

THE
KUJAWIAK
DANCE
WORKBOOK

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THE KUJAWIAK DANCE WORKBOOK

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THE KUJAWIAK 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".

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ACKNOWLEDGEMENTS

The present volume, Kujawiak, began in 1969 as a mere collection of dance steps.

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.

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A number of drawings have been used which first appeared in the books of J. Hryniewicka 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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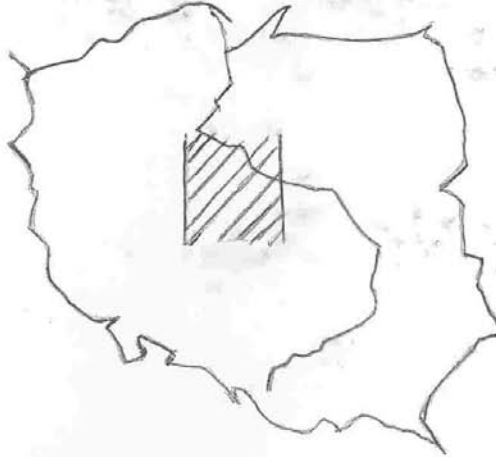
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1.

THE KUJAWIAK

This Polish Folk Dance, the Kujawiak, has associated with it, what is perhaps the most lyrical of dance music. Kujawiak music was heavily drawn upon by Frederick Chopin.¹ His little, moody, dreamy, sentimental keyboard music is very much in the Kujawiak mode.

In the center of contemporary Poland lies the ethnographical region of Kujawy.



Within the entire sweep of central and western Poland music in $3/4$ and $3/8$ time predominants.

The major dance-forms here are the couple turning dances; Kujawiak, Obertas and Mazurek.² All are usually done in $3/8$ time however the genuine Folk - Kujawiak is closer to $5/16$ time with 5 beats to a measure of music.

Music in the Kujawiak mode is older than the attribution of a specific dance-form to that music.

...already the oldest sources show a lack of definite musical boundary of the Mazur and its related dance forms: Oberek and Kujawiak.

"...Już najdawniejsze źródła wykazują brak ściśłego muzycznego odgraniczenia mazura ~~od~~ pokrewnych mu form tanecznych: oberka i kujawiaka."³

The earliest dates when the music⁴ begins to crystalize from the generic $3/4$ time of central Poland was about 1750.

1. As a matter of fact it was Chopin who recorded the very first lyric of a Kujawian folk song. This occurred in 1824 when he was at the town of Nieszawa.

2. (See Volumes III, VI in this present series.)

3. Tadeusz Strumiżko, Źródła I Początki Romantyzmu W Muzyce Polskiej (Kraków: Polskie Wydawnictwo Muzyczne, 1956), p.111.

4. "Nazwa Kujawiak, pochodząca od nazwa regionu, prawdopodobnie nie lud, pojawiła się po raz pierwszy w 1827." The name Kujawiak, coming from the name of the region, probably not a folk name, appeared for

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2.

"At the same time (1750) such names and 'Mazur', 'Mazurek', and then 'Oberek', 'Kujawiak' emerged for other musical and choreotechnical forms".¹

During the latter half of the 18th century several Polish Dances came either to be conscious symbols of Polish Nationalism and or came to represent a class-community.

The Taniec Polski and Mazur represent Poland's conscious National-Political class, the Szlachta. The Krakowiak, Kujawiak and Obertas (Oberek) came to represent Poland's peasant class. All of these five dances by 1847 were called Polish National Dances, i.e., they were thought of as representatives of Poland's Cultural Identity.

The Krakowiak became a National symbol because of its connection with the Insurrection of 1794.

Exactly how the Kujawiak and Obertas came to be National Dances cannot be determined. There are no records to establish any particular arguments one way or the other.

One can only speculate (but not in a completely groundless way). By the 18th century Warszawa had been the Polish capitol for over 200 years. Warszawa is located in the central plain of Poland. What happened around Warszawa would come to the notice of its populace.

As we have pointed out the Kujawiak, Mazurek and Obertas are very closely related musically. In their peasant form the Mazurek and Obertas are almost identical. The Mazur, done extensively by Poland's upper class, is a developed form of the peasant form of the Oberek, namely the "Obertas." The term "Mazur" is very often used by peasants themselves when they actually dance the Obertas.

Early in the 19th century Poland began to experience the Romantic era. Writers, journalists, hobbyists and amateur ethnographers who lived in Warszawa would go to the countryside around Warszawa itself and describe what they saw.² They thought that the Kujawiak and Obertas were uniquely different and wide-spread.

Through the writings of these intellectual and literate persons the knowledge of these dances spread among the reading population. It was the aforementioned Feliks Jaskólski who wrote a pastoral based on the Kujawiak region. Later Łukasz Goźbełowski (1830) and Oskar Kolberg (1867) used some of his work.

Jaskólski mentioned two dances: the "Kujawiak" and the "Wolny." The folk-band usually consisted of one or two violins and a basist.

In 1836 Kazmierz Wójcicki published 25 songs of Kujawy. However none of these are typically Kujawian. Kolberg did not go to the Kujawy region until 1860. He returned continuously up to 1865.

It was Kolberg's partner Jozef Bliziński who in 1867 reprimanded the composers of his time that they did not know the real Kujawiak but actually wrote Mazurs and Obertas calling them "Kujawiaks."

The first time in 1827. Mała Encyklopedia Muzyki, (Warszawa: Państwowe Wydawnictwo Naukowe, 1968), p. 546

1. Zofia Stęszewska, Saltus Polonici, Polonises, Lengjel Tańtzok, (Warszawa: Polskie Wydawnictwo Muzyczne, 1970), p. 39.

2. See also the present author's wouk on the Mazur.

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3.

There were also political conditions of the 19th century which helped the Kujawiak and Obertas to become National Dances. In 1795 Poland underwent its third partition. No independent land was left to Poland, Warszawa itself was now part of European Russia. However, soon with Napoleon's sweep into Russia, Warszawa and the area around it again became a defacto capital. From 1815 to 1831 Poland did have a legal existence under Russia. The center was again Warszawa. Warszawa then as now exerts a powerful cultural influence over the rest of Poland: a type of urban imperialism. Thus, from this recognition of Warszawa's immediate areas peasant cultures, the Kujawiak and Obertas were stated to be National Dances and are accepted as such.

Some people think that the Kujawiak became a National Dance because of the claim that is spread throughout Poland and was done by Poland's different social strata. There is no evidence for this claim. Any slow turning couple dance done outside of the Kujawy region is in fact a Waltz or Oberek.

The great ethnographer Oskar Kolberg in 1857 in summing up his observations on Polish dances wrote:

The most common dances in the entire-country is the Kujawiak or Obertas	"Najpowszechniejszym atoli tancem W całym kraju jest Kujawiak czyli Obertas".... ¹
--	---

Here the "Kujawiak" is identified with the faster Obertas. During the last quarter of the 19th century a Peasantomania came into vogue among the urban people of Poland.

The only "peasant" dances, in their Social Ballrooms forms which appeared in Poland at this time was a very occasional Obertas and an even rarer "Kujawiak".²

Thus the Kujawiak did not become a National Dance because of its heretofore assumed popularity throughout Poland or with the urban populace. The dance did not spread. However knowledge of the dance, of its music and of the people of Kujawiak did become known in other regions.

In the bordering region around the city of Poznań Kujawiak melodies occur and in other areas.³

Among musical composers most of whom naturally worked in the capital, Warszawa, the Kujawiak does appear rather frequently. These compositions were mostly written for the piano. These compositions are mostly for listening and not dancing; they belong to the world of classical music. Oskar Kolberg himself published a set of Kujawiaks based on his research.⁴

When his ethnographical work came out (about 1860) the Kujawiak

¹. Oskar Kolberg, Dzieła Wszystkie, Vol. I, Pieśni Ludu Polskiego, 1857, (Wrocław: Polskie Wydawnictwo Muzyczne, 1961), p.8.

². Evidence of this lack of the Social Ballroom for Kujawiak was obtained from a statistical survey of lists of dance music written during this period.

³. For examples, see Oskar Kolberg, Dzieła Wszystkie.

⁴. Forty-three in this work.

was already a "National Dance".

We hold that the Kujawiak became a National Dance because of the "historical accident" of Warszawa being located near the Kujawy area. Of course the music of the Kujawiak itself, its great beauty was its best argument in its popularity with Warszawa's composers.

Had the capital been located in another city of Poland then undoubtedly the dances of the surrounding areas would have become "National Dances".

Unfortunately the Historical tides of Industrialism and Western Culture and Political Imperialism coupled with a too late flowering of ethnological studies in Poland has resulted in very few and meager source materials for Polish dances. This is generally true for all the Western Slavs:, i.e., the Slavic tribes which lived (and of which remnants still exist) in what is now Eastern Germany, the Baltic Slavs (of whom the Prus are most well known), the Western and Northern Poles, the Czechs, the Slovenes and other Western Balkan Slav groups.

Good research work in the field of Polish dance can only be said to have started in the present century. During the 19th century the ethnographers were literary people. Not one was an active dancer or dance teacher! One must contrast this with Western Europe where dance-masters have left substantial amounts of dance materials for the dances of the 15th, 16th, 17th, and 18th centuries. We know what the steps and movements are and can do the very same dances today.

Such is not the case for Polish Dances. The influences of Western European Imperialism and Germany were so strong that by the 19th century native "Polish" dances of Northern Poland which includes Kujawy, had been lost. During the 19th century Poland was being homogenized under the two Germanic centers, Prussia and Austria.

With this influence, the waltz, a closed couple dance, entered into Poland. Think how different the peasant dances of the Russian and Balkan Slavs are from the present day Polish Dances. Think how many different dances there are among small groups of the Balkan Slavs vis-a-vis those of their Polish brothers!

Poland was not isolated from Western Europe as were the Balkans and Poland's original peasant dance culture has been the victim of Western Cultural encroachment.

Thus for Polish peasant dances there are practically no choreographical descriptions from the 19th century. Such as there is we shall now turn to.

HISTORICAL DESCRIPTIONS OF THE PEASANT KUJAWIAK

Here we shall present all the relevant Polish sources concerning the 19th century Kujawiak including technical information as well as remarks about its character. Sources shall be presented chronologically.

Karol Czerniawski writing in 1847 listed some native Polish dances and identified the Kujawiak with the Obertas. He then wrote several "historical appreciative" essays about each of the National Dances. He mentions the clothes worn, the spirit of character, and some "figures" but gives few step-movements. He has a short essay on the Obertas but not on the Kujawiak.

A well known writer, Kazimierz Brodziński, who wrote earlier than Czerniawski, stated that the Obertas was nothing but the German Waltz done to faster Polish music. In his work "O Tańcach Narodowych" ("Concerning National Dances") which may have been published

in 1825,¹ Brodziński only gives the Polonez, Mazur, and Krakowiak as Polish dances. Czerniński denies in toto that the Obertas and by inference, the Kujawiak, was not a cultural borrowing but rather indigenous to the Polish people.

His description of the Obertas does not include anything about the Kujawiak. He does have, however, a paragraph about dancing which is related to the Kujawiak. It is called "Okragły" or "Round Dance".

The Okragły dance, within which all our dances. it begins with the Polonez, then a Krakowiak, (then the Mazur and Obertas and finishes again with the Polski (Polonez).

"..Tańiec Okragły, w którym sie zbiegają wszystkie nasze tańce. Zaczyna się on Polonezem. dalej idzie Krakowiak, Mazur i Obertas w koncu znowu Polski".²

This is then a suite of dances which are all done circling the room or whose main actions are done circling the room.

The longest descriptions of the peasant Kujawiak are from the afore mentioned Oskar Kolberg. His work on the Kujawy regions was published in 1867. Previously the Okragły was mentioned as a suite of dances.

The three dances done completely one after the other, carries in some places the collective name "Okragłego ..."

"Trzy te tańce w zupełności po sobie wykonane, noszą miejscami zbiorową nazwę "Odrąglęgo"..."³

Now the details of the suite.

