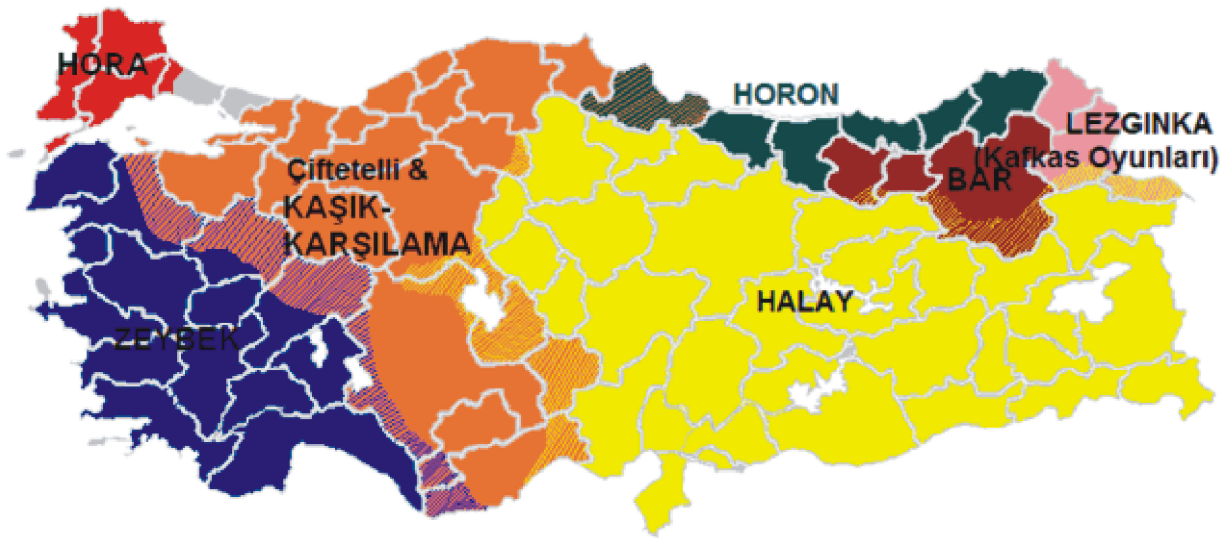


Turkish Folk Dances

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Seven Regions of Turkish Folk Dances:

- 1. Halay - Eastern and Middle Anatolia**
- 2. Horon - Orta ve Doğu Karadeniz**
- 3. Hora - Trakya**
- 4. Zeybek - [Aegean](#), Southern Marmara, Middle-eastern Anatolia**
- 5. Teke - Göller Yöresi, Western Akdeniz**
- 6. Kaşık Oyunlar (Spoon Dance) - Karlama, Konya, Western Karadeniz, Southern Marmara, Eastern Akdeniz**

7. Bar - Northeastern AnatoliaLezginka (Caucasian Dances) - Northeastern Anatolia

Every district has its own local tunes, songs and dances. There is some special song or dance for every event of rural life. A birth or a wedding, the death of a loved one, sowing the field and harvesting the crops or leading the flocks to water. Some of the songs and dances have to do with a particular craft or work, some have fertility or good luck as a theme, while others express the timeless feelings of a man, joy and sadness, the longing of an exile for his home and homeland, love and affection for the beloved.

The instruments played are still mainly traditional and again vary from region to region. They are made by local craftsmen of great skill from locally obtained materials. One of these the "saz" with its wide range, may be considered the earliest form of the Western lute.

Turkey has been the birthplace and bridge for many civilizations and has thus inherited a very rich tradition of folklore. Each region has its own dance and costumes. As in every branch of folklore, the mimic and motions in the dances portray the soul and character of the Turkish people. The feelings are reflected in their handcrafts, the beautiful head scarves, handbags, crochet work, hand woven carpets and kilims where each motif has a special meaning. One is left with an impression of harmony and fluency in the motion of the figures and the colorful flowing costumes.

The Bektashi order was founded in the 13th Century by a "wandering dervish" Haji Bektash, According to hagiographic sources, he may have been a Turk from Khorassan.

