

16th Century Italian Dance

16th Century Italian dances are, generally speaking, the most complex of the different types of renaissance dance. There are two main authors of the sixteenth century dances that are done in the SCA, and several minor ones.

Caroso and Negri

The two main dance writers of the time were Fabrito Caroso, and Cesare Negri. They described dances that were similar in style, but had their differences between the two authors.

Caroso

Caroso published *Il Ballarino* in 1581, and *Nobilta di Dame* in 1600. *Nobilta* contains many of the same dances as *Il Ballarino*, however many of them have changed or updated choreographies. There are a lot of new dances in *Nobilta*.

Negri

Cesare Negri published *Le Gratie d'Amore* in 1602. This contains dances which are in general more complex than those in either of Caroso's works. It is a very large volume, containing a section on dance etiquette, a large section on galliard variations (including a "kick the tassel" galliard which was used as a contest dance) and a section containing dances in a similar style to Caroso's.

Steps

Because Caroso and Negri wrote about dances of the same or similar styles, they used similar steps in all of their dances. Unfortunately, Negri's description of some steps is different to Caroso's descriptions in a few places, and so creating a "step dictionary" of the two authors will lead to some problems. The consensus amongst most dance researchers is to use Negri's step descriptions when dancing Negri's dances, and to use Caroso's step descriptions when dancing Caroso's dances. It is therefore important to know which of the two dance masters' balli one is dancing.

Sources

Of these three books, only *Nobilta di Dame* and *Le Gratie d'Amore* are available in translation. Check the bibliography for more details on how to get copies of these books. There is a current internet project being done to translate *Il Ballarino*, but it is not yet complete.

Other writers

There were other writers of the period – Livio Lupi da Carravagio who published a fairly large book in 1600 (reprinted in 1607) dealing with galliard, tourdion, and canary variations. Propero Luti de Sulmona published a book in 1589 containing galliard variations only.

Time and Tempo

Duple and Triple Time

There are two basic tempi used in 16th century Italian dance. These are duple time and triple time. Duple time is usually slower, with two beats per bar, and triple time is faster with three beats per bar.

Balli

Most of the balli are done in duple time. Negri nearly always starts his balli in duple time and changes to triple time at some later stage, and occasionally back to duple time again. Caroso usually starts his balli in duple time, and often but not always changes to triple time to finish.

Caroso's dances that begin with a duple time section and end with a triple time section are his classic "ballo and sciolta" dances. Dances like this, such as Contentezza d'Amore and Bassa Honorata form the majority of Caroso's balli.

Some of Caroso's balli are entirely in duple time. This includes such dances as Ballo del Fiore, Conto dell'Orco, and the various Contrapasso dances. Because they are simpler and slower than the other dances and don't have time changes, they are often the easiest dances to teach and learn from this repertoire.

Cascarde

Some of Caroso's dances are called "Cascarde". A cascarda is in triple time all of the way through the dance, and usually has a simple verse/chorus structure. They usually have 4 or 5 verses, although some have as many as 7. Fiamma d'Amore, Gracca Amorosa, and Fedelta are examples of cascarde.

Spagnoletta is an example of one of Caroso's dances that is in triple time throughout, but is not a cascarda. Conto dell'Orco is an example of a Caroso dance that remains in duple time throughout, but has a verse/chorus structure very similar to that of a cascarda. So there are exceptions to every rule.

Galliard

Triple time sections in balli may also include galliard and canary sequences. A galliard sequence is played and danced in the same sort of tempo as a French galliard. There may be specific galliard choreographies laid out, but often there is just a statement such as "the gentleman does 4 galliard patterns" which indicates that some form of improvisation in the galliard is expected.

Canario

A Canary sequence is also in triple time, but uses a specific tune and syncopated beat of 1 ½ / ½ / 1 beat music in which specific canary steps (described in the section on Il Canario) are used.

Style and Accoutrements

I consider it fairly important to teach the correct manner of doing these dances, as well as the dances themselves.

This means paying attention to what the dancers were wearing at the time, and how they were wearing it.

Starting Positions

Both Negri's and Caroso's books show the starting positions for each of their dances. There are a couple of points to note in these pictures:

- The dancers are standing fairly close together, despite the fact that they are wearing quite bulky garments. Judging by eye, there is rarely more than 30 – 50 cm or so between the man's toes and the edge of the lady's skirts (because the ladies are all wearing full floor length dresses it is impossible to see their feet).
- None of the starting positions show the man beginning the dance with both feet together. The step description for the riverenza which begins each dance indicates that the man should normally begin with the left foot forwards (although this is not universal in the pictures). The weight is not evenly distributed, and should probably mostly be on the right foot.



Hats

All of the dancers are wearing hats or other headwear. The men have usually removed their hats and are holding them in their left hands, with the brim of the hat facing inwards to their thighs.

This matches what Caroso says in his etiquette chapter, in that the hat is held so that the underside or brim of the hat is not exposed. Caroso has a paragraph or two about how to put on, remove, and hold the hat.

Removing the hat

At various stages during the dance, the man will take off or replace his hat. The man will usually remove his hat during a riverenza, but if he needs to take the lady by both hands at some stage during a dance he will replace it on his head.

Once you remove your hat, you hold it in your left hand, alongside your left thigh. This position is shown in the diagram above. Note that the man's left hand is also required to stabilise the position of his sword, as mentioned below.

The lady wears fixed headwear that cannot be easily removed and replaced. The lady's headwear usually includes an elaborate hairstyle, and may include pearls, ribbons, and/or braids.

Swords

All of the men carry swords, except the ones in Negri's galliard section (Negri says that the sword should be removed before the galliard). The sword is in a scabbard, and hangs at the level of the man's left hip, almost horizontal, parallel to the ground.

The left hand is held low, alongside the hip, so as to keep the sword in place (this hand also carry's the man's hat). The sword can also be moved left and right by movements of the hand, or the pommel of the sword can be lifted (lowering the point to the floor) by the palm of the left hand.

The sword does limit what you can do on the dance floor, and if you are reconstructing dances of this period then you need to know what those limitations are. For example, the man cannot turn rapidly over his right shoulder while standing close to the lady or another person, unless his left hand is free. Similarly, turns to your left will need to be covered by a free hand, or done while retreating away from the lady (e.g. Gracca Amorosa) or in a larger backwards arc.

At various stages during some of the dances, the man will use his left hand for something other than holding his hat and sword. For example, in Contrapasso Nuovo, the man passes at least one lady by the left hand. In other places, the man takes his lady by both hands. This places specific limitations on what the man can do at this point.

It was considered impolite to attend a noble gathering without your sword, in addition to which the consequences of being unable to defend yourself at any point in time could be relatively severe.

It is interesting to note that at least one dance writer of the period uses fencing terminology to describe dance positions and/or footwork. It can therefore be reasonably assumed that pretty much every gentleman during the period was able to defend himself using a sword – those who did not were occasionally reduced to statistics in the process of natural selection.

Fans

The ladies carry fans, or less commonly, handkerchiefs. The fan or handkerchief can be stored in the outer sleeve of the lady's garment. There are a few pictures showing the lady's fan on a large open necklace or decorative beaded chain of some kind, so that the fan can be let drop and it will hang at approximately knee level. The fans appear to be similar to the small wooden or paper folding fans still seen today.

Step Descriptions

Differences between Negri and Caroso

Negri and Caroso use the same steps for many of their dances, and in many cases their descriptions of the steps are identical. There are, however, some important differences, which I will highlight where required.

Vocabulary

There is a very large vocabulary of steps for the 16th C repertoire, and I will not attempt to list every step used, just the ones that are used in reconstructed dances in this book.

Beats and Measures

Caroso and Negri both describe their steps in terms of the number of beats or measures that the steps take. For example, Caroso describes a riverenza grave as taking 6 beats, and a riverenza minima as taking two beats, Negri describes a passo as taking one beat, etc.

When you reconstruct various of these dances you will find that the length of each step is not always the same from dance to dance. It is sometimes the case that a passo must be done very quickly, whereas it is sometimes obvious that what Caroso has described as a passo “presti” (quick) takes 2 beats or bars. In most cases it depends on the style of dance – for example in the Cascarde or sciolta sections, which are fast triple time dance sections, many steps are done quite quickly. In the duple time sections of many balli, some steps that are done quickly in a sciolta are done more slowly.

Bars

In the reconstructions, I have based the step length on the number of bars of music taken, and given the number of bars for each step or group of steps. This is the only really accurate way of describing how the steps match the music in all cases.

Remember that in the 16th Century they had a different idea of where bar lines should be drawn to what we use today. Therefore, you may find some pieces of music where the bar lines are drawn differently than they are drawn in other pieces. For example, you might find an alternate arrangement of one piece that I have available in 6/4 time, barred in 3/4 time instead, with two of their bars to one of mine. In all cases use the music provided with this dance book as a source for determining where the steps start and finish in terms of bar lines.

Common Terms

Within a dance or repertoire, however, the following terms will generally be used to describe the speed of a step: Presti, Minima, Breve, Lunga, and Grave. Grave means quite slowly, Presti means quite quickly, and the other terms mean anything in between. Their usage is often qualitative and inaccurate, however.

**RvL -- Riverenza
(Grave) Left****RvML -- Riverenza
Minima**

Begin with the left foot somewhat ahead of the right foot. On the first beat do nothing. On the second beat, slide the left leg back behind the right. On the third beat, place the weight on the left foot, bend the left knee and sink lightly, keeping the head forwards and upright, and the body erect. On the final beat return to the upright position.

