

Yaylalar

(Turkey)

Yaylalar (YIGH-lah-lar), meaning "Mountain Meadows", is from Elaziğ in Central Eastern Anatolia and is done throughout Turkey. It represents the happy atmosphere of a village wedding. The tune is also well known. Bora Özkök learned it from Hamit Çelimli in Istanbul, Turkey, 1977 and presented it at the 1978 University of the Pacific Folk Dance Camp.

MUSIC: Record: Horon 104 (45), S-1, B-2. 2/4 meter.

20 FORMATION: Open circle of dancers, arms in "V" pos, with leader at right end. Dancers stand very close together with arms straight down, touching neighbors' arms, L shldr in front of R.

Fingers should be gently interlocked.

STYLE: The steps are danced flat and low to the ground.

MUSIC 2/4

PATTERN

Measures

INTRODUCTION.

The zurna begins by playing preliminary music with undefined rhythm (about a half a minute in duration). During this music dancers stand in place and lean sdwd to R and L alternately, as the leader desires. To lean sdwd R, keep ft together and maintain tension in the line by keeping own arms stiff and close to body and by pressing down on R (pulling up on L). To lean sdwd L, reverse tension by pressing down on L.

The leader may direct as many sdwd leans as feel comfortable to the introductory music, but must finish with a recovery to upright pos with wt centered over both ft. Beg dance with the instrumental melody, which begins after the fading of the introduction.

I. BASIC STEP

1 Step on R sdwd to R (ct 1); lean fwd slightly from waist and step on L with a straight leg across in front of R (ct 2).

2 Straighten body and step on R sdwd to R, turning body slightly to L (ct 1); touch flat L diag fwd L on the floor (ct 2).

3 Step on L sdwd to L, turning body slightly to R (ct 1); touch flat R diag fwd R on the floor (ct 2).

Repeat action of the Basic step until leader calls "Haydi" or "Hoppa", signaling the Turning variation.

II. TURNING VARIATION

21 1 Release handhold and clap hands together at shldr level on each ct of music throughout the entire figure. Turn once CW with 3 steps progressing slightly in LOD as follows: Step on R (ct 1); step on L (ct 2).

2 Step sdwd on R, completing CW turn and turning body slightly to L (ct 1); touch flat L diag fwd L on the floor (ct 2).

3 Repeat ftwk of Fig I, meas 3, clapping hands on each ct.

Repeat action of Turning variation, meas 1-3 (Fig II) until leader signals for a change back to the Basic step.

In Fig II when dancing the turn for the first time, move out away from the ctr to enlarge the circle, but still stay close together, so that the last time you can move back in twd the ctr to resume the close handhold pos for the Basic step.

Note: Following the introduction, the musical phrasing of this dance is a repetition of 2 parts: an instrumental of 18 meas and a vocal of 28 meas. Beg with the Basic step for 46 meas (one set of instrumental plus vocal), the dance pattern then typically alternates from the Turning variation during the instrumental to the Basic step during the vocal. Since the dance is only 3 meas long, it will not fit evenly into the 28 meas vocal part. So when the leader directs a transition between figures, the third meas of each step is completed and then change-over is made (even though the transition into the next figure does NOT correspond exactly with the musical phrase). Dancers are encouraged to clap while performing the Turning variation during the instrumental and to sing along with the vocal during the Basic step (see below).

SONG

Ay aksamdan isiktir
//Yaylalar yaylalar//
//Yüküm simsir kasiktir
Dilo dilo yaylalar

Komsu kizini zapteyle
//Yaylalar yaylalar//
//Bizim oylan asiktir
Dilo dilo yaylalar//

Ay aksamdan aska gel
//Yaylalar yaylalar//
//Torpak yola düste gel
Dilo dilo yaylalar//

Eger anan koymazsa
//Yaylalar yaylalar//
//Vicdana dani-sta gel
Dilo dilo yaylalar//

Ayin yolunda yildiz
//Yaylalar yaylalar//
//Hardan gelirsen baldiz
Dilo dilo yaylalar//

// means repeat within those marks.

The record ends with the second line of the last verse fading away.

Dancers are encouraged to sing along with the second and last lines of each verse (Yaylalar, yaylalar and Dilo dilo yaylalar with all their respective repeats.)



Girl from seraglio, Istanbul,
nineteenth century.



Important dignitary, Istanbul,
nineteenth century.