

Tarantella Sicilianella

Music: Sicilianella. Victor 25-7061 A

There is another version of this current in the New York area, having been described in a folk dance publication, but we prefer this version, which is more popular in the Jersey-Pennsylvania area. Aside from differences in steps and routine, which are of course to be expected as such things vary from village to village in most European countries, we must really take issue with the author on his "the dancers should avoid swinging their hips too much." The tarantella is not a 'danse de salon'; it is a dance of the people, and the average peasant shows a healthy strain of vulgarity and a fine disregard for efforts to emasculate his amusements. At none of the dozens of festas that I have attended in recent years, have I seen any such abashed prudery in the matter of hip rolling; I note that everybody does a roll like a back country Cuban rumba dancer, and, although it would not be considered quite proper for a young girl, some of the less inhibited older women do 'grinds' and 'bumps' in the burlesque show manner.

Formation. Sets of two couples, partners facing. (With a large number it looks better and is economical of space to line the sets up in parallel lines, i.e.: the men in one line, the ladies in the other).

Steps: Light running step, where not otherwise specified.

Figure 1. Leap to the left on the left foot, hop on the left foot, swinging the right foot across in front of the left and clapping own hands. Repeat to the right. Raise hands head-high, sway them from side to side, snapping fingers; at the same time take four little mincing steps in place swaying the hips from side to side with a rotary motion. Repeat—four times in all (32 counts).

Figure 2. Starting with a leap onto the right foot, all take four small, light running steps on the ball of the foot toward **opposite** partner and return backwards to place, bending and straightening as described for this movement in the 'Tarantella Villagia.' This figure is also danced four times for a total of 32 counts.

Figure 3. Man one and lady two join right hands and turn once around each other clockwise; release hands and return, turning once single clockwise, to places. (8 counts). Man two and lady one dance same figure. Man one and lady two repeat figure, joining left hands and turning counterclockwise. Man two and lady one the same.

Figure 4. Identical with figure 3, but linking elbows instead of joining hands.

Figure 5. Man one and lady two dos-a-dos, leading with right shoulders (pass right shoulder forward and left shoulders on the return). Man two and lady one, the same. Repeat all, leading left shoulders. Total 32 counts.

Figure 6. All face right; place right hands on hips, left hand on the shoulder of the person ahead, forming a closed ring. Take eight running steps in this formation, circling counterclockwise. All face about; place right hands on the shoulders of the person ahead, left hands on hips and take eight running steps clockwise. Total 16 counts.

Figure 7. Left hand moulinet, eight running steps counterclockwise. Right hand moulinet; eight running steps clockwise. Total 16 counts.

NOTES. Tambourines and castenets add considerable to this dance, both as an exhibition number and as entertainment for the dancers: you'll never believe how busy such things can keep you while you dance. A formation sometimes substituted for figure 6 is a circle facing in, hands joined (when tambourines are carried, the wrist of the tambourine-carrying hand is grasped by the adjacent person) and held head-high as all circle to the right and left. The recommended record permits dancing the entire routine twice through.

