

The Steps

Basic Steps

This is a quick overview of the steps, without ornamentation, and is somewhat simplified in places. For detailed descriptions of the steps, and a discussion of the evidence for their performance, see the individual sections on each step.

Some steps are described more than once, as they are done slightly differently depending on whether the music is "in 6", "in 4" or "in 3". (This is explained in the Instruction Key, and will be noted in the list of steps needed for each dance.)

The steps are all given for the left foot unless specified otherwise. For steps starting on the right foot, just reverse everything.

Warning: Any dance form can be dangerous. Warming up properly before dancing is always advised, and anyone who has injuries, or is prone to them, should be especially cautious. If the dance surface is less than optimum, such as cement or an uneven surface, this is even more true. If hopping is stressful, hops can be faked with a rise on one foot without taking off from the ground. The turns, particularly fast pivot turns, can be very damaging to knees if there is too much grip between foot and floor (such as rubber soles on cement). Instead of a pivot, the turn can be started early so that it is less abrupt.

Caveat: These aren't the same as Burgundian or 16th-century steps. As well, reconstructions of the steps vary widely. People performing the steps differently can generally still dance together, so it should not be a matter for much concern, but everyone doing dances from this repertoire should be aware that there is no one, right, way of doing them.

Continenza Timing = half bar.

In 4: 1 = Rise on toes and step slightly to left. 2 = Shift weight to left and lower to flat position.

In 6: 1 = Rise on toes. 2 = Step slightly to left. 3 = Lower to flat position.

Contrapasso Timing = In 4 takes half bar. In 6 takes 2/3rds of a bar.

In 4: 1 = Step left. and = Step right. 2 = Step left. and = Step right, under left heel.

In 6: 1 = Step left. 2 = Step right. 3 = Step left. 4 = Step right, under left heel.

Doppio Timing = one bar

In 4: 1 = Step forward on left. 2 = Step forward on right.
 3 = Step forward on left. 4 = None.

In 6: 1 = Step forward on left. 2 = None. 3 = Step forward on right.
 4 = Step forward on left. 5 = None. 6 = None.

Hey Timing varies, depending on the steps used.

Three people weave around each other in a figure-eight pattern, ending where they started.

Meza Ripresa Timing = half bar or whole bar.
(This is a type of *ripresa*, discussed in the Ripresa section that follows.)

In 4: 1 = Step sideways on left. 2 = None.
3 = Put right toes under left heel. 4 = None.

In 6: 1 = Step sideways on left. 2 = None. 3 = None.
4 = Put right toes under left heel. 5 = None. 6 = None.

In 3: 1 = Step sideways on left. 2 = None. 3 = Put right toes under left heel.

Mezavolta Timing = varies. A half-turn, done in a number of different ways.

If "Mezavolta" is followed by other steps in brackets, use those steps to do a half-turn

It is otherwise a one-beat pivot turn added to the end of another step. This will be indicated by using "ending with". The foot given is the foot on which the pivot takes place, and the direction of turn. (I.e. a Mezavolta Right is done pivoting on the right foot, and turning to the right, or clockwise.) For example:

Doppio Right ending with Mezavolta Right means:

In 4: 1 = Step right. 2 = Step left.
3 = Step right. 4 = Pivot on right foot, 180 degrees, clockwise.

A *saltarello tedesco* ending in a *mezavolta* has a pivot turn after the very last step (or with the last step, as there is very little time). For example:

Saltarello Tedesco Left ending with Mezavolta Left means:

In 4: 1 = Step left. 2 = Step right.
3 = Step left. 4 = Step right sideways, then put left toes under right heel, and pivot counterclockwise on left foot. (Or turn while stepping on left foot.)

A *saltarello* ending with a *mezavolta* has the turn done during the hop. For example:

Saltarello Left ending with Mezavolta Left means:

In 6: 1 = Step left. 2 = None. 3 = Step right.
4 = Step left. 5 = None. 6 = Turn 180 degrees counterclockwise, with a hop on left.

Movimento Timing = half bar

Rise on toes, directing attention at partner (or appropriate person in dance), then return to flat position, with weight equally on both feet.

Piva Timing = one bar

In 4: 1 = Step forward on left. 2 = Step on right, beside left foot.
3 = Step forward on left. 4 = None.

In 6: 1 = Step forward on left. 2 = None. 3 = Step on right, beside left foot.
4 = Step forward on left. 5 = None. 6 = None.

(This step is very like a *doppio*, but done twice as fast.)

Reverenza Timing = one bar (usually).

Move left foot back and kneel, part way down, on left knee, keeping the upper body straight.

Ripresa Timing = one bar.

In 4: 1 = Step sideways on left. 2 = Put right foot under left heel.
3 = Step sideways again on left. 4 = None.

In 6: 1 = Step sideways on left. 2 = None. 3 = Put right foot under left heel.
4 = Step sideways again on left. 5 = None. 6 = None.

Ripresa Portuguesa

This is done as a normal *ripresa* except that it is done on a diagonal instead of straight sideways.

(**Meza Ripresa**, see above, before MezaVolta)

Saltarello Timing = one bar

In 4: 1 = Step forward on left. 2 = Step forward on right.
3 = Step forward on left. 4 = Hop on left. (End standing on left foot.)

In 6: 1 = Step forward on left. 2 = None. 3 = Step forward on right.
4 = Step forward on left. 5 = None. 6 = Hop on left. (End on left foot)

Saltarello Tedesco Timing = one bar, always in 4 in these dances.

In 4: 1 = Step left. 2 = Step right.
3 = Step left. 4 = Step right sideways, then put left toes under right heel.

Sempio Timing = half bar

In 4: 1 = Step forward on left. 2 = None.

In 6: 1 = Step forward on left. 2 = None. 3 = None.

Volta del Gioioso Timing = two bars, always in 6.

Turn around in a little circle, counterclockwise, using:

Sempio Right, Sempio Left ending in a MezaVolta Left, and Ripresa Right.

1st bar: 1 = Step on the right, toward the left side, making a quarter turn..
2-3 = None.
4 = Step on the left, toward the left side, making another quarter turn..
5 = None.
6 = Pivot on the left foot a half-circle counterclockwise.

2nd bar: 1 = Step sideways on right.
2 = None.
3 = Put left foot under right heel.
4 = Step sideways again on right.
5-6 = None.

Voltatonda Timing = varies

Turn completely around in a little circle, using the steps and direction given in brackets afterward.

Continenza Plural = continenze. Timing = half bar.

In 4: 1 = Rise on toes slightly, and step very slightly to left, moving left shoulder forward slightly.
2 = Shift weight to left and lower to flat position, with shoulders even.

In 6: 1 = Rise on toes slightly, moving left shoulder slightly forward.
2 = Step very slightly to left, and shift weight to left.
3 = Lower to flat position, with shoulders even.
When doing more than one, in *bassadanza tempo*, the size can vary.

Give your attention to your partner. The movement is subdued. While shifting weight, think of pushing into the floor, rather than swaying in the breeze.

The *continenza* takes half a *tempo*¹ and usually appears in pairs. In many cases where a single *continenza* is referred to, the same dance in another source will have two *continenze*, so *continenza* seems to have also been used to mean the sequence of two *continenze*². A lone *continenza* often occurs in Sc in dances where there are no other sources to compare them, but each seems to occupy an entire bar.³ In the dance *Gioia*, in Sc, there occurs a *continentia integra*, which takes a full *tempo* and is probably two *continenze*. It would seem a bit odd to explicitly state it here and not in other places, but Sc seems to use two *continenze* and one *continenza* pretty interchangeably. A lone *continenza* really is required in *Rosina* in NYp and in *Chirintana* in Sc. *Moderna* and *Morosa*, also in Sc, may have lone *continenze*, but the source is the least reliable and there may be missing steps or errors. *Continenze* do appear in sets of four, and occasionally occur three in a row. In *Cupido*, Sc has three, but this is probably a mistake as there are four in the other sources. The most reliable example is in PnD in the dance *Zoglioxa*, where three are to be performed on the right, left and then right.

Meze continenze appear in the Sc versions of *Gelosia* and *Fia Guielmina*. Since Sc seems to use *continenza* to sometimes mean two *continenze*, a *meza continenza* may merely be what other sources would call a *continenza*. Or it may indicate that the *continenza* can actually be divided in half, so the step is more complicated than is suggested in this reconstruction. *Preste continenze* are found in the second version of *Fia Guielmina* in Rvat, where they occur following and in the same bar as a *doppio*. This is in *quadernaria*, and may be a part of a description of a *saltarello tedesco*. (See the *Saltarello Tedesco* section for more on this step.)

The *continenza* is not described in the Italian sources. The meaning of the word *continenza*, as it relates to dance, is not certain, but its general meaning, being continence, suggests a movement that is subdued rather than flamboyant. As Ingrid Brainard notes, the *continenza* is described in Ngm in the dance *Mercasan* as "*die continentz oder ploBpelg*", and in *Bellregwerd* as "*plospelg treten*", which indicates (by 1517, anyhow), that the step was performed in a way similar to treading on a bellows, which leads to a reconstruction of the step as being mostly an up-and-down motion.⁴ The step sequence of two *continenze* is related to the Burgundian *branle*, which, as Brainard notes, Arena describes as not having any movement of the feet.⁵ Cornazano mentions that, when doing *bassadanze*, the *riprese* and *continenze* should be differentiated by size.⁶ This may mean that the two are performed in the same manner, and are only different in the amount of time that they take, and perhaps the space that they cover. Or it may be that after doing a large *ripresa*, the next one should be small, and similarly, after a

¹ PnD line 107, Rvat line 364, Sc line 1348.

² See for example *Alesandresca* (PnA vs FOLj), *Diamente* (NYp vs Sc), *Ginevra* (PnA vs Sc), *Lauro* (NYp vs Fn), and the beginning of *Venus* (NYp vs Fn).

³ Examples are *Corta* and *Duchessa*.

⁴ Brainard p.35.

⁵ Brainard p.28.

⁶ Rvat line 255.

large *continenza*, a small *continenza* should be done. The latter interpretation has been taken in this manual, and it therefore suggests that the *continenze* do actually cover some ground (although it is possible only the amount of rise is to vary.)

When more than one *continenza* appear, the foot on which they are done seems to alternate. This is specified in a few cases⁷ but more often it is just stated that they begin on a certain foot, or that they are on that foot. In the latter case it could mean that all the *continenze* are done on that foot, e.g. two *continenze* left in a row, rather than *continenza* left then *continenza* right; however, it is probably just a matter of wording, as they seem to be used interchangeably.⁸ Often the foot used for the *continenza* is not given at all, but comparing the feet on which the previous step and the following step are done leads to the conclusion that the norm is for the feet of two *continenze* to be alternating.⁹ However, two *continenze* can be done on the same foot, as occurs in *Flandesca* in PnG,¹⁰ so the step reconstruction should be one that can be performed twice in one direction. A quick change of weight back to the first foot will suffice in this case.

