

**NATIONAL INVENTORY
OF INTANGIBLE CULTURAL HERITAGE
OF GREECE**

RECORD OF THE INTANGIBLE CULTURAL HERITAGE ELEMENT

1. Brief presentation of the Intangible Cultural Heritage element

a. How is the element known to its bearers:

Kalamatianós Dance

b. Other denomination(s):

Syrtós Kalamatianós

c. Brief description (Up to 100 words):

Kalamatianós is a type of *syrtós* circle dance, the music of which—both instrumental melodies and songs—is characterised by an asymmetrical seven-beat rhythm (7/8: 3+2+2). Its step pattern is found in many regions of Greece as well as among Greek diaspora communities, where it has spread through formal education. It came to be recognised as the national dance *par excellence*, being the most popular and widely performed among Greekfolk-dances and one that brings together participants from diverse origin and ethnocultural backgrounds.

d. Field of Intangible Cultural Heritage:

☒ Oral traditions and expressions (*e.g. myths, tales, story-telling etc.*)

☒ Performing arts (*e.g. folk theatre, music, dance etc.*)

☒ Social practices, rituals and festive events (*e.g. Fairs, festive events, celebrations, festivals etc.*)

☐ Knowledge and practices concerning nature and the universe (*e.g., practices for managing natural resources, such as water, etc.*)

☐ Other

e. Area where the element is found (100 words):

Although it is traditionally believed to have originated in the Peloponnese, particularly in the region of Kalamata-Messinia, where it is performed with slight variations across different communities as the principal dance of entertainment, it has since spread throughout Greece, both in rural and urban settings. Moreover, it has become the most popular dance among the Greek diaspora, serving as a symbol of a translocal dance tradition.

f. Keywords: *syrtós*, circle dance, national dance, pan-hellenic dance, seven-beat rhythm

2. Identity of the bearer of the element of Intangible Cultural Heritage

a. Who is/are the bearer(s) of the element? (200 words)

The bearers of this element include all those who dance the *Kalamatianós*, as well as the musicians who perform its accompanying melodies and songs. The dance is widespread across most regions of Greece, both on the mainland and the islands, as well as within Greek diaspora communities worldwide.

However, especially for Greeks from Kalamata, Messinia, and the Peloponnese more broadly, the *Kalamatianós* holds particular significance as a powerful symbol of collective memory and local identity. Performed at both private and public celebrations and events, it reinforces social bonds and ensures the transmission of cultural heritage across generations.

This association is closely linked to the dance's name, which is believed to derive from the lyrics of the well-known song *Mandíli kalamatianó... (A Scarf from Kalamata...)*, referencing the region's traditional production of scarves (*mandíli*). The scarf often plays a central role in the performance of the dance either held freely by the lead dancer or used to connect members of the group, symbolising unity and continuity.

From the late 19th century, and particularly throughout the first half of the 20th century—when Greek folk dance instruction became incorporated in the national school curricula—the *Kalamatianós* gained further prominence across Greece. Its dissemination was also facilitated by the mobility of civil servants and military officers, many of whom originated from the Peloponnese, as newly incorporated regions were integrated into the Greek state.

Today, the *Kalamatianós* is widely performed and identified as the most important traditional dance of Greece, holding a prominent role in the promotion of ethnic and cultural identity. Its enduring presence in public celebrations, festivals, and formal events reinforces a sense of belonging among communities on a national scale.

Thus, the bearers of the *Kalamatianós* tradition include those who have inherited and safeguarded the dance and its musical repertoire, whether through intergenerational transmission as an active living tradition or through formal, non-formal, and informal education—from primary and secondary schools and universities to dance academies, conservatoires, folklore associations, and cultural institutions.

b. Seat/Location

Captain Vassilis& Carmen Constantakopoulos Foundation

Address: Pylos-Kalamata National Road, Mytikas, Messinia. Postcode: 24001

Tel. 27230 28353

e-mail: info@cvf.gr/ website: www.cvf.gr

c. Additional information about the element:

People in charge

1. Name: **Xenophon Kappas**

Capacity: Director, Captain Vassilis& Carmen Constantakopoulos Foundation

e-mail: xkappas@cvf.gr

Name: **Natasa Glaraki**

Capacity: Cultural Activities Manager, Captain Vassilis& Carmen Constantakopoulos Foundation

e-mail: nglaraki@cvf.gr

Name: **Irene Loutzaki**

Capacity: Ass. Prof. of Anthropology of Dance at the National and Kapodistrian University of Athens (EKPA)

e-mail: iloutzaki@gmail.com

Name: **Lambros Liavas**

Capacity: Professor of Ethnomusicology at the National and Kapodistrian University of Athens (EKPA)

e-mail: lliavas@yahoo.com

3. Detailed description of the Intangible Cultural Heritage element as it is found today

The *Kalamatianós* is a *syrtós* circle dance performed throughout Greece, in both rural and urban settings, by men and women dancing together. It is accompanied by melodies and songs set to its characteristic additive seven-beat rhythm (7/8: 3+2+2). The tempo may vary between a “slow” and a “fast” *Kalamatianós*, depending on the region and the stylistic variations within the local repertoires.

Each melodic phrase typically corresponds to 12 basic steps, danced in unison by all participants and repeated throughout the dance. The movements are generally more fluid for women and more springing or energetic for men. The dance always begins with the right foot and consists of four triplets of steps, which sometimes align with the musical meter and sometimes do not. The lead dancer (*protochoreftís-protochoréftria*) may improvise within variations of the basic movement pattern [see attached dance notation]. The most well-known melody of the dance is linked to lyrical references to the *kalamatianó mandíli*, which is believed to have given the *syrtós* its specific name:

"*Mandíli kalamatianó /A scarf from Kalamata
forís ston áspro sou laimó...*" / gracefully draped around your fair neck...

"*San pas stin Kalamátaki 'rtheis me to kaló,*" / When you journey to Kalamata and safely return,

fére mou éna mandíli na désō sto laimó / bring me a scarf to tie around my neck,
na 'nai metaxōtó..." / let it be woven of silk...

The classification of a dance (*syrtós*) or a group of dances (*syrtá* / *syrtói*) based on geographical criteria (*kalamatianós* / *kalamatianá*) is a common practice in many folk dance taxonomies.

In modern times, urbanisation and the nationwide dissemination of the *Kalamatianós* as an emblematic dance of Greek folk tradition have led to the incorporation of its seven-beat rhythm into other genres of Greek classical and popular music, as well as ethnic-jazz adaptations and contemporary compositions.

4. Space, facilities, and equipment associated with the performance/exercise of the Intangible Cultural Heritage element

Spaces: *Chorostásia* (traditional dance grounds) and *panigyrotópoi* (festival venues), public squares, church courtyards, tavernas, cafés, banquet and entertainment halls, private homes (both courtyards and interiors), open communal spaces, school halls, theatre and music stages, etc.

Objects: The scarf as a dance accessory, musical instruments (varying by region), traditional costumes worn by folklore ensembles, and, where applicable, sound equipment, food, and drink.

5. Products or associated tangible elements resulting from the practice of the Intangible Cultural Heritage element

Audiovisual archives, discographic releases, music and dance productions.

6. Historical data on the element of Intangible Cultural Heritage

The term *syrτός* has its roots in Ancient Greek, derived from the verb *syro* (σύρω), meaning “to drag” or “to pull” (the dance). It is referenced as a *patroparádotos* (ancestral) traditional dance in a 1st-century CE inscription discovered in Boeotia, which states that the sponsor Epaminondas:

«Τὰς δὲ πατρίους πομπὰς μεγάλας καὶ τῶν συρτῶν πατριῶν ὄρχησιν θεοσεβῶς ἐπετέλεσεν», which translates as “He performed with reverence the great ancestral processions and the traditional dance of the *syrtoi*.”

Additionally, leading Greek and international musicologists—including Thrasyvoulos Georgiades, Samuel Baud-Bovy, Simon Karas, Spyros Peristeris, Wouter Swets and others—have argued that the characteristic seven-beat rhythmic pattern (7/8: 3+2+2) of the *Kalamatianos* has origins in Ancient Greece.

