

KAČERAC (originally, KAH-cheh-rahts, then kah-CHAIR-ahts) = dance from Kačer

OTHER NAMES:

Качерац - the Serbian Cyrillic spelling

BACKGROUND:

This Serbian dance accompanies what must be one of the happiest folk dance tunes of all time, a happiness that perhaps accounts for its numerous variations and recordings. Strangely, the Serbian source, Ljubica C. and Danica C. Janković (*Narodne Igre, VIII Knjiga*, Beograd: Prosveta, 1964), presents a much less happy tune and dance from Ljig, Belanovica, Serbia.

Earliest notes in the Society Archives come from Elsie Dunin ("Kacerac," 1960 *Santa Barbara Folk Dance Conference* [syllabus]), who presented a 5-figure version learned in 1957 in Beograd. Elsie used the Jugoton records C-6296 (78 rpm) and LPM 6, B-4 (10" 33 1/3 rpm). Neal Sandler ("Kacerac," in *The International Folkdancers of Richland present Neal Sandler of San Francisco: 16th Annual Folk Dance Festival sponsored by Northwest Folk Dancers, Inc. September 26-27, 1970*) presented a similar 5-figure *Kačerac* from Šumadija, learned in 1970 from Mario Casillas of the Aman Ensemble. Aman recorded a major key version on Folkraft 1567 (and LP-34), a recording used by Dick Oakes in the late 1970s to teach an 8-figure *Kačerac* based on the Aman *Kačerac*.

Dick Crum arranged *Kačerac* as part of *Serbian Medley #4* in 1962, but we have no notes for it.

David Vinski used the Aman recording to teach the common 3-figure *Kačerac* at Maine Folk Dance Camp in 1974. Atanas Kolarovski ("Kačerac," in *Folk Dance Camp* [syllabus], Stockton, California: University of the Pacific, 1975, p. 138) presented his slightly different 3-figure *Kačerac* from Šumadija at the 1975 Stockton Folk Dance Camp to his minor key recording on *Makedonski Tanec*, AK-004. As a result of that record title, some careless readers began to call *Kačerac* a Macedonian dance.

Finally, Dick Crum ("Kačerac," in *Folk Dance Festival* [syllabus], San Antonio, Texas: San Antonio College, 1990) presented in the 1980s his 3-figure *Kačerac*. He says: "A number of variants of *Kačerac* are found in this area (Kačer district of western Serbia), some having two parts, others having only one continually repeated pattern. The variant given here has two parts." He also refers to a third recording: the Slobodan Slović 1987 cassette, *Serbian Folk Dances*.

Strangely, no one (to my knowledge) has documented the resemblance of *Kačerac* to *Kokonješte* dances. For example, the basic "swivel" step of *Kačerac* mimics closely the first step of *Čačansko Kokonješte* with mutual "slow, slow, quick-quick-slow" rhythm, and the *Kačerac* step 7 ("side-steps") reminds me of the "sevens" of *Čačansko Kokonješte* (*Problem Solver* 1993, p.27). Drawing from that *Problem Solver*:

<p><i>Kokonješte</i> pattern in 2/4, no syncopation: Kačerac might go here</p> <p><i>Kokonješte</i> pattern in 2/4, syncopated: <i>Čuješ Mala</i>, described earlier in this book</p> <p><i>Kokonješte</i> pattern in 3/4, no syncopation: <i>Žikino Kolo</i>, described later in this book</p> <p><i>Kokonješte</i> pattern in 7/16, syncopated: <i>Denyovo Horo</i></p> <p><i>Kokonješte</i> pattern in 3/4 (and 7/8), plus 1 bar = the <i>Vranjanka</i> family described later in this book</p>

FORMATION:

Broken circle of men and women, leader at R end of resultant line. Hands may be joined and down, or on hips with fingers forward, or hooked in belt front (for men) with women's hands arms hooked through men's arms and hands resting on men's forearms, or "escort position" with L hand on stomach or holding front edge of vest and R hand resting on the forearm of the dancer to your right. Hold free hands on hips with fingers forward, or hold front edge of vest with free hand.

STYLING:

As with other dances from Central Serbia, dance lightly on the balls of the feet with the feet close to the ground, close together, and under your body. An erect posture gives that peculiar Serbian combination of dignity without stiffness. Please note that the action occurs below the hips.

