SCA Dance Cheat Sheets

Pennsic XXVII Version (July 31, 1998)

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SCA Dance Cheat Sheets

This is a collection of cheat-sheets for Renaissance dancing, as done in the Society for Creative Anachronism (SCA).

If you know some dances that I don't have, or you have more source information, or if I have any errors, or if I am missing important variations in how things are danced, please let me know.

I plan on updating and expanding these cheat sheets over time. If you're looking at the electronic version, then you're seeing the latest version. If you're looking at a paper version, then I've probably made some changes. You can contact me about obtaining a new copy at:

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At this instant, I'm charging $7 for a copy mailed within the USA, or $5 for a copy delivered in person (say, at Pennsic). This price will rise as the cheat sheets get bigger. You may also photocopy as many additional copies as you like, and give them away to your friends.

What's New?

This is the 2nd edition of this document. The first was completed just after Pennsic XXV, in 1995. I rewrote most of the beginning materials, and added the following dances: Amoroso, Anello, Gelosia, Petit Reinse, Rostiboli Gioioso, Ballo del Fiori, Bransle Aridan, Washerwomen's Bransle, Return of Spring.

1 Introduction

1.1 Motivation

Since the founding of the SCA, there have been a number of projects to produce "dance manuals" or "cheat sheets." Unfortunately, many of these efforts have not been well-distributed, or have had accuracy problems, or have not included all the features which I consider essential to a good manual: primary sources and references to the literature. In addition, these efforts often did not have very much information on early (pre-1600) dances, which I really wanted to learn about.

So I set out to create another set of cheat sheets which would not have these problems. My ideal entry for a dance would include a facsimile and transcription of the primary source (where possible); a list of references of articles and books about the dance, both from the historical dance community and the SCA; a summary of the dance; and notes about SCA regional variations, alternate reconstructions, and so forth. While the current compilation is modest in both the number of dances that it includes and the fraction of entries which approach the ideal, I hope that these cheat sheets will grow over time.

I have also included a few dances which are commonly danced in the SCA, but originated long after 1600. I have included these dances mainly to give information about their origins.

1.2 Format

The format of the dances is interpreted like this:

```
1- 2  Touch your toes,
3- 4   touch your nose.
```

The numbers on the left margin are measure numbers. Generally there are two "beats" or "steps" per measure. The text on the right describes the action during those measures. Periods indicate the end of a musical phrase, and the instructions are also indented to show the ends of phrases. It's very important for both the dance master and dancers to be able to fit the steps to the phrases.

Some other sets of dance cheat sheets use a larger unit of counting corresponding to one double step, which is often two measures of music. This sort of notation would give numbers approximately half that of mine.

The descriptions often include instructions such as "face partner, take both hands, and double up the hall." In general, there is no time allocated for facing your partner and taking hands; the time for the entire movement is the time taken by one double.

Some readers might make the point that it would be difficult to learn a dance by merely looking at these instructions, because they are so sparse. This is probably true; however, if you've seen a dance danced, these cheat sheets are probably sufficient. If you haven't, then you can probably find another source which gives more detailed instructions.

The version numbers start at 1.0 when I first publish a dance. The version gets incremented by less than one if a minor change is made, or by a whole number if a significant change is made.

1.3 Steps

In general, most figures behind on the left foot — but there are always exceptions. Modern English Country Dancers (ECD) always start on the right; I've heard it claimed that this is due to the influence of the post-period Minuet. It is certainly rare that any pre-1600 dance which specifies the starting foot calls for a right-footed start.

Playford

References to "country dances" or even "English country dances" appear as early as 1551 (see Cunningham's article, and Cassazza's article in *The Letter of Dance*, vol 2), and Queen Elizabeth (d. 1603) was repeatedly said to have encouraged and danced country dances. Unfortunately, Playford's 1651 book *The English Dancing Master* is the first extant published collection of "country dances." There are a few earlier short manuscripts on the topic, but unfortunately neither they nor Playford give any detailed instructions as to how the steps are to be done; the introduction of the *English Dancing Master* has a list of abbreviations (single, double, etc.), and that's it. In fact, early Baroque dance step styling is also not recorded, and so there is a complete lack of knowledge about Country Dance steps until the middle 1700's.

The way Country Dances are done in the SCA are heavily influenced by the modern English Country Dance community. Cecil Sharp, who revived ECD early in the 20th century, used a variety of sources, including collecting descriptions of early 20th century “traditional” folk-dance. Their reconstruction of these steps, therefore, is not a reflection of the steps used in 1651 (or 1600), nor is it likely that there will ever be enough information to reconstruct the exact steps used for country dancing in 1600 or 1651.

Here’s how the steps are done by the modern ECD community:

A **single** takes 2 beats, and is one step forward and a second step to bring the feet together. A **double** is three steps forward and a fourth step to bring the feet together.

A **slipping circle**, which is not mentioned in Playford but is sometimes used in modern English Country Dancing (e.g. in Sellenger’s Round), is done in a circle with the dancers all facing inwards and holding hands: the dancers step sideways to the left or the right without turning their hips. Playford generally specifies doubles where modern ECD uses slipping circles.

A **sashay** involves a couple facing each other holding both hands, and moving sideways with a step identical to that used in a slipping circle. Playford calls this slipping (e.g. Picking Up Sticks). This step is also called “slipping” in the Inns of Court manuscripts.

When **arming**, the dancing couple grips each other’s elbows with one hand, and uses two doubles to walk in a circle. Arming always appears in pairs in Playford; we adopt the convention of calling for arming left and then right, but Playford never specifies a direction.

When **siding**, the dancing couple advances with a double until they are next to each other with their shoulders parallel, and then use a double to return to place. There is a variant called Sharp Siding which is not commonly seen today (even at Cecil Sharp House in London); this is discussed in *The Playford Ball*.

The **set and turn single** step involves a single to one side, a single to return to place, and then a turn in place using a double. As usual, Playford gives no directional hints. The modern ECD community always starts right. I’ve seen it taught in the SCA always starting left, and I’ve also seen it taught starting left the first time and starting right the second time, when they appear in pairs.

Bransles

Unlike English Country Dances, the bransles of Arbeau have very precisely specified steps. Bransles also are mentioned repeatedly in English sources of the 16th century and early 17th century, albeit without any details, and survive to the present day as traditional folkdance in France.

A bransle **single** left is a sideways step to the left with the left foot, and then a step with the right foot to join the left. A bransle **double** is two singles in the same direction. Arbeau specifies various ornaments which can be added to these steps, such as "step, close, step, kick," which is specified for the Scottish bransle and the Burgundian bransle. See the discussion after the Bransles Double, Single, Gay, and Burgundian for a description of other bransle step embellishments discussed by Arbeau.

Another embellishment is the **capriole**, which may be done during any leap or jump and is discussed by Arbeau in the galliard section: when you leap into the air, wiggle your feet rapidly forwards and backwards in opposite directions, while keeping your legs as straight as possible. It's important to land with your knees bent in order to avoid hurting yourself.

Arbeau states that bransles can be danced as a line or circle of dances. If danced in a line, new dancers may join in the dance at the trailing end of the line. I rarely see bransles danced in this fashion in the SCA, but Arbeau mentions this repeatedly.

Many Arbeau dances do not actually require couples, although Arbeau always speaks of boy/girl couples. These dances are listed in the cheatsheets as being for "dancers" instead of "couples."

Galliards

An excellent beginner article on Galliards can be found in The Letter of Dance, volume 1. One of the basic galliard steps is the **Cinque Passi**, which takes 6 beats and is danced to the rhythm of the first phrase of "My country 'tis of thee:" one, two, three, four, (pause), six-and, one... Alternately, one can follow the simple prescription of one of the Inns of Court manuscripts: "One, two, three, foure, & fiue."

The galliard is described in numerous late 16th century sources, with hundreds of variations on the basic step. There are also quite a few articles about galliard variations in *The Letter of Dance.*

Start with left foot slightly in front of the right:

kick right
kick left
kick right

kick left
(pause)
jump into the air, landing with the right foot slightly in front

The last bit is called a **cadence**, and leaves you ready to start again, but with the left first going first. You may stand still, move slowly around the room, or turn in place using this step.

In addition to these solo galliard steps, there are also choreographed galliard dances (some for couples), and an interesting variation called 'La Volta,' which is described by Arbeau. This 2-person, intimate, spinning dance was favored by Queen Elizabeth and was condemned by some in the the religious community.

Almains

The dance known as the Almain is described in Arbeau with detailed steps and improvised choreography, and in the Inns of Court manuscripts without a detailed description of the steps, but with many explicit choreographies.

In Arbeau, the Almain single and double are quite similar to the pavane single and double, except the final close turns into a step which leaves the foot in the air. A single beginning on the left is thus "step forward left, step forward right, leaving the foot in the air," while a double starting on the right is "step forward right, step forward left, step forward right, step forward left, leaving the foot in the air." Subsequent steps begin by stepping with the foot currently in the air.

The Inns of Court manuscripts include no detailed step descriptions, but do refer to doubles in the opening "traveling" section of many almains as being "hopped." Arbeau specifies that you do not actually hop but merely lift your foot into the air.

I find that ending with the foot in the air is an excellent teaching tool, allowing any dancer to remain on the correct foot.

15th Century Italian

The steps used in 15th century Italian dances are considerably more complicated than the steps used in most dances in these cheat sheets. The following material follows *Joy and Jealousy* in content, but is highly condensed and probably has errors; I highly recommend that you look at *Joy and Jealousy* if you are serious about 15th century dance.

A **Movimento** (plural movimentii) is simply a small motion, perhaps rising on the toes.

A **Mezavolta** is a half turn, and usually happens at the end of another step, taking no time. For example, a **doppio** ending with a mezavolta takes the same amount of time as a doppio, but the dancer ends up turning 180 degrees.

A **Doppio** (plural doppii) in quadernaria (4/4 time) is: step, step, step, pause. The appropriate styling is to rise throughout the step, and fall back on your heels during the final pause. A doppio done in bassadanza (6/4 time) is syncopated: 1 pause 3 4 pause drop.

A **Piva** (plural pive) in quadernaria (4/4) is: step, step, step, pause. Unlike the similar doppio, the second step brings the moving foot behind or even with the front foot, not past it. When done in 6 it is syncopated. Note that in some instances (Gelosia, Anello), pive in quadernaria are done twice normal speed, while in other cases (Amoroso) they are done only as fast as a doppio.

A **Saltarello** (plural saltarelli) is: step, step, step, hop. It also has the same styling as the doppio.

A **Sempio** (plural sempii) in quadernaria (4/4) is: step pause. It takes half as much time as a doppio, and has similar styling. The "step" mentioned in several of these dances is similar; Rosina has yet to successfully explain to me what the difference is. A sempio in bassadanza time (6/4) takes 3 beats: step pause drop.

A **Reverenza** is significantly different from later eras. Slide your left foot back and kneel partway, bending both knees. This step generally takes as much time as a doppio.

A **Ripresa** is a piva done sideways.

A **Voltatonda** is a 360 degree turn using a doppio step. A Volta del Gioioso uses 2 sempii to turn, and then adds a ripresa. When turning left, you should do a circle around a point to your left.

A **Contrapasso** (plural contrapassii) in quadernaria (4/4) takes half the time of a doppio, and is step, step, step, close, except the final step brings the moving foot behind the other foot. Contrapassii generally come in groups, and will all start on the same foot.

1.4 Sources

The best bibliography of sources for Renaissance dance is the list edited by Dennis Sherman for the RENDANCE mailing list. The list here only a small subset of interesting sources, and those sources referred to in the cheat sheets.

Primary Sources

Arbeau, Thoinot. *Orchesography* (1589 and 1596). In French. Available in a variety of facsimile editions. The Dover edition is a very inexpensive and easily readable English translation, edited by Julia Sutton. The facsimile (in French) is available on-line.

