

**THE
GORALSKI
DANCE
WORKBOOK**

R. Cwieka-Skrzyniarz

THE GORALSKI DANCE WORKBOOK

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THE GORALSKI DANCE WORKBOOK

A NOTE ON THE DANCE WORKBOOKS FOR THE

KRAKOWIAK

OBEREK

KUJAWIAK

GORALSKI

ZYWIEC

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

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

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

THE GORALSKI DANCE WORKBOOK

ACKNOWLEDGEMENTS

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

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

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

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

From the same Institute we thank Mgr. Z. Steszewska whose efforts illuminated the complexities of Polish Folk Musical History.

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

We also thank the staff of the National Library of Poland and specifically as well, the Photographic Copying Section, of the Library. The same can be said of the for the major and minor Libraries of Europe, Canada and America.

In the realm of Stage Dance words of warmest gratitude are given to the managements of the Wielki Teatr and Operetta of Warszawa as well as the Operetta of Krakow. Individual dancers who were especially helpful were Jan Klinski and Ryszard Krawucki. Special thanks must be given to the choreographer Witold Gruca of the Wielki Teatr.

Professor Kopycinski of the Polish Character Ballet Company deserves much praise from us as does Hanna Chojnacka of the State Ballet School of Warszawa.

In Krakow thanks are given to Jacek Heczko for both his information and friendship.

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

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

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

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THE GORALSKI DANCE WORKBOOK

POLISH FOLK DANCES

The Gorale ~~Combination Dances~~

Table of Contents

Gorale Dances	1
Góralski	3
Góralski Elements	5
Man's Solo Steps	26
Women's Solo	30
Couple Dancing	33
Zbojnicki	36
Zbojnicki Elements	

~~Combination Dances~~

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THE GORALSKI DANCE WORKBOOK

The Górale Dances

The high wind swept mountains of southern Poland contain a people with their own unique life style. This is the culture of the Górale, the people of the mountains. Throughout their history they have had minimal contact with urban civilization. These relatively isolated peoples are always last to succumb to the urges of modern life and political nationalism. Thus they still retain a sense of their own identity—an identity which comes from the hills, streams, the earth, and the sky.

Because of this many people weary of the alienation of "modern" life have continually turned to Goral life and culture in order to overcome their own personal feeling of alienation. (This is not a rare phenomenon, for this is exactly the attraction of folk dancing for many people.) To recapture the folk, the origin, the wellspring of life is to recreate the totally non-self conscious life of the people. This accounts for so many "returns to the soil" movements of urban civilization from fascism to rural utopia's, which has had and still does have wide appeal.

During the 19th and 20th centuries all throughout central and eastern Europe the so called primitive people, the peasants, those close to the soil, began to take on a conscious identity and became a definite political force with the formation of large peasant parties. However many regretted this. Constantly during this time those most aware of the malice of modern life look to the old peasant culture for regeneration and fulfillment and regretted the peasants' participation in modern life. It is just these modern men who try to preserve the folk cultures by recording the life, manners, legends, etc, of the peasants. This of course is still occurring.¹ In Poland the Góral culture was an outstanding example of an isolated peasant life.

The original dances of the mountains are now only of two types. The dance known just as "Górale" and a mens' dance, the Zbojnicki, called "Zbojkiem" by the natives themselves. These will be treated separately.²

1 The authors recommend the record Podhale Spiewa on Koperta Zatepcze, XL 0337. This is a recording of dance music and of a folk ritual, the Góral wedding.

2 The author has drawn solely from the best available source on mountain dances - Pan W. Kotońskis, Górale I Zbojnicki. It contains everything and is very thorough. All serious students consult just this work. The author hopes that his dancers — translation of this will bear fruit.

OLD INTRO - 1969-70!!

THE GORALSKI DANCE WORKBOOK

GORALSKI

The history of the mountain dances and the influences upon them is very difficult to determine as one would expect with any aspects of a culture which is illiterate. The living memory of old mountaineers is both dim and short—going back no further than the last years of the 19th century. There is evidence¹ which indicates that the czardases were popular in the not to distant past as were the "game-dances", the kotke and wdownca.

One of the oldest writings on the goral is from Pani Ludwica Zejsznera.

"The dances of the Podhalian are completely different from the dances of the townspeople" they are closer to Slavok dances. Handsome, tall men, with closer fitting white pants, throwing off their capes, they enter into the enter by the fire, beginning the dance, flicking their feet in all sorts of ways" hopping, stamping—shooting out. One or two girls with small steps dance around the men who are showing-off in the center, now closer to each other, now separating."²

Older Góral men like to remember it as a dance of greater dignity and control. It appears then to become more savage and wild. Whether this is so in fact or just a wistful subjective interpretation of the older generation remains to be seen.

From the writings of other authors of this period, about 100 years ago, the Goralski already had a highly developed form with dancing and singing alternating. "The captalization of this dance must have occurred in the previous centuries but not earlier than the 15th. We encounter other dances, which are related to the Góralski, in the mountains as well as melodies which show a connection with Wallachian culture."³

It is Pan Kotoński views that some Hungarian dance-forms have exerted an influence on the Góralski This is seen in his description of the solo dancing done by the men.

"In the mountains the solos are not of one special type throughout Podhale. In the region of eastern Moravia the solo is done with great masculine vigor as in the (Hungarian) Verbunk and the Odzeme^{mek}. In the Slovak araa the Odzenek solo is done often by a dancer or one couple often as a compound figure."⁴

The authentic Góralski is a very free-form dance whose main features are man's and women's solo and some couple dancing. All of this is interspersed with singing and shouts of exhortations. The Góralski is not for men exclusively as in the Zbójnicki.

The "Górale" is more well known than the "Zbójnicki". It includes the women giving it the psuedo-form of a couple dance. However the men still are the center of attraction and do whatever step they like in time to the music.

The dance is essentially improvisational and exhibitionistic.

"The man and women dance next to each other coming into close contact with each other only at the end of the dance. During the dance various traditional figures are don^e separately. At times all the wome dance together as the men sing. The man who is slightly bent foward in the "Podhalanski style" moves his hands gracefully in semi circles, dancing in different directions pretending that he does not notice his women partner. The girl, on the other

1 Pan Włodzimierz Kotoński, Góralski and Zbójnicki, Polskie Wydawnictwo Muzyczne, Krakow, Poland, 1956.

2 Pan Kotoński, p. 34

3 Pan Kotoński, p. 34.

4 Pan Kotoński, p. 35. He also lists dances that are similar to parts of the Góralski, eg, the Śląsk Owięziok, the Moravian Starosvetsk^a of Hornacka, some Slovak Czardas variations, the Czardas of Zubrzyey Gornej, the Liptoiowski Czardas krut'ena of Vazca.

THE GORALSKI DANCE WORKBOOK

3

hand, dances at a certain distance away from her partner, attentively watching her partner. Her steps and movements match her partners. She stays with her partner. She dances calmly, with feminal grace. She does not move or sway her hips violently."⁵

Most interesting is that the man does not usually start the dance with his "partner"⁶

Pani Zeromska's work⁷ verifies this observation which we summarize below. The Podhale tradition has preserved for us the exact steps and sequence of parts of the dance. Different villages have their own variations. The general features for the Goral dance is as follows.

A man enters dancing before the band and sings a melody. The band plays it going faster and faster as the lone man dances to it. Sometimes two men enter and sing and dance. Another man brings a girl onto the floor for the first man. They dance at first far apart from each other and then the "Zwyrta". Man is always a strong dancer. The woman merely matches his steps. They separate. The man repeats his singing before the band indicating the next part of the dance. And so it continues until their dancing is finished and end with the PARV Zwyrta. Occasionally the dance is interrupted with several women dancing together.

In the Western part of the Podhale region the dance is performed by two couples. Pan Kotoński thinks that this may be a remnant of an older dance tradition when the dance was done by several couples and whose role was usurped by the exhibitionistic soloing of one couple.⁸

MUSIC

There are several recordings of Górale music; Muza XLO337a, Bruno BR 50087. Here we included the music and rhythm that Pan Kotoński has indicated. Serious students will want to obtain the original music which accompanies his book. Interested persons will want to obtain copies from the Polish Institute of Arts and Sciences in New York City. The rhythmical marking of Pan Kotoński's are easily decipherable upon comparison with the steps.

Contained in the text is the music with a notation which indicates which foot is to be used. The Polish terms are easy except perhaps the abbreviations, "p", "l" which mean right and left respectfully.

5 Pani Zeromska, Tance Polskie, Alma Publisher, London, p. 208

6 "The man does not ask the girl to dance. The girl is brought to her partner by another dancer. When two couples dance, two men come out before the band and with singing start the dance. Their female partners are brought to them by two other male dancers." Pani Zeromska p. 208.

7 Is this perhaps an indication that this "backward" group of people in Poland has become civilized -- becoming egoistical?

8 Pani Zeromska, p. 213-215.

THE GORALSKI DANCE WORKBOOK

GORALSKI ELEMENTS

Among the mountaineers there are steps and body motions which are in general use. Pan Kotoński's step descriptions use a number of technical terms which we shall list below. It must be kept in mind however, that the terms are similar and their exact definitions are difficult to grasp. We assume that there is a difference, however slight. We rely totally upon Pan Kotoński's work. In his work the geographical locus of a step or variation is given. Serious students should consult his work in order to do consistent dances. In some instances the place where the step is done will be given in order to remind the reader of local variations.

1.) HOPS

- A PRZESKOK. Is a jump, aspringing over, a leap from one foot to the other or on both.
- B PODSKOK. Is a bounce up as in hopping upon one leg or upon both.
- C WYSKOK. This is a high Przeskok or Podskok done with the knees bent.
- D POŁPODSKOK. This is a step characteristic of the Podhalian region. It is a low Podskok or hop where the feet do not come off the floor. This type of hop is done usually with a transfer of weight.

Practically all mountain steps are done on the ball of the foot or the 1/2 foot. (This is a characteristic of practically all Polish National Dance steps)

Below are drawings illustrating this. The overhead views of the foot show the weight distribution by the shaded in portion. The one listed below in Polish along with their literal English equivalent. It will be seen from the diagrams that the word descriptions are not adequate.

- A NA PALCACH - "On the toes"
- B NA POŁPALACH - "On the 1/2 toe"
- C NA PRZEDNIEJ CZĘŚCI STOPY - "On the 1/2 foot"



LEG MOTIONS

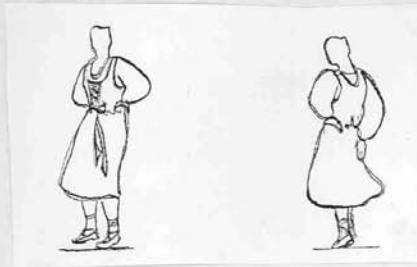
The steps are done rather quickly with a staccato quality. One way to apprehend this staccato motion is to abruptly step for an instant at the end of a motion—to hold. Few of the steps for men are continuous in the sense of flowing from one count to the next. This sharp, held motion is more apparent in the Krzesany steps. At the same time, unless otherwise stated, the dancer's weight is distributed so that his feet are in a "pigeon-toed" attitude with the feet twisted so that the weight is carried by the outside of the foot. This necessitates the dancer bending over with bent knees so that there is a certain amount of tension in the thigh muscles. As a general rule hops are done in a "chugging" manner i.e., the weighted foot is slid a short distance along the floor.

