

**MOVEMENT ANALYSIS OF TURKISH FOLK DANCE TYPE:  
“BAR”***Nihal ÖTKEN\****Abstract:**

The movement analysis in “Bar”, Which is a type of Turkish Folk Dances, the main subject of this article. Three regions Erzurum, Bayburt and Erzincan are chosen to determine the basic movements that are most used in “Bar”. The basic movements are determined by examining 7 or 8 dances for 3 regions, namely 23 dances in sum. The similar and different characteristics of the sort are revealed by examining the arm positions and basic figures in body parts, which are used in these dances.

In the study, first of all, video records that were recorded in the interviews with the regional folk dance trainers, various folk dance shows and folk dance competitions, are transformed into digital environment by Asus Live Video to have bmp and jpeg formats for examining the body movements with the aim of determining them. As a result of this work, the photos are taken and examined in digital environment. By analyzing these determined basic movements that are used in “Bar” dances in the respect of anatomy also, the anatomy terms, which are used by the medicine, anatomy and kinetics scholars in the whole world internationally are employed for the explanations of the movements due to the lack of the written terminology of Turkish folk dances. In the conclusion part, the necessity of movement analysis and its advantages provided for education and training of folk dance are mentioned. Also this article is the first study which puts movement analysis about “Bar” into practice in Turkish folk dances.

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**Key words:** Turkish Folk Dances, Folk Dances, Dance Sorts, “Bar” Dances, Movement, Movement Analysis.

**Introduction**

Dance in many societies is an integral part of religious, social, economic, or political life. Irrespective of time and place, however, dance

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is powerful means of communicating a group's values and beliefs and transmitting them from one generation to the next. (Hanna, 1992).

At the beginning of the 20<sup>th</sup> century, some dances were sketchily described, usually in the context of their society, culture, history and ecology. Since the 1950s, anthropologists have studied different dance forms and movement analysis. This training permits more complete accounts of dance that include not only the context but also the text, that is, description of the body movement itself. (Vatsyayan, 1968).

Seeing and physically moving in culture's dance shapes, time and dynamics aid the researcher in describing dance movement. Highly trained movement analysts may variously perceive, interpret and notate a dance. (Van Zile, 1986; Davis, 1987). Consequently, dance movements and behaviors are taken on film and video by researchers in order to preserve and analyze them. An ideal situation would involve several camera people shooting from different perspectives. Audiovisual recording permits valid and reliable analysis and reanalysis of units of movement in slow motion, in much the same way a musicologist uses a tape recording to prepare a transcript and describe patterns. (Hanna, 1989).

I used the same way when I researched that movement analysis in "Bar" which is a kind of Turkish folk dance, is also the theme my article.

On the contrary the other dances, choreographers and spectators of folk dances are folk. Folk dances are the cultural products created by the folk and transferred from generation to generation. These cultural products differ in various regions regarding to their forms and sorts. These differences are closely dependent on the history, the civilization level, beliefs and traditions of the society which created them. Zeybek, Halay, Horon, Karşılama and Bar, are the different sorts of Turkish folk dances which have very rich dance repertory. Turkish folk dances have a lot of elements such as music, rhythm and movement which can be analyzed. The key element of dance is physical movement.

Movement is the base of our body's shape and function. Different pose and movements show different styles. We use physical expressions to express our feelings and emotions. The instruments of dance are steps and movements. Some of the different types of movements are jumping, running, hopping, turning, sliding and walking (Humphrey, 1958) which we use in our daily life, too. Those different types of movements are also from the essence of dance, as well. A dancer's means of communication is his own body. A success of a dancer depends on how well he knows his own body and its capacity. Anatomic and physiological reasons should be the only limitation to a dancer's movement potential. A dancer should be able to use his body as much as it lets him do.

Awareness of the body's structure enhances the dancer's perceptions and improves his point of view to describe and to put into practice for dance forms and details. Each individual has different posture, movement and traits. It is often possible to recognize someone by his gait or posture. The same distinguishing feature can be said for different types of Turkish folk dances as well as for individuals.