In his book *Greek Rhythm* (1949/2001), Thrasyvoulos Georgiades draws a parallel between the role of the *Kalamatianós* in Greek folk song and the position of Homeric dactylic hexameter in ancient poetry. Meanwhile, the Swiss hellenist and musicologist Samuel Baud-Bovy (1984) associates the dance with the *deuteros epitritós* (second epitrite), a metrical pattern derived from the prosody of the Ancient Greek language. When Trygaeus, in the Parodos of Aristophanes’ *Peace*, sang and danced the *Dátidos Mélos*, a popular folk song of the time, it was through the structure of the language itself that the seven-beat meter of the second epitrite emerged—ultimately forming the 7/8 (3+2+2) rhythm of the *Kalamatianós*, now regarded as Greece’s national folk rhythm:

Ὡς ἡ- δο- μαι καὶ χαί- ρο-μαι κ’ ευ- φραί- νο- μαι / As I take pleasure, rejoice, and delight

- / - u - - / - u - - / - u -

Baud-Bovy also identifies similar metrical-rhythmic references in the works of Pindar and among the Doric musicians of the Theban School of aulos players, further supporting the dance’s mainland Greek origins. Dutch ethnomusicologist Wouter Swets (1957: 394), in his study of additive rhythms in the Balkans and Asia Minor, describes the *Kalamatianós* rhythm as the quintessential Greek rhythm. Notably, the relatively rare seven-beat rhythms found in the rest of the Balkans do not share the *Kalamatianós* structure (3+2+2) but are predominantly arranged as 2+2+3, as seen in the Thracian *Mantilátos* dance.

In the folk traditions of the Morea (Peloponnese) and Roumeli (Central Greece), a significant number of older and ritual songs are set to the *Kalamatianós* rhythm. These include *akritic* (byzantine epic) ballads, *paralogés* (folk narrative songs), songs of the Greek War of Independence, and Easter songs [see 10d: Visual and audio evidence].

The most famous melody associated with the dance is linked to lyrical references to the Kalamatian scarf (*kalamatianó mandili*), which is believed to have given the *syrtós* its specific name. The connection between the dance's name and the scarf relates to the development of silk production, which became one of the first artisanal and commercial activities in post-revolutionary Kalamata. The city's award-winning silk scarves and fabrics were even exported abroad.

As early as 1796, when the Holy Monastery of Constantine and Helen was founded, Priestmonk Gerasimos Papadopoulos introduced silk-making techniques to the region. Beyond its aesthetic value, the silk scarf also held socio-economic significance, symbolising prosperity and upward mobility for both the wearer and the giver. It was commonly associated with wedding rituals, further embedding it into local traditions.

From the late 19th century, the *Kalamatianós* also acquired an urban-folkloristic character, becoming an emblematic dance of Greek folk tradition (for Kalamata specifically, see Plemenos 2004: 143–160). With its inclusion in school curricula and the relocation of civil servants and military officers—many of whom were from “Old Greece” (Peloponnese and Roumeli, as the territories of the Greek state before expansion)—the dance spread widely to newly incorporated regions.

In Macedonia, for instance, songs set in a 7/8 rhythm are commonly referred to as *Evzoniká* (in Drama), referring to the Greek soldiers (*evzones*). A more recent example is the well-known song *The Dance of Zalongo – Éhe geiá kaiméne kósme* (Farewell, Cruel World), often performed on national anniversaries. It is no coincidence that this song, too, was set to the *pan-Hellenic* rhythm of the *Kalamatianós*. Additionally, many *Kalamatianós* dance songs found in Thrace, Asia Minor, the Eastern Aegean, the Cyclades, the Dodecanese, Crete, and Cyprus reflect later urban influences, having been introduced at different historical periods and social contexts (*Mia Smyrniá sto parathýri*, *Samiótissa*, *O pramateftís*, etc. [see 10d]).

Thus, it can be argued that the core of the *Kalamatianós* dance repertoire remains deeply rooted in the Peloponnese and Roumeli, supporting Baud-Bovy's theory of a Doric-mainland Greek origin for the seven-beat rhythm (see Baud-Bovy 1983).