ARM POSITIONS

As always variations and individual differences are the rule and not the exception. The first seven positions are found in the Podhalu region. The last from Nowy Targu.



THE GORALSKI DANCE WORKBOOK



MEN'S SOLO STEPS

OZWODNY

The word "Ozwodny" is equivalent in meaning to "rozwoły". It supposedly is derived from the word "rozwozisz" (which is not in current use.) and means to "dance freely." It is started by the men when the call "zatancy o ozwodnego" is given. The Ozwodny begins the dance, and is done to a particular melody. It also is used as an introduction to other steps. The mountaineers consider the styling of this type of step too, very important and thus very difficult. It must be done with ease and lightness. The step must have an air of fluency about it.

1. OZWODNY DO PRÓDU - NA TRZY (Kościelisko)

This is also known as "Zwykłym" or "goralskim". There are two types corresponding to two different tempos - 2/4 and 3/4 time. Here the music is 2/4 time but the step is done 3 counts to a measure. Body leans slightly forward, hands out freely to the sides.

Bardzo żywo (J. 176-184)

30 Muzyka

Rytm basów: $\frac{2}{4}$

Takt

Rytm taneczny: $\frac{3}{4}$ l p l p l p l p l p l p l p l

m1 Throughout m1 body twists slightly to the right.

ct1 Hop to the rear, left heel turned out, at the same time right is lifted in the air in front of the left.

ct1& Touch right toe to the floor putting weight on it.

ct2 Transfer weight onto left toes.

ct3 Step on the right slightly in front, foot turned out.

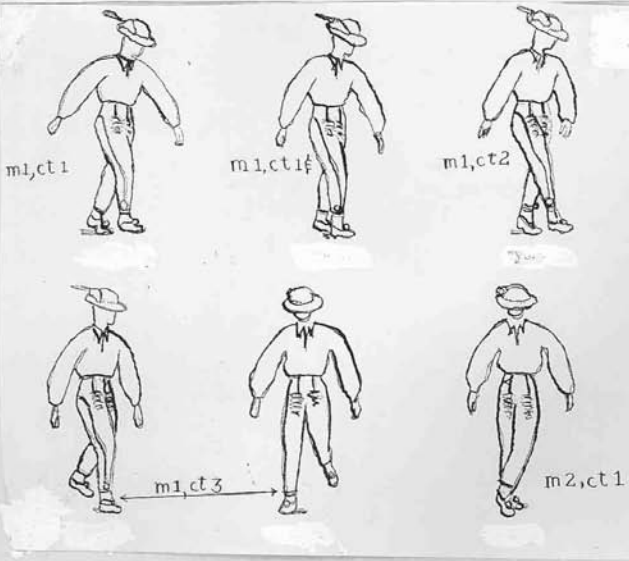
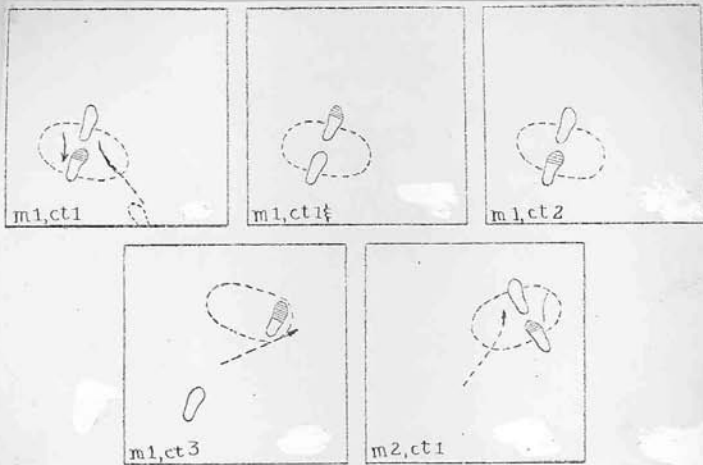
m2 Body now twists to left.

ct1 Repeat m1, ct1 for right foot but left crosses in front of right and touches floor.

ct1&, 2, 3 Repeat m1, ct 1, 2, 3 opposite foot work.

Throughout this step the knees are flexed. They act as absorbers. There is no stamping. This step is done in a circle or going forward as on 3rd m ft goes back. Head moves fluently in one direction. Sometimes the head describes a zig-zag motion.

THE GORALSKI DANCE WORKBOOK



Variation A

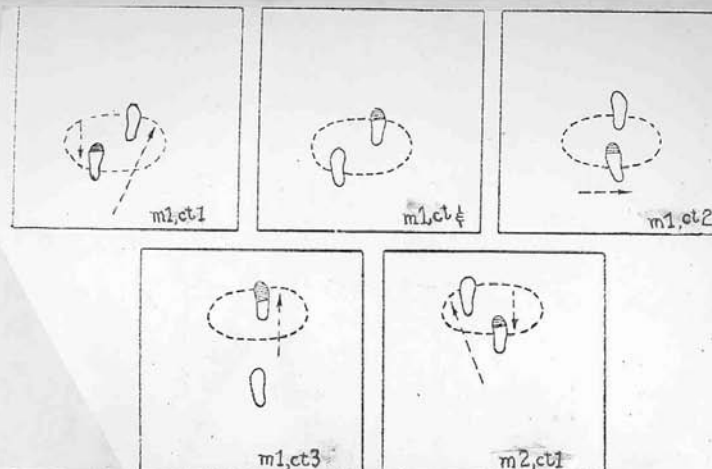
m1

- ct1 Repeat m1, ct1 without crossing foot.
- ct1½ Step on the toes of the right foot in front.
- ct2 Move the left directly to the right (still in back of the right) not crossing behind the right, and step on the left toes, left heel twisted slightly to the right.
- ct3 Step forward, on the ball of the right foot.

m2 Repeat m1, opposite foot work.

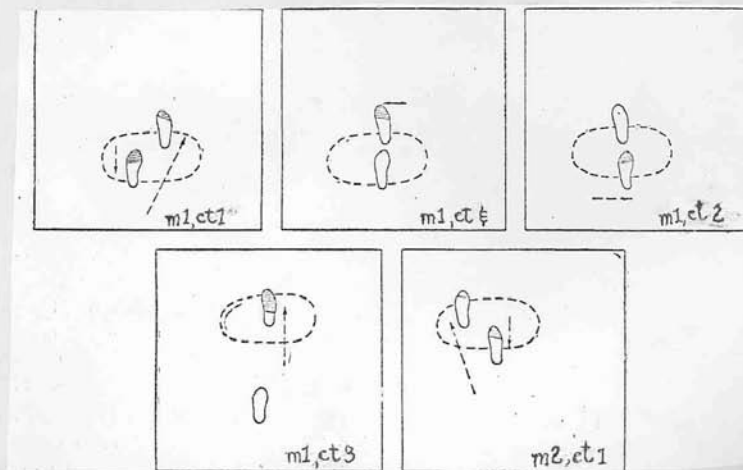
THE GORALSKI DANCE WORKBOOK

7



Variants

- (a) when taking the step on ct3 tilt the ft to the outs.
- (b) on ct1 cross the R ft to the L diag.
- (c) on every 2nd or 3rd m close the free ft to the supporting ft. This is done on ct3 from the previous ct2.
- (d) same as (a) but touch the toes of the R ft ahead of the L ft without crossing on ct1
 - ct& R step, sliding it to ctr, crossing L ft,
 - ct2 L step increasing the leg crossing,
 - ct3 R step fwd



Variation B

This is different from the above in that on ct& touch the toes of the ft on the floor without putting wt on the ft.

m1

- ct1 with a $\frac{1}{2}$ hop slide the wted L ft to the rear, R raised in air ahead of L,
- ct& keeping wt on L, touch R toes to floor,
- ct2 with a $\frac{1}{2}$ hop do a slight slide of the L ft to rear,
- ct3 very low leap onto R.

THE GORALSKI DANCE WORKBOOK

This variation may be done with both the crossing of ft and the turning out of heels or without the heel turn. It is easier to learn first without music beginning on ct3 and counting 3,1,&,2-3, etc. In a like manner the next step is best learned counting 2,1,&,2.

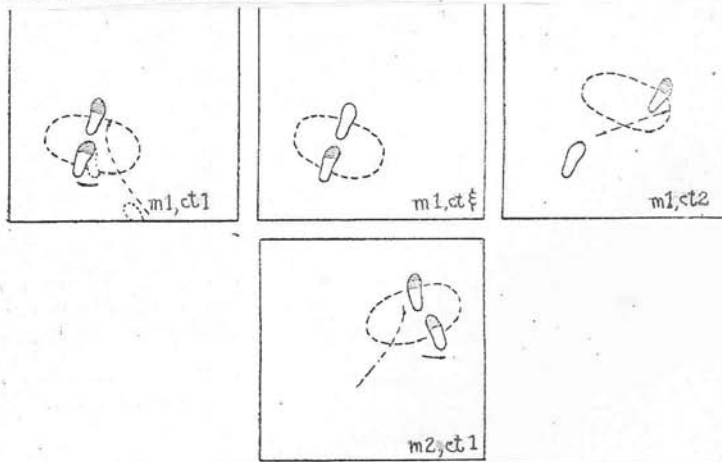
OZWODNY DO PRZODU II NA DWA (Biały Dunajec)

Again we have 2m of dance done to 3m of music. This step is known by many dancers in the area of Podhale. This is the oldest type of this step.

Musyka (rytm basy):

Rytm tańcowy:

- m1
- ct1 $\frac{1}{2}$ hop in place turning the L heel out, R toes on floor crossed in front of L; both wt is both ft, prepare however to place on R ft,
 - ct& L step upon toes,
 - ct2 low leap onto R ft, heel turned out,
- m2 Rep m1 oppftw, d.
- The steps here are lighter than those for Ozwodny I, knees slightly bent. The hop on ct1 is done s. t. the ft do not leave the floor; some dancers push both ft to the back.



OZWODNY DROBIONY (Bukowina Tatrzańska)

Musyka (basy):

Rytm tańcowy:

- m1
- ct1 $\frac{1}{2}$ hop on L ft turning heel out, Rft crossed ahead of L, entire wt on toes of both ft,
 - ct& L step on toe in place,
 - ct2 R step in place,
 - ct& L step in place,
- m2 Rep m1, oppftw.

THE GORALSKI DANCE WORKBOOK

9

KROK "ZWYKŁY" (Klikuszowa)

In the villages of Nowy Targ weak dancers do not do the previous steps but do instead the following:

m1

- ct1 Small L ft fwd,
- ct2 Small R ft fwd,

m2

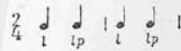
- ct1 small L step to the R side, crossing in back of the R ft ~~ast~~ twist body to L,
- ct2 small R step fwd, to outs.

All the steps are done on the toes. The hds are held fwd and down and swing back and forth as in walking.

OBROT

These are turns. They are done in place usually to the left.

2. OBROT I (Kościelisko)



All steps are done with flexed knees.

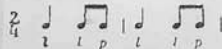
m1

- ct1 Turn 1/3 counterclockwise with a step on the toes of the left foot. Left foot is turned out.
- ct2 Turn another 1/3 counter clockwise with a hop on the toes of both feet.

ct3 Rep ct1



3. OBROT II (Kościelisko)



m1

- ct1 Same as m1, ct1 of Obrot I.
- ct2 Turn 1/3 counter clockwise with a hop onto the left at the same time right foot raised slightly off the floor to the front.
- ct2& Withdraw the right to the rear and step the toe to the floor.



m2

- ct1 Turn 1/3 counter clockwise with a left step upon the left toe.
- ct2, 2& Repeat m1, ct2, 2&.

