

Presented by Ada Dziewanowska

POLKA HURRA
Poland

Pronunciation: POHL-kah HOOR-rahRecord: JA-222 "Tańce Ludowe z Polski - Volume 3" (Folk Dances from Poland), side B, band 8, available from Ada Dziewanowska.

Polka Hurra is a couple dance in 2/4 time from the region of Rzeszów in south-eastern Poland. Rzeszów region, named after the main town, has been inhabited by Polish people since early Middle Ages. However, being situated near the border, the region has absorbed some influences from its neighbors and from other ethnic groups (Ukrainians, Hungarians, and Jews). Polka Hurra, from the village of Machów, is one of the dances of the Lasowiak people. They were the inhabitants of central Poland who came to the northern part of the Rzeszów region (around Tarnobrzeg) mainly in order to clear the Sandomierz virgin forests. Their name is derived from the word las (forest). All the Rzeszów dances have certain common characteristics: they are lively and dynamic; they are punctuated with squeaking and shouting calls and vigorous arm movements; dancing is often intermingled with teasing songs. Music in 2/4 time is more popular than in 3/4 time. A typical Rzeszów orchestra consists of 2 violins, a clarinet, a cymbały (a dulcimer), and a 3-string bass. The music for Polka Hurra on this record is played by such a folk band, the "Stachy" from Krosno. (Stachy is plural of Stach or Stanisław, as several members of this band happen to have this first name.) Ada taped their music in Poland, in the Summer of 1979.

The description of the dance is based on the instructions of Leokadia Magdziarz, noted authority of Rzeszów folklore, and on the book, Tańce z okolic Rzeszowa (Warsaw, 1967) by Lidia Nartowska.



Steps and Styling

The polka in this dance is done with flat steps, on bent knees: the Traveling Polka with long steps, and the Turning Polka with small steps.

Zeskok [ZEH-skohk]: accented jump, landing on both feet, knees bent, feet together (ct 1); straighten knees slightly (ct 2).

Przysiad [PSHIH-shaht]: squat, landing on the balls of your feet, knees and feet together (ct 1); come up to standing pos (ct 2). Note: W's Przysiad is less low.

Formation

Cpls around a circle, in open social dance pos, both ptrs facing LOD, outside arms extended to side, fingers straight, palms down.

PATTERN

Measures

Music 2/4

- 1-2 INTRODUCTION
No action.

- 1-3 I. TRAVEL AROUND THE CIRCLE (Mel A - 4 meas repeated)
Beg inside ft, dance 3 Traveling Polka Steps, moving in LOD; on ct 1 of 1st and 3rd meas

- 4 Dance the Zeskok, extending (on ct 1) the outside arm diag upward, palm facing the ceiling, and look in this dir.
- 5-8 Repeat action of meas 1-4.

- 1-3 II. TURN AROUND PARTNER (Mel B - 8 meas repeated)
Acquiring round upper arms hold (i.e., hold ptr's upper arm muscles) and R hips adjacent pos, beg L ft, turn CW around ptr with 3 Turning Polka Steps, making 1 full circle; during this fig, with a pumping motion of the elbows move the joined arms up and down 6 times (up on cts 1, 2, down on cts "3, 4").
- 4 Switching with a 1/2 CW turn to L hips adjacent pos, dance the Przysiad (or the Zeskok, for an easier version).
- 5-8 Repeat action of meas 1-4 (Fig II) with opp ftwk and dir.
- 9-16 Repeat action of meas 1-8 (Fig II), except instead of the last Przysiad dance the Zeskok, ending in the starting pos.

Repeat the entire dance 3 more times (4 times in all).



Dance introduced in the Summer of 1981 at the Stockton and the San Diego Folk Dance Camps in California by Ada Dziewanowska. Please do not reproduce these directions without Ada's permission.