

**DANCES AND FOLKLORE
OF THE
ŻYWIEC TOWNSPEOPLE**



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ACKNOWLEDGEMENTS

We first thank all those Polish-Americans who supported the Kosciuszko Foundation of New York City with money so that we were able to research Polish Dance—Poland during 1971-72.

The same holds true for the tax-payers of Poland who paid for my research, via the Polish Academy of Arts and Sciences, during 1975-'77.

Specific thanks goes to Maria Romowicz for individual teaching and permission to dance with her Żywiec Dance groups—"Pilsko" and "Jodły".

We also thank the Village Dance Group from the town of Gliwić outside of Żywiec.

Lastly, we thank our adviser from the Polish Academy of Arts and Sciences, Dr. Dąbrowska.

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FORWARD

The present translation is in two parts: The Regional Town Dances and the National and Foreign Dances.

The first part was done during the author's stay in Żywiec in 1971-72.

The second part was done during the summer of 1985.

During our two and one-half stay in Poland, 1971-'72, 1976-'77 we did not research the Regional Dances of Poland but merely learned and collected them at Workshops and Group rehearsals — and so it is with the present volume.

Two dances have been excluded, Szewiec, and the Cotillion.

The Cotillion, a Waltz-Mixer may be found in many books.

NOTICE

The music written for piano and accordion for these dances is available from the translator as well as cassette recordings.

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TABLE OF CONTENTS

1. Introductory Remarks-----	p.	1
2. The Text-----	p.	2
Customs And Ceremonies-----	p.	3
Clothes-----	p.	9
Dance Contents-----	p.	11
Polish Vocabulary-----	p.	12
3. The Dances		
Huzar-----	p.	12
Tramla Polka-----	p.	18
Trzęsionka-----	p.	20
Polka Żywiecka-----	p.	22
Półcwajter-----	p.	24
Cwajter-----	p.	27
Siedem Kroków-----	p.	28
Ojcowski-----	p.	30
Mietlarz-----	p.	33
Polonez-----	p.	37
Mazur-----	p.	37
Quadrille-----	p.	47
References-----	p.	55



INTRODUCTORY REMARKS

The following translation¹ is from the book Tance Mieszczan Żywieckich written by Jacek Tomasik and Marie Romowicz.^x

The present translator shall interject his personal remarks in two ways. One by footnotes in Roman Numerals eg., 1,2,3,... and by using parenthesis and the letters "TR:" within the body of the work.

Footnotes marked "x", "xx", "xxx", are those contained in the original work.

The first part was translated in Poland by the author in 1971-72 and while collecting dances in Żywiec town and its environs. It was available to the general public in mimeograph form shortly thereafter. The response was nil for Polish (America) Dance Groups as their leaders were unresponsive to or ignorant of Regional Dances.

In 1985 the author translated part two and decided to issue this Workbook as the ignorance has been dispelled, somewhat. A second reason was to complement the author's previous work on the Mazur(ka) Dance with the Żywiecian Mazur.

The book is about the ballroom dances done by the people of the town Żywiec which is in southern Poland.

It is up to the "Polish-Polka" dance bands to make the effort to learn the dances and introduce them to the dancing public. People often ask, how this is to be done?

The following ideas may be used as a guide. As much as possible try not to give the public the idea that they are "now going to be educated."

Try to present the dance in such a manner so that the dancers are not conscious that they are learning something new or different. (Remember that people will take anything you give them as long as they are not presented with alternatives at the same time. They must be selectively guided.)

Most important is to repeat the dances several times during the evening and in successive weeks. Generally speaking the dances should not be taught by persons wearing "Polish Costumes" since this will immediately mark or indicate that these dances are something special and not for general dancing, which in fact, they are. Our purpose is to integrate the real Polish dances with the Polish-American Polka-Hop. Why? Because the real Polish dances provide an extraordinary range of an opportunity for emotional expression, in other words, they are more fun and joy.

People go to have fun and express themselves. Why not help them to have a richer dance experience?

In order to achieve success in your venture a discussion of the proficiency of the dancer must be had. It is axiomatic that the better dancer the more willing they are to experiment and do dances which they do not already know. By your teaching, you can inspire a person with self-confidence and widen their cultural horizons at the same time.

You, as a dance band, should try to secure the aid of large numbers of people in helping to teach the dances. These persons, knowing the dances already, would emerge from the crowd when the music is played. Some of the couples would be composed of partners who would both know the dances. In other couples only one of the partners would know the dance. Their partner would be someone from the dance crowd. The band would take the lead in teaching, talking through the dance.

Do not expect anyone to learn any dance correctly the first time. (When introducing a new dance teach it only one way the first time. Variations for beginners only lead to confusion.) Teach in small bits and pieces, teach parts of a dance. After the dance is over have your helpers teach the dance among the crowd.

¹ Any questions regarding this translation and dance material may be sent to:
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Incidentally, many Polish dances are easier to learn than the Polish-American Polka-Hop step. The polka step as done in different Polish dances is a very lightly done step which is learned very quickly by beginners or a flat-footed step. Of course don't mix the music. This goes for any of the dances. Don't play the Polish-American Polka-Hop style. The music is not the same.

Lastly, listen to recordings of Polish music from Poland in order to get a feeling for this music. If you love Polish Dance Culture then go ahead with your project.

DANCES OF THE ŻYWIEC TOWNSPEOPLE

The author/s of the translated work not only obtained their information from scholarly sources but also from consulting individuals who participated in the dances, customs, rites, etc. Now we begin the relevant portions of the text.

THE TEXT

It is difficult to speak about the Żywiec area. This is so because as an ethnographic region it is very complicated.

In the XV century the area of today's town was an abode for brigands. In 1460 the area was pacified and in 1474 passed into the hands of the Komorowski's, a Polish noble family. The Komorowski family built a castle and founded the town on the present site, in 1477. In 1627 the Polish king's wife, Constance, became the new owner of the town. With the death of King Jan Kazimier this entire area became part of the Wielkopolsko region of Poland. In 1838 the Austrian Habsburgs became the new owners. Only with the establishment of the new Poland in 1918 did the Żywiec area return to Poland.

The Żywiec area which is southern Poland is bounded by the Podhale region, the area of Kraków, Orawa, Śląsk, and Slovakia. In the past it was also bounded by Hungary. The wandering shepard tribes, known as the Walachians, traveled through and about this area.

Żywiec was crossed by major trade routes which connected Kraków with Śląsk, Moravia and Hungary.

What finally arose from all these influences is a culture which we shall call Żywiecian. A specific time or the cultural-group responsible for originating the Żywiec cultural mode of expression cannot be determined. There are traces of the Śląsk regional influence especially the Cieszyn area of the Śląsk was greater influenced from the regions of Kraków and Podhale. In time a cultural expression peculiar to the townspeople of Żywiec arose which was also influenced by the "aristocratic-class" of Poland.

The development of this culture notably begins with the acquisition of the area by the Komorowski family. During their tenure — (XV-XVI centuries) the town grew to become a commercial center with the result that a prosperous middle class arose. As this class developed their life-style incorporated certain upper-class characteristics that we often associate with the newly rich, i.e., a certain brashness and snobbery which the townspeople liked to display to non-urban folk.

Since the town was a trading center, a mercantile enterprise, we would expect that anything to do with economics would be important. And so it was. Each occupational group was run on the guild system with a social class and social relationships of its own. Celebrations, parties, etc., had an important place in this network of guilds. An occupation by extension was a social club.

Customs and ceremonies played a significant part in the formation of folk dances of the town of Żywiec. It can be safely said that there were many different customs. Customs often consecrate life. In this sense religious life and rites are allied with many secular customs the observation of which takes on "religious" meaning. Great concern was given to observation of customs connected with annual

church holidays, family and guild ceremonies.

Townsfolk of Żywiec actively participated in annual church holidays, taking part in processions in which, according to our informants, the whole society participated. Inhabitants of the town represented their class by wearing formal clothes which were made especially for the occasion in the same color.

As far as family ceremonies are concerned special attention should be paid to weddings, christenings and funeral ceremonies. On the other hand customs and rituals connected with occupational guilds form a separate category. In this group some of the celebrations are the following: Day of the Guild Patron, the enrollment of new members, the qualifying of pupils and journeymen, as well as the so called "moving of the guild." ^x

These ceremonies should be especially emphasized since they, besides other occasions, gave people another chance to express themselves, in different dimensions, with songs, music and dances.

CUSTOMS AND CEREMONIES OF ŻYWIEC TOWNSPEOPLE

The ceremonies and customs of the people or citizens of the town of Żywiec can be divided into three categories: annual, family and guild. This division is observed at almost any town with a long history, especially in those towns where there is a strong guild development.

In the present work only those customs shall be described which relate to music, dancing and singing. We shall choose only the more characteristic examples and those suitable for staging as genre pictures. ¹As the subject of this book is dancing we shall discuss the examples in the light of the life-style of the town of Żywiec.

Annual customs are strongly related to church holidays and grand religious celebrations in which the society of Żywiec took an active part. It should be noticed that during the Christmas period, i.e., from St. Thomas Day (21st of December) to Christmas Eve boys went visiting from house to house bringing their greetings to one and all. They would cavort around the house and sing songs.

Christmas Eve was celebrated in a very grand manner. All the family gathered around the table on which food was placed in abundant amounts; after supper they sang afterwards; went for a Midnight Mass. Holidays provided an occasion for visiting distant relatives, to renew social relations, to talk about this and that.

New Year's Day created an opportunity of greetings not only among close relatives, but also with other townspeople. On that day as on St. Thomas Day, the same house visitations took place. Songs very often began with the words; "Na szczescie, na zdrowie, na ten Nowy Rok" which means literally, "...for your happiness, good health for this New Year." Often the boys who did the singing would illustrate the text by jumps and gestures.

When the boys were visiting houses on New Year's Day at noon they used to carry bread, small rolls, the so called, "nowe latka" meaning "new years." With greetings there was an exchange of bread for the new year signifying well-being and wealth.

On New Year's Day a pantomime would take place on the streets of Żywiec and its suburbs. — People disguised as the characters "Jukace," "Ślachciće," and "Dziady." These leaders are followed by others — forming a procession which would wind its way through the town. These processions originated in part of Żywiec which is now known as Zablocie. This was in the past a separate town itself.

The masked figures covered their faces with leather and had hats made of straw or cardboard. Their coats are of sheepskin with fur on the outside all tied at the waist with a straw belt or of other material. Attached to the belt are little bells.

X In Polish, "przenosiny cęchu."

¹ While the customs may be presented for the stage as is, it must be kept in mind that these are from real life. If they are to be used it must be in your life!

Their trousers as well as their jackets are made of coloured cloth. The trousers were gathered at the ankles with straw. Gloves are also worn. They carry a whip with a short handle called "styliski" which is plaited in rope of some three meters length. They walked in groups of two or three led by a ring-leader in a red costume.

They would dash through the streets, enter houses, jumping and twisting in the air showing-off their agility, accompanied by the cracks of whips. For their cavorting they would receive gifts from people.

On Easter Monday there was a traditional water pouring, or rather "throwing." It was a very popular custom at Żywiec practiced primarily by the younger set. No girl in the town could escape dousing by the boys. Water was not only thrown on the streets but also within the house as families would douse each other. This dousing takes place at the center of town, or at wells or watering places. The boys were clever at dousing the girls using fancy hoses. They frequently visited houses of unmarried ladies singing a song known at almost every region of Poland: "Idziemy tu po smigusie," which means "We are walking here to dousing." The girls were not long to retaliate as they would throw water on the boys.

The townspeople were celebrating all church holidays solemnly, very often participating in processions.

Every year people gathered for plucking feathers. The women would gather at someones house and pluck the feathers. This work must be done very quietly and with little motion so that the feathers do not fly all over. The plucked feathers are placed on straw mats. At the end of the evening the boys and men would burst into the room. Then would follow singing, eating and sometimes dancing.

Family customs are more closely related to dancing and singing. Here the wedding ceremony and the period preceding it comes forward. On the other hand birth and funeral ceremonies come second.

Beginning from birth and going through death a panorama of life activities are consecrated with dance, etc.

The Christening of children is an important event. In Żywiec the parents would chose the god-parents before the child was born. The God-Mother took care of the pregnant woman. During childbirth she would send dinners to the the mother-to-be and others. On the day of the christening both the God-Mother and God-Father took the child to church, saying at their departure: "We are taking a heathen." In church, after the christening ceremony had been performed the God Parents went behind the altar and kissed each other, "so the the child would be loved. Upon their return home they would announce, "We took a heathen from you and we are bringing back a Christian." At the parents house a party was given in honor of the family and guests during which there was dancing and singing. At an opportune moment the God-Mother would remove her formal head wear and put on the less elaborate "pora" in which she would be better able to enjoy the party.

The ceremonial robe which the newly christened infant wore was left on the child and removed the following day. Our informants gave different explanations as why this was so. Some say so as not to "spoil the robe," others say that it was "so that the newly born was well and happy."

A Żywiec wedding was preceded by matchmaking, dowery considerations and engagement.

When a young man had chosen his young lady, a matchmaking would formally take place between the matchmaker and parents. This is called "namowiny" or "persuasion." After everything was successfully arranged the man's parents and matchmaker went to visit the woman's parents. Sometimes considerations of a dowry were involved. When all matters were settled and if the couple-to-be were fond of each other then the engagement, called "zrękwiny," was announced.

The family gathered at the girl's house. The announcement is signified with the woman giving her hand to the man over a loaf of bread on which drops of water were put by the father or mother. Then the girl cuts two pieces of bread, one for herself and one for her chosen man. The young man poured beer for the guests.

Now they are officially engaged. Preparations for the wedding were also started at this meeting. The bestman and bridesmaid, chosen by the couple, went off to invite guest for the wedding ceremony and reception.