As the dance became more prominent in urban settings, it was also incorporated into the *rebétiko* tradition. Notably, classic performances of popular shadow puppet theatre typically begin with the *Tatavlianó Hasaposérviko* (a dance originating from Constantinople) but always conclude with the *Megálos Kalamatianós* (i.e. *Great Kalamatianós*), symbolising the wide expansion of the genre throughout Greece.

Furthermore, the distinctive *Kalamatianós* melody and rhythm have inspired composers of both classical and contemporary Greek music. Among them are Nikos Skalkottas, Giannis Konstantinidis, Manos Hadjidakis, Mimis Plessas, Stavros Xarchakos, Dionysis Savvopoulos, Giannis Markopoulos, and Stamatis Kraounakis. It is noteworthy that two of the most popular modern Greek songs referencing folk tradition—Savvopoulos' *As kratísoun oi choroí* (May the Dances Go On) and Pantelis Thalassinós' *Smyrneíka Tragoudía* (Songs of Smyrna)—are both set to the *Kalamatianós* rhythm [see 10d and 10e].

7. The significance of the element of Intangible Cultural Heritage today

a. What is the significance of the element of Intangible Cultural Heritage for its bearers?

Important cultural institutions across the Peloponnese recognise the *Kalamatianós* as a prominent symbol of cultural identity (see 7c). Responses from local organisations to distributed questionnaires (see 10a) are particularly telling of the significance attributed to this tradition. At the same time, the *Kalamatianós* dance is widely established as Greece's *par excellence* national folk dance, widely performed across the country and beyond and bringing together participants from diverse ethnocultural backgrounds. Bearers of this tradition—including dance educators and traditional music instructors, both in their professional capacity and as active members of their communities—emphasise its role as a cornerstone of social cohesion and collective belonging. It is a dance for all festive occasions, fulfilling the innate human need for social contact and participation. Educators specialising in traditional music highlight the importance of the dance as a cultural point of reference by incorporating it in school curricula and including it in seminars and workshops within Greece and among diaspora communities. By approaching it as a medium of experiential connection, they encourage active engagement, ensuring that the transmission of knowledge is not limited to theory but remains embedded in practice. The accessibility and inclusiveness of *Kalamatianós* are a combined result of its widely known steps and songs, together with its characteristic circular formation, where dancers join hands in a shared expression of unity. These elements reinforce its universal appeal, making it a tradition that is readily embraced across generations. For this reason, the *Kalamatianós* holds a central place in festivals and celebrations, remaining an integral component of local cultural life. Efforts to safeguard and promote this tradition seek to strengthen the unity of song, music, and dance, highlighting the inseparability of lyrics, melody, movement, rhythm, and text. The *Kalamatianós*, through its distinctive rhythm and choreography, facilitates both community interaction and the expression of cultural identity in both formal and informal settings.

b. What is the significance of the element of Intangible Cultural Heritage for contemporary Greek society?

Even those who do not actively engage in dances recognize the *Kalamatianós* as the most widely performed Greek folk dance—one that unites Greeks in a circle, symbolizing collective celebration and cultural continuity. Its inclusive nature encourages participation across diverse ethnocultural backgrounds. Notably, the *Kalamatianós* is often the first dance performed at weddings and festive gatherings throughout Greece and in diaspora communities, extending an open invitation to all, regardless of background, role, gender, or age. The dance's distinctive 7/8 rhythm is deeply ingrained in the cultural consciousness of most Greeks, who instinctively attune themselves to its additive rhythm. The *Kalamatianós* holds particular significance within the Greek diaspora, as reflected in the questionnaire responses of dance instructors and educators from Greek communities in the United States (see 10a). They describe the *Kalamatianós* as the “soul of Greece,” a tradition that transcends and connects generations, strengthening communal ties.

c. Was the community involved in preparing the inscription of the element of Intangible Cultural Heritage in the National Inventory, and if so, how?

The Captain Vassilis & Carmen Constantakopoulos Foundation has taken the initiative to coordinate the various institutions representing this cultural element of the Peloponnese and to submit the relevant nomination file. This effort is supported by the Lyceum Club of Greek Women (*Lykeion ton Ellinidon*) of Kalamata, the Music School of Kalamata 'Maria Callas', the General State Archives of Messenia, the P. & A. Iliopoulos Photographic Museum and the Municipal Conservatory of Kalamata.