The choreographic intent of two *continenze* seems to be the same as a *reverenza*, or the sequence of two *movimenti*. In all three of these cases, there seems to be no resulting movement; that is, at the end of a *reverenza*, or two *continenze*, or two *movimenti*, the dancers will be in the same places as where they started. The foot the weight is on at the end of doing any of these sequences is the same as when starting (as occurs, for instance, when doing two *sempii*, but unlike a *doppio* or *ripresa*, where it will be the other foot). As well, the *reverenza* and *continenze* seem to be used somewhat interchangeably. In some dances where one version has two *continenze*, other sources have one or two *reverenze*.¹¹ Sc often adds two *continenze* to the beginning of dances, where one would expect a *reverenza* to occur. The dance *Meshina* uses a *continenza* in a way very similar to a *reverenza*, the woman doing a *continenza* to each of the men in turn, touching their hands while she does so. *Continenze* only replace *movimenti* in the Vnm version of *Leoncello*. This interchangeability of *continenze* and *reverenze* suggests that the *continenze* were also performed with the focus directed at one's partner.

It is unclear if the *continenze* were ornamented with extra movements. They are not mentioned specifically as having ornaments, but Cornazano does say that various steps, including the *continenza*, should be performed in diverse ways.¹² This may indicate different ornaments were added, or that the step could vary in some other way. In keeping with the generally understated mood of the step, specific ornaments have not been included in the reconstruction. *Continenze* should be done with a rising motion.¹³ The usual shoulder shading is not specifically mentioned, but Cornazano seems to require it for all the steps.¹⁴

⁷ *Corona* (PnD), though possibly an error as there may be *ripresa* left out, *Marchesana* (PnA and PnG), *Mastri di Tromboni* (Fl), and *Zoglioxa* (PnD).

⁸ See for instance, *Damnes*, where PnD says "*doe continentie ... cominciando col pe sinistro*", where PnG has "*due continenze sul pe sinistro*".

⁹ See, for example, *Bassa Franzesse*, *Chastelana*, and *Chorona Gentile*, all in NYp.

¹⁰ "*quattro continenze cominciando col dritto et facendo fine al dritto*".

¹¹ See *Belguardo* (PnD has two *continenze* and a *reverenza* where PnA has four *continenze*), *Caterva* (PnA vs NYp), *Flandesca* (PnA vs NYp), *Ginevra* (Sc vs PnA), *Gioliva* (Sc vs PnA), *Gratiosa* (PnA vs NYp), *Marchesana* (PnD, PnA, NYp and Fn all have different sequences of *continenze* and *reverenze*), *Mignotta Vecchia* (PnD vs Sc and Fn), *Pazienza* (PnA vs NYp and Fn), *Prexonera* (PnA vs PnD and Sc), *Principessa* (PnA vs NYp), and *Reale* (PnA, FOLj, NYp and Sc all have different sequences of *continenze* and *reverenze*).

¹² Rvat line 138.

¹³ PnA line 458.

¹⁴ Rvat line 319.

Contrapasso Plural = contrapassii Timing = 2/3rd of a bar (in 6) or 1/2 bar (in 4)

In 6: 1 = Step forward on left, with the foot flat, bringing left shoulder slightly forward.
 2 = Step forward on right, rising slightly.
 3 = Step forward on left, rising slightly more.
 4 = Put right foot under left, and bring shoulders even.

Beats 5 and 6 are part of the next step.

For a sequence of three *contrapassi*, the last cut is not done.

A sequence of three *contrapassi*, on the left, in 6:

1 = Step forward on left, with the foot flat, bringing left shoulder slightly forward.
 2 = Step forward on right, rising slightly.
 3 = Step forward on left, rising slightly more.
 4 = Put right foot under left, and bring shoulders even.

5 = Step forward on left, with the foot flat, bringing left shoulder slightly forward.
 6 = Step forward on right, rising slightly.

2nd bar 1 = Step forward on left, rising slightly more.
 2 = Put right foot under left, and bring shoulders even.

3 = Step forward on left, with the foot flat, bringing left shoulder slightly forward.
 4 = Step forward on right, rising slightly.
 5 = Step forward on left, rising slightly more.
 6 = Pause.

(The right foot is free for the next step.)

In 4: 1 = Step forward on left, with the foot flat, bringing left shoulder slightly forward.
 and = Step forward on right, rising slightly.
 2 = Step forward on left, rising slightly more.
 and = Put right foot under left, and bring shoulders even.

In these dances, *contrapassi* done in 4/4 time will always occur in a sequence of three, taking one and a half bars in total. There is sometimes a step specified for the remaining half bar; otherwise just bring the feet together and pause with weight on both, or add an ornament, as desired.

The *contrapasso* isn't mentioned in PnD, PnA or PnG, but a sequence of *doppii* all on the same foot is used where other sources use *contrapassi*. It is presumed in this manual that the *contrapasso* and *doppio* on one foot are identical. Cornazano includes the *contrapasso* as one of the natural movements,¹⁵ where it is given a timing of three *contrapassi* in two *tempi*.¹⁶

Because the timing of the *contrapasso* is given as three occurring in two *tempi*, it seems that they were usually expected to occur in sets of three. They also occur in pairs,¹⁷ where they seem to usually take one and a half bars,

¹⁵ Rvat line 282.

¹⁶ Rvat line 365, also Sc line 1351. The timing given in NYp is different, and unclear.

¹⁷ Examples of two *contrapassi* occur in *Belfiore*, in PnG and others, where two *doppii* and a *sempii* replace PnD's three *doppii*, *Corona* in PnD, *Mignotta (vecchia)*, in PnG and others, and *Prexonera* in PnD.

and in sets of four. NYp has nearly all the examples of *contrapassi* done in sets of four, which usually replace the sequences of three *contrapassi* found in other sources.¹⁸

The *contrapasso* is not described, and is probably the most difficult step to reconstruct. The name, counter step, is probably on account of it being counter to the music, but may indicate something about its actual movement. Because some sources refer to it as a *doppio*, it is presumably relatively close in execution to that step, probably with three steps forward. As *contrapassi* occurring in sequence are done all starting on the same foot, each *contrapasso* has no resultant change of weight. (i.e. the same foot is free at the end of the step as was used to begin it, unlike a normal *doppio* where it is the other foot which is free at the end.) This leads to a reconstruction of the *contrapasso* as having three steps, with an extra motion used in order to change weight. The extra motion chosen was a cut, stepping behind the foot used for the third step. (Another possible reconstruction takes note of the fact that the *ripresa* is also sometimes done in a sequence all on one foot. In this manual it is called a *meza ripresa*, and reconstructed as being part of a *ripresa*. A matching *contrapasso* would then be only part of a *doppio*, such as only two steps instead of three, without an extra step needed to change step.)

Putting this version of the *contrapasso* into *bassadanza* time proves quite easy, as the four movements of the three *contrapassi* match the twelve beats of two bars. Instead of the usual rhythm of the *doppio* in *bassadanza*, the steps are all equal, which makes the step counter to the usual rhythm, but quite easy to perform. *Quadernaria* proves much less tractable. Putting one movement per beat results in three *contrapassi* lasting three bars instead of the two allotted. Doubling the speed of the *contrapasso* means that the three *contrapassi* fit in one and a half bars of *quadernaria*, leaving a full half-bar empty. This unfortunately results in the *contrapasso* no longer being in a counter rhythm, and really has no need of being described as taking two bars for three, which is pretty damning evidence against it. However, PnD, when giving the amount of time that each step takes, says that this is for *bassadanza*.¹⁹ While Rvat does not say this for his step durations, it is perhaps only in *bassadanza tempo* that *contrapassi* are performed three in two *tempi*.

Our reconstruction is very far from certain, but we decided upon it for ease of performance more than anything else. It is to be noted more strongly than usual that this step has as many possible reconstructions as people attempting to decipher it, and *any* solution chosen can be summarily rejected by perusing the sources.

None of the sources mentions a rising motion, shoulder shading, or extra ornamentation being appropriate. Because the *contrapasso* seems to be considered as a type of *doppio*, and because the rising and shading are appropriate for the *doppio*, we include them in the *contrapasso*. Our reconstruction leaves no time left over after a single *contrapasso*, so we presume that no extra ornament would be used. The only exception is at the end of a sequence in *quadernaria*.

¹⁸ Compare *Belreguardo* in PnD and NYp, *Leoncello (vecchio)* in PnA and NYp, *Leoncello (nova)*, in the last sequence of *contrapassi*, in NYp and Rvat, and *Marchesana* in PnA and NYp. They also occur in NYp in *Belreguardo (novo)* and *Graziosa*, and in *Fortuna*, where two are done forward and then two backwards.

¹⁹ PnD line 109.

Doppio Plural = doppii Timing = one bar

In 4: 1 = Step forward on left, bringing left shoulder slightly forward.
 2 = Step forward on right, rising slightly.
 3 = Step forward on left, rising slightly more.
 4 = Lower, and bring shoulders even. Add ornament as desired.

In 6: 1 = Step forward on left, bringing left shoulder slightly forward.
 2 = Rise slightly.
 3 = Step forward on right, rising slightly more.
 4 = Step forward on left, rising slightly more.
 5 = No step (wait for next beat).
 6 = Lower to flat position, with shoulders even. Add ornament as desired.

The *doppio* takes one *tempo*²⁰ and moves forward unless otherwise specified. It consists of three steps, although a fourth step, either with a shift of weight or just a close, is sometimes specified.²¹ There is time at the end for an extra ornament, and often another movement is specifically added, such as a *mezavolta*,²² *reverenza*,²³ or *movimento*.²⁴ For a *doppio* in 4/4 time this is quite straightforward, as the first three beats take one step each, and the last is left for any extra or ornamental movements. In Cornazano's description of a *doppio*²⁵ the second of the three steps is described as short. This is most likely a description of a *doppio* in *bassadanza*, and suggests that the second step takes less time than the other two. Since the *bassadanza* sections of music are often given as two equal notes in a bar, it seems probable that an emphasis should be placed on the first and fourth beats, so a step is likely placed on each of these beats. (This would also match a sequence of two *sempii*.) The three steps then probably fall on the first, third and fourth beats, leaving the sixth beat for any ornamental movements. There is evidence that the *doppio* in *bassadanza* and *saltarello tempi* started with a rise or forward shift of weight on the upbeat of the previous *tempo*.

