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# SANTA MARIA STATEWIDE 1981

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## Teachers :

Sunni Bloland

Floricia

Invirtita din Luna-Turda

Jiana da la Jina

Pomuletul

*next time use*

Bora Gajiciki

*roll of paper*

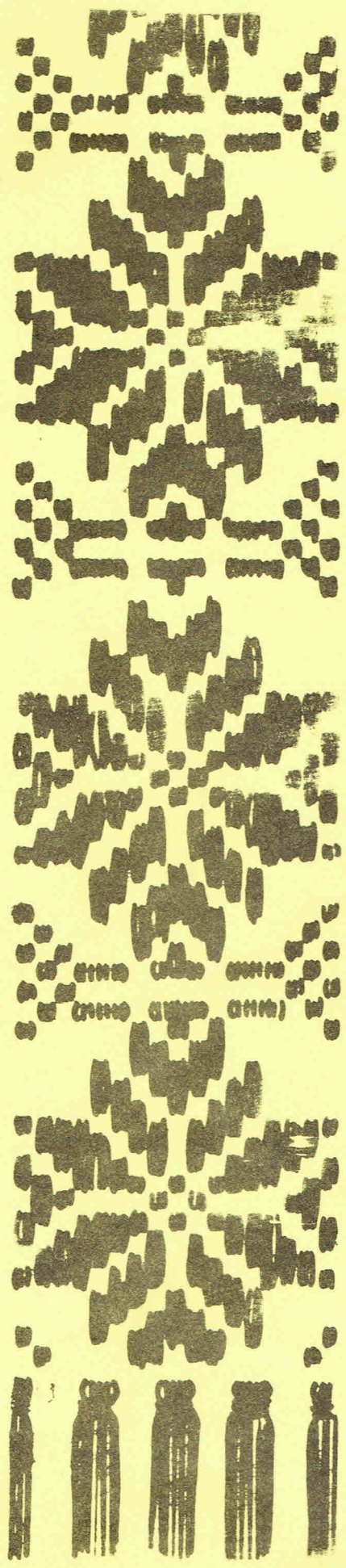
Kolubarski Vez

*for urata*

Raca

Radujevačko Kolo

Zavrzlama



Sponsored by:  
Folk Dance Federation, South.

FLORICICA - Not taught  
Romania

TRANSLATION: Little flower

ORIGIN: Muntenia, Romania. Sunni Bloland learned the dance from Marius Korpel of Schiedam, Holland.

RECORD: Roemeense Volksdansen Nevofoon 12153, Side 1, Band 8

FORMATION: Closed circle of M and W, with hands in "V" pos.

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METER: 2/4

PATTERN

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Meas.

INTRODUCTION: 32 meas

FIGURE:

- 1 Facing ctr and moving in LOD, step R to R (ct 1); step L behind R (ct &); repeat cts 1,& (cts 2,&).
- 2 Repeat meas 1, cts 1,&,2; stamp L in place (ct &).
- 3 Moving RLOD step L to L (ct 1); step R behind L (cts &); step L to L (ct 2); stamp R in place (ct &).
- 4 Repeat meas 3 with opp ftwk and direction.
- 5-8 Repeat meas 1-4, with opp ftwk and direction.
- 9 Moving twd ctr, step R (ct 1); hop on R (ct &); moving bkwd step L (ct 2); hop on L (ct &).
- 10 Moving in LOD, step R (ct 1); close L to R (ct &); step R to R (ct 2); hop on R (ct &).
- 11 Moving in RLOD, step L to L (ct 1); close R to L (ct &); step L to L (ct 2); close R to L (ct &).
- 12 In place, step L (ct 1); stamp R (ct &); step R while lunging a bit fwd (ct 2).
- 13 Repeat meas 9-12, with opp ftwk and direction.