Letters of support and responses to the relevant questionnaire (see Section 10: Supplementary Documentation) were also submitted by other institutional representatives who recognize this cultural element as a significant symbol of their local cultural identity. These include: The University of the Peloponnese (Department of History, Archaeology, and Cultural Heritage Management) Music Schools of the Peloponnese (Sparta, Tripoli, Corinth, Argos), Lyceum Clubs of Greek Women (*Lykeion ton Ellinidon*) in the Peloponnese (Tripoli, Nafplio, Sparta, Corinth), and various cultural associations from the Peloponnese.

In addition, efforts have been made to raise awareness of the importance of the nomination and the need to support it. Meetings—both face-to-face and online—were organised to engage interested groups and individuals. These discussions aimed to gather material from previous related research and to highlight important local archives, private collections and digital resources.

As part of the preparatory process, in addition to the key organisations involved in the preparation and support of the nomination file, questionnaires were also sent to representatives of relevant institutions across the Peloponnese that teach the *Kalamatianós* and recognise it as a fundamental symbol of their local cultural heritage.

As evidenced by the responses and letters of support, the involvement of individuals and institutions within local communities has been extensive. This broad engagement is expected to be a key factor in strengthening and safeguarding this cultural element as a legacy of intangible cultural heritage.

8. Safeguarding and Promotion of the element of Intangible Cultural Heritage

a. How is the element of Intangible Cultural Heritage transmitted to younger generations today?

The transmission of traditional music and dance to younger generations continues largely through community performances, festivals, religious celebrations, and folk rituals. Since the early 20th century, formal education—mediated by physical education teachers and dance instructors—has also played a key role. The *Kalamatianós* has emerged as the most prominent national dance, taught nationwide in school curricula and public events.

It is also promoted and taught as a fundamental dance of the repertoire—along with the *Tsámikos* and *Hasaposérvikos*—in dance schools and all folklore and cultural associations in Greece and the diaspora. At the same time, digital platforms and social media (such as YouTube and Facebook) now play an increasingly important role in its dissemination, offering online tutorials and related content on traditional music and dance.

Music schools, conservatories, and specialised music academies offer classes in folk instruments and singing, where young musicians learn both popular songs in the *Kalamatianós* rhythm and pieces from different regional repertoires, often participating in collaborative musical projects. Notably, there is a growing interest among young people in

joining folk dance groups, as well as various instrumental and choral ensembles. Through contemporary performances, these groups foster a deeply experiential and creative engagement with song, music, and dance—one that goes beyond folkloristic stereotypes and allows for a more dynamic, meaningful connection with cultural heritage.

b. Measures for the safeguarding and promotion of the Intangible Cultural Heritage element that have been taken in the past or that are being implemented today (on a local, regional, or broader scale)

A wide range of scientific, research, educational, artistic and recreational activities have and are still being carried out in Greece and abroad for the documentation, study, teaching, promotion and dissemination of the *Kalamatianós*. These efforts include field research and the indexing of earlier study materials, bibliographic and discographic publications (see Bibliography), academic conferences and workshops, dance classes and seminars, documentary films, television and radio broadcasts, as well as numerous concerts, performances and festivals featuring collaborations between dance and music ensembles, all of which contribute to the preservation and promotion of this cultural element.

c. Proposed measures for the safeguarding and promotion to be implemented in the future (on a local, regional, or broader scale)

To ensure the safeguarding and promotion of this cultural element as living heritage at both local and supra-local levels, it is recommended that communities and local cultural organizations raise awareness and promote education and the active participation of their members through targeted research, educational, artistic, and recreational initiatives. Achieving this goal will require cooperation with the relevant departments of the Greek Ministry of Culture and Sports, local and regional authorities, university departments, and wider cultural institutions.

In the field of research, interdisciplinary meetings are proposed to examine the relationship between lyrics, melody, and movement in the *Kalamatianós*, as well as to analyse the structure and rhythmic patterns of syrtós dances and additive rhythms (5, 7, 9/8). Additionally, dance and music workshops, as well as seminars will explore regional variations of the *Kalamatianós* across Greece and examine related rhythmic and movement traditions from the Balkans and the wider Mediterranean region.