Tradition has it that he left his country on the orders of his spiritual master and metamorphoses in to a dove to come back to Anatolia. It was believed that God created Adam his own image and all his manifestation in this world are in the human form. During their ceremonies the Bektashi come together under the leadership of a "Dede", or spiritual leader. They may be an "Ask", one of the mystic musicians/poets who are the heirs of the ancient Khan-Ozan, priests and ministers who perpetuated the heroic and religious tradition."



The Sufi Whirling Dervishes - Istanbul, Turkey. Youtube video

1. Sunnis orthodox Muslims in contrast to the Bektashi, have always esteemed music and dancing to be means of spiritual elevation, They consider that music and dance provide man the possibility of creating favorable conditions in which he can recognize his identity with god, center of the human heard,. The music of the Bektashi always occurs in vocal form in personal style of singing. An amalgam of strength and solemnity, eschewing and process, which might tend to give their singing a light or sophisticated touch of grace notes. Vocal effects and complex rhythms are considered taboo. Melodies are always free whether they are measured or in the form of recitative. The solo instrument used to accompany the voice is the Baglama (Saz), a particularly elegant type of Lute with a pear shaped sound box and long slender neck. The Mevlevi mystical order, known in the West as the “Whirling Dervishes” was founded in the Konya in the 13th century by the poet and saint, Celaleddin Rumi. Almost from its inception, the brotherhood used music as an integral part of its ritual. Indeed Rumi’s son Sultan Veled (1226 - 1312) is considered to be the first known composer of Turkish music. Instrumental pieces from the Mevlevi Ritual were incorporated into the repertory of secular musicians at the Ottoman Court.

Mevlevi dancing begins with dervishes making obeisance to their leader and receiving blessings from him. Their arms remain closed and pressed against their chest with their inclined hands grasping their shoulders. Their bare feet remain close together as they turn very slowly. The whirling itself symbolizes the celestial motions as the earth turns on its axis as it revolves around the sun. The Dervishes

therefore pivot on their feet as they revolve which is considered the hall of celestial sound. The training of the Mevlevi is very arduous and painstaking, often referred to as "1001 days of penitence". The preparatory exercise for whirling consists mainly of adjusting the opening of the two toes around a nail on the ground and spinning around this pivot. These Nails can still be seen in Konya.

Halay:



Nevzat Çiftçi - Nemînim - 2020 - Halay - Kurdish Dance [YouTube](#) video Yüksekova Production

Gazi Antep, Maras, Adiyaman, Urfa, Diyarbakir, Elazig, Malatya, Bingol, Sivas, Erzincan, Mus, Bitlis, Siit, Mardin, Hakkari, and Van
The word halay refers to getting together with people. Found in three different regions, the halay is frequently associated with two cities, Sivas and Corum, in Central Anatolia. It is performed by men and women alike, who stand closely linked in a line, circle or semicircle. Relying on a leader to announce the step changes, done by calls and/or waves of an accompanying handkerchief, the dancers begin slowly. Gradually over one, two or three sections, they increase their speed. Often, hand clasp

are featured, which may be done by individuals or with opposing partners. When performed outdoors and also in the East, the powerful voices of the zurna and davul are generally preferred. Indoors, and elsewhere in Anatolia, the halay is accompanied by the gentler sounds of the wind instruments mey, kaval and more recently the clarinet as well as the stringed instrument, the baglama.

More on **Halay**

This folk-dance, is a part of Turkish dance and is performed to a large extent in the Eastern, South- Eastern and Central Anatolia and it is one of the most striking dance. It has a rich figure structure of simplicity is the symbol of creation and originality of the folk. The rhythmic elements of halay dances are very rich and are mostly performed with drum-zurna combination as well as with kaval (shepherd's pipe), sipsi (reed), cigirtma (fife) or baglama (an instrument with three double strings played with a plectrum) or performed when folk songs are sung. You may experience all the measures of the Turkish folk music in the halay melodies.



Horon:**Trabzon, Ordu, Samsun, Giresun, Rize, and Artvin**

In this region, corn and the sea play an important role in the local economy and social life. One of the types of fish that lives primarily in the Black Sea is the hamsi, a kind of anchovy. This small fish is caught in great numbers by the fishermen's nets. One of the most characteristic movements, in horon dances, is a fast shoulder shimmy and a trembling of the entire body, which imitates or suggests the movements of the hamsi as it swims in the sea or struggles in the nets for its life.

