

CONFERENCE Dance and spirituality
The dances of Vesuvius
JUNE 29, 5 p.m.

Introduction:

Brief presentation of the Dance and Spirituality session by Claudine.

Brief presentation of us: Nathalie introduces me and I introduce Silvia

Barbara Sabella contemporary dancer, passionate about the dances of Southern Italy and member of the CID. She poses as a live model in different art schools and in workshops.

For a few years, she has created the project "Movements of Life" (Movimenti di Vita) to devote herself to her passion and transmit it through teaching and her personal experience.

Silvia Armenio, popular dancer from Southern Italy, with a particular attachment to the Tammurriata, typical dance of her city Poggiomarino (NA). Passionate about figurative arts and graduated in painting at the Academy of Fine Arts of Naples, she is currently specializing in painting at the Academy of Fine Arts of Carrara.

The popular dances of southern Italy, especially those of Campania with the "tammurriata" are today experienced with processions for the Madonna. The dimension of the pagan tradition and that of the Virgin are united in these celebrations of which the "Dances of Vesuvius" are fully part.

The name of this dance is "Tammurriata", it is traditional of the Campania region. Its name derives from its predominant instrument, the "Tammorra". A musical instrument of the Campanian tradition. It is composed of a circle with a frame-shaped axis covered, in most cases, with goatskin. A skin left to dry for years. The axis that constitutes the circle has rectangular holes from which rattles come out, made from tin cans.



Tammorra, Photo by Silvia Armenio (1)



Photos of a street musician from tammorra (photo 2 – photo 3)

The tammurriata is an experience that elevates the soul and connects with the divine. Through energetic movements and traditional instruments, an atmosphere of transcendence is created that allows dancers and spectators to immerse themselves in a moment of deep spirituality. The Vesuvian dance is an ode to the strength of nature and the fragility of the Vesuvian peasant people in the face of its destructive power, as well as linked to devotion to the Virgin and ancient Christian ritual practices such as the Cult of the Seven Madonnas.

In the past, this music was played, sung and danced especially during religious festivals. In the popular tradition of Campania, we know the myth and cult of the seven Madonnas, which are manifested by an annual period of celebrations, on the occasion of prayers and refreshment with music. "Blessed be this beautiful Saint Anne! "Seven girls, all seven Madonnas!" says the verse of a popular Neapolitan song about the seven Madonna sisters, daughters of Saint Anne and Saint Joachim.

During the seminar, we will present the path taken by the devotees and enthusiasts of this seasonal cycle that follows and respects nature throughout the seasons. We will talk in depth about the dances and experiences lived during these festivities and how the movements are performed and felt by the dancers and pilgrims.

Part One: Introduction to Dance and Music

Kinesics in Dance

Through movements, gestures, positions and facial expressions, the human body is able to express its emotions or thoughts voluntarily or involuntarily. This is kinesics: the study of non-verbal communication that deals with the in-depth analysis of non-verbal communication.

Ernesto De Martino, an anthropologist, talks about it in his book "The Land of Remorse" (La terra del rimorso). He tried to provide an explanation by looking for the origin of the dance steps. It was important to dedicate a section to the kinesics of popular dance, because behind the crude and primitive dance steps lie subliminal messages that range from seduction to the most intense erotic impulses.

This dance is a couple dance: man-woman or two women or two men who are danced in a circular way with inked movements, rooted with the lower body (pelvis, legs and feet) in the ground and the upper part (trunk, arms, skull) towards the sky.

The circularity echoes the tammorra (drum) but also the dimension of the world. The body moves around a circle created by the dancers but also with circular movements of the arms holding the castanets. The arms can alternate moments that go from bottom to top and vice versa to symbolize through the movements of the body the fact of harvesting and sowing.