The *doppio* can be decorated with the addition of the ornamental steps, especially the *frappamento*,²⁶ and should be done in different ways.²⁷ The *doppio* is done with a rising motion and shoulder shading.²⁸

When done in *quadernaria tempo*, a *doppio* may have been understood to always mean a *saltarello tedesco*.

²⁰ PnD line 106, Rvat line 362, Sc line 1345.

²¹ *Belfiore* in PnG has a *doppio* which ends with "*riduca il pie dritto al stancho et ferma si*". *Mignotta* and *Mignotta Nova* in PnD each have a *doppio* followed by a *sempio* in the *vuodo*. *Gratioso*, *Marchesana*, *Rosina*, *Goioso* (*Rostiboli*), and *Spero*, all in NYp, have a *doppio* ending by putting the point of the foot forward. *Belfiore*, where PnG has a *voltatonda* done with a *doppio*, has four *sempii piccoli* in PnD. (This may be evidence that the *doppio* is done with four steps, but more likely indicates that the *voltatonda* is done with three or four steps.)

²² *Diamante* in NYp, and *Mercantia* in PnD which has "*uno dopio comenzando al pe dritto e dagando una mezavolta sul lato dritto in tempo vuodo*".

²³ *Belreguardo* and *Zoglioxa* in PnD.

²⁴ *Fia Guielmina* in PnD.

²⁵ Rvat line 119.

²⁶ PnD line 119.

²⁷ Rvat line 138.

²⁸ Rvat line 120, also PnA line 458 and line 485.

However, it seems that a *doppio* without the characteristic *frappamento* or *ripresetta* of the *saltarello tedesco* was also used in *quadernaria*,²⁹ so the instructions for an ordinary *doppio* in *quadernaria* are included. (See also the Saltarello Tedesco section.)

The *doppio portoghese* occurs occasionally,³⁰ but is presumably a normal *doppio* done at an angle. (See the Ripresa section for information for the *ripresa portoghese*.)

A sequence of *doppii* all on one foot seems to be equivalent to the *contrapasso*, and is covered in that section.

The *doppio gallopato* occurs in *Partita Crudele* in Sc, and in *Vita di Cholino* and *Fioretto* in NYp. In the versions of *Fioretto* which occur in Sc and MOe, these *doppii gallopate* are *doppii*, so the *doppio gallopato* is probably similar to a normal *doppio*, traveling about the same distance. A *galloppo* is possibly the same step, and occurs in *Gelosia*, *Ingrata*, *Malgratiosa* and *Mignota* (the version for three dancers), all in Sc, and is also mentioned in the list of things to know for dancing in Sc (line 1330). For a reconstruction of the *doppio gallopato*, see the notes for the dance *Vita di Cholino*.

For an unusual description of a *doppio*, which seems to include three steps forward and two steps back, see *Petite Rose* in PnD and NYp.

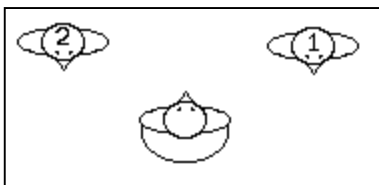
²⁹ Examples include a *doppio* used for a *voltatonda*, (such as in *Anello* in PnD), *doppio* ending with a *movimento* (*Fia Guielmina*, second version, in PnD) or finishing by closing (*Belfiore* in PnG) or putting the other foot forward (*Gratioso* in NYp).

³⁰ See *Angelosa* and *Vita di Cholino* in NYp.

Hey

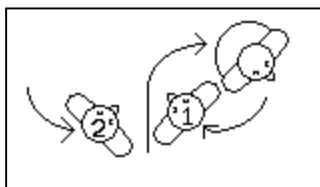
A hey is a figure where three people (in these dances) weave around each other, following figure-eight patterns, and return to their original place at the end. The steps used vary, and will be given in each case. They do not necessarily match the number of exchanges; for example, the hey may be accomplished with eight *pive*, but there are only six changes. This just means that the dancers are moving continuously and passing each other at regular intervals that do not coincide exactly with the steps.

For this explanation, the hey will be described as being done by Man 1, Man 2 and Woman (in the center), starting from a triangular position. A hey can also start from a single-file position, where the first person starts by turning around to pass the center person by the right shoulder.



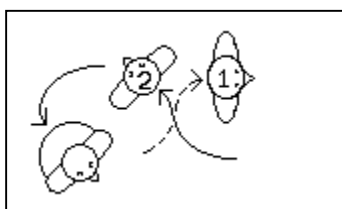
Starting Position

The person in the center (Woman) starts the hey by passing right shoulders with the person on the right (Man 1).



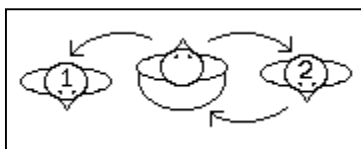
The First Exchange

Then Man 1 passes left shoulders with Man 2.



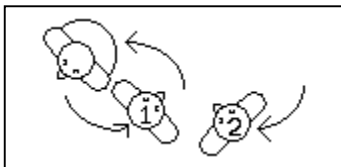
The Second Exchange

Then Man 2 passes right shoulders with Woman. Woman has returned to the center, but Man 1 and Man 2 are in each other's original places. Half of the hey has been accomplished now, and sometimes only this much is done. It will then be called a half-hey.



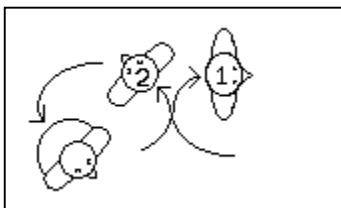
The Third Exchange

Then Man 1 passes left shoulders with Woman.



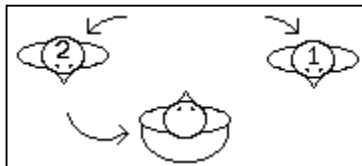
The Fourth Exchange

Man 1 passes right shoulders with Man 2.



The Fifth Exchange

Man 2 passes left shoulders with Woman. She moves rather wide to return to her original place in the triangle. The two men have also returned to their original places.



The Final Exchange

A hey or hey-like weaving figure is quite common in these dances. The term "hey" is not used in the sources, it being borrowed from English country-dance terminology. The manuals usually refer to it either as a fish spine (*spinapescie*, such as in *Giove* in NYp and others), or a snake (*bissa* or *biscia*, in *Vita di Cholino* in NYp), which is also used to describe one person weaving around other stationary people such as in *Tesara* and *Pizocara*. Both of these terms are used together in *Graziosa* in NYp, while *Rossina* in NYp uses *spinapescie* where PnA has *bissia* for the corresponding section in *Voltati in Ca Rosina*. The term braid (*treccia*), which is used in *Se No Dormi Dona Ascholta* in FI, may also be a hey.

Mezavolta Plural = mezevolte Timing varies

The *mezavolta* is a half-turn (or occasionally a turn of a different size, but this will be noted), and can be done either while performing another step, such as a *doppio* done in a half circle, or added to another step, such as a *doppio* which is straight, as normal, but on the last beat has a pivot added. The following examples do not include the style details or ornamental movements of the step used, which we expect would be included, but just show how the turn fits into the basic step.

If "Mezavolta" is followed by other steps in brackets, use those steps to do a half-turn. For example ;
Mezavolta (Sempio Right, Sempio Left, Counterclockwise) means:

In 6: 1,2,3 = Step with right foot (crossing it in front of the left foot), turning 90 degrees counterclockwise.
4,5,6 = Step with left foot, doing another quarter-turn to the left.

If it is added to the end of a step, it will be notated by using "ending with". This will be a one-beat pivot turn, done on the foot given, in that direction. (I.e. a Mezavolta Right is done pivoting on the right foot, and turning to the right, or clockwise.) For example:

Doppio Right ending with Mezavolta Right means:

In 4: 1 = Step right.
2 = Step left.
3 = Step right.
4 = Pivot on right foot, 180 degrees, clockwise.

Important Warning: When the upper body swings around in a pivot turn, the foot is supposed to move with it. This works fine for a dancer wearing proper dancing shoes, with a smooth leather sole, on a slippery surface such as wood or marble. If the contact between the foot and floor has too much grip, such as on carpet or cement, or when wearing rubber-soled shoes, there is a definite risk of the upper body pivoting while the foot stays still, resulting in damage to the knee or ankle. When dancing in less than optimum conditions, or for anyone who already has knee or ankle problems, it is better to start the *mezavolta* early and turn more gradually, such as using the last step of a *doppio* to do a quarter-turn, and then doing only a quarter-pivot.

Similarly, a *saltarello tedesco* ending in a *mezavolta* has a pivot turn after the very last step (or with the last step, as there is very little time). For example:

Saltarello Tedesco Left ending with Mezavolta Left means:

In 4: 1 = Step left.
2 = Step right.
3 = Step left.
4 = Step right sideways, then put left toes under right heel and pivot counterclockwise on left foot.
(Or turn as the last step is taken on the left foot.)

For a *saltarello* ending with a *mezavolta* the turn will be done as part of the hop; thus, it is not done as a pivot but is still done in the direction of the foot given. For example:

Saltarello Left ending with Mezavolta Left means:

In 6: 1 = Step left.
2 = None.
3 = Step right.
4 = Step left.
5 = None.
6 = Hop on left, turning 180 degrees counterclockwise.

Note that sometimes one person will end with a *mezavolta* even if that dancer had not taken a step earlier in that measure. This will be in conjunction with someone else doing a step, so while it may look like a mistake was made, it just indicates that the person turning is doing his *mezavolta* on the last beat. For example:

Man Doppio Left as Woman ends with a Mezavolta Right means:

- In 4:
- 1 = Man steps left.
 - 2 = Man steps right.
 - 3 = Man steps left.
 - 4 = Woman pivots clockwise on her right foot.

The sources differ on how long a *mezavolta* takes; PnD says half a *tempo*³¹ while Rvat says one.³² This difference probably stems from the number of different ways in which the *mezavolta* is performed. *Mezevolte* taking only a quarter *tempo* are actually the most common,³³ being added to another step (most often to the end of a *doppio* or the beginning of a *ripresa*). Which step the *mezavolta* is part of is sometimes unclear, such as when a *mezavolta* occurs between a *doppio* and a *ripresa*,³⁴ so it is probable that even when not mentioned it is being done on the upbeat, which can be considered part of the step before it or after it. In our reconstructions we have silently moved all such *mezevolte* to the end of the previous step, even if the source notates it as happening at the beginning of the following step.

Because a *mezavolta* which is part of another step has to be done in one beat, a pivot turn is most likely; in these cases the foot given is the one on which to pivot.³⁵ Probably the most common *mezavolta* is one where it is added to the beginning of a *ripresa*. These were done so often that they developed a separate name, being *ripresa in volta*. This step is discussed further in the Ripresa section. The other usual place for a *mezavolta* is at the end of a *doppio*, but a *mezavolta* can also occur at the end of a *saltarello*,³⁶ *saltarello tedesco*,³⁷ or *sempio*;³⁸ in the middle of a *saltarello*;³⁹ or at the beginning of a *reverenza*.⁴⁰ Sometimes they are jumped, as in *Corona* in PnD and *Crudela*, *Febus*, and *Reale* in FOLj. In the last two examples, the same dances in other sources do not mention the *mezavolta* being jumped, so it is perhaps a variation. The *mezavolta* at the end of a *saltarello* would occur as a hop (if the *salto* of the *saltarello* is actually at the end). Possibly a jumped *mezavolta* is correct for all cases, instead of a pivot. Because the method for doing the turn is not usually mentioned it may have been left to the dancer; a pivot turn might be more in keeping with a section of *bassadanza* time, while a jumped turn would be more appropriate in *piva* or *saltarello* time.

Mezevolte that take a full bar are rarer; they are sometimes given as being performed with another step, and sometimes with no other step mentioned. In the latter case, using whatever step is characteristic of the *tempo* in which the *mezavolta* occurs seems appropriate. When a step is given with the *mezavolta*, the turn might be meant to take place throughout the entire step, be performed at the end or beginning, or even be done partway through

³¹ PnD line 107.

³² Rvat line 367, and Sc line 1347.

³³ Examples where the *mezavolta* is specifically mentioned as occurring in the *vuodo*, which would be 1/4 (or 1/6) of a bar, are in *Damnes*, *Mercantia* and *Prexonera* in PnD, while *Cupido* in NYp has a *mezavolta* at the end of a *sempio*, which only leaves 1/4 of a bar to do it in.

³⁴ See for example *Diamante*, where NYp has a *doppio* ending with a *mezavolta* and then a *ripresa*, while Sc and MOe have a *doppio*, and then a *ripresa in volta*.

³⁵ Instead of a foot on which the *mezavolta* is done being specified, sometimes a side is given, as in *Marchesana*, where PnA has "*mezavolta sul pe dricto*" and PnD has "*mezavolta suxo lo lato drito*". In either case the turn is done in that direction.

³⁶ *Anello* in PnD, *Diamante* in NYp, *Leoncello (vecchio)* in PnD.

³⁷ *Spero* in NYp.

³⁸ *Corona* in PnD.

³⁹ *Jupiter* in PnD.

⁴⁰ *Fia Guielmina*, second version, in PnD.

the step as a pivot. A full-bar *mezevolta* takes place as a *doppio*,⁴¹ as two *sempii*,⁴² as a *tempo* of *piva*,⁴³ and as a *tempo* of *bassadanza*.⁴⁴

There is no specific mention of the *mezevolta* being done with the usual rising motion and shoulder shading that normally seem to be added to steps. For a one-beat *mezevolta* these embellishments would not really be possible, and a *mezevolta* done with another step could have the embellishments that would normally appear with that step. Similarly, it doesn't seem likely that an extra ornamental movement was added to a one-beat *mezevolta*, although it is mentioned in PnD that when doing a *mezevolta* at the end of a *doppio*, the ornamental movement to use is the *scorso*.⁴⁵ This is perhaps the actual step used to perform that *mezevolta*, rather than something added after it. If so, it is likely an indication of how the one-beat *mezevolta* was performed.

There is a "*mezevolta sincopata*" in *Foglie di Guglielmo* in Sc, and a "*mezevolta in passo falso*" in *Moza di Bischare*, in Fl.

⁴¹ *Voltati* in *Ca Rosina* in PnA has "*in quel tempo del doppio quello di Meco daga mezevolta*", and may be a *mezevolta* done as a *doppio*, or merely while the other dancers do one. *Spero* in PnA doesn't say *mezevolta*, but clearly intends a *mezevolta* to be performed, saying "*l'home se volte con un doppio al contrario Delle donne*".

⁴² *Ingrata* in PnD and others.

⁴³ *Gelosia* and *Tesara* in PnD.

⁴⁴ *Mercantia* in PnD and others. *Mercantia* also has unspecified *mezevolte* occurring in a short bar of music in two places.

⁴⁵ PnD line 121.

Movimento Plural = movimenti Timing = half bar

Rise on toes, directing attention at partner (or appropriate person in dance), then return to flat position with weight equally on both feet.

The *movimento* is also referred to as a *scosso* or *scossetto*, sometimes all three terms being used in the same source.⁴⁶ PnD uses only *movimento*, while later sources also or exclusively use *scosso* or *scossetto*. Ngm, from 1517, uses the term *allzada* instead. It may be that the performance of the step changed over time, along with its name. *Movimento* suggests a movement of some type; *scosso* suggests a shake, or possibly to brandish something;⁴⁷ and *allzada* suggests a rise or movement forward.⁴⁸

The timing of the *movimento* is given as half a *tempo* in PnD,⁴⁹ but according to Cornazano there is no rule.⁵⁰ They can take a full *tempo*, as they do at the end of *Leoncello (vecchio)* and in *Fia Guielmina* (the first version), but usually two of them are done in one *tempo*. A "*poco de movimento*", occurring at the end of a *doppio*, and apparently taking a quarter bar, occurs in *Fia Guielmina* (the second version), and later a *sempio* also has a *movimento* added to it, in the NYp version of the dance. Cornazano states that they are only done in *ballitti*.⁵¹ *Movimenti* are nearly always done in pairs,⁵² first performed by one person and then responded to by another. (Sometimes more than one person does each *movimento*, such as in *Anello* and *Legiadra*.) It is clear from the way that they are described, as performance and response, that the *movimento* was used as communication, so, when doing a *movimento*, one should direct attention toward one's partner. The *movimento* should be done with a rising motion.⁵³

In *Anello* in PnD, the men are instructed to do a *movimento*, and the women to respond with "*uno altro possa*". This *possa* is clearly instead of or the same as a *movimento*, and may give a hint to its performance.

The instructions for the *movimento* never include any mention of which foot is used, so it seems likely that no foot movement is involved. The foot after and the foot before can be either, so it doesn't shift weight from one to the other foot as a *sempio* would, or stay on the same foot as a *reverenza* would.⁵⁴ Rising on both feet allows for these two requirements, and incorporates *aire*. However it is just *aire*, so there should be more to the step. *Scosso* suggests that something is shaken, perhaps a shake of the shoulders, a toss of the head, or even a wave of

⁴⁶ See the two versions of *Leoncello (vecchio)* in Sc.

⁴⁷ Florio has "Scóssa, a shaking, a tottring, a tumbling, a rumbling, a trembling", "Scóssio, shaken, tossed, totred, rumbled" and "Scossóre, to shake, to tosse, to totter. Also to brandish in the aire", from Draskoy.

⁴⁸ Florio has "Alzáta, a raising, an advancing, a heaving or lifting up" and "Alzare, to advance, to raise, to hoise, to heave, to rere, to elevare, or lift up", from Draskoy.

⁴⁹ PnD line 107.

⁵⁰ Rvat line 369.

⁵¹ Rvat line 314.

⁵² An exception is the second version of *Fia Guielmina*.

⁵³ PnA line 459.

⁵⁴ See for instance, *Anello* in PnD, which starts with eight *tempi* of *saltarello*, beginning on the left, so presumably the left foot would then be free. Then there is a pair of *movimenti*, and the next step is again on the left foot. In this case, the *movimento* does not change the weight. This pattern of not shifting weight repeats through the dance until the end. There, after doing a series of four *movimenti* (men, women, men, then women) the men do a *ripresa* right. This time the weight does shift. *Leoncello (vecchio)* in PnD starts with six *saltarelli* starting left, so they end ready to move on the left again. Then, after a pair of *movimenti*, the man does a *saltarello* right, so here the *movimento* shifts weight. At the end they do *ripreses* right, and then a pair of *movimenti*, followed by a repeat of the dance, which starts on the left, so in this case no shift in weight occurs.

the hand, agreeing with the meaning of *alzada* of brandishing. The reconstruction chosen, that of a quick rise onto the toes, is probably only partially correct.

Like *passo*, the word *movimento* seems to mean both a specific dance step and a general term for a movement. It can sometimes be unclear which is intended. PnD often specifies a *movimento* which is done at the beginning of a sequence of *saltarelli*, but we believe this has to do with the performance of the *saltarello*. Other sources leave out this *movimento*, and it hasn't been considered in the discussion of the *movimento* as a step unit. However, it may well be that both meanings of the *movimento* were related, and this can shed light on the performance of the *movimento* step.⁵⁵ It is quite possible that the *movimento* used in the description of the difference between *bassadanza* and *quadernaria* refers to a shift in weight up and forward, and that the *movimento* as a step was also this surging forward, as if about to take a step, without the feet actually moving forward. This would also agree with *alzada* meaning an advancing.

⁵⁵ In particular see PnD lines 179-190.

Piva Plural = pive Timing = one bar

- In 4: 1 = Step forward on left, bringing left shoulder slightly forward.
 2 = Bring right foot forward, beside left (or ahead, if dancers need to cover more ground), rising slightly.
 3 = Step forward on left, rising slightly more.
 4 = Lower, and bring shoulders even. Add ornament as desired.
- In 6: 1 = Step forward on left, bringing left shoulder slightly forward.
 2 = Rise slightly.
 3 = Bring right foot forward, beside left (or ahead, if dancers need to cover more ground), rising a bit more.
 4 = Step forward on left, rising slightly more.
 5 = No step (wait for next beat).
 6 = Lower to flat position, with shoulders even. Add ornament as desired.

The *piva* is not listed as a step⁵⁶ and is given in the *balli* as a certain number of *tempi di piva*. It is one of the four meters in which music can be written, and is also a type of dance that is performed independently. For this manual, the word *piva* is used as if it is a step, using it instead of "*tempo di piva*", or "a *doppio* done in *piva* style".

How a *piva* step is to be performed is explained, in the manuscripts, as badly as most other steps. It seems that the step is some version of the *doppio*, but it may not be just three steps forward, as Cornazano says "*Piva non e altro che passi doppi atteggiati e accelerati per presteca di misura ...*"⁵⁷ The *atteggiati* might just refer to it being modified to suit the *piva tempo*; however, in order to make the step more distinct, we originally chose a reconstruction with the second step cutting under the front foot. This is possibly supported by a description in the dance *Ingrata* in PnG where a *saltarello*, probably a *saltarello tedesco*, is described as "*un doppio sul sinistro et una ripresa sul dritto indrieto a guisa di piva*". Because a *ripresa* may have been done, at least some of the time, with the second foot moving under the first, describing it as being like a *piva* suggests that the *piva* may also have been done this way. The *piva* step also seems to often travel about two-thirds the distance of a normal *doppio*,⁵⁸ which easily fits the step-cut-step described above. Unfortunately, there are other dances where a *piva* has to cover considerably more ground,⁵⁹ so we were forced to reject this reconstruction. Instead we replaced the second foot cutting under the first with it being placed beside the first, or ahead when needed. We still have a sneaking fondness for the cutting-under method, and can be caught doing it that way when the distance to be covered is not great.

There is no mention of the *piva* specifically being performed with a rising motion, shoulder shading, or with the addition of extra, ornamental movements, but these are presumably all included as they are expected with the *doppio*, which the *piva* is considered to be. Cornazano does mention that they are done, by the man at least, with "*scambitti e salti*",⁶⁰ and moving in different directions, so some improvisation was obviously expected. This would undoubtedly be true in a *piva* dance and probably could also be used in a long section of *piva* in a *ballo*, but is less likely to have occurred in a section with only a few *tempi* of *piva*.

⁵⁶ NYp, Sc, and MOe, in the middle of listing steps, do mention *tempi di piva*, but do not mention it as a step.

⁵⁷ Smith's translation is "*Piva* is nothing else than *doppi*, altered and accelerated by the quickness of the *misura ...*"

⁵⁸ An example is in *Sobria* in PnD, where three couples start, each four steps apart. The woman at the front does three *pive* to reach the center of the other four dancers, a distance of six steps. Another example is in *Amoroso* in NYp, where the dancers each move forward with two *passi*, a *piva* and three *passi*, and then return with three *pive* and a *passo*, this resulting in a *piva* covering the same distance as two *passi*.

⁵⁹ As an extreme example, the dance *Tesara* has the two men at the end change places with four *pive*, passing through the middle of four couples, who are spaced three steps apart. Presuming that the two outer men also started three steps from the closest couple, they are travelling a distance of 15 steps with only four *pive*.

⁶⁰ Rvat line 223.

Gelosia in PnA, PnG, Fn, and Fl have "*quattro tempi di piva tedesca*", each taking twice as long as a regular *piva*; other sources, such as PnD and NYp, have eight *tempi* of *piva* in the same place. This is possibly a *saltarello tedesco* which takes two bars of *piva* to perform. (See the Saltarello Tedesco section for more on that step.)

Reverenza Plural = reverenze. Timing = one bar (usually).

Move left foot back and kneel, part-way down, on the left knee. It isn't usually necessary to go far enough down to actually make contact with the floor. Keep your upper body straight. Your focus should be on your partner (or the person to whom the reverenza is being made).

The *reverenza* is listed as one of the natural movements in PnD, but it is not specified in Rvat. Its duration is given as one *tempo*,⁶¹ but occasionally shorter ones occur. Sometimes these are added to the end of a *doppio*⁶² or *contrapasso* (see the Contrapasso section), and sometimes they take up a half *tempo*.⁶³

An instruction for a *reverenza* usually includes a foot, even when the instructions are for a woman alone.⁶⁴ This means that a *reverenza* that includes no foot movement, such as a bow from the waist or curtsy in first position, is not what is intended. A *reverenza* does not result in a transfer of weight, as, following a *reverenza*, the next step will be on the same foot.⁶⁵ The foot that is given is the one that moves, while the other bears the weight. The free foot moves backward, as *Pizochara* in PnD has "*riverentia cum lo pe drito indrieto*" where a *riverenza* right would be expected from the step that follows. Kneeling on one knee is in keeping with these restrictions. This is apparently not done all the way to the floor in normal cases, as it is sometimes specified that a *reverenza* is done to, or close to, the floor,⁶⁶ including for women.

There are several unusual references to different reverences which may give some hints about the performance of the *reverenza*. One type mentioned is the *inchino*, which occurs in *Humana* (in Sc), and in *Giove* (in NYp) as an "*ichino in tera*". The name suggests that there is an inclination of the head or body, but the step can still be performed to the ground, so it is not a bow from the waist. Kneeling on one knee, while inclining the head or trunk, seems likely. It does suggest that the normal *reverenza* is performed without bending the head or torso.

In Fl, the dance *Se No Dormi Dona Ascholtta* has "*fano gratia l'uno al altro coe una puta di pe*". In *Iupiter* this is explained as "*gratia ...coe una riverenzetta*", while *Mastri di Tromboni* has "*dua riverezette chol pie mancho inanzi un altra ritira el medesimo pie indreto*". *Fortuna* in NYp has a "*riverenza picina in sulla punta del pie*", and *Angelosa*, also in NYp, has a "*riverenzia picina in sula punta del pie mancho*". Also, *Rosina* in NYp has a description of what is presumably a reverence, being "*metino il pie mancho inanzi e chal in giu tutti infino in tera e fermin si alla punta del pie mancho*".⁶⁷ Because both of these sources are later, it seems that a new type of *reverenza*, still needing to be described or termed differently than the usual *reverenza*, was developing. This is probably closer to the *reverenza* of the later 16th century, which sometimes includes a foot movement forward. Because the *reverenza* done to the floor is also from these sources, it, also, might then be a different type of reverence. However, it retains the use of the word *reverenza*, implying that it is done the same as a normal

⁶¹ PnD line 106.

⁶² In PnD, *Belreguardo* adds "*uno poco di reverentia*" to a *doppio*; *Sobria* has a *doppio* performed with a "*riverentia piccola et presta*"; and *Zoglioxa* has a "*reverenza picolla*" done in the same bar as a *doppio*.

⁶³ *Vita di Cholino* in NYp has a "*riverenzia picina*" taking half a bar, and in *Rosina*, another dance from NYp, there is also a "*riverenza picina*" which from the context probably takes half a bar. *Reverenza picina* does not necessarily refer to a shortness in time, however, as in *Fortuna* in NYp one dancer does a *reverenza picina* during the same time that another dancer does a full *reverenza*.

⁶⁴ For examples of women instructed to do a *reverenza* on a given foot, see *Amoroso*, *Bialre di Chastiglia*, and *Goioso Spanguuolo* all in NYp, and *Moza di Bischare* in Fl.

⁶⁵ Weight can, however, be transferred at the end, as sometimes two *reverenze* occur, on opposite feet, one after the other. See, for instance, *Moza di Bischare*, in Fl.

⁶⁶ See *Angelosa*, *Bassa Franzesse*, *Fortuna*, *Fraza Mignon Franzesse*, and *Goioso Spanguuolo*, all in NYp, and *Iupiter* in Fl.

⁶⁷ *Riverenzetta* also occurs in *Gratiosa*, in NYp, but there is no explanatory description included with it.

reverenza, just being performed to a different degree. It is also possible that a normal *reverenza* was done to the floor, and that using the term *riverenza in terra* was to distinguish the normal reverence from the newer *inchino*, *gratia*, or *riverzette*.

The *reverenza* is choreographically related to the *continenza* and the *movimento*. See the *Continenza* section for more on the relationship.

Ripresa (including Ripresa Portuguesa and Meza Ripresa)

Plural = riprese. Timing = one bar.

A *ripresa* is done as follows:

In 4: 1 = Step sideways on the left, bringing left shoulder slightly forward.
2 = Put right toes under left heel, rising slightly.
3 = Step sideways on the left, rising slightly more.
4 = Lower, and bring shoulders even. Add ornament as desired.

In 6: 1 = Step sideways on the left, bringing left shoulder slightly forward.
2 = Rise slightly.
3 = Put right toes under left heel, rising slightly more.
4 = Step sideways on the left, rising slightly more.
5 = None.
6 = Lower to flat position, with shoulders even. Add ornament as desired.
When doing more than one *ripresa* in *bassadanza tempo*, the size can be varied.

Ripresa Portuguesa

This is done as a normal *ripresa*, except on a diagonal, moving at a 45-degree angle instead of straight sideways.

Meza Ripresa

In 4: 1 = Step sideways on the left, moving left shoulder slightly forward.
2 = Rise slightly on toes.
3 = Step on right foot, putting it under left heel.
4 = Lift left foot and lower to flat, shoulders even, adding ornament as desired.

In 6: 1 = Step sideways on the left, moving left shoulder slightly forward.
2 = Start rising on toes.
3 = Continue to rise slightly.
4 = Step on right foot, putting it under left heel.
5 = Lift left foot into the air slightly.
6 = Lower to flat, shoulders even, adding ornament as desired.

Meze riprese occur in half a bar of 6/8 music in our reconstruction of the dance *Tesara*. They will have three beats of music, are referred to as being "in 3", and are done there as follows:

In 3: 1 = Step sideways on flat left foot, moving left shoulder slightly forward.
2 = Rise slightly on toes.
3 = Step on right foot, putting it under left heel, and lift left foot to prepare for the next step.

Aside from the *ripresa* itself, there are three other varieties of *ripresa* used in this manual, being the *ripresa in volta* (not used in the dance instructions but only in notes), *ripresa portuguesa*, and *meza ripresa*. The *ripresa in volta* is done while turning, the *ripresa portuguesa* is at an angle, and the *meza ripresa* usually occurs when there is a sequence done all in one direction rather than alternating. These three variations will be discussed in more detail below.

The *ripresa* takes one *tempo*.⁶⁸ Shorter *ripreses* occur as part of the description of the *saltarello tedesco* (see the section on Saltarello Tedesco), and *ripreses larghe* do occur in *Ingrata*, in PnG and others, but seem to take no more time than a normal *ripresa*. Usually the *ripreses* alternate feet, with the exception of the *meza ripresa*. An example of what may be normal *ripreses* which do not alternate occurs in *Raia* in Sc.

The *ripresa* was evidently a well-understood step, as it is not described in the sources. In order to create a reconstruction of the step, it is therefore necessary to look at quite small pieces of evidence. It seems to be a sideways step, as couples separate from each other with one or more *ripreses* in *Tesara*, *Mercantia*, *Sobria*, and *Pizocara*, all in PnD. However, these examples may actually be a slightly different step, perhaps what would be better termed as a *ripresa in traverso*. (This is discussed more under *meza ripresa*, below.) Because they are also called *ripreses*, if described slightly differently, it is hoped that the general movement is very similar, but it is always possible that the normal *ripresa* was not actually done sideways. If this is the case, it must have been a step with no resultant movement.⁶⁹ A possible reconstruction for such a *ripresa*, on the left, would be to step backwards on the left foot, put the right beside it, and then step forward on the left.