Horon dances include a number of other steps and movements, many of which are physically demanding, especially since they are often done in quick succession. Usually an ever increasing tempo is kept up by the kemenceci, or fiddler, who stomps the beat with his foot as he plays, or by the zurna and duval players working together. These movements include: kneeling, sudden squats, sharp turns left and right, stamps, kicks from the knee, high thrusts from the thigh, walking while squatting, hopping forward on the left leg while "pawing" on the right like a horse, sudden outward arm thrusts and others.

The dancers, who may be male or female, form a line with the leader in the center. It may be interesting to note that the women's horon dances are just as quick as the men's and involve many transitions between challenging movements, along with a virtually constant shoulder shimmy. When men and women perform together, the dance is often referred to as rahat, or comfortable horon. Usually the dancers clasp fingers and extend their arms just below or above shoulder height, standing comfortable apart from one another. At other times, their bodies are closer together, with arms at their sides or bent at the elbows.

and Artvin

At the Eastern tip of the Black Sea, Artvin is a natural beauty with pine forests and mineral springs. River Coruh brings life to the area, along with various sports. Dances reflect people's relation with the wild nature, very dynamic and smooth at times, accompanied by instruments as

drums and accordions. Artvin is a typical Black Sea region dance, performed by men and women together or separately.



Turkish Folk Dances – HORON [YouTube](#) video Halk Eğitim Merkezi Yalova

Trabzon: Northern Anatolia which lies along the Black Sea, is covered by dense pine forests and plantations of tea, tobacco and hazelnut. Fishing Villages and mountain hamlets preserve the homes of traditional wooden architectural style. The dance is played by men dressed in black, with silver trimmings and females with their colorful costumes, link arms and quiver to the vibrations of the "Kemence" (a kind of violin). The music is vocal or instrumental and the movements of the dance resemble the quick flopping of the fish out of water. Accompanying instruments: Kemence, and double Zurna.

More on **Horon:**

Horon or the round dance is a typical folk dance of the Black Sea coastal area and its interior parts. Horons appear very different from the folk dances in other parts of the country with their formation of tempo, rhythm and measure. Horons are performed, in general, by groups and their characteristic measure is 7/16. For their melodies are rendered very fast, it is very difficult to render them with every instrument. For this reason, rendering with a drum and zurna becomes practical. Melodies of horon are performed with the small type of zurna which is called 'cura'.

In addition, in the interior parts blowing instruments such as bagpipe mey (again, a small zurna) etc. The other measures used are 2/4, 5/8 and 9/16.



Horon

Still more on **Horon**

The origins of Anatolian folk dances go back far into the past, when they were part of divine festivities. This is evident in the sin-sin which is danced at night and takes its name from the moon goddess Sin. Other dances, too, such as the Düz Halay of Sivas, the Basbar of Erzurum, the Bengu of Bergama, the Türkmen kızı (Türkmen's daughter) of Corum, the Topal Kosma of Kastamonu, the Güvende of Bursa, the Harmandali, Arpazlı and Yalabık of Kozak and Kasıkçı, and the Horon and Siskara of Trabzon were all part of sacred rituals.

Hora

Regions of the Trakya: Hora, Karsilama

Kirklareli, Edirne, Silivri, Corlu, Malkara, Kesan, Luleburgaz, Bandırma Canakkale, Istanbul

Karsilamas: (Turkish : kar??lama) is a Grecoturk folk dance found in the region of Macedonia. Kar??lamas from Turkish Language, meaning "face-to-face greeting". Also meaning is welcome Karsilamas is a couple dance that is still danced in what was the former Byzantine and Ottoman empire, from Persia to Serbia, and in the Macedonia and Thrace regions of Northern Greece.

Today it is a raucous, bordering on the erotic, couple dance between men and women where the dancers face one another. Hands are held in the upright position about eye level, fingers snapped to the beat of the music, hips swaying. The meter is 9/8, and the Basic move is danced in four small steps with durations 2,2,2,3 respectively. The style and mood (bouncy, smooth, lively, etc.) vary depending on the region. Rumeli Kar??lamasi Trakya Kar??lamasi, Merzifon Kar??lamasi, Giresun Karsilamasi (Black sea from Turkey) Edirne Kar??lamasi is also the title of a Kar??lama in Turkish Roma music Popular in some Balkan regions. Hora is a type of circle dance originating in the Balkans but now found in a number of countries, most of which use slightly different spellings.