We see that according to the previous remarks, that all the Kujawy dances, are made up of three dances increasing in the speed of the characteristic turns. They are: 1. "Chodzoney" or "Polski"; 2. "Odsibka", "Ocibka", or the Kujawiak proper, holding an intermediate position between the Chodzoney and Obertas; 3. "Ksebka" or Mazur or Kujawy Obertas, faster of the dances.

"Widzimy zatem z powyższego opisu, że tańiec kujawski, z trzech właściwie składasię tańców, coraz to szybszym nacechowanych obrotem. Są niemi: 1. "Chodzony" czyli "Polski;" 2. "Odsibka", "Ocibka" czyli Kujawiak właściwy (Chodzonym a Obertasem trzymający środek pod względem ruchu między 3. "Ksebka" czyli Mazur v. Obertas kujawski, z tańców tych najprędszy."

The order is:

1. CHODZONY

1. See the Mazur, of this present series, Volume II.
2. Karol Czerniński, O Tańcach Narodowych Ze Poglądem Historycznym I Estetycznym, 1847, (Warszawa: 1860, 2nd, ed.), p. 97.
3. O. Kolberg, Dzieła Wszystkie, Vol. 24, op. cit., p. 204.

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2. ODSIBKA=KUJAWIAK

3. KSEBKA=OBERTAS

So that so far the slower Kujawiak is called "Odsibka" and the faster Obertas, "Ksebka". We as yet do not know if these two new terms mean anything else.

The tempo markings according to Oskar Kolberg are 123-140 beats per minute for a slow Kujawiak and 140-160 for a fast Kujawiak. Sometimes a slower Kujawiak than normal leads instead of a Chodzony.

..the first of these dances starts with "śpiącym" or "walking Kujawiak", which leads into a quicker pace and even faster dances.

"..pierwszy z tych tańców rozpoczynają tak zwany "śpiącym" czyli "chodzącym Kujawiakiem", który w następstwie przecież staje się obudzonym i coraz ruchliwszym tańcem.¹

How does the Kujawiak differ from the Obertas which is also a couple circling dance?

...is a striking difference between the Kujawiak proper and the Obertas a danced in other parts of the country. The Kujawiak, slower without hopping and coarseness is rather dignified, often wistful and touching; then isn't any heaviness stamps are not necessary, it is danced circlingly. It's motion is far, far slower than the Obertas, and finally it doesn't have a definite end, but the circling continual repeats.

"...jest uderająca różnica pomiędzy właściwym Kujawiakiem a Obertasem tańczonym w innych okolicach kraju. Kujawiak, wolny od skoczności i rubasznosci, jest raczej poważny, a często tęskny i rzewny; niema żadnego przycisku i niepotrzebując przytupnięcia, tańczy się, że tak powiem, obrątko. Ruch jego jest daleko wolniejszy niż Obertasa, i wreszcie tę ma odrębną cechą że się nigdy nie kończy, lecz w kołko ciągle powtarza.²

The Kujawiak here does not contain any hopping or stamping does the Obertas. It is not coarse; this would be contrary to its lyric melodies. It is noticeably slower than the Obertas; as much as 40 beats per minute slower.

Polish commentators, notably Karol Czerniawski, continually cite the fact that in Polish dances there is always a leader and the group which together represent the Slavic sense of a Soul or Community. as seen by these persons, Slavs help each other; they are more communal-minded than egotistical.

When they have duly circled the room, interwoven with singing, one of

"Gdy się już należycie po izbie nachodzili, do czego nieraz ten i ów śpiewkę

¹ Ibid., p. 200.

² Ibid., p. 202.

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7.

the more enthusiastic dancers, usually the leader, called "oc", or "na odsib", "na odsibke" and now properly begins the Kujawiak. The same pairs dance it after the old and tired leave the circle.

They dance quietly and regularly, but there is a momentary disorder and mix-up. because not everyone heard the leaders command, or do not desire to obey him right away.

przyplątał, ktoś z bardziej ochoczych tancerzy, zwykle przodkujący, zawoła: "oc", lub "na odsib", "na odsibkę" i teraz właściwie rozpoczyna się Kujawiak.

Tańczą go też sam pary gdy starzy i zmęczeni opuścili koło. Tańczą spokojnie e regularnie, a chwilowy nieporządek i zamieszanie,, że ni każdy doszyszał rozkazu przodkującego, ani ma chęć natychmiast go usłuchać.¹

The feeling of the above remarks as well as the lack of evidence in Kolberg's writings to the contrary allows one to draw the inference that around this time or just prior to it the people of Kujawy did not even use the term "Kujawiak". If at this time, one were to ask them what dance they were doing the people would more likely reply, "Okragły", or perhaps "Odsibka", than "Kujawiak". The questions are, when did it become conscious knowledge to the people of Kujawiak that this was a peculiar to them and who named it? It is more than likely that outsiders, possibly the literary people of Warszawa named it.²

There is good evidence that the term Okragły was used for a long time by the native Kujawians. Why this so is shown below within the following quotation which explains, more or less, the term "ksebka". In Kolberg's book there are several thousands of verses of songs and dances which used expressions such as "to dance" but not one uses the term "Kujawiak" nor "Obsekba" for that matter.

For the Kujawiak, the man and woman turn to face each other, holding (each other) with both hands, i.e., the man strongly rest both palms on both sides of her waist, while she holds the man in the same way, their hands cross each other..., and in this position; hold themselves straight, they waltz or turn in circles toward the right quite slowly, albeit significantly brisker than the previous dance.

Now and then a man may rest his head on her arm or on her jacket front,

Zabierając się do "Kujawiaka", mężczyzna z kobietą zwracając się twarzą ku sobie, obejmują się oburącz, t. j. mężczyzna opiera mocno obie ręce dłońmi na obu bokach kibici tancerki, gdy ona w tenże sam sposób trzyma się mężczyzny; ztąd też ręce ich krzyżują się wzajem..., i w takiej pozycji prosto się trzymając, walcują czyli obracają się w koło ku prawej stronie dość powolnie, acz znacznie żwawiej niż w poprzednim tańcu. Niekiedy mężczyzna pochyli głównie na ramię lub po nad gorsem swojej taneczniczki,

¹. Ibid., p. 200.

². This naming process is very common. Outside observers easily perceive what is different because it is exotic to them.

as his right arm is raised above for awhile, moving in the air as a sign of contentment. The dance leader called "rej"... does a turn and is followed by all dancers, throws his left hand (if his right is free) around the women's waist who then places her right hand around him [so that] the left is free.one of the more en-

thusiastic dancers, usually the leader, calls out, "oć", or "na odsib", "na odsibki" (i.e., from oneself, to the right, to the side to the right hand of the man;...) and now properly begins the Kujawiak.

This immediate quotation above defines "na odsebką"³ as a turn which is done clockwise where as the former quotation states that the man throws his left arm around the woman's waist, after which they circle clockwise around the hall we assume. From a previous quotation we know that the couples are in a closed position, facing each other with both arms on their partner. This means that as the couple begins to circle the free arm completes the closed position.

At some point, upon impulse, the leading couple stops in front of the band and the man sings a song either well known or improvised. The woman may reply with one of her own. This 'playing' continues until the dance begins again. And thus it repeats. The alteration of dancing and singing is the most common feature of Polish folk dances. During the dancing the others stand and listen. This represents the "Slav Community." After some time a faster dance is needed. The leader signals;

...thundered suddenly sharp and loudly [the cry]; "k' seb," "na kseb," "na ksobke," surrounding his partner from the rear with his left hand as the entire group follows him, turning in the opposite sense, i.e. to the left or a quick succession alternating to the left, to the right and only now, take [one] direction, from the right to the left hand [of the man].

a prawą swą ręką wzniesioną chwilowo do góry, potrząsa w powietrzu na znak zadowolenia. Przodownik w tańcu, wiodący "rej" pokręciwszy się czas niejaki, a za nim całe grono tancerzy, zarzuca swą ręką lewą (gdą prawą na wolną) na oko kibici tancerki, która bierze go w pas prawą ręką a lewą ma wolną.¹ ".... kt-

oś z bardziej ochoznych tancerzy, zwykle przodkujący zawoła; "oc", lub "na odsib," "na odsibkę" (t.j. odsiebie, na prawo, w stronę od prawej ręki męża, czyżny;....) i teraz właściwie rozpoczyna się "Kujawiak".²

"...huknie naraz ostro i donośnie; "k'seb, "na kseb", "na ksóbkę", zatoczy swą tancerkę

kożem w tył od lewej ręki, a wówczas cały orszak przerzuca się za nim w stronę przeciwną poprzedniej, t.j. lewą, lub chwilowo szybszym ruchem na przemian to w lewo to w prawo, i teraz dopiero, biorąc kierunek od prawej ku lewej ręce (mężczyzny)

1. Ibid., p. 201.

2. Ibid., p. 200.

3. The reader will recognize the grammatical variants of these term.

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9.

This, under the name Mazur,
begins the Obertas,.....

pod nazwiskiem Mazura,
rozpoczyna sie Obertas,.....¹

This "Ksebka" is an introduction to the fast Obertas. There are two ways to do this. The woman is thrown onto the man's other arm and the couple turns counterclockwise or they progress alternating the turning; now counterclockwise, now clockwise.

As the couples turn after the call "na odsib" or slow Kujawiak the couples do not always keep their position closed.

Some men rest their hands on her shoulders or on her jacket-front, as his right arm is raised above for a while moving in the air as a sign of contentment.

"Niekieky mężczyzna pochyli głowę na ramię lub po nad gorsem swoje; tanecznicy, a prawą swą ręką wzniesioną chwilowo do góry, potrząsa w powietrzu na znak zadowolenia."²

Here it definitely is the right arm of the man which is raised and not the woman's. The arm is definitely not widely swept in, out, down and up but rather that only hand is waved or shaken, calmly. Regarding the couple position there was observed some variation. In a footnote in Kolberg we read.

Some dancers take the woman's with the right hand left hand free, she holds him around the waist with his left right hand free, always they turn to the left side, but here the man's right hand makes a circle going to the left.

"Niekiedy tancerz prawą ręką obejmuje tancerkę w pas mając lewą wolną, ona zaś trzyma go się w pasie lewą ręką, nając prawą wolną, zawsze jednak obrót ich tańca idzie ku keweij stronie lecz wówczas mężczyzna prawą ręką koło to zatacza ku leweij."³

The couple seems to be in an open position turning counterclockwise or "na kseb". Unfortunately the descriptions of Oskar Kolberg lack in specifics. There are no other descriptions of the authentic peasant form of the Kujawiak after Kolberg in the 19th century.

Nor do any exist even into the first quarter of the 20th century.

From personal interviews with Pani Maria Drabecka, a well known Polish dance researcher, this author was able to verify that Oskar Kolberg's descriptions were valid at least up into the 1920's. Her family is from Kujawy. Her mother taught her the Kujawiak such as it existed in 1925. The dance consisted of the couples turning continuously with both hands closing the position, i. e., it is not a waltz position.

But what turns! Very even, very smooth turns done in such a way that the woman should be able to maintain a full glass of water upon her head without spilling a drop! This means no arm waving, stamping or heel-clicking.

-
1. Ibid., p. 201
 2. Op. cit.
 3. Ibid., p. 201

SUMMARY OF THE AUTHENTIC PEASANT FORM

We may summarize the Kujawiak by comparing it with the Obertas. Both are turning couple dances. Both are done with three steps per measure more or less similar to the Waltz. Unlike the Obertas there is no foot stamping, heel beating, hand clapping or thrashing of arms. For the Kujawiak and Obertas as well other Polish peasant dances, singing is very much part of the dance. The Kujawiak couple turning is done mostly clockwise whereas with the obertas it is just the opposite. The Kujawiak was never done alone, i.e., it was never, among the peasants abstracted or taken out of context but was always done as a part of the "Okragły" suite of dances. As in other Polish dances there is a leader who signals the changes from one dance to the next. There are some variations in the couple positions.

OTHER DANCES OF THE KUJAWY REGION

Oskar Kolberg has recorded other dances which were done in the Kujawy area. Some are Polish; the rest are German showing again the encroachment of Teutonic culture into Slavic lands.

