Basic Dance Reconstruction

This is an article which I originally presented as a "Dance Reconstruction 100" class for a Rowany festival. It contains some useful pointers for beginning dance reconstructors and people who want to start reconstructing renaissance dance.

Where to Begin

Find some old dance books. No, older ones than that! Primary sources!

The primary sources can be found in the latest rendance bibliography (at the end of this book). Also use the on line version -- it is the most up to date and is absolutely huge. It is worth getting a copy even if you have to find a friend to get one via e-mail for you. There is a copy as an appendix in my dance book if you have a copy of that.

Not all of the sources in that book are primary sources, however all of the primary sources are listed in it.

The period primary sources fall into these categories, from oldest to newest:

15th C Italian

There are several manuscripts of 15th C Italian dance (there were no printed books of dance in that time). The authors were:

- Domenico
- Cornazano
- Ebreo / Ambrosio (various versions)

There is an exceedingly comprehensive new translation of the above three books by A. William Smith just released in the USA by Pendgragon Press.

There is an excellent transcription and translation of Ebreo, with reconstruction of the music, by Barbara Sparti available from Oxford University Press. Buy it if you are at all interested in this period because of the wealth of background material it contains.

15th C Burgundian (Basse Dance books)	There are three main primary sources for 15th C Burgundian dance. These are:
	• The Brussels MS
	• Moderne
	• Tolouze
	The latter two of which can be found in a single volume by Minkoff, and can be still obtained from Dance Books in London.
	The MS "The Manner of Dauncynge of Bace Dances" is an English book but it may as well be considered a Burgundian text because it contains the Burgundian style of dances. It is possibly a translation of an earlier (lost) Burgundian MS, but it also probably contains some errors.
16th C French	The main one is of course Arbeau's *Orchesography*. That is sadly out of print but can be obtained from some specialty shops. It is the seminal work on dance as far as the SCA is concerned because something like 50% of our dances come from it.
16th C Italian	There are two main authors in this area -- Caroso and Negri.
	Caroso has two books (Il Ballarino and Nobilta di Dame) -- the latter is available in a translation only version from Julia Sutton. The former is currently available only in Italian.
	Negri has a book "La Gratie d'Amore" -- not for the faint hearted. It is available in transcription and translation (done as a university thesis) by G Y Kendall, available from UMI -- consult your nearest university library and they will be able to get you the appropriate order forms.
English (Allemandes and Early Country Dances)	The main source for these dances is the Inns of Court MSS.
	The best transcription, translation, and reconstruction of the Allemandes in this book is Peter and Janelle Durham's book *Dances from the Inns of Court*, which you should find listed in the bibliography in this book.
	There is a journal article in *Historical Dance* that gives a transcription of all of the MSS. They are not very big and the article is worth a look.
English Country Dance	Well, there is only one source for English Country Dance and that is Playford. It's not period (1651) but used heavily in the SCA.

Where to go Next

Some Easy Dances to Reconstruct

Start with dances from these books:

- Arbeau

- Playford

- Inns of Court

All of the above are available in English translations at least. Playford was originally written in English, while Arbeau is French but is very self explanatory -- it even contains some pictures.

Note that all of the dances from these books have been reconstructed, however it is not a total waste of time to go back to them occasionally. This is because (a) they are a good easy place to start and provide a useful reality check and (b) you often find mistakes in what you thought was a perfectly decent reconstruction!

Some Harder Dances to Reconstruct

My first recommendation is to point you in the direction of the 15th Century Italian books. This is because the dances are relatively easy to do, easy to teach, and easy to learn (although not as easy as Arbeau's stuff). Also, and more importantly, it has not already been done.

There are dances in these books that have never (to my knowledge) been reconstructed.

There are reconstructions that are continually being worked on and re-worked. More and more is being found out about the steps in these dances all the time (although David Wilson's "Steps Used in Courtly Dancing in the 15h Century" buries a lot of the arguments, as does some of Barbara Sparti's more recent research).

The next place to go are the 15th C Burgundian dances. Here is how to do them:

- The books themselves are written in French or Catalan, but easy to understand. Get a good translation of the introduction sections -- they are where all of the steps and patterns are described.

- Pick one of the dances that you can actually find music to (there are a few good books on these, or you can find some on CDs or tapes). Just get a piece the right length is the important point.

- The steps are written out in a tabular fashion -- it doesn't matter that the language is foreign. Just remember that R9 is reverance, and the other funny looking "r" is a demarche. Again, this is described in the introduction.

Stuff for the Experts Only

Caroso and Negri are the obvious choices. They are the most difficult sets of dances to reconstruct, teach, learn and dance, and the most complex pre-17th C dances that there are.

Learning Caroso or Negri (in particular the latter) is like learning a new language. Do it a bit at a time. Get a copy of one of the books and browse through it. Ask a few experts. Play with some steps first then find a dance to work on and see how far you get.

Reconstructing from Negri is something I cannot teach in one hour -- find someone to talk to about it, get on rendance via e-mail, or phone me a lot!

There is one other area that has not been touched much -- that is the Spanish manuscripts. These are very hard to reconstruct (although the dances themselves are similar to the Burgundian basse danses) because there are no introduction sections, and the dances are written using a strange notation.

There has been one good article in *Historical Dance* about translating this scrawl but very few people have been game to try it.

Things I haven't mentioned

This was not meant to be a class to show you how to reconstruct a dance -- it was designed to point you at the right books.

You can reconstruct a dance for yourself, teach it in your own local group, and then show it off to the rest of Lochac. It's not that hard.

The list above was not a 100% complete list of all of the sources either -- I have left out some of the more obscure ones like Lupi (Italy) and Arena (France), and also the Catalan/Spanish texts of the 15th C baixa dance. If you find a copy or transcription or translation of one then go for it!

You may need a bit more assistance than what the dance books tell you. Arbeau explains relatively simply how to do doubles and singles, but there are NO step descriptions in any of the 15th C books -- we have worked it out based on timings and words in some of the introductory sections. Get David Wilson's book if you want to do 15th C dances.

Some of the evidence we have for what these books mean is not 100% watertight. Get out your red pen if you have to and mark up someone else's reconstruction first (with their permission of course) and see if you can see where they have drawn evidence direct from the text and where other evidence or guesswork has been pulled in. Try to understand some of the thought processes. Don't be scared to change things.

Translations are all very well and good, but you must be able to recognise some of the language -- especially for the Italian stuff. Learn to speak "dance" not any language -- especially learn to speak "dance italian" (Julia Sutton's habit of calling a trabuchetto a "falling jump" just does not work for me -- learn what a trabuchetto is, how it works, and why it is called a "trabuchetto" -- there is a reason!).

Find a good source of music. That can be hard to come by, I know, but it is worth the effort browsing CD shops because there are new recordings being released all the time (the rendance group is working on a discography to go with the bibliography).

The Reconstruction Process

To illustrate the reconstruction process, I'm going to work through part of a dance from Negri (one of the more complex sources) to show you exactly how the various bits fit together.

Reconstructing from Negri is not something I'd advise for a beginner, but the source is fairly easy to get hold of (ask any university library for a UMI order form), and it is available in Italian with the English translation.

Lo Spagnoletto

Lo Spagnoletto is the first dance in Negri's book, starting at page 209 in Kendall's translation available from UMI, with a starting position illustrated on the previous page.

Music and Timing

The music for Lo Spagnoletto is fairly easy – it is in duple time (Kendall has transcribed it into modern notation in 4/4), and appears to have 3 separate parts – A, B, and C. There are some words above the music that say "it is 3 parts of music and must be done 2 times per part until the end of the dance."

In a lot of cases the sources don't give repeat instructions like that, in particular Caroso doesn't often include them, so we have to do a bit of guesswork. Having the music sorted out beforehand helps a lot.

How long is the music?

Reading the music and counting the bars is easy – each of the "parts" of music has 4 bars, and is repeated, so that makes 8.

Of course we still don't know how many times the music is to be played. Looking at the dance description briefly, there are 5 parts to the dance, so it could be that the music is played 5 times, or it could be that it is played one and two-thirds through – this would make 5 parts because each repeat of the music is 3 parts, as Negri says.

Looking at the dance description a bit more closely, it seems that parts 2 and 4 are repeated. So now we have the option of 7 times through the music, or 2 1/3 times through.

So, each of the "parts" of the dance will either be 8 bars of music, or 24 bars of music.

Steps

Start reading through the first part of the dance, which says (from the translation):

> All four place themselves in the middle of the dance
> floor in a square, as you see in the present figure;
> together they do the riverenza breve with a jump, one
> seguito, two fioretti spezzati, and one seguito going
> around to the left hand side; ...

So far, we have a riverenza breve, some fioretti spezzati, and some seguiti.

Step length and timing

Negri's step descriptions for the balli (in his third treatise) begin on page 188 of the Kendall translation, and so far it's all bad. The riverenza breve is not described, the fioretto spezzato is mentioned but not described, but we do have a description for the seguito.

Riverenza breve	The riverenza gravi and minima are described, and although I won't repeat the descriptions here, they are fairly straight forwards. The riverenza grave takes 8 "perfect beats" or 16 "ordinary beats", and the riverenza minima takes 4 "beats" or 4 "half measures". Well, so far we have a couple of options – either it's about the same length as a riverenza grave, or the same length as a riverenza minima. I'm guessing the latter, since "breve" and "minima" both mean relatively short, and "grave" means long.
	So, it's probable that the riverenza minima takes 4 half measures, or 2 bars. It seems the music for this dance has 2 beats per bar anyway.
In saltino	An additional instruction at the end of the riverenza says "in saltino". Pulling out an Italian dictionary, I find that this means something along the lines of "small jump". So, it's a riverenza with a small jump at the end.
Fioretti Spezzati	OK, people have been arguing about this for a while. Negri doesn't describe a fioretto spezzato, so it's either the same as a seguito spezzato, or the same as a fioretto but a bit different. Since Negri uses the term "spezzato" later in the dance to mean something different, I assume that this is not the same as a seguito spezzato.
	I'll put a fioretto in instead, which takes one "beat" according to Negri. Let's assume for the time being that he means one bar.
Seguiti	Negri's seguito ordinario is described as two steps, and a seguito spezzato. He says to take 4 "ordinary beats" to do this. Well, we seem to have a clue from the riverenza description that an ordinary beat is half the length of a perfect beat, so let's say that this takes 2 bars – the same length as our riverenza.
So far	So far, we have a riverenza (2 bars), 2 fioretti (2 bars) and 2 seguiti ordinari (2 bars each, total 4 bars). So we have used 8 bars of music. That makes two repeats of the first part of the music (Negri did tell us to play each part twice, remember?).
	Take this onto the dance floor and see if it fits. Yes, so it seems that 2 bars is about the right length of time for a quick riverenza, and the rest of the steps seem to fit into the allotted time so far.
	We haven't got through the description of the first part of the dance yet. Looking at the rest of it, it says:

> *... and turning face to face, they do together three sottopiedi sideways to the left, and the cadenza on this foot; one trabuchetto to the right, one seguito turning to the left; three sottopiedi, one trabuchetto and one seguito going around to the right with this foot. Together they do two passi backwards turning the right side and the left, one seguito forward with the left, two passi backwards with the right, as at first; one seguito with said [foot], all stopping in their places.*

> *These sottopiedi sideways and trabuchetto and seguito going around, are done in all parts of the dance, along with the two steps backwards, and the seguito forward, as above.*

Chorus

Well, it looks like we have a chorus. According to the second paragraph above, the whole of the first paragraph is repeated in every part of the dance.

So, now it would make sense that we do what we have done in the two repeats of the A part of the music, then do the chorus in the B and C parts (also repeated), and play the music 7 times through for the whole dance – thus throwing out our earlier theory that we were perhaps going to only play it 2 1/3 times through (which sounded silly anyway).

So, each repeat of the music is 24 bars. We have used 8 so far, and so we have another 16 to use up with the chorus.

Passi Gravi

I'm going to work backwards for a minute – it looks like the bit starting with the two passi backwards is going to be relatively easy to reconstruct. We know that a seguito is 2 bars, and if we take a passo = 1 bar then we have 2 x passi + 1 x seguito = 4 bars, repeat that and we have 8 bars.

This neatly fits into our C section of the music (repeated), so we just have the B section to fit in everything between "three sottopiedi" and "one seguito going around to the right".

Well, it looks like the section is repeated, once to the left and once to the right. Each repeat will take the same time, therefore each repeat of 3 sottopiedi, cadenza, trabuchetto, and seguito turning will take 4 bars.

The seguito must take 2 bars, so we have 3 sottopiedi, a cadenza, and a trabuchetto in 2 bars. The sottopiedi are fairly quick steps anyway, so we should be able to squeeze this in.

Layout so far

So, we have the first full part of the dance, in one repeat of the music, all figured out. It goes like this:

Part A

Bar 1 – 2	Riverenza
3 – 4	Seguito
5 – 6	Fioretto, left and right
7 – 8	Seguito

Part B

Bar 1 – 2	3 sottopiedi going left, cadenza, trabuchetto.
3 – 4	Seguito, turning over the left shoulder.
5 – 6	3 sottopiedi going right, cadenza, trabuchetto
7 – 8	Seguito, turning over the right shoulder.

Part C

Bar 1 – 2	Passi backwards, left then right, turning shoulders.
3 – 4	Seguito forwards on the left
5 – 6	Passi backwards, right then left, turning shoulders.
7 – 8	Seguito forwards on the right

Direction of travel, etc

Negri doesn't say a lot about the direction of travel in this dance. In the first part he's talking about "going around to the left hand side". This could mean all doing a circle over your left shoulder, or it could be going around the circle (as you've started the dance facing in a square, facing inwards) to your left. Since he begins the second part by saying "and turning face to face", I rather suspect it's the latter, because that would normally have each dancer turning to face their own left to walk around the circle.

The seguiti "turning to the left" I have decided to interpret as turning over your left shoulder, similarly for "going around to the right".

Part C

Part C is a little odd, because he doesn't say which feet to use.

I've decided to interpret it as starting on the left foot. Negri says "turning the right side and the left", so I interpret that as stepping backwards on the left foot, turning the right shoulder forwards (and the left backwards) in a sweeping kind of motion as you step backwards.

A clue here is that the two passi backwards are followed by two passi and a spezzato forwards – so obviously if you were to end up in the same place, the backwards steps would have to be slightly larger than the forwards steps otherwise you'd end up moving forwards by a spezzato in each half of part C.

On the repeat of part C he says "two passi backwards with the right". Obviously you don't do both passi with the right foot, so this must mean that the first one is done with the right and the second one with the left – which makes starting the first pair of passi left then right a bit more sensible.

Closing position

At the end of the description of this part, Negri says "all stopping in their places". This makes me believe that you end part C in the same place that you started part A. Just another small clue.

Unfortunately he doesn't provide any diagrams. Of course, a videotape would have been even nicer!

Where to from here?

Well, that is part 1 of 7, obviously. There are 6 more parts of this dance (well, 4 more parts, 2 of which are repeated).

Part 2 looks simple enough, it's just a description to the ladies, saying that they come forwards with 2 passi, one seguito, two spezzati, and one seguito (turning), so that appears to fit the same 8 bars that we did part A in previously (beginning with the riverenza in saltino and ending with the seguito). Another small sanity check.

Part 2 is even more hairy in terms of direction of travel, because all Negri says is "forwards" and "going around to the right". Obviously, if the two ladies dance directly forwards they will collide with each other, so I've decided to interpret this as coming forwards, passing right shoulders, then turning over the right shoulder to return to place. Other people have interpreted this differently.

Once you've done this a few times, you'll be able to look at other people's reconstructions that differ from yours and say "but that's so *wrong*!". By the time you've done this 50 times, you won't be so sure any more.

My reconstruction of this dance is given elsewhere in *Del's Dance Book*. I expect at least a few letters telling me what I've done wrong, and how to fix it.

Bella Gioiosa – A Reconstruction Problem

Or: what to do when the reconstruction process goes all wrong.

Background

Bella Gioiosa is a three-person cascarda in Caroso's *Il Ballarino* that does not appear to conform to the rules of the other dances of this form. Furthermore, there are several contradictory or unclear statements in Caroso's description of this dance that present a few challenges for anyone trying to reconstruct it.

Cascarde

A cascarda is a short, triple time dance, usually for 2 people.

The 2 person cascarde from *Il Ballarino* are covered in depth in Sion Andreas o Wynedd's pamphlet *Dell'Arte Cascardare* published in 1996. They all conform to the same rules: They have a simple intrada/mostra/ritornello sequence, they are all danced to triple time music where a single verse/chorus structure (eg: ABC or ABBCC or similar) is repeated somewhere between 3 and 7 times, and they all follow a similar construction technique. The seguito spezzato is the main travelling step, and the verses often contain trabuchetti, reprise (often in 2s or 3s), and occasional steps borrowed from the galliard. The seguito spezzato in volta with a cadenza is another common sequence seen in a number of cascarde. Cascarde also contain common movements including circling, advancing/retreating, etc.

3 Person Cascarde

Sion states:

> *While there are some three-person cascarde, they do not conform so stringently to the standard choreographic formula...*

Bella Gioiosa is one such 3 person cascarda. The question is: Does it not conform to the choreographic formula because Caroso intended it not to, or does it appear not to conform because of transcription errors, typographical errors, or other misprints?

Transcription and Translation

I have included a transcription of the dance from Il Ballarino, taken from Greg Lindahl's Caroso project. I have also included a translation of the transcription, provided to me by a lady in Canberra.

Discussion

I have included discussion taken from three mailing lists about this dance. The discussion started on the rendance mailing list after I looked at both Etienne de Clermont's reconstruction, and one by Adina Hamilton.

Here is the important bits of the conversation -- I have reformatted most of the messages, and omitted some that said things like "me too" or "I have never looked at this dance...".

Additional discussion taken from the sca-dance and Lochac dance mailing lists has been heavily trimmed to reduce the amount of repeated argument, and to restrict the commentary to the salient points. The full discussion should be available in the list archives for those two mailing lists.

Transcription

Caroso, Il
Ballarino, 1581 ff.
94r - 95v

BELLA GIOIOSA
CASCARDA;
IN LODE DELL'ILLUSTR.(MA) SIGNORA
LA SIGNORA GIVLIA
SAVELLA ORSINA.

QUESTO Ballo ha da esser fatto in terzo, cioè, due Huomini, & una Dama, overo due Dame, & un'Huomo: & questi si pigliaranno le mani in ruota, & faranno la Riverenza in balzetto, come s'usa alla Cascarde, con quattro Trabuchetti alla sinistra, & lasciando tutte le mani, si voltaranno alla sinistra, & faranno due Seguiti spezzati, con due Passi gravi innanzi, & la Cadenza, principiando ogni cosa col sinistro. In ruota poi faranno tutti insieme quattro Seguiti spezzati, con due Scambiate, l'una alla sinistra, & l'altra alla destra: poi quello che guida il Ballo, farà un Seguito spezzato volto alla sinistra, & la Cadenza col destro, cioè, se farà un huomo, & due Dame, l'huomo guidarà esso: ma se fosse una Dama, & due huomini, essa guidarà il Ballo: cosi nel fine della Cadenza, che fa quello che guida, ha da rispondere colvi, ò colei che stà à man destra, & ha da farla col piè sinistro, con un'altro Seguito spezzato volto alla sinistra, & la Cadenza, come di sopra: il terzo farà il medesimo che haranno fatto gli altri: dopò quello che guida il Ballo, farà due Passi presti innanzi, & la Cadenza, principiando col sinistro, con cinque Seguiti battuti del Canario, principiandoli pur col sinistro: & chi non sapesse fargli, farà in sua vece quattro Trabuchetti: poi si seguirà con due Riprese, due Trabuchetti alla sinistra, un Seguito spezzato volto alla sinistra, & la Cadenza col destro: quello poi che starà à man dritta di lui, farà la medesima mutanza, che haurà fatta esso: & il medesimo farà il terzo compagno. Ciò fatto, giostraranno insieme in questa maniera, cioè; Ogn' uno si voltarà col fianco sinistro per dentro, facendo quattro Seguiti spezzati, uno innanzi, uno in dietro, & due passando innanzi, principiandoli col sinistro: & quello che guida, passarà sempre in mezo, cambiando luogo: il medesimo tornaranno à fare un' altra volta; tornando però ogn' uno al suo luogo.

Dipoi in ruota tutti insieme faranno due Seguiti semidoppij alla sinistra, due Riprese, due Trabuchetti, un Seguito spezzato volto alla sinistra, & la Cadenza col piè destro all'incontro: il medesimo faranno alla destra per contrario. Insieme faranno poi all incontro due Fioretti à piè pari, uno al fianco sinistro, & l'altro al destro, con due Passi presti in dietro, passando con duo Seguiti spezzati, & cambiando luogo, principiando col sinistro: il medesimo tornaranno à fare un'altra volta, tornando ogn'uno al suo luogo.

Dopò ciò faranno la Catena, overo intrecciata, con sei Seguiti spezzati, & quello che guidarà il Ballo, passarà per mezo i Compagni, voltando alla sinistra; poi ritornarà à passare un'altra volta alla destra: & i medesimi Seguiti, & volte faranno gli altri Compagni: al fine della qual Catena ogn' uno ha da ritrovarsi al suo luogo, & fare due Passi presti innanzi, con la Cadenza, principiando ogni cosa col piè sinistro.

Dopò faranno quattro Trabuchetti, & quattro Seguiti battuti di Canario, due Riprese, due Trabuchetti alla sinistra, un Seguito spezzato volto alla sinistra, & la Cadenza col destro, trovandosi al fine di essi in triangolo: il che fia fine della Cascarda.

Translation

BELLA GIOIOSA (beautiful joyous)
CASCARDA
IN PRAISE OF THE MOST ILLUSTRIOUS LADY
THE LADY GUILIA
SAVELLA ORSINI

This dance must be danced in threes that is by two men and one woman or two women and one man: the dancers will join hands in a circle and will riverenza with a little jump as one does in a cascarda, with four trabuchetti to the left, and dropping the hands they will turn to the left and will do two seguiti sepzzati followed by two passi gravi forwards, and the cadenza starting everything with the left. In a circle then they will all do together four seguiti spezzati with two scambiate one to the left and the other to the right: then the leader of the dance will do a seguito spezzato turned to the left, and the candenza with the right, that is if it is one man and two women, the man will lead the dance but if it is one woman and two men she will lead the dance: thus at the end of the cadenza what the leader does must be answered by the person on the right hand side and they must do it with the left foot, with another seguito spezzato turned to the left and the cadenza as above: the third person will do the same thing as the others: the leader will take two passi presti forward, and the cadenza starting on the left with five seguiti battiti del canario starting them also on the left: and those who don't know how to do them will do instead four trabuchetti: then will follow two riprese, two trabuchetti to the left, a seguito spezzato turned to the left and the cadenza on the right: the person who is on the right hand side of him will do the same variation which he has done: and the third person will do the same thing. This done they will joust together in this fashion, that is each person will turn with their left side inwards doing four seguito spezzati, one forwards one back and two moving forward, starting on the left: and the leader will always pass in the middle, changing places: they will then do the same thing once more returning however to the same spot.

Then in a circle altogether they will do two seguiti semidoppii to the left, two riprese, two trabuchetti, a seguito spezzato turned to the left and the candenza with the right foot into the circle. They will then do the same thing to the right in contrast. Together then they will at the meeting do two fioretti a pie pari, one on the left hand side and the other on the right hand side, with two passi presti backwards passing with two seguiti spezzati and changing places starting with the left: they will then do the same thing again returning to their own place.

After this they will form a chain or braid with six seguiti spezzati and the leader will pass in the middle of the others turning to the left; then he will pass again to the right: and the same seguiti and turns will be done by the others: at the end of which chain each one will be back in their place, and take two passi presti forwards with the cadenza, starting everything with the left foot.

They they will do four trabuchetti and four seguiti battuti di canario, two riprese, two trabuchetti, to the left, a seguito spezzato turned to the left the cadenza with the right finding themselves at the end in a triangle which is the end of the cascarda.

Discussion on Rendance

From: Del

Subject: bella gioiosa

Date: Tue, 6 Nov 2001 19:24:17 +1100

Hi all (and especially Andrea, and anyone else who speaks good Italian),

I have in front of me a copy of Bella Gioiosa from Il Ballarino which is transcribed on Greg's page, here:

http://www.pbm.com/~lindahl/caroso/transcription/0092.clean.html

I also have a copy of a reconstruction of this dance, by Enienne de Clermont which is also similar to one I've been using for several years. I also have a recording of the music of the dance from Silence Is Deadly, by the Waits of Southwark. Last weekend, Adina Hamilton and I played with the reconstruction a bit, and hit a few anomalies.

The dance is for 3 people, either two men and a lady or two ladies and a man.

Firstly, the opening verse contains the text:

> *poi quello che guida il Ballo, farà un Seguito*
> *spezzato volto alla sinistra, & la Cadenza col destro,*
> *cioè, se farà un huomo, & due Dame, l'huomo*
> *guidarà esso: ma se fosse una Dama, & due*
> *huomini, essa guidarà   il Ballo: cosi nel fine della*
> *Cadenza, che fa quello che guida, ha da   rispondere*
> *colvi, ò colei che stà à man destra, & ha da farla col*
> *piè   sinistro, con un'altro Seguito spezzato volto alla*
> *sinistra, & la Cadenza, come di sopra: il terzo farà il*
> *medesimo che haranno fatto gli altri:*

This states that the man who leads the dance (in the case that the dance is done with a man and two ladies) does a seguito spezzato turning left, and a cadenza (col destro -- finishing on the right foot?). It then goes on to say how should the dance be done with a lady and two men then the lady leads the dance and does this first. Then the two others in the dance also do the seguito and the cadenza.

This fits neatly into the "B" section of the music which is then repeated 3 times at the end of the "A" (verse) section, leading to a fairly standard Cascarda style chorus.

The problem is that all reconstructions I've seen, and also all copies of the music I've seen, repeat this chorus at the end of each of the other verses. This makes sense, although I can't read anything into any of the above (Italian) words that mandates this as going at the end of each verse. Nor is there anything at the end of the verses that says this should be done that way.

Are we just assuming that since this looks like a chorus it should be done that way? My reconstruction of the other verses seems to show that there is nothing else that fits into the repeated B sections of the music. Or am I missing something?

Secondly, the "jousting" section of the dance, following immediately on from the above says:

> *dopò quello che guida il Ballo, farà due Passi presti innanzi, & la Cadenza, principiando col sinistro, con cinque Seguiti battuti del Canario, principiandoli pur col sinistro: & chi non sapesse fargli, farà in sua vece quattro Trabuchetti: poi si seguirà con due Riprese, due Trabuchetti alla sinistra, un Seguito spezzato volto alla sinistra, & la Cadenza col destro:*

OK, so my reading of this:

Begin with two passi presti, starting on the left, and a cadenza. 5 seguiti battuti al canario, L R L R L, or if you are unable to do this then do 4 trabuchetti L R L R. 2 riprese, and 2 trabuchetti, beginning L. 1 seguito spezzato, turning left and a cadenza.

(this follows Etienne's reconstruction so far, except that he has 4 seguiti battuti and not 5).

... continuing with ...

> *... quello poi che starà à man dritta di lui, farà la medesima mutanza, che haurà fatta esso: & il medesimo farà il terzo compagno. Ciò fatto, giostraranno insieme in questa maniera, cioè; Ogn' uno si voltarà col fianco sinistro per dentro, facendo quattro Seguiti spezzati, uno innanzi, uno in dietro, & due passando innanzi, principiandoli col sinistro: & quello che guida, passarà sempre in mezo, cambiando luogo: il medesimo tornaranno à fare un' altra volta; tornando però ogn' uno al suo luogo.*

My reading:

... 4 seguiti spezzati, one forwards, one backwards, and 2 more forwards passing each other. Turning around and then repeat this so that you return to your place.

Now I'm unsure of the meaning of the sentence beginning "quello poi che stara" and continuing to "cioe". It appears to be saying that this joust is repeated, or that it's all done together. There seems to be something in there saying that something is done by all parties, but I'm not sure whether "mutanza" is here referring to just this small joust part or the entire variation containing the joust part.

Etienne's reconstruction has the leader doing the first section beginning with the passi presti through to the riprese, trabuchetti, spezzato and cadenza, then everyone doing the 4 spezzati together so that they switch places, then the 4 spezzati again so they switch back, then the turning spez/cadenza chorus (repeated for everyone, although I don't see anything in the original to back that up unless my reading of the first variation is wrong), and then the entire variation repeated 3 times so that everyone has a turn at leading the joust section.

Is there enough in the dance description to justify this? Or should the joust section only be done once, lead by the solo man (or lady)?

There are 3 other variations in the dance, which means that including the introduction, the 3 jousts, and the 3 others, there should be 7 repeats of the music. If the joust is only done once, then there should only be 5 repeats of the music. The music by Waits of Southwark has 5 repeats.

Comments?

From: DIana Cruickshank

Subject: Re: bella gioiosa

Date: Wed, 7 Nov 2001 05:00:52 EST

To Del - a quick reply! with greetings!!!!

First, the ritornello: I think that the repeat of this section is clearly enough (!!!) indicated, as in your own break-down, by the fact of it being termed a ritornello in the music - plus the comment that the main A music "farassi duoi tempi senza li Ritornelli". This seems clearly enough to suggest that the music should be played as - AA BBB, each time through.

Your implied question on the Cadenza - finishing on the right foot? - is, I believe, simply a statement that the cadenza is made with the R foot, which then finishes behind the L foot.

The Second Section - the 5 seg. battuti are tricky in timing, starting on the second bar of the cadenza's (two-barred) tempo, but wonderfully showy!!

The text then seems to indicate that the "pre-joust - show-off – warm-up!!" is to be done, first, by the middle 'man', then by the person on his/her R, and finally by the person on his/her L - SO three times in all. I read this by the punctuation - a colon, as in the description of the three 'chorus' turning spezzati.

However, there then comes the problem of the joust proper!.. which is, of course, done by all three, together. Is that, then, a fourth playing of the A music - or should one, in fact, make the side people do the "pre-joust" together so that there need only be two playings of the A music (plus ritornello!) then the joust proper - but that then requires a further playing of A ...

But their "recovery" or "let's be friends again" section uses two As anyway and so the AA sequence breaks down anyway.....

Mutanza - where it is written - must refer to what has preceded it - viz. The seg. battuti sequence, which is to be done by all - in turn, I believe.

So I would do that small section, then the actual "joust" and return to place - as indicated by the "cio fatto" - so the joust must follow after what "has been done" and, presumably, therefore, only happen the once.

My full version (open to revision!) runs as:

AA BBB;   AAAA BBB; (this is the first long paragraph)

then AAA BBB; (the next para, with the recovery and mini-joust – the version more often encountered elsewhere)

and, finally, AA BBB. (being the 'catena' and the finale!)

I look forward to reading other comments and interpretations....

Diana

[Cruickshank, Salisbury, UK.]

From: Steven Bush

Subject: Re: bella gioiosa

Date: Wed, 7 Nov 2001 15:13:29 -0600

Greetings.

As I heard that my reconstruction of Bella Gioiosa was being discussed here, I figured that it would be a good time to join the list.

My name is Steven Bush and I am known as Etienne de Clermont in the SCA. I have been doing Renaissance dance for twelve years, teaching it for ten years and have been studying Italian Ren dance (primarily 16th C.) for six years.

> The problem is that all reconstructions I've seen, and also all copies of the music I've seen, repeat this chorus at the end of each of the other verses. This makes sense, although I can't read anything into any of the above (Italian) words that mandates this as going at the end of each verse. Nor is there anything at the end of the verses that says this should be done that way.
>
> Are we just assuming that since this looks like a chorus it should be done that way? My reconstruction of the other verses seems to show that there is nothing else that fits into the repeated B sections of the music. Or am I missing something?

As Diana stated, the lute tabulature in Il Ballarino indicates that the music for the ritornello should be played after every verse. "farassi duoi Tempi senza li Ritornelli." "Questo ritornello farassi tre volte." Which I translate as "done two times without refrains" and "This refrain done three times." This leads to the AA BBB pattern which you pointed out. As there is nothing else in the dance that would fit into the BBB section, I assumed that the same ritornello should be done each time. The one concession that I made was the order in which turns are done. I decided to have the original leader do the turn first in every verse, except during the solo verses, in which the soloist does it first.

Begin with two passi presti, starting on the left, and a cadenza. 5 seguiti battuti al canario, L R L R L, or if you are unable to do this then do 4 trabuchetti L R L R. 2 riprese, and 2 trabuchetti, beginning L. 1 seguito spezzato, turning left and a cadenza.

> (this follows Etienne's reconstruction so far, except that he has 4 seguiti battuti and not 5).

Actually, my original reconstruction does have 5 Canarii in 4 beats, but the transcription in the Terpsichore booklet only shows four. Unlike Diana, I have not been able to figure out how to do five in that amount of time.

... quello poi che starà à man dritta di lui, farà la medesima mutanza, che haurà fatta esso: & il medesimo farà il terzo compagno. Ciò fatto, giostraranno insieme in questa maniera,

> Now I'm unsure of the meaning of the sentence beginning "quello poi che stara" and continuing to "cioe". It appears to be saying that this joust is repeated, or that it's all done together. There seems to be something in there saying that something is done by all parties, but I'm not sure whether "mutanza" is here referring to just this small joust part or the entire variation containing the joust part.

> Etienne's reconstruction has the leader doing the first section beginning with the passi presti through to the riprese, trabuchetti, spezzato and cadenza, then everyone doing the 4 spezzati together so that they switch places, then the 4 spezzati again so they switch back, then the turning spez/cadenza chorus (repeated for everyone, although I don't see anything in the original to back that up unless my reading of the first variation is wrong), and then the entire variation repeated 3 times so that everyone has a turn at leading the joust section.

> Is there enough in the dance description to justify this? Or should the joust section only be done once, lead by the solo man (or lady)?

The instructions definitely indicate that the three dancers do the same thing ("farà la medesima mutanza" Do the same section), one at a time (the leader, then the person to the right and then the third). This could easily be interpreted as meaning they should do it one after the other, before doing the joust section of the verse, especially since it comes before the description of the joust. But that would require playing with the music and repeating the A section four time, instead of the indicated two, for that part of the dance. While I have massaged music before to make it fit better with the steps, it did not seem to fit with the standard Cascarda style, here. I decided it would work better if each person had a chance to do the solo and lead the joust in separate verses.

Even though I originally reconstructed this dance four years ago, I think that I would still do it the same way. But I am always looking for constructive criticism.

> There are 3 other variations in the dance, which means that including the introduction, the 3 jousts, and the 3 others, there should be 7 repeats of the music. If the joust is only done once, then there should only be 5 repeats of the music. The music by Waits of Southwark has 5 repeats.

I have not heard the Waits version of the music, but if it does not have the extra repeats in the second section of the dance, it would require the dancers to do the first part at the same time.

Steve

From: DIana Cruickshank

Subject: Re: bella gioiosa

Date: Mon, 12 Nov 2001 11:30:45 EST

To add some further comments to all this -

I would agree with Etienne / Steve that the Chorus figure should be initiated by the soloist in the relevant solo sections - IF one were to have only one A. It is quite a nice idea to include a second A by having each solo "completed", as it were, by the joust - and certainly would stick to the musical pattern! However, since I think all three solos happen sequentially, to be followed by the Refrain, then the question does not, for me, arise!

It's a nice idea, though!   And, I said before, I am not happy with having AA BBB; then AAAA BBB; then AAA BBB; and, finally, and more correctly, AA BBB. Steve's alternative would also make a rather longer dance than many audiences might appreciate - though I am sure the dancers would love it!!

But then, one stumbles on Caroso's own statement of 'cio fatto' – apparently clearly stating that all three should do their solo before they start the joust that first joust.

As for the timing of the five Seg. batt. di Canario, I slip the first one in at the end of the cadenza, where the music (bar 4) happily encourages the foot into the rhythm!!!

The fact that Caroso suggests only four trabuchetti, if one cannot do the battuti, rather than five of them, only means a longer (more "normal"!!) cadenza before equally normal trabuchetti. The final seg. batt. is the tricky one if one over-indulges in the stamp!! since it comes immediately before the riprese to the left!!

I should, however, like to know more of any rhythm that might be recommended by María José Ruiz.

I am also concerned by Caroso's division of the instructions into paragraphs which do not, apparently, fit his musical pattern. So any suggestoin there would be welcome.

Diana

From: Dorothee Wortelboer

Subject: bella gioiosa

Date: Wed, 14 Nov 2001 11:24:34 +0100

I come in rather late on the Bella Gioiosa discussion. As I never tackled the dance, I didn't look too closely at the several contributions, but since I was looking up dances for three a few days ago I hit upon Bella Gioiosa and decided to work it out.

As I deleted part of the discussion, I can't look up any more what everybody wrote, but anyway: I think the problems in reconstructing this cascarda are just a few, but they are a bit baffling indeed!

In the first place (and I seem to remember somebody mentioned this before):

I don't see how the ritornello could be slipped in anywhere except after the first part of the dance, which would neatly fit into 2x A. So, at this phase of reconstruction, my repeats of the music would read AA BBB followed by 9x A. I come to this conclusion when I try to keep to the rule that in one dance (or at least in sections with one and the same rhythm), one doesn't fiddle with the durations of step sequences. This seems to pose no problem at first: I have taken 4 bars for riverenza, scambiata and seguito semidoppio. Two bars for spezzato and cadenza, one bar for trabuchetto, passo grave, ripresa and fioretto a pie pari. Now we come to the problem steps: only in the first section of the dance passi gravi are indicated and in the pattern of this section they fit neatly in one bar each. Later in the dance Caroso gives passi presti. Where these occur after the ritornelli, where the one who leads starts with two passi presti and cadenza, I would tend to see these as a little sequence in itself, with one bar for the two passi and one bar for the cadenza. This brings us to the timing of the next problem step: five seguiti battuti del Canario he says, or four trabuchetti. Either the five is an error, or (and this seems more likely): five seguiti battuti del Canario are, for firework and rhythm, the more interesting sequence and it's only for the dummies he condescends to give the four trabuchetti. I would then take 1 bar each for the first four seguiti battuti and 2 bars for the fifth, after which the 2 riprese, 2 trabuchetti, spezzato and cadenza neatly fit into the rest of the A section. As the number of the seg. battuti is uneven, it seems OK to give the last one (or, if you prefer, the first one) an extra bar; the same thing often happens when you do 3 trabuchetti and keep your balance one bar longer on the last one.

But we're not finished with the passi presti yet. In later sections of the dance they pop up again. After the fioretti a pie pari, they seem to need the duration of the passo grave (one bar each) and then this section and its repeat fit neatly into the 2x 8 bars of an A section. Whatever fiddling around with the duration of steps only gets this section into a muddle, not fitting to the musical phrasing at all. For those of you who don't like or don't believe in fast tempi: I did try a two bars' fioretto a pie pari, also a two bars' seguito battuto, but there seems no way to fit sectons of dance to sections of music then, and inserting the ritornello more often doesn't seem to help either.

Then there's the last mentioning of the passi presti, after the catena. The chain in 6 spezzati would take 12 bars, and the two passi presti and cadenza go into the last four bars of te A section. So again they seem to have the same duration as the passi gravi here.

Even the last section of the dance fits into the 16 bar A section, without the ritornello even only played once at te end. On the other hand, if you would take two bars for each seguito battuto (but this wouldn't be consistent with my 1 bar each in the earlier section), you would need the ritornello played once for the spezzato and cadenza at the end.

There might be an error in the writing of those first two passi gravi – he might mean passi presti taking one bar each. Still I realise that my passi presti-cadenza timing would be inconsistent with the duration I set for these movements. I think Diana Cruicshank has a similar idea in mind when she says she slips in the first seguito battuto with the cadenza.

Sorry if I just repeated what others already have said - but I hope to have given some new fuel to the discussion.

Dorothee Wortelboer

Discussion on SCA-dance

After sitting dormant on rendance for about 6 months, the subject popped up on the sca-dance mailing list, with similar disagreement between all concerned. I have trimmed some of these posts as they repeated what was said earlier on rendance.

From: Kirsten Garner

Subject: Re: [SCA-Dance] we're here to make music for you! (long)

Date: Wed, 25 Sep 2002 17:47:25 -0700

Greetings all...

> Ok, in addition to the suggestions I sent privately, I second the motion for a danceable recording for BELLA Gioiosa.

Which begs a question. I have a beautiful recording of Bella Gioiosa (which was the first 16th century Italian I ever learned, btw), but it does not accord with the dance as taught by y'all out east. A friend of mine taught the dance here a few weeks ago (the eastern version), and while similar to what I learned in Europe, it had a very odd repeat structure as well as some moves which, to my mind, were rather extraneous. Could someone explain the eastern version to me? Where it came from, that sort of thing?

In search of knowledge...

Julian ferch Rhys

From: David Reyes

Subject: Bella Gioiosa WAS Re: [SCA-Dance] we're here to make music for you! (long)

Date: Thu, 26 Sep 2002 05:46:04 -0700

I can't speak for Etienne, but I think he might object to being credited as an easterner. Of course, for us in the dance wasteland, even Northshield is east... Yes, this one is my fault. Sigh. I think that I got a lot more out of the experience than the dancers I tried teaching it to.

The main difference between Etienne's reconstruction and the one Julian had learned was that some of the verses did not repeat the chorus in Julian's version. These probably correspond to the 2nd, 3rd, and 4th verses in Etienne's reconstruction, the solos. The recording Julian just got appears to work to her version, which means it must have an uneven repeat structure, whereas Etienne's reconstruction uses the same music for seven repeats.

There was also disagreement with the reconstruction of the fioretti a pie pari. Julian and I didn't actually discuss at the time how she learned it, so I'll let her elaborate on that.

Bartolo

From: Steven Bush

Subject: [SCA-Dance] Re: Bella Gioiosa

Date: Thu, 26 Sep 2002 19:00:56 -0500

Greetings from Etienne.

The Eastern-Rite ;-) version is my fault.

So, why did I reconstruct the dance the way I did? There was a discussion of this on Rendance, recently. Well, that could be answered in two possible ways. The simple and not really correct answer would be to say that the recording I had for the music ran through seven times, for both the verse and the chorus.

The actual reason is that I felt the dance worked the best that way. Unfortunately, with reconstruction, there are some ambiguities and we can never be sure exactly what the original author really meant, whether it is due to changes in the language (or our lack of familiarity with it), things the author assumed everyone should know or typos.

In reading through the original Italian and examining the music, I decided that instructions could be interpreted one of two ways, either the individual turns (Spez, Cadenza) happen only once, at the end of the first verse [repeat structure Ax2, Bx3, Ax10] or they happen after every verse [(Ax2, Bx3)x7]. Though the first "seems" to be suggested by the text, thelatter made more sense to me, from both a musical point of view and because I have never seen another Cascarda with an irregular repeat structure. So, in essence, it was the music that "told" me how to do the dance.

The text never says that the individual turns should repeat, but the music suggests this to me. Caroso also appears to say that the solos (starting Passo, Passo, Cadenza) should come one after another, before the joust*. If this were true and the solo turns come after every verse then the repeats would be Ax2, Bx3, Ax4, Bx3, (Ax2, Bx3)x3. To me, this makes even less sense then the first version I listed. I chalk up the differences between my version and literal translation as one of those ambiguities.

*For those not familiar with my reconstruction, the 2nd - 4th verses are: (solo, joust, individual turns)x3. If anyone would like a copy of my reconstruction, email me directly and I will send you a copy (text, Word doc or PDF). If there is enough interest, I will post a copy to the list (text). If you want to compare mine to the original, it is available on Greg's website.

From: Kirsten Garner

Subject: [SCA-Dance] Re: Bella Gioiosa

Date: Fri, 27 Sep 2002 15:03:44 -0700

> My "best guess" reconstruction of what Il Ballarino is saying repeats what Caroso says to repeat only after he says to repeat it, however this makes the dance have a very odd chorus / repeat structure

It makes it look like AABBBAAAA AAA AA AA (as I believe Etienne later posted). Caroso only explicitly states that one dances the steps we've come to associate with the "B" music in verse one (using the paragraphs in the original as "verses" and ignoring, for the time being, the commonly-accepted "missing" paragraph indicator after the spezz-cadenza passages in verse one).

> It also means that it doesn't match the structure of any of the other Cascarde.

I don't know if I'm comfortable with saying something is explicitly, absolutely, wrong. After all, we extrapolated what we consider the "rules" of a cascarda from Caroso's dances, so I'm not entirely certain I'm happy with throwing one out the window or declaring it's wrong just because it doesn't fit with our pre-conceived notion of what the dance should look like. Look at the debates over 'Il Bel Fiore' and 'Argeers', where elaborate reconstructions were made to fix what were perceived by modern standards as errors in the text (resulting in very interesting variations from the original source), and where it was later demonstrated that if one simply followed the text as written, while the result was not what modern eyes conceived of as "correct", the dance did work. I'm an archaeologist by profession, and a lot of my discomfort at the idea that "the source is just wrong" comes from seeing professional archaeologists discount (and indeed in some cases destroy or bury) evidence which did not accord with their theory of what should be coming from a particular site. It's something of which we should all be wary.

> It also doesn't match the instructions for the music which say to play AABBB each time.

With this, I cannot argue. I believe it comes down to a choice of whether one wished to be guided by the text or the music. I believe Etienne declared that he was guided by the music. I cannot see that either side is more correct than the other, although personally I tend more towards the text. Matter of personal choice, however. :)

> Etienne makes the additional compensation of suggesting that the solo is done 3 times, and not once, as is suggested by one of the phrases in the original.

Yes, Caroso does say that each person is to do an individual solo made up of 2 passi, a cadenza, 5 seguiti battuti, 2 riprese, 2 trabuchetti, a spezz and a cadenza. However, it is the addition of the jousting section into each verse following the solo that I cannot agree with, and I think it is the heart of my difficulties with the "Eastern Rite" Bella Gioiosa (thanks Etienne! What a great phrase! :). Caroso very definitely states that *all three* solos are done first and *then* the jousting part begins (Cio fatto, giostraranno insieme...). {BTW, getting the 5 seguiti batturi in there isn't all that difficult. Just takes some getting used to. ;)

> Since the wording in Caroso is obviously somewhat faulty, getting a workable and correct dance out of it is probably more important than fitting exactly with his instructions.

I will agree that the wording is somewhat odd. I will also agree that getting a workable and enjoyable dance out of it is of utmost importance. However, I think that we are placing undue emphasis on the symmetry and regularity of the dance in stating that changing it to the degree that Etienne has done (making it AABBBx7 and therefore "regular") makes it "correct". Many of Caroso's dances do not have this type of extreme regularity in Il Ballarino. After all, he did make a point in Nobilita of saying that his earlier dances were often incorrect, being, as they were, most asymmetrical and irregular. He then goes on to "fix" some of his earlier creations! One can only wonder what he would have done with Bella Gioiosa had he chosen to include it in ND.

Postings on the Lochac Dance mailing list

From: Adina Hamilton

Subject: [lochac-dance] bella gioiosa

Date: Thu, 14 Nov 2002 18:49:40 +1100

Here's a reconstruction of Bella Gioiosa from Il Balarino. I've just knocked it out and am in the mulling it over stage, and may well change my mind about some bits. Input sought! If you want a nicely formatted copy in Word, email me and I'll send it to you direct. I assume Del will get upset if we start sending great planetkilling attachments to the list.I can email you a noteworthy file of the music, too, or you can download Mathilde's transcription in various formats from

http://www.pbm.com/~lindahl/caroso/music/

(note the noteworthy version won't play my repeat schedule unless you fiddle with it).

First, though, here are the notes on what I thought I was doing:

1) Fitting it to the music.

The first variation obeys the instructions on the tablature to play the A music twice and the B music three times. Otherwise, the 'ritornello' B music always goes with the dance unit of a spezato turned over the left shoulder followed by a cadenza (notated as spez(l) cad(r)). The one exception is in the second section of the third variation, where the spez-cad unit seems to be in the middle of the main piece of music to enable people to change direction easily as they dance round the circle and back.

Despite mulling over Del's suggestion of using teh BBB spez cads as a chorus, and looking at another reconstruction that did so, I have not inserted any extra of the spez cad units, except possibly at the end, where I have made the assumption that each persion does their own, as specified in the first variation. As you will see, the this means the repeat pattern of the music is not regular. However I think that this way it responds to the dance ideas in an appropriate way that a forced regularisation would not. It also applies Occam's razor by assuming the minimum number of misprints or badly written sections on the part of Caroso and his printers. Real musicians should have no trouble with the repeat schedule; in period improvising variations on the tune repeated 5 times in a row would have been second nature. But does anyone else have a theory about this?

riverinza in balzetto - 8 bars

seguiti spezzati, scambiate, passi gravi, cadenze, seguiti battuti del

canario - all 2 bars

passi presti, trabuchetti, riprese - all 1 bar

---

2) Textual problems

The paragraphs are weird; the way I read it the first para encompasses the first two variations and the first playing of the A music in the third, each para thereafter deals with one playing of the A music in the third variation (which _is_ the idea-heavy variation).

Where I have put 4 bats, the text says 5. It then says you can do 4 trabs instead if you want. I have assumed 5 is the misprint, and that if you were wimping out of canary steps you would do nice slow (grav = 2 bar) trabs. This is where I feel dodgiest about the whole thing, what do others think?

3) Anything else?

Cheers

Eleanor

From: Del

Subject: [lochac-dance] bella gioiosa

Date: Fri Nov 15 14:39:00 2002

In summary: this dance is a bit strange because the dance instructions don't fit the music. It's unusual for Caroso to give us instructions on how to play the music, but in this case he does -- it's AA BBB. So that's significant. The problem is that unless you mangle the dance, you aren't going to get AA BBB except for the first time through.

Opinions differ about whether you should be mangling the dance to match the music or mangling the music to match the dance -- see the fairly long-winded discussion as to the rationale different people chose to use for doing either.

Etienne de Clermont's reconstruction, which is the one I think Adina has seen, does AABBB x 7. The recording on the Waits of Southwark album "Silence is Deadly" does AABBB x 5. Neither Adina's reconstruction nor one by Diana Cruickshank match AABBB times anything. There's no right or wrong answer. Etienne's one is the one commonly danced in the barn at Pennsic.

> Despite mulling over Del's suggestion of using the BBB spez cads as a chorus, and looking at another reconstruction that did so, I have not inserted any extra of the spez cad units, except possibly at the end, where I have made the assumption that each persion does their own, as specified in the first variation. As you will see, the this means the repeat pattern of the music is not regular. However I think that this way it responds to the dance ideas in an appropriate way that a forced regularisation would not. It also applies Occam's razor by assuming the minimum number of misprints or badly written sections on the part of Caroso and his printers. Real musicians should have no trouble with the repeat schedule; in period improvising variations on the tune repeated 5 times in a row would have been second nature. But does anyone else have a theory about this?

Yeah, actually I don't have problems with either but then it's something best debated by the likes of Cormac and Mathilde than myself.

I certainly have no problems going up to the likes of Geoffrey et al and saying "play this AABBCCBAAABBBCCCBBAAAABB" or any other such squiggly incantation, but I do find that musicians do tend to trip over themselves a bit if it's complex. e.g. even in Contentezza d'Amore, which is AAAAA BBCBBC, I find that a lot of the time the musicians have trouble counting to 5 while concentrating on playing all of the bits that make up the A section.

Even in Conto dell'Orco I've had problems getting the musicians to play AABBAABBCCC, and each bit is only 8 bars long.

> The paragraphs are weird; the way I read it the first para encompasses the first two variations and the first playing of the A music in the third

That seems to be pretty much a consensus opinion.

> each para thereafter deals with one playing of the A music in the third variation (which _is_ the idea-heavy variation).

Depends on how you break up the variations. Your variations are quite long.

I would have called the second playing of A "variation 4". Etienne has your second A taking up more music -- AAA in fact. I guess his seguiti semidoppii are longer. The seguito doppio in Conto dell'Orco takes 4 bars -- as long as 4 passi gravi, however a seguito semidoppio in a cascarda is unusual so it's anyone's guess as to how many bars it should take.

From: Adina Hamilton

Subject: lochac-dance] bella gioiosa

Date: Fri Nov 15 23:23:00 2002

Yep. And I figure that throughout his 2 books Caroso wrote the text out deliberately in considerable detail, and then provided a piece of tab detailing the main musical phrases to be used in the dance. Only very occasionally with instructions as to which bit got played where how many times. I also figure that the aspect of his reputation as a dance master that his two texts seek to further is the aspect of choreographer (and general suck to his patrons and potential patrons, viz the oft overlooked and undervalued poems); my reading of the differences between Nobilta and Il Ballarino is that by the 1600 text this desire to be known as a choreographer shaped the text's discourse even more strongly, and must further be understood in the context of humanist ideas about the structure and meaning of art. I'd also write a little essay about how Il Ballarino is effectively the first time that this sort of dance language has been transmitted in a big way through a textual process rather than an oral one, and that Nobilta is probably Caroso's response to a now unknown audience's response to experiencing choreography in a new - textualised - way through Il B.

Um. I am seriously wandering. I'll save all that for life post thesis. What I'm trying to say is that I think there are good reasons

1) within Caroso's texts themselves, and

2) from what we know about the 16th C culture Caroso operated in

to generally give the text primacy over the music when interpreting the structure of his dances.

> Opinions differ about whether you should be mangling the dance to match the music or mangling the music to match the dance -- see the fairly long-winded discussion as to the rationale different people chose to use for doing either.

Yes, it seems to mostly come to a quasi-religious divide over which a priori assumption you make. As I indicated above I think this should be the realm of evidence not faith, and I think the evidence is on my side (like all good religious maniacs, I guess). Which isn't to say that the music doesn't have real value for making sense of the dance, and that I don't use my ears to help me reconstruct.

Having scanned through the list discussions I would emphasise more heavily my use of Occam's razor. I have assumed the minimum necessary differences from what is written.

> A few people on both sca-dance and rendance think you can do 5 bats in this time, it's just tricky. See Dorothee Wortelboer's post in the pile of stuff I picked up from rendance.

Hmm - I can't do this without assuming non-uniform step lengths, which I am loathe to do, since Caroso is pretty keen on the steps having fixed relationships to each other. Haven't seen her full reconstruction though obviously.

From: Del

Subject: [lochac-dance] bella gioiosa

Date: Sat Nov 16 18:01:02 2002

Yep. And I figure that throughout his 2 books Caroso wrote the text out deliberately in considerable detail, and then provided a piece of tab detailing the main musical phrases to be used in the dance. Only very occasionally with instructions as to which bit got played where how many times.

Yup, this is my point. It's unusual for him to do this, but he does it on this one occasion.

I'm prepared to accept, however, that he meant for the tune to be played that way the in the first figure of the dance, and then all bets are off. I just think it's an interesting point.

From: Del dance@sca.org.au

lochac-dance] bella gioiosa

Date: Wed Nov 20 18:17:01 2002

There are only 3 cascarde for 3 from Il Ballarino, in the order in which they appear:

- Squilina

- Allegrezza d'Amore

- Bella Gioiosa

Alta Sergarda appears to be for as many as will in a circle, as does Fedelta. Vita, e quanto Haggio doesn't say, but it is probably for two since it says "l'Huomo" and "la Dama" in the singular.

Spagnoletta Nuova isn't labeled as a cascarda, but follows the typical cascarda pattern and is in triple time, and is for 3, but for the purposes of evidence gathering I'd ignore it. It's worth noting that it's entirely regular, however.

Even if Squilina and Allegrezza d'Amore were regular cascarde, saying that Bella Gioiosa contains typographic errors because it is irregular would only be based on 1 out of 3. I'd prefer 1 out of 20 or so before I bang the gavel. There are 55 or so regular basse danses in the Brussels manuscript, plus a dozen or so irregular ones, plus La Danse de Cleves which is wildly irregular, but that doesn't mean it doesn't exist.

Reconstructions

I have listed the reconstructions that I have available. In particular what I've done is highlighted what I consider to be variations from the original text in *Il Ballarino*, by placing them in italics.

Reconstruction by Etienne de Clermont

Verse 1 – AA	Take hands and Riverenza, Trab L, R, L, R & drop hands.
	Turn single L in Spez L & R, passi L&R, Cadenza.
	Face L in wheel & Spez LRLR, Scambiate L & R

Chorus – BBB	Leader turn single L: Spez L, Cadenza. Person 2 same. Person 3 same.

Verse 2 – AA BBB	Leader passi L&R, Cadenza; Trab LRLR or Canario LRLR
	Leader RpL&L, Trab L&R, Turn single L with Spez L, Cadenza.
	Joust all: L side in: Spez L forwards; Spez R backwards, Spez L&R to switch.
	Repeat chorus.

Verse 3 – AA BBB	Verse 2 with person 2 (to right of leader) as leader, *repeat the chorus with person 2 leading.*

Verse 4 – AA BBB	Verse 2 with person 3 (to left of leader) as leader, *repeat the chorus with person 3 leading.*

Verse 5 – AA BBB	Face L in wheel: seguito semidoppio L&R, RpL&L, Trab L&R
	Turn single L: Spez L, Cadenza.
	Face R in wheel: seguito semidoppio R&L, Rp R&R, Trab R&L
	Turn single R, Spez R, Cadenza
	Repeat chorus with person 1 leading.

Verse 6 – AA BBB	Fioretti a pie pari L&R, passi L&R back.
	Spez L&R, changing places, leader passes between.
	Fioretti a pie pari R&L, passi R&L back.
	Spez R&L, changing sides as in joust, leader passes between.
	Chain with 6 spez, leader between then L.
	Passi L&R, cadenza.
	Repeat chorus with person 1 leading.

Verse 7 – AA BBB	4 trab LRLR, 4 seguiti batt del canario LRLR
	Rp L&L, Trab L&R, turn single with spez L & cadenza
	4 trab RLRL, 4 seguiti batt del canario RLRL
	Rp R&R, Trab R&L, turn single with spez R & cadenza
	Repeat chorus with person 1 leading.

Reconstruction by Adina Hamilton

First Variation -- **AA**	A All take hands in the circle: Riv in balzetto trab(l) trab(r) trab(l) trab(r) drop hands turning out over own left shoulder: spez(l) spez(r) A coming forward back into your place: p grav (l) p grav ® all moving around the circle: spez(l) spez(r) spez(l) spez(r) scamb(l) scamb(r)
Chorus – BBB	1st person turned over own left shoulder: spez(l) cad(r) 2nd person (on the right of the first person): turned over own left shoulder spez(l) cad(r) 3rd person: turned over own left shoulder spez(l) cad(r)
Second Variation – ***Music ABABAB***	A 1st person: forwards into the circle p pres(l) p pres(r) cad(l) bat(l) bat(r) bat(l) bat(r) [or 4 trabs] rip(l) rip(l) trab(l) trab(r) B CHORUS: spez(l) cad(r) AB 2nd person does this AB 3rd person does this

Third Variation –
Music AAAAAA

JOUSTING!

A

Each turns so that their left side points into the circle
spez(l) forward spez(r) backwards

forwards so that the first person passes between the other two:
spez(l) spez(r)
spez(l) forward spez(r) backwards

forwards so that the first person passes between the other two and
everyone is back in their own place:
spez(l) spez(r)

A

all moving around the circle:
segsd(l) segsd(r)
rip(l) rip(l) trab(l) trab(r)

turn over own left shoulder, use it to end up facing the other way:
spez(l) cad(r)

A

all moving back around the circle:
segsd(r) segsd(l)
rip(l) rip(l) trab(l) trab(r)

turn over own left shoulder, use it to end up facing :
spez(l) cad(r)

A

fpp(l) fpp(r)
p pres(l) p pres(r) backwards

forwards so that the first person passes between the other two:

spez(l) spez(r)
fpp(l) fpp(r)
p pres(l) p pres(r) backwards

forwards so that the first person passes between the other two:
spez(l) spez(r)

A

making a hay, the first person goes between the other two and to the left to
start it, all finish back in their own places:
spez(l) spez(r) spez(l) spez(r) spez(l) spez(r)

forward into the circle:
p pres(l) p pres(r) cad(l)

A

trab(l) trab(r) trab(l) trab(r)
bat(l) bat(r) bat(l) bat(r)
rip(l) rip(l) trab(l) trab(r)

Chorus – Music B

All together

turn over own left shoulder:
spez(l) cad(r)

Summary

The basic problem is that the dance doesn't the music. This can be solved in one of two ways – by changing the music to match the dance, or changing the dance to match the music. There are arguments for and against each solution.

Music

The music has two sections, A and B. A is 16 bars long and B is 4 bars long in the lute tabulature.

The repeat structure of each reconstruction will be different. Etienne's reconstruction is (AABBB) x 7. Adina's reconstruction is AABBB ABABAB AAAAABB.

Note that another reconstruction by Diana Cruickshank evidently exists, based on her postings to the mailing lists, however I haven't seen it. The music for her reconstruction is AA BBB, AAAA BBB, AAA BBB, AA BBB.

Regularising the dance to match the music – Etienne's solution

The dance music as given is in two parts, A and B. The instructions with the music say to play the dance as AA BBB.

Note that it is fairly unusual for Caroso to give detailed instructions on how to play the music. For example, in his lute tabulature sections he often gives us the tune in multiple sections, with dividing lines between each section, however with no instructions as to how many times each section should be played. In this dance, the instructions above the lute tabulature clearly read "farassi duoi Tempi senza li Rotornelli" and in the second section "Questo ritonello farassi tre volte." meaning play the first section twice and the second section three times. This is significant – especially because it is out of the ordinary for Caroso to do this.

The other argument in favour of changing the dance is that all of the two person cascarde are regular – in that they repeat the same piece of music some number of times with no changes in the way that it is played. We have about 30 or so cascarde of this type, and so there is sufficient evidence to say that all of them did.

The problem with the argument is that there are only 3 cascarde for three people in Il Ballarino. The other two are also regular, but the rules for a 2 person cascarda do not necessarily apply to a 3 person one. Having 2 regular and one irregular cascarda doesn't necessarily give us enough evidence to prove this argument.

Changing the dance music to match the step descriptions – Adina's solution.

There are no obvious typographic errors in this dance, and Caroso does not list it in his errata section at the back of Il Ballarino, therefore there is no specific reason to believe that this dance wasn't done as per the text.

Adina Hamilton's solution is that we should be applying the minimum number of changes to the text of a dance in order to make it match the music, and so we have to play the music in an irregular manner to match the dance description.

Of course, all of the arguments in favour of changing the dance are also arguments against not changing it, and vice-versa.

Neither solution can be proven – nobody has a time machine.

Reading Italian Dances If You Don't Read Italian

This article and the next two may be of some benefit in reconstructing dance from the Italian. The articles are by Urraca Yriarte de Gamboa, OL (Mary Peralta Railing), and appeared in the proceedings of the 3rd Known World Dance Symposium in the Barony of Carolingia (Boston, MA, USA).

Translating dance treatises is not like translating literature. The material has a very limited vocabulary and a formulaic structure, and the goal is not to create a perfect translation of every subtlety of mood and tense, but simply to generate an understandable list of instructions.

Caroso and Negri wrote in something pretty close to modern Italian, with some variant verb forms, archaic or specialized words and different (or just unproofed) spelling. Most words will be in any modern Italian dictionary. (There is a facsimile of an Italian-English dictionary contemporary with the treatises: John Florio, *Queen Anna's New World of Words* 1611) If you can read modern Italian, all you need is to get used to the spelling and be able to recognise dance terms when you come to them. If you've had enough Spanish or French to figure out that "d'" is some form of "of" and "l'" is some form of "the" you will find a lot that is already familiar to you.

Basics of Romance Languages

Italian, like other Romance languages, normally puts adjectives after nouns and requires adjectives and articles to agree with the number and gramatical gender of the noun. What is unusual is that there are no plurals with "s". Masculine singular is usually "-o" with a plural "-i", thus: "un passo presto" and "due passi presti". Feminine singular is usually "-a" with a plural "-e", thus: "una ripresa minima" and "due riprese minime". (Recognising "dame" as a plural can take some getting used to.)

Orthography

There are some spelling quirks to watch out for: the tall "s" , ß and various "s" ligatures in addition to the normal "s". "V" and "u" are interchangable. "V" is used at the beginning of a word for both sounds, and "u" is used elsewhere for both. At the end of a word "ij" is used for "ii". The most common occurance of this is the plural of "ordinario" spelled "ordinarij".

Contractions

Contractions are indicated by an apostrophe. There are standard contractions, such as "d'" and places where the printer ran out of space and made up a contraction (like in English using "nat'l" for "national"). Another form of contraction is the tilde ~. Unlike Spanish, this is not a separate sound. It indicates the omission of an "n" or "m" such as "i~anzi" for "innanzi".

Sentence structure Nouns are capitalized even in the middle of a sentence. Sentences tend to run on and on, in part because Caroso used punctuation to help align the steps to the music. Commas are used randomly, but colons and semicolons indicate ends of strains of the music. Watch out for repeated instructions though. Sometimes Caroso describes a sequence ending with a ";" and then describes it again, ending with another ";". If you use punctuation to count strains of music you may accidentally count the same strain twice in such a case.

Book Structure Caroso and Negri's books follow the same basic structure. Rules for dancing are defined in one section, then there is a section of choreographies. Each choreography is dedicated to a noble lady and preceeded by a poem in her honor. Ignore the poems. They have nothing to do with the dances. The heading gives the kind of dance (ballo, balletto, cascarda), the name of the dance in large letters, sometimes the choreographer (not all the dances are by Caroso or Negri), and the dedication. The dedication can be skipped. It will say something like, "in praise of the most serene, most " -issima" Lady Such and Such, Duchess of Wherever." If the dance is labled "d'incerto" that means "of uncertain origin" "anonymous".

Choreography Each paragraph of the choreography equals one playing of the music. All but the first paragraph will begin with a phrase like "Nel segundo Tempo" (In the second time). "Tempo" here means "time through the music." The first paragraph will begin by describing the starting position of the dance, such as "one man and one lady facing," ending with a phrase meaning "as in the picture" So just look at the picture that goes with the dace. If there is a section in a different tempo, there will be a heading to mark the shift-- "Schiolta in Gagliarda" or whatever. There can be two or more Schiolte.

Music After the choreography is the music. Sometimes just in lute tabulature, sometimes with a one or two-part notation. For more information on the music read chapters 6 and 7 of Julia Sutton's translation of Caroso's second book, *Nobilta di Dame*. (While you're at it, read all the introductory chapters for a professional overview of the problems of translation.) For the purpose of working out the choreography you just need to count measures. These dances are much more regular than the dances of the previous century. The measures should count out to 4, 6, 8, 12, 16, or 24. If you get something like 9 it's because the music begins on the upbeat, and there is a half measure at each end of an 8 measure strain. Also look for repeat signs (:). Of course if you are going to be dancing to a piece of commercially recorded music, you can just listen to the recording and count measures.

The Method Pick a dance. Xerox it out of the book, or download the text from the web, but have it on paper. Get some highlighters and other paper to take notes on. You recognise the names of Italian dance steps, right? If you want to compare the definitions of "Seguito ordinario" in the original texts, more power to you, but for right now lets assume that you know that Seguito ordinario is the name of a step and have some idea how to do it.

Highlight all the names of steps in the first paragraph.

Refer to "Italian Grammar in a Nutshell"

Numbers	You will probably only need 1 to 4. Look for a number in front of each step you highlighted. Write the numeral over the word for the number. Instead of just a number you might find "un'altra" which means "another".
Left and right	Do you know the words for left and right in heraldry? Look for a phrase like "a la sinistra" (to the left) or "a la destra" (to the right) after each step name. Other phrases using "sinistra" or "destra" include "al fianco sinistro" (to the left flank), "alla man sinistra" (to the left hand), "col pie` sinistro" (with the left foot). Highlight these. (you may use a different color.) "Forward" (innanzi) and "back" (indrieto) are less obvious in meaning. Look for these words and highlight them. You may now have translated some fairly long phrases, such as "due Passi gravi innanzi col pie sinistro" (two Passi gravi forward with the left foot).
So far, so good	The instructions for which way to go with a step may be considerably more complicated than this, but take a moment to see how much of the paragraph you've already highlighted. You should have enough to start charting out the first verse.
Layout	On a separate sheet of paper make a table like this:

BEATS	STEPS	DIRECTION
4	Riverenza grave	(see picture)
4	2 Continenze	left & right
2	2 Passi grave	with the left
2	1 Seguito ordinario	

Counting time	Count up the beats. Does the total match the number of measures in one playing of the music? It probably won't. Now you need to look for indications of repeated steps or solos. Key phrases for spotting repeats are "il medesimo" (the same thing) and "per contrario" (to the opposite way, side, foot, etc.). Yes, an instruction to do the same thing to the opposite side does leave open the question of how much of the previously given instructions are to be repeated. Sometimes this remains genuinely ambiguous. Usually a logical solution can be found. For example, in the above chart if "1 Seguito ordinario" were followed by "& il medisimo per contrario," and you knew you had a 16 beat strain to fill, it would make sense to repeat both the 2 Passi gravi and the 1 Seguito ordinario (starting with the right foot) to make 16 beats. Sometimes the author will repeat an instruction to clarify it. A phrase beginning with "cioè" (that is to say) is a re-phrasing of something already said. If you previously counted steps in such a phrase as part of your table of steps in the verse, you may have too many steps and have to adjust.
Other words to note	The word for solo is "solo." The word for lady is "Dama." The word for man is "Huomo" or "Cavaliere." So "il Huomo solo" (the man solo) does such-and-such, usually followed by "la Dama solo" does the same thing. When they are moving together again, the text will say something like "they both (ambedue/amendue) do such-and-such," or they do together (insieme) such-and-such." Adjust your table to show any steps that are repeated either together or solo. With any luck, the total number of beats in your table now matches the number of beats in a verse of the music.

Verbs

Have you noticed how far we have gotten without discussing verbs? In the Rules for steps a lot of different verbs are used to convey the effect of each step, but in the choreographies most of the verbs are some form of "fare" (to do, to make). Of course it is an irregular verb. Moreover, Caroso loves to use perfected tenses, like "ha fatto" (they have done).

Verb tenses

Don't sweat the verb tenses. Concentrate on recognising whether a verb is singular or plural. (See "Italian Grammer in a Nutshell") This can help you recognise solos. Another verb form that can be helpful to distinguish is the present participle (the -ing in English) It is formed by adding "-ando" or "-endo," such as, "passando" (passing). Italian uses lots of reflexive verbs. Commonest in this context are the verbs for taking and releasing hands. "Lasciandosi" (letting go of each other), or "Pigliandosi la mano destra" literally, "clasping each other the right hand" (clasping right hands). Note that where English says "right hands" Italian says "the right hand." If the text ever says to take "mani" (plural) people are taking both hands. "Mano ordinario" means the woman's left hand in the man's right.

Figures

When you are sure you have the right number of steps, then you can flesh out the figures. The hardest part is understanding where people are one the floor. Turning is tricky. "Tornare" does not mean "to turn". It means "to return, to recur". "Voltare" means "to turn", but "volta" can often mean "a turn" in the sense of "another time". Usually a direction to turn will consist of an instruction to do something "atorno" or "intorno". I've never been sure whether these are two different kinds of turning. At times I've thought that Caroso used "atorno" for "around" in a way that travels (like "around the circle") and "intorno" for "around in place". Turning "to the right" seems to mean "clockwise", even in cases where in English we would say "circling to the left". Likewise, turning to the left is counter-clockwise.

Flanking

"Fiancheggiati" is translated as "flanking". It is some sort of diagonal motion, how much is open to question. It is supposed to be a fencing term, and my impression of renaissance fencing is that it was not with the body edge on, but only slightly turned. Occasionally one is instructed to do something with the left or right flank inward. This I interpret as turning so that one's shoulders are pointing toward each other and moving sideways, as in modern fencing.

The Hall

Caroso uses "capo" "head" to mean either end of the hall. Negri distinguishes a head and a foot of the hall.

Guesswork

There will be times when you are sure you understand every word in a sentence, yet you still aren't sure what you are being told to do, or you just can't make the instructions fit the music. This can happen even in English language sources. Sometimes the instructions just aren't clear. Sometimes there are omissions or typos. At that point you just have to get out on the floor and try various interpretations til you come up with a "best guess" solution.

Italian Grammar in a Nutshell

Nouns	**Masc. Sing.**	-o,-e,-i	**Masc. Plural**	-i
	Fem. Sing.	-a,-u	**Fem. Plural**	-e

Adjectives

Agree with nouns and tend to follow them. Thus, "passo presto" becomes "passi presti" and "riverenza minima" becomes "riverenze minime".

Numbers

1	uno, una, un'	**5**	cinque	**1st**	primo	**5th**	quinta
2	due	**6**	sei	**2nd**	secondo	**6th**	sexto
3	tre	**7**	sette	**3rd**	terzo	**7th**	settimo
4	quatro	**8**	otto	**4th**	quarta	**8th**	ottavo

Definite Article

	Before Vowel	**Before Consonant**
Masc. Sing.	l'	il/lo
Masc. Plural	gli	i/gli
Fem. Sing.	l'	la
Fem. Plural	le	le

Third Person Pronouns

	Subject	**Direct Object**	**Indirect Object**
Masc. Sing.	egli/liu	lo	gli
Masc. Plural	loro/essi	li	loro
Fem. Sing.	lei/essa	la	le
Fem. Plural	loro/esse	le	loro

Some verb endings

	-are verbs	**-ere verbs**	**-ire verbs**
present participle	-ando	-endo	-endo
past participle	-ato	-uto	-ito
3rd person singular present	-a	-e	-e
3rd person plural present	-ano	-ono	-ono
3rd person singular future	-erà	-à	-à
3rd person plural future	--eranno	-anno	-anno

Reflexive and Passive Verbs

Are formed with "si", either before or after the verb: "trovarsi" "to find oneself," si fa" "is done." Can also reflect on each other: "lasciandosi" "letting go of each other."

Some irregular verbs		**èssere (to be)**	**fare (to do)**	**avere (to have)**
	present participle	essèndo	facèndo	avèndo
	past participle	stato	fatto	avuto
	3rd person singular present	è	fa	ha
	3rd person plural present	sóno	fanno	hanno
	3rd person singular future	sarà	farà	harà/avrà
	3rd person plural future	aranno	faranno	(h)averanno

An Italian Dance Vocabulary

a (ad) *prep.* to, at, by, in the manner of

  al, alla *cont.* to the (al = a il, alla = al la)

allargare *verb* to spread to widen

alquanto *adv.., & adj.,* somewhat

alto *adj.* high, in the air

altretanto *adv.* the same, as much

altro *adj. & pron* other, other one

alzare *verb* to raise

amendue (ambedue) *adj. & pron.* both

anco (anche) *adv.* also, too, even

ancora *adv.* yet, again, more

andare *verb* to go, to proceed

appareggiare *verb* to approach, to bring together

appresso *adj. & adv.* next, following, near, after

atorno *adv.* around, about, (turned?)

avvertire *verb* to warn, to notice

  avvertendo being careful to

balletto *noun* dance suite

ballo *noun* dance, the dance set

battere *verb* to beat, to strike

battuta *noun* beat, stamp

botta *noun* beat, stroke, thrust

braccio *noun* arm

brève breve note (our whole note)

calare *verb* to lower

calcagno *noun* heel

cambiare *verb* to change, to exchange

capo *noun* head, end (of a hall, etc.)

cavaliero *noun* gentleman

ché *pron.* that, which, who; *con.* than, because

chiamare *verb* to call

  chiamato called, named

ciascuno *adj.* each, every

cioè *adv.* that is, to wit

ciò *pron.* this, that **per ciò** therefore

come, como, com' *conj* as, how, like, since

  come di sopra as above

cominciare *verb* to begin

con *prep.* with

  co'l *cont.* con+il

contrario *noun* & adj. opposite

  per contrario the opposite way, side, foot, etc.

contro *prep. & adv.* against, opposing, facing

cosa *noun* thing

da *prep.* from, to, at, through, by

  dal, dalla *cont.* dal = da il, dalla = da la

dama *noun* lady

dare *verb* to give

  dando giving

dentro *adv. & prep.* inside, within

destro *adj.* right (side)

detto *adj.* called, said

  come s'è detto as was said

  dette di sopra the above said

di *prep.* of, from, in

  del, dalla *cont.* del = di il, della = di la

dietro *prep. & adv.* behind, backward

discostaresi *verb* to distance onself

discosta *adj.* distant, far

disegno *noun* illustration

distante *adj.* distant, far

dito *noun* finger, finger-width (inch?)

dopo, *adv. & prep.* after, afterwards, then

dove *adv.* where

dritto *adj.* straight correct

eccetto *adv. & pron.* except, unless

esso *pron.* he, it

faccia *noun* face

  faccia a faccia face to face

fare *verb* to do, to make

fermare *verb* to stop, to stand

fè *noun* hand, palm?

fiancheggiati flankingly, i.e., diagonally

fianco *noun* side, flank

fila *noun* line, row

finalmente *adv.* finally

finire *verb* to finish

finto feigned

fuori *adv. & pron.* out, outside

gamba *noun* leg

ginocchio *noun* knee

girare *verb* to turn round

giungere *verb* to join, to arrive at, to meet

gli pron. to him, to her

gratia *noun* grace

grave slow, grave

guidare *verb* to lead

ha *verb* have, has

  harà, **haveranno** will have

hora now

huomo *noun* man

in prospettiva at an angle to each other

inarborare *verb* to stick out

inchino *noun* inclination, bow

incontro *prep.* towards, facing, meeting

  all'incontro *adv.* facing, opposite

indietro *adv.* back, behind, backward

innanzi *adv.* before, in front, forward

insieme *adv.* together, at the same time

intorno *adv.* around, about, (turning?)

intrecciate *noun* braid, hey

istesso, stesso *adj. & pron.* same, the same time

larghezza *noun* width

lasciare *verb* to let go, release

laquale *pron.* who, that which

lato *noun* side

levare *verb* to raise

  levandosi raises itself

lontano *adj.* distant

luogo *noun* place

ma *conj.* but

mano *fem. noun* hand

medesimo *adj & pron.* the same, self

mettere *verb* to put, to place, to set

mezzo *adj.* half, middle, between

minima *adj.* minimal; *noun* minim note

modo *noun* manner, style

mostrare *verb* to show

mutanza *noun* variation

mutatione *noun* variation

nel, nella *cont.* in il, in la

nuovo *adj.* new

ò *conj.* or

ogni *adj.* each, every

ove *adv.* where, whereas

palmo *noun* palm, palm's-width (4"?)

pareggiare *verb* to make even

pari *adj.* equal, even

  a piede pari with equal weight on both feet

passeggiare *verb* to promenade, to progress

passere *verb* to pass

passetto *noun* short step

passo *noun* step

per *prep.* by, through, because of in order to

però *conj.* but, yet

perché *conj.* because, while, why

persona *noun* person, body, self

piè, piède *noun* foot, feet

piegare *verb* to bend

pigliare *verb* to clasp, to enfold

più *adj.* more

poco *noun & adj.* little, a little

poi *adv.* then

porre *verb* to place, to put

  porlo put it

posare *verb* to pose, to lay, to put down

predette *adj.* aforesaid

presto *adj.* quick

principiare *verb* to begin

punta *noun* point, tip, toe

pure *adv.* also, too

quali *pron.* which, who

quando *adv.* when

quello *adj & pron.* that, that one, those

questo *adj.& pron.* this, this one, these

restare *verb* to come to rest, to remain

ritirare *verb* to retire, to draw back

ritornare *verb* to return

rotta *noun* wheel

ruota *noun* wheel

sala *noun* room, hall

saltino *noun* little jump

semibreve semibreve note (our half note)

sempre *adv.* always

senza *adv.* without

si *pron.* he, she, they, oneself, each other

similmente *adv.* similarly

sinistro *adj.* left

solo *adj.* alone

sopra *prep. & adv.* above, over, onto

sopradetta *adj.* above said

sotto *prep. & adv.* under, lower, underneath

spianato *adj.* flattened

spingere *verb* to thrust, to push

stare *verb* to stand, to stay, to be located

  stando standing

stese *adj.* straight, stretched

stesso *adj & pron.* same, the same

su a*dv. & prep.* up, on top, on

  sul, sulla *cont.* sul = su il, sulla = su la

subito *adv.* immediately

suo *poss. adj.* his, her, their

suono *noun* music

tanto *adj& adv.* so much, so far, such

tempo *noun* time, speed, phrase of music

tenere *verb* to hold, to have, to keep

terra *noun* ground

tirare *verb* to pull, to drag

toccare *verb* to touch

toccandosi touching one another

tornare *verb* to return, to recur

tornare à fare to do again

treccia *noun* braid

trovare *verb* to find

trovarsi to find oneself, to be situated, to meet

tutti *pron.* everyone, everything

tutto *adj. &adv.* whole, all, quite

ultimo *adj.* last

verso *noun* verse, way, reverse

viso *noun* face

vita *noun* body, torso

volgere *verb* to turn

volti turned

volta a turn, a "time", a repeat

Some Definitions from Florio

This article is by Andrew Draskóy, and can be found on the rendance web site at http://www.rendance.org/articles/florio.html. It may be a useful addition to Urraca's article.

John Florio (1553?-1625) wrote several editions of an Italian-to-English dictionary, some of which include large sections on the grammar and phonetics of the Italian language. The version from which quotes are transcribed below is:

Florio, John: *Queen Anna's New World of Words,*

Printed by Melch. Bradwood, for Edw. Blount and William Barret. London 1611.
Facsimile edition by The Scolar Press Limited, Menston (England) 1968.

Florio's full title for this edition is: *Queen Anna's New World of Words, or Dictionarie of the Italian and English tongues, Collected, and newly much augmented by Iohn Florio, Reader of the Italian unto the Soveraigne Maiestie of Anna, Crowned Queene...*

The book is widely available in libraries, but is now out of print. Scolar Press has since been taken over by another publisher, which has no record of this book!

The following definitions are transcribed from the dictionary section. The transcription is not rigorous - it was mostly done quickly for my own convenience, but I thought it would generally be handy. I've mostly converted consonantal "u" and "i" to "v" and "j" and otherwise left things as they were.

The definitions below are some of the ones that I've looked up when attempting to solve Renaissance dance reconstruction problems.

Aèreo, airy, of the nature of aire.

Aeróso, airie, full of aire. Also cheerefull in aspect, full of countenance.

Áere, the aire. Also an aspect, a countenance, a cheere, a looke or apparance in the face of man or woman. Also a tune or aire of a song or ditty. Also a kind of wood good to make oares with.

Agilitáre, to make easie or nimble.

Agilità, agility, nimblenesse, facilitie, dexterity.

Ágile, agile, easie, nimble, light.

Aíère, as **Áère** or **Ária**.

Aièróso, airy, as **Áèreoso**.

Àlto, high, eminent, lofty. Also a treble voice in musike.

Álto, used for broad, **Panno álto**, broad cloth.

Alzare, to advance, to raise, to hoise, to heave, to rere, to elevate, or lift up.

Alzare al cièlo, to raise to the heavens. Also to commend highly.

Alzáre véla, to hoiste up sailes.

Alzáta, a raising, an advancing, a heaving or lifting up.

Anguíno, snake kind, snake wise.

Ángue, a snake, or an adder.

Anguettáre, to wriggle as a snake.

Anguílla, an Eele or Eelepond.

Ária, as **Áere**, the Aire.

Arrostáre, to rost or to tost. Also to make wind with some boughs. Also to turne round.

Attegatóre, a dancer on ropes. Also a tumbler, an active man or teacher of nimblenesse.

Atteláne, men that with fowle mouthes, unseemely speeches, disfigured faces, minike gestures and strange actions professe to procure laughter.

Ávito, ancient, left by ancestors.

Baldósa, bolde, saucie. Also a kind of croud or country fiddle. Also a certain country dance.

Balláre, to dance, to hop, to skip.

Bállo, a ball or any kind of dance.

Bállo della bótte, a Christmas game.

Ballaríno, a dancer, or teacher to dance.

Ballónchio, a hand-ball or a foote-ball. Also a country hopping round or morice dance.

Ballonciuólo, a merry skipping dance.

Balzíre, to bound, to jumpe, to skip, to hop.

Bássa, any bottom, vally or low dale.

Bassáre, to abase, to stoope, to descend.

Bótta, a blowe, a stroke. Also a time. Also a toad. Also the working or surging of the sea. Also a fish called a Gull or Millers thumb.

Brándo, a sword. Also a gad of steele. Also a french dance called a bransel or braule.

Bríga, a brable, a braule, a contention.

Cáccia, all maner of hunting or chasing. Also a chace at tennis, or blot at tables.

Caláta, an abating, a descending, &c. Also a falling note. Also a trap dore. Also a fit of mirth.

Cambiáre, to exchange, to change.

Cámbio, a change, an exchange, a stead.

Campeggiáre, to encampe, to beleagre or lie in the field with an army of men. Also to dwell among or frequent the fields. Also to sute, to square with, to become well and seemly as any faine cocke upon or in any field, shield, or banner.

Canárij, a kind of people so called because they feed on dogs. Also Canarians.

Canário, a sacrifice of a red dog, used of ancient to pacifie the dog star.

Caroláre, to caroll, to sing, to revell. Also to dance and be mery.

Castagnétte, little shels used of those that dance the canaries to clacke or snap with their fingers. Also fips or flips with the fingers ends.

Chiaramèlla, a kind of bag-pipe.

Chiarintána, a kinde of Caroll or song full of leapings like a Scotish gigge, some take it for the Almaine-leape.

Chiarintanáre, to dance **Chiarantána**.

Chirintána, as **Chiarantána**;

Chiranzána, as **Chiarantána**;

Ciamèllótto, the weaved stuffe Chamblet.

Continènte, continent, chaste, Also the continent or maine firme land.

Continénza, continencie, chastitie.

Corrènte, running, currant.

Corrènte, a current, a streame, a tide, or channell of a river.

Dánza, a daunce, a ball.

Danzáre, to daunce.

Danzaríno, a dauncer.

Danzatóre, a dauncer.

Dimòra, a demur, a stay, a delay, a lingring, a pause. Also an abiding, or remaining, an habitation, or dwelling.

Fantásma, a ghost, a hag, a spirit, a hobgoblin, a robin-good-fellow. Also the night-mare or riding hag.

Fáre la ruóta del pavóne, to play the proud peacocke, to make shew of all one hath.

Farsétto, a trusse that they weave that have ruptures and are bursten. Also a trusse or sleevelesse thin doublet without skirtes used in Italy in Sommer.

Fráppa, a brag, a boast, a vaunt, a crack. Also a cheating, a cunnicatching, or cozening trick. Also the tongue, the lappat or latchet of any thing. Also a jagge, a cut, or snip in any garment. Also a tearing. Also a beating.

Frappáre, to brag, to boast, to crake, to vaunt. Also to cheate, to cunnicatch, or beguile with overprating. Also to jagge, to snip

or cut garments. Also to hale, to tug or drag along the ground. Also to beate, or bang.

Fè, as **Féde**. Also as **Féce**, he did or made.

Féde, faith, trust, truth, religion, honestie. Also a ring made with hand in hand. Also a passport, a warrant, a certificate, an assurance.

Furióso, furious, outragious, franticke, mad, enraged, bedlam, raging.

Gagliárda, a dance called a galliard.

Gagliardézza, as **Gagliardía**.

Gagliardía, lustinesse, galliardise, force, strength or nimblenesse of body.

Gallóne, a mans thigh, hip, or hanch.

Gallóppo, a gallop, or galloping pace.

Gíta, a going, a departing away.

Gíttamato, a casting. Also a sounding.

Humáno, humane. Also civill, affable, courteous, milde, gentle.

Inánzi, before, sooner, rather, eare, liever. Also foremost, beforehand, foreward.

Inánzi, sost. Those that be or stand foremost, that be of the vantgard.

Inchíno, enclined, bended, stooped.

Inchíno, a louting, a reverence, a cursie.

Maniéra, manner, fashion, guise, use, custome, stile or course. Used also for a kind or sort. Also for qualitie. Also for mannerlinesse and civilitie.

Mattacináre, to play or daunce the **Mattachíno**.

Mattacíni, as **Atteláni**, a kinde of antique moresco or mattacino dance.

Mattacchíone, a carelesse merry lad.

Menár la dánza, to leade the dance.

Misúra, a measure, a rule, a proportion, a meane, a temper.

Misuráre, to measure, to proportion. Also to ponder, to consider, to proportion.

Módo, manner, fashion, guise, meane, forme, size, rule, measure, way, power, abilitie. Also a Moode of a Verbe.

Móto, a motion, a mooving, or cause of stirring. Also dumbe, mute, or silent.

Morésca, a Morice, or Antique dance.

Moviménto, a mooving, a stirring.

Ombreggiáre, to shade, or cast a shadow. Also to figure, to pourtray, or lineate as Painters.

Ónde, undie, waves, billowes, surges.

Ondeggiaménto, a waving, a billowing.

Ondeggiáre, to wave, to undie, to billow.

Ondeggiatóre di ciambelótto, as **Pavoneggiatóre**.

Paganína, a kinde of Moris-dance in Italie.

Pavána, a dance called a Paven.

Pavoneggiatóre, a fond gazer or proud courtier and wantonizer of himselfe.

Pavoneggiáre, to gaze fondly, or like a Peacocke proudly to court and wantonize with himselfe.

Passáre, to passe, to passeover, to surpasse, to out-goe, to exceed, to goe beyond. Also to decease or leave this life. Used also for **Passeggiáre**.

Passeggiáre, to walke or pace for pleasure.

Passéggio, a walke, an allie, a walking place, a turne in walking. Also the noise made in walking.

Passétti, little steps or paces. Also little round buttons or bosses of mettall.

Pássi, paces, steps, streds.

Pásso mèzzo, a cinque-pace, a pace-measure.

Phantásma, a vaine vision, or image of things conceived in the minde, an appearance in a dreame, a false representation.

Piéno, full, filled. Also ample, large, whole, perfect, compleate. Also stored, plenteous, full of, stuft, gorged, glutted. Also a pudding or facing of any meate.

Píva, any kind of pipe or bag-pipe. Also a Piot, a Pie, or Iay. Also a Butterflie. Used also for a mans privy members.

Piantóe, any plant or tree to be set. Also a stocke of a tree to graffe upon. Also any great stake or pile driven in the ground. Also a suddaine slip given to one, a cunning cheating tricke.

Pífara, any kind of pipe, fife or flute.

Pinzócchera, Is properly a woman that voweth chastitie without entring into any religious house. Also a dissembling or Saint-seeming woman.

Pizzicáre, to pinch, to twing, to itch, to

smart, to pricke, to snip, to claw or to tetter. Also to hucke, to palter, to dodge, or wrangle.

Pizzicaría, a pretty handsome wench that will make a man itch till he have her.

Pórgere, **pórgo**, **pórsi**, **porgiúto**, or **pórto**, to reach or yeeld forth, to bring or afford, to lend or give helpe, to offer with ones hand, to stretch, reach or spread out, to jettie, to jut or but forth as some parts of building.

Pósa, a pause, a ceasing, an intermission, a repose, a giving over. Also an abode, a dwelling or resting place.

Posáda, as **Pósa**.

Rídda, any kind of round Country dance as our Hay dance.

Riddáre, to dance round.

Rigolétto, a country skipping dance, horne-pipe, merrie-round. Also a gigge.

Riprésa, a reproving, a reprehension. Also a takeing or receiving againe. Also a reprisall. Also an answer in musike to begin when another leaves off.

Róta, any kind of wheele. Also a grinding stone, a Millstone. Also any wheeling, turne, or turning round. Also the turne or wheeling of a horse. Also the full spreading of a Peacockes taile. Also a round roule or rowling. Also a kinde of monstrous great fish. Also a kind of torture.

Ruóta, as **Róta**, a wheele.

Saltarèllo, any little leape. Looke **Salto**.

Saltétto, as **Saltícchio**.

Saltícchio, a hop, a skip, a friske, a leap, a jump, a tumbling cast, a sault.

Scambiaménto, a changing, a trucking.

Scambiétti, bartrings, truckings, coarcings or changings of ware for ware. Also friskes, leapings or nimble skippings, tumbling trickes or changings in dancing and tumblings. Also mammockes, scraps, or broken pieces of meat. Also cibols or yongue cives.

Scambio, a change, an exchange. Also liew, place, or stead.

Sciólto, loose, free, at liberty, untide, untangled, unsnared. Also quit, absolved or discharged. Also quick, nimble and full of agility. Also a kind of verse used among the Italians, a loose verse, a blancke verse.

Scórrere, **córro**, **córsi**, **córso**, to runne over, to runne heere and there, to gad or wander to

and fro. Also to peruse over slightly. Also to slide or glide upon the Ise.

Scórsa, a running. Also as scorriría.

Scóssa, a shaking, a tottring, a tumbling, a rumbling, a trembling.

Scósso, shaken, tossed, totred, rumbled.

Scossóre, to shake, to tosse, to totter. Also to brandish in the aire.

Soáve, sweet or pleasant in taste, smelling or hearing, delicious, soote. Also soft or smooth in touching. Also curteous and milde in behaviour. Used also adverbially, sweetly, gently, softly, smoothlie.

Spína di pésce, the chine-bone of a Fish.

Spína pésce, a kind of tacke, tache, claspe or tenter-hooke.

Stampíta, as **Stampináta**. Also wearinesse.

Stampináta, a fit of mirth or fidling. Also a kind of country dancing, singing or fidling anciently used in Italie.

Striáto, bewitched. Also screeched. Also chamfred, chaneled, or wrought inward with a winding.

Strisciáre, to streake or draw out in lines or streakes. Also to sleeke or make smooth. Also to slide or glide upon ice. Also to drag, to traile, to creepe or craule along the ground. Also to currie, to rub, or smooth a horse. Also to make a trampling noise with ones feet as Canarie dancers use. Also to lay a counterfeit colour on any thing or paint as women doe their faces.

Suáve, as **Soáve**, sweet, pleasant.

Surgènte, rising, springing or growing up. Also riding at anchor as a ship.

Tordiglióne, a kind of dance in Spaine.

Trascórsa, a running over, thorow, beyond or from, a running or questing to and fro. Also a passing over slightly or quickly.

Trascórso, overrun, run thorow or beyond, outrun. Also perused over a book. Look Trascórre.

Tripudiáre, to dance or trip on the toes.

Tripúdij, dancings or trippings on the toes.

Tripúdio, a kind of tripping dance.

Trótto, a trot, or trotting pace.

Villanáta, any kinde of Country song, gigge, or dance. Also a Country tricke or clownish part. Also a kind of Country water grewell for

the poore.

Villanèlla, a pretty Country-lasse, a handsome or yongue Country-wench, a yongue Sheepheardesse, a Milkemaide. Also any Country dance, gig, roundelay, song, ballad, dance or hornpipe, such as Country wenches sing.

Del's Top 10 List of Dance Books

This is a list of dance books, sources, articles, or magazines you need to have, and where to get them from:

# 1	**Thoinot Arbeau, "Orchesographie",** available in translation from Dover Books. Edited by Julia Sutton. Translated by Mary Stewart Evans. Longres: Jehan des Preyz, 1589; reprint, New York, NY: Dover Publications, Inc., 1967. ISBN: 0-486-21745-0 cloth.

It doesn't matter how many times you think you've read this, you will always find something in it you didn't think was there. Besides, you can't go to heaven without at least one dog-eared copy of this book. |
| **# 2** | **Guglielmo Ebreo di Pesaro "On the Practice or Art of Dancing",** Translated by Barbara Sparti. Oxford: Oxford University Press, 1993. ISBN: 019-816-2332.

Despite the fact that William Smith's 2 volume opus is now available, this book is still very useful. It is now available in paperback, and somewhat cheaper than Smith's work. It contains a lot of useful background information and is probably a better introduction to 15th C dance than Smith. |
| **# 3** | A subscription to **"Letter of Dance".** Although it has been published sporadically, it contains a lot of useful information about renaissance dance. It is useful both inside and outside of the SCA. |
| **# 4** | **Playford, John, publ. (author unknown) The English Dancing Master**. London: John Playford, 1651. This is available in a Dance Books edition, as well as being available in electronic format from the internet.

This is another book that will surprise you if you think you've read it all but haven't. Another book that you can't go to heaven without, although it strictly speaking belongs outside of the renaissance period and in the baroque. |
| **# 5** | **Caroso, Fabritio. Nobilta di dame**. Translated by Julia Sutton. Venice: Presso il Muschio, 1600; reprint, Oxford, New York: Oxford University Press, 1986. ISBN: 0-19-311917-X. Also now available from Dover Books.

If you're going to get involved in the 16th Century Italian dances then you probably want to start here. This is one of the two english translations, and although I don't find that the translation is as useful as Kendall's (because it doesn't have a facing page transcription), Caroso's dances are easier to tackle than Negri's and you'll probably have more initial success reconstructing from this book than you will have reconstructing from Negri. |

 # 6   **Smith, A. William. 15th Century Dance and Music**. Pendragon Press.

If you've come this far down the top 10 list then you may as well get this book. It's in 2 volumes, you'll need both volumes. It is the translation and tabulation of every existing 15th Century Italian dance manuscript, so it's one hell of a book.

 # 7   Various issues of **Historical Dance** (the journal of the **Dolmetsch Historical Dance Society**). There are a number of articles in each issue that are of importance. Probably your best bet is to try to obtain a table of contents of the journals past and order the ones that look useful to you. In particular the article on "Dancing in the Inns of Court" is a must if you're going to do any work on Allemandes.

 # 8   **Pugliese, Patri J.; Joseph Casazza. Practise for Dauncinge**; Some Almans and a Pavan, England 1570-1650, A Manual for Dance Instruction. Cambridge, MA: P.J. Pugliese & J. Casazza, 1980. Again, you have to have this if you're going to do any work on Allemandes.

Unfortunately this is out of print so you might like to use Peter and Janelle Durham's **Dances from the Inns of Court** instead, available with a companion CD direct from the Author. I have copies of the book and CD for distribution, contact me about getting one.

 # 9   **Kendall, Gustavia Yvonne. "Le gratie d'amore" 1602 by Cesare Negri**: translation and commentary. dissertation, Ann Arbor, MI: University Microfilms International, 1985.

This is another book for the diehards. Get it and experiment with it if you're interested in serious dance reconstruction.

 # 10   **Del's Dance Book**!

Of course this is my personal top 10 list, and it may not be the same as the top 10 list of anyone else you speak to -- "your mileage may vary". I think that if you're going to start some dance research, however, then the above books are amongst the ones you'll need to have in your library to start with.

Justin's Top 12 List of Dance CDs

This is a post that Master Justin du Coeur sent to the sca-dance mailing list a short while ago. It lists some useful CDs that contain music suitable for dancing in the SCA.

Some of these may be a bit hard to track down, but they are worth it. I have found quite a bit of success ordering these from CDNow! and CD-Connection, which are two USA based CD stores on the internet. A search on any of the popular internet search engines (such as Yahoo!) should be able to locate them.

Okay -- I've finally remembered to bring in The Little Black Case, so I can look into it. A couple of caveats: these are the disks that *I* carry around when I expect to be teaching. My collection isn't necessarily complete, so it may not include quite all of the best disks. These are chosen for practical value, rather than aesthetic, although pretty much all of them *are* pretty. And your mileage may vary, depending on your tastes and which repertoires you teach. (I teach almost all of them a little bit, so this is deliberately pretty inclusive.)

In the order in which they are in the Case (which has no relation to preference or anything like that):

- **Arbeau's Orchesographie**, by The New York Renaissance Band

Not quite a perfect recording of Arbeau; some of the dances run too short, and I occasionally find them to be less-than-perfect to teach to. (For example, the Aridan is a suicide rendition, which makes a relatively hard dance harder -- great for experienced dancers, but lousy for teaching. And the Hey is arranged for three people, which isn't how I prefer to teach it.)

Still, this is unquestionably still the *best* recording. It covers more or less everything in Arbeau, and the arrangements are always danceable. The music is all quite pretty, and every dance has a distinctive and interesting flavor. A Must-Have.

- **English Country Dances**, by The Broadside Band

A selection of dances ranging from the 1st through the 12th editions of Playford. Only eight of the 22 tracks are 1st edition, so the utility of the disk is a bit limited; on the other hand, it manages to include several of my favorite later-edition dances, like Epping Forest and Mad Robin (my personal favorite duple minor). For quite a while, this was my only source for Faine I Would and one or two others.

Not an exceptional disk, but pretty and often useful. Most useful liner listing I've ever come across -- it actually lists not just the length of the dance and the number of repeats, but what sort of introduction to expect before the dance begins (upbeat, chord, once through the dance, etc). Worth Getting, if you can.

- **Country Capers**, by The New York Renaissance Band

  Again, the NY Ren Band does the single most useful disk for a repertoire. This is an entire CD made up of 1st Playford dances, all specifically arranged for dancing. The arrangements are principally by Marshall Barron, who probably has more experience on the Playford repertoire than any other single person, and it shows -- almost every track has a sensible arrangement, and matches my reconstructions. 26 tracks in all; I've only gotten around to using about half of them, and this is still the single most-used disk in my collection.

  There is exactly one stupid bug in this disk: the dances are collected into "suites", which get in the way. For example, track one is "dances for two couples", and includes Rufty Tufty, Heart's Ease, and Argeers. The dances don't actually run into one another -- there is a good pause between them -- but the fact that they are grouped onto one track makes it a pain to cue some of the dances. They could quite easily have given each dance its own track, without changing the sound of the disk at all; I wish they had done so.

  Still, this is *the* best Playford disk, and a Must Have. Sally Logemann (the director of the Band) deserves the SCA's eternal gratitude...

- **Mesura et Arte del Danzare**, by Accademia Viscontea i Musicanti

  The most sought-after disk by those in the know about the early Italian repertoire. I'd say that this disk has done more than anything else to shift the SCA back towards the Italians, by making the music accessible. (But not *very* accessible, I'm afraid -- the disk is an import, and sometimes hard to find.)

  16 tracks, covering all of the high points of the Domenico/Ebreo repertoire, ranging from the light and easy (Anello and Petit Riense) to the unspeakably complex but fun (Vercepe). Generally good reconstructions, but bear in mind that they have to pick a single version for each dance, which may not match the source you are working from. (Many of the dances changed subtly between Domenico and Ebreo.)

  A Must Have If You Can Find It, if you have any interest in 15th century dance...

  (NB: I got my copy by e-mailing the publisher: pegasus@fastlane.net).

- **Il Ballarino**, by The Broadside Band

  A disk devoted specifically to the more complex 16th c. Italian repertoires. Principally Caroso and Negri, but with odd little bits tossed in from obscure music sources like Gardane and Mainerio.

  I don't use this one much, I confess, since I don't teach the late Italian reperoire often. (I'm not great at it, and haven't studied it deeply, so I leave it to Sion, who has made a specialty of it.) It does have one track that I've worn deep grooves into, though: the single prettiest recording of Ballo del Fiore that I am aware of. Only twice through, but still very, very nice. It also has versions of several other dances often done in the Society (Allegrezza d'Amore, Dolce Amoroso Fuoco, Il Canario), but I leave it to Sion and Urraca to comment on how well this recording fits those dances.

  Not Essential, but *very* pretty, and the only good CD recording of Ballo del Fiore.

- **Dance From the Inns of Court**, by Jouissance

Trahaearn and Janelyn's new disk -- you've already heard me rant about this, but for the record: the only good CD recording of the Inns of Court repertoire (and, indeed, the only good recording *period* since Musicke for Dauncinge went out of print). Has all of the Old Measures, each one recorded twice. (First it has all of the dances with four repeats each, then it has them with the number of repeats that appear to have been used in period.)

A loving disk, perhaps the best dance recording to come out of the SCA to date. Good arrangements, with a highly varied flavor from dance to dance, so you can dance through the entire Old Measures without getting bored. Very pretty playing, as good as I've heard in the Society. And the optional booklet that goes with the disk is a concise yet complete overview of the dances and their social context (something all-too-often missed in the SCA).

Sets a new standard for SCA recordings, IMO. A Must Have.

- **Balli e Balletti da Ballare**, by Fonti Musicali

An Italian import, "Danses de la Renaissance Italienne" is the subtitle. The dances are mostly from Caroso and Negri, with a few items from other obscure sources.

I have to confess, this one is in the case on general principle; I don't often use it, but it was the first late-Italian disk I came across, and hasn't gotten knocked out yet. The music is pretty, but in working with it, I've sometimes found that I disagree with the choreography implicit in it (which was done by Andrea Francalanci). It does have several dances done a bit in the Society (Passo e Mezzo, Bizzaria d'Amore, Il Canario, Contrapasso Nuovo, Chiranzana), but I haven't gone through and checked how well the music matches our common choreography.

Nice, but not essential.

- **Dances**, by Calliope

This is principally stuff from Praetorius and Attaingnant, so as usual it is filled with galliards, and basse danses and bransles that we don't have choreographies for. Nice, but at best mildly useful. (Although when I start doing choreographies for some of these period tunes...)

I keep this in my Case for three back-to-back tracks; all are period arrangements of La Spagna, and workable for Lauro, the National Dance of Carolingia. (And my personal favorite dance -- if Lorenzo di Medici deserves fame for nothing else, he deserves it for this dance.)

Until quite recently, I actually had a second disk in the Case for exactly the same reason: the disk "La Spagna", with recordings of the same three arrangements. I actually used that one more often, but one of them had to be displaced for the Inns of Court disk, and the Calliope disk is more likely to prove useful in the long run, if I get into choreography.

Nice, but not essential (unless you need a good recording for Lauro).

- **Silence is Deadly**, by The Waits of Southwark

  A relatively new disk (published 1995, I've had it since last summer), so I haven't had as much time to experiment with it as with some. Still, it appears to be quite promising. I have no idea who the Waits are -- I *suspect* that they do the renfair circuit (based on the picture on the liner notes of their garb), but it wouldn't astonish me to find out that they have SCA connections.

  The disk is a somewhat motley collection, ranging from Childgrove to Martin Said to His Man, but the largest bulk is 1st Playford dances; those I've played with seem to be useful arrangements, and the music is pretty. It's the only disk I know with a recording of Road to Lisdoonvarna (to which there is a good SCA invention, which won the choreography competition at 3YC). It even has "Bella Goiosa", although I haven't checked that yet to see if it actually matches Gioso.

  Definitely Useful.

- **La cour du Roi Rene**, by Ensemble Perceval

  An enormously mixed bag of continental music. It is, as it says, "Chansons et Danses", so much of it isn't dance music, but much of it is, principally from the Domenico/Ebreo ouvre. Includes Gelosia, Leoncello, Lauro, and Mercantia, all of which are commonly done in the SCA.

  This is another disk I haven't used a lot, but which covers a good repertoire. Not crucial, but Useful.

- **Danses Populaires Francaises**, by The Broadside Band

  This is a French import from Harmonia Mundi (as are so many interesting disks), and is a bit misnamed. Despite claiming on the cover that it is an Arbeau disk, it actually is about half-Playford.

  Unfortunately, neither the liner notes nor the disk itself lists the dances on it; I assume that the jewel case does, but that's at home. I've marked some of the tracks on my copy, which include both bransles from Arbeau (Cassandra, Maltese, Haye, etc) and several ECDs (Grimstock, Upon a Summer's Day, Rufty Tufty). I suspect that the entire disk is dance music, but I'm going to have to check that.

  Anyway: pretty music, and some nice bransles. I use this as an alternative when I'm feeling tired of the NY Ren Band's recording. Definitely Useful.

- **Forse Che Si, Forse Che No**, by the Ferrara Ensemble

  Another new disk which I picked up last summer, and which I haven't had much chance to play with yet, but which shows a lot of promise. This is another disk of the Domenico/Ebreo repertoire, with 20 tracks. It covers largely the same ground as Mesura et Arte, but one can't have too much of a good thing. The music is pretty, and at a quick glance seems to be generally useable. (Although I need to work with it to get a clear assessment -- this is another Francalanci disk, and I *know* that my reconstructions, from the Brainard school, often disagree with Francalanci's.)

  Largely Untested, but Very Intriguing.

Other suggestions from the sca-dance list:

- Popular Tunes in 17th Century England, Broadside Band.
- Boiled in Lead, Old Lead.
- Bright Day Star, Baltimore Consort
- Dance!, Renaissonics.
- A la Via!, Medievales de Quebec (Strada/Ensemble Anonymous)
- Between the Lines, On the Mark
- La Spagna, Atrium Musicae of Madrid, otherwise known as the Black CD.

How to Run a Ball

Autocratting a ball is very similar to autocratting any other SCA event. You will need to take bookings, hire a hall, publish flyers, and all of those other details that are covered in any autocrat's guide.

In addition, there are some specific ideas that you may want to take into consideration when running a ball:

- You will need to make a dance playlist, and if possible distribute this to people before the ball.

- Especially important -- you need to distribute the dance playlist to the musicians, preferably several weeks before the ball (depending on how well practiced your musicians are, and how often they meet).

- Make sure that you attend dance practice regularly in the weeks leading up to the ball to spread the word, and make sure that the dances on the playlist are being done at dance practice.

- Find out what dancers from nearby groups will be attending, and try to find out what their dance repertiore includes so that those dances can be included on your playlist.

- Generally speaking, at a ball, people eat less and drink more. Therefore you may want to provide a "light supper" rather than a full meal at the event, but don't underestimate the amount that people will drink. Allow one litre of water or cordials per person for the event, or two litres per person if the weather is particularly warm or if it is a long event.

Making a Dance Playlist

Here are some important points to note when you are making a dance playlist:

- Break the dance playlist into sets. This gives time between each dance set for both the dancers and the musicians to take a break.
- Mix up the dances in each set. A set of all basse danses will quickly bore people, while a set of all galliards will quickly tire people out.
- I find it is best to start each set with simple dances that everybody knows. Towards the end of each set introduce the more complex dances.
- Always allow some time for dancers to request dances that you may have left off your playlist, or that they may want repeated.

The following is an example playlist that I used for a recent feast in Rowany. Note that this was the playlist for a feast, and the playlist for a Ball may want to be longer (or allow a couple of extra sets of dancing by request):

Known World Pavan & Galliard	Officers Bransle
Jouyessance vous Donnerai & Tourdion	Manschaft Pavane
	Gathering Peascods
Newcastle	Glory of the West
Black Allemande	Canaries
Saltarello La Regina	
Mixed Bransles (Cassandra, etc).	Misc dances by request or repeats
Merry Merry Milkmaids	Contentezza d'Amore
Ballo del Fiore	Courante
Hearts Ease	La Volta
Jenny Plucks Pears	

The Caroso Ball

As an alternative to doing a traditional SCA style playlist for your ball, you may prefer to have a Caroso-style ball. This is a ball done using (approximately) the conventions implied by the descriptions in the etiquette sections of Caroso's Nobilta' di Dame.

A Description of a Caroso Ball

The following is a description of an event done in this style:

During the day there were classes, then a break for relaxation and for those who wished to attend Vespers (the event was held in an Episcopal church), then dinner, then simultaneously a Masqued Ball (general dancing as we are accustomed to it, to live music, with brief musical performances between dance sets) and a Bardic Circle.

At my request, the autocrat scheduled the last time-slot for classes of the day for a single activity, the "16th-century formal ball", and arranged for the Baron and Baroness of BMDL to act as the host and hostess of the ball. He arranged for experienced musicians (a consort called Ensemble Rigadon) to play for the ball. He also arranged printing for the handout described below, which was given out at the troll booth along with the site booklet, as people checked in.

A sheet of paper was folded to make a litle booklet. On the cover:

Baron Will Langdon of Greymorne and Baroness Ardis Bluemantle invite you to a ball, to be held at 3:30 pm on the 29th of October in the main hall.

The ball will end at 5 pm so that those who wish may hear Solemn Vespers before dinner.

Inside the folded sheet:

WHAT WE'RE TRYING TO DO HERE

This session is an attempt to recreate the sort of ball implied by the descriptions in the etiquette sections of Caroso's *Nobilta' di Dame*, which is a dance manual published in Italy in 1600. I've made a few adaptations, but the object is to provide as real an experience as possible of attending an aristocratic dance party in the late 16th century.

It seems they did not expect to have everyone up on the floor dancing at once. A few dance types (pavanes, allemands, bransles, and some forms of English Country) were for everyone who wanted to join in. All the others were for one couple or one set at a time, and people took turns choosing dances. Most people spent most of the ball sitting around the edge of the dance floor (ladies on one side, gentlemen on the other), forming a knowlegable (and sometimes critical) audience.

Many thanks to Alaric for letting me run this session as part of the Music and Dance Collegium. I've been looking for an opportunity to do it for several years now. Please come talk to me after it's over, and tell me what you think about it!

Mara Kolarova, of Carolingia in the East Kingdom

meredith@bostech.com

HOW IT WORKS

You will notice that the chairs are arranged in two concentric rings around the dance floor. By sitting in the inner ring, you declare your interest in being asked to dance. If you want to watch only, please sit in the outer ring. Feel free to move yourselves, and chairs if necessary, between locations. (This is an adaptation. Caroso says that ladies who want to watch, only, should keep their mantles on, and implies that of course all gentlemen are always willing to dance, though the eager ones crowd forward to the edge of the dance floor.)

If you're interested in dancing, please study the playlist on the facing page - this is what our musicians are prepared to play. Have a couple of choices in mind for when it's your turn to choose. You can choose something that's been done already if you want to.

When it is your turn, first tell the maestra del ballo (that's me, Mara) what piece you want. I will tell the musicians, while you go and invite one or more people to dance with you, according to whether the dance is for a couple or a set. The first person you invite is your partner, and the one who will get the next turn. (That's how they did it, so yes, ladies in period did ask gentlemen to dance.) I will then announce the dance. If you choose one of the 'as many as will' dances, you need only invite your own partner, as I will ask the company at large to join in.

Once someone has danced, he or she ought not to be asked again until everyone of that gender has danced.

Please try to get into the spirit of participating in a dance by being a spectator - it's how you'll be spending most of the session!

As it happened

I ended up going for a rectangular layout of chairs rather than circular. We defined a dancing space approximately 30' x 40' with chairs along the long sides, seats for the Baron and Baroness at the head, and the musicians at the foot of the space. Behind the first (inner) row of chairs on each side, there was a good-sized gap, then another 2 or 3 rows of chairs.

The afternoon classes all got started about 20 minutes late. At 3:50, the Baron and Baroness welcomed the guests to the ball, and called for the Horses Bransle as the first dance. We were off and running.

Seating

All of the dancers and most of the spectators opted for segregated seating - men on the left as you face the head of the hall. I think we had about 15 gentlemen and 20 ladies in the dancers seats. Of these, I think about two-thirds were comfortable only with bransles and English country dances, and these seemed to be mostly local BMDL people. The others, the serious dance people who like the more elaborate dances, seemed to be mostly visitors from elsewhere. This makes sense, as most SCA groups have only one or a few serious dance people, and these are the ones most likely to travel to a Music and Dance Collegium.

Pace

The pace was considerably faster than I had anticipated (I remember thinking "frighteningly fast"). I stopped the session on schedule, and if I kept count accurately, we went through 27 dances in 70 minutes. Most but not all dancers got to choose a dance.

Reaction

People in the room were treating it as an informal concert situation (a small amount of very quiet conversation), which I think was appropriate.

Between that and the small numbers of dancers - even the 'as many as will' dances had only 30 or so people on the dance floor - the room was much quieter than usual for SCA dancing. The musicians had anticipated this, and come prepared with arrangements that were more intricate and less loud than usual.

Atmosphere

I think it was a very different sort of atmosphere from normal SCA dancing. I used to do international folk dancing, and what we do feels a lot like a folk dance session - everybody up on the floor at once, enjoying the dances all together, and not worrying about what they look like. This was definitely a social occasion, not a theatrical one, but there was a performing aspect to it. It was like singing or storytelling at a party or bardic circle - you expect to spend more time listening than performing yourself, and you don't think of that listening time as 'sitting out' because there's no point to telling a story without an audience, and people expect to rotate through the performer role.

Afterwards, I tried to ask as many people as I could what they thought about it. The consensus seemed to be that it wouldn't replace normal SCA practice, but it would be nice to do occasionally. I tried to encourage some of the dance teachers present to give it a try in their home groups, but if anyone has, I haven't heard about it.

Problems

Only a few, and nothing serious. This section draws heavily on feedback from Meistari Ellisif Flakkari (Monica Cellio), musician-in-charge for Ensemble Rigadon.

Notes from the Musician in charge

The musicians and I weren't used to working together, and I didn't know most of the dancers, so we missed cues occasionally. Next time I'm in that situation, I'm going to make the signalling explicit ("start playing as soon as you're ready, unless I'm holding up my hand in a 'stop' gesture").

One of the harder dances on the playlist was not in the musicians normal repetoire (was taught earlier in the event). Not having encountered the dance before, the musicians had rehearsed it more slowly than it needed to be. The music for uncommon dances needs to be marked up with indications of tempo and repeat structure - in fact, doing that for all dances would probably be a good idea.

Musicians

Some musicians at the event assumed that music for this would be pickup and turned up with instruments at the beginning, expecting to join in. I forgot to make the front side of the invitation advertise 'music by Ensemble Rigadon', I think that would have fixed it. I think that a consort that's been rehearsing the playlist is definitely the way to go if it is possible, but in any case, the policy for musicians wanting to join in (encouraged / accepted / some other time, please) should be clear.

Social dynamics

People generally go for people they know when choosing a partner, of course, and the choices started with the 'locals' - so for a while it looked as if the out-of-town dancers weren't going to get asked! Eventually one of them was, and then (after a very long string of requests for easy dances) we got a string of requests for the harder, showier dances. It made for an unbalanced program from a spectator's viewpoint ... it wasn't terrible, it just could have been better. I'm more concerned with the social dynamics of who gets to dance than I am with the program balance, and I don't have a good answer for this one. If I'd known the local dancers, I might have quietly asked one of them to please ask that person over there, but I didn't know who would be open to that and who really needed the reassurance of a familiar partner. I was amused to realize that Caroso had pretty much the same problem - there's a passage in _Nobilta' di Dame_ where he's discussing the etiquette of returning invitations to dance, and says something about sometimes a gentleman will notice that an important guest hasn't been dancing, and will send someone to tell his wife that she should ask that prince to dance.

Commentary and Advice

I hope other people will experiment with this format and variants of it. I advise some caution in choosing a time and place - this format is not going to appeal to everyone. Go for an audience likely to appreciate it - an event aimed at dancers, or a dance practice, or set it up as one of several optional activities at a very large event. Don't let it run too long - during the next few years, until more people get used to the idea, I would schedule for no more than 90 minutes - and watch carefully for signs people are starting to lose interest, so you can cut it off cleanly.

I ran a similar but less formal affair at a Carolingian dance practice some time before this at BMDL - taped music, most dancers in street clothes, and no non-dancing spectators. That session had relatively more people requesting harder dances (such as 15th-century Italian balli). That's partly due to the fact that Carolingia has more of that stuff in general circulation than most places, but I think a contributing factor may have been because the dancers all knew each other, the mid-range-skilled dancers felt secure enough to ask for harder pieces. People take fewer chances among strangers.

I think it would be rather silly to set up a format like this - as close to period practice as we can manage - and then put blatantly out-of-period dances on the playlist.

Refreshments

I'd raised the idea of having simple refreshments available during the ball. It didn't happen, and on reflection I think we were better off without. It would have raised the noise level - and besides, Caroso mentioned a number of dance floor hazards such as gentlemen too busy chatting to notice they've been invited to dance, gloves too tight to be removed quickly, and ladies having insufficient space to manuever farthingales. I think he'd have given drinking glasses at least a passing reference if he expected dancers to do something with them.

English country dances are really pretty to watch!

Musicians

The ideal musicians are an experienced early-music consort accustomed to playing for dancers, who've had a few weeks with the playlist to get used to playing everything on it in random order. This will not be practical for everyone. Using a pickup dance band will probably slow the pace of your dancing, as will using taped music (unless you're one of those amazingly organized people who has each piece recorded on a separate cassette). Try to make sure pickup musicians know in advance that this format implies *no* setup time for them before each dance - no walkthroughs, no waiting for multiple sets to get established. Some musicians may be used to relying on walkthroughs to remind them of repeat patterns.

Was it real?

Objective

My objective was "to provide as real an experience as possible of attending an aristocratic dance party in the late 16th century". In some ways that worked and in other ways it didn't. I think we got the feeling right - dancing in a sort of bardic circle setting, with dancers showing off for each other, the audience an essential part of things, more formal manners than we usually use, dances in quick succession, and musicians able to give more attention to sounding nice. In other ways, of course it wasn't real.

I doubt that a real Renaissance party would have advertised a playlist or employed a female maestro del ballo, the room didn't look like a room in a Renaissance palace, the playlist we had covered dances from 3 countries and 3 centuries, and people were wearing the usual SCA variety of clothing, most of it pre-dating the earliest dances. Ellisif pointed out that the musicians were working from modern sheet music, and that diminished the reality for the musicians even if nobody else noticed.

I think it was an honorable attempt, and enough more real than other experiences for me to learn some interesting things.

What I learned

I'm going to use the term 'court dances' as shorthand for the non-bransle, non-Inns of Court, non-English Country dances that were intended to be danced one couple or one set at a time.

Expectations of the dancers

Dancers in the real Renaissance were looking to get different emotional payback from dancing than our SCA dancers. For them, a big part of dancing was an opportunity to be the center of attention, to get out on the floor and show off a bit for friends and rivals. (Yes, I know they also enjoyed bransles, etc. This is a discussion of what I learned from my 'Caroso-style ball' experiences, not a complete treatise on dancing in general.) For us, most dancers are looking for the warm communal buzz you get from sharing movement with other people dancing at the same time, and a feeling of comfortable anonymity, that it's OK to make mistakes because nobody's looking at you. One of the reasons SCA dancemasters have such trouble getting the court dances into general use is that they're intended to be showpieces, not communal exeriences. SCA casual dancers can be educated to like the court dances - I have experimental evidence of that - but I think most SCA dancemasters don't realize the magnitude of the education effort needed. A lot of the ECD were also intended for one set at a time, but they work as communal experiences, which is one of the reasons why they're popular.

Social interaction   For years I've thought that regardless of whatever else we in the SCA do badly with Renaissance dances, at least we use them as social dances, which is what they were originally intended for. Well, I now think we're using the wrong sort of social occasion. The court dances, like some kinds of songs, are meant to be enjoyed by performing them for an appreciative, actively participating audience. I'm not going to stop enjoying them in the folk-dance-style context of normal SCA dancing, but I can't think 'this part is real' anymore.

For years I've been telling people that many of these dances were intended to be danced by one couple at a time, and now the implications of that have finally sunk in to where the knowlege can do something useful, like affect some of the choices I make when working on a reconstruction.

Audience   It used to annoy me a bit that court dances are so short for their complexity - having invested the effort in learning an intricate pattern, I wanted more repeats. Now this structure makes sense to me.

I came to Renaissance dancing from international folk dancing. Knowing that the court dances were social dances rather than theatrical, whenever I had a choice in a reconstruction between what felt better to me as a dancer and what would look better to a spectator, I always favored the dancer. In the future, I'm going to have to think a lot harder, because now I understand that the audience interaction is an essential part of these social dances.

Finally

I've taken to referring to this format as a 'Caroso style ball'. I'm not thrilled with this designation, but I need a shorthand to indicate that it's a ball but not what SCA people normally mean by that. Anybody got other suggestions?

Mara (Meredith Courtney) meredith@bostech.com

Additional commentary from Ellisif

Greetings from Ellisif,

I thought I would add a few things (from the musical perspective) to Mara's excellent set of notes from the Caroso-style ball she ran. The musicians had a lot of fun with it, and I hope to get the opportunity to participate in another one sometime soon.

Rehearsal

Because we knew that dances were going to happen in quick succession, we had to do some advance work. In addition to having the group rehearse all the pieces and make sure we were comfortable with them, I drew up a list with a one-line summary of part assignments for each piece. (We have a versatile group, and assignments would not have been obvious otherwise.) I arranged it in columns by musicians (rather than by S/A/T/B), so each person knew exactly where to look. Then all the musician had to do was turn to that page in the music (organized alphabetically, of course) and pick up the correct instrument. Some instrument changes were a little slower; we had a virginal that was played by two different people, so those changes involved two people getting up and moving.

Experience

Most of the musicians (4 of the 5) have played for dancing extensively, and so were familiar with many of the pieces, their repeat patterns, and their tempi. (So sorting this out in rehearsal was pretty straight-forward.) As Mara mentioned, there was one piece we *thought* we knew the proper pace for, but we were wrong by half. I should not have made the assumption; I should have asked. (The particular culprit turned out to be, in part, a notational issue.)

Cues

Cues are essential, as Mara said. Locally, we're used to the dancemaster indicating that the dancers are ready and the musicians may start, but we didn't think to ask Mara what kind of cues she would be using.

Musicians standing

One thing we have changed in our group since this ball, and that is a definite improvement, is to have most of the musicians standing rather than sitting. (The player of the double bass needs to sit, and sometimes the guitarist does if the line is intricate.) It's much easier to move people around when there aren't chairs in the way, and it's much easier for 3 musicians to share a music stand this way.

Because the dances proceed so quickly, the musicians **must** know going in what they're going to play on each piece when/if it comes up. If the music isn't being provided by a pre-arranged group, I think at minimum the musicians need to meet for an hour or two before the ball, go through the music, and mark who'll play what. (We could, in fact, have saved one step in our process by marking the music instead of having a separate list. We were changing this list up till a few days before the event, so it didn't occur to me to just mark the music.)

It was a lot of fun to be more of a part of the dancing than happens in the typical SCA ball. The performance aspect applied to the musicians as much as to the dancers. We got to do some showing off in the process.

Report on 2nd try, smaller event

I ran a Caroso-style ball at the Isenfir (Charlottesville, VA) dance event on September 23, 1995. There were some interesting differences between it and the one at BMDL last year.

It was smaller, about 20 dancers pretty much evenly split between men and women - BMDL had about 35. It was both shorter and slower, being 14 dances in about 47 minutes, as opposed to BMDL's 27 dances in 70 minutes. The dance program was easier (no galliards, only 1 Italian dance) and the average dancer less skilled. We had a pickup band for the musicians. The general atmosphere seemed a bit less formal, though still more formal than usual SCA dancing.

Pace

The slower pace was due more to the dancers than the musicians, which surprised me a little - I was impressed by how quickly the members of that pickup band got themselves sorted out for each dance. Several of the dancers were clearly a bit rattled at being expected to choose a dance, and anxiously scanned the playlist when prompted, rather than having a choice ready. Many dancers needed extra setup time, to fill sets with people who knew a particular dance, and remind one or two of how a given dance went.

Group Size

The smaller group made it easier for me to keep track of what was going on, so I decided to intervene a bit more: several dancers asked partners who had already chosen a dance, so I asked those people to yield to someone who hadn't chosen yet (they all did).

Reaction

A couple of people were quite enthusiastic about this format, and in general it seemed to be pretty well received. Frankly, I was a bit surprised that it went over as well as it did. I would have thought that about half of the dancers would fit the profile I expect to be least pleased with this format - that is, enthusiastic casual dancers, the people who like to dance but aren't hooked in to the research subculture. They'll accept enjoying unfamiliar dances by watching, but they generally don't like sitting out dances they know. I realized after a while that the interaction of the small group size, relatively slow pace, and dance program heavily oriented to the easy repetoire meant that those dancers weren't doing much watching. Half of the 14 dances chosen were for 'as many as will', and 4 of the rest were for 3-couple sets. A 3-couple set meant that more than a quarter of the dancers were standing up ... I would guess that several of the dancers did at least 9 of the 14 dances, and 9 dances in 45 minutes is a pretty good pace for normal SCA dancing. I would guess that at BMDL the most sought-after partners might have danced at most half the program - probably less than that.

Ball Format

The different ratios of dancing to watching meant that the Isenfir ball felt less real to me than BMDL - but maybe I'm being unfair. English dances on average call for more dancers than Italian dances, so a ball that draws heavily on the English repetoire will naturally have less watching. (I believe, but don't know, that the English used this format for balls, at least in aristocratic circles.)

I got one opinion that this format is advantageous for new people and strangers. The designated seating for dancers makes it plain who wants to dance (less risk of getting turned down 6 times before you find a partner), and the 'participate by watching' idea means you feel less left out when you aren't dancing, compared to the way SCA dancing usually works.

Mara

Dance Notes for Musicians

This article contains the notes for a class that I presented at St Blasius' Day, in Politarchopolis, 2002. It is intended to be a set of working notes for musicians on some of the dances that we do in the SCA.

Introduction

Dance Styles

Broadly speaking, there are 5 dance styles done in the SCA. These are:

- French / Burgundian (bransles, pavans, basse danses)
- 15th C Italian basse danses and balli
- 16th C Italian balli
- Old Measures (allemandes, etc)
- English Country Dance

Each style has its own unique playing requirements which I will cover in this paper.

One important style that I'm not going to cover is the Gresley dances, which are from tudor England (1500 or so). The reason for this is because I don't know enough about these dances from a musician's point of view, and the music for these dances has only recently been unearthed and is still being studied.

French & Burgundian

Age

The Burgundian basse danses are the oldest dances done in the SCA, and the oldest dances for which there are any surviving choreographies. The first basse danse manual that we can find is from around 1440 or 1445. Before that date we knew there were dances, and we even know the names, some of the steps, and some of the music of the dances (estampies, saltarello, ductia, etc) but we don't have any choreographies.

Basse danse was an important dance form throughout the early renaissance, and spread throughout Europe. Basse danse manuscripts or books can be found from Spain, Italy, Burgundy, France, England, and Germany. Mention of basse danse as a dance form can be found in literature from Russia, Hungary, and Scotland.

Apart from the Burgundian manuscripts and books, two other sources of basse danses and other related dances include Arena and Arbeau, both of which were published in France in the 16th Century.

Basse Danse

Basse Danse literally means "low dance". The meaning of this is that the dancers remain low to the ground, and don't execute any jumps, kicks, or turns that would have them leaping into the air.

Unfortunately we don't do much basse danse in the SCA in Lochac. One dance that we do which is popular is Arbeau's "Joyessance vous Donnerai" often just referred to as "the basse danse", however there are other basse danses such as Casuelle la Nouvelle and La Spagna which have also been done.

Playing basse danse

Basse danse is always slow and processional, and should be played as such, with a constant speed throughout. Basse danses always begin with a reverence and so there is usually no need to play any introductory bars before beginning the music, although a drumbeat or two may help.

Basse danse music is always in 6/4. In 15th C Italy, 6/4 was considered the most "complete" time, and all other timings were derived from it. Later (post-period) basse danse tunes may exist in other timings such as 3/2, but should always be played as 6/4 for dancing.

In Arbeau's basse danse, each step takes two or four bars of the music, for example a single step takes two bars of 6/4. This means the music needs to be played through at a fairly brisk pace. In Burgundian and Italian basse danse (and presumably Spanish, although there is no surviving basse danse music from Spain), each double step takes one bar, and so 2 single steps also take one bar. This means the bars need to be played relatively slower.

Repeats

Apart from any internal repeats shown on the dance notation, basse danses are usually only played once through.

Bransles	Bransles are probably the most popular dance form in the SCA, or perhaps tied with English Country dance.
	Bransles are dances done in a circle, usually for as many as will, although bransles can be and often were (in period) done in a line. The word "bransle" simply means to move from side to side, and so the dancers will generally be moving from side to side around the circle, rather than in and out of the circle.
Some Common Bransles	Probably the most popular bransle done is the official bransle or the officers' bransle, which is done to the same tune as the christmas carol "ding dong merrily on high".
	Other bransles include the cut bransles (or mixed bransles): Cassandra, Pinagay, Charlotte, La Guerre, and Aridan, always played as a set in that order. Also the mimed bransles, Washerwomans', Pease, Shoes, and Horses.
Playing Bransles	Bransles were often danced while drunk, and so one should play them as if the dancers and the musicians are all rather tipsy. Bransle music is often in 4/4, although can be found in 2/4 and even with variations in timing between the bars.
	Speeding up during the playing of a bransle, or even speeding up for some of it and slowing down for other parts, can make the playing and the dancing more interesting. There is no need to stick to a fixed speed. Aridan is often played with the speed increasing uniformly throughout, although there is no need to do this, and even starting slowly, speeding up in the middle, and slowing down at the end, would be rather amusing and perfectly OK.
	Bransles don't start with a reverence, and so a few introductory bars of music are usually required to get the dancers moving.
Repeats	If you are playing a suite of bransles, then it usually helps to play the first and last of them 3 or 4 times through, and the ones in the middle 2 or 3 times through.
	Officers bransle and other single bransles should be played until the dancers are bored with it. That usually takes a while.
Pavans	Pavans are slow processional dances, usually in 4/4 or 2/4, similar in some respects to basse danses (except that they have different internal structure, as far as the dancers are concerned).
	The only pavan done regularly in the SCA in Lochac is the Known World Pavan, done to the tune Belle Qui Tiens Ma Vie, from Arbeau.
Playing the Pavan	The pavan should be played slowly and processionally with an even speed throughout.
	The pavan does not begin with an opening reverence, and so a few bars of introductory music are required.
	Each repeat of the dance is 2 repeats of the music, and the music should be played 4 or 6 times through for 2 or 3 repeats of the dance.

Galliards

Galliards are fast dances done in 6/4. They involve a lot of jumping about and running all over the dance floor.

A volta is a galliard variation which involves a bit less running about and a bit more turning and jumping.

A tourdion is a galliard variation that involves a bit more running about and a bit less turning and jumping.

Kick the tassel is a game involving galliards that involves not very much running about and a whole lot of turning and jumping.

Galliard Music

All galliard music is completely interchangeable, in other words if the dancers require 16 bars of galliards then just about any galliard tune in 6/4 played the appropriate number of times will do.

I normally prefer to dance La Volta (one particular galliard variation) to the relatively well known Volta tune by William Byrd, but really any galliard music will do.

Playing the galliard

Galliards should be played quickly, but not too quickly. People may be able to perform a galliard at just about any speed you choose to maintain, but the number of interesting variations that they can do at speed will be limited.

If this means anything to you: I prefer a single bar of galliard music to be played in about 2.25 seconds. This is somewhat slower than most recordings and a bit slower than most musicians that I have come across in the SCA, and so a common complaint that I have is that the galliard is played too quickly.

A tourdion should be played somewhat faster than that, and a volta should be played a little slower, although check with the dancers as dancers and dance masters have fairly widely different ideas on how fast a galliard should be played.

15th Century Italian Dance

15th C Dances

The following are examples of 15th C Italian dances done in and around the SCA:

- Petit Vriens
- Anello
- Gelosia
- Presonera
- La Spagna (a basse danse)
- Pizochara
- Rostiboli Gioioso
- Vita de Cholino
- Mercantia
- Sobria
- Voltate in ca Rosina

Tempi

There are four tempi used in 15th C Italian dance. These are referred to by name by the Italians, an are:

- 2/4 (sometimes notated in 6/8, but played at 2/4 speed), known as PIVA
- 3/4, known as SALTARELLO
- 4/4, known as QUADERNARIA (occasionally saltarello todesco, although this really refers to the step and not the tempo)
- 6/4, known as BASSADANZA.

MOST but not all 15th C Italian dances will include at least one change of tempo during the dance. For example, a dance may start in bassadanza, then change to quadernaria, and then change to piva at the end.

Timing clues

One important timing clue is that the speed remains the same throughout the dance, NOTE FOR NOTE. That means, one quarter note in a bar of quadernaria is played at the same speed as one quarter note in a bar of bassedanza, which then implies that the bassadanza bar is 50% slower than the quadernaria bar.

Piva is played as if it were in 2/4, which means that two bars of piva take the same time to play as one bar of quadernaria, even if the piva is notated in 6/8. Note that I disagree with the concept of notating piva in 6/8, I think it should always be in 2/4 with triplets, but I'm not going to argue that point now.

Speed

These dances are not always sedate and are not always bouncy. As a guide, I would play each bar of (for example) Anello in about 2 seconds, this dance remains entirely in quadernaria so it's a good guide. Petit Vriens should be played somewhat quicker.

Remember that if a dance changes time signature at some stage, adjust the playing length of the bars and not the notes.

Riverenze

15th C Italian dances do not commonly begin with a riverenza, and so a few bars of introductory music is usually required.

One common exception are some dances that either begin or remain solely in bassadanza time (6/4), such as La Spagna, which contains an opening riverenza. However, note that Rostiboli Gioioso begins in bassadanza time but does not contain an opening riverenza, and so it is safer to play a few bars of introduction for all of these dances.

Repeats

These dances often have their own internal repeat structure but are usually played twice through, or sometimes three times through (eg: Gelosia). Petit Vriens should be played 3 or 4 times through, or until the dancers fall over.

16th Century Italian Dance

16th C Dances

There are a few different styles of 16th C Italian dance buried in amongst the things that we dance in the SCA. Some of these include:

- Balli, with no time changes (usually from Caroso): Ballo del Fiore, Il Conto dell'Orco, Contrapasso, Lo Spagnoletto, Bizzaria d'Amore.

- Balli with time changes (Caroso or Negri): Bassa Honorata, Contentezza d'Amore, La Nizzarda.

- Cascarde: La Fiamma d'Amore, Gracca Amorosa, Bella Gioiosa.

Riverenze

16th C Italian dances almost always (with very few exceptions) begin with a riverenza. Therefore, no introductory bars are needed or advised when playing these dances. The introductory bars are essentially built into the music, so begin playing at the first bar (or upbeat). Adding extra bars at the beginning of the music will only serve to confuse the dancers.

Speed

These dances are usually played fairly slowly, except:

- A sciolta at the end of a ballo. A sciolta is a 3 / 4 or 6/8 section at the end of a dance that is mostly in 4/4 throughout. Examples of this are Contentezza d'Amore and Bassa Honorata. The sciolta needs to be played fairly briskly.

- A Cascarda. A cascarda is a dance entirely in triple time (3/4 or variations thereof). Play the entire dance fairly quickly.

All of these dances need to be played at an even speed throughout, except where a sciolta follows a ballo in which case the speed can be increased for the sciolta (a common complaint by people dancing Contentezza d'Amore is that the musicians often play the sciolta too slowly).

Repeats

These dances usually have their own intenal repeat structure, and aside from that are played once through. The internal repeat structure is very important and will contain a number of loops, for example the ballo section of Contentezza d'Amore is played 5 times before progressing to the sciolta.

Cascarde, such as Gracca Amorosa, usually have a number of repeats marked on the dance – in the case of Gracca Amorosa that is x5 so the music should be played 5 times through for the whole dance.

The same goes for Negri's square dances, such as Lo Spagnoletto (x7) and Bizzarria d'Amore (x6).

Some of the dances have a weird repeat structure – be prepared for that. For example, Conto dell'Orco has a repeat structure that goes AA BB AA BB AAA. La Nizzarda's repeat structure goes (AA BB CBCB) x 2, although that is built into the arrangement that I have.

The Canary has a larger repeat structure – eg: Negri's Il Canario which is 17 bars repeated 42 times.

Old Measures

The old measures

The following dances are old measures, allemandes, or sometimes known as Inns of Court dances (although we now know that they did not entirely relate to the Inns of Court):

- Queens Alman, Black Alman, Lorayne Alman, and anything else with "Alman", "Almayne", or "Allemande" in the name.

- Earl of Essex Measure

- Turkelone

- Tinternell

Timing

These dances are usually in 6/4, and most of the original arrangements were for harpsichord, virginal, or similar. Modern arrangements are usually derived fairly closely from the originals.

Play these dances in a moderately upbeat manner. The simpler dances (eg: Lorayne Alman, Queens Alman) can be played fairly briskly, but slow down a little for dances with many parts such as the Black Alman.

Repeats

These dances are usually played 2 or 4 times through after following the internal repeat structure (which is usually fairly simple, with usually just some internal sections played 2 or 4 times in each repeat).

English Country Dance

Time and Place

English Country Dance dates from 1651 in England. We usually restrict ourselves to dances from the first Playford book, published in 1651, although the book continued to be reprinted with more weird and wonderful variations until the late 18th century.

Dance List

We do a fairly wide range of English Country Dance in the SCA in Lochac, and a wider range outside of Lochac. The first edition Playford dances that we do include:

- Argeers
- Cuckolds all in a Row
- Gathering Peascods
- Goddesses
- Grimstock
- Hearts Ease
- Jenny Plucks Pears
- Merry Merry Milkmaids
- Newcastle
- Nonsuch
- Parsons Farewell
- Picking up Sticks
- Rufty, Tufty
- Scotch Cap
- St Martins
- Upon a Summer's Day
- Wherligig

I have also seen a few later period dances around Lochac and other nearby groups, which we are trying to stamp out, including Hole in the Wall, Strip the Willow (a bastardised Scottish Country dance actually), Childgrove, and Female Sailor (this is actually a French Country Dance, from 1706). Feel free to refuse to play any of these.

Timing

Sometimes in 6/4, sometimes in 4/4 and sometimes in other timings. 6/4 appears to be the most common. A standard double step takes 2 bars and so the internal timing of the bars makes very little difference to how these dances are done.

Speed   Play these fairly briskly. Most of the time that I am doing, teaching, or watching country dance around Lochac, I have noted that the dancers can go a few shades faster than the musicians are playing so don't be afraid of increasing the tempo a little.

There are a few exceptions to this. Hearts Ease always works best when played slowly, as does Upon a Summer's Day and Chestnut. Some of the dances are fairly complex especially when involving newcomers, such as Wherligig, Argeers, and St Martins, so play these fairly moderately unless you know the dancers can handle it.

Reverence   The english seemed to forget what a reverence was for by about 1580 or so, and so none of these dances contain them. You will need to play a few bars of introduction.

Repeats   Most but not all of these dances are played 3 times through. There are exceptions, such as Picking of Sticks which has a weird repeat structure, and Goddesses which is played 11 times through. The repeat structure in Wherligig might seem complex but it is really just a bunch of internal repeats and the whole thing repeated 3 times.

The Lochac Dance List

A couple of music groups are now starting to get their act together around Lochac, and a few of them have asked me "what things do you dance" so they can get music + practice time together.

This is a list of things that dancers at events around the eastern end of Lochac are likely to want to do at an event, and where you might get music for them.

Note that this list changes fairly rapidly from time to time, as people learn new dances and forget old ones. I spent a bit of time bringing this up to date for this edition of the dance book, but it will no doubt be out of date again within a year or two.

Also, the list tends to vary markedly from place to place, and may also vary within different dance groups. For example, the dances done at a college dance practice on a weeknight may be quite different to dances that are done by a more serious dance group who meet on a weekend. At the time of writing this, there are "advanced" dance groups in Politarchopolis, Rowany, and a few other places that probably do different dances than the rest of the group around them – and when the dancers from these groups predominate at a ball, the playlist may look very different.

Sheet music

To help people find sheet music for these dances, I have included some codes in the text to say where you will find it, as follows:

Codes (for where you'll find the sheet music):

Ph -- Phaedria's book -- contact me if you don't have a copy. Most things are in it. This is the enormous dance music book that came across from Pennsic one year via John & Gabrielle.

D -- I have an arrangement in parts (not necessarily my own, but free for use in the SCA).

D1 -- I have music in single part only.

DL -- I have a lute arrangement only which could be broken into multiple parts.

K – Katrina Hunt has an arrangement (Mistress Mathilde, from Politarchopolis).

DY – David Yardley has an arrangement (Geoffrey of Exeter, from Rowany).

A -- Adina and/or Adrienne have arrangements and/or single part.

Notes from Adina about dance and music in Stormhold

The most important Weird Thing about Stormhold live music is that we often play in a different key from any of the written sources. I have a collection of melody lines in the keys usually played here, if anyone really cares. This is all because years ago, when the Broken Consort was first getting together, some people had wind instruments that were made in one key and hard to play accidentals on. These days we're more flexible, but since most our musicians also dance, Adrienne is often the only non-percussion muso, and plays the tunes in the keys she's used to, unless something else is sorted out. Any visitors who want to play for dancing will be loved and cuddled and given lots to drink, but should probably have a word to Mistress Adrienne to figure out what and how and which music etc. She's not on e-mail but I'll pass on any messages.

Dances you'd expect to see everywhere

Basically, this is the stuff that is just about 100% likely to be danced at just about any event where there is dancing in most or all groups.

Arbeau's Dances

The cut bransles:

- Cassandra, Ph
- Pinagay, Ph
- Charlotte, Ph
- LaGuerre, Ph (Bransle War)
- Aridan, Ph

(played and danced as a set in that order).

- Known World Pavanne (Belle Qui), Ph (Carolingian Pavane)
- Galliard, DY

> Any early galliard music should do. Beware of the late 16th / early 17th C galliards because they often weren't written for dancing to!

- Basse Danse Jouyessance vous Donnerai, DY

> Can't vouch for the repeats on this one -- the whole thing should be 80 bars long.

- Tourdion, DY

> Again, any galliard music should do.

> Stormhold does galliards by themselves sometimes; again any old galliard music can do, and there are several bits in Phaedria.

- Official Bransle (Officers Bransle), Ph

15th C Italian

- Petit Vriens, aka "The Duck Dance", K

Allemandes

- Black Allemande, Ph, D

English Country Dances

Note: I'm still working through the repeats on these, but most of the ones out of Phaedria's book have to be played three times.

- Gathering Peascods, Ph
- Newcastle, Ph
- Jenny Plucks Pears, Ph
- Merry Merry Milkmaids, DY
- Rufty, Tufty

SCA Inventions   • Saltarello la Regina

Dances you'd see at a ball

These are the dances you'd see at a ball, where you'd get people wanting the more esoteric stuff.

Arbeau's Dances   Mimed Bransles:

• Washerwomans, Ph, D

• Pease, Ph, D

• Shoes, Ph (Clog Bransle)

• Horses, Ph

These are danced as a set in that order.

• Hay Bransle, Ph (Bransle Hay)

• Torch Bransle, Ph

English Country Dance

• Hearts Ease, Ph, D

• Glory of the West, Ph

• Grimstock

• Goddesses

• Picking of Sticks, Ph

> Note in most of Lochac this is danced to "Lavena". Stormhold dance it to the real Picking of Sticks music.

• Wherligig

> There are also two different tunes for this, depending on where you go.

15th C Italian   For most of these the reconstructions vary widely. Use Monica's or Mustafa's arrangements in preference, if you have one of Phaedria's or one from another source please check it with the dancers for the right number of bars and get the appropriate repeat markers put in.

• Anello, D

• Gelosia, K

• Rostiboli Gioioso, K

16th C Italian	

16th C Italian

- Contentezza d'Amore, K, D

  This is probably the most popular 16th C Italian that we do, you'll see it pretty much everywhere.

- Ballo del Fiore, K, D

  Play the first 8 bars once. Then repeat the next 8 bars 4 times for 2 dancers, 8 times for 4 dancers, 12 times for 8 dancers, etc.

- Il Canario (Lochac), DY

  This is the 32 bar La Canarie -- play this 4 times.

- Conto dell'Orco, D, K

  This one is taught around Rowany and Politarchopolis.

- Lo Spagnoletto (Negri), D, K

  Don't use the version from Ph, it is for Caroso's dance which is quite different. Taught in Rowany and St Florians. Adina's group in Stormhold do a different reconstruction to the same music. This dance is getting more popular.

Unusual and regional dances

Here are things you'd get the occasional request for but aren't likely to see requested more than once in a blue moon. Also included are some dances done in parts of Lochac but not in other parts.

Arbeau's Dances

- Courante, Ph (Entree Courante)
- La Volta, Use any galliard music.
- Gavotte, ??
- Bouffons, Ph

  Only done by the group in Rowany: Mador, Alarice, Etienne, Richard, Eloise, Marguerite. There is also a group in Wellington that does it.

English Country Dance

- Argeers, A
- Prince Rupert's March, A
- Stingo or the Oyle of Barly, A
- Grimstock, A
- Goddesses, Ph

  You need to insert repeat bars halfway through the tune. Call one half A, the other half B, and play AABB ad infinitum.

Allemandes
- Queens Allemande, Ph, D
- Lorayne Allemande, Ph, D
- Madam Sosilla's Allemande, Ph, D

15ᵗʰ C Burgundian Dances

These are all available in single part, some arrangements are on the way for most of them.
- Danse de Cleves, Ph
- Casuelle La Nouvelle, Ph

  You can use "Falla Con Misuras" or "La Spagna" as the music for this, too.

Other (SCA) dances
- Nine Daies Wonder, D1

  This was choreographed by Mistress Adrienne for 12th night, 1996. She also has the music.
- Red & White Allemande, K

  The best bet is to ask someone in Politarchopolis about this dance – it's their "Baronial Dance".

15ᵗʰ C Italian
- Presoniera, D

  Taught in Stormhold and once in Rowany. Used to be popular in St Florians for a bit.
- Pizochara, DC

  Taught in Rowany and Aneala.

16ᵗʰ C Italian
- Il Canario (Negri), DL

  This is the 17 bar version -- play 42 times. Adina, Rachael and I are the only people who do this.
- La Nizzarda, DL

  Once popular in Aneala, now only done by a few people.
- Contrapasso Nuovo (Caroso) from *Nobilta*, A, D

  A small group of Stormholders know this and occasionally ask to do it again.

  This also got a few people doing it after Bal d'Argent in 2002 where it was one of the competition dances.
- Este Gonzaga (Caroso), A

  In the Stormhold fascist dance repertoire.
- Bassa Honorata (Caroso), A
- Barriera (Caroso), A, From Il Ballarino.
- Fiamma d'Amore

  This one is only really popular around Rowany.

Timeline

This is a quick reference timeline to where the major period dance manuscripts and books fit in, and when the dance types were most popular in the time period 1440 - 1660.

Year	England	France	Burgundy	Germany	Italy	Spain
1440 - 1460			Ballet de la Royne 1445		Domenico 1450. Cornazano 1455. Bassa Danze, Simple Balli	
1460 - 1480		Original Source for Copeland (?).			Ebreo MSS. Bassa Danze, Balli	
1480 - 1500	Salisbury Ms.	Basse Dances.	Tholouze 1488. Brussels (?).		Ebreo MSS. Giovan Ambrosio.	Cevera 1496 Basse Danze
1500 - 1520	Early Pavanes.			Nurnberg 1517.		Torino MS.
1520 - 1540	Copeland 1521. Elyot 1531.	Arena 1520. Reprinted to 1758. Basse Dances.	Jacques Moderne, "S'ensuyvent...". Basse Danses.			
1540 - 1560	Pavanes & Allemandes gain in popularity.	Basse Dances. Bransles.				Development of Canaries.
1560 - 1580	Inns of Court MSS 1570 - 1670.					
1580 - 1600	Canaries danced in England. First Country Dances.		Thoinot Arbeau, "Orchesographie" Basse Dances. Pavanes. Galliards.		Caroso, "Il Ballarino". More complex Balli.	
1600 - 1620	More references to Country Dances.			Praetorius, "Terpsichore".	Caroso, "Nobilta di Dame". Negri, "Le Gratia d'Amore". Lupi, "Librio...".	
1620 - 1640		de Montagut 1623. de Lauze 1623.			Caroso reprinted 1630.	
1640 - 1660	First Edition of "The English Dancing Master, John Playford.	Country Dances -- "contredanse".	Kontredanz.			
After 1660	Reprints of Playford.	Baroque Dance.	Decline of Burgundy.	Baroque Dance.	Development of Balli, Balletti, to modern ballet.	Flamenco.