The insights gained from these studies will be integrated into educational lectures and incorporated into curricula across all levels of education. A specialised educational programme could also be developed specifically for music schools. Furthermore, the production of ethnographic documentaries and television broadcasts dedicated to the *Kalamatianós* is strongly recommended for training purposes.

To underscore the nationwide significance of the *Kalamatianós*, it is proposed that a folk music and dance festival be organised in collaboration with local cultural organisations under the title “*Kalamatianós... The Best of Greece*”, celebrating the diverse regional interpretations of the dance. Furthermore, a special tribute to the *Kalamatianós* could be integrated into the Kalamata International Dance Festival, complemented by initiatives to encourage new compositions and choreographies inspired by traditional performances. This could be facilitated through open calls, commissioned works, or competitions.

Encouraging the creative fusion of the traditional *Kalamatianós* with other musical genres—including classical, jazz, contemporary Greek music, and world music—could

serve as a central theme for concerts and performances held in music schools, universities, conservatories, and local festivals.

Finally, expanding the presence of the *Kalamatianós* through mass media and digital platforms is a key priority. It is recommended that a dedicated bilingual website (Greek and English) be developed to document and promote the *Kalamatianós*, offering comprehensive information on its history, regional traditions, contemporary performances, and ongoing initiatives. The creation and management of this website could be entrusted to an interdisciplinary working group, coordinated by the Constantakopoulos Foundation, in collaboration with cultural institutions from the Peloponnese that initiated this nomination process.

9. MainBibliography

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—“Vrysi Mou Malamaténia” (My Golden Fountain)—Folk Songs of Messinia. Performed by the Choir of the Lyceum of Greek Women of Kalamata (L.E.L.). Kalamata, 2010.

Ο Μωριάς του '21. Επιμέλεια Κωνσταντίνος Παυλόπουλος, 2011.

—“*The Morea of 1821*” Curated by Konstantinos Pavlopoulos, 2011.

10. Additional evidence

a. Questionnaires

See attached index “Additional evidence *Kalamatianós*, Questionnaires”

b. Letters of support

See attached index “Additional evidence *Kalamatianós*, Letters of support”

c. Texts (sources, archives, etc.)

* Indexing of references to the *Kalamatianós* in dance literature (1890–1993), along with a selected discography, available on the *Dance Pandect* website:

https://dance-pandect.gr/pds_cosmos/pop/pop_lhmma_gr.php?oid=E-A674B&ActionP=Play&mode=Med&Obj=T&eid=E-A674B&aa=1

*** Photographs and Dance Notation**

See attached index “Additional evidence *Kalamatianós*, Photographs”

d. Visual and Audio Documentation (Drawings, Photographs, Audio Files, Videos, etc.)

* “*The Building of Hagia Sophia*”—*Kalamatianós* from the Morea, a narrative ballad. K. Markos Choir. <https://www.youtube.com/watch?v=WDDKPTS59Vc>

* “*Arkadiáni*”—1821 *Kalamatianós* from Kyparissia, Messinia. Sung by Amalia Karzi.

<https://www.youtube.com/watch?v=eiHloa7Zoz8>

* “*Símera Christós Anésti*” (Today Christ Is Risen)—Kalamata Easter. Sung by Domna Samiou 1999.

https://www.youtube.com/watch?v=RePAbl_cy3g

* “*Mandíli Kalamatianó*” (A Scarf from Kalamata)—Violin: Georgios Makrygiannis (Nisyrios). Recorded in New York, 19 June 1918 (Victor 72586-A, B 21877-2)

<https://www.youtube.com/watch?v=6Fzah1h5Vb4>

* “*Mandíli Kalamatianó*” – Sung by Antonis Diamantidis (“Dalgas”). Recorded in 1929.

<https://www.youtube.com/watch?v=ZqMgLV-hzls>

* “*Mandíli Kalamatianó*”—Performed on harmonica by Antonis Amiralis (“Papatzis”). Recorded in 1929.

