

KACERAC

(Serbia)

SOURCE

Kacerac (kah-CHAIR-ahts) takes its name from its place of origin, the village of Kačer in the Užice municipality of western Serbia. A number of variants of *Kacerac* are found in this area, some having two parts and others having only one continually repeated pattern. The description given here has two parts.

METER

2/4.

RECORDINGS

The melody for this dance became a standard favorite among Serbian musicians, as evidenced by numerous arrangements issued on Yugoslav labels such as Jugoton and RTB (now out of print). One recording has been produced in the U.S. (Folkraft LP-34, by the Aman Ensemble). Unfortunately, these arrangements are stylized to the point where the original dance cannot be done to them without making awkward adjustments in repeats and speeds. The only reported “straight” recordings are Slobodan Slovic’s 1987 cassette, *Serbian Folk Dances*, Side B, track 5, *Kacerac*, and Atanas Kolarovski’s LP record, AK-004, *Songs and Dances of Yugoslavia*, Side A, track 6, *Kacerac*.

FORMATION

Curved line of dancers, mixed M and W, facing forward toward center. Either of two hand positions may be used: the “V” position (hands joined down at sides) or the “Escort” position (closed L hand placed over stomach or holding front edge of vest, R arm linked through the L elbow of neighbor on R, as in the dance *Setnja*).

STYLE

Steps are precise and relatively small. Weight is slightly forward on the balls of the feet.

<u>Meas</u>	<u>Ct</u>	PART I. IN PLACE
1	1	Facing center, weight on balls of both feet, move heels together to R with a small bounce.
	&	Do a small bounce again on both feet in this position.
	2	Move heels together to L (beyond original position) with a small bounce.
	&	Do a small bounce again on both feet in this position, shifting weight to L ft to allow R ft to move slightly diagonally forward to R.
	uh	Step diagonally forward onto ball of R ft to R.
2	1	Step to R onto L ft behind R ft.
	2	Step onto R ft beside L ft, bouncing on both feet in this position.
	&	Bounce again on both feet in this position.
3-4		Repeat movements of Meas. 1-2 with opposite footwork and direction.
5-16		Repeat movements of Meas. 1-4 three more times.
		PART II. TRAVELLING (VARIATION A)
1-3		Facing center, do 12 small and evenly weighted steps sideways to R, beginning with R ft.
4		Do three steps in place – R, L, R – and then prepare to step to L with L ft.
5-8		Repeat Meas. 1-4 of Step II-A with opposite footwork and direction.
9-16		Repeat Meas. 1-8 of Step II-A.

Instead of the footwork described above when dancing left and right, Serbians often do variations that do not conflict with the footwork being done by their neighbors. Two such variations are described below.

PART II. TRAVELLING (VARIATION B)

1	1	Facing center, step to R onto R ft, R heel raised high off floor.
	&	Step onto L ft across in front of R ft, heel raised only slightly.
	2	Step to R onto R ft, R heel raised high off floor.

Meas Ct PART II. TRAVELLING (VARIATION B) (continued)

&Step onto L ft across in front of R ft, heel raised only slightly.

2-3 Repeat Meas. 1 two more times.

4 Do three steps in place – R, L, R – and then prepare to step to L onto L ft.

5-8 Repeat Meas. 1-4 of Step II-B with opposite footwork and direction.

9-16 Repeat Meas. 1-8 of Step II-B.

PART II. TRAVELLING (VARIATION C)

1 1 Facing diagonally R, hop to R on L ft.

& Step to R onto R ft.

2 Step to L onto L ft across in front of R ft.

2-3 Repeat Meas. 1 two more times.

4 Do three steps in place – R, L, R – turning to face diagonally L and preparing to step to L with L ft.

5-8 Repeat Meas. 1-4 of Step II-B with opposite footwork and direction.

9-16 Repeat Meas. 1-8 of Step II-B.

Dance notes compiled May 7, 2014, by Franklin Houston based on personal instruction and on notes by David Vinski (Maine Folk Dance Camp 1974) and Dick Crum

<http://archives.mvfolkdancers.com/0_Other%20Items%20of%20Interest/0_Dance%20Instructions/KACE_RAC%201.PDF>.