

# Dances from Resia, Italy

(Val Resia, Italy - Italian border area near Slovenia)

**Formation:** The most common arrangement appears to be separate lines of Men and Women facing each other in contra lines. Men and Women keeping hands loosely at sides (not held) or women holding a piece of their skirt in each hand as they dance. It is also not uncommon to see a group of 1, 3 or 4 people dancing together and adapting the steps and patterns to work things out.

**Record:** Doline Rezije, Helidon FLP 03-006 (Phono Record)  
Shmarnamisha! Resia Valley Music, AVAN-047 (CD)  
Mendocino Folklore Camp 2000 Tape

**Music:** The dance described below, "Cherni Potok", has a 5 measure phrase and allows for 2 crossing patterns during the "low melody". Dances with longer phrases such as "Ta Lipaushka" or "Lipa Ma Maryca" have 8 measure phrases and allow for 3 crossing patterns.

## Meas. Ct. WOMENS' STEPS

### Low Melody - Cross over and back to place

#### Phrase 1 - Cross over

- |   |   |  |
|---|---|--|
| 1 | 1 | Starting facing partner, and turn CCW (L) by stepping on LF (turning about 1/3 turn to L)  |
|   | & | Continuing in same direction, Step onto RF (you've now made 3/4 of a turn CCW)   |
| 2 | 1 | Pause.   |
|   | & | Step onto LF to complete 1 full turn CCW.  |
| 3 | 1 | Continuing to turn slightly CCW make 1/4 turn more and step sideways to R onto RF (you are now crossing towards your partners place. (In fact you be looking at the back of your partner as you begin to change places). |
|   | & | Step onto LF closing it next to RF.  |
| 4 | 1 | Step onto RF beginning to turn CW to R.  |
|   | & | Pause.   |
| 5 | 1 | Pivoting to R (CW) on RF to end up facing your partner (you are now in your partners place and facing your partner), Step Sideways to L onto LF.   |
|   | & | Pause  |

#### Phrase 2. - Cross back

- |   |   |  |
|---|---|--|
| 1 | 1 | Step sideways to R onto RF.  |
|   | & | Pause.   |
| 2 | 1 | Step Sideways to L onto LF.  |
|   | & | Pause.   |
| 3 | 1 | Continuing to turn slightly CCW make 1/4 turn more and step sideways to R onto RF (you are now crossing towards your original place. (In fact you be looking at the back of your partner as you begin to change places). |
|   | & | Step onto LF closing it next to RF.  |
| 4 | 1 | Step onto RF beginning to turn CW to R.  |
|   | & | Pause.   |
| 5 | 1 | Pivoting to R (CW) on RF to end up facing your partner (you are now in your partners place and facing your partner), Step Sideways to L onto LF.   |
|   | & | Pause.   |

### High Melody - Turn in Place (Syncopated)

- |   |   |  |
|---|---|--|
| 1 | 1 | Facing Partner, step slightly sideways to R onto RF. |
|---|---|--|

	&	Pause.
2	1	Starting to turn L (CCW) step onto LF.
	&	Continuing turn, step onto RF (you've now turn _ turn to Left).
3	1	Pause
	&	Continuing turn L (CCW) step onto RF
4	1	Step onto RF (you have completed your turn and are facing your partner again)
	&	Pause
5	1	Starting to turn L (CCW) step onto LF.
	&	Continuing turn, step onto RF (you've now turn _ turn to Left).
1	1	Pause
	&	Continuing turn L (CCW) step onto RF
2	1	Step onto RF (you have completed your turn and are facing your partner again)
	&	Pause
3	1	Step onto LF (facing partner)
	&	Pause
4	1	Step slightly forward onto R with small running step
	&	Step slightly forward onto L with small running step
5	1	Stamp R foot (do not bend whole leg, but bend R knee so R foot goes out behind you in preparation to stamp)
	&	Pause

Meas. Ct. MENS' STEPS

Low Melody - Cross over and back to place

Phrase 1 - Cross over

1	1	Starting facing partner, and turn CCW (L) by stepping on LF (turning about 1/3 turn to L)
	&	Pause
2	1	Continuing in same direction, Step onto RF (you've now made 3/4 of a turn CCW)
	&	pause.
3	1	Step sideways to L onto LF, you are move beginning to move into your partners place, and your partner is passing behind you.
	&	Step onto RF next to (or behind) LF.
4	1	Step sideways onto LF.
	&	Pivoting to L (CCW) on LF to end up facing your partner (you are now in your partners place and facing your partner).
5	1	Step Sideways to R onto RF.
	&	Pause.

Phrase 2. - Cross back

1	1	Step sideways to L onto LF.
	&	Pause.
2	1	Step Sideways to R onto RF, beginning to turn L shoulder towards partner (1/4 turn CW).
	&	Pause.
3	1	Step sideways to L onto LF, you are move beginning to move into your partners place, and your partner is passing behind you.
	&	Step onto RF next to (or behind) LF.
4	1	Step sideways onto LF.
	&	Pivoting to L (CCW) on LF to end up facing your partner (you are now in your

5      1      partners place and facing your partner).  
          &      Step Sideways to R onto RF.  
               Pause.

High Melody - Turn in Place (Not Syncopated)

1      1      Facing Partner, step slightly sideways to L onto LF.  
          &      Pause.

2      1      Starting to turn R (CW) step onto RF.  
          &      Slight bounce on RF continuing to turn CW.

3      1      Continuing to turn R (CW) step onto LF.  
          &      Slight bounce on LF continuing to turn CW.

4      1      Continuing to turn R (CW) step onto RF.  
          &      Slight bounce on RF continuing to turn CW.

5      1      Continuing to turn R (CW) step onto LF.  
          &      Slight bounce on LF continuing to turn CW.

1      1      Continuing to turn R (CW) step onto RF.  
          &      Slight bounce on RF continuing to turn CW.

2      1      Continuing to turn R (CW) step onto LF.  
          &      Slight bounce on LF continuing to turn CW.

3      1      Continuing to turn R (CW) step onto RF.  
          &      Slight bounce on RF continuing to turn CW.

4      1      Moving fwd toward your partner, step onto LF.  
          &      Slight bounce on LF as you turn slightly to L, partners are not R-shoulder to R-

         shoulder.  
          5      1      Loud stamp onto RF taking wt on RF. (RF swing down from in back to stamp).  
          &      Pause.

NOTE: For the men the high melody music is the "flirtatious" time in the dance and it is often improvised throughout. Turn can be in either direction, can be syncopated, hands raised, occasional stamps, etc.

General comments on the dance.

If you looked at a large group of people doing this dance at a social event (e.g, Carnivale) you would see much variation in the dance. We've seen many folks dancing "off" the beat instead of "on" the beat, it seems to make no difference to them. We've seen the dance danced using more measures to actually cross over. No one really cares, they are all doing the dance. They refer to the dances by the name of the song (Cherni Potok, Ta Lipaushka, etc) rather than by the name "Rezianka".

Of particular note is that there has been a folklore "club" in Val Resia since at least the mid 1800's and perhaps because they have been a Slovenian speaking minority in the area they have held on strongly to their traditions. Generally when the folklore club performs, they present each song as a separate and distinct dance, without much improvisation, and giving the impression of Val Resia having many, many dances and few tunes per dance; I'd prefer to think that have many, many tunes, with relatively little difference in the dance except for number of measures and some small variations in the endings.