MUSICAL NOTE:

Most instructions and musical scores give the meter as 2/4, but I will note the dances below in 4/8 to clarify description.

(continued on next page)

Kačerač (continued)

THE DUNIN KAČERAC. Handhold: hands joined and down at sides. Or: men hook thumbs in belt front; women rest hands on men's forearms.

BARS ACTION (No introduction on the Jugoton recording.)

4/8 I. Swivels and threes in place. Face center.

- 1 Swivel heels to R: \ (ct 1), swivel heels to L: // (ct 3).
- 2 Step in place 3 times onto: R foot, L foot, R foot (cts 1,2,3).
- 3-4 = 1-2 with opposite footwork (swivel L, swivel R, L-R-L in place).
- 5-8 = 1-4 (swivels starting R & L again).
- 9-16 = 1-8 (swivels to R, L, R, & L again).

II. Step-hop-steps. Turn to face to R of center.

- 1 Step to R and CCW around the circle onto R foot (ct 1), hop or lift with R foot (ct 3), step in front of R foot onto L foot (ct 4).
 - 2-7 = 1, 7 step-hop-steps in all, not traveling with the last hop and step (cts 3,4).
 - 8 Step in place onto: R foot, L foot, R foot, turning CCW to face just a bit to L of center (cts 1,2,3).
 - 9-16 = 1-8 with opposite footwork (7 step-hop-steps CW around the circle and 3 steps in place).
- Note: this step uses a slow-quick-quick rhythm rather than the quick-quick-slow of subsequent versions.*

III. Swivels and traveling threes. Face center.

- 1 Swivel heels to R: \ (ct 1), swivel heels to L: // (ct 3).
- 2 Step diagonally forward to R onto R foot (ct 1), step behind R foot onto L foot (ct 2), step beside L foot onto R foot (ct 3).
- 3-4 = 1-2 with opposite footwork (swivel L, swivel R, L-R-L).
- 5-8 = 1-4 (swivels starting R & L again).
- 9-16 = 1-8 (swivels to R, L, R, & L again).

IV. Grapevines. Face center. Add a step to R and a bit forward onto ball of R foot during ct 4 of bar 16 of previous figure to shift weight to R foot.

- 1 Step behind R foot onto L foot (ct 1), step to R onto ball of R foot (ct 2), step beside R foot onto L foot (ct 3), step to R onto ball of R foot (ct 4).
- 2-3 = 1, 3 grapevine steps in all. Omit last step onto ball of R foot (ct 4 of bar 3) to leave R foot free.
- 4 Step in place onto: R foot, L foot, R foot (cts 1,2,3), step to L and a bit forward onto ball of L foot (ct 4).
- 5-8 = 1-4 with opposite footwork (3 grapevine steps to L and 4 quick steps in place).
- 9-16 = 1-8 (dance grapevine steps to R and to L again).

V. Slow steps. Face center. Omit last step onto ball of R foot during ct 4 of bar to leave weight on L foot.

- 1 Step to R and a bit forward onto ball of R foot (ct 1), step a bit back and behind R foot onto L foot (ct 3).
- 2 Step beside L foot onto R foot, with both feet flat on the floor (ct 1).
- 3-4 = 1-2 with opposite footwork (3 slow steps to L).
- 5=8 = 1-4 (slow steps to R and to L again).
- 9-16 = 1-8 (slow steps to R, L, R, and L again).

Sequence (for the Jugoton recording): I,II, III,II, III,IV, V,IV, V,III, IV.

Yes, I know, very few people enjoy reading Roman numerals, me included! So why did I use them in the Dunin *Kačerac* description? Because you may never have to dance the Dunin *Kačerac*, it being somewhat of an historical artifact as a link between an unknown predecessor (a Kokonješte?) and virtually all succeeding versions.

(continued on next page)

Kačerac (continued)

CHANGES SUBSEQUENT TO DUNIN'S KAČERAC:

- 1 Dunin's Figure I dances bar 2 danced in place. Her Figure III dances bar 2 as a traveling step. All succeeding versions travel during bar 2, some adding double bounces and some adding the contemporary, syncopated "slice."
- 2 Dunin's "step-hop-step" of Figure II became a "hop-step-step" in succeeding versions.
- 3 Only Dunin's figures IV and V will be used in the following dances.