Presented by Sunni Bloland  
Santa Maria Statewide, May 1981

INVIRTITA din LUNA-TURDA  
Transylvania, Romania

Sunni Bloland learned this invirtita from Costea Costantin, an ethno-choreologist at the Institute of Ethnography and Folklore in Bucharest, Romania. He found the dance in the village Luna-Turda in Judet Cluj in 1957. Compared with other more fully developed and complex invirtitas, this one is fairly simple with only three figures.

In most of the invirtite (from the verb Invirtare - to turn) I've seen, the women is forcefully directed by the man. She may appear passive, but in fact she is quite busy being wound up, thrust, twisted, and turned. Her turns are often done as pirouettes on the heels, a skill requiring a fair amount of practice to master. The woman usually carries her free arm down at her side or at her waist. She moves in a controlled way. She is strong but modest in her demeanor. The peasants I've seen dance, through very active, are not flamboyant. Their concentration seems to be more on what each is doing rather than on each other. The man's role is to direct his partner, prepare her for turns. Of the two, the man is the improviser.

RECORD: NOROC 2708-A (45)

FORMATION: Cpls scattered around the room, or a double circle facing CCW. Cpls inside hands are joined and down with W on M R side, and both facing fwd.

*Styling!*  
METER: 2/4

PATTERN

<u>Rhythm</u>	<u>Meas.</u>	<u>Ct.</u>	
	1	1	<u>FIG. I - MEN:</u> (Do 4 times in all) Hold.
		+	Step L in place.
		2+	Repeat 1+ with R.
	2	1	Step L in place with plie.
		2	Step R in place.
	+	Step L in place.	
	3-4		Repeat meas 1-2 with opp ftwk and move back slightly. (Note: M must help W around by leading her. His free L hand is held either up or behind his back.)
	1	1	<u>FIG. I - WOMEN:</u> Hold.
		+	Step R fwd (moving in front of M).
		2+	Repeat 1+ with L.

→ *Styling: flat-footed feeling, often syncopated ("and 1, and 2, etc.)*  
*Both partners need strong arms (w/ tension) in order for man to move his partner around. Hug ptnr +/or kiss her hand when dance is over.*

FIG. III: (Do only once)

Formation: Same as Fig. II. Ftwk same for both M and W.



1

Stepping R,L move CW around ptr (modified "buzz" turn action). Start by crossing R.



2

Continue turning with 4 quick steps. The 4th step is a little larger and with plie than the rest.



3

Repeat meas 1.



4

1

Step R in place with plie.

2

Step L across R.

+

Step R to R and begin turning CCW.

5-8

Repeat meas 1-4 turning CCW (step 1,2-1,2,3,4-1,2,plie-1,2). On last ct M breads at step R to switch ft, and he leads the W over to his R to repeat dance.

Presented by Sunni Bloland  
Santa Maria Statewide, May 1981

JIANA DE LA JINA  
Transylvania, Romania

Jiana refers to Ianca Jianu who was a kind of "Robin Hood" type of outlaw. The dance comes from the region around Sibiu, Transylvania. There are many variants of the dance. Sunni Bloland learned this dance from Theodor Vasilescu.

PRONUNCIATION: Zheeah-nah deh la zhee-nah

RECORD: Roemeense Volksdansen, Nevofoon 12153, Side 1, Band 6.

FORMATION: Cpls scattered at random around the dance area in open dance pos with W on M R, inside hands joined and held at shldr level in "W" pos, free hand hanging loosely at sides.

Character: Smooth style.

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METER: 2/4

PATTERN

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Meas.

NO INTRODUCTION, or wait 8 meas.

FIG. I: W TURNS

W use opp ftwk through Fig. I.

