

# NAMA DRMEŠ MEDLEY

Croatian

PRONUNCIATION: NAH-mah DRR-mesh MED-lee

TRANSLATION: Medley of three Croatian dances

SOURCE: Dick Oakes learned these dances from Dick Crum.

BACKGROUND: Drmeš iz Zdenčine, Kriči kriči tiček, and Kiša pada (Posavski drmeš) are the three "drmeši" (shaking dances) in this medley for which the transitions have been arranged by David Owens, the director of the NAMA Orchestra. Dick Crum, noted folk dance researcher, says that the drmeš 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 (DRR-mesh ees SDEHN-chee-neh) comes from the village of Zdenčina, about half-way between Zagreb and Karlovac (near Jastrebarsko). It was collected in 1954 by Dick Crum.

Kriči kriči tiček (KREE-chee KREE-chee TEE-chek) means "chirp chirp little bird" and originates in the Prigorije district, just north of Zagreb. This dance was also collected by Dick Crum in 1954. Kriči kriči tiček is one such dance that has undergone the natural preservative process.

Kiša pada (KEE-shah PAH-dah), meaning "it rains," is a popular tune for a dance from the Posavina area (east of Zagreb) called "Posavski drmeš." This dance was collected by Zvonimir Ljevaković, choreographer for the LADO Croatian Folk Ensemble. It was taught by Dick Crum and John Filcich.

Croatia declared independence from socialist Yugoslavia in 1991 and war broke out with Yugoslav National Army open attacks on Croatia. At the end of 1991 there was full-scale war in Croatia. The war was between the Serbs, in what had been the Republic of Serbia in the former Yugoslavia, and Croats in the newly independent Croatia. The reasons for the war are quite complex. To greatly simplify, while Croatia and Slovenia wanted to separate

from Yugoslavia, Serbs were largely unwilling to allow this to happen, probably largely for economic reasons. Croatian independence was internationally recognized in January 1992, when both the European Economic Community and the United Nations granted Croatia diplomatic recognition, and the country was accepted into the United Nations shortly thereafter.

MUSIC: NAMA (LP) 1001, side A, band 4.

For those dancers who wish to dance these selections separately, many recordings are available including:  
 DRMEŠ IZ ZDENCINE: Folk Dancer (45rpm) MH 3030; Folkraft (45rpm) 1500x45  
 KRIČI KRIČI TIČEK: Folk Dancer (45rpm) MH 3021; Festival (45rpm) F-4002  
 POSAVSKI DRMEŠ (Kiša pada): AMAN (LP) A-102, side 2, band 1; Festival (45rpm) F-4003; Folkraft (45rpm) 1491x45

FORMATION: Closed cir of mixed M and W in either front-basked hold ("F" pos), joining hands with the second dancer on either side (left arm under), or with a back-basket hold ("B" pos) joining hands with the second dancer on either side across in back of nearest dancer (taller person's arms over shorter person's for comfort).

METER/RHYTHM: 2/4

STEPS/STYLE: Dancers take small steps.

MEAS	MOVEMENT DESCRIPTION
<u>DRMEŠ IZ ZDENCINE</u>	
<u>Part 1-a - Fast Drmeš</u>	
1	Facing ctr, fall onto full R, bending R knee (ct 1), stamp onto full L beside R, sharply straightening both knees and taking wt (ct &), repeat action of cts 1& (cts 2&),
2-7	Repeat action of meas 1 six more times,
8	Stamp R in place, taking wt (ct 1), stamp L in place, taking wt (ct 2).
NOTE: The movements in meas 1-7 are all even, loudly stamped, and have a distinct down-up action.	
<u>Part 1-b - Slow Drmeš</u>	
9	Step R twd ctr (ct 1), quickly flex and straighten R knee (ct &), step bwd L (ct 2), quickly flex and straighten L knee (ct &),
10-15	Repeat action of meas 9 six more times,
16	Stamp R in place, taking wt (ct 1), stamp L in place, taking wt (ct 2).

NOTE: The cir moves gradually to the L during meas 9-15.

Part 2 - Step-hop-steps L,R

- 1 Turning to face slightly L, step R across in front of L (ct 1), hop R, extending L along the cir and near the floor in preparation for the next step (ct 2), step swd L (ct &),
- 2-8 Repeat action of meas 1 seven more times, turning the cir rapidly to the L,
- 9 Stamp R strongly across in front of L, taking wt (ct 1), pivot sharply 1/2 to the R and hold (ct 2),
- 10 Facing slightly R, stamp L strongly next to R, taking wt (ct 1), hold (ct 2),
- 11 Stamp R strongly next to L, taking wt (ct 1), hold (ct 2),
- 12 Moving to the R, step L across in front of R (ct 1), hop L, extending R along the cir and near the floor in preparation for the next step (ct 2), step swd R (ct &),
- 13-15 Repeat action of meas 12 three more times, turning the cir rapidly to the R,
- 16 Step L across in front of R (ct 1), hop L, pivoting to face ctr (ct 2), hold (ct &).