The Greek is cognate with Bulgarian 'horo', Bosnian/Croatian/Serbian "Kolo Macedonian 'oro', the Turkish form 'hora' and Romanian 'hor?'.



Turkey - Hora dance. YouTube video

More on **Karsilamas**: A wedding music and hora type folk dances with melodic and rhythmic structure and with a fast performance facing one another and different cultural structure of the region and the dominant measure is 9/8 but some other measures are used as well. Their traditional instrument are 2 drum - 2 zurna combination, the most characteristic use of this combination is seen in this region.



Karsilama. YouTube video

Zeybek:

In contrast to the feverish pitch common to karadeniz dances, the Zeybek dances of Western Anatolia, near the Aegean coast, are slow and graceful. While not done exclusively by men, they are commonly associated with them.

The word zeybek refers to a man, who is a brother, a friend, a protector of his people. In a sense he is akin to a samurai type of figure. Performed individually, in a circle or often as a solo, the zeybek dance usually begins with the man strutting boastfully to tight strains of music. The accompaniment may be a zurna and davul, or the melody may be played by a baglama, kaval, kabek kemece or clarinet, while a dumbek marks

the rhythm. Individual dancers move proudly and strongly, their arms extended to their sides at shoulder height, their legs taking large steps, bending the knees occasionally and swinging the bent leg forward or behind the straight leg. With dignity and poise, the zeybek male kneels on one knee, gently touching it on the ground while twisting his body to one side.



More on **Zeybek**

Zeybeks are, in general, the widespread folk dances of the Western Anatolia. It is rendered by one person or two or by a group of people and its name changes for example as 'seymen' in the central parts of Anatolia. Zeybek dances are formed, in general, of $9/8$ measures and have a variety of tempos such as very slow, slow, fast and very fast. Very slow zeybek dances have the measure of $9/2$, slow ones $9/4$ and some others $9/8$. Very fast dances, for instance, teke (goat) dance seen in Burdur - Fethiye region can be regarded as dances of zeybek character, they have the traditional measure of $9/16$. There is another folk dance named as BENGI in the zeybek region. It is performed more differently

than zeybek and has got a different musical feature and the most characteristic measure of bengi dance is 9/8. Particularly in slow zeybeks, the traditional instruments is drum- zurna combination. The use of 2 drums and 2 zurnas in combination is a tradition, function of one of the zurnas is accompaniment, in other words, it accompanies the melody with a second constant tune. Apart from drum-zurna, a three-double string instrument baglama, reed, marrow bow etc. are used for fast zeybek dances. In particular, the traditional instrument of the teke (goat) dance region is reed.



Turkish Zeybek Dance "Tavas Zeybeği" Anatolian Folk Dance. YouTube video

Gypsy Dance:

Gypsy's came to Turkey from many different regions, Bulgaria, Greece & Romania, and for many different reasons, economic difficulties & war to name a few. For the most part they settled down in the western part of Turkey. Most of the Gypsy's that have settled in Turkey have learned to speak the Turkish language, while some have retained the language from the region in which they came. Although most gypsy's accept Muslim as their religion, some are Christian."

The gypsy's that came from Bulgaria are called Bulgarian Pomagi, the one's that came from Greece are called Greek Pomagi, while the one's that arrived from Romania are called Macir and sometimes Roman. Some of the most common jobs are circus, musicians, farm work and dance.

Gypsy's have their own music, dance, costumes and ceremonies. Some of the most common dances are romanian, mastika, bir sari yilan, tulum, sirto, kampana, karsilama, roman, sulukule, agir roman and kaba roman. The dances can be performed as a solo or in a group. The dances usually represent personal skills, daily life and love stories. Instruments that accompany the dances are most commonly the clarinet, davul, zurna, darbuka, keman, kanun and cumbus.

General Native to North Africa, Asia and the Middle East, belly dancing (Egyptian Arabic) is based on one of the oldest social dances in world history. Support for this theory stems from similarities between poses from the modern dance form and those depicted in ancient Egyptian art. There are two forms of belly dancing. The first is called raqs baladi, a social dance performed for fun and celebration by men and women of all ages, usually during festive occasions such as weddings and other social gatherings. The second form, the more theatrical version and the one most popular in America today, is called raqs sharqi. Like raqs baladi, raqs sharqi is performed by both male and female dancers.