Rather than confuse the reader with successive numbering of eleven different steps, renumbering the following versions allows me to start each of them with figure 1.

THE AMAN KAČERAC. Handhold: men hook thumbs in belt front; women rest hands on men's forearms. Two men together or two women together use escort position.

4/4 Introduction.

1-4 No action.

1. Swivels (for the A melody). Face center.

- 1 Rise onto balls of feet (upbeat), swivel heels to R: \ \ , and bounce on them (ct 1), bounce again, relaxing the knees a bit (ct 2), swivel heels to L: // , and bounce (ct 3), bounce again (ct 4), shift weight to L foot and swing R heel outward just a bit to R (ct &).
- 2 Slice R heel inward across L foot with just a bit of weight on R toe (upbeat), step behind R foot onto L foot with a limping action favoring the R foot (ct 1), swivel heels to R: \ \ , and bounce on them (ct 3), bounce again, relaxing the knees a bit (ct 4).

Note: some sources and dancers omit some (or all) double bounces and the slice and syncopation of bar 2.

3-4 = 1-2 (swivel, swivel, limp-step to L).

5-8 = 1-4 (swivels to R & L again).

9-16 = 1-8 (swivels to R, L, R, & L again).

2. Hop-step-steps (for the B melody). Turn to face to R of center.

- 1 Hop or lift on L foot, tapping R heel in front of L foot (ct 1), step to R and CCW around the circle onto R foot (ct 2), step in front of R foot onto L foot (ct 3).

Note: the Vinski Kačerac description omits that R heel tap of ct 1.

2-3 = 1, 3 hop-step-steps in all.

4 Step in place onto: R foot, L foot, R foot, turning CCW to face just a bit to L of center (cts 1,2,3).

Note: the Kolarovski Kačerac description (from the errata) adds a slight bend from the waist during bar 4.

5-8 = 1-4 with opposite footwork (3 hop-step-steps CW around the circle and 3 steps in place).

9-16 = 1-8 (dance to R and back to L again).

3. In and out (for the B melody). Face center. Shift weight to R foot with this substitute for bar 16 of the previous figure.

- 16 Step to L onto L foot (ct 1), step behind L foot onto R foot (ct 2), step beside R foot onto L foot (ct 3), step in place onto ball of R foot (ct 4).
1 Step forward onto flat L foot (ct 1), step forward onto ball of R foot (ct 2), repeat (cts 3,4).
2-3 = 1, 6 bloops in all.
4 Step in place onto: L foot, R foot, L foot, and ball of R foot (cts 1,2,3,4).
5-8 = 1-4, but dancing backward.
9-16 = 1-8 (in and out again).

4. Slow steps (for the C melody). Face center. Omit last step onto ball of R foot during ct 4 of bar to leave weight on L foot.

- 1-16 Dance the pattern of Dunin's figure V, above.

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Kačerac (continued)

5. Grapevines (for the B melody). Face center. Add a step to R and a bit forward onto ball of R foot during ct 3 of bar 16 of the previous figure to shift weight to R foot.

- 1-16 Dance the pattern of Dunin's figure IV, above.

Sequence: 1,2, 1,2, 1,3, 4,5, 1,2.

End of the Aman **Kačerac**.

THE OAKES KAČERAC. Handhold: men hook thumbs in belt front; women rest hands on men's forearms, or escort position, or hands joined and down at sides.

1. Swivels.

- 1-16 Dance the Aman figure 1 with no double bounces and no syncopated "slice."

1A. Swivels.

- 1-16 Dance the Aman figure 1 with double bounces during the swivels but no syncopated "slice."

1B. Swivels.

- 1-16 Dance the Aman figure 1 with all double bounces but no syncopated "slice."

3. In and out.

- 1-16 Dance the Aman figure 3, but replace the 3 flat-footed steps in place with 3 bounces on both heels (cts 1,2,3).

5. Grapevines.

- 1-16 Dance the pattern of Dunin's figure IV, but replace the 3 flat-footed steps in place with 3 bounces on both heels (cts 1,2,3).