Caroso describes a riverenza grave as taking six beats, and a riverenza lunga as taking four beats, and a riverenza minima as taking two beats. They are all essentially the same step, just done faster or slower.

Negri describes riverenze as taking variously 8, 4, or 2 beats, and his step description is essentially the same as Caroso's.

A riverenza on the right foot is done in the same way, except that the right foot is moving and the left foot stays still.

**CnL -- Continenza
Left****CnR -- Continenza
Right****CnML -- Continenza
Minima**

The Continenza (or Continenza Grave) is done in the same way as a continenza for a 15th Century dance, except in 4 beats, taking twice the time. This is the normal style of continenza in the 16th C dances.

To do these as a pair of steps, the dancers take a very small single step to the left, join feet together, and then step back towards the right, joining feet together again. The steps are done with a rising and falling movement, so that you rise on your toes slightly while stepping across, and then sink back onto your heels when the step is complete. Bring the left shoulder forwards slightly as you step to the left, and the right shoulder forwards slightly as you step to the right.

Occasionally they are done right then left, although almost never singly (except: see Villanella).

The continenza minima is done in half the time of a continenza grave, i.e. in 2 beats.

PtL -- Puntata**PtGL -- Puntata
Grave**

This is done in the same basic manner as a single step in a French Bassa Danse or Pavan, but more lightly, and on the ball of the foot. This step takes 1 beat.

A Puntata Grave is the same as a Puntata, but takes 2 beats.

PsL -- Passo**PsGL -- Passo
Grave**

This step takes a single beat. Step forward with the left foot. The right foot should not be moved. This is similar to a puntata, although without closing the feet.

A passo grave is the same as a passo, except that it takes two beats.

**RpGL -- Reprise
Grave****RpL -- Reprise
Minima**

A Reprise Grave to the left is done by stepping sideways with the left foot, onto the left toe, and rising onto the right toe, then stepping to the left with the right foot, joining feet and lowering back onto the heels. This takes two beats.

A Reprise, or Reprise Minima, is done in the same way as a Reprise Grave, but in one beat.



Cd – Cadenza

Kick the left foot forwards, a little in advance of the beat, and spring into the air. While in the air, bring the left foot back in line with the right foot. Land on both feet, with the left foot slightly advanced. This is usually done at the end of a sequence of galliard type steps (eg: sottopiedi), and the time taken to do it is highly variable, but usually in the order of half of a beat.

A cadenza can be described as “Left”, indicating that the left foot is in advance as above, “Right”, indicating that the right foot is the one moving and in advance, or “a pie pari” which means landing with both feet together.

TbL -- Trabuchetto

This step takes one beat. Leap slightly to the left, landing on the left foot, and closing with the right foot so that the right heel is closest to the left instep, and about two finger-breadths away. This should be done lightly, on the toes of the feet, with the legs well extended, lowering the left hip and raising the right hip slightly as you land in the jump.

**FL -- Fioretto**

This step is done in very much the same way as a trabuchetto, but much more ornamented. It starts by kicking the left foot forwards and around to the left, and leaping onto the toes of the foot as it is placed a short distance away to the left. Then, bring the right foot across and land lightly on the flat of both feet. This takes two beats, or sometimes one beat.

SgL -- Seguito Ordinario

Caroso: Going forwards, step left, step right, step left, then raise your right foot and move it somewhat forwards as if to close, but do not close the step. This step takes 2 beats. This is similar to a standard French bassa danse / pavan double, but not quite as it is not completely closed.

Negri: Moving forwards, step left, close with the right foot, then do a left spezzato. Caroso calls this step a “Seguito Semidoppio”. This takes 4 beats.

SgGL -- Seguito Grave

Negri: This step is done in 4 beats. On the first beat, step forwards with the left foot. On the second beat, step forwards with the right foot. On the third beat step forwards again with the left foot. On the fourth beat, remain still. This is similar to a double in a French basse danse or pavan, except without closing the feet on the fourth beat.

Caroso doesn't use any step called a “seguito grave”.

SzL -- Spezzato / Seguito Spezzato

This step is done by stepping forwards onto the left foot, then forwards onto the right foot, up level with the heel of the left foot, rising onto the left toe as this is done. At the end of the beat, lower the left heel. The step takes 2 beats.

Caroso says to raise the left foot. Negri says to raise only the left heel. Apart from that, the steps are similar.

Sc -- Seguito Scorsi This is a small forwards shuffling motion done to a specified number of counts and normally to execute some pattern. Negri says to take 8 small forward steps in 2 beats, the same time normally taken for a seguito ordinario. Caroso says to take 10 of these small steps in 2 beats.

Trango A trango left is a diagonal step backwards to the left on the left foot, and then pull your right foot back towards your left. You should end up with your right heel backed up against your left instep. A trango right is the same thing, stepping backwards to the right instead.

SpL -- Sottopiedi This step is done very quickly -- In La Nizzarda and Lo Spagnoletto, 3 of these are done in one bar. Spring to the left onto the toes of the left foot, and then place the right foot behind and slightly under the heel of the left foot. Don't lose your balance here, or you'll step on your own toes.



ZpL -- Zoppetto Basically done in the same way as a KL for a bransle or galliard. Jump into the air very slightly onto the right foot, finishing with the left foot off the ground. Then lower the left foot back beside the right.

Scambiata L This step occurs in some of the Cascarde from Il Ballarino. It is a sottopiede step (as described above), followed by moving the left foot forwards, and then around slightly behind the right foot, and jumping to land with both feet together. It can be done singly, or followed by another scambiata going to the right.

Saffice A saffice is very simply one sottopiedi step (as above), followed by a trabuchetto, all going to the left. This step occurs in Nobilta di Dame. It is usually followed by the same step going to the right.

Destice A destice is similar to a saffice, however it is two sottopiedi steps (as above), followed by a trabuchetto, all going to the left. This step occurs in Nobilta di Dame.

Doppii all'Italiana This is, oddly enough, very much like a french basse danse or pavan double. It comprises three steps walking forwards, with a close on the fourth beat. Bend your knees slightly at the end of the step, and rise and then lower your heels into place as you close.

This step occurs mostly in Caroso's dances from Nobilta di Dame.

**Doppii alla
Francese L**

This step is a trabuchetto diagonally backwards to the left, a trabuchetto diagonally backwards to the right, and a very small double on the left forwards to finish where you started, closing feet.

The same step can be done starting on the right foot, going diagonally backwards to the right to begin.

Il Piantone (Il Ballarino)

This dance is the simplest of the 16th C Italian dances. It comprises a simple partner swapping sequence where the men and ladies each take turns in choosing a new partner.

The dance is mentioned several times as being one of the most popular dances of the period. For example, in his section on conduct, Caroso describes it as “more popular than any other dance”. In several places in both Nobilta di Dame and Il Ballarino, Caroso says that the dance after the one he is describing will be Il Piantone.

Even Negri alludes to this dance in his description of one of the simplest and probably most popular of his dances, La Caccia d'Amore.

Like many dances from Il Ballarino, there is a somewhat different version of this in Nobilta di Dame.

**The man's
introduction**

1 – 8	RvL	The man begins with a long riverenza, doffing his hat, then replacing it.
9 - 12	PsL PsR	The man walks towards the ladies with two passi.
13 – 16	SgL	Continue with a Seguito left
17 – 20	PsR PsL	Continue with two more passi
21 – 24	SgR	And a seguito right

Walking passage

1 - 8	RvL	Facing a lady, perform a riverenza.
9 - 24	SgL SgR SgL SgR	The man guides the lady onto the dance floor with four seguiti, finishing in a half moon figure with the man and lady standing side by side but angled in towards each other.

1 - 8	SgL SgR	Together the man and lady do two seguiti flanking backwards
9 - 16	SgL SgR	And two seguiti turning over the left shoulder, and end up facing each other.
17 - 24	TbL TbR RvL	The man and lady facing do two trabuchetti and a riverenza. This needs to be done slightly quicker to fit in with the timing of the music, but it is still a fairly slow riverenza.

At this point the man leaves the lady to find a new partner, and the man returns to his seat.

The lady's passage	1 – 8	RvL	The lady begins with a long riverenza. The lady walks towards the men with two passi. Continue with a Seguito left Continue with two more passi And a seguito right
	9 - 12	PsL PsR	
	13 – 16	SgL	
	17 – 20	PsR PsL	
	21 – 24	SgR	

Continue with the walking passage, in which the lady will lead her new partner onto the dance floor.

Galliard

Caroso lists some galliard variations with this dance, saying that the man can do some of the passages as galliard variations if it appeals to him.

For example, instead of standing still while waiting for the lady to do a riverenza, a few bars of galliard could be danced.

II Piantone (Nobilta di Dame)

This is a bit different to the version in Il Ballarino, but the concept remains the same.

The man's introduction	1 – 4	RvL	The man begins with a long riverenza, doffing his hat, then replacing it. The man does two continenze. Walking towards the ladies, he does two passi. Continue with a Seguito left Continue with two more passi And a seguito right
	5 – 8	CnL CnR	
	9 – 10	PsL PsR	
	11 - 12	SgL	
	13 - 14	PsR PsL	
15 - 16	SgR		

Meeting passage	1 – 4	PtL PtR	Facing a lady, do two puntati forwards. Do a riverenza to the lady. The man pauses, while the lady rises from her seat. The man and the lady both do a riverenza to each other, then take hands
	5 – 8	RvL	
	9 – 12	Pause	
	13 – 16	RvL	

Walking passage	1 - 2	PsL PsR	Walking forwards, the couple do two passi. Continue with a Seguito left Continue with two more passi And a seguito right. At the end of this, bend your knees slightly as if doing a riverenza.
	3 - 4	SgL	
	5 - 6	PsR PsL	
	7 – 8	SgR	

9 - 10	P sL P sR	Turning so that the man and the lady are walking away from each other, do two passi. Caroso says that the man should put his hat back on at this point.
11 - 12	SgL	Continue with a Seguito left
13 - 14	P sR P sL	Continue with two more passi
15 - 16	SgR	And a seguito right

Continue

The man may elect to continue the above walking passage if he likes, as many times as he likes. At the end of it, the man and the lady turn to face each other and perform the meeting passage, as above, beginning with the two puntati and the riverenze, and the man and the lady take their leave of each other, or begin a new dance.

