

# LIPA MA MARYČA

Slovenian (Italian)

PRONUNCIATION: LEE-pah muh mah-REE-tsah

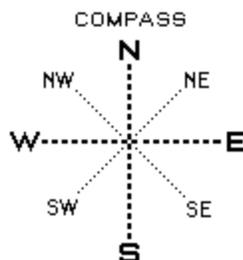
TRANSLATION: My beautiful Marie (or Maria)

SOURCE: Dick Oakes learned this dance from Steven Kotansky who learned it in Val Resia, Italy, and taught it at the 1984 San Diego State University Folk Dance Conference.

BACKGROUND: Val Resia (Resija in Slovenian) is just across the Slovenian border in northeastern Italy. Because of its isolated location among high mountains, the people have retained the Slovenian language of their ancient heritage, regardless of the artificial location of the border.

MUSIC: Helidon (LP) FLP 03-006, side B, band 1.

FORMATION: Cpls scattered randomly about the floor with ptrs facing each other about four feet apart. The following are the compass slots referred to in the description:



METER/RHYTHM: 2/4

STEPS/STYLE: STEP-BOUNCE: Step (ct 1); bend and straighten supporting knee (ct &)

M movements are freestyle and relaxed, matching a subtle flexing bouncy swagger with movement. M arms are at sides and move with a natural swing or slight lift to the side as the upper body sways.

QUICK-SLOW PIVOT: Step L in place(ct 1); pivoting 1/4 CCW on L, step slightly swd R (ct &); pause (ct 2); step L in place (ct &); pivoting 1/4 CCW on L, step slightly swd R (ct 1); pause (ct &); step L in place (ct 2); pivoting 1/4 CCW on L, step slightly swd R (ct &); pause (ct 1); step L in place (ct &); pivoting 1/4 CCW on L, step slightly swd on R (ct 2); pause (ct &). There are 4 Quick-Slow Pivots in three meas.

W are more subdued than the M and take smaller steps with knees closer together. W hands hold skirt out low to sides.

## INTRODUCTION

- 1-16 Allow 4 meas of High Melody to play with no action and beg dance with meas 5-8.  
OR: Allow both a High Melody and a Low Melody to play with no action.

## MEN'S MOVEMENTS

## I. HIGH MELODY (Turn in place; Ending)

- 1-3 Standing in "S" slot and facing ptr (N), dance 6 Step-Bounces (beg R across L), turning twice CCW in place and ending facing ptr (N);
- 4 Facing ptr, stamp R,L,R, taking wt on all three stamps and moving slightly twd ptr (cts 1,&,2);
- 5-7 Repeat action of meas 1-3 with opp ftwk;
- 8 Facing ptr, stamp L slightly fwd, taking wt (ct 1); bounce on L heel (ct &); stamp R slightly fwd, taking wt (ct 2).

## II. LOW MELODY (Turn in place; Cross over)

- 1 Beg a 3/4 turn CCW in place, step L, facing "SW" (ct 1); finishing the 3/4 turn CCW, step R, facing "E" (ct 2);
- 2 Moving swd L and exchanging places with ptr (passing M back to W front), step L swd, facing "E" (ct 1); step R next to L (ct &); turning to face "N," step L fwd, beginning a 3/4 CCW turn in place (ct 2);
- 3 Completing the 3/4 CCW turn, step R, facing "S" twd ptr (ct 1); step L slightly swd (ct 2); light stamp R (optional) next to L (ct &);
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- 3 OR: Beg 3/4 turn CCW, step R, facing "W" (ct 1); completing 3/4 CCW turn, step L, facing ptr (ct 2); light stamp R (optional) next to L (ct &);
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- 4 Moving swd L and exchanging places with ptr (passing back-to-back), step L swd, facing "W" (ct 1); step R next to L (ct &); turning to face "S," step L fwd, beginning a 3/4 CCW turn in place (ct 2);
- 5 Completing the 3/4 CCW turn, step R, facing "N" twd ptr (ct 1); step L slightly swd (ct 2); light stamp R (optional) next to L (ct &);
- 6 Step L slightly swd (ct 1); stamp R (optional) next to L (ct &); step R fwd, facing "E" (ct 2);
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- 5 OR: Beg 3/4 turn CCW, step R, facing "W" (ct 2);  
6 Completing 3/4 CCW turn, step L, facing ptr (ct 1); stamp R (optional) next to L (ct &); step R fwd, facing "E" (ct 2);
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- 7-8 Repeat action of Low Melody, meas 2-3, ending on opp side from which you began, having crossed over (exchanging places) three times during the Low Melody.
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## WOMEN'S MOVEMENTS