Each kind of Turkish folk dance has different types of movements and the different usage of the same movements. We can recognize the type of a folk dance by looking at the movement type and the various angles of those movements. For example, the position of an arm which is used in "Bar" differs from the position of an arm which is used in Zeybek and the same can be said for other dance forms.

### **"Bar" dances**

"Bar" has the meanings such as solidarity, togetherness, dance performed hand in hand, unit of pressure, a type of shaman drum and line dancing played together. "Bar" generally means dense trees, vineyard, plot for a garden and fruit. It also has another meaning like being together, brotherhood, unity, unite hand in hand or arm in arm. (Gazimihal, 1961). The name of all of the dances in Erzurum region is "Bar". The major difference that separates "Bar" dances from "Halay" dances is that it is performed by one or two people. There are parts performed one after another in collectively performed "Bar"s. These parts are given different names. "Bar"s are performed being next to each other, shoulder by shoulder and hand in hand. Female dances are softer than men dances. Woman and man "Bar"s are different from one another. "Bar" dances are seen widely in over the eastern part of Anatolia. Dances of "Bar" could be seen in Erzurum, Bayburt, Ağrı and Erzincan and in the neighborhoods of these cities.

Having searched different types of 23 "Bar" dances in Erzurum, Bayburt and Erzincan, I found out the sorts of movements used in those dances, the parts of the body which make those movements, the proportions of those movements, arm and holding positions and basic figures used in lower extremity. Apart from those I also found out dance forms of "Bar" and their directions.

### **The Usage of the Movements According To Body Parts In "Bar"**

Possible forms of movements of the body are 19. However, all of the movement kinds can not be produced by every joint. Each joint has its own movement kinds and average range of motion. When we talk about the movement kinds found in "Bar", I'm going to use international terms which are used in Anatomy and Kinesiology which are some of the disciplines studying human body as well.

To describe the movement, firstly, the place of that movement on body is shown. In order to describe the movements easily, the body are divided into four parts; head, trunk, upper extremity and lower extremity. (Szunyoghy - Feher, 2000). Those four parts also have their sub-headings.

1. Head
  - a. neck
2. Trunk ( has 2 parts )
  - a. dorsal
  - b. waist
3. Upper extremity ( has 3 parts )
  - a. shoulder joint
  - b. elbow joint
  - c. wrist and fingers joints
4. Lower extremity ( has 3 parts )
  - a. hip joint
  - b. knee joint
  - c. ankle joint

### **1. Head**

There are 2 parts which are face and cranium in head. The moving joint is only in the lower chin joint in face part. Besides, with the help of muscles in the face part, different gestures can be made. In "Bar", some gestures which express courage and bravery are seen on the face in men dances. And also some gestures which express cheerful and joyful are seen on the face in women dances.

The movement of neck can be realized by spinal cord which provides movements of head by 7 vertebrae in the spinal column. Anatomically there are 5 movement kinds in this part. Merely only 3 of them are used in "Bar". Their range of motion is parallel with their anatomical usage. And also they are used in the same proportions in men and women dances. These are;

1. Neck flexion
2. Neck extension
3. Neck rotation (to the right and to the left)

Not used movements are;

1. Neck lateral flexion
2. Neck circumduction

## 2. Trunk

The movement of trunk can be realized by spinal cord. Trunk has 6 kinds of movements, 2 of them occur in dorsal parts. And it has been discovered that none of them is used in “Bar”. These movements are;

1. lordos
2. kifos

Anatomically there are 4 kinds of movements in waist part. And four of them are used in “Bar”. Their range of motion is parallel with their anatomical usage. And also they are used in the same proportions in men and women dances. These are;

1. trunk flexion
2. trunk extension
3. trunk rotation
4. trunk lateral flexion

## 3. Upper Extremity

There are 3 joints in upper extremity. All kinds of movements in upper extremity are produced in these joints. Shoulder joint, elbow joint, wrist and fingers joints have their different types of movement.

