

MORE TURKISH DANCE NOTES

“Turkish music always brings out something more Turkish, and Egyptian music something more Egyptian.”

Andrea Deagon

Notes for Shibar

“...they get to move across the center line instead of in the body column, and they get to make big moves and use “pelvis forward” and learn karsilama steps etc. I do Egyptian techniques first because I don’t want them using their American ways of making big, crossed hip movements and hopping (as in some karsilama steps). I want them to have a feel for a different way of moving. I think they do Turkish better if they’ve had Egyptian first.”

Andrea Deagon

Notes for Shibar

“Egyptian dancers use the music and words of a singer, whom they feature, as a way to express feeling to the people. Much of the precious quality of the Egyptian dancer comes from her expression of shared feelings in the room. The technique is far less important and sometimes criticized for getting in the way of the mood, as I’ve heard commented about American Dancers who have worked in Cairo. The Turkish dancers seem more alone or independent. They simply dance to dance.”

Eva Cernik

Habibi spring ’93, vol. 12, no. 2

“Though the law forbids dancing Oriental to anything but Turkish music, it is not enforced. Mezdeke is really modern, very Egyptian pop music.”

Eva Cernik

Jareeda ’95

“There are Gypsy dancers who have graduated from Sulukule and in-family to work at the big clubs. The Gypsies and those who really enjoy the style do their show in a sort of 5 or 6 part routine, which is: fast, slow, (veil work is out these days), fast, drum solo, (often there’s another slow one here for floor work), and then fast where the rhythm very obviously breaks into a slow 9/8 Romany song. The whole mood changes and the dancer becomes serious, earthy and pelvic, but with a distinctive hop on the 5,6 or 7,8. Usually the measures begin with 2 or 3 deep dums. During this 9/8 are when the movements are imitated from the hard work of every day Gypsy life, like washing clothes by hand, cooking etc. Also, a distinctive circular motion of the arms, which they say is making baklava, and movements resembling neglected and forgotten Indian Mudras...and not wiggling fingers, depending upon who the audience is, these movements can become just hints, that only a knowing eye can discern.”

Eva Cernik

Jareeda ’95

A QUICK COMPARISON BETWEEN TURKISH & EGYPTIAN STYLES

Dance Styles

Egypt –

Gliding steps, scooching steps

Predictable repetition (the **Rule of Four!**)

Refined

Little floorwork (except Ghawazii) **Floorwork is illegal in Egypt!**

Posture- legs close together, accenting hourglass shape and intricate hip work

Troupe work

Turkey –

Quick staccotto running, jumping, hopping, skipping

Unusual rhythms like the 9/8 of the karsilama and sudden changes of direction add an element of chaos

Aggressive and less refined, angular and asymmetrical

Floorwork

Posture-S-Shaped arms, legs apart accenting hard broad pelvic thrusts and tilts

Usually solo or just a gaggle of girls

GESTURES

Egypt –

Delicate hands, occasionally sagat (except Ghawazii, who always play sagat)

Head-slides

No touching of the body, except to adjust costume, or touching the face

Turkey -

Fists, zils, spoons

Head-slides that “pop”, Head flings

Dividing and pounding the body

Gestures which seem to represent everyday activities such as:

Washing, baking, stirring, hitting

CABARET COSTUMES

Egyptian –

Beaded Bra and Belt w/tummy cover

Straight skirts

Three panel Circle Skirt - 7 yards

Circle skirts, sometimes shaped like tulip skirt with sheer second skirt

Harem Pants

High Heels (not too high)

Costume adornment utilized –

Flat Bead Work

Sequins

Beaded Fringe

V-shaped Beaded Fringe

Palettes

Rhinestones

Accessories utilized –

Wrist cuffs

Ankle cuffs

Head pieces

Turkish –

Spaghitti strap tiny beaded bra's, sometimes asymmetrical

Beaded Belts often cut to rise high on the thigh like a french cut bikini. Often the edges are sculpted into different dramatic designs.

Tiny 2 panel skirts that show lots of leg

Shredded circle skirt

Cuffed harem pants

Very high heels

Costume adornment utilized –

Flat Bead Work

Textured bead & sequin work

Sequins

Beaded Fringe

V-shaped Beaded Fringe

Palettes

Rhinestones

Accessories utilized –

Wrist cuffs

Ankle cuffs

Head pieces with a small veil attached, crowns

PROPS/ACCESSORIES

Egypt –

Sagat (sometimes)

Veils for intro

Shammadan

Asaya

Canes

Turkey -

Zils

Veils for intro

Skirts

Turkish Spoons

Canes(Baston)

RHYTHMS & INSTRUMENTS



Turkish Spoons



Baglama - A type of long-necked lute. The pear shaped bowl resonator is curved or carvel-built (constructed of several sections of shaped wood). The neck has a variable number of movable frets, which allow the setting of the scales to include microtones. There are three double courses of metal strings tuned to wooden pegs. It is the most popular instrument in Turkey and was the favored instrument of minstrel poets of the Turkish tribes of southwest Asia. It is still played in *dervish* ceremonies of some Turkish sects.

Clarinet - In the eighteenth century the European clarinet replaced all the traditional wind instruments in Thrace and became the main instrument of all forms of *Tzigane* music. This is a G clarinet as opposed to the B-flat clarinet used in western music.



Dombec - (Turkey), also known variously as TABLA (Egypt), DOKO (Egypt), DUMBEBKI, DARBOUKA (Turkey) and DURBEKI, is one of the principle percussion instruments of the Middle East. This is a single head, open ended goblet or hourglass shaped drum which may have either a natural skinhead (most often goat) or one of Mylar. It can be made from pottery, wood or metal, each one with it's own distinct sound.



Ney - A nine holed flute According to Sufi tradition the nine holes correspond with the nine orifices of the human body. Symbolizing a human being as an empty reed and the breath of the Divine blows through it, creating music.

Kamanche – A 3 stringed Turkish adaptation of the European Violin. First adapted in the 18th century.

Middle Eastern Violin

by David Brown

Although bowed instruments were known to the Arabs, Turks and other Oriental peoples before they were known in Europe, it is the European violin that is now most commonly played. Since Napoleon's campaigns in Egypt, the violin has been played in the Middle East. Turks adopted it from the Italians, and it has spread to Iran. Known in Arabic and Turkish as keman (Iranians just say violin) it is held both in the usual under-chin fashion and gamba style on the knee. Moroccans play gamba style, Egyptians and Iranians under-chin, Turks employing both methods. Often Moroccans use the normal GDAE tuning; Turks tune GDAD, Arabic tuning is GDGD, and the Iranian masters have used all these tunings and others. The playing styles are very highly ornamented, with slides, trills, wide vibrato, double stops usually with an open drone string, and as it is a fretless instrument can produce all shades of intonation of the Arab, Persian and Turkish classical systems. Tone colors range from a very rich western classical tone to more nasal, thin penetrating timbre reminiscent of the indigenous bowed lutes, the rebaba and kemanche. The use of Western notation, with additional symbols for the partial sharps and flats, has allowed the old classical repertoire of the Middle East to be put in book form. Arabs write the music from the note C as Rast, Turks the note G,

and the two systems differ in the exact intonation of several pitches. Some of the music in the Arab repertoire was written by Turks during the Ottoman Empire's occupation of Egypt and the Levant, and as such one can compare the Cairo and Istanbul versions of the same music (allowing for the transposition).