Caroso, Marco Fabritio. *Nobilta Di Dame* (1600). In Italian. A refinement of *Il Ballarino*. An English translation, edited by Julia Sutton, is out of print in hardback, but can occasionally be found for around $90. It's been reprinted in paperback, entitled *Courtly Dance of the Renaissance*, ISBN 0-486-28-619-3, $14.95.

Caroso, Marco Fabritio. *Il Ballarino* (1581). In Italian. Available in facsimile but not translation. There is currently a project (called the "Caroso Conspiracy") which is engaged in transcribing and translating this source.

Playford, John. The English Dancing Master, 1651. A facsimile of this work is available from the Country Dance and Song Society and other sources.

Secondary Sources

Brainard, Ingrid. *The Art of Courtly Dancing in the Early Renaissance.* Privately printed, 1989. Available from the author (Ingrid Brainard, 37 Princess Road, West Newton, MA 02165, USA). Covers 15th century dances. Was $15 a few years ago.

Clark, Alexander. *Court & Country Dances of the Renaissance in England and France.* Privately printed, 1994. Sold by the author at various SCA events for $11, might be available via mail: Alexander Clark, 105 Fairbrook Drive, Penna. Furnace, PA 16865.

Cunningham, J. P. "The Country Dance - Early References," *Journal of the English Folk Dance and Song Society*, v9 #3, December 1962, pp. 148-154.

Durham, Peter and Janelle. *Dances from the Inns of Court, London 1570-1675.* Privately published, 1998. Also available on-line. There are also articles by Wilson and Cunningham on these dances.

Keller, Kate V.W., and Shimer, Genevieve, *The Playford Ball: 103 Early Country Dances 1651-1820, As Interpreted by Cecil Sharp and His Followers.* A Capella Books & CDSS 1990. ISBN 1-55652-091-3. [TPB]

Thomas, Bernard and Gingell, Jane. *The Renaissance Dance Book: Dances from the Sixteenth and Early Seventeenth Centuries.* London: London Pro Musica 1987. (expensive) Sheet music and a tape available.

Stephens, Vivian and Cellio, Monica. *Joy and Jealousy.* Self-published, 1997. Covers 15th century Italian balli. Includes a tape of synthesized music. Available from: Monica Cellio, 7634 Westmoreland Ave, Pittsburgh PA 15218.

The Letter of Dance. An SCA publication about period dance. Available from the editor at: Bill Street, 908 Redwood Lane, Birmingham AL 35235. Printed quarterly. Back-issues are available on paper and also on-line.

Video

Il Ballarino: The Art of Renaissance Dance, 1990, directed by Julia Sutton and Johannes Holub, narrated by Julia Sutton. Dance Horizons Video, Princeton Book Company, PO Box 57, Pennington, NJ 08534. Videocassette (VHS), 33min. ISBN 0-87127-170-2, $39.95. Only covers Caroso's dances.

Le Gratie D'amore, European Court Dance of the Late Renaissance, Filmocentro; Taller de Danzas Antiguas, y Charles Garth y Elizabeth Aldrich. New York: Historical Dance Foundation, 1992 (spanish with english subtitles). HDF's phone # is (212) 255-5545. Includes pavannes, bransles, galliards, and balli. 30 minutes; costs around $30.

Discography

This discography is a subset of Andrew Draskoy's document in the RENDANCE archive:

Danses Popularies Francaises, The Broadside Band, Harmonica Mundi, CD HMC 901152. Everything from Arbeau, some first edition Playford.

Airs Populaires Anglais, The Broadside Band, Harmonica Mundi, CD HMA 1901039. Playford tunes, not all dancable.

Country Capers, The New York Renaissance Band, Arabesque, CD DIDX92. English Country dances.

Orchesographie, The New York Renaissance Band. Arbeau.

Electronic Resources

The RENDANCE e-mail list. For details, see the RENDANCE homepage, or email listserver@morgan.ucs.mun.ca with the following line in the body of the message:

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subscribe rendance Your Name
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substituting your own name.

The sca-dance email list. To subscribe, write sca-dance-request@andrew.cmu.edu. This address reaches a human, so just say that you'd like to be added to the mailing list.

A comprehensive annotated bibliography of Renaissance dance references:
ftp://bransle.ucs.mun.ca/pub/rendance/biblio/rbib.txt.gz

The Letter of Dance Online Archive. http://www.pbm.com/~lindahl/lod/

The Rendance mailing list archive & homepage:
http://www.ucs.mun.ca/~andrew/rendance.html

The SCA Music and Dance Homepage:
http://www.pbm.com/~lindahl/music_and_dance.html

Many of the primary sources above are now available online in facsimile or transcription. These are listed on the above webpages.

1.5 Credits

Thanks to those who have made major contributions:

Margaret (Gretchen Miller) <grm+@andrew.cmu.edu> and Dani of the Seven Wells (Dani Zweig) <dani@telerama.com> wrote the "Draft Dance Notes" for the College of Cour d'Or, which I used extensively.

Estrill (Deborah Sweet) <dssweet@Okway.okstate.edu> provided a copy of the Ansteorran Dance Manual, as well as some other Arbeau and ECD material.

Rosina / Vivian Stephens <vivian@system9.unisys.com> provided some 15th century Italian Balli, which I haven't used yet, but I will eventually.

Filip of the Marche (Philip Cutone) <pc2d@andrew.cmu.edu> provided an electronic copy of a transcription of half of 1651 Playford.

Jessa d'Avondale (Marla Lecin) <0003900943@mcimail.com> provided a bunch of Playford dances.

Veerle Fack proved she carefully proofread things by spotting all 4 ways I spelled Bodleian, in addition to spotting more significant errors than all the other proofreaders.

Mara Kolarova (Meredith Courtney) <meredith@bostech.com> provided an article on La Volta.

Henry of Malden (Alexander Clark), who pointed out some errors in my Inns of Court dances.

Also thanks to those who have made smaller (but still appreciated!) contributions of information, proofreading, and dance-testing:

michael squires <mikes@nickel.ucs.indiana.edu>
Ian Engle <ianengle@freenet.columbus.oh.us>
Una / Ann Kennedy <afn21009@freenet.ufl.edu>

My girlfriend, Chriemhilt von Regensburg, deserves thanks for not killing me for working on this instead of sewing for Pennsic. Finally, thanks are due to the Free Software Foundation, for providing the Texinfo software system, and Donald Knuth, who wrote TEX.

1.6 Copyright

Several people have asked me about the issue of copyright and this collection of cheat sheets. The first thing that I should say is that I'm not a lawyer, nor do I play one on TV. Despite this, I still have to worry about copyright, and the ethical issues related to copyright. My only experience is with copyright laws in the USA; other countries probably are different.

Copyright in academic research is a bit different from copyright in performance arts. In academia, it is considered permissible and ethical to use the contents the work of other people, as long as you give appropriate credit, and do not make a direct quote of too much of the document in question. In this arena, the notion of fair use is quite broad.

In performance arts, the notion of fair use is much more limited. It is possible to publish music, and deny others the ability to perform said music, or a part of it, for pay. In the historical dance world, the thing that is protected is the intellectual work of reconstructing a dance. Is it illegal to teach (without permission) a copyrighted reconstruction at an SCA event which charges an entrance fee? Probably, if the reconstruction is unique. But if the reconstruction is sufficiently "obvious," then it can't be copyrighted; all that could be copyrighted in that case is a particular description of the reconstruction of a dance.

When publishing dance cheat sheets, my main copyright concern is that I do not publish non-obvious copyrighted reconstructions without permission, and that I give credit for reconstructions whenever possible. Unfortunately, I (and many others) have learned most of these dances as folk dance, so I have no idea who did the reconstructions. While the reconstruction of many English Country and Arbeau dances is pretty easy, and thus probably not a worry, a few, such as Arbeau's Horses Bransle, aren't that obvious. But, even in that case, the main thing which is in question is the starting position of the dancers: a small part of the reconstruction. And there are only a few possibilities. So I do not believe that I am tangling with the law over Arbeau and English Country Dances, but I should be willing to give credit to the folks who happened upon useful reconstructions first.

My main worry, then, is over more complicated dances such as 15th century Italian basse dances. For these dances, I will attempt to restrict myself to only publishing reconstructions invented by people who give me permission. While these reconstructions invariably will resemble published reconstructions — after all, they generally come from the same primary document(s) — I believe that I will be able to fulfill both the letter and intent of the law. And, finally, I hope to accumulate a bibliography for each dance, so that credit may be given to everyone who has worked on reconstructing it.

Finally, you may wonder what kind of copyright I assert on this collection of cheat sheets itself. Any material provided by other authors is still copyright by them. Anything else I have typed is copyright by me. However, you should feel free to download this document from the Internet, view it, print it, photocopy more copies, give them to your friends and enemies, and so forth. My only request is that if you do charge money, that you not charge more than your cost of copying and distribution — my aim is to educate, not profit myself or anyone else materially.

1.7 Sheet Music

Barnard Thomas has relatively inexpensive books of arranged music for Playford and transcriptions of Susato's collection of 16th century dance music.

I publish a set of freely-copy music covering many of these dances. For details, please send me mail or email.

Another inexpensive source of freely-copyable music for these dances is:

Kristina Eloisa Pereyra (Lady Phaedria d'Aurillac)
140 Barneson Avenue
San Mateo, CA 94402-2908
kpereyra@us.oracle.com

Phaedria's collection is, for the most part, 5-part music with chords. The arrangements are mostly modern in style, but she has been adding more authentic arrangements to the collection.

2 The Cheat Sheets

Dance reconstructions so early they're conjectural:

- La Regina

15th Century Italian:

- Amoroso
- Anello
- Gelosia
- Petit Riense
- Rostiboli Gioioso

16th Century Italian:

- Ballo del Fiori

Arbeau:

- Bransle Aridan
- Candlestick/Torches Bransle
- Carolingian Pavane
- Bransle Cassandra
- Bransle Charlotte
- Clog Bransle
- Double Bransle Set
- Bransle Hay
- Hermits Bransle
- Horses Bransle
- Maltese Bransle
- Montarde Bransle
- Official Bransle
- Pease Bransle

- Bransle Pinagay
- Bransle of War
- Washerwomens Bransle

Inns of Court (1570-1675):

- Black Almain
- Earl of Essex Measure
- Earl of Salisbury Pavane
- Honeysuckle Almain:: A modern invention
- Lorayne Almain
- Madam Sosilia Almain
- Quadran Pavane

Chapter 2: The Cheat Sheets

Playford (1651):

- All in a Garden Green
- Beggar Boy
- Chestnut
- Cuckolds All In A Row
- Fine Companion
- Gathering Peascods
- Grimstock
- Hearts Ease
- Hyde Park
- Jenny Pluck Pears
- Picking Up Sticks
- Return of Spring:: A modern invention
- Rufty Tufty
- Upon a Summers Day

Later English Country Dances:

- Black Nag
- Epping Forest
- Hole in the Wall
- Sellengers Round
- Trenchmore

Unclassified SCA Inventions:

- Mannschaft Pavane

Modern:

- Korobushka

All in a Garden Green

Source: Playford (1651), TPB.

Setting: A longways set of 3 couples.