Origins; The origins of this dance form are actively debated among dance enthusiasts, especially given the limited academic research on the topic. Much of the research in this area has been done by the dancers themselves. However, the often overlooked fact that most dancing in the Middle East occurs in a social context rather than the more visible and glamorous context of professional nightclub performance, has led to a misunderstanding of the dance's true nature and has given rise to many conflicting theories about its origins. Because this dance is a fusion of many different styles it undoubtedly has a variety of origins, many of which stem from ethnic folk dancing.



Gypsy dancing

Egyptian-style:

Raqs sharqi is based on Baladi and later the work of belly dance legends Samia Gamal, Thaiya, Karioka, Naime Akef, and other dancers who rose to fame during the golden years of the Egyptian film industry. Later dancers who based their styles partially on the dances of these artists are Sohair Zaki, Fifi Abdoul, and Nagva Foud.

All rose to fame between 1960 and 1980, are still popular today, and have nearly risen to the same level of stardom and influence on the style. Though the basic movements of Raqs Sharqi have remained the same, the dance form continues to evolve. Nelly Mazloun and Mahmoud Reda are noted for incorporating elements of ballet into Raqs Sharqi and their influence can be seen in modern Egyptian dancers who stand on relevé as they turn or travel through their dance space in a circle or figure eight. In Egypt, three main forms of the traditional dance are associated with belly dance: Baladi/Beledi, Sha'abi and Sharqi.

Egyptian belly dance was among the first styles to be witnessed by Westerners. During Napoleon's invasion of Egypt (the campaign which yielded the Rosetta Stone, leading to the translation of Egyptian hieroglyphic), Napoleon's troops encountered the Ghawazee tribe. The Ghawazee made their living as professional entertainers and musicians. The women often engaged in prostitution on the side, and often had a street dedicated to their trade in the towns where they resided, though some were quasi-nomadic. At first the French were repelled by their heavy jewelry and hair, and found their dancing "barbaric", but were soon lured by the hypnotic nature of their movements

The most important non-Egyptian forms of belly dance are the Syrian/Lebanese, Persian and Turkish.

Turkish forms:

Some mistakenly believe that Turkish oriental dancing is known as Ciftetelli because this style of music has been incorporated into oriental dancing by Greeks and Roma, illustrated by the fact that the Greek belly dance is called Tsifteteli. However, Turkish Çiftetelli is more correctly a form of wedding folk music, the part that makes up the lively part of the dance at the wedding and is not connected with oriental dancing.

Turkish belly dance today may have been influenced by Roma people as much as by the Egyptian and Syrian/Lebanese forms, having developed from the Ottoman rakkas to the oriental dance known worldwide today. As Turkish law does not impose restrictions on Turkish dancers' movements and costuming as in Egypt, where dancers are prevented from performing floor work and certain pelvic movements, Turkish dancers are often more outwardly expressive than their Egyptian counterparts. Many professional dancers and musicians in Turkey continue to be of Romani heritage as well. (However, people of Turkish Romani heritage also have a distinct dance style which is uniquely different from the Turkish Oriental style.) Turkish dancers are known for their energetic, athletic (even gymnastic) style, and particularly, until the

past few years, their adept use of finger cymbals, also known as Zils. Connoisseurs of Turkish dance often say that a dancer who cannot play the zils is not an accomplished dancer. Another distinguishing element of the Turkish style is the use of the Karsilama rhythm in a 9/8 time signature, counted as 12-34-56-789.

Ciftetelli Dances:

Çiftetelli (Turkish: Çiftetelli: "double stringed; to move like a snake" Greek; tsiftetelli; is a dance Turkish origin that is found in most of the territories and surroundings of the former Ottoman Empire. probably of The Çiftetelli appears in many variations in the folk music of Western and Central Turkey. The different compositions based on this popular rhythm each have their own name. In Turkey, çiftetelli has been relegated to wedding music, where Roma and Greeks have adopted the upbeat folk rhythms into oriental dancing. Often "tsifteteli" in Greece is inappropriately used synonymously with oriental dance.



