

Warszawianka

(Poland)

Warszawianka is a dance from the Lachy Sąsz region of Poland. Rich and abundant in folklore due to the two major river ways that flow through it bringing peoples from other lands, as well as the neighboring folk-rich regions of Kraków, Rzeszów and Zakopane. The dances of this land called Sąsz are many and varied in tempo and style. I fell in love with the folklore of this region from the moment I was first exposed to it in the early eighties by Jacek Marek, a well-respected folk authority from Poland. Warszawianka is a quiet and calm dance that can be done with ease, usually danced by older people in a large circle. Choreographed for performing groups, some variations add spins and accents to make it dynamic. However, I chose to leave it simple and light, allowing us the chance to enjoy this happy dance.

Pronunciation: VAHR-shah-VYAN-kah

Music: *Folk Dances from Poland, Vol. 1, Band 6* 2/4 meter, 6/8 meter
Excerpt from the "Nowy Sąsz Suite" recorded by the folk band of the Folk Dance Company Podhale of Montreal, Canada. Edited by Richard Schmidt.

Formation: Circle of cpls in the Closed-Social pos facing each other with M facing LOD.

Styling: The people are proud and the costumes very rich in this region of Poland and this is reflected in the way they do their dances. Dancers hold themselves tall and erect.

Steps: Step-Bounce-Bounce: Step on R to R (ct 1); bounce L ft directly beside R while going up and down on ball of R ft, without touching heel to floor (ct &). With both L and R ft side by side, once again go up and down on the balls of the feet (ct 2). This step can also be done in the opp direction starting with a step on L to L.

Accent: Stamp ft flat on the floor.

Waltz: A flat waltz step is done either fwd or turning (wt on low ball of ft, do not rise on toe).

Hand formations: Closed-Social: Ptrs stand facing each other as in social dancing pos. M places R arm around W's waist and extends L arm out to his L with palm facing up. W places her L hand on M's R shldr and places her R hand in M's L hand palm down.

Individual: M hook thumbs into front of belt. W take hold of their skirt on either side.

Meas

Pattern

4 meas

INTRODUCTION

Cpls wait in a large circle in Closed-Social pos with M holding his ptr's R hand in his L with the arms kept parallel to the floor pointed twd the ctr of the circle. M face LOD while W have their backs to LOD.

2/4 meter

FIGURE 1

1-3

Cpls make 3 Step-Bounce-Bounce steps twd ctr of the circle. M go to L with L ft and W go to R starting with R ft.

Warszawianka—continued

- 4 M Accent with L ft, W accent with R ft.
- 5-7 Cpls make 3 Step-Bounce-Bounce steps twd the outside of the circle. M go to R with R ft and W go to L starting with the L ft. Hand positions do not differ from the first 4 meas.
- 8 M Accent with R ft, W Accent with L ft
- 9-16 Repeat meas 1-8.
- 6/8 meter FIGURE 2
- 1-4 M: Waltz fwd in RLOD (facing the ctr of the circle) beg with L ft, and join hands with other M in a large outside circle moving CW. Arms are parallel to the floor.
W: Waltz fwd in LOD (facing the ctr of the circle) beg with the R ft and join hands with other W in a smaller inside circle moving CCW. Arms are held down almost parallel to the body.
- 5-6 M: Hook thumbs into belt and waltz turning to L in RLOD for 2 meas (1 revolution).
W: Take hold of skirt and waltz turning to the R in LOD for 2 measures (1 revolution).
- 7-8 M: Continue in RLOD for 1 meas waltzing fwd beg with L ft. On meas 8, accent first with R ft then L (cts 1,2); hold (ct 3).
W: Continue in LOD for 1 meas waltzing fwd beg with R. On meas 8, accent first with L ft then with R (cts 1,2); hold (ct 3).
- 9-14 Repeat meas 1-6 with opp ftwk and direction, M going in LOD and W coming back in RLOD.
- 15 Waltz fwd to ptr returning to form single circle of cpls.
- 16 The two accent steps are done back in the starting pos of Fig 2 in front of ptr.
- Sequence: The dance begins with an intro of 4 meas in which the couples wait in a large circle in the Closed-Social pos. The complete dance consists of 2 Figures done one after another. The complete dance is done 4 times from beginning to end. The introduction music is played only once at the very beg,
- Intro, (Fig 1, Fig 2) four times

Dance notes by Richard Schmidt
 Presented by Richard Schmidt
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