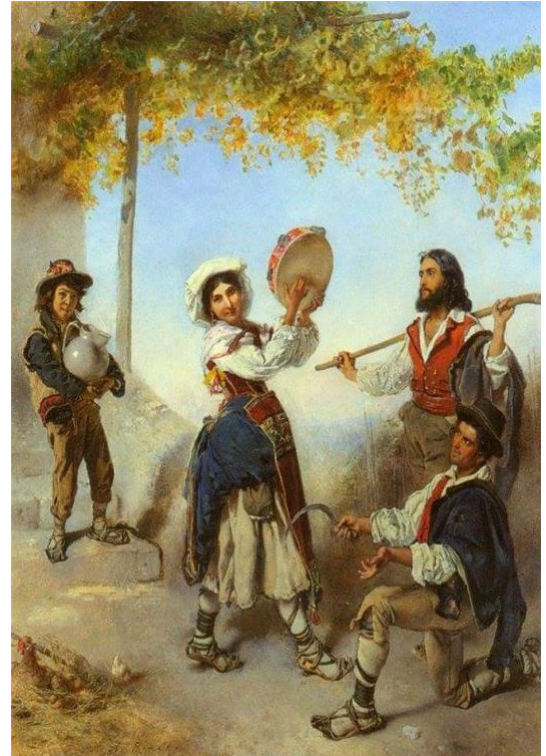
The danced movements are gestures invented by the peasants who danced at the end of the day to free their souls and their fatigue after the days of work in the fields. The gestures are therefore inspired by the movements they made during the days of labor. In the tammurriata, the dancers alternate moments in which they play the castanets with their arms down, symbolizing the time of sowing in the fields, with moments in which they dance and play them up, to represent the harvest of what has been sown.

The castanets are essential for dancing the tammurriata. They are like an extension of the dance with an identity to each: one is feminine and the other masculine. Both are joined by a small cord, one of which has a small cut inside (the masculine one), which creates a different sound from the feminine one which is higher pitched.

As for the codes related to the steps, they are manifested especially during the turns, the pivots called "votate",

that is to say the phase where the two souls come together in a circularity that implies a slight contact, especially in the case where the two dancers decide to get closer, touching each other as soon as possible. An example of votata is that of the "aggancio" hooking, in which the ankles of the dancers fit together and, in the case of a more intimate relationship, the foot itself is also stuck and fitted more strongly.

But also with a strong presence of the gaze: "we dance with the eyes, with the soul". Eye contact is fundamental, it allows without body contact to be close to the other, to be in a moment of understanding but also of spirituality just like the tammurriata danced on feast days dedicated to the Madonna.



Painting 1: Marina di Posillipo – Alessandro La Volpe (1878) (Image 4)

Painting 2: Tarantella sul Golfo -Anton Romako (Atzgersdorf, 1832 - Vienna, 1889) (Image 5)

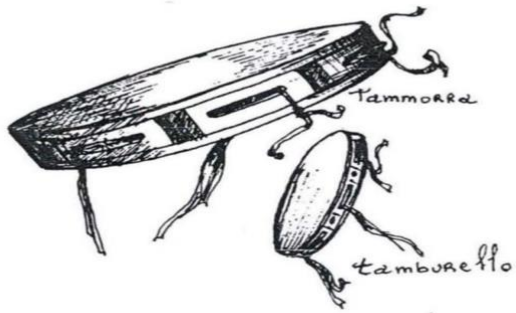
Presentation of the traditional instruments to play the tammurriata:

Each group that plays the tammurriata is called "Paranza", which means people who go in the same direction (figuratively, they have the same goal). The Paranze are called with the names of the place where they play, like "La Paranza di Giugliano", "La Paranza di Maiori"...

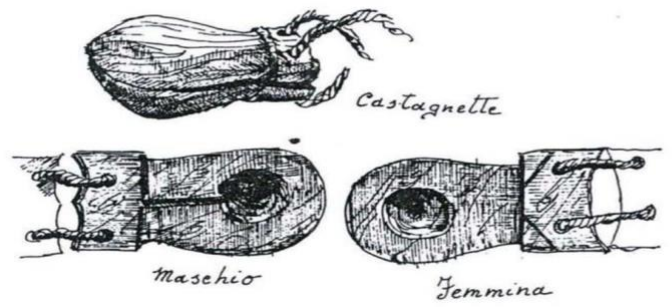
The traditional instruments to play the tammurriata are the tammorra, the castanets, the triccheballacche, the putipù and the scetavajasse (also called the poor man's violin) and especially the voice. The song begins a cappella with a "fronna de limone". The fronna is the branch of the lemon tree that symbolizes different elements to wish the best for life, health and the future.

Then the tammurriata begins with an indefinite duration that is often long and can last 45 minutes to whole hours. These songs speak of love, devotion and are true prayers dedicated to the Madonnas. The encounter between dance and music creates an exciting, spiritual and transcendent dimension. Movement and sound are inseparable, they represent and together allow to express passion but above all grace and devotion to the Virgin.