Repeat

The dance can then be repeated as many times as you like, with the lady beginning with the introduction.

Other options include doing this dance once through to select a partner for another dance (say, a cascarda for a couple), then using it again to take your leave of your partner. Your partner would then begin with the introduction section of this dance to select a new partner, then the meeting and walking passage, and then continue with a new dance with her new partner.

Galliard

Caroso lists some galliard variations with this dance, saying that the man can do some of the passages as galliard variations if it appeals to him.

For example, instead of standing still while waiting for the lady to do a riverenza, a few bars of galliard could be danced.

Ballo del Fiore (Il Ballarino)

There are a number of versions of this dance presented in Il Ballarino and Nobilta. This is probably the simplest and most elegant of the versions, from Il Ballarino.

This reconstruction is from The Letter of Dance, issue 6. The dance differs from a lot of other dances of the period, in that it starts on the right foot instead of the left. The dance stays in duple time throughout.

Introduction

The dance starts with one man in the center of the floor, holding a flower in his right hand.

1 - 4	Rv R	Begin the dance with a riverenza on the right foot.
5 - 8	SgR, SgL	Two seguiti, turning in place.

Figure 1 This part is done moving towards a lady. When he reaches her, he does the continenze and the riverenza.	1 - 8	Sg R, L, R, L	Four seguiti.
	9 - 12	CnR CnL	Two continenze R & L, moving sideways.
	13 - 16	Rv R	As he does the riverenza, the lady stands, and he takes her left hand in his right hand, passing the flower into his left hand.

Figure 2	1 - 4	Sg R, L	Two doubles.
	5 - 8	Sc R, R	Two scorsi doubles, 8 steps each, moving out onto the floor
	9 - 12	CnR CnL	Two slow singles R & L, moving sideways.
	13 - 16	Rv R	Riverenza

The dancers then dance the following pattern together:

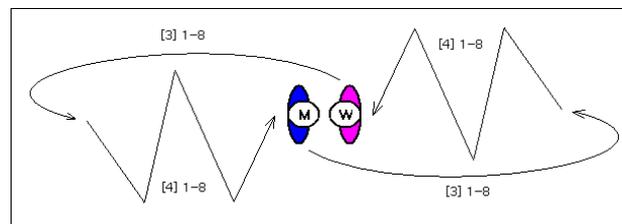


Figure 3	1 - 8	Sg R, L, R, L	Four seguiti, moving in a J figure.
	9 - 12	CnR CnL	Two slow singles R & L, moving sideways.
	13 - 16	Rv R	Riverenza

Figure 4	1 - 8	Sg R, L, R, L	Four seguiti, moving in a flanking figure.
	9 - 12	CnR CnL	Two slow singles R & L, moving sideways.
	13 - 16	Rv R	Riverenza

During the last riverenza, the gentleman kisses the flower, and at the end of the riverenza he passes it to the lady, who takes it in her left hand.

Repeats

The dance then repeats from the start, with the lady dancing to find a new partner, and the man either dances off the floor, or finds a new partner himself.

An alternative is that the man starts the dance in the center of the floor, holding a bunch of flowers. At the end of the first repeat of the dance he would then pass half of the bunch to the lady. They would then both seek new partners, and the bunch would continue to be divided in half until each dancer had their own flower.

This dance and the music was fairly obviously used by Arbeau as the basis for his "Torch Bransle".

Conto dell'Orco (Il Ballarino)

Conto dell'Orco is one of Caroso's simpler dances, from *Il Ballarino* in 1580. This reconstruction is by Adina Hamilton.

This dance is a balletto in duple time. It looks very much like a simple cascarda, however, with a simple verse/chorus structure. Its main difference from a cascarda is that all cascade are in triple time, whereas this is entirely in duple time.

The dance begins with one man and one lady, standing quite close together, facing each other.

Figure 1

In each of the seguiti, make a half circle so that the couple are changing places on each one. This is only really possible if you are close enough together.

1-2	RvL	Riverenza
3-5	SgL SgR SgL	3 Seguito ordinario circling to the left.
6	TbR TbL TbR	3 Trabuchetti
7	Trango L, R	2 Trangi, stepping diagonally away from your partner.
8	Sz CdL	Finish with a seguito spezzato doing a full turn over your left shoulder and end with a cadenza.

Figure 2

This is a simple variation of figure 1.

1-5	SgL SgR SgL SgR SgL	5 Seguiti circling to the left.
6	TbR TbL TbR	3 Trabuchetti
7	Trango L, R	2 Trangi, stepping diagonally away from your partner.
8	Sz CdL	Finish with a seguito spezzato doing a full turn over your left shoulder and end with a cadenza.

Figure 3

Man's variation – only the man does this part.

1-2	DL	1 Doppio forwards on the left foot. Note that this is fairly slow – half the speed of the seguito ordinarii from the last two verses.
3	PR PL	2 passi backwards, right then left.
4	TbR TbL	2 trabuchetti gravi. These are a bit slower than the trabuchetti done earlier.
5	RpR RpR	2 riprese to the right. You should now be back to the same place where you started the dance.
6	TbR TbL TbR	3 Trabuchetti
7	Trango L, R	2 Trangi, stepping diagonally away from your partner.
8	Sz CdL	Finish with a seguito spezzato doing a full turn over your left shoulder and end with a cadenza.

Note that the last three bars form a chorus, and are the same as the last three bars of the earlier parts.

Figure 4

Lady's variation – the lady repeats everything that the man did in part III.

Figure 5 This part begins with a slow change of place, then concludes with the man and the lady both dancing their solo parts at the same time.	1 – 2	PL PR SgL	This time changing places with two passi and a seguito, beginning on the left foot.
	3-4	PR PL SgR	
	5-6	DL	During these last 8 bars the man and the lady both do the solo parts (as in III and IV) but at the same time.
	7	PR PL	
	8	TbR TbL	
	9	RpR RpR	
	10	TbR TbL TbR	
	11	Trango L, R	
	12	Sz CdL	

Villanella (Il Ballarino)

Another simple balletto with a verse/chorus structure, a bit like Conto dell'Orco, however this time the dance is in triple time.

This reconstruction is based on one by Adina Hamilton, although I have reconstructed figure 6 differently. Adina has the dancers facing forwards but holding hands across the body in this section -- see the footnote on Bassa Honorata as to why my reconstruction differs to Adina's in this area.

Figure 1	1 – 4	RvL	Taking hands in proper position, do a riverenza.
	5 – 8	CnL CnR	Two continenze, left then right.
	9 – 12	SgL SgR	Progressing forwards, 2 seguiti, left then right.
	13 – 14	CnL	One continenza left
	15 – 16	RpR RpR	Two riprese to the right.
Figure 2 This last continenza, riprese, and riverenza, form a chorus that is done at the end of each of the next few figures.	1 – 2	PsL PsR	Progressing forwards, do two passi, left then right.
	3 – 4	SgL	Seguito Left
	5 – 6	PsR PsL	Two passi, right then left
	7 – 8	SgR	Seguito Right
	9 – 10	CnL	One continenza left
	11 – 12	RpR RpR	Two riprese to the right
	13 – 16	RvL	Finish the figure with a riverenza on the left foot.
Figure 3 The man does this alone, walking in front of the woman to end up on her right side.	1 – 2	PsL PsR	Two passi, left then right.
	3 – 4	SgL	Seguito Left
	5 – 6	PsR PsL	Two passi, right then left
	7 – 8	SgR	Seguito Right

This is done together, holding hands.	9 – 10	CnL	One continenza left
	11 – 12	RpR RpR	Two riprese to the right
	13 – 16	RvL	Finish the figure with a riverenza on the left foot.

Figure 4 The woman's solo – she does exactly what the man did in Figure 3, to end up in the proper place on his right side again. Finish by doing bars 9 – 16 together as in figure 3.

Figure 5	1 – 2	PsL PsR	Progressing forwards, do two passi, left then right.
	3 – 4	SgL	
	5 – 6	PsR PsL	Two passi, right then left
	7 – 8	SgR	Seguito Right, casting back in the other direction, to face up the hall once again.

This is done together, holding hands once again.	9 – 10	CnL	One continenza left
	11 – 12	RpR RpR	Two riprese to the right
	13 – 16	RvL	Finish the figure with a riverenza on the left foot.

Figure 6	1 – 2	SzL SzR	Taking right hands do a spezzatto left then right, changing places.
	3 – 4	SzL SzR	
	5 – 6	SzL SzR	Taking left hands this time, do two more spezzati changing places.
	7 – 8	SzL SzR	Dropping hands, do two more spezzati turning back into your own place again.

This is done together, holding hands once again.	9 – 10	CnL	One continenza left
	11 – 12	RpR RpR	Two riprese to the right
	13 – 16	RvL	Finish the figure with a riverenza on the left foot.

Contrapasso Nuovo (Nobilta di Dame)

This is my reconstruction from Caroso's *Nobilta di Dame*. There is a completely different version of this dance in *Il Ballarino*, which is given elsewhere.

