

# Annotated Bibliography of Renaissance Dance

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*Since the original edition, a couple of on-line editions have appeared. This copy was compiled from one produced by Andrew Draskoy, using a web based bibliography package that he wrote. Additional code to convert the database to this format was written by myself. Some transcription errors may have occurred in the conversion – notably I had some difficulties converting some of the international characters used (e.g: é, ç, ü, etc) into the format used by OpenOffice, and so I apologise for any errors that were introduced in this stage.*

*Hopefully Andrew's on-line edition will be released for public usage shortly but at the moment it only exists on a private server.*

## Books & Articles

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(author unknown). fonds fr. 5699. , formerly fonds fr. 10279. , Le ballet de la royne de Cessile.

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Matt Larsen: Flyleaf choreographies to a copy of Geste des nobles Francoys in Paris, Bibliotheque Nationale. Dances transcribed in Sachs, pp. 313-314. This document lists the dances which were performed at a court function in 1445, and includes the choreographies for each dance. Seven dances are listed, but no music is given. The style of the dances is significantly different from the style of Brussels, Toulouze and Moderne, using steps which are not mentioned in any of them, as well as combinations of steps (such as three singles together) which are never used in the other manuals. This work is dated later than any of those three, and may be describing a dance which is more similar to the dance which Arbeau describes.

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(author unknown). L'art Et Instruction De Bien Dancer. Paris: Toulouze, Michel, c. 1488-1496.

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Matt Larsen: This work is considered to be the first printed work on dancing, with all earlier works being manuscripts, and so would have been available to a larger audience than any previous work. Like the Brussels Manuscript, this work includes a short discussion on steps and a list of 45 basse dances, with the music for their tenor lines. Some dances appear in Brussels or Moderne, as well as here. It should be noted that the discussion of dancing and in particular the descriptions of steps which appear here and in Brussels and Moderne are far from clear and concise, but must be considered carefully when attempting to interpret the steps. Given an interpretation of the steps, the actual dance choreographies are relatively unambiguous.

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(author unknown). Mazzo 4, No. 14. , Role de chansons a danser du XVI siecle. 1518.

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Matt Larsen: Torino Ms. Untitled single sheet in Torino, Archivi Biscaretti. Published by P. Meyer in Romania. This sheet includes notation for 20 dances in the style of Brussels, Moderne and Toulouze, including some dances which are listed in those works. As with Moderne, no music is given; however, the article in Romania suggests some possible tunes for some of the choreographies.

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Andrew Draskoy: Also known as the Stribaldi Roll.

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(author unknown). fonds notarial 3,3. , Cervera manuscript. c. 1496.

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Matt Larsen: Cervera Ms. Untitled, undated (c. 1496) pair of paper sheets preserved in a notarial manual in Cervera, Archivo Historico. Facsimile in volume edited by Carreras, vol. I, p. vii; vol.II, p. 303. This source is two sheets of what appear to be choreographic notations for basse dances. It is of interest primarily because it uses a curious notation to set down the choreographies. The style of the dances is more similar to the Burgundian dances of about the same period than it is to the Italian bassadanza and balli. The sheets do not include music, although some of the titles of the dances correspond to music which is found in other sources.

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(author unknown). Coll. Salazar, Th. fol. 149v del T.N. 25. , (Reglas de dancar).

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Matt Larsen: Ms. in Madrid, Biblioteca del Real Academia. This source is a pair of pages. As it is only a couple of pages, I expect that it is only valuable when taken in conjunction with other, more extensive sources.

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(author unknown). (Salisbury MS). , Fly-leaf in Joh. de Janua, Catholicon (Venice, Io. Hamman, 1497). 1497.

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biblio editor: Should be listed as a section of the whole.

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Matt Larsen: Untitled, undated flyleaf choreographies in copy of Joh. de Janua. Catholicon (Venice: 1497). This source offers twenty six choreographies in the style of the French fifteenth century sources. No music is included. Some of the twenty six choreographies are identical, perhaps intended to be danced to different music, although with the same steps. Others are to be found in some of the French manuals of the same period.

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(author unknown). Manuscrit del Hospital. , Manuscrit del Tarrago.

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Matt Larsen: Flyleaf Ms. (in Catalan) in Barcelona, Biblioteca Centrale (formerly Hospital de la Santa Creu). Facsimile in Pujol and Amades. This source is a page which describes a number of sixteenth century dances in textual form, followed by a notational form for some dances, including some of the dances which are described in the text. There is writing on both sides of the page, although more on one side than on the other. Some of the text is fragmentary, since the page was used at some time as part of the binding of a book. The source is not of great use to the reconstructor, as there is no music, and no description of the steps (although one could assume steps similar to those described in other sixteenth century sources). A portion of this source is reproduced in the Diccioniari de la Danza referenced above.

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**Aldrich, Kenneth  
Richard**

Aldrich, Kenneth Richard. The Italian Influence on Dance in the Court of Elizabeth I. Microform Publications, Univ. of Oregon, Master's Thesis (University of Oregon-1979), 1982.

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**Alessandri, Felippo  
de gli**

Alessandri, Felippo de gli. Discorso Sopra Il Ballo. Terni: 1620.

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**Ambrosio,  
Giovanni**

Ambrosio, Giovanni. Domini Iohannis Ambrosii Pisauriensisde Practica Seu Arte Tripudii Vulgare Opusculum.

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Matt Larsen: Ms. in Paris, Bibliotheque Nationale (fonds it. 476). This is a relatively thick manuscript, with some 161 relatively small pages. It is similar in structure to most of the major sources of the period, beginning with the usual section on steps, and proceeding onto specific choreographies. Thirty six choreographies are included, fifteen bassadanza and twenty one balli, as well as the music for them. This source is an excellent place for a person who wishes to begin reconstructing fifteenth century Italian dances to begin, since it includes discussion on steps, music and a large number of interesting dances. The only drawback is, of course, that it is in Italian and has not been translated

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**Ambrosio,  
Giovanni**

Ambrosio, Giovanni. The Art and Practice of Dancing By Giohanne Ambrosio. Nelson, England: Nelson Historical Dance Society, 1500 ?.

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Del (D.Elson): A typed copy of the original Giohanne Ambrosio ms, now accepted to have been written by Guglielmo Ebreo after changing his name.

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**Apel, Willi**                   Apel, Willi. *The Notation of Polyphonic Music 900-1600*. Cambridge, MA: The Medieval Academy of America, 1953.

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Dennis Sherman: Invaluable reference for transcription of early music, including Spanish, French, and Italian lute tablatures.

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auto: There is a previous edition from 1942 but it is not in this bibliography.

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**Apel, Willi**                   Apel, Willi. *Harvard Dictionary of Music*. Cambridge, MA: Harvard University Press, 1975.

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**Arbeau, Thoinot**           Arbeau, Thoinot. *Orchesographie*. Lengres: Jehan des Preyz, 1589.

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**Arbeau, Thoinot**           Arbeau, Thoinot, and Fonta, Laure. *Orchesographie*. Paris: 1888.  
Reprint of *Orchesographie*, 1589.

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**Arbeau, Thoinot**           Arbeau, Thoinot, and Evans, Mary Stewart, and Sutton, Julia. *Orchesography*. New York: Dover, 1967.  
Reprint of *Orchesographie*, 1589.

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See entry of original for comments.

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**Arbeau, Thoinot**           Arbeau, Thoinot, and Beaumont, Cyril W. *Orchesography*. New York: Dance Horizons, 1968.  
Reprint of *Orchesographie*, 1589.

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See entry of original for comments.

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**Arbeau, Thoinot**           Arbeau, Thoinot. *Orchesographie*. 1596.  
Reprint of *Orchesographie*, 1589.

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**Arbeau, Thoinot**           Arbeau, Thoinot. *Orchesographie, Methode Et Theorie En Forme De Discours Et Tablature Pour Apprendre a Danser, Battre Le Tambour*. Geneve: Minkoff, 1972.  
Reprint of *Orchesographie*, 1596.

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Dennis Sherman: Facsimile of the 1596 edition.

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Matt Larsen: This manual, in the Evans translation edited by Sutton, is the best known original source within the SCA, because of its wide availability. It contains a wide variety of dances, many fairly simple in description and therefore easy to reconstruct. As with most manuals of the time, the more complicated instructions are open to multiple interpretations, and are often very confusing. Attempts to reconstruct these dances are best done with reference to the original French, since there are many nuances lost in translation. This is a work worthy of being re-examined from time to time, as one will often rediscover some detail which had been forgotten. Persons interested in learning about reconstructions may want to start with this work, since it offers the opportunity to examine descriptions of dances which one already knows, and see how other people have reconstructed dances.

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**Arbeau, Thoinot**

Arbeau, Thoinot, and Evans, Mary Stewart. *Orchesography*. Kamin Dance Pub., 1948.

Reprint of *Orchesographie*, 1589.

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See entry of original for comments.

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**Arbeau, Thoinot**

Arbeau, Thoinot, and Beaumont, Cyril W. *Orchesography*. New York: Dance Horizons, 1925.

Reprint of *Orchesographie*, 1589.

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See entry of original for comments.

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**Arena, Antonius de**

Arena, Antonius de. *Ad Suos Compagniones Studiantes*. Avignon: c. 1520.

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Nathan Kronenfeld: According to Pierre Chartrand, this is currently available and in print as "A ses compagnons etudiant"... Antonius Arena, ed. *L'Atelier de danse populaire*, 4 rue Laterale, 94000 Creteil, France (ISBN: 2-907567-02-0)

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Matt Larsen: This is a treatise on the basse dance and dance etiquette, written in Latin. It was apparently intended for law students at the University of Avignon, who were familiar with some dances but not basse dances. Included are 19 basse dances, but no music. A large part of the text is devoted to telling "middle class" law students what was and was not proper on the dance floor. The instructions which are given for steps are minimal and, as usual, far from clear. They are also difficult to resolve with instructions from other manuals and therefore pose an interesting problem to dance historians. It has been noted that the choreographies which Arbeau gives for bassedances are included in Arena, which has led to speculation that Arbeau may have used Arena as a source for a dance which he himself was not completely familiar with. He would certainly have had access to Arena, since it was reprinted in many editions over a span of more than two centuries, with the last reprint being about 1758.

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- Baert, Lieven** Baert, Lieven (editor), and Fack, Veerle (editor). (Salisbury MS). , Fly-leaf in Joh. de Janua, *Catholicon* (Venice, Io. Hamman, 1497). Gent: IHDP.  
On line URL: <http://caagt.rug.ac.be/~vfack/ihdpsalisbur.html>  
Reprint of (Salisbury MS), 1497.
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- Baert, Lieven** Baert, Lieven (editor), and Fack, Veerle (editor). Brussels, Bibliotheque Royale, Ms 9085. Gent: IHDP.  
On line URL: <http://caagt.rug.ac.be/~vfack/ihdpsalisbur.html>  
Reprint of *Le Manuscrit Dit Des Basses Danses De La Bibliotheque De Bourgogne*, 1975.
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- Barlow, Jeremy** Barlow, Jeremy (editor). *The Complete Country Dance Tunes From Playford's Dancing Master*. London: Faber Music, Ltd., 1985.
- 
- Cover blurb: This book brings together, for the first time under one cover, 535 tunes and their variants from the eighteen original editions of *The Dancing Master*. It provides a fund of musical material for performers, whether folk musicians or baroque instrumentalists, and for class and instrumental music teachers. It is also an invaluable reference book for anyone interested in the history of English music.
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- Barron, Marshall** Barron, Marshall. *Early Playford For Early Instruments*. Privately published, 1987.
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- Justin du Coeur: Marshall Barron is a fiddler who has been teaching English Country dance with the CDSS for many years. These books are collections of her arrangements of melodies from the first edition of Playford. They are invariably danceable, and generally fairly pleasant to listen to; Marshall is quite explicit in her desire to see people use these arrangements to promote more reconstruction of Playford. I have heard a rumor that a third volume has been published but have not seen it yet.
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- Basso, A** Basso, A (editor). *Musica in scena. Storia dello spettacolo musicale*. Torino: Utet, 1995.
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- Pontremoli, Alessandro** Pontremoli, Alessandro. *La danza negli spettacoli dal Medioevo alla fine del Seicento*. Torino: Utet, 1995.  
(In *Musica in scena. Storia dello spettacolo musicale* pp 1-36.)
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- Berman, Peggy Ruth** Berman, Peggy Ruth. *French Names for the Dance to 1588*. 222 p. Ann Arbor, Mich.: University Microfilms, Thesis (Ph.D.), University of Pennsylvania, 1968., 1969.
- 
- Bonnet, Jacques** Bonnet, Jacques, and Bourdelot, Pierre. *Histoire Generale De La Danse Sacree Et Profane*. ii, xl, 274 p. 20 cm Geneve: Slatkine Reprints, 1969.
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- auto: There is a previous edition from 1723 but it is not in this bibliography.

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- Bonnet, Jacques** Bonnet, Jacques. Histoire Générale De La Danse, Sacrée Et Prophane. Paris: 1724.
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- Bowles, Edmund A** Bowles, Edmund A, and Chauvel, Claude. La Pratique Musicale Au Moyen Age. , Musical Performance in the Late Middle Ages. Geneva: Minkoff & Lattès, 1983.
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- Dennis Sherman: One of Minkoff's Musical Iconography series, this is a collection of plates, many, perhaps most, in color. The focus of the book is the practice of music, but the musicians are playing for dancing in many of the plates, documenting a wide variety of instrumentation for dance music. The plates may also be of some use in interpreting dance steps.
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- Brainard, Ingrid G** Brainard, Ingrid G. The Art of Courtly Dancing in the Early Renaissance. Privately printed, 1989.
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- Del (D.Elson): This book contains a study on the 15th century dances, considered one of the best.
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- Brainard, Ingrid G** Brainard, Ingrid G. Three Court Dances of the Early Renaissance. ix, 23 p. : ill., music ; 28 cm New York: Dance Notation Bureau Press, 1977.
- 
- Brissenden, Alan** Brissenden, Alan. Shakespeare and the Dance. Atlantic Highlands: NJ: Humanities Press, 1981.
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- Andrew Draskoy: Gives all the references to dance in Shakespeare and discusses the role of dance in these and other plays of the period. Includes plates of iconography, esp. from England. Much of the analysis relating to specific dances is, in my opinion, debatable, but there is much useful background material here.
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- Busch, Carolann** Busch, Carolann. The Dances of Battistino: Five Italian Renaissance Duets From the Sixteenth Century. Master's Thesis (UCLA-1984), UCLA, 1984, 1984.
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Abstract: Sixteenth century court dance has been preserved in Fabritio M. Caroso's Italian manual *Il Ballarino* (1581). Within the Caroso work, twelve dances are attributed to a Messer Battistino. Five of these dances, all duets, are the focus of this thesis. These dances were chosen as typical of Battistino's work and, to the author, the most interesting choreographies. The dances are: "Contentezza d'Amore," "Rustica Amorosa," "Lucretia Favorita," "Bassa Toscana," and "Barriera Balletto." This study documents the process of reconstructing these dances from an original dance manual, and some comparative remarks. In recreating these dances, *Il Ballarino* is the primary and only source used for the dance directions and music. The step descriptions and some stylistic remarks on execution and etiquette are found in the first section of the book. In realizing dances of any given era, it is important to follow those step rules and instructions found within the same manual as the dances themselves. Each of the dances described will be followed by a discussion of the text which will examine the various areas of interpretation. The dancer cue sheet, floor plan and lute transcription are provided as aids for further reconstructions of these works by other interested parties.

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**Caroso, Marco Fabritio**

Caroso, Marco Fabritio. *Raccolta di varij balli*.... Rome: 1630.

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Matt Larsen: Essentially a reprinting of *Nobiltà di Dame* with a new title.

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**Caroso, Marco Fabritio**

Caroso, Marco Fabritio. *Nobiltà di dame*. Venice: Presso il Muschio, 1600.

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**Caroso, Marco Fabritio**

Caroso, Marco Fabritio. *Il ballarino*. Venice: Apresso Francesco Ziletti, 1581.

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Matt Larsen: This particular manual, *Il Ballarino*, or *The Dancing Master*, is the first of the Italian manuals of this era to be published. It contains two sections, one on steps and dance manners, and one which contains choreographies. The second section includes eighty dances, with lute tablature for the accompanying music, as well as scores for some of the dances.

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**Caroso, Marco Fabritio**

Caroso, Marco Fabritio, and Sutton, Julia. *Nobiltà di dame*. Oxford: Oxford University Press, 1986.

Reprint of *Nobiltà di dame*, 1600.

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Matt Larsen: Caroso's second book is a refinement of the first, to the extent that the cover page subtitles it the "Second Edition of the Book Called Il Ballarino." This is in spite of the fact that only some twenty of the forty-nine dances presented in it duplicate dances found in the previous volume. But while it is not a true second edition, there are many additions and refinements to both the "rules" for the steps and the dances themselves. As a result, any reconstruction of one of the dances which appears in both volumes should rely on the second for the definitive version. Even when reconstructing a dance from Il Ballarino which does not appear in Nobiltà di Dame, one should examine the step descriptions in the second volume, since they are in general more clear and precise. Julia Sutton's translation makes this one of the more accessible of the sixteenth century Italian sources, but one should be careful not to rely too heavily on it in creating reconstructions, as there are always nuances lost, however good the translation may be.

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Lizbeth Langston: I disagree that "...any reconstruction ... should rely on the second..." While Nobiltà can be useful for clarifying passages in Il Ballarino, the first book must be taken on its own terms, reflecting a dance tradition reaching back towards the middle of the 16th century, as attested by balli d'incerti (dances of uncertain origin) and dances by other, earlier dancing masters. If you are interested in dance of an earlier time, use Il Ballarino. Note that descriptions of certain of Caroso's step units change between the books. The seguito spezzato is one example, in which the second foot is placed differently: to the instep in Il Ballarino, and to the heel in Nobiltà. In the seguito ordinario, Caroso specifically instructs dancers to finish with the back heel down in Il Ballarino, but allows it to rise in Nobiltà. In spite of what Caroso says, I do not consider the earlier dance and step-unit instructions wrong or "badly made," rather, as an historian, I assume that each book reflects what Caroso thought was correct at the time. If you want the most interesting/complicated dance and exact time period doesn't matter, look at all the variations and pick the one you like best. Finally, if you are in a situation where historical accuracy is not the highest priority, adapt, mix, interpret, or rechoreograph the originals as much as you want!

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**Caroso, Marco Fabritio**

Caroso, Marco Fabritio. Il ballarino. New York: Broude Brothers, 1967.  
Reprint of Il ballarino, 1581.

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**Carreras y Candi, F**

Carreras y Candi, F (editor). Folklore Y Costumbres De Espana. Barcelona: 1934.

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(author unknown). Cervera manuscript.

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**Castelli, Patrizia**

Castelli, Patrizia, and Mingardi, Maurizio, and Padovan, Maurizio. Mesura Et Arte Del Danzare : Guglielmo Ebreo Da Pesaro E La Danza Nelle Corti Italiane Del XV Secolo. 160 p. : ill. (some col.), facsim., ports. ; 28 cm  
Pesaro: Pucelle, 1987.

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Lizbeth Langston: Exhibit catalog to accompany 1987 Ebreo conference. In Italian. Four articles, profusely illustrated. Thoughts on dance and music in the 15th C. with particular reference to visual materials. This volume is particularly valuable for the well-reproduced illustrations, in color and black and white, of old standards and others not usually seen.

**Closson, Ernest**

Closson, Ernest (editor). *Le Manuscrit Dit Des Basses Danses De La Bibliotheque De Bourgogne*. Geneve: Minkoff, 1975.

Matt Larsen: Ms in Brussels, Bibliotheque Royale, Ms 9085. Facsimile with introduction and transcription by Ernest Closson. This manuscript includes a short discussion on steps for the Burgundian style of basse dance, which are processional in nature, beginning with a reverence (i.e. bow) and branle, followed by some combination of single steps, double steps, reprises and branles. The most well-known of these dances in the SCA are Dance de Cleves and Francois Nouvele, both reconstructed from this manuscript. This work includes a list of 59 bassedances, along with music. The music given is only the tenor line, as the musicians were expected to improvise one or two more parts around the base given to the tenor. The introduction by Closson is dated, and has been supplanted by newer scholarship.

Nathan Kronenfeld: There are also two dances which are not basse dances.

auto: There is a previous edition from 1912 but it is not in this bibliography.

**Cochlaus, Johannes**

Cochlaus, Johannes. *Hie Jnnen sindt geschriben die wellschen tenntz*. c. 1517.

Matt Larsen: Nurnberg Ms. "Hie Jnnen sindt geschriben die wellschen tenntz." Brief, undated (c. 1517) ms. in Nurnberg, Germ. Nat. Mus. (MS 8842). Discussion with facsimile of single page in Ingrid Brainard. "The Art of Courtly Dancing in Transition...", pp. 61-79. This is a small manuscript, consisting of seven pages. It offers eight choreographies, but no music or description of how the steps are performed is included. Dr. Brainard attributes this source to one Johannes Cochlaus, a German who was at the university of Bologna. The manuscript was apparently compiled for a pair of young ladies in Nurnberg, who desired some knowledge of current fashion in Italian dancing, for use at local dances. Most of the included dances appear in the Italian sources of the period, but this source offers a point of view other than that of a dancing master.

**Colombo, Carmela**

Colombo, Carmela. *La Danza Nel Seicento*. 47 p. 10 plates. 33 cm Bellinzona: La Vesconta, 1962.

**Compasso, Lutio**

Compasso, Lutio, and Sparti, Barbara. *Ballo della gagliarda : opera nuova e dilettevole*. Freiburg: fa-gisis, 1995.

Reprint of *Ballo della gagliarda : opera nuova e dilettevole*, 1560.

**Compasso, Lutio**

Compasso, Lutio. *Ballo della gagliarda : opera nuova e dilettevole*. Florence: 1560.

**Concord of Sweet Sounds**

Concord of Sweet Sounds. *Le Divertissement du Roi*. CD Herald, 1808.

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AB: contains: Pavans; galliards; Hearts Ease; Packington's Pound; Greensleeves.

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**Coplande, Robert**

Coplande, Robert. *The Manner of Dauncynge of Bace Daunces.* , Oxford, Bodleian Library (Douce B. 507).

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**Cornazano, Antonio**

Cornazano, Antonio. *Libro Dell'arte Del Danzare.* Florence: La Bibliofilia, 1916.

Reprint of *Libro Dell'arte Del Danzare*, 1455.

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Matt Larsen: Ms. copy (c.1465) in Rome Biblioteca Apostolica Vaticana (Codex Capponiano, 203). About two fifths of the book contains a discussion of the qualities which one needs for dancing, such as Memory, Measure, Manner, Spirit, Variety and Use of Space. These generalities give way to a discussion of tempo and steps, although the step descriptions given are hazy and open to multiple interpretations (as is usually the case with these manuals). The remaining three fifths of the book are given over to descriptions of dances, balli and bassedanza, some of which appear in the other available sources.

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**Cornazano, Antonio**

Cornazano, Antonio, and Inglehearn, Madeleine, and Forsyth, Peggy. *The Book on The Art of Dancing.* London: Dance Books Ltd, 1981.

Reprint of *Libro Dell'arte Del Danzare*, 1455.

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Matt Larsen: This is the first available translation of a fifteenth century Italian treatise, and so is one of the earliest sources easily accessible to most readers. Anyone who is at all serious about fifteenth century dance should obtain a copy, although consultation of the original and other sources in the Italian are a must for any serious reconstruction of the dances. See entry of original for further comments.

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**Cornazano, Antonio**

Cornazano, Antonio. *Libro Dell'arte Del Danzare.* 1455.

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**Cornazano, Antonio**

Cornazano, Antonio. *Proverbi di messer Antonio Cornazano in facetie.* Bologna: Forni, 1968.

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auto: There is a previous edition from 1865 but it is not in this bibliography.

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**Corso, Rinaldo**

Corso, Rinaldo. *Dialogo del Ballo.* 1555.

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**Corso, Rinaldo**

Corso, Rinaldo, and Arcangeli, Alessandro. *Dialogo del Ballo.* Verona: Antique Musicae Italicae Studiosi, 1987.

Reprint of *Dialogo del Ballo*, 1555.

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- Cruciani, Fabrizio**      Cruciani, Fabrizio. Teatro nel Rinascimento Roma 1450-1550. Rome: Bulzoni, 1983.
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- Cruickshank, Diana**      Cruickshank, Diana. Dancing in the Inns of Court. London: Jordan & Sons, Ltd., 1965.
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- Dennis Sherman: Includes transcriptions of four mss.
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- Cruickshank, Diana**      Cruickshank, Diana. Danzare Et Sonare.
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- Del (D.Elson): 15th Century Italian Dances, arranged and played by the Longslade Consort. Dances interpreted by Diana Cruickshank.
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- Cruickshank, Diana**      Cruickshank, Diana. Danzare Et Balare, Vol. 1. Spiral bound
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- Cruickshank, Diana**      Cruickshank, Diana. Selva Amorosa.
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- Del (D.Elson): This is a collection of 18 of the dances from Caroso's Il ballarino (1581) and Nobiltà di Dame (1600). The book gives the choreographies, translated and interpreted by Diana Cruickshank. The accompanying cassette tape, played by Scaramella, contains the music for the dances, arranged by Stewart McCoy
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- Cruickshank, Diana**      Cruickshank, Diana. Danzare Et Balare, Vol. 2. Spiral bound
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- Cunningham, James P**      Cunningham, James P (editor). Dancing in the Inns of Court. London: Jordan & Sons, Ltd., 1965.
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Matt Larsen: Six manuscripts all originally relating to dancing at the London Inns of Court: Oxford, Bodleian Library (Rawl. Poet.108) (c. 1570). London, British Museum Library (Harley 367) (n.d.). Oxford, Bodleian Library (Douce 280) (c. 1606). Oxford, Bodleian Library (Rawl. D. 864) (c. 1630). London, Inner Temple Library (Misc. Vol. XXVII) (mid. 17th century). London, Royal College of Music (Ms. 1119) (mid. 17th century). All mss. have been transcribed by Cunningham. These manuscripts describe the dancing which was done during the early seventeenth century at the four London Inns of Court. Dancing at the Inns of Court consisted of a fixed program of dances, beginning with pavans and almains, and followed by galliards, corantos and branles. These manuscripts are probably notes for the dancers, to remind themselves of the steps and patterns of the dances, and as such can be difficult to understand, particularly for the more complicated dances. Of the two transcriptions, Wilson's is the better, having Cunningham to draw on. Wilson also points out a number of flaws in Cunningham's transcriptions, which are worth examining. Cunningham, on the other hand, gives more background on the Inns of Court and gives a great many quotes from accounts which describe the dancing, expanding on the text which is given in the manuscripts themselves. Also transcribed with commentary by D.R. Wilson, 1986/87.

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**Dance History Scholars**

Dance History Scholars. International Encyclopedia of Dance. 6 vols. New York: 1998.

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**Brainard, Ingrid**

Brainard, Ingrid. Medieval Dance.  
(In International Encyclopedia of Dance.)

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**Brainard, Ingrid**

Brainard, Ingrid. Renaissance Dance Technique.  
(In International Encyclopedia of Dance.)

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**Daugenti, Carl**

Daugenti, Carl. Dance in Medieval Western Europe. v, 83 leaves : ill. ; 28 cm Master's Thesis (UCLA-1987), UCLA, 1987.

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**Davies, Sir John**

Davies, Sir John. Orchestra, a Poem of Dancing. London: 1594.

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Matt Larsen: This is an Elizabethan poem which celebrates dancing as an art, and in particular indicates that the dancing which was done at the time in the court of Elizabeth I was the ultimate form of the art. The poem is of interest to dance historians in that it includes some passages which describe the dancing of the time. These passages are not very detailed, however, so their value lies mostly in providing some supporting evidence for interpretations of steps and dance forms which are described in more detail in other sources.

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**DeMol, Karen A**

DeMol, Karen A. Tonal Practices in Early Seventeenth Century German Dances. dissertation, 1990.

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**Dixon, Peggy**

Dixon, Peggy. Early Dance Book 1, Medieval to 15th C French Basse Dance. Glasgow: Nonsuch Early Dance Society.

---

From catalogue: Bransles Double, Simple, and Gai; 7 Branles Coupes; Farandoles; Ductia; Danse Royale; Estampies Simple, Double and Gai; 8 Estampies Royales; Old Almaine; Basse Dances.

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**Dixon, Peggy**

Dixon, Peggy. Early Dance Book 9, First Supplement. Glasgow: Nonsuch Early Dance Society.

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From catalogue: Manfredina and Rotta; Suite of Branles; Branle de Bourgogne; short La Spagna; Die Vier Branlen; Il etait une fillette; Shafertanz; 1000 Dukaten; Ligiadra; Tesara; Leoncello; Contentezza d'Amore; Contrapassa Nuovo; La Nizzarda; Il Conto dell'Orco; Chelsea Reach; Faine I Would; Well Hall; Wooley and Georgy; Draper's Maggot; The Hole in the Wall; Queen Caroline's March; Passacaille for two ladies, from Armide

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**Dixon, Peggy**

Dixon, Peggy. Early Dance Book 4, Elizabethan Dances Part 2. Glasgow: Nonsuch Early Dance Society.

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From catalogue: Bransles Charlotte, Pinagay, Aridan, Horses, Officials, Clogs, Washerwomen's, de la Guerre, de la Montarde, Scots, Bransles Coupes; Black, Queen's and Cecilia's Almaines; Nonsuch, Confesse, Parson's Farewell; Heartsease; Ruffy Tufty; Sellinger's Round; Mundesse; Cuckold's All Awry; Shepherd's Holiday; Dargason; Saint Martins; Love for Love.

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**Dixon, Peggy**

Dixon, Peggy. Early Dance Book 2, Italian Renaissance and Caroso & Negri Dances. Glasgow: Nonsuch Early Dance Society.

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From catalogue: Pellegrina; Rostibolly; Anello; Alexandresca; Gelosia; Mercantia; Daphnes; Sobria; Jupiter (Giove); Zinevra; Prexoniera; Venus; Verceppe; Torneo Amorofo; Bella Gioiosa Austria Felice; Furioso; Alta Mendoza; Brando di Cales; Corrente.

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**Dixon, Peggy**

Dixon, Peggy. Early Dance Book 5, English Country Dances (17th & 18th C). Glasgow: Nonsuch Early Dance Society.

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From catalogue: Gathering Peascods; Park; Grays' Inn Maske; Jenny Plucks Pears; Lull Me Beyond Thee; Mage on a Cree; Picking of Sticks; Oranges and Lemons; Mr Beveridge's Maggot; Maids Morris; Hunsdon House; Scotch Measure; The Slip; The Trip to the Jubilee; The Happy Pair; The Hole in the Wall; The Guidman of Balangigh; The Spring; Miss Stuart Seton's Reel; The Rakes of Rochester.

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**Dixon, Peggy**

Dixon, Peggy. Early Dance Book 3, Elizabethan Dances Part 1. Glasgow: Nonsuch Early Dance Society.

---

From catalogue: Basse Danse "Jouyessance vous Donnerai" & Tourdion; Almaine & Recoupe; New Almaine; Tant que vivray; Pavane "Belle qui tiens ma vie"; Pavanes/Galliards; English Coranto; Spanish Pavane; La Volta; Les Bouffons; Pavane La Bataille; La Morisque; The Fairy Round; music for practice.

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**Dolmetsch  
Historical Dance  
Society**

Dolmetsch Historical Dance Society. To Celebrate a Prince.

---

Del (D.Elson): A reasonable collection of 15th C dances from the time of Lorenzo de Medici (the book starts with a short biography on Lorenzo). Sixteen dances in all, with tenor lines. A tape of the tunes also exists.

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**Dolmetsch  
Historical Dance  
Society**

Dolmetsch Historical Dance Society. Il Ballarino.

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Del (D.Elson): A collection of dances reconstructed from Caroso and Negri. There is a similarly titled CD from The Broadside Band, on Hyperion, which contains the music for these dances (CDA66244).

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**Dolmetsch  
Historical Dance  
Society**

Dolmetsch Historical Dance Society. Revels For 1588.

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Del (D.Elson): A collection of dances from Arbeau, Playford, Negri, and the Inns of Court

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**Dolmetsch  
Historical Dance  
Society**

Dolmetsch Historical Dance Society. Georgian Delights.

---

Del (D.Elson): A collection of Baroque dances, including a number of minuets.

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**Dolmetsch  
Historical Dance  
Society**

Dolmetsch Historical Dance Society. Dances of Queen Elizabeth's Court.

---

Del (D.Elson): A collection of 16th Century dances, from Arbeau, Inns of Court, and Caroso.

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**Dolmetsch  
Historical Dance  
Society**

Dolmetsch Historical Dance Society. Sonare Et Balare.

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Del (D.Elson): A good collection of 15th C basse dances and balli from Italy and Burgundy.

---

**Dolmetsch  
Historical Dance  
Society**

Dolmetsch Historical Dance Society. The Art of Dancing.

---

Del (D.Elson): A collection of Baroque Minuets and some Bourees and Allemandes.

---

**Dolmetsch  
Historical Dance  
Society**

Dolmetsch Historical Dance Society. Princely Masques and Revels.

---

Del (D.Elson): A collection of Galliards, Corantos, Bransles and Balli from Caroso, Negri, and other sources.

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**Dolmetsch  
Historical Dance  
Society**

Dolmetsch Historical Dance Society. Devices For Dancing: 1680 - 1700.

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Del (D.Elson): A collection of country dances and period dances from England and France.

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**Dolmetsch, Mabel**

Dolmetsch, Mabel. Dances of Spain and Italy, 1450-1600. Da Capo Press, 1976.

---

Del (D.Elson): An early work on reconstructing the dances from the Italian manuscripts, from Domenico in 1450 to Caroso and Negri. Much of the research in this book has since been rendered obsolete.

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**Dolmetsch, Mabel**

Dolmetsch, Mabel. Dances of England and France from 1450 to 1600. xii, 163 p. plates, music. 26 cm London: Routledge and Paul, 1949.

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**Dolmetsch, Mabel**

Dolmetsch, Mabel. Dances of England and France from 1450 to 1600. New York: Da Capo, 1975.

Reprint of Dances of England and France from 1450 to 1600, 1949.

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**Coplande, Robert**

Coplande, Robert. The Manner of Dauncynge of Bace Daunces.  
(In Dances of England and France from 1450 to 1600 pp 2-4.)

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Matt Larsen: Translation of an unknown French source appended to his publication of a French grammar by Alexander Barclay. The introductory to wryte and to pronounce Frenche. Only copy in Oxford, Bodleian Library (Douce B. 507). This source is very similar to some of the French sources from the fifteenth century, particularly Toulouze, Moderne, and the Brussels manuscript, although this source is somewhat more brief. It includes a number of the choreographies which appear in the other sources, although it contains no music and offers fewer choreographies than the French sources. The discussion is also more brief than that in the other sources, but the information which is there is very similar to parts in the others.

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auto: There is a previous edition (year unknown) but it is not in this bibliography.

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**Domenico da  
Piacenza**

Domenico da Piacenza, and Bianchi, Dante. *De Arte Saltandi & Choreas Ducendi*. Florence: 1963.

---

Matt Larsen: Ms. in Paris, Bibliotheque Nationale (fonds it. 972). Italian dance of the fifteenth century is the earliest form of dance for which written instructions have survived to the present. This is the earliest of those manuals, and according to some authorities, the best. Many of the dances described in this manual continue to appear in manuals up until the early sixteenth century, which gives an indication of their popularity. Italian dances of the time can be broken down into two general categories, bassadanza and balli. The difference between the two is primarily one of tempo and meter; bassadanza are always in 3/2 time, while the meter may change in the middle of balli, from 4/4 to 3/2 to 3/4, etc. There are often several such changes in a ballo, sometimes as many as four or five. Balli also tend to be more involved choreographically, including more complex steps and figures. This manual consists of 56 relatively small pages. The first thirteen of these contain instruction on how the dances and steps are to be performed, and the remainder of the manuscript consists of choreographies and their music. A total of fifteen choreographies are included.

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**Dorian Longwind of  
Neumes**

Dorian Longwind of Neumes. *Lord Longwind's Book of Dance Music*. Albuquerque, NM: Raymond's Quiet Press, 1985.

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Dennis Sherman: A collection of arrangements of dances popular in the Society for Creative Anachronism. Mostly 3 and 4 part, arranged primarily for recorders.

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**Dubruck, Edelgard  
E**

Dubruck, Edelgard E (editor), and Goller, Karl Heinz (editor). *Crossroads of Medieval Civilization: The City of Regensburg and Its Intellectual Milieu*. Michigan: Michigan Consortium for Medieval and Early Modern Studies, 1984.

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- Brainard, Ingrid G** Brainard, Ingrid G. *The Art of Courtly Dancing in Transition: Nurnberg, Germ. Nat. Mus. MS. 8842, a Hitherto Unknown German Source.* Michigan: Michigan Consortium for Medieval and Early uModern Studies, 1984.  
  
(In *Crossroads of Medieval Civilization: The City of Regensburg and Its Intellectual Milieu.*)
- 
- (author unknown). Nurnberg, German National Museum MS. 8842. , Nuremburg manuscript.
- 
- Durham, Peter** Durham, Peter, and Durham, Janelle. *Dances from the Inns of Court. , 1570 - 1675.* staple bound booklet Peter and Janelle Durham, 1997.
- 
- DE: A useful reference manual for the Old Measures, Almans, and other dances from the Inns of Court. Contains reconstructions of all of the dances, and concordances across the various manuscripts. Available with a CD by Jouissance with the same title.
- 
- Ebreo, Guglielmo** Ebreo, Guglielmo. *Untitled MS: D.I. 42. Foligno: Michele Faloci-Pulignani, 1887.*
- 
- Matt Larsen: Ms. in Foligno, Seminario Vescovile, Biblioteca L. Jacobilli. Published (as a nuptial offering to the couple Renier-Campostrini) as "Otto bassdanze di M. Guglielmo de Pesaro e de M.Domenico da Ferrara". This is a short manuscript which contains the choreographies for eight bassadanza. It includes no music, nor is there an introductory section discussing steps. Among the dances are Pelygryna and La Reale.
- 
- Ebreo, Guglielmo** Ebreo, Guglielmo, and Roncaglia, Giovanni Messori. *Della Virtue Etarte Del Danzare...* Modena: 1885.
- 
- Matt Larsen: Ms. in Modena, Biblioteca Estense (Ital. 82, a.J.9.4. (formerly VII.A.82)). Published as "Della virtue etarte del danzare...". This manuscript is relatively small, only fifty eight pages, and includes the usual section concerning steps and dancing in general. This is followed by a relatively small number of dances, five bassadanza and ten balli. No music is included.
- 
- Ebreo, Guglielmo** Ebreo, Guglielmo. *Guglielmus Ebreis Pisauriensis De Pracha Seu Artetripudi Vorghare Opusculum.* 1510 or 1540.
- 
- Matt Larsen: Ms.in Florence, Biblioteca Medicea- Laurenziana (Codex Antinori A13). This source is made up of ninety pages of text, and written in a hand that is very difficult to read. It contains the usual remarks on the art of dancing, and a relatively large section of choreographies. Eighteen bassadanza and twenty one balli are included. No music is given.
- 
- Ebreo, Guglielmo** Ebreo, Guglielmo. *Guglielmi Hebraei Pisauriensis De Pratica Seu Artetripudii Vulgare Opusculum.* 1463.

---

Matt Larsen: Ms. (by the amanuensis Paganus Raudensis) in Paris, Bibliotheque Nationale (fonds it. 973). All of the manuals attributed to Guglielmo Ebreo are roughly similar in structure (note that by manual I mean a work which includes information on how the dances and steps are to be performed, not just choreographies). The discussion in each is broken down into classifications in a similar fashion to Cornazano, including sections on Measure, Memory, Use of Space, etc. The differences are primarily small changes in the exact wording, although some manuals include sections that are not in others, and some sections are more extensive in some manuals. The primary difference between the manuals is how many choreographies each includes, and which they are. Another difference is whether the manual includes music for the dances or not. This particular manuscript consists of one hundred and three small pages. The first forty three discuss steps and their performance. The remainder of the manual includes choreographies for thirty one dances, fourteen bassadanze and seventeen balli. The last few pages contain the music for the dances.

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**Ebreo, Guglielmo**

Ebreo, Guglielmo. Untitled MS: Fondo Palatino 1021, ff. 105r- 106v.

---

Matt Larsen: Ms. fragment in Florence, Biblioteca Nazionale Centrale. This is a relatively minor source, being a pair of pages which are all that are left of a Guglielmo manual. They are from the section on how dances are performed, so they are of some use in reconstructing steps. Their use is limited, however, by the fact that they are not that different from the more complete manuals, and by their brevity.

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**Ebreo, Guglielmo**

Ebreo, Guglielmo, and Zambrini, Francesco. *De Pratica Seu Arte Tripudii Vulgare Opusculum*. Bologna: Presso Gaetano Romagnoli, 1873.

---

Matt Larsen: Ms. in Florence, Biblioteca Nazionale Centrale (Codex Magliabecchiana-Strozziano XIX, 9, Nr. 88). Published as "Trattato dell'arte del ballo di Guglielmo Ebreo, pesarese". This manuscript contains the usual section discussing steps, and a total of thirty four dances, seventeen bassadanza and seventeen balli. As usual, most of the dances can be found in other sources. No music is included.

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**Ebreo, Guglielmo**

Ebreo, Guglielmo, and Sparti, Barbara. *On the Practice of the Art of Dancing*. Oxford: Oxford University Press, 1993.

---

Del (D.Elson): A complete transcription and translation of Guglielmo's main manuscript, with appendices covering the new material from Ambrosio.

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**Ebreo, Guglielmo**

Ebreo, Guglielmo. *Guglielmi Ebrei Pisaurienses De Pracha Seu Artetripudi Vulghare Opuschulam Feliciter Incipit Senper Chongratia Sia Didio Senper*. c. 1470.

---

Matt Larsen: Ms. (originally owned by Giorgio del Giudeo (c. 1470), donated by Walter Toscanini) in New York, Public Library, Dance Collection (Cia Fornaroli Coll. (S) \*MGZMB-Res. 72-254). This manuscript contains some thirty seven large pages of very difficult to read writing. The first nine pages are discussion of dance and how the steps are performed, while the remaining pages give choreographies for fifty five separate balli and bassadanza. No music is included, but many of the dances appear in other manuscripts in which the music is recorded. This manuscript is not for the faint of heart, as the handwriting is almost illegible, and no transcription exists. It does, however, contain a wealth of valuable information. It is also one of the few sources which is in the U.S., which makes it somewhat more available, at least to those who live on the east coast.

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**Elliott, Janine**

Elliott, Janine. The Relationship Between Music and Dance in Cotswold Morris Performance. dissertation, 1993.

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**Ellis, Helen  
Meredith**

Ellis, Helen Meredith. The Dances of J.B. Lully (1632- 1687). xi, 257 leaves : ill., facsimils., music University Microfilms, dissertation, Stanford University-1967, 1968.

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**Elson, David**

Elson, David. Del's Dance Book. CD-ROM and Book Sydney: Privately published, 1993.

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Del (D.Elson): Yet another SCA dance book, this covers the dances currently being done in Lochac (Australia). Re-issued on a semi-regular basis.

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<http://www.sca.org.au/del/ddb/> Online version

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**Elyot, Sir Thomas**

Elyot, Sir Thomas, and Lehmborg, S. E. The Boke Named the Governor. Menston, England: The Scolar Press, 1970.

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Online version <http://www.hti.umich.edu/bin/pd-idx?type=header?idno=ElyotGover>

---

Matt Larsen: Chapters 19 through 25 deal with dancing. The chapters which discuss dancing are interesting, although not of direct use in reconstructing choreographies. No specific choreographies are given, nor is any music included. What is given, however, is information about how dances were done in England at this time. It is fairly clear that the dances were basically similar, if not identical to those which were done in France and Burgundy at this time. We can also glean some style information, so this source is more useful to those working on how the steps were performed than it is to those who are interested only in specific reconstructions.

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auto: There is a previous edition from 1531 but it is not in this bibliography.

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- 
- Esquivel Navarro, Juan de** Esquivel Navarro, Juan de. Discursos Sobre El Arte Del Danzado. Sevilla: Juan Gomez de Blas, 1642.
- 
- Matt Larsen: This is a relatively short (about fifty pages) manual from the mid seventeenth century. It is of interest partly because it describes steps and dances which do not seem to appear elsewhere. Much of what is discussed seems to be galliard variations, which may have been local favorites. It may also be that Navarro gives different names to steps which are described elsewhere. In any case, it is worthy of further research, although it is a little out of the SCA period (still, if we are using Playford, which is first published almost ten years after this, I think this is justified).
- 
- Esquivel Navarro, Juan de** Esquivel Navarro, Juan de. Discursos Sobre El Arte Del Danzado. Madrid: Asociación de Libreros y Amigos del Libro, 1947.
- Reprint of Discursos Sobre El Arte Del Danzado, 1642.
- 
- Feves, Angene** Feves, Angene. Dances of a Noble Gathering. Pleasant Hill, CA: 1985.
- 
- Florio, John** Florio, John. Queen Anna's New World of Words. Menston (England): The Scholar Press Limited, 1968.
- 
- Nathan Kronenfeld: An English/Italian dictionary from the period of several dance sources. Andrew Draskoy has entered in some relevant dance terms from this source at <http://www.ucs.mun.ca/~andrew/rendance/florio.html>.
- 
- auto: There is a previous edition from 1611 but it is not in this bibliography.
- 
- Fortenberry, Helen** Fortenberry, Helen. An Investigation of the Types and Forms of Dance Existing From 476 to 1500. iv, 88 leaves : ill. ; 29 cm Microform Publications, University of Oregon, Master's Thesis (Woman's College, University of North Carolina), 1955.
- 
- Francalanci, Andrea** Francalanci, Andrea. Una Stravaganza Dei Medici. VHS/PAL videocassette London: Dance Books, 1992.
- 
- Del (D.Elson): This is a reconstruction of a 1589 Florentine masque. Currently only available in PAL format on VHS (for England, Australia, NZ, Europe except France), but well worth a look.
- 
- Franko, Mark** Franko, Mark. The Dancing Body in Renaissance Choreography (C. 1416-1589). Birmingham, AL: Summa Publications, 1986.
-

Justin du Coeur: This book explores the motifs of motion found in the Renaissance, and tries to draw some conclusions about dance movement from them. Franko's writing style is extremely dense, making the book quite difficult to read, but he has some interesting things to say about the notion of movement as a form of communication. The book is very heavy on quotes; roughly a third of the text is quotes. Most quotes are given both in the original language and in English.

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**Gargiulo, Piero**

Gargiulo, Piero (editor). *La danza italiana tra Cinque e Seicento: studi per Fabrizio Caroso da Sermoneta*. Roma: Bardi, 1997.

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**Giordano, Gloria**

Giordano, Gloria (compiler), and Sparti, Barbara (compiler), and Nordera, Marina (compiler). *Archivio notizie -- Resoconti di Incontri, Convegni e Presentazione*. Associazione Italiana per la Ricerca sulla Danza.

On line URL: <http://www.airdanza.it/agenda/archivio.htm>

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**Grove, Sir George**

Grove, Sir George, and Blom, Eric, and Stevens, Denis. *Grove's Dictionary of Music and Musicians*. New York: St. Martin's Press, 1964.

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**Hagar the Black**

Hagar the Black. *Dance Class 1, 2, & 3*.

---

Del (D.Elson): A list of SCA dances commonly done in the central West Kingdom.

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**Henry, Susan G**

Henry, Susan G. *The Rose and Nefr Dance Manual*. Rose and Nefr Press, [1988].

---

Del (D.Elson): One of the better in-print general dance manuals for SCA dance. This does not attempt to exclusively cover period dance, however. A number of the dances included are SCA inventions, and the book focusses heavily on English Country, contains very few Italian renaissance dances, and omits completely any study of the 15th C Basse Danse from Burgundy or Italy.

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Justin du Coeur: There are two tapes accompanying the book, which contain danceable (if not always lovely) recordings of all of the dances contained therein. Also, while the book does contain some non-period dances, it is pretty honest about them: there is a "Dances that aren't period" section at the end for the SCA dances that really have no connection to period, and it often (although not always) acknowledges the dances that are a bit borderline. In general, it accomplishes what it set out to do: document SCA dances. I wouldn't recommend it to the researcher, but it's an excellent place to start if you're just interested in learning some period dances as generally done today in the SCA.

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**Horst, Louis**

Horst, Louis. *Pre-Classic Dance Forms*. Princeton: Dance Horizons, 1987.

---

Justin du Coeur: This is a very light overview of a number of dance forms predating modern ballet. It is fairly slim (140 pages), and heavy on pictures and music, so it only spends a few pages on each form. Roughly half the book is arguably related to the Renaissance -- out of 13 chapters, it has sections on the pavan, galliard, allemande, courante, sarabande, gigue, and gavotte. It's not much use for serious research, but might be useful for quickly showing some of the major dance forms of the period. (The rest of the book is all Baroque forms.) The book was intended as a textbook, and is very easy reading.

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auto: There is a previous edition from 1937 but it is not in this bibliography.

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**Hughes, D. G**

Hughes, D. G (editor). Instrumental Music: A conference at Isham memorial Library. Cambridge, MA: Harvard University Press, 1959.

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**Kinkeldey, Otto**

Kinkeldey, Otto. Dance Tunes of the Fifteenth Century. Cambridge, MA: Harvard University Press, 1959.

(In Instrumental Music: A conference at Isham memorial Library pp 3-30 and 89-152.)

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**Il Papa**

Il Papa, and Casazza, Joseph, and Cain, Elizabeth. Il Papa Ms. New York, Public Library, Dance Collection (Cia Fornaroli Coll. \*ZBD-26). 1997.

Reprint of Codex Magliabecchiana-Strozziano XIXm cod. 31, .

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Andrew Draskoy: Electronic format (HTML). Transcription and commentary.

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**Il Papa**

Il Papa. Codex Magliabecchiana-Strozziano XIXm cod. 31. , New York, Public Library, Dance Collection (Cia Fornaroli Coll. \*ZBD-26). , Il Papa manuscript.

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Matt Larsen: Il Papa Ms. New York, Public Library, Dance Collection (Cia Fornaroli Coll. \*ZBD-26); Florence, Biblioteca Nazionale Centrale (Codex Magliabecchiana- Strozziano XIXm cod. 31). This is a relatively short manuscript, made up of some fourteen doublesided pages. It is written in a hand which is fairly difficult to make out, and contains no music for its dances. The first two pages are introductory in nature, and discuss dance in general. The remaining twelve pages contain a total of fifteen dance choreographies. Some of these choreographies are relatively long, while others are quite short, as short or shorter than the shortest offered by Caroso. Although this is a relatively minor source from this period, it is available in the US.

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**Inglehearn, Madeleine**

Inglehearn, Madeleine, and Pope, Martin. Ten Dances From Sixteenth Century Italy. Witham, Essex, England: Companie of Dansers, 1983.

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**Inglehearn, Madeleine**

Inglehearn, Madeleine. 15th Century Dances From Burgundy and Italy. Witham, Essex, England: Companie of Dansers, 1983.

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- Jeppesen, Knud** Jeppesen, Knud (editor). Balli Antichi Veneziani. , Old Venetian Dances. Copenhagen: Wilhelm Hansen, 1962.
- 
- Jones, Pamela Anne** Jones, Pamela Anne. The Relation Between Music and Dance in Cesare Negri's " Le Gratie D'Amore" 1602, Vol. 1 & 2. UMI, dissertation (University of London, King's College), 1989.
- 
- Keel, James Frederick** Keel, James Frederick. Music in the Time of Queen Elizabeth. 3 p.l., 9-59, mly p. front., plates. 15 x 12 cm London: privately published, 1914.
- 
- Keller, Kate Van Winkle** Keller, Kate Van Winkle, and Shimer, Genevieve. The Playford Ball. The Country Dance and Song Society, 1990.
- 
- Dennis Sherman: A very nice compilation of 103 dances from various editions of Playford. Includes facsimile of the original, modern redaction, melody line, and original source of dance and music for each selection.
- 
- Kinkeldey, Otto** Kinkeldey, Otto. A Jewish Dancing Master of the Renaissance (Guglielmo Ebreo). Pamphlet New York: 1929.
- 
- auto: There is a previous edition from 1929 but it is not in this bibliography.
- 
- Kinkeldey, Otto** Kinkeldey, Otto. A Jewish Dancing Master of the Renaissance: Guglielmo Ebreo. 44 p. illus., facsim. 21 cm Brooklyn: Dance Horizons, 1966.
- 
- Kirstein, Lincoln** Kirstein, Lincoln. Dance: A Short History of Classic Theatrical Dancing. Princeton: Dance Horizons, 1987.
- 
- Justin du Coeur: This book is a broad overview of the history of dance, with a particular focus on theatrical and performance dance. It covers all periods, from primitive dance up through relatively modern ballet forms, spending several chapters (some 80 pages or so) on the medieval and renaissance periods. It says very little about actual choreography, but has some intriguing discussion of dance performance, and the environment in which these dances were performed.
- 
- auto: There is a previous edition from 1935 but it is not in this bibliography.
- 
- Krajewski, Richard** Krajewski, Richard, and Waters, Meaghan. A Collection of Dances Performed in Lochac and Their Most Often Used and Generally Known Tabulations. 1985.
- 
- Del (D.Elson): A book describing some of the dances performed by SCA groups in Australia at the time.
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- La Rue, Jan** La Rue, Jan (editor), and et al. (editor). *Aspects of Medieval and Renaissance Music: a birthday offering to Gustave Reese*. New York: Norton, 1966.
- 
- Heartz, Daniel** Heartz, Daniel. *A 15th-Century Ballo: Rôti Bouilli Joyeux*. New York: Norton, 1966.  
(In *Aspects of Medieval and Renaissance Music: a birthday offering to Gustave Reese* pp 359-375.)
- 
- Southern, Eileen** Southern, Eileen. *Basse Dance Music in Some German Manuscripts of the 15th Century*. New York: [1966].  
(In *Aspects of Medieval and Renaissance Music: a birthday offering to Gustave Reese* pp 738-755.)
- 
- Laban, Juana de** Laban, Juana de (editor). *Institute of Court Dances of the Renaissance and Baroque Periods*. New York: Committee on Research in Dance, 1972.
- 
- Langston, Ann Lizbeth** Langston, Ann Lizbeth. *Italian Gagliarda Dance Movement in Four Dances From Cesare Negri's Le Gratie D'amore (1602)*. Master's Thesis (University of California, Riverside), 1988.
- 

Abstract: This thesis focuses on the Late-Renaissance Italian gagliarda dance type as a component of a dance suite within the context of choreographic descriptions in Cesare Negri's *Le Gratie d'Amore* (1602). Definitive materials for reconstruction of two dances, "Bassa Gioiosa" and "Laura Gentile," are derived from full execution in a studio situation. Preparatory materials for reconstruction are presented drawn from the detailed analytical study of two other dances, "La Fedelta' d'Amore" and "La Galleria d'Amore." Negri provides rules for proper performance of step-units used in the duple-meter and triple-meter sections of dance suites. To better understand the step-units performed in the dances, Negri's descriptions of the component step-units were interpreted in Labanotation and word notes. Thus, each detailed interpretation of a step-unit is offered here as one possible and very specific suggestion for use in interpretation of the choreographic descriptions in *Le Gratie d'Amore*.

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Lizbeth Langston: According to Negri, two step-units are considered the basis of all cinque-passi variations, the cinque-passi in gagliarda and the cinque-battute di campanella. Though several other dancing masters describe the cinque-passi, Negri is the only master to describe the campanella as a separate and important step-unit. Examination of variations within choreographic descriptions reveals that most are mixtures of the two basic types, the cinque-passi and the campanella, rather than elaborations of one or the other. Three of the four dances analyzed ("Bassa Gioiosa," "La Fedelta' d'Amore" and "La Galleria d'Amore") contain cinque-passi step-units and variations on the basic cinque-passi, while in the fourth ("Laura Gentile,") *seguiti ordinarii* replace the cinque-passi step-units. The *cinq-pas* documented in *Orchesographie*, by Thoinot Arbeau, is the most similar step-unit to Negri's cinque-passi. The basic cinque-passi step-unit from the two manuals of Fabritio Caroso, *Il Ballarino* and *Nobiltà di Dame*, is different from that of Negri and Arbeau, for his description specifies a more complex set of movements with fewer aerial steps. Descriptions of cinque-passi step-units in the works of the less well-known masters, Prosper Luti di Sulmona and Lodovico Iacobilli, are similar to those of Caroso.

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Lizbeth Langston: For a dance reconstructor, this thesis is most useful for the interpretations of step-units given in Labanotation and word-notes. I have notated all Negri's basic gagliarda step-units and most of the other step-units given in his *Rules*, but not the various gagliarda variations he enumerates in the second treatise. The dance reconstructions are less useful. I have corrected errors and changed my thinking on all the dances I reconstructed. I have changed the figures radically. I have also reinterpreted the proper performance of the gagliarda variations. I still stand by the translations, but the dance scores contain some errors, and the figures are all incorrect. Therefore, since my interpretations of these dances "sono mal fatto," I do not recommend these reconstructions!

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### Lauze, Francois de

Lauze, Francois de. *Apologie De La Danse*. Geneva: Minkoff, 1977.

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Matt Larsen: This manual describes in great detail a number of the dances popular in the early seventeenth century, including the courante, several different bransles, the galliard, as well as a few words on the gavotte. One interesting feature is that the work is composed of two separate manuals, one for gentlemen, and the other for ladies. To the best of my knowledge, this is the first dance manual which indicates that the man is doing steps (other than the bow) which are significantly different from those which the woman is doing. The manual is dedicated to George Villiers, then Marquis of Buckingham. The descriptions are probably meant to discuss the same movements which Arbeau and others describe (de Lauze actually refers the reader to Arbeau in one instance), but de Lauze's descriptions are so detailed and involved that it is difficult to understand what he is trying to get across. Thus, while this is a valuable work, it is very difficult to make definitive interpretations of the descriptions. One cannot help but feel, however, that careful reading of the manual and much work would yield some very valuable insights. In short, this manual offers a lot of promise, but ought not to be tackled unless one is willing to exert a great deal of effort.

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auto: There is a previous edition from 1623 but it is not in this bibliography.

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- 
- Lauze, Francois de** Lauze, Francois de, and Wildeblood, Joan. *Apologie De La Danse*. London: Frederick Muller Ltd., 1952.
- 
- See entry of original for comments.
- 
- Lehner, Marcus** Lehner, Marcus. *A Manual of Sixteenth-Century Italian Dance Steps*. Freiburg: fa-gisis, 1997.
- 
- Leitner, Quirin von** Leitner, Quirin von (editor). *Freydal des Kaisers Maximilian I. Turniere und Mummereien Herausgegeben...* Vienna: 1800- 1882.
- 
- John Forrest: A species of reproduction of the FREYDAL CODEX, a series of engravings of masqueraders, musicians and dancers commissioned by Maximillian I HRE. There are about 120 images in all, half of which are of dance and masquerade.
- 
- Little, Meredith** Little, Meredith, and Marsh, Carol G. *La Danse Noble : An Inventory of Dances and Sources*. Williamstown, MA: Broude Brothers, 1992.
- 
- Lupi da Carravagio, Livio** Lupi da Carravagio, Livio. *Mutanze Di Gagliarda, Tordiglione, Passo e mezzo, Canari e Passeggi*. Palermo: gli Heredi di Gio. Francesco Carrara, 1600.
- 
- Lupi da Carravagio, Livio** Lupi da Carravagio, Livio. *Libro Di Gagliarda, Tordiglione, Passo E Mezzo, Canari E Passeggi*. Palermo: Gio. Battista Maringo, 1607.
- Reprint of *Mutanze Di Gagliarda, Tordiglione, Passo e mezzo, Canari e Passeggi*, 1600.
- 
- Matt Larsen: This is a lengthy volume (about 300 pages) discussing, as the title suggests, galliards, tordions, passo e mezzo and canaries. It opens with a short discussion of steps and choreographies for two dances. The majority of the volume, however, is devoted to describing hundreds of short sequences of galliards, tordions, etc. These are apparently intended for use when one needed to "invent" a galliard or other variation. The reader would memorize and practice several passages from each section, so as to have them ready at need. It is difficult to imagine anyone memorizing all of the literally hundreds of variations offered here, but it is clear that no one would have been considered an accomplished dancer without knowing a few (or better yet, being able to invent them as needed). All in all, an interesting volume, but not as generally useful as either of Caroso's works or Negri's book.
- 
- Lutii de Sulmona, Prospero** Lutii de Sulmona, Prospero. *Opera Bellissima Nella Quale Si Contegono Multe Partite, Et Passeggidi Gagliarda ....* Perugia: 1589.
- 
- Matt Larsen: This work is similar to that of Lupi, but much shorter. The discussion of steps is a single page, speaking mostly about caprioles, and only some thirty-two variations are presented. Only galliard variations are discussed.

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On line version: <http://www.erols.com/eacain/dance/Lutii.html>

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**Malvezzi,  
Cristofano**

Malvezzi, Cristofano, and Walker, D.P. Musiques des Intermèdes de "la Pellegrina". Les fêtes du mariage de Ferdinand de Médicis et de Christine de Lorraine, Florence, 1589. Paris: Editions du Centre National de la Recherche Scientifique, 1963.

---

**Marsh, Carol**

Marsh, Carol. French Court Dance in England, 1706-1740 : A Study of the Sources. ix, 354 leaves : ill., music, facsimils. ; 29 cm UMI, dissertation (City University of New York-1985), 1986.

---

**Martin, Jennifer  
Kaye Lowe**

Martin, Jennifer Kaye Lowe. The English Dancing Master, 1660-1728 : His Role At Court, in Society and on the Public Stage. iv, 167 leaves : ill. ; 21 cm UMI, dissertation (University of Michigan), 1977.

---

**McGee, Timothy J**

McGee, Timothy J. Medieval Instrumental Dances. Indiana University Press, 1989.

---

Justin du Coeur: This book is a little early, but useful for those who are experimenting with medieval dance. It is primarily a collection of all (?) the known medieval dance tunes, collected into one volume. The introductory sections have a few pages on what is known about the form of the dances, although the bulk is spent on discussing the music.

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**McGinnis,  
Katherine Tucker**

McGinnis, Katherine Tucker. Moving in high circles: Courts, dance, and dancing masters in Italy in the long sixteenth century (Guglielmo Ebreo da Pesaro, Cesare Negri). UMI, 2001.

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UMI order number 3007843

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**McGowan,  
Margaret M**

McGowan, Margaret M. L'art Du Ballet De Cour En France, 1581-1643. 351 p., 12 leaves of plates : ill. ; 23 cm Paris: Centre national de la recherche scientifique, 1963.

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**Mellor, Hugh**

Mellor, Hugh (editor), and Brinkwater, Leslie (editor). The English Dancing Master or, Plaine and easie Rules for the Dancing of Country Dances, with the Tune to each Dance. London: Dance Books Ltd., 1984.

---

Dennis Sherman: A semi-facsimile of the first edition of Playford. Very minimal notes and discussion.

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Andrew Draskoy: What does "semi-facsimile" mean?

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auto: There is a previous edition from 1651 but it is not in this bibliography.

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- 
- Meredith, Peter** Meredith, Peter. The Maner of Dauncynge. 1 videocassette (VHS; PAL) (25 min.) : sd., col. ; 1/2 in Leeds: The Audiovisual Service, The University of Leeds, 1980.
- 
- Meurs, Johannes van** Meurs, Johannes van. Ioannis Mevrsi Orchestra. Sive, De Saltationibvs Vetervm, Liber Singularis. Lvgdvni Batavorvm: ex officina Godefridi Basson, 1618.. 4 p.l., 111 p. 21 cm
- 
- Millar, John Fitzhugh** Millar, John Fitzhugh. Elizabethan Country Dances. Williamsburg, VA: Thirteen Colonies Press, 1985.
- 
- Dennis Sherman: Compilation of country dances from various editions of Playford.
- 
- Lizbeth Langston: Highly inaccurate. Some of the dances bear little relation to the original, with no warning that they are adaptations.
- 
- Moderne, Jacques** Moderne, Jacques (publisher), and Toulouze, Michel (publisher). Dossier Basses-Dances; S'Ensuit L'art Et Instruction De Bien Dancer and S'ensuyvent Plusieurs Basses Dances Tant Communes Qu'incommunes: Comme on Pourra Veoyr Cy Dedans. Paris; Lyon: J. Moderne, M. Toulouze, 1532;. Genève: Minkoff, 1985.
- 
- Dennis Sherman: Facsimile edition, two basse-dance manuals bound together. See original of Moderne and Toulouze.
- 
- Andrew Draskoy: This is really two things in one book. The book itself is not an edition, but two sections each of which is an edition. Need a new item type to handle this.
- 
- Moderne, Jacques** Moderne, Jacques. S'ensuyvent Plusiers Basses Dances, Tant Communes Que Incommunes, Comme on Pourra Veoyr Cy Dedans.
- Reprint of S'ensuyvent Plusiers Basses Dances, Tant Communes Que Incommunes, Comme on Pourra Veoyr Cy Dedans, c. 1532-1533.
- (In Dossier Basses-Dances; S'Ensuit L'art Et Instruction De Bien Dancer and S'ensuyvent Plusieurs Basses Dances Tant Communes Qu'incommunes: Comme on Pourra Veoyr Cy Dedans. Paris; Lyon: J. Moderne, M. Toulouze, 1532;.)
- 
- Toulouze, Michel** Toulouze, Michel (publisher). L'art Et Instruction De Bien Dancer. , Toulouze Incunabulum.
- Reprint of L'art Et Instruction De Bien Dancer, c. 1488-1496.
- (In Dossier Basses-Dances; S'Ensuit L'art Et Instruction De Bien Dancer and S'ensuyvent Plusieurs Basses Dances Tant Communes Qu'incommunes: Comme on Pourra Veoyr Cy Dedans. Paris; Lyon: J. Moderne, M. Toulouze, 1532;.)
-

**Moderne, Jacques**

Moderne, Jacques (publisher). *S'ensuyvent Plusiers Basses Dances, Tant Communes Que Incommunes, Comme on Pourra Veoyr Cy Dedans*. Lyon: Jacques Moderne, c. 1532-1533.

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Matt Larsen: Only known copy in Paris, Bibliotheque Nationale (Coll. Rothschild, VI-3 bis-66, No. 19). Brief study and edition of the dances published by Francois Lesure. "Dances et chansons a danser au debut du XVIe siecle." *Recueil de travaux offerts a M. Clovis Brunel* vol. II, pp. 176-184. Includes a short discussion on steps and a list of 115 basse dances, although without the music. Many of the dances also appear in Brussels and Toulouze. The introduction given by Moderne is very similar to that given by Toulouze, and may have been a rewriting of it.

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**Moe, Lawrence Henry**

Moe, Lawrence Henry. *Dance music in printed Italian lute tablatures from 1507-1611*. Thesis (Cambridge, Mass., Harvard University), 1956.

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**Montagut, B. de**

Montagut, B. de. *Lovange De La Dance*. , British Museum MS Royal 16E, 37-39. c. 1623.

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Matt Larsen: Ms. in London, British Museum (MS Royal 16E, 37-39). Unpublished. Like the manual by de Lauze, this describes early seventeenth century court dancing, in which one can see the beginnings of what will become baroque dance in the next century. It begins with a discussion of the "principles" of dance, continues with a section on the reverence, followed by detailed discussions of the courante, bransles and galliades (with a specific section discussing the capriole). This work is similar in many ways to that of de Lauze, even being dedicated to the same gentleman, George Villiers, Marquis of Buckingham, who was apparently an avid dancer. Like de Lauze, Montagut also gives very detailed instructions, and like de Lauze, his instructions are difficult to follow. Nevertheless, they contain considerably more information on the courante than any other sources, and they go into considerable detail on the fine points of the dances they describe, which cannot be said of many other manuals of the time.

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**Morley, Thomas**

Morley, Thomas, and Harmon, R. Alec. *A Plaine and Easie Introduction to Practicall Musicke*. New York: W. W. Norton and Company, 1952.

Reprint of *A Plaine and Easie Introduction to Practicall Musicke*, 1597.

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**Morley, Thomas**

Morley, Thomas. *A Plaine and Easie Introduction to Practicall Musicke*. 1597.

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Matt Larsen: This work is primarily a music text, but some comments are offered on dance music. It is useful in the same way that Orchestra is useful

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**Negri, Cesare**

Negri, Cesare. *Nuove Inventioni Di Balli*. Milan: 1604.

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Matt Larsen: This volume was a reprint of Negri's previous volume, *Le gratie d'amore*.

- 
- Negri, Cesare** Negri, Cesare. *Le Gratie D'amore*. New York: Broude Brothers, 1969.  
Reprint of *Le Gratie D'amore*, 1602.
- 
- Negri, Cesare** Negri, Cesare, and Kendall, Gustavia Yvonne. "Le Gratie D'amore" 1602 By Cesare Negri: Translation and Commentary. University Microfilms International, dissertation (Stanford University), 1985.  
Reprint of *Le Gratie D'amore*, 1602.
- 
- Matt Larsen: Kendall's translation is a very valuable volume, since it offers both a facsimile of the original and a translation. Thus, when reconstructing a dance, it is easy to refer to the original at any point, but the work is also accessible to those who don't know Italian. The translation is not completely reliable, however, and some reference to the facsimile should be made.
- 
- Negri, Cesare** Negri, Cesare. *Le Gratie D'amore*. Milan: 1602.
- 
- Matt Larsen: Like the other Italian manuals of the sixteenth century, this is a large volume of long and very difficult dances. In particular this volume includes a long discussion on galliard variations, and gives many galliard steps, including steps used for the "kick the tassel" contest. It should be noted that Negri uses some of the same names as Caroso for what seem from the descriptions to be different steps, so one should use care when reconstructing a dance to use the appropriate steps. On average, the dances which Negri presents are more complicated than those which Caroso offers. That is, the simplest of Negri's dances is more complicated than the simplest of Caroso's; although the most difficult dances of each author are similar in complexity
- 
- Nelson Historical Dance Society** Nelson Historical Dance Society. *The Fifteenth Century Base Danze and Ballo*. Nelson, England:
- 
- Nelson Historical Dance Society** Nelson Historical Dance Society. *Dance With Giorgio*. Nelson, England:
- 
- Nelson Historical Dance Society** Nelson Historical Dance Society. *A Study of Two Fifteenth Century Dances*. Nelson, England:
- 
- Nelson Historical Dance Society** Nelson Historical Dance Society. *The Brando: A Sixteenth Century Dance Type*. Nelson, England:
- 
- Nelson Historical Dance Society** Nelson Historical Dance Society. *Il Furioso*. Nelson, England:
- 
- Del (D.Elson): A thorough description of the steps, timings, and floor patterns of Caroso's Furioso from *Il Ballarino*, and the three variations on it from *Nobiltà di Dame*.

- 
- Nelson Historical Dance Society** Nelson Historical Dance Society. Dance With Giorgio Un Altra Volta. Nelson, England:
- 
- Nelson Historical Dance Society** Nelson Historical Dance Society. Three More Sixteenth Century Dances. Nelson, England:
- 
- See Pleydell for more information.
- 
- Nelson Historical Dance Society** Nelson Historical Dance Society. Il Canario. Nelson, England:
- 
- Nelson Historical Dance Society** Nelson Historical Dance Society. A Study of Some Sixteenth Century Dances. Nelson, England:
- 
- See Pleydell for more information.
- 
- Newman, Joel** Newman, Joel. Galliard Rhythms: A Study Outline.
- 
- Oberstein, Elizabeth** Oberstein, Elizabeth. The Merveilleux : An Aesthetic Approach to the Baroque Dance Spectacle. Master's Thesis (UCLA), 1972
- 
- Padovan, Maurizio** Padovan, Maurizio (editor). Guglielmo Ebreo da Pesaro e la danza nelle corti italiane del XV secolo : atti del Convegno internazionale di studi, Pesaro 16/18 luglio 1987. 343 p. : ill. ; 24 cm Pisa: Pacini, 1990.
- 
- Paino, F** Paino, F (editor). Dramma medioevale europeo, Atti della 2a Conferenza Internazionale, Camerino, 4-6 luglio 1997. Camerino: Università degli Studi di Camerino, Centro Linguistico di Ateneo, 1998.
- 
- Pontremoli, Alessandro** Pontremoli, Alessandro. La Moresca: una forma di teatro-danza del XVI secolo. Camerino: Università degli Studi di Camerino, Centro Linguistico di Ateneo, 1998.
- (In Dramma medioevale europeo, Atti della 2a Conferenza Internazionale, Camerino, 4-6 luglio 1997 pp 79-103.)
- 
- Playford, John** Playford, John, and Dean-Smith, Margaret. Playford's English Dancing Master - a Facsimile Reprint With an Introduction, Bibliography and Notes. London: Schott & Co. Ltd., 1957.
- Reprint of The English Dancing Master, 1651.
- 
- See original for more information
- 
- Playford, John** Playford, John. The English Dancing Master. London: 1651.
-



<http://www.contrib.andrew.cmu.edu/org/sca/src/contributed/pc2d@andrew.cmu.edu/dance/playford.html> Online transcription

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Matt Larsen: Most SCA people are familiar with some English country dances, which are at least as popular as Arbeau's dances. This is due in part to the fact that there are organizations outside the SCA which have done considerable research into these dances. It should be remembered, however, that many of the dances which are commonly done by such groups come from later editions than Playford's original publication, or from other sources stretching all the way to the late eighteenth century. In any case, the dances which are described by Playford in his 1651 edition are relatively easy, and are mostly combinations of a fairly small vocabulary of steps, so they are fairly easy to reconstruct. Along with Arbeau's Orchesography, this is the most accessible of the original sources, and can serve as a good starting point for aspiring dance masters. One disadvantage, the fact that the music given with the dances is only a single line, has been offset by the publication in recent years of a number of booklets of early Playford dance tunes with full arrangements, as well as a number of recordings for the dance master who doesn't have musicians at his or her command.

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Lizbeth Langston: Note that step-unit descriptions in Playford are very brief. He does not indicate whether to start movements on the L or R foot and does not indicate how to do figures. This has led to several reconstruction traditions and performance practices. Playford is a challenge and fun to work with.

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- Pleydell, Lillian** Pleydell, Lillian. *A Study of Some Sixteenth Century Dances*. 96 p. : ill. ; 21 cm Great Britain: 1985.
- 
- Pleydell, Lillian** Pleydell, Lillian. *Three More Fifteenth Century Italian Dances*. 43 p. : ill. ; 21 cm Nelson, England: Nelson Historical Dance Society, 1987.
- 
- Pompilio, A** Pompilio, A (editor), and Restani, D (editor), and Bianconi, L (editor), and Gallo, F. A (editor). *Atti del XIV Congresso della Società Internazionale di Musicologia: Trasmissione e recezione delle forme di cultura musicale*. Turin: Edizioni di Torino, 1990.
- 
- Caldwell, John** Caldwell, John. *Early Keyboard Tablatures and Medieval Dance Theory*. Turin: Edizioni di Torino, 1990.
- (In *Atti del XIV Congresso della Società Internazionale di Musicologia: Trasmissione e recezione delle forme di cultura musicale* pp 681-686.)
- 
- Pontremoli, Alessandro** Pontremoli, Alessandro. *Intermedio spettacolare e danza teatrale a Milano fra Cinque e Seicento*. Milano: Euresis, 1999.
- 
- Pontremoli, Alessandro** Pontremoli, Alessandro, and La Rocca, Patrizia. *Il ballare Lombardo : teoria e prassi coreutica nella festa di corte del XV secolo*. vi, 250 p., 16 p. of plates : ill. (some col.) ; 24 cm Milano: Vita e pensiero, 1987.
-

- 
- Pourot, Paul** Pourot, Paul. *La chanson, le masque, la danse; origines et histoire de la chanson, du carnaval, de la danse et des noels*. 183 p., 2 l. 19 cm Paris: E. Figuiere, 1927.
- 
- Praetorius, Michael** Praetorius, Michael. *Terpsichore*. Wolfenbuttel: 1612.
- 
- Matt Larsen: Like Morley's work, this is primarily a work concerning music, not dance. However, it is music for dancing and includes some notes which are of interest.
- 
- Praetorius, Michael** Praetorius, Michael. *Syntagma Musicum*. Wolfenbuttel: 1619.
- 
- Matt Larsen: This volume is similar to *Terpsichore*, but treats musical theory more than specific musical pieces. Like the others, it is useful mostly as supporting evidence for steps and dancing practices, rather than as a source for specific choreographies.
- 
- Praetorius, Michael** Praetorius, Michael. *Terpsichore*. New York: LaNove Davenport, Associated Music Publishers, 1969.
- 
- Andrew Draskoy: Modern editions of nine of Praetorius' dances arranged in six parts.
- 
- Pugliese, Patri** Pugliese, Patri, and Casazza, Joseph. *Practise For Dauncinge; Some Almans and a Pavan, England 1570-1650, A Manual For Dance Instruction*. Cambridge, MA: P.J. Pugliese & J. Casazza, 1980.
- 
- Dennis Sherman: Redactions of selected dances from Cunningham, includes 4 part arrangements of the music for the dances.
- 
- Pujol, Francesca** Pujol, Francesca (editor), and Amades, Joan (editor). *Diccionari De La Danza*. Vol. I, *Canconer Popular De Catalunya*. Barcelona: 1936.
- 
- Includes facsimile of "Manuscrit del Hospital (Tarrago)." See entry of original for comments.
- 
- Putt, Alice Louella** Putt, Alice Louella. *Masquers Unmasked : Masques, Dance-Masters and Performers At the Inns of Court, 1526-1687*. Master's Thesis (University of California, Riverside), 1986.
- 
- Randel, Don Michael** Randel, Don Michael, and Apel, Willi. *The New Harvard Dictionary of Music*. Cambridge, MA: Harvard University Press, 1986.
- 
- Rastall, Richard** Rastall, Richard, and Lequet, A. E. *L'art Et Instruction De Bien Dancer*. New York: Dance Horizons, 1971.
-

Matt Larsen: This is a facsimile and translation of the Toulouze MS, with transcribed music. For the interested scholar who does not read French, this volume is valuable for the translation of the introductory discussion of steps, although the translation is not perfect.

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**Ravelhofer, Barbara**

Ravelhofer, Barbara (editor). Proceedings of Terpsichore 1450-1900 International Dance Conference, Ghent, 2000. Ghent: Institute for Historical Dance Practice, 2000.

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**Draskóy, Andrew**

Draskóy, Andrew. "Se il cavallo e gagliardo": Connections between Horsemanship and Dance in 16th-century Italy. Ghent: Institute for Historical Dance Practice, 2000.

(In Proceedings of Terpsichore 1450-1900 International Dance Conference, Ghent, 2000.)

---

**Nevile, Jennifer**

Nevile, Jennifer. The Four misure in Fifteenth-Century Italian Dance. 2000.

(In Proceedings of Terpsichore 1450-1900 International Dance Conference, Ghent, 2000 pp 1-6.)

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**Nowaczek, Jadwiga**

Nowaczek, Jadwiga. The Misery of the misure - A Practical Approach. 2000.

(In Proceedings of Terpsichore 1450-1900 International Dance Conference, Ghent, 2000 pp 7-8.)

---

**Caldwell, John**

Caldwell, John. Some Observations on the Four misure. 2000.

(In Proceedings of Terpsichore 1450-1900 International Dance Conference, Ghent, 2000 pp 9-10.)

---

**Lehner, Marcus**

Lehner, Marcus. The Cascarda: An Italian Dance Form of the Sixteenth Century. 2000.

(In Proceedings of Terpsichore 1450-1900 International Dance Conference, Ghent, 2000 pp 11-20.)

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**Sutton, Julia**

Sutton, Julia. Hitherto Unexamined Sources for the Study of 16th-Century Dance in the 21st Century. 2000.

(In Proceedings of Terpsichore 1450-1900 International Dance Conference, Ghent, 2000 pp 31-34.)

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**Pugliese, Patri J**

Pugliese, Patri J. Issues in Fencing and Dancing in the Late Sixteenth Century. 2000.

(In Proceedings of Terpsichore 1450-1900 International Dance Conference, Ghent, 2000 pp 39-44.)

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- Tsachor, Rachelle** Tsachor, Rachelle. Laban Movement Analysis and the Actor's Process as a Source for Reconstructing Sixteenth-Century Dance. 2000.  
(In Proceedings of Terpsichore 1450-1900 International Dance Conference, Ghent, 2000 pp 45-50.)

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- Arcangeli, Alessandro** Arcangeli, Alessandro. Dance and Law. 2000.  
(In Proceedings of Terpsichore 1450-1900 International Dance Conference, Ghent, 2000 pp 51-64.)

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- Barlow, Jeremy** Barlow, Jeremy. Honneur a la Dance: A Musical Analysis of Le Premier Ballet in Le Balet Comique de la Royne. 2000.  
(In Proceedings of Terpsichore 1450-1900 International Dance Conference, Ghent, 2000 pp 65-70.)

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- Daye, Anne** Daye, Anne. Honneur à la Dance: A Choreographic Analysis of the Ballet Entries of Le Balet Comique de la Royne. 2000.  
(In Proceedings of Terpsichore 1450-1900 International Dance Conference, Ghent, 2000 pp 71-84.)

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- Callison, Darcey** Callison, Darcey, and Warner, Mary Jane. Dance Improvisation as Communication: The Link Between Renaissance and Baroque Dance. 2000.  
(In Proceedings of Terpsichore 1450-1900 International Dance Conference, Ghent, 2000 pp 85-92.)

---
- McGowan, Margaret** McGowan, Margaret. The Art of the Dance in Seventeenth-Century French ballet de cour: An Overview. 2000.  
(In Proceedings of Terpsichore 1450-1900 International Dance Conference, Ghent, 2000 pp 93-104.)

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- Bussels, Stijn** Bussels, Stijn. Le Balet de Princes Indiens (1634). 2000.  
(In Proceedings of Terpsichore 1450-1900 International Dance Conference, Ghent, 2000 pp 105-114.)

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- de Cooman, Ingeborg** de Cooman, Ingeborg. Dances and Ballet in Seventeenth-Century Theatre of the Southern Netherlands. 2000.  
(In Proceedings of Terpsichore 1450-1900 International Dance Conference, Ghent, 2000 pp 115-130.)

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- Inglehearn, Madeleine** Inglehearn, Madeleine. Developments in Baroque Dance Research. 2000.  
(In Proceedings of Terpsichore 1450-1900 International Dance Conference, Ghent, 2000 pp 131-136.)

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- Stalpert, Christel** Stalpert, Christel. *Towards a Contextual-Iconographic Study of Royal Ballet in Brussels in the Eighteenth Century: from Royal Adulation to Popular Authority*. 2000.  
(In *Proceedings of Terpsichore 1450-1900 International Dance Conference*, Ghent, 2000 pp 137-148.)
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- Rocheforte, Fidelico de** Rocheforte, Fidelico de. *Fideleco's Dance Notes*. privately published.
- 
- Justin du Coeur: These two GBC-bound volumes collect simple notes on the dances performed on the tapes, "The Companions of St. Cecelia; SCA Dance Musicke", vols 1 & 2. Each book gives the melody line and a basic dance description for around 20 dances. Volume 1 is heavy on English Country Dance, volume 2 on Areau, but both contain a mix, including some earlier dances and some SCA inventions. Sources are listed, as well as some musical notes (including lyrics to tunes, when known); this is basically the extent of the background material. A convenient collection of cheat sheets, particularly for SCA use, and especially with combined with the tapes (which are generally pleasant to listen to, and danceable).
- 
- Rossi, Vittorio** Rossi, Vittorio (editor). *Un Ballo a Firenze Nel 1459*. Milan: Istituto Italiano d'Arti Grafiche, 1885.
- 
- Sachs, Curt** Sachs, Curt, and Schonberg, Bessie. *World History of Dance*. New York: W. W. Norton and Company, Inc., 1963.  
Reprint of *World History of Dance*, 1937.
- 
- Sachs, Curt** Sachs, Curt, and Schonberg, Bessie. *World History of Dance*. New York: Bonanza Books, 1937.
- 
- Andrew Draskoy: Includes transcription of "Le ballet de la royne de Cessile."
- 
- Justin du Coeur: This is essentially what the title implies: a sweeping overview of all forms of dance (including some speculations about dance in the stone age!) It contains a fairly substantial section on the Medieval and Renaissance periods; roughly pages 248-391 are relevant to these periods, before it moves thoroughly into the Baroque. The book is rather interesting, and tries to view everything from a very broad perspective. However, it should be noted that any book written in 1937 is inevitably going to have somewhat dated scholarship. The book concludes with a large selection of plates, all black and white, several of which are relevant to the Renaissance.
- 
- Sadie, Stanley** Sadie, Stanley (editor). *The New Grove Dictionary of Music and Musicians*. 20 v. : ill. ; 26 cm. London: Macmillan Publishers, 1980.  
Reprint of *Grove's Dictionary of Music and Musicians*, 1964.
-

- 
- Brainard, Ingrid** Brainard, Ingrid. Dance III: Middle Ages and early Renaissance.  
(In *The New Grove Dictionary of Music and Musicians*.)
- 
- Sutton, Julia** Sutton, Julia. Dance IV: Late Renaissance and Baroque to 1700.  
(In *The New Grove Dictionary of Music and Musicians*.)
- 
- Sadie, Stanley** Sadie, Stanley (editor), and Tyrell, John (editor). *The New Grove Dictionary of Music and Musicians*. 29 v. : ill. ; 27 cm. New York: Grove's Dictionaries, 2000.  
Reprint of *The New Grove Dictionary of Music and Musicians*, 1980.
- 
- Santucci, Ercole** Santucci, Ercole. *Maestro da Ballo*. 474 pp. 1614.  
  
Andrew Draskoy: A manuscript apparently intended for publication, written in Perugia by a Maestro di Ballo from there. Privately held in Rome until recently put on the market and purchased by the library. 474pp. containing 12 choreographies, and 214 regole intended for beginners. The choreographies are mostly by others, sometimes "modernized" by the author. In some cases earlier versions of the dances are extant. (e.g. in Caroso, *Compasso*). Barbara Sparti is preparing an edition. For more details on these points, see Sparti and Giordano.
- 
- Schlundt, Christena L** Schlundt, Christena L (editor). *Proceedings of the Seventh Annual Conference of the Society of Dance History Scholars*. Towson, MD: Dance History Scholars, 1984.
- 
- Dils, Ann** Dils, Ann. *The Egg Dances*. Towson, MD: Dance History Scholars, 1984.  
(In *Proceedings of the Seventh Annual Conference of the Society of Dance History Scholars* pp 119-135.)
- 
- Lizbeth Langston: Traces the history of this popular amusement of the 16th-18th C. "Egg dances can be grouped in two categories of performance, egg manipulation and egg avoidance. In both cases, a primary concern of the dance is not to break the eggs."
- 
- Sutton, Julia** Sutton, Julia. *Triple Pavans: Clues to Some Mysteries in 16th-Century Dance*. Towson, MD: Dance History Scholars, 1984.  
(In *Proceedings of the Seventh Annual Conference of the Society of Dance History Scholars* pp 136-144.)
- 
- Wagner, Ann Louise** Wagner, Ann Louise. *Dance As Vice: A Continuing Analysis From the Sixteenth Century English Courtesy Literature*. Towson, MD: Dance History Scholars, 1984.  
(In *Proceedings of the Seventh Annual Conference of the Society of Dance History Scholars* pp 110-118.)
-

- 
- Schlundt, Christena L** Schlundt, Christena L (editor). Proceedings of the Fifth Annual Conference of the Society of Dance History Scholars. Cambridge, MA: Dance History Scholars, 1982.
- 
- Hardy, Camille** Hardy, Camille. Ballet Comique De La Reine: A Primer on Subtext and Symbol. Cambridge, MA: Dance History Scholars, 1982.  
(In Proceedings of the Fifth Annual Conference of the Society of Dance History Scholars pp 137-147.)
- 
- Ingber, Judith Brin** Ingber, Judith Brin. Jewish Wedding Dances of Europe During the Middle Ages and Renaissance. Cambridge, MA: Dance History Scholars, 1982.  
(In Proceedings of the Fifth Annual Conference of the Society of Dance History Scholars pp 69-77.)
- 
- Keller, Kate Van Winkle** Keller, Kate Van Winkle. Playford, Feuillet, and Apple II: New Techniques of Indexing Music. Cambridge, MA: Dance History Scholars, 1982.  
(In Proceedings of the Fifth Annual Conference of the Society of Dance History Scholars pp 28-34.)
- 
- Schlundt, Christena L** Schlundt, Christena L. The Still Point of Perfection. Cambridge, MA: Dance History Scholars, 1982.  
(In Proceedings of the Fifth Annual Conference of the Society of Dance History Scholars pp 103-110.)
- 
- Lizbeth Langston: discussion of the process of being a dance historian.
- 
- Sharp, Cecil J** Sharp, Cecil J. The Country Dance Book. Novello, 1909.
- 
- John Forrest: Parts 2, 3, 4 & 6 are made up of Sharp's reconstructions of notations culled from a variety of editions of Playford. Many decisions that he made have, in the light of more recent scholarship, been challenged, but it was this collection that began the revival of interest in Playford dances. Consequently, his reconstructions are still treated as authoritative by many dancers despite their flaws. The set is accompanied by a series of piano scores from Sharp's pen.
- 
- Sharp, Cecil J** Sharp, Cecil J, and Macilwaine, Herbert C. The Morris Book With a Description of Dances As Performed By the Morris-Men of England. Yorkshire, England: EP Publishing, Limited, 1974.
- 
- John Forrest: The first systematic notation of English morris dances based on fieldwork with traditional dancers primarily in the South Midlands at the beginning of the twentieth century. Sharp put forward the notion that these dances represented a continuous tradition from the Middle Ages and beyond, but more recent analysis of the primary data indicates that morris dances have undergone radical changes throughout their documented history (starting in 1458). Thus the dances Sharp collected are a (reasonably) reliable index of nineteenth century traditions only.
-

auto: There is a previous edition from 1912 but it is not in this bibliography.

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**Smith, A. William**

Smith, A. William. *Fifteenth-Century Dance and Music; The Complete Transcribed Treatises and Collections in the Domenico Piacenza Tradition*. Hillsdale, NY: Pendragon Press, 1996.

---

Del (D. Elson): A nearly complete transcription and translation of all of the fifteenth century Italian dance manuscripts, published in 2 volumes. The first volume gives a transcription and translation of three of the manuscripts, those by Domenico da Piacenza, Antonio Cornazano, and Giovanni Ambrosio, including music. The second volume tabulates all of the balli and bassadanze across the 12 manuscripts.

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**Society of Dance History Scholars**

Society of Dance History Scholars. *Proceedings of the Ninth Annual Conference: City College, City University of New York, 1986*. Riverside: Dance History Scholars, 1986.

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Lizbeth Langston: Partial contents: - Franco, Mark. *Geometric Dance in French Court Ballet*. - Sparti, Barbara. *Style and Performance in the Social Dances of the Italian Renaissance: Ornamentation, Improvisation, Variation, and Virtuosity*. - Feves, Angene. *Caroso's Patronesses*. - Woodruff, Dianne L. *The Balet Comique in the Petit Bourbon: A Practical View*. - Chazin-Bennahum, Judith. *The contribution of Jean- Jacques Rousseau to Ballet*. - Little, Meredith. *Research Opportunities in French Court Dancing*. - Astier, Regine. *Monsieur Ballon, Dancing Master to Louis XV: A Biography*.

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**Society of Dance History Scholars**

Society of Dance History Scholars. *Proceedings of the Fifteenth Annual Conference, American Dance Abroad: Influence of the United States Experience, University of California, Riverside, 14-15 February 1992*. Riverside: Dance History Scholars, 1992.

---

Lizbeth Langston: Partial Contents: - Jackson, Naomi. *The Role of America in the Jacobean masque: Performed Ethnography and the Exploration of Self-Transformation in the English Renaissance*.

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**Society of Dance History Scholars**

Society of Dance History Scholars, and Schlundt, Christena L. *Proceedings, Society of Dance History Scholars, Seventh Annual Conference : Goucher College, Towson, MD, 17-19 February 1984..* Towson, MD: The Scholars, 1984.

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Lizbeth Langston: Partial Contents: - Wagner, Ann. *Dance as Vice: A Continuing Analysis from the Sixteenth Century English Courtesy Literature*. - Dils, Ann. *The Egg Dances*. - Sutton, Julia. *Triple Pavans: Clues to Some Mysteries in 16th-Century Dance*.

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**Society of Dance History Scholars**

Society of Dance History Scholars. *Proceedings of the Twelfth Annual Conference: Arizona State University, 1989*. Riverside: Dance History Scholars, 1989.

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Lizbeth Langston: Partial Contents: - Smith, A. William. Dance in Early Sixteenth-Century Venice: The "Mumaria: and Some of its Choreographers" - Harris-Warrick, Rebecca. The Dancing Duchess of Burgundy: The Life of a Dance Enthusiast at the Court of Louis XIV.

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**Society of Dance  
History Scholars**

Society of Dance History Scholars, and Schlundt, Christena L. Proceedings, Dance History Scholars, Fifth Annual Conference : Harvard University, 13-15 February, 1982. Cambridge, Mass.: The Scholars, 1982.

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Lizbeth Langston: Partial Contents: - Keller, Kate Van Winkle. Playford, Feuillet, and Apple II: New Techniques of Indexing Music - Ingber, Judith Brin. Jewish Wedding Dances of Europe during the Middle Ages and Renaissance - Schlundt, Christena L. The Still Point of Perfection. - Hardy, Camille. Ballet Comique de La Reine: A Primer on Subtext and Symbol

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**Society of Dance  
History Scholars**

Society of Dance History Scholars. Proceedings of the Tenth Annual Conference: University of California, Irvine, 1987. Riverside: Dance History Scholars, 1987.

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Lizbeth Langston: Partial Contents: - Semmens, Richard T. Terpsichore Reborn: The French Noble Style and Drama. - Smith, A. William. Belriguardo (Vecchio): A Critical Discussion.

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**Society of Dance  
History Scholars**

Society of Dance History Scholars, and Schlundt, Christena L. The Myriad Faces of Dance : Proceedings of the Eighth Annual Conference, Society of Dance History Scholars, University of New Mexico, Department of Theatre Arts, Dance Division, Fine Arts Center, 15-17 February 1985. ii leaves, 210 p. : ill. ; 28 cm Riverside, CA: the Society, 1985.

---

Lizbeth Langston: Partial Contents: - Pforsich, Janis. Folie D'Espagne: Theme and Variation in Baroque Dance. - Doob, Penelope B.R. The Auxerre Labyrinth Dance. - Merritt, Meredith. Dance Terms in Renaissance dictionaries. - Rubin, Dorothy. English Measures and Country Dances: A Comparison - Jones, Pamela and Ingrid Brainard. Comparative Reconstruction: "Ardente Sole" from Caroso's Il Ballarino

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**Society of Dance  
History Scholars**

Society of Dance History Scholars. Proceedings of the Fourteenth Annual Conference: Dance in Hispanic Cultures, New World School of the Arts, Miami Florida, 8-10 February 1991. Riverside: Dance History Scholars, 1991.

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Lizbeth Langston: Partial Contents: - Phillips, Miriam S. A Shared Technique/Shared Roots? A Comparison of Kathak and Flamenco Dance History. - Stark, Alan. What Steps did the Spaniards Take in the Dance? A Survey of Four Centuries of Documentary Sources. - Brooks, Lynn Matluck. Cosmic Imagery in the Religious Dances of Seville's Golden Age. - Smith, A. William. Spanish Dance Contributions 500 years ago. - Russell, Craig H. Lully & French Dance in Imperial Spain: The Long Road from Versailles to Veracruz. - Gingell, Jane. Dances of 17th Century Spain. - Ingber, Judith Brin. Sephardic Dance: A Lecture Demonstration

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**Society of Dance  
History Scholars**

Society of Dance History Scholars. Proceedings, Dance History Scholars, Sixth Annual Conference : Ohio State University, 1983. Milwaukee, Wis.: Society of Dance History Scholars, 1983.

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Lizbeth Langston: Partial Contents: - Sparshott, Francis. The Missing Art of Dance - Brainard, Ingrid G. Modes, Manners, Movement: The Interaction of Dance and Dress from the Late Middle Ages to the Renaissance. - Wagner, Ann. Dance as Virtue: An Analysis from the Sixteenth Century Courtesy Literature. - Applegate, Joan S. English Cavalier Dance-Songs: Henry Lawes and Robert Herrick. - Chadima, Helen Gower. The Use of Castanets in Baroque Dance. - Marsh, Carol. Fishing for Basses: Finding Musical Concordances for English Country Dances. - Foster, Susan Leigh. On Dancing and the Dance: Two visions of Dance's History. - Brainard, Ingrid. Court Dances of the 15th Century. - Daniels, Margaret. Passacaille d'Armide. - Feves, Angene and Hammond, Sandra Noll. La Bacchante: Alternate Performance Styles

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**Society of Dance  
History Scholars**

Society of Dance History Scholars. Proceedings of the Eleventh Annual Conference, Society of Dance History Scholars, North Carolina School of Arts, February 12-14, 1988. ii leaves, 269 p. : ill. ; 28 cm Riverside: Dance History Scholars, 1988.

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**Stephens, Vivian**

Stephens, Vivian, and Cellio, Monica. Joy and Jealousy : A Manual of 15th-Century Italian Balli. Pittsburgh: Real Soon Now Press, 1997.

---

**Sutton, Julia**

Sutton, Julia, and Holub, Johannes. Il Ballarino: The Art of Renaissance Dance. 1 videocassette (33 min.) : sd., col. ; 1/2 in Pennington, NJ: Dance Horizons Video, 1990.

---

Reconstructions of dances by Marco Fabritio Caroso and Cesare Negri.

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Julia Sutton, Patricia Rader (dancer), Charles Perrier (dancer), Tom Zajac (recorder; flute; percussion), Grant Herreid (lute), Karen Hansen (violin) and Paul Shipper (plucked instruments)

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**Symborski, Lynn**

Symborski, Lynn. Eastern Kingdom Dance Book. Privately published, 1979.

---

Del (D.Elson): A book listing common SCA dances of the period.

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**Tercio, D**

Tercio, D (editor). Proceedings of the International Conference 'Continents In Movement: The Meeting of Cultures in Dance History', 1999. 1999.

---

**Sparti, Barbara**

Sparti, Barbara. Introduzione alla tavola rotonda 'Mattaccino-Moresca: Past and Present' e The Moresca and Mattaccino in Italy; circa 1450-1630. 1999.

(In Proceedings of the International Conference 'Continents In Movement: The Meeting of Cultures in Dance History', 1999 pp 189-199.)

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- Thomas, Bernard** Thomas, Bernard, and Gingell, Jane. *The Renaissance Dance Book; Dances From the Sixteenth and Early Seventeenth Centuries*. London: London Pro Musica, 1987.
- 
- Lizbeth Langston: Gingell's step-unit descriptions are clear and easy to work with. I find all her interpretations reasonable. There are some errors (as in the galliard description from Negri) and some figures reversed (as in "Leggiadra Marina").
- 
- Dennis Sherman: Includes bibliographic notes on dances and on music, performance notes, discussion. Includes 4 and 5 part performing editions (both parts and score) of the music for all dances included, which are a sampling of many styles found in the Sixteenth and Seventeenth centuries.
- 
- Wagner, Ann Louise** Wagner, Ann Louise. *The Significance of Dance in Sixteenth Century Courtesy Literature*. v, 229 p. : ill UMI, dissertation (University of Minnesota), 1983.
- 
- Westlake, Nat Hubert John** Westlake, Nat Hubert John. *The Dance; Historic Illustrations of Dancing From 3300 B.C. To 1911 A.D.*. viii, 68 p. illus. (incl. ports.) 25 cm London: J. Bale, Sons & Danielsson, Ltd., 1911.
- 
- By an Antiquary
- 
- White, Eileen** White, Eileen, and Mitchell, Kathy. *The Maner of Dauncynge*. 36 p. : ill., facsimils., music ; 21 cm Leeds: Arbeau Dancers, 1981.
- 
- Wilson, D. R** Wilson, D. R. *The Steps Used in Court Dancing in Fifteenth-Century Italy*. privately published, 1992.
- 
- Del (D.Elson): This is an exceedingly useful book for people studying 15th C dance. It lists, in sections ordered alphabetically, all of the steps contained in the 15th C Italian dances. For each step it gives a detailed reconstruction; including evidence extracted from the manuscripts, examples of use, and comparisons as to how the steps were referred to by the different authors (Domenico, Cornazano, and Guglielmo).
- 
- Wilson, D. R** Wilson, D. R. *The Steps Used in Court Dancing in Fifteenth-Century Italy*. 115 p. privately published, 1998.
- Reprint of *The Steps Used in Court Dancing in Fifteenth-Century Italy*, 1992.
- 
- Wilson, D. R** Wilson, D. R. *Domenico of Piacenza (Paris, Bibliothèque Nationale, MS Ital. 972)*. Cambridge: The Early Dance Circle, 1988.
- 
- Wood, Melusine** Wood, Melusine. *Advanced Historical Dances*. 189 p. plate, diags. 26 cm London: Imperial Society of Teachers of Dancing, 1960.

- 
- Wood, Melusine** Wood, Melusine. *Some Historical Dances, Twelfth to Nineteenth Century; Their Manner of Performance and Their Place in the Social Life of the Time.* 184 p. plates. 26 cm London: Imperial Society of Teachers of Dancing, 1952.
- 
- Wood, Melusine** Wood, Melusine. *Historical Dances (Twelfth to Nineteenth Century) : Their Manner of Performance and Their Place in the Social Life of the Time.* 184 p., 8 p. of plates : music ; 22 cm London: Dance Books, 1982.  
Reprint of *Some Historical Dances, Twelfth to Nineteenth Century; Their Manner of Performance and Their Place in the Social Life of the Time*, 1952.
- 
- Wood, Melusine** Wood, Melusine. *More Historical Dances, Comprising the Technical Part of the Elementary Syllabus and the Intermediate Syllabus, the Latter Section Including Such Dances As Appertain But Not Previously Described.* 159 p. illus. 26 cm 3 London: Imperial Society of Teachers of Dancing, 1956.
- 
- Zuccolo da Colonia** Zuccolo da Colonia. *La Pazzia Del Ballo.* Bologna: Forni Editore.  
Reprint of *La Pazzia Del Ballo*, 1549.
- 
- Zuccolo da Colonia** Zuccolo da Colonia. *La Pazzia Del Ballo.* Padova: 1549.
- 
- Justin du Coeur: This is a 62-page tract discussing dance. The Italian is, I'm afraid, beyond my limited skills -- it's rather more challenging than the usual limited-tense dance Italian than I can handle. My understanding is that this primarily inveighs against dance, and the dangers of dancing, but that should be considered hearsay until someone really reads through the thing. I would \*love\* a translation, in whole or in part, for the Letter of Dance; while it doesn't appear to contain any choreographic information, I would suspect that it can tell us a bit about the milieu of dance in the 16th century.
- 
- Zuccolo, Simeon** Zuccolo, Simeon. *La Pazzia del Ballo.* Padova: Giacomo Fabriano, 1549.
- 

## Periodicals

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- Acta Musicologica** Leipzig: Breikopf & Härtel, 1931-.
- 
- Annales Musicologiques** Société de musique d'autrefois Neuilly-sur-Seine: Société de musique d'autrefois, 1953-.
- 
- Archivio Storico Lombardo** Bologna: Campelli.

- 
- Dance Chronicle** Purley, Surrey, UK:, 1943-.
- 
- Dance Chronicle** New York: Marcel Dekker, 1977-.
- 
- Dance History Research** .
- 
- Dance Research** London: The Society for Dance Research, spring 1983-.
- 
- Dance Research Journal** New York: Congress on Research in Dance, 1975-.  
semiannual
- 
- Dance Studies** Jersey, Channel Islands: Centre for Dance Studies.
- 
- Early Music** London: Oxford University Press, 1973-.
- 
- Fifteenth Century Studies** Stuttgart [etc.]: Hans-Dieter Heinz, Akademischer Verlag Stuttgart [etc.], 1978-.
- 
- Historical Dance** Dolmetsch Historical Dance Society Bedford: Dolmetsch Historical Dance Society.
- 
- Il Vasari** Arezzo, Italy: Dalla Casa Vasari, 1927-.  
"Rivista d'arte e di studi Vasariani"
- 
- Imago Musicae** International Repertory of Musical Iconography Durham, NC, U.S.A.: Duke University Press, 1984-.
- 
- Italian Studies** London: Society for Italian Studies, 1937-.  
Frequency: Quarterly 1937-39; Irregular 1946-48; Annual 1949-
- 
- JAMS**
- 
- Journal of Musicology** St. Joseph, MI, US: Imperial Printing Company, 1982-.  
quarterly
- 
- Journal of the English Folk Dance and Song Society** English Folk Dance and Song Society London:, 1932-1964.
- 
- Journal of the Lute Society of America** .

- 
- La Bibliofilia** Firenze: L. S. Olschki, 1899-.  
frequency: three times a year after 1955
- 
- La Danza Italiana** Roma: Ed. Theoria, 1984-.  
frequency: semiannual
- 
- Music and Letters** London: Oxford University Press, 1920-.
- 
- Music Review** Cambridge, UK: W. Heffer and Sons, 1940-1994.
- 
- Musica Disciplina** Rome: American Institute of Musicology, 1946-.  
Frequency:quarterly 1946-1950; Irregular 1951-1956; Annual 1957-
- 
- Records of Early English Drama Newsletter** Records of Early English Drama Toronto: University of Toronto Press in association with Erindale College, 1976-1977.  
Semiannual. Replaced by journal: Early Theatre.
- 
- Revue De Musicologie**
- 
- Rivista Italiana Di Musicologia** Società italiana di musicologia Firenze: L.S. Olschki, 1966-.
- 
- Rivista Musicale Italiana** Roma: Fratelli Bocca, 1894-1955.
- 
- RMA Research Chronicle** London: Royal Musical Association.  
annual
- 
- Romania** Paris: Sociéte des amis de la Romania, 1872-.
- 
- Sixteenth Century Journal** Kirksville, Mo, US: Sixteenth Century Journal Publishers, 1972-.
- 
- Studi Musicali** Accademia Nazionale di Santa Cecilia Firenze: L. S. Olschki, 1972-.
- 
- Studia Musicologica** Budapest: Academiae Scientiarum Hungarica, 1961-.
- 
- Studies in Music**
-

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<b>Studies in the Renaissance</b>	New York: Renaissance Society of America, 1954-1974.
<b>The American Recorder</b>	New York: American Recorder Society, 1960-.
<b>The Letter of Dance</b>	
<b>Theatre Journal</b>	Association for Theatre in Higher Education Baltimore: Johns Hopkins University Press.

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## Renaissance Dance Discography

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*This discography is the work of many hands. Its starting points were a discography compiled by Janelyn of Fenmere and Trahaearn ap Ieuan, and the Rendance Discography (at [bransle.ucs.mun.ca](http://bransle.ucs.mun.ca)) compiled by Miklos Sandorfia. It was greatly extended by entries and annotations submitted by other dancers, listed below. Isaac de Hugo and Rosina del Bosco Chiaro gave particularly generously of their time and knowledge.*

*This edition of the discography was also produced from Andrew Draskoy's on line rendance bibliography.*

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### Introduction

This discography lists tapes and CDs in alphabetical order by title. (It would have been nice to be able to sort them by topic, but the available offerings don't tend to fall into neat categories.) In consideration of the probable readership, the alphabetization is exceedingly Anglocentric: Leading a's and the's are ignored, but non-English words such as 'le', 'il', 'la', etc., are not. There has also been a general tendency to drop accents and diacritical marks from non-English titles.

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**Format**

We were unable to develop a format that gave adequate credit to contributors without being too intrusive. In the end, we did not note who contributed which discography entries or parts thereof. We have, however, tried to identify the writers of comments and annotations, as different reviewers will tend to have different interests and biases. They are identified thus:

- AB: Andrew Vorder Bruegge (Isaac de Hugo)
- AD: Andrew Draskoy (Miklos Sandorfia)
- AH: Anna Haynes (Luanmaise nic Ailithir)
- AT: Allan Terry
- DE: Del Elson (Delbert von Strassburg)
- DH: Dominic Hunter (Wolfgang Adolphus Jager)
- DZ: Dani Zweig (Dani of the Seven Wells)
- IE: Ian Engle (Sion Andreas)
- JPD: Janelle and Peter Durham (Janelyn and Trahaearn)
- LH: Lina Lee Hill (Eden McNab Sommerhawke)
- LL: Lizbeth Langston (Lizbeth Ravensholm)
- MD: Michael Daether
- MH: Monica Hultin (Monika z Gniezo)
- MR: Mary Railing (Urraca Yriarte de Gamboa)
- MW: Mark Waks (Justin de Coeur)
- QM: Quentin Miller
- VS: Vivian Stephens (Rosina del Bosco Chiaro)

Some entries have been trimmed by the editors and yet others, of less general interest, have been reduced to brief listings in an appendix to this discography. For any distortion or loss of usefulness that results, credit must be reserved to the editors. Two of the contributors used four-point scales to rate tapes and CDs on aesthetics (from \* - ugly - to \*\*\*\* - a rare pleasure) and on usability (with lower-rated music being hard to dance to due to poor tempi, wrong numbers of repeats, poor fit to the choreography, etc.) Due to space limitations, we haven't included their fairly specific definitions of what each meant by one star, two stars, etc. Here too, we can only apologize for the loss in information content. A final caveat: Prices given for some tapes. They were current when obtained, but you might want to make sure of them before ordering.

This compilation originally appeared in three parts, in issues 22, 23, and 24 of the Letter of Dance. There are some minor differences in this version - e.g., entries which appeared out of order in the three-part version now appear in their proper places. Also, the brief entries in appendix I were - because of space constraints - even briefer in the original publication.

## Recordings of Period Dance Music

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1501...

Boston Renaissance Ensemble Cassette: Meg Pash.

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VS: First side includes 3 Bransles de Bourgogne and a Bransle gay. The second has Nido d'Amore, Furioso alla Spagnuola, Contrapasso Nouvo, Passo e mezzo from Nobilta di Dame, and Torneo Amoroso from Le gratie d'amore. The Furioso works perfectly, and can also be used for Furioso all'Italiana and Furioso Nuovo with long introductions. The Torneo Amoroso works. I don't know about the rest, but expect so, as these musicians work with dancers. A:\*\*\*\* U:\*\*\* (It's usable, just there's only the 5 pieces plus 4 branles, and who does branles, anyway ... )

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**16th Century  
Italian and French  
Dance Music**

Musica Reservata CD: Boston Skyline, BSD123, 1994.

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AB: David Munrow, from the vault compilation of 2 early-70's recordings; Includes: various galliards, pavans; "passamezo" La Bataille pavan; Moresca; tordion; branle simple.

---

LH: This is actually the highlights from two albums released in 1971: 16th Century Italian Dance Music (Philips LP 6500 102) and 16th Century French Dance Music (Philips LP 6500 293). Just naming the musicians should give you a clue to the quality of this compilation: John Beckett, David Munrow, Desmond Dupre, Christopher Hogwood, Grayston Burgess, Nigel Rogers, Michael Ovenham, David Thomas, and Michael Morrow, Director. Need I say more? All of the original liner notes are even included. You will also want to pick up Dance Music of the High Renaissance (Boston Skyline CD BSD 118, originally Archiv LP 198166).

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**A Hitch in Time**

VLB Recording Cassette: Wail Songs, 1990.

Produced in USA by Wail Songs, PO Box 29888, Oakland, CA, 94604.

Track Listing: Suicide Branle, Basse Dance, Official, Washerwoman's, Scottish, Horses, Single, Double, Galliarde, Morris Dances, Gay, Clog, Montarde, Buffens, Pavan, Pease, Tourdion.

---

JPD: One small annoyance on this recording is that many of the branles have short (1-4 count) breaks between each repeat, which can throw off dancers' rhythm. Otherwise OK. Aesthetic appeal: \*\*\* Usability: \*\*\*

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**A la Ferrarese:  
Bassedanze, Balli e  
Canzone**

Schola Cantorum Basiliensis CD: Deutsche Harmonia Mundi, GD 7724.

Track Listing: La Figlia Guiliemino, Petit Vriens, Amoroso, Leoncello, La Franchoise Nouvelle, La Danza Ravestain, La Danza Cleves, Cancon de' Pifari Dicto el Ferrarese, Il Re di Spagna (two arrangements), Collinetto (two arrangements)

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DH: Well worth a listen, and is very nice to dance to.

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**A La Via,  
Medievals de  
Quebec**

Strada, and Ensemble Anonymous CD: Analekta, AN 2 8003.

Track Listing: Bransle des Cheveux, Saltarello, Schiarazula Marazula, Br. de Poitou et d'Ecosse, Chanconetta tedesca, and Jouyssance (didn't say whose).

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**Airs Populaires  
Anglais du XVIIe  
Siecle**

Broadside Band CD: Harmonia Mundi, HMA 1901039, 1992.

Reprint of *Airs Populaires Anglais du XVIIe Siecle*, 1980.

Instruments: Flutes, flageolet, tambourine, regal, virginal, recorders, galoubet, harpsichord, violin, kit, baroque fiddle, rebec, lute, mandore, cittern, mandolin, viols, hurdy-gurdy.

Track Listing: Hyde Park, Maiden Lane, St. Paul's Wharf, Tower Hill, Gray's Inn, Cuckolds all in a Row, Merry Milkmaids We, Woodcock, Newcastle, Callino Casturame, Come live with me and be my love, Light O'Love, Jog on, Greensleeves, Fortune my Foe, Packington's Pound, Chi passa, All in a Garden Green, La Folia, Quatre Branles, The Clean Contrary Way, Gilderoy, Gilliecrankie, The Miller of the Dee. The new Exchange: Go from my window, the new exchange. Kettle Drum: Kettle Drum, Kettle Drum, Trumpet Tune, The Indian Queen or the new Bouree. A Health to Betty: A health to Betty, My mother's ay glow-ring o'er me. The fine companion: The fine companion, the merry companion, the boon companion. The healths: The healths, the healths, La Bouree, The glory of the west, St. Paul's Steeple, Jack Pudding, Parson's Farewell.

JPD: The emphasis in this recording is on the degree to which tunes evolved: from popular song, to country dance, back to popular song, and emphasizes dance tunes which also appeared as broadside ballads. Some settings are taken directly from Playford and other sources; some are improvised by the band based around the original melody. The final tracks show examples of various related versions of the same tune. Since the primary goal of this CD is to illustrate these points rather than just present dance tunes, not all of the tunes are usable as dance music. However, a significant portion of them are, and make for enjoyable dancing. Aesthetic Appeal: \*\*\*\* Usability: \*\* - \*\*\*\*

**Airs Populaires  
Anglais du XVIIe  
Siecle**

Broadside Band LP: Harmonia Mundi, 1980.

**Alta Danza - Dance  
Music from 15th-  
Century Italy**

Les Haulz et les Bas CD: Heidelberg: Chrsitophorus, CHR 77208, 1998.

Track Listing: Rostiboli Gioioso, Gratoso, Fiore de Virtu, Colonnese, Leoncello, Presonera, Ingrata, Marchesana, Bassadanza (1), Bassa franzese, La Fia Guielmina, Amoroso, Bialte di Castiglia, Gelosia, Pizochara, Vercepe, Tesara, Damnes, Voltati in ca Rosina, Castelana, Spero, Legiadra, La vita di Colino, Bassadanza (2), Saltarello, Piva

DE: Altogether an excellent recording and along with *Mesure et Arte* a recording that has to be in the collection of anyone doing 15th C Italian dance. Although the tracks aren't quite as danceable as those on *Mesure*, it does contain some tracks that aren't found elsewhere including two bassadanza tunes and a saltarello and piva that are suitable for improvisation. The *Amoroso* on this CD is my favourite recording.

**Altenglische  
Country Dances**

Musikedition Grüneis Cassette: Benediktbeuren: c/o R. Busch-Hofer, Gasse 21, 83671.

MD: This is kind of a standard cassette for Playford dances here. For the country dances a very good book, including detailed reconstructions and notes (4 voices), is available.

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**Ansteorran Dance  
Symposium  
ASXXVII**

(artist unknown) CD:.

Track Listing: Hearts Ease, If All The World Were Paper, Black Nag, Newcastle, Picking of Sticks, Jenny Plucks Pears, Rufty Tufty, Wherligig, Mage on a Cree, Goddesses, Saint Martins, Gathering Peascods, Mayden Layne, Sellengers' Round, So Ben Mi Chi Ha Buon Tempo, The Highland Fling

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DE: An SCA recording. All useful, danceable tracks. There are some versions floating about with a non-copyable version of Wherligig on them, but the rest of the tracks are freely copyable. I have no idea who the musicians are.

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**Ansteorran  
Kingdom Dance  
Workshop**

Marcus il Volpe Cassette: Texas: Jaded Puppy Productions, 1991.

Instrument: Synthesizer.

Track Listing: Hole in the Wall, Earl of Salisbury Pavan, Montard, Maltese Branle, Hermit Br. / Burgundian / Clog, Horses' Branle, Lazy Robin, Nonesuch, Gathering Peascods, Black Nag, Rufty Tufty, Spagnoletto, Dit de Bourignon, Half Hannikin, Pepper's Black, La Pavan Inconstante, Stirling Rant, Jouyessance vous Donnerais/Signature Pavan, So Ben Mi Ch'a Buon Tempo, Catena d'Amore, Il Canario, Tourdion Magdalena & Basse Dance, Korobushka, Pavan Venetia.

---

JPD: Has companion book of dance instructions. Fairly nice arrangements and "instrumentation", but obviously synthesized music throughout. Aesthetic Appeal: \*.5 Usability: \*\*\*

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**Arbeau:  
Orchésographie**

New York Renaissance Band Cassette: Arabesque Recordings, ABQC7514, 1984.

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**Arbeau:  
Orchésographie**

New York Renaissance Band CD: Arabesque Recordings, Z6514, 1989.

Reprint of Arbeau: Orchésographie, 1984.

Track Listing: Pavan & Galliarde: Belle qui; Basse dance: Jouissance vous donneray; Tourdion; Galliardes: La traditore, Antoinette, Si j'ayme ou non, La Fatigue, La Milannoise, J'aymerois mieulx, L'ennuy qui; Branles: Double, Simple, Gay, Bourgoigne, Cassandra, Pinagay, Charlotte, La Guerre, Aridan, Poictou, Ecosse, Le Triory de Bretagne, Malte, Lavandieres, Pois, Hermites, La Torche, Sabots, Chevaux, Montarde, Le Haye, L'Official, Gavotte; La Volta, Morrisques, The Canary, Pavan d'Espagne, Bouffons

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JPD: See also: Renaissance Dance Music 1&2 Although these tapes were released under different names, the contents of the first two are identical, RDM 1&2 is the same group of dances with some selections from Michael Praetorius' Terpsichore tacked on the end. Some of the branles are very short, only two repeats, so you might need to splice together to make long enough to be interesting. Aesthetic appeal: \*\*\*\* Usability: \*\*\*

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MW: This CD, available in various forms...has a bunch of excellently useful tracks, including some of the best branles I know.

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MH: Two nagging points here. The Haye Bransle does not have enough repetitions in the last section for a full three-person Haye. The Horses Bransle repeats the final section so, if you are dancing this, you must repeat the stomping-turn section twice to fit the music.

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LH: The selections on this are wonderful to simply listen to as well as to dance to but most of them are very short! Program notes lead you directly to Arbeau and state whether the musical version is his or from another source.

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**Balli di Fabrizio Caroso e Cesare Negri**

Oertel, Angelika Cassette: Benediktbeuren: Musikedition Grüneis, c/o R. Busch-Hofer, Gasse 21, 83671.

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MD: This is a lute solo recording of high quality made by Angelika Oertel, who is a very good dancer also. A book was planned also, but I don't know whether it really exists.

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**Balli e Balletti da Ballare: Danses de la Renaissance Italien**

Atelier Danse, and Flagel, Claude CD: ADDA Distribution, FM 581071, 1987.

Also distributed by Qualiton Imports as "Italian Dance Music of the Renaissance"

Instruments: recorders, 7-course lute, bass curtal, cornetto, viola da gamba, harpsichord.

Track Listing: Laura Suave, Furioso all'Italiania, Barriera Nuova, Passo e Mezzo, Bizzarria d'Amore, Bassa Pompilia, So Ben Mi Chi Ha Bon Tempo, Pavana e Gagliarda, Il Canario, Ruota di Fortuna, Contrapasso Nuovo, Chiaranzana.

---

JPD: Dance advisor was Andrea Francalanci. Apparently, there may exist a companion book by Francalanci by the same name, which includes facsimiles of the sources to encourage people to approach the work critically and examine why various choices were made. The liner notes for this state that they emphasized a correlation between the instrumentation and the choreography, so you may hear, for example, a cornetto representing the gentleman's part, and a recorder the Lady's. Aesthetic Appeal: \*\*\*\* Usability: \*\*\*.5

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VS: Of the dances on it that I am familiar with, Bizzaria d'Amore works, Passo e Mezzo, the Pavane and Gagliard, and Il Canario are all clear and good tempi. The Furioso all'Italiana, however, disagrees with the reconstruction I'm used to; the second "Alla Sciolta della Sonata" part of the dance only has enough music to be done once, not twice. Chiaranzana also seems usable, although I am not totally familiar with the dance. It lasts 15 minutes, so long enough for the real dance. A:\*\*\* U:\*\*\* (because of the Furioso - if some one can point out that it was meant to be that way for reconstruction purposes, I'd up it to \*\*\*\*, but not being familiar with the other dances, I can't be sure I trust all of them.)

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**Calliope Dances - A Renaissance Revel**

Calliope CD: Nonesuch, 79039-2, 1992.

Reprint of Dances: A Renaissance Revel, 1982.

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**Carolingian Dance Tape, Version 2**

Fishman, Mark Cassette: Boston:, 1976.

Track Listing: La Spagna, Le Moys de May, Verceppe, Gelosia, Hole in the Wall, Belle Qui/tourdion, Gagliard, Bransles: Single, Double, Burgundian, Charlotte, Scottish, Pease, Official, Maltese, Gay, Horses, Montarde, Torches.

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MW: The Carolingian Dance Tape, Version 2 (I've never seen or heard Version 1, and I'm unconvinced that it really existed) was produced by Mark Fishman (a friend of Patri's) in 1976. It's mostly Arbeau, with a modicum of assorted other stuff. Good tape.... It's still one of the more useful dance tapes around -- unfancy, but reasonably pleasant to listen to and entirely useful.

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**Celeste Giglio  
Flowers of 16th-Century Italian  
Dance Music**

Lachrimae Ensemble CD: Erasmus Muziek Producties, WVH186, 1996.

On line URL: <http://utopia.ision.nl/users/dorothee/lachrimae.htm>

Track Listing: Courante, Celeste Giglio, Chiara Stella, Ballo fatto da sei Cavalieri, Il Bianco Fiore, Spagnoletta, Gagliarda detta la Lisfeltina di Santino, Gagliarda, La Battaglia, Villanella, Villanella (Bagpipe version), La Volta, Improvisations on La Folia, Bassa Toscana, Brando detto Alta Regina, Alta Mendoza, Ballo del Fiore / Branle du Chandelier.

---

DE: This recording, available through Dorothee Wortelboer in the Netherlands (see the URL) is a good, listenable, and danceable recording of 16th C Italian dance tunes. I have to disagree with the speed of some of the recordings, but generally speaking a useful supplement to other recordings of music of the period. There are two companion books available, one containing sheet music for some (not all) of the recordings, and one containing dance reconstructions.

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**Cesare Negri - Le Gratie d'Amore**

Ensemble La Follia CD: Genoa, Italy: Dynamics r.l., S2001, 1997.

Track Listing: Lo Spagnoletto, Brando di Cales, Leggiadra Marina, Bizzarria d'Amore, Il Grazioso, Il Torneo Amoroso, So ben mi chi ha bon tempo, Il Bigara, Cortesia Amorosa, Bassa Gioiosa, Alta Somaglia, Ballo fatto da sei Cavalieri, Il Bianco Fiore, Il Pastor Lieggiadro, Il Cesarino, Fedelta d'Amore

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DE: A must-have recording for anyone working with Negri's dances. The tracks appear to have the correct number of repeats for all dances, and the recording quality and musicianship is excellent.

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**Cesare Negri: La Gratie D'amore (1602)**

Oxford University Early Music Society Cassette: Quentin Miller.

Available from Quentin Miller, 31 East Avenu, OXFORD OX4 1XP, England. Funds must be in pounds (International money orders are available) and should be made out to R.Q. Miller. Verify tape availability (quentin@comlab.ox.ac.uk) before ordering.

Track Listing: So ben mi chi ha bon tempo, Il Bigara, Il Torneo Amoroso, Il Bizarro, Alta Mendozza, Alta Visconte, Austria Felice, Ballo fatto da sei Cavalieri, Alamana d'Amore, La Catena D'amore

---

QM: Dance advisor is Nancy J. Walker. This recording has been arranged and performed with dance teaching in mind: tempi are (we think) appropriate for novice dancers; a drum beat introduces each piece, so that one isn't caught off guard by the start of the music; sections are repeated enough times to accompany the entire dance (no matter how excruciating!); and each piece ends with a long chord to accompany the reverenza. Cost per cassette tape (including postage and packaging): U.K.: £6.56, Europe: £6.81, Elsewhere: £7.73.

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**Chominciamento di gioia**

Ensemble Unicorn CD: Naxos, 8.553131.

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VS: Has 3 Saltarelli, including La Regina played at suicide speed, plus other early dance music. (This is 14th C stuff, all dance music, I believe.) A:\*\*\* U:? We don't have period choreographies, but it's lively stuff - might convince people to figure out how to improvise ...

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**Cornucopia**

Musica Subterranea CD: Musica Subterranea, 2000.

On line URL: <http://www.musicasubterranea.dhs.org/>

Track Listing: Banish Misfortune, Dolce Amoroso Fuoco, Canarias, Fedelta, Quen Quer Que, Gracca Amorosa, Scotch Cap, Chestnut, Il Conto dell'Orco, Villanella, Jenny Pluck Pears, Old Mole, Oranges and Lemons, Cuckolds all in a Row, Quen Quer Que, Maid at the Spinning Wheel, On the Banks of Helicon, Lo Spagnoletto, Gathering Peascods, Lord Sun & Lady Moon, Mairi's Wedding.

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DE: The second CD by the SCA band Musica Subterranea. Well worth obtaining a copy of, even if not all of the tunes on it are useful for dancing (the majority of them are, and good tempo, and correct repeats).

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**Country Capers**

New York Renaissance Band CD: Arabesque, NB 7520 or Z6520 or DIDX92, 1984.

See Also: Renaissance Dance Music, 3 & 4. New York Renaissance Band. Arabesque 81-7201, 1984. Book of the Month Club, 1986.

Instruments: shawms, recorders, dulcian, cornetto, chalumeau, percussion, violin, viols, lute.

Track Listing: 1. Rufty Tufty, Hearts Ease, Argeers 2. Chestnut, Boate Man, Dissembling Love, Confesse 3. The Maid Peeped Out at the Window, Petticoat Wag, The Merry Milke Maids 4. Newcastle, The Fine Companion, Kettle Drum 5. Mundesse, Lull Me Beyond Thee, Dargason 6. Gathering Peascods, The Beggar Boy, Jenny Pluck Pears 7. Upon a Summer's Day, Saturday Night and Sunday Morn 8. Staines Morris, Lavena, The Glory of the West

JPD: Very pretty and fairly period sounding, very danceable to, though somewhat brisk. One complaint is that each track has three to four dances on it, so you might have to fuss with it to set up tapes with only the dance you want. (I've heard that some prints of this CD are missing the final tracks. Check yours.) Aesthetic appeal: \*\*\*\* Usability: \*\*\*

MW: This one largely uses arrangements by Marshall Barron... Not all tracks are useable, but a large fraction are, and the music is a delight to listen to.

**Country Dances**

Broadside Band Cassette: Harmonia Mundi, HM 40.1109.

Track Listing: Grimstock, Upon a Summer's Day, The Spanish Gypsie, Rufty Tufty, Gray's Inne Mask or Mad Tom, Bobbing Joe, The friar and the Nun, Drive the Cold Winter Away, Half Hannikin, Jenny Pluck Pears, The New Exchange, Go from my Window, Kettle Drum, Indian Queen, A health to Betty, The Fine Companion, The Glory of the West, St. Paul's Steeple, Jack Pudding, Parson's Farewell.

JPD: Very pretty, nicely danceable, always the right number of repeats. A little slow... Aesthetic appeal: \*\*\*\* Usability: \*\*\*\*

**Courtly Dances of Western Europe 1450 - 1650**

Jouissance CD: Jouissance, 1999.

Availabel from Janelle Durham, janelyn@msn.com, copyright reserved, but may be reproduced for not-for-profit instruction, practice or performance.

Track Listing: Casuelle la Nouvelle, Petit Riense, Anello, Amoroso, Lioncello Vecchio, Lauro, Branle Simple, Branle Charlotte, Pease Branle, Washerwoman's Branle, Prandle Pinagay, Pavan: Belle Qui Tiens Ma Vie, Galliard: Baison Nous Belle, Joissance Vous Donneray, Tourdion La Magdalena, Ballo del Fiore, Contentezza d'Amore, Carman's Whistle, La Caccia d'Amore, Galliard: La Caccia d'Amore, Queen's Alman, Black Alman, Rufty Tufty, Upon a Summer's Day, Gathering Peascods, Mage on a Cree/Wherligig.

DE: Another highly useful CD from the ever increasing number of SCA musicians being recorded. This one is somewhat higher quality than most, and is professionally pressed as opposed to produced on a CD burner. Worth having, especially for the recordings of La Caccia d'Amore and Contentezza d'Amore which are my favourites of these tunes.

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**Dance Music of the High Renaissance**

Collegium Terpsichore, and Ulsamer-Collegium CD: Boston Skyline, BSD 118, 1993.

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AB: From the Vault compilation of 2 earlier recordings by Collegium Terpsichore and Ulsamer-Collegium. Includes 6 from Terpsichore; Branle de Bourgogne; several galliards.

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**Dance Music of the Renaissance**

(artist unknown) CD: RCA Victrola, VICS-1328.

Track Listing: Branle de Brougogne, Branle gay nouveau, Pavan: Mille Regrets, Ronde, Pavan: Si pas souffrir, Ronde and Saltarello, Hoebocken dans, Ronde: Il estoit, Branle, L'arboscello ballo Furlano, Pavan, Galliarde, 3 Intradas, Tordion, Pavan, Galliarde, Polnischer Tanz, Galliarde

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**Dance Music of the Renaissance**

(artist unknown) CD: Musical Heritage Society, MHS-3938.

Reprint of Dance Music of the Renaissance, .

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**dance!**

Renaissomics CD:, 1996.

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**Dances by Dowland**

Bream, Julian CD: MHS 512422A, 1989.

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AB: Re-release of 60's recording. All lute music. Various galliards; pavans; almans; jigs.

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**Dances by the Marian Ensemble**

Dale, Heather CD: Amphisbaena Music, AM953, 2001.

On line URL: <http://www.heatherdale.com/>

Track Listing: Amoroso, Ballo del Fiore, Black Nag, Female Sailor, Gathering Peascods, Hole in the Wall, Il Canario, La Vita di Cholino, Schiarazula Marazula, Petit Riens, Rufty Tufty, Saltarello La Regina.

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DE: This CD, by Heather Dale (known in the SCA as Marian of Heatherdale) is worth obtaining, if only for the recordings of La Vita di Cholino which is otherwise hard to obtain. The CD contains various other recordings useful for SCA dancing purposes, with the correct number of repeats.

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**Dances from Terpsichore**

Collegium Terpsichore, and Behrend, Siegfried, and Fink, Siegfried, and Ulsamer-Collegium CD: Innovative Music Productions (IMP), IMPX 9026.

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DE: A number of good danceable tunes from Praetorius. Worth exploring.

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AB: Re-release of 1961 recording. Includes a lot of dance tunes: courantes; voltas; La Magdalena basse dance; saltarelli; allemandes, galliards; branles; bouree.

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**Dances from  
Terpsichore**

Collegium Terpsichore, and Behrend, Siegfried, and Fink, Siegfried, and Ulsamer-Collegium Cassette: Contour, CCTC7565.

Reprint of Dances from Terpsichore, .

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**Dances from the  
Courts of Europe**

Nonsuch Early Dance Cassette: Eglinton Productions, 1986.

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JPD: This music was developed in conjunction with the Nonsuch Summer Schools in Early Dance, held annually since 1976, under the direction of Peggy Dixon. The recordings were made over a number of years, as they were required for each summer school. When these tapes were compiled, some of the original recordings were replaced, some retained. Because of the evolving nature of this compilation, the aesthetic appeal ranges a bit, as does the recording quality, but overall, they're nice sounding and quite useful for performing a variety of dances. A note of caution about the books: the step reconstructions are based on the work of Melusine Wood, and more recent scholars frequently disagree with some of the assumptions she made. Particularly the "medieval" dances on Tape #1 are based on very little actual information from period. Between each track on the tape, the name of the next dance is announced, which I find very helpful when searching a tape for a dance tune which I am not familiar with; luckily, the announcement is very quiet, which means you could use this tape even at an event without having to run over to stop your tape from shouting out the name of the next dance. Aesthetic Appeal: \*\*\_\*\*\* Usability: \*\*\*

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DH: We've mainly used volume 2, though we have done some of the dances from other volumes. In general, a good variety of dances, though occasionally with odd tempos and sometimes uninteresting arrangements. I would agree with the note of caution about the reconstructions presented in the accompanying books - for almost every dance from vol. 2 we've done, we found it better to go back to the original source. Some of the 'medieval' dance choreographies - especially the estampies - tend to be rather dull, to my mind. Other than this, a good series to own.

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**Volume 1:  
Medieval (to 15th  
c. French basse  
dance)**

Nonsuch Early Dance Cassette: Eglinton Productions, 1986.

Track Listing: Branle Double, Branle Simple, Branle Gai. Branles coupes: Picardy, Ce fut en mai, Voulez-vous, Chanson de Mail, Tomorrow shall be my dancing day, Unto us a boy is born, Tempus adest floridum. Summer Farandole, Winter Farandole. Ductia, Danse Royale. Estampies: Simple, Double, Gai. Estampies Royales: La Prime, La Seconde, La Tierche, La Quarte, La Quinte, La Sixte, La Septime, La Ultime. Old Almaine. Basse Dances: La Dame, La Spagna (Ghiselin), Basse dance for step practice, Tandernacken, La Spagna (Josquin)

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**Volume 2: Italian Renaissance (15th c) and Caroso and Negri Dances**

Nonsuch Early Dance Cassette: Eglinton Productions, 1986.

Track Listing: 15th c. dances: Pellegrina, Rostibolly, Anello, Alexandresca, Gelosia, Mercantia, Daphnes, Sobria, Jupiter, Zinerva, Prexoniera, Venus, Verceppe. 16th c. dances: Torneo Amoroso, Bella Gioiosa (Cascarda), Austria Felice, Furioso, Alta Mendoza, Brando di Cales, Corrente.

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**Volume 3: Elizabethan Dances (16th c), part 1**

Nonsuch Early Dance Cassette: Eglinton Productions, 1986.

Track Listing: Jouissance and Tordion, Tordion, Pavane and Tordion d'Albart, Almaine and Recoupe, New Almaine, Tant que Vivray, Belle qui tiens ma vie, Pavane and Galliarde Ferrarese, Frog Galliarde, Flatt Pavane & Frog Galliarde, Pavane & Galliarde d'Albart, P & G d'Angleterre, Belle qui, English Coranto, Spanish Pavan, La Volta, Les Bouffons, Pavane la Bataille, La Morisque, The Fairy Round.

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**Volume 4: Elizabethan Dances, 16th c. Part II, including Playford**

Nonsuch Early Dance Cassette: Eglinton Productions, 1986.

Track Listing: 16th century branles: Charlotte, Pinagay, Aridan, Horses', Official, Clog, Washerwomen's, War, Montarde, Scottish, Branles coupes. Almans: Black, Queen's, Cecilia. Playfords: Nonesuch, Confesse, Heartsease, Parsons' Farewell, Ruffy Tufty, Sellinger's Round, Mundesse, Cuckolds all Awry, Shepherd's Holiday, Dargason, St. Martins, Love for Love.

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**Dances from the Inns of Court**

Jouissance CD:, 1997.

Track Listing: Quadran Pavan, Turkelone, Earl of Essex, Tinternell, Old Alman, Queens Alman, Madam Sosilia, Black Alman, Lorayne Alman, New Alman, repeats every track.

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DE: This CD, produced by Peter and Janelle Durham, is a worthy successor to the sadly out of print "Musicke for Dauncinge". It contains 10 of the old measures, firstly in a format where 4 repeats of each dance are given (8 for the Quadran Pavan) and then in a format with only 1 or 2 repeats. The musicianship is good and the repeats and structure are correct for dancing all of these dances.

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**Dances: A Renaissance Revel**

Calliope CD: Nonesuch, 79039-2, 1982.

Instruments: viols, vielle, sackbuts, recorders, krumhorns, cornetto, percussion, pipe and tabor.

Track Listing: Praetorius: Galliarde, Three Voltas, Galliarde, Galliarde Dimunitions, ballet des Anglois, Branle de la Royne; Attaingnant: Basse "La Brosse"; Taunder Naken; La Spagna: de la Torre; Guglielmo, Isaac; 16th c. French: Two Galliardes, Pavan, basse "Au Pres de Vous", Three Branles Gay, Branle Simple. L'homme Arme.

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JPD: Guglielmo's La Spagna is very nice, and very danceable. Isaac's La Spagna is nice too. Otherwise, this CD is fairly unremarkable: the tracks are fine, and fairly useable, but not outstanding. Aesthetic Appeal: \*\*\* Usability: \*\*+

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**Danses de la Renaissance**

Clemencic Consort CD: Harmonia Mundi, HM 90610.

Instruments: cornet, renaissance trombone, sackbut, viol, vielle, bombardas, crumhorns, regal, harp, flute, percussion, and voice.

Track Listing: Danses de la Renaissance: Jacques Moderne: Trois branles de Bourgogne, branle gay nouveau. Susato: pavan "Mille Regrets", Ronde, Pavan "Si pas souffrir", Ronde, Saltarelle, Hoboecken Dans, Rone "Il estoit une fillette." Gervaise: Branle. Phalese: L'Arboscello Ballo Furlano. Melchior Frank: Pavan, Galliarde. Hans Leo Hassler: Entree 1, 2, 3. Attaignant: Tourdion, Pavan, Galliarde. Demantius: Danse Polonaise, Galliarde. Danses Medievales: Solo de Cornemuse, Ballade "Ma chiere dame". Danses Anonymes: Saltarello, Trotto, Ballata "Ben ch'io", Lonc le rieu de la fontaine. Organum Benedicamus Domino. Rondeau "Franc cuer gentil." Marguerite d'Autriche: L'esperance de bourbon, Sans faire, La danse de cleves, Filles a marier.

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AD: Quite a few good danceable tunes, including some 15th C basse danses.

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JPD: I saw a favorable review of this on the Rendance discography, but I was a little less impressed. The Danse de cleves is nice, and the anonymous Saltarello is a nice version of the music used for Saltarello La Regina. Otherwise, the assorted pavans and galliards are nice, but not remarkable. Aesthetics: \*\*\* Usability: \*\*\*

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**Danses Populaires Francaises et Anglaises Du XVIe Siecle**

Broadside Band CD: Harmonia Mundi, HMC901152, 1984.

Instruments: flute, clavecin, violin, viol, vielle a roue, lute, mandora, cittern, guitar, tambourine, tabor, and triangle.

Track Listing: Arbeau: Branles: double, simple, gay, de Bourgogne, Cassandra, Pinagay, Charlotte; Basse Dance: Jouissance vous donneray; Tourdions; Pavan: Belle Qui; Galliardes: La traditore my fa morire, Antoinette, J'aymerois; La Volte; Branles: Poictou, Ecosse, Bretagne, Malte, Lavandieres, Chevaux; Jouyissance vous donneray; Three French Corantos; Basse Dance: La Roques; Recercada segunda; La danse de la Haye, Branle:l'Official; Moresques; Canaries; Les Bouffons Playford: Grimstock, Upon a Summer's Day, The Spanish Gipsy, Rufty Tufty, Gray's Inn Mask, Bobbing Joe

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JPD: Very pretty, very danceable. A few of the English Country dances are a little slow, but still nice. Because of the overall quality of the music, and the nice range of dances represented, this is one of our most recommended CD's. Aesthetic appeal: \*\*\*\* Usability: \*\*\*\*

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DH: Pretty much all the bransles are useable, as is the first Jouyissance and tourdion (the second is rather slow...). The Mourisques / Canaries / Bouffens are really just snippets, so aren't that much use. The Playfords are also reasonable, if (as noted above) rather slow in places.

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LH: This has some wonderful instrumentation and is definitely "courtly" (even the country dances). The tempos are mostly on the brisk side and might prove too quick for beginning dancers although more experienced dancers should find them exhilarating. A surprising exception to this is the country dance, "Bobbing Joe", which is done in a very slow tempo. There are several dances to each track on the court dances. You may find yourself needing to loop some of the dances in order to make it match the dances as we do them. Nice fast (and relatively short) version of "Jouissance vous donneray".

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**Danses, Danseryes,  
Musica Antiqua**

Ensemble d'Instruments Anciens, and Mendoze, Christian CD: Disques Pierre Verany, PV 785022 / CA 803, 1984.

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VS: Includes 9 dances of Praetorius (Bransle double is fine, the 2 Courante seem too slow, but I don't really do them), 8 from Mainerio (including a Schiarazula Marazula), 4 from Moderne (incl. a tordion), 5 from Gervaise, 7 from Susato, and 8 miscellaneous mediaeval pieces, not all dances, including La Regina as the first of the two Saltarelli. A:\*\*\* U:\*\*\* (It's dance music, at danceable tempi, but we don't necessarily have stuff for all the dances on it.)

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**Danzare et Sonare:  
15th c. Italian  
Dances**

The Longslade Consort Cassette:.

Available for £7 including postage from Diana Cruickshank (see address at DHDS). Companion book available for £6.

Track Listing: Petit Vriens, Anello, Gelosia, Figlia Guielmina, Amoroso, Verceppe, Gracioso, Rossina, Leggiadra.

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JPD: Nice recording, with lots of usable stuff on it. One nice touch is that for two of the dances (Gelosia and Figlia) where there are two equally valid reconstructions, the tape provides one recording of each of the versions, allowing you to choose the one you prefer. Tempo and number of repetitions always a reasonable choice. Aesthetic Appeal: \*\*\* Usability: \*\*\*\*

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**Dream of the  
Troubadour**

Searles, Richard, and Yslas, Gilbert CD: Sundown, SUN-589D.

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LH: Despite the assumption the title might lead you to make, this is instrumental Renaissance music performed on guitars and most of it is dance music. Although because of its instrumentation it doesn't have the true "Renaissance sound" of many of the other recordings listed here, the tempos are very good and could be used for dancing.

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**Elizabethan Music  
for the Dulcimer**

Wilkinson, Randy Cassette: Kicking Mule Records, KM226, 1982.

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AB: Contains: Almans, pavans, including Earl of Salisbury. Very nice

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**English Country  
Dance Music**

The Boxwood Consort Cassette: The Boxwood Consort, BX 101, 1991.

Track Listing: Round Pond, Female Saylor, Linda's Valse Linda, Saint Martin's, Jack's Maggot, Jenny Pluck Pears, Margaret's Waltz/Farewell to Devon, Heartsease, Knole Park/Loxley Figure Eight, Sun Assembly, Trip to Paris, Draper's Garden's, Green Willow, John Tallis' Cannon.

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JPD: Good for modern English country; limited SCA use because not much period stuff, modern sounding music. Aesthetic appeal: \*\*\* Usability: \*\*

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**English Country  
Dances**

Bare Necessities Cassette: Varrick Records, C-VR-013, 1987.

Track Listing: Jamaica, Waters of Holland, Maiden Lane, Well Hall, Juice of the Barley, Barham Down, Easter Thursday, Dick's Maggot, Bare Necessities, The Maid Peeped Out at the Window (The Friar in the Well), Trip to Kilburn (to tune of Black and Grey)

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JPD: This is a fine enough tape, but there's only two dances on here that I have seen done in An Tir (and not commonly): Well Hall and Juice of Barley, both of which are out of period. Aesthetic appeal: \*\*\* Usability: \*\*\*

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DZ: In the Debatable Lands we do Maiden Lane, which is first-edition Playford, and Jamaica, Juice of the Barley, Dick's Maggot, and Bare Necessities, which are not. Some lovely - if quite modern - arrangements.

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VS: A=\*\*\*\* U:no, not much period, but I looove Easter Thursday, and the Trip to Kilburn music. It is made for dancing, and is an example of what playing dance music is all about.

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**English Country  
Dances**

Bare Necessities CD: Varrick Records.

Reprint of English Country Dances, 1987.

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**English Country  
Dances: From  
Playford's Dancing  
Master 1651-1703**

Broadside Band CD: Saydisc, CD-SDL 393, 1991.

Instruments: recorders, flageolet, flute, pipe, tabor, harpsichord, violin, viol, hurdy-gurdy, lute, mandore, cittern, dulcimer

Track Listing: 1st edition 1651: Cuckolds all a row, Shepheard's Holyday or Labour in Vaine, Newcastle, The Beggar Boy, Picking of Sticks, Faine I would if I could or Parthenia, Gathering Peascods, The Night-Peece or the shaking of the Sheets; 3rd ed 1657: Chelsey Reach or Buckingham House; 4th ed 1670: Jameko, Epping Forest; 6th edition (supplement) 1679: Well Hall; 7th ed 1686: The Fits come on me now or The Bishop of Chester's Jigg; 7th ed (supp) 1687: Mad Robin; 9th ed 1695: Red-House, Mr. Beveridge's Magot; Part II 1696 (supp to 9th ed) The Geud Man of Ballangh; To a New Scotch Jig; 11th ed 1701: Childgrove, Woolly and Georgey, Portsmouth, White-Hall Minuett; 12th ed 1703: Bloomsberry Market.

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JPD: Another example of Broadside's consistently excellent quality. They use period instruments to create a nice sound, record things at an easily danceable tempo with a clearly defined rhythm, and usually have the right numbers of repeats for all their dances. On this c.d., they have purposely limited the number of repeats of the melody to 3-5, which is fine (and complete) for some of the earlier period things, but you might need to splice recordings together to get a long enough version for the longways for as many as will dances (Well Hall, Childgrove, etc.) Aesthetic Appeal: \*\*\*\*  
Usability: \*\*\*

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LH: This disc, unlike most others, was done specifically with dancers in mind and in most cases has the right number of repeats. They also list the selections in order of the Playford edition in which they appeared. There are 8 selections from the 1st edition of 1651. As with all of his other recordings, the instrumentation is really nice -- some of the dances are a little more "courtly" than "country" but the slower tempos are sometimes good to use for beginning dancers. The "liner notes" also give the number of repeats, length of selection and what comprises the introduction. Would we had more of these!

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**Fifteenth Century  
Dances from  
Burgundy & Italy**

The Guildhall Waits Cassette: Companie of Dansers, 1981.

This is Madeleine Inglehearn's group. Produced by Companie of Dansers, 1981. (Her dance group). Manual with accompanying cassette tape. Order the book from Rum Blackmore Mgmt; 331 Avenue Road; Witham, Essex. Order the tape from Martin Pope; 48 Belsize Square; London. NW3.

Track Listing: La Spagna; Danse de Cleves; Pizochara; Leoncello; La Spagna (Milano); Pellegrina; L'Alta (de la Torre); Casuelle la Novela; La Spagna; Verzepe; Gelosia; Colonnese; Anello; Filia Guilmin(?); Prexoniera; Mercantia.

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DH: A good tape of 15th-century dances, though I'm not keen on some of the arrangements; there are nicer versions of Dance de Cleves, Leoncello and Gelosia available, for a start. The accompanying manual tends to over-choreograph the dances, without justifying this. Pellegrina is fudged to fit Falla con Misuras.

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**Forse che si forse  
che no**

Ferrara Ensemble CD: Fonti Musicali, fmd 182, 1996.

Reprint of Forse Che Si Forse Che No, 1989.

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**Forse Che Si Forse  
Che No  
Musique de Danse  
du Quattrocentro**

Ferrara Ensemble CD: Fonti Musicale, fmd 182, 1989.

Instruments: 5-course lute, fiddles, shawm, alto bombard, gothic harp, dulcimer, slide trumpet, pipe and tabor.

Track Listing: Verceppe, Lioncello, Paziienza, Cupido, Pellegrina, Voltati in ca Rosina, J'ay grant dolour, Tessara, Rostiboli gioioso, Anello, Giove, Pinzochera, Lauro, Venus, Fortuna desperata, Alessandresca, Gelosia, Petit Riense, Spero, La figlia di Guielmo.

---

JPD: Great recording. You may find instances where the music doesn't perfectly match your favorite reconstruction, based on different interpretations of the sources. For example, in Gelosia the music for F figure repeats 5 times. This is based on one interpretation of an obscure symbol in the primary source. This music can be used for five couples, or three if you want to fudge the extra F measures with some embellishment. Dance advisor: Andrea Francalanci. Liner notes include a few translated quotes from primary sources, and a list of the early Italian manuscripts, their locations, and notes on which sources each dance can be found in. Aesthetic Appeal: \*\*\*\* Usability: \*\*\*\*

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VS: A - \*\*\* some pieces I like a lot, others I find unpleasant. U - \*\*\* haven't noticed any problems, but don't use it much ... The bassadanza given for Lauro works (at least, the reconstruction I use - I'm not sure if the Carolingians would like it). At least one of the other BD didn't, no matter how hard I tried to squish the choreography into it -I mean, out by 30% or some such, so I couldn't just add a long reverenza at the end, or repeat the dance.

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**Greatest Dance Hits of the 1500's**

(artist unknown) CD: Quintessence, PMC-750495.  
Reprint of Dance Music of the Renaissance, .

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**Henry VIII and His Six Wives (Movie Soundtrack)**

Early Music Consort of London LP: Anglo-EMI.  
Track Listing: Basse Dance: Jouyissance vous donneray, Pavan: Le bon vouloir, Galliarde: Traditore, Pastime with good company, Street Music (Troika), Galliarde, Ethiope Masque, Closing Music (Manschaft Pavan).

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**Hide Park, Grayes Inn Masque, Sedauny or Dargeson, Picking of Sticks**

(artist unknown) 45rpm single: Fidula, FON 1250.

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MD: These records are just two of a lot of records and books on dancing available from Fidula, Boppard/Rhein and Salzburg, Austria. They have lots of interesting records but beware of Gaillardes from them, because some of them are influenced by Taubert, who had a totally different reconstruction for them, requiring very slow tempi.

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**Historische Tanze**

K.H. Taubert LP: Schott Wergo, 3005.

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MD: kind of "historical" records, Karl Heinz Taubert was the first to revive historical dance in Germany. For both records [note also applies to Höfische Tänze] an accompanying book is available from B. Schott's Söhne, Mainz. The dances are widespread, from bransles to ecossaises. The books (especially to the first record, with the same name, Edition 5947) are interesting because of lots of references to all sorts of dancing. The detailed instructions are partly outdated.

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**History of Spanish Music, vol. 23**

Pro Musica Hispaniarum Cassette: MHS, MHC5103, 1975.

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AB: Contains: pavans; galliards, balli; Caroso=Spanish pavan and Galliard; Negri=Lo Spagnoletto, Canario, El Villancico, Austria Felice.

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**Hit & Misse**

Passamezzo Players Cassette: Dancecraft, from CDSS, DC 123324.

Track Listing: Parson's Farewell, Prince Rupert's March, Scotch Cap, Cheerily and Merrily, Bobbing Joe, Sweet Kate, Gathering Peascods, Beggar Boy, Halfe Hannikin, Helston Furry Dance, St. Martin's, Oranges and Lemons, Rufty Tufty, Hit and Misse, Sellenger's Round

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JPD: Comes with book of instructions. The music is very "lyrical" sounding, and the notes glide gracefully into each other. Unfortunately, this can make it hard to find the beat and dance easily to the music. Aesthetic appeal: \*\*\* Usability: \*\*

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AH: Actually, this was easy to dance to, even if the beat is difficult to find. Arrangements are pretty.

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**Homage to Amor:  
16th century  
Dances of Love  
from Fabritio  
Caroso**

Les Verres Casses Cassette: Angene Feves, 1987.

Available from Angene Feves, 70 Karol Lane, Pleasant Hill, CA 94523. For \$12 plus \$2.50 P+H. (\$5 outside US)

Track Listing: 15 Balli from Il Ballarino and Nobilta di Dame.

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LL: Probably my favorite recording. Vibrant, interesting instrumentations. Tempi tend to be brisk rather than stately. Some of the repeat structures and number of playings differ from my own reconstructions, however.

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**Höfische Tänze**

K.H. Taubert LP: Schott Wergo, 3001.

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MD: kind of "historical" records, Karl Heinz Taubert was the first to revive historical dance in Germany. For both records [note also applies to Höfische Tänze] an accompanying book is available from B. Schott's Söhne, Mainz. The dances are widespread, from bransles to ecossaises. The books (especially to the first record, with the same name, Edition 5947) are interesting because of lots of references to all sorts of dancing. The detailed instructions are partly outdated.

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**Il Ballarino: Italian  
Dances, c.1600**

Broadside Band CD: Hyperion, CDA 66244, 1988.

Instruments: flute, ocarina, recorders, harpsichord, chamber organ, regal, violin, viols, lute, mandora, cittern, chittarrone, guitar

Track Listing: Caroso: Cascarda Allegrezza D'Amore; Negri: La Catena D'Amore; Caroso: Balletto Celeste Giglio; Gardane: Gagliardas Moneghina and La Canella; Lupi /Caroso: Balletto Alta Carretta; Mainerio: Ballo Francese -Tedesca -Schiarezula Marazula - Ungarescha; Negri: Bassa Gioiosa; Negri: La Nizzarda; Valente:Gagliarda Lombarda-Ballo Lombarda-Seconda; Gastoldi:Balletto La Sirena; Caroso: Balletto Forza D'Amore; Picchi: Saltarello del Pass'e Mezo - Ballo Ongaro; Caroso: Balletto Alta Gonzaga; Caroso: Dolce Amorofo Fuoco; Negri: Il Canario; Caroso: Ballo del Fiore



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JPD: This CD is commercially available and fairly easy to find. Liner notes include info about where to order a companion book of dance instructions, which was the dance manual for the Dolmetsch Historical Dance Society's Summer School in 1986. (I believe that the music first came out on a DHDS tape, but was later re-recorded for this CD.) Dance researcher was Anne Day. Very pretty, very usable, at least for the dances which I know. Aesthetic appeal: \*\*\*\* Usability: \*\*\*\*

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VS: I only use 2 of the pieces on the CD, being Allegrezza d'Amore and Ballo del Fiore. Both work without problems, so I expect the rest probably do. The Il Canario is nice and long (11 minutes!) and at a stately rather than frantic speed. A:\*\*\*\* U:\*\*\* (may be more, for those into late dances.)

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### **Istanpitta**

Istanpitta CD: Lyrichord, LEMS8016, 1995.

Track Listing: saltarello & trotto; Parlamento; Saltarello; Chominiciamento; La Manfredina; Tre Fontane; Saltarello; Isabela; Lamento di Tristano; In Pro; Saltarello

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MH: Has a usable Saltarello - La Regina (for the original choreography by Jeff Singman). Unfortunately, we don't have instructions for the other dances. Possibilities for original choreography?

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### **John Playford 22 Country Dances of the 17th century**

Atelier Danse, and Flagel, Lou, and Flagel, Claude LP: Le Chant du Monde/Harmonia Mundi France, LDX 74690.

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LH: This is one of my very favorites and I only wish it would come out on CD! This was apparently part of the same series of recordings as the one above produced by the Flagels. The instrumentation is really outstanding and oftentimes unexpected -- according to the liner notes (entirely in French, no translation!) they worked literally side-by-side with dancers to ensure that the recording was for dancers rather than just for listeners. They give a lot of detail about the individual figures of the dances as well as historical information. (Makes a great translation review if your French is as rusty as mine!)

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### **La Cour du Roi Rene: Chansons et Danses**

Ensemble Perceval CD: Arion, ARN 68104, 1989.

Track Listing: Dances: Filles a marier; La spagna; Domenico: Ballo Jelosia, Lioncello, Mercantia; Bassa danza Lauro; Guglielmo: Falla con misuras

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JPD: Some tracks are quite usable, though details might vary from your reconstruction. Others I have a difficult time matching the steps to (e.g. Mercantia). I find it much easier to dance Lauro to the La Spagna (enough music for 4 times through the dance) than to what they call Bassa danza Lauro. This may just be my own bias based on the particular version of La Spagna I first learned and am most used to. This is a fine CD, but given the choice, I would instead purchase Forse Che or Mesura et Arte. Aesthetic Appeal: \*\*\* Usability: \*\*+

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VS: Aesth:\*\*\*\* U:\*\*\* (stuff there is usable, just not that much of it.)

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DH: I disagree with the other reviewers about this disc: I find that there is plenty of usable stuff. We've had no problems with fitting Mercantia and Lauro to the appropriate tracks. Gelosia does have an odd number of repeats (c.f. comments for Forse Che Si Forse No) but only requires minor adjustment to work. Highly recommended, on aesthetic quality if nothing else.

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**La Musica Italiana  
del XV Secolo**

Sine Nomine CD: Quadrivium, SCA 040.

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VS: Has Amoroso, wrong repeat structure, and with an extra bar thrown into the first section. Lively, rather than the usual dirge speed, and quite nice to dance to. Also has La Vida de Colin, the song related to the dance. Otherwise mostly songs, and nothing else for a specific dance. The CD has many pieces in common with La Vida de Colin, another CD by the same group. A:\*\*\* U:\*

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**La Spagna: Siglos  
XV-XVI-XVII**

Atrium Musicae de Madrid, and Paniagua, Gregorio CD: Djursholm, Sweden: Grammofon AB, BIS CD-163, 1980.

Instruments: Viol, violoncello, double-bass, hurdy-gurdy, lute, harp, psaltery, dulcimer, harpsichord, spinet, portative organ, recorders, and crumhorns.

Track Listing: Spagna contrapunto / Francesco Canova da Milano (1:55) -- Spagnoletta / Michael Praetorius (1:01) -- Danza alta sobre la Spagna / Francisco de la Torre (3:19) -- Historia baetica / Carlos Verardi (1:45) -- Calata a la Spagnola I-IV / Joan Ambrosio Dalza (1:33; 1:15; :43; 1:39) -- Spaniol Kochesberger / Hans Kotter (4:38) -- Spaniol tanz / Hans van Constanz (3:07) -- The old Spagnoleta (2:12) ; Spagnoletta (2:46) / Giles Farnaby --Triste Espana / Juan dell Encina (1:13) -- Re di Spagna / anonimo (:42) --La bassa castiglia ; Falla con misuras / M. Gulielmus (1:46) -- La Spagna (2 settings) / anonimos (1:41; 1:33) -- Olvida tu perdicion Espana / anonimo (:45) -- Spagnioler tanz ; Hopper dancz Spagna / Hans Weck (3:36) --Spanieler / Hans Kotter (2:15) -- Espagnoletta / anonimo (1:11) --Spagnoletto ; Villanicco di Spagna ; Pavaniglia di Spagna ; Spagnoletto da capo / Cesare Negri (2:19) -- La Spagna a 5 / Josquin des Pres (3:28) --Recercada [1-6] sobre canto llano la Spagna / Diego Ortiz Toledano (1:17; 1:06; 1:53; 1:44; 1:05; 1:09) -- Gagliarda quarta a 5 alla Spagnola / Giovanni Maria Trabaci (2:34) -- The Spaynard / anonimo (:49) --The Spanish pavane / Francis Pilkington (1:55) -- Triste Espana / Juan dell Encina (:39) -- Espagnoletta / Gaspar Sanz (1:05) -- Ricercar Spagnuola duna cossa spagnola / Francesco Canova da Milano (:46) -- Ain spaniyelischer hoff dantz / Hans Judenkonig (1:10) -- Tres sobre el canto llano de la alta (sobre La Spagna) / Antonio de Cabezn (2:22) -- Triste Espana / Juan dell Encina (:54) -- Spagnoletta nuova al modo di madriglia (:43) ; Furioso alla Spagnuola (1:19) / Marco Fabritio Caroso -- Padvana hispanica / anonimo (:48).

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IE: "41 versions of the famous melody by more than 20 composers". Detailed instrumentation, sources, and program notes by Dona Maria Candelas Lopez in Spanish, with English, German and Swedish translations ([20] p. : ill.) inserted in container. This is a lovely listen-to album, and some of the tracks are even usable, but not many. Especially disappointing are the Caroso and Negri tracks in this regard, although the whip crack in the Furioso all Spagnuola makes you wonder what the Atrium Musicae knows about Spain that we don't.

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JPD: Some of the versions of La Spagna work well for Lauro and for Casulle la Nouvelle. Others do not. Also has Giles Farnaby's Old Spagnoleta which matches the choreography in the Inns of Court mss, Guglielmo's Falla con Misura, Chester's The Spanish Pavan which matches Arbeau's choreography, and [an incomplete?] Caroso's Spagnoletto nuovo. All workable, though not necessarily the best available versions of these pieces. Liner notes list sources of all the music, and instrumentation for each separate version (and the makers of the instruments). Aesthetic Appeal: \*\*\* Useability: \*\* - \*\*\*

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MW: Specifically, there are three tracks (back to back) which work for these [Lauro, Casuelle...] dances. This is the only use I've had for this disc -- but I've used those three tracks a lot...

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VS: Variations on the La Spagna tenor, including Re di Spagna from Cornazano, La bassa Castiglia - Falla con Misuras, 4 pieces from Negri, 2 from Caroso. One of the dances from Caroso -- Furioso alla Spagnuola -- is just an excerpt, so useless for using for the dance. The CD is wonderful for listening, and some pieces (there's one galliard and a pavane) may be usable for improvisation or choreographing to, but I doubt any of the pieces that are meant for a period choreography are usable - they are short, and obviously meant for listening, not historical accuracy. The choice of instruments is also made on the grounds of artistry - there are many period instruments, but I'm not so sure about the whip, bongo, and metallofon... Aesth:\*\*\*\* U:\*

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**La Spagna: Siglos XV-XVI-XVII**

Atrium Musicae de Madrid, and Paniagua, Gregorio CD: New York: BIS, BIS CD-163, 1986.

Reprint of La Spagna: Siglos XV-XVI-XVII, 1980.

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**La Vida de Colin**

Sine Nomine CD: Quadrivium.

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VS: Has Petit Vriens, nice and lively, but the repeat pattern is wrong ... might be suitable for 2 people. Speeds up. The CD has a number of pieces in common with La Musica Italiana del XV Secolo, by the same group, so buying them both only gives one 1.5 CDs. A:\*\*\* U:\*

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**Leoncello, Venus tu m'as pris, Siege of Limerick, Kemps Jigg**

Busch, Lenchen 45rpm single: Lenchen Busch.

Lenchen Busch, Vohburger Str. 9, 80687 Munich

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MD: A small private recording with instructions available from [the distributor].

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**Masque Music**

(artist unknown) Nonesuch, H-71153.

Track Listing: The King's Mistress, Waters His Love, The Fairy Masque (The source music for the Clifton Court Allemande often known in Ohio as The Cecelia Allemande), Now hath Flora, The Satyres' Masque, The Mountebank's Dance at Grayes Inn, Williams his love, The Goates Masque (The source music for Rashid's Allemande often known in Ohio as The Black Allemande), The Second Witches' Dance, Wilson's love, The Divill's Dance (Source Music for Lady Layton's Measure), The Gypsies Metamorphos'd, Galliarde, Alman: The Squirrel's Toy, While dancing rests, Come ashore, Cuperaree or Grayes Inn, Squier's Masque.

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**May I Have the Pleasure?**

Towne Waytes Society LP: Towne Waytes Society, TWR-771-2.

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LH: This was produced by the Towne Waytes, a Canadian group, with a detailed (24-page) booklet of instructions by Angene Feves for all of the dances. There's a lot of detail on how to perform the steps and Ms. Feves has "newly English'd" the 1589 version of Arbeau for this booklet. I'm not sure that this is available any longer - I got my copy directly from Angene Feves some years ago and I believe it was out of print and in extremely short supply even then.

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**Mesura Et Arte Del Danzare: Balli Italiani Del Quattrocento**

Accademia Viscontea I Musicanti CD: Ducale, CDL 002, 1991.

Instruments: shawm, bombards, lutes, harp, vielle, organ, bagpipe, pipe and tabor, harpsichord, viols, mandora.

Track Listing: Leoncello, Marchesana, Anello, Colonenese, Vercepe, Petit Riense, Voltate in ca Rosina, Margaritum, Poi che'l ciel e la Fortuna, Rostiboli Gioioso, Grazioso, La fia Guglielmina, A Florence la joyose cite/Hela la fille guillemin, Gelosia, Mercanzia, Sobria.

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DZ: A difficult CD to find, but worth the effort. Danceable and aesthetically pleasing versions of many of Ebreo's and Domenico's balli. (In a couple of cases, the music may not match your favorite reconstruction.)

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JPD: Liner notes include a list of early Italian sources, the concordance of which of these dances appear in which sources, instrumentation on each separate track, and notes from the sources about the choreography or style of each dance. Aesthetic Appeal: \*\*\*\* Usability: \*\*\*\*

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VS: Poi che'l ciel e la Fortuna and A Florence la joyose cite/Hela la fille guillemin, are the only 2 not for dancing, Margaritum being questionable. The rest are. A:\*\*\*\*, U:\*\*\*\*

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DH: I can only echo the above. It's hard to find, even in Europe (we had to get an Italian friend to 'export' us a copy) but well worth it. The disc to have for 15th-century Italian balli. Easy to dance to and to listen to, though the recording quality is not quite perfect.

**Music from the  
Time of Elizabeth I**

The Academy of Ancient Music, and Sneak's Noyse, and Hogwood, Christopher CD: Decca Record / L'oiseau-lyre, 433 193-2, 1982.

Instruments: Viols (SATB), lute, cornett, sackbut (ATB), Virginals, rebec, recorder, tambourine, lute, cittern, curtall, and crumhorn.

Track Listing: The old Spagnoletta (works with the version found in the Inns of Court manuscripts); the flat pavan and galliarde; John Bull: The Spanish pavan (works with Arbeau's choreography), Coranto 'Alarm', Coranto 'Battle'; Holborne: Tinternell. Various ballads.

JPD: All of the dances are a little slow and dragging-feeling Aesthetic appeal: \*\*\* Usability: \*\*

**Music from the  
Time of Richard III**

York Waites CD: Saydisc, CD SDL 364, 1995.

VS: Has Mercantia (doesn't work - only 2 repeats, confusing), Anello, and Amorooso (works). Also Danse de Cleves (works), and La Spagna. Bassa con misurias. Aesth:\*\*\*\* U:\*\* (not too many pieces, and not always clear or workable).

**Music in the Age of  
Leonardo da Vinci**

Ensemble Claude Gervaise CD: Musica Viva, MVC 1022, 1993.

Track Listing: Domenico: Giloxia, Pizochara, La fia Guilmin. Ebreo: La Bassa Castiglia, Rostiboli Gioioso.

JPD: This is a very nice-sounding recording. However, there are some problems with it that make it far less useful than some of the other recordings of this repertoire. First, 27 separate "tracks" are really combined into 4 tracks, thus, you have to scan around inside the track to find the exact dance you want (thus losing the advantage of it being on CD, rather than being a tape you have to rewind and fast-forward through). Second, none of the dances I checked matched my reconstruction... (On Pizochara, the bassadanza section seems off, and the Rostiboli has a strange repeat structure: it starts off well on one full repeat of the dance, but then varies. Gelosia has only one repeat.) They could all be fussed with to make them completely workable, but why bother when there're other good recordings. Aesthetic Appeal: \*\*\*\* Usability: \*\*

VS: Rostiboli Gioioso and Pizocara match their dances. I believe La fia Guilmin is usable, but the speeds are on the slow side, especially the last section. Gelosia is only repeated once, and the section where the men weave is slightly different from the usual versions, so it isn't as useful. Also has Vida de Culin and La Bassa Castiglia. The one drawback to the CD is that the 22 pieces have been grouped into four tracks, so one can't find pieces easily. A=\*\*\*\*, U=\*\*\*

**Music of the  
Gothic Period,  
Renaissance and  
Early Baroque**

Collegium Musicum Aldovadensis CD: PILZ 160261, 1992.

AB: Various stuff, including: Otto valerius' Intrata, Galliard, courante suite; a medley of Volta Cansone and Morisco.

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**Music of the Renaissance for Lutes, Vihuelas, and Citterns**

Robert, Guy, and Robert, Elizabeth Cassette: MHS 6152, 1980.

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AB: Contains: pavans; galliards, branles, "Bouffens" and "passamezzo".

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**Musica del XV secolo in Italia**

Ars Italica Tactus, TC 40012201.

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VS: Has a lovely, lively Rostiboli, with 20 extra bars thrown in in the middle ... A:\*\*\*\* U:\* (There's only the one piece. It can be modified to work.)

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**Musica Subterranea**

Musica Subterranea CD: Musica Subterranea, 1999.

On line URL: <http://www.musicasubterranea.dhs.org/>

Track Listing: Official Bransle, Earl of Salisbury, Black Nag, Gelosia, Newcastle, Rostiboli Gioioso, Horses Bransle, Rufty Tufty, Petit Riens, Parson's Farewell, Hyde Park, Amoroso, Hearts Ease, Half Hannikin, Anello, Villanico, Female Sailor, John Tallow's Canon, Hole in the Wall, Amoroso, Scotland the Brave

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DE: A useful CD of freely copyable tunes, mostly with the correct arrangements and repeats.

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**Musicke for Dauncinge**

Pugliese, Patri Cassette: Patri Pugliese.

Available from Patri Pugliese, 39 Capen St. Medford, MA 02155. CDSS may also have it.

Track Listing: Quadran Pavan, Turkelone, Earl of Essex, Tinternell, Lorayne Alman, Old Alman, Brounswycke, Queen's, New, Madame Sosilia, Black, Quadran Pavan and Galliarde, Earl of Essex (long), New (long), Madame Sosilia (long), Lorayne and Queen's, Old and Tinternell

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JPD: This is the companion tape for the dance manual Practise for Dauncinge, and includes very danceable music for all the alman choreographies contained therein. The music isn't beautiful, but it's perfectly acceptable for use at events, and is very easy for beginners to follow. This is the only comprehensive source for Inns of Court dances; however, several recordings listed here do have one or two of these dances on them. Aesthetic appeal: \*\*\* Usability: \*\*\*\*

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MW: An SCA production, this is perhaps the only recording available for the Inns of Court almans. Pretty harpsichord music, and fits with Practice for Dancing, Patri's book on the subject.

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AB: We bought the book at Pennsic a few years ago, but the tape was not available. Mistress Rosanore let me copy her copy of the tape that she purchased years ago. Someone should inquire about current availability of the tape.

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DZ: At the time of this writing, Patri is looking for someone to take over the task of copying this tape on an as-needed basis.

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**Musiques Danser  
de la Renaissance  
Française**

Compagnie Maitre Guillaume CD:, 1996.

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**On the Banks of  
the Helicon, Early  
Music of Scotland**

Baltimore Consort CD: Dorian, DOR-90139.

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VS: Includes Scotch Cap from Playford I (but has 4 repeats, not 3), a 39-second Canary sequence (which runs into the next piece), 2 Pavans, and a Bransles d'Ecosse. A:\*\*\*\* U:\*\*

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LH: An overall view of Scottish music, much of it vocal but really great instrumentation and very accessible singing. (Also good if you want to practice your "anglicised Gaelic.") Interesting version of "Scotch Cap" -- might be hard for beginning dancers to catch the beat. Some nice "pavens" and the bagpipe pieces should warm the hearts of the Gaels.

---

**Popular Dances of  
the Renaissance**

Kennedy, Judith, and Oregon Shakespeare Festival Musicians Cassette: Suncrest Sound Studio, 1985.

Track Listing: Bransle Double; Bransle Simple; Peas Bransle; Washerwoman B; Bransle de Villages III; Pavan; Galliard; Allemande; Black Almain; Woodcock; Gathering Peascods; Goddesses.

---

AB: Side II of the tape has the tunes with voice-over of steps. Very nice for instruction of novices. Unfortunately, the tape and manual give no information about where to obtain it. I forgot how we ordered it. If you contact the OSF, they can tell you how to get it.

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**Popular English  
Country Dances of  
the 17th and 18th  
Centuries**

Claremont Country Dance Band Cassette: CDSS, CDSS-7, 1979.

Available from CDSS, 17 New South St. Northampton, MA 01060.

Track Listing: Mr. Isaac's Maggot, Hit and Miss, Picking Up Sticks, Scotch Cap, Mr. Beveridge's Maggot, Epping Forest, Mad Robin, Prince William, Dublin Bay, The Female Sayer, Miss Sayer's Allemande, Jack's Health, Queen's Jig.

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JPD: Although only 25% of the dances are from first-edition Playford, this tape does contain some non-period stuff that's popular in An Tir: Mr. Isaac's Maggot, and Female Sayer. Aesthetic appeal: \*\*\*\* Usability: \*\*\*\*

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**Purcell, Playford,  
and the English  
Country Dance:  
Dances from 1685-  
1728**

The Playford Consort CD: Playford Consort Publications, CD 1095, 1995.

From Playford Consort Publications, 100 York St, 15E, New Haven, CT 06510

Instruments: violin, viola de gamba, bassoon, keyboard, voice.

Track Listing: 22 Dances, including Hole in the Wall, Lilliburlero, and Cold and Raw (Juice of Barley).

---

JPD: This CD includes tunes which were originally written by Henry Purcell as incidental music for plays, then later were adapted as dancemasters composed country dances to fit them. Choreography for these dances appeared in Playford (in the 7th edition and later), Walsh, Bray, and Neal. Companion books include instructions for the dances, and arrangements of the music, as well as some additional information on dances of this period. Well worth getting if you are interested in later English country dances. Note that the music has a Baroque tone to it, which is suitable to the dances included, but not ideal for SCA use. Dance advisor: Christine Helwig. Musical advisor: Marshall Barron. For SCA Use - Aesthetic Appeal: \*\* Usability: \* For Other English Country Dancers - Aesthetic Appeal: \*\*\*\* Usability: \*\*\*\*

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**Renaissance Brass**

Empire Brass Quintet Cassette: SQN, Chrome 79037.

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AB: Contains: various almans, pavans, galliards, canzonas

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**Renaissance Dance  
Music**

London Pro Musica Cassette: Tactus, Tacx145, 1987.

Instruments: Renaissance violin, lute, guitar, theorbo, mandora, viol, cornett, sackbuts, shawm, dulcian, percussion.

Track Listing: Pavana "La Bataglia"; Suite of Gagliarde: Il Burato, Basela un trato, Untitled gagliarda, Zorzi; Pavan "Si je m'en vois"; Gaillarde "Si pour t'aymer"; Basse danse "Jouissance"; Mixed Suite of Branles: Branle double, simple, gay, de Bourgogne; Three Branle Gays; Branle de la Haye; Branle des Chevaux; Branle de la Torche; Branle d'Escosse; Les Bouffons; La Volta; Two Almains; Negri: Leggiadra Marina; Pavaniglia; Caroso: Il Canario; Courante; Negri: Brando "Alta Regina"; Lupi: Ballo del Gran Duca (Alta Carretta).

---

JPD: This is the companion tape to The Renaissance Dance Book, which includes dance instructions and sheet music for the arrangements performed on the tape. London Pro Musica used a wide variety of period sources for their music, (e.g. Praetorius' Branle Double, d'Estres' Branle gay) which may be confusing to those who are used to only dancing these choreographies to Arbeau's melodies. Dance advisor was Jane Gingell. Aesthetic appeal: \*\*\* Usability: \*\*

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AT: This tape is accompanied by a dance book and a music book. One side is pavans/bransles and the other is balli.

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VS: Asth:\*\*\*\* U: I only use the Il Canario, and find it very usable (especially with the companion book to explain how it works ...). I expect it's \*\*\*\*



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LL: Well-produced and thorough. I like the variety of good, danceable pieces. I particularly like the rendition of Leggiadra Marina for the transitions between the tempo changes. La Volta is at a good speed, not too fast.

---

MH: I really like this tape; it was played to be danced to. The Haye Bransle has the right repetitions of the final section for a three-person Haye. The Horses Bransle doesn't needlessly repeat sections. Some more complete repeats of dances would be nice. I'll give it \*\*\*\* for aesthetics and usability.

---

DH: I've only danced to the Bransle de la Haye, La Bouffens, and Il Canario, but all were successful. The accompanying book is pretty good. Aesthetically pleasing - I prefer this Il Canario to the Broadside Band version on Il Ballarino.

---

**Renaissance Dance Music 1-4**

New York Renaissance Band Arabesque Recordings, 91-720, 1984.

Contents: Part 1 is the same group of dances as Orchesographie (see above), or Washerwomen, War, and Pease (see below). Part 4 is the same group of dances as Country Capers (see above). Parts 2 and 3 have selections from Praetorius' Terpsichore: Suite # 1 in C Major: Passemeze + Galliarde, Spagnoletta, Ballet des Coqs, ballet des bacanales, ballet des Feus, Courant de la Volte, Galliarde; Suite #2 in G Major: Branle double, simple, montirande, gay; La Rosette, Galliarde, B. Gentil; Suite in F Major: Passamezze pour les cornetz; Courante M.M. Wustrow: Courante, Philo, Volte; Suite #4 in G Major: Ballet, B. des Amazones, B. des Anglois, Gavotte, Volte.

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**Renaissance Dance, volume 1**

School for Scoundrels Cassette: School for Scoundrels, 1993.

Track Listing: Sellinger's Round, Goddesses, Gathering Peascods, Black Nag, Newcastle, Dargason, Rufty Tufty, Merry Merry Milkmaids, Stingo/Oyle of Barley, St. Martins.

School for Scoundrels, 9420 Reseda Blvd. #566, Northridge, CA 91324

---

JPD: Has accompanying booklet of dance instructions, and video which teaches and demonstrates the dances. Dance advisor: Master Giles of Sweetwater. Side A of the cassette has all of the dances at "instructional tempos" and side B is slightly faster "Revel Tempos". Aesthetic Appeal: \*\* Usability: \*\*\*\*

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**Return of the Pipers**

Philadelphia Renaissance Wind Band.

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VS: Has Amoroso, with wrong repeat structure. Also Schiar.Mar. some galliards, Official bransle in a suite. Can't comment on their usability. A:\*\*\* U:\*\*

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**Revels for 1588**

Broadside Band Cassette: Dolmetsch Historical Dance Society, 1988.

Available from DHDS for £8 plus £1.25 shipping. Companion book £6.95+£2 shipping.

Instruments: recorders, fife, virginals, regal, violin, viol, hurdy gurdy, cittern, lute, mandora.

Track Listing: Inns of Court: Quarter Braules, The Spanioletta. Negri: Brando detto alta Regina, La Battaglia, Il Torneo Amorooso, Barriera, Pavaniglia, Arbeau: Spanish Pavan, Branle Aridan. Monsieur's Allemaine. IoC: Turcke Loene, Black Alman, The Longe Pavan, Ladye Layton's Measure. Playford, 1651: Row Well ye Mariners, Peppers Black, Mundesse.

---

JPD: Tape from DHDS Summer School, 1988, which focused on English dance c. 1588 and other dances linked thematically with the Armada (i.e. nautical or Spanish). Nice tape with good versions of lots of the more obscure Inns of Court dances, and some fun Playfords. The instruction book should be used with caution, as some of their assumptions seem a bit questionable to me. (Some of the Inns of Court dances are done with steps from Negri, some from Arbeau, mostly according to the whim of the author. Some almans are done with an unusual alman step, some with coranto steps.) But if you do your own research, this is fine music to dance to! Aesthetic Appeal: \*\*\* Usability: \*\*\*.5

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**Robin is to the Greenwood Gone**

Odette, Paul Cassette: Elektra, 79123-4, 1987.

Track Listing: Packington's Pound; Grimstock; Greensleeves; pavans; jigs; galliards; Walsingham; Spanish Pavin

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**Rose & Nefr Dance Tapes**

Jararvellir Music Guild Cassette x 2: Rose and Nefr Press.

Available from Rose & Nefr Press, 7307 W. Franklin Ave., St. Louis Park, MN 55426. \$20.00 for two tapes and book.

Track Listing: Tape 1: French Renaissance: Carolingian Pavan, Entree Courante, Mannschaft Pavan, Quadran Pavan, Earl of Salisbury Pavan, Basse: Jouyissance vous donnerai, Branles: Suite Haut Barrois, Pinagay, Charlotte, Poitou, Scottish, Maltese, Calontir, Mimed Branles: Washerwomen's, Pease, Clog, Hermits, Horses, Candlestick, Montarde, Official, War, Knock-down-drag-out, Galliarde, Tourdion, La Volta, English Country: All in a Garden White, Black Nag, Dargason, Dull Sir John, Female Sailor, Fine Companion, Gathering Peascods, Glory of the West, Grimstock, Heart's Ease, Hit and Misse, Hole in the Wall, Jenny Pluck Pears, Mayden Lane Tape 2: Merry Merry Milke Maids, Newcastle, New Exchange, Nonesuch, Picking up Sticks, Rufty Tufty, Sellenger's Round, Upon a Summer's Day, Almans: Black Alman, Queen's Alman, Ailis' Alman, Italian Renaissance Dance: Anello, Balletto Contentezza d'Amore, Spagnoletta Regolata, Verceppe, Games: The Cushion Dance or Prinkum Prankum, Miller in the Middle, Dances that Aren't Period: Korobushka, SCA Road to the Isles, Strip the Willow

---

JPD: These tapes and their companion book serve one purpose wonderfully: if you're trying to get started, and want directions to lots of dances done in the SCA, and music for them all in one package, this is fabulous for you. Unfortunately, I just don't find the music very attractive. It's very danceable to with a beat that's clear even to the rhythmically uninclined; however, some aesthetic appeal got sacrificed in making it so useful. Aesthetic appeal: \*\* Usability: \*\*\*\*

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DZ: When people ask for one source as a starting point for getting period dance started in their locale, the common response is to wince and reluctantly recommend this one.

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**SCA Dance  
Musicke**

The Companions of St. Cecilia Cassette:.

Accompanies book of "Fidelco's Dance Notes". Can be obtained from Deborah Rochefort, 15 Karen Lane, Shenandoah Jct., WV 25442. \$8 for the tape or the book, \$15 for both, \$1/item shipping. There is a volume II (tape and book) now available at the same prices. Eric Praetzel now has this available via his SCA music pile.

Instruments: Recorders, mandolin, bass viol, penny whistle, percussion, and voices.

Track Listing: Line Dances: Fryar and the Nun, Madame Sosilia Almande, Mannschaft Pavan, Danse de Cleue, Montarde Branle; 3-couple dances: Grimstock, Stingo, Old Mole, Mayden Lane; 4-couple dances: Hyde Park, The Health, Fain I would; Circle Dances: Pease Branle, Maltese Branle, Fickle Ladies, Sellinger's Round; Hearts Ease; 3-couple dances: Chestnut, Confess, Upon a Summer's Day; Line dances: Love and a Bottle, Hole in the Wall.

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JPD: Appealing collection of dances done in the SCA, generally very pretty, though a few dances (e.g. Hide Parke) are a little uncomfortably high-pitched. Nice variety of dances. Aesthetic appeal: \*\*\* Usability: \*\*\*\*

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MH: We use this tape a lot in Castel Rouge. In fact, we just bought it for the Baronial tape box. It is very usable \*\*\*\*, and has a nice variety of music. Recommended, particularly for beginning groups.

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**Selva Amarosa:  
Italian  
Renaissance  
Dances by Fabritio  
Caroso**

Scaramella Cassette: Classical Recording Service, 1991.

Available from Diana Cruickshank (see DHDS) for £5 plus £1 shipping. Companion book is £7.50, plus £1 shipping.

Instruments: recorders, crumhorns, lutes, renaissance guitar, viols.

Track Listing: Selva Amarosa, Gloria d'Amore / Donna Leggiadra, Bellezze d'Olimpia, Rara Belta, La Gagliarda di Spagna, Bella Gioiosa, Contrapasso Nuovo, Ardente Sole, Ombrosa Valle, Maraviglia d'Amore, Fulgente Stella, Alta Regina, Este Gonzaga, Florido Giglio, Candida Luna, Fedelta.

---

JPD: A collection of dances from Il Ballarino and Nobilta di Dame. Music arranged by Stewart McCoy. Dance advisor: Diana Cruickshank. Aesthetic Appeal: \*\*\*\* Usability: \*\*\*

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DH: Reasonable recording of late-16th-century Italian dances. We've only used Bella Gioiosa, Contrapasso Nuovo and Fedelta, but all were very danceable.

---

**Ship of Fools**

Renbourne, John Cassette: Folklore Productions, FF90466, 1988.

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AB: Contains Maltese Brawle and other "traditional" tunes.

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MW: This may or may not be the Renbourne album famous for having a "Bransle Maltese" that is actually Schiarazula -- evidence that our mistakes can have repercussions beyond the SCA...

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**Shire of the Isles  
CD**

(artist unknown) CD:.

Track Listing: Jouyessance vous Donnerai, Black Allemande, Black Nag, Schiarazula Marazula, Gathering Peascods, Goddesses, Hearts Ease, Jenny Plucks Pears, Saint Martins, Official Bransle, If All the World Were Paper, Picking of Sticks, Rufty Tufty, Sellengers Round, Washerwoman's Bransle, Wherligig, Woodicock.

---

DE: Not really sure what to make of this one. It's an SCA recording of dubious sound quality and musicianship, and the tunes are played on recorders of less than top quality, but there is a bit of heart in this and the tunes are all of a danceable speed and have the correct number of repeats. Worth having but not the best source of dance tunes unless you see something here that's not available elsewhere. It does have the advantage of being freely copyable.

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**Silence is Deadly**

Waits of Southwark CD: Waits Music, 1995.

Track Listing: Childgrove, Rufty Tufty, Newcastle, Faine I would, Sculley's Reel, Bacca Pipes Jig, Saint Martins, Hide Park, Princess Royal, The Road to Lisdoonvarna, Stingo, Martin Said To His Man, Bella Gioiosa, Jenny Pluck Pears, Gathering Peascods, Lilibulero, The Blarney Pilgrim/Banish Misfortune, Ashford, The Nutting Girl, The Merry Merry Milke Maids, Cuckolds All A Row, Young Collins, The Morning Dew.

---

DE: An excellent and fun recording to dance to, although not all of the tracks are useful for the SCA. Also, the instrumentation and arrangements are very "rock and roll", and the repeats in Bella Gioiosa are probably not correct (although the jury's still out on that one). I do like the tunes which are 1st edition playford, however.

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**So ben mi ..., La  
Fedalta d'Amore,  
Lo Spagnoletto, La  
Courtesia Amorosa**

(artist unknown) 45rpm single: Fidula, FON 1286.

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MD: These records are just two of a lot of records and books on dancing available from Fidula, Boppard/Rhein and Salzburg, Austria. They have lots of interesting records but beware of Gaillardes from them, because some of them are influenced by Taubert, who had a totally different reconstruction for them, requiring very slow tempi.

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**Sonare et Balare:  
Dances from 15th  
c. Italy and France**

Bedford Waits Cassette: Dolmetsch Historical Dance Society, 1990.  
Available from DHDS for £7 plus £1.25 shipping. Companion book: £5 plus £2 shipping.

Instruments: Recorders, crumhorn, rackets, lute, dulcimer, cornett.

Track Listing: Italian Balli: Anello (Domenico), Belreguardo Novo (D), Laltra fia guielmina (D), Giloxia (D), Gratoso (Guglielmo), Legiadra (G), Pizochara (D), Rostiboli Gioioso (G), Spero (G). Italian Basse danze: Castelana (G), Caterva (G), Corona (D), Damnes (D), Pellegrina (G), Pietosa (G). French bassedanses: La Danse de cleves (Brussels), Lesperance de bourbon (Br./Toulouze), Filles a marier (Br/T), Le petit rouen (Br/T), Rotiboully ioyeulx (Br/T).

---

JPD: This tape was prepared in conjunction with DHDS' Summer School of 1989. Companion book has dance choreography, but no step descriptions or other info, as it was designed as a reminder for those who had learned the dances at workshops. Most dances are quite nice, and quite usable. Aesthetic Appeal: \*\*\* Usability: \*\*\*

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**Songs & Dances  
from Shakespeare**

Braodside Band CD: Saydisc, SDL 409.

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LH: While many of the selections are "songs" there are also many dances included (and don't be surprised if many of the songs sound familiar as many of them are also dance tunes). Extensive "liner notes" including lyrics to all the songs. This is good for you theatrical types also as it talks about actual music used in the original productions staged by Shakespeare.

---

**Songs and Dances  
from the Spanish  
Renaissance**

Camerata Iberia CD:, 1999.

**Two and three  
couple dances from  
17th and 18th  
century England**

Barron, Marshall, and Ward, Charles, and Leber, Eric Cassette: Country Dance and Song Society of America, CDS-8, 1980.

**Step Stately**

Track Listing: Step Stately, Love's Triumph, Miss Sparks's Maggot, The Boatman, Joy After Sorrow, The Splendid Shilling, The Beggar Boy, The Maid in the moon, Come Let's Be Merry I and II, Saint Martin's, Green Sleeves and Yellow Lace, The Corporation, Shepherd's Holiday, St. Margaret's Hill, Heartsease, Chelmsford Assembly.

Instruments: Violin, recorders, harpsichord.

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IE: More country dances both "in" and OOP. Much nicer renditions than many, but notably Baroque, if your audience can tell the difference.

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**Take a dance**

Bare Necessities CD: Chicago: Flying Fish, 1991.

Track Listing: Take a Dance, Scotch Morris, Irish Lamentation, Fandango, The wood duck / Fried de Metz Herman, Miss DeJersey's Memorial / Pat Shaw, Nonesuch, St. Margaret's Hill, Knives and Forks, Trip to the Jubilee, Hambleton's Round O.

---

IE: I've heard this one, but don't own it. The renditions are like on their first album, a little modern, but very danceable and pleasant to listen to. [Commendably...] they give enough repetitions of the tune to actually dance to. Most of these dances are OOP, but what the hell.

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**Tape of Dance**

Various Cassette: The Letter of Dance.

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**Tape of Dance,  
Volume 1**

Debateable Consort, and Carolingian Jongleurs, and Ellisif Flakkingskvinne, and Robin the Just, and Pandemonium Cassette: The Letter of Dance.

Track Listing: Hole in the Wall, Black Nag, Juice of the Barley, Hyde Park, Black Almayne, Return of Spring, Parson's Farewell, Ballo del Fiore, Falla con Misuras, Saltarello La Regina, a tourdion (Arbeau), Galliarde: L'Ennuuy Qui Me Tormente, Galliarde: Mille Ducas, Galliarde IV (Holborne)

---

DZ: This is the companion tape to the first volume of the Letter of Dance. It is now out of print, and has been superseded by The Tape of Dance, Volume 2 (see below).

---

MW: Yes, it's immodest, but I do think that we've collectively assembled an awfully useful tape here...

---

JPD: Instructions for most of the dances appeared in the Letter. Aesthetic appeal ranges widely because several different consorts contributed. Aesthetics: \*\* - \*\*\*\* Usability: \*\*\*\*

---

**Tape of Dance,  
Volume 2**

Debateable Consort, and Ensemble Rigodon, and Bryn Gwlad Music Guild, and Pandemonium, and Carolingian Jongleurs, and Ellisif Flakkingskvinne, and Robin the Just, and Del von Strassburg Cassette: The Letter of Dance.

Copies available from the Letter of Dance.

Track Listing: Jouyessance vous donneray, Hyde Park, Leggiadria d'Amore, Basse Alenchon, Horses Branle, Heralds in Love, Dargason, Heartsease, another galliarde and tourdion; synthesized recordings of the basse danses La Tontaine, Bayonne, Beaulte, Casulle, La Franchoise, Avignon, Flourentine, Le Rosin, and M'amie; all dances from Tape of Dance Volume 1.

---

DZ: This is the companion tape for volumes 1 and 2 of the Letter of Dance. It includes the dances from The Tape of Dance, Volume 1 (with duplicates removed and Hole in the Wall shortened) as well as music for the dances covered in Volume 2 of the Letter.

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LL: A mix of dances. Nice rendition of Arbeau's tordion. The playing of Black Almain is an excellent alternative to the version on Musicke for Dauncinge...and especially if you like to dance it four times rather than two!

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DH: I hesitate to criticise, since the Tape of Dance is an excellent idea, and the ensembles are not professional, but the execution of the pieces is of very variable quality. In most cases I don't think this will interfere with their danceability, but some are aesthetically disappointing (the synthetised bassedances especially so). Some of the dances may have odd lengths/repeats - Jouyessance most notably.

---

**Tape of Dance,  
volume 4**

Various CD: Bill Street, Jr, 2001.

Track Listing: Cassandra Bransle, Bransle Pinagay, Bransle Charlotte, Bransle Aridan, Clog Bransle, Horses Bransle, Candlestick Bransle, Gavotte, Gay Bransle, Haut Barrois Bransle, Hermits Bransle, Bransle de la Hay, Maltese Bransle, Montarde Bransle, Official Bransle, Poitou Bransle, Scottish Bransle, Belle Qui Pavan/Tourdion, Galliard, Queens Alman, Gelosia, Mercantia, Petit Vriens, Sobria, Verceppe, Bassa Gioiosa, Contentezza d'Amore, Gloria d'Amore, Leggiadria d'Amore, Passo e Mezzo / Dolce Amoroso Fiamma, Nonsuch, Siciliana.

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**Tarentule -  
Tarentelle**

Saint-Michel de Provence, and Atrium Musicae de Madrid, and Paniagua, Gregorio CD: Harmonia Mundi, HM 40.379, 1977.

Program notes in French by Dr. Don Gregorio Paniagua Rodriguez on container insert.

Track Listing: Anonyme : Antidotum tarantulae ; Chorea ; Primus modus Tarantella, Secundus modus Tarentella, Tertius modus Tarentella -- F. Couperin : Les barricades mysterieuses -- Anonyme : Tarentella Neapoli Tonum Phrygium -- G. Paniagua: D'apr=El es une basse obst. de Buxtehude -- Anonyme : Ritornello Tarentella Neapoli -- C. Monteverdi : Laetatus sum. Psalmus 121 -- Anonyme : Tarentela ; Tarentella. Alia Clausula ; Tarentelas 1a, 2a, & 3a ; Tarentella. Tono hypodorico -- Gaspar Sanz : La Tarentela -- Anonyme : Scotch gigg ; Tarantela -- S. de Murcia : Tarantelas -- Anonyme : Country dance (Running Footman) -- D. Fern=E2andez de Huete : La Tarantela -- M. Praetorius : Ballet des sorciers -- Joseph Recuero : Tarantela I -- Anon. Apuglia : Tarantela II -- Anonyme Italia : Tarantela III ; Tarantela IV ; Tarantela V ; Tarantela VI -- Anonyme : Nana Andaluza -- G. Paniagua : Taranto D'Almeria.

---

IE: Interesting record. Lovely arrangements, some are even danceable. This is the source for the music that was recut for Richard Powers' Villanico, and one of the tracks is used for the Spagnoletto in some areas.

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**Ten Dances from  
16th Century Italy**

Guildhall Waits, and Pope, Martin Cassette: Companie of Dansers, 1983.

Book Published by Companie of Dansers, Book and Music Produced by Martin Pope.

Track Listing: Laura Soave (sic); Spagnoletta; Canario; Austria Gonzaga; Il Gratoso; Allegrezza d'Amore; Bianco Fiore; La Biscia Amorosa; La Caccia d'Amore; Barriera Nuova.

---

LL: Played at a stately pace. I find most of these renditions too slow. I use the Allegrezza d'Amore for teaching before going onto the quicker playings on Il Ballarino and on Homage to Amor.

---

**The English  
Dancing Master, 1-  
4.**

Orange and Blue, and The Ranchers LP: CDSS, EFDSS PLA 1-4, 1976-81.

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JPD: Aesthetic appeal: \*\*\* Usability: \*\*\*\* This whole series was produced by the English Folk Dance and Song Society for use at dance events, similar to our own purposes. It's all good tempo, and quite danceable to. A little modern sounding for SCA use, but not excessively so.

---

LH: These four volumes (still available but only on all LP) are the "basic Playford" teaching records put out by the EFDSS based on Sharp's transcriptions of the dances. I don't particularly care for their instrumentation (I'm not partial to concertina/accordion) and some of the tempos are not what we're used to in California, but L&U and a lot of other country dance groups have relied on them when we couldn't find dance music for a particular dance with the right number of repeats anywhere else (54 different dances on 4 records -- not all are from Playford's 1st edition). Remember that they are more concerned with community dancing than with "period" and their instrumentation reflects this. You can liken this to square dancing for the British.

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**The English  
Dancing Master, 1**

Orange and Blue LP: CDSS, EFDSS PLA 1, 1976.

Track Listing: Gathering Peascods, Hey Boys, up go we, My Lady Cullen, Grimstock, Mage on a Cree, Adson's Saraband, 29th of May, Jenny Pluck Pears, Parson's Farewell, Upon a Summers Day, Dargason, Chestnut, Amarillis, Old Mole.

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**The English  
Dancing Master, 2**

Orange and Blue LP: CDSS, EFDSS PLA 2, 1977.

Track Listing: Althea, Friar and the Nun, Fain I would, Maid's Morris, Confess, Argeers, Lull me beyond thee, Maiden Lane, Merry Merry Milkmaid, Broom the bonny bonny Broom, Spring Garden, The Pheonix.

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**The English  
Dancing Master, 3**

The Ranchers LP: CDSS, EFDSS PLA 3, 1980.

Track Listing: Sellenger's Round, My Lady Winwood's Maggot (1728), The Boatman, Whirligig (tune: Woodcock), Heartsease, The Health, Mock Hobby Horse (1698), Picking of Sticks, Mr. Isaac's Maggot (1695), Hit and Miss, Juice of Barley (1690), King of Poland (1698), Orleans Baffled (1728)

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**The English  
Dancing Master, 4**

Orange and Blue LP: CDSS, EFDSS PLA 4, 1981.

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**The Lady and the  
Unicorn**

Renbourne, John CD: Shanachie, 97022.

Track Listing: Trotto; Saltarell; Lamento di Tristan; La Rotta; Veri Floris; Triple Ballade; Bransle Gay; Bransle de Bourgogne; Alman; Melancholy Galliard; Sarabande; The Lady and the Unicorn; Medley; Westron Wynde; Scarborough Fair.

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AB: I believe the "Alman" on the recording is the well-known Earl of Salisbury Pavan music. The CD comes with sheet music in the program notes for all the tunes.



---

**Tielman Susato:  
Dansereye 1551**

New London Consort CD: L'Oiseau-Lyre., 436131-2, 1993.

---

AB: Phillip Pickett stuff. Includes: sutie of 4 bransles; basse dance "mon desir;" 7 allemandes; 2 pavans; 8 galliards; Moresca.

---

DH: Never used it for dancing to, so I've no idea of its suitability. Typical New London Consort 'big band' sound. Pavanne La Bataille also features on Trionfi! by the same ensemble.

---

**To Celebrate a  
Prince: Dance in  
the Time of  
Lorenzo de Medici**

(artist unknown) Cassette: Dolmetsch Historical Dance Society, 1992.

Available from DHDS for £9 plus £1.25 shipping. Companion book is £6 plus £2 shipping.

Track Listing: Petit Rose, Verceppe, Prexonera, La Ingrata, Leoncello Vecchio and Novo, Colonese, Ducheso, Fiore de Vertu, Principessa, Tesara, Cupido, Mignotta Vechia & Nova, Marchexana, Gratoso.

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**To Drive the Cold  
Winter Away**

St. George's Canzona Cassette: MHS, MHC9432K, 1986.

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AB: Contains: official branle; pavans; Staines Morris; Fandango; Green Garters; Satarelli; galliards; various Praetorius stuff.

---

**Un Bal Chez  
Rabelais**

(artist unknown) LP: Harmonia Mundi, HM 931.

---

MR: All dances, mostly pavans, galliardes, bransles and rondes from Gervaise, Phalese, etc. Liner notes include a list of some dances mentioned by Rabelais, general instructions for dancing a pavan, galliarde and common bassedanse a la Arbeau.

---

**Un bal Renaissance**

La Maurache et Melusine LP: Unidisc, UD301419.

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MD: my favourite LP, consists of bransles and allemandes, also nice to just hear, but thought to be danced. (Includes a little bit of instructions on the inside cover.)

---

**Viva Rey  
Fernando,  
Renaissance music  
from the  
Neopolitan Court  
1442-1556**

Hesperion XX, and Savall, Jordi CD:.

---

VS: Two of the pieces listed are: Figlie Guielmin (basse danse) from Cornazano, and Collinetto (ballo) from Guglielmo Ebreo da Pesaro. Figlie Guielmina is a ballo, while Colinetto is a bassadanza and is only in Cornazano, so right off, they obviously have muddled stuff. The first piece may be a bassedanze - it wasn't recognizable, but I'm not into them. It may very well be Collinetto. The second is neither Colinetto, nor Figlie Guielmina, but is Vida de Culin. There's also Il Re de Spagna, bassa and alta danza, from de la Torre. A:\*\*\* U:\*

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**Washerwomen,  
War, and Pease**

New York Renaissance Band LP: Arabesque Recordings, NB 7514, 1989.  
Reprint of Arbeau: Orchésographie, 1984.

---

**Where Beauty  
Moves and Wit  
Delights**

The New World Renaissance Band CD: Nightwatch, NW1002, 1993.

---

JPD: Daphne, Staines Morris, Goddesses. Other non-dance stuff. Daphne could work for Hit and Misse (even has a 12-count hey), but too many repeats, and vocals that might throw off dancers. Goddesses only has 6 repeats (needs 11): a little slow, but it's one of the few existing recordings for this dance. Staines Morris has only three full repeats of the music. Would need to be spliced. Liner notes do not contain info on instrumentation. Aesthetic Appeal: \*\*\* Usability: \*\*

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## Appendix I: Brief Mentions

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*We had far more good stuff than we could print. Most of the following consist only partly of dance music or have a more limited or specialized appeal, or were not included because we had too-incomplete information about them. The material on these has been highly condensed.*

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**Ancient Airs and  
Dances**

O'Dette, Paul (with Rogers Covey-Crump, Tenor) (Hyperion CDA66228)  
LH: These are the original lute songs and dances used by Respighi in his orchestral "Suites of Ancient Airs and Dances." Paul O'Dette is, of course, a wonderful lutenist and, even if you can't dance to some of these, it's wonderful listening. Lovely version of Caroso's "Laura Soave."

---

**The Art of the  
Bawdy Song**

Baltimore Consort. CD  
Dances: Cuckolds all a-row, Argeers, Gathering Peascods, Ladie Lie near me  
JT: Not bad at all, considering it's not primarily a dance CD. Aesthetic: \*\*\* Usability: \*\*.5

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**The Art of the Lute  
in the Middle Ages**

L'Ensemble Perceval. (tape) MHS MHC6391, 1982. Various 13th and 14th century "dance" tunes.

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- 
- Calliope Festival** Calliope. Elektra. Tape: E4-79069. 1984. Includes: various Salterelli; Ferrareze Pavan and Galliard; various other galliards.
- 
- The Christmas Revels** Langstaff, John. (tape) CA1078, 1982.  
IdH: [Includes] Abbot's Bromley Horn Pipe; Dargason; Sword Dance tunes.
- 
- The Compleat Dancing Master** Antilles AN-7003  
Includes Sellinger's Round , Nonesuch, Cuckolds All Awry, and others, and amusing readings.  
AH: Cuckolds does not have the right number of repeats for dancing.
- 
- Dance of the Ages** Ensemble Eduard Melkus - Ulsamer Collegium. Archiv 439 964-2. The recordings were done in the early 70s. [Paraphrasing VS: It is a 4-CD set. The first two CDs are out of period; the third includes Baroque dances we use, though the music is not particularly danceable. CD4 includes Lamento di Tristano, a Trotto, 2 Istampita and Saltarello La Regina, 3 basse danze and an alta danza...general dance stuff from 1500s (no balli!), and an Early Baroque section: Schiarazula and a bit more from Mainerio, Barriera and Celeste Giglio from Caroso (I don't do either dance, but my guess is both are too slow), and ending with 5 pieces by Caroubel.]  
VS: The collection is somewhat of a disappointment, if you're hoping for 4 CDs worth of music. It has bits and pieces, but no Arbeau, no early Balli, no Playford I, and 2 questionable late Balli. I got it for \$20, and like Waltzs, but I expect most people wouldn't find it useful. I also get the strong impression that it is Dance Music for Listening, not for Dancing, and that the musicians weren't working with dancers or reconstructors. This CD= A:\*\*\* U:\*\*
- 
- Danserye -1551** Camarata Hungarica. Hungaroton/Qualiton CD: SLPX 12194; cassette MK 12194  
LH: The music is absolutely wonderful but we don't do many of these dances in Caid -- really fine instrumentation and vocals (on some of the selections).
- 
- Eloge du vin et de la vigne** La Maurache. Arion CD: ARN 68248 [AD]: Mostly songs, but includes la Gelosia, Amoroso, a tourdion, three basse dances (one of which has vocal as well as instrumental accompaniment), a bransle simple (similar accompaniment), and an emminantly danceable and listenable version of Arbeau's courante.  
VS: I don't know about the Gelosia and Amoroso ... it's part of a suite, apparently, with Gelosia/Amoroso/Saltarello/Anello, all played in under 3 minutes ... I doubt it's too usable.
- 
- England Be Glad!** St. George's Canzona. (tape) MHS 9337X, 1972.  
Includes: Greensleeves; various galliards.
- 
- The English Lute** Odette, Paul. (tape). Nonesuch N5-1363, 1979.  
IdH: Contains: various galliards, Almains; pavans.
-

- 
- English Lute Duets** MHS MHC 312094M (tape) 1987.  
IdH: Contains: Greensleeves; pavans; galliards; Sellengers Rounde.
- 
- Golden Dance Hits of 1600** Archiv 2533 184  
Mainerio: Schiarazula Marazula , others.
- 
- Gothic and Renaissance Dances** (tape) MHS MHC2061, n.d.  
IdH: Contains: Pavans; Almans; galliards, bransles Bourgogne and Champagne.
- 
- Greatest Dance Hits of the 1500's** Quintessence PMC-750495.  
See: [Dance Music of the Renaissance](#).
- 
- Harp Music of the Italian Renaissance** Laurence-King, Andrew. (CD) MHS 513460Y, 1993. Re-release of 80's recording. IdH: Contains: Various galliards, Negri's "La Barriera": "Brando per Quattro" "Pastore e Quattro Ninfe"
- 
- John Dowland: Fantasies and Dreams** Bacon, Joseph. Tape: MHS MHC6497, 1982.  
IdH: Contains: various Almans; galliards; jigs.
- 
- The King's Delight: 17 c. ballads for voice and violin** The King's Noyse. Harmonia Mundi, 1994. HMU 907101. CD.  
Instruments: Viola, violin, bass violin, lute, cittern, and voice. Dance Tunes: All in a Garden Green, Gathering Peascods, Blew-cap, Jog On, Daphne, Grimstock, Childgrove, The Beggar Boy, Mr. Isaac's Maggot.  
JT: This is primarily a collection of ballads, which has some tunes which happen to be dances. Thus, they're of limited use.... Aesthetic Appeal: \*\*\* Usability: \*.5
- 
- The King's Noyse** Canzonetta. (CD) Harmonia Mundi. 907127, 1994.  
IdH: Contains: various Saltarelli, galliards, various "dances". Nice music-- Paul Odette on lute.
- 
- Le Moyen Age Catalan** Ars Musice de Barcelone. CD: HMA 190051  
MR: Not particularly useful. The only dance is the bassedanse Barcelona (from Brussels ms.)
- 
- Les Menestriers, Les Menestriers** (LP) Vanguard SRV-316 SD, 1974  
MR: Contains mostly vocal music. In addition to Chanconetta Tedesca, it has the Saltarello, and a good Spagna with a strong beat.
- 
- A Little Consort Music** Little Consort Amsterdam. ETCETERA CD: KTC 1005  
[AD]: Includes three short 15c bassa danzas.
-

- 
- A Maid in Bedlam** John Renbourn Group. Shanachie 79004  
Includes Galliarde: Nacht Tanz/Schaeffertanz . MH: There is a very nice pavan and galliard in this one. Very danceable. Perhaps someone could try some original choreography?
- 
- Mary's Music** Scottish Early Music Consort. (CD) Chandos CHAN 0529, 1992.  
IdH: Re-release of 80's recording. Contains: "content desir"; basse dance, various pavans and galliards; branles.
- 
- The Merry Milkmaid: Early English Country Dances** The City Waits. Soundalive Music Ltd. CD: SAMHC/CD/009  
LH: Some vocal music interspersed with the dance music with the same fine instrumentation work you find with the other English early music groups that seem to specialize in the "street" type of music rather than formal, court music.
- 
- Music from the Time of Christian IV** (CD) MHS 513127X, 1992. IdH: Re-release of earlier recording. Contains various galliards, pavans; saltarelli; Pasameza; various courantes.
- 
- Musicians of Swanne Alley. In the Streets & Theatres of London** (CD) MHS 513557M, 1994. Virgin Classics CD: VC 7 90789. Includes Almans, pavans, ballads, "Passamezzo"; Grimstock; Greensleeves.  
LH: The focus on this recording is on music that would be used in theatre pieces so it is a mix of song and dance. The group is headed up by premiere lutenists Lyle Nordstrom and Paul O'Dette (and the other musicians are of equal quality) so you know it's going to be great listening! Lively versions of "Stingo" and "Grimstock."
- 
- Musique dans le temps de Jacques Cartier** Very recent (1995). Ensemble Claude-Gervaise. ORCD-4103. VS: Has Le Petit Rouen, Filles a marier, La Spagna, Belle Qui, some bransles.
- 
- The Parley of Instruments** Christmas Music by Michael Praetorius. (CD) Hyperion A66200, 1986.  
IdH: Various stuff from Terpsichore, mostly galliards.
- 
- Pass Time with Good Company** Kicking Mule Records,  
Includes music for Earl of Salisbury Pavan .
- 
- Playford Replay'd** Staines Morris, Jack's Health, Hyde Park, Picking Up Sticks, Mad Robin, Mr Isaac's Maggot, St. Martin's, Argeers, Nonesuch, Step Stately, Dargason, Chestnut, Hearts Ease, Rufty Tufty, Upon a Summer's Day, Sellenger's Round, Confesse, Gathering Peasecods, Epping Forest.  
DZ: Very danceable. This was a mainstay of our EC dancing for a time.
- 
- Praetorius -- Dances from Terpsichore / Misai Sioniae** The Early Music Consort of London. CD: CDM 7 69024 2.  
DE: A few useable Praetorius tunes, but not as good as the IMP collection.
-

- 
- Praetorius' Terpsichore** Arabesque CD Z6531  
 LH: Again, this is for dances "en suite" and we don't do many of these particular court dances in Caid (although I wish we would). This is absolutely wonderful just for listening and many who have been to the RenFaire will recognize some of these.
- 
- A Reasonable Facsimile** Anne and Rob Burns. Second from the Bottom Records CD: SBR001/2  
 LH: For those of you who are saying, the names sound familiar, this couple put out a couple of cassettes entitled About as Close as You Can Get and The Merry Pranks of Robin Goodfellow which featured "street performances" such as you might hear at the Renaissance Faire. This CD includes both of those earlier cassettes. These are multi-talented musicians and singers who each seem to play about a hundred instruments. Some of the selections seem to be the right length for dancing and the tempos for the most part seem to echo those at RenFaire. Altogether good fun (great for getting into the right mindset on the way to an SCA event or RenFaire).
- 
- Renaissance Dances from the 14th through 16th Centuries** Odyssey 32-160036  
 Includes Entampies, La Spagne, Pavan - Galliarde St. Roch, Pavan: La garge, Galliarde: Au joly boys, Branle de Poictou, Branle de Gay, Basse Dance: Mon sedir [?], Galliarde: La rocque, Two branles, Basse Dance: Le cueur, Hornepeype
- 
- Renaissance Dances** Lionel Rogg, positif organ and The Ancient Instrument Ensemble of Zurich.  
 VS: Has La Fille Guilmin - not sure if works.
- 
- Tanze, Lieder und Fantasien der Europäischen Renaissance** Bernhard Bohm & Jurgen Hubscher (?) Christophorus CHR 74596. VS: By the listing of contents, includes Cesarina, Nido d'Amore, Amore felice and Forza d'Amore from Caroso, a galliard, an alman, and 3 Playford, but not 1st ed.
- 
- Three, Four and Twenty Lutes** (tape) MHS MHC312204H, 1986.  
 Contains: saltarelli; Pass'e mezzo milanese; galliards.
- 
- A Trip to Kilburn: Playford Tunes and Their Ballads** The Baltimore Consort. (Dorian CD DOR-90238)  
 LH: A brand new recording (Spring 1996) with mostly dance tunes -- some of the tempos may not be what you're used to but don't be afraid to experiment: add a little courtly grace to a country dance and you get a whole new feel!
- 
- Watkins Ale: Music of the English Renaissance** The Baltimore Consort. Dorian CD: DOR-90142).  
 LH: This is not strictly a dance record but it's got some great stuff nonetheless and they're a great group. Rousing version of "The Buffens" to start you off and the following track, "Nutmigs and Ginger" really calls out for dancing.
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## Appendix II: A Few Sources for Dance Music

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*The entries below were culled from compilations made by two of the contributors to this discography - LH and JPD. As with the discography entries, the original information was edited considerably, and any resulting loss of information and usefulness is solely the responsibility of the editors.*

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### **Boulder Early Music Shop**

2010 14th Street, Boulder, CO 80302 (303) 499-1301 (they've been very nice over the phone even when I didn't know exactly what I was looking for!) (<http://www.pellegrino.com/bems>)

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### **CDSS (Country Dance and Song Society)**

17 New South Street, Northampton, MA 01060. Phone (413)584-9913. Fax (413)585-8728. Email [71231.2526@compuserve.com](mailto:71231.2526@compuserve.com)

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### **DBL (Dance Books Limited)**

15 Cecil Court, London WC2N 4EZ.  
Telephone no. 0171 836 2314; fax 0171 497 0473; email [dl@dances.demon.co.uk](mailto:dl@dances.demon.co.uk) Primarily a bookstore: has several facsimile editions of primary sources, and various secondary sources. In addition to this, they carry some tapes which are companions to dance instruction books. They carry most of the things from Nonsuch, DHDS, and Cruickshank, but charge a little more for them (50p to L2 each, depending on the item). You can order by phone using Visa or American Express; they charge a postage and handling fee of 20% of your total order for surface mail to the U.S.

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### **DHDS (Dolmetsch Historical Dance Society)**

Secretary: Diana Cruickshank, Hunter's Moon, Orcheston, Salisbury, Wiltshire, SP3 4RP. Payments must be in L Sterling. (If you are also ordering items from Diana Cruickshank as an individual, you can make out one money order directly to her for all the items, and she can transfer the necessary money to the DHDS account.)

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### **Elderly Instruments**

1100 N. Washington, P.O. Box 14249, Lansing, MI 48901; credit card orders (517) 372-7890; fax (517) 372-5155 (<http://www.elderly.com>)

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### **NED (Nonsuch: Early Dance)**

by Peggy Dixon., 16 Brook Dr. London, SE11 4TT Phone: 071-735-8353. Prices valid as of August 1993; postage charges will be invoiced. Payments required to be in L sterling.

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### **Past Times**

280 Summer Street, Boston, MA 02210-1182; (800) 621-6020 (based in England). This is a very dangerous catalog (lock up your credit cards!) and its focus is definitely not music BUT they do carry a lot of recordings that correspond to the various historical periods they feature. Their recordings are not cheap and oftentimes they are simply more expensive reissues of CDs that are out under a different label and title.

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**PRMS (Public  
Radio Music  
Source)**

1-800-75-MUSIC Several of the import label CD's listed here can be ordered by calling this number. You can pay using your credit card, a portion of the profits go to your favorite public radio station, and the music appears on your doorstep in a couple weeks.

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**Sylvia Woods Harp  
Center**

P.O. Box 816, Montrose, CA 91021-0816 (818) 249-0325; (800) 272-HARP (They're very nice and ship incredibly fast)

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**Wail Songs**

P.O. Box 29888, Oakland, CA 94604; (510) 763-6415 (they may have combined with another business -- see them at SF Cons and Filk Conventions).

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# Primary Dance Sources: An Annotated Bibliography

by Geoffrey Matthias

*[Editor's Note: This article was written several years ago, and therefore lacks a few articles and books that have since been published.]*

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## Introduction

This article is intended to provide more information about the primary dance sources which are available to us for the reconstruction of early dance. Each entry consists of a bibliographic reference for the source and any modern reprints and/or translations in which it may be available, and a short discussion of the contents of the source and its usefulness to SCA dance historians and dance reconstructors. The bibliography is based on one which was created by Patri du Chat Gris several years ago, and I am indebted to him for allowing me to use it, as well as for the use of his library. I believe that every existing primary source is referenced in this bibliography, although I may have missed reprints of some of them, particularly more recent reprints. In cases where there are two or more similar reprints or facsimilies of the same work, I have included only the one which I believe to be the more readily available. In cases where there is an older edition which includes a translation (or some other valuable feature) but is no longer as available as a more recent facsimile, I have included references for both.

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## Format

The format of this article follows the outline below.

### **I. Fifteenth and Early Sixteenth Century Sources**

- A. Italian Sources
- B. French/Burgundian Sources
- C. English Sources
- D. Spanish Sources
- E. German Sources

### **II. Sixteenth and Early Seventeenth Century Sources**

- A. Italian Sources
  - B. French/Burgundian Sources
  - C. English Sources
  - D. Spanish Sources
  - E. German Sources
-

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**Time Periods**

Section I covers manuals which date from approximately 1450-1550, while Section II covers those which date from 1550-1650. These dates were chosen to reflect the difference in dance styles which existed during these periods. For instance, while Arbeau discusses Basse Dances, most of the sources for that style of dance fall in the earlier period (and there is evidence that Arbeau's Basse Dance is different from those which were done in the previous century). The separation by country is partly arbitrary, but also partly because of stylistic differences. An example is the difference between the Italian and Burgundian sources which deal with Basse Dances during the first period. The Italian sources give dances which are much more free form, and require many more kinds of steps than do the Burgundian sources, which mainly give simple formulas for dances.

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## Section I.A -- Fifteenth Century Italian Sources

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**Domenico da Piacenza**

***Domenico da Piacenza. De arte saltandi & choreas ducendi (c. 1450). Ms. in Paris, Bibliotheque Nationale (fonds it. 972). Published by Dante Bianchi. "Un trattato inedito di Domenico da Piacenza." La Bibliofilia. Florence. Anno 65 (1963), pp. 109-149.***

---

Italian dance of the fifteenth century is the earliest form of dance for which written instructions have survived to the present. This is the earliest of those manuals, and according to some authorities, the best. Many of the dances described in this manual continue to appear in manuals up until the early sixteenth century, which gives an indication of their popularity.

Italian dances of the time can be broken down into two general categories, bassadanza and balli. The difference between the two is primarily one of tempo and meter; bassadanza are always in 3/2 time, while the meter may change in the middle of balli, from 4/4 to 3/2 to 3/4, etc. There are often several such changes in a ballo, sometimes as many as four or five. Balli also tend to be more involved choreographically, including more complex steps and figures.

This manual consists of 56 relatively small pages. The first thirteen of these contain instruction on how the dances and steps are to be performed, and the remainder of the manuscript consists of choreographies and their music. A total of fifteen choreographies are included.

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**Antonio Cornazano.**

***Antonio Cornazano. Libro dell'arte del danzare (1455). Ms. copy (c. 1465) in Rome Biblioteca Apostolica Vaticana (Codex Capponiano, 203). Published with notes by C. Mazzi. "Il <<libro dell'arte del danzare>> di Antonio Cornazano." La Bibliofilia. Florence. Anno 17 (1916), pp. 1-30. Translated by Madeleine Inglehearn and Peggy Forsyth. The Book on the Art of Dancing (London: Dance Books Ltd, 1981).***

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This is currently the only one of the fifteenth century Italian treatises which is available in translation, and so is the earliest source easily accessible to most readers. Anyone who is at all serious about fifteenth century dance should obtain a copy, although consultation of the original and other sources in the Italian are a must for any serious reconstruction of the dances. About two fifths of the book contains a discussion of the qualities which one needs for dancing, such as Memory, Measure, Manner, Spirit, Variety and Use of Space. These generalities give way to a discussion of tempo and steps, although the step descriptions given are hazy and open to multiple interpretations (as is usually the case with these manuals). The remaining three fifths of the book are given over to descriptions of dances, balli and bassedanza, some of which appear in the other available sources.

---

### **Guglielmo Ebreo**

***Guglielmo Ebreo. Guglielmi Hebraei pisauriensis de pratica seu arte tripudii vulgare opusculum (1463). Ms. (by the amanuensis Paganus Raudensis) in Paris, Bibliotheque Nationale (fonds it. 973). unpublished.***

---

All of the manuals attributed to Guglielmo Ebreo are roughly similar in structure (note that by manual I mean a work which includes information on how the dances and steps are to be performed, not just choreographies). The discussion in each is broken down into classifications in a similar fashion to Cornazano, including sections on Measure, Memory, Use of Space, etc. The differences are primarily small changes in the exact wording, although some manuals include sections that are not in others, and some sections are more extensive in some manuals. The primary difference between the manuals is how many choreographies each includes, and which they are. Another difference is whether the manual includes music for the dances or not.

This particular manuscript consists of one hundred and three small pages. The first forty three discuss steps and their performance. The remainder of the manual includes choreographies for thirty one dances, fourteen bassadanze and seventeen balli. The last few pages contain the music for the dances.

---

***Guglielmo Ebreo. Untitled (c. 1460). Ms. in Foligno, Seminario Vescovile, Biblioteca L. Jacobilli (MS D.I. 42). Published (as a nuptial offering to the couple Renier-Campostrini) by Michele Faloci-Pulignani. Otto bassdanze di M. Guglielmo de Pesaro e de M. Domenico da Ferrara (Foligno: 1887).***

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This is a short manuscript which contains the choreographies for 8 bassadanza. It includes no music, nor is there an introductory section discussing steps. Among the dances are Pelygryna and La Reale.

