

Summary in English

The basic property of a dance movement is its duration, which we will call a dance rhythm. It is not the same as the rhythm of the melody for dance. There are times when the variations of the dance steps need to have their own rhythm. The trick is to match it to the musical rhythm. Every dancer should be able to transfer rhythmic knowledge to a dance rhythm.

In my creative work, I was inspired by my own professional experience, but also by the experience with work for many years of cooperation with the recently deceased choreographer Witold Zapała. His creative subjectivism had a dominant influence, especially in his observations about the course of the analysis of movement material. The dance practice gained over the years has not obscured, I hope, the scientific view of the issue of dance, especially as difficult as folk dance combined with the technique of classical and modern dance.

The knowledge gained through the body of a dancer differs from that of a choreographer in observation, even though the two roles complement each other. The ability to use several dance techniques raises the awareness of the non-verifiability of the theories presented above. The analysis of the musical and movement material that I carried out resulted in the introduction of the process of adaptation of dance forms to the space in which they are displayed. Further evaluation led to a constant search for the most appropriate forms of dance.

Work on the performance began with obtaining a manuscript of Witold Lutosławski's scores, which contained a musical piece called "Dmuchawce", a stage image, which had not been published anywhere. This inspired me to become interested in the composer's work and explore his musical inspirations in his various periods. Until 1955 he was associated with the neoclassical trend, during which he created compositions for children, film music and songs. This period in the composer's work aroused my interest because it was strongly inspired by folk music

Stanisław Godlewski wrote about dance: "Watching dance (...) is an extremely demanding task, but at the same time very interesting cognitively - precisely because this form of art consistently breaks with all our habits."

Dance is a mystery and community between the artist and the recipient - viewer. With the current deficit of artistic experiences and the use of art as a source of spiritual ecstasy, intellectual fascination or deep aesthetic cognition, any contact with it seems priceless. Each type of dance is objective as it distances itself from personal expression. The posture of the body suggests the type of dance we will be dealing with, and the verbal commentary introduces us to the appropriate way of moving. The simplicity of the dance presentation combined with dance intelligence completes the virtuosity, and sometimes even dance mastery, contained in the bodies of the dancers.

The items play an important role in the performance. They are a signpost that embeds the performance in the reality of contemporary art reception. The performance was aimed at presenting the interpersonal relations that occur in each community. So, there is an element of conversation, gossip. Gesture, singing, inseparable from folk dance, is a kind of code that emphasizes the dramatic content of the performance.

In my version of the dance version of Witold Lutosławski's works, I tried to refer to the dances inspired by the composer himself. Hence, in my choreography, elements of Rzeszów dances in the broadly understood meaning of this region. I used them in all three parts of the performance, even in the Dance Prelude, in which elements of national and regional dances are visible. I used the 2nd oberek lift and the triple arrangement, which referred to dances from the Upper Śląsk region, where this arrangement is a typical figure. It occurs in almost every Śląsk dance (Trojak, Koziorajka, Zajączek). This figure is visible in parts II and III of the performance. A combination of several dance techniques, seemingly impossible, but still real. Dance is primarily about interpersonal relations, especially visible in folk and regional dances. The

music of the Little Suite sounds in the first part of the performance, therefore the dance technique is based on folk and national dance as well as classical dance. The dancers go to the stage by jumping. The dancers perform in the Rzeszów region, Mazowsze, Podlasie, and Greater Poland. Often in combination with various types of polka steps, which are found in large numbers under different names in Małopolska. In the solo part of the dance, the dancer performs a cloud-like step, hołupce but also elements of chaineé classical dance. Lasowiak is danced in its original version. Dancers also perform polkas and percussion. Raising a partner as a kind of fun element. In the second part of the Dance Prelude, dance is largely based on the technique of contemporary dance in its broadest sense. There are solo scenes, duets and trios in the choreography. Elements of the utilitarian movement such as standing, sitting, walking, and running are also shown. Dancers perform swing, floor work, lifting, sissonne, contraction movements. It choreographically refers to other parts of the performance by weaving elements of folk and national dance manifested in the second lifting, lifting on the hip and a three-way choreographic arrangement. There is also a chair step ornament, which occurs in regional and national dances. In her solo performance, the dancer uses the technique of classical dance. Performs chaineé and pirouettes from 4th and 5th positions. The dancer performs a grand jete jump, chaineé but also en tour flight, pirouette attitude and attitude pose. In a triple arrangement, the dancers perform passe developpe. III hello Dandelions - the scenic picture is a return to the technique of folk dance. The dancers leave with a polka step combined with an oberek jump. Musically, you can hear the Silesian dance Druciorz, also known as Koziorajka or Piekła pies. Known in Upper Silesia, a three-person dance performed around the circumference of a circle. Two dancers facing the dancer and the direction of the dance. There is no literal reference to the original dance routine in the choreography. On the other hand, a three-way system appears as a reference to the region of Górny Śląsk. The choreographic group solution forms a semicircle while the duo performs shoulder lifts. The next duo dances with

the technique of folk dance combined with classical dance. They take turns taking turns in the grand rond de jambe en l'air.