The upper level of the Szlachta class did also the Mazur with figures, Drabant (a march), Kulig Krakowiak,¹ Polka Trzesiona and European figure dances such as the Contradance, Lanser and Galop. Among the peasants, besides their Kujawiak, there were done the Chodzony, Mazurek-Obertas;² the German dances; Landler (3/8 and 2/4 time), Waltz, and the Szot, Sztajer, Polka Ślizana, Skoczek, Kołodziej and Kowal.

THE SOCIAL BALLROOM FORM

The chief Polish dancemaster at the turn of the 19th and 20th centuries was Karol Mestenhauser of Warszawa. His most noteworthy works are on the Polish dance, the Mazur. Following the mode of his time he attempted to introduce Polish peasant dances into the Social Ballroom. Peasant dances were arranged in figures. They were artificially constructed dances. Generally most peasant dances do not successfully take to this grafting and after awhile the dances disappeared from the Ballroom. Neither Karol Mestenhauser nor any of the Polish Social dancemasters ever mentioned the the Kujawiak as having or being done in a Social Ballroom dance-form.

This covers a period up to 1923. As mentioned previously Social dance composers of the 19th century very rarely wrote Kujawiaks for the Social Ballroom. This merely means that the Kujawiak was not popular as a Social dance among the city people. However the Kujawiak when done in the Ballroom is very much like a Waltz even including the Waltz position. There are Kujawiaks in 3/4 time. Its the feeling the counts. (Or course the Waltz had a accent on the second beat which the Kujawiak doesn't have).

The term "Social Ballroom" above means the dances which city people do. For them the dances are mostly entertainment and mild aesthetic recreations. Among the smaller towns and rural upperclass (Szlachta) houses in rural areas, especially in the Kujawy region, there was a "Social" form of the Kujawiak as mentioned in the re-

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1. See Volume III of this present series.
 2. See Volume II.

marks of Maria Drabecka.

After World War I there was an effort by the Physical Educational Colleges of Poland to spread Polish dances among the school-age population: that they would do the dances socially. They taught a Social form. This movement or effort was a failure for lack of funds, teachers, and World War II. But three books were published which give us an idea of a Social form of the Kujawiak was like just before World War II.

Zofia Kwasnicowa, a leading teacher of Polish Dances in the Physical Education College of Warszawa, published in 1937 and 1938 two books on Polish Dances. The primary purpose of these publications was to train leaders for performing groups of children. There are occasional remarks about the Social and peasant forms of the dance.

...That in many places the contemporary Kujawiak has even a quicker tempo or alternates change; once slow, then fast. The old Kujawiak according to old Kujawians was significantly quieter and even.

"..Że w wielu miejscowościach współczesny kujawiak posiada nawet tempo prędkie albo rozmaite-zmienne; raz wolniejsze, to znów szybsze. Dawne taneczne formy kujawiaka (według opowiadań kujawiaków) odznaczały się spokojem i umiarem."¹

According to the action one can't tell if the fast part at that time was done at Obertas tempos as it often is now. She also has the beats per minute as 112-8 slower than Oskar Kolberg's note.

The command to change direction is given either by the man of the leading couple who shouts, for example "na odsipkę", or also the dancers of other couples dance according to the own invention.

"Hasło do zmiany kierunku nadaje albo tancerz parj przocuającej okrzykiem np., "na odsipkę", lub też tancerze z każdej innej pary według własnej invencjo."²

Concerning the step-movements, Pani Kwasnicowa sees it as the same Waltz.

The Kujawiak and Oberek should be taught from the waltz step, which is not the same as the Kujawiak step or Oberek.

"Kujawiak i oberek należy rozpocząć od nauczania pewnego rodzaju kroku walcowego, którego jednak nie należy utożsamiać z krokiem Kujawiaka lub obereką."³

The above is a rather startling remark since in the actual exercises the authoress uses only Waltz steps! This is a practice which one often encounters today among Polish dance groups, i.e., for practical purposes the Kujawiak step is the same as the Waltz step.

1. Zofia Kwasnicowa, Zbiór Płasów, II, (Warszawa: Nasza Księgarnia, 1938) p. 169.

2. Op. Cit., p. 171.

3. Op. Cit., p. 173.

In keeping with this Pani Kwas'nicowa lists the usual Social Ballroom Waltz position as one of the positions of the Kujawiak. It was in her time, and is still encountered at Social Ballroom dances. It is, as we have seen, not an authentic folk-form but represents the Teutonic influence upon Polish cultural forms; here specifically, the Germanic Waltz and the Waltz position done to Kujawiak music which is played by a Social Dance Orchestra. The result is usually music which is flat and dancing devoid of a Slavic Kujawiakian spirit.

The "Kujawiaku Spia'cym" position as given by Pani Kwas'nicowa in that both dancers place their hands on each others shoulders. From Pan Kolberg we see that this is not so as far as the authentic form goes.

In the schools of Physical Education Polish Dance program of the present century the Social forms of Polish Dances as they were and are taught are really lukewarm elements of amateur stage dancing. In the case of the Kujawiak and Oberek there is the added element of the Waltz's influence upon general Ballroom dancing. Thus in today's social form. When it is done, there is wide waving motions of the arm by both dancers which has no basis in Kolberg. From Kolberg up to 1964 there has been no research material published on the Kujawiak. We are speaking here of the actual dance movements. There was continuous collecting of folk lyrics, music, dialectical expressions, and ethnographic material: 1895, 1897, 1900, 1903, 1907, 1910, 1913. The musical transcriptions were popular with gentry and the intelligentsia.

Between the wars researchers took on a more scientific character with phonograph recordings being made. Between 1937-39 around 1000 songs were recorded in just the Kujawy region. All these recordings were destroyed in the War.

After the war research continued with a sense of national mission. It wasn't until the work of Roderyk Lange (1954-1967) that a real attempt was made to capture the dance movements. His descriptions show that the dance was very subtle and in 5/16 time and practically impossible to find after the second war.

Not only that but Lange do not find to many similarity with Kolberg's description!¹ What can this mean?

In periodicals before and after World War II choreographies intended for amateur performing group were given. They are full blown so to speak, with heel-walking, heel-clicking, stamping, wide-arm movements, hand slapping, etc. The chorographsies may be programmatic showing the gathering in of hay, flirtations, etc, all designed for the stage.

It is precisely this gap that makes it difficult to pin down the story of the Kujawiak.

In 1937 the dance manual of Czesław Kwiatkowski appeared. It is a real social dance book in the tradition of Lipinski, Mestenhauser et al., but how thin is it! This in itself is an indication of how bankrupt was the Polish soul at this time.

The Kujawiak is given in eleven pages, nine of which are for instruction. Here is what the author states about the Kujawiak.

The original Kujawiaks differs "Pierwotny kujawiak bardzo się

¹ Dr. Grazyna Dąbrowska, W Kregu Polskich Tańców Ludowych, (Warszawa: Ludowa Spoldzielnie Wydawnicza, 1979), p. 167.

greatly from that, which is danced and played today. Various composers and dancemasters, slowly, but gradually changed it.

The tempo of the Kujawiak is far slower than the Oberek and is danced in the round.

różni, od tych, które tańczy się i gra becznie. Rocmałci kompozytorzy i mistrzowie tańca, wolno, lecz stopniowo zmieniałi go.¹

Tempo kujawiaka jest daleko powolniejsze, niż oberka, oraz tańczy go się na okrągło."¹

This we know was true. About its character.

The kujawiak should be danced lightly, evenly, with elegance and grace, especially by women.

"Kujawiaka powinno się tańczyć lekko, gładko, z elegancją i gracją, właściwą kujawiakom."¹

How does the dance look as a whole.

After starting the Kujawiak, the dancers execute it slowly, circling, first turning to the left, changing direction to the right and again to the left. They dance in this way the whole time...

Only when the spectators grow bored as such slow turns, then couples, holding at the waists, begin fast steps, maintaining the (previous) calm, especially the man (who) avoid the wildness which characterizes the Oberek of Mazur.

"Przy rozpoczęciu kujawiaka, tancerze wykonają go wolniutko, w kółko, uprzednio kreca się w lewo, zmieniają kierunek w prawo i znowu powracają w lewo, Tak tańczą przez pewien

Czas.....

Dopiero gdy widzów nuży przypatrywanie się tak wolnym obrotom wówczas para, trzymając się w pół, rozpoczyna szybsze pląsy, zachowując wpawdzie spokój, własności kujawiakowi, unikając zamaszystości, jaka cechuje oberka lub mazura."²

Czesław Kwiatkowski also states one must go to Kujawy in order to see how it is properly done. This implies that the above remarks were based on personal observations of his. If so this would mean that Oskar Kolberg's description of 1857 was made up. to even Pan Kwiatkowski's time, i.e., the 1930's.

In the instructional part of Pan Kwiatkowski's manual the basic turning step which is the waltz (3 steps per turn) is taught turning both to the left and right. The Kujawiak is only a couple turning dance.

In addition the couple turn, this is a slight "head-stamping" step to be done by the man. This fits in somewhat with the remarks of Maria Drabecka.

Unfortunately the remarks of Czesław Kwiatkowski did not describe just how the Kujawiak was done as a social dance at his time except for one comment in which he states that most people dance it somewhat wildly because they are really dancing an Oberek. We can assume that it was danced in the Social Ballroom in Waltz position with the men stamping and probably with arm waving.

¹. Czesław Kwiatkowski, Szkółka Tańców Polskich, (Warszawa; "Perfect-watch", 1937), p. 57.

². Ibid., p. 58. See also Volume II of the present series concerning the Mazur and its relationship to the Oberek.

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14.

The present stage of the social-form is and has not changes since World War II except that it is practically never done: neither in Poland nor by Overseas Poles. Poland as yet does not have resources available for a re-education in the field of Polish Dance.

Thanks to the work of Lange however the flavor and authentic movements have not passed on to oblivion. From his summary article published in English in 1974¹ we can still glimpse the authentic life.

Folk dance is part of the glue of the community. Its most striking feature is improvisation. This explains the many variations of dancing in a single village. The dancing rhythm pattern follows the emotional condition of the participants. Variants come and go but the basic style changes very slowly.

As with other Polish Folk Dances the musicians take their cue from the dancers, they slow down when the dancers slow down. The musicians recognize the dancer's tempo changes and rhythm changes. The musicians play by ear and can't read notes. This is one way that leads to different melodies are read for the same type of dance. Thus for example there is no one way of dancing a "Kujawiak." During a dance the dancer may change the movements.

We see that the authentic "simple Kujawiak" is not so simple. Thus when it became a National Dance it was smoothed out to become a nice 3/4 waltz with folk overtones.

THE STAGE FORM

The only Polish folk dances which may be said to have a major place in the "Great Tradition" of Polish dance are the Polonez and the Mazur. There are no Operas or Ballets with Kujawiaks.

Nevertheless with the great activity of state supported amateur and professional groups within Poland the Kujawiak has a major place. In these circumstances the Kujawiak has a very highly developed form in terms of step-movements and figures. Many balletic refinements are used. There are wide beautiful arm sweeps, stamps, heel steps, claps. In this form the Kujawiak often alternates with the faster Oberek.

In technical part of the present work this stage form occupies the greatest part.

SUMMARY

The Kujawiak represents the sentimental, lyric hauntingly beautiful slow dance of the Polish National Dances. Originating in the Great Central Plain of Poland it is closely related to the Mazurek, and Obertas as a musical form.

Sometime before 1850 it came to be recognized as a Kujawian dance, that is to say, it was a regional dance. Its main features lie in its melodies and continuous turn in both directions. It was (and is) noted for its quietness, its calm and romantic overtones as with all Polish folk dances there was a good deal of singing to the Kujawiak. So attractive was the Kujawiak that its music spread to some other regions of Poland whilst the dance was brought,

¹. Roderyk Lange, "On Differences Between The Rural And the Urban: The Traditional Polish Peasant Dancing,"

Yearbook of the International Folk Music Council, (Urbana: U. of Illinois Press, 1974), p. 44-51.

along with the Obertas, to the consciousness of the urban intelligentsia nearest to Kujawy. The nearness of the capitol, Warszawa to Kujawy was an important factor in the Kujawiak becoming a National Dance.

As a dance of the Social Ballroom it was not done very much outside of the Kujawy area. When it was done it was and is often done more as a variation of the Waltz than of as the Kujawiak. Now and then one encounters it or at least the music of the Kujawiak in the Social Ballroom. Today it has a very important place in the repertoire of present dance stage groups.