Kanun, Qanun--A trapezoidal zither greatly appreciated for its polyphonic possibilities and rich sound. It is plucked with picks fixed on the index fingers and the pitch of the notes is modified according to the *makam*, or mode, being played by adjusting small metal plates.

Kaval- Rim-blown flute similar to the *Ney*. It can be made of wood, cane, bone or metal and has five or more finger holes, one thumbhole, and sometimes additional un-fingered holes. It is primarily a pastoral instrument associated with shepherds and nomads; among the southern Turkmen, it is used for instrumental laments.



Oud – The Mother of the European Lute and Guitar. The Oud can have 11 or 5 double strings on a short fret-less neck attached to a fat pear-shaped sound box. The Oud is played with a plectrum, which is usually an Eagle feather and the strings are goat-gut. This is one of the main instruments of the Middle East.

Rebaba-



Rique-

Saz – The Saz is a popular long necked, vault-backed 7 or 9 stringed instrument with ¼ tone fretting and a very distinctive sound.

Spoons - Turkish Spoons are called **Kasiklar**. “Possibly the peasant substitute for wooden Krotala”. These are carved wooden spoons; sometimes painted, sometimes plain, played in sets of four. Held in the hand in sets of two, similar to Flamenco castanets (which are themselves stylized spoons), the backs of the spoons are clicked together using the same patterns as drums and zils. These are very ancient percussion instruments as well as cooking and eating utensils! Kasiklar are taught in school in Turkey not unlike our band classes.

Davul (Turkey) - Tabla Baladi (Egypt)



Tar (Turkey), also called a **Deff** (Egypt), is a single head frame drum which consists of a narrow hoop of wood 5 to 8 cm deep, with a diameter of 20 to 50 cm over which is stretched and glued a thin membrane of kidskin or Mylar. This drum is normally held in a moving left hand, between the thumb and forefinger, allowing the fingers to curve in towards the drum.



Turkish style



Assorted styles



Zils (Turkey) also called **Sagat** (Egypt), are a set of four small metal discs usually made of brass with holes in the center through which elastic is inserted to form a loop. These are worn one each, on the middle finger and thumb of each hand.

Note: note the raised rim in conjunction with the steep center incline which are the hallmark of Turkish zils.



Zurna



ZIL & DRUM PATTERNS FOR TURKISH DANCE MUSIC

Drum pattern for Turkish Karsilama

KARSILAMA (Turkish 9/8)

DOUM (teca) TEC (teca) DOUM (teca) TEC TEC

1 2 3 4 5 6 7 8 9

Zil patterns for Turkish Karsilama

R R R RR

1 2 3 4 5 6 7 8 9

R RL R RL R RL R LL-

1 2 3 4 5 6 7 8 9

RLRLRLRLRLRLR-LL

1 2 3 4 5 6 7 8 9

R-RL-R-RL-RLRLR-LL

1 3 5 7 8 9

Drum pattern for Turkish Chiftitelli

CHIFTITELLI (Turkish 8/4)

DOUM TEC TEC DOUM DOUM TEC

1 2 3 4 5 6 7 8

DOUM TEC TEC DOUM TEC TEC DOUM DOUM TEC

1 2 3 4 5 6 7 8

DOUM CA-TEC TEC CA-TEC TEC TECA DOUM TECA DOUM TECA TEC

1 2 3 4 5 6 7 8

Zil patterns for Turkish Chiftitelli

R RLR RLR R L R

R RLR RLR RLR,RLR,RLR

BOLERO(Rhumba) (Slow Turkish 4/4)

DOUM (ca) TECTEC DOUM TEC DOUM TEC

1 & 2 & 3 & 4 &

DOUM (ca) TECA TECA DOUM TEC DOUM TEC

1 & 2 & 3 & 4 &

Zil patterns for Turkish Bolero

R RLR R L R L

R RLR RLRLRLR

1 1&2 1 2 3 4 5 6 7

TURKISH ORIENTAL & RROMANI DANCE

A few general facts about Turkey

In WWI Turkey sided with Germany, the resulting Armistice inflicted conditions which were tantamount to dismembering Turkey. The Commander and Chief of the Turkish Army, Mustafa Kemal Pasha, led a successful rebellion and was forever after known as Ataturk, the Father of Turkey. Prior to WWI Turkey was known the “The sick old man of Europe” due to the decline of the Ottoman Empire and was still deeply rooted in its Islamic religious past. Ataturk was elected president in 1923 and was determined to modernize Turkey along Western lines. In 1924 Ataturk abolished the Caliphate and the Sultanate. In 1925 Turkey ceased using the Mohammedan calendar and replaced it with the Gregorian. In 1926 Turkey adopted the Swiss Civil Code, The German Commercial Code and the Italian Penal Code. By 1928 Islam was no longer the official religion and the Roman alphabet replaced the Arabic. By 1931 the metric system was adopted. In 1934 the Fez was outlawed and women were given the vote and were officially encouraged to not wear the veil. Ataturk’s dream of a modern Turkey has been a reality until recently. Rampant corruption in government officials and a rise in religious fundamentalism are just some of the threats to Turkey’s hold on a modern future. **(Rex Gordon “Turkey Update” Southern Dancer vol. 3, #11 August 1982 pg4, 5,6)**

THE ROMA (GYPSIES)

Rromani History

Contrary to popular myth the Roma (Gypsies) are not from Egypt. They moved through Egypt, but Anthropologists now believe they originally came from the north of India. It’s uncertain as to when this exodus took place, but one current theory which seems to make a great deal of sense is that they were members of a Indian Military Caste and originally left India to do battle. This group would have included entire families and everything they needed to be self-sufficient. The belief that the people we call Gypsies, the Roma, were of this alleged Nomadic Military Caste is the abundance of Military terms still found in Rromani language today, even though there have evolved many different Rromani dialects, they all share the same base in Sanskrit and this preponderance of military terms.

India has never been enthusiastic about claiming their wandering children. One Bengali resident claims-

“The only tribes which can be called Gypsies are the Vanjara, from the neighborhood of Bombay, the Lamani, a handsome fair skinned and tattooed people, the Chhara, a word which may be related to Churari, which designates one of the contemporary groups of Gypsies, and the Luri. The Vanjara are considered beggars and makers of trumpery. They live a nomadic life in tents, engage in magical medicine and are neither smiths nor mountebanks. The Lamani suffer a myth, which says they come from Iran and steal babies. The women wear long dresses, heavy bracelets and ankle bells. The Chhara are considered first and foremost thieves.”

It’s very difficult to trace the original migrations, although by the 1600’s the Gypsies were practically everywhere and their travels in Europe are easy to trace via city records and Monistary and Church registers. Here is a possible migration scenario:

From Northern India to Persia –There is a story written by Persian Poet Firdawasi of 1200 itinerant minstrels called the “Luri” sent to Persia from India in 420 AD upon the request of a Prince, to entertain the populace. They were provided with Grain and Land so they could support themselves. When they ate all the grain and made no use of the land the Prince was so enraged it is said he condemned them to wander the earth begging and stealing.

