 body follows the arm swing to the L as R ft crosses over in frt of the L. Fall on the R ft. Body also bending fwd.  
 ct& Rep ct1 body and stamp the R ft ast arm snapping up into pose pos.

54. HOCZUBIEC - FLIRTATION, PIVOT

Ptrs are standing by side. They may be holding hds in a number of different ways. They begin to release hds and

- m1 Do two Hołubiec with the outs ft going away from your ptr. Outside hd raised L pose. Look at your ptr.
- m2
  - ct1 Stamp the outsft in frt dropping down the leading arm chest high and both arms reach out, as if to embrace, your ptr. You should be imploring your ptr. Each is looking at ptr.
  - ct& Hop on the ins ft preparing to pivot away from your ptr.
  - ct2 Complete the pivot.
- m3 Step to side of your ptr. This may be done with stamps.

This measure sequence on this, as in all combinations, may be arranged in many different ways. For example, the pose twd your ptr may be held for a full measure.

55. CWAŻ, OBROT, I POŻ-POREBIANSKA

Cpl stands facing each other. W does counterpart of M, arms out to sides.

- m1
  - ct1,& One complete Cwał step in LOD,
  - ct2 R slide in LOD, and R hop,
  - ct& step L ft across R ft in LOD turning body away from ptr. Keep head, shoulders, twd ptr.
- m2
  - ct1 Close Rft to L ft continuing turn, inshds barely touching each other,
  - ct& hop L ft finishing turn and
  - ct2 step on R ft to R side (in LOD) as in Porebianska,
  - ct& fall onto L ft in frt of R ft,
- m3
  - ct1 step on R ft bringing L up
  - ct& hop R ft and pose
  - ct2,& Pose/2 stamps in place st L ft is free.
- m4-6 Rep m1-3 oppftw,d.

56. SZUFLADKI Z CWAŻIEM

Start ptrs facing, ft together,



- m1
  - ct1 Both bend R knees and leaning into the R leg Cwał diag R,
  - ct2 close L ft to R ft,
- m2 rep m1 oppftw,d,
- m3 rep m2 going bwds diag L, starting L ft,
- m4 rep m1 going bwd diag R ft orgpos.



Every time you finish a m the ft must be together and straight fwd. The body always faces fwd. m3,4 are difficult to do. The slower the music the easier this is to do. The is a twist as ptrs look at other over their shoulders.

This is a good example of a motif which can be done in many ways. Each "side" of the box may be done in 2m, the steps



may be changed e.g., to step-hops, runs, turns.

57.

Start standing opp each other,

- m1-2 4 Holubiec to own R,
- m3-4 rep m1,2 oppftw,d
- m5-8 "Drobna



Kaszka"

fst ptrs are in opppos

- m9-12 rep m1-4
- m13-16 rep m5-8 fst in orgpos,



58. BAT OSIEM Z HOZUBIEG

Here is an application of the "figure 8" arm motion. This is done by M moving at first in twd the ctr of the circle. Assume the ctr to be to the R. M stand with their R side to the ctr. Hds on hips.

- m1 ct1 Do aR Holubiec moving to the R, hds still on hips,
- ct2 R Holubiec and immediately jump off the L ft to the R side. Ast R arm begins to describe a figure 8. The motion remember is that of a whip, downwards and to the L in order to cross the frt of the body and
- ct2& land upon the R ft as the arm completes it sweep to the L and is overhead,
- m2 ct1 stamp the L ft next to the R ast arm sweeps downward and to the R completing the figure 8.
- ct2& Stamp heavily on R ft, hands return to hip.
- m3,4 rep m1,2 oppftw,d.

SOME STAGE FIGURES

Here are a few figures which one often sees on the stage. They might be done in the Social Ballroom however they are just a touch to complicated for that. We include these few to indicate further what a Krakowiak figure is. We shall start numbering them from the figures included in the previous section.

1. KOZO! KRZESANY Z PODEJSCIEM DO NASTEPNEJ PARY (W TYZ)

Cpls are one behind the other in a circle.

- m1 Krzesany outst,
- m2 each ptr turns.



- m2 Each ptr turns,  $\frac{1}{2}$ , away from each other to face new ptr to the rear and take new cpl pos,

- m3 Krzesany with the free outstft,  
 m4 rep m3 oppftw,d to finish orgpos, ptr.

2. KOSZYCZK

Here is a figure which is fun do to if even one knows it already. Otherwise it is a gaggle of flying hands. First W make an ins circle, hds joined. The M with joined hds take their joined hds over the head of the W and bring them in frt. M stand in between 2 W, W on her ptrs R side if that was their orientation when they began the figure.



With tiny Cwal slides go L then R. If you take even medium sized steps you be sure to step upon some one. Lean from ctr.