THE DANCE MOVEMENTS

In this section the movements are presented for the various forms of the Kujawiak. There is little about the steps and movements which maybe said with certainty. In most cases there are only one or two "facts". The interaction of stage dancing and choreographers with the original forms produced many steps, attitudes and motifs which themselves can be said to belong to the stage. They may be enjoyable and beautiful but this inter-action makes the job of the researcher very difficult because these developed forms of the dance have practically erased the original structure of these forms. This connection with the lack of written records makes it even more difficult.

One must remember that by the 20th century Polish Dancing was in the hands of Ballet Schools, of the Schools of Physical Education and in those of many amatiur dance groups. This trend was accelerated after World War II because the State now sponsors these activities. But the result of all this dancing is that it is "schooled" dancing for the stage of "stylizied dancing".

Some stylized elements are easily detected; others not so because the stylization is accepted as basic. The researcher must rely upon, in addition to the research, his or her own dance experience and sympathetic feeling for a dance variant in order to sort out the different types. In our case we must "reconstruct" a dance-form or an era. One must intuitively construct a dance-form. But how can one judge intuitions? Which intuitions are better? Intuition must be guided by correct information about the dance, its dancers, their history and time. That is just the aim of the present work. All this is not to say that styles of dancing should not be mixed, but rather that the intelligent person must know the difference between the variant forms; what was good for one variant and why, in order to use it in our lives and contemporary times.

The reader must pay heed to the fact that dance is an activity. One cannot know it without doing it. Learning is doing. The following section is written so that one may learn about the dance by doing it. It is better named, a "Workbook of Aesthetic Delights!" The manual is complete within itself and contains not only the steps and movements but also some preparatory exercise in order to insure a good foundation.

The source materials are, for the Kujawiak, old books, dance manuals and interviews with people who did the dances in their real life context, the living tradition of the State Ballet school in Warszawa, the Physical Education Schools, the many dance groups in Poland both professional and amateur, Polish folk dance teacher training programs in Poland and emigre circles outside of Poland.

The present author had to make certain judgements about steps, movements, etc., in order to classify the material. Only a know-

ledgeable dancing person can decide if our judgements are correct. Another difficulty in this process is that it is hard to decide about what we may designate in order to judge how good a certain dancer is or was and just how hard a certain dance is. One person may do something, which would "a priori" be ill-suited for a particular dance but convincingly so, so that it does "fit". How do we reason that it should not have been done even though it was good?

The easiest way out is to do what some people have done or said. Merely lump everything together and invent reasons to support their "facts" or state, "that is what my dance teacher said". Obviously this is unsuitable for serious consideration.

ABBREVIATIONS

In order to present the following material as concisely as possible abbreviations shall be used. Also many Polish terms will be used. It is not intended that the reader will look these up in a dictionary. They are to be learned by doing the step movement which they represent.

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

Here are some combinations which occur.

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

The symbol for a man is
the page.



; facing up

The symbol for a woman is
the page.



; facing up

Hands on hips



;



arms out to
sides, rounded.

Some step-movement require diagrams which show the distribution of the weight upon the foot. The "weighted-part" is indicated by the darker area. Here are several examples.



INTRODUCTORY NOTES

There are four elements to any dance: the foot-leg, upper body arm-hand and head-movements. The hardest of these to teach, communicate and learn are the arms and upper body. Ordinary persons of the past learned the proper movements for a dance by living consistently within their life-styles. The motions associated with certain life-styles are used in other areas of life, in our case, dance. For example people who wear heavy clothing usually take smaller slower steps. The weight of the clothes on their arms limits the amount of the time when they would have outstretched arms. Poles, have traditionally dressed for cold weather as well as for the Aesthetic possibilities which great quantities of clothing present to the imaginative individual. The clothes of Kujawy, i.e., the woman's bell shaped dress and the man's overcoat billow out as they turn round and round.

Whenever an individual tries to learn something which is for a different life-style they must be instructed either consciously, i.e., by the use of lessons or by sheer repetition until it is familiar to them; until they assimilate it. With simple dances this may be a matter of minutes; with others, months or years.

The arm and body motions are difficult because no one in the past ever wrote about these in concrete terms for social and folk dances except for recent 20th century descriptions. The only real way we have for learning these movements is to watch the best dancers and copy them as well as trying to behave within the behavioral codes of the period. Thus arm and body movements are more speculative than foot-leg movements.

ALL STEP DESCRIPTIONS ARE FOR THE MAN. WOMAN USE OPPOSITE FEET AND DIRECTIONS. USUALLY THE WOMAN MAY USE THE SAME INSTRUCTIONS BUT SHE ALWAYS DANCES QUIETER THAN THE MAN.

AUTHENTIC FOLK FORM

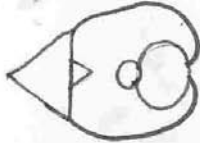
UPPER BODY MOVEMENTS

The single most important virtue for the dancing of the Kujawiak is its even smooth turning. The smooth turning is best done with the body held in an up-right manner but not stiff.

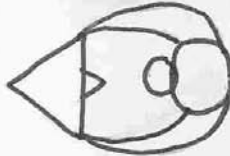
COUPLE POSITIONS

1. CLOSED COUPLE POSITION

This is the general couple position for all forms of the Kujawiak. Ptrs stand facing each other. M has both his arms around the W, M's hds are held anywhere on the lower back; from the waist to the shoulder blades. W lightly "rests" her



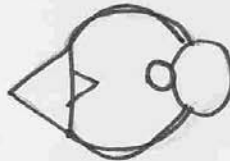
arms above the M with her hds on his shoulders



Remember that Kolberg definitely states a waist hold for both the M and W. The arms should not be allowed to hang down. Instead they should be held round and out to the sides.

Variation A "UPPER - ARM" - POSITION

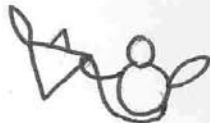
Ptrs hold each other by holding onto the upper-arms of their ptr.



M's arms are on the bottom.

2. OPEN POSITIONS

At times cpls merely have their ins arm around the W's waist. W's ins hd is on M's ins shoulder.



3. "SPIACYM" POSITION

This is the same as either #1 or #2 above except that the M places his head on the W's shoulder and "waves his free arm as they turn. W have extended this action to include that of the W. This extension is not in Oskar Kolberg. The term "Spiacym" refers either to a slow Kujawiak turn or simply to the Chchony (Peasant form of the Polonez) which precedes the Kujawiak. We only use this term her because it is so descriptive and is currently used in current use to mean just this cpl motif.

FOOT MOVEMENTS

AUTHENTIC STEP

This entire description is that of Roderyk Lange's. He however has mapped it out in Laban Notation. We have translated his drawings and shall use some expressions of his. Once you have tried these movements you will be both grateful and dissatisfied. Dissatisfied because it is so subtle or impossible to do authentically but grateful that at least one has both approached the past in a meaningful way and that the door to the complexity of Reality has been opened for you.

1. "THE STEP" - ITS VARIANTS

As Lange states there exists only a scale of possible variations. We list all three. The first variant is the least extreme of the three: a type of average step-movement. We shall write this in 5 counts where it is 5-16 notes to a measure. Practice this by going to the sides.

AVERAGE VARIANT

- m1
 - ct1 Step onto L ft directly to L side
 - ct2 "drag" (a hesitant movement) the R ft to the left,
 - ct3 take partial wt onto R ft,
 - ct3& full wt onto R ft,
 - ct4 transfer Wt, sharing wt upon both ft for a time, back to L ft.
 - ct5 Slide-out, free R ft (to the side) ast upper body rises somewhat.
- m2 rep m1 oppftw,d.

Lange stated, "There is also an inner vibration in the upper part of the body resulting from the intricate change of weight in the feet. "All is",...immersed in the flow of dancing." There are movements of the arms and body which are opposite to those of the feet making it very complex.

As difficult as this is we try to do the above with the rise on ct5 but without changes

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in the head level so that all the changes of the ft take place at and with the ankles.

We shall not write out the next two variants since only the times of execution are different and not the movements. Remember the counts are 1/16ths.

Variants	Step L	Partial wt onto R	Step onto R	Step L Slide R
"Average"	ct1,2	3		4,5
	ct1,&	2,&		4,5
	1,2,1/3	2/3		4,5

The actual turning is done as in the Waltz - 2m for one complete cpl turn. One m is thus a half-turn but unlike the National Kujawiak the turning is done continuously for the 5/16's.

After doing this as a cpl try to fit it to 3/4 or 3/8 and then 5/16 music. Even if you can only do it to 3/4 music it will certainly make the Kujawiak more interesting as well as challenging.

Practice the turning with your ptr in the waist to waist pos.

We think that this subtle wt changing will if anything make the bland school step-movement more level and enjoyable.

2. BASIC STEP

This is the ~~rough~~ version of the Kujawiak and is done as the waltz, that is, with two measures of music the dancing cpl and each ptr have made one complete turn.

This version "was adopted in the 19th century by townspeople and landed gentry and it spread all over the country to become one of the Polish "national dances".¹

First we shall give the step-movement simple going fwd and not turning. The following description involves a bended knee on the first count. This gives the step a certain amount of "tension".

- m1
 - ct1 Long R flat-footed step fwd, knees lightly bent ast wt of the upper body is carried fwd over these knees and twists slightly CW. Wt is on toes of the ft.
 - ct2 short L step fwd, but not closing to the R ft on frt part of the ft ast the knees are straighten, body erect,
 - ct3 R step fwd onto toes of the ft, near L ft,
- m2 rep m1 oppftw, d.

This step is done very fluently, lightly and continuously m

1. Ibid, Lange, p. 46. Perhaps. But were is the proof that it was done everywhere in the 19th century?

after m. It is very important to complete transfer the wt from one ft to another.

ALTERNATIVE DESCRIPTION

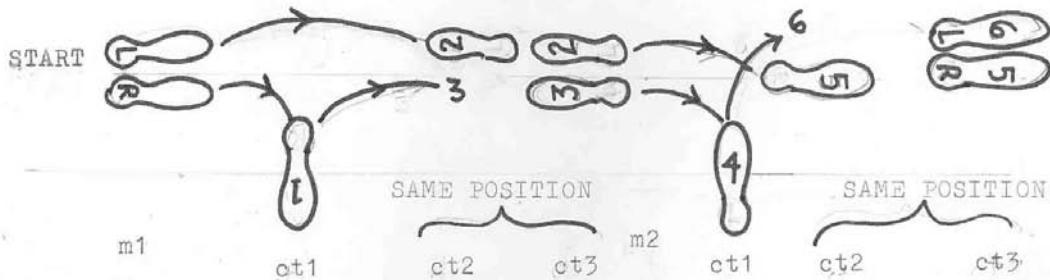
- ct& bending both knees and "peeling" the R ft off the floor and moving it fwd, knees still bent
- m1
 - ct1 R flat-footed step fwd, knees still bent, ast wt is transfered fwd onto R ft, knees gradually straighten as L ft begins to come off the floor, (By the end of this count the leg is straight).
 - ct2 small L light step fwd, ahead of R ft, on the frt part of the ft, legs are straight, muscles are not tense or stiff,
 - ct3 rep ct2 oppftw,
 - ct& rep ct& oppftw,
- m2 rep m1 oppftw,
Practice bwds.

VARIATION A "STRAIGHT"

Take three steps per m not bending the knees stepping only on the frt part of the ft. Heels not touching floor. Do this variant now walking on the heels. Now practice this stepping onto an absolutely flat foot. Now, after mastering dancing keeping the head on one flat line now ast the head turn easily from side to side as you walk. Think of turning the cheek and "presenting" it to the side.

3. BASIC STEP TURNING

Now the above step-movements are to be done making a turn, when doing the turn close the ft together on ct3. The amount of turning depends upon the dancers. We choose quarter turns.



On ct3 although the ft are together as a type of rest the round turning motion continues in feeling through the upper body. Both ptrs must practice this turning in all directions.

The amount of turning may be varied say 1/3 of a turn per step as long as the turning is smoothly done and the ptrs do not jostle each other too much.

