

Sitna Lisa

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Sitna Lisa is a dance from the Skopje region, a region rich in dances in a wide variety of rhythms. Many of these are already known in the United States, including Baba Djurdja, Žensko Krsteno, Crnogorka, Čučuk, Potrčano, Postupano, etc. The region includes the surroundings of Skopje, both the Crna Gora and the lowlands along the Vardar almost to Veles.

The dance is in a quick 7/16 rhythm, which we will count as follows in groups of two measures:

Mixed open circle. Hands are joined and held forward at shoulder level. Face center.

Group Beat Figure I (Slow)

I	1	Čukče on L	[Free R is raised forward, bent at knee, and somewhat crossing in front of L]
	2	Step R by L	
	3	Čukče on R	[As in 1]
	4	Touch ball of L foot near R	

II Reverse I

III-IV Repeat I-II

V	1	Čukče on L	[As in 1 above]
	2	Step R to R	[Face a bit R of center]
	3	Čukče on R	[As in 1 above]
	4	Step L across in front of R (RLOD)	

Figure II (Fast)

I	1	Hop on L	[As in 1 above]
	2	Step R by L	
	3	Hop on R	[As in 1 above]
	4	Step on ball of L foot near R	
		Step onto full R foot in place	

II Reverse I

III-IV Same as I-II

V	1	Hop on L	[As in 1 above]
	2	Step R to R (RLOD)	
	3	Hop on R a bit to R.	
			[As in 1 above]
	4	Step L across in front of R to R	

Cont

These notes have been written on the basis of my own experience in learning most of these dances from Pece at his summer institute at Oteševu in 1971 and 1972, and on the basis of many hours of discussion between us. However, Sitna Lisa, Zetovskoto, and Kavadarka are dances which I have never done, nor seen done to music, and are written up on the basis of demonstrations by Pece. For this reason, inaccuracies are particularly likely to exist in these dances.

I have attempted to make these notes conform as much as possible to the way in which Pece has danced and taught these dances, but of course there is bound to be some personal interpretation on my part as well.

Although I have attempted to make these notes quite complete, it must be remembered that THESE NOTES ARE INTENDED ONLY TO REFRESH THE MEMORY OF SOMEONE WHO HAS ALREADY LEARNED THE DANCE. It is near impossible to make the notes so complete that a person may read them and do the dance correctly without ever having seen it done, and I strongly advise against any attempt to use them this way.

As to their accuracy: If you see Pece do a dance slightly differently from what is written here, it may be that there is a mistake in the notes. But it may also be that Pece has done it differently that time. This is not to say that Pece makes many changes in the dance each time he does it. He is, in fact, very consistent in his dancing. However, there are some folk dancers who worry about precisely how many inches a foot is lifted from the ground, and so on. The actual truth is that given ten villagers from a village, all of whom know the dance well, each would dance slightly differently, and the differences among them would be quite considerable and quite visible. It should be no wonder if Pece dances slightly differently from some other person you meet who knows the dance, or even if he dances the same dance differently at different times. His style will vary slightly with his mood: for instance, faster music and exuberance may tend to produce a slight "čukče" as a grace note to a step on the other foot.

Despite the above warnings, I have gone into great detail in these dance descriptions, and in order to make for easier reading, I have often written the basic step on the left, with the details in brackets to the right. It should thus be equally possible to just skim through the basic steps or to recall a fine point.

I hope that the notes will be useful, and will gladly receive your comments, corrections or criticisms.

ROBERT LEIBMAN
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DEFINITIONS OF SOME TERMS

A "čukče" on the R foot: with weight on the R foot, lift the R heel off the ground before the beat. Then, on the beat, come down on this heel.

"RLOD" means "right line of direction" - i.e.: around the circumference of the circle towards the right. "LLOD" means the same to the left.

In contrast, "forward" or "backward" makes reference to the direction you are facing, not the line of direction.

A notation such as "3+" means halfway between beat 3 and beat 4. Similarly, "3++" means three-quarters of the way from beat 3 to beat 4.

"Bloop-bloop" (accent on the second "bloop") applied to two steps indicates that the first step takes place just before the beat, and the second step on the beat. For instance, on beats 3++ and 4.

Cont

OVČEPOLE

Ovče Pole (Sheep's field) is a small plain running from Štip on the east to Sv. Nikole on the north and almost, but not quite, to Veles on the west. The Ovčepole dance region also includes some of the surrounding mountains. Dances from this area include Teško Krstačko, Osogovsko (formerly called Arnaut or Arnautsko) and Zaečko Oro, as well as the four dances in this syllabus: Staro Tikveško, Ovčepolska Potrbulka, Ovčepolsko, and Kavadarka. Dances of this region seem to be characterized by great physical difficulty. For instance: in Teško Krstačko, the dancer must leap from high onto both knees. (We lose more folk dancers that way...)