From Persia through the Caucasus into Asia Minor – It’s said the Gypsies first became officially recognized in this area when the Selchuks established the first Turkic reign in the 11th cent. The Gypsies remained in the areas of Persia, Greece and Turkey from the 10th cent. To the 15th cent. Basic Romany continues to comprise many Greek, Turkish and Armenian words.

They appeared in Crete before 1322

They appeared in Hungary before 1383

They were in Spain by 1447

They were in Poland and Russia by 1501

Some of the Gypsies settled in Asia Minor went to the Balkans while some went further north to Bohemia where they remained for some time moving on only after the mid 19th cent.

Some went to North Africa and some stayed in Asia Minor

Some religious records reveal that during the age of exploration and colonization Spain, Portugal, France and Great Britain attempted to rid their societies of gypsies by shipping them off to the New World. This must have been a nightmare trip for them, as they traditionally are terrified of Ships and the Sea.

The Ghawazii-theGypsies of Egypt

Egypt-“The Ghawazii were of foreign origin –

There is no place in the whole world that is free of these wretched people whom we wrongly call Egyptian or Baumiens; they can be found in large groups between Materie and Cairo and also along the Nile, in several Egyptian villages, camping underneath the palms. They are as foreign in these lands as they are in ours. Because they are originally from Valachie they speak several languages and are Christian. The Italians call them Singuans. The Turks have given the Sainguan women permission to prostitute themselves publicly to all. Christians and Turks alike, and they have a house in the heart of Constantinople with several rooms, which everyone can enter freely, outside the boundaries of Turkish law. And there are at least a dozen women usually available. In Greece, Turkey and Europe these people occupy themselves by working with iron, and they are very skilled workers in this trade.” **Paul Belon chapter 41 of Observations de plusieurs singularities et choses memorables trouvees en Grece, Asie, Judee, Egypt, Arabie et autres pays etrangers –excerpted from Visages Du Monde-La Dance-Mr Auriant 1933(Reprint published in Arabesque in Article Almee’s and Ghawazees translated by Marianna Mustacchi)**

About Turkish Style Oriental Dance

In my opinion, Turkish style dance has been out of favor here in the States for about twenty years or so, but with all of Artemis and Eva’s hard work, it’s definitely making a come back. Dance, as an art form has so very many different styles, which come and go in popular favor, constantly changing, just like fashion. There have always been pockets of Turkish music and dance here and there in the larger cities, New York, San Francisco etc. But in general Egyptian Style Oriental dance has been more prevalent.

I have heard Turkish style referred to as something dirty, the dance of prostitutes. If enough people say Turkish is a big no-no, then before you know it a lot of people believe it to be true. Based on no personal experience or knowledge. That’s what I think has been going on here in the States. Turkish style dancers touch themselves when they dance, they do floor-work, they lie back flat between their bent legs on the floor with their legs apart, they do awkward moves on purpose, they fling their heads around in aggressive and out of control flings, they play very aggressive zils. We won’t even mention their lack of clothing and love of a long leg.

In Egypt they have religious police (the “*Adeb*”) who enforce a moral code. That’s why they wear tummy covers in Egypt. Because it’s against the law to expose the tummy and the law these days states skirts can not be split above the knee. I don’t know how dancers like Dina get away with their costumes. Islamic fundamentalism has been on the rise in Egypt for some time now. Look at the story of poor Nadia Hamdi. She, a good Muslim, woman was forced into retirement. This type of restrictive society creates a very conservative moral code. People become very judgmental because their safety is at stake.

Turkey however has had a more liberal government in recent past and as such hasn’t had the restrictions imposed in Egypt. Dancers could wear a great deal less and often chose to. In the early 90’s the style of dress for a dancer in a nightclub setting was very little. Bras were tiny, barely there’s with spaghetti straps, and belts rose very high on the hips like French-cut bikinis and there was less and less material involved with the skirts. Tulay Karaca wore some of the best examples of this style. If you have the figure for it, I love it.

Americans however seem to have a lot of trouble with this style of costume. I can’t understand how a culture raise on Farrah Faucet and Playboy could have a problem with this style. It’s no different than the Las Vegas ShowGirl look it’s based on. You must remember that all cabaret costumes are based on Las Vegas and Hollywood costumes to begin with. And you must remember that after all we are most often referring to costumes worn in a nightclub setting, not on the streets, or in the home, but in a nightclub for entertainment, most often where alcohol is sold.

I think that streak of Puritan Protestantism that runs through Americans causes them to have major issues with their own sexuality. When your own sexuality is subverted, you often condemn sexuality in others. Thus some proponents of Egyptian Style feel compelled to condemn Turkish Style and by association the dancers who perform it. You can not condemn a dance style as vulgar without condemning the dancer as dancing in a vulgar manner. I take offense. I do not dance in a vulgar manner nor do my beautiful teachers Artemis and Eva.

In Sulukule, the Rom quarter of Istanbul, families aggressively vie for visitor’s money, offering dinner served in their homes with music and dancing. Sulukule is a dangerous place to visit without connections and the quality of entertainment can vary tremendously, as you can well expect. I have heard stories where the dancers were bored or uncomfortable. Some removing their tops and bras as if it were expected, causing a lot of discomfort in the audience because the dancer obviously bored and uninterested in her audience and was only stripping because she felt it was expected and she needed the money. This is where the bad reputations begin. But remember this is done to relieve the gadjo of their money. They do not strip in the finer Hotels nor do they strip when they dance for themselves. This is only for outsiders!

Turkish Folk Dances

“It’s difficult to categorize Turkish Folk Dances because of the many different influences throughout history. In Turkish Folk dance you will find more line and open circle dances then closed circle, particularly in secular dance. Often the dancers do not touch. In several varieties of *Turkmen Kisim* (My Nomad Turkish Girl), the women squat down to imitate the milking of a goat, the churning of butter or the kneading of bread.”

“Turkey also has several mysterious dances whose origins are lost in time. One such dance is Cayda ciraq, in which each dancer holds a candle in each hand and steps in a slow measured snake line. The dance is believed to be an ancient Henna staining ceremony to help ward off the evil eye and give protection against malicious spirits.”

“Many dances are Karsilama, or face to face, in which the men and women stand in rows opposite each other. Karsilama also refers to a type of poetic dialog in which the second person must match a poetic line spoken by the first person, but in perfect time to a set meter. In Kirsehir, Central Anatolia, men and women move forward in a line with gobek atmalan (navel tossing movements), playing the spoons and accompanied by an orchestra of Turkish string instruments such as the saz and the bagilama.”

“The Oriental dancer who has ever performed to a Turkish Chiftitelli knows that it’s like going to the races. It is played in the Gypsy style and is indicative of the kind of dancing one finds in Taverns or sees at lively bazaars and festivals. It’s amusing, improvised, and allows great freedom in of participation and interpretation. I believe that the mood and tempo played in Turkish cabarets is inherited from the dances of the cengi – the professional teasing dancers of the old empire.”