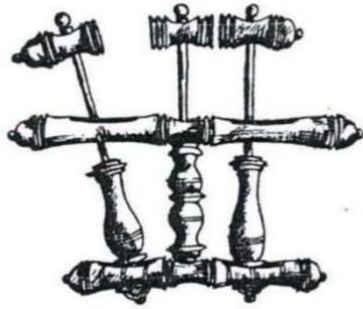
Il tamburo



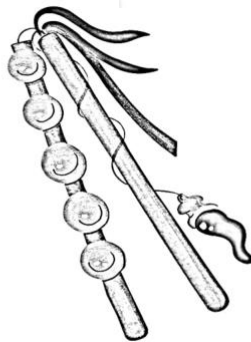
Le castagnette



Il triccheballacche o triccabballacche



Il putipù



*Images of traditional instruments for the tammurriata
(6 tammorra, 7 castagnette, 8 triccheballacche, 9 putipù, 10 scetavajasse)*



Photo of a traditional family celebration where people dance and play (photo 11)

Video excerpt from the Voices of the People of Drums: 1 minute O'Lione (one of the greatest names and musicians in the popular world), 15 minutes: Old woman who plays a tammuriata with him: <https://www.youtube.com/watch?v=TsbKO2cLzPA>

Video excerpt of Biagio De Prisco, traditional singer, for Sant'Anna in a church with his choir: (at 40 seconds and up to 1 minute and 30 minutes) https://www.youtube.com/watch?v=IUUK_9XKJ_c

Part Two: The cult of the Madonnas

In popular tradition, there is a strong sense of devotion towards certain Madonnas who, taken together, are called the "Seven Sister Madonnas". There are various hypotheses related to the birth of this cult. In Campania, as in other regions of Italy, it is hypothesized that it could be linked to various mythical beliefs, such as that of the Pleiades, the celestial nymphs, daughters of Atlas, or of the one who supports the entire celestial vault. Other theories support a link with the iconography of the Sibyls, as divinatory figures. Some researchers have even wanted to see the stars of different constellations at the location of the Marian sanctuaries of the Seven Sisters. Other scholars correlate them with the Christian narrative, since seven women's names appear in the New Testament, all called Mary: Mary the mother of Jesus, Mary Magdalene, Mary of John Mark, Mary mother of James the Less, Mary wife of Cleophas, Mary of Bethany, sister of Lazarus, Mary Salome, mother of James the Greater.

In the name of faith and tradition, believers go on pilgrimage every year to venerate the Virgins in their respective sanctuaries, dancing in their honor as a form of prayer and reciting devotional songs

to each one.

These Madonnas are honored in the sanctuaries of Campania, with rites of dance and prayer. They take their name from the places to which they are linked or from the attributes that characterize them. A day of celebration is dedicated to each of them according to an annual cycle in which tradition and paganism meet.

We will now introduce you chronologically to some of the seven Madonnas with the celebrations of dance and music in their honor, starting with the Madonna of Montevergine who opens and closes the festivities in movement.

The first festival of dance, music and prayers in honour of the Virgin begins on 2nd February with Candlemas and ends on 12th September with Juta.

The tammuriata danced in honour of this Madonna is called the "agro nocerino-sarnese". There are different types of tammurriata which we will talk about as we go along. This one is the most widespread and most danced at the festivals for the Virgin.

Legend has it that the Madonna of Montevergine known as "Mamma Schiavona" (the foreigner) was considered ugly by others because of her dark skin. In fact, above the effigy that represents her there is an inscription: "Nigra et formosa es amica mea" which means black and beautiful, a paraphrase of a famous expression reported in the Song of Songs.



(photo 12)

"[...] Che bell'occhi tène la Maronna, ca me pàrene doi stelle, che somigliano a due stelle, ddoi stelle illuminate, Vergine bella ca ngi uardàte. [...]"