On the last day before the wedding ceremony at the bride's home there was a farewell party to her maidenhood or state of virginity. This is called "kurki." Groomsmen would decorate the dance room with garlands of tissue paper. The orchestra would station itself in front of the bride's house and provide music. It is a common custom to play the tune "Serdeczna Matko." This a religious song dedicated to the Holy Virgin. Then the bride's Mother invited the orchestra to enter the house: she placed a plate in front of them so that money would be collected for requested songs and dances.

The bride's Father first asked the orchestra to play "Ojowski," or the Father's dance. Couples joined in and danced. This dance also involved the singing of many verses, which would be alternated with the dancing. Then the groomsmen would throw money on the plate and request the various dances of the town of Żywiec. "Ogrodnik" was usually first followed by "Szowiecki," "Krzyzak", "Cwajter", "Dzban," etc. During the dances the bride's parents treated the guests to the food. At the end of the evening the orchestra played some music to say good-night to all and all went home.

On the wedding day the groom had come to the bride's house with his groomsmen before the arrival of the guests. The bride's mother put a myrtle wreath on a plate. Upon this plate money would be placed "for the dowry of the bride." The wreath was handed to the first bridesmaid by the bride. It was then handed down to each bridesmaid until the last bridesmaid gave it to the groom who gave it to his bestman who passes it in turn to the groom's men. This would also be done in the presence of the guests with the wreath being passed among the guest who would place money on the plate.

The wedding host greeted the guests and afterwards the parents gave their blessings to the bridal couple. After this ceremony all the company would go to the church and the couple would be married. As the people would leave for church the orchestra would see them off with music.

After the church marriage all would return to an abundant table of food. Women sat on one side of the table, the men on the other. They sang songs while eating. The orchestra played music for singing and listening and not yet for dancing. The wedding-host, called "Starosta," made a speech to the married couple and the assembled guests. Then an important ceremony took place.

The wedding-hostess, surrounded by bridesmaids, removed the wreath from the bride's head and placed a golden cap in its place. This is known as the "Oczepiny." While doing this she, the hostess sang:

"Wczoraj byłaś panielczka
A dzisiaj jesteś,
a dzisiaj jesteś mężatczką
Wczoraj miałaś z
mirtu wieniec
A dzisiaj już masz,
a dzisiaj już masz
złotą czapkę,
Wczoraj byłaś tatusiowa
A dzisiaj już,
A dzisiaj już jesteś _____."

Yesterday you were a maid (Virgin.)
And today,
today you are a wife
Yesterday you had
a myrtle wreath,
And today,
today you have
a golden cap.
Yesterday you were your father's,
And today,
today you belong to _____.



6 The bridesmaid, together with the hostess, would sing this again and go around collecting money from the guests. After this ceremony the dancing would begin.

The orchestra went over to a room which was especially prepared for dancing. The wedding guests would march in behind them. The first dance is the "Ojcowski" done to the tempo and with the feeling of a Krakowiak. The host would begin this by singing a verse. The orchestra then picks up the tune and plays. Together with the bride they make up the first couple, followed by the hostess and the groom, groomsmen and bridesmaids and the guests. Sometimes the pageant was led by the fathers of the newly married couple.

"Ojcowski" was usually begun with the singing by the bride's father. The first words of the song are religious in nature, "In name of the Holy Ghost, and Holy Father, help me Holy Mary." Then the guests formed couples and walked around the room. Then the bride's Mother joined in the singing with: "Czestochowska Mary at the Sacred Picture, comfort me in my hardship." After the dance was finished the father again sang:



"And now you, young people begin your duty, and who knows anything let him sing and dance."

Then the fathers would sing another song the words of which describe the fathers gives toward the dowry.



"Cztery nitki koralików i pierścien złoty ta da na-i pierścien sloty, I fartuszek haftowany swoj roboty ta dana-swojej roboty."

After this entire process of the "Ojcowski" dance is over the wedding-host announced the Polonez (Polonaise.) Usually the "Kissing Polonaise," peculiar to Żywiec, was done. The couples formed a circle, a woman, usually of the lead couple, went to the middle of the circle and sang:

"Mam chusteczkę haftowaną
Pięknie wszystkie Cztery rogi
Kogo kocham i szanuję
Rzucam mu ją popod nogi."

"I have an embroidered handkerchief,
beautiful are it's four corners
to the one that I like (love) & respect
I'll throw it under his feet."

She then dropped the handkerchief in front of her partner. The man then spread it on the floor, both knelt upon opposite corners and kissed, The woman then took a place in the circle leaving the man in the inside who would go around and sing:

"Tej nie kocham,
Tej nie lubię,

"I don't love this one,
I don't like this one,

Tej nie pocażuję,
Mam chusteczkę haftowaną
Tobie tylko ją daruję."

I shall not kiss her,
My embroidered handkerchief
I will give only to you."

He then does the same action with the handkerchief, as was done to him, with a woman of his choosing. In this manner the "Kissing Polonaise" was repeated several times. Then would start the proper Żywiec Polonez. Verses are a part of the dancing. Those verses tell what a fine tradition this Żywiec Polonez represents.

"Przodków zwyczaję Wskrzeszamy.
I do młodzieży wołamy
Aby tradycję czciła
I z sercem do nich przyłgnęła."

"O cześć Żywca bardzo dbali,
Od nieszczęść go oszczędzali,
Potomkom swoim przykazańcie,
W poszanowaniu oddali..."

After this Polonez is done the women would remove their fine yet cumbersome clothes retaining only their coat-like-capes, so that they may do the faster dances. Then the dances of Żywiec are done. If there was room then the Żywiec styled Mazur would be done.

Guild or occupational customs involved various spheres of life. They concerned, above all, the religious element. Guild banners were carried with reverence at processions. The day of the guild Patron was celebrated very solemnly by the guild members. On major occasions, both church and guild holidays are occasions for the giving of parties with singing, dancing and music.

There was a common custom at Żywiec, connected with the election of a new guild-master to whom all guild insignias and symbols were transferred as a sign of power. This custom was called "przynosiny cechu" or "the moving of the guild."

On the fixed date a procession started from the house of the previous guild-master to the new one. A pageant consisting of the old guild-master, his wife, journeymen, masters and invited guest carried the picture of the guild Patron, the guild counter, "Wilkon"-the guild cup and seals. This was accompanied by singing.

This entire processing or party is known as a "burkot" (or as written herein a "burkach".) The new guildmaster and his wife greet the approaching pageant and invited them to their house. The guild-master's wife showed the place where various guild signs and banners should be placed.

The pageant entered the house in the following order:

the picture of the guild Patron, carried by two masters, put afterwards at the properly "grand" place,
the guild counter carried by masters, placed on a platform under the picture,
"Wilkon," the guild Cup, carried by a journeyman, put afterwards on a chest,
signs or "Obeslania" of the guild as well as the cross and triangular measuring device were carried by the previous and newly elected guild-master.

The rest of the masters entered the room according to their age and stood by a wall (we assume in back of the assembled company.) Among them there was the previous guild-master who made a speech to the newly elected master. Having finished the speech, he took off the sign of the guild and pinned it upon the chest of the newly elected guild-master, shaking his hand heartily and wishing him success. Then all would join in and sing the famous Polish celebration song, "Sto Lat" after which the new guild-master was congratulated, to which he replied:

x In this translation the "national" dances will not be covered. They are extremely interesting and have been treated in another work of the translator's which is obtainable from him. See footnote (x) on page 1.

8

"Sławetni bracia cechowi!
Bóg wam stokrotnie zapłać za zaszczyt jakim mnie obdarzyliście. A teraz raczcie
nie gardzić i wraz z małżonkami i młodzieżą przybądźcie na "burkot", naszą
dawną zabawę cechową. Ja tymczasem i moja przygotowujemy co należy."^x

Most honourable guild brothers!
May God repay you for the great honor which you granted to me. And now
Please do not despise my place and together with your wives and young
people come and join in the "burkot", our traditional guild party. In
the meanwhile I and my woman will prepare what is needed.

After the speeches there follows time for a repast with the traditional glass
of wine with the toast of "na zdrowie", "to your health". Often a song would be
sung:

Niech nam nowy cechmistrz...

Niech nam no-wy cechmistrz dłu-gie la-ta ży-je, dłu-gie la-ta
ży-je. Pó-ki ko--mar z morza wo-dy nie wy - pi - je,
pó-ki ko - mar z mo-rza wo-dy nie wy - pi - je.

After the toasts a Polonaise was danced, led by the previous guild-master and
the new guild-master's wife, then followed by the newly elected master and previous
master's wife, together with the guests. The Polonaise was sung to the "Napoleon
music" with such words:

"Piękne były przodków stroje
Skromne życie, obyczaje,
Potrawy proste jadali
W pocie czoła pracowali.

Do zabawy chętni byli
Miodok i gorzałk pili
Kończącami się raczyli
O cześć Miasta bardzo dbali.

Dziadów zwyczaju wskrzeszamy
I do młodzieży wołamy

Beautiful were our ancestor's clothes,
A modest life and manners,
They ate simple food
And work in their perspiration.

They were willing to play,
Mixed honey and vodka to drink,
Treated themselves to cakes
And cared for the town's honor.

We shall bring back to life
The customs of our ancestors

^x From *Przenosiny i burkot cechu krawieckiego w Żywiecu*, a work of Michał Jeriorski
of Poland.

Aby tradycje czcili I sercem do nich przygnęła."	And call to the young to honor the tradition And cling to it with their hearts."
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Sometimes the "Kissing Polonaise" was danced, After the Polonaise the guild-master would request a dance, usually "Szewiecki". Then the younger people asked for faster dances. Now the party and dancing would really be underway. Cwajter, Huzar, Ogrodnik, and other dances and songs were done. After the party was finished, the previous guild-master thanked the guests with the song:

"Za gościną dziękujemy Szczęścia zdrowia wieszujemy Byscie byli szczęśliwymi Orsz błogosławionymi Na świecie żyjąc."	"Thanks be to all for the party And wish good health and happiness Be happy and blessed Living in this world."
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The Clothes of the Żywiec Townspeople

The beauty of the various people dress throughout Poland is well known. In discussing the dress of these people it is significant that the Żywiec people did not ape French fashions, as strong as their fashions were. Nevertheless the women of Żywiec did use other foreign elements as as Cloths: Swedish, French tulle, Persian satin, English flannel. All these were used for their dress. Borrowing these materials they fashioned their clothes so that it expressed their own sense of beauty and dignity.

Special attention should be focused on women's clothes which are most varied. There are three kinds of dresses: everyday dress, holiday dress and ceremonial dress. Żywiec women were very particular about what is proper to wear on a certain occasion. The silhouette of the Żywiec woman in formal wear possesses great charm owing to the form of the dress itself which gives her the elegance of a "great lady," imposing at the same time a special character of gesticulation and manner. This form is determined by a big silk skirt made of tulle, "żoktuska" or a shawl worn on the shoulders with a ruff under the neck. The origin of this dress is unknown.

According to our informants the women of Żywiec bought their dresses from the women of Kraków who in turn obtained them from the royal court. This story attests the aristocratic predilection of the Żywiec townspeople or rather their natural inclination for good lines. Appreciating the beauty and good quality of these materials the Żywiec woman designed their clothes in their own way. Thus they can be thought of as the originators of this form. The most general form of her dress is a very narrow waist and wide at the bottom.

Everyday dress consisted of a "jakła" i.e., a calico blouse, long and narrow at the waist, worn outside the skirt; a printed skirt made of self-made cloth dyed blue or grey with a pattern; "zapaska" i.e., a linen apron, usually in narrow strips, worn at the front part of the dress; a calico or cashmere scarf "tybetka" i.e., a headpiece around the head and tied under the chin and a "koralicki-granatki", a necklace tied under the neck.

A holiday dress consisted of a "jakła" made usually of the same material as the skirt or properly matched as the Żywiec woman would do with some other material or a "pora," which is both a skirt and apron of equal length made of non-different length with the same material—thin calico or batiste in light colors with a light flower pattern. Under the skirt they wore wide under-skirts which are tightly gathered in the waist.

On their shoulders they put a scarf folded into a triangle, made of tybet. They put four strings of real coral on their necks as a necklace from which also hung a cross. A batiste or tulle handkerchief held in the hand is an inseparable part of the dress. On their heads the women scarfs made of tulle, beautifully embroidered, strongly starched, which are arranged at one end in a knot so that the free end fans out as does the tail of a "kogutek" (a cock). When "pora" and "jakła" were made of tybet or merynos, different types of material, they were

10

aprons of tulle which were beautifully embroidered.

A unmarried woman of honor, a maid, a Virgin with a pure heart, dressed as did the married woman above with certain changes. Usually the colors were brighter or lighter. They also did not cover their heads but used a different hair style. The hair is combed smoothly and tightly on the head with a part down the middle, braided and piled atop the head in a short cylinder. All is topped off with a flower, usually roses, at the side of the head. They wore skirts shorter than those of the married women, showing the ankles.

At all ceremonies, except for funerals, Żywiec women wore special dress, very expensive and beautiful in its shape and color.

Generally it consisted of a skirt, the upper part of which is made of batist shaped like a blouse cut in front and buttoned, with a round neckline, gathered and finished with an embroidered selvodge.

The sleeves are wide, long and gathered in a "bombka" with an embroidered cuffs or frills. The lower part of the skirt was made of a thicker linen. Two or three underskirts are put on under it usually white embroidery at the bottom. Those underskirts gave the silhouette a definite edge as they were stiffly starched.