Often when turns of this type are done the third ct may be done as a slight spin on the ft, i.e., the "stepping" gets lost somewhat.

Remember that the arms are high, wide and out to the side. Often an easy lean into the leading ft (ct) is done so that one pair of elbows dips as the other rises. Do not do this mechanically. Keep in mind that there isn't anything to justify this in Oskar Kolberg but it has that "natural" feel.

4. "STEPS"

As we know in the old authentic Kujawiak there wasn't any stamping. However the phrase endings often lend themselves nicely to doing a type of "accent". Thus we recommend simply the taking of a definite step but not stamps. The woman dances with more delicateness than the man.

5. KOLEYSANY

This is merely the changing of wt from one ft to the next with the ft slightly apart. This would be used when the cpls were standing and listening to a song of the leading cpl.

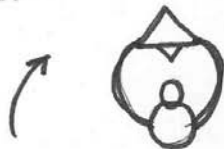
HOW THE AUTHENTIC KUJAWIAK WAS DONE

The reader should re-read the text at this point. We shall only summarize the text. From the Chodzony the dancers begin to do the basic cpl turn, turning CW, going fwd,



on the commands, "Oc!", "Na Odsib!", "Na Odsibka"!

The easiest way to begin this turning is for the M too crossover in frt of the W with his outside ft and close the inside ft to this ft st the ft are together, ptrs pacing, M's back to LOD.



Whenever the leading cpl changes the turning direction the others follow suit. And so it goes until the call "Ksebka" for the faster Obertas turns which start to the left.



STAGE FORM OF THE KUJAWIAK

The reader will recall that there is no Great Stage Tradition for the Kujawiak as there was and is for the *Taniec Polski* and Mazur. The Kujawiak has a popular place among amateur (and since World War II) professional Dance groups. Among these groups there is no boundary between authentic and stylized elements. Everything is done for the stage. Balletic elements occur freely. However only skilled dancers can do these elements well. The chief requirement of the stage for folk-dances is variety. The stage Kujawiak has been much work upon - much has been invented for it.

Everything which has been previously mentioned is also part of the stage Kujawiak thus these will not be re-described, but merely mentioned. The new positions and steps will be numbered from those previous.

Remember that the music for Stage Performances is composed music and thus has all sorts of peculiar features in order to dramatize the music. Thus the movements are radically changed.

COUPLE POSITION

As with all stage dance the posture is more "up" than in authentic dancing as is expected of people who are training for a stage presentation. Over and above that however is the Aesthetic satisfaction of feeling a good posture of control and poise. The source of Beauty in the attitude is the feeling of a long and extended backbone which starts at the toe bones, up the back and through the head and arms and reaching out through the fingers.

The dancer should practice long, long stretching exercises keeping both the buttocks and stomach raised and pressed toward each other. Make the neck long, at the same time pressing the shoulders down.

6. AESTHETIC POS

Here is a dancers pose and position which is in great use in contemporary Poland. It was born of the requirements for peasant positions for the stage. It is a fusion of the hds on hips and the beautiful lines of stage attitudes. It is a stylized peasant position, most probably borrowed from the woman's position of the Rzeszow area of South-Eastern Poland.

First we show two positions viewed from the top which are not the Aesthetic position.



In #1 the elbows and arms are directly to the sides. In #2 the elbows are too far forward. Neither of these is the "Aesthetic Position". This pos or attitude involves the hds and body line as much as that of the arms.

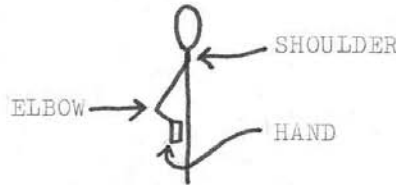
The hds are not placed on the hips but forward of

The pelvis bone, sometimes meeting at the centerline of the body, i.e., in frt of the navel. The hds are very often held in a semi-fist as well as fully closed. Often the thumb does not make up part of the fist but points bwds, more or less, toward the rear so that it often only the thumb touches the person. As we can see from the following illustration the elbow does project fwd but not as in pos #2 above where the fist is underneath (or in line with) the upper shoulder. Notice that the little fingers faces front; thumb back.



Viewed from the side the relationship of the shoulder, elbow and hd are shown below.

SIDE VIEW



The entire arm is held as a unit, i.e., it is held rigidly. It is important to keep the hd in its proper pos. The hd should not be allowed to wander about freely on its own.

In this pos the back, neck and head are held up leaning somewhat. The stomach should be held up and in as should the buttocks.

This pos should feel elegant: if not, then it is wrong. Very often the hds are held 5 or 6 inches away from the body.

EXERCISES FOR THE AESTHETIC POSITION

Start all the exercises with ft and legs together, wt on frt of the ft. Arms in the Aesthetic Position.

- (a) Holding the legs firm swing the upper body as far as possible, twisting the upper body CW. Do this keeping the arms rigidly locked. Head follows this motion also. The relative positions of the arms, body and head do not change.
- (b) Same as (a) but head and eyes are kept rigidly facing the org LOD. Remember chin up slightly.
- (c) Same as (a) but entire body is kept rigidly facing frt and only the arms move. The hds (closed fist) originate the movement. The hds move from the frt, around the waist and pass the hip.
- (d) Now combine (b) and (c). As the body comes to a stop the arm unit continues for a moment longer.
- (e) Same as (d) but as the trailing arm comes around to the frt the elbow and arm are raised slightly reaching its maximum height just before changing the twisting direction.

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- (f) Same as (e) but the swing in the next direction, dip down, bending the knees slightly, straightening up as the elbow is raised.
- (g) Do (e) or (f) to Kujawiak music (3/4 time) twisting the body for different time directions, for example,

m1	ct1	twist	m1	m1,	twist		
	ct2,3	hold	ct1,2	m2	ct1,2	twist	
			ct3		ct3,	hold	
m2	rep	m1 oppd.	m2	rep	m1 oppd.	m3,4	rep oppd.

The point is to try to maintain the twisting movements; to use all of the music. The changing of direction should be on the ct& before the next measure.

- (h) Do (g) walking fwd, turning, etc. Try looking over one shoulder and then the other. Keep your shoulder down! Do not let them hunch-up! As you turn try to keep your eyes and head as long as possible to the frt and then "snap" it around gently and smoothly. This control and movement of the shoulders and head is very important in Ballet. It is equally so for the stage form folk dances.

ARM MOTIONS

As the reader shall recall Oskar Kolberg's description of the Kujawiak (1867) the man would on occasion wave his free hand as a sign of contentment.

In the stage-form this simple movement has been greatly expanded. It corresponds to the "Aesthetic Position" — It might be called the "Aesthetic Kujawianian Arm Movement." The feeling is exactly the same as for the "Port-de-Bros" arm movements of Classical Ballet. In truth, they are the Classical movements done to Kujawiak music. In the stage-form both men and women equally do the arms movements. The man must be graceful but not effeminate. The woman may help the man by not dancing "strongly".

SOME ARM-MOVEMENT EXERCISES

- (a) Stand upright, ft together, wt on the frt of the ft. Arms held at the sides. They are rounded. They are never allowed to hang slack. When the arms are in motion it is the elbows which lead or initiate or prompt the motion of the arm.

POSES AND ARM MOTIONS

The arm motion's are secondary to the posing. Posing 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 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.

In the Oberek poses are usually done on while holding on to ones partner. Thus it is usually done with the free arm.

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The hds are placed on the hips, hds maybe folded into a fist.

2. THE "AESTHETIC" WAIST POS

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

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



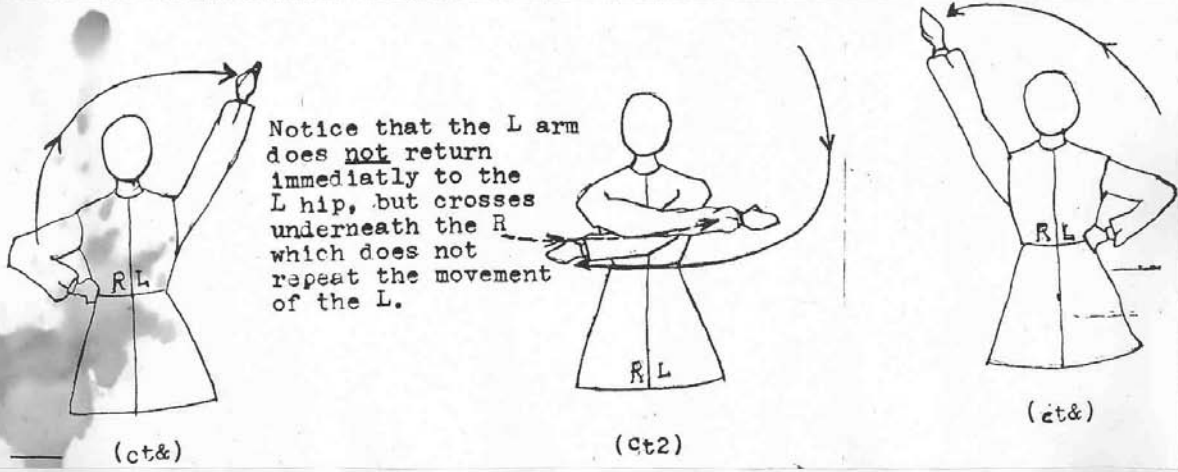
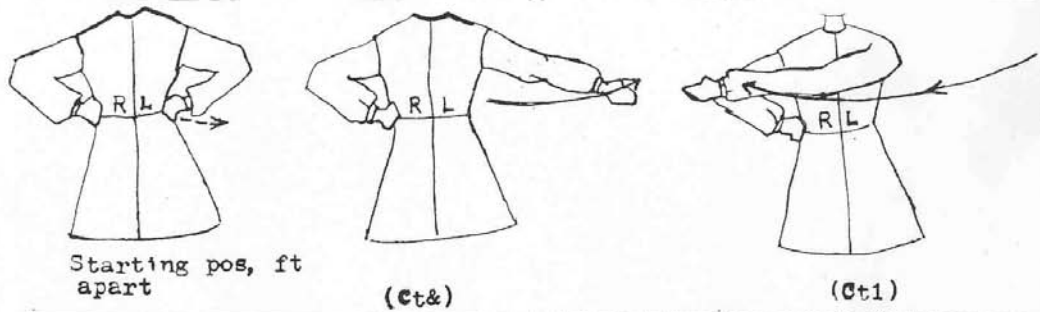
The "Rzeszów" position is with the fists held waist high or higher in the front, actually on the stomach. The elbows are well forward. This is a position with more interest than the authentic picture above.



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.

ARM MOTIONS

(a) Too exercises the arms. Big and wide.



Notice that the L arm does not return immediatly to the L hip, but crosses underneath the R which does not repeat the movement of the L.

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



ct3 Hold.

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

c) Do (a) more quickly. By ct1.

d) M practice this on bended knee.

e) m1 ct1 R Side-step to the R side ast R arm goes to the side, L to hip,

ct2 L stamp,

ct3 hold,



STAGE KUJAWIAK ELEMENTS

Generally the arm is rounded and held somewhat stiffly. All motions come from the shoulder, as upper body twists the arm goes with it. Most often the steps are done flat-footed with the knees slightly bent. Never bounce up and down.

To make a good Kujawiak put in plenty of ordinary cpl turns!

1. KROK PRZETRYMANY

This is the type of step which begins a Kujawiak, a free, flowing swaying motion; the Kujawiak is not a dance that one rushes into. Described for cpl, facing LOD.

m¹ ct1 Take a long step fwd, outsft; with a slightly bent knee. Ins knee is slightly bent also.
 ct2,3 Straighten ins leg and hold pos, ball of ft on floor.

m² ct1 Step fwd with insft, slightly bending knees,
 ct2,3 rep m1,ct2,3 oppftw.

Variation A "KROK DOSTAWIANY"

m¹ ct1 Same as m1,ct1 above, but step on the R ft. st it is turned outward (diagonally R),
 ct2 wt upon the R ft, close L ft to R, stepping on the toes of L ft.
 ct3 Hold.

m² Rep m1 oppftw,d.

Another way as reported by Pani Żeromska.

m¹ ct2 close L ft to R ft, putting wt on the L.
 ct2 Lightly rise up upon the balls of the ft.