Extrait d'un chant dévotionnel

According to the story, she was then chased away by her sisters and forced to take refuge in the mountains of Partenio. Centuries later, a hermit monk, William of Vercelli, who returned from a trip to Compostela in 1126, founded the monastery, originally intended to be a place of spiritual retreat for monks. However, according to popular legend, the highly venerated sanctuary of Montevergine

was built on ancient temples of Cybele and Vesta, which were said to house a famous oracle. After being sent away, Mother Schiavona drew her conclusions, exclaiming: "... si jo song brutta allora loro hanna venì fino 'e cà 'n gopp a me trovà! (if I am ugly, then they will have to come up here to visit me!)". Most of the faithful, however, contrary to the thoughts of the other six sisters, believe that iconographically, the Madonna of Montevergine is actually the most beautiful, for her majesty and for the way her eyes are turned, with the ability to reach anyone's gaze, from different angles... Almost like a dance of a simple look...

San Guglielmo then founded the sanctuary, visited every year by faithful from various regions of Campania, climbing the mountain, with the intention of a sort of catharsis and forgiveness. The climb is done mainly on foot and some still today in horse-drawn carts.





*Photo by Enrico Di Cerbo of the Juta festival in Ospedaletto (12/09/2023)
(Photo 13, 14, 15)*

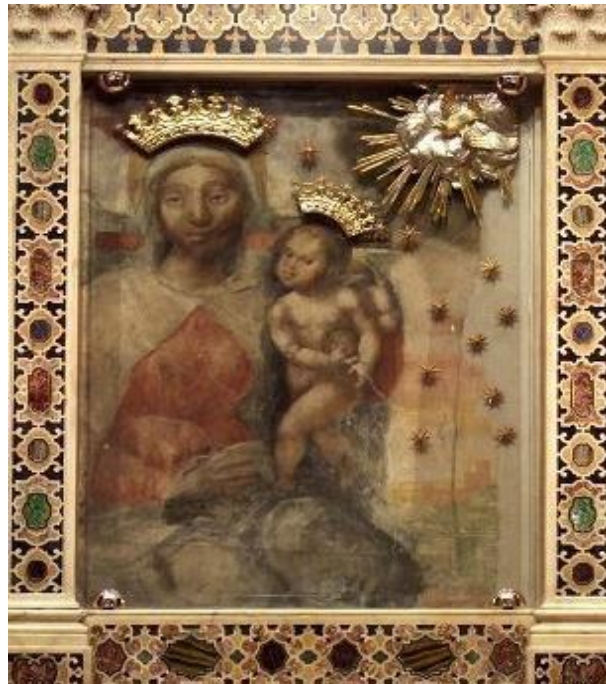
Video excerpts (choose the moments to play):

Scala Santa (Holy Staircase) at 2 minutes and 2 minutes 30 seconds Madonna in the sanctuary:
<https://www.youtube.com/watch?v=32YzRk2ZwEE>

Tammurriata to Mamma schiavona by Marcello Colasurdo alla Candelora 2020 (one of the most famous singers of popular music) with a video of dance and music in Montevergine at the foot of the Sanctuary: <https://www.youtube.com/watch?v=J649qWM-9iM>

**Montevergine la Juta dance of the agro nocerino sarnese, 2017:
<https://www.youtube.com/watch?v=l5PR4oNVEqY>**

Madonna dell'Arco



*“[...] Maronn 'e' l'Arc a mia, maronn 'e' l'Arc,
 Ie so devoto a te, anema e core,
 E se ie nun so sincero faie ca ie more,
Maronn 'e' l'Arc a mia, maronn 'e' l'Arc [...]”*

*Excerpt from a song by Giuglianese
(Photo 16)*

This Madonna is celebrated in Sant'Anastasia (a town in the province of Naples) on the Monday after Easter (also called Monday in Albis).

She is very linked to the Christian tradition because various episodes have happened around her before and have sanctified her. For example, the story of the people who were playing bowls near her votive sanctuary, it was at that moment that one of them accidentally hit her cheek with a ball and the Virgin began to sweat and bleed. In fact, the imprint of the wound can be seen on the icons of the Madonna.

It was from that moment that she was considered miraculous and a sanctuary was built for her. In the following years, other miracles were attributed to her, which reinforces the Christian part of her story.

Throughout the year, pilgrimages animate this sacred place, but especially during the procession that takes place for the feast of the Madonna. A tradition that has lasted for five centuries and recalls the flight from the plague of the first devotees, who took refuge in the sanctuary. And it is precisely from this moment that these pilgrims have been called the fujenti.

The fujenti are dressed in white which symbolizes purity and they wear on their dress two bands, one blue and one red, the colors of the mantle of the Virgin Mary. The faithful are organized with many associations spread throughout the region. Each association, on the day of the celebration, has the task of carrying a banner on its shoulder.

