

# Cacak

(South & Southeastern Serbia)

**Source:** As seen at various events (weddings, county fairs, holidays) in south Serbia in 1966, 1971, 1976 & 1981. Cacak was, and probably still is, one of the most popular “regional” dances and had many local variants. The most common form of Cacak in Serbia is a 10 measure dance, however, various local dance variations have 11 measures (Svrljiski Cacak), 12 measures (Zaplanski Cacak), 4 measures (Sitan Cacak), etc. A 17 measure version of Cacak is also popular amongst Serbian-Americans, however, this version seems not to be danced in Serbia.

**Pronunciation:** CHAH-chak

**Formation:** Mixed, open circle of men and women, dance generally moves to right with leader on the right. In the old days (a very relative term) it was common to use a belt-hold (holding onto the belt or sash of the person next to you), however, that formation seems to be uncommon today and instead people join with the person next to them in many different ways including, arms on neighbors shoulders, arms around waists, back basket hold, and hands held down at sides. Within the same line it is common to see many of the different “hand holds” at the same time.

**Meter:** 2/4

**Record:** Mendocino Folklore Camp 2004 – Larry Weiner Balkan Dance CD  
Zlatne Uste Brass Band “In the center of the Village” ACCD-9903 “Jaws Cacak”  
Balkan Arts BA 1J Side A, Band 1.

<u>Meas.</u>	<u>Ct.</u>	<u>Basic Pattern</u> - facing center of circle
1	1	Moving CCW, Step sideways to R onto RF.
	2	Moving CCW, Step onto LF crossing it in front of RF.
2		Repeat Pattern Meas. 1, this Figure.
3	1	Turning to face center, Step sideways to R onto RF.
	2	Bounce in place on RF.
4	1	Facing center, step in place onto LF.
	2	Bounce in place on LF.
5	1	Facing center, step in place onto RF.
	2	Bounce in place on RF.
6	1	Moving CW, Step sideways to L onto LF.
	2	Moving CW, Step onto RF crossing it in front of LF.
7	1	Facing center, step in place onto LF.
	2	Bounce in place on LF.
8	1	Facing center, step in place onto RF.
	2	Bounce in place on RF.
9	1	Moving CW, Step sideways to L onto LF.
	2	Moving CW, Step onto RF crossing it in front of LF.
10	1	Facing center, step in place onto LF.
	2	Bounce in place on LF.

**NOTE:** In this pattern there is lots of opportunity to substitute steps, hops or stamps that have greater (or

lesser) energy depending upon the mood of the dancer. Also, whether you cross in front, behind or together on a step seems to make no difference. For example Meas. 1, could be danced as:

- 1     1     Moving CCW, Step sideways to R onto RF.
- 2     Moving CCW, Step onto LF crossing it in back of RF (or next to RF).
- 2     1     Moving CCW, Step sideways to R onto RF.
- 2     Moving CCW, Step onto LF crossing it in front of RF (or next to RF).

Or the direction of movement may change as follows:

- 3     1     Turning to face center, step slightly backwards onto RF.
- 2     Hop in place on RF.
- 4     1     Facing center, step slightly backwards onto LF.
- 2     Hop in place on LF.
- 5     1     Facing center, and moving diagonally forward to L, cross and step fwd onto RF
- 2     Hop slightly fwd on RF.
- 6     1     Continuing diagonally fwd to Left, Step diagonally fwd to L onto LF.
- 2     Continuing diagonally fwd to Left, Step onto RF crossing it in front of LF.
- 7     1     Continuing diagonally fwd to Left, step slightly fwd onto LF.
- 2     Hop in place on LF.
- 8     1     Facing center, swing free RF across in front of LF and step onto RF.
- 2     HOP in place on RF.
- 9     1     Moving diagonally backwards to Left, step diagonally backwards to L onto LF.
- 2     Moving diagonally backwards to Left, step diagonally backwards to L onto RF.
- 10    1     Facing center, step in place onto LF.
- 2     Hop in place on LF.

Presented by Larry Weiner  
Mendocino Folklore Camp 2004