

Pronunciation: Shet'-nyah ("Walking")
Source: Learned from Miodray Vuković, Belgrade folk dancer, 1954, and observed at many gatherings in rural Sumadija, Serbia.
Record: MH 3029 "Setnja", by Duquesne University Tamburitians
Formation: Open circle. During the slower, beginning part of the dance, a sort of "escort" hold is used: leader holds vest, with R hand and grasps his own belt with L hand. Other dancers join on, grasping or hooking on to R neighbor's bent L elbow, keeping own L elbow bent, placing L hand on own hip or belt. When the music speeds up and the faster variant begins, dancers join hands down at sides.
Note: In Šumadija, the central part of Serbia, "Šetnaja" is a time-honored traditional dance with the definite place in the "program." When a young man arrives at the church yard or field where a festivity is taking place, he seeks out one of the many gypsy musicians who have come to town for the day, pays him a certain amount of money to play for him, and then proceeds to gather his friends one by one on his left. The dance they ordinarily do is "Šetnja," and they may meander about the whole dancing area gathering up people. When a large enough circle is formed, the dance is speeded up, ended and "Morovac" ("U šest") generally follows.

Meas. The Dance
Part I. (Walking)--"Escort Position"
1 ct. 1 Moving R, step with R ft.
ct. 2 Continuing R, step with L ft.
2 ct. 1 Continuing R, step with R ft.
ct. & Continuing R, step with L ft.
ct. 2 Continuing R, step with R ft.
ct. & Pause, turning to face center
3 ct. 1 Step with L ft, behind R heel, moving backward
ct. 2 Step with R ft. behind L heel, moving backward
4 ct. 1 Step backward very slightly with L ft.
ct. & Close R ft. beside L ft.
ct. 2 Turning to R, step L ft. across in front of R ft
ct. & Pause
Note: A very gentle, almost imperceptible flex comes after every beat throughout Part I. In Part II, this flex becomes a definite hop.
Part II ("Hopping")--Hands joined down at sides
At that point in the music where the tempo accelerates markedly, dancers join hands at sides, and add hops to the above steps as follows:

Meas.
1 Ct. 1 Moving R, step-hop on R ft.
ct. 2 Continuing R, step-hop on L ft.
2 ct. 1 Continuing R, step with R ft.
ct. & Continuing R, step with L ft.
ct. 2 Continuing R, step with R ft.
ct. & Hop on R ft. turning to face center
3 ct. 1 Step with L toe, behind R heel.
ct. & Hop on L toe, bringing R ft. around in back
ct. 2 Step with R toe behind L heel
ct. & Hop on R toe
4 ct. 1 Step back very slightly with. L ft.
ct. & Close R ft. beside L ft.
ct. 2 Turning to face R, step L ft. across in front R. ft.
ct. & Hop on L ft. continuing R.

Text: Although not sung on the recording, "Šetnja" does have an accompanying song:

1. Dodji, Mile, u naš kraj, pa da vidiš šta je raj. (rep.)
Hej, haj, u naš kraj, pa da vidiš šta je raj, (rep.)
2. Prodje, Mile, propeva, i volove protera (rep.)
Hej, haj, propeva, i volove protera. (rep.)

LOGOVAC
(Vojvodina-Yugoslavia)

Pronunciation: Lo'-go-vahtz ("The Third Horse")

Source: Learned by Dick Crum from native dancers in Zrenjanin, Banat, 1954.

Record: Folk Dancer MH 1013B - Logovac

Formation: One man with two girls, all facing same direction, Girls" inside hands on man's shoulders, his arms about their waists. Man holds girls' outside hands at their hips.

Background notes: "Logovac" is a popular dance throughout the Vojvodina area of Yugoslavia (Bačka, Banat, Srem), and in its natural setting is a highly improvised dance. Guided by the whim of the man, the dancers perform innumerable figures in no set sequence. The figures given below are arranged arbitrarily to fit the recommended recording.

Step: An elastic, low step-hop is used throughout the dance, beginning each phrase with the R ft. The step might be termed a "steplift," since the foot seldom leaves the ground.

CHORUS

Meas.

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| 1-4 | 8 step-hops Dancers move fwd in basic position |
| 5-8 | 8 step-hops Move backward to original place on floor |
| 9-12 | 8 step-hops Dancers turn as a unit one full turn CCW, the man acting as a pivot, L-girl moving backward, R-girl moving forward. |
| 13-16 | 8 step-hops Reverse and turn CW, L-girl now moving fwd, R-girl backward. |

FIGURE I

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| 1-4 | 8 step-hops Man pulls R-girl's R hand with his R hand in such a way that she makes a 1/2 turn R and moves to a position in front of her original position, facing the opposite direction from the remaining two dancers. In this new position R-girl moves backwards as man and L-girl move fwd. Keep hands joined throughout. |
| 5-8 | 8 step-hops R-hand girl resumes original position beside man, while man pulls L-girl's L hand so that she makes a 1/2 turn L to assume position similar to the one the R-hand girl just had. Dancers move back to original place on floor. |
| 9-12 | 8 step-hops L-hand girl makes 1/2 turn R to assume original position beside man, while he pulls R-girl's R hand to begin a repeat of the figure. All move fwd as in Meas. 1-4 of this figure. |
| 13-16 | 8 step-hops All move backward as in Meas. 5-8 of this figure, preparation for chorus. |

CHORUS

FIGURE II

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| 1-4 | 8 step-hops Releasing all hands, the man faces the R-girl and they join by a "lower arm hold": man's R hand grasps girl's L arm just below the elbow, his L hand grasps her R arm similarly. She likewise grasps his arms just below |
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