The dance is for 3 men and 3 ladies, standing in a circle all facing into the middle. Alternate around the circle so that you are standing man, lady, man, lady, man, lady. Stand about two paces apart, so that you are just not quite able to touch hands when you put your arms out sideways.

The music is, as far as I can tell, 40 bars long, played twice through. I have notated the dance here in "beats" which should be 2 per bar. So, each figure takes half of one repeat of the music, which is 40 beats, or 20 bars.

Figure 1

1 - 4	RvL	Riverenza
5 - 8	CnL CnR	Continenza Left then Right

The next steps are done with everyone progressing around the circle to the left.

9 - 12	PL PR	Passo left then right
13 - 16	SgL	Seguito left

Reverse the previous steps so that you are progressing around the circle to the right, back to place.

17 - 20	PR PL	Passo right then left
21 - 24	SgR	Seguito right

Repeat the above two sections.

25 - 28	PL PR	Passo left then right
29 - 32	SgL	Seguito left
33 - 36	PR PL	Passo right then left
37 - 40	SgR	Seguito right

Figure 2

In this section, partners face each other, and change places around the circle in the manner of a slow-ish hey.

1 - 4	PL PR	Passo left, then right
5 - 8	SgL	Seguito left, taking your partners right hand with your right hand, and progressing into their place.

Repeat the above two more times so that you progress half way around the circle, and are back with your original partner.

9 - 12	PR PL	Passo right then left
13 - 16	SgR	Seguito right
17 - 20	PL PR	Passo left then right
21 - 24	SgL	Seguito left

Now everyone progresses around the circle, left then right, just as in the opening passage.

25 - 28	PL PR	Passo left then right
29 - 32	SgL	Seguito left, bending the knees slightly at the end as if doing a meza riverenza.
33 - 36	PR PL	Passo right then left
37 - 40	SgR	Seguito right, also bending the knees slightly at the end.

Figure 3 – Chain passage around the ring.

This is done in the manner of a faster hey. This time the men and ladies are changing places with one seguito. Your steps will have to be slightly larger here because you're doing 1 seguito to change places and not 2 passi and a seguito.

You do 6 seguiti left then right so that you make one full circuit, passing your partner once and ending back with your original partner at the end of the circuit

1 - 4	SgL	Seguito L
5 - 8	SgR	Seguito R
9 - 12	SgL	Seguito L
13 - 16	SgR	Seguito R
17 - 20	SgL	Seguito L
21 - 24	SgR	Seguito R

Facing your partner:

25 - 28	CnL CnR	Continenza left then right
29 - 32	RvL	Riverenza on the left foot

The next two sequences are the dopii alla francese, which basically don't move you from where you are. The trabs are done diagonally backwards, so in two trabs you go back as far as you come forwards in three small steps. The doubles are step-step-step-close, done quite quickly.

33 - 36	TbL TbR DL	trab L backwards, trab R backwards, very small double L forwards to finish where you started, closing feet.
37 - 40	TbR TbL DR	As above, beginning on the right foot.

Figure 4

Start by facing back into the center of the circle.

1 – 4	SgL	Seguito left, flankingly in towards the center of the circle.
5 – 8	SgR	Seguito right, flankingly in

You are now much closer in together in the center of the circle. Everyone take hands in the circle

9 – 12	CnL CnR	Continenza left then right
13 – 16	TbL TbR DL	Drop hands, then do a doppio francese, as before.
17 - 20	TbR TbL DR	As above, beginning on the right foot.
21 - 24	CnL CnR	Continenza left then right
25 - 28	SgL	Seguito diagonally backwards, L
29 – 32	SgR	Seguito diagonally backwards, R, bending the knees slightly at the end in the manner of a mezza riverenza.

You should now be back in your starting positions around the edge of the circle. Turn to face your partner for the concluding steps.

33 – 36	PtL PtR	Puntata forwards left, Puntata backwards right.
37 – 40	RvL	Riverenza

Bassa Honorata (Il Ballarino)

This is a dance for couples. This reconstruction is by Adina Hamilton. There is also a quite different version in *Nobilta di Dame* to the same music which follows this reconstruction.

This is the first of the balletto with sciolta dances that I will show, meaning that it starts in duple time and then increases tempo to be in triple time for the sciolta at the end.

Figure 1

(A) 1 - 4	RvL CnL CnR	Riverenza, and two continenze
(B) 1 - 2	SgL SgR	Facing forwards, take right hands. The lady will have her right arm across the front of her body to take the man's right hand. Then do two seguiti forwards. ¹
3	TbL TbR	Trabuchetto left, then right
4	RpL RpL	Two riprese to the left
5 - 6	SgR SgL	Change hands – the man will have his left arm across the front of his body to take the lady's right hand.
7	TbR TbL	Two trabuchetti, right then left
8	RpR RpR	Two riprese to the right
(C) 1 - 2	CnL CnR	Continenze left then right, still holding left hands from (B)
3 - 4	RvL	Riverenza on the left foot, turning to face forwards again.

Note that sections B and C of the above figure repeat throughout the dance.

Figure 2

(A) 1 - 2	PtL PtR	Two puntate, stepping forwards
3 - 4	PsL PsR PsL PsR	Four passi, stepping forwards, starting on the left foot.
(B) & (C)	Repeat	Repeat sections B and C from part 1.

Figure 3

(A) 1	(man) PsL PsR	Two steps forwards diagonally to the left, starting on the left foot. Note that only the man does this.
2	(man) SgL	Seguito on the left foot, turning to face the lady at the end.
3 - 4	(man) PsR PsL SgR	Retrace the above steps, ending by facing the lady.

¹ This is something I've always disagreed with Adina on. Caroso's instruction is to "take right hands and do two seguiti ordinario". Adina interprets this as the dancers still facing and moving forwards, with the arm across the body as described. I have always interpreted this as meaning the dancers are facing each other, holding right hands, so that they dance around each other in a circle. Caroso then goes on to say "repeat to the other side, taking left hands" which I interpret as a change of direction as well as feet. Dance it whichever way seems most correct to you.

(B) & (C) Repeat Repeat the steps in B and C from part 1, however you will be facing each other diagonally at this point as the man has returned from his solo.

Figure 4

The lady repeats the solo that the man did in part 3, however she starts on the right foot and moves diagonally to the right instead of the left. B & C are done at the end facing each other diagonally as in part 3.

Figure 5

(A) 1 - 4 PsL PsR SgL PsR PsL SgR Moving around each other in a circle.
 (B) & (C) Repeat Repeat B & C as for part 1.

Sciolta

As for all sciolte, the music speeds up at this point and goes into 3/4 time.

(D) 1 - 4 SzL SzR SzL SzR Take right hands and do four spezzatti moving around each other.
 5 - 8 SzR SzL SzR SzL Change feet and change hands, moving around each other again.
 (E) 1 - 4 SgL SgR Drop hands, and do two seguiti diagonally backwards away from each other.
 5 - 6 TbL TbR Two trabuchetti, left then right.
 7 - 8 RpL RpL Two riprese, diagonally backwards away from each other
 9 - 12 SgR SgL Two seguiti, diagonally forwards towards each other.
 13 - 14 TbR TbL Two trabuchetti
 15 - 16 RpR RpR Two riprese, diagonally forwards towards each other.
 (F) 1 - 4 CnL CnR Two continenze, facing each other.
 5 - 8 RvL Turn to face forwards and riverenza.

Bassa Honorata (Nobilta di Dame)

Just to confuse you, I will now give Adina's reconstruction of Bassa Honorata from Nobilta di Dame. It is a bit different to the one just given from Il Ballarino, and shows the progression of some of the step sequences between the two books.

Adina says: It is interesting to see the way a simple dance mutates from Il Ballarino to Nobilta. I think the Il Ballarino version is more fun to dance, but Miss Vic likes saffices and destices a lot – maybe it depends on temprament.

As before, this is a balletto with a sciolta. That means that it starts in duple time and then increases tempo to be in triple time for the sciolta at the end. The music for the two dances is the same.

Figure 1

(A) 1 - 4	RvL CnL CnR	Riverenza, and two continenze
(B) 1 - 2	SgL SgR	Facing forwards, take right hands. The lady will have her right arm across the front of her body to take the man's right hand. Then do two seguiti forwards.
3	TbL TbR	Trabuchetto left, then right
4	Dest L	Destice to the left
5 - 6	SgR SgL	Change hands – the man will have his left arm across the front of his body to take the lady's right hand.
7	TbR TbL	Two trabuchetti, right then left
8	Dest R	Destice to the right
(C) 1 - 2	CnL CnR	Continenze left then right, still holding left hands from (B)
3 - 4	RvL	Riverenza on the left foot, turning to face forwards again.

Note that sections B and C of the above figure repeat throughout the dance.

Figure 2

(A) 1 - 2	PtL PtR	Two puntate, stepping forwards
3 - 4	PsL PsR PsL PsR	Four passi, stepping forwards, starting on the left foot.
(B) & (C)	Repeat	Repeat sections B and C from part 1.

Figure 3

(A) 1	(man) PsL PsR	Two steps forwards diagonally to the left, starting on the left foot. Note that only the man does this.
2	(man) SgL	Seguito on the left foot, turning to face the lady at the end.
3 - 4	(man) PsR PsL SgR	Retrace the above steps, ending by facing the lady.

(B) & (C)	Repeat	Repeat the steps in B and C from part 1, however you will be facing each other diagonally at this point as the man has returned from his solo.
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Figure 4

The lady repeats the solo that the man did in part 3, however she starts on the right foot and moves diagonally to the right instead of the left. B & C are done at the end facing each other diagonally as in part 3.