---

***Guglielmo Ebreo. De praticha seu arte tripudii vulgare opusculum, Ghuglielmi hebrei Pisauriensis. Ms. in Florence, Biblioteca Nazionale Centrale (Codex Magliabecchiana-Strozziano XIX, 9, Nr. 88). Published by Francesco Zambrini. Trattato dell'arte del ballo di Guglielmo Ebreo, pesarese (Bologna: 1873). Reprinted by Forni (Bologna: 1968).***

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This manuscript contains the usual section discussing steps, and a total of thirty four dances, seventeen bassadanza and seventeen balli. As usual, most of the dances can be found in other sources. No music is included.

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**Guglielmo Ebreo. *Trattato della danza composto da Maestro Guglielmo ed in parte cavato dell'opera di Maestro Domenico, Cavaliere Piacentino (n.d.). Ms. in Siena, Biblioteca Comunale (Codex V. 29). Published, with omission of passages agreeing with Zambrini (above) and Roncaglia (below) versions, by Curzio Mazzi. "Una sconosciuta compilazione di un libro quattrocentistico di balli." La Bibliofilia. Florence: Anno 16 (1915), pp.185-209.***

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This source is nearly identical to the above source, except that it includes many dances which are not in the other. It includes a total of sixty four dances, of which thirty are bassadanza and thirty four are balli. This source does not include any music.

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**Guglielmo Ebreo. Title page absent. Ms. in Modena, Biblioteca Estense (Ital. 82, a.J.9.4. (formerly VII.A.82)). Published by Giovanni Messori Roncaglia. *Della virtute et arte del danzare... (Modena: 1885).***

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This manuscript is relatively small, only fifty eight pages, and includes the usual section concerning steps and dancing in general. This is followed by a relatively small number of dances, five bassadanza and ten balli. No music is included.

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**Guglielmo Ebreo (G. Ambrosio). *Domini Iohannis Ambrosii Pisauriensis de Practica seu arte Tripudii Vulgare Opusculum. Ms. in Paris, Bibliotheque Nationale (fonds it. 476). Unpublished.***

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This is a relatively thick manuscript, with some 161 relatively small pages. It is similar in structure to most of the major sources of the period, beginning with the usual section on steps, and proceeding on to specific choreographies. Thirty six choreographies are included, fifteen bassadanza and twenty one balli, as well as the music for them. This source is an excellent place for a person who wishes to begin reconstructing fifteenth century Italian dances to begin, since it includes discussion on steps, music and a large number of interesting dances. The only drawback is, of course, that it is in Italian and has not been translated.

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**Guglielmo Ebreo. *Guglielmus ebreis pisauriensis de pracha seu arte tripudi vorghare opusculum. Ms. (dated 6 December 1510 (or possibly 1540)) in Florence, Biblioteca Medicea-Laurenziana (Codex Antinori A 13). Unpublished.***

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This source is made up of ninety pages of text, and like the following source, is written in a hand that is very difficult to read. It contains the usual remarks on the art of dancing, and a relatively large section of choreographies. Eighteen bassadanza and twenty one balli are included. No music is given.

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***Guglielmo Ebreo. Guglielmi ebrei pisaurienses de pracha seu arte tripudi vulghare opuschulam feliciter incipit senper chongratia sia di dio senper. Ms. (originally owned by Giorgio del Giudeo (c. 1470), donated by Walter Toscanini) in New York, Public Library, Dance Collection (Cia Fornaroli Coll. (S) \*MGZMB-Res. 72-254). Unpublished.***

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This manuscript contains some thirty seven large pages of very difficult to read writing. The first nine pages are discussion of dance and how the steps are performed, while the remaining pages give choreographies for fifty five separate balli and bassadanza. No music is included, but many of the dances appear in other manuscripts in which the music is recorded. This manuscript is not for the faint of heart, as the handwriting is almost illegible, and no transcription exists. It does, however, contain a wealth of valuable information. It is also one of the few sources which is in the U.S., which makes it somewhat more available, at least to those who live on the east coast.

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***Guglielmo Ebreo. Untitled. Ms. fragment in Florence, Biblioteca Nazionale Centrale (Fondo Palatino 1021, ff. 105r-106v.). Unpublished.***

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This is a relatively minor source, being a pair of pages which are all that are left of a Guglielmo manual. They are from the section on how dances are performed, so they are of some use in reconstructing steps. Their use is limited, however, by the fact that they are not that different from the more complete manuals, and by their brevity.

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## **Section I.B -- Fifteenth Century**

### **French/Burgundian Sources**

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***Brussles MS.***

***Brussles, Bibliotheque Royale, Ms 9085. Facsimile with introduction and transcription by Ernest Closson. Le manuscrit dit des basses danses de la bibliotheque de bourgogne (Brussles: 1912). The above facsimile (with introduction) has been reprinted by Minkoff.***

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All the manuals discussed in this section except the last are in french, and describe the style of basse dance which was popular in France and Burgundy in the late fifteenth and early sixteenth century. These dances are similar to the Italian bassadanza which is described in numerous manuscripts from 1450 until about 1510 (see section I.A). Unlike the Italian sources, the Burgundian manuals contain few complicated dances, and use a much smaller vocabulary of steps.

This manuscript includes a short discussion on steps for the Burgundian style of basse dance, which are processional in nature, beginning with a reverence (i.e. bow) and branle, followed by some combination of single steps, double steps, reprises and branles. The most well-known of these dances in the SCA are Dance de Cleves and Francois Nouvele, both reconstructed from this manuscript. This work includes a list of 59 bassedances, along with music. The music given is only the tenor line, as the musicians were expected to improvise one or two more parts around the base given to the tenor. The introduction by Closson is dated, and has been supplanted by newer scholarship.

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***Michel Toulouze, pub Michel Toulouze, pub. L'art et instruction de bien dancer (Paris: c. 1488-1496). Published in facsimile with music transcribed and edited by Richard Rastall and translated by A. E. Lequet (New York, Dance Horizons: 1971). Published in facsimile by Minkoff (Geneve: 1985).***

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This work is considered to be the first printed work on dancing, with all earlier works being manuscripts, and so would have been available to a larger audience than any previous work. Like the Brussles Manuscript above, this work includes a short discussion on steps and a list of 45 basse dances, with the music for their tenor lines. Some dances appear in Brussles or Moderne, as well as here. For the interested scholar who does not read french, this volume is valuable for the translation of the introductory discussion of steps, although the translation is not perfect. It should be noted that the discussion of dancing and in particular the descriptions of steps which appear here and in Brussles and Moderne are far from clear and concise, but must be considered carefully when attempting to interpret the steps. Given an interpretation of the steps, the actual dance choreographies are relatively unambiguous.

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***Le ballet de la royne de Cessile. Flyleaf choreographies to a copy of Geste des nobles Francoys in Paris, Bibliotheque Nationale (fonds fr. 5699 (formerly fonds fr. 10279)). Dances transcribed in Curt Sachs, World History of the Dance (New York: 1937), pp. 313-314.***

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This document lists the dances which were performed at a court function in 1445, and includes the choreographies for each dance. Seven dances are listed, but no music is given. The style of the dances is significantly different from the style of Brussles, Toulouze and Moderne, using steps which are not mentioned in any of them, as well as combinations of steps (such as three singles together) which are never used in the other manuals. This work is dated later than any of those three, and may be describing a dance which is more similar to the dance which Arbeau describes.

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**Jacques Moderne** *S'ensuyvent plusieurs basses dances, tant communes que incommunes, comme on pourra veoyr cy dedans (Lyon: press of Jacques Moderne, c. 1532-1533). Only known copy in Paris, Bibliotheque Nationale (Coll. Rothschild, VI-3 bis-66, No. 19). Brief study and edition of the dances published by Francois Lesure. "Dances et chansons a danser au debut du XVIIe siecle." Recueil de travaux offerts aM. Clovis Brunel vol. II, pp. 176-184. Facsimile reprint by Minkoff (Geneve: 1985).*

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Includes a short discussion on steps and a list of 115 basse dances, although without the music. Many of the dances also appear in Brussels and Toulouze. The introduction given by Moderne is very similar to that given by Toulouze, and may have been a rewriting of it.

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**Torino Ms** *Torino Ms. Untitled single sheet (dated 27 december 1517) in Torino, Archivi Biscaretti (Mazzo 4, No. 14). Published by P. Meyer. "Role de chansons a danser du XVI siecle." Romania. Paris. Vol. 23 (1894), pp. 156-60.*

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This sheet includes notation for 20 dances in the style of Brusseles, Moderne and Toulouze, including some dances which are listed in those works. As with Moderne, no music is given; however, the article in Romania suggests some possible tunes for some of the choreographies.

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**Antonius de Arena** *Antonius de Arena. Ad Suos compagniones studentes. (Avignon: c. 1520), and many subsequent editions. Translation by John Guthrie and Marino Zorzi. "Rules of Dancing" in Dance Research, the Journal of the Society for Dance Research. London. Vol. IV, #2, Autumn 1986, pp. 3-53.*

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This is a treatise on the basse dance and dance etiquette, written in latin. It was apparently intended for law students at the University of Avignon, who were familiar with some dances but not basse dances. Included are 19 basse dances, but no music. A large part of the text is devoted to telling "middle class" law students what was and was not proper on the dance floor. The instructions which are given for steps are minimal and, as usual, far from clear. They are also difficult to resolve with instructions from other manuals and therefore pose an interesting problem to dance historians.

It has been noted that the choreographies which Arbeau gives for basse dances are included in Arena, which has lead to speculation that Arbeau may have used Arena as a source for a dance which he himself was not completely familiar with. He would certainly have had access to Arena, since it was reprinted in many editions over a span of more than two centuries, with the last reprint being about 1758.

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## Section I.C -- Fifteenth Century English Sources

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### **Robert Copeland**

**Robert Copeland. *The manner of dauncynge of bace daunces. Translation of an unknown French source appended to his publication of a French grammar by Alexander Barclay. The introductory to wryte and to pronounce Frenche (London: 1521). Only copy in Oxford, Bodleian Library (Douce B. 507). Published by Mabel Dolmetch. Dances of England and France from 1450 to 1600 (London: 1949), pp. 2-4. Reprinted by Da Capo Press (New York: 1975).***

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This source is very similar to some of the French sources from the fifteenth century, particularly Tolouze, Moderne and the Brussles manuscript, although this source is somewhat more brief. It includes a number of the choreographies which appear in the other sources, although it contains no music and offers fewer choreographies than the French sources. The discussion is also more brief than that in the other sources, but the information which is there is very similar to parts in the others.

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### **Salisbury Ms**

**Salisbury Ms. *Untitled, undated flyleaf choreographies in copy of Joh. de Janua. Catholicon (Venice: 1497). Facsimile and transcription with notes published by Daniel Hertz. "The Basse Dance." Annales Musicologiques, VI (1958-1963), bet. pp. 310-311, pp. 337-340.***

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This source offers twenty six choreographies in the style of the French fifteenth century sources. No music is included. Some of the twenty six choreographies are identical, perhaps intended to be danced to different music, although with the same steps. Others are to be found in some of the French manuals of the same period.

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### **Sir Thomas Elyot**

**Sir Thomas Elyot. *The Boke Named the Governor (London: 1531). Facsimile published by The Scolar Press (Menston, England: 1970). Modern reprint edited by S. E. Lehmborg (London and New York, Everyman's Library, J. M. Dent & Sons: 1962). (Chapters 19 through 25 deal with dancing).***

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The chapters which discuss dancing are interesting, although not of direct use in reconstructing choreographies. No specific choreographies are given, nor is any music included. What is given, however, is information about how dances were done in England at this time. It is fairly clear that the dances were basically similar, if not identical to those which were done in France and Burgundy at this time. We can also glean some style information, so this source is more useful to those working on how the steps were performed than it is to those who are interested only in specific reconstructions.

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## Section I.D -- Fifteenth Century Spanish Sources

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### *Cervera Ms*

***Cervera Ms. Untitled, undated (c. 1496) pair of paper sheets preserved in a notarial manual in Cervera, Archivo Historico (fonds notarial 3,3). Facsimile in volume edited by F. Carreras y Candi. Folklore y Costumbres de Espana. 2nd ed. (Barcelona: 1934), vol. I, p. vii; vol. II, p. 303.***

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This source is two sheets of what appear to be choreographic notations for basse dances. It is of interest primarily because it uses a curious notation to set down the choreographies. The style of the dances is more similar to the Burgundian dances of about the same period than it is to the Italian bassadanza and balli. The sheets do not include music, although some of the titles of the dances correspond to music which is found in other sources.

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## Section I.E -- Fifteenth Century German Sources

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### *Nurnberg Ms*

***Nurnberg Ms. "Hie Jnnen sindt geschriben die wellschen tenntz." Brief, undated (c. 1517) ms. in Nurnberg, Germ. Nat. Mus. (MS 8842). Discussion with facsimile of single page in Ingrid Brainard. "The Art of Courtly Dancing in Transition...", Crossroads of Midieval Civilization..., ed. E. E. Dubruck and K. H. Goller. In Medieval and Renaissance Monograph Series, V (Michigan: Michigan Consortium for Mideval and Early Modern Studies, 1984), pp. 61-79.***

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This is a small manuscript, consisting of seven pages. It offers eight choreographies, but no music or description of how the steps are performed is included. Dr. Brainard attributes this source to one Johannes Cochlaus, a German who was at the university of Bologna. The manuscript was apparently compiled for a pair of young ladies in Nurnberg, who desired some knowledge of current fashion in Italian dancing, for use at local dances. Most of the included dances appear in the Italian sources of the period, but this source offers a point of view other than that of a dancing master.

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## Section II.A -- Sixteenth Century Italian Sources

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**Marco Fabrito Caroso**

***Marco Fabrito Caroso. Il Ballarino (Venice: 1581). Facsimile reprint by Broude Brothers (New York: 1967).***

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All the Italian manuals of this period follow a similar format, and discuss dances of the same style. First they discuss steps, usually in fairly great detail, although not always completely clearly. They then go on to give specific choreographies for dances, sometimes including the music in lute tablature or score, or both. As one would expect, they were all originally written in Italian, although English translations exist for some of them.

The step descriptions vary from quite easy to understand to very difficult (the most difficult are usually galliard and canary steps). It should be noted that different authors sometimes call different steps by the same name, or give different names to the same step.

The choreographies which are given are almost always lengthy (the shortest one which I am familiar with takes a couple of minutes to dance, and most of the choreographies are two or three times as long), and are fairly difficult both to dance and to reconstruct. It is clear that the nobles which danced these dances were very skilled dancers who delighted in difficult and complicated figures, which would show their skill.

The general format for most of the dances consists of several sections of relatively simple walking steps (similar to pavan or alman steps), which are fairly easy to reconstruct. Interspersed with these sections are very complicated figures of galliard and canary steps, the simplest of which rival the most difficult which Arbeau describes. These sections can be very difficult to reconstruct with any confidence.

This particular manual, *Il Ballarino*, or *The Dancing Master*, is the first of the Italian manuals of this era to be published. It contains two sections, one on steps and dance manners, and one which contains choreographies. The second section includes eighty dances, with lute tablature for the accompanying music, as well as scores for some of the dances.

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***Marco Fabrito Caroso. Nobilta di Dame (Venice: 1600). Facsimile reprint by Forni Editore, Bologna. Translated with introduction by J. Sutton (Oxford: Oxford University Press, 1986).***

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Caroso's second book is a refinement of the first, to the extent that the cover page subtitled it the "Second Edition of the Book Called Il Ballarino." This is in spite of the fact that only some twenty of the forty-nine dances presented in it duplicate dances found in the previous volume. But while it is not a true second edition, there are many additions and refinements to both the "rules" for the steps and the dances themselves. As a result, any reconstruction of one of the dances which appears in both volumes should rely on the second for the definitive version. Even when reconstructing a dance from Il Ballarino which does not appear in Nobilta di Dame, one should examine the step descriptions in the second volume, since they are in general more clear and precise. Julia Sutton's translation makes this one of the more accessible of the sixteenth century Italian sources, but one should be careful not to rely too heavily on it in creating reconstructions, as there are always nuances lost, however good the translation may be.

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**Marco Fabrito Caroso. Raccolta di varij balli... (Rome: 1630).**

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Essentially a reprinting of Nobilta di Dame with a new title.

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**Cesare Negri**

**Cesare Negri. Le gratie d'amore (Milan: 1602) Facsimile reprint Broude Brothers (New York: 1969). Translation and Facsimile by Gustavia Yvonne Kendall, "Le Gratie D'Amore" 1602 by Cesare Negri: Translation and Commentary. PhD dissertation (Stanford University: 1985).**

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Like the other Italian manuals of the sixteenth century, this is a large volume of long and very difficult dances. In particular this volume includes a long discussion on galliard variations, and gives many galliard steps, including steps used for the "kick the tassel" contest. It should be noted that Negri uses some of the same names as Caroso for what seem from the descriptions to be different steps, so one should use care when reconstructing a dance to use the appropriate steps.

On average, the dances which Negri presents are more complicated than those which Caroso offers. That is, the simplest of Negri's dances is more complicated than the simplest of Caroso's; although the most difficult dances of each author are similar in complexity.

Kendall's translation is a very valuable volume, since it offers both a facsimile of the original and a translation. Thus, when reconstructing a dance, it is easy to refer to the original at any point, but the work is also accessible to those who don't know Italian. The translation is not completely reliable, however, and some reference to the facsimile should be made.

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**Cesare Negri. Nuove inventioni di balli (Milan: 1604).**

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This volume was a reprint of Negri's previous volume, Le gratie d'amore.

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**Livio Lupi da Carravagio**

**Livio Lupi da Carravagio. Libro di gagliarda, tordiglione, passo e mezzo, cannarii e passeggi... (Palermo: 1607).**

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This is a lengthy volume (about 300 pages) discussing, as the title suggests, galliards, tordions, passo e mezzo and canaries. It opens with a short discussion of steps and choreographies for two dances. The majority of the volume, however, is devoted to describing hundreds of short sequences of galliards, tordions, etc. These are apparently intended for use when one needed to "invent" a galliard or other variation. The reader would memorize and practice several passages from each section, so as to have them ready at need. It is difficult to imagine anyone memorizing all of the literally hundreds of variations offered here, but it is clear that no one would have been considered an accomplished dancer without knowing a few (or better yet, being able to invent them as needed). All in all, an interesting volume, but not as generally useful as either of Caroso's works or Negri's book.

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***Propero Luti de Sulmona***

***Propero Luti de Sulmona. Opera bellissima nella quale si contengono molte partite, et passeggi di gagliarda... (Perugia: 1589).***

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This work is similar to that of Lupi above, but much shorter. The discussion of steps is a single page, speaking mostly about caprioles, and only some thirty-two variations are presented. Only galliard variations are discussed.

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***Il Papa Ms***

***Il Papa Ms. New York, Public Library, Dance Collection (Cia Fornaroli Coll. \*ZBD-26); Florence, Biblioteca Nazionale Centrale (Codex Magliabecchiana-Strozziano XIXm cod. 31).***

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This is a relatively short manuscript, made up of some fourteen double sided pages. It is written in a hand which is fairly difficult to make out, and contains no music for its dances. The first two pages are introductory in nature, and discuss dance in general. The remaining twelve pages contain a total of fifteen dance choreographies. Some of these choreographies are relatively long, while others are quite short, as short or shorter than the shortest offered by Caroso. Although this is a relatively minor source from this period, it is available in the US.

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***Felippo de gli Alessandri***

***Felippo de gli Alessandri. Discorso sopra il ballo (Terni: 1620).***

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I have not been able to run down a copy of this source at all. If anyone has a copy or knows where one can be obtained, I would love to hear about it!

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## Section II.B -- Sixteenth Century French Sources

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### ***Thoinot Arbeau***

***Thoinot Arbeau (Anagram for Jehan Tabourot). Orchesographie (Lengres: 1589; 2nd ed. 1596). Translated by Cyril W. Beaumont (London: 1925; reprinted by Dance Horizons, New York: 1968). Translated by Mary S. Evans (Kamin Dance Pub., 1948; reprinted with introduction and notes by Julia Sutton and labanotation by M. Becker and J. Sutton by Dover Pub., New York: 1967).***

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This manual is the best known original source within the SCA, because of its wide availability. It contains a wide variety of dances, many fairly simple in description and therefore easy to reconstruct. As with most manuals of the time, the more complicated instructions are open to multiple interpretations, and are often very confusing. Attempts to reconstruct these dances are best done with reference to the original French, since there are many nuances lost in translation. This is a work worthy of being re-examined from time to time, as one will often rediscover some detail which had been forgotten. Persons interested in learning about reconstructions may want to start with this work, since it offers the opportunity to examine descriptions of dances which one already knows, and see how other people have reconstructed dances.

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### ***Francois de Lauze***

***Francois de Lauze. Apologie de la Danse (n.p.: 1623). Facsimile reprint by Minkoff (Geneva: 1977). Modern reprint with translation and notes by Joan Wildeblood (London: Frederick Muller Ltd, 1952).***

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This manual describes in great detail a number of the dances popular in the early seventeenth century, including the courante, several different bransles, the galliard, as well as a few words on the gavotte. One interesting feature is that the work is composed of two separate manuals, one for gentlemen, and the other for ladies. To the best of my knowledge, this is the first dance manual which indicates that the man is doing steps (other than the bow) which are significantly different from those which the woman is doing. The manual is dedicated to George Villiers, then Marquis of Buckingham.

The descriptions are probably meant to discuss the same movements which Arbeau and others describe (de Lauze actually refers the reader to Arbeau in one instance), but de Lauze's descriptions are so detailed and involved that it is difficult to understand what he is trying to get across. Thus, while this is a valuable work, it is very difficult to make definitive interpretations of the descriptions. One cannot help but feel, however, that careful reading of the manual and much work would yield some very valuable insights. In short, this manual offers a lot of promise, but ought not to be tackled unless one is willing to exert a great deal of effort.

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### ***B. de Montagut***

***B. de Montagut. "Lovange de la Dance" (c.1623). Ms. in London, British Museum (MS Royal 16E, 37-39). Unpublished.***

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Like the above manual by de Lauze, this describes early seventeenth century court dancing, in which one can see the beginnings of what will become baroque dance in the next century. It begins with a discussion of the "principles" of dance, continues with a section on the reverence, followed by detailed discussions of the courante, bransles and galliades (with a specific section discussing the capriole).

This work is similar in many ways to that of de Lauze, even being dedicated to the same gentleman, George Villiers, Marquis of Buckingham, who was apparently an avid dancer. Like de Lauze, Montagut also gives very detailed instructions, and like de Lauze, his instructions are difficult to follow. Nevertheless, they contain considerably more information on the courante than any other sources, and they go into considerable detail on the fine points of the dances they describe, which cannot be said of many other manuals of the time.

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## Section II.C -- Sixteenth Century

### English Sources

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**Sir John Davies**

***Sir John Davies. Orchestra, a poem of dancing (London: 1594). Various modern reprints.***

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This is an Elizabethan poem which celebrates dancing as an art, and in particular indicates that the dancing which was done at the time in the court of Elizabeth I was the ultimate form of the art. The poem is of interest to dance historians in that it includes some passages which describe the dancing of the time. These passages are not very detailed, however, so their value lies mostly in providing some supporting evidence for interpretations of steps and dance forms which are described in more detail in other sources.

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**Thomas Morley**

***Thomas Morley. A Plaine and easie introduction to practick musicke (1597; 2nd ed. 1608). Modern reprint edited by R. Alec Harmon (New York: W. W. Norton and Company, 1952).***

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This work is primarily a music text, but some comments are offered on dance music. It is useful in the same way that Orchestra is useful.

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***Inns of Court Mss*** ***Inns of Court Mss. Six manuscripts all originally relating to dancing at the London Inns of Court: Oxford, Bodleian Library (Rawl. Poet. 108) (c. 1570). London, British Museum Library (Harley 367) (n.d.). Oxford, Bodleian Library (Douce 280) (c. 1606). Oxford, Bodleian Library (Rawl. D. 864) (c. 1630). London, Inner Temple Library (Misc. Vol. XXVII) (mid. 17th century). London, Royal College of Music (Ms. 1119) (mid. 17th century). All mss. have been transcribed by James P. Cunningham. Dancing in the Inns of Court (London: Jordan and Sons Ltd, 1965). Also transcribed with commentary by D. R. Wilson. "Dancing in the Inns of Court" Historical Dance, Vol. 2 No. 5, 1986/87. pp. 3-16.***

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These manuscripts describe the dancing which was done during the early seventeenth century at the four London Inns of Court. Dancing at the Inns of Court consisted of a fixed program of dances, beginning with pavans and almains, and followed by galliards, corantos and branles. These manuscripts are probably notes for the dancers, to remind themselves of the steps and patterns of the dances, and as such can be difficult to understand, particularly for the more complicated dances.

Of the two transcriptions, Wilson's is the better, having Cunningham to draw on. Wilson also points out a number of flaws in Cunningham's transcriptions, which are worth examining. Cunningham, on the other hand, gives more background on the Inns of Court and gives a great many quotes from accounts which describe the dancing, expanding on the text which is given in the manuscripts themselves.

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***John Playford*** ***John Playford. The English dancing master (London: 1651; and many subsequent editions). Facsimile reprint with introduction and notes by Margaret Dean-Smith (London: Schott & Co. Ltd, 1957). Modern reprint with music in modern notation by Hugh Mellor and Leslie Bridgewater (London: 1933); reprinted by Dance Horizons (New York: n.d.).***

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Most SCA people are familiar with some English country dances, which are at least as popular as Arbeau's dances. This is due in part to the fact that there are organizations outside the SCA which have done considerable research into these dances. It should be remembered, however, that many of the dances which are commonly done by such groups come from later editions than Playford's original publication, or from other sources stretching all the way to the late eighteenth century.

In any case, the dances which are described by Playford in his 1651 edition are relatively easy, and are mostly combinations of a fairly small vocabulary of steps, so they are fairly easy to reconstruct. Along with Arbeau's Orchesography, this is the most accessible of the original sources, and can serve as a good starting point for aspiring dance masters. One disadvantage, the fact that the music given with the dances is only a single line, has been offset by the publication in recent years of a number of booklets of early Playford dance tunes with full arrangements, as well as a number of recordings for the dance master who doesn't have musicians at his or her command.

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## Section II.D -- Sixteenth Century

### Spanish Sources

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***Reglas de dancar***      ***"Reglas de dancar." Ms. in Madrid, Biblioteca del Real Academia (Coll. Salazar, Th. fol. 149v del T.N. 25).***

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This source is a pair of pages. I have not been able to obtain a copy of this source, so I am unable to comment on the contents, but as it is only a couple of pages, I expect that it is only valuable when taken in conjunction with other, more extensive sources.

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***Manuscrit del Hospital***      ***"Manuscrit del Hospital" (Tarrago). Flyleaf Ms. (in Catalan) in Barcelona, Biblioteca Centrale (formerly Hospital de la Santa Creu). Facsimile in Fancesca Pujol and Joan Amades. Canconer popular de Catalunya. Vol. I. Diccionari de la Danza... (Barcelona: 1936).***

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This source is a page which describes a number of sixteenth century dances in textual form, followed by a notational form for some dances, including some of the dances which are described in the text. There is writing on both sides of the page, although more on one side than on the other. Some of the text is fragmentary, since the page was used at some time as part of the binding of a book. The source is not of great use to the reconstructor, as there is no music, and no description of the steps (although one could assume steps similar to those described in other sixteenth century sources). A portion of this source is reproduced in the Diccionari de la Danza referenced above.

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***Juan de Esquivel Navarro***      ***Juan de Esquivel Navarro. Discursos sobre el arte del dancado (Seville: 1642; Madrid: 1647?).***

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This is a relatively short (about fifty pages) manual from the mid seventeenth century. It is of interest partly because it describes steps and dances which do not seem to appear elsewhere. Much of what is discussed seems to be galliard variations, which may have been local favorites. It may also be that Navarro gives different names to steps which are described elsewhere. In any case, it is worthy of further research, although it is a little out of the SCA period (still, if we are using Playford, which is first published almost ten years after this, I think this is justified).

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## Section II.E -- Sixteenth Century

### German Sources

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**Michael Pretorius**     ***Michael Pretorius. Terpsichore (Wolfenbittel: 1612). Reprinted by LaNove Davenport (New York: Associated Music Publishers, 1969).***

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Like Morley's work above, this is primarily a work concerning music, not dance. However, it is music for dancing and includes some notes which are of interest.

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***Michael Pretorius. Syntagma Musicum (Wolfenbittel: 1619). Facsimile reprint by Nachdruck hrsg. von W. Gurlitt (Kassel, Barenreiter: 1958-59).***

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This volume is similar to *Terpsichore*, but treats musical theory more than specific musical pieces. Like the others, it is useful mostly as supporting evidence for steps and dancing practices, rather than as a source for specific choreographies.

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# Unbibliography: A List of Non-Period Dances

*The following dances (described in this manual or in other secondary sources) are not period dances, despite what you may have been told:*

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## **The Bear Dance**

This appears to be an SCA invention. There are no references to any dances of its type in period.

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## **Sans Serif / SCA Maltese Bransle**

The sans serif was choreographed in Caid by Mistress Huette in 1979, who passed it on to Rowan while she was in Caid, who brought it out to Lochac. It has mutated over time, as these things tend to do.

In parts of the SCA, a "variegated" maltese bransle is taught, to the same "Schiarazula Marazula" music used for the Sans Serif. It is also occasionally known as the Turkish or Saracen's Bransle.

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## **Karabouska**

This is derived from a folk dance of the same name, which in turn derived from a tune written for a poem that was originally penned by a 19th C Russian poet. It has since mutated outside and inside of the SCA into something approximating its current form. (Greg Lindahl's dance cheat sheets contain more details than this if you wish to look them up). In any case, it's modern!

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## **Strip the Willow, Hole in the Wall, Road to the Isles**

Karabouska has already infected the SCA in Lochac -- I hope that these three dances do not. Hole in the Wall is a country dance, from the 1695 edition of Playford. Strip the Willow is a type of reel, which originated in Scotland well out of the SCA period, while Road to the Isles is an SCA invention derived from two Scottish Country Dances. If you really must do a "longways dance for as many as will", try any of the Basse Danses listed here, or if you run out, reconstruct another one from Guglielmo, Domenico, Tholouze, or Brussels.

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## **Mannschaft Pavane**

Another SCA invention, this one I have seen quoted as "SCA traditional". It was invented by a committee, as is fairly obvious from looking at the dance.

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## **Figured Pavanes (Rowany Pavane, Earl of Salisbury Pavane, etc).**

There are some references in period to figured pavanes, in fact the Quatrin Pavane is given as a figured pavane in some references, however the ones danced locally are not documentably period. There appear to be no concrete descriptions of how figured pavanes were done in Period.

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**Saltarello  
"La Regina"**

The documentation for this dance is extremely sketchy. It is known that the dance was a period saltarello dance tune. There are woodcuts from the period depicting a pair of dancers performing a dance that may or may not be a saltarello. The saltarello steps are a subject of debate amongst current dance scholars -- there are several ways in which they could have been done, but none of these have been proven. The inventor of the dance has done a very good job in constructing a dance that was possibly done in period, however the evidence is generally insufficient to prove that this dance (or any other dance) was done this way.

The dance was originally choreographed by Geffrei Louarn de Kaermeriadec, and appeared in issue 7 (November 1990) of *The Letter of Dance*.

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**Il Canario -- The  
Lochac Version**

This dance borrows some of the steps from Caroso's and Negri's Canaries dance, but is invented from those steps.

For a more demonstrably period looking choreographed canary, have a look at Aemilia's Il Canario instead.

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**Courantes**

The only concrete evidence as to how courante steps were performed is in Arbeau's Orchesographie. The dance agrees with the step description, but as Arbeau gives no choreographies, the choreographies listed have been invented.

The evidence for the Lochac Courante is fairly substantial, more so than La Regina, as it keeps strictly to the steps as described by Arbeau. It is basically an SCA invention of a dance in a known period style.

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