THE GORALSKI DANCE WORKBOOK

10

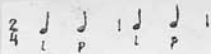
10

Variation A

On ct2 touch right toe lightly to the floor.

4. PODBIEG

Sometimes during the Ozwodny Do Przodu step do several Podbieg steps. These are quick light run steps upon the toes in order to change place. One step is taken for each ct.

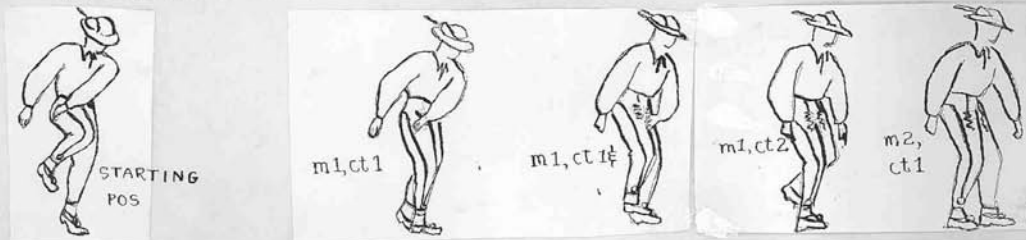


CUPKANIE

Cupkanie are stamps. Also under this general heading is included "taping the foot" called Przytupywanie. The stamps are done energetically, especially the first which is almost a jump. The stamps, unlike the other steps, are done flat-footed.

5. KROTKIE CUPKANIE

From some previous step the dancer is in the illustrated position.



m1

- ct1 Vigorously spring onto the right leg stamping it strongly.
- ct1 1/2 Close the left to the right with a moderate stamp.
- ct2 Stamp the right next to the left bringing the left off the floor and to the rear.

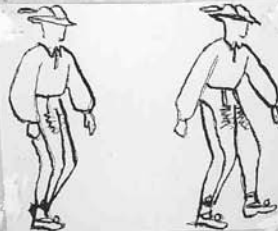
m2

- ct1 Stamp left, hold both feet on the floor at the same time straighten up.
- ct2 Start the "Ozwodny Do Przody" with a hop upon the left.

Variation A

m2

- ct1 Hold entire weight on the right leg and very lightly stamp the left to the rear and lift it up in front, right knee bent.



THE GORALSKI DANCE WORKBOOK

6. DEUCIE CUPKANIE

The stamps may be done in a long series.



m1

- ct1 Stamp the right in front.
- ct&amp Stamp- Close the left to the right.
- ct2, 2& Repeat ct1,1&.

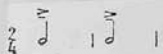
or

m1

- ct1 Stamp - close the right to the left.
- ct&amp Stamp the left to the front.
- ct2 Close the right to the left, etc.

7. PRZYCUP (Bukowina Tatrzańska)

This is a stamping of one leg. The weight is on the left leg, right leg is bent at the knee with the right foot raised up in back and turned out.



m1

- ct1 Stamp right and lift it up placing the entire foot in front of the left.



ct2 Hold

m2

- ct1 Repeat m1, ct1.
- ct&amp Hold

m3 Go into the "Do Ozwodnego Do Przodu" step

Variation A (Klikuszowa)

m1

- ct1 Hop upon both legs,
- ct2 Hold



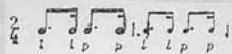
m2

- ct1 Repeat m1, ct1.
- ct2 Hold

This is a second type of Ozwodny done to the rear. It is done in a "chugging" manner.

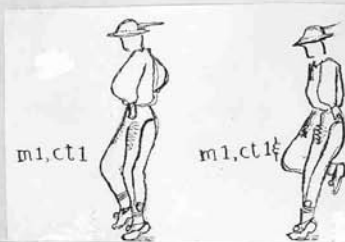
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8 . OZWOLNY DO TYLU ALBO "DO TYEM PO RAZIE"



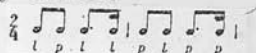
m1

- ct1 With a light stamp stand upon the left toe, and bounce on it pushing the left forward. Left takes the weight. Twist the body to the left, left elbow front, right elbow to the rear. Twist is sharply done but not very great.
- ct& Finish the left forward with a light accent, right leg bent at the knee, raised up in back in preparation to take a step back.
- ct2,& Repeat 1,& opposite foot work. Steps are all done in one straight line, hands on hips. On ct2 reverse the body twist.



DO TYLU PO DWA

This step was and is very common.



- ct2 Turn as for DO TYLU with body slightly fwd, hds on hips or free. Lft free to step back,
- m1
- ct1 stand on the L leg in back, crossing the R ft, which is in frt,
- ct& step on R,
- ct2 Rep ct1 but with a $\frac{1}{2}$ hop slide L ft fwd,
- m2 ct& finish the slide fwd, R ft low crossed in back of L,
- ct2 Rep m1, oppftw.



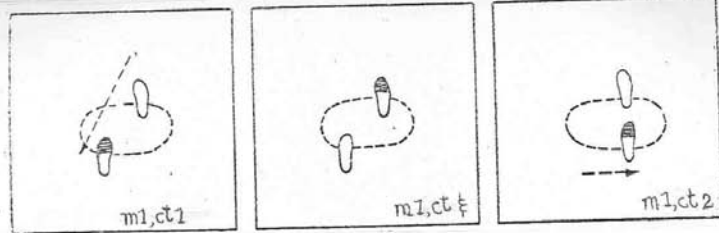
All steps are taken on the $\frac{1}{2}$ toe.

Variant

- ct1 L ft back without crossing,
- ct& R step in place,
- ct2 L ft slides to pos in back of Rft,
- ct& as above.

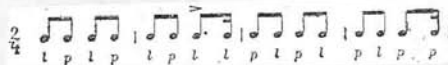
THE GORALSKI DANCE WORKBOOK

do this the paper separately



don't do the plain side step "w" before

Accents are freely done in this step.
DO TYLU PO CZTERY (Bukowina Tatrzańska)



- m1 Same as above, but do a R step on ct2,
- m2 same as m1 for DO TYLU PO DWA,
- m3, 4 Rep m1, 2 oppftw, d.

9. WYKLASKIWANIE SIĘ PO PIĘTACH

This is one type of a series of hand slapping the foot. Fingers are kept straight. The slap occurs in the area of the ankle. There are several ways of these foot slaps. Keep the body straight.

- a.) to the side
- b.) to the rear
- c.) to the front



After each slap the striking arm goes up high in the air. Any number of foot slaps may be used it depends upon the individual dancer.

- m1
 - ct1 Take a step on the left.
 - ct2 Bounce or hop on the left leg, on the ball of the foot, at the same time the right leg is bent at the knee and kick-up in back. Knees are kept close together.
- m2
 - ct1 Make a hop on the left and strike ankle as shown.
 - ct2 Again hop on the left and kick-back the right and slap ankle as shown.
- m3
 - ct1 Low leap onto the right and bring up the left in front and slap as shown.
 - ct2 Hop on the right and see illustration.

THE GORALSKI DANCE WORKBOOK

m4

14

ct1 Leap onto the left as hands drop down.
ct2 Start the step Ozwodnego Do Przodu.



KROK BEZ NAZWY (KLIKUSZOWA)

This is just one of the many variants of the Ozwodny steps. Of course the steps are joined with others in actually and are improvisational in nature.



- As why not put it with the Ozwodny steps.*
- m1
ct1 $\frac{1}{2}$ hop upon L ft, R raised in air crossed in frt of L,
ct& R step,
ct2 L step,
- m2
ct1 $\frac{1}{2}$ hop on L ft, R crossed in frt of L,
ct& R step,
ct2 L step,

After several m leap on R ft and rep above oppftw, d. All steps and hops are done on $\frac{1}{2}$ toe.

10. KRZESANY (Abbreviated below as KRZ)

The Krzesany steps are a well-know part of the Górale steps. There are 2 or 3 simple variations but most are difficult. Young men practice these Krzesanie steps for a year without music s.t. they will be able to dance it when the occasion occurs. Among Górale dance groups the Krzesany done for 40-60 measures at a time. The Krzesany begins with the playing of the Kzesany music on the bass. The rythm is $\frac{2}{4}$ time. Many variations are contained in Pan Kotoński's book.

Bardzo żywo J. 116-192

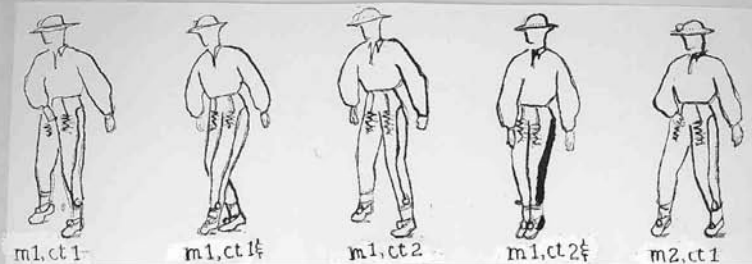
Muzyka:

Rythm taneczny:

Variation A ROWNY or NA OBIE NOGI (Biały Dunajec)

- m1
ct1 Do a low hop straddle on the $\frac{1}{2}$ toe of both feet.
ct& Cross the left in front of the right straddling upon the $\frac{1}{2}$ toe of both feet.
ct2 Repeat ct1 but stamping down onto the flat of both feet.
ct2& Beat the both feet together along their entire length.
- m2 Repeat m1 opposite foot work starting as shown.

THE GORALSKI DANCE WORKBOOK



Entire weight is equally distributed on both legs. When the music is fast the rear leg may do most of the supporting- this may be done with light stamps on ct1, 2. On ct& before ct1 the entire weight is supported on the 1/2 toe. Arm movements are the same as for Ozwodnym Po Przodu but done with great vigor.

Variation B ZE SKRĘCANIEM BIODER (Kościelka)

m1

ct1 Bounce up as shown

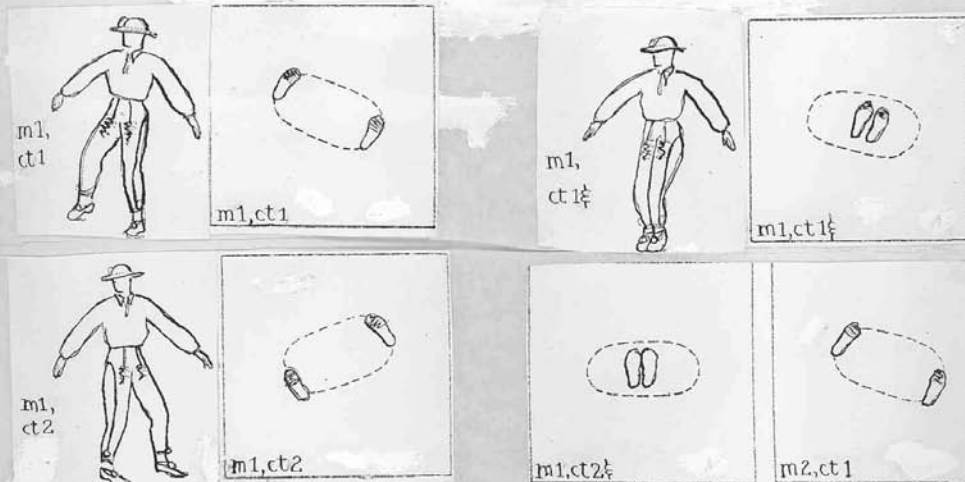
ct1& Leap onto the toes as shown.

ct2 Do a low hop, toes remaining on floor, into a straddle turning left.

ct2& Bounce up and beat the feet together.

m2 Repeat m1

Arms turn opposite to the arms.