Variation B FALL, RISINGS

m¹ ct1 Step fwd onto R ft bending knees,
 ct2 close L to R and with wt on both ft rise up
 ct3 sink down.

This should be done flowingly like an accordion. Try it by rising up on ct1.

Variation C ŁUKU

Make the transition from ct1 to ct2 by sweeping the free leg, around in an arc, keeping it close to the ground and then step on it for ct2.

With the ct1 and ct2 the greatest changes in height take place. The step may more sufficiently be described as:

ct1 sink
 ct2 push-up
 ct3 even.

This "łuku" may be done on ct1&, or ct2. It can be done by couples.

Keep the back erect, hold head up. Women move with more delicateness than the men. In learning the Kujawiak one should practice free lyrical turns in all directions, with both arms out freely to the sides so that they follow the rotation of the body. After the dancer unconsciously is able to dance the Basic Kujawiak Step he is only ready to learn the body motion in effect, the styling of the dance. This includes bending of the upper body and swaying motions of the hip from side to side. It is during these free-form turns that dancers should also experiment with any steps which fit into the 3 count

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pattern of the Kujawiak, ex., stamping and the holding of counts should be done here.

2. KUJAWIAK TRAVELING STEP

- m¹ ct1 Step fwd on the L ft letting ft and body settle into floor,
ct2 step fwd on the R ft, rising slightly, parallel to but a little ahead of the left,
ct3 step L slightly ahead of R.
- m² Rep m¹ oppftw,d.

Remember to step on the fwd part of the ft first and the sinking into and not out of the floor.

3. DEVELOPE

- m¹ ct1 Step diag fwd on L ft and begin to bring the R leg fwd,
ct2 L leg goes past R leg to rise up on L ft, unfold the lower R leg,
ct3 continue rising,
This can be done by cpls in an open pos.

4. NA PIETACH

This step, requires a good deal of practice. It is walking on the heels.

- m¹ ct1 Step fwd on the R heel, toe pointing up,
ct2,3 take two normal L, R steps fwd on the ball or the ft.
- m² Rep m¹ oppftw,d.

Variation A = Step on the heel once for each ct.

This step is often done turning. The arms may be held in a number of positions. The author first saw this step done as a forward turn, by women, who had their arms extended straight down in front with fingers interlocked, palms fwd.

5. BOUNCES

Standing with hands on hips weight is on the balls of the ft, bounce in place in time to the music. Practice this alternatively, heels together then toes together.

6. BALANS, KOŁYSANY

Partners with inside hands joined stand facing each other.

- m¹ Both do the Basic Kujawiak Step in line of direction. The 2nd ct may be a step crossing in back.
- m² Recover with Kujawiak step in reverse line of direction.

Step is done with gentle hip swaying. The hip swaying is one on aesthetic sensual feeling - not coarse, not vulgar. There are numerous hand holds.

Variation A KOEYSANEJ KUJAWIAKA

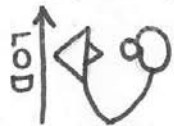
- m1
 - ct1 Bending both knees
 - ct2 sway to one side, placing weight onto lead ft.
 - ct3 Close the trailing ft and straighten up and hold.
- m2 Rep m1 oppftw,d.

The Kolysany movement may also be done turning away from each other (m1) and toward each other (m2). Same hand movements as OD(Sie) I DO (Sie).

Variation B - "ROZWIJANY"

Ptrs face each other, inshds joined as shown. Description for M, W opp.

- m1
 - ct1 Step onto lead ft in LOD, (M's R),
 - ct2 pivot on this ft (L) turning $\frac{1}{2}$ away from ptr, R ft describes arch on the floor,
 - ct3 close R ft to L ft,
- m2 Rep m1 oppftw,d.



7. STEP-CLOSE

- m1
 - ct1 Step R fwd bending knees,
 - ct2 close the L to R ft putting weight on both ft,
 - ct3 rise gently on the balls of both ft and prepare to step L to rep.
- m2 Rep m1 oppftw.

8. OD (SIE) I DO (SIE)

Partners are both facing RLOD. They are side by side, inside hands joined, or around woman's waist and man's shoulder, free arm out to the side, palms forward. Arms are bowed and sweep in and out so that fingers almost touch. Heads must be held in a very expressive attitude. Body follows arm movements.

- m1
 - ct1 Even though you are at arm's length, swing in, stepping on inside ft first.
 - ct2,3 Continue arm movement of ct1 stepping outside, inside ft.
- m2 Swing arm out taking 3 steps, rep as desired.

Remember, wrist leads. The above may be done in place, fwd or even bkwd.

Variation A

Swing out so that ptrs are back to back.

Variation B - NAD I POD

m³ Swing arms out and over head in an arc,

m⁴ swing arms down.

Do any of these combinations. Prior to and at end of swing combination the free hd is brought to the hips.

9. TYŻ, TWARZ, STAMPS

Couple faces line of direction, holding inside hands, free hand on hips.

m¹ Starting with outside ft, both do a Basic Kujawiak Step stepping away from each other and going fwd in line of d somewhat as the inside hands are brought fwd, still joined. Free arms are now extended bkws in reverse line of d.

m² ct¹ Both M and W take a step with the inside ft toward each other so they are facing, bringing hands back to hips.

ct^{2,3} Keeping weight upon the inside ft, stamp the outside ft twice. Arms always sweep expressively, try also to use hands and fingers in the same way almost touching but not quite.

10. HOŻUBIEC

See the Mazur section. In the Kujawiak the hożubiec is gently done. It is done by M only.

Variation A KROK Z DWOMA HOŻUBCAMI

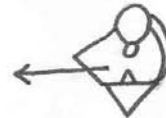
m¹ ct¹ L hożubiec
ct² L hożubiec and
ct³ land upon the R ft, L ft free

The Kujawiak heel-click is done only with the heels and not the full ft.

Variation B _____

m¹ ct¹ Step R ft fwd,
ct² place L heel on floor, toes up,
ct³ strike L heel against R making a $\frac{1}{2}$ turn.
m² 3 steps doing another $\frac{1}{2}$ turn.

This is done in cpl pos.



11. KREZESANY

Remember all accent steps are for M only.

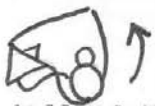
m¹ ct¹ Full step on to L ft fwd,
ct² full R step fwd with bent R knee lifting lower L leg up in behind and

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ct3 land upon L leg, knees bent, ast striking R heel on floor bringing R leg straight fwd
m2 Rep m1 or do another step.

12. PIVOT-SPIN

Cpl in Side Pos hds closed and head erect, M with ft lowers himself keeping wt on ball of the ft.  Keeping back together,
W walks around M causing him to pivot.

13. DWUKROTNIĘ UDEZENIE REKA W NOGĘ

This is a M's step. It is used to give accents to the Kujawiak. Ptrs are usually in some type of Open Position. This may be done as a pivot turn.

m1 ct1 M steps on his insft and
ct2 raises outsft and slaps either his boot top or ft.
ct3 Rep slap.

14. KUJAWIAK FLIRTATION FIGURES

Here are a number of cpl figures whose motive is one of gentle deeply-felt flirtation - it is not "playing at love".

Variation A

Cpls face each other hds on hips, elbows slightly fwd.

m1 Both take 1 Basic Kujawiak Step in opp,d away from each other. Turn away from each other.

m2 ct1 Place the free ins heel to the insdiag and look at your ptr over you ins shoulder.
ct2,3 Hold.

m3,4 Rep m1,2 oppftw and d.

This looking over the shoulders can be done by M, W or both.¹

Variation B - KUJAWIAK NIESIONY

Ptrs facing, M face line of d. Cpl in the "Okragla" pos. W do the opp of the ftw of the men.

m1 M start R ft and both do a Step-Close step.

m2 Rep m1 oppftw.

There are a number of combinations using the above which Pani Zeromska suggest:

- a) On ct3 M does a gentle crouch and rises up. Remember that the Kujawiak uses the down-up motions a great deal.
- b) Without changing arm pos, ptrs move so that they are side by side and do the above step

¹ From Jan Nawmoff, Teatr w Szkole # 3,4 (Warszawa; 1936), p.87-94.

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- or the Basic Kujawiak step. Ptrs lean away from each other.
- c) The above figures may be done, by skiff-ful dancers, with the Na Piętach step changing d with 2 steps.

Variation C - "ZALOTNA"

"The figure is probably part of an old wedding ritual, when the young flirt among themselves or with old men who want to hold the young girl's hands".¹

- a) The woman has her outshd joined with the M's inshd held up and fwd. At times the hd hold is with the little fingers. This hd hold is to be rooted in the magical practices of the past. Both take Basic Kujawiak Step twd and then the M gives the W his forefinger which she grasps in her palm. As the W turns under she now "flirts" by either looking R or L twd the M. The M, if he releases joined hds, may chase the W reaching twd her now with his Lhd, now his R.
- b) When the W turns under the M stamps.
- c) Ptrs release hds and separate turning head R and L.

Variation D

Ptrs are side by side with hds on hips, elbows fwd.

- m¹ ct1 W takes a L step bwd,
ct2 W strikes R heel on floor twd the back,
L leg is bent,
ct3 making an arc on the floor, the W brings her R ft to L ft, ast making 1 full turn CW.
M does only one basic Kujawiak step, starting R ft.
- m² M and W do opp step.

ct2 Hold this pos.
ct3 Hold.

- m² ct1 Close L to R, straightening up on the rise.
ct2,3 Hold.
- m^{3,4} Rep m^{1,2}.

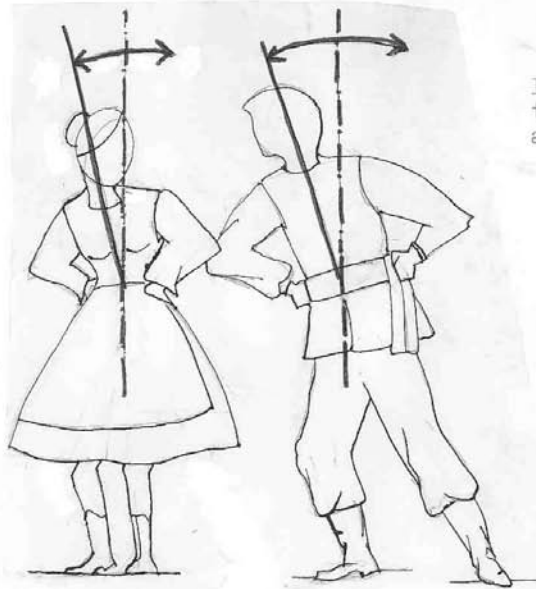
This step requires much practice to be done fluently.

Variation E - This is done "double-time".

- m¹ ct1 Slide
ct2 Hold
ct3 Close.

1. From Pani Zeromska, p. 40.

ct1



Ptrs bend into
the leaping hip
and sway back.

15. PRZEKORNA

Ptrs face. M has his R side in line of d, W her R side in RLOD. Hds on hips. Both have the wt on their L ft.

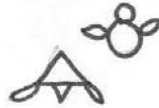
- m¹ ct1 Both step to own R with the R ft, ptrs moving away from each other and slightly turning out from each other.
- ct2 Close the L to the R with a slide transferring wt to the L ft.
- ct3 Hold.
- m² ct1 Both stamp R with the R knee "turned-out" in LOD but upper body continues to swing out. Hds are

on hips, chest faces LOD, head turned in twd ptr as you look over your shoulder.
 ct2,3 Hold.



LOD

m1, ct1



But ptrs are looking at each other.

m2, ct2

m3,4 Rep m1,2 oppftw and d.

16. STRACONA

Ptrs are back to back. Unlike the Przekorna figure above both dancers here move in LOD.

m¹ct1 M starts R, W L. Both take a step in LOD lightly bending knees,
 ct2 close — slide the other ft and transfer wt.
 ct3 Hold.

m²ct1 M stamps R, W L, Body has turned so that they are still back to back but their heads turned twd each other.
 ct2,3 Hold.



m2, ct2,3

m3,4 Rep m1,2 oppftw and d.

17. PIETY-KOZYANY

This may be done twd your ptr as well as a turn.

m¹ct1 Step on the R heel extending the R leg in front, toe up. Upper twists so that L elbow comes fwd or the twist d may be reversed.
 ct2 Step L ft in place.
 ct3 Close R to L so that ft are in orgpos.