On these underskirts a damask skirt of amaranth colour is worn. Other popular colors are green, emerald or of gold. Over this an apron of tulle, of the same length as that of the skirt, is worn. The apron is very wide with its edges almost meeting at the back with white on white embroidery. Over the blouse a corset, often of a golden hue, is worn. This was trimmed with a ribbon or a tight-fitting-waistcoat with sleeves made of damast of the same color as the skirt. The top of the waistcoat is finished off with a draped cape embroidered with a decorative pattern. The cape extended to half-way to the arms. At the waist, which is gathered, extra material sticks out in flaps. From underneath these flaps on the skirt and apron fall in folds. The waistcoat is made of buttons covered with damask.

Over the corset a white shawl of tulle, about three meters long and eighty centimeters wide, embroidered with a white embroidery.

It is put under a tulle ruffles, like a flange, embroidered and draped around the neck. The front part of the ruffle is covered by "faborki" which is a silk ribbon tied into a large knot at the neck. These ruffles an outstanding feature of the Żywiec dress, our also worn with a waistcoat. The necklace of coral is fastened at the back and is covered with the "faborki" which are smaller than those on the front. However the two ends of the "faborki" reached all the way down to the bottom of the skirt. On their smoothly combed hair a cap called a "copka" is worn. The copka is made of golden brocade, embroidered thickly with golden thread and trimmed with real corals and pearls. On the sides nearest the face a stiff narrow "ryżką" made of lace trims the sides. The panels at the side of the head are dressed with a wide silk ribbon with different patterns. This is called "faborki". This ribbon is tied at the back of the head with the long 60 centimeters ends falling on the shoulders. Their stockings are of white cotton, transparent, hand made, and shoes with medium heels made of satin, silk, velvet or damask usually of the same colour as the skirt or ribbons. Żywiec women always held a batiste handkerchief, embroidered, as a finishing touch to the dress.

Unmarried women with a sense of honor on grand occasions wore a white muslin dress over which was a golden corset decorated with red or amaranth ribbons. The colour blue was worn only on Friday and during funeral ceremonies.

On the corset these unmarried women place an embroidered scarf made of tulle. The color of the shoes is of the same as the ribbons. And as described before did not wear a head piece.

The Żywiec men used less bright colors thus making a nice background for the women.

Men's dress usually consisted of a white shirt, black trousers put into long boots which were black. Over the shirt they wore a plush jacket, of velvet, called a "żupan" or "żupanik," finished with a stand up collar about a two centimeters

wide, fastened at the neck with a coral pin. Favorite colours are dark-red, crimson, dark-green, or dark-blue. Its length reached to the mid-thigh (although many people wore them to the knee.) This jacket is cut on Edwardian lines. It buttoned down the front however, the buttons are hidden from sight. It has long sleeves under which the cuffs of the shirt are visible. It is tied at the waist with a multi-coloured sash or belt woven with geometric or a flower pattern. This sash is usually made of silk. The richer townmen wore gold sashes. It was during the 18th century that the tradition of wearing a leather belt with a buckle which carried an image of either the Polish and American patriot, Kościuszko, or an eagle.

Over this żupan a long Edwardian topcoat is worn. This is called "czamara." When cut properly these coats can give a great deal of dash to one's appearance. Its usual colours are grey, green or black. This topcoat has a turned down collar, narrow in the waist with pleats unfolding at the back. It is knee-length with black braids near the buttons which are above the waist. The head covering is a four cornered cap made of velvet usually the same color as the waistcoat. This coat is trimmed with black fur.

The Dance Contents

Here are the dances listed in two categories. Please keep in mind that we have included the National Dances of Poland which are done extensively in Żywiec, in particular; the Mazur and Polonez. A complete description of those dances as done in Żywiec are contained in this Present translator's work on the National Dances of Poland. Also the translator has chosen not to include the occupational dance, Szewiec, which is rather long and dull. Despite the impression below given by the first category these dances were all done at parties, social occasions.

COMMON DANCES

HUZAR
TRAMLA
POLKA TRZĘSIONKA
POLKA ŻYWIECKA
POŁCWAJTER
CWAJTER
SIEDEM KROKÓW

COUPLE DANCES

TRAMLA
POLKA TRZĘSIONKA
POLKA ŻYWIECKA
POŁCWAJTER
CWAJTER
SIEDEM KROKÓW
OJCOWSKI

CEREMONIAL DANCES

OJCOWSKI

PARTY DANCES

MIETLARZ
POLONEZ CAŁOWANY

FIGURE DANCES

HUZAR
MIETLARZ
MAZUR
KADRYL
KOTYLION

OCCUPATIONAL DANCES

OGRODNIK

EASY DANCES

POLKA ŻYWIECKA
SIEDEM KROKÓW
TRAMLA
OGRODNIK

FOR 3 PROPLE



OGRODNIK



ABBREVIATIONS

M	man	hd(s)	hand(s)
W	woman	ft	foot, feet
pтр(s)	partner(s)	frt	front
cpł(s)	couple(s)	ins	inside
L	left, go left	outs	outside
R	right, go right	ftw	footwork
fwđ	forward	pos	position
bwd	backward	d	direction
ctr	center	org	original

12

diag	diagonal	wt	weight
frt	front	ct(s)	count(s)
RLOD	reverse line of direction	m	measure
		CW	clockwise
		CCW	counter clockwise

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

Arms on hips, , Arms out to side, rounded, 

1st couple, , 2nd couple, 

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

POLISH VOCABULARY

A more complete list is contained in the figure section. The terms contained here in are not grammatically correct in order not to complicate matters. The reader will be able to recognize the variations.

prawa(pw)	R	Zmiana	change
Lewa	L	Pozycja	pos
Pan	gentleman, sir	Strona	to other side
Pani	lady, madame	w Bok	to side
Panowie	sirs	Klec	kneel
Panie	ladies	w Około	circle
ukłon(y)	bow(s)	krok(i)	step(s)
Przód	fwd	Kołko	cpl circle
Tyż	bwd	Koło	circle
Para	cpl	Miejsc	place
Obrot(y)	turn(s)		

HUZAR

One of the most characteristic features of the Żywiec dances is that they are done with the people standing in opposite rows from each other. This is a dance

which is done at weddings and "burkotach" or occupational affairs. There are two parts to the music each of 8 measures. The first part should be 16 measures long. However, there were only 13 measures written out. We suggest that you play measures 6-13, two times. Huzar is done with 4 couples standing in the corners of a square. It is a square dance. This is the authentic form.

CPL POS

1) Open pos

Cpl hold inshds st they are free to turn away and toward each other. M's free hd at hip, thumb hooked ins his sash or belt, four fingers fwd.



2) Branka

A "cpl figure".



Inshds raised up in an arch.

3) Social pos or Ballroom pos

This is the usual ballroom pos with the leading pair of joined hds joined chest high.



4) Ręce w dół

M drops his arms down to his sides. W same but not pressing against her gown.

5) Ręki na pasie

This is a pose for M only. L hd at sash as in cpl pos 1. R arm hangs freely down at sides.

STEPS or KROTKI (K)

1) K polki ze zwrotem

M stands facing LOD.



All steps are described for the M. Unless otherwise stated W do the opposite.

14

- m1
 ct1 long L step fwd upon ball of ft, keeping ft low and even
 ct& closeRft to L ft, onto ball of R ft.
 ct2 step L diag with L ft ast 1/8 turn CCW keeping R toes upon the floor.
 m2 Rep m1 oppftw,d.
 This step is usually done in the open pos starting with the outstft
 ptrs turning first away then toward each other with each m.

2) K polki w obrocie

This is a cpl turn in cpl pos 1; turn is done in 2m. Start M's L in LOD.
 Turn as you go fwd.



- m1
 ct1 low flat-footed leap onto L ft to L in LOD,
 ct& close R to L,
 ct2 small L step to L side,
 ct& turn 1/2 CW upon ball of L ft.
 m2 Rep m1 oppftw,d.

3) "Galopka"

- m1
 ct1 keeping knee straight and ball of ft in contact with floor, slide L ft
 to L,
 ct& slide-close R ft to L ft and place all wt onto R ft,
 ct2 rep ct1,
 ct& rep ct&,
 This step is done keeping the body erect, straight knees but not stiff
 and a flexible ft. Step is a slide.

4) K dostawny

- m1
 ct1 small flat-footed L step to L side placing most of the wt upon it,
 ct2 keeping floor in contact with R ft, close R ft to L ft,
 Keep body erect.

5) K biegu

This is a light running step done going fwd or bwds. W do not lift their
 legs, ft high off the floor. The run is done very smoothly.

- m1
 ct1 leap-run fwd upon the R ft ast L ft is raised up in back, bent at the
 knee.
 ct2 Rep ct1 oppftw,

Steps done in place1) Zwieranie pięt

This is a M's step. Start ft together, hds freely hang down at sides.

- m1
 ct1 keeping body erect, swing heels away from each other pivoting on balls
 of ft,

15

ct2 click heels
 m2 Rep m1,
 m3 Rep m1, ct1,2,
 ct2& Rep m1, ct1,
 m4
 ct1 click heels together and immediately Swing heels out,
 ct& rep m4, ct1,
 ct2 click heels,
 ct& hold.

2) Kołysanie w miejscu

Cpl in pos 1. In place they change wt from ft to ft turning body 1/8 away and turn twd each other, the motions are done quietly and flowingly.

m1
 ct1 both ptrs turn away from each other transferring wt to outst, heels up,
 ct2 continue turning away from each other,
 m2 Rep m1 oppftw,d.

3) K akcentowane

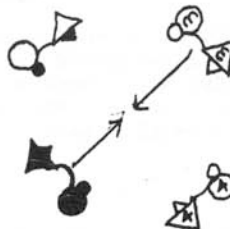
This is for M only, 3 stamps on ct1, &, 2, with lightly bent knees, body erect.

4) Ukłon

<u>M</u>	<u>W</u>
m1	m1
ct1 turn heels away ast bow head,	ct1 bend knee, legs together,
ct2 heel click returning head up,	ast head bow,
	ct2 straighten up smoothly,
	W's hds may be held freely at
	the sides/holding dress.

THE DANCE

The dance starts with four cpls standing in the corners of a square as below.

I (melody A, 16m) Zmian miejsce z brama

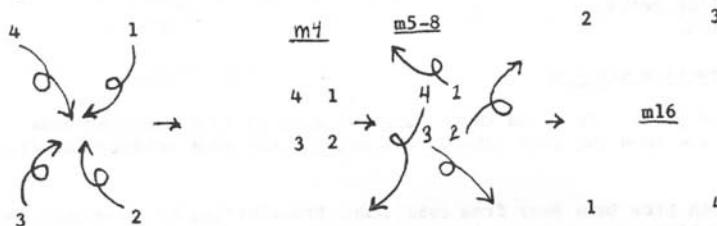
m1-6 Cpls 1, 3 change places with 3 passing under 1 by m4 using K1,
 m7 already in new corners turn in place with K1 doing 1/2 turn, W going
 fwd to face ctr,
 m8 Cpls 1, 3 turn to each other, own ptrs, and Ukłon.
 Meanwhile cpl 2, 4 do Kołysanie w miejscu, 4x. 1
 m9-16 cpls 2, 4 rep m1-8 finishing as below.

1 "4x", Means "four times". This notation shall be used further on.

16

II (melody B, 16m)

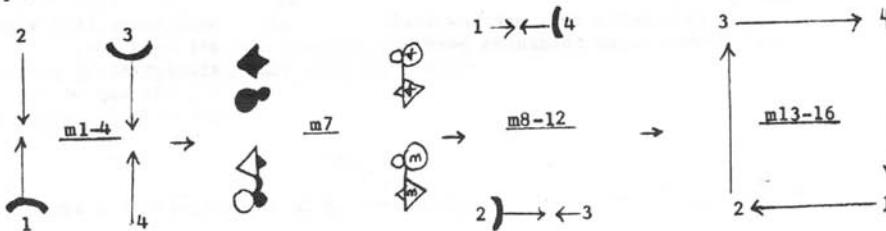
- m1-3 All in cpl pos 3 do K2 twd ctr,
- m4 M does K akcentowane starting R ft, W stands prettily,
- m5-7 rep m1-3 to next corner as shown,
- m8 rep m4 finishing as below,



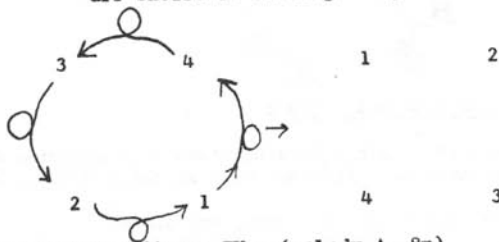
m9-16 rep action of m1-8 as shown above,

III (melody A, 16m)

- m1-3 Turn to face neighboring cpl, with K1 all cpls approach,
- m4 cpls 1,3 form bramas and 2,4 go under,
- m5,6 rep m2,4,
- m7 cpls turn as shown,
- m8 all ukłon,
- m9-16 rep m1-8 but in new directions with role of cpls interchanged.



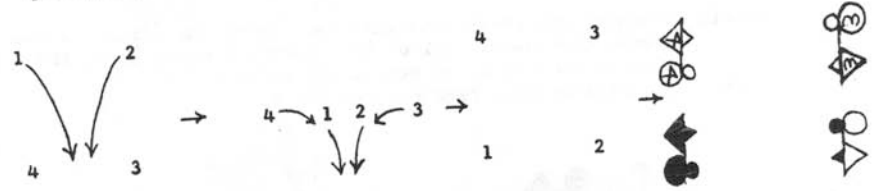
(melody B, 16m) All do K2 going CCW. On m4,8,12,16 M do K akcentowane. Take 8m to travel along one arm of the square at the stamps are done at the middle and corners of the sides of the square. Finish as shown. (However, the author's text states that all should be in original pos.)



