

## ZEYBEKIKO

This dance, as its name intimates, is the dance of the Zeybeks (or Zeibeks). The name is Arabic-Persian and it means "two breeches," which is indicative of the type of short, full breeches worn by these people (similar to the Burgundian hose or full breeches worn in Western Europe during the 16th and early 17th centuries).

The Zeybeks are centered around Smyrna (Izmir) in Karamania, i.e., Western Turkey (Aegean Provinces of Turkey), and were not of Turkish or Anatolian ancestry. They are the descendants of a fusion of two peoples who founded the first city of the Zebeks in Anatolia-Tralles. One group was a Thracio-Illyrian tribe after which the city was named Tralles; the other group were Greek colonists from the Argive Peninsula.

The dance is essentially a war dance but is of a slower-moving and heavy-footed nature as compared to the Cretan Sousta. In fact, the difference between the two would be that in the Cretan Sousta, the two combatants were further apart, indicating that their weapons were javelins or long swords, etc., while in the Zeybekiko, the combatants were closer together, indicating the use of short swords or daggers, etc. In modern day usage, these differences would be likened to the movements of two boxers as opposed to the movements of two wrestlers.

Because the dancers move about and turn with their arms outstretched resembling the wings of a bird, it has been frequently called the dance of the eagle; which indeed it is when danced as a solo. The imaginary antagonist is the center of the circle and the dancer moves as the eagle does over its prey. The eagle, since ancient times, was a symbol of power, and was identified with Zeus. The movements are also likened to a bird of prey on the attack on the ground as well as a bird's actions during the mating season and in this respect seem to parallel

the shoe-plattler dances of Bavaria and Austria which symbolize the movements of chickens.

*Characteristics:* This dance falls into two categories, as a solo dance and as a couple dance. It runs the gamut from the slow, lazy baccarole type to that of the harsh, sharp-war-like in spirit. (A display of arms.)

*Formation:* The couple dance facing each other within an imaginary circle. Their various movements and turns are always done within the circle, though their form may vary, depending on whether the couple is of the opposite sex or the same. When the dance is solo, the idea of the circle is maintained with its center gaining the importance of the opposite partner. The solo is always performed by a man.

*Time:* 9/8

*Steps:*

The variety of steps is practically endless. The patterns used depend on the mood of the dance.

Slow: 1, 2 Step l. forward.  
Slow: 3, 4 Step r. side.  
Slow: 5, 6 Step l. backward.  
Quick: 7 Step r. backward.  
Quick: 8 Cross l. over r.  
Quick: 9 Step r. to side.

### *Variation*

Slow: 1, 2 Step l. forward.  
Slow: 3, 4 Step r. back diagonally, together l., step r. back.  
(These are three quick steps.)  
Slow: 5, 6 Step l. back.  
Quick: 7 Step r. side.  
Quick: 8 Together l.  
Quick: 9 Step r. side.

Slow: 1, 2 Step l. forward.  
Slow: 3, 4 Cross r. behind l.  
Slow: 5, 6 Cross l. behind r.

- Quick: 7 Side r.  
Quick: 8 Cross l. over r.  
Quick: 9 Side r.
- Slow: 1, 2 Cross l. over r.  
Slow: 3, 4 Cross r. over l. and side l. to left.  
Slow: 5, 6 Cross r. over l.  
Quick: 7 Cross l. foot over r. by swinging it in an arc.  
Quick: 8 Continue turning to right by stepping r.  
Quick: 9 Continue turning to right by stepping on l.  
facing partner again.

PETRADES

## ILLUSTRATIVE FOOT PATTERNS OF THE DANCES

*These foot patterns serve only as a general  
guide not to be strictly adhered to.*

(see following pages)