Kate McGowen (Suheyla) Arabesque vol. 1 no.4 March/April 1976 pg.10.11, 12

The Dancing Boys

The Ottoman Empire’s principle concern was maintaining religious, social and cultural unity throughout the whole orthodox Islamic world. Because of the many religious proscriptions against associations between men and women it was inevitable that talented and comely young boys would become the principle entertainers for men. These boys were most often Gypsies although there were also Jews, Greeks and Armenians. Called Cengi (possibly derived from Cingene meaning Gypsy), Kocek, meaning young colt and Tavsanca (the Tavsan Rasan is dance, which mimics a rabbit, with facial grimaces, light steps, hops and jumps). The Dancing Boys were so popular they even had guilds, and by the mid-1600’s there were about three thousand dancers in approximately 12 companies. Emphasizing a feminine appearance they had long hair which they adorned like a woman, wore rich luxurious costumes, including little pointed hats or small caps, women’s petticoats, full length skirts and they even danced partially veiled. Both male and female dancers of the time were said to wear a silver belt around their hips, which would shake with their movements.

Here is a description of modern Dancing Boys written in 1970 -

“The dancers stopped, went to the chairs with bold, male strides, proud. Two of them put on ankle length full skirt with frills around the hips. One pink, one blue checked; I recognized the stuff Neziha had she was going to make into Kocek skirts. An olive skinned lad with sideboards wore the pink; he stood tying on iron castanets to the fingers of each hand, fiddling with them getting them firm. The drum and flute were put away and two men took fiddle and guitar and seated them selves, making sure they were in tune. They started up slowly and the dancers too began even more slowly, tentatively, warming up, stamping and clashing their castanets, hips and buttocks twitching. Pink skirt began to twirl, faster and faster and faster, finger daintily clashing. Faster, faster and faster. A wailing Gypsy song had started. The lad through back his head with a crazy laugh and went into a sort of Spanish step on his heels with his head turned sharply to one side, over his shoulder, the whole upper part of his body possessed by the shaking motion which had started at the hips. He seemed tireless, thought the sweat ran down his face in the heat of the day. Possessed, that was it, in the green shade.” –**Joyce Roper’s book Women of Nar**

TURKISHVIDEO REVIEWS

MEZDEKE SHOW *Produced by Saut Wa Soora 1997*

Mezdeke is a style of Arabic pop music so don't let the title fool you on this one. They might be playing Mezdeke, but they dance Turkish Cabaret. Like many tapes featuring Turkish Cabaret style Belly Dance, this is a hodge-podge of dancers and scenarios, filmed in Turkey using Turkish dancers. Some of the performers may be Rromani, but the focus is on Turkish Cabaret style not Turkish Rromani. Sometimes, it's a fine line to cross when you try to separate the two.

It begins with several sets featuring three dancers who dance as a troupe. They have what they think is a good catch; they all wear face veils, which look extremely incongruous hanging over their very scanty and very sexy Turkish cabaret costumes. In fact for me, it reeks so much of the male sexual fantasy of anonymous sex that it almost ruins the dancing. In fact this is a very good example of why Turkish dancers are thought by many to have bad reputations. These face veils give me the impression of a strip show. They're just too burlesque for my tastes. I'm interested in great dancing not sexual titillation. Many men however may enjoy this, although my husband laughed and rolled his eyes so I don't think it had the desired effect on him. I miss not having facial expressions. It made me feel these dancers are withholding themselves from me. In these days and times, I think any American woman will be a little offended by the face veils and I imagine every Moslem woman will. It's more than just politically in-correct, but it was only meant as sexual titillation. The wearing of the veil is seen as sacred to many millions of Moslems and as a sign of male domination to many non-Moslem women and I think this treatment of it pretty much offends everybody except certain salacious men. The video is interspersed with Saut Wa Soora crawlers constantly advertising what you've already bought and each performance set is followed by a flashing add for the corresponding CDs, ugh!

I wish I knew the girls names but the covers are in Turkish and I doubt they're named anyway, so unfortunately all the dancers on the first half of the tape are anonymous. Famous dancer Burcin Orhan dances on the second half of the tape.

Set 1

They begin in pink and silver classic Turkish Cabaret costumes, V-line belts and skirts that show lots of leg and of course they always wear high heels. The face veils are beaded and attached to headpieces. They are almost always in front of blue screens and have been heavily edited with cutaways and special effect, which detract from the dancing instead of enhancing it. In this set the screen is simply black.

The dancers exhibit lots of good Turkish cabaret moves and postures like the use of the angular pharonic style arm posturing and odd looking squats so indicative of Turkish Cabaret. They also utilize their skirts in the Turkish style. Their dancing is great but I really have a hard time getting past the face veils

Set 2

In this set their costumes are green and the face veil is fabric and the screen is geometric colors and patterns. More good dancing.

Set 3

Their costumes are magenta and gold and the face veil is fabric and the screen is the skyline of Topkapi Palace, I think. More good dancing.

Set 4

This is the first solo on the video by a dancer I refer to as one of the "little sisters". The "little sisters" dance without face veils and in Harem pants and slightly less skimpy costumes compared to the "veiled triplet". There are two "little sisters" and this is the stronger dancer. Here her costume is green. This girl's a little dancing machine with a simple blue screen. All of these dancers are ever so slightly frenetic. In Turkish cabaret it can also be a fine line between energized and frenetic. The editing doesn't really help since it jumps around so much cutting up the appearance of the dance.

Set 5

The "veiled triplet" return, back in the pink and silver costumes, with more good dancing, which unfortunately is beginning to feel a bit like more of the same if you know what I mean. The blue screen looks like a giant doorknob but I don't think that's what it's supposed to look like.

Set 6

The "veiled triplet" in green again in front of water falls this time.

Set 7

Now we change sets from blue screen to a fake harem scene complete with sultan and guards and two unveiled female attendants, the "little sisters" who also dance later. They all sit on oriental rugs and watch the show often clapping along. Again I can't stand the titillating factor, but oh well the dancing is good. They wear black skirts and veils with coin bra and belts.

Set 8

Solo by one of the "veiled triplet" on a flying carpet over a blue screen fantasy terrain.

Set 9

Back to the harem and now the "veiled triplet" dance cane, same costumes as before except this time there are no little sisters around.

Set 10

Now the other "little sister" gets her chance to dance solo, she also has no face veil and is in the red harem outfit she wears during the harem scene. Blue screen is fantasy terrain again. She's good but she doesn't have quite the stamina that her "sister" exhibits.

Set 11

Duet between the two "little sisters", I like this one because the brunette tires and gives up but the blonde rocks on. Blue screen looks like a lake in a public park.

Set 12

Back to the harem and the "veiled triplet" again. Here they dance with veils.

Set 13

Ok this one is too much. The "little sisters" dance the Macarena with the sultan. Way more than I can stand!

Here the feel of the video changes as we leave the "veiled triplet" and the "little sisters" for several sets performed by Burcin Orhan. Burcin (pronounced Burchin) is a very famous dancer in Turkey. A celebrity who has been a TV game show hostess and was the centerfold of the first Turkish Playboy, Burcin comes from a professional Ballet background and is known for her fusion of Turkish, Cabaret, Rromani style, Ballet and Flamenco which the Turks refer to as "Oryantal Bale" or Oriental Ballet. An interesting mixture to say the least and some consider Burcin to be an acquired taste. I love her pure Rom, but I'm not too crazy about her fusion. But that's just my own humble opinion. However I have extreme respect for her as a performer because of her political and social activism in Turkey. Burcin is a tough soldier for dancer's rights and she is an infamous trailblazer in Turkey.