In the last part of the procession, the fujenti run frantically barefoot and bring the ex-votos to the Madonna for the grace received.

This moment represents the crossing of the threshold of the temple in an accentuated way, like an ancient rite and makes the emotions rush into the ever-repeated gestures of the archaic ritual.

Finally, outside begins to resound the obsessive beating of the tambourines that accompany the tammurriate outside the sanctuary. With gestures of strong theatricality but at the same time, of a very intense religiosity, the figure of the wounded Madonna, of the loving and sorrowful mother, seems to rise to become a symbol of protection against the offenses of an unjust society.

From here begins the dimension of the party in which the Giuglianese is danced. It is a bit as if the dancers were trying to free themselves from injustices by performing the movements in rhythm.

The music is played by a tammorra with cymbals and by the triccheballacche with the rhythmic reinforcement of a recorder. There is also the sung part that gives the beginning of the tammurriata.

The steps are very energetic and the votate much more intense, they require in fact a moment of recovery. Furthermore, if the other tammurriate are considered dances to court, this one is indeed a dance of challenge and resistance in which there is a winner and a loser. The dancers honor the Madonna dell'Arco by dancing the Giuglianese, one of the tammurriate that even today is experienced as one of the most tiring.

The movements consist of alternating arms and legs. The trunk part is facing the other dancer and the arms swing vertically between them, while the lower part of the body, the legs seem to kick forward. The votata is always the same: frontal turning circularly with the legs and feet lifted off the ground.



Photo of the tammurriata Giuglianese (Photo 17)

Video excerpt: https://youtu.be/tc9h9sB5-Bo?si=YqJ-H5AbrJ1X_42z

Madonna dell'Avvocata



(Photo 18)

The Madonna dell'Avvocata, is so called because she is considered the protector of her faithful. It is celebrated on the Monday after Pentecost on Mount Mirteto, at the foot of Mount Falerzio (1024 m), about 900 meters above the sea, vertically on a long rock face.

The faithful climb in the morning to celebrate her and from that moment on begins the dimension of retreat and devotion as a danced walk. This ascent is mentioned in the songs of tammurriata with the term "sajuta". Nowadays, some faithful go to the mountain by helicopter because the climb is very steep and sporty and some cannot climb it on foot. The devotion is so strong that many prefer to organize themselves for the air routes.

To celebrate this Madonna, pilgrims are so eager to see the Virgin again after a year that they organize a camping trip on the mountain 3 days before the day of the celebrations.

The day before the procession and while waiting for the Madonna to be seen again, the faithful begin a procession with torches. This moment symbolizes the message of the Virgin, the gift received from the shepherd, but also the aggregation, the desire to feel grateful.

One of the most moving moments of the day is when the Madonna comes out of the church, wrapped in rose petals, arousing general emotion among the faithful. The pink flower is one of the symbols of the feast that not only represents the Marian flower par excellence, but the structure of its petals refers to the union of many individuals together.

Throughout the procession, these flowers are thrown and spread everywhere. This is therefore the beginning of the real procession, which will take the believers on a path that will lead them to the grotto where the apparition took place. The Madonna is followed by dancers and musicians who celebrate her.

The pilgrims also know that they can only eat after the procession, at sunset and just before starting the return journey.

The party wanders through the streets of the neighborhood the Christian tradition and the message of the Madonna, the gift received from the shepherd, but also the aggregation, the desire to feel alive and gratified.

For this festival, the tammurriata dell'Avvocata is danced. The dance and the music are different from that of the Agro Nocerino Sarnese, in fact it is played by a paranza composed only of tammorre, and the sound of the dancers' castanets. The more drummers there are at the same time, the more there is a unity of understanding. It is therefore played by uniting the musicians to create power.

It is impossible not to hear the music even from afar: oral sources say that this tammurriata was created to warn the people who were downstream from the mountain of the arrival of the invaders, the Saracens.

In fact, it is danced as a dance of defiance, according to some beliefs this would be linked to the training of the Spartan warriors. The tammurriata of the Avvocata is a dance that tells of alarms, escapes, traps and collaboration in the fight against the harshness of life. It recalls the rhythm of ancient tribal rites and incites those who fight by dancing, taking those who observe it to a transcendental dimension.