Variation A KOSZYCZK Z KRZESANEGO

All do the Krzesany and 3 stamps motif listening and watching the leader st everyone does the same ft.

Variation B KOSZYCZK Z KRZESANEGO, pw!

All form the FIGURE KOSZYCZK, All persons do the same steps.

- m1 Do a R Krzesany with head turned to the R and tilted back slightly,  
 m2 3 stamps moving R, but facing ctr,  
 m3,4 rep m1,2 oppftw and direction.

The next 3 figures the reader will find in Volume III of the present series (of 1985).

3. KOŁOZEBATE  
 4. KARYZELA  
 5. GWIAZDA KOŁO

# THE KRAKOWIAK DANCE WORKBOOK

ADD1

## ADDENDA

These are items which fall under various categories of dance forms: Authentic, Ballroom and Stage.

### 1. A MOVING ARM EXERCISE

Start facing LOD in Aesthetic pos.

m1

ct& L step fwd ast head dips and R arm goes down ↘,

ct1  up

ct2 jump R ft to L, H,

m2 2 stamps ast return hd to waist pos,

m3

ct1 Reaching back with free frt,

ct2 step back keeping other ft pointed to floor,

m4

Rep oppftw.

### 2. MOVING KICKS

Start



m1

ct1 R hofubiec moving strongly, body leaning in RLOD, to R side,

ct2 rep,

m2

ct1 R step with  $\frac{1}{2}$  turn ↻,

ct2 rep ct1 oppftw,

During m2 free arm sweeps down and onto hip. Make this a big glorious movement.

### 3. SIMPLE KONSKIE STEP

m1

ct1, R step,

ct& R hop holding L ft up,

ct2 land on R ft.

Rad

This can be done in all directions.

### 4. "CWAŁ Z KONSKIE"

m1,2

4 Cwał to the L side,



m3

ct1 L step  in LOD, 

ct&2 hop up in a "simple konskie step,"

m4

rep m3 oppftw,d.

# THE KRAKOWIAK DANCE WORKBOOK

ADD2

## 5. POLKI Z KONSKIE SROKI

The Konskie step is just a hopping, jumping polka step.  
Start facing LOD.

m<sup>1</sup> ct1 R step fwd,  
ct& R hop and L Konskie,  
ct2 land on L,  
m2 rep m1


## 6. CWAŁ "ala CHASSE"

Here is a nice Stage movement which can be used in the Ballroom.  
Standing with the feet more or less at right angles to each other.



Do Cwałs moving fwd or diagonally frt. Usually done as a couple motif.


## 7. NON-JUMPING ZESKOK

When finishing Cwałs (to the side) with a Zeskok it may be done as follows. 

Cwał, step-open and close trailing leg without a hop but rather from a continuous knee bending with the leading leg reaching out from under the hip.

## 8. CWAŁ WITH PLOURETTE

Plourettes are done on the leading ft and may be done anytime.

m<sup>1</sup> 2 ↔ Cwals,   
m<sup>2</sup> ct1 L Cwał,  
ct& R Closes,  
ct2 L step,  
ct& L jump up and turn (keeping eyes on ptr),  
m<sup>3</sup> ct1 land on R facing ptr,  
ct2 L Cwał

## 9. CWAŁ WITH 1/2 STAMPING TURN

Here is one from H. Chojnacka of the Warszawa Ballet School.


Start 

After a series of R Cwałs in LOD,


m<sup>1</sup> ct1 R step in LOD as for a Cwał and stamp,

# THE KRAKOWIAK DANCE WORKBOOK


ADD3

ct2 pivoting on the R turn  $\frac{1}{2}$  way around,  , st L ft  
is free to do a series of Cwałs in LOD, L  
ft leading.

## Variation A KRESZANY TURN


Start  . After a series of R Cwałs in  
LOD,

m<sup>1</sup> ct1 step on the R ft in LOD turning partially  
CW,

ct2 Kreszany the L ft in LOD fst the  $\frac{1}{2}$  turn  
is complete  and L ft is free to  
do a series of Cwałs in LOD.

## 10. M's VARIANT OF STAROKRAKOWSKA

Start 

m<sup>1</sup> ct1 R stamp-step fwd in LOD,  
ct2 L ft sweeps 


m<sup>2</sup> rep m<sup>1</sup> oppftw,d.

m<sup>3</sup> ct1 jump fwd (stamping) and pose  
ct& clap, one hd coming down,  
ct2 clap, same hd going up,



m<sup>4</sup> 3 stamping runs fwd ast arms reach out and to side for W.  
Rad.

## 11. DROBNA KASKA VARIANT

Variation A Put lead arm up. 

Variation B Rise up on the toes. Do small Cwałs at double  
time.

# THE KRAKOWIAK DANCE WORKBOOK

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