<https://www.youtube.com/watch?v=MRHQrccyW2Y>

* “*Mandíli Kalamatianó*” Sung by Roza Eskenazi, harmonica: Antonis Trimis. Recorded in 1929. <https://www.youtube.com/watch?v=xExq5VGcyto>

* “The Dance of Zalongo”—Recorded in Thessaloniki, 1909.

<https://www.youtube.com/watch?v=37sp0-VJDtY>

* “*Samiótissa*”—Sung by Kyria Koula. Recorded in the USA, 1920.

<https://www.youtube.com/watch?v=TnW-5RnEklo>

* “*Mia Smyrniásto Parathyri*” (A Smyrna Woman at the Window)—*Kalamatianós* from Smyrna. Performed by Miltiadis Kazis. Recorded in the USA, 1927 (Col 56087-F) (12").

<https://www.youtube.com/watch?v=vCKn6aWS02c>

* “*Milo Mou Kokkino*” (My Red Apple)—*Kalamatianós* from Macedonia. Performed by Dimitris Kotsikas’ Brass Band (Kozani). <https://www.youtube.com/watch?v=flcn72N2bUw>

* “*Giannoula Tsanakaliotissa*”—*Kalamatianós* from Eastern Thrace. Sung by Chronis Aidonidis.

<https://www.youtube.com/watch?v=69xJTONbe5E>

* “*Kotsatos*” from Aperathos, Naxos—*Kalamatianós* from the Cyclades. Sung by Koula Klironomou-Sideri, violin: Giannis Zevgolís.

<https://www.youtube.com/watch?v=6GjQquz4vtA>

* “*Kalamatianós* dances at a festival in Aegiali, Amorgos.” Performed by Stefanos Synodinos, Michalis Vlavianos (violin, laouto, vocals).

<https://www.youtube.com/watch?v=I94J-JeeBYQ>

* “*Samiotissa*” (Woman from Samos)—*Kalamatianós* from the Eastern Aegean. From the TV programme “*To Alati tis Gis*”, aired in 2021 on ERT1.

<https://www.youtube.com/watch?v=jFhA5ePdbyc>

- * “Thalassaki” (*Little Sea*)—*Kalamatianós* from the Dodecanese. *Tsambouna*: Theologos Gryllis, curated by Domna Samiou. <https://www.youtube.com/watch?v=qSl7bfd882k&t=43s>
- * “*Ti Thalassa ti Galani*” (The Blue Sea)—*Kalamatianós* from the Dodecanese. Sung by Anna Karampesini and Efi Sarri. <https://www.youtube.com/watch?v=p1P5U5ICTUA>
- * “*O Pramateftís*” (The Traveling Merchant)—*Kalamatianós* from Crete. Lyrics, music, and vocals by Kostas Mountakis. https://www.youtube.com/watch?v=aam_luMN82k
- * “*O Argaleiós*” (The Loom)—*Kalamatianós* from Crete. Lyrics and music by Kostas Mountakis, sung by Nikos Xylouris. <https://www.youtube.com/watch?v=9Qf2IERZYf8>
- * “*Agápisá tin pou Karkías*” (I Loved Her with All My Heart)—*Kalamatianós* from Cyprus. Sung by Michalis Terlikkas. https://www.youtube.com/watch?v=UsQ_t1GvCrc
- * “*Tris Eliés tzei Mian N domátan*” (*Three Olives and a Tomato*)—*Kalamatianós* from Cyprus. Sung by Michalis Terlikkas. https://www.youtube.com/watch?v=vyR4hVhi_CY
- * “*O Giánnos o Beratianós*”—*Kalamatianós* from the Ionian Islands (Lefkada). Features a combined Kalamatianos and Tsamikos rhythm. <https://www.youtube.com/watch?v=ONEperMQgdk>
- * *Kalamatianós* in Shadow Puppet Theatre—Athos Danelis & Giorgos Kotsinis’ ensemble., from the TV programme “*To Aláti tis Gis*”, aired in 2012 on ERT1. https://www.youtube.com/watch?v=j5J_9wldX38&list=PLT2CM89HIH_oMVMmRNf9tW6FaWZVJyKfM&index=10
- * “*Kaiki Mou Ai-Nikola*” (My Boat, Saint Nicholas)—*Kalamatianós* in the Rebétiko tradition. Vassilis Tsitsanis, Odysseas Moschonas, Marika Ninou. <https://www.youtube.com/watch?v=cSyprE33Hko>
- * “*Kalamatianós*” from *36 Greek Dances* by Nikos Skalkottas. Conducted by Nikos Christodoulou, performed by the BBC Symphony Orchestra. <https://www.youtube.com/watch?v=3n3gRqTEt9E>
- * “*Syrtós Kalamatianós*” from the symphonic suite *Three Greek Dances* (1950) by Yannis Constantinidis. <https://www.youtube.com/watch?v=1zsqiJyHdaY>
- * *Kalamatianós* from the piano suite *For a Small White Seashell* (1947–48) by Manos Hadjidakis, piano: Dora Bakopoulou. <https://www.youtube.com/watch?v=lv2Zmo7CZmY>
- * *Kalamatianós* in a song by Stavros Xarchakos—“*Paramythi*” (Fairy Tale). Sung by Nikos Xylouris. <https://www.youtube.com/watch?v=S1xgZF6gg1c>