Version: 1.1

Verse:

```
 1- 4  Double forward and back (up and down the hall),
 5- 8   set and turn single.
 9-16  Repeat 1-8.
```

Chorus:

```
17-18  1st man shakes right hands with 1st woman,
19-20   same with 2nd woman,
   21   goes to 3rd woman and shakes right hand,
   22   then left hand,
23-24   kisses her twice,
25-26   turns her.

27-36  1st man shakes hands with 3rd and 2nd women, then shakes hands
        with and kisses 1st woman, and turns her.
```

Verse:

```
 1- 4  Siding,
 5- 8   set and turn single.
 9-16  Repeat 1-8.
```

Chorus:

```
17-36  1st woman does as above, shaking hands with and kissing the men.
```

Verse:

```
 1- 4  Arming,
 5- 8   set and turn single.
 9-16  Repeat 1-8
```

Chorus:

```
17-36  1st man shakes hands and kisses again.
```

Transcription:

Leade up all a D. forwards and back, set and turn S. . That again :
First man shake his owne Wo. by the hand, then the 2. then the 3.
by one hand, then the other, kisse her twice and turne her .
Shake her by the hand, then the 2. then your owne by one hand,
then the by the other; kiss her twice and turn her :

Sides all, set and turn S. . That again :
This as before, the We. doing it :

Armes all, set and turn S. . That again :
This as before the man doing it :

Discussion:

Playford doesn't go into any detail as to how the shaking of hands is done, much less the kissing.

Amoroso

Source: 15th century Italian; Joy and Jealousy

Setting: one couple

Version: 1.0

A: (4 bars of quadernaria (4/4) repeated 3 times)

`1-4` (3 times) 12 Pive (starting left)

B: (3.5 bars of quadernaria (4/4) repeated twice)

`5-7.5` Man leaves woman with 2 steps (starting left), 1 piva, 3 steps (ending on a half-bar).
`5-7.5` Woman same to catch up.

C: (3.5 bars of quadernaria (4/4) repeated twice)

`9-11.5` Man leaves woman with 3 pive (starting left), step (ending on a half-bar).
`9-11.5` Woman same to catch up.

D: (8.5 bars of quadernaria (4/4) repeated twice)

`13-15` Man leaves woman with 2 steps (starting left), piva, 2 steps,
`16` Man finishes with step right, and mezavolta to face woman (note that the mezavolta takes time, and that the dance phrasing does not match the music at this point in the dance),
`17` Both reverenza left,
`18-20.5` Man returns with 3 pive (starting left), step (ending on a half-bar).
`13-21` Repeat D with woman leaving.

The entire dance then repeats, with the woman doing everything first.

Discussion:

Although listed as difficulty=1 in Joy and Jealousy, this dance is difficult for me because of the half bars, and the fact that the musical phrases do not match the dance phrases in section D.

Disclaimer: a cheat sheet does not do justice to explaining how to properly do a 15th century Italian dance.

Anello

Source: 15th century Italian; Joy and Jealousy

Setting: two couples, one behind the other

Version: 1.0

A: (2 bars of quadernaria (4/4) repeated 3 times, plus 2 more bars.)

1-2 (3 times) 6 Saltarelli, starting left,
3 saltarello left, drop hands,
4 saltarello right, spreading out to form a square set.

B: (3 bars of quadernaria (4/4), repeated twice.)

5 Men movimento, women movimento,
6-7 Men 2 saltarelli (starting left) to trade places, passing through center and passing right shoulders.
5-7 Repeat with women going first and trading.

C: (2 bars of quadernaria (4/4), repeated twice.)

8 Men movimento, women movimento,
9 Men voltatonda (starting left) (turn around)
8-9 Repeat with women going first and turning.

D: (2 bars of quadernaria (4/4), repeated twice.)

10-11 Men do 4 pive (starting left, 2 per bar) to trade places, going outside the square and behind their partner.
10-11 Repeat, with women trading places.

E: (4 bars of quadernaria (4/4).)

12 Men movimento, women movimento,
13 repeat,
14 Men ripresa right (towards partner, take hands),
15 Reverenza left.

Repeat the dance, with the women going first. The first couple needs to wheel around to reform the original formation.

Disclaimer: a cheat sheet does not do justice to explaining how to properly do a 15th century Italian dance.

Bransle Aridan (Branle Aridan)

Source: Arbeau

Setting: A line or circle of dancers.

Version: 1.0

```
A:  1- 4 Double left,
    5- 7 3 kicks.
    8-14 Repeat.

B: 15-18  Double left,
   19-24  single right, left, right
   25-28  double left,
   29-30  kick left, right,
   31-34  double right,
   35-36  (double speed) double left ending with a kick,
      37  (double speed) single right,
      38  (double speed) kick left, pause.
   39-62  Repeat.
```

Discussion:

This is one of Arbeau's Mixed Branles.

Beggar Boy

Source: Playford (1651), TPB.

Setting: A longways set of 3 couples.

Version: 1.1

1- 4	Double up and back.
5- 8	Repeat.
9-10	All face partners. Couples 1 and 3 double backwards, away from each other, while couple 2 doubles forward to meet each other,
11-12	All double back to place
13-16	The 3 men circle half round (1st and 3rd men changing places), while the women do the same.
17-24	Repeat 9-16, all ending in their original places.
1- 8	Siding (with your partner).
9-12	The second couple takes a double away from and then towards each other, while the 1st and 3rd man and 1st and 3rd women change places along the sides using two doubles, passing right shoulders.
13-16	1st couple sets and turns single, while the 2nd and 3rd couples (at the top of the set) take hands and circle once round.
17-24	Repeat 9-16, all ending in their original places.
1- 8	Arming.
9-12	All take a double away from their partner, and a double towards their partner,
13-16	The men do half of a hey, while the women do likewise. End with 1st couple at the bottom, and 3rd couple at the top.
17-24	Repeat 9-16, all ending in their original places.

Discussion:

Sharp has the 1st and 3rd couples face each other when going towards it in the first chorus. Playford, as usual, simply says "First and last on each side to the wall," without specifying which way you face. Sharp also has the men and women circle once round instead of Playford's halfway round. There is too much time in the first chorus to go only halfway around, but the other two choruses do not have the dancers in their original position in the middle of the chorus. Finally, Sharp specifies that the 1st couple go between the 3rd couple in the second chorus, while Playford is silent on the issue, and the contributor for this dance says she's seen it passing right shoulders.

In the first chorus, note that the 2nd couple won't be able to advance very far towards each other while taking their double forward.

Black Almain

Source: Inns of Court manuscripts.

Setting: A processional line of couples.

Version: 1.1

1- 8 4 doubles forward.
9-12 Face partner and drop hands. Double backwards away from partner, double forward towards partner.
13-16 Quarter-turn left (men face up the hall, women face down the hall), double forward up or down the hall, turn around over your right shoulder, double back to place.
17-20 Face partner; men set and turn in place.
21-24 Women do the same.
25-26 Take both hands, turn halfway using one double into partner's place,
27-28 4 slip steps up hall.
29-32 Turn halfway back to your own side, 4 slip steps down hall.
33-36 Drop hands, double backward away from partner, double forward towards partner.

1-36 Repeat with the women setting and turning in place first, followed by the men.

Transcription:

> Honour. Fowre doubles forward, part handes with a .d. backe, meete again with a .d., A .d. on your lefte hand, a nother on your right hand, the man doe .2. .S. & a .d. rounde, the woman as much, take both handes, change places with a double & slide upwardes .4., Into your own place with a .d., Slyde downe .4., backe a .d. one from another, meet againe. The same againe.
>
> Bodleian Library MS Douce 280 (c. 1605/6), transcribed by Wilson

Discussion:

A comment in one of the Inns of Court manuscripts, mentioned by Wilson, says that the dance was one of 'the newest tunes that are now in vse' in 1584. However, this ballad to the tune is reprinted in Collmann's *Ballads and Broadsides chiefly Of the Elizabethan Period*; this ballad can be dated to 1570-1 via the *Stationers' Register*.

A proper new balade expressyng the fames,
Concerning a warning to al London dames.

To the tune of the blacke Almaine.

You London dames, whose passyng fames
 Through out the world is spread,
In to the skye, ascendyng hye
 To euery place is fled :
For thorow each land and place,
For beauties kyndely grace :
 You are renowmed ouer all,
 You haue the prayse and euer shall.
What wight on earth that can beholde
More dearer and fayrer dames than you?
 Therefore to extoll you I may be bolde,
 Your pace and graces so gay to vieu.

Black Nag

Source: Playford (1670), TPB.

Setting: A longways set of 3 couples.

Version: 1.1

Verse:

```
 1- 4 Double forward, double backward.
 5- 8 Repeat.
```

Chorus:

```
 9-10 Face partner, take 2 hands. First couple slips up hall,
11-12  followed by the second couple,
13-14  and then third,
15-16  all turn single.
17-24 Couples slip back to place in reverse order, all turn single.
```

Verse:

```
 1- 8 Siding.
```

Chorus:

```
 9-10 First man and 3rd woman change places,
11-12  first woman and 3rd man do the same,
13-14  followed by 2nd man and 2nd woman,
15-16  all turn single.
17-24 Do the changes again to return to place, all turn single.
```

Verse:

```
 1- 8 Arming.
```

Chorus:

```
 9-14 Men's hey,
15-16  [men turn.]
17-24 Women's hey, [women turn.]
```

Discussion:

The above steps are as I've seen it danced in the SCA. Playford has the heys taking 8 bars, with no turn single after. Sharp has the men turning single on the last 2 bars of the dance. You'll find all of these and more dance in the SCA; I suspect that the one I've seen adds the turn because there's particular music which always has a turn elsewhere in the dance.

Playford doesn't give any details about how the second chorus is conducted; Sharp specifies slip steps, leading with the right shoulder, and passing with one's back to the person you're changing with. I generally see it danced leading with the left shoulder and passing facing the person you're changing with, but have heard that it's done both ways in the SCA.

Candlestick/Torches Bransle (Branle du Chandelier)

Source: Arbeau

Setting: A collection of men and women spread around the floor.

Version: 1.1

This dance is described by Arbeau as a mixer. The men begin the dance, dancing around a partner. The couples dance for a while, then the men stop dancing and the women dance to find a new man, and so forth.

Unfortunately, Arbeau's tabulation for this dance consists of only:

`A:  1-16` 8 Almain-style doubles.

`B: 17-20` 4 Almain-style singles.

Thus, he specifies exactly when you take which type of steps, but does not specify how long each phase of the dance lasts — i.e. dancing alone, finding a partner, dancing with the partner, and so on.

One interpretation of the dance that I've seen is that the men dance alone for bars 1-16, and ask a woman to dance with them during the 4 singles. Then the couples dance randomly around the room for the next 8 doubles, dividing during the 4 singles, and so on. The men are supposed to be holding lit candles, and hand them to the women when the women dance alone, and so forth.

This dance is sometimes done in the SCA with one man starting with a lit candle. When he dances with a woman, he lights her candle. Then they both seek out a new partner with an unlit candle, dance with them, and light their candles. The dance thus spreads to include all the dancers in 5 or 6 repetitions. Alternately, one can use a bouquet of flowers, and divide it each time.

A different reconstruction would be to have the dance be free-form; take the appropriate steps at the appropriate times in the music, but take any length of time you desire to find a partner, dance with them for as long as you like, and so forth.

Carolingian Pavane

Source: apparently a mutated practice pavan originating with Ingrid Brainard; the music is "Belle qui tiens ma vie" (Arbeau, 1589).

Setting: A processional line of couples.

Version: 1.1

One "pavane set" of steps is a single, single, double.

```
A:  1- 8  One pavane set forward.
    9-16  One pavane set forward.
   17-24  One pavane set backwards.
   25-32  One pavane set forwards.

B:  1-16  Men kneel. Women go around men in 2 pavane sets
   17-32  Men rise. Men go around women in 2 pavane sets.
```

Henry of Maldon says that Patri claims that this dance is a folk-dance version of a teaching dance originally written by Ingrid Brainard. Most folks seem to believe that Patri himself wrote it.

It is helpful if the men turn to face their partner when kneeling. This keeps their hind leg out of the way. As played in the SCA, there is occasionally a pause of approximately one measure between repetitions of the music.

Another way that this dance is done is with 3 sets forward and one back, instead of 2 forward, one back, one forward.

One funny story told about this dance, perhaps apocryphal: At a mundane dance class, the teacher claims that pavanes go back to the 1200's or so. A student asks what the evidence is, and the teacher replies, "Well, we have this pavane from Carolingia..."

The Evans/Sutton translation of Arbeau gives the words as:

> Fair, one who holds my heart / Captive within thine eyes,
> Whose gracious smiles impart / Secrets of Paradise,
> Give me hope to cherish / For without I perish.
> Give me hope to cherish / For without I perish.
>
> Fly not, I entreat thee, / For in thy presence fair
> I am lost completely / To myself and care.
> Thy divine perfection / Claims my whole affection.
> Thy divine perfection / Claims my whole affection.
>
> [...]

Bransle Cassandra (Branle Cassandre)

Source: Arbeau

Setting: A line or circle of dancers.

Version: 1.1

```
A:  1- 4 Double left, right.
    5- 8 Repeat 1-4.

B:  9-12 Double left, right,
   13    Single left,
   14-15 Double right,

   16-22 Repeat 9-15.
```

Discussion:

Note the odd length of the B section of this dance. This may disturb some dancers, although the music does fit the steps quite closely.

Bransle Charlotte (Branle Charlotte)

Source: Arbeau

Setting: A line or circle of dancers.

Version: 1.1

```
A:  1- 4  Double left,
    5- 6  kick left, kick right,
    7-10  double right.

   11-20  Repeat.

B: 21-24  Double left,
   25-26  kick left, kick right,
   27-28  single right,
   29-31  kick left, right, left,
   32-33  single left,
   34-36  kick right, left, right,
   37-38  double right.
```

Discussion:

This dance is generally written in modern editions with some measures in 4/4 and some in 6/4. The numbers above represent beats, not measures. Occasionally you will see the B section repeated; Arbeau has no repeat in his music. Insert capriole at the end as desired.

The way that I remember which way to kick is as follows: if it's 2 kicks, then you kick with your outside foot first; so if you're moving to the left, kick with your left foot first. If it's 3 kicks, kick with your inside foot first. You have always just stepped on your inside foot, so kicking with the outside foot is more natural.

Chestnut / Dove's Figary

Source: Playford (1651), TPB.

Setting: A longways set of 3 couples.

Version: 1.1

1- 8 Double forward and back (up and down the hall), repeat.

9-10 Face your partner. All back away from their partners for a (small) double,
11-12 double forward to change places with partner,
13-16 The three men take hands and go round once, women do the same.

17-24 Repeat 9-16, all ending in their original place.

1- 8 Arming.

9-10 Face your partner. All back away from their partners for a (small) double,
11-12 double forward to change places with partner,
13-16 Men do a half hey, women do the same, first couple ending in third place and third couple ending in first place.

17-24 Repeat 9-16, all ending in their original place.

1- 8 Siding.

9-10 Face your partner. All back away from their partners for a (small) double,
11-12 double forward to change places with partner,
13-16 1st couple leads down the center to the bottom of the set, 2nd and 3rd couples walking up their own side to follow first couple. 2nd couple ends in 2nd place, 3rd couple ends in 1st place.

17-24 Repeat 9-16, but with 1st couple casting off up the set to end in 1st place.

Discussion:

This dance is interesting because Playford specifies arming as the second verse, and siding as the third; normally this order is reversed. Sharp apparently changed it to be the same as Playford's other dances. No other Playford dances have arming before siding; this dance has arming before siding in later editions of Playford, so presumably it's not just a typo.

Clog Bransle (Branle des Sabots)

Source: Arbeau.

Setting: A line or circle of dancers.

Version: 1.1

```
A:  1- 8 Double left, double right.
    9-16  Double left, double right.

B: 17-20 Single left, single right,
   21-23  tap right foot three times.

   24-27 Single left, single right
   28-30  Tap right foot three times.
```

Discussion:

The numbers above are beats, not measures, because the measures with the taps are of unusual length. Some SCA reconstructions that I've seen obviously insert extra music at that point, for they call for 3 taps and a pause. Arbeau's tabulation is clear that this is incorrect.

Arbeau comments that sometimes this dance is danced with the men tapping the first time through, and the women tapping the second time through (note mannerist influence). He then comments that other mimings can be used.

Cuckolds All In A Row

Source: Playford (1651)

Setting: A square set of 2 couples (facing each other).

Version: 1.1

```
 1- 4 Double forward and back.
 5- 8 Repeat 1-4.

 9-12 Circle contrary back to back,
13-16   then circle them face to face.

17-20 Circle partner back to back,
21-24   then circle them face to face.

 1- 4 Side with partner.
 5- 8 Side with contrary.

 9-10 Men change places,
11-12  Women change places,
13-16  all circle once around.

17-18 Women change places,
19-20  Men change places,
21-24  all circle once around.

 1- 4 Arm with partner,
 5- 8  arm with contrary.

 9-12 Men pousset (push/pull) contrary to the other side of the set
13-16  Men cast off to the right back to their places, partner following.

17-20 Men pousset (pull/push) Contrary back to original places
21-24  Men cast off to the left, partner following.
```

Note: Playford's "contrary" is generally called a corner or opposite in modern folkdance.

Transcription:

Meet all forwards and back . That again :
Turn back to to back to the Co. We. faces again,
goe about the Co. We. not turning your faces .
Turn back to back to your owne, faces again,
goe about your owne not turning faces :

Sides all with your owne . Sides with the Co. :
Men change places We. change places, hands all, goe round.
We. change places, men change places, hands all and goe round,
to your places:

Arms all with your own. Arms with the Co.:
Men put the Co. We. back by both hands, fall even on the Co. side
men cast off to the right hand, your We. following,
come to the same places again .
put them back again, fall on your owne side. men cast off
to the left hand, and come to your places, the We. following. :

Discussion:

Note that in Phaedria's version of the music, the dance is in 3/4 when it should be in 6/8, so all these measure numbers would have to be doubled to correspond to her version. I'm not exactly sure about the geography of the 3rd chorus. The term "pousset" is a more modern Country Dance term, and doesn't appear in Playford, but I believe that the move described is pretty much the same as what Playford describes.

Bransles Double (Common), Single (Simple), Gay, Burgundian (Champagne)

Source: Arbeau, Thomas & Gingell.

Setting: A line or circle of dancers.

Version: 1.0

According to Arbeau, these bransles were danced as a set. The elderly danced the double (branle double / branle commun) and single (branle simple) bransle at a sedate pace, the young married folk danced the gay (branle gay) bransle, and the youngest would “nimbly trip” the Burgundy (branle de Bourgoigne / de Champaigne) bransle.

Double Bransle:

1- 2	Double left,
3- 4	Double right.

So that the dance moves somewhere, Arbeau notes that the double right is shorter than the left. In some places, he says, the dancers make a basse dance *reprise* or *branle* in place of the double right.

To ornament this dance, Arbeau suggests making 3 kicks during the second right step of the right double: kick left, kick right, kick left, hold. These kicks are done twice as fast as the normal steps, so that the 3 kicks and hold consume as much time as a normal single. In order to move to the right to retain the proper position relative to dancers who aren’t doing this ornament, it would be necessary to step right while doing the first kick left. Arbeau doesn’t make it clear exactly how this ornament is done; however, his description for the Gay Bransle is more explicit. If this ornament is done in a similar fashion, you step right, and when your right foot has received your weight, you quickly kick left, leaving your left foot far away from your right. For the kick right, you bring your left foot close to your right. The kick left is then done in place. These motions carry you right the same distance as a single.

Single Bransle:

1- 2 Double left,
3 Single right,

The same ornament as for the double bransle may be made during bar 3. Again, it is necessary to step right while doing the first kick left, so that the end position after measure 3 be the same as if a single right had been done instead.

The Gay Bransle is in triple time, and moves only to the left. All steps are ornamented: step left and kick right, leaving the legs separated. Then bring your right foot towards your left and kick left, in place. Repeat these two kicks, and then pause for two beats. In 2 measures of music you move one double to the left.

The Burgundian bransle consists of alternating doubles to the left and right, each one ending with a foot in the air instead of the feet together. Arbeau says that it is danced to a lighter, livelier beat, and is preferred by the youngest dancers.

Earl of Essex Measure

Source: Inns of Court manuscripts.

Setting: A processional line of couples.

Version: 1.0

```
A:  1- 2  Double left forward,
    3     single right back,
    4-12  repeat 1-3 three more times.

B: 13-15  Single to the left, single to the right (note timing),
   16-17  double left forward,
   18     single right backward.
```

Transcription:

> A duble forward one single backe iiij times//
> Singles syde a duble forward reprynce
>   backe
>
> MS Rawlinson Poet. 108, Bodleian Library, as transcribed by Wilson.

Discussion:

This dance can be reconstructed one of two ways. The music is 18 measures in length, and there are 17 measures of steps. One way to do it is to simply pause in the 18th measure. Another way is to have the single to the left and single to the right take 3 measures total instead of two. Henry of Maldon notes that the music in measures 13-15 seems to fit this second option much better than the first.

Epping Forest

Source: Playford (1670), TPB.

Setting: A circle of couples.

Version: 1.0

```
 1- 4  Take hands in a circle and take 8 slip steps to the left,
 5- 8   set and turn single.

 9-16  Take 8 slip steps to the right, set and turn single.

17-20  Honor your partner, and then kiss,
21-24   honor your contrary, and then kiss.

25-28  Turn your partner with 2 hands,
30-32   turn your contrary with 2 hands.

 1- 4  Side right,
 5- 8   set and turn single.

 9-16  Side left, set and turn single.

17-32  Repeat 17-32 above.

 1- 4  Arm right,
 5- 8   set and turn single.

 9-16  Arm left, set and turn single.

17-32  Repeat 17-32 above.
```

Discussion:

Playford's "contrary" is generally called a corner or opposite in modern folkdance.

Sharp's reconstruction of this dance has a slow set and honor instead of the honor and kiss found in Playford.

Earl of Salisbury Pavane

Source: Mabel Dolmetsch's embellishment of the Quadran Pavan, set to music from Parenthia (1612).

Setting: A processional line of couples.

Version: 1.1

A "pavane set" consists of 2 singles and a double.

```
A:   1- 4 Pavane set forward starting on the left,
     5- 8  branle out, branle in, double right backward (away from musicians).
     9-12 Pavane set forward starting on the left, face partner,
    13-16  branle up the hall, branle down the hall,
           face partner, double right backward (away from partner).

B:  17-20 Pavan set forward starting on the left (passing partner by the left),
    21-22  2 singles starting on the right to turn in place to face partner,
    23-24  double left backwards away from partner.
    25-28 2 singles starting on the left, take hands, double left to return to place,
    29-32  branle up the hall, branle down the hall, double right backwards
            (away from musicians).
```

Discussion:

A friend helpfully pointed out that this dance consists of a pavane set (single, single double), something taking 2 measures, double right backwards in some direction.

The Rose & Nephyr has 2 versions of this; I'm not sure if the dance presented above is the one Dolmetsch wrote, or a variation, but this is the version that I see danced.

Fine Companion

Source: Playford (1651), TPB.

Setting: A square set of 4 couples.

Version: 1.0

```
 1- 4  Take hands all, double forward into the center of the square
         and back,
 5- 8   set and turn single.
 9-16  Repeat 1-8.

17-18  Men double forward into the square,
19-20   women double forward while men double back to place,
21-24   Men double forward while women fall back, then men
         take hands and circle around to place.

25-32  Repeat 17-24, starting with the women first.

 1- 4  Side right,
 5- 8   set and turn single.
 9-16  Side left, set and turn single.

17-18  1st and 3rd couples double forward into the square,
19-20   2nd and 4th couples double forward while 1st and 3rd double
         back to place,
21-24   1st and 3rd couples double forward while 2nd and 4th fall back,
         then 1st and 3rd couples take hands and circle around to place.
25-32  Repeat 17-24, with the 2nd and 4th couples going in first.

 1- 4  Arm right,
 5- 8   set and turn single.
 9-16  Arm left, set and turn single.

17-24  Men double into the center, face out, and wait while the women
        go around once on the outside. Men double back to place on
        bars 23-24.
25-36  Repeat 17-24, with the women going into the center while the
        men circle.
```

Transcription:

Hands all and meet a D. backe again set and turn S. . That again :
Men meet and go back again, We. as much,
men meet hands and goe round .
We. meet and goe back, men as much We. hands and go round :

Sides all, Set and turn S. That again :
The two Cu. against each other meet and back, the other foure as much.
The first foure hands and goe round .
That againe, the last foure beginning :

Armes all. Set and turn S. . That again :
Men meet, turn back to back, the We. go round about,
the men to their to their places .
We. meet, turne back to back, men go about the We. :

Discussion:

The third chorus is reconstructed in various ways. Sharp has the dancers in the center going around in the other direction from the dancers on the outside. Sharp doesn't make it clear how the men get back to place. Playford, on the other hand, makes it clear that the men get back to place before bar 24. One SCA reconstruction that I've seen has the men to back to place while the women are going in on bars 25-36, but then the women either end in the center or they don't do exactly what the men have done.

Ballo del Fiori

Source: Caroso's *Il Ballarino* (1580), LoD v1

Setting: dancers in a room

Version: 1.0

This is a sketchier-than usual description of the dance. This dance is discussed in Ingrid Brainard's book, and there is a reconstruction in the Letter of Dance volume 1 (written by Mark Waks), which is based on Ingrid Brainard's book.

This dance is clearly related to the Candlestick Bransle of Arbeau; the music is similar, and the dance follows a similar structure: boy meets girl, boy dances with girl, girl leaves to meet another boy, and so on.

The dance begins with one man holding a flower dancing, and a woman elsewhere in the room. There is an introduction of a long reverenza and 2 doubles turning in place.

The remainder of the dance consists of phrases containing 4 doubles, continenze right and left, and a long reverenza.

The man takes 1 phrase to approach a woman, and they join hands and do the continenze and reverenza together.

The couple dances together for one phrase, substituting 2 fast steps for the 3rd and 4th double.

The couple temporarily parts company in the next phrase, using two doubles to turn over their own left shoulders, and move away from each other for two doubles. They then face each other for the continenze and reverenza.

In the next phrase, the couple is reunited, using 4 doubles to zig-zag towards each other, joining hands for the continenze and reverenza. During this reverenza, the man passes the flower to the woman.

In the next phrase, the woman dances off alone to find a new partner. The dance repeats, except that the introduction is not repeated.

Chapter 2: The Cheat Sheets

Since this is the only 16th century Italian dance in this collection, I will give a short summary of the steps here. As mentioned earlier, the reconstruction in the Letter of Dance (written by Mark Waks) is based on the work of Ingrid Brainard, and this cheat-sheet is based on that article. Misinterpretations are all mine.

The most important thing to remember for proper 16th Century style is to think big and move small.

Reverenza:

These reverenze take 8 beats each – twice as long as a double, and twice as long as the typical dancer thinks they should take. In the first two beats, you draw yourself up and move your right foot forward slightly. In the second two beats you move your right foot back so that your toe is level with you left heel. In the next two beats you bend both your knees, and in the last 2 beats, you straighten your legs. The chant is: forward, pause, back, pause, down, pause, up, up.

Double (seguito ordinario):

These doubles are "open" steps, i.e. you do not end with your feet together. Take 3 steps, rising on your toes as you take them, and on the fourth beat, stop your forward motion and sink back to the floor. The chant is: up, two, three, downhold.

Continenza:

This step is a 4-beat step to the side, and they come in pairs in this dance. Take a small step right on beat 1. Bring your feet together on beat 2, bending your knees. Straighten up on beats 3 and 4. The chant is: right, down, up, up.

Fast step (seguito scorso):

This step is very similar to the double, except you step twice as fast and there is no pause at the end. Thus, there are 8 steps, and you will begin the next step on the same foot.

Gathering Peascods

Source: Playford (1651), TPB.

Setting: A circle of couples.

Version: 1.1

Verse:

```
 1- 4  8 slip steps to the left,
 5- 6  turn single.
 7-12  8 slip steps to the right, turn single.
```

Chorus:

```
13-18  Men go in, take hands, slip left around and go back out.
19-24  Women do the same, returning to their partner.
25-26  Men double forward and clap,
27-28  women double forward and clap while men go back to place,
29-30  men double forward and don't clap while women return to place,
31-32  men return to place, turning single as they do so.
33-40  Repeat forward/back with women going in first.
```

Verse:

```
 1- 4  Side right,
 5- 6  turn single.
 7-10  Side left,
11-12  turn single.
```

Chorus:

```
13-40  Women in first, then men.
```

Verse:

```
 1- 4  Arm right,
 5- 6  turn single.
 7-10  Arm left,
11-12  turn single.
```

Chorus:

```
13-40  Men in first, then women.
```

Discussion:

In the 1670 Playford edition, the beginning is given as “Go all 2 doubles round,” but the SCA generally follows Cecil Sharp in using a slipping circle. Note that the slipping circle in chorus bars 13-18 does not need to go any particular distance around the circle; the women then circle for as long as they men do, so it is easy for the women to catch up with their partners by bar 24.

Playford is not totally clear about whether or not the 3rd clap should be done. Apparently it is done in some Kingdoms, but it isn’t usually done in Eastern Rite kingdoms.

Gelosia

Source: 15th century Italian; Joy and Jealousy

Setting: a three couple set

Version: 1.0

A: (2 bars in quadernaria (4/4), played twice, plus 2 more bars)

1-2 (three times), 3-4 8 Saltarelli, starting left.

B: (3 bars in quadernaria (4/4), played twice.)

5-6 Man 1 does 3 contrapassii (all left) around W1 to reverence left to W2,
7 Man 2 Saltarello right to M1's place.
5-6 Man 1 does 3 contrapassii (all left) around W2 to reverence left to W3.
7 Man 3 Saltarello right to M2's place.

C: (1 bar in quadernaria (4/4).)

8 Man 1 Saltarello right behind W1 to M3's place.

D: (2 bars in quadernaria (4/4), played twice.)

9-10 (twice) (take hands) 8 Pive (starting left) (note double speed).

E: (1 bar in quadernaria (4/4), played 3 times.)

11 (drop hands) Couple 1 piva left to mezavolta (turn 180 degrees to left),
11 Couple 2 the same,
11 Couple 3 the same, while all men mezavolta left to face up. (The women are now facing down, the men up.)

F: (3 bars in piva (2/4), played twice.)

12-14 (hold right hands) 3 sempii (starting left) to trade places,
12-14 (hold left hands) 3 sempii (starting right) to return to place. Men end with mezavolta to face forward.

Repeat dance twice more, until each man returns to his starting place.

Discussion:

Note that this version of Gelosia is by Domenico. Another Gelosia commonly danced in the SCA is the variant by Guglielmo Ebreo. It has a different number of starting saltarelli (12?), and part F is repeated a 3rd time, giving the men additional time to turn around.

Disclaimer: a cheat sheet does not do justice to explaining how to properly do a 15th century Italian dance.

Grimstock

Source: Playford (1651), TPB.

Setting: A longways set of 3 couples.

Version: 1.1

1- 4	Double forward and back (up the hall),
5- 8	set and turn single.
9-16	Repeat 1-8.
17-24	Mirror hey: men do right shoulder hey while women do a left shoulder hey. 1st couple starts by moving towards each other, while 2nd couple starts by moving apart.
1- 4	Side right,
5- 8	set and turn single.
9-16	Side left, set and turn single.
17-24	Over-and-under figure, a la Trenchmore, sometimes called an arched hey. First couple starts by going under an arch made by 2nd couple, and then forms an arch over the 3rd couple, while the 2nd couple turns around.
1- 4	Arm right,
5- 8	set and turn single.
9-16	Arm left, set and turn single.
17-20	Half mirror hey, with the 1st couple beginning by crossing.
21-24	Half mirror hey, with the 1st couple (who are in 3rd position) beginning by crossing.

Transcription:

Leade up all a D. forwards and back, set and turne S. . That againe :
First Cu. goe downe between the 2.
the third come up between the first .
This forwards and back to your places :

Sides all, set and turne S. . That againe :
First Cu. goe downe under the 2. Cupples armes,
the third come up under the first .
This forwards and back to your places :

Armes all, set and turne S. . That againe :
First Cu change places, and goe downe the S Hey .
And come up the S. Hey on her owne side :

Discussion:

This dance is interesting in that it features 3 different heys for the choruses. Cecil Sharp's reconstruction of the last hey has the first couple switch places while the other couples wait.

Bransle Hay (Branle de la Haye)

Source: Arbeau, Thomas & Gingell.

Setting: A line of 3 (or 4 or 5) dancers.

Version: 1.1

A “set” is two singles followed by a double.

`A`: Four sets forward.

`B`: Four sets forward.

`C`: Hay, using doubles, for N people.

Arbeau says that the dancers dance the melody in “the manner of the coranto,” which many readers take to mean that coranto steps are used. However, the tabulation for this dance, which only covers part C, is clearly using ordinary doubles. So perhaps Arbeau is referring to the single/single/double pattern when he refers to the manner of the coranto.

This dance has a chase and a hay. You line up in lines of 3 (or more) and follow the leader around the room for the A and B part of the music (which may or may not repeat; the steps given here assume one repeat of each), and then you hay for the C part of the music, which is only 2 measures long and repeats until the original leader gets back to the top.

Thomas and Gingell claims the hay is done with hands. I see no sign of that in Arbeau. Arbeau does say that the dancers end up where they started, and that if there are more than 3 people in the hay, the people at the bottom should not move until they have a chance to change places with the dancer who started at the top. T&G suggest that the “odd person out” should turn in place.

Heart's Ease

Source: Playford (1651), TPB, LoD v2.

Setting: A set of 2 couples (facing each other).

Version: 1.1

```
 1- 4  Double towards the other couple, double away,
 5- 8   repeat 1-4.

 9-10  Face your partner and double backwards, away from them,
11-12   double towards partner,
13-16   turn your contrary by the right.
17-18  Face your contrary and double backwards, away from them,
19-20   double towards contrary,
21-24   turn your partner by the left.

 1- 4  Side right with your partner,
 5- 8   side left with your contrary.

 9-24  Repeat 9-24.

 1- 4  Arm right with your partner,
 5- 8   arm left with your contrary.

 9-24  Repeat 9-24.
```

Note: Playford's "contrary" is generally called a corner or opposite in modern folkdance.

Transcription:

Meet all a D. fall back a D. . That againe :
Men fall back from your We. meet again and turne Co. once round with
the right hand . All fall back from the Co. they turne, meet againe
and turn your owne with the left hand.

Sides all with your owne, then with the Co. . That againe .
As before :

Armes all with your owne . That again with the Co. and fall backe from your
owne first, as before :
As before :

Discussion:

This dance is often played at a quite leisurely pace in the SCA, while modern English Country Dancers seem to dance it fast. Playford, of course, gives no hints as to tempo.

Hermit's Bransle (Branle des Hermites)

Source: Arbeau

Setting: A line or circle of dancers

Version: 1.1

```
A:   1- 4  Double left, double right.
     5- 8  Repeat 1-4.

B:   9-10  Kick right, left, right, feet together, making a half turn left to
             face out,
    11-12  Cross your arms over your chest and bow your head.
            Bring your right toe to touch your left foot,
             then left toe to touch right, then right to left,
             then bring your feet together to stand normally.
    13-14   repeat 9-10, turning to face in,
    15-16   repeat 11-12
```

Discussion:

This is one of the mimed bransles, which contains "gestures resembling those made by hermits in greeting." Arbeau goes on to state: "I believe that it originally derived from some masquerade in which the young men were dressed in garments like those worn by hermits. But I do not advise you to wear such habits for fancy dress, nor to mimic the behavior of a Religious Order, because one should respect both their cloth and their persons. On this occasion, however, I shall hold my peace."

Honeysuckle Almain

Source: Music by Anthony Holborne (1598), steps by Master Robyyan Torr d'Elandris (Dennis Sherman), 1993.

Setting: A processional line of couples.

Version: 1.0

Note that the steps in this dance all occur in pavane sets: single, single, double.

A: 1- 8 2 pavan sets forward starting on the left, face partner.
9-12 Set and turn single.

13-24 As 1-12, with left and right reversed.

B: 25-28 Face partner, hold both hands, turn in a circle clockwise with a pavane set starting on the left,
29-32 circle in the opposite direction with a pavane set starting on the right, drop hands,
33-36 single left back, single right back, double left forward to face partner,
37-38 double right forward to change places with partner, passing right shoulder.

39-52 Exactly the same as 25-38, not switching left and right.

Discussion:

The steps in this dance always appear in single, single, double sets, alternating feet, except for the extra double at the end of the B music (measures 37-38 and 51-52). As a result, this dance is fairly easy to remember.

Master Robyyan (Dennis Sherman) may be contacted at dennis_sherman@unc.edu.

Hole in the Wall

Source: Playford (1695), LoD v1, TPB.

Setting: A longways set of couples.

Version: 1.0

A perennial SCA favorite: hated by musicians, demanded by dancers, used to raise money at Pennsic, with the musicians willing to pay to avoid playing it.

1- 4	First couple casts off around twos, leads up the middle back to place.
5- 8	Second couple casts up around ones, leads down the middle to place.
9-10	First man and second woman change places,
11-12	second man and first woman change places,
13-14	All hands halfway round.
15-16	Ones cast down while twos lead up the center to progress.

The couples dance in pairs, with the couple closer to the music being the ones, and the couple farther away being the twos. The dance repeats with the twos moving up the line and the ones moving down. When you reach the end, wait out one cycle and then come in as the other couple.

As for the music and origin of the dance, Justin says the following in the Letter of Dance article:

> I checked with my favorite source of dance arcana — Baron Patri — and got the following chronology for Hole in the Wall. Between the ninth (1695) and tenth (1698) editions of The English Dancing Master, there appeared an addendum, called The Second Part of the Dancing Master. Some copies of this have an extra sheet, which contains HiTW as well as a few other dances. By the 1698 edition of The Second Part, HiTW was in its main text, and it finally got into The English Dancing Master proper with the eleventh edition (1701). — Justin

Horse's Bransle (Branle des Chevaulx)

Source: Arbeau; Thomas & Gingell; LoD v2.

Setting: A longways set of couples, holding both hands.

Version: 1.1

A:	1-16	Double up the hall, double down, 4 times.
B:	17-20	Men paw ground twice, step to right, turn over left shoulder to move up hall.
	21-24	Women paw ground twice, step to right, turn over left shoulder to move back to place.

Discussion:

A mimed bransle. This dance is danced in the SCA with the men moving up the hall one position each repetition, changing partners. The man at the top of the hall must run to the bottom. Occasionally the musicians will insert an extra measure of music to make this easier. See the Letter of Dance article by Master Robyyan for more details of this heresy.

Occasionally you'll see this dance danced in a double circle, with the men on the outside and the women on the inside. No running is required by this version.

As usual, Arbeau says nothing about switching partners. In fact, the instructions for this dance are very hard to interpret; there are other interpretations which are actually radically different from this one. They generally start by having the couples standing beside each other, with both hands joined in promenade hold. The couple doubles to their left and right four times, and then the men paw and move off to the left, followed by the women. The only difference is the starting position, but the dance ends up being quite different. I believe this is the only dance in Arbeau which has the couples holding both hands.

Hyde Park

Source: Playford (1651), TPB, LoD v1 & v2.

Setting: A square set of four couples.

Version: 1.0

1- 4 First and third couples forward and back a double,
5- 8 Second and fourth couples the same.
9-10 First and third men take partners with both hands, slip into center to meet,
11-16 First man and third woman join both hands, slip out between the fourth couple, and cast to place. Third man and first woman do likewise at the same time.
17-24 Second and fourth couples repeat figure in 9-16.

1- 8 Repeat bars 1-8 above.
9-10 Second and fourth couples take both hands with their partner, turn halfway, and make an arch,
11-16 First and third couple face their partner, pass by the right shoulder to go outside the set, around the arches, go under the arches, and return to place, ending improper.
17-18 First and third couples take both hands with their partner, turn halfway, and make an arch (these couples are now proper again),
19-24 Second and fourth couples do figure in bars 11-16, ending proper.

1- 8 Repeat bars 1-8 above.
9-16 Men pass in front of their partners, behind the next woman, and so on, weaving counter-clockwise around the the circle back to place.
17-24 Women weave the circle clockwise, passing in front of their partner to start.

Discussion:

This dance is done in a square set; the couple closest to the head of the hall is the first couple, and the other couples are numbered clockwise from the first. Playford's instructions leave out the phrasing within the 8-bar phrases; the subdivisions above are a guess. The slip into the center on bars 9-10 and bars 17-18 in the first chorus has entirely too much time, so dancers are encouraged to finish that figure early and spend more time casting. Sharp added in a balance between partners before the slip, but I haven't seen this done in the SCA. The timing problem is aggravated by the fact that most reconstructions use a slip step for this movement instead of the double that Playford specifies.

The name in the original is "Hide-Park," which The Playford Ball notes was also the name of a play written by Shirley in 1637. Sharp modernized the name.

Jenny Pluck Pears

Source: Playford (1651), TPB.

Setting: A circle of 3 couples.

Version: 1.1

Verse:

```
 1- 4  Take hands in a circle, 8 slip steps to left,
 5- 8  drop hands, face partner, set and turn single.
 9-12  Take hands in a circle, 8 slip steps to right,
13-16  drop hands, face partner, set and turn single.
```

Chorus:

```
17-18  First man places first woman into the center of the circle,
        facing him,
19-20  second man does the same,
21-22  third man does the same,
23-24  reverence.

 1- 8  Men skip clockwise around circle, outside women.
 9-16  Men skip counter-clockwise back to place.

17-22  Men hand out women in same order,
23-24  reverence.
```

Verse:

```
 1- 4  Side right,
 5- 8  set and turn single.
 9-12  Side left,
13-16  set and turn single.
```

Chorus, women handing in men and skipping.

Verse:

```
 1- 4  Arm right,
 5- 8  set and turn single.
 9-12  Arm left,
13-16  set and turn single.
```

Chorus, men handing in women and skipping.

Discussion:

Bars 17-24 are slower than bars 1-16, often much slower, and sometimes have 4 notes played during a fermatta in bar 24 to clue the dancers and musicians into the tempo of the forthcoming fast section.

As usual, Playford specifies doubles for the first verse, while Sharp and the SCA use a slipping circle.

Korobushka

According to Leo van der Heijden xyz@rcl.wau.nl,

> The Russian 19th century poet Nekrasov wrote a poem on a hawker. Later the tune "Korobushka" was written to this poem. This tune became very popular in the late 19th century Russian cities and country side. Soon a dance "Korobotschka" developed. In the beginning of the 20th century Jewish immigrants from the Ukraine brought the dance to the USA. The Ukrainian Micheal Herman learned the dance from his teacher Abramenko. The fast Herman version became very popular in the 40's in the USA. The steps of the original Korobushka were much smaller and slower than of the fast form. Also, the first part (arm movements, turn, clap, Hungarian-like closing-step) is absent in the original version.
>
> Source: H. Konings (1994), Hoe heet die dans/2: Korobushka. In: Barinya Brief '94, nr. 5, p. 5.
>
> (This is a newsletter in Dutch on Russian Dance. Published by Barinya Foundation, P.O. Box 27097, 3003 LB Rotterdam, the Netherlands)

It's not clear where the version of Korobushka danced in the SCA comes from; it might be the pre-Herman version, it might not.

Setting: a processional line of couples in promenade hold, perhaps curving to form a large circle.

Version: 1.0

1- 2 2 singles right, two singles left,
3 single right, single left,
4 woman turns under, couple faces each other.

5 couple spins away from each other in 3 steps, claps,
6 couple spins back to each other, takes hands,
7 balance in, balance out,
8 woman spins under, partners trade places (ending improper).

9-12 Repeat 5-8, returning to place and promenade hold.

Discussion:

As danced in the SCA, the dance is played faster and faster each time.

Lorayne Almain

Source: Inns of Court manuscripts, LoD v3.

Setting: a processional line of couples.

Version: 1.0

`A:  1- 8` 4 doubles forward, hopping at the end of each.

`B:  9-10` Double forward,
`   11-12` double backwards,
`   13-14` double forward,
`   15-16` double to turn in place away from partner.

`   17-24` Repeat 9-16.

`A: 25-40` Repeat 1-8 twice (see discussion).

`B: 41-56` Repeat 9-24.

Transcription:

> A duble forward hoppe iiij times//a duble
> Forwarde reprynce backe a double forward cast
> off a duble rownd twyse//a duble forward
> hoppe viij tymes//a duble forward reprynce
> backe a duble forward cast of a duble rownd
> twyse.
>
> Bodleian Library MS Rawlinson Poet. 108 (c. 1570), transcribed by Wilson

Discussion:

The length of the second processional was originally read as 4 doubles, but Wilson reads it as 8 doubles. Most SCA music assumes 4 doubles, so if you are dancing to a tape, beware.

Mannschaft Pavane

Source: invented by Mistress Ellen the Fair and a committee?, AS XIV? or IX?. Music taken from the soundtrack of "The Six Wives of Henry VIII"

The music for this is a conglomeration of Turkey Loney, Stanes Morris, both from Playford, and something else.

> From: ah488@dayton.wright.EDU (Patrick J. Smith)
> Newsgroups: rec.org.sca
> Subject: Dance Authenticity Police
> Date: 26 Sep 1994 12:33:37 -0400
> Message-ID: <9409261630.AA28254@dayton.wright.edu>
>
> The Mannschaft was originally created by Mistress Ellen the Fair after a dance practice in the Barony of the Northwoods in about AS 9. It was first danced about 3 AM in the lobby of Butterfield Hall, Michigan State U. The music came from "The six wifes of Henry VIII" soundtrack by David Munroe and the Early Music Consort of London. The music is a compendium of 3 pieces, all period, orchestrated by David Munroe. The dance was created using pieces of various dances in an attempt to create a new, SCA dance. It was entered in an A&S competition as a modern recreation of a period style dance.
>
> Incidentally, the dance itself has since been seen being danced in both a Hollywood movie and a BBC TV show.
>
> I remain,
>
> Brusten, O.L., O.P., Etc.
> (one of those who danced it at 3 AM)

Madam Sosilia Almain

Source: Inns of Court manuscripts. Music composed by Joseph Casazza or Alex Clark.

Setting: A processional line of couples.

Version: 1.1

A:	1- 5	Single left & right, double forward, single back.
	6-10	Repeat.
B:	11-14	Face partner, drop hands, set left & right, (slow) reverence.
	15-18	Two singles & double forward, passing right shoulders to end up in partner's place facing partner.
	19-22	(Fast) reverence, approach partner, embrace.
	23-34	Repeat 11-22, ending up in own place.

Transcription:

> ij singles a duble forward one single syde
> twyse ij syngles backe honour ij singles
> a duble forward into eche others place honour
> & embrace ij singles backe honour ij syngles
> a duble into your owne place honour and
> Embrace
>
> Bodleian Library MS Rawlinson Poet. 108 (c. 1570), transcribed by Wilson

Discussion:

Smut, smut, smut. Some of the manuscripts have an additional "Honour" after the embrace, but the interpretation for which Casazza composed music for does not have time for this. Note that the first 2 singles are setting steps; while the manuscript transcribed above says two singles, most of the others specify 2 setting steps. You'll see both a set and 2 single variations done in the SCA.

Maltese Bransle (Branle de Malte)

Source: steps patterned loosely after Arbeau, music from Mainerio.

Setting: A circle of dancers.

Version: 2.0

SCA "Turkish Bransle"

A:	1- 2	Double left, double right.
	3- 4	Repeat.
B:	5- 6	Raise hands, three singles into center, clap 3 times.
	7- 8	Three singles out to place, clap or kick 3 times.

Arbeau's Dance (notated in beats):

A:	1-4	Double left,
	5-6	single right.
	9-12	Repeat.
B:	13-14	Continue holding hands, 2 steps into the center.
	15	2 double-speed steps into the center
	16-17	step into center with a kick,
	17-18	drop hands and begin turning: step, kick
	19-20	step, 2 kicks,
	21	2 kicks,
	22	feet together.
	23-32	Repeat.

Chapter 2: The Cheat Sheets

Discussion:

Arbeau says (Evans/Sutton Arbeau translation):

"Some of the Knights of Malta devised a ballet for a Court masquerade in which an equal number of men and damsels, dressed in Turkish costume, dance a round branle, comprising certain gestures and twisting movements of the body, which they called the Maltese branle. It was some forty years ago that this branle was first danced in France. The melody and movements are in slow duple time as you will see by this tabulation. [...]"

"You should note that in each repetition of this branle new facial expressions and gestures are made, such as touching the hands, or, on another occasion, raising them in mock praise with the head thrown back and eyes lifted heavenwards. And so on, in such fashions as the dances please to vary them."

As danced in the SCA, the dance speeds up as time goes on, and the music is 'Schiarazula Marazula,' from Giorgio Mainerio's *Il Primo Libro de Balli*, 1578. The steps were written by Mistress Ellen the Fair of the Midrealm? John Renborne has an album with a recording of Schiarazula Marazula — but it's labeled "Maltese Bransle." Do we get to claim credit for his confusion?

Finally, there's a modern french pop artist who uses this tune (Sch. Mar.) for one of his songs, but we only have a copy of a copy of a copy of the tape, so we have no idea where he got it from. The artist is Angelo Brandvardi, the album title is *La Demoiselle*, and the song title is "Le Cerisier."

Montarde Bransle (Branle de la Montarde)

Source: Arbeau.

Setting: A line of 4 (or 6) dancers.

Version: 1.1

```
A:   1- 8 Take 4 left doubles, following the leader around the room.

B:   9-10 First person turns in place with 4 kicks,
    11-16 Second does likewise, and so on (assumes 4 dancers)

A:   1- 8 Take 4 left doubles, while the first dancer weaves (in front of the
          second dancer, in front of the third, etc) to the end of the line.
```

Repeat kick (9-16) and weave (1-8) until each dancer has gotten to weave. The dance ends with part A.

Discussion:

Arbeau lists this as one of the miming bransles, with the appropriate step being “little springs.” Note that the Arianna arrangement of the music assumes an even number of dancers.

Official Bransle (Toss the Duchess) (Branle de l'Official)

Source: Arbeau.

Setting: A line or circle of couples.

Version: 1.0

`A:  1- 8` Double left, double right, repeat.

`B:  9-16` Eight singles left.
During 7th single, the woman steps in front of her partner.
During 8th single, the woman jumps, and the man moves her to the left; everyone gaining a new partner.

Discussion:

Sometimes there are two tosses per repetition; listen to the music.

Often men will be overly-enthusiastic about tossing; the object is not to toss women into the ceiling. This dance is often seen with swiveling hips during the singles to swirl skirts; I've heard it alleged that this is an embellishment from contra dancing and isn't known have exited in Arbeau's day.

Arbeau says that this dance is to be danced with little springs with each step. He says nothing about switching partners.

From: dmontuor@telenet.com (Dave Montuori)
Newsgroups: rec.org.sca
Subject: Re: dances, period or not.
Message-ID: <3849@telenet.telenet.com>
Date: 9 Dec 94 16:32:54 GMT

[...]

The Duchess in question is Ysabeau Cameron, who was the recipient of a particularly energetic toss in a hall with a too-low ceiling (ouch); if this account is inaccurate, someone from the household please correct me. Duchess Ysabeau has acquired a knack for miraculously disappearing whenever this dance is imminent.

– Evan da Collaureo, who likes this dance, both in its “classic” form and with gender reversal (“Toss the Lords,” etc.).

Pease Bransle (Branle des Pois)

Source: Arbeau.

Setting: A line or circle of couples.

Version: 1.0

```
A:  1- 8 Double left, double right. Repeat.

B:  9    Men hop and land with their feet together,
   10    Women do the same,
   11-12 Men step to the left, then make 3 quick hops, landing with
          their feet together.
   13    Women hop and land with their feet together,
   14    Men do the same,
   15-16 Women step to the left, and then make 3 quick hops, landing
          with their feet together.
```

Discussion:

This is a miming bransle, although Arbeau doesn't actually include much in the way of miming instructions, despite saying that he did include them. Presumably the hops are imitating peas popping out of pods.

Dancers are often a bit confused about the sequence in measures 11-12 and 15-16. They know they are to make 3 hops, but there are 4 beats of music. The step to the left is the key to getting this timing right. You will see considerable regional variation in the SCA concerning this point.

In the SCA, this dance is often danced as a partner-switching dance, with the women going past their partners in measures 15-16 to the next man in the circle. Arbeau mentions nothing of this practice.

Petit Riense

Source: 15th century Italian; Joy and Jealousy

Setting: 3 people in a line

Version: 1.0

A: (8 bars in piva (6/8), repeated twice.)

1-8 (twice) 16 Pive, starting on left.

B: (4 bars in piva (6/8), played 3 times.)

9-12 Man 1 4 Pive (starting left) to leave the group,
9-12 Woman 4 Pive to catch up with Man 1,
9-12 Man 2 4 Pive to catch up.

C: (2 bars in piva (6/8), played 3 times.)

13-14 Man 1 Doppio (starting left) to leave the group,
13-14 Woman doppio to catch up with Man 1,
13-14 Man 2 doppio to catch up.

D: (2 bars in piva (6/8), played 3 times.)

15-16 Man 1 and Woman take hands and reverenza right,
15-16 Woman and Man 2 take hands and reverenza right,
15-16 All 3 reverenza left.

E: (8 bars in piva (6/8).)

17-18 Doppio left backwards, moving away from each other,
19-20 doppio right forwards, moving towards each other,
21-22 Ripresa left and right
23-24 Voltatonda (on left, turning left).

Repeat dance.

Chapter 2: The Cheat Sheets

Disclaimer: a cheat sheet does not do justice to explaining how to properly do a 15th century Italian dance.

Discussion:

This dance is quite easy to teach. It consists of an opening section, 3 solo sections, and a final part. It can be entertaining to do it on a densely-packed dance floor.

Picking Up Sticks

Source: Playford (1651), TPB.

Setting: A longways set of three couples.

Version: 1.0

1- 8	Forward and back a double, and again.
1- 2	First man changes with second woman, passing right shoulders and going back to back,
3- 4	first man changes with third man,
5- 8	Take hands with person across from you, all forward and back a double.
1- 4	First woman changes with second man, and then third woman,
5- 8	Forward and back a double.
1-16	Repeat changes and forward/back from new positions; note that throughout this sequence, half of the time you will be dancing with someone of the same gender.
1-16	Repeat changes a third time from new positions, ending up where you started the dance
1- 8	Siding.
1- 4	Couple 3 crosses and skips once around the entire set, while Couple 1 sashays down to 2nd position, while Couple 2 steps back and up to 1st position, then
5- 8	Couple 2 sashays back to place, while Couple 1 steps back and up to place.
1- 8	Repeat with Couple 1 going 'around the world' and couples 2 and 3 changing places, starting with Couple 2 sashaying down.
1- 8	Arming.
1-24	Men sheepskin hey.
1-24	Women sheepskin hey.

Transcription (Picking of Sticks):

Leade up all a D. Forwards and back . That again : First man changes with the 2. Wo. then with the last man . : Leade up as before, then the Wo. change as the man did, every Cu. doing thus.

Sides all . That again : The first Cu. slip down betweene the 2. they slipping up, then th 2. slip downe, and the first slip up . : All this again the last Cu. crossing over below, go up and cross above, fall to your places . : : Then the foure last slip, and the first Cu. cross about . : :

Armes all . That again : The We. stand still, men going the Hey between them, the last man going about the middle Wo. doe thus three times over, then goe quite round about all the We. to your places . : . : The We. doe as much.

Discussion:

Yes, that's 17 repetitions of the music — guaranteed to annoy musicians who count instead of watching the dancers.

Men's sheepskin hey: first man leads men to begin winding down around the women. When they reach the bottom, they loop around to wind up around the women. However, the last man always takes a shortcut around the second woman to become the leading man. After 3 repetitions the first man is again in front, and leads the men out the top, around the far side of the women, and back to place.

This dance is sometimes done to the music of Lavena, which is a dance also found in Playford, but this is a Cecil Sharp substitution. The song "Kitty Magee" is even more modern, according to The Playford Ball.

Bransle Pinagay (Branle Pinagay)

Source: Arbeau, LoD v3.

Setting: A line or circle of dancers.

Version: 1.0

```
A:  1- 4  Double left,
    5      kick left.
    6- 9   Double left,
   10-12   kick left, right, left.

B: 13-16   Double left,
   17-20   double right.
   21-28   Repeat B.
```

Discussion:

The numbers above are given in beats, not measures, because the measures in this dance have irregular lengths.

Quadran Pavane

Source: Inns of Court manuscripts, LoD v2.

Setting: A processional line of couples.

Version: 1.0

1- 2 Single to the left side, single to the right side,
3- 4 double left forwards,

5- 6 Single to the right side, Single to the left side,
7- 8 double right backwards.

Repeat a total of 4 times.

Transcription:

> Honour.
> Two singles syde, a double foreward, ij Singles
> syde & a double backe .4. tymes./honour./
>
> Oxford, Bodleian Library, MS Douce 280 (c. 1605/6), as transcribed by Wilson

Discussion:

This dance is perhaps most famous in its embellished form, the Earl of Salisbury Pavane, which was written by Mabel Dolmetsch.

The various Inns of Court documents give conflicting and yet imprecise instructions as to what is done where. Various people have attempted to make the dance interesting by interpretations such as doing two repetitions towards the head of the hall, and then dancing the last two repetitions passing around their partners, essentially doing a do-si-do.

La Regina

Source: Invention by Geffrei Louarn de Kaermeridec published in The Letter of Dance v1.

Setting: couple(s) facing the musicians.

Version: 1.1

V1:	1- 2	Single inside, single outside,
Co:	3- 8	chorus: double inside, single apart, single together, double back.
	9-16	Repeat 1-8.
V2:	17-18	Men turn in place using single inside, single outside, turning towards their partner and passing under their partner's arms,
	19-20	women do the same,
Co:	21-26	chorus.
V2:	27-28	Women turn,
	29-30	men turn,
Co:	31-36	chorus.
V3:	37-40	Drop hands. Men dance 4 singles around their partner, passing in front, take hands,
Co:	41-46	chorus.
	47-56	Repeat 37-46 with women dancing around their partners.
V4:	57-62	Take right hands, turn your partner twice using 6 singles,
Co:	63-68	chorus.
	69-80	Repeat 57-68, taking left hands.

Discussion:

The motivations behind this particular invention is described in the Letter of Dance article about it — we have no dance manual describing dance from this period, so this dance is based solely on the music and paintings from that era of people dancing. The step used in this dance is described in the steps section at the end of this document. Note that, in the description above, "inside" and "outside" refer to the foot that you start a single or double with, while "apart" and "together" in the chorus specify which direction the dancers move.

Dancers should note that the verses increase in length: the first is 2 singles, the second is 4, the third is also 4, and the fourth is 6 singles in length. Even if you can't remember exactly what the verses are, you can at least remember their length, and dance the chorus at the proper time.

The steps suggested by the inventor of the dance are as follows: A **single** is a step forward, followed by a hop on the foot which just moved, bending the other knee. A **double** is step-step-step-hop.

I believe that this reconstruction is incorrect for two reasons. The first is that this particular music is very atypical for saltarello music; the number of measures is even and the chorus is relatively long. Thus, it is much more like an English Country Dance than usual, and this invention is very much like an English Country Dance. Second, in the 15th century, dancing the saltarello step in the saltarello misura involves moving half as fast as this reconstruction.

Return of Spring

Source: modern invention in the style of Playford; LoD v1.

Setting: three couple longways set

Version: 1.0

Verse:

```
 1- 4 Double forward and back (up and down the hall),
 5- 8  set and turn single.
 9-16 Repeat 1-8.
```

Chorus:

```
17-18 1st Couple trade places, taking right hands,
19-20 1st and 2nd couples trade places with their contrary along the sides, taking left hands,
21-22 1st and 2nd couples trade places with their partners, taking right hands,
23-24 All 3 couples turn until proper (either 1/2 turn or 1 turn.)

25-32 Repeat chorus, with 1st and 3rd couples trading places.
```

Verse:

```
 1- 4 Siding,
 5- 8  set and turn single.
 9-16 Repeat 1-8.
```

Chorus, with new 1st couple leading.

Verse:

```
 1- 4 Arming,
 5- 8  set and turn single.
 9-16 Repeat 1-8
```

Chorus, with new 1st couple leading.

Discussion:

This dance was written by Ellisif, and won the AS XXIII Ice Dragon competition.

Rostiboli Gioioso

Source: 15th century Italian; Joy and Jealousy

Setting: one couple

Version: 1.0

A: (10 bars in bassadanza (6/4), played twice.)

1-2 Ripresa left, ripresa right, (drop hands),
3-5 Man leaves with 2 sempii (starting left), 2 doppii, ending with mezavolta right to face woman,
6-7 Both ripresa left, ripresa right.
8-10 Man returns with the same steps, (take hands).
1-10 Repeat, with woman leaving.

B: (8 bars in bassadanza (6/4), played twice.)

11-12 Ripresa left, ripresa right, (drop hands),
13-16 Both do 2 sempii (starting on left), 3 doppii, (drop hands),
17-18 Volta del Gioioso (2 sempii to turn 360 degrees to left, ripresa right).
11-18 Repeat.

C: (8 bars in saltarello (6/8), played twice.)

19-26 (twice) 16 Saltarelli (starting left), (drop hands).

D: (8 bars in piva (6/8), played twice.)

27 Man movimento,
28 woman movimento,
29-30 man doppio left to leave,
31 woman movimento,
32 man movimento,
33-34 woman doppio left to join man.
27-34 Repeat on other foot, man still going first.

Repeat dance, with the woman doing everything first.

Disclaimer: a cheat sheet does not do justice to explaining how to properly do a 15th century Italian dance.

Rufty Tufty

Source: Playford (1651), TPB.

Setting: A square set of 2 couples (facing each other).

Version: 1.0

Verse:

1- 8 Double forward and back (towards your contrary). Repeat.

Chorus:

9-16 Set and turn single, repeat.

17-18 take partner's hand, double out, turn around, switch hands,
19-20 double back,
21-22 turn single.
23-28 take contrary's hand, do the same.

Verse:

1- 8 Siding.

Chorus.

Verse:

1- 8 Arming.

Chorus.

Note: Playford's "contrary" is generally called a corner or opposite in modern folkdance.

Transcription:

Meet all a D. backe again . That again :
Set and turn S. .
Leade your owne with the left hand to each wall, change hands,
meet again, turn S. . One man lead up, and the other downe,
change hands, meet again and turne S. :

Sides all . That again :
As before .
As before :

Armes all . That again . :
As before .
As before :

Discussion:

This dance is prone to many variations, perhaps because the instructions in Playford are about as sparse as the ones above, and SCAdians tend to forget things. One variation I've seen is that the first verse involves going towards your partner and back. This is rare and perhaps very wrong. The other main variations have to do with the direction of the set and turn singles. One school has the first set start out, and the second start in. One school has the first set start left, and the second set start right. Another school has all sets start left. Playford never mentions any directions for set and turn.

Sellenger's Round

Source: Steps from Playford (1670), variation on music given in Playford by William Byrd (1609). In third Playford edition in simpler form.

Setting: A circle of couples

Version: 1.0

1- 8	Take hands and circle 8 slip steps left, and 8 slip steps back.
9-12	Two singles into the center, and a double back to place
13-16	Face partner, set and turn single.
17-24	Repeat 9-16.
1- 8	Holding hands, forward a double into the center, and a double back out ("beerhall run").
9-24	As before.
1- 8	Siding.
9-24	As before.
1- 8	Arming.
9-24	As before.

Discussion:

This dance first appeared in the 3rd edition of Playford, but the version given above is the one I've seen danced by the SCA, which follows the reconstruction by Cecil Sharp of the 4th edition (1670) Playford version. The music done in the SCA was likewise chosen by Sharp; it's a variation of the version in Playford printed in the Fitzwilliam Virginal Book (1609).

Sharp's reconstruction includes a repetition of the first verse and chorus, but I've never seen that done in the SCA. However, some recordings of this tune are 5 times through, so some dance classes have been taught with an extra repeat. As usual, Sharp turned Playford's doubles left and right into a slipping circle.

The Playford Ball notes that there is a reference to the title of this dance in Thomas Heywood's play A Woman Killed with Kindness, 1607. There are also numerous other references.

One common modern variation involves having the women double backwards during the chorus, so that they are going out while the men go in.

Trenchmore

Source: Playford (1653), Millar.

Setting: A longways set of couples.

Version: 1.1

It is not necessary to stay synchronized to the music for this dance.

Up a double and back, two times. The first couple casts off and leads down the outside, followed by everyone else, and back up the center to place.

Arched hey: All take hands; the first couple faces down, and goes under an arch made by the second couple, then over the third couple, and so forth all the way down and back, followed by all the other couples. When each couple reaches the end they turn around.

When the first couple returns to the top, they stop; when every one else returns to their original position, they stop as well.

First couple turns by the right in the center, then by the left with the twos, then by the right in the center, and so on down the entire line.

Transcription (1653 Playford, provided by Dani Zweig):

Lead up all a D. forward and back 3. times, cast off, meet below and come up, do so 3. times: First Cu. go down under the 2. Cu. arms, the 3. come up under the first, do this forward and back twice or thrice.

First man set to the 2. Wo. then to his own, then to the 3. Wo. then to his own, then to the 4. Wo. then to his own, and so to all the We. and men, then your Wo. do the same: then arm them as you set to them arming your Wo. then your Wo. as much.

Lead up again, then turn your Wo. with your right hand, and the 2. with your left, your Wo. falling as you turn, till you come to your place, then your Wo. do the same, you following her, the rest doing these changes.

Discussion:

A dance with this name is mentioned as early as 1551, but that mention is probably not the same dance. According to the Cunningham article on early references to ECD, the following item appears in a list of clothing: “Thre garmentes of sarsenett for them that daunsed trenchmore,” 1551/2, Feuillerat: *Revels of Edward VI.* However, since Playford’s Trenchmore is a longways dance for as many as will, it seems that this mention of clothes for just 3 dancers would be referring to a different dance. Other references to Trenchmore in succeeding decades (given in the Cunningham article) also seem to be referring to a dance which is not a longways dance.

The book “The British Broadside Ballad & Its Music” has a few references to Trenchmore:

Lodowick Barry’s play *Ram-Alley*, act III, scene i: Justice Tutchin says: “Well I shall catch him in a narrow roome,/Where neither of vs can flinch; If I do,/Ile make him dance a trenchmoore to my sword.” The author lived from 1580 to 1629; I’m not sure about the date on the play.

The *Roxburge Ballads*, volume XII, has a ballad, probably post-period, which is entitled “The West-Country Jigg: Or, A Trenchmore Galliard.” However, this use of “Trenchmore” is definitely as a place-name in this instance.

The detailed set of steps we have comes from Playford in 1653, over 100 years later than the first mention. The steps given above correspond to how my local SCA group dances it. Playford repeats the first section 3 times instead of 2, the arched hey ‘twice or thrice,’ and has the first couple set down the line and turn back up it instead of just turning down the line. The music given in Playford is similar to the first part of the songs “Tomorrow the Fox Will Come to Town” and “Willy prethe go to bed,” which date back at least to 1609, in Thomas Ravenscroft’s books.

There is a similar dance named *Chiaranzana* in *Il Ballarino*, which dates from 1581.

Upon a Summer's Day

Source: Playford (1651), TPB.

Setting: A longways set of 3 couples.

Version: 1.0

```
 1- 4  Double forward (up the hall), double back,
 5- 8   set and turn single.
 9-16  Repeat 1-8.

17-20  Take hands in lines, double forward (towards the other line)
        and back,
21-24   bottom two men and bottom two women raise their joined hands
        to form an arch, while the first man and first woman go
        down the set in the center, go out through the arch on their
        own side, and meet at the bottom.
25-40  Repeat 17-24 twice, until all are in their original places.

 1-16  Siding.

17-40  Repeat chorus.

 1-16  Arming.

17-40  Repeat chorus.
```

Transcription:

Leade up all a D. forwards and back. set and turne
S. . That agine :
The men take all hands, and the women hands meet all a D.
back again; the first on each side goe under the others arches
on their owne side, and meet below . Hands againe, and the
next CU. as much : Hands againe, and the next CU. as
much . :

Sides all, set and turne single . Thay againe :
As before. :

Armes all, set and turne single . Thay againe :
As before. :

Discussion:

Musicians should note that the B part repeats 3 times.

Bransle of War (Branle de la Guerre)

Source: Arbeau.

Setting: A line or circle of dancers

Version: 1.0

Peace:

A:	1- 8	Double left, double right, double left, double right.
	9-16	Repeat 1-8.

War: the music is the same speed, but the dancers move twice as fast

B:	17-18	Double left, double right,
	19	single left, single right,
	20	double left,
	21	single right, single left,
	22	double right,
	23	single left, kick left, kick right,
	24	kick left, bring feet together, capriole or jump.

Washerwomens Bransle (Branle des Lauandieres)

Source: Arbeau.

Setting: A line or circle of dancers

Version: 1.0

Peace:

```
A:  1- 4  Double left, double right.
    5- 8  Repeat 1-4.

B:  9-10  Face partner, single left, right, men shake fingers.
   11-12  Repeat with women shaking fingers.

C: 13-14  Face in, double left, clapping hands,
   15-16  double right,
   17-18  double left, clapping hands,
   19-20  individually turn around to left using 4 kicks.
```

Discussion:

This is a mimed bransle. Arbeau says (Evans/Sutton translation):

"... is thus designated because by clapping their hands the dancers make a noise like the women beating the washing on the banks of the Seine."

Arbeau specifies the finger shaking in the tabulation. When one gender is shaking their fingers at the other, the other gender should place their hands on their hips.