The structure of the dance develops around a circle created by the group of dancers, musicians and pilgrims, the couples dance in the middle as if they were challenging each other with a very lively energy.

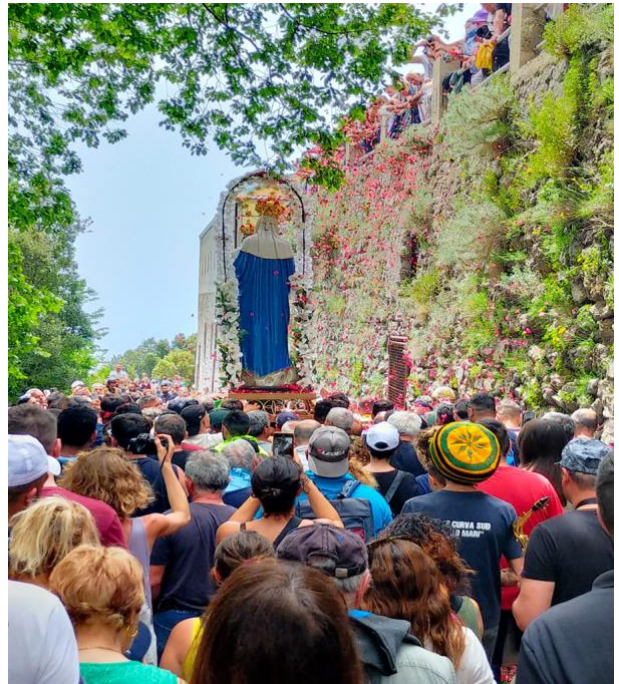
There are votate different from that of the Agro Nocerino Sarnese and during the votate other dancers enter in turn and continue this dance experienced as a spiritual purification and a prayer for the Madonna.

In the dance dedicated to the Madonna dell'Avvocata there are no glances or winks, nor sweet thoughts, but there are glances that serve to attack, to defend. The dancers scrutinize each other while moving forward and backward, simulating the waiting for the right moment to attack and not be hit. At the moment of the votata, the dancers raise their arms like the wings of birds of prey hovering over their prey, they turn in a circle like gladiators in the arena and dodge and attack, interlocking and alternating actions or they seem to push each other to the rhythm of the tammorra. As another votata there is that of the coupling, similar to that of the Agro Nocerino Sarnese, but with the difference that the busts of the dancers are not located frontally but outwards, almost to create a detachment.

However, the dance of the Avvocata is not only the fight and the hardness, it is also all those scattered rose petals, thousands thrown into the air as the statue of the sacred Virgin passes.



Paranza of Avvocata (Photo 19)



*Photos of the grotto, the procession and the rose petals of the Madonna dell'Avvocata
by Silvia Armenio (Photo 20, 21, 22)*

Icons of the other Madonnas and excerpts from the songs:

For the festivities of these four other Madonnas the tammurriata dell'agro nocerina sarnese is danced. We will present them more briefly.

Only the Madonna di Castello has a small variation of her tammuriata.

Madonna del Carmine detta «delle Galline»

The Madonna del Carmine, also called the Madonna of the Hens, is celebrated in Pagani on the Sunday after Easter. She is so called because she has doves that stay near her statue all year round and throughout the procession. The tradition of this procession takes the Madonna from morning to evening (as the tammurriata song says) through the streets of the city to bring grace to all the “Toselli” (houses and dwellings of the people who live in Pagani).

At each passage of the Virgin, confetti made by hand by the inhabitants are thrown and songs resound accompanied by dancing.



*“[...] A Maronna jesce e nove
E s'arretira a calata l'ore... a figliò
Figliò, chesta nun se chiamma festa
Si nun ce porte o ciore... a figliò [...]”*

(Photo 23)



Photos of the Pagani party: Madonna with the confetti and children playing the tammorra in front of the toselli (Photo 24, 25)



Party image with confetti and balloons (Photo 26)

Video of Franco Tiano playing in the sanctuary accompanied by Marcello Colasurdo, one of the most important musicians of the Pagani tradition: (from the beginning to 1 minute 30 seconds and to 2 minutes 45 seconds) <https://youtu.be/iaINlGun3o0?si=8HSuN6YaSoYhFexc>