Variation C KRZESANIE PO DWA Z WYKLASKIWANIEM SIĘ PO PIĘTACH

The rythm here is 3/4.

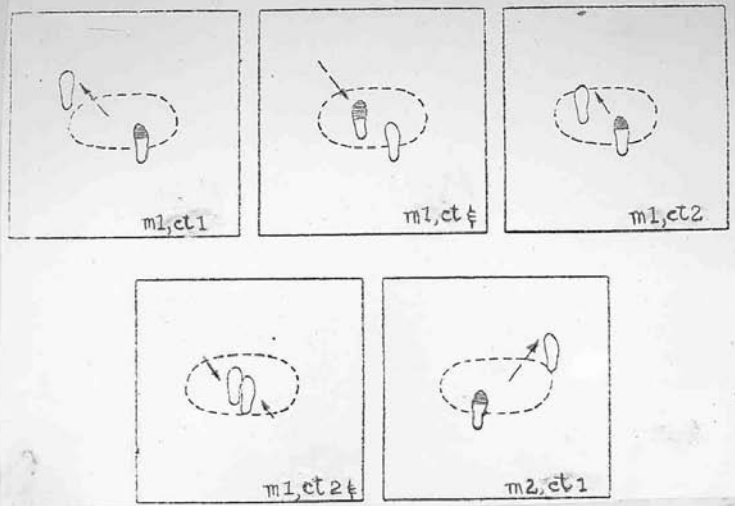
m1

ct1,2 On ct1, 1&, 2 do Variation A above.

ct3 Bounce up upon the left leg, toes not leaving the floor. At the same time slap the left palm against the inside of the right ankle.

m2 Repeat m1 opposite foot work.

THE GORALSKI DANCE WORKBOOK



Variants

- (a) before ct2 swing R ft to back, on ct2 step on R in same place as for ct1, Lft pushed fwd.
- (b) on ct2, instead of a step do a low leap in place up on 1/2 toe of the R ft.
- (c) leap on ct1, 2 with light stamps.
- (d) hold hds on hips as for "do tyzu po dwa"

(a.)



THE GORALSKI DANCE WORKBOOK

11. KRZENSANIE PO CZTERY

These are Krzensany steps done to 4 measures of music. In each of these there are 4 straddles done. This is why they are called "Po Cztery."



Variation A ROWNY (Biały Dunajec)

Pan Kotoński suggests that this be counted as ct1, &, 2, &, 3, &, 4, &, ... This step is done in place.

m1

- ct1 Hop, toes remaining upon the ground, into a low straddle position with the left crossed in front of the right, ft' twist R, body L,
- ct1& Jump down onto both feet into a straddle pos;
- ct2 Repeat ct1.
- ct2& Repeat ct1&.

m2

- ct3 Repeat m1, ct1
- ct& Repeat m1, ct1& opposite foot work.
- ct4 Repeat ct3.
- ct& Beat feet together.

m3

- ct1 Repeat m1, ct1 opposite foot work, and direction,
- ct& Repeat m1, ct1&.
- ct2 Repeat m3, ct1.
- ct& Repeat m1, ct2&.

m4

- ct1 Repeat m3, ct1.
- ct& Repeat m1, ct1&.
- ct2 Repeat m4, ct1.
- ct2& Repeat m2, ct2&.



Variation B "NA JEDNĄ NOGĘ"

Same 4m structure as #10 VA but with "na jedną nogę" steps.

Variation C ZE SKRĘCANIEM BIODER

See B.

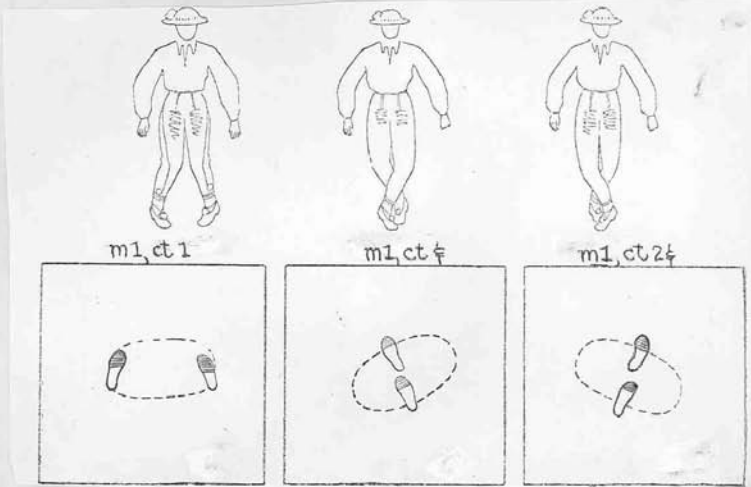
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Variation D PRZESTĘPOWANY

- m1
 - ct1 Leap onto $\frac{1}{2}$ toe of R ft, L ft pushed fwd in air,
 - ct& step onto L toe, closing L to R placing all wt on Lft,
 - ct2, & Rep ct1, &
- m2 Rep m1 except on ct2& slap both ft together,
- m3,4 Rep m1, 2 oppftw

Variation E NA KRZYŻ (Biały Dunajec)

- m1
 - ct1 $\frac{1}{2}$ hop in a straddle, heels turned out,
 - ct& leap crossing L in frnt of R ft ast body and ft turn somewhat to L,
 - ct2 Rep ct1,
 - ct& Rep ct& oppftw, d
- m2 Rep m1 but strike ft together on ct2&,
- m3,4 Rep m1, 2.



*Yes! But which Krzesany?
Edma Naga? Tak ale bez
the beat!*

11. KRZESANIE PO RAZIE "NA WIECZNA"

Here the step is repeated for a series of m. Thus the "Kresany" occurs every 6 or 7m. The word "wieczna" means endlessly.



Variation A RÓWNY



- m1
 - ct1 Straddle,
 - ct& bring ft to ctr,
 - ct2, & Rep ct1, &

*Check out the
these variations*

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20a

- m2-6 Rep m1, 5x
 m7 Rep m1 but ct2& strike ft together,
 m8 Rep m1
 During m1-6 bring R arm fwd, L back.

20a

Variation B NA JEDNA NOGE
 Analogous to A.

Variation C PRZESTEPOWANY
 Analogous to A.

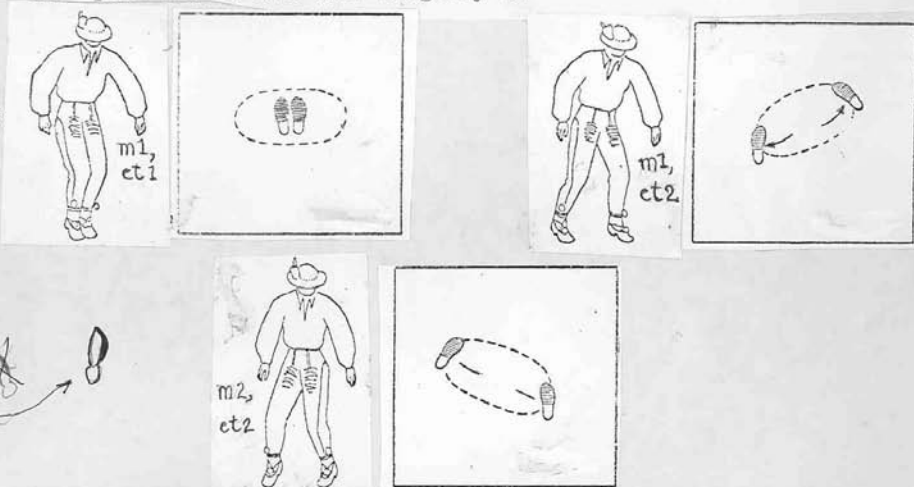
12 KRZESANIE PO RAZIE "NA BRZEWOWICKA"



1st part: ZACZĘCIE

- m1
 ct1 Jump up upon balls of both ft, ft together, body fwd,
 ct2 1/2 hop into a straddle slightly twisting L,
 m2
 ct1 close ft together,
 ct2 push out ft and turn slightly R.

this drawing is by weak - turn out the feet, but not the knees - roll the feet on the outside of the ft. on every straddle



2nd part: KRZESANIE

- m3
 ct1 energetically close ft together,
 ct& push ft away from each other, R heel turned out, twist body slightly L,
 ct2 Rep m3, ct1,
 ct& Rep m3, ct1&, turn out L heel, twist body slightly R.

THE GORALSKI DANCE WORKBOOK

206

206

Variations for ZACZĘCIE

VA

m1, ct1 6th pos brace
dr "
m2 ct1 "
ct2 - open (vnd)

VB

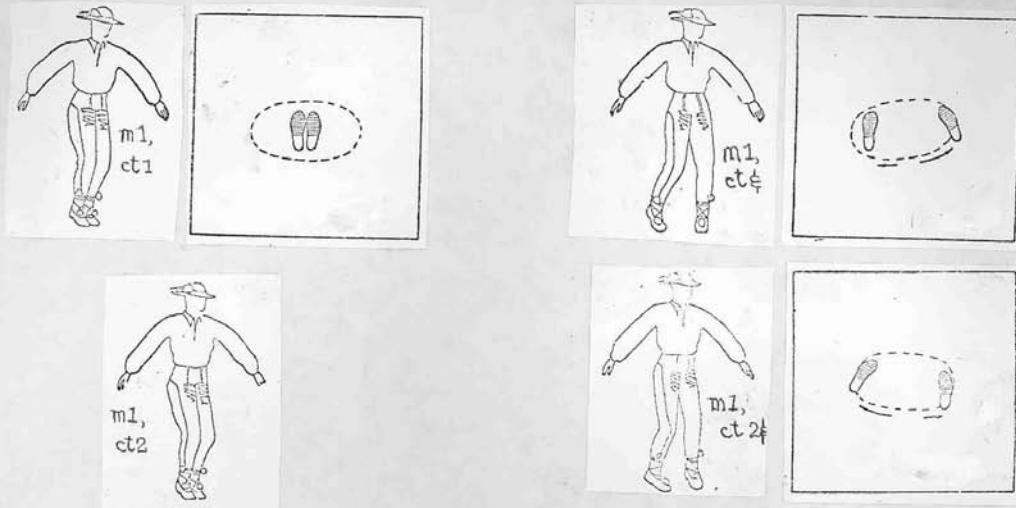
m1 ct1 
dr 
m2 ct1 
ct2 

VC

||
1 open 1

one measure
open
beginning

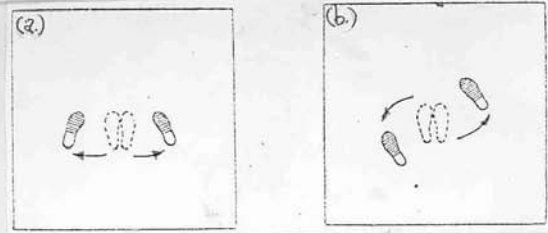
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Head tilted, eyes looking at ftw, at times raise head. Step is done in place or moving to side. m1-2 are only done once as an introduction.