Shoulder: Anatomically there are 13 kinds of movements in this part. And 7 of them are used in “Bar”. Their range of motion is different for each dance in “Bar”. And they are used in the same proportions in men and women dances. These are;

1. shoulder flexion
2. shoulder extension
3. shoulder abduction
4. shoulder adduction
5. shoulder horizontal abduction
6. shoulder horizontal adduction
7. shoulder internal rotation

not used movements, in this part, are;

1. shoulder external rotation
2. scapula retraction

3. scapula protraction
4. scapular elevation
5. scapular depression
6. shoulder circumduction

Elbow: Anatomically there are 4 kinds of movement in elbow joint. And all of them are used in "Bar". Their usage style is the same in men and women dances. These movements are;

1. elbow flexion
2. elbow extension
3. forearm pronation
4. forearm supination

Wrist and Fingers: Anatomically there are 4 kinds of movement in wrist and finger joints. And all of them are used in men and women dances of "Bar". These movements are;

1. wrist and finger flexion
2. wrist and finger extension
3. wrist and finger abduction
4. wrist and finger adduction

#### **4. Lower Extremity**

The movement in that part is occurred in three main joints which are hip, knee and ankle. In order to analyze the movement the center of gravity should be known. For this reason, foot has its own parts which are heel, sole, metatarsus and toes. And the movements are to be known and examined according to these parts of foot.

**Hip**: Anatomically there are 7 kinds of movements in hip joint. And 4 of them are used in dances. Their usage style is the same in men and women dances. These movements are;

1. hip flexion
2. hip extension
3. hip abduction
4. hip adduction

3 movements are not used in "Bar" dances;

1. hip internal rotation
2. hip external rotation

### 3. elevation of pelvis

**Knee:** Anatomically there are 2 kinds of movements in knee joint. And all of them are used in “Bar”. These movements are;

1. knee flexion
2. knee extension

**Ankle:** Anatomically there are 5 kinds of movements in this part. And 2 of them are used in “Bar”. Their range of motion is parallel with their anatomical usage. And also they are used in the same proportions in men and women dances. These are;

1. dorsiflexion
2. plantar flexion

There are 3 movements are not used in “Bar”. These movements are;

1. inversion from dorsiflexion
2. inversion from plantar flexion
3. eversion from plantar flexion

### Upper Extremity Positions In “Bar”

10 different upper extremity positions, which are named arm positions too, have been found in “Bar”. All of them are the ones in which dancers are connected with each other. Upper extremity positions are nearly the same throughout the dance in 90 % of the dances. In “Bar” dances some arm positions, which are not permanent, have been found in certain parts of the dance. However, we are going to examine the positions which are continuous throughout the dance.

#### Connected Arm Positions

1. In some dances such as, Uzundere, Sallama, Hoşbilezik. Dancers hold their arms parallel to the floor using shoulder abduction to 90 degrees. In this position dancers hold each other's shoulders. While holding each other, each dancer's right arm stays in front of the other dancer's left arm. (Picture 1)<sup>1</sup>. That kind of holding position has been found in 8 of the 23 dances searched in 3 regions.

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<sup>1</sup> All of the photographs are used in this article belong to Nihal Ötken archive.



*Picture 1: Arm position 1*

2. In second position used in dances, both arms are raised above the head with shoulder flexion in frontal plane, and shoulder abduction in horizontal plane. In this position dancers are always hand in hand. (Picture 2). That arm position has been found in three of the dance whose names are *Sallanma*, *İkinci bar*, *Sarhoş barı*.



*Picture 2: Arm position 2*

3. In third position, dancers are clamped together by their hands and their hands stay waist level being parallel to the floor. Their elbows are flexion to 90 degrees and in this position left arm of one dancer is on the right arm of the other dancer. (Picture 3).





*Picture 3: Arm position 3*

4. In fourth position, arms are raised with shoulder abduction to approximately 45 degrees in sagittal plane and dancers are hand in hand throughout the dance. Their elbows are in extension. (Picture 4). That position has only been discovered in Tersine dance which is a woman dance performed in Erzurum.