Video of Vincenzo Romano called "the singer of the pilgrims", one of the most important Pagani musicians today and Biagio De Prisco: (at 1 minute and 45 minutes and at 15 minutes) <https://www.youtube.com/watch?v=hxdY2HclCLI>

Madonna di Castello

The Madonna di Castello, also known as the "Mountain Festival", is celebrated on May 3rd in Somma Vesuviana. As an inhabitant of the mountain, she is responsible for welcoming the prayers of the faithful obsessed by the fear of the volcano that could destroy everything in front of it with its incandescent lava. In honor of the Virgin, fireworks are dedicated to her on "Fireworks Saturday" and the Tammurriata Somnese is danced. A dance very similar to the Agro Nocerina Sarnese that can be performed by same-sex couples and turns out to be a real courtship dance. In the movement, the dancer symbolizes the intention to lower oneself or slide the feet on the ground to court. In the movement, the dancer symbolizes the intention to lower oneself or rub the foot on the ground to court. The moment of the votata corresponds to humiliating oneself to seduce and the bodies embrace to the rhythm of the music. The dancer's posture is rough with simple but very expressive movements.



*“[...] Ahhhhhhhh Vergina santa,
è arrivata l’ora e ‘o mumento d”a festa bella
e nuie nun t’abbastammo ‘a ringrazià
ammà partuto ‘de case nostre felici ‘e cuntenti
‘e vuie avito fatto ‘o cuollo luongo
‘e quando veneno ‘e maie veneno
‘e passa un’ora ‘a nata ‘e nun veco l’ora che ven ‘a Paranza D’Ognundo
ahhhhhhhh finalmente, ammà venuto ‘e pierj tuoi mammarella bella nosta
pe te fa’ ‘na preghiera ‘co canto ‘a figliola
‘a Mammà...Schiavona!” [...]
(Photo 27)*



Votata della tammuriata sommese (Photo 28)

Video excerpt of the song and the drum of Sommese:

<https://www.youtube.com/watch?v=94uJahcIHzM>

Madonna di Castello, video with people of the tradition: Tammurriata Sommese Paranza d'ognundo Somma Vesuviana sabato dei fuochi 1998:

The double flute at 50 seconds, paranza with dance at 2 minutes and 20 seconds where they talk about the community "beautiful music is when we are all" (musicians, dancers, the people who participate in the party)

https://www.youtube.com/watch?v=TCzuLP8_ouk

Madonna dei Bagni

The Madonna dei Bagni takes place in Scafati on Ascension Sunday. It is called this because a farmer who had a skin disease found her icon and some water, and he washed himself with it and received the miracle of healing. The place where this miracle happened became the sacred space for pilgrims. While the sanctuary was founded in another point that was chosen after various miraculous events. To celebrate this Madonna, the tammurriata of the Agro Nocerina Sarnese is danced and carts filled with flowers are built in her honor. These carts were a way to reach the Virgin and are still used today as tradition dictates.



*“[...] A li vagne, a li vagne,
scior' 'e papagno.
Si nun ce iamm' aguanno.
Aguanno che bene,
aguanno sola,
l'anno che bene cu' lu guaglione. [...]”*

(Photo 29)



Photo of the floats with flowers and the icon of the Madonna (Photo 30, 31)

Video excerpt of the tanks at Scafati:<https://youtu.be/ePioMD6JvRA?si=UoFbxNoGtD5umpn>

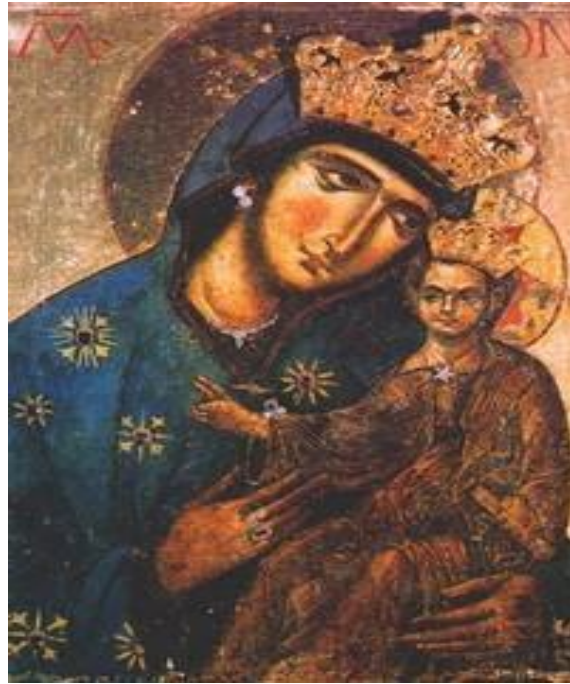
A song in the church with Marcello Colasurdo and Biaggio De Prisco: (from 1 minute and 15 seconds to 13 minutes) <https://youtu.be/hqxcCNeiaxQ?si=TPeooe9Z-LFBAPyO>