Ciftetelli Dance at Turkish Festival DC 2015. YouTube video

United States:

Tribal-style belly dancers. With its emergence at the 1893 World's Fair, the last four decades of the 20th century moved belly dance in the U.S. more into the mainstream. The current interest in the dance can be traced back to the 1950s and '60s. It was in the ethnic nightclubs in major cities like New York, that most Americans first became acquainted with the dance. These clubs were owned, operated and patronized by members of the ethnic communities of Mediterranean countries like Greece, Turkey, Lebanon and Syria. At the time, most of the dancers were Greek or Turkish, but in time their ranks would grow to include Americans as well. One example of this is the dancer "Morocco" of New York, who started her career in the night clubs of Greek Town on 8th Avenue. These American dancers learned the dance by watching and imitating their Greek and Turkish sisters, as well as the patrons.

In the late 1960s and early '70s many of these dancers began offering dance classes. With increasing exploration of the East in the late 1960s, many people became interested in everything Eastern, including dance. Many touring Middle Eastern or Eastern bands took dancers with them as they toured to provide a visual representation of their music, which helped to spark interest in the dance. This had the effect of creating many beautiful dancers who have generated greater interest in belly dancing. The increased interest in belly dancing created diverse names for the same simple movements and the need to have a "style" as each teacher tried to distinguish differences in their way of teaching from other teachers. This has hampered belly dance from acceptance with the more established dance forms because there is no nationally recognized choreography terminology that can be used to create repeatable dances.

Canadian Belly DanceCanada has a belly dance community similar to United States. One Canadian dancer is Yasmina Ramzy, director and founder of Toronto based Arabesque Dance Company (<http://www.arabesquedance.ca>), founder and producer of the International Bellydance Conference of Canada (IBCC) series, now in its 3rd year. Other Canadian dancers who teach internationally include Hadia, Roula Said, Denise Enan, Lava, Nath Keo, and Sabeya.

References (Wikipedia)

Segmen:

Ankara region and the center of the republic in the traditions of the villagers before the game is done and I know that as Ankara türkü Zeybegi Seymen Zeybegi, Yagci oglu Zeybegi, Karasar zeybek tissues and is zeybek. Yandim sugar, purple sheep, gave names to games like Misket.

Bar

With their structure and formation, they are the dances performed by groups in the open. They are spread, in general, over the eastern part of Anatolia (Erzurum Bayburt, Kars, Agri provinces). The characteristic of their formation is that they are performed side-by-side, hand, shoulder and arm-in-arm. Woman and man bars are different from one another. The principal instruments of our bar dances are davuland zurna (shrill pipe). Later, clarinet has been added to the woman bars. The dominant measures in bars are $5/8$ and $9/8$. Occasionally measures of $6/8$ and $12/8$ are used. Akszk $9/8$ measures which are also the most characteristic measures, in particular, of the Turkish folk music are applied with extremely different and interesting structures in this dance.

Spoon (Kasik) Dances: In Central and Southern Anatolia, there are many dances which are performed with a pair of wooden spoons in each hand. A few centers of this type of dance are Dinar, Bolu, Konya and Silifke. Many of the spoon dances from Silifke, located along the Mediterranean coast, features spoons with which the dancers click out a lively rhythm while executing quick, agile movements with their feet and arms. Frequently, the songs tell of the migratory Turkmen people. The lyrics describe their nomadic journeys, or their daily routines when settled.

The formation of kasikli dances varies and is done in lines, circles or semi-circles. In many cases, the dancers are face to face as they dance apart, their hands clacking the backs of the bowls of the spoons together. Their arm movements are prominent, as is often the case in dances that incorporate accessories, such as handkerchiefs or tools.

"Silifke Moving along the eastern Mediterranean coast to Silifke, pine forests and orange groves descend to sandy beaches, which was a wedding present to Cleopatra. In the regional "Spoon Dance" performers are gaily dressed, male and female dancers clicking out the dance rhythm with a pair of wooden spoons in each hand.



Traditional Turkish Spoon Dance and Musical Performance in Konya. YouTube video

Inar

This dance is generally performed by young girls at entertainment festivities, engagement and wedding ceremonies, in addition to the colorful costumes, the dancers have pair of spoons in each hand. Accompanying instruments: Uc telli, Zurna and Baglama. Regions of Aegean: