

## The Embodied Rhythms of Musicians and Dancers in the Performance of Italian Tarantella

KANEMITSU Mariko

This article concerns the Italian folk dance tarantella, in particular the pastorales of the Lucanian region. It examines their unique musical rhythm as embodied in the techniques of the musicians and dancers, thereby illuminating the physical aspects common to the music and dance. It explores the relationship between playing techniques of the zampogna, an Italian bagpipe indispensable in pastorale, and the musical rhythm, based on the organology of the zampogna and the musical structure of pastorale.

This reveals that the pastorale's ternary rhythm (♩ ♪), produced through the zampogna player's "closing to opening" fingering, is felt through the player's singular bodily motion of "closing" and emphasizes the accented or dance beat by stressing the "closing" motion alternately blending with the drone. The rhythm is also manipulated through the speed and timing of the "closing" motion so the player can freely perform both binary and ternary rhythms.

Examination of the "right foot to left foot" dance step in a ternary rhythm reveals that the dancer engages the rhythm with a single bodily motion, stepping firmly with the right foot; the dancer stresses the downbeat, that is, the dance beat by stomping forcefully with the right foot for sufficient time; and the dancer can change the rhythm from ternary to binary by manipulating the weight and duration of the step.

In conclusion, the rhythmic relationship between the binary and ternary of tarantella can be interpreted as "interchangeable and fluid," rather than "ambiguous," as had been argued. The rhythmic characteristic of tarantella is shared between the music and the dance, because the embodied rhythms of the zampogna player and the dancer correspond.