Figure 5

(A) 1 - 4	Dop It L, Dop It R	Do two doppii all'Italiana, one on the left foot and one on the right foot, moving around each other in a circle.
(B) & (C)	Repeat	Repeat B & C as for part 1.

Sciolta

As for all sciolte, the music speeds up at this point and goes into 3/4 time.

(D) 1 - 2	SzL SzR	Take right hands and do two spezatti moving around each other.
3 - 4	PsL PsR Saffice L	Two passi and a saffice, beginning on the left foot.
5 - 6	SzR SzL	Change feet and change hands, moving around each other again.
7 - 8	PsR PsL Saffice R	Two passi and a saffice, beginning on the right foot.
(E) 1 - 4	Saffice L, R	Drop hands, and do two saffices facing each other, flankingly backwards. These double saffices take twice as long as the others.
5 - 6	TbL TbR	Two trabuchetti, left then right, with your left side facing inwards.
7 - 8	PsL PsR Saffice L	Two passi and a saffici, beginning on the left foot.
9 - 12	Saffice R, L	Two saffice, facing each other.
13 - 14	TbR TbL	Two trabuchetti, with your right flank inwards.
15 - 16	PsR PsL Saffice R	Two passi and a saffice, beginning on the right foot.
(F) 1 - 4	CnL CnR	Two continenze, facing each other.
5 - 8	RvL	Turn to face forwards and riverenza.

Contentezza d'Amore (Il Ballarino)

This is a balletto and sciolta for two people, one man and one lady. It commences with the couple at the foot of the hall, facing each other, and holding both hands.

The dance itself is in 4/4 time while the sciolta at the end of the dance is in 3/4 time. The balletto music is repeated 5 times, once for each of the parts.

The name of this dance is pronounced:
CONtenTETSa d'aMOray



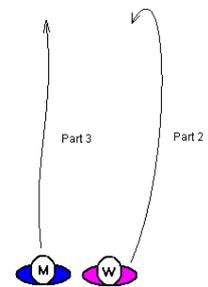
Figure 1

Do this entire part while facing each other, holding both hands.

1 - 4	RvML	Riverenza to each other in 4 bars.
5 - 8	CnML CnMR	Two continenze in 4 beats.
9 - 12	RpL RpL RpL RpL	Four reprise in 4 beats, travelling around in a circle to the left.
13 - 16	RpR RpR RpR RpR	Four reprise, travelling back around the circle to the right.
17 - 20	CnML CnMR	Two continenze, as above.
21 - 24	RvML	Riverenza.

Figure 2

In this part the lady begins by travelling forwards away from the man, then at the end she turns around to face him.



1 - 4	PtGL PtGR	Two slow puntate forwards.
5 - 6	PsGL PsGR	Two passi gravi forwards.
7 - 8	SgL	Double step forwards in two beats.
9 - 12	PtGR PtGL	Two slow puntate forwards.
13 - 14	PsGR PsGL	Two passi gravi forwards.
15 - 16	SgR	Double step forwards, finishing by turning around to face the man.
17 - 20	PtGL PtGRb	Both puntata grave forwards on the left, backwards on the right.
21 - 24	RvML	Both riverenza.

Figure 3

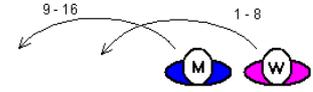
In this part the man travels forwards to stand next to the lady, repeating the steps she performed in part 2. Both end this section facing forwards.

1 - 16		As 1 - 16 above, with the man travelling forwards. During the seguito, the lady makes a half turn to face forwards next to the man.
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17 - 20	PtGL PtGRb	Both puntata grave forwards on the left, backwards on the right.
21 - 24	RvML	Both riverenza.

Figure 4

In this part the lady walks across the front of the man to his left, and then the man repeats. Both end up facing forwards again, then do the puntate gravi and the riverenza, and finish facing each other holding right hands.



1 - 4	PsGL PsGR SgL	Lady: Two passi gravi steps and a seguito (double).
5 - 8	PsGR PsGL SgR	Lady: Repeat, starting on the right foot.
9 - 12	PsGL PsGR SgL	Man: Two passi gravi steps and a seguito (double).
13 - 16	PsGR PsGL SgR	Man: Repeat, starting on the right foot.
17 - 20	PtGL PtGRb	Both puntata grave forwards on the left, backwards on the right.
21 - 24	RvML	Both riverenza.

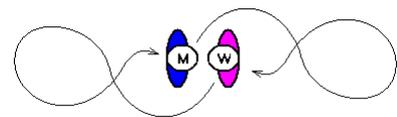
Figure 5

Take right hands, and cross over, then walk back down the room, with the lady leading and the man following, then finish by facing each other and holding hands.

1 - 4	PtGL PtGR	Exchange places while holding right hands.
5 - 16	SgL SgR SgL SgR SgL SgR	6 seguiti travelling towards the rear of the room, and meeting.
17 - 20	PtGL PtGRb	Both puntata grave forwards on the left, backwards on the right.
21 - 24	RvML	Both riverenza.

Sciolta

This section is in triple time (3/4 played quickly).



1 - 16	SzL SzR SzL SzR SzL SzR SzL SzR	8 spezzati, in a figure of 8, ending up coming back to meet, changing places.
17 - 32	RpL RpL RpL RpL RpL RpL RpL RpL RpR RpR RpR RpR RpR RpR RpR RpR	8 reprise, going around in a circle to the left. As these are done fairly quickly they can be turned into slip steps. 8 reprise, going back around to the right.
33 - 36	TbL TbR TbL TbR	Four trabuchetti, alternating left and right.
37 - 40	RvML	Both riverenza minima to end the dance.

Este Gonzaga (Il Ballarino)

This is a dance for two people. The reconstruction is by Adina Hamilton.

This is a very slow dance until the sciolta. It's all about doing the steps gracefully. Start the dance at the foot of the hall, holding both hands (like Contentezza d'Amore).

Figure 1
Part A

1 - 4	RvL	Riverenza Grave	
5 - 8	CnL CnR	Two continenze, left and right. After completing this, drop both hands but remain facing each other in a line.	
9 - 12	SgL SgR	Moving sideways away from each other to the left and then back to the right to end up facing again.	
13 - 14	TbL TbR	Two trabuchetti, left then right	
15 - 16	RpL RpL	Riprese away from each other, back and to the left.	
17 - 20	SgR SgL	Two seguiti sideways, right then left.	
21 - 22	TbR TbL	Trabuchetti right then left	
23 - 24	RpR RpR	Riprese back and to the right. The dancers should end up somewhat apart, but more or less facing each other.	
25 - 28	SzL SzR	Two spezatti, to end up facing proper up the hall. Take hands as you meet.	
29 - 32	RvL	Riverenza Grave on the left foot.	

This requires two repeats of the part "A" music, as do the part A sections of the next three figures.

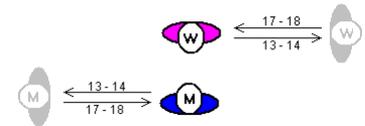
There is no part "B" in figure 1, although some recordings of the music have a part B. If you need to include a part B in the dance, then do the same part B as shown in figure 2.

Adina says: This is a perfectly OK interpretation – there is a mistake somewhere in the *Il Ballarino* text, and the decision whether or not to do a B section in the first figure is pretty arbitrary.

Figure 2 Part A This section is done processing down the hall.	1 - 8	SgL SgR SgL SgR	Four seguiti beginning on the left foot.
	9 - 12	PtL PtR	Two puntate, left then right.
	13 - 14	PsL PsR	Two passi, left then right
	15 - 16	SgL	Seguito on the left foot.
	17 - 32	Repeat	Repeat all of the above, beginning on the right foot.

Part B	1 - 2	TbL TbR	Two trabuchetti, left then right.
	3 - 6	RvL	Riverenza on the left foot.

Figure 3 Begin this figure by taking right hands, both facing forwards. The lady will have her right arm across the front of her body to hold the man's right hand.



1 - 2	PsL PsR	Two passi, left then right.
3 - 6	SzL SzR	Spezatti left then right. At the end of this section, drop hands and turn to face each other, but turned slightly to your left.
7 - 12	PsL PsR SzL SzR	Repeat the above steps, moving around into each others' places.
13 - 14	SzL	Moving sideways away from each other to the left.
15 - 16	RvMR	Riverenza minima on the left foot, end up by turning back to face each other as you come out of the riverenza.
17 - 20	SzR RvML	Move back towards each other, end up facing each other after the riverenza.
21 - 24	PsLb PsRb PsLb PsRb	Four passi moving backwards away from each other.
25 - 28	SgL SgR	Doing a full turn around over your left shoulder
29 - 32	SgL SgR	Moving back forwards in a zig-zag pattern to meet. End up facing improper up the hallway again

Part B Repeat part B from Figure 2

Figure 4 Repeat Figure 3, this time beginning on the right foot, and ending up facing each other once again. Start the figure by taking left hands.

Sciolta

The music for the sciolta is in triple time (3/4 played quickly).

1 - 8	SzL SzR SzL SzR	Four Spezatti moving around each other, coming back into your own places
9 - 12	TbL TbR TbL TbR	Four trabuchetti facing each other
13 - 16	SzL SzR	Turning around over your left shoulder.
17 - 20	SzL RvMR	Spezatto moving forwards, then take right hands to do the riverenza.
21 - 24	SzR RvML	Repeat, taking left hands for the riverenza.
25 - 26	RpL RpL	Two riprese to the left.
27 - 28	TbL TbR	Trabuchetti left then right.
29 - 30	SzL CdR	Spezatto, turning over your left shoulder, finish with a Cadenza
31 - 32	PsLb PsRb	Two steps flankingly backwards away from each other
33 - 34	SgL	Seguito left, moving forwards to meet again.
35 - 38	RvR	Finish the dance by facing forwards again and doing a riverenza on the right foot.

Gratia d'Amore (Il Ballarino)

This is another of Caroso's balletto + sciolta dances from Il Ballarino. The description of the steps is a bit odd in the second verse, in that there appears to be almost enough steps for two verses.

This is a reconstruction that I made because I wasn't entirely happy with the other reconstructions that I saw.

Begin the dance facing your partner, holding both hands, as in Contentezza d'Amore

Figure 1

1 – 4	RvL	Riverenza
5 – 8	SgL SgR	Two seguiti left then right, each turning over your own left shoulder. End up facing again.
9 – 10	CnL	Continenza left, touching right hands.
11 – 12	CnR	Continenza right, touching left hands.

Finish figure 1 by facing forwards to do the next figure progressing up the hall.

The step description in Caroso for figure 2 appears to indicate two passi, a seguito, two passi, two reprise, four seguiti, and then the two continenze. There isn't enough music for this in one repeat of the dance, so I have gone with the reconstruction below which essentially breaks this up into two figures. This reconstruction means that you will need 5 repeats of the A part of the music instead of 4. Alternatively, you could drop figure 2A completely and have 4 repeats of the music. Another option is to make the music for Figure 2 longer than the other figures, which is what Il Ballarino seems to indicate.

Figure 2

1 – 2	PsL PsR	Two passi, left then right.
3 – 4	SgL	Seguito left.
5 – 6	PsR PsL	Two passi backwards, right then left
7 – 8	RpR RpR	Two reprise, flankingly backwards to the right.
9 – 12	CnL CnR	Continenza left then right.

Figure 2A

1 – 8	SgL SgR SgL SgR	Four seguiti, progressing up the hall.
9 – 12	CnL CnR	Continenza left then right.

Begin the next verse by facing your partner and taking right hands.

Figure 3

1 – 2	PsL PsR	Two passi, left then right, changing places.
3 – 4	SgL	Seguito left, returning to your own place. Drop right hands and take left hands.
5 – 6	PsR PsL	Two passi, right then left, changing places.
7 – 8	SgR	Seguito right, returning to your own place.

Figure 4

9 – 12	CnL CnR	Continenza left then right, facing forwards again.
1 – 2	PsL PsR	Passo left and right, progressing up the hall.
3 – 4	SgL	Seguito left, the man turning over his left shoulder and the lady turning over her right shoulder. Do a half turn (i.e. Cast off) so that you are facing back down the hall.
5 – 6	PsR PsL	Passo right and left, progressing down the hall.
7 – 8	SgR	Seguito right, casting back to face up the hall again.
9 – 12	CnL CnR	Continenza left then right.

My reconstruction of the sciolta is 2 repeats of the sciolta music, which is 22 bars long, for a total of 44 bars.

Sciolta

1 – 4	RvL	Riverenza
5 - 7	SzL SzR SzL	Three spezzati changing places.
8	SzR	Spezzato right, turning over your left shoulder, to face.
9 - 10	TbL TbR	Two slow trabuchetti, left then right.
11 - 12	SzL CdR	Spezzato left, turning over your left shoulder, and then ending with a cadenza.
13 - 14	Fpp Fpp	2 Fioretti a pie pari, facing each other.
15 - 16	PsL PsR	Two passi backwards.
17 - 18	SzL SzR	Two spezzati, left then right, changing places, passing right shoulders. Clap your right hands together on the second spezzato.
19 - 20	Fpp Fpp	2 Fioretti a pie pari, facing each other.
21 - 22	PsL PsR	Two passi backwards.
23 - 24	SzL SzR	Two spezzati, left then right, changing places, passing left shoulders. Clap your left hands together on the second spezzato.
25 - 26	TbL TbR	Two trabuchetti, left then right.
27 - 28	SzL CdR	Spezzato left, turning over your left shoulder, end with a cadenza.
29 - 32	SzL SzR SzL SzR	Four spezzati flankingly forwards, end facing each other.
33 - 34	CnL	Continenza left, touching right hands.
35 - 36	CnR	Continenza right, touching left hands. End side by side, facing up the room, take hands in proper position
37 - 40	PtL PtR	Puntata left forwards, right backwards.
41 - 44	RvL	Riverenza

Chiara Stella (Il Ballarino)

This is a cascarda for one couple, which means it is a short dance, with a verse/chorus structure, in triple time. The reconstruction is by Rachael Zavodnyik.

The name of this dance means “Bright Star”. At Lochac's first coronation, it was performed by 4 couples in a cross pattern, with each couple representing one of the stars on the Lochac device.

Verse 1 – Couple together.	1 - 2	RvML	Riverenza Minima
	3 - 10	Sz x 8	Travelling in a circle, do 8 Seguiti spezzati (beginning on the left foot).
Begin standing opposite your partner, holding hands.	11 - 12	Scambiata L, CdL	A scambiata on the left and a cadenza with the left foot.
	<hr/>		
Chorus A	13 - 14	TbL TbR TbL TbR	4 Trabuchetti (L, R, L, R)
	15 - 16	Trango L, R	2 Trangati, backwards and flankingly (L, R)
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Chorus B	1	RpL RpL	2 Riprese, left.
	2	TbL TbR	Two trabuchetti, left then right.
	3 - 4	SzL CdR	1 Seguito Spezzato volto (turning) (L – ie in a circle over your left shoulder), finishing with a cadenza on the right foot.
	5 - 8	Repeat	Repeat bars 1 - 4 above, starting with the right foot instead of the left.
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Verse 2 – Man alone	1 - 2	SzL SzR	The man alone travels 2 Seguiti spezzati flankingly forward (L, R)
	3	PsL PsR	2 Passi presti (L, R)
	4	TbL TbR	2 Trabuchetti (L,R)
	5 - 6	SzL CdR	1 Seguito spezzato volto (L) doing a full turn over the left shoulder, and a cadenza with the right foot, turning again to face back the way you came. You should end up just past your partner still facing them, having done a full turn and a half.
	7 - 12	Repeat	Repeat 1 - 6 above, but this time beginning on the right foot and ending up back in place, facing your partner.
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Chorus A	Both the man and the lady do chorus A, as above.		
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Chorus B	Both the man and the lady do chorus B, as above.		
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Verse 3 – Woman alone	The woman repeats what the man did in verse 2, finishing with both partners doing chorus A and B as above.		

Verse 4 – Couple together	1	P sL P sR	2 Passi Presti (L,R)
	2	T bL T bR	2 Trabuchetti (L, R)
	3	R pL R pR	2 Riprese (L, L)
	4	T bL T bR	2 Trabuchetti (L, R)
	5	S zL turning	Let go of hands, and do a Seguito spezzato volto (turning) L over your L shoulder.
	6	C dR	Cadenza with the right. You should have changed places with your partner doing this pattern, and be facing back to your starting point.
Taking right hands with your partner (you will now dance the pattern in a circle)	7	P sR P sL	2 Passi Presti (R, L)
	8	T bR T bL	2 Trabuchetti (R, L)
	9	R pR R pL	2 Riprese (R, R)
	10	T bR T bL	2 Trabuchetti (R, L)
	11	S zR turning	Let go of hands, and do a seguito spezzato volto (turning) R over your R shoulder.
	12	C dL	Cadenza with the left. You should have returned to your place doing this pattern.

Chorus A

Both the man and the lady do chorus A, as above.

Chorus B

Both the man and the lady do chorus B, as above.

Notes

This is a good first time cascarda to learn.

There are some step sequences that occur in this dance that occur in various variations throughout all of Caroso's cascarda. One example is the Rp Rp Tb Tb Sz Cd sequence, that occurs in this dance and also in others, in particular the variation in Spagnoletta is to do a meza riverenza in place of the cadenza, and not to do the spezzato turning.

Many cascarda have the ripresa – ripresa – trabuchetto – trabuchetto sequence at the least, and this dance is a good one for practicing that sequence alone.

Gracca Amorosa (Il Ballarino)

Another cascarda from Il Ballarino, as taught by Mistress Urraca. I have revised it in a few places.

The name of this dance means “Love's Prattle”. That could possibly be interpreted as “pillow talk”, I guess.

Figure 1 – Couple together. Begin standing opposite your partner, facing them and near enough to hold hands.	1 - 2	RvL	Riverenza Minima on the left foot
	3 - 4	SzL SzR	Two spezzati, travelling clockwise to trade places.
	5 - 6	SzL SzR	Two spezzati, circling over your left shoulder to end up facing.
	7 - 8	TbL TbR TbL TbR	4 x trabuchetti
	9 - 10	SzL RvMR	A spezzato on the left foot, moving to your own left, and a meza riverenza on the right foot.
	11 - 12	SzR RvML	As above, but starting on the right foot.
Chorus In the chorus you move away from your partner and then back in towards them. You should end up in the same place at the end of the chorus as where you were at the start of it.	1	SzL	Spezzato on the left foot, moving diagonally backwards to your left.
	2	SzR	Turn your right shoulder away from your partner, and do a spezzato on the right foot, moving diagonally backwards to your right.
	3 - 4	RpL RpL RpL TbL	Three riprese and a trabuchetto to the left, moving back in towards your partner.
	5 - 8	Repeat	Repeat bars 1 - 4 above, starting with the right foot instead of the left.
	Figure 2 – Couple together.	1 - 4	SzL SzR SzL SzR
5 - 6		TbL TbR TbL TbR	4 x trabuchetti
7 - 8		SzL SzR	Two spezzati, circling over your left shoulder to end up facing.
9 - 10		Scambiata L	Scambiata on the left foot.
11 - 12		Scambiata R	Scambiata on the right foot.
Chorus	Both the man and the lady do the chorus, as above.		
Figure 3 – Man alone	1 - 2	SzL SzR	The man approaches the woman with 2 spezzati, flankingly forwards left then right.
	3 - 4	TbL TbR TbL TbR	4 x trabuchetti
	5 - 6	SzL SzR	The man retreats away from the woman with 2 spezzati, turning over his left shoulder.
	7 - 8	TbL TbR TbL TbR	4 x trabuchetti
	9 - 10	SzL RvMR	A spezzato on the left foot, moving to your own left, and a meza riverenza on the right foot.
	11 - 12	SzR RvML	As above, but starting on the right foot.