- 1 Turning slightly and leaning away from ptr, step fwd on outside ft, as joined hands move fwd and slightly downward (ct 1); turning slightly and leaning twd ptr, continue fwd on inside ft, as joined hands move bkwd to shldr level, "W" pos.
- 2 Turning to face ptr, do three (3) steps in place beginning on outside ft (cts 1,&,2), as joined hands move slowly fwd and slightly downward.
- 3 Turning to face almost twd reverse direction (i.e., opp to original direction), M turns W once CCW (L) under his raised R hands as he steps R,L fwd in reverse direction (ct 1-2). W turns once CCW (L) in reverse direction under joined hands stepping L,R (cts 1-2).
- 4 Turning to face ptr, do three (3) steps in place beginning on inside ft (cts 1,&,2), as joined hands return to "W" pos.
- 5-8 Repeat meas 1-4 except if dancing Fig. II next, W do the last meas as follows: Turning to face ptr, step in place L,R (cts 1,&); close L to R without wt (ct 2) to prepare for Fig. II.

FIG. II:

Both use same ftwk throughout Fig. II.

- 1 Rock sdwd on L, lean slightly L with bent knees (ct 1); rock sdwd on R, lean slightly R with bent knees (ct 2).

KOLUBARSKI VEZ

Serbia

Kolobarski Vez (koh-lu-bahr-ski Vehz) is from the village of Petka, in Sumadija, Serbia, Yugoslavia. The dance was first presented by Dobrivoje Putnik in 1973. Mr. Putnik is currently a researcher-choreographer and was formerly the director of "Kolo" Ensemble of Serbia, Yugoslavia.

RECORD: Borino Kolo Folk Ensemble, BK 273-R

FORMATION: Mixed lines in escort pos (L hand on hip, R hand through L hand).

METER: 4/8

PATTERN

Meas.

INTRODUCTION: None

FIG. I:

- 1 Facing ctr, small hop on L (ct 1); step R to R (ct &); close <sup>step</sup> L to R (ct 2); turning to face LOD, step R to R away from ctr <sub>behind</sub> (ct 3); bounce on R (ct 4); *bringing L to R ankle*
- 2 Moving sdwd into ctr, step L to L (ct 1); close R to L (ct &); repeat cts 1, & two (2) more times (3 in all) (cts 2, &, 3, &); step L to L (ct 4); small hop on L, bring L to R ankle (ct &).
- 3-4 Repeat meas 1-2.

FIG. II:

- 1 Facing ctr and moving LOD, small hop on L (ct 1); step R to R (ct &); close L to R (ct 2); ~~stamp both heels sharply (ct 3); hold (ct 4).~~ *repeat cts 1 & 2 (cts 3 & 4)*
- 2 Small bounce twice on both ft (cts 1-2); small jump on both ft so that R is fwd of L (ct 3); hold (ct 4).
- 3-4 Repeat meas 1-2.

FIG. III:

- 1 Moving in LOD, small hop on L (ct 1); step R to R (ct &); close L to R (ct 2); ~~hold (cts 3-4).~~ *repeat cts 1 & 2 (cts 3 & 4)*
- 2 Small hop on L (ct 1); step R to R (ct &); close L to R (ct 2); ~~bounce on both ft twice (cts 3-4).~~ *step R to R (ct 3); bounce L, touching R (ct 4)*
- 3-4 Repeat meas 1-2. *tuck R behind L calf (ct 4)*

FIG. IV:

- 1 Facing and moving LOD, step R fwd (ct 1); step L fwd (ct 2); step R fwd, bring L beside R calf (ct 3); small bounce on R (ct 4).
- 2 Step L bkwd (ct 1), step R in place (ct 2); step L fwd (ct 3); bounce on L (ct 4).
- 3-4 Repeat meas 1-2.

Repeat to end of music.

Presented by Bora Gajicki  
Santa Maria Statewide, May 1981

POMULETUL  
Romania

PRONUNCIATION: Pom-oal-etz-ool

TRANSLATION: The littel tree

ORIGIN: Village of Balta in Muntenia, Romania. Sunni Bloland learned the dance from Marius Korpel of Schiedam, Holland.

