

Šestinski Drmeš

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ŠESTINSKI DRMEŠ  
(Croatia - Yugoslavia)

The drmeš (DRR-mesh, "shaking dance") is the most typical traditional dance in the northwestern part of Croatia. Formerly each village had at least one (and often several) melodies to which the dancers did the same local drmeš movements. A typical drmeš consisted of a circle of dancers who alternated some sort of "traveling steps with various types of "shaking" steps, either in place or moving in one direction or the other. The time devoted to each of these movements was indefinite, determined by the momentary, general mood of the dancers or the initiative of one acknowledged "leader."

In those rare cases where the drmeš is still done today (occasionally at a wedding or other celebration, usually by older people) it is danced in cpls or small circles of three or four men and women. For the most part, however, the drmeši are seen nowadays only when presented by village amateur performance groups at regional folk festivals as preserved "living-museum pieces." In preparing their dances for such festivals, the villagers usually rehearse a fixed sequence of the traditional movements and select one old drmeš tune for the purpose.

Šestinski drmeš (SHESH-teen-skee DRR-mesh) comes from the village of Šestine in the Prigorje district. Prigorje is the home of a number of other dances known to U. S. and Canadian folk dancers (Kriči, krički, liček, Sukačko kolo, and Prigorska polka).

Music: Monitor MF 344; Jugoton LSY 61203 (both LP's),  
"Šestinski drmeš." 2/4 meter.

Formation: Small circles (can be done in large circles, but better momentum is achieved with four or five dancers), M and W, hands joined in back basket. There is no "rule" about which arms are over or under those of the neighbor, though when the circle alternates exactly M, W, M, W, etc., W's hands tend to be joined over M's arms. The dance can also be done in cpls, in which case W places hands on M's shldr, he places hands at her shldr blades.

MeasPattern

Note: No Introduction; start with first meas of music.

PART I. Walking steps left.

- 1-7 Take 14 very "proud" walking steps facing and moving L (RLOD) beginning with L ft. These steps are "walking-race" type steps, walking fast and as far as possible without actually becoming a run; body remains perfectly even throughout (no up or down movement whatsoever).
- 8 Without stopping the RLOD movement, stamp L ft, R ft.
- 9-16 Repeat action of meas 1-8 exactly, continuing to move in RLOD.

PART II. "ker-PLOP" steps.

- 17 With a very slight preliminary hop on R ft ("ker-"), land on both ft, flat and apart ("PLOP") with L ft fwd bearing main wt, continuing to move in RLOD (ct 1); close R ft to L ft, taking wt on R ft (ct 2). The R ft actually passes fwd of L ft when the circle is moving rapidly.
- 18-23 Six more "ker-PLOP" steps continuing in RLOD.
- 24 Continuing in RLOD, stamp L ft, R ft.
- 25-31 Seven more "ker-PLOP" steps continuing in RLOD.
- 32 Stamp L ft (taking wt), R ft (no wt), turning to face in LOD.

PART III. Walking steps right.

- 1-16 Repeat action of Part I, moving in LOD, with reverse ftwk.

PART IV. "ker-PLOP" steps.

- 17-32 Repeat action of Part II, continuing in LOD, with reverse ftwk.

Presented by Dick Crum