

GODEČKI ČAČAK
(Jugoslavia-Bulgaria)

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This dance comes from a region which straddles the Serbian-Bulgarian border at the point where it is intersected by the Nišava River. This region has other beautiful dances, such as Ripna maca and Jove mala mome. Songs, dances and costumes are identical on both sides of the political border, so it is impossible to classify them either as Serbian or Bulgarian. Godečki Čačak is called by other names in various villages: Za rojas, Na dva Tanca, Nišavski Čačak, etc.

Record: DU-TAI 1002-A "Godečki Čačak"

Rhythm: 2/4

Formation: Lines of dancers, no partners, in "lesa" position: belt hold, R arm under, L arm over. Not over 6 people per line.

Sequence: The sequence below is made up of four figures arbitrarily selected from the dozen or so variants of the dance by Dick Crum. If each figure is done twice through as written, the whole routine of four figures will be gone through twice to the above recording.

Measure	Pattern
1-4	<u>Introduction</u>
	<u>FIGURE I ("Basic")</u>
1-2	Facing and moving R, take 4 steps R,L,R,L (these have a quality between that of ordinary walking and low run -- lead with forward part of foot) one step per count (cts 1,2,1,2)
3	Continuing in this direction, one long, smooth step forward on R (ct 1), low lift (not quite a hop) on R ft, bringing L ft forward (not high off ground) in preparation for next step (ct 2)
4	Continuing in this direction, repeat measure 3, opposite footwork
5	Repeat measure 3, turning to face center
6-10	Repeat measures 1-5 to the L, opposite footwork (Some native dancers vary this basic step by substituting three travelling two-steps for the step-lifts: measures 3-5 would be R-L-R, L-R-L, R-L-R, and measures 8-10 opposite footwork. Individuals within a line may do these two steps while others are doing the step-lifts, being careful not to interfere with each other.)
	<u>FIGURE II</u>
1	Facing center, hop-step-step on L to R: hop on L ft moving slightly R (ct 1), step R to R (ct 2), close L ft beside R ft, taking weight on L ft (ct 2)
2	Hop-step-step on L to R again
3	Jump on both feet, turning heels out, toes together (ct 1), bring heels together (ct 2)
4-5	Repeat measure 3 two more times
6-10	Repeat measures 1-5 to the L with opposite footwork

(continued)

FIGURE III (in place)

- 1 Facing center, short leap sideways onto R ft, swinging L ft up in back quite high (ct 1), scuff L heel beside R ft, swinging L ft down and up in front (ct 2)
- 2 Hop on R ft in place, bringing L ft around in a CCW arc (forward/around to L side/back)(ct 1), step on L ft behind R heel (ct 2)
- 3 In place, one three-step on R: very small step sideways on flat R ft (ct 1), step on flat L ft beside R ft (ct &), step on flat R ft beside L (ct 2)
- 4-5 Two more three-steps in place starting L: L-R-L, R-L-R
- 6-10 Repeat measures 1-5, opposite footwork and direction
(Some native dancers, especially the women, instead of scuffing heel forward on ct 2 of measure 1 or 6, make a tiny double-scuff of the toe. For example, in measure 1 this would mean: short leap sideways onto R ft (ct 1), strike L toe beside R ft (ct 2), strike L toe again a few inches further forward and up in front (ct &). These scuffs are with the flat of the toe rather than the tip.)

FIGURE IV. (Forward and back)

- 1 Facing center, bent forward from waist, step forward on R ft (ct 1), close L ft behind R heel and raise R ft, knee straight, slightly off ground forward (ct 2)
- 2 Repeat measure 1, continuing forward
- 3 Continuing forward, one two-step on R: step forward on R ft (ct 1), close L ft to R heel (ct &), step R ft in place (ct 2), hold, bringing L ft forward in preparation for next step
- 4-5 Two more two-steps continuing forward: L-R-L, R-L-R
- 6-7 Straighten up and take 4 small leaping steps backward away from center L,R,L,R (cts 1,2,1,2)
- 8-10 Three three-steps moving slightly backward to original position: L-R-L, R-L-R, L-R-L

(In some villages Godečki Čačak is called Na dva tanca ("with two leaders"). In these villages the men on each end of the line will take turns swinging his half of the line inward toward the other half and then out again using the steps of Figure IV, while the rest of the line does one of the more stationary figures, such as II or III. The coordination of these steps and movements is very tricky and depends on quick almost imperceptible signals as well as years of practice dancing together!)

Taught by Dick Crum