Variants

- (a) move fwd as shown below .
- (b) as below
- (c) do without body twist.
- (d) without m1, 2.
- (e) hds on hips.



12 . KRZESANIE PO DYLU W LEWO



THE GORALSKI DANCE WORKBOOK



The series of steps "Krzesianie Po Dylu" are among the most difficult to do.

ct2 From the previous m M with a leaps onto the left foot, feet not leaving the ground. The right foot may be as shown or held in the air.

m1

ct1 Low hop, foot not leaving the ground, onto the left at the same time close the right to the left with vigor hitting the heels together both feet turned somewhat to the right. Weight is on the left.

ct1& With a low hop, feet not leaving floor, slide the left leg to the left turning the heel in. Hold the right foot s.t. the tip of the toes touch the floor -- with the right heel strongly out to the outside. Both knees are turned to the left.

ct2 Repeat ct1 with feet turned to the left.

ct2& Repeat ct 1&.

m2 Repeat m1.



ct2



m1, ct1



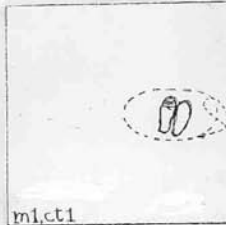
m1, ct1&



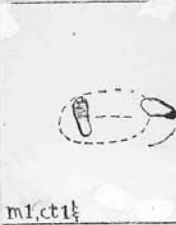
m2, ct2



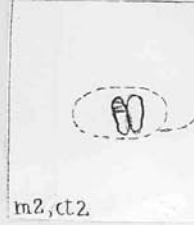
m2, ct2&



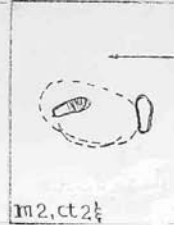
m1, ct1



m1, ct1&



m2, ct2



m2, ct2&

NAWRÓT

In order to reverse the direction of this step one may do the following for one measure of music. From the last measure all the weight is on the right.

ct1 Rise upon the ball of the right foot turning the heel to the outside at the same time cross left in front of the right and touch the toe to the floor.

ct2 Keeping weight on the right do as shown.

This foot crossing with "turned-out" feet looks quite Hungarian, doesn't it?



ct1



ct2

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KRZESANIE PO DYLU W PRAWO
 After the Nawrot this is done, oppfwt, d.

RC: expand this arm section

Variants

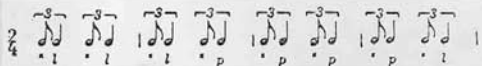
- (a) when the R ft is brought to the L put entire wt on R ft in order to thrust L leg out to side. Instead of $\frac{1}{2}$ hops simply step one ft to the next.
- (b) same as (a) but do light stamps on the frt part of the R ft.
- (c) for each ct& R ft is not placed on the floor but is raised out to the side, heel out.
- (d) hds are held in frt;ctl both arms go L, ct& to R.
- (e) do not do the Nawrot. Instead, on ct2 of the last m of Krzesanie W Lewo put wt on R ft and swing out L ft Heel turned out. On the next m close L ft to R ft. In this manner you begin the Krzesanie W Prawo. Many dancers begin the Krzesanie po dylu at the melody, "ze starej" changing direction every 2m, with the music.



13 . KRZESANIE "HOLUBCI"

This is a variation of the above but with "heel-clicks", supposedly similar, or perhaps, related to the holubiec of the Krakowiak and that of the Hucul.

3 Po dytu and Holubci

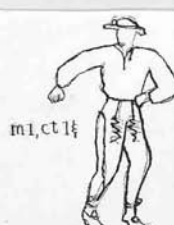


- Holubci*
- m1 ct1 Beat the feet together as shown.
 - ct& Fall upon the left toes of the left foot, heel turned out. Right foot is out to the side raised up off the floor. Both knees turned left.
 - ct2 Repeat ct1.
 - ct& Same as ct1&. Both knees turned right. Body leans right.

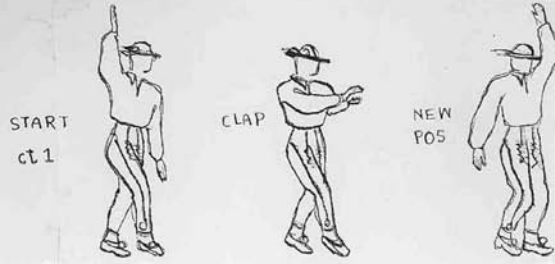
m2

- ct1,& 2 Repeat m1
- ct2& With a low hop, moving left, stand upon the toes of the right foot, left leg going out to the side Body leans right.

- m3,4 Repeat m1,2 opposite foot work. Body leans left.



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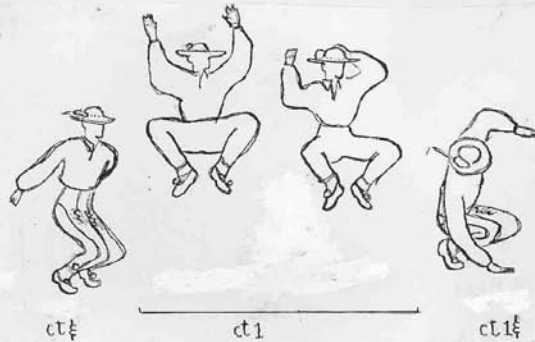
WYSKOK

These are men's leaps. They are not done everytime. Upon landing keep the knees bent.

17. WYSKOK Z UDERZENIEM DŁONIA

The drawings are self explanatory

m1



ct2 Repeat ct1.

m2

ct& Repeat m1, ct1&.

ct1 With a low hop, toes remaining on ground, the dancer straighten up upon both legs onto the balls of the feet or stamp the heels to the floor. Hands held greedly to the side. Dancer may then continue or go into an Ozwodnego Do Przodu.

18) Wyskok stamp
low in ft

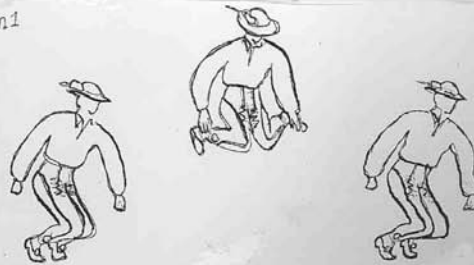
19. WYSKOK Z UDERZENIEM OBU DŁONMI O PIĘTY

The drawings are self-explanatory.

m1

20) Slap one side only; knees legs bent under

VA - m1 Slap R side
m2 Slap L side
m3 Wyskok land-stamps in 6th.



ct&

ct1

ct1&

vs. 127

THE GORALSKI DANCE WORKBOOK

ct2 Repeat ct1.

28

m2

ct& Repeat m1, ct1&, landing with a stamp.
ct1 Straighten up.

WOMENS' SOLOS

The womens' steps are simpler than the mens'. The women must be the contrast or the foil to the men. For most of the dance the women do the "zwykly." The step is done in all directions.

1. KROK ZWYKLY

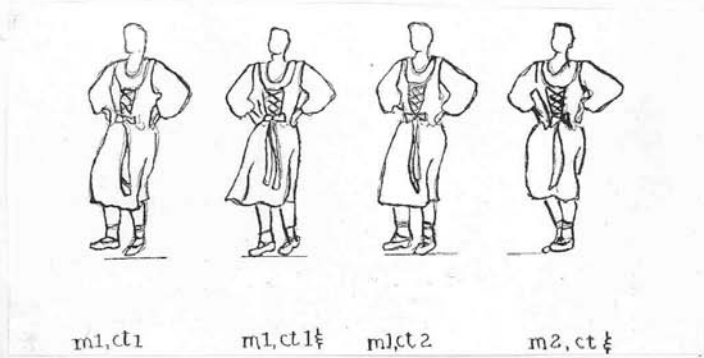
*ax, This is the W's
reply to the M's
Cz. wodnago.*



From the previous measure the women do a jump, or spring onto the right foot in place. The left foot is somewhat in front of the right.

m1

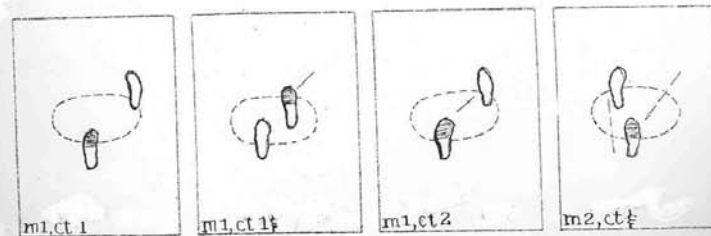
ct1 Do a low spring on the left, on the 1/2 toe. The right is held in the air in front of the left as shown.
ct1& Step on the toes of the right. Before stepping onto the right draw the right somewhat close to the left.
ct2 Step onto the toes of the left in the same place as was ct1&, the right is placed somewhat in front of the left.



m2

ct& Do a low spring, in place, onto the right on the 1/2 toe, "chugging" backwards s.t. the left slides forward.
ct1& Repeat m1, ct1&, opposite foot work.

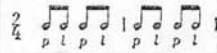
Sometimes on the low spring of ct1 the free foot crosses in the air executing a small scissor-like movement.



THE GORALSKI DANCE WORKBOOK

CUPKANIE

These are womens' steps which correspond to the mens' KRZ esany steps. The steps are very small and done ~~so~~ the foot is very close to the floor. They may also be done as light stamps. The steps are done to the front. The upper body is turned a little to the left with the right elbow slightly forward. Here is only one.



2. KROK "CUPKANIE" or "DROBNY"

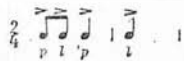
m1

- ct1 Small right step forward on the whole foot.
- ct& Close the right to the left *by pulling it along the floor, ie, by dragging it,*
- ct2 Repeat ct1.
- ct& Repeat ct&.



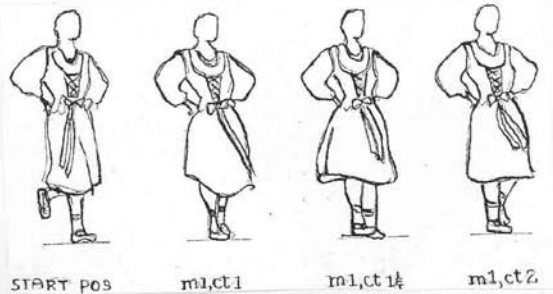
3. KROKIE CUPKANIE

Weight is on the left leg as the right foot is in motion toward the rear as shown.



m1

- ct1 Right stamp.
- ct& Left stamp.
- ct2 Repeat ct1.



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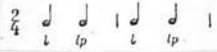
OBRÓT

There are usually only two occasions when women turn during the dance.

- a.) At the end of what is know as the "Zwyrtni ". Here the women do turns once under the man's arm and then proceed to turn alone in place.
- b.) In response to the mens' clap *for Kroszany Po Dwó.* The women usually do several right turns.

4. OBRÓT I

Remember all of the springs or jumps are done on the toes.



m1

- ct1 Spring onto the left in place or slightly diagonally left at the same time turning 1/3 counterclock wise.
- ct2 Spring onto both feet turning 1/3 counterclock wise.



m2

- ct1 Spring onto the left, right heel raised to the rear turning 1/3 counterclock wise.
- ct2 Repeat m1, ct2 without turning.

m3,4 Repeat turn or do KROK ZWYKŁY.