*Picture 4: Arm position 4*

5. In fifth position, dancers hold each other from the back crosswise surrounding each other's waist. Each dancer's right arm is on the left arm of the other dancer. (Picture 5). That position is seen in Koçeri, Dello, Sarhoş Barı, Kuşburnu dances in 3 different regions.



*Picture 5: Arm position 5*

6. In sixth position, arms are raised with shoulder abduction to approximately 120 degrees in frontal plane and dancers are clamped together by their hands and their hands stay throughout the dance. (Picture 6). That position is only seen in Erzurum dances in 3 different regions.

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*Picture 6: Arm position 6*

7. In seventh position, right arm is raised with shoulder horizontal adduction to approximately 90 degrees in horizontal plane. The left arm is raised with shoulder horizontal abduction to approximately 90 degrees in horizontal plane too. And dancers are clamped together by their hands and their hands stay throughout the dance. (Picture 7). That position is only seen in Erzurum dances in 3 different regions.



*Picture 7: Arm position 7*

**8.** In eighth position, in some dances such as *Tersine, Kavak, Gelin Bari, Koçlar*, arms are raised above the shoulder level in sagittal plane with shoulder external rotation to 90 degrees together with elbow flexion. In this dance, dancers are connected holding each other's little fingers. (Picture 8).



*Picture 8: Arm position 8*

**9.** In ninth position, arms are raised the shoulder level in sagittal plane with shoulder flexion and internal rotation to 90 degrees together without elbow flexion. In this position dancers hold each other their waist. (Picture 9).



*Picture 9:* Arm position 9

**10.** In tenth position, right arm is raised with shoulder flexion in sagittal plane approximately 45 degrees and right elbow is in extension. Left arm is on waist at dorsal part with elbow flexion to 90 degrees. In this position dancers hold each other with their hand or little finger. (Picture 10).



*Picture 10:* Arm position 10

### **Conclusion**

As you know, there are only seven different notes in music, but the variation of those notes makes different music pieces and creates different music styles. In the same way in Turkish folk dance the movements made by the body are used in order to form different movement characters in a certain area. The movements, which are used, are variable but the essential element of the dance is always the body. The slightest change in a posture causes reaction in muscles and the previous pose changes into another one. These new posture and positions constitute different movement characteristics which make dance types different from each other.

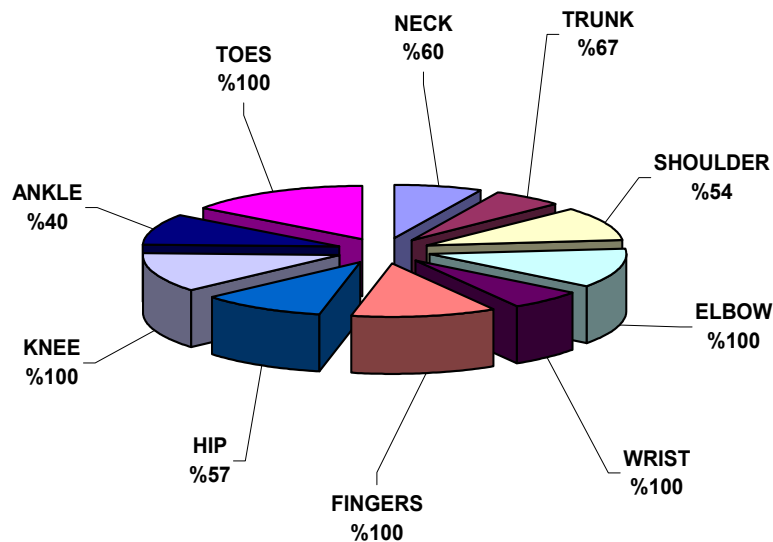
“Bar” is one of the original dance sorts of Turkish Folk dances. Movement Analysis is very important in folk dance education and it provides a means to analyze dance movements and style.