6. Single swivels. Face center.

- 1 Leap in place onto L foot, touching R toe forward with R heel twisted inward to L (ct 1), leap in place onto R foot, touching L toe forward with L heel twisted inward to R (ct 3).
2 Close L foot to R foot and bounce 3 times on both heels with feet together and parallel (cts 1,2,3).
3-4 = 1-2 with opposite footwork (leap onto R, L, bounce 3 times).
5-8 = 1-4.
9-16 = 1-8.

Sequence: 1,2, 1A,2, 1B,3, 4,5, 6,5. Replace last 2 bars of dance with: step forward onto ball of L foot, step beside ball of L foot onto ball of R foot, lower heels to floor.

End of the Oakes **Kačerac**.

THE VINSKI KAČERAC. Handhold: arms linked at elbows.

7. Side-steps (for the B melody). Face center.

- 1 With knees straight and keeping feet parallel and close together, step to R onto R foot (ct 1), step beside R foot onto L foot (ct 2), repeat (cts 3,4).
2-3 = 1, 6 side-steps in all.
4 Step in place onto: R foot, L foot, R foot (cts 1,2,3).
5-8 = 1-4 (6 side-steps to L and 3 steps in place).
9-16 = 1-8 (dance side-steps to R and to L again).

Sequence: 1,2, 1,2, 1,2, 1,7, 1,2 (repeating 1,2 to the end of the music).

End of the Vinski **Kačerac**.

(continued on next page)

Kačerac (continued)

THE KOLAROVSKI KAČERAC. Handhold: hold joined hands down at sides.

8. Fancy side-steps (for the B melody). Face center.

- 1 With knees straight and keeping feet parallel and close together, step to R onto R foot (ct 1), step beside R foot onto L foot (ct 2), repeat (cts 3,4).
2 = 1, 4 side-steps in all.
3 Rise on the balls of the feet with feet together (ct 4 of preceding bar), swivel heels to R: \ \ , and lower onto flat feet (ct 1), rise again (ct 2), swivel heels to L: // , and lower onto flat feet (ct 3).
4 Step in place onto: R foot, L foot, R foot (cts 1,2,3), and ending facing center.
5-8 = 1-4 (4 side-steps to L, swivels, and 3 steps in place).
9-16 = 1-8 (dance fancy side-steps to R and to L again).

Sequence: 1,2, 1,2, 1,8, 1,8, 1,8 (repeating 1,8 to the end of the music).

End of the Kolarovski **Kačerac**.

THE CRUM KAČERAC. Handhold: escort position or hands joined and down at sides.

9. Tip-toe side-steps (for the B melody). Face center.

- 1 With knees straight and keeping feet parallel and close together, step "up" to R onto ball of R foot (ct 1), step "down" in front of R foot onto ball of L foot (ct 2), repeat (cts 3,4). A slight up-down action comes from the R foot being held higher than the L foot.
2-3 = 1, 6 tip-toe side-steps in all.
4 Step in place onto: R foot, L foot, R foot (cts 1,2,3).
5-8 = 1-4 (6 tip-toe side-steps to L and 3 steps in place).
Note: you may follow bars 1-4 of figure 9 with bars 5-8 of figure 7.
9-16 = 1-8 (dance tip-toe side-steps to R and to L again).

Sequence: 1,7, 1,7, 1,7, 1,7, 1,7 (repeating 1,7 to the end of the music). You may replace figure 7 with figure 9 at any time. As Crum says: "natives often do slight variations which are not different enough to disrupt the dancing pleasure of their neighbors."

End of the Crum **Kačeraц**.

The Janković *Kačeraц*.

49. КАЧЕРАЦ

M. M. J = 160

Љиг, Белановица



(concluded on next page)

Kačeraц (concluded)

The Aman *Kačeraц*, similar to arrangements in two Serbian publications.

Kačerač ~ Serbia

$\text{♩} = 126; 144$

RS

(A.B)^{3x} + C.B + A.B (take fine ending 4th time)
 $\text{♩} = 126 \dots \dots \text{♩} = 144$

notes on playing Kačerač

Intro. 4 bars, accordion:

chording: (A): (B):

(C): except 2nd bar of (C):

(B) is 4 x 4 bars

Play octave higher on small frula (or use sopranino recorder)

tambourine ad lib.

note tempo increase on last AB

<i>record reference:</i> <i>Folkraft 1567(45)</i>

transcribed by
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End of KAČERAC.