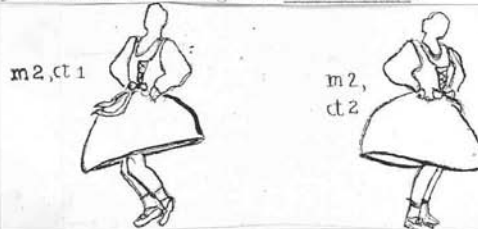
Variation A

m1 Same as above m1.

m2

- ct1 Spring onto the right leg, left to the rear, turning 1/3 counterclock wise.
- ct2 Spring onto both feet, further turning 1/3 left.

m3 Same as m1 or begin a KROK ZWYKŁY.



THE GORALSKI DANCE WORKBOOK

OBROT II

m1
 ct1 Leap onto L ft fwd,ast turn $\frac{1}{4}$ L,
 ct& step onto the R somewhat to the rear of the L ast turn $\frac{1}{4}$ L,
 ct2 L step in RLOD,

m2
 ct1 leap onto R ft back diag R ast $\frac{1}{4}$ turn L,
 ct& L step closing it to the R ast $\frac{1}{4}$ turn L to face LOD.

All steps done on toes.



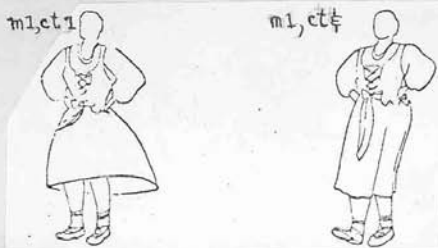
KROKI DO KRZESANEGO

These are W's steps which correspond to the M's and must only be done with the M at the proper time. When the M does Ozwodnym do przodu the W does her Krok- iem Zwykly, at the time of the Krzesanie the W does the following:

FOR THE KRZ.. PO DWA& KRZ.. STAROSWIECKI PO DWA

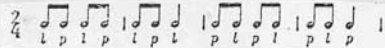
- (a) W may do the Krok Zwykly to the DO OZWODNEY in place with light accents on each ct1.
- (b) "Z PIETY" Same rythym as (a).

m1
 ct1 Leap onto L ft, on toes, ast push R ft fwd,
 ct& step onto R heel,
 ct2 Step onto L toes,
 m2
 ct1 leap onto R ft, the toes; ft exchange place, L ft going fwd,
 ct& step on L heel,
 ct2 step on R toes.



FOR THE KRZ.. PO CZTERY& KRZ.. STAROSWIECKI PO CZTERY

- (a) Krok "ZWYKLY PO CZTERY"



m1
 ct1 Leap onto L toes, R goes somewhat fwd,
 ct& step on the R toes ast closing R ft to L,
 ct2 Rep ct1,
 ct& Rep ct&,
 m2
 ct1, & Rep m1 ct2, &
 ct2 step onto L ft and hop and change pos of ft,
 m3, 4 Rep m1, 2, opp ftw, d.

- (b) "Z PIETY PO CZTERY"

Do in an analogous manner bit on each ct& step on the heel.

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FOR THE KRZ. PO RAZ& DO "WIECZNE "



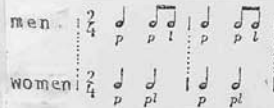
W does the same as for "zwykly po cztery" continuing as long as the M does. For the wiecznej W leaps and changes ft when the M does.

FOR THE KRZESANIE PO DYLU

W does "Krok Cupkany". Many do "zwykly po dwa", sliding ft back and forth, or "zwykly po raz".

COUPLE DANCING - ZWYRTANIE

Couple dancing in mountain dances is minimal. Both partners dance forward. It is only during the couple dancing that partners are in contact with each other.
5. ZWYRTANIE W PRAWO



See drawing for the couple position.

m1

- ct1 Both take a right step diag right forward on the 1/2 toe. The right foot is turned diagonally right. The weight is on the right foot.
- ct2 The man with a low hop pushes the supporting right foot to the rear at the same time bring the left forward to the right and touch the left toe to the floor placing the entire weight on the right. Woman does the same only after the hop her weight is upon both feet. Couple should have turn 1/2 way around.
- ct2& Man "chugs" left leg foot to the rear and steps on the toes. Woman holds.

m2 Repeat m1.

This is repeated for several measures and then partners switch sides and turn left.



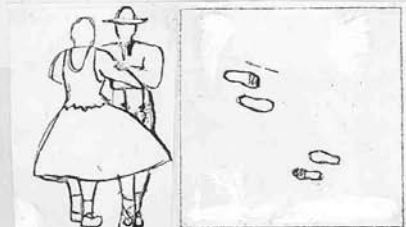
STARTING POS



m1, ct1



m1, ct2



m2, ct2&



m2, ct1

6. WYKREĆENIE TANCERKI POD RĘKĄ

m1

ct1 When the man finishes the *zwyrtanie* he has all his weight on his left leg. With his right hand he lifts up her left hand. The woman turns under the up-lifted joined hands starting with her left raised arm with a low spring, with the toes on the floor, on both feet. The man turns away from the woman slightly pivoting on L ft,

ct2 The woman continues turning under the upraised arm with a low spring, leaving the toes on the floor, on both ft. The man takes a small step, following the woman's turn, on the toes of the right ft.

m2

ct1 Woman continues turn with a left step.

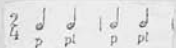


Variations



ZWYRTANIE DLA DWIE TANCERKI

This is for 2 women. The characteristic woman's step described below is the "hipkany" step.



9. ZWYRTANIE Wp

This step is done on the right foot. Turn is clockwise.

m1

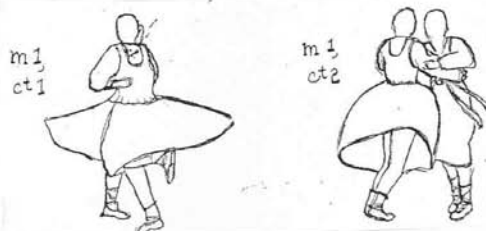
ct1 Do a low jump on the toes of the right foot at the same time left leg is bent up to the rear. Upper body twists to counterclockwise.
ct2 Do a low spring onto the balls of both feet. Feet are together.

THE GORALSKI DANCE WORKBOOK

32

m2 Repeat m1.

Repeat until dancers switch sides and then do a Zwyrwanie w l. Remember the turn is clockwise but the action is on left foot. Many times several women at once do the turns.



The Górale dance consist of these various steps done one after the other in an alternating fashion. Keep in mind that the above steps represent only a few of the many contained in Pan Kotoński's book. His book is a gold-mine of information with the authentic figures, steps and their proper music. Especially important for dance groups are his complete choreographies of how the Górale dance would go. Learn them and then make up your own. There are commercial records of Górale music from with authentic music and calls. Here are three typical arrangements for the dance.

- | | | |
|-----------------------|--------------------------------|----------------|
| I. Ozwodny | II. Ozwodny I | III. Ozwodny I |
| Krzesany Po Dwa | Krzesany Po Dwo | Ozwodny II |
| Krzesany Staroswiecki | Ozwodny II | Krz. Po Dwa |
| Krzesany Po Cztery | Krz. Staroswiecki ⁵ | Ozwodny III |
| | Krz. Po Dylu | |
| | Ozwodny III | |

Keep in mind that the life of a folk dance is in variation and spontaneousness.

⁵.KRZ. is the abbreviation for "Krzesany"

THE GORALSKI DANCE WORKBOOK

RC - rewrite
mention that at
beginning of cuipa gas.

ZBOJNICKI

The first written record of a mountain dance with the "Zbojnicki character" occurs in an Hungarian chronicle of 1514¹. "The 15th and 16th centuries were a period of great flowing of the Zbojnicki"². In 1669 the English traveler, Edward Brown described a mountain dance done by nude men as, "clasping the same, turning, winding, elevating and depressing their bodies with strong and active motions...singing withal into their measures."³

How closely these dances resembled the today's Zbojnicki is impossible to determine. The oldest Polish citation of the Zbojnicki occurred in 1845⁴. From a description of Pan Walej Eliazs Rodzikowski (1879) we may glean its character. The music is not varied. It is for men only who do squats, leaps and jumps. It is danced in a savage manner.⁵

Pan Jan Kleczynski writings are better. They date from 1888. "The Zbojnicki dance has several phases, which I will attempt to interpret:

- a.) The greater part of the dance starts on the tune "Zabili zbojnicy kapitana", a lively rythm which is danced to for a long time.
- b.) After that a march takes place.
- c.) Then the men with cuipa gas join in a circle around the fire..."⁶

But these writings are very sparse and lack all essential details. One can not really trace the historical development of say, particular steps from these descriptions. During the period 1900-1920 there is nothing to rely upon, just the oral reports of old mountaineers or general remarks unsuitable for learning the history of the dance.

"Most often we meet with statements that the Zkojnicki was danced in its present form from old times. Comparing the quotes above with the contemporary Zbojnicki we see that the dance has changed. Many elements have been lost, new elements, except the use of the cuipa gas and finishing with the marching of pairs have been added."⁷

Because of the lack of material one can only study the Zbojnicki by comparing it to its related dance-forms, a study of comparative dance, as it were. The interesting results of the PanKotoński has written included in his work and to these related forms and his conclusions.

The area of genesis of the Zbojnicki is the Carthapain region in southern Poland. In this mountainous region is open to Czeck, Slovak, Hungarian ~~Rumanian~~ and ~~Polish~~ influences. There are many variations of the Zbojnicki in the Western Carpathanians mostly from Slovakie and eastern Moravia. These dances are know as the Odzemek, Hajduk, Janosikov tanec"⁸

Steps

1 Eni Zeromska, p 200. Nothing else is stated besides this fact. No steps, no figures. More interestingly enought there is a lack of information about the chronicle itself.
2 Eni Zeromska, p 200. Why?
3 Eni Zeromska, p 200.
4 This is from the most comprehensive work on these mountain dances. The Goralski and Zbojnicki of Wlodimierz Kotoński p. 34.
5 Pan Kotoński, p. 36.
6 From his Pamiętnik Towarzystwa Tatrzańskiego in Pan Kotoński, p, 37.
7 Pan Kotoński. p. 37.
8 Pan Kotoński, p. 36.

THE GORALSKI DANCE WORKBOOK

34

Pan Kotoński imagines that the period of great migrations of peoples in early European history brought this dance-form to the mountains. In particular he sights the Walachs, a monadic shepard people as being the transmitters of this dance. These Walachs migrated into Slovak and Polish territories. They also influenced the Ukranian dance forms such as the "Kolomyjka, Hucu Źko, Kozaczok. The 'Hajduk' step is typical of both the Ukranian and Russian 'Kozak'.¹⁰ This "Hajduk" or "Odzenka" was really from old times and danced throughout Slavokia. It is mentioned as far back as the 16th century.

The Zbójnicki as done in the Podhalu region of Poland differs from this "Odzenka" in that it is,

- a.) Like the Góralski done with soloing and singing.
- b.) It makes use of many melodies.
- c.) Many Góralski figures done in a circle are used.

Within today's Zbójnicki both Polish and Slovak words are used thus reflecting its cultural matrix.

According to the people's tradition the old Zbójnicki dance contained the following features:

- a.) introductory march with each man carrying a ciupaga (ice-picks) around a fire.
- b.) singing.
- c.) individual dancing; squats and jumps.
- d.) dance ends with individuals doing the "drobny" step.