Preparation for figure IV. (melody A, 8m)

All do K1 throughout this transitional stage.

m1-6 Cpls reform as shown. The 1st and 2nd cpls must finish at the front,
 m7,8 cpls turn and ukżon to opp cpl.

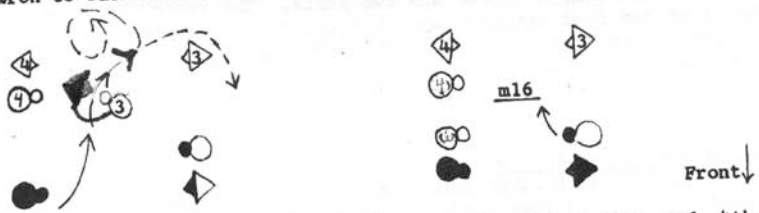


IV (melody A, 8m, i.e., m9-16)

Ptrs release hds. M place L hd in sash and do "Zwiernie Piqt" as,
 m1-7 1st M with K1 dances between the rows with spirit and goes to another W
 who is not his ptr, (W2)
 m8 and ukżons in front of her

"Galopka
 Step 4"

(melody B, 16m)
 The 1st M and his new ptr dance a solo weaving in and out, circling, etc,
 with the M showing off if he chooses to. By the 15thm the M should be in
 the spot ~~that he thinks is appropriate for releasing his new ptr~~ st she
 will be standing opp her old or original ptr (see below). On 16thm they (opp W1)
 ukżon to each other. Then the 1st M goes to the head of the opp row.



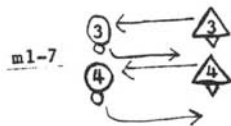
This sequence melody A, B (m8,16) is done 4x by 1st M, 2nd, 3rd, 4th, finish-
 ing below, st each M, W dances only once. With each 2,3,4 repeat the rows
 move sideways with K4.



The orchestra may play more m of music; as many as are necessary to con-
 struct the figures.

V (melody A, 16)

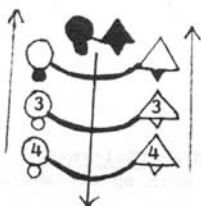
m1-7 All starting R ft do K2 st M and W exchange places,
 m8 do K akcentowane,
 m9-16 rep m1-8 oppftw,d to orgpos.



18

(melody B, 16m)

- m1-15 Rearmost cpl (here 1st) goes fwd, under the bramas of the others. Bramas move bwd. All do K5. Each cpl moves under the bramas with each succeeding m on ct1, st all go under 4x.
- m16 All release hds, face ptr and ukřon.

TRAMLA POLKA

This dance is done freely and happily at parties, "majówkach," weddings and "burkotach ". It is done by cplš circling around the room. We have no lyrics for this. It is not a vigorous polka but done rather quietly but with elasticity. The posture is erect, Movements are not rigid. The music is in 2/4 time in a 16m melody at medium tempo. There are two parts. The second part is a polka step on the balls of the foot without hops, lifting the foot low off the ground. This elasticity of the step is a result bending the knees slightly and taking steps lightly and somewhat springingly done.

CPL POS (CP)

- 1) Parze za prawe ręce
Ptrs face each other and join R hds, waist high, bent elbows, arms held lightly. M's free L hd has 4 fingers fwd, thumb to back. W's L arm held down at the side, not resting on her dress.



- 2) Social dance pos

STEPS or KROKI (K)

- 1) K w bok z unieszeniem wolnej nogi
This is done both by M and W. Start side in LOD. Lead ft in LOD starts



- ct1 L step to L side on ball of ft, (L ft remains in contact with the floor during this movement),
- ct& slide-close R ft to L ft on ball of ft,
- ct2 rep ct1 finishing on entire ft,
- ct& small L hop ast swinging R ft across in frt of L,



This movement is done lightly and not violently. The hop is low. Landing is done on the balls of the ft with elasticity.

- 2) K dostawny w bok
This is for M and W.



- ctl L side-slide to LOD on the ball of the ft, knee straight,
ct& close R ft to L ft, on ball of ft,
ct2 rep ctl,
ct& rep ct&



Step is a sliding one, not elastic.

- 3) K w obrocie w miejscu
W's turn step done in place.

m1
ctl,&,2,& Four steps, alternating ft, W turns CCW.

- 4) This is the M's turn step done in place.

m1
ctl,2 Two steps, alternating ft, turning in place CW.

- 5) K polki w obrocie
This is a cpl turn which is done CW. In cpl pos 2, once in 2m. It is

20

done ast as cpl goes fwd, CCW around the room. Start in social pos, cpl pos 2, starting M's L ft.

- m1
 ct1 low leap onto L ft, in LOD, onto ball of ft,
 ct& close R ft to L ft onto ball of ft and do a low leap off of R ft,
 ct2 $\frac{1}{2}$ CW turn ast land upon entire L ft.
 ct& low L leap,
 m2
 ct1 landing upon ball of R ft and moving to R side (LOD),
 ct& close L ft to R ft, upon ball of ft, and do low L leap and
 ct2 land upon the ball of the R ft moving in LOD and turn $\frac{1}{2}$ CW on R ft.

THE DANCE

Start with cpls in CP1. Cpls form a circle around the room.

- m1 If ptrs have not done so then they do so now ast all do K1, M starts L, W R.

- m2 rep m1, oppftw,d,
 m3,4 with same hd hold do K2, 2x in LOD. Both on m4, ct2 M does a L step in LOD flat-footedly, W oppftw. The other leg remains in its pos.
 m5 do K1 in RLOD

- m6 rep m1,
 m7,8 ptrs release hds, M puts hds in his sash, W to sides and each turns in place. M CW, starting R ft, 1x; W CCW starting L ft, 2x,

- m9-16 taking up cpl pos 2 make 4 turns (K5) M starts L ft, W R ft.

Repeat as desired

POLKA TRZĘSIONKA

This is a polka where the steps are done with the body vibrating or shaking. The shaking of the body is up, down and return to a normal position. (However the description in the text is rather terse and really doesn't give a good idea of exactly how this is to be done.) This is done very often at parties, "majówkach", weddings and "burkotach" usually immediately after Tramba Polka. It is a free style dance done by any number of cpls. We do not have any lyrics to it. It is in 2/4 time. The melody contains two parts, the first of 8m, played twice. The second of 12m played twice

CPL POS

- 1) Social pos for trzęsionka
 This is a special cpl hold as shown below. M's R hd holds W's L hd onto M's R hip.



Cpl pos for K1

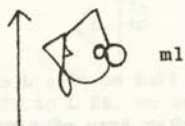
STEPS or KROKIE (K)

This motion comes from the shoulders to body - from the stepping upon the entire length of the foot; first toe, then foot.

Done
not
hop.

- 1) K polki w obroci
 In order to execute this turn step properly there must be a vibratory motion of the shoulders, one turn is done with 2m of music. M has his L side in LOD. Diagram is above.

- m1
 ct1 small L step in LOD turning partially CW, step flat-footedly,
 ct& close R ft to L,
 ct2 complete the 1/2 turn with a L step in place ast R ft is held next to the L ankle,
 m2
 ct1 small flat-footed R step in LOD turning partly CW,
 ct& close L ft to R ft,
 ct2 rep m1, ct2 oppftw,



- 2) Obrot w miejscu K z nogi na nogę
 This is a turn in place, hop-leaping from ft to ft.

- m1
 ct1 leap onto the L ft flat-footedly, turning 1/2 CW,

22

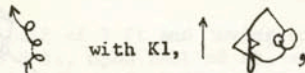
ct2 leap onto the R ft, turning $\frac{1}{2}$ CW,THE DANCE

Variation A

Starts in cpl pos 1 with any number of cpls circling the room CCW.

I (melody A, 16m)

m1-7 Cpls advance



with K1, ↑

m8 not changing erect posture M does three accented steps in place, R, L, R,
 m9-16. rep m1-8 going CW finishing on m16 M's back is to the ctr.

fast tempo II (melody B, 24m)

m1-11 rep m1,2 of I $5\frac{1}{2}$ times, finishing W's back to ctr,
 m12 three stamps in place,
 m13-24 rep m1-12 Oppd,

Variation B

I

m1-4 Same as I above,

m5-8 cpl turns in place with K2. Throughout the dance step lightly with a vibratory motion of the shoulders which is to be caused by the knees.

Alternate the above sequence for the entire dance to both parts of the melody.

POLKA ŻYWIECKA

This was traditionally done at parties, "burkotach", "majowkach". It is freely done by any number of cpls around the room. No lyrics remain to this polka. It is $2/4$ time, medium tempo, of 8m intervals, which are repeated. This step is done evenly upon the ball of the ft, maintaining contact with the floor at all times. Body is erect.

CPL POS (CP)1) Open pos

Hands joined chest high. M's L hd at hip, 4 fingers fwd, thumb back.
 W's R hd may be holding dress. Cpls are turned $1/8$ twd each other.

2) Social posSTEPS or KROKI (K)1) K polki ze zwrotem

Step is evenly and quietly done. With each 1st step of each m a $1/8$ turn is done. Start



m1

ct1 L step diag fwd ast $1/8$ CW turn,
 ct& close R ft to L ft,

This is not really a Polka - but the flatter "Two-Step"

- ct2 L step fwd to face LOD, turn 1/8 CCW,
- m2
- ct1 R step diag fwd ast 1/8 CCW turn,
- ct& close L ft to R ft,
- ct2 small R step fwd ast 1/8 turn to face LOD



- 2) K polki w przód
 This is a flat-footed polka step fwd done without hopping or bouncing up and down. Heels may come off the floor slightly.



- m1
- ct1 take a medium length R step fwd
- ct& close L ft to R ft directly in back of R ft,
- ct2 R step fwd,
- m2 rep m1 oppftw,d,

- 3) K polki w obroci
 Start side to LOD



- m1
- ct1 L step to L side on ball of ft, heel slightly comes off floor,
- ct& close R ft to L ft, on ball of ft,
- ct2 small L ft step to L side
- ct& 1/2 CW turn upon L ft,
- m2
- ct1 R step to R side upon the ball of the ft,
- ct& close L ft to R ft,
- ct2 small R step to R side,
- ct& 1/2 CW turn upon ft, L leg raised in back, bent,



24

- 4) K akcentowany
Three stamps done in place or turning. M does strong accents, W merely taps.

m1 Three stamps alternating ft on cpl, &, 2.

THE DANCE

Variation I

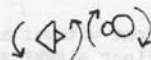
Starts with all in cpl pos 1 around the room

I DO I OD SIĘ

- m1-7 M starts L, W R ft doing K1,
m8 both do K4, M starts R ft, W L ft,

II

- m9-11 in same cpl pos rep m1-3 of figure I,
m12 release hds, arms going down to the sides. Both turn in place K4. But M starts R ft crossing in frt of L ft, knee bent. W crosses L ft in frt of her R ft, dancing on her frt part of the ft without accents.



- m13-16 rep m9-12.
Repeat as desired.

Variations

*II

- m9-11 M starts L ft, W R ft with cpl pos 1 doing K1,
m12 release hds, each turns in place. M with three accents steps starting R ft. W does K3, M turns CW, W CCW, ↓

m13-16 rep m9-12.

*III

- m1,2 Cpls start in cpl pos 1 both do K2, M starts L,
m3,4 in social ballroom pos do K3, 1 turn in 2m, ⊙,

m5-8 rep m1-4 changing cpl pos.

*IV

- Start in open pos
m1,2 Both do K1,
m3,4 one turn in social pos with K3, ↺.

*Variation II, ~~is different in second part.~~ When dancing free style i.e., without a leader, the cpls would do any variation. Under the direction of a leader all would dance to the leader's chosen variation. ~~III and IV~~ are done for the entire dance.

PÓŁCWAJTER

This is a dance native to the townspeople of Żywiec. It is done by cpls in a circle. It is 2/4 time of 32m. At the turn of the 20th century lyrics came into being. Here are only some of the lyrics. The first 2 verses are sung by everyone. The others are sung by either a man or a woman to the others. At times the last two may be sung by women only. As with all real folk dance singing is as much a part as is the dancing.

- I Straciła mi się chusteczka
Pięknie, pięknie haftowana,
Oddajcież mi ja zaraz chłopcy
Bo będę za nią płakała.
- II Który ja wziął który ja wzięła
Niech ją zaraz namtu odda,
Bo Żywczanka z tą chusteczką,
Jest dla wszystkich ojadobna.
- III Żywczaneczko, Żywczaneczko
Musiałem ci ja ją porwać
Bo mi strasznie ślinka idzie
By cię za nią wycałować.
- IV Żywiec a dawną z tego znany
Ze ma panny wy Chowane
W cnotach, pracy i skromności,
Szanuj wacpan te godności.
- V To się dla mnie dobrze składa,
Bom ja Żywczak jest z pradiada,
Znają mnie tu rzemieślnicy
Z całej Żywca okolicy.
- VI Z tego każdy z mieszczan słynie,
Co mieszka gdzie Soła płynie,
Że nie szuka po próżnicy
Nie bierze żon a okolicy.
- VII Panna z Żywca jest już taka
Że za męża chce Żywczaka:
Szewca, krawca, lub garbarza
Z każdym pójdzie do ołtarza.
- VIII Tamu nasze wesoliska
Słyszane są aż do Bielska.
Bo te wszystko jest paradą
Z pieśnią, tańcem biesiadą.
- IX Strój żywiecki z piękna słynie
Nie tylko w polskiej krainie.
Piękne czepce, suty pasy
Są słynniejsze na atłasy.
- X Ręką Żywczan to zrobione
I przez wieki upiększone.
Szanujcież ich przete ludzio,
Bo to przodków praca w trudzie.