Repeat entire dance from beginning,  
Repeat Part 1-a and Part 1-b,  
Step R across in front of L (ct 1 -- 1/2 meas only).

At this point, the next dance in the medley begins. With the addition of 1/2 meas, it automatically puts the dancers' wt on the correct ft (R).

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KRIČI KRIČI TIČEK

Part 1 - Hop-step-steps L

- 1 Facing slightly L, hop R, extending L along the cir and near the floor in preparation for the next step (ct 1), step swd L (ct &), step R across in front of L (ct 2),
- 2-8 Continuing to move the cir CW to the L, repeat action of meas 1 seven more times.

Part 2 - Walking L,R

- 9 Continuing in the same dir, walk L (ct 1), walk R (ct 2),
- 10-11 Repeat action of meas 9 two more times,
- 12 Walk L (ct 1), pivoting on L to face opp dir, hold (ct 2),
- 13-16 Reverse action of meas 9 in the opp dir for a total of 8 walking steps (no hold and remain facing slightly R).

Part 3 - Hop-step-steps R

- 1-8 Reverse action of Part 1 to R with opp ftwk.

Part 4 - Walking R,L

9-16

Reverse action of Part 2 beginning to R with opp ftwk.

Repeat entire dance from beginning,  
Repeat action of Part 1,  
Walk L (ct 1 -- 1/2 meas only).

At this point, the next dance in the medley begins. As in the previous transition, the addition of 1/2 meas automatically puts the dancers' wt on the correct ft (L).

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### POSAVSKI DRMEŠ (Kiša Pada)

#### Part 1 - Buzz-step L

1 Facing slightly L, step R across in front of L, bending R knee (ct 1), step on ball of L fwd along the cir, moving the cir CW to the L (ct 2),  
2-8 Repeat action of meas 1 seven more times.

#### Part 2 - Drmeš

9 Facing ctr, stamp onto R, bending R knee and taking wt (ct 1), rise onto ball of R as L moves slightly swd to L (ct &), bounce on both heels with wt on both (ct 2), bounce on both heels taking wt onto L (ct &),  
10-16 Repeat action of meas 9 seven more times.

Repeat entire dance from beg.

NOTE: Some dancers like to end by stamping RLR with wt on the final meas. Several variations of this last dance have been introduced to American folk dancers since 1957.

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### KRIČI KRIČI TIČEK

Croatia

/ Kriči, kriči, tičk, na suhem grmeku. / Chirp, chirp little bird, on the dry branch.  
/ Kaj je tebi, a moj tiček, kaj si tak turoben? What's the matter, my little bird, why are you so  
/ sad?

/ Kriči, kriči, tičk, na suhem grmeku. / Chirp, chirp little bird, on the dry branch.  
/ Kaj je tebi, a moj tiček, kaj si tak turoben? What's the matter, my little bird, why are you so  
/ sad?

/ Kaj si zgubil dragu, kaj te je lubila? / Did you lose your sweetheart who loved you?  
/ Kaj je tebe a moj tiček, draga ostavila? / Did your sweetheart leave you, my little bird?

/ Nije mene moja draga ostavila. / My dear sweetheart did not leave me.  
/ Nije mene moja mila draga ostavila. / My dear sweetheart did not leave me.

/ Već sam zgubil krila, nem'rem poleteti. /  
/ Već sam zgubil laka krila, nemrem  
poleteti. /

I have lost my wings, I can no longer fly.  
I have lost my light wings, I can no longer fly.

/ Zato tebe, draga, v jesen nem'rem zeti. /  
/ Zato tebe4, mila draga, v jesen nem'rem  
zeti. /

That's why, darling, I can't marry you this fall.  
That's why, darling, I can't marry you this fall.

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POSAVSKI DRMEŠ  
(Kiša Pada)  
Croatia

Precveli su plavi tulipani,  
/ Ženite se garavi derani, /  
Precveli su plavi tulipan.

The blue tulips have bloomed.  
Get married, you dark guys.

*Chorus:*

Ana ana ini nena evo mojega dragana.  
Ana ana ini nena evo mojega dragan.

*Chorus:*

Here's my sweetheart.

Kiša pada, neven vene,  
/ Zaboravi diko mene. /  
Kiša pada neven ven.

Rain falls, the marigold wilts.  
Forget me, sweetheart.

*Chorus*

Višnja zrije, polje se zeleni,  
/ Hoće noćas dika doći meni? /  
Višnja zrije, polje se zelen.

*Chorus:*

The cherry is ripe, the field is green.  
Will my sweetheart come to my place tonight?

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