18. HOP-AWAY

Ptrs face. Wt on both ft. Transfer wt to R and

- m¹ ct1 Hop back on R ft extending L leg straight back. As the arms reach twd ptr and hds rotate to bring palms up.
 ct2 step back onto the L.
 ct3 Close the R ft to the L.

m² Rep m¹.

Of course this can be done with the legs switched.

Variation A

- m¹ ct1 R hop going fwd extend the L leg low in front, L ft "turned-out", i.e., L ft is twisted CW.
 ct2 Step L fwd.
 ct3 Close the R to the L.

19. KUJAWIAK OBROTY

Cpl turns in the Kujawiak may be of two types--open pos or closed pos. The open pos is the same as for the "Open oberek pos." However the free arm of the M is most often out to the side, curved overhead, etc. The free arm in the Kujawiak expressively "flows" with the music. (See Od (Się) I Do (Się)).

The closed pos may be of various types.

Variation A "NA OKRĄGŁO"

Variation B



These poss are called by old people of Kujawy as, "POMIEJSKO," which means to dance in place using naturally these cpl pos. The actual turn is executed by both ptrs in the same manner as the waltz-turn is done, usually as a "box-step". Often the step is a regular waltz step, however variation B of the basic Kujawiak step is used. This step appears in Pani Żeromska's book.

Cpls are in closed pos. Ptrs face each other, M face LOD, M has wt on L leg, W R.

- m¹ ct1 M takes a R step, diag R, turning $\frac{1}{4}$ CW. This step is taken on the entire ft. W does oppftw, turning $\frac{1}{4}$ CW.
 ct2 M continues another $\frac{1}{4}$ turn CW, with the L ft, either stepping upon it in the same manner as for ct1 or he brings his L ft around into pos

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- by making an arc along the floor. W does same oppftw. M now faces RLOD, W LOD. (wt is on L ft)
- ct3 M closes the R to the L and rises up slightly on the balls of the ft and transfers wt to the R ft. W does oppftw.
- m2 Rep m1 oppftw, continuing CW turn st. at end of ct2 cpl is in orgpos. But on
- ct3 M closes L to R, transferring wt to the R, and rises up upon balls of ft. W does the same, oppftw.

Dancers lean into the direction of the first count of each measure. In the Kujawiak, real contact is heart to heart via the eyes and countenance. This turn as with the Oberek turns may be done in all four directions. Sometimes to indicate the changes of direction the call, "na odwrtke!" is given. The change may be done with a straddle upon both ft. Usually the swaying and bending of the upper body follows the movement of the leading leg. Here is a variation that is different from that.

Variation C "OBROTAMI OD SIEBIE"

Cpl is in closed pos, M facing LOD.

- m1 M starts CW turn with R ft, M leans to his R. W starts with her L ft but leans to her R. Thus ptrs lean away from each other but face and eyes are turned twd each other.
- m2 M starts L ft and leans L, W starts R ft and leans to her L---again away from ptr.

20. WALTZ-BALANCE STEP

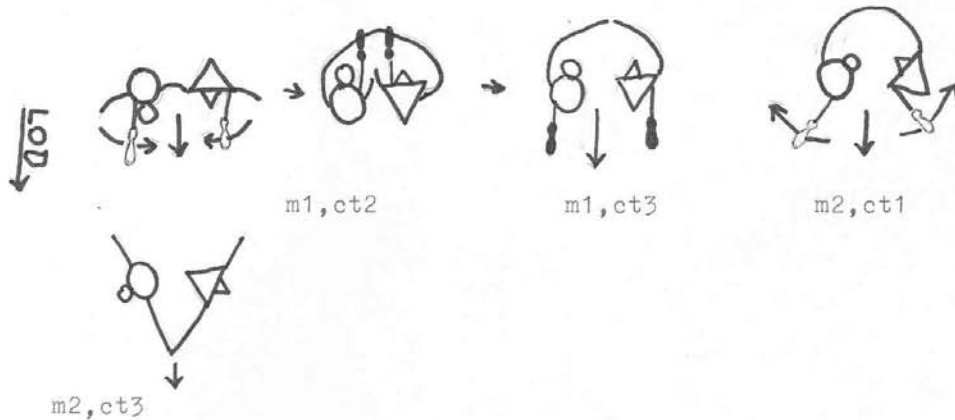
This is the typical Waltz-Balance of Ballet. Do it as a solo with big sweeping arms.

21. "DRAMATIC CHORUS"

For certain pieces of music may have dramatic parts. Ptrs face LOD, holding inshds. Free hd out to side or to RLOD.

- m1 ct1 Ptrs step fwd with the ins ft and extent outs arms to the side.
- ct2 Bring outs ft around with a little jump, turning twd each other and fall on the former outs ft with a sharp accent, landing low with a bent knee. Ast lift the former insft, with knee sharply bent and (Ptrs look at each other as they go down.)
- ct3 placing the former insft to the rear LOD and step down on it.
- m2 ct1 Starting with the new outsft take a step bwds, in LOD.

ct2,3 With the next 2 steps straighten-up so that ptrs are back to back, free arms are slowly lifted outward, up, and back, in a graceful arc. The joined inshds are brought fwd to LOD. There is a slight pause after the third step in the above pos with weight of the body on the leading outsft.



Rep as desired.

This figure is done the more dramatic and up tempo of the Kujawiak. It is particularly associated with the up tempo chorus in the famous Kujawiak melody "Czerwone Jabłuszko."

ADVANCED KUJAWIAK COMBINATIONS,
FRAGMENTS AND COUPLE FIGURES

Remember that the Kujawiak is a free-form dance. It is improvisational. The "couple-figures" changes should be made at the initiative of the man. Dance for yourselves!

1. ROMANTIC WALKING

This step "should be described as a stroll with couples imagining themselves in a shady lane and the full moon overhead. They whisper to each other, pointing out passing scenes with their free hands as they stroll." The feeling of some Kujawiaks can be quite ethereal. This requires at least an aesthetic, almost a metaphysical approach for the dancers. They should imagine themselves in the landscape of some romantic ruin of bygone ages. On the other hand some Kujawiaks are not somber by light-hearted and delicate -- perfect Watteau's! Take 1 step for each count. Stop and hold your position at any time.

Variation A - SPIĄCA¹

"The people of Kujaway begin the dance with the

¹. Zofia Kwasicowa states that "Spiąca" was just another name for the Kujawiak.

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Spiaca or 'sleeping Kujawiak'. "The dancers place their hands on the upper forearms of their partners and turn in a circle to the left, slowly and dreamily at first, then gradually quickening their pace and turning now left, now right."¹

M's outshd is joined with W's outshd in line of d. M's other arm is around W's waist, W's inshd on M's inshd on M's ins shoulder. W's head nests on M's inshd.

- m¹ ct1 Both take a soft sinking step fwd with the outsft.
ct2 Raise the insft, toe down to the ankle of the outsft.
ct3 Hold.
- m² Rep m¹ oppftw.

During this walking the cpl may turn slowly in place.

This is also done mostly as a flat-footed walk knees slightly bent.

2. STEP-TOUCH

Ptrs face. Inshds joined with outs shoulders in LOD.

- m¹ ct1 Step the lead ft in LOD ast swinging joined hds down in an arc an up twd LOD. Free hd on hip.
ct2 Hold.
ct3 Touch the ball of the trailing ft next to the lead ft.
- m² Rep m¹ oppftw in RLOD swinging arms all the way around and overhead.

Variation A - STEP-POINT

Same as Step-Touch step above but on count 2 twist the closing ft so that the toes point to RLOD. Draw the closing ft, somewhat dragging it, slightly to the lead ft (ct3).

3. FREE-STYLE DANCING

Both or one of the ptrs dance alone, turning R, L, circling the other ptr, leaving each other and returning, etc.

4. MAN PURSUES WOMAN

As the W turns alone fwd in LOD with either the Basic Kujawiak step or the Na Pietach step the man "pursues" her on either side or changes sides doing the Kujawiak step. As M follows W he opens and holds his arms, pleading his love.

Variation A

At any time both may turn together or away. M leans

¹. Pani Sula Benet, Song, Dance, and Customs of Peasant Poland, Denis Dobson, London, 1951, p. 141.

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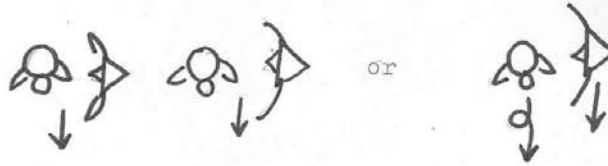
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¹. Pani Sula Benet, Song, Dance, and Customs of Peasant Poland, Denis Dobson, London, 1951, p. 141.

ahead of W. W retards or drag her trailing leg. M arms fold and in as he pursues W in LOD. Elbow also move in and out with arm.



5. OKOZO OBROT

Ptrs circle each other tenderly with Kujawiak steps arms enveloping each other. Contact is via the eyes.

6. KOEYSANEJ I OBROT OD SIE

Cpl is a loose closed pos with leading arms bending gracefully in front with hds joined just above wrists, W's a top M's. Joined hds are just above the waist.

m1 Cpl sways LOD.

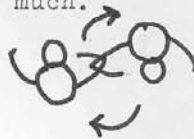
m2 Cpl sways RLOD.

m3 Both face LOD and take 3 light running steps fwd, starting with outsft.

m4 Dropping hds both turn away from each other to finish facing each other.

7. HĄCZYK OBROT

This is an elbow turn with ptrs facing. Ptrs do the Basic Kujawiak step, going fwd, in a very lithe fashion. It seems to be only appropriate for 2 women or a M and a W. See the following illustration for hd positions. Start together with insft. Heads lead away, body bent at waist away for each other but not too much.



8. PASIE OBROT

The illustration is self-explanatory. Notice that there are two compound motions; turning in place, fwd or bwd and each dancer swaying in and out together. This turn should be done very gracefully and wistfully. Done with knees together, bend and ft also together. This may also be done by a M & W. Creative dancing allows for, nay, encourages interchange among dance forms. In this case other types of cpl turns may be used by danced with Kujawiak feeling and styling. So we proceed with cpl turns

first borrowing some Mazur turns, the "Blyskawiczka" turns but minus their thunder.

Variation A - WIROWKA

Same as the Pasie Obrot but with the arms going up and over with an inside Kujawiak step and descend with an outside Kujawiak step so that arm is in continual motion.

9. OPEN OBROTY

Partners in open position but standing directly side by side or forming a very small "V" between each other. Man's inside hand is joined with woman's outside hand at woman's outside waist. Woman's inside hand on man's inside shoulder. Turn in place, man going forward. Do the Basic Kujawiak step.

10. ZOWIECKIEJ OBROTY

See Mazur section: Do Kujawiak step.

11. ZOMZYNSKA OBROTY

See Mazur section.

12. WIEGIERSKI OBROTY


Couple takes Hungarian position, i.e., shoulder position or shoulder-waist position with either right or left sides together.

- m¹ ct1 Both step down on the insft bending knee strongly.
- ct2 Thurst the ball of the outsft into the floor.
- ct3 Hold.
- m² Rep m¹.

Variation A WIEGIERSKI KOŁO

All form a circle, hds joined low and do the above step. All travel in the same d.

13. PARY OBROT Z 1 BOURREEKIEM

Both face line of direction, man on woman's left, man's right hand around woman's waist, left hand joined woman's left hand, woman's right hand on hip, left arm straight to left. All steps are done clockwise  about the position which the couple occupies.

- m¹ Both do a L Bourreeka together.
- m² Both do a R Bourreeka together.
- m³ ct1 Step R slightly diag L pivoting and
- ct2 do a L holubiec.
- ct3 Step L.
- m⁴ Rep m³.

This is a Ballet-Character Bourree step!

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Circle going bwd. Make the appropriate ft changes.

Variation A

m3,4 Take one step for each ct so that circling continues.

14. OBROT POD RECE

As with all other couple figures this figure may be done from any other previous step. Partners facing with outside arms joined and held high, free arms on hips, fingers turned back. At man's prompting or lead he or woman turns under raised arms and forward in line of direction with 1 Kujawiak step. All turns are done away from partner. Other partner turns under to finish in original position. Pani Lawson states that turns of this type are descendants of primitive fertility rites.