Set 14

Now we get several sets with Turkish cabaret music as opposed to Turkish Rom or Arabic pop.

1. Great bright yellow costume, the blue screen is the interior of Topkapi Palace, I think, changing to a burning candle and back again don't ask me why, because they can I guess.
2. White costume and unusual hair with a veil hanging off of it. The studio is decorated with oriental rugs, nargheilas, large trays; standard orientalism. She adds a lot of ballet and Spanish flamenco moves on this one.
3. Red costume with herself on blue screen. If I had to choose I like this one the best of her performances on this video. I love her costume and this piece of music. She does a nice bit of floorwork
4. Very ballet and I think a bit strange!

ORYANTAL TURKISH BELLY DANCE An [Eva Cernik](#) Production

1. This first selection is a vignette with a very familiar story line. A young hat-check girl becomes the protegee of an older, leading dancer in a Turkish nightclub, only to challenge her mentor as lead dancer, and supposedly winning. Which surprised me because the only place little Miss hat-check could out dance her mentor is in the movies! Really, the older dancer is a much, much better dancer utilizing many recognizable Rromani gestures as well as playing zils and performing floorwork. Several of the performances were filmed in a real nightclub, to an incredibly good live orchestra. This is a cute and entertaining little piece, complete with cheesy special effects like the "dance-off" between the two dancers ending with the older dancer floating away on a flying carpet after having been vanquished.
2. Following the above are four different dances by my all time favorite Turkish Cabaret dancer Tulay Karaca, a Rom, who is now retired. These dances were the first time I ever experienced Tulay and they are still my favorites! Tulay was also a professional model and it's easy to see why. She is drop dead gorgeous, but she's not just another pretty face. This lady can really dance and her zil playing is classic slammin' Turkish Rromani.
 - In the first set Tulay dances to a small band that I suspect are not playing the sound track we are hearing. It can be difficult to tell because many of the Cabaret bands in Turkey have a long-standing love affair with too much reverb. That's the sound device that causes all the distorting echoes. So my advice is to forget looking at the musicians and concentrate on Tulay, which you should do anyway because she is so unbelievably good. Tulay's costumes are always indicative of Turkish Cabaret style. Tiny beaded bras held on with spaghetti straps, or it's opposite bras with heavily beaded and fringed shoulder epaulets, V-line front and back belts which rise high on the hips (like French cut bikinis or thongs) and skirts whose main goal is to cover the fanny while exposing tons of long, long leg. Often the costume is asymmetrical in one way or another, one bra cup has fringe, the other doesn't or the bra cups are color negatives of each other or they only wear one wrist gauntlet. I think it's fun to try to find the asymmetry. Oh yeah all this is finished off with wearing what look like stilettos. In this first set Tulay dances with veil and does a little floorwork and a short drum solo.
 - Then there is a clever segue and hey, presto change-o, Tulay's wearing a new costume and performing Rom gestures that will break your heart to a great slow Karsilama. For aficionados this is too good to be true. She finishes this set with a zil solo that challenges all of us to practice harder.
 - In the above sets Tulay performed Turkish Rromani style steps and gestures to Turkish Rromani music. In these last two sets she performs Turkish Oriental style to popular modern Turkish Oriental music. In this set she begins with an original veil covering and progresses to floorwork. These sets were all filmed in a studio, however contrary to the above sets Tulay is not accompanied by a band in these last two.
 - I really enjoyed this last set. The reaction of the fringe on her belt to her hip work just fascinates me. I truly can never get enough of Tulay. Again we get too enjoy many cheesy special effects but thankfully they don't interfere too much with our enjoyment of such a beautiful dancer.
3. What follows is an assortment of dancers of varying caliber beginning with a hot little firebrand whom I suspect is Rom from her heavy use of gestures, hops and pelvic drops. She's a real treat. Filmed live on stage in front of another smoking orchestra, this dancer's energy is inspiring. My favorite dancer on the tape after Tulay.
 - A surprisingly non-skinny blonde dances in special effects fire, playing zils you can't hear. She's not wearing much, just a veil around her hips you can see her undies through, a tiny bra with tiny straps and tassels off the middle of the cups like pastie propellers. I wonder if she can spin them in a circle? Great special effects, now she's dancing with herself in a different costume.
 - Same dancer as above, I think, in a cool white and silver costume dancing Turkish Oriental style. Nice set with pillars and Mediterranean scene. Then, great special effects, she's in a leopard print costume with flashing party lights. They just love using Blue Screen.
 - One more dance by the same dancer, different costume and background.
4. Now we come to another cute little vignette. This time it's the tale of two men from Istanbul, who go for a night out on the town in Sulukule. These two guys are a hoot. One is the wise guy, one is the stooge. They spend an evening being entertained in a home with food and drink, female companionship and music and dance all provided by a very talented (supposed) family. This is really a little comedy, the dancing is ok but the music's great. It's a distorted view of Sulukule but it gives you the idea of what a night's entertainment can be like.
5. This is followed by poignant song performed by a very lovely woman who sings in that beautiful lower register I find so attractive in Turkish female singers, so mature and mellow.
6. Now we're back at the party in Sulukule listening to some great violin and more poignant singing.

SEMA YILDIZ - DANCING STAR OF ISTANBUL An [Eva Cernik](#) Production

This is unusual videotape, which was designed with the true aficionado of Turkish Cabaret in mind. Sema is a beautiful dancer who utilizes many of the steps and arm postures and a few of the gestures predominant in Turkish Rromani dance, especially pelvic tilts and thrusts that are her trademark. You won't believe what she can do with her fanny; it's absolutely fascinating. The first four sets are all on stage live to a well-known recording of the old classic Aziza. These sets comprise the first 40 or so minutes of the video.

1. In all four of these sets Sema wears a similar costume. In this set she wears a very light colored skirt, the material of which is rather stiff and tucked into her belt to create large hip flounces, accentuating her large pelvic movements. A smallish beaded bra, beaded and fringed belt, opera gloves and a veil accompany this. These sets are difficult to see as far as video quality goes, but viewing improves with each successive set. Sema begins with a standard veil entrance but quickly transitions into more aggressive dancing. She does some excellent floorwork during the oud taxim and wait till you see those famous fanny tilts executed during her floorwork! Don't try this at home boys and girls; remember she is a professional.
2. This set is slightly easier to see but edited to the oud taxim and don't forget it's Aziza again. As you can tell from viewing this second set that Sema doesn't rely on strict choreography, although certain movements in the music evoke certain dance moves in response. She does one skirt trick here that I just love. Somehow she kick her skirt up and over one arm which I find very flirtatious, not to mention acrobatic.
3. Aziza again, this time Sema is wearing a silver and white costume with a veil attached to a crown like headpiece. Both of which she removes after a standard Turkish Cabaret entrance. The video quality is improving and the only thing which I feel is missing is ziling
4. This is the last Aziza set and Sema is wearing a nice bright red costume, including the crown/veil. This is by far the easiest to see, but I'm very hard pressed to pick a favorite from among these four. Although danced to the same music each set is unique and indicative of good Turkish Cabaret style dance.
5. This set is my favorite on the entire tape because here Sema really cuts loose with some rollicking good Turkish Rromani style dance, and finally some ziling. This is Tzigane dance, danced to Tzigane music and it's what I live for. Sema is performing in front of a really tight and smoking, live band, with whom she easily interacts. Her costume is a sexy bright red fringed skirt and matching bra and belt which reminds me of something Tulay Karaca would wear. No stage here, Sema is right in front of her audience which at first appears to be comprised of children, but eventually the camera pans back and we can see how much the adults are enjoying this beautiful dancer with the irresistible personality and unstoppable hips. I just wish the videographer understood that Sema's dancing needs no special effects.
6. This is the last set on the video and the most intimate. Eva may well have filmed this herself, in what might appear to be Sema's living room. Sema performs an entire set in full costume for the camera and the small audience on the couch. Here we finally get a close view of Sema's hip and floorwork. Well not as close as the lucky group on the couch. I enjoyed this video and now that I am familiar with her work, I long to go to Turkey to study with this exciting and proficient dancer.