As a result of movement analysis in “Bar” dances;

- It has been found out that, 12 basic figures are used in lower extremity. These basic figures, which are used in lower extremity, are used in various combinations in both men and women dances, and also mixed dances performed by men and women together. These basic figures can be used without changing in different rhythms. Although “Bar” dances have some solo parts, they are usually performed by group

- The use of body parts in “Bar” has different percentages. The use of fingers, wrist and elbow movements is (a hundred percent) 100 %, the use of movements in neck is 60 %, the use of movements in trunk is 67 %, the use of movements in shoulder is 54 %, the use of movements in hip is 57 %, the use of movements in ankle is 40 % (Table 1).

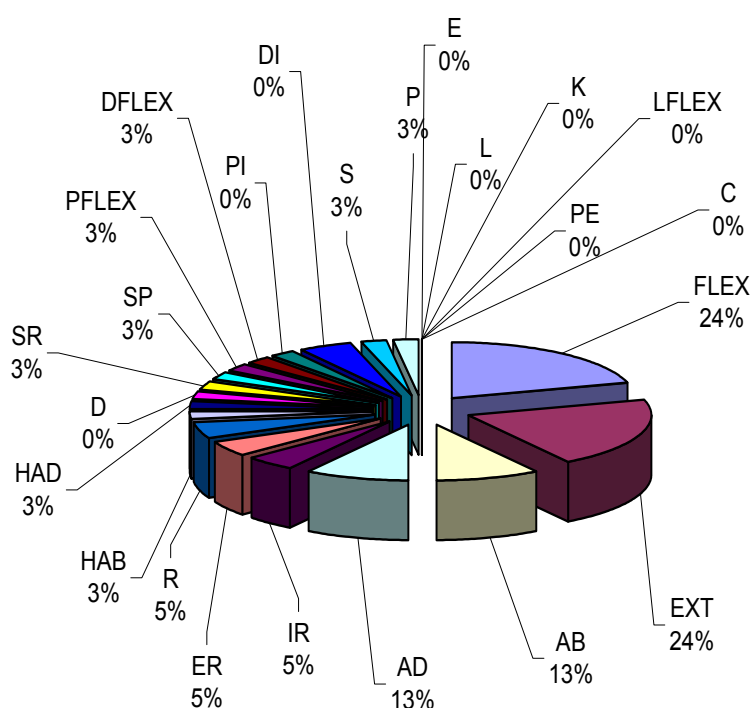
**Table 1:** The percentages of the use of body parts in “Bar”



- The use of movement kinds in “Bar” has different percentages. It has been found out that the use of flexion and

extension movements is 24 %, the use of abduction and adduction movements is 13 %, the use of internal rotation, external rotation, rotation movements is 5 %, the use of horizontal abduction, horizontal adduction, scapula retraction, scapula protraction, plantar flexion, dorsal flexion, supination and pronation movements is 3 %, the use of depression, inversion from plantar flexion, eversion from plantar flexion, circumduction, lateral flexion, elevation, kifos and lordos movements is 0 % (Table 2).

**Table 2:** The percentages of the movement kinds in "Bar"<sup>2</sup>



Consequently, the different movement styles, which are used in different combinations, arm positions, dance forms of "Bar" have been

<sup>2</sup> Short forms of the anatomical terms which are used in the Text and Table 2; FLEX: Flexion, EXT: Extension, AB: Abduction, AD: Adduction, IR: Internal Rotation, ER: External Rotation, R: Rotation, HAB: Horizontal Abduction, HAD: Horizontal Adduction, PFLEX: Plantar Flexion, DFLEX: Dorsal Flexion, S: Supination, P: Pronation, LFLEX: Lateral Flexion, D: Depression, SR: Scapula Retraction, SP: Scapula Protraction, PI: Inversion from Plantar Flexion, DI: Inversion from Dorsal Flexion, E: Elevation, K: Kifos, L: Lordos, DE: Eversion from Dorsal Flexion, C: Circumduction.

found out as a result of a scientific research. My aim is to contribute to the collection, and analyze the dances which belong to that type and also contribute to its teaching theoretically and practically.

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