* *Kalamatianós* in a jazz arrangement from the album “Greece goes modern. 60’s-70’s Greek beats and sounds” (1966). Mimis Plessas & Orbiters.

<https://www.youtube.com/watch?v=7PHP7wHngbU>

* “*Tsirkonálikos Kalamatianós*” by Mimis Plessas.

<https://www.youtube.com/watch?v=kp6dmFcqFTs>

* *Kalamatianós* arranged by Yannis Markopoulos, from the work *Rizes* (Roots) (1980).

<https://www.youtube.com/watch?v=0miLKipkwVE>

* “*Kalamatianós chorís mandíli*” (*Kalamatianós* Without a Scarf). Music & lyrics: Stamatis Kraounakis. Performed by Kostas Makedonas, from the album “*Den Echo Idea*” (I don’t have a clue) (1989). <https://www.youtube.com/watch?v=helpwg5pmtw>

* “*Ta Smyrneika Tragoudia*” (The Songs of Smyrna). Music & vocals: Pantelis Thalassinos. Lyrics: Ilias Katsoulis (1996).

<https://www.youtube.com/watch?v=sVUrd47qxDO>

e . Web sources (links)

* TV Programme “*To Alati tis Gis*” (The Salt of the Earth) – “*San Pas stin Kalamata: The Musical and Dance Tradition of Morea*”. Curated by Lambros Liavas, ERT1, March 2015.

https://www.youtube.com/watch?v=6R-hB_Kq7vI

* Online lesson on the rhythm of *Kalamatianós* with 8 variations for *toumberleki* (hand drum): <https://www.youtube.com/watch?v=s8fUJZMOOKE>

* Online lesson on the rhythm of *Kalamatianós* for *bouzouki*:

<https://www.youtube.com/watch?v=rbdhwYR1sPk>

* Loutzaki, Rena, “The Dance of Zalongo: A Myth with Enduring Resilience.”

. <https://www.youtube.com/watch?v=Vn2u0sW73bs&t=6959s>

* Dionysis Savvopoulos, “*As Kratisoun oi Choroí*” (*May the Dances Go on*): *The Portrait of a Song in the rhythm of Kalamatianos*, “from the series” *Songs That Made History*.” Directed by Giorgos Zervas, ET1, 2007. <https://www.youtube.com/watch?v=0SMA9ILrpvA>

* “Kalamata Danced the *Kalamatianós* and Broke the Guinness World Record!” (17 September 2017). <https://www.youtube.com/watch?v=OPPsGm278g>

* Virtual Museum of the Kounadis Archive—Sheet Music for Kalamatianos Dance.

https://vmrebetiko.gr/musicalgenres/dimotiko_tragoudi/

11. Authors of the Record

a. Name(s) of the author(s)

Xenophon Kappas, Natasa Glaraki, Irene Loutzaki, Lambros Liavas

b. Author(s) Affiliation:

Collaborators of the Captain Vassilis& Carmen Constantakopoulos Foundation

c. Place and Date of Submission:

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12. Last Update