MUSIC REVIEWS

THE ROAD TO KESAN

Turkish Rom and Regional Music of Thrace

Traditional Crossroads, 2000

This is a fabulous recording, which I enjoy listening to as much as dancing to! This is genuine Turkish Romanni music, well recorded and vibrantly played. If you're interested in Turkish Romanni style music and dance this is the recording for you. Extensive liner notes explain the development of the regional music of Turkish Thrace.

The musicians are:

Selim Sesler - Clarinet, Voice

Nusret Sute - Violin

Turan Gumus - Cumbus, Voice

Bulent Sesler - Kanun

Ramadan Borozan - Davul

Selahattin Kocan - Darabuka, Daire, Davul

1. Kiremit bacalari/Nasti usava - Kiremit bacalari ("brick chimneys") and Nasti usava (he can't get up) are typical and familiar Romanni dance pieces, used to open the public portion of a wedding. This first track is a wonderful medium speed karsilama that I find irresistible. If you enjoy dancing in the solo Turkish Romanni style called "Gobek atma" (throwing the belly) you'll be up and on your feet before the ninth beat! Selim Sesler's clarinet is glorious. My goodness that man can play. Bulent Sesler's kanun is sweet and rich yet nicely staccato and Nusret Sute's violin has a very pastoral rough wooden sound that blends beautifully with the lush tones of the clarinet. Ramadan Borozan keeps the rhythm driving with the heavy beat of his davul, throbbing like the heart of the world. 5:08
2. Kina havasi/Gelin alma havasi - Kina havasi, sung while henna is being applied to the bride, is a melancholy song expressing the family's sorrow at the loss of a beloved daughter. Gelin alma havasi is a melody played to accompany the Bride's procession to her new home. These are instrumental versions. Kina havasi, which opens with a short poignant clarinet taxim, is definitely melancholy and although Gelin alma havasi picks the pace up a little bit it's minor chord structure and periodic hints of a Chifti really pulls at the old heartstrings. 4:50
3. Bir sari yilan - Traditionally listened to, Bir sari yilan is a Greek drinking table song, which describes a bride's unusual source of dowry. The men are singing and playing at the same time on this track, demonstrating their virtuosity with both their voices and instruments. This is a slow almost stately piece, with poignant vocalizations. 6:28
4. Ali pasa - This is another listening melody commonly requested at weddings. (How in the world can one be expected to not dance to this?) It begins with a free form intro. in which the clarinet trills, soars and flits about like a maniacal woodland bird and never really loses that wild energy I love so much. 3:40
5. Biber yedim - This is a drinking song and some songs shouldn't be translated - 'nough said. The melody is familiar and this quick Karsilama is known locally as a duz (straight) karsilama. This is a great piece for ziling and dancing. 3:01
6. Aci Meleke - This is an extremely interesting dance melody in an unusual 16/8 meter. Great for Gobek atma. 2:58
7. Babo - This is a dance performed by men, but I like to dance to it too. It's very poignant yet high energy and it speeds up nicely at the end. 2:40
8. Istafalka/gelserek/Arzu ile Kamber - This is a medley reflecting the cultural fusion of the area. The rhythm is a 7/8, which most often accompanies fast dances. Very bright and up beat this is another dancing must. I find the clarinet very flirtatious and charming and the rhythm irresistible. This one makes me smile. 3:19

9. Tulum - Giving me visions of Artemis Mourat, this one slow Karsilama was worth the cost of the CD. This is a classic slow Karsilama with hot Clarinet, incredible Qanun, thrilling Violin and a solid pounding rhythm. As is traditional, each instrument has it's own solo in free-meter style, which for me equates to a taxim. 4:58
10. Patrona/Samiotisa - These are two dance pieces that feature a locally crafted Daire (a large frame drum with zils affixed). I love these plaintive yet flirtatiously happy melodies. Very, very danceable! 3:16
11. Hanim Ayse - This is popular duz Karsilama, based on the melody line of a local folk song (turku). 3:13
12. Sari gulum var benim/ mahmut Koy Karsilamasi - This is a medley of drinking table music. 8:37
13. Nikriz sirto - The sirto dance is popular with Greek immigrants, this sirto is played in the makam Nikriz. This piece is traditionally played to signal the end of wedding festivities. This is a very pleasant syncopated piece with a familiar melody line. 2:54
14. Alay Bey - This is an instrumental piece derived from a vocal model and is played in a slow 10/4. This piece always reminds me of a New Orleans style funeral dirge. Very dramatic! 3:40
15. Kampana mori Mitro - This is also an instrumental version of a vocal piece and features only clarinet and davul. This is a flirtatious and celebratory piece, a fine example of Thracian wedding music. 2:14

TURKISH GYPSY DANCE MUSIC & TURKISH KARSILAMA FOR ORIENTAL DANCE

Available from Elizabeth Artemis Mourat

Both of these recordings are kickin', or as we say around here, "They Rule!" I have adored Turkish Rrom music since my beloved first teacher, Carla Monich, turned me on to it. It was a while before I even knew what it was, but I knew it was for me! Over the years I have learned more about it, and Artemis has been an amazing source of information, encouragement and love. Artemis' own love of the Rroma and her work as an historian has led to her making several trips to Turkey, returning each time with yet more of this irrepressible and irresistible music. This is Rrom music at it's best, played by people who know it intimately. You'd be hard pressed to find these recordings any where else in the States. I dare any dancer to put this music on and not dance to it! Two of Madam Mozuna's favorites.

TZIGANE

The Gypsy Music of Turkey

The Erkoze Ensemble

CPM records, 1991

This is great Tzigane music, played by three brothers and two cousins who are self-taught and began playing as children. Families in which all the members are musicians is a special part of the Tzigane tradition. This is wonderful dance music! As many of the tracks are combinations of melodies I will not name each individual song, but instead describe the varying movements. There are good liner notes providing the name of each melody used.

