

Kanelóriza

Κανελόριζα

Place of origin: Lydia, W. coast of Asia Minor

Pronunciation: kah-neh-**loh**-ree-zah

Translation: 'Cinnamon flower'

About the dance: Kanelóriza is a women's free dance in pairs dancing face to face (Mikrasiátikos Antikristós) which alternates between the 9/8 doúskos karsilamás rhythm (2+3+2+2) and 7/8 syrtós rhythm (3+2+2). It can be danced by men and women or by women only. It was brought by refugees from the coast of Western Asia Minor to Molivos on the island of Lesbos (Mytilini) in the population exchange of 1923, after the Asia Minor Catastrophe. One and a half million Ottoman Greeks from Asia Minor came as refugees to the Greek islands and mainland Greece, bringing with them very different customs in dialect, cuisine, costume, culture, and of course music and dance. Asia Minor Greeks (Mikrasiátes) are generally very proud of their heritage and still closely identified with their roots. Uneven rhythms such as 7/8 and particularly 9/8 are typical of Greek dances from Asia Minor, and there is a wide variety of variations in the rhythms and the dances. Many are free dances, either in pairs face to face (karsilamás) or solo (zeimbékiko). According to Domna Samiou, this is the only dance song which alternates between the 9/8 and 7/8 meter. Versions of Kanelóriza are found in Thrace and in Crete, though people in Crete told me that they consider it a table song and do not dance to it.

Learned from: Lykeion ton Ellinidon, Athens 2007; Rena Grigoriou and local dancers in Molivos, 2012.

Music: 'Kanelóriza' on the CD Kanelóriza by Domna Samiou (1995)

Meter: 9/8 (12-123-12-12 or QSQQ, described for the dance notation as 1 2 3 4) alternating with 7/8 (123-12-12 or SQQ, described for the dance notation as 1 2 3).

Formation: Open circle, hands joined in 'W' hold, or pairs facing each other, with hands demurely held in front of the body at heart level. The movement range of the women's hands is modest and restricted. She can hold both hands in front, either holding diagonal corners of a handkerchief in front of her upper body; or place her L hand on her hip, with the handkerchief in her R hand; or have both hands in front, fingertips together, making tiny circular movements called *kendímata* (embroidery).

Style: Graceful, smooth, with small steps and restrained movements.

Introduction: 2 measures of 9/8 rhythm and 2 measures of 7/8 rhythm. Begin with the singing.

| meas.ct. | | <u>Kanelóriza Part One - 9/8 rhythm</u> | |
|------------------------------|-----|--|--|
| | | <i>Facing slightly R of centre, travelling very slightly to the R:</i> | |
| x f s L R x b s L R | ↓ | 1 | 1 Quick step on L across in front of R |
| | | | 2 Slow step on R to R |
| | | 3 | Quick step on L slightly behind R |
| | | 4 | Quick step on R to R |
| (4x) | 2-4 | all | Repeat measure 1 for a total of four times. Music changes to 7/8: |
| | | <u>Kanelóriza Part Two - 7/8 rhythm</u> | |
| | | <i>Facing centre, dancing in place:</i> | |
| x f s L R r L | ↓ | 1 | 1 Slow step on L across in front of R |
| | | | 2 Quick step on R to R side |
| | | 3 | Quick step on L foot in place, slightly back from where it was |
| x f s R L r R | ↑ | 2 | 1 Slow step on R across in front of L |
| | | | 2 Quick step on L to L side |
| | | 3 | Quick step on R foot in place, slightly back from where it was |
| (4x) | 3-8 | all | Repeat measures 1-2 for a total of four times each side. Music changes back to 9/8 |

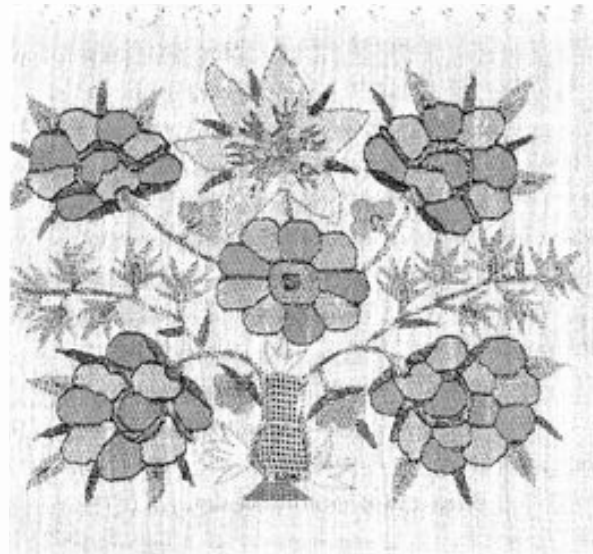
continued...

Kanelóriza continued...

Κάτω στο γιαλό, κάτω στο περιγιάλι
κόρη α- κόρη αγαπώ
Κόρη αγαπώ, ξανθή και μαυρομάτα
δώδεκα, δώδεκα χρονώ
Δώδεκα χρονώ, π' ο ήλιος δεν την είδε
Παρά η μάνα της κανέλα τη φωνάζει
Κανελόριζα και άνθος της κανέλας
Φούντα της μηλιάς τα μήλα φορτωμένη
Τ' άκουσα κι εγώ, πάω να κόψω μήλα
Μήλα δεν ήβρα, μόν' τον καημό που πήρα
Πέφτω σ' αρρωστιά, σε κίνδυνο μεγάλο
Φέρτε το γιατρό [τον πόνο μου να γιάνει
Που με λάβωσε μια κόρη 'που την Κρήτη
Κόρη Κρητικιά, κόρη παπαδοπούλα]

Κάτο sto yialó, κάτω sto periyiáli
Kórin agapó, ksanthí kai mavromáta
Dódeka chronó, p' o ílios den tin eíde
Pará i mána tis, kanéla ti fonázei
Kanelóriza kai ánthos tis kanélas
Fóunda tis miliás, ta míla fortoméni
T' ákousa ki egó, páo na kópsó míla
Míla den ívra, món' ton kaimó pou píra
Péfto s' arrostiá, se kíndino megálo
Férte to yiatró [ton póno mou na yíanei
Pou me lávose mia kóri 'pou tin Kríti
Kóri Kritikiá, kóri papadopoúla]

*Asia Minor song collected by Domna Samiou
The final verses are not sung on this recording.*



*Detail of embroidery from Asia Minor ritual sheet,
with radiant vase / flower motifs (Courtesy HESG)*

Down by the beach, down by the shore
I love a girl, blonde with dark eyes
Twelve years old, and the sun hasn't seen her
Only her mother, who calls her cinnamon
Cinnamon root and cinnamon flower
Crown of the apple tree laden with apples
I heard about it and went to cut apples
I didn't find apples, I found only suffering
I fell ill, in grave danger
Bring the doctor [to cure my pain
Which she brought me, the girl from Crete
Cretan girl, daughter of the priest...]



Grapevines and zigzag on ritual towel from Asia Minor. Historical and Ethnological Society of Greece.

*Dance description © Laura Shannon 2013
with information from Rena Grigoriou, Yvonne Hunt, Domna Samiou*