Chorus	Both the man and the lady do the chorus, as above.		
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Figure 4 – Woman alone	The woman repeats what the man did in verse 3, finishing with both partners doing the chorus as above.		
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Figure 5 – couple together	1 - 2	SgL	Seguito ordinario on the left foot, moving to your own left.
	3 - 4	RpR RpR TbR TbL	2 Riprese and 2 trabuchetti, starting to the right.
	5 - 6	SgR	Seguito ordinario on the right foot, moving to your own right.
	7 - 8	RpR RpR TbR TbL	2 Riprese and 2 trabuchetti, starting to the right.
	9 - 10	PsL touch hands	Step forwards to the left, and touch right hands.
	11 - 12	PsR touch hands	Step forwards to the right, and touch left hands.
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Chorus	Both the man and the lady do the chorus, as above.		
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Fiamma d'Amore (Il Ballarino)

Another cascarda for two, this one is fairly popular in Rowany at the moment.

Begin the dance facing your partner, reasonably close together.

The music is played AA B C D, repeated 4 times. In the original, the A and B parts are 8 and 16 bars long, however the arrangements I have have re-set the music from 3 / 4 to 6 / 8 time so that the number of bars are halved – A is now 4 bars and B is 8. This is the bar numbering structure that I have used in the reconstruction below.

Figure 1

(A) 1 – 2	SzL RvR	Begin the dance with a spezzato on the left foot, and a riverenza on the right
3 – 4	SzR RvL	Repeat, beginning on the right foot.
1 – 2	SzL SzR	Two spezzati, changing places in a circle to your left.
3 – 4	TbL TbR TbL TbR	4 trabuchetti, facing each other
(B) 1 – 4	SzL SzR SzL SzR	4 more spezzati, circling back to place.
5 – 6	Scambiate L, R	Men do 2 scambiate, left then right.
7 – 8	Scambiate L, R	Ladies do 2 scambiate, left then right.
(C) 1 – 2	PtLb	Puntata left, stepping backwards with a jump at the end.
3 – 4	PtRb	Puntata right, stepping backwards with a jump at the end.
(D) 1 – 3	SzL CdR	Spezzato turning over the left shoulder, with a cadenza at the end, coming forwards slightly so that you regain your original starting place.

Figure 2: Man's solo.

(A) 1	SzL	Spezzato on the left foot, diagonally forwards to the left.
2	SzR	Spezzato on the right foot, diagonally forwards to the right.
3	SzL	Spezzato on the left foot, horizontally to the left, across the face of the lady.
4	Rv	Riverenza, turning to face the lady.
(A) 1	SzR	Spezzato on the right foot, diagonally forwards to the right.
2	SzL	Spezzato on the left foot, diagonally forwards to the left.
3	SzR	Spezzato on the right foot, horizontally to the right, across the face of the lady.
4	Rv	Riverenza, turning to face the lady.

	(B) 1	RpL RpL	Two riprese to the left, diagonally away from the lady.
	2	TbL TbR	Trabuchetti left then right.
	3	PsL PsR	Two steps forwards, tracing an arc back to your starting position.
	4	Cd	Cadenza
	5	RpR RpR	Two riprese to the right, diagonally away again.
	6	TbR TbL	Two trabuchetti, right then left.
	7	PsR PsL	Two steps, tracing an arc back to the starting position.
	8	Cd	Cadenza, facing the lady once more.
The chorus (music parts C and D) repeats, with both the man and the lady doing the chorus together.	(C) 1 – 2	PtLb	Puntata left, stepping backwards with a jump at the end.
	3 – 4	PtRb	Puntata right, stepping backwards with a jump at the end.
	(D) 1 – 3	SzL CdR	Spezzato turning over the left shoulder, with a cadenza at the end.
Figure 3 – Lady's Solo	The lady does a solo in figure 3 that is exactly the same as the solo that the man did in figure 2.		
Figure 4 – Together.	(A) 1 – 2	SzL SzR	Two spezzati, circling around to the left.
	3 – 4	PsL PsR SzL	A seguito semidoppio ² , which is two passi (steps) and a spezzato, continuing to circle.
	1 – 2	SzR SzL	Continuing the circle, two more spezzati.
	3 – 4	PsR PsL SzR	... and one more seguito semidoppio.
Part B in Figure 4 looks very similar to part B in figures 2 and 3, except that the dancers are dancing it both at the same time, and they touch hands as they complete each half.	(B) 1	RpL RpL	Two riprese to the left, diagonally away from each other.
	2	TbL TbR	Trabuchetti left then right.
	3	PsL PsR	Two steps forwards, tracing an arc back to your starting position.
	4	Cd	Cadenza, touching right hands as you come back together.
	5	RpR RpR	Two riprese to the right, diagonally away again.
	6	TbR TbL	Two trabuchetti, right then left.
	7	PsR PsL	Two steps, tracing an arc back to the starting position.
	8	Cd	Cadenza, touching left hands.
The chorus (music parts C and D) repeats once more.	(C) 1 – 2	PtLb	Puntata left, stepping backwards with a jump at the end.
	3 – 4	PtRb	Puntata right, stepping backwards with a jump at the end.
	(D) 1 – 3	SzL CdR	Spezzato turning over the left shoulder, with a cadenza at the end.

² Note that Caroso's seguito semidoppio is exactly the same as Negri's seguito ordinario. See the section on step descriptions.

Spagnoletta, for Two (Il Ballarino)

This reconstruction is by Rachael Zavodnyik. It is quite different to Negri's Lo Spagnoletto, which is given elsewhere in this book, but you will notice a few similarities.

It looks very much like a cascarda. Caroso doesn't describe it as one, however.

Figure 1 -- Together

Without taking hands, standing at opposite ends of the room facing each other.

Introduction

1 - 4	RvL	Riverenza
5 - 12	SzL SzR SzL SzR	4 Seguiti Spezzati in a circle
13 - 16	PL PR Cd	2 Passi Presti forward (L,R), and a Cadenza

Chorus A

17 - 18	RpL RpL	2 Riprese
19 - 20	TbL TbR	2 Trabuchetti
21 - 24	SzL CdR	Seguito Spezzato Volto (L) Cadenza
25 - 26	RpR RpR	2 Riprese
27 - 28	TbR TbL	2 Trabuchetti
29 - 32	SzR CdL	Seguito Spezzato Volto (R) Cadenza

Repeat the above movements, this time to the right.

Chorus B

33 - 36	Trango L, R	2 Passi Trangati backward flankingly (L,R)
37 - 40	PL PR CdL	2 Passi Presti forward (L,R), and a Cadenza (L)
41 - 44	Trango R, L	2 Passi Trangati backward flankingly
45 - 48	PR PL CdR	2 Passi Presti forward (R,L), and a Cadenza (R)

Again, repeat the movement to the right.

Figure 2 -- together

1 - 12	SzL SzR SzL SzR SzL SzR	6 Seguiti Spezzati in a circle, coming back to place.
13 - 16	PL PR Cd	2 Passi Presti forward (L,R), and a Cadenza

Chorus A

17 - 32	Repeat	Repeat Chorus A, above.
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Chorus B

33 - 48	Repeat	Repeat Chorus B, above.
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Figure 3 - Man's solo

1 - 4	SzL SzR	2 Seguiti spezzati turning L (L,R)
5 - 8	PL PR CdL	2 Passi Presti, and a cadenza.
9 - 12	SzR SzL	2 Seguiti spezzati turning R (R,L)
13 - 16	PR PL CdR	2 Passi Presti forward (R,L), and a Cadenza (R)

Chorus A	17 – 32	Repeat	The man alone repeats chorus A, above.
Chorus B	33 – 48	Repeat	Both the man and the lady repeat Chorus B together, as above.
Figure 4 – Lady's solo	The lady repeats everything that the man did in passage 3.		
Figure 5 -- together	1 - 4	PL PR CdL	2 Passi Presti, and a cadenza.
	5 - 8	TbR TbL TbR TbL	4 Trabuchetti (R,L,R,L)
	9 - 12	PR PL CdR	2 Passi Presti forward (R,L), and a Cadenza (R)
	13 - 16	TbL TbR TbL TbR	4 Trabuchetti (L,R,L,R)
Chorus A	17 – 32	Repeat	Repeat Chorus A, above.
Chorus B	33 – 48	Repeat	Repeat Chorus B, above.

Spagnoletta Nuova (Il Ballarino)

This reconstruction is by Rachael Zavodnyik. It is similar to the two person Spagnoletta, as well as many of the cascarde and also has some of the themes from Negri's Lo Spagnletto.

The dance is for three people – a man standing between two ladies. AT the beginning of the dance, all three stand in a triangle.