1. [12:55] This set starts with a nice bouncy introduction which moves in to a lovely chifitilli, showing off clarinet, Kanun and Kaman. It then picks up in to a nice familiar Karsilama with great screaming kaman. This part really moves you around. Many trade off solos move through an upbeat 4/4 which in turn speeds up into a nice lively finale.
2. [16:18] This piece begins with a beautiful 3 minute Kanun Taxim. This leads in to a lively 4/4, which flows through some lovely Taxims. We slowly work up to the Finale piece which is one of my favorite Tzigane dance pieces!
3. [12:13] We now get a very nice Oud taxim which moves in to a happy little Semai rhythm and then mellows out for the finale.
4. [2:49] This is an absolutely killer Clarinet taxim!
5. [4:54] Tzigane music is known for it's soulful and melancholy sound, but at the same time it's so energized it's quite ecstatic. This set is a good example, between the screaming kaman and the heavily accented rhythms you can practically see the dancer kicking her skirts, her hair flying!
6. [3:39] This final set begins with an incredible Kaman taxim. At first so pensive, then so energized and forceful. It quickly heats up to a burning hot grand finale. Smoking!!

BOOK REVIEWS

HAREM - THE WORLD BEHIND THE VEIL

Alev Lytle Croutier, Abbeville Press, New York, New York, 1989. 224pp.

This is another book which is a wonderful source of Orientalist Paintings and a favorite of mine. As the title implies, the focus of this book is Harems, particularly Turkish Harems. The author herself, was born in Turkey, in a house which was once a Pasha's Harem. Her Grandmother and Great-Aunt were raised in a Harem and so she grew up listening to stories and songs she says could have come from "A Thousand and one Nights". This is not a Western scholar observing from the outside but a knowledgeable member of the culture about which she is writing. This book conveys the impression that this is a personal journey into the author's roots. How many of us have not been fascinated by where we come from? By what circumstances may have befallen our ancestors and so influenced us to become the people we perceive ourselves to be today? However most of us don't discover as fascinating and colorful a heritage as Ms. Croutier has. We're fortunate she chose to share it with us, and that she included many photographs which document her family's recent history.

This book has also been thoroughly researched and offers not only beautiful artwork but many beautiful quotations and passages from writings both famous and obscure. I don't think the author allowed any hidden secrets of Harem life to remain undiscovered. She covers daily life in both a Sultan's Harem and much more mundane Harems. We are introduced to Sultanas, often grand and scheming, and Eunuchs, also often grand and scheming. We learn what the women of the Harem wore, what they ate, how they entertained themselves and how in the end the last Turkish Harem was dissolved. The book concludes with chapters summing up the effect Ottoman culture and Harem life have had on modern culture. This is an excellent book for anyone interested in learning what life was really like in a Harem, and a long time favorite of mine.

OTHER TURKISH RECOMMENDATIONS

Videos

The Rromani Trail 1 & 2

Available from Artie Mourat

More Oryantal Belly Dance *Has Tulay Karaca!*

Available from Eva

Istanbul Nightclubs 1995 *Has Birgul Benay & Zinnur Karaca (Tulay's niece- Tulay's retired) a mix of Oryantal & Rom*

Available from Eva

Super Oriental *Has same Tulay Karaca from More Oryantal Belly Dance*

Available from Artemis Imports

Kivrak Dansozler *Has Oryantal*

Books

Bury Me Standing

Music

Gypsy Music of Constantinople – a mix of folkloric, oryantal and Rom

Sulukule, Rom music of Istanbul

Turkish Belly Dance, Nasrah, the Huseyin Turkmenler Ensemble

Turkish Belly Dance, Secret of my Heart, the Huseyin Turkmenler Ensemble – Turkish Oryantal

The Best of the Sultans - a mix of folkloric, oryantal and Rom

All available from Artemis Imports

ARTEMIS' NOTES

Undulations: Symbolism in ancient dance was sacred. We have lost touch with the origins of much of the symbolism that was once prescribed and ritualistic. However since dance was harmonious with the forces of nature, we can see and feel the manifestations of these forces ourselves. We can learn to dance from these sources just as prehistoric people did so long ago. One of the most prevalent symbols in Oriental dance is the undulation. When thinking of undulations; it is important to think of the universality of undulations in nature. We see them in the waves and ripples of water. We see them in the manifestations of wind upon other parts of nature. We see them in animal movements. We see them in rapture of sexual union and in the rhythm of childbirth. And we see them in dance. In dance, one can undulate with the entire body; or with a small part of combination of parts of the body. One can undulate with a finger, a hand, an arm, both arms, the upper body, the lower body or the entire body (both lateral and dorsal).

Isadore Duncan looked to nature for much of her inspiration. She wrote, "Where are we to look for the great fountain-head of movement?...With the strengthening of the breeze over the seas, the waters form in long undulations. Of all movement which gives us delight and satisfies the soul's sense of movement, that of the waves of the sea seems to me the finest. This great wave movement runs through all nature, for when we look over the waters to the long line of hills on the shore, they seem also to have the great undulating movement of the sea; and all movements in nature seem to me to have as their ground-plan the law of wave movement...I see waves rising through all things. Looking through the trees they seem also to be a pattern conforming to lines of waves. We might think of them from another standpoint: that all energy expresses itself through this wave movement. For does not sound travel in waves, and light also? And when we came to the movements of organic nature, it would seem that all free natural movements conform to the law of wave movement: the flight of birds, for instance, or the bounding of animals. It is the alternate attraction and resistance of the law of gravity that causes this wave movement." (Steegmuller, p. 91).

Energy: Spiritual energy can be transmitted during the dance. If one asks for energy from mystical forces, one will receive it. It is possible to give and to send this energy to others while dancing.

Hands: Study your hands. Move them naturally and gracefully. Let gravity influence your movements. Make friends with your hands. Think of all the nice things they do for you. Now you do something nice for them and teach them to dance. Let them dance. Think about "receiving" with your hands and about shooting energy out of your finger tips. Hold your hands out gently. Ask others to do the same. See how different each person looks. Each person has their own unique and natural beauty. Use this natural beauty when you dance. Respect your individuality.

I would like to address the issue of choreographing versus improvising a takseem. If you are dancing to taped music or to a musician you know very well, you can choreograph a routine. I advise against it because this is a living, breathing, emotional art and your dancing should change as you change. I strongly recommend against even trying to choreograph something to live music. Your choreography may not fit what the musician chooses to play that night. If the musician is aware and if he is doing his job, then he will be playing from his heart during his takseem and you will be dancing from your head. It will not "click". When you dance a

takseem with your musician, it is a conversation. He is talking to you with his music and his music will say different things to you at different times. you will be talking to him with your dance and you will not say the same thing every time either. Enjoy the spontaneity. This is “jamming”. Do not deny yourself the opportunity for a spontaneous exchange between the musician and yourself. Let the music come inside of you and dance that music. It is his most intimate musical self and your most intimate dancing self. Feel the music. Fill yourself with it. At the risk of sounding cliché, I tell you to “become one with it”. It is almost like making love to the music with your dance. It can be an intensely personal experience. Listen to the music and it will seem to tell you what movements will fit. do not fight the music but rather go with it, play with it, follow it, and ride on it. This is the art of takseem. If you keep these things in mind, you will be amazed at how alive, exciting and vibrant your takseems will become.

