

A SHORT HISTORY OF ZILDJIAN FINGER CYMBALS



An Armenian metalsmith named Kerope migrated from the Black Sea region to Constantinople, now called Istanbul, around 1600. He worked at the Chief Cauldron Maker for the Ottoman Palace where he also began making cymbals. Thus establishing the first Turkish cymbal factory. In 1623, his son Avedis, an alchemist, discovered a process of treating bronze alloys and tin which he applied to the making of cymbals. The English word “cymbal” is actually derived from the Greek word for bowl, “kymbos”.



Avedis’s cymbals had such a wonderful tone that his fame soon spread and he became known as “Zildjian”. Zil (singular), Zils (plural) translates as bell and zildjian now translates as bell maker. During this period of Ottoman history Turkish military bands were some of the most respected in the world. Large cymbals known as “mehter”, associated with the “Janissaries” the Sultan’s personal guards, became widely used and were the precursors of the modern large crashing cymbals used in Orchestras and Marching Bands today. Over time Zildjian’s cymbals began to be exported to other countries like Prussia, for their military bands, and eventually Zildjian” cymbals were imported all over the globe. Zildjian Manufacturing began to make a wide variety of sizes and styles, including the small finger cymbals we now call Zils. Wildly popular with modern rock bands, Zildjian cymbals have become a status symbol!



CHOREOGRAPHY FOR A SLOW 9/8 DANCE IN THE TURKISH ROMANY STYLE
By ELIZABETH ARTEMIS MOURAT © 1995 Amended by Shibar 2009

- (1) COUNT OF 9/8 FOR NOTHING**
- (3) 9/8 DRUNKEN TRAPEZIUM**
- (2) 9/8 HAND AND ARM SLIDE**
- (3) 9/8 SHOULDER THRUSTS**
- (1) 9/8 SHOULDER PUNCH FOLLOWED BY SHOULDER THRUST**
- (1) 9/8 JEWELRY (WRIST, INNER ELBOW, SHOULDER, INNER ELBOW)**
- (1) 9/8 JEWELRY (WRIST, SHOULDER, WRIST) ON THE 1 2 3**
- (2) 9/8 PIVOTING ABDOMINAL UNDULATION WITH HAND ON BELLY, OTHER ARM UP**
- (2) 9/8 STEP TOGETHER STEP, WITH ROLLING SHOULDERS AND PALM AGAINST PALM TOWARDS THE RIGHT**
- (2) 9/8 STEP, CROSS BEHIND AND BEND OVER, FLIP UP GOING TOWARDS THE LEFT**
- (4) 9/8 STEP STEP PULL BACK
(TWO TO THE RIGHT, ONE TO THE LEFT AND ONE IN PLACE)**
- (1) 9/8 PELVIC FLUTTER**
- (1) 9/8 TWO PUNCHES (KNEE AND HIP)**
- (1) 9/8 PUNCHES TO L R L R WITH BACK HORIZONTAL HIP FIGURE EIGHT**
- (2) 9/8 HIP SHIMMY**
- (4) 9/8 HIP ROLL ROLL DIP AND ROLL ROLL (DO FOUR WITH QUART TURNS TO THE RIGHT)**
- (2) 9/8 EVA'S CROSSED ELBOWS W/UNDULATING HAND**
- (2) 9/8 EVA'S HEAD FRAME-UP W/HEAD QUIVERS**
- (2) 9/8 HIP CRESCENTS (RLRL RLR)**
- (2) 9/8 SHOULDER SHIMMIES WITH ARMS IN "S" SHAPE**
- (2) 9/8 SHOULDER SHIMMIES WITH ARMS OUT TO THE SIDE**

BELLY DANCE CIRCLE SKIRT PATTERNS

There are many different ways of making Belly Dance Circle skirts, however at this time I am predominately discussing what works for me.

I begin by purchasing 7 yards of a flowing fabric. 7 yards is the traditional amount of fabric used for a standard Belly Dance circle skirt. At the same time I purchase matching thread. Remember to lay the thread out on the fabric before you buy it and pick the darker color. Lighter thread sews up even lighter! I also purchase elastic for the waistband. I use as small elastic as possible because I want as small for waistband because it makes you look slimmer. Also buy elastic that will not be seen too much. For dark fabrics buy black elastic and for light colored fabrics use white. Sometimes you can find other colors but not often. Make sure you use the smallest elastic that will hold you skirt up. You don't want the skirt to fall off!

Wash and dry you fabric (if possible) before you cut it. In some instances you may need to iron it as well.

Once you're ready to lay the fabric out, try to lay it on something you can put pins in. I use my living room carpet because I can stick pins in it.

Now here is my math formula for how I achieve my dimensions for cutting the skirt.

There are 36 inches in a yard
 $36 \times 7 = 252$ inches

Fold the fabric in thirds-
252 inches divided by 3 = 84

Hems:
(Sorry I'm looking for my notes on this)

Therefore your three folds should all be 84 inches long. Pin the selvages down. Now the Find the middle for the waist line divide 84 by 2 = 42

At 42 inches in on the selvedge mark the point well so you don't loose it. I place a large pin there.

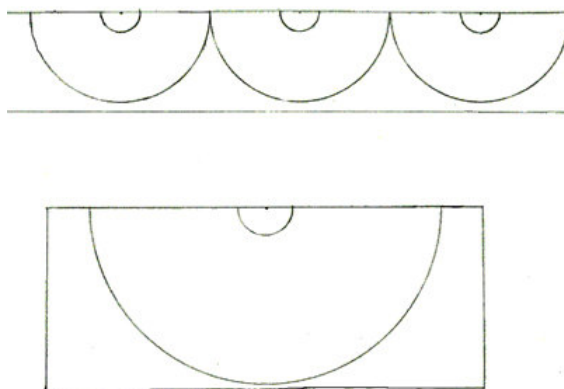
I use the old fashioned way of tracing the hem. I place a large pin, like a hatpin, square in the middle of the 42 inches mark. Now I tie a small cord around it that will reach beyond the bottom of the fabric. On the other end I tie a bright piece of chalk. Test it on the fabric to make sure it shows up well.

Now I trace a half circle the full width of the fabric. Then I return to the 42 inch mark and using the cord again I make off a half circle 4 inches in diameter, Remove the cord and carefully cut the fabric following the chalk outline. Then cut the waist now remove the pins and the excess fabric.

You now have 3 semi-circles called panels. Take 2 of the panels and sew their seams together starting at the waist. Now fold over a very small seam on the wrong side (inside). Now fold over exactly the same small seam on the single panel. These folds help keep the fabric from raveling.

Next fold a seam on the single panel towards the wrong side, large enough for the elastic to pass through. Make sure it's not too tight or the seam may rip and not too large because this makes it puffy and adds weight. Repeat on the 2 panels sewn together.

Thread the elastic through all three panels and knot the elastic once it set.



An Alternate method of cutting out the Belly dance circle skirt:

