

1960 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Madelynne Greene

TARANTELLA NAPOLI

Italy

This tarantella, one of many from Napoli, has been traced back to about 1900 as danced by Italian immigrants in New York City. It was learned from them by Mary Ann and Michael Herman, who have taught the dance to many folk dancers.

- SCURCE: Presented by Mary Ann Herman at the Santa Barbara Conference, 1959.
- MUSIC: Record: MH 2102A "Tarantella di Peppina"
NOTE: ANY good tarantella may be used.
- FORMATION: Cpls facing CCW in circle, W to L of M, inside arms crossed behind ptrs back. W has R arm around M waist, M has L arm around W waist. Free hand holds tambourine.
- STEPS: Step-hop*, Pas de Basque*, Step-close*, Walk*, Run*
Step-kick: Progressing CCW, step R, quickly extending L ft fwd (ct 1), step L extending R fwd (ct. 2).
- STYLING: The dance should be done in a very gay and flirtatious manner, always looking at and flirting with ptr. At no time in the dance should there be any stiffness of body.

MUSIC 6/8

Pattern

meas

INTRODUCTION Depending upon record used.

I. STEP-HOP AND RUN

- 1 Beginning R and bending fwd (low) from waist, step-hop diag fwd R (cts 1, 2).
- 2 Step-hop L diag fwd L. On the step-hops, free leg (knee bent) is swung behind other leg, ft about calf high. Free arms swing first to R, then L, with direction of step-hop.
- 3-4 Run diag fwd R L R (cts 1,2, 1) hop R, swinging R ft fwd (ct 2). Shaking tambourine, arms swing with the movement of the body.
- 5-8 Beginning L, repeat action of meas 1-4, running diag fwd L. Free arms swing twd L.
- 1-8 (repeated) Repeat action of meas 1-8.

II. PAS de BASQUE, TURN AND BUMP

- 1-2 Gradually straightening body and raising arms overhead, clapping own hands or striking tambourine, face ptr with W back to ctr. and "Pas de Basque" to own R and L.

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- 3-4 With 4 steps R L R L, turn $3/4$ to own R, finishing with R hips twd ptr. W face LOD, M, RLOD.
- 5-6 Move swd twd ptr, step R (ct 1), close L to R (ct 2), step R (ct 1), bump R hips (ct 2). (Look at ptr over R shoulder and strike tambourine away from ptr on bump).
- 7-8 With 4 steps L R L R turn $3/4$ to own L to face ptr again.
- 1-8 (repeated) Beginning L, repeat action of Fig. II, meas 1-8 reversing direction and footwork. Finish separated, W on inside.

III. PARTNERS CHANGE

- 1-2 Ptrs facing. Clap own hands and step fwd R (ct 1), hop on R three times, changing places with ptr, passing R shoulders, R hand extended fwd, L leg extended bwd, L arm trailing (ct 2, 1, 2).
- 3-4 In exchanged places, shaking tambourine, gradually raise arms overhead, turn R (CW) in place with 4 steps L R L R, to face ptr.
- 5-8 Beginning L, repeat action of Fig III, meas 1-4 passing L shoulders and turning L. Extend L arm fwd, R arm and leg bwd.
- 1-8 (repeated) Repeat action of Fig. III.

IV. FLIRTATION

- 1-8 M: Beginning R, M dance 8 modified step-hops turning R (CW) in place. The M is looking at his ptr, snapping his fingers, flirting and teasing her. He must not flick her shirts or lay hands on her.

NOTE: The step-hop is very modified. It is danced more like a step lift, for only the heels leave the floor.

W: Move swd L (CW) once around the M, stepping R behind L, stepping L to side. She is striking her tambourine overhead, in back, out to side, or just shaking it, while flirting with M.

Finish Figure, moving in close to ptr, both facing LOD, inside arms around each other as in Fig I, W on M L.

V. STEP-KICK

- 1-8 Cpls facing CCW, leaning shoulders bwd, free hand raised overhead, shaking tambourine, both beginning R, dance 16 step-kick moving fwd.

VI. FLIRTATION

- 1-8 Repeat action of Fig IV, except finish facing ptr, W back to ctr.

VII. TURN WITH PARTNER AND SOLO TURN

- 1-4 Facing ptr, clap own hands and both beginning R, run twd ptr, placing R arm around ptrs waist, L raised overhead. Turn partly with ptr, then remove arm and twirl to R, finishing in ptrs pos.

Continued...

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5-8 Repeat action of Fig VII, meas 1-4, beginning L and turning L.
Finish in original pos, W on inside of circle.

NOTE:

Repeat dance to end of record, ending with Fig II. Do not rearrange the dance.

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