

PIJANI LOGOVAC

Croatia



Logovac - flirtatious dance in threes (one boy and two girls) from eastern Slavonia. It is assumed that the name derives from the Hungarian word „logos“ which means an extra horse (usually a colt) with two or three other horses pulling a cart. Just as this horse „thinks“ he is in control and doing all of the work, so too does the boy in this dance with the two girls.

Characteristic of the folk-dances in Slavonia is their liveliness, usually accompanied with the one tambura instrument called “samica”, “gajde” (bagpipe) or the full tamburitza orchestra. In dance Logovac are many variations based on improvisations talented rural men.

TRANSLATION: “The third horse”

PRONUNCIATION: Pee-yah-knee LOW-goh-vuts

MUSIC: CD “Resonance of Croatia”, Band # 20

FORMATION: Trio’s (W-M-W) freely distributed on the dance floor.

HOLD: M have their arms behind W backs.
W have outside hands joined with M hands twd the outside of W back, while inside hands are placed from behind on nearest M shldr.
When hands are free, M place them behind their own back, L on top of R with palms out, while W have loose fists on hips.

STEPS -STYLE: W have very long skirts, ftwk is so small that it should not be seen under the skirts. Hops are done with a down accent; very low and often do not leave the ground. M do showoff steps.

Meas. Meter 2/4

PATTERN

INTRODUCTION 16 meas. No action.

I **Turning in place**

- 1 Turning CW, as a group, step R (ct 1), hop R (ct &), step L (ct 2), hop L (ct &).
- 2 Continuing turn, 3 steps, R, L, R (cts 1, &, 2), hop R (ct &). End facing out.
- 3-4 Repeat meas 1-2.
- 5-8 Repeat meas 1-4 with opp ftwk and direction. End in original position.

II **Women Turning**

- 1-4 M raise both arms forward and up to turn both W in 8 step-hops, starting R. W turn away from M. M does step-hops in place.
- 5-8 Repeat Figure II, meas 1-4, making turns in opp direction.

III Forward and Back

Men:

- 1 Moving fwd (twd ctr), step in “Zig- zag” pattern, turn body slightly and flick leg on each step, step R (ct 1), hop R (ct &), step L (ct 2), hop L (ct &).
- 2 Continuing forward, 3 steps, R, L, R (cts 1, &, 2), hop R (ct &).
- 3 Repeat meas 1.
- 4 Repeat meas 2. Turn to R (CW) to face out, raise R arm over head.
- 5-8 Repeat meas 1-2 twice. Turn to L (CCW), end facing in, between W.
- 9-10 Four step-hops bkwd, R, L, R, L (cts 1, &, 2, &, 3, &, 4, &).
- 11-12 Repeat meas 9-10 in opp direction, end between W.

Women:

- 1-2 Four step-hops bkwd, R, L, R, L (cts 1, &, 2, &, 3, &, 4, &).
- 3 Two step-hops turning twd each other to face out, R, L (cts 1, &, 2, &).
- 4 Two step-hops fwd, R, L (cts 1, &, 2, &).
- 5-8 Repeat meas 1-4, end facing ctr.
- 9-10 Four step-hops moving diagonally to change sides, W on R crossing in front, R, L, R, L (cts 1, &, 2, &, 3, &, 4, &).
- 11-12 Four step-hops turning to outside and moving out, 1 full turn, R, L, R, L (cts 1, &, 2, &, 3, &, 4, &). End facing ctr with M between W.

All:

- 13-14 M's R arm around waist of W on R, W's arms on M's shoulders, turn CW with four step-hops, R, L, R, L (cts 1, &, 2, &, 3, &, 4, &). W on L does one CCW turn alone.
- 15-16 Repeat meas 13-14 with W on L, turn CCW. W on R does CW turn alone.

Sequence: Figs I-III twice, Fig I, Fig II



*Dance notations:
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12. 2012*

PIJANI LOGOVAC

Idem šorom i posrčem, i
rukama blato zgrčem,
Otvori mi ženo vrata pune su
mi šake blata.

Od sokaka malen pender,
svilena firanga,
Kroz njega se provlačila pijana
bitanga.

Reži šunku, kuvaj jaja da
povrati snagu „baja“,
Spavo nisam cjele noći
nabrekle mi crne oči.

Odkad jesam valjo nisam,
popravit se ne ću,
Pa nek' bude šta će biti takav i
umrijet ću.

The musical score is written in 2/4 time with a key signature of one sharp (F#). It consists of 12 systems of music, each with a vocal line and a bass line. The first system includes guitar chords: G, D, G, D, G, D, G, D, G, D. The second system includes chords: G, A, D, E, A. The score features first and second endings for several phrases, indicated by '1.' and '2.' above the notes. The melody is characterized by a mix of eighth and sixteenth notes, with some triplet-like patterns.

