

Krakowiak

"Na krakowską nutę"

Pronunciation: krah-KOH-vyahk nah krah-KOF-skoh NOO-teh
Record: ZM-46729 "Tańce ludowe z Polski - Volume 2" (Folk Dances from Poland), side B, band 1, available from Ada Dziewanowska.

Krakowiak, which originated in the Kraków region, is one of the five Polish national dances, the other four being: Polonez, Mazur, Kujawiak, and Oberek. Of all the Polish dances it is the most expressive of the Polish character. It is a couple dance done in a group, led by the man of the first couple. After the Polonez it is Poland's oldest dance. Records show that it was done during the Jagiellonian period, in the beginning of the 16th century, although it was probably danced as early as the middle of the 14th century. It has its roots in the peasantry of the Kraków region, in southern Poland, but was later taken over by nobility, who shaped and embellished it. Occasionally the Krakowiak was used as a warriors' dance, done by men alone. The Krakovians are more sunny, vivacious and carefree than the inhabitants of other parts of Poland. It is said, that the Krakovians like their week to be made of three work days and four days of rest. Because of the gaiety and liveliness of their dance, the Krakowiak spread all over Poland. Every Polish child knows the basic steps and the familiar tunes. It became also popular abroad, and is danced throughout Eastern Europe, and also in Israel. The famous, 19th century Viennese ballerina, Fanny Elssler, included it in her repertoire and performed it both in Europe and America.

Polish sentiment for the horse may have inspired the music and steps of the Krakowiak. The characteristic feature of the dance is its fast gliding gallop, with which the dancers move in various directions, intermingled with energetic, sprightly, accented steps, done almost in place. The woman's style of dancing does not differ much from the man's, contrary to other Polish national dances, where the man is given more opportunity to show off. The music of the Krakowiak is joyful and bouncy, written in 2/4 time, based on a characteristic syncopated form: ♪♪♪ | ♪♪♪ | or ♪♪♪ | ♪♪♪ | One can hear in it the gallop of a horse. There are many tunes of the Krakowiak, both ancient and modern, some anonymous and some written by famous composers. The tunes often derive from folk songs, which speak about love and war, or praise the richness of the costume, the strength of the boys, the charm of the girls and the beauty of Polish landscape. These couplets (przyśpiewki - pshih-SHPYEF-kee) are very often part of the dance. The colorful Krakowski costume is very much part of the dance too. The gingling of the ringlets on the men's belts and the flying of girls' ribbons and men's peacock feathers attached to their hats enhance the effect. Any teaching of Polish folk dancing usually starts with the Krakowiak. It is always a part of the repertoire of all Polish professional and amateur folk ensembles both in Poland and abroad.

This arrangement of the dance, prepared by Jaś Dziewanowski to the music of the Krakowiak "Na krakowską nutę" (On a Cracovian Note), introduces less known steps and figures of the Krakowiak. (For more steps and figures see Ada's Krakowiak in "National Dances of Poland.")

STYLING AND STEPS

General styling is proud and crisp. Head and torso almost always remain uplifted, arm, when extended, is straight, with palm up, unless

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otherwise noted. When placed on hips, hands should be in a fist on the forward part of the hip, elbows forward and shoulders down. As always in the Polish national dances the Man is very attentive to his partner.

Galop [GAH-lohp] or cwał [tsfau] - 2 per meas - slightly bouncy sdwd step-close, beg M-L, W-R.

Zeskok [ZEHS-kohk] - takes 1/2 meas - an accented jump landing on both feet, knees slightly bent, feet together.

Porebianka [poh-ren-BYANEE-skah - the name means "from Porebiany"] - takes 2 meas - step described moving to L: Start with hands on own hips; bring R arm diag down to side, as you step L ft to L (ct 1 of 1st meas); while sweeping R arm from R to L at waist level and bending fwd from waist, torso straight, step R ft across to L, bending knees sharply, L ft coming slightly off floor in back of R ft (ct 2 of 1st meas); maintaining pos, step L ft in back of R ft (ct 1 of 2nd meas); while bringing torso erect, straight R arm overhead, and R thigh parallel with floor, toes pointing down, do a large hop on L ft (ct 2 of 2nd meas). Repeat of step is done with opp ftwk and dir.



Starokrakowska [stah-roh-krah-KOHF-skah - means "old Kraków"] Figure - takes 4 meas (note: there exist several variations of the second part): Face ptr, M in LOD, W in RLOD, hands on own hips, ptrs aproximately 4 ft apart. M: Beg a 1/4 CW turn, do an accented step fwd R ft, leaving L ft in place, knees bent (ct 1 of 1st meas); completing the 1/4 CW turn, straighten knees, as you sweep L leg

