

# ŠETNJA

Serbian

PRONUNCIATION: SHET-nyah

TRANSLATION: Walking or strolling

SOURCE: Dick Oakes learned this dance from Dick Crum who learned it in 1954 from Miodrag Vuković, a folk dancer from Beograd (Belgrade), and subsequently taught it to folk dancers in the United States from 1958 on. Elsie Dunin presented it at the 1968 Workshop for Teachers and Leaders. Bora Gajicki presented variations on the theme of Šetnja in 1974 and 1985.

BACKGROUND: Dick Crum, noted Balkan dance researcher, observed Šetnja being danced at many gatherings in Šumadija, the great heartland of Serbia that extends southeast of Belgrade. The area is heavily covered with forests, hence the name (from šuma or "forest"). In Šumadija, Šetnja is a time-honored traditional dance with a definite place in the day's activities. When a young man arrives at the field or churchyard 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, then proceeds to gather his friends one by one on his left. The dance they usually do is Šetnja, and they meander about the entire dancing area gathering up people. When a large enough open circle is formed, the musicians play faster and the dance ends. Šetnja is generally followed by the dance U šest koraka to a tune such as "Moravac."

MUSIC: Alcon (LP) C-2L1S  
Balkan Brass (LP) BB-001  
Festival Records (45rpm) F-4816  
Folk Dancer (45rpm) MH-3029  
Folkraft (45rpm) F-1490x45-A

Crum, Dick. "Šetnja" (sheet music), *Vranjanka and Other Yugoslav Songs and Dances*, Hargail Music Press, New York, 1954.  
Geisler, Richard. Sheet music, "Lark in the Morning Free Music Library," <http://larkinam.com/LITMLibrary.html#Geisler>.

FORMATION: Open cir of mixed M and W in "Q" pos, L hand on hip, fingers fwd, thumb bwd; R hand through elbow of person to R, hand relaxed, with wrist on lower forearm of person to R (as if being escorted); leader's R hand on waist or holding middle of vest, left thumb usually hooked in his belt.

METER/RHYTHM: 2/4

STEPS/STYLE: HOP: This is actually a low hop (or "lift") where the ball of the ft does not leave the floor.

The walking in Fig I is done with a gentle flex of the knees on each major beat.

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MEAS

MOVEMENT DESCRIPTION

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INTRODUCTION - None.

I. WALKING

- 1 Facing diag R, and moving in LOD, slow walk R, flexing knees (ct 1); flex knees (ct 2);
- 2 Continuing in LOD, repeat action of meas 1 with opp ftwk;
- 3 Step R (ct 1); step L (ct 2);
- 4 Turning to face ctr, step R in LOD (ct 1); close L to R without wt (ct 2);
- 5 Step L in back of R flexing knees (ct 1); flex knees (ct 2);
- 6 Continuing bwd, repeat action of meas 5 with opp ftwk;
- 7 Step L slightly bwd (ct 1); beg to turn diag R, step R slightly to R (ct 2);
- 8 Facing diag R, step L across R (ct 1); flex knees (ct 2).

Repeat action of Fig I until music gets faster.

II. HOPPING

- 1 When music gets faster, join hands with neighbors down at sides in "V" pos and step R, flexing knees (ct 1); hop R (ct 2);
- 2 Continuing in LOD, repeat action of meas 1 with opp ftwk;
- 3 Step R (ct 1); step L (ct 2);
- 4 Turning to face ctr, step R in LOD (ct 1); low hop R (ct 2);
- 5 Step L in back of R, flexing knees (ct 1); low hop L (ct 2);
- 6 Continuing bwd, repeat action of meas 5 with opp ftwk;
- 7 Step L slightly bwd (ct 1); beg to turn diag R, step R slightly to R (ct 2);
- 8 Facing diag R, step L across R (ct 1); low hop L (ct 2).

Repeat action of Fig II until end of music.

/ Dodji, Mile, u naš kraj  
pa da vidiš šta je raj. /  
/ Hej, haj, u naš kraj  
pa da vidiš šta je raj. /

Mile, come through our village  
to see what paradise is like.

/ Prodje, Mile, propeva  
i volove protera. /  
/ Hej, haj, propeva  
i volove protera. /

Mile was passing through,  
singing, driving his oxen before him.

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