CPL POS1) Open side pos

This is a side pos which is open. W has her L side adjacent to his R side. M's R hd at W's back, L hd at M's L lower back, thumb hooked into sash. W's L elbow is behind M's R arm.

2) Shoulder-shoulder pos

Ptrs face each other. M has his arms under W's arms, M's hds on W's shoulder blades. W's palms atop M's shoulders. Arms curved, bent at elbows.



26

STEPS or KROKI (K)1) Basic step

This is one of the hardest dance steps¹ of the Żywiec dances. It is supposed to be done with a relaxed muscle-lightly bent knees whose motion is to originate from the hips. The motion is from the hips to the knees which is caused by the movement of the shin and feet. The steps are small, no longer than the length of a ft, and are done with loose muscles with the body held erect. This movement results in a vibratory motion.

ct& Slide the^R ft fwd, a long distance, on the ball of the ft,

m1

ctl step flat footedly upon R ft, then bend the knee after which it is straightened. The motion is caused by the hips which then is transmitted to the knees. The motion is down (bending the knees), then up (straight knees). The bending of the knees follows in sequence from the stopping,

ct2 small L step fwd and rep ctl,

The step is done fwd, bwd or in a circle.

2) K w obrocie

This is used in the cpl turn; one turn is done in 2m. The characteristic of this step is an aggressive step with vibratory motion. Start L side in LOD.

m1

ctl Flat footed L step in LOD ast raise R leg in back in a bend at the knee,

ct& rise upon ball of the L ft, $\frac{1}{2}$ turning CW, using R leg to help swing you around,

ct2 rep ctl with a R step in LOD,

ct& rep ct& oppftw,

W do the same step, oppftw, but with less vigor, This step is done fluently and with impetus. Raising the ft on ct& is not done sharply but forms a part of one continuous motion from the preceding count. When done quickly it looks as though the upraised leg is leading or causing the turn.

Variation I

Start in cpl pos 1 in a circle around the room.

m1,2 M starts L ft, W R, do K1 fwd,

m3,4 keeping same pos do K1 turning once, M goes fwd,

m5-8 rep m1-4

m9-16 with the 1st step of K2 assume cpl pos 2 and turn once with each m, *going fwd along LOD.*

in place,

¹ Why? There is suppose to be bounce to it but not from the ankles. The author has only seen it well executed by p. Romowicz herself. People with girth do it better. Somehow the waist, hips or stomach is the origin of this movement. Even the performing dance of p. Romowicz in Żywiec (1977) doesn't do this — they use the ankles, this makes it like a Tręcionka Polka rather like Polish-American East Coast Polka Step. To prevent this, many dance really just a flat-footed *Two Step.*

*This is like a
Scottish
pirouette —
a step-pivot:*

Variation II

This variant is often done following after the variant, cpl pos 1,

- m1
 ct1 medium step fwd, M's L, W's R,
 ct2 rep ct1 oppftw,
 m2 rep m1
 m3,4 both do K1, releasing hds and turning away from each other. At end
 of m4 resume cpl pos 1,
 m5-8 rep m1-4
 m9-16 same as m9-16 of Variant I.

Variation III

Start cpl pos 1, with outsft,

- m1-8 both do K1 in LOD
 m9-16 same as others.

1
CWAJTERCPL POS

- 1) Social pos

STEPS or KROKI (K)

- 1) Obrót krokami w Rytmie ćwiercnuć

This is the step for cpl turns. It is a pivot step keeping the body erect. The M steps flat-footedly; W on the ball of her ft. The body is held erect as the legs are lifted up with the knee bent, ft stays low to the floor.

Start

Obrót w prawo

- m1
 ct1 start with a small step in LOD with L ft,
 ct& turn $\frac{1}{2}$ CW on L ft,
 ct2 rep ct1, & oppftw,

One turn is done with each 2 steps or a m. Turn in all directions.

- 2) K akcentowany

For M

- m1
 ct1 L step to the L side
 ct2 keeping wt on the L ft, close-stamp R ft next to L ft.

For W

- m1
 ct1 small R step to R side on the ball of the R ft,
 ct2 close L ft to R ft, keeping wt on R ft, with a light accent.

THE DANCE

Variation I

Start cpl pos 1 with M's back to the ctr.

1 The Pivoting Dance.

28

m1-3 On ctl do cpl pos 1 turn with K1,



m4

ctl M takes a L step in LOD; W, a R step in LOD,
 ct2 close-stamp other ft,
 m5-8 rep m1-4 oppftw,d,
 m9-11 very quick(cpl pos 1) cpl turns going CW, in place, with K1
 m12
 ctl M takes L step in place, W's R, to stop turning and set up their original orientation, (M's back to ctr),
 ct2 close free ft to ft with wt with a strong accent,
 m13-15 rep m9-11 oppftw,d,
 m16 do K2.

Variation II

Start same as above

m1-7 With K1 cpl turns. M dances flat-footedly; W on balls of ft.

Finish in original pos,
 m8 same as m12 of variation I,
 m9-15 to very fast music rep m1-7 going with each m make one turn.
 M starts R ft, W L ft,
 m16 do K2.

SIEDEM KROKÓW

This dance is very much like the dance called "Litera" from the area of Śląsk. It is in 2/4 time with a 12 measure line. It is said to be a relatively old dance.

CPL POS

1) Shoulder to shoulder

Same as cpl pos 2 for Poćwajter but ptrs are slightly to the side of each other, in this case to the L side of each other.

2) Open pos z pod ramig

Cpls are side by side with their ptr in open pos, free arms down to sides, W's L hd rests upon M's forearm.

STEPS or KROKI (K)

1) Siedem kroków

m1

ctl R flat-footed step fwd, knee slightly bent,
 ct2 Rep ctl for L ft, starting with legs straight,
 m2,3 rep m1, 2 times,

m4

ctl rep m1, ctl keeping toes of L ft on the floor,
 ct2 bend knees and hold,
 Practice in all directions.

2) K w bok z zatrzy maniem

Start L side in LOD.

m1

ctl L flat-footed step in LOD,
 ct2 close-step R ft to L,


- m2
- ct1 rep ct1 keeping toes of R ft on the floor,
- ct2 bend knees and hold,
- m3,4 rep m1,2 oppftw,d,


3) KRAZENIE PARAMI


In cpl pos 1 turn in place with K1 both starting L ft. Turn is done in either direction; one turn is done in 4m. To change direction merely move to the side of your ptr.

THE DANCE

Variation I

Start with ptrs standing opposite each other in rows. 

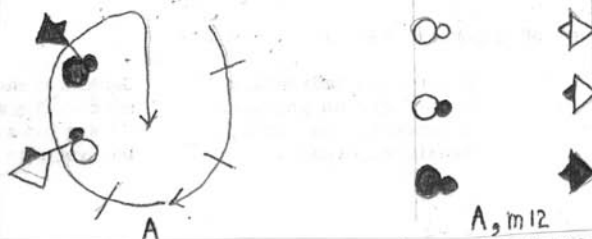
m1-4 Both start R ft do K1 twd other,
m5-8 in cpl pos 1 each cpl turns for 4m CW starting L ft. Finish 8m shifting to other side of your ptr and, 

m9-12 rep m5-8 turning opposite, 

Variation II

A, m1,2 With the first playing of the melody all in cpl pos 2 walk around with walking steps, 2 per m.

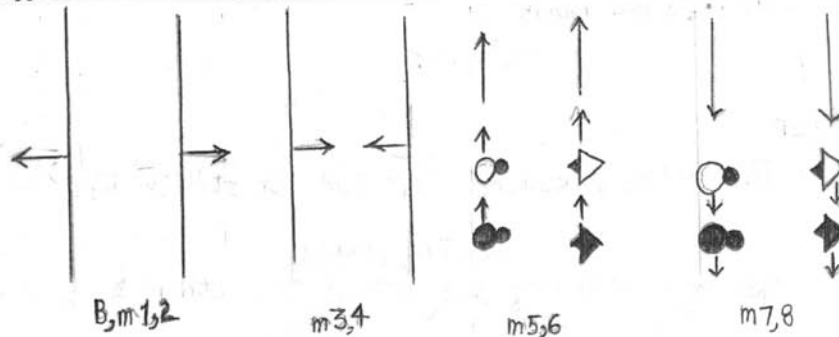
m3-12 rep m1,2 5times, finish cpls opp each other in rows,



B, m1,2 With K1 but done twice as fast, dancing on the "ct&'s". M starts L ft, W R ft, at the end of m2 bend knees and hold,

m3,4 rep m1,2 twd ptr, M starts R ft, W L ft,
m5,6 all do K2, M starts L ft, W R ft, as shown,

m7,8 rep m5,6 oppftw,d. W finishes with wt on R ft,
m9-12 in cpl pos 2, with K1 turn once starting L ft finishing with ptrs opposite each other preparing to restart the dance again.



30

OJCOWSKI

"Ojcowski" means the father's dance. It is part of the wedding tradition and as such gives meaning to the marriage and to life. The wedding reception started with the Ojcowski which functioned as a Polonez. This is done in 2/4 time, at a fast tempo to the melody of the krakowiak with cpls following each other in a circle. Singing is also done with known or improvised lyrics. At sometime the orchestra would start to play a melody and someone would sing with them or vice-versa. At the shout "Ojcowski" by one of the men, who also throw money onto a plate before the orchestra, the orchestra would play. Cpls would fall in one behind the other, all behind the other, following the leading cpl. After several circlings of the room one of the cpls would stop in front of the orchestra and sing one of the verses. The other cpls would stop and listen. After the singing all the cpls would resume circling the room. The entire procedurz is repeated.

At times the dance would be started by the host or one of the father's of the bridal pair whom goes to the orchestra and requests them to play. Then people would cpl up, i.e., form cpls. The first cpl is usually the master of ceremonies and the bride. The second, the hostess and the bridegroom. The first two cpls may be the bridal parents followed by bestman and bestwoman, then the guests.

At weddings the following verses are sung. The first verse is sung by the bride's father or the groom's mother, the 2nd is unknown, the 3rd by the father of either one of the bridal pair.

I W Imię Boga	II Matko Częstochowska	III A teraz wy młodzi
I Ducha Świętego	W cudownym obrazie	Bierzcie się do dzieła
Najświętza Panienko	Pociesz że mnie pociesz	I co który umie
Dopomoż im tego.	W moim cieżkim razie.	Niech tańczy i śpiewa.

Here are some more verses of a general nature:

N a Rudzy na Rudzy	Dziewczęta rudzańskie	Jeżeli zechcesz matko
Stoi kopa siana,	Poszłyście na pańskie,	mieć córkę me żatkę
Nie masz to ci nie masz	Z pańskiego na zamek,	To sie pofatyguj
Nad chłopca Rudzana.	Sadzić majeranek.	Do żywca za swatkę.

Do żywca po swatkę,
I po kawalera,
Będiesz miał zięcia
I milionera,

The first verse to this tale of Żywecian romance is below, as well as the melody.

CPL POS

1) Cpl posz z pod ramie

STEP

1) Two ordinary walking steps fwd. Not stiffly done.

THE DANCE

Cpls are standing one behind the other in a circle.

Ojcowski


Niezbyt szybko $\text{♩} = 96 (9'')$

Oj mo - ja ma - lu - siu Pusić mie na dół wo - dą
kie - dy się ży - wie - ckim chłopcom nie po - do - bam.

OGRODNIK

This dance depicts the occupation of gardening. It is done on all occasions. It is a dance for three persons, one man with two women, done moving in a circle around the room. The melody is in two parts the first melody of 22 measures in 3/4 time the second of 20 measures in faster 2/4 time. The orchestra is free to repeat either part any number of times at will thus making this a dance of playful surprises.

CPL POS

- 1) W Trójcepod rece
W slightly ahead of M  , M holds W's inshd or rather arms at her elbow.
- 2) Zahaczanie rąk
Hook R elbows. M keeps free hd at hip. W's arm hangs down.

KROKI (K)

- 1) K podstawowy (Done in 3/4 time) This step is for M only!

This is done as a unit by the couple.

- | | | |
|----|-----------------------------|---|
| m1 | ct1 | Keeping L ft on the floor take a flat-footed R step fwd, knee bending, |
| | ct2 | rise up on the ball of the R ft ast close-slide the L ft next to the R ft also on the ball of the L ft, wt on both balls of the ft , |
| | ct3 | come down on, flat-footedly, both ft, wt upon R ft, |
| m2 | ct1 | Rep m1 oppftw. |
| | | |
| 2) | <u>K w przód ze zwrotem</u> | This is the W's step which is done when the M does K1. The ftw is of course opp. On ct1 W steps diag R twisting the body R. On m2, ct1 do just the opp. |
| | | |

- 3) K polki w przód (Done in 2/4 time)

a Two-Step done on the balls of the feet.

- | | | |
|----|-----|--|
| m1 | ct1 | small R step fwd on the ball of the ft, |
| | ct& | step-close L ft to R ft, upon the balls of the ft, |

32

ct2 flat-footed R step fwd
 m2 Rep m1 oppftw.
 Done on the balls of both ft, keeping ft low to the floor.

4) K biegu (Done in 2/4 time)
 This is a run done with a slight leap from ft to ft. It is done "quietly".
 The ft is raised high. Step upon the balls of the ft.

m1
 ct1 Low fwd leap onto R ft. As you do so land upon R ft with L ft coming
 off the floor,
 ct2 Rep ct1 oppftw,

5) K z podskokiem (In 2/4 time)
 The hops are done spiritedly and lightly landing upon the frt part of the
 ft. The hop is low. The ft which is free is raised in back, leg bent
 at the knee, not very high. Body is erect.

m1
 ct1 R step fwd; then lift L leg, bent at the knee, in frt and hop the R
 ft. Hold this L leg in this pos while in the air,
 ct& land upon the R ft, L leg still in pos,
 ct2,& Rep ct1,& oppftw,d.