Figure 1 – Together	1-4	RvL	All stand in a triangle, all Riverenza minima together (L)
	5-8	TbL TbR TbL TbR	4 Trabuchetti (L,R,L,R)
	9-16	SzL SzR SzL SzR	4 Seguiti Spezzati (2 Seguiti Spezzati in a circle around the room (L,R) and then 2 Seguiti Spezzati turning over the left should back to their place (L,R))
Chorus A	17-18	RpL RpL	Begin by turning the left shoulder out, and do 2 Riprese (L,L)
	19-20	TbL TbR	2 Trabuchetti (L,R)
	21-22	SzL	Turn to face back into the center of the triangle and do one Spezzato (L) back into the center.
	23-24	RvR	Riverenza Minima (R) (turn into the triangle to face everyone)
	25-26	RpR RpR	Turning the right shoulder out, 2 Riprese (R,R)
	27-28	TbR TbL	2 Trabuchetti (R,L)
	29-30	SzR	Spezzato (R) back into the center, as above
31-32	RvL	Riverenza Minima (L) (turn into the triangle to face everyone)	
Chorus B	33-36	SzL SzR	2 Spezzati travelling backwards flankingly (L,R)
	37-40	BsL BsR BsL BsR	4 Seguiti Battuti forward (L,R,L,R) (it doesn't say to do these moving forward however it seems to balance the preceeding seguiti spezzati and place you at a good distance to carry on with the rest of the chorus and then the next verse)
	41-44	SzR SzL	2 Spezzati travelling backwards flankingly (R,L)
	45-48	BsR BsL BsR BsL	4 Seguiti Battuti forward (R,L,R,L)
Figure 2 – Together	1-12	SzL SzR x 3	4 Seguiti Spezzati in a circle around the room (L,R,L,R) 2 Seguiti Spezzati turning over the left should back to their place (L,R)
	13-16	TbL TbR TbL TbR	4 Trabuchetti (L,R,L,R)

Chorus	Repeat chorus A and chorus B as in the first figure.		
Figure 3 – chain lead by the man.	1-12	SzL SzR x 3	6 spezzati in a chain (or hey). The chain begins with the man passing through the middle of the two women, then turning to the left and continuing the chain until everyone returns to their place. Everyone does the spezzati as (L,R,L,R,L,R)
	13-14	PsL PsR	2 passi presti forward (L,R)
	15-16	CdL	Cadenza (L)
Chorus	Repeat chorus A and chorus B as in the first figure.		
Figure 4 – Chain lead by the first lady	The chain happens the same way as the one in figure 3, but lead by the woman standing on the right hand side of the man.		
Chorus	Repeat chorus A and chorus B as in the first figure.		
Figure 5 – Chain lead by the second lady	The chain happens the same way as the one in figure 3, but lead by the woman standing on the left hand side of the man.		
Chorus	Repeat chorus A and chorus B as in the first figure.		
Figure 6 – all together	1-2	FppL FppR	2 Fioretti a pie pari (L,R)
	2-4	TbL TbR	2 Trabuchetti (L,R)
	4-6	PsL PsR	2 Passi Presti (L,R)
	7-8	SzL	Spezzato (L) alla sinistra (all to the left – turning to the left over the left shoulder. End facing into the triangle)
	9-10	FppR FppL	2 Fioretti a pie pari (R,L)
	11-12	TbR TbL	2 Trabuchetti (R,L)
	13-14	PsR PsL	2 Passi Presti (R,L)
	15-16	SzR	Spezzato (R) (all to the right – turning to the right over the right shoulder. End facing into the triangle)
Chorus	Repeat chorus A and chorus B as in the first figure.		

Cesarina (Il Ballarino)

This is a dance that is also a little like a Cascarda in that it is in triple time (the music is labelled “Cascarda Cesarina”), however it is not. In terms of the steps that it uses and its construction it is more like a ballo, which puts it in the same class as Villanella, although a little more complex.

This reconstruction is by Rachael Zavodnyik

Figure 1 Taking ordinary hands, facing forwards as in a basse danse or pavan	1 – 4	RvGL	Riverenza Grave, then drop hands.
	5 – 8	SgL SgR	2 Seguiti ordinarii turning over left shoulder (L, R)
Figure 2	1 – 4	PsL PsR SzL PsR PsL SzR	2 Seguiti Semidoppii (L, R) (Passo, Passo Spezzato)
	5 – 8	RpL RpL RpL RpR RpR RpR	6 Riprese (3L, 3R), then let go of hands.
Figures 2, 3, 4 and 5 take 2 repeats of the music (16 bars) each, even though the other figures only take one repeat. This part is done by the man and woman at the same time.	1 – 8	Woman: PsL PsR SgL PsR PsL SgR	Lady turns around and walks forwards with passo passo seguito, passo passo seguito
	1 – 8	Man: Sg x 4	At the same time the Man does 4 Seguiti Ordinarii, 2 turning over his left shoulder (L, R, bending the knees at the end in the manner of a meza Riverenza) and 2 forward (L, R) then takes the ordinary hand of the lady.
Figure 3	1 – 8	Ps Ps Sz x 4	4 seguiti semidoppii walking around the room (L,R,L,R)
	1 – 4	Ps Ps Sz x 2	2 more seguiti semi doppii turning to the left, then let go of hands
	5 – 6	SzL SzR	2 Seguiti spezzati flankingly (L,R), forward to come together.
	7 – 8	PsL PsR CdL	2 Passi in Gagliarda (L,R Passi moving forwards with knees bending), and a Cadenza (L)

Figure 4 The man does this alone.	1 - 4	SgL SgR	2 Seguiti ordinarii (L,R), walking forwards away from the lady. Finish by turning the left shoulder forwards partially so that you are facing the lady but with your left shoulder still pointing away.
	5 6	RpL RpL TbL	2 Riprese (L, L) Trabuchetto (L) Immediately turn your right shoulder backwards so you are flanking in the other direction.
	7 8	RpR RpR TbR	2 Riprese Presti (R,R) Trabuchetto (R)
This part is done together.	1 - 4	SgL SgR	2 Seguiti ordinarii, returning to stand beside the lady once more, and turning to the Left (L, R)
	5 - 6	SzL SzR	2 Seguiti spezzati flanking backward (L, R)
	7 - 8	PsL PsR CdL	2 Passi in gagliarda (L, R), and a Cadenza (L)
Figure 5	This is the same as figure 4, but with the lady taking the man's part.		
Figure 6 (together)	1 - 8	Ps Ps Sz x 4	4 Seguiti semidoppi (L, R, L, R). 2 holding right hands, 2 releasing hands while turning all to the Left changing places.
Figure 7 (together)	1 - 4	Ps Ps Sz x 2	2 Seguiti Semidoppi flankingly (L, R) backwards.
	5	RpL RpL	Turning your left shoulder in towards your partner, do 2 Riprese (L, L). This means you actually end up moving towards your partner.
	6 7	TbL RpR RpR	Trabuchetto (L) Turning the right side in towards your partner, do 2 Riprese (R, R)
	8	TbR	Trabuchetto (R)
Figure 8 (together)	1 - 4	Ps Ps Sz x 2	2 Seguiti semidoppi (L, R), turning over your left shoulder.
	5 - 6	SzL SzR	2 Spezzati backwards flankingly (L,R)
	7 - 8	PsL PsR CdL	2 Passi in Gagliarda (L, R), and a Cadenza (L)
Figure 9 (together)	1 - 4	CnL CnR	2 Continenzi Gravi (L, R)
	5 - 8	SgL SgR	The Woman does 2 Seguiti ordinarii turning over her left shoulder (L, R), while the Man does 2 Seguiti ordinarii forward (L, R). They end up side by side again.

Figure 10	1 - 2	RpL RpL RpL	3 Riprese (L, L, L)
Start by taking the	3 - 4	RpR RpR RpR	3 Riprese (R, R, R)
ordinary hand of the	5 - 6	SzL SzR	2 Seguiti Spezzati (L, R) (Probably
woman, facing	7	PsL PsR	flanking backwards as in other parts)
forwards in proper	8	RvL	2 Passi Presti (L, R) (forwards see above)
position again.			Riverenza Minima (L)

La Nizzarda (Negri)

There are any number of possible reconstructions for this balletto³, as Negri describes it in fairly vague terms. This is one I adapted from a fairly old reconstruction, which I liked despite some fairly bold assumptions it made, because it fitted the music very well.

Figure 1	1 - 3	PsL PsR ZpL CdR	Step left, step right, jump left, cadenza.
	4 - 6	PsR PsL ZpR CdL	Repeat, starting on the right foot.
	7 - 12	repeat	Repeat bars 1-6 above.
Figure 2 To start this part of the dance, the couples should turn to face each other and hold both hands.	1	Sp Sp Sp (Left)	The man does three sottopiede to his left, the lady does three to her right.
	2	Jump	Join feet and jump quickly into the air, landing on both feet, and remain facing each other ready for the next part.
	3 - 4	Repeat	Repeat bars 1 - 2 above, moving to the man's right (the lady's left).
	5 - 8	Repeat	Repeat bars 1 - 4 above.
Figure 3 The couple should still be facing each other for this part of the dance. Step towards each other very slightly at the end of the last part of the dance. The lady places her hands on the man's shoulder, the man holds the lady around the waist. Again, both parts are done together.	1	(Man) RcL	The man does a left recacciata -- hop onto toes of the right foot, raising the left foot behind you. Kick the left foot in behind and slightly under the right heel, kicking the right foot off the ground.
	2	(Lady) RcR Jump	The lady does a right recacciata. The lady jumps off the ground, projected upwards by the man. The man does a quarter turn to the right carrying the lady around, in the style of a Volta step.
	