Madonna di Materdomini

The Madonna of Materdomini is celebrated on August 14 in Nocera Superiore. Her icon is the oldest... A young woman who was resting under an oak tree had a dream in which the Virgin appeared to her and told her to dig under the tree to take her icon. It was there that her painting was found between two marble slabs.

A chapel was built for her, then a sanctuary and finally it was transformed into a basilica.

The tammurriata of the Agro Nocerino Sarnese is danced for her and the festival dedicated to her is very popular. During the mass, the musicians enter the church with prayer songs and drum beats without ever taking their eyes off her when entering or leaving. And in the square near the Basilica, dances and songs follow one another.



*“Scinn scinn zij munacon scinn, arapr stu purton”
(Photo 32)*



*Photo of the Virgin during the procession
(Photo 33)*

Video excerpt from the party on the Sanctuary Square with music and singing (from 1 minute and 10 seconds): https://www.youtube.com/watch?v=BLrDP5_5SaE

To go towards the conclusion of the conference:

Describing this dance is not enough because it can be discovered concretely by living it and experiencing the dimension that exists around the devotion to the Madonna and the encounter between people.

In the Campania region there are many other types of tammurriate that are not linked to the Madonnas but more created by theology and from a pagan point of view (tammurriata terzignese, tammurriata pimontese...).

Tradition is the passage of time between generations. It can be customs, beliefs, values, art, literature, religion as it can be oral, written or symbolic.

The tammurriata: between conservation and innovation has spread over the years, also involving people beyond the Campania region. From niche music, it has become a bridge to meet different cultures and mentalities, this openness comes up against the difficulty of a part of this world to open up to contemporaneity.

Tradition inevitably changes with each generation and adapts to different contexts. Over time, it is enriched with new elements and makes it contaminated. The oldest are the treasure of songs, sounds and dances and this coexists with the contemporary part.

If in the past people played, danced and sang only on the occasion of the feasts of these Madonnas and in the countryside during and after work, today we find popular music in many other contexts, if it is proposed respecting identity, without eradicating the roots, it can present a universal language.

The tammurriata has been transmitted orally for generations, which can cause accidents in the attempt to communicate the tradition.

Previously, the circles of dance, music and celebration were not so "exclusive", but they became so out of fear that the authenticity of the tradition would be undermined by fashion or other factors. It is as if the reception in this dimension had been modernized while still maintaining a protective gaze to give it respect and honor.

Today, it is considered in a fascinating and mystical way, but in the past, it was frequented by farmers and people who, socially, had only dance and music as their pride and gift.

It remains a privilege and an honor to be able to enter and be part of the dimension of celebration, dance and music.

In the past, it was not frequented by the elite but nowadays we try not to lose the value of what it has transmitted culturally, that is, a message of peace and universal love and a cultural heritage.

Some paintings:



Dancers from Pompeii Frescoes (20-45 CE), from Cicero's villa (Photo 34)



The Great Mothers of the Vesuvian Earth (Photo 35)



*Young Neapolitan or Procida women, 1835 -
Guillaume Bodinier (1795-1872) Villa Vauban,
Luxembourg City Art Museum (Photo 36)*



*Pierre Jacques Voltaire, Neapolitan Nocturne with Tarantella on the Seaside (1784),
Capodimonte Museum in Naples (Photo 37)*

Dance moment presented by Silvia and translated by me:

Presentation of the dance steps of the tammurriata of the agro nocerina sarnese (warm-up, steps and invite people to dance and try).

Piece for warm-up: https://www.youtube.com/watch?v=Y7yx1QF-n3s&list=PLsT-8xyL9ZCJ_SDjMclgBp1Tj5trHD_Fl&index=16

Piece to explain and show the steps: <https://youtu.be/gGjmQIPqxK8?si=ZO-obyOZHGFHza9X>

+ a piece to try the steps together?

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