

KAČERAC

Serbian

PRONUNCIATION: kah-CHEHR-ahts

TRANSLATION: Dance from Kačer

SOURCE: Dick Oakes learned this dance from Elsie Ivancich Dunin, who learned it in Belgrade (Beograd), Serbia, in 1957, and presented it at the 1960 Santa Barbara Folk Dance Conference. Atanas Kolarovski taught it at the 1975 San Diego State University Folk Dance Conference. Dick Crum taught the dance at the AMAN Institute in March of 1989. The following dance is essentially the Kačerac as performed by the AMAN Folk Ensemble (aka, AMAN International Music and Dance Company) of Los Angeles, California.

BACKGROUND: Kačerac comes from the villages of Ljig and Lazarevac in the Kačer River region. No settlement in the Ljig area was known to the Austrians when they occupied Serbia from 1717 to 1739. By 1818, however, the nearby settlement of Gukosi had grown to 50 homes. A railway station was built in 1917 near the present-day center of Ljig. This lower area under the Gukosi hill includes a small settlement with a municipal court, school, inn, two stores, two textile mills, three tailors and several houses, and when still part of Gukosi had been referred to as the area "on the Ljig River." Lazarevac is a town and municipality whose name stems from the name of medieval Prince Lazar Hrebeljanović. Lazarevac is one of Belgrade's 17 municipalities.

MUSIC: Folkraft (45rpm) 1567x45-B
Folkraft (10" 33rpm) LPM 6, B-4
Jugoton (45rpm) C-6296
Jugoton (LP) LPM6, side B, band 4
Kolarovski (LP) AK-004

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 linked together by:
1. "Q" pos: L hand on waist with fingers fwd and thumb back, R wrist resting on the forearm of the person to the R, as if being escorted; or
2. Modified "Q" pos: M have thumbs in front of belt, elbows out, W wrists resting on M forearms; or
3. "V" pos: Hands joined with neighbors' and held down at sides.

METER/RHYTHM: 2/4 (counted here as 4/8)

STEPS/STYLE: LIFT: Raise on ball of supporting ft without leaving floor.

INTRODUCTION - 8 meas or none, depending on music.

I. IN PLACE

- 1 With wt on fwd portion of both ft, move both heels to R (ct 1); move both heels to L (ct 2); step RLR slightly swd to R (cts 3&4).
2 Repeat action of meas 1 with opp ftwk.
3-8 Repeat action of meas 1-2 three more times.

II. HOP-STEP-STEP

- 1 Facing and moving R in RLOD, lift on L and at same time place R fwd on floor (ct 1); step R (ct &); step fwd L (ct 2); Repeat action of cts 1&2 (cts 3&4).
2 Repeat action of cts 1&2 of meas 1 (cts 1&2); step RLR in place turning to face L (cts 3&4).
3-4 Repeat action of meas 1-2 to L in RLOD with opp ftwk.
5-8 Repeat action of meas 1-4.

III. IN PLACE WITH 2 BOUNCES

- 1-8 Repeat action of Fig I except that:
A. when heels move to R and L (or L and R), they do so with a double bounce.

IV. HOP-STEP-STEP

- 1-8 Repeat action of Fig II.

V. IN PLACE WITH 3 BOUNCES

- 1-8 Repeat action of Fig I except that:
A. when heels move to R and L (or L and R), they do so with a double bounce, and
B. there is also a double bounce on ct 4 (except for a preparatory step toward ctr on ball of R instead of second bounce as the transition is made into Fig VI).

VI. FWD AND BWD

Move twd ctr of cir with a momentary step on ball of R (ct & of previous meas);

- 1-2 Step L toward ctr of cir (ct 1); move twd ctr of cir with a momentary step on ball of R (ct &); step L twd ctr of cir (ct 2); move twd ctr of cir with a momentary step on ball of R (ct &); Repeat action of cts &2 four more times (cts &3, &4, &1, &2) for a total of six "limping" steps;
Bringing ft together, bounce on both heels in place three times (cts 3&4).
3-4 Repeat action of meas 1-2 with same ftwk but moving bwd out of cir leading with the ball of R ft;
5-8 Repeat action of meas 1-4.

VII. REST STEP

- 1 Facing ctr, step swd R (ct 1); step L across in back of R on ball of ft (ct 2); close R to L turning to face slightly L and lowering heels to floor (ct 3); pause (ct 4).
- 2 Repeat action of meas 1 to L with opp ftwk.
- 3-8 Repeat action of meas 1-2 three more times.

VIII. TINY GRAPEVINE

- 1 Moving very slightly to R, step on ball of R in front of L (ct & of previous meas); Step L in back of R (ct 1); step on ball of R in back of L (ct &); step on L across in front of R (ct 2);
Repeat action of cts &1, &2 (cts &3, &4);
- 2 Repeat action of cts &1, &2 of meas 1 (cts &1, &2);
Bringing ft together, bounce on both heels in place three times (cts 3&4);
- 3-4 Repeat action of meas 1-2 to L with opp ftwk;
- 5-8 Repeat action of meas 1-4.

IX. TOE-TOUCH

- 1 Leap onto L in place and at same time touch R toe fwd with R heel rotated slightly inward to L (ct 1); leap onto R in place and at the same time touch L toe fwd with L heel rotated slightly inward to R (ct 2);
Bringing ft together, bounce on both heels in place three times (cts 3&4);
- 2 Repeat action of meas 1 with opp ftwk;
- 3-8 Repeat action of meas 1-2 three more times.

X. TINY GRAPEVINE AND ENDING

- 1-7 Repeat action of meas 1-6 of Fig VIII and then stop "dead" on ct 4 of meas 7 with wt on R;
- 8 ritardando Step L twd ctr; rise on ball of L; close R to L; lower both heels together to floor.