RECORD: Roemeense Volksdansen Nevofoon 12153, Side 1, Band 3

FORMATION: Closed circle of M and W. Hands are in "W" pos with arms jiggling throughtout.

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METER: 2/4

PATTERN

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Meas.

INTORDUCTION: Either no intro or wait 8 meas.

FIGURE:

- 1 Step R in place (ct 1); hop on R (ct &); step L across R (ct 2); hop on L (ct &).
- 2 Step back on R (ct 1); hop on R (ct &); step L to L (ct 2); hop on L (ct &).
- 3 Step R across L (ct 1); hop on R (ct &); step L in place (ct 2); hop on L (ct &).
- 4 Step R to R (ct 1); hop on R (ct &); step L across R (ct 2); hop on L (ct &).
- 5 Step R <sup>fwd</sup> in place (ct 1); hop on R (ct &); step L <sup>fwd</sup> in place (ct 2); stamp R in place (ct &).
- 6 Moving fwd twd ctr, step R (ct 1); <sup>scuf</sup> stamp L (ct &); step L fwd (ct 2); stamp R in place (ct &).
- 7 Stamp R in <sup>fwd</sup> place twice (cts 1-2). (<sup>diag for</sup> ct 2 w/emphasis)
- 8 Reeling bkwd, hop on L (ct 1); step R (ct &); hop on R (ct 2); step on L (ct &); hop on L (ct ah).  
*Hands swing down (ct 1); back up (ct 2)*

Presented by Sunni Bloland  
Santa Maria Statewide, May 1981

RACA  
Serbia

Raca (Rah-tsah) is a traditional dance from Vlaska in East Serbia. This dance was first presented by Dobrivoje Putnik in 1973. Mr. Putnik is currently a researcher-choreographer and was formerly the director of "Kolo" Ensemble of Serbia, Yugoslavia.

RECORD: Borinø Kolo Folk Ensemble, BK 273-R

FORMATION: The dance is done in either an open or closed circle in belt hold (L over R).

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METER: 4/8

PATTERN

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Meas.

INTRODUCTION: None

- FIG. I: *R R*  
1 ~~Step L to L (ct 1); close L to R (ct 2); Step R to R (ct 3);~~  
~~bring L to R ankle and bounce lightly on R (ct 4);~~ *Shldr's swivel sltly during steps*  
*Kick L sltly drag fwd, L shoulder sltly back, an lean R*  
2 Repeat meas 1, with opp ftwk and direction.  
3 Step R to R and lift L in front of R (ct 1); light bounce on R (ct 2); repeat cts 1-2 with opp ftwk (cts 3-4).  
4 Repeat meas 1.  
5-8 Repeat meas 1-4, with opp ftwk and direction.
- Change when music gets faster music (3/4 way thru)*  
FIG. II:  
1 Step R to R (ct 1); close L to R (ct 2), step R to R (ct 3); stamp L in place (ct 4).  
2 Repeat meas 1, with opp ftwk and direction.  
3 Step R to R (ct 1); stamp L (ct 2); step L to L (ct 3); stamp R (ct 4).  
4 Repeat meas 1.  
5-8 Repeat meas 1-4, with opp ftwk and direction.  
Repeat dance to end of music.

Presented by Bora Gajicki  
Santa Maria Statewide, May 1981



RADUJEVAČKO KOLO  
Serbia

The steps of Radujevačko Kolo (Rah-do-yev-vah-chko Kolo) are from East-central Serbia, while the dance was arranged by Bora Gajicki. The dance was first presented by Bora Gajicki in 1978.

RECORD: Borino Kolo Folk Ensemble, BK 678 (LP), Side A, Band 3.

FORMATION: Lines in belt hold (L over R) or hands joined and down and facing ctr.

STYLE: Ftwk is bouncy throughout dance.

METER: 4/4

PATTERN

Meas.