Bir Demet Yasemen

(A Bunch of Jasmine)

Bir demet yasemen
Ashklmln tek hatırasl
Bir demet yasemen
Ashklmln tek hatırasl

Bitmiyor ayrllk
Dinmiyor gönlümün
Hicran hicran hicran yarasl
Bitmiyor ayrllk
Dinmiyor gönlümün
Hicran hicran hicran yarasl

A-glasam inlesem, silinmez
Bahtln yarasl
A-glasam inlesem, silinmez
Bahtln yarasl

Bitmiyor ayrllk
Dinmiyor gönlümün
Hicran hicran hicran yarasl
Bitmiyor ayrllk
Dinmiyor gönlümün
Hicran hicran hicran yarasl

A-glasam inlesem, silinmez
Bahtln yarasl
A-glasam inlesem, silinmez
Bahtln yarasl

Bitmiyor ayrllk
Dinmiyor gönlümün
Hicran hicran hicran yarasl
Bitmiyor ayrllk
Dinmiyor gönlümün
Hicran hicran hicran yarasl

English Translation

A bunch of jasmine
The only memory of my love
A bunch of jasmine
The only memory of my love

There is no end to separation
There is no end to my heart's
grief, grief, grief wound
There is no end to separation
There is no end to my heart's

grief, grief, grief wound

If I cried or moaned, won't be erased,
my destiny's wound
If I cried or moaned, won't be erased,
my destiny's wound

There is no end to separation
There is no end to my heart's
grief, grief, grief wound
There is no end to separation
There is no end to my heart's
grief, grief, grief wound

If I cried or moaned, won't be erased,
my destiny's wound
If I cried or moaned, won't be erased,
my destiny's wound

There is no end to separation
There is no end to my heart's
grief, grief, grief wound
There is no end to separation
There is no end to my heart's
grief, grief, grief wound

Dere

(River)

Dere geliyor dere, yalelel yalelel
Kumunu seresere, yalelellim.
Al beni götür dere, yalelel yalelel
Yarın olduğu yere, yalelellim.

Chorus:

Amanın aman aman
Zamanın zaman zaman
Bizim düğüne zaman yalelellim.
(Repeat above 3 lines)

Ben armudu dişledim, yalelel yalelel
Sapını gümüşledim, yalelellim.
Sevdi-gimin ismini, yalelel yalelel
Mendilime işledim, yalelellim

Repeat Chorus

English Translation

The river is overflowing,
Spreading sand,
O river, take me with you
To where my beloved is.

Chorus:

O mercy,
O time,
When will our wedding be?
(Repeat above 3 lines)

I bit into the pear,
I turned its stem to silver.
My beloved's name
I embroidered on my handkerchief.

Repeat Chorus

Shisheler

(Bottles)

What you wear is bright silk satin
That no needle can pierce.
My beloved cannot sleep without me.

Chorus:

Oh, bottles, bottles
I drank my raki [a local drink]
and you don't like me.
I fell into the mud and you laughed at me.

You wear a white dress,
The nights are chilly...
Come near me for a little while.

Repeat Chorus

You wear yellow,
The nights are short...
Whose lover are you?

Repeat Chorus

Cadirimin Üstüne Ship Dedi

(Rompi Rompi)

(Rain Dripped On My Tent)

Çadrlımln üstüne shlp dedi damladl
Çadrlımln üstüne shlp dedi damladl
Allah canlıl almadl almadl
Allah canlıl almadl almadl
Veresiye vere vere, kalmadl kalmadl
Veresiye vere vere, kalmadl kalmadl
Allah canlıl almadl almadl.
Allah canlıl almadl almadl.

Chorus 1:

Hey! Rompi Rompi Rompi Rompi
Shimdi de geldi konak vakti
Hey! Rompi Rompi Rompi Rompi
Shimdi de geldi konak vakti

Sür sür cezveler kaynasln kaynasln
Sür sür cezveler kaynasln kaynasln
Halime' nin göbe-gi oynasln oynasln
Halime' nin göbe-gi oynasln oynasln
Veresiye vere vere, kalmasln kalmasln
Veresiye vere vere, kalmasln kalmasln
Allah canlıl almasln almasln
Allah canlıl almasln almasln

Chorus 2:

Hey! Rompi Rompi Rompi Rompi
Shimdi de geldi içmek vakti
Hey! Rompi Rompi Rompi Rompi
Shimdi de geldi içmek vakti

Sürülü de cezveler kaynasln kaynasln
Sürülü de cezveler kaynasln kaynasln
Rafiye'nin kollarl oynasln oynasln
Rafiye'nin kollarl oynasln oynasln
Yarln sall çarshlya varaylm varaylm
Yarln sall çarshlya varaylm varaylm
Yarime de bir potin alaylm alaylm
Yarime de bir potin alaylm alaylm

Chorus 3:

Hey! Rompi Rompi Rompi Rompi
Rompi Rompi mashallah
Hey! Rompi Rompi Rompi Rompi
Rompi Rompi mashallah

English Translation

It dripped on my tent
It dripped on my tent
God didn't take my life yet.
God didn't take my life yet.
Selling on credit, nothing is left.
Selling on credit, nothing is left.
God didn't take my life yet.
God didn't take my life yet.

Chorus 1:

Hey! Rompi Rompi Rompi Rompi
Now it's the time to rest.
Hey! Rompi Rompi Rompi Rompi
Now it's the time to rest.

Put cezve on the stove, let it boil, let it boil
Put cezve on the stove, let it boil, let it boil
Let Halime's navel jiggle
Let Halime's navel jiggle
Let's sell on credit, let's have nothing left
Let's sell on credit, let's have nothing left
Let God not take my life
Let God not take my life

Chorus 2:

Hey! Rompi Rompi Rompi Rompi
Now it's the time to drink.
Hey! Rompi Rompi Rompi Rompi
Now it's the time to drink.

Cezve is on the stove, let it boil, let it boil
Cezve is on the stove, let it boil, let it boil
Let Rafiye's arm dance
Let Rafiye's arm dance
Tomorrow is Tuesday, I'll go to the bazaar
Tomorrow is Tuesday, I'll go to the bazaar
I'll buy shoes for my love.
I'll buy shoes for my love.

Chorus 3:

Hey! Rompi Rompi Rompi Rompi
Rompi Rompi mashallah
Hey! Rompi Rompi Rompi Rompi
Rompi Rompi mashallah

Yesilim

Entarisi al basma alip duuara asma
Sen benimsin ben senin ellere kulak asma

Chorus

Yesilim, yesilim, yesilim aman
Yesil yaprak altund usudum amam

Entarisi mor benli vere ettin sen beni
Nasil verem olmayim eller sanyor seni

Repeat Chorus

Entarisin ben bictim atesine ben dustum
Keske dusmez olsaydum hayirsiz yare
dustum

Repeat Chorus

English Translation

She has a cotton dress: do not hang it on
the wall. You are mine and I am your's;
don't pay attention to what strangers tell
you

Chorus

My green dresses sweetheart,
I am cold under these green leaves.

She has a purple dress with white polka
dots. You have made me a person with
tuberculosis
How can I not get tuberculosis, because
strangers are having you

Repeat chorus

I made the pattern of her dress. I fell into
the fire. I regret that I loved her, because
she is very unfaithful to me