The old dance was uncoordinated ie., it did not have a set form and it was unlike other European man's war dances.¹¹

The present dance has a leader called "Harnas".¹² The Harnas is usually the best dancer and calls the next step or "figure" to be done. The other dancers reply to the leader's call. The dancers still carry their ciupaga. The major difference lies in the highly choreographed nature of today's dance -- everyone dances the same step at the same time. Lastly the dance has been divided into distinct parts. These parts are known in Polish as:

- a.) marsza
- b.) ozwodnej
- c.) krzesanych
- d.) zwyrtu

9 The historic area of Walachian is now part of Rumania. As with all of these "peoples of the past" one must not identify them with the reant nation-states. The Capathains was another area where the elb and flow of human history resulted in mixed population of types and cultures. These areas always lead to questions about the identity through time of such and such a people. Many times the "peoples" have been conjured up by nationalist.

10 Pan Kotoński, 1. 36.

11 Which? and why?

12 The word designates the leader or chieftain of a robber band.

THE GORALSKI DANCE WORKBOOK

35

The word "ozwodnej" may be derived from two different words, "ozwodzic" and "rozwodzic". Old mountain men say that this means slow or sluggish. Today it is danced at a fast tempo. Perhaps in the past it was slower.¹³ The "krzesany" consists of fast footwork done only with the lower leg similar to Balkan dances.

Both the Zbójnicki and Górale dances are in (2/4 time -- 1, and, 2, and.) The music of the mountain people is of course best played by a native band. The band usually consists of four string players. The band very often marches as it plays.

The men always dance with strenght and bear themselves very ruggly and proudly.

"The ideal achievement is to leap so high into the air that the performer can cross his legs and fire a pistol before he touches ground again."¹⁵

The dance ideally should represent the individuality of a people who live as free as the eagles who soar above the high mountains.

13 Pani Zeromska, p 198

14 See the remarks regarding Krzesany in the Góral section.

15 Pani Sula Benet, Song, Dance and Customs of Peasant Poland, London, Dennis Dobson Ltd, 1951, p 135.

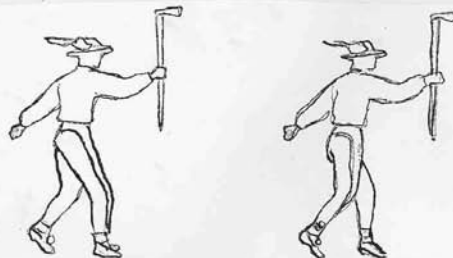
THE GORALSKI DANCE WORKBOOK

36

ZBOJNICKI ELEMENTS

1. MARSZ

This is the introductory walk which signals the beginning of the dance. It is similar in feeling to the introductory walk for the Hungarian men's dances eg., Karpuzari Verbunk. The steps are done on the balls of the feet in a light springy manner. Men swagger walking in a circle holding the ciupaga in their right hand.



2. BIEG Z PALCOW

This is done at the beginning of the Ozwodny instead of the Marsz. It is a run done on the toes with rather stort steps holding ciupaga in the right hand.



3. ZBYRK

At some time during the Marsz the Harnas, i.e., the leader, gives the command for the next figure by shouting "HEJ! - ZBYRK!"

m1

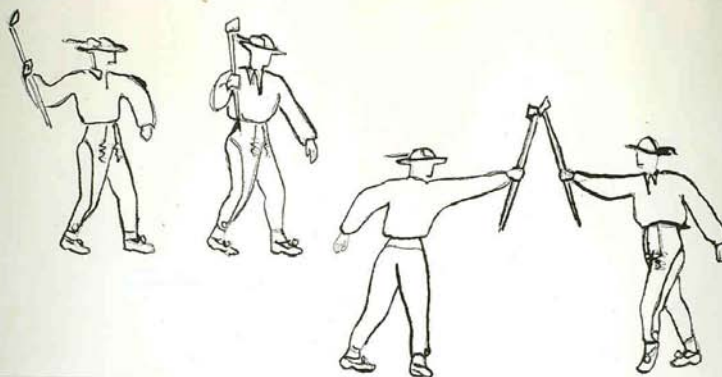
- ct1 The Harnas calls out "Hej!" The men step on the left foot foward and prepare for turns.
- ct2 At the call "ZBYRK!" the dancers simultaneously step on their right foot, the first dancer making a $3/4$ turn away from the center of the circle. The trailing man turns $1/4$ around in order to face the first man. They strike their ciupaga together at the head. This blow must be done with forcefulness and with seeming abandon. It must not be a mere tap! Strike for blood!

m2

- ct1 With a left step the first man continues his turn, turning another $1/4$. The second man continues his turn, turning another $3/4$ s.t. both finish in original position.
- ct2 With a right step they continue the Marsz. The striking of the ciupaga must be in time to the music. Try not to let it throw your rythm off.

THE GORALSKI DANCE WORKBOOK

37



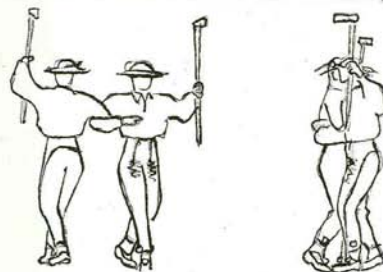
4. ZWYRTANIE - "ZIELONA"

This is done at the end of the dance. It is different from the Zywrtanie of the "Gorale" dance described in the Gorale section. This is done by pairs of men. The men turn to face each other, holding their ciupaga in their left hands and hook their right elbows. The men stand on both feet with most of the weight on the inside foot. The ball of the outside foot touches the floor. Pair turns in place.

m1

ct1 Push - off on the outside foot transferring all the weight to the inside foot pivoting around on the inside foot which carries all the weight and touch the ball of the outside foot to the floor.

ct2 Transfer momentarily weight to the outside foot.
Folk - dancers will recognize this as a "buzz - step" turn



5. OZWODNY DO PYZODU

See the Gorale section.

6. CUPKANIE

See the Gorale section.

7. OZWODNY DO TYLU

See the Gorale section.

8. KRZESANIE

See the Gorale section.

THE GORALSKI DANCE WORKBOOK

PRZYSIADY BEZ CIUPAG

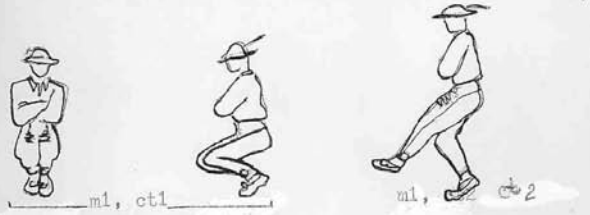
Here are some squats which are done on the balls of the feet without holding the ciupaga. Knees are kept together in front, the back is held erect, head raised up, hands across in front of the chest. Dancers face the center of the circle. The leg extension, unlike that of the Ukraine, is not fully straight.

9. ZBOJNICKI PROSTY

m1

- ct1 Squat as shown.
- ct2 As shown.

the Ukrainian-Russian Character Stage style these authentic PRZYSIAD's are very bouncy and easy in their execution and recovery. Upon landing from the recovery, the ft are held together and stamped down upon the floor.



m2

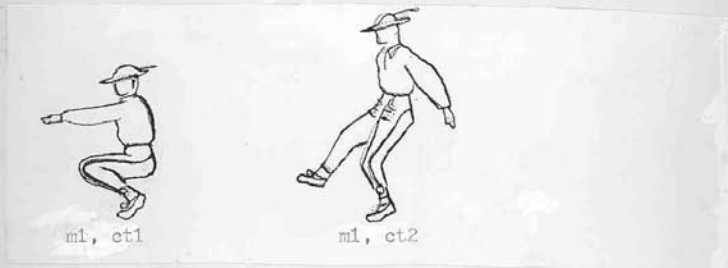
- ct1 Repeat m1, ct1 stamping down upon both legs ft which are held close together.
- ct2 Repeat m1, ct2 switching legs.

10. ZKLASKANIEM W PRONIE

Here the squats are less deep than above.

m1

- ct1 Ask that squat is done clap hands in front.
- ct2 With a low hop onto the left foot raise up and clap the hands behind in back.



m2 Repeat m1 switching feet.

11. PRZYSIADY NA BOKI

m1

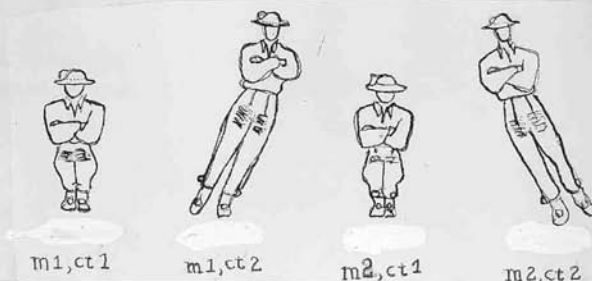
- ct1 Squat as shown.
- ct2 Straighten up leaning, keeping back straight, to the left.

m2

- ct1 Repeat m1, ct1.
- ct2 Repeat m2, ct2 to the right side.

THE GORALSKI DANCE WORKBOOK

39



Variation A Men form a circle using a shoulder - hold facing center and do the above step.

12. PRZYSIADY NA CZTERY STRONY

m1-4 This is the same as NA BOKI above only making a 1/4 turn each time s.t. with the fourth m the men finish in org. pos.

m5-8 Repeat turning in the opposite sense.

13. PRZYSIADY Z WYKLASKIWANIEM SIĘ PO PIĘTACH

m1

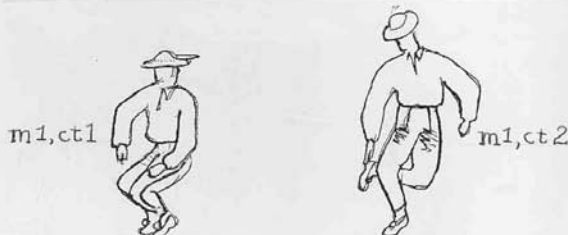
ct1 Squat, hands held as shown.

ct2 Straighten up on the right leg as left leg swings up behind and right hand strikes outside of left ankle.

m2

ct1 Repeat m1, ct1.

ct2 Repeat m1, ct2 opposite foot and hand.



Variation A Some men do this with hands on hips.

14. PRZYSIADY ZBÓJNICKI Z KRZESANIEM

(one or both)

m1 Same as m1 of ~~ZBÓJNICKI PROSTYM~~

m2

ct1 With a low hop, rise up and land with in a small straddle position with the left foot in front of the right.

ct& Repeat m2, ct1 crossing the left foot in front of the right.

ct2 Repeat m2, ct1.

m3 Same as m1 but to the other side.

m4 Same as m2 but opposite foot work.

THE GORALSKI DANCE WORKBOOK

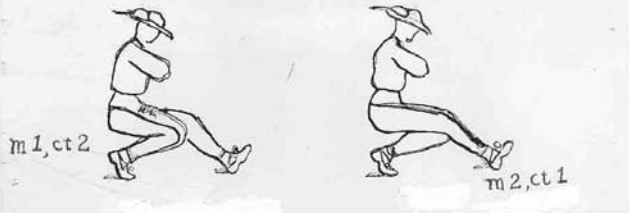
15. HAJDUK - "KULOWSKI"

m1

- ct1 Squat as for Zbojnicki Prostym.
- ct2 Drop into a squat on one leg and touch the heel of the other foot lightly upon the floor.

m2

- ct1 Without straightening, up Switch legs.
- ct2 Repeat m2, ct1 opposite foot work.