### I. HIGH MELODY (Turn in place; Ending)

- 1-3 Beg L, dance 4 Quick-Slow Pivots, making two complete turns CCW;
- 4 Facing ptr, step L in place (ct 1); bounce on L heel, raising R next to L ankle (ct &); stamp R slightly diag R, taking wt;
- 5-8 Repeat action of meas 1-4.

### II. LOW MELODY (Turn in place; Cross over)

- 1 Beg L, dance 1 Quick-Slow Pivot motif in place, ending facing "W" (cts 1,&); pause (ct 2); facing "S," step L twd ptr (ct &);
- 2 Moving swd R and exchanging places with ptr (passing W front to M back), step R swd, facing "E" (ct 1); step L in back of R (ct &); touch ball of R slightly fwd (ct 2); turning to face "S," step L fwd, beginning a 3/4 CW turn in place (ct &);
- 3 Continuing 3/4 CW turn, step L fwd and across R, facing "W" (ct 1); completing 3/4 CW turn, step R slightly bwd, facing ptr (ct 2);
- 4 Step L twd ptr, turning to face "W" (ct 1); moving swd R and exchanging places with ptr (passing W front to M back), step R swd (ct 2); step L in back of R (ct &);
- 5 Touch ball of R slightly fwd (ct 1); beg a 1/2 turn CW," step L fwd, facing "N" (ct &); completing the 1/2 CW turn, step L fwd and across R, facing "E" (ct 2);
- 6 Turning 1/4 CW, step R slightly bwd to face ptr (ct 1); turning 1/4 CW, step L fwd twd ptr, turning to face "E" (ct 2);
- 7-8 Repeat Low Melody, meas 2-3, ending on opp side from which you began, having crossed over (exchanging places) three times during the Low Melody.
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Repeat entire dance from beg until the musicians play the High Melody twice (see Finale below).

### III. FINALE (M AND W)

When the musicians play 8 meas of High Melody twice in successions, the dance ends with the dancers repeating the action of meas 1-8 of the High Melody.

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LIPA MA MARÝCA  
Slovenia (Italy)

This song is in the Rezian dialect of Slovenian.

Lipa ma Marýca, Rýnina si ty. Ko ta-na Rüşće pöjdeš, U fyýlo éon ti pryt.	My beautiful Marýca, You are Rýnina's (girl). When you go to Rüşće I'll come to serenade you.
Ko ta-na Rüşće si došýl, Marýca me je ni.	When I arrived in Rüşće, There was no sign of Marýca.
Te hüdi júdi so paršlý, Marýco so neslý.	Bad people had come And taken Marýca away.
Či bej to bila háuža, To bila mákoj ma.	What was the reason? I was the only reason!
Ja mëšon bil se zbüdil, Da drúgin na plašá.	I should have known That others fancy her too.
Za ne pryt notou hýšy, Ta-z gözd ja si jo dal.	So as not to enter the house, I ran into the woods.
Za prý horě u Zagáto, Tri óre ja si stal.	It took me three hours To get to Zagáto.
Lipa ma Marýca, Lipa ti si ty, Lipa ti si bila, Lipa ti éeš byt.	My dear Marýca, You are beautiful, You always were beautiful, You always will be beautiful!