The dance *Angiola* in Sc has "*il secondo fa el simile che e in sul pie stanco in forma di riprese muovino li piedi quatro volte cioe l'uno pie socto l'altro*". It is unclear exactly what is going on here, and what part of it corresponds to a normal *ripresa*, but it suggests that one foot under the other may have been the characteristic motion of a *ripresa*. This certainly occurs in *ripreses* in the next century.⁷⁰

In the dance *Prexonera*, where PnD has "*passitti quatro*", PnG has "*tre passetti*" and NYp has "*una ripresa*". This occurs where the motion is being made in an unusual direction, perhaps drawing apart sideways or backwards. It may be equivalent to a *ripresa portuguesa*. But it does suggest that the motion of a *ripresa* consists of something that could be seen as three or four steps.

The distance that is covered by a *ripresa portuguesa* seems to be the same as two or three steps taken forward.⁷¹ Even if the *ripresa portuguesa* is done at a 90-degree angle to a normal *ripresa*, it must cover a greater distance than is possible with just one step sideways. If the normal *ripresa* is done identically to the *ripresa portuguesa*, with the exception of direction, then it too must cover approximately the same distance.⁷²

With this evidence, it seems that the *ripresa* consists of three or four movements of the feet, moving some distance sideways, and having one foot placed under another. A reconstruction chosen to match these requirements consists of a step sideways, the second foot placed under the first, and the first foot moved sideways again. Placing the second foot under, rather than beside, the first foot is the least-supported part of the reconstruction, and it may be a rare or later variation. It is included as it has been found to work well when actually doing the dances, making the *undagiarre*, in particular, very natural.

⁶⁸ PnD line 106, Rvat line 363, Sc line 1346.

⁶⁹ The dance *Rostiboli*, in NYp, makes it evident that the *ripreses* do not move entirely forward or backward, as, after leaving his partner with two *sempii* and two *doppii*, and doing two *ripreses*, the man returns with the same two *sempii* and two *doppii*.

⁷⁰ An early example of this is the second galliard variation in Compasso's *Ballo della Gagliarda* from 1560, which is "*Le ripresa in sotto piedo per fiancho*."

⁷¹ For evidence of this, see *Dammes* in PnD where the men back up with three *ripreses in gallone* and later return with two *sempii* and two *doppii*, although there are some other steps in between with which the dancers could cheat and move forward. *Partita Crudele* in NYp has the dancers also separating with three *ripreses portugaleses*, nearly returning with two *sempii* and a *doppio*. In *Pietosa* in PnG and others, the dancers separate with two *doppii* and return with two *ripreses in gallone*.

⁷² This was pointed out by D. Elson on the Rendance mailing list, 10 Sep 1993, in a message entitled "My answers to the questions (long)".

The *ripresa* can be ornamented with the addition of short, extra steps⁷³ and should be done in different ways.⁷⁴ Cornazano also says that the *ripresa* and *continenza* should vary in size when done in *bassadanza*,⁷⁵ which probably indicates that two *ripreses* done in sequence should be different sizes, although it might indicate that *ripresa* and *continenza* are similar enough that they should be differentiated with the size they take. They should be done with the usual rising motion⁷⁶ but there is no explicit mention of shoulder shading. However, Cornazano indicates its general use,⁷⁷ so the *ripresa* is probably included.

The *ripresa ghalopata* and the *ripresa franzesse* both occur in the sources, but are not used in any of the dances in this manual. The *ripresa ghalopata* can be found in *Chastelana*, *Fioretto* and *Fortunosa* in NYp, while *ripresa franzesse* occur in *Bassa Franzesse*, *Bialre di Chastiglia*, and *Fraza Mignion Franzesse* in NYp and as "*ripresette ala franzese*" in *Bassa di Schastiglia* in FI.

Meza Ripresa

In this manual the term *meza ripresa* is used for a step which seems to have been referred to in the sources as a *ripresa* on one foot,⁷⁸ *meza ripresa*, or just *ripresa*.⁷⁹ What distinguishes this step from a normal *ripresa* is that it does not have a resultant change of weight; that is, after a *meza ripresa* left, the next step will also be on the left. They often take a full *tempo*, although when used in the *saltarello tedesco* they only take a quarter *tempo*. The use of *meza*, meaning half, to describe them suggests that only part of the movement of a normal *ripresa* is included.⁸⁰ Unlike a *ripresa portuguesa*, they only travel a distance of about one step each.⁸¹ Therefore, the first half of the normal *ripresa* is used for this step.

Ripresa Portugalese

The *ripresa portugalese*, also known as *ripresa sul* or *in gallone*, is a *ripresa* done on an angle⁸² and can move forward, as they do in *Spero*, or backward, as in *Damnes*, or turning around, as in *Venus*, and in a sequence with a number of them done on one foot, as in *Caterva*. It is not certain how extreme the angle is, but one of 45 degrees seems to work well.

⁷³ PnD line 119.

⁷⁴ Rvat line 138.

⁷⁵ Rvat line 255.

⁷⁶ PnA line 458.

⁷⁷ Rvat line 319.

⁷⁸ The term *ripreses* on one foot is similar to *doppio* on one foot, which is another name for the *contrapasso*. See also that section.

⁷⁹ Examples of what seem to be this *meza ripresa* are in the first version of *Fia Guielmina*, *Mercantia*, *Pizocara*, *Tesara* and *Sobria*, in PnD, all referred to as "*ripreses suso uno pede*", and usually including the term "*in traverso*". The other sources for these dances either use "*in traverso*" or no qualifier at all. *Fortuna*, *Santomera* and *Bialre di Chastiglia*, in NYp, all have sequences of four *meze ripreses*. Descriptions of what may be the *saltarello tedesco* also include them. See the *Saltarello Tedesco* section for more.

⁸⁰ This is suggested by Smith, p.115, n.5.

⁸¹ *Mercantia* in PnD has the men at the back separate with six *ripreses*, but later return (even going further, as they have to reach the woman who was in front of them), with two *sempii* and a *doppio*. *Sobria*, the matching dance in the same manuscript, has the separation done with only four *ripreses*, but the return is accomplished in a single *doppio*.

⁸² For evidence, see Sparti, p. 224.

Ripresa in Volta

The *ripresa in volta*, which Sc includes in a list of things to know for dancing,⁸³ is a *ripresa* done with a *mezavolta*. It is probably nothing more than a *ripresa* with a pivot turn on the upbeat, as the *mezavolta* can appear either at the end of the preceding step or incorporated into the *ripresa in volta*.⁸⁴ It is possible, however, that the turn was actually accomplished throughout the entire *ripresa*. We have not included it as a separate term in the dance instructions, but have silently converted all occurrences of it into a *mezavolta* on the end of the previous step followed by a normal *ripresa*, in order to lessen the number of dance terms to learn. We have included it in the notes, however, because of its regular usage in the sources and because the step sequence, even if not always termed a *ripresa in volta*, is so common.

⁸³ Sc line 1329.

⁸⁴ See for example *Gratiosa*, where NYp has the dancers turn at the end of a *doppio* and then do a *ripresa*, where Sc has a *doppio* and then a *ripresa in volta*.

Saltarello Plural = saltarelli Timing = one bar

- In 4: 1 = Step forward on left, bringing left shoulder slightly forward.
 2 = Step forward on right, rising slightly.
 3 = Step forward on left, lowering in order to prepare for hop.
 4 = Hop on left, bringing shoulders even.
 (The hop is actually begun on the end of beat 3, landing on beat 4, but it is easier to teach it as if the hop is on beat 4. People will naturally take off earlier and land on the beginning of beat 4.)
- In 6: 1 = Step forward on left, bringing left shoulder slightly forward.
 2 = Rise slightly.
 3 = Step forward on right, rising slightly more.
 4 = Step forward on left, lowering in order to prepare for hop.
 5 = Hop into the air on left foot.
 6 = Land on left, with shoulders even.
 (When teaching the saltarello in 6, it is easier to merely say that the hop is on beat 6, without mentioning when people hop into the air or land. Most people will then take off on the 5th and land on the 6th beat with less confusion than if it is explained.)

The *saltarello* is not usually referred to as a step, as it is one of the four dance rhythms that are used in the *balli*. Instead it is most often given in the sources as a certain number of *tempi di saltarello*. It does, however, have a characteristic movement, which will be called a "*saltarello*" in this manual. The *saltarello* can be performed in the other *tempi*, as PnD and Rvat go into great lengths to describe this, but it is not always certain that a *saltarello* in *quadernaria* is actually a *saltarello* instead of a *saltarello tedesco*. For more on this, see the Saltarello Tedesco section. The *saltarello* takes one *tempo*. When it is in a longer meter, *quadernaria* or *bassadanza*, it may be referred to as a *saltarello longo*.⁸⁵

There are, fortunately, a number of descriptions of the *saltarello*. In PnD it is given as being a *doppio* with a *salteto*,⁸⁶ while in Vnm it is described as "*El Saltarelo uno paso dopio el salto che si suso un pe' quale su' lato*".⁸⁷ From this it seems that the *saltarello* consists of three steps and a hop, with the hop done on the foot that begins the step. Cornazano does not specify a hop, instead saying "*consiste solo di passi doppi ondeggiato per relevamento del secondo passo curto che batte in meco del uno tempo e l'altro ...*".⁸⁸ It is possible that the *ondeggiato* is in place of a hop, or it may only have been the usual rising motion used in the steps. If the latter, it is unclear whether the hop was excluded from Cornazano's *saltarello*, or if it was presumed that everyone knew it was to occur. From his description of the normal *doppio*⁸⁹ it is clear that this second short step is the second of the three steps, so it seems odd that it is described as being in the middle of one *tempo* and the next, which would seem to mean at the up-beat at the very end. Presumably he is describing the weak beat at the end of the first half of the bar. This reconstruction presumes that it is a rise that is being described here, not a hop, and that the rise only occurs on the second step, rather than continuing onto the third step, as it is necessary to lower to a flat position in order to take off for the hop.

⁸⁵ Examples are in both versions of *Belreguardo* in PnD, in *Leoncello (vecchio)*, in PnD, Sc and MOe, and *Mignotta Nova* in Rvat.

⁸⁶ PnD line 315.

⁸⁷ Vnm line 3. Smith's translation is "The *saltarello* [is] a *doppio* [in which] the *salto* [follows] on the foot on the same side."

⁸⁸ Rvat line 183. Smith's translation is "It consists only of *doppi*, *ondeggiato* as a consequence of elevating during the second short step which touches down in the middle of the one *tempo* and the next .."

⁸⁹ See Rvat line 119.

We decided on our reconstruction, that of three steps followed by a hop, for two reasons. First, it is more consistent with other steps, such as the *saltarello tedesco* or a *bassadanza doppio* with an ornament added, as these also have first a *doppio* and then whatever extra step is used at the end. The other reason is that the *saltarello* seems to be closely related to the later galliard, which also has a hop at the end.⁹⁰ For the reconstruction, the take-off for the hop is moved onto the fifth beat, and the landing occurs on the sixth, in order to give time to complete the hop, and also because the landing more naturally falls on the stressed sixth beat than sometime after it.

There is, however, some evidence that the hop of the *saltarello* actually occurs on the upbeat of the previous bar. PnD stresses that the *saltarello*, as the *bassadanza*, begins on the *vuodo* (upbeat) rather than the *pieno* (downbeat),⁹¹ and the dances *Verceppe* and *Zoglioxa* in PnD both have *saltarelli* that are preceded by a *salto*, which are perhaps explicit mentions of the hop of the *saltarello*. More often, *saltarello* sections are preceded by a *movimento*⁹² which, if the *movimento* is really a rise, is perhaps sufficiently indistinguishable from a *salto*. However, PnD states that the *bassadanza* should start with a *movimento*⁹³ and, as there is no reason to believe that *bassadanza* normally incorporate any sort of hop, the *movimento* in this case probably is closer in meaning to "movement" than to the specific *movimento* step. The *movimento* mentioned before *saltarelli* is likely equivalent. Although there is considerable evidence for the *saltarello* starting on the upbeat, we decided to keep things simpler by having all steps begin on the downbeat. Because of this we have removed the initial *movimento* where it appears at the beginning of *saltarelli*.

To confuse matters more, the *saltarello* sections of the music are sometimes in a 3/4 rhythm rather than 6/8.⁹⁴ Other *saltarello* passages show a more 6/8-style rhythm by having six eighth notes, two dotted quarter notes, or sequences of quarter-eighth-quarter-eighth. As well, Cornazano says that when a tenor is played in *saltarello* it should have three beats per note (Rvat line 1130), where, for instance, he says that *quadernaria* has four. The reconstruction of the step fits rather badly here, but it seems that any reconstruction that suits 6/8 would be as difficult to do in 3/4. Perhaps the step was performed differently in these places, or dancing counter to the rhythm of the music was enjoyed as a challenge. Or maybe the musicians discretely improvised something to keep their employers in time. We have chosen the last strategy, in order to reduce the number of things that must be learned. In places where *saltarelli* are called for in 3/4, we have tried to arrange the music so that a prominent part is providing the 6/8-style syncopation. See, for example, *Pizocara*, where parts of the music notated in 6/8 actually contain three quarter notes per measure.

Cornazano states that the *saltarello* is done with a rising motion (perhaps actually the hop, as discussed above), and with shoulder shading.⁹⁵ The rise is confirmed by Ambrosio.⁹⁶ There is, not surprisingly, no mention of extra movements being added to the *saltarello*, as, with the hop, there already is one. But Cornazano says that, when doing a *saltarello*, one⁹⁷ should mix in other steps as well, giving the examples of two *sempii*, or three *contrapassi*, or these two sequences in a row.⁹⁸ He later gives the steps used in the *saltarello* as being the *sempio*,

⁹⁰ For more on the early history of the galliard, with references to the *saltarello*, see Sparti's introduction of *Compasso*.

⁹¹ PnD line 187, also Rvat line 1152.

⁹² Examples are at the beginning of *Mercanzia*, *Sobria* and *Vercepe*, only in PnD; in the middle of *Belreguardo* and *Ingrata*, also only in PnD; and in the middle of *Jupiter*, where it appears in most of the other sources but not in PnD.

⁹³ PnD line 180.

⁹⁴ This occurs very definitely in some places in *Sobria*, *Tesara* and *Pizocara*, where the music appears as series of three semibreves (sometimes black) and, to a lesser extent, in *Belreguardo*, *Ingrata*, *Mercanzia* and *Prexonera*, where a quarter-eighth-eighth-quarter sequence is seen.

⁹⁵ Rvat lines 184 and 228.

⁹⁶ PnA line 459.

⁹⁷ The woman is specifically mentioned, but it is presumed that the man is permitted to be at least as adventuresome.

⁹⁸ Rvat line 231.

ripresa, *doppio*, and *contrapasso*.⁹⁹ This is a foreshadowing of the later variations that were seen in the galliard. This improvisation would be appropriate in a *saltarello* dance, and therefore probably is seen in long *saltarello* passages of a *ballo*, but it is much less likely that it would be performed when there are only one or two *saltarelli*. Most sections of *saltarello* do not have a starting foot specified, and if people were expected to vary their footwork while doing them this is not surprising. We have given a starting foot in these cases, presuming that most dancers will prefer to just do the normal *saltarello* step, but those who wish to experiment with variations can ignore this suggestion.

⁹⁹ Rvat line 293.

Saltarello Tedesco Plural = saltarelli tedeschi Timing = one bar

- 1 = Step left, bringing the left shoulder forward slightly.
- 2 = Step right, rising slightly on toes.
- 3 = Step left, rising slightly more.
- 4 = Step right sideways, bringing shoulders even, then put left toes under right heel, raising right foot.
The next step will be flat again.

The *saltarello tedesco* is not mentioned as one of the steps, but is given as the characteristic movement of the *quadernaria tempo* (equivalent to 4/4 time). It is usually referred to as a certain number of *tempi di saltarello tedesco*,¹⁰⁰ but in this manual "*saltarello tedesco*" is used instead.

It may be that any time a *doppio* or *saltarello* is called for in *quadernaria tempo*, a *saltarello tedesco* is expected. There are cases where one source calls for a *saltarello* or *doppio* where the same dance in another source has *saltarello tedesco*.¹⁰¹ But, because of the amount of space devoted in the manuals to explaining how the movement of one *tempo* could be performed in another *tempo*, it is likely that in most cases a "*saltarello*" actually means the characteristic motion of the *saltarello tempo*, and "*doppio*" a *bassadanza*, or unornamented, *doppio*. *Saltarelli tedeschi* and a *doppio* are both mentioned in the same section of the dance *Gratiosa* in PnG, so it seems strange that different terms would be used for the same movement.

The *saltarello tedesco* is one of the steps which is actually described in the sources. Unfortunately, the descriptions are not identical and it is not clear if the different descriptions are different explanations of the same movement, if there are different ways of performing the step, or if the *saltarello tedesco* changed over time. As well, when the step is described within a dance, it might be an alternate way of doing the step, described only because it is unusual.

The step is defined in PnD as consisting of "*uno dopio cum uno frapamento in uno tempo*"¹⁰² and later as "*uno dopio e uno frapamento drieto alo dopio in uno tempo*".¹⁰³ Cornazano explains it as "*dui passi sempî & una ripresetta battuta detro el sicondo passo in traverso*".¹⁰⁴ In the dance *Jupiter* in PnD, where other sources have *saltarelli tedeschi*, *quadernaria* is described as "*passi tri et uno afrapamento uno poco in traverso*." In *Prexonera* in PnA, *saltarello tedesco* is described as "*un passo doppio & una rimpresa per tempo*". There are also other descriptions which may be *saltarelli tedeschi*. At the beginning of *Fia Guielmina* (the first version) PnD has "*tempi dui a guisa de saltarello in mexura quadernaria cioe ... passi quatro per tempo comencando dal pe sinistro e dagando el boto sul pe drito*". Later in the same dance the step sequence "*dui sempîi comenzando al pe sinistro e una represa inanti sul galono sinistro*" occurs, where Rvat calls merely for one *doppio*. The version of the dance in Rvat also has some interesting descriptions of steps done in *quadernaria*, and the second *Fia Guielmina* does, as well. *Leoncello Vecchio* in PnD has a *voltatonda* described as "*tri sempîi e una meza represa*", where NYp has a "*doppio in volta*". *Rosina* in NYp starts with "*duo passi dopi cholle meze riprese*".

¹⁰⁰ Examples of exceptions are in NYp at the beginning of *Gratiosa* where "*pasi di saltarelo todescho*" occurs, and the beginning of *Spero*, in PnG, where there is "*doppîi in todescho*".

¹⁰¹ Compare, for example, the beginning of *Gelosia* in PnD, PnA and NYp, and the beginning of *Gratiosa* in Sc and PnA.

¹⁰² PnD line 271.

¹⁰³ PnD line 301.

¹⁰⁴ Rvat line 191.

From this evidence, the *saltarello tedesco* seems to consist of a *doppio* (three steps forward), with an additional sideways movement on the fourth beat. Because the *saltarello tedesco* is done on alternating feet,¹⁰⁵ this last movement should be something that does not have a resultant weight change. (For example, if a *saltarello tedesco* consisted of four steps, starting on the left foot, the next movement would also have to start on the left.) Because this extra movement is sometimes given as a *ripresa* or *ripresetta*, one solution, the one chosen for this manual, is to use the same sideways step and undercutting step that our reconstruction of the *ripresa* begins with.

An alternate reconstruction, suggested by the description of the step being done with two *sempii*, is to take two steps forward and then one sideways, without an undercut.

Although the *saltarello tedesco* is normally done in *quadernaria* it can be done in other *tempi*, and does occur in *bassadanza tempo*, such as in *Principessa*, *Consolata*, and *Caterva*. The timing of the step in *bassadanza* is discussed in PnD, line 269.

The *saltarello tedesco* is not mentioned as specifically being done with rising motion or shoulder shading, but as they are required for a *doppio*, the *doppio* in the *saltarello tedesco* is probably ornamented in the same way. Because this reconstruction ends with one foot under the other's heel, ending in the normal flat position is difficult; thus, only the starting position is done flat. Extra ornamental steps would presumably not have been added, as the *saltarello tedesco* already has one required in its performance.

¹⁰⁵ For instance, *Graziosa*, in PnG and others, starts with three *saltarelli tedeschi* starting on the left, and then has a *doppio* right; *Jupiter* in NYp also begins with three *saltarelli tedeschi* starting on the left, and then has a *volta del gioioso* on the right, while *Legiadra* has a *saltarello tedesco* left, done by one woman, followed by a *ripresa* right.

Sempio Plural = sempii Timing = half bar

In 4: 1 = Step forward on left, rising slightly, and bringing left shoulder slightly forward.
 2 = Lower to flat position, and bring shoulders even. Add ornament as desired.

In 6: 1 = Step forward on left, rising slightly onto toes, and bringing left shoulder slightly forward.
 2 = Rise slightly more.
 3 = Lower to flat position, with shoulders even. Add ornament as desired.