Do as many squats as you like. To end, do a squat upon both feet and rise with a Wyskok.

16. WYSKOK

A Wyskok is a high jump. At the end of a series of Hajduk. A single Wyskok is done as follows.

m1

- ct1 Sink deeper into the squat and throw hands back.
- ct2 Jump up strongly as kicking-up heels high in back. Arms are freely thrown up. As you come down left hand holds hat in place.

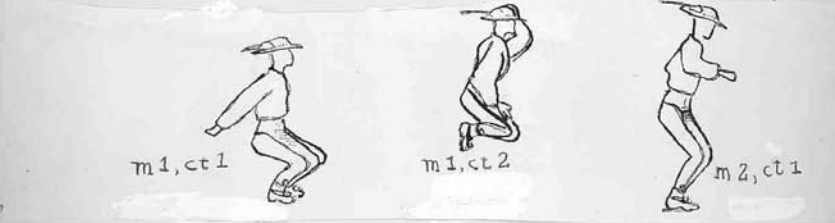
m2

- ct1 Land with bent knees, ^{ft together} and ~~stamp~~ stamp both feet,
- ct2 Straighten up.

m3

- ct1 Start marching around in a circle with a step upon the ~~left~~ right.

note: to be in a still "Eagle" position



PRZYSIADY Z CIUPAGAMI

These are squats done with the ciupaga.

17. Z PRZEKLADANIEM CIUPAGI POD NOGA

Drawings are self-explanatory.

m1

- ct1 Squat down as shown.
- ct2 See drawing.

THE GORALSKI DANCE WORKBOOK

m2 Repeat m1 opposite foot work and hand.



m1, ct 1



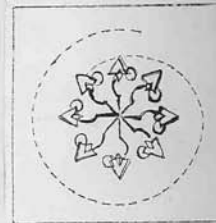
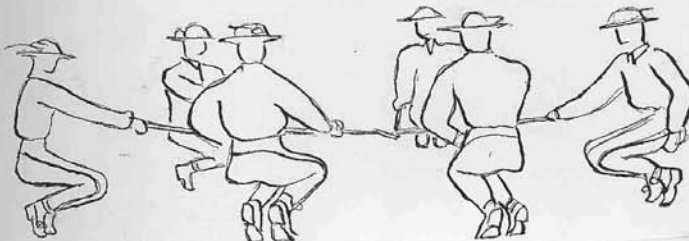
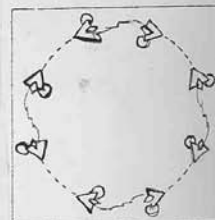
m1, ct 2

18. Z CHWYTEM CIUPAGAMI

During the Marsz the dancers pair off and hold the ciupaga as shown for the squat as in the Zbojnicki Prostym. Left hand on hip.

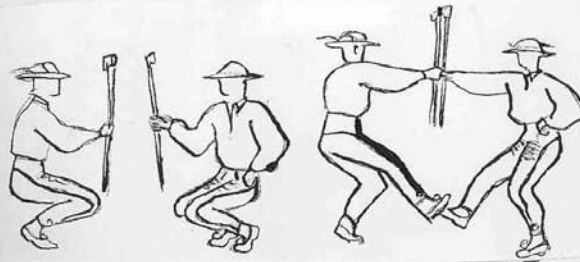


Variation A Two men on opposite sides of the circle hook ciupaga in the center and the other men hook on with their ciupaga as shown and all do squats.



19. ZE ZBIJANIEM CIUPAGAMI

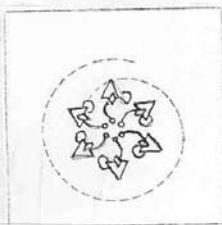
Men pair off and squat as in Zbojnicki Prostym as shown. Men rise and strike the flat heads of the ciupaga together as shown.



Variation A This may also be done with all Men forming a circle and facing the center. All strike their ciupagi.

THE GORALSKI DANCE WORKBOOK

42



20 . Z PRZERZUCANIEM CIUPAG

Pairs of men face each other, ciupagi in their right hands.

m1

ct1 Squat down

ct2 Straighten up and throw the ciupaga s.t. it goes to the left side of the man opposite.

m2

ct1 Squat

ct2 Men straighten up and catch ciupaga with the left hand.

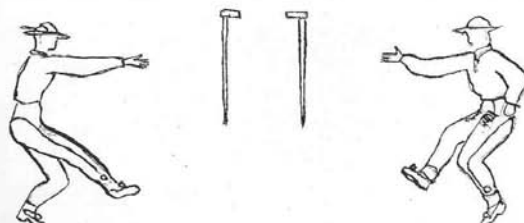
m3 Squat with the caught ciupaga ast transfer ciupaga to right hand.

m4 Rise up.

m5 Repeat m1, etc.

The squats may be only 1/4 squats.

Variations A When going down into the squat strike the bottom of the upright ciupaga against the floor.



21 . Z KRZESANIEM I Z PRZEKŁADANIEM CIUPAGI PODNOGĄ

m1

ct 1 Squat holding ciupaga in the right hand.

ct 2 Straighten up on the left leg passing the ciupaga, to the left hand, under the upraised right leg.

m2

ct1 With a low leap onto the balls of both feet jump into a straddle with the right ahead of the left.

ct1& Jump into a straddle with the right crossed in front of the left.
ct2 Repeat m2, ct1.

m3 Repeat m1, opposite foot work and hands.

m4 Repeat m2, opposite foot work.

THE GORALSKI DANCE WORKBOOK

43

22 . Z CHWYTEM CIUPAGAMI I HAJDUK

Men pair off and do the Hajduk squats.

23 . Z WYKLASKIWANIEM SIĘ PO PIĘTACH I Z PRZEKŁADANIEM CIUPAGI Z REKI DO REKI

m1

ct1 Squat switching the ciupaga from the right to the left hand.

ct2 Rise up on the right leg kicking-up the left up behind the right leg and strike the left ankle with the right hand holding the ciupaga in the left hand.

m2 Repeat m1 opposite foot and hand work.

24 . Z CHWYTEM CIUPAGAMI I Z WYKLASKIWANIEM SIĘ PO PIĘTACH

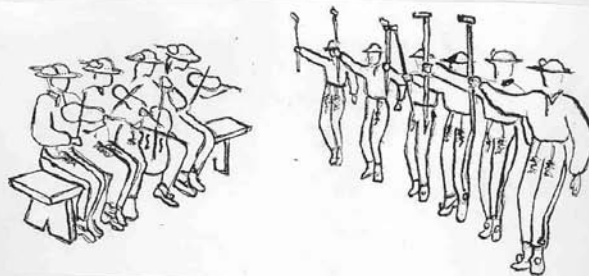
Men hook ciupaga in a circle as shown for Variation A of Z Chwytem Ciupagami.

Squat ast changing the hand that holds the ciupaga. Man then rises ast striking the ankle opposite to his free hand. This free foot is raised in back.

As stated previously in the Górale section Pan Kotowski has recorded complete choreographies of the two mountain dances described herein. Their outlines are easy to follow. They are step to the appropriate music. The present author recommends very strongly that serious students use his source. Within the choreography section of the Zbójnicki there are some diagrams of figures, which are self-explanatory. We include them here for that reason.

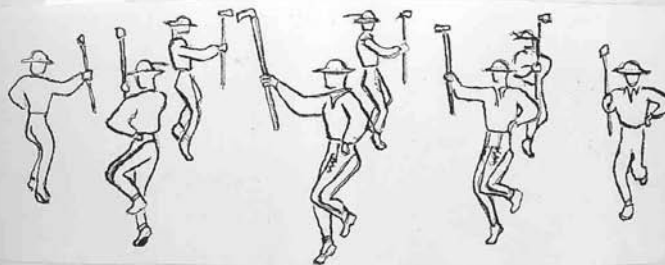
25 . SINGING IN FRONT OF THE BAND

Singing is part of folk-dancing!



26 . OZWODNY DO TYŁU

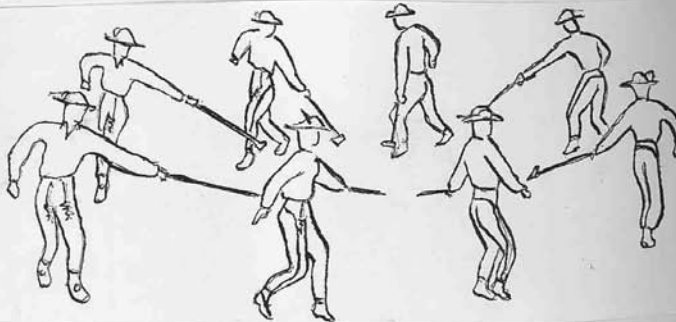
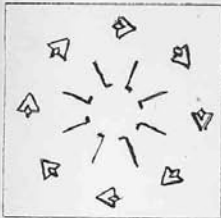
The Ozwodny step done going backwards.



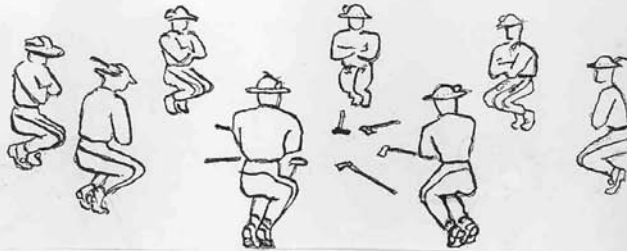
THE GORALSKI DANCE WORKBOOK

27 . RZUCENIE CIUPAG

Upon the Harnas command "HEJ! - RZUC!" the men lightly place or throw their ciupaga in the center of the circle as shown below. Men continue marching around in LOD.



The Harnas then calls "HEJ! - HIP!" or "HEJ! - DO!" or just "HEJ!" The men stop, feet together, and fold their arms across their chest. On "HIP!" they squat and pivot to face center.



The Harnas signals the last squat and all men then do a wyskok and continue the Marsz in right LOD. At the Harnas' call,
ct2 "HEJ!" - all are stepping right and preparing to pick up a ciupaga.

m1

- ct1 "BRAC!" - all are stepping left, and reach over and grasp a ciupaga with their inside hand.
- ct2 With a right step all straighten up.



THE GORALSKI DANCE WORKBOOK

45

Here are two more sequences of vigorous Zbójnicki figures from Pan Kotoński.

- | | |
|----------------------------------|-------------------------------|
| I. Zbójnicki Prosty | II. Zbójnicki Prosty |
| Z Przekładaniem ciupagi pod nogą | Z Klaskaniem w dłoń |
| Z Klaskaniem w dłoń | Z Krzesaniem i Wykłaskiwaniem |
| Z Zbyaniem Ciupagami | Się Po Piętach |
| W Bok i na 4 Strony | W Bok i Na 4 Strony |
| Z Chwytem Ciupagami | Z Zbyaniem Ciupagami |
| | Z Chwytem Ciupagami |
| | "Kulowski" (Haj uk) |

The Zbójnicki ends with the Krzesany - "Zielonej" step.
The men may stand in rows opposite each other. The very last figure of the dance is again with the Marsz. Men may be in pairs with hooked elbows.

RC: Tell what these isn't, e.g. Jumping over and through the Ciupag and all Balletic leaps!