

DRMEŠ IZ ZDENČINE

Croatian

PRONUNCIATION: DRR-mesh eez ZDEHN-chee-neh

TRANSLATION: Shaking dance from Zdenčina

SOURCE: Dick Oakes learned this dance from Dick Crum who collected this version in Croatia in 1954 and introduced to folk dancers in the United States at the 1956 University of the Pacific Folk Dance Camp (now the Stockton Folk Dance Camp).

BACKGROUND: Dick Crum says that the drmeš, or shaking dance, is the most typical dance form in the northwestern part of Croatia. Drmeši are rarely danced today, except at weddings or other celebrations, and usually only by older dancers, dancing as couples or in small circles of three or four. Otherwise, the drmeš is usually only seen when performed by amateur dance groups who may select a tune and some movements culled from the older dancers for presentation to audiences as living museum pieces. Sometimes, groups from adjacent villages will select different movements and sequences for a particular melody common to both, giving rise to what puzzled American folk dancers sometimes think of as conflicting versions of the same dance. Drmeš iz Zdenčine is one such dance that has undergone this preservative process.

Drmeš iz Zdenčine is from the village of Zdenčina, about 12 miles southwest of the Croatian capital of Zagreb. Zdenčina is split into two areas: Donja (lower) Zdenčina and Gornja (upper) Zdenčina. The area of Donja Zdenčina until the Turks came was a swampy area. The owner of the area, was from the territory of Bosnia and Herzegovina. Today Zdeničai are largely their offspring, but there are those who come from German and Hungarian predecessors. Smaller settlements took place in the 19th and 20th centuries. The last major settlement took place during the patriotic war, when Bosnian Croats arrived again.

Gornja Zdenčina was once a part of the former municipality of Jastrebarsko. Today it belongs to the municipality of Klinča Sela. It is a village with less than 200 inhabitants.

MUSIC: NAMA 1 (LP) 1001, Side A, Band 4, "Nama Drmeš Medley" (first dance); Folk Dancer (45rpm) MH 3030.

Geisler, Richard. Sheet music, "Lark in the Morning Free Music Library," <http://larkinam.com/LITMLibrary.html#Geisler>.

Sheet Music: Vancouver International Folk Dancers Music Book, Vol. 2., Deborah Jones, 1982.

FORMATION: Closed cir of mixed M and W with hands joined with second person on either side in a back-basket hold ("B" pos). When the cir alternates exactly M, W, M, W, etc., W hands tend to be joined over M arms to allow the M to give better support.

METER/RHYTHM: 2/4

STEPS/STYLE: TIME STEP: Fall onto full R ft, bending R knee (ct 1); stamp L next to R, stressing the heel, straightening both knees (ct &); fall onto full R ft, bending R knee (ct 1); stamp L next to R, stressing the heel, straightening both knees (ct &). These Croatian Time Step movements are all loudly evenly stamped and have a distinct down-up appearance moving very gradually CW to L in RLOD.

DOUBLE BOUNCE STEP: Step on full R ft twd center (ct 1); bend R knee (ct &); straightening R knee, step L back in place (ct 2); bend L knee (ct &). The R ft remains in front for the repeat and the steps move very gradually to the L.

DUNDA STEP: Stamp R across in front of L, taking wt (ct 1); pause (ct &); low hop on L (ct 2); step L swd (ct &). On the low hop, the L is extended out to L ready to step out to the L; the steps move rapidly around the cir.

MEAS

MOVEMENT DESCRIPTION

INTRODUCTION - None.

I. TIME STEPS

1-7 Facing ctr and moving very gradually to CW to L in RLOD, dance fourteen Time Steps;
8 Stamp R in place, taking wt (ct 1); stamp L in place, taking wt (ct 2).

II. DOUBLE BOUNCES

1-7 Facing ctr and moving very gradually to CW to L in RLOD, dance seven Double Bounce Steps;
8 Stamp R in place, taking wt (ct 1); stamp L in place, taking wt (ct 2).

III. STEP-HOP-STEPS

1-8 Facing diag L and moving rapidly CW to L in RLOD, dance eight Dunda Steps;
9 Stamp R across in front of L, taking wt (ct 1); pivot CW in place on R to end facing diag R (ct 2);
10 Facing diag R, stamp L next to R, taking wt (ct 1); pause (ct 2);
11 Stamp R next to L, taking wt (ct 1); pause (ct 2);
12-15 Moving CCW to R in LOD, dance four Dunda Steps, except that they are danced with opp ftwk starting L;
16 Stamp L across in front of R, taking wt (ct 1); pivot CCW in place on L to end facing diag L (ct 2).

NOTE: Some dancers, in their enthusiasm, tend to combine a very low hop on the last pivot.

Repeat entire dance from beg.