6) Kołysanie (In 2/4 time)
 Not changing the pos of the ft, transfer the wt from ft to ft turning
 and swaying the upper body.

m1 Transfer wt to the R ft, twist upper body CW,
 m2 Rep m1,

The swaying is done for the entire m, as an easy motion. At times the
 motion is done with the bending of both knees which are then straighten
 gradually.

THE DANCE

Variation I

Part I (melody A, 3/4, 22m)

Start in cpl pos 1. All go fwd turning away and twd each other with every
 other m.

m1 M do K1, W K2. All go fwd both W turning away from the M. M starts
 R ft, W on M's R side starts R ft, other the L ft,
 m2 rep m1 oppftw, W turning to M,
 m3-22 rep m1,2 ten times,

Part II (melody B, 2/4, 20m)

With the first step ptrs release hds, M's hds on hips, W's at her side.
 During this part the M alternates W ptrs. That W which is not dancing does
 K6 in place.

m1
 ct1 M does an accented step in place. W on M's R side, starts L ft doing
 K4 in frt of the M (Meanwhile the L hd W starts R with K6.),

- ct2 W with R step goes between the M and L hd W and hooks L elbows with M.
 m2-4 both do K4 turning once in place. At end of m4 release hds and each make a $\frac{1}{2}$ turn to the L,
 m5-8 the same cpl now turns in place, oppd, The M on m5, ctl does a stamp with the L ft, on ctl & start the turn. W starts K biegu R ft. Turn once. On m8 release hds. Inactive W does K6 starting R side,
 m9
 ctl M with an accent on the R ft, W make an individual $\frac{1}{2}$ turn returning to their orgpos. Ast L hd W runs in frt of M;
 m10-14 M and L hd W hook R elbows and with K biegu (K4) turning once in place. At end of m12 release hds each do $\frac{1}{2}$ R turn in place st each persons L side are to each other. R hd W does K6, starting to the L first,
 m15-18 cpls hook L elbows running in oppd. The R hd W continues K6,
 m19,20 all return to orgpos in their cpl pos 1, each of the turning pair making a $\frac{1}{2}$ turn to the L.

Repeat as desired

Variation II

Part I Same as above.

Part II

The differences lie in the step used and the succession of ptrs. W does K3, M K5,

- m1-4 M turns with R hd W, CCW, On ctl of m1 M accented R step and hold m1, ct2. W with her polki step dances between M and L hd W, they hook L arms and turn once in place. During this time other W does K6, starting to the R side



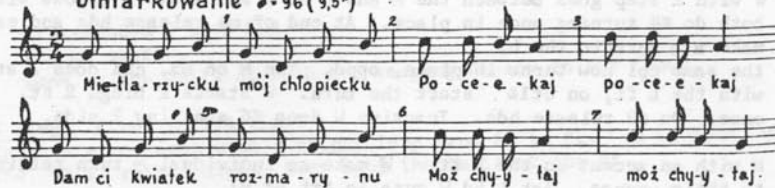
- m5-8 M turns with other W. On m5, ctl M accent L ft ast R hd W runs K3 to her orgpos. The new turning cpl have hooked R elbows and rep m1-4 in the oppd; R hd W does K6 in her place to the L side,
 m9-14 rep m1-4 but turn is done for one extra m. On m14 M stops in place, The W, after releasing hds, goes with K polki (K5), in back of the M, to her place. Ast second W crosses in frt of the M to his L side.
 m15-20 rep m5-8. At the end of m20 all return to their orgpos and take up cpl pos 1.

Repeat as desired

MIETLARZ

This is a general dance which uses a broom. It is done at parties and weddings. The 8m melody is in 2 parts, slow and fast, in $2/4$ time. It is done as many times as you like. The changes are done at the inclination of the orchestra. Here are lyrics and music.

34

MietlarzUmiarkowanie $\text{♩} = 96 (9,5'')$


Mie-tla-rzy-cku mój chłopiecku Po-ce-e-kaj po-ce-e-kaj
 Dam ci kwiatek roz-ma-ry-nu. Moż ch-y-y-taj moż ch-y-y-taj.

Mietlarzycku mój chłopiecku
 Uciekaj, uciekaj.
 Hyn te mietrze, bier Żywczankę
 I zmykaj-i zmykaj!

CPL POS

- 1) Social pos
Done with slightly bent elbows.
- 2) Ujęcie spódnicy
This is for W only, W hold their dresses diag fwd and upwards.
- 3) Ręk na biodrach
This is for M only, M's hds on hips, elbows fwd, 4 fingers fwd thumb back to rear.

STEPS or KROKI (K)

- 1) K z uniesieniem i skrzyżowaniem nogi

m1

- ct1 R flat-footed step to the R side, keeping the ball/toes on the floor,
 ct& step-close L ft to the R ft,
 ct2 rep ct1 with bent knee and slide L ft diag to the R side across the
 R ft,
 ct& R leg straightens and rise up on the toes of the R ft ast L leg con-
 tinues its motion with bent knee,
 m2 This step is done to the sides, fwd and bwd.

- 2) K polki w przód

This is the W's version. It is used in the broom sweeping section. The
 step is done smoothly without hops. It's the Two-Step again.

m1

- ct1 Take a long R step fwd diag to the R,
 ct& step-close L ft to the R ft,
 ct2 a long drawn out R step fwd with bent knees,
 m2 Rep m1 oppftw, diag L.

- 3) K polki w obrocie

This step is lightly done with bent knees, the leaps are done very lightly
 and low to the floor. With 2m do one CW turn.
 Start L side in LOD.

m1

- ct1 Low flat-footed leap upon L ft to the L side,

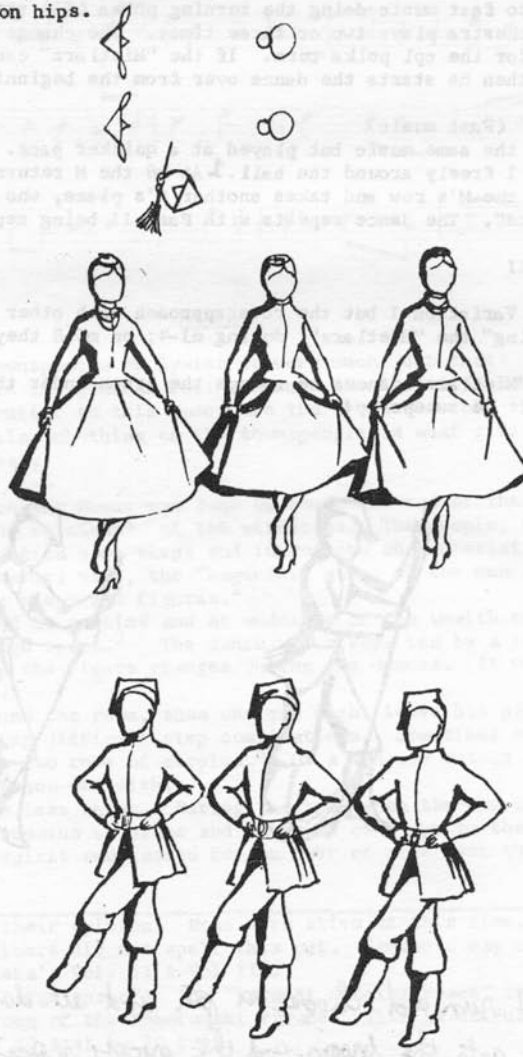
ct& step-close R ft to L ft,
 ct2 light L step to L side ast $\frac{1}{2}$ turn, CW, on L ft, pivoting.
 m2 Rep m1 oppftw.
 W dances this upon the balls of her ft.

THE DANCE

Variation I

Part I (Slow music)

Dancers are arranged in two rows opp each other at a distance of about 6-8 steps with the Sweeper, the "Mietlarz", who carries a broom. W have arms at their sides. M, on hips.



36

Mietlarz

m1 M and W do K1 going to their own R side,
 m2 rep m1 oppftw,d,
 m3-8 The sweeper or "Mietlarz" does K2 between the rows carrying a broom. On ct2 of each m the long step is done with bent knees. On m8 finish in frt of a W throwing the broom on the floor and this cpl will dance to fast music doing the turning polka (K3) step. At times the orchestra plays two or three times. The change in tempo is the signal for the cpl polka turn. If the "Mietlarz" cannot reach a W in time then he starts the dance over from the beginning.

Part II (Fast music)

This is the same music but played at a quicker pace. The cpl does K3 in cpl pos 1 freely around the hall. At m8 the M returns the W to orgpos. M goes to the M's row and takes another M's place, who then becomes the new "Mietlarz". The dance repeats with Part II being repeated as desired.

Variation II

Part I

Same as Variation I but the rows approach each other more closely, thus "squeezing" the "Mietlarz", during m1-4; on m5-8 they back away.

As the "Mietlarz" dances he sweeps the broom under the other who must jump over it. He sweeps-up!



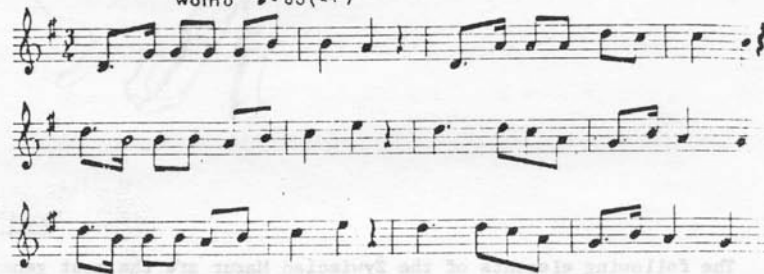
1. All the M and W run and choose a ptr and all dance. The M who does not have a ptr gets the broom and the process repeats.

POLONEZ

The complete translation of this section is contained in Cwieka's Volume I.

Polonez żywiecki

Wolno $\text{♩} = 88(24)$

MAZUR

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

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

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

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

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

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

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

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

⁴ See Cwieka Vol. II

⁵ A favorite Żywiec formation.

As Mr. Kaczyński — one of the best Mazurists, in the opinion of the witnesses —, "with the Mazur water flowed from the man so much that after the dance the shirt had to be changed".

The best Mazurists were, according to the witnesses, Karol Kaczyński, Karol Jesiorski, Andrzej Molinski, Zygmunt Zuziak and Władysław Studencki.

This Mazur was lively, fiery, varied by entire series of dynamic stamping, improvised steps and figures. But this was done with coordination, cleverness and endurance. In the Mazur — as they said — "one could really dance oneself", "without Mazur one could not say that a proper Ball took place".

The following elements of the Żywiecian Mazur are the most general ones which were danced at Balls. These were demonstrated by witnesses.

COUPLE POSITION¹

1. OPEN POSITION



W holds her dress so it looks though she is just freely her handkerchief.

2. FACING POS., ARMS RAISED

¹ Any of the following Żywiecian elements which are contained in Cwieka's Sources of the Polish Tradition will simply be named. See Cwieka for the description.



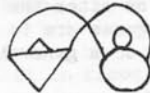
Dress may or may not be held.

3. ZA LEWE RĘCE¹



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

4. "KOSZYCZEK"²

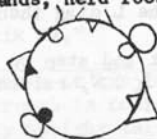


5. HDS ON HIPS

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

6. KOŁO

All in a circle joined hands, held loosely.



1 This is the Żywiecian "Hożubiec couple turn". See Cwieka, Vol. II. What a difference a handkerchief can make!
 2 See Cwieka, Vol. III, for the Koszyk Figure. They are not the same. Maybe the above should be called, "Para Kosz."

STEPS1. BASIC STEP¹

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

2. POSUWISTY Z DWOM^A PODSKOKAMI²

This is done by on the M.

3. SOŁÓWKA

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

- ct& Hopping up upon the R ft, keeping a L straight leg beat the L heel against the R,
- m1
- ct1 landing upon the R ft, bend the R leg (L leg as rebounded outward in LOD)
- ct2 glide fwd onto L ft ast turning $\frac{1}{4}$ CCW to face LOD,
- ct& hop upon L ft. The R leg is held, bent slightly, to the rear (but not high off of floor),
- ct3 land upon L ft (flat-footed), then bend the knee ast bring the R ft, bent at the knee close to the frt of the L leg,
- ct& prepare to begin m1 oppftw,d by turning CCW at the R side is in LOD.
- m2 Rep m1 oppftw,d.

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

THE "KOGUCIKI" MEN'S STEP

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

The M starts with his L side in LOD.

"Kogucik #1"

- ct& R hop, moving to the L (in LOD), ast the L ft is raised diag L low off the floor,
- m1
- ct1 land upon the R ft, bending the R knee. Ast straighten L leg is raised until the L ft is at the same height at the R knee,
- ct2 Glide the L ft, somewhat on the L diag then transfer full onto the L ft, bending the L knee,
- ct3 cross the R ft behind the L ft and step on the R ft.
- ct& R hop, moving in LOD, turning $\frac{1}{4}$ CCW, raising the L leg, knee bent to the front,

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

2 Ibid, p. 263.

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

"Kogucik #2"

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

"Kogucik #3"

- m1 Rep m1 of "Kogucik #1,"

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

42

- ct& hop upon R ft, moving to I. (in LOD) ast turning $\frac{1}{4}$ CCW as L leg, knee bent, is brought fwd,
 m2
 ct1 land on R ft, knee bent, ast straightening the L leg in frt,
 ct2 L step, diag L to the frt with bent knee and turn $\frac{1}{2}$ CCW upper body,
 ct& L hop (low) ast $\frac{3}{4}$ CCW turn (fst facing in org LOD) holding the R leg, knee bent, in the rear,
 ct3 land on L ft, knee bent. Raise the R ft, knee bent, higher.
 m3,4 Rep m3,4 of "Kogucik #1".

