

# ÎNVÎRTITĂ FROM CĂLATA

(Transylvania, Romania)

This version of the Transylvanian turning dance Învîrtită comes from villages in the northern part of Clus county in an area inhabited by Romanian, Hungarian, Gypsy, and German-speaking people. This particular dance is danced by the Romanians of that region. The source for this dance is Zoltán Farkas and Ildikó Tóth.

FORMATION: Couples, W to M's L in a closed 45° side-by-side position. Man's R hand hold woman's L down in front. Man's L hand on woman's R upper arm. Woman's R hand on man's lower back.

NOTE: This position is adjustable according to mood and size.

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METER: 9/8 counted 1, 2, 3

PATTERN

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Meas Count

## REST STEP

- 1 1 Moving CW around and trying to face a center point between the couple, step on L to L  
2 step on R behind L  
3 step on L to L.
- 2 1 Step on R across in front of L  
2 step on L to L  
3 close R ft to L ft (no wt) (ct 3). NOTE: In doing this style, the upper body will change directions, sometimes backing up, other times moving fwd. There should be a definite tension and swing in this step.
- 3-4 all Repeat meas 1-2 with opp ftwk and direction.

## COUPLE TURN

M turns twd W and places R hand on her L shldr. W L hand rests on M upper arm. M L hand holds W R upper arm. W R hand hold firmly on to M L back under his arm. The position is a closed face-to-face position offset slightly to L. They turn CW together.

- 1 1-3 Step fwd on L, forward on R, forward on L
- 2 1-3 Step fwd on R, L, R
- 3 all Repeat meas 1.
- 4 1 Step fwd on R  
2 step fwd on L (W bkwd)  
3 M stamp R ft fwd, W close R ft to L ft with wt (ct 3). During this step, M releases W R hand (gives slight fling) so that she opens to end on his R side, still joined in side-by-side pos (W backs into pos). NOTE: During this turn, M hold pivot point with R while W travels more.
- 5-8 all Repeat meas 1-4 with opp ftwk and direction. M pulls (leads) W to his L side as they turn CCW.

Meas Count

**WOMAN'S TURN**

- 1-4 all Repeat Rest Step, meas 1-4.
- 5 1 **M:** Lead W from his L to his R by stepping on L to L. **W:** Step fwd on L to cross in front of M.  
 2 **M:** step on R beside L. **W:** step fwd on R to continue across and turn CW  
 3 **M:** step on L slightly to L. **W:** step on L to complete 360° turn ending on M R side (ct 3). During this lead across, man's R hand and arm remain low and pull woman across, and then begins to come up and fwd on ct 3.
- 6 1 **M:** Step on R in place (R hand leads woman's L hand back at shldr level and down). **W:** Step on R in place  
 2 **M:** step on L in place (R hand reaches spot fwd at shldr height. **W:** close L ft to R ft (no wt)  
 3 **M:** step on R in front (no wt) (R hand moves straight across to back at shldr height). **W:** step on L to L in front of M. NOTE: Woman's L hand is held by man's R which leads it from a low pos up around and in back as described in M's step.
- 7 1 **M:** Step on R to R and initiate W's CCW turn under his own R hand. **W:** Turning CCW under own L hand (M's R), step on R across and in front of L  
 2 **M:** step on L to R, continuing to turn W. **W:** continuing 360° CCW turn, step on L in place  
 3 **M:** turning to face slightly L, step on R to R and push R hand fwd to stop W's turn. **W:** ending turn on M's L, step on R to R ending to face M.
- 8 1 **M and W:** Step on L in place, and M R hand crank back over own R shldr, W L hand follows, M resumes closed hold, M L hand on W R upper arm, W R hand on M L side  
 2 step on R beside L, M R hand pushes fwd  
 3 close L to R (no wt), M R hand remains fwd near W L shldr (ct 3). NOTE: this last meas moves slightly to R in a CCW fashion as a couple. From this position, the couple can return to the Rest Step or immediately repeat meas 4-8 of Woman's Turn.

**EXTENDED LASSO W'S TURN**

- 1-2 all Repeat meas 5-6 of Woman's Turn.
- 3 1 **M:** Initiate W's turn as in meas 7 of Woman's Turn, but M ftwk changes: step on R to R **W:** Turning CCW under own L hand (M's R), step on R across and in front of L  
 2 **M:** step on L beside R, R arm remains up over head and L hand reaches to assist W by guiding her lower L back with extended M L hand. **W:** continuing 360° CCW turn, step on L in place  
 3 **M:** step fwd on R under own R hand. **W:** ending turn on M's L, step on R to R ending to face M.
- 4 1 **M:** Continuing to lead W in lasso-like fashion around back, close L to R (no wt) **W:** Close L to R  
 2 **M:** step on L diag back to L (ct 2); **W:** take a long step on L across in back of M, step fwd on R ball of ft beside L (ct &);  
 3 **M:** close R to L (W is now on M R side) (ct 3). **W:** step fwd on L to end on R side of M. NOTE: M is leading and assisting W in making a full circle around M under their joined hands (M R, W L). He must help at the critical points with his L hand at her back, but also a strong R arm/hand-lead to pull her across his back.

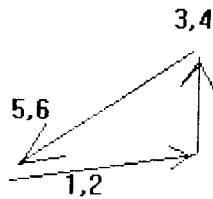
Învîrtită from Călata continued

Meas Count

5-6 all M & W: repeat measures 3-4.

7-8 all M & W: repeat measure 7-8 of Woman's Turn.

Note floor pattern for man's footwork:



(4,5,6 = 1,2,3 of measure 4)

### MAN'S SLAPPING CLOSE

1-4 all Repeat Rest Step, measure 1-4.

5-6 all Repeat Rest Step, measure 1-2.

7 1 Release or hold onto W with loose L hand, turning to face W, jump with both feet shoulder-width apart, knees bent  
& slap R hand against R boot-top  
2 close feet sharply together  
3 hop on L, raising R upper thigh and slapping it with R hand.

8 1 Step forward on R with accent and knee slightly bent, start to kick L foot forward and low  
& L foot continues fwd and up  
2 land on L in place and slap R hand to R upper inside boot out in front  
3 step back on R.

NOTE: During man's slapping step, woman continues Rest Step or stands and watches.

This description is only the basic of this multi-figured, beautiful dance. All of the basic elements are included, however, from which many variations arise. Much of Transylvanian couple dances can be seen as logical building from four to five central parts:

1. Rest step
2. Couple turn
3. Woman's turn
4. Extended woman's turn
5. Man's solo figures/slap

Transitions connect the figures. Dancers always return to the rest step to regather and create.

*Presented by Steve Kotansky at the Laguna Folkdancers Festival 1995*