The *sempio* takes half a *tempo*¹⁰⁶ and moves forward unless otherwise specified. It seems to be nearly indistinguishable from a *passo*.¹⁰⁷ In *Ingrata*, for instance, PnD has "*pasi dui e represe due*", and then refers to "*quisti dui passi sempii et represe*". In *Amoroso*, NYp has *passi di natura* where *sempii* are used in PnA, and in *Reale* NYp has *pasetini* where PnA has *sempii*. It is possible that *sempio* is the formal name for the dance step that consists of one step forward, and *passo* may have been the same motion, but without the styling of the *sempio*. *Passittini* may have usually been steps taken once per beat, such as in *Vita di Cholino* in NYp, where two *passittini* take the time of one *sempio*. *Sempii piccoli* occur in *Belfiore*, where a *voltatonda* is described in PnD as "*pasi quatro sempii piccoli*", where PnA has "*un passo doppio*", so the *sempii piccoli* seem to be equivalent to a normal step.

The *sempio* can have the short, ornamental steps added¹⁰⁸ and should be performed in various ways.¹⁰⁹ *Sempii* should be done with rising motion¹¹⁰ and shoulder shading.¹¹¹

It is uncertain if the shoulder shading is performed for every *sempio*, which is what we have decided on, or if it is continued through every pair of *sempii*, so that the left shoulder moves forward at the beginning of a *sempio* on the left foot and remains forward until a *sempio* right that follows is completed.¹¹²

¹⁰⁶ PnD line 107, Rvat line 361, Sc line 1344.

¹⁰⁷ *Passo* is also used to refer to a dance step of any sort, in the same way that the word *step* in English can mean both the motion of moving one foot forward, and the general term for any dance movement.

¹⁰⁸ PnD line 118.

¹⁰⁹ Rvat line 138.

¹¹⁰ PnA line 457.

¹¹¹ PnA line 484.

¹¹² This uncertainty is due to PnA saying that the shoulder shading is continued until the end of the *tempo* in which a *sempio* or *doppio* is being performed. (PnD line 489)

Voltatonda (including Volta del Gioioso) Plural = voltetonde

Timing = two bars (usually)

A *voltatonda* is a complete turn and is done using other steps while moving in a small circle. The steps used will be given in brackets after the word "Voltatonda", with the direction in which the dancer is to turn. At the end of the *voltatonda* the dancer has returned to his starting place, unless it is otherwise stated. For example:

Voltatonda (Doppio Left, Doppio Right, counterclockwise), in 6/4 time, would be done as follows:

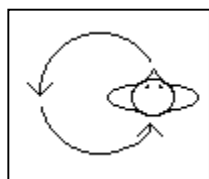
First do a Doppio Left.

- 1 = Step left, turning toward the left about 60 degrees, bringing left shoulder slightly forward.
- 2 = Rise slightly.
- 3 = Step right, turning another 60 degrees, rising slightly.
- 4 = Step left, turning another 60 degrees, rising slightly more.
- 5 = No step.
- 6 = Lower to flat position, shoulders even, facing opposite to original direction, and to the left of the original position.

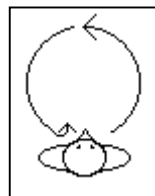
Then do a Doppio Right.

- 1 = Step right, turning toward the left about 60 degrees, bringing right shoulder slightly forward.
- 2 = Rise slightly.
- 3 = Step left, turning another 60 degrees, rising slightly.
- 4 = Step right, turning another 60 degrees, rising slightly more.
- 5 = No step.
- 6 = Lower to flat position, shoulders even, facing original direction.

It is important to note that the *voltatonda* is done as a circle to the side of the dancer's original position, not in front. The correct and incorrect paths are indicated below.



Correct path



Incorrect path

A second example is one of the most common *voltetonde*, which is done with a *doppio* and takes only one bar of 4/4 time. (This is discussed below as *volta in piva*.)

Voltatonda (Doppio Left, counterclockwise), in 4/4 time, would be done as follows::

- 1 = Step left, turning toward the left about 120 degrees, bringing left shoulder slightly forward.
- 2 = Step right turning another 120 degrees, rising slightly.
- 3 = Step left turning another 120 degrees, rising slightly more.
- 4 = Lower to flat position, shoulders even, facing original direction.

The *volta del gioioso* is a *voltatonda* consisting of two *sempii* and a *ripresa*. It is always done starting on the right foot, turning counterclockwise, in 6/4 time, so is given here that way:

First do a sempio right

- 1 = Step right, to the left (so the right foot will cross in front of the body), bringing the right shoulder slightly forward, rising slightly. (Don't try to leave the left foot glued to the floor; it should turn naturally, with the rest of the body.)
- 2 = Rise slightly more, with the rest of the body following the turn.
- 3 = Lower to flat position, shoulders even.

This produces a 90-degree turn so far, and all of the body including the left leg should have made the turn. Next, do a sempio left, ending with a meza volta left.

4 = Step left, turning to the left, bringing left shoulder slightly forward, and rising slightly.

5 = Rise slightly more, with the rest of the body following the turn.

6 = Lower to flat position, shoulders even, and pivot 180 degrees counterclockwise, on left foot.

The dancer has turned 360 degrees in total, and is about two steps farther to the (original) left of the starting position. Finish with a ripresa right.

1 = Step sideways on right, leading with right shoulder.

2 = Rise slightly.

3 = Put left toes under right heel, rising slightly more.

4 = Step sideways on the right, rising slightly more.

5 = None.

6 = Lower to flat position, with shoulders even. Add ornament as desired.

The dancer is now in the starting position, ready to move the left foot for the next step.

The *voltatonda* is a complete turn, usually returning to the same spot. The sources generally agree that it takes two *tempi*,¹¹³ and this is certainly the case with the *volta del gioioso*, which is the most common type of *voltatonda*. The *volta in piva*, on the other hand, often does take only one bar. Both of these *voltetonde* are discussed more fully below.

A larger-than-usual *voltatonda*, referred to as *larcha*, occurs in *Damnes* in PnD, where two *sempii* and two *doppii* are used, while the second version of *Fia Guielmina* has a *voltatonda* done with three *tempi* of *piva* in PnD and four in Sc and MOe. *Sobria* in PnD also has a *voltatonda* done with four *tempi* of *piva*.

A *voltatonda presta* is mentioned in *Zoglioxa* in PnD. It is unclear what is meant, but it is perhaps a one-beat spin. A one-beat *voltatonda* also seems to occur at the end of the first section of the second version of *Fia Guielmina* in PnD.

Other unusual *voltetonde* are found in *Amoroso* (for three), in Sc, which has a *reverenza* done with a *voltatonda* (perhaps just a *reverenza* followed by a *voltatonda* done with a *doppio*), and a *voltatonda* done apparently with three people holding hands. In *Mastri di Toboni* in Fl there is a "*volta di troboni*".

The *voltatonda* is ornamented with extra movements¹¹⁴ and mentioned by Cornazano as one of the steps to be performed with diversity.¹¹⁵ Because there are many ways of doing the *voltatonda*, this obeys the injunction regarding diversity, and the individual steps making up the *voltatonda* could presumably be ornamented in the same way as they are when done alone.

Volta del Gioioso

The *volta del gioioso* is not referred to with that name in PnD, only occurring in *Damnes*, *Jupiter*, *Mercantia* and *Verceppe*, and is often described rather than named in other sources as well. It is also called a *volta* or *voltatonda in* or *di bassadanza*, and may be what is expected whenever a non-specified *voltatonda* is done in *bassadanza tempo*. It is always done in *bassadanza tempo*, and always starts on the right foot, turning counterclockwise. *Voltetonde* in *bassadanza* occasionally use other steps, such as two *doppii* used in *Rostiboli per Tre* in NYp, and what appears to be two *ripreses* in *Corona* in PnD and Rvat.

¹¹³ PnD line 108, Rvat line 366. Sc line 1350 says "*Tucta volta et due tempi*", but NYp in the same place has *un*, which is perhaps a mistake.

¹¹⁴ PnD, line 119

¹¹⁵ Rvat line 139.

The *volta del gioioso* consists of two *sempii* and a *ripresa*. Some descriptions sound as if the *sempii* are the *voltatonda*, while the *ripresa* comes after, while others clearly have a *ripresa in volta* as part of the step. This may be merely two different ways of describing the same figure, or it may indicate slight differences in the way that a *volta del gioioso* was performed. We have taken it as meaning the same thing, presuming a pivot turn on the upbeat of a *ripresa* is the same thing as a *ripresa in volta*, but if the *ripresa in volta* was actually done by turning throughout the entire *ripresa*, then this would produce a slightly different method. It seems unlikely that a full *voltatonda*, returning to the same spot, was meant to be done with the two *sempii*, as the *ripresa* would then move the dancer to the side. In *Alesandresca*, a *voltatonda* which seems to consist of a *sempio* and a *doppio* in PnA, Nyp, and other sources becomes a *volta del gioioso* in Sc and FOLj. It is possible that this indicates another way of doing a *volta del gioioso*.

Volta in Piva

Another common type of *voltatonda* is one done with a *doppio*, or four steps, and taking either one bar of *quadernaria* or two of *piva*. The sources do not agree on a term for this step, nor on one way of doing it. In the dance *Belfiore*, for instance, PnD describes a *voltatonda* as being done with "*pasi quatro sempii picoli*"; PnA uses "*un passo doppio*", and Sc has "*voltatonda im piva*". The term "*volta in piva*" comes from the list of steps in Sc (also NYp).¹¹⁶ The list also has "*passi sempii in volta*" which may actually be a more correct name; it is possible the *volta in piva* meant a *voltatonda* done with two *piva* steps rather than three or four steps, done turning, in two bars of *piva*. (The term "*voltatonda in piva*" is not exclusively used for a three- or four-step *voltatonda*; it is used in Rvat, at the end of *Sobria*, where the woman does a turn with four *pive*. Notably, the same *voltatonda* in PnD, and earlier in Rvat, is described, such as by saying '*in piva una voltatonda*'; perhaps the term was usually avoided if it was not being used to mean a three- or four-step turn.)

Our decision is that any *voltatonda* done in one bar of *quadernaria* or in two bars of *piva* and which is described as a *doppio* or as three or four *sempii* or steps, or has no steps specified, is a *volta in piva*. Because it is easier to do a full circle with four steps than three, we use four steps unless it is clear that the next step immediately following is on the opposite foot. Because of using both a *doppio* and four steps, we chose not to have a specific term used in the dance instructions, but have described the step each time.

Related to the *volta in piva* is the *voltatonda* using "*tri sempii cum uno salteto*", which occurs in the second version of *Fia Guielmina* in PnD, and the *voltatonda* done with "*tri sempii e una meza represe*" from *Leoncello Novo*, also in PnD.

¹¹⁶ Sc line 1331.