"Kogucik" #4"

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

"Kogucik #5"

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

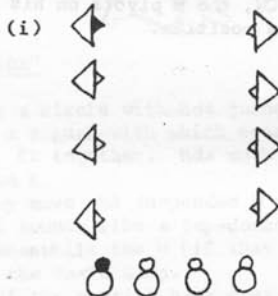
¹ We pointed out to p. Romowicz that to do a "deep-knee bend" and more as described above is impossible. Practically the deep-knee bend is only about 6" deep. This is based upon observations of the two town dance groups of Żywiec. To go deeper (and stick out the buttocks) is ugly anyway.

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

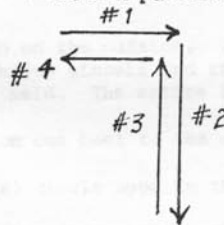


She does the Basic Step. For these circling Koguciki the 4th m is not done, just the first three, repeatedly,

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



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



In detail: For #1, a $\frac{1}{4}$ turn



, done with a kick-step,



On the 4th m a $\frac{1}{4}$ turn is done



without a kneel. On 4th m of

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



. On 4thm of #3 a $\frac{1}{4}$

turn is done



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

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

These are stage variations.

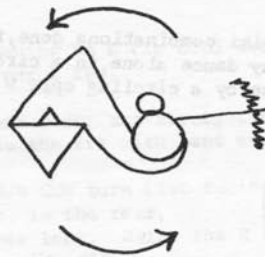
DANCE FIGURES

1. "HOŁUBCZYK"¹

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

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

44



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

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

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

Translator's Comment

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

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

2. "KŁĘKNIĘCIE PARTNERA"

W does the basic step around the kneeling M.



3. "GWIAZDA"

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

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

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

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



46

4. "GABE KOEO"

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

5. "CHUSTECZKA"

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

6. "WIZYT z REWIZYT"¹

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

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

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

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



each transition a $\frac{1}{2}$ turn is done. On m4, c1, 2 M comes up with 2 stamps. A different cpl turn is the following. From the pos of cross-hds in frt the M gives a tug and raises the joined hds finishing as shown.



The variation of the PZDP¹ called "Z Possey" may be used. It's quite exaggerated.

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



FOREIGH DANCES

QUADRILLE

The Quadrille cane to Żywiec at the end of the 19th century. It was

1 See Cwieka, Vol, II, p. 191,192.

48

taught originally by dance teachers from the town of Bielska. It was a great favorite, so much that it came to be called the "Żywiecki Quadrille" — "Kądryl Żywiecki".

The Wodzirej called the figures.

The names of the figures are French. The dance contained 5 figure sequences. A sixth sequence was made-up by the, Wodzirej. The basic step was the Galop Step.

The music to which it was done to was given by Adam Bak who played in orchestras, in Żywiec, from the end of the 19th, up through the early 20th centuries. Our informants testified that the dance, "was only done to this piece of music in Żywiec", the melody probably originated at the end of the 19th century.

The figure sequence contained herein was given to us by Karol Kaczyński who personally led many a "Żywiecki Kądryl".



A MAIDEN



A MARRIED WOMAN

FOREIGN DANCESThe Quadrille

The Quadrille appeared in Żywiec during the half of the 19th century. Due to the dance teachers from Bielsko as well as dance leaders of Żywiec the Quadrille became popular¹ with the townspeople and its intellectual class; the "Intelligentsia".

It was done at all the usually Balls and Social occasions. The "Kadryl Żywiecki" (Quadrille Żywiecki) has taken on some peculiar Żywiec characteristics, from other Żywiec dances. This gives it, its own character. It was always led by the Leader (Wodzirej), who called the figures.

The name of the figures are the same as those of the French and used as such. According to our informants it was made up of five standardized figures² as well as a sixth figure made up by the Wodzirej — done with a ordinary "Galop" step.

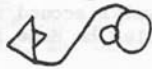
The European Historical development of the Quadrille is very complicated. There are some few general rules but enough exceptions exist to cause great confusion. The Żywiecian Quadrille is not done as a Square Dance Set; with 2 pairs of opposite couples but couples are in the Szereg formation.

The music used in Żywiec, for "its" Quadrille was presented by Mr. Adam Bak, a musician who played the music³ at Balls and Parties at the turn of the century. All the informants agree that it was always done to this melody. It probably originates from the end of the 19th century.

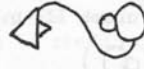
The figures which we give below were given by Karol Kaczynski the popular Wodzirej.

ELEMENTS OF THE DANCECPL POS⁴1. OPEN POSITION

Ptrs face fwd. W intertwines her L arm, bent at the elbow under the M's R arm. Her L hd rests on M's R forearm. Outs arms freely comfortable at sides,

2. pw MEYNEK / lw MEYNEK

pw



lw

1 The Quadrille was very popular everywhere and is a genuine pleasure to dance. Contemporary dancers (1985) should dance the Quadrille to the music "Die Fledermaus".

2 As it is today.

3 There are thousands of extant pieces of Quadrille music.

4 See Cwieka's Volume II for fuller explanations of positions, pp. 252, 430.

50

3. pw HACZYK
Hooks R elbows:



DANCE STEPS

1. MARCH
These are ordinary walking steps done 2 per measure. Do these with a slight elasticity, springily. Move the head up and down, side to side also as a practice exercise. Practice also as a stiff marching step.
2. "GALOPKI"¹
This is done moving directly to the side. It is done with a slight hop and always starts with leading leg in the LOD.

Start with the L side in LOD,

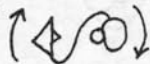
ct1 knee straight, slide the L ft on the toes in LOD, step on it,
ct& rising up on the R ft slide the R to the L, closing ft together,
transferring wt to R ft,
ct2, & rep ct1, &.

Rad.

This may be done oppftw,d.

DANCE FIGURES²

1. CHAINED ANGLAISE/PASSE¹
See Cwieka Volume II, p. 427 (9e) - Anglezowe. March steps.
2. BALANCE¹
Ptrs in Open Pos, turn twd each other, stepping on M's R ft, W's L, then shift wt to the other ft.
3. TOUR DE MAINS
See Cwieka Volume II, p. 430 (10a). Each ptr walks around the common axis . This may, when called be done in the Haczyk



position. And with the other hd hold.

4. CHAINED DE BAMES³
From a row of cpls standing opposite each other, The W with walking steps

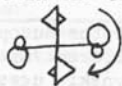
1 This is the "galop" step of 19th century European Ballroom dancing.
2 These "figures" are the simple elementary figures "which make up entire Quadrille Figures". A "Quadrille Figure" is a complete sequence.
3 This is generally incorrect.

and join R hds with the W opposite (Tour de mains pos). Turn $\frac{1}{2}$, once or twice around. Each W returns to orgpos.

5. PROMENALE VIS-A-VIS
From rows of cpls, all the cpls, ptrs with joined inshds, walk twd their oppcpl, releasing hds, cpls pass through each other, W on ins. Face st in oppos.



6. EN AVANT
Cpl or cpls go to the middle with 4 walk steps and back out with 4 steps.
7. A DROIT
The called cpl walks diag R with 4 walks and back to orgpos.
8. TRAVERSER
All of the opp cpls walk twd each other, join hds (4 in a circle), make a $\frac{1}{2}$ turn CCW, and back into their new pos (opp to their orgpos).
9. RETRAVERSER
Same action as Traverser. When done after Traverser all are in orgpos.
10. MOULINET
Opp cpls meet in the ctr. M join R hds, W join R hds, underneath the M's joined hds. All walk CW, once around.
This is a Right MOULINET.
11. EN AVANT TROIS
A M holding a W, With each Hd marches fwd with 4 steps, then all return going bwd.



52

12. EN AVANT QUATRE DEMI RONDE À GAUCHE, CHANGE DES PLACES EN ARRIERE
Only 2 opp cpl approach each other in ctr, join hds, turn CW, $\frac{1}{2}$ way around, cpls release hds, back into their new opp positions.

(TR: Those who know the Quadrille will recognize that some of these figure-names are different from the authentic Quadrille.

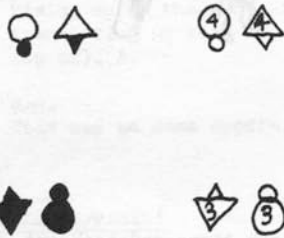
Also, in the general European Quadrille, ptrs hold their joined hds at chest/shoulder height, in frt of themselves, in a refined manner. Here, there is no mention of this. Observation's of the few performing the Żywiec stage groups from Żywiec Town shows that ptrs often have their joined hds held down, arms hanging naturally.

Perhaps the most important difference between this variant and the European Quadrille is that the Quadrille is not done in a square formation but is rather done from a Szereg, i.e., two lines of cpls standing opposite each other — this is a popular Żywiecian formation.

This makes it really a Contradance with Quadrille-like figures.)

The Quadrille Figures from the private notes of Karol Kaczyński¹

Figure I PANTOLON
Cpls start from a Szereg.



1. Chaîne Anglaise
2. Retour
3. Balance
4. Tour de mains (R hd)
5. Promenade vis-a-vis
6. Passée²

All are as they started.

Figure II L'ete'

The Wodzirej, hoing to the middle of the Szereg formation, indicates which M and which W will start. Or he may choose to have only 2 W start.

-
- 1 The dancer is encouraged to do the sequences of the European Quadrille. The French terms also are used differently by different writers and callers.
 - 2 Passe is the same as a Chaîne Anglaise. Mr Kaczyński uses "Passee" to indicate the end of the Figure.

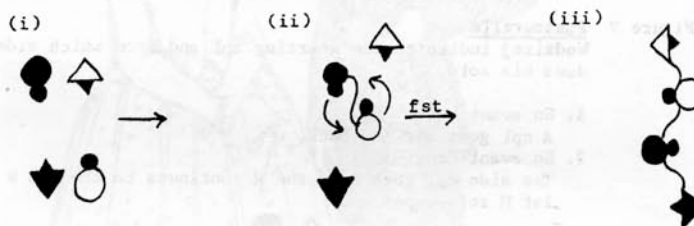
1. En avant
The chosen, advance to the ctr, meet, and bow and back out to orgpos.
2. A droit
The chosen only, dance.
3. Traverser
Remember this changing of places uses a $\frac{1}{2}$ turn.
4. A droit
5. Retraverser
6. Balance
Do only two Balancing steps.
7. Tour de mains

This entire action is then repeated by the next two person chosen by the Wodzirej.

Figure III La Poule

Again, like Figure II, the Wodzirej, appoints the two opp people who shall dance. Usually 2 W are chosen.

1. Passee
Only the chosen two do a Chaine Anglaise to the other side.
2. Demi Retraverser
The two go twd the ctr and begin to do a Tour de mains a Gauche (with the L hd). They only go $\frac{1}{2}$ way around, and give the R hds to the R hd of their orgptr. (Orgptr make a $\frac{1}{2}$ turn to affect this).



3. Quatre petites Balance's
Standing four-in-line, all four balance. Start away from ptr, twd, away, twd.
4. Change des places
Release R hds, chosen people continue the org L Tour de main st they are in the opp pos.
5. En Avant
The 2 chosen people advance to the ctr and return. (Unless Calls, "En avant Quatre". This explicitly means the 2 opp cpls).
6. A droit
Chosen two dance diag R and return.
7. En avant quatre
Fwd and back, the two opp cpls,

54

8. Parsee

The org chosen people ret to place with this. The other two people repeat the entire esquence if Wodzirej desires it. (This usually is done).

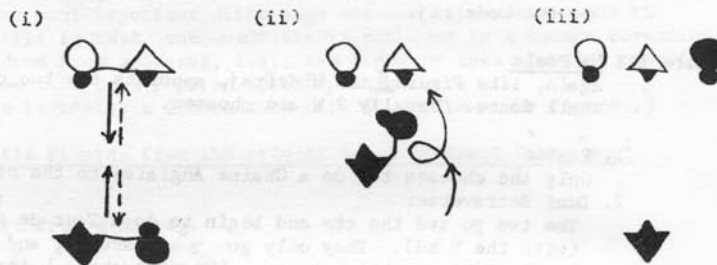
Figure IV La Trenis

1. En avant

The called cpl only, goes to the ctr and back.

2. En avant deux

Rep but the 2 W cross to the opp M and place themselves at this M's side.

Figure V Pastourelle

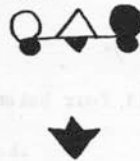
Wodzirej indicates the starting cpl and from which side the dancer does his solo.

1. En avant

A cpl goes ctr and back,

2. En avant deux

The side cpl goes fwd, the W continues to the 2nd W at his L side. 1st M ret orgpos and



3. En avant trois

All three go fwd and back.

4. Encore une fois

Rep #3.

5. En avant solo

The M standing alone, goes ctr and back.

6. En avant quatre deni rond gauche, change des places en arriere.

All four advance to the ctr, join hds, circle L, 1/2 way around and org cpls break off and back into their opppos. (org cpls have changed places).

Pastourelle

7. En avant quatre
Both cpls go ctr and back.
8. Passee
Both cpls ret to orgpos.

Now the entire figure is repeated. But now the M goes to the 2nd cpl st the W is left alone and therefore does the soloing.

Figure VI Figure improvised by the Wodzirej.

REFERENCES

- Cwieka, R, Sources Of The Polish Tradition, Volume I, Polonez, Polonaise,
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FOR PIANO

Huzar

1

Andante

p legato

piu mosso

mf

The musical score for 'Huzar' is written for piano in 2/4 time. It consists of three systems of two staves each. The first system is marked 'Andante' and 'p legato'. The second system is marked 'piu mosso'. The third system is marked 'mf'. The piece concludes with a double bar line.