No Introduction

FIG. I:

- 1 Leave L in place and step R to R - bounce on both ft (ct 1); in place, bounce on R (ct 2); step L next to R with plie, lift R slightly off floor (ct 3); pause (ct 4).
- 2 Repeat meas 1.
- 3 ~~Double bounce on R and bring L ft behind R calf (cts 1-2); repeat cts 1-2 with opp ftwk (cts 3-4).~~
- 4 ~~Repeat meas 3.~~
- 5-16 Repeat meas 1-4, 3 more times (4 in all).  
Note: Steps are done more or less flat footed and close to the floor, body may lean slightly R and L during Fig.

FIG. II:

- 1 Moving slightly to R, hop on L (ct 1); step R to R (ct 2); close L to R with small plie (ct 3); hold (ct 4).
- 2 Repeat meas 1, except on ct 3, while stepping on L, R ft swings slightly diag bkwd with a sharp motion.
- 3 Bending L knee, swing R sharply fwd in front of L close to floor and with straight knee (ct 1); hold (cts 2-4).
- 4 In place, step R,L,R and hold with L beside R ankle.
- 5-6 Repeat meas 1, twice with opp ftwk and direction.
- 7 Hop on R (cts 1-2); step L in place (cts 3-4).
- 8 In place, hop on L (cts 1-2); stamp R next to L, no wt (cts 3-4).
- 9-16 Repeat meas 1-8, 1 more time.

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- 7  
3 - step R to R, bounce (wt on both ft) (cts 1-2); bounce on R, lifting L behind R (cts 3-4)
- 4 - step L behind R, bounce (wt on both) (cts 1-2), shift wt to L, hold (cts 3-4)

ZAVRZLAMA  
Serbia

Zavrzlama (Zahv-rahz-lah-mah) is a traditional dance from the Sumadija region in Central Serbia. The name means "when there is too much confusion." The dance was learned by Bora Gajicki when he was a member of Kolo. Bora Gajicki first presented the dance in 1978.

RECORD: Borino Kolo Folk Ensemble, BK 678 (LP), Side A, Band 4.

FORMATION: A line, facing ctr with hands joined and down.

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METER: 4/4

PATTERN

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Meas.

INTRODUCTION: 8 meas (no action)

FIG. I:

- 1 With ft together bend both knees (ct 1-2); straighten knees (cts 3-4).
- 2 Step R to R (ct 1); step L behind R (ct 2); step R to R (ct 3); plie on R and cut L straight fwd low to ground (ct 4).
- 3 Step on L and cut R fwd (ct 1-2); step on R and cut L fwd (cts 3-4), *flicking R heel up + back (+)*
- 4 Close L to R with ft in pigeon-toed pos (cts 1-2); close heels sharply (cts 3-4)
- 5-8 Repeat meas 1-4, with opp ftwk and direction.
- 9-16 Repeat meas 1-8.

FIG. II:

- 1 In place and facing ctr, jump onto balls of both ft with plie (R in front of L with R heel twisted to L and L heel to R) (cts 1-2); leap onto R with L flaring diag L bkwd (cts 3-4).
- 2 Repeat meas 1, with opp ftwk.
- 3 In place, step on R, bring L to R ankle (cts 1-2); repeat cts 1-2, with opp ftwk (cts 3-4).
- 4 Hop on L (ct 1); in place step R,L, hold (cts 2-4).
- 5 In place, stamp R with wt and start to lift L behind R (cts 1-2); hop on R, continue moving L behind R (ct 3); step L close behind outside of R heel, while R is lifted slightly fwd off floor (ct 4).  
Note: You may emphasize "stamp R" on cts 1-2 and syncopate the beat.
- 6 Step on R and cut L fwd (ct 1-2); step on L and cut R fwd (cts 3-4).
- 7-8 Do 6 more cut steps, stepping RLR-LRL (double time).
- 9-16 Repeat meas 1-8.

Repeat dance from beginning to end of music.

Presented by Bora Gajicki  
Santa Maria Statewide, May 1981