straight, ft extended, in a semi-circular motion along floor until it faces LOD (you are now facing out of circle) (ct 2 of 1st meas); beg a 1/2 CCW turn, do an accented step fwd L ft, leaving R ft in place, knees bent (you are now facing LOD) (ct 1 of 2nd meas); completing the 1/2 CCW turn to L, repeat action of ct 2 of 1st meas with opp ftwk and dir, except R leg will still sweep to face LOD (ct 2 of 2nd meas); facing LOD, drop onto R ft with an accent, knees deeply bent, L shin parallel to floor and behind R leg, L ft extended, as you clap hands, brushing them vertically, and then extend arms to sides and slightly fwd (ct 1 of 3rd meas); hold (ct 2 of 3rd meas); moving fwd, returning hands to hips, and straightening knees, do 3 accented steps (LRL - cts 1,&,2 of 4th meas); hold (ct & of 4th meas). W: Making a 1/4 CW turn, step R ft bkwd, leaving L ft in place, knees bent (you are now facing ctr) (ct 1 of 1st meas); straighten knees as you extend L ft, toe touching floor (ct 2 of 1st meas); repeat action of cts 1,2 of 1st meas with opp ftwk, doing a 1/2 CCW turn instead of a 1/4 CW turn (cts 1,2 of 2nd meas); with 3 steps (RLR) do a full CW turn in place on straight knees (cts 1,&,2 of 3rd meas); hold (ct & of 3rd meas); while opening slightly rounded arms to sides at waist level, palms facing fwd, and bowing fwd slightly, do 3 steps (LRL), moving bkwd, on deeply bent knees (cts 1,&,2 of 4th meas); hold (ct & of 4th meas).



Traveling Hołubiec [hoh-WOO-byets] - takes 2 meas - step described moving to L: Start with hands on own hips; as you sweep straight R arm in front and diag overhead, do 2 hops on R ft, moving to L and click heels together at the height of each hop, legs straight and ft extended during clicks (cts 1,2 of 1st meas); as you bring R hand back to hip and lean slightly fwd from waist, do 3 accented running steps on slightly bent knees, continuing movement in same dir and making a 1/2 CCW turn (cts 1,&,2 of 2nd meas); hold (ct & of 2nd meas). Repeat of step is done with opp ftwk and arm, turning CW and continuing movement in same dir.

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FORMATION: Cpls in a circle, hands on own hips, both ptrs facing LOD, M slightly behind and diag across from W; ptrs maintain eye contact.

Measures

PATTERN

INTRODUCTION

1-4 No action.

I. PROMENADE

1-8 Beg R ft, do 16 walking steps in LOD.

9 M: do 2 more walking steps. W: turning to face ctr, do 2 Galops, moving in LOD.

10 M: do 1 more walking step (ct 1); do a Zeskok with very bent knees, as you clap hands, brushing them vertically, and quickly extend arms to sides and slightly fwd (ct 2); hold (ct &). W: with 2 steps (RL) do a full CW turn, still moving in LOD.

11-20 Repeat action of meas 9-10 five times (6 times in all).

II. PORĘBIAŃSKA

1-8 Turning to face ptr with first step, do 4 Porębiańskas, beg M-L, W-R.

III. GALLOP

1 Assuming open shldr-waist pos, ptrs facing each other, M facing out of circle, outside hands on own hips, do 2 Galops, moving in LOD.

2-4 Do 5 more Galops and a Zeskok.

5-8 Do 7 Galops and a Zeskok, moving in LOD.

9-16 Repeat action of meas 5-8 (Part III) two times (4 times in all), except with the last Zeskok release ptr and turn so that M faces LOD, W RLOD, hands on own hips.

IV. STAROKRAKOWSKA FIGURE

1-16 Moving in LOD, do 4 Starokrakowska Figures; on meas 16 move within about 2 ft of ptr.

V. GALLOP AND TURN

1 Repeat action of meas 1 (Fig III).

2 Do 2 more Galops.

3-4 Cpl: do a full CCW turn in place with 4 Galops, leaning back slightly, M bending knees deeply and extending L arm to side.

5-6 M returning hand on hip, cpl: do 4 Galops, moving in LOD.

7-8 Repeat action of meas 3-4 (Fig V).

9-16 Repeat action of meas 5-8 two times (4 times in all), except on ct 2 of meas 16 release ptr and do a Zeskok (note: ptrs still facing, M facing out of circle).

VI. TRAVELING HOŁUBIEC

This Fig moves continuously in LOD.

1-16 Do 8 Traveling Hołubiec Steps, M's 1st step begins moving to L, W's 1st step begins moving to R.

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VII. FINALE

- 1-8 Still facing ptr, beg M-L, W-R, do 4 Porebiańskas.
- 9 With 3 steps (M-LRL, W-RLR) do a full (M-CCW, W-CW) turn in place, hands on own hips (cts 1,&,2); hold (ct &).
- 10 Do 2 stamps (M-RL, W-LR) in place.
- 11 M: do 1 more stamp (R) in place and sweep straight R arm in front and diag over head (ct 1); hold (ct 2). W: do 1 more stamp (L) in place (ct 1); hold (ct 2).



Variation for Finale

In place of meas 10-11 M may do:

- 10 Kneel back onto R knee, top of R ft on floor, leaving L ft in place as you bend fwd from waist, torso straight, and bring R arm in back of you straight (ct 1); start to lift torso as you sweep straight R arm fwd (ct 2).
- 11 Bring torso fully erect as you sweep straight R arm diag overhead and slightly behind you (ct 1); hold (ct 2).



Dance introduced in July 1977, at the University of the Pacific Stockton Folk Dance Camp, by Ada and Jaś Dziewanowski. Do not reproduce these directions without their permission.