Tramla polka

Risoluto

mf

The musical score for 'Tramla polka' is written for piano in 2/4 time. It consists of two systems of two staves each. The first system is marked 'Risoluto' and 'mf'. The piece concludes with a double bar line.

FOR PIANO

OP. 117 2

(I. 2) *II* Polka trzęsionka

Lento

$\text{♩} = 90$

The first system of musical notation for 'Polka trzęsionka' consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat). The time signature is 2/4. The music begins with a dynamic marking of *mf*. The melody in the upper staff features eighth-note patterns, while the bass line provides a steady accompaniment.

The second system continues the piece. It includes a dynamic marking of *f* and the instruction *non legato*. The notation shows a continuation of the eighth-note melody and accompaniment.

The third system of notation shows further development of the piece, maintaining the 2/4 time signature and the *mf* dynamic.

The fourth system concludes the first piece, ending with a final chord in the bass clef.

(2) *1-104* Polka żywiecka

Allegro non troppo

Allegretto

The first system of 'Polka żywiecka' is in treble and bass clefs. The key signature has one sharp (F#). The time signature is 2/4. It starts with a dynamic marking of *mf* and the instruction *non legato*. The melody is more rhythmic than the first piece.

The second system continues the piece, featuring a dynamic marking of *f* and a key signature change to two flats (B-flat and E-flat).

FOR PIANO

3

Musical score for the first piece, featuring a piano introduction with a treble and bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music consists of a series of chords and eighth-note patterns.

Andantino $\text{♩} = 96$

Półcwajter

Musical score for 'Półcwajter', featuring a piano introduction with a treble and bass staff. The tempo is marked 'Andantino' with a quarter note equal to 96 beats per minute. The key signature has two flats. The score includes dynamic markings such as *mf* and *p*, and performance instructions like *legato* and *2/4 p*.

Cwajter

Vivo

Musical score for 'Cwajter', featuring a piano introduction with a treble and bass staff. The tempo is marked 'Vivo'. The key signature has two flats. The score includes dynamic markings such as *mf* and *p*, and performance instructions like *meno non legato*.

FOR PIANO

4

Siedmiokrocze

Moderato

Handwritten musical score for 'Siedmiokrocze' in 2/4 time, marked Moderato. The score consists of two systems of two staves each. The first system includes a dynamic marking of *mf*. The music features a rhythmic melody in the right hand and a bass line in the left hand.

(16x) *al* Ojcowski
Allegro moderato *do melodii kutowickiej*

Handwritten musical score for 'Ojcowski' in 2/4 time, marked Allegro moderato. The score consists of three systems of two staves each. The first system includes a dynamic marking of *mf*. The second system includes a dynamic marking of *f non legato*. The music features a rhythmic melody in the right hand and a bass line in the left hand.

FOR PIANO

5

$\text{♩} = 100 (40'')$ (A,B)2X. Ogrodnik

Mel. A Tempo di valse

First system of musical notation for Mel. A. It consists of a treble and bass staff. The treble staff has a melody with eighth and quarter notes, and the bass staff has a simple accompaniment. The time signature is 3/4 and the key signature has one sharp (F#). The dynamic marking is *p*.

Second system of musical notation for Mel. A. It continues the melody and accompaniment from the first system. The dynamic marking is *mf*.

Third system of musical notation for Mel. A. It concludes the piece with a final cadence. The dynamic marking is *pp*.

$\text{♩} = 116 (20'')$

Ogrodnik

Mel. B. Moderato

First system of musical notation for Mel. B. It consists of a treble and bass staff. The treble staff has a melody with eighth and quarter notes, and the bass staff has a simple accompaniment. The time signature is 2/4 and the key signature has one sharp (F#). The dynamic markings are *mf*, *f*, *p*, and *mf*.

Second system of musical notation for Mel. B. It continues the melody and accompaniment. The dynamic marking is *f*. The instruction *(Scherzando piu piano)* is written below the bass staff.

Third system of musical notation for Mel. B. It concludes the piece with a final cadence.

FOR PIANO

6

Mietlarz

Moderato

mf

piu forte

The musical score for 'Mietlarz' is written for piano in 2/4 time. It consists of three systems of two staves each. The first system begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of 'Moderato'. The first measure is marked with a dynamic of *mf*. The second system includes a dynamic marking of *piu forte*. The piece concludes with a final cadence in the third system.

Polonez całowany

quasi marziale

f

cresc

The musical score for 'Polonez całowany' is written for piano in 2/4 time. It consists of three systems of two staves each. The first system begins with a treble clef, a key signature of two flats (Bb, Eb), and a tempo marking of 'quasi marziale'. The first measure is marked with a dynamic of *f*. The third system includes a dynamic marking of *cresc*. The piece concludes with a final cadence in the third system.

FOR PIANO

7

Polonez żywiecki

Maestoso

The musical score for "Polonez żywiecki" is written for piano in 3/4 time. It consists of four systems of music, each with a treble and bass staff. The first system is marked *Maestoso* and begins with a treble staff containing a series of chords and a bass staff with a steady eighth-note accompaniment. The second system starts with a *mf* dynamic and features more melodic lines in the treble. The third system is marked *ff* and contains dense chordal textures. The fourth system concludes the piece with a final cadence. The key signature has one sharp (F#), and the time signature is 3/4.

FOR PIANO

8

Mazury

The musical score for "Mazury" is presented in six systems, each consisting of a treble and bass staff. The piece is in 3/4 time and features a variety of dynamic markings and articulation. The first system begins with a forte (*ff*) dynamic and includes accents and slurs. The second system continues with a range of dynamics from *sf* to *p*. The third system features a *sf* dynamic and includes a *b* (flat) marking. The fourth system includes a *mf* dynamic and a *sf* dynamic. The fifth system features a *pp* dynamic and a *legato* marking. The sixth system concludes the piece with a *p* dynamic and a *y* marking.

FOR PIANO

9

Mazury

The musical score for "Mazury" is written for piano and consists of six systems of music. Each system contains a grand staff with a treble and bass clef. The piece begins with a treble clef and a key signature of one flat (B-flat). The first system includes the dynamic marking *f deciso*. The second system continues the piece. The third system features a *cresc.* marking and a *sf* (sforzando) dynamic. The fourth system includes a *pp* (pianissimo) marking. The fifth system continues the piece. The sixth system concludes the piece. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings.

FOR PIANO

9

Mazury

The musical score for "Mazury" is presented in six systems, each with a treble and bass clef staff. The piece begins with a treble clef and a key signature of one flat (B-flat). The first system includes the dynamic marking *f deciso*. The second system continues with *f*. The third system features a *cresc.* marking and a *sf* dynamic. The fourth system includes a *pp* marking. The score is characterized by rhythmic patterns such as eighth and sixteenth notes, often beamed together, and includes various ornaments like triplets and grace notes. The piece concludes with a final cadence in the bass clef staff.

11

The image shows a page of musical notation for piano, numbered 11. The score is written in 2/4 time and consists of six systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *p*. The second system continues the piece. The third system features a treble clef and a dynamic marking of *p*. The fourth system includes a treble clef and a dynamic marking of *p*. The fifth system is marked *Allegretto* and includes a bass clef and a dynamic marking of *f*. The sixth system concludes the piece with a treble clef and a dynamic marking of *f*. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests.

The image shows a page of musical notation for piano, consisting of six systems of staves. The notation is arranged in two columns of three systems each. The music is written in treble and bass clefs. The key signature is two sharps (F# and C#). The time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamic markings include *ff* (fortissimo), *p* (piano), *mf* (mezzo-forte), and *cresc.* (crescendo). The score is a piano accompaniment for a dance or folk song.

FOR ACCORDIAN

13

Huzar

The musical score for "Huzar" is written for piano accompaniment. It consists of two systems of music. The first system is in 2/4 time, marked with a tempo of quarter note = 98. The music is in G major and begins with a piano (*p*) dynamic. The first system includes the instruction *legato et Contabile*. The second system is marked with a tempo of quarter note = 108 and *Piu mosso*. It begins with a mezzo-forte (*mf*) dynamic and includes the instruction *simile*. The score concludes with a double bar line and a fermata.

Tramla Polka

The musical score for "Tramla Polka" is written for piano accompaniment. It consists of two systems of music. The first system is in 2/4 time, marked with a tempo of quarter note = 84. The music is in G major and begins with a mezzo-forte (*mf*) dynamic. The first system includes the instruction *grazioso et non legato*. The second system is marked with a tempo of quarter note = 84 and includes the instruction *simile*. The score concludes with a double bar line and a fermata.

FOR ACCORDIAN

15

Półcwajter

♩ = 104

legato

The musical score for 'Półcwajter' consists of three systems of two staves each. The first system includes a treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The tempo is marked as quarter note = 104. The first system is marked 'legato'. The second system is marked 'mf'. The third system is marked 'I' and 'mf'. The music features a mix of eighth and sixteenth notes in the treble clef and chords and eighth notes in the bass clef.

Cwajter

♩ = 116

mf

Fine

D.S. al Fine

The musical score for 'Cwajter' consists of three systems of two staves each. The first system includes a treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The tempo is marked as quarter note = 116. The first system is marked 'mf'. The second system is marked 'Fine'. The third system is marked 'D.S. al Fine'. The music features a mix of eighth and sixteenth notes in the treble clef and chords and eighth notes in the bass clef.

FOR ACCORDIAN

16

Siedmiokroczek

$\text{♩} = 90$
mf
f

The score for 'Siedmiokroczek' is in 2/4 time with a tempo of quarter note = 90. It consists of two systems of music. The first system has two staves (treble and bass clef) with a melody in the treble and accompaniment in the bass. The second system also has two staves, with the melody in the treble and accompaniment in the bass. The melody in the second system includes first and second endings, indicated by '1' and '2' above the notes.

Ojcowski

$\text{♩} = 96$
mf non legato
sempre stacc.

The score for 'Ojcowski' is in 2/4 time with a tempo of quarter note = 96. It consists of two systems of music. The first system has two staves (treble and bass clef) with a melody in the treble and accompaniment in the bass. The second system also has two staves, with the melody in the treble and accompaniment in the bass. The melody in the second system is marked 'sempre stacc.' (sempre staccato).

Ogrodnik

$\text{♩} = 100$
mf cantabile

The score for 'Ogrodnik' is in 3/4 time with a tempo of quarter note = 100. It consists of two systems of music. The first system has two staves (treble and bass clef) with a melody in the treble and accompaniment in the bass. The second system also has two staves, with the melody in the treble and accompaniment in the bass. The melody in the second system is marked 'cantabile'.

FOR ACCORDIAN

17

Musical notation for the first piece, featuring a treble and bass staff. The piece begins with a piano (*p*) dynamic. The melody in the treble staff is characterized by a series of eighth notes. A *calando* marking indicates a gradual deceleration. The piece concludes with a pianissimo (*pp*) dynamic.

Ogrodnik

Musical notation for the second piece, "Ogrodnik". It is in 2/4 time with a tempo marking of quarter note = 116. The piece is written for treble and bass staves. The melody in the treble staff consists of eighth-note patterns. Dynamics include *mf*, *f*, and *p*.

Mietlarz

Musical notation for the third piece, "Mietlarz". It is in 2/4 time with a tempo marking of quarter note = 96. The piece is written for treble and bass staves. The melody in the treble staff consists of eighth-note patterns. Dynamics include *mf* and *f*.

FOR ACCORDIAN

18

Polonez całowany

$\text{♩} = 98$

The score for "Polonez całowany" is written for two systems of a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 3/4. The tempo is marked as quarter note = 98. The first system consists of two staves. The second system also consists of two staves and includes a "cresc." (crescendo) marking in the bass line.

Polonez żywiecki

$\text{♩} = 88$

The score for "Polonez żywiecki" is written for two systems of a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 3/4. The tempo is marked as quarter note = 88. The first system consists of two staves and includes a "f" (forte) marking in the bass line. The second system also consists of two staves and includes a "simile" marking in the bass line.

FOR ACCORDIAN

Mazury

20

The musical score consists of six systems of piano and bass staves. The first system is marked *f deciso* and *mf*. The second system is marked *f*. The third system is marked *sf*. The fourth system is marked *mf grazioso*. The fifth system is marked *sf*, *grv*, and *leggero p*. The sixth system is marked *sf*. The score includes various musical notations such as treble and bass clefs, time signatures, notes, rests, and dynamic markings.

21

Kadryl

The musical score for "Kadryl" is presented in two systems. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It includes a vocal line with the lyrics "Hejnał" and a piano accompaniment marked *f* *Portato*. The second system starts with a 2/4 time signature and includes a vocal line marked *8va* *Allegretto* and a piano accompaniment marked *mf* *stacc. et leggero*. The third system continues the piano accompaniment. The fourth system features a vocal line marked *loco Moderato* and a piano accompaniment marked *p* *cantabile*. The fifth system continues the piano accompaniment. The score concludes with a double bar line.

The musical score is written for piano and consists of six systems of staves. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as notes, rests, and ornaments. Dynamics include *mp*, *mf non legato*, *loco*, *mf stacc.*, and *f leggiero*. Performance instructions include *Allegretto* and *mf*. There are also some markings like *8va* and *loco* with a circled cross symbol.

23

The musical score is arranged in six systems, each with a treble and bass staff. The first system is in 3/4 time and features a melody in the treble staff and a bass line in the bass staff. The second system continues the melody and bass line. The third system changes to a 2/4 time signature and includes the dynamic marking *mp*. The fourth system changes to a 4/4 time signature and includes the dynamic marking *mf* and the instruction *grazioso*. The fifth and sixth systems continue the piece in 4/4 time, with the sixth system ending with a double bar line and repeat signs.