". . . and the triumphant flinging of the girl in the fertility leap became the dainty twist under the man's arm.¹



or inshds may be joined

15. DISH RAG OBROT

Partners face, hands joined across and held high. Both start in line of direction with the leading foot and turn under their arms, keeping hands joined, with a Kujawiak step. Movement is in line of direction. This may take another measure to accomplish. There isn't any hurry. After completing this turn under in one direction it may then be reversed. It may also be reversed after only having been done $\frac{1}{2}$ way around. Remember from the discussion of the Kujawy Chodzony that the woman may turn under a handkerchief which is held by both partners.

16. OBROT W TYŁ

Cpl in open pos.

- m¹ ct1 Both M and W drop down on their insft, W steps fwd, M bwd. Ast both bend fwd their outshds extended. M is "below" W and looks up into W's eyes. W looks down at M.
- ct2 W steps diag fwd in front of the M with her outsft, M takes his 2nd step bwd.
- ct3 Take one step, W turns fwd, M bwd in this pos.

¹. From her European Folk Dances, Pitman & Sons, Inc., London, 1967, p. 74.

m2 Continue turn in this pos.
Recover with the Jump-Down step. Its description follows.

17. MOTYLĘK Z PARY

Partners in Open position but bent over from the waist deeply, arms rounded and extended out to the sides. Couple turns in place going clockwise or counter-clockwise. At any time the man may switch the Woman over to his other side. Woman crosses over with three steps. Partners do the Basic Kujawiak step, stepping across in back on the 2nd count, when dancing backward. Cross in front when going forward.

18. NA TALARKU

Here is the position for the last figure in this "Okragly" suite. The following illustration is self-explanatory. Turn rapidly with sliding side. See the Cwal step of the Krakowiak.



19. JUMP-DOWN

Ptrs in Open pos, both facing LOD.

m1
ct1 With a slight jump lead onto the outsft, bending knees slightly and also bending over from the waist, sweeping outshds out, down, front twd the floor.
ct2 Slide the insft, toe pointed fwd, leg stiff, in front and step on it. Ast arms continue their motion.
ct3 Step on outsft, body straightens up, arm returns inward.

m2 Take 3 steps in place to fully recover, facing ptr.

20. DZIEWCZYNA OKOŁO CHEOPCA

From couple in Promenade or Varsouvienne position both man and woman will take 1 step for each count. Woman follows the lead of the man. Woman walks around man, couple raises the appropriately joined hands so that woman may easily circle the man. When the woman circles once she will then do an individual turn under joined hands to finish in

original position. As woman circles partners maintain eye contact expressing longingness. This can be repeated many times in any direction, but the man must give thrust to indicate the chosen direction.

21. PARTNERS CROSS-OVER AND BACK

- m1 Ptrs from Varsouvienne pos simply take 1 step per ct and pass each other, crossing to the other side and return. W passes in frt of M. By the 3rd ct ptrs should be leaning away from each other, hds fully extended. The leaning away takes place from the upper body and not the middle of the body.
- m2 Develop this pos by doing one Kujawiak step in place.
- m3 Rep m1,2 oppftw and d.

Variation A

The crossover may be done with any number of different steps.

- a) Holubiec on ct1
- b) Ucinany step on measure 1 (See Mazur Elements)

Variation B - MAN PASSES WOMAN

M passes from one side to the other by means of his ins arm which is around waist. M catches W with his other free arm. Cpl moves in LOD as this is done.

22. STEP ACROSS

Cpl in Open pos.

- m1 ct1 M steps across ptr with his insft, pivoting on it. Free arm comes around to enclose W as it were.
- ct2,3 Complete with 2 steps in place. W takes 3 steps in place.
- m2 Both Balans in RLOD.
- m3,4 Rep m1,2 oppftw.

23. HOP-AWAY

Here is a compound "figure" of Morley Leyton. Ptrs face.

- m1,2 Both do the Hop-Away step described in the elementary section.
- m3 ct1 Rep m1,ct1.
- ct2 Step R fwd.
- ct3 L fwd.
- m4 Both ptrs take 3 steps to return to orgpos.

24. HOP-CHASE

M faces LOD, W faces M.

m1 ct1 Man does a R hop fwd, with L leg extended straight in fwd or in Mazurka Attitude. M's arms reach out to W.

ct2 Step L fwd.

ct3 Step R fwd.

W does a R hop but extends L back.

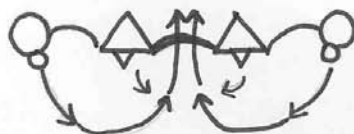
m2,3 Rep m1,2X

m4 Both take 2 steps finishing with wt on the L.

m5-8 Rep m1-4 oppftw.

25. DZIEWCZYNA POD BRAMA

This involves two couples. Couples are in open position. The couples approach each other and men form an arch under which their partners go under and around. Men turn under with their partners, also. Below is just one possible combination of turn-under. There are others.



26. OBROT DWOMA KROKAMI

This is a turn for M only.

m1 ct1 Step diag R to with R ft ast L ft comes floor.

ct2,3 With a R hop continue $\frac{1}{2}$ R turn as the L leg, bent at knee, is raised up in back sharply making it easier to turn.

m2 ct1 L Step to L side ast R leg, from knee, is raised up in back.

ct2 Rep m1, ct2,3 but in $\frac{1}{2}$ times ast facing orgpos.

ct3 R stamp, no wt. Ft are in a small straddle.

27. KRZESANY I DWA HOŁUBCE

With this step the M usually circles his ptr.

ct& Wt is on L leg, L knee is bent ast R leg raised up in back, bent at the knee and do a L hop and

m1 ct1 L and upon the R leg, turning R, ast striking the L heel against R ft and

bringing L leg fwd and hop R and
 ct& strike the L heel against the R
 ct2 land upon the R ft moving fwd in a small
 circle, R hop fwd in this circle and
 strike the L heel against R and
 ct 3 land upon the R, L ft free for next step.

28. OBROT KOŁYSANY DLA PARY

Ptrs facing

Ptrs face each other M has L side in LOD. M's arm, W's L around ptr. M's L, W's R arm extended shoulder height in LOD.

- m1
 ct1 Step in LOD with leading ft, bending at the knees, leaning in LOD. Trailing ft does not leave floor.
 ct2 Straighten leading ft, turning $\frac{1}{2}$ way, M going bwd, trailing ft describes an arc on the floor. Take entire ct2.
- m2
 Rep m1 oppftw and d.
 The "holds" may not be totally without motion-there are those subtle romantic movements, or arms, heads, eyes. The upper body may move - the chest expands.

29.

Here is a cpl motive that has a definite balletic or character feel. M stands in back of W, both face LOD. Hds on hips. Wt on both ft. W's action same as M's, but less apparent. W oppftw, d.



- m1
 ct1 M wt on R ft with an accent ast L leg rebounds upward to the L side. Attitude of the leg is as shown below. Ast arms open imploringly to ptr, head turned twd ptr. As this happens ptrs move away from each other. Notice L ft points up.



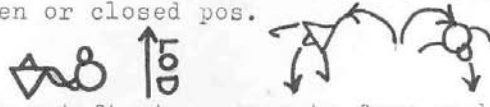
- ct2,3 As ptrs continue to sway away from each other the lower L leg is uncoiled from the knee,
 ct3& As hds return to hips L leg is lowered.
- m2
 Rep m1 oppftw, d and hds.

If the arm motions are too much trouble then open them only for every second m. This may also be done with the M's hds on W's hips. Often M stamps

cts 2,3.

30. ROZSTANIA SIE

Since the Kujawiak is not a figure dance this title should not be confused with the figure. Ptrs are in either open or closed pos.



- m1 Starting outst ptrs separate from each other with 3 walking steps. Arms are rounded with the leading arm more curved than the trailing arm. Body is straight.
- m2 Ptrs continue to approach each other but on ct3 with ptrs facing M jumps and lands upon both ft together in a semi-crouch, arms out twd ptr. Ptrs now take orgpos.

31. KUJAWIAK SEQUENCE

This was done by Roman Matysiak. It will give the dance student an idea of how a Kujawiak might go.

- m1-8 With cpl holding inshds freely hanging between them, outshds down at sides. Cpl walks fwd in LOD with ordinary walking steps (3/m) now and then turning slightly away and together glancing shyly at ptr-- as when you are on a "first dance".

m9-10 Rozstania Sie.

- m11-16 Cpl in close Kujawiak-Waltz pos. M's hold W's hd fingers in his L palm, thumb on top. Cpl takes 6m of moderate, slow-run steps fwd in LOD, Ptrs bends knees slightly. Step is a flat-footed, toes down.



m17-20 L turn in place, CCW, with same hd hold.

- m21 Ptrs take up new hd hold that of Błyskawicy Lowickiej (See the Mazur section) and turn in place CCW.

m22,23 Cpl continues turn.

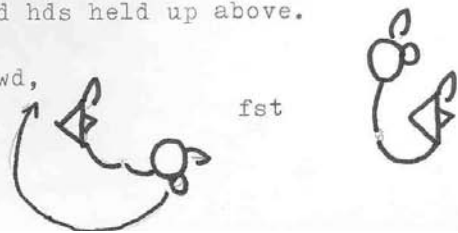
- m24 ct1 Take one step fwd in the CCW turn d but do not take the trailing ft off the floor.
- ct2,3 Hold Pose, Looking at ptr.

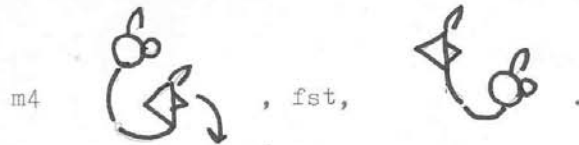
m25-28 Pivot (m25,ct1) upon both ft making a 1/2 turn to face oppd and rep m21-24 oppftw,d.

32. UNDER ARM TURN-AWAY

Start  , joined hds held up above.

- m1 Both do a basic step fwd,
- m2 W steps around W,
- m3 rep m1,





m4 , fst,
Try winding up $1\frac{1}{2}$ times.

33. A KNEEL

Start with joined hds upraised. (W may hold skirt)



(W may

m1,2 Two basic steps fwd,
m3,4 W circles the kneeling M.

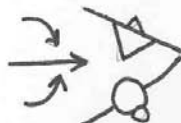
M may slap his knee during m3,4. W may run delicately with 6 steps/m.

34. HALF-TURN SWEEPS

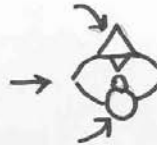
Start



m1 ct1 L step,
ct2 Sweeping R leg make a $\frac{1}{2}$ turn and step onto R ft, (rear arm goes up behind)
ct3 L closes to R.



m2 rep m1 oppftw,d.



35.

Start  . Joined hds may be holding a handkerchief.

m1 R ft do 1 m of Do Się,

m2 ct1 both take a $\frac{1}{2}$ turn with a L step to the back,



ct2,3 continue stepping bwds.

m3,4 rep m1,2 oppd,

m5,6 cpl turn.

36. SZEPTANY¹



M has hds on W,s waist, both leaning fwd, tilt heads twds each other. W is thoughtful, listening to what M pours into her ear.

1. Next two figures are from E. Żaska, Wiązanka Tańców Ludowych Kujawiak, Warszawa: (Wychowanie Fizyczne & Higiena Szkolna, 1961), p. 10.

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- m1 Cpl turn in place upon balls of ft, 
- m2 M stamps, ptrs lean away ast W throws arms out and down also turns head away, continuing cple turn.
- m3-7 rep m1,2 for 3½ times.
- m8 M stamps and shoves W to the side. 

37. ZBIERANIE KŁOSÓW

Start in R Młynek¹ pos with L diag high.

- m1 ct1,2 L, R steps gradually lowering, bending over (arms and head going down),
ct3 L hd sweeps fwd just above the floor,
- m2 continue, gradually straightening up as arms come.
On ct3 completely straighten body, head twisted twd upraised L arm, hd.
- m3-8 Rep m1,2 four times fst by m8 you are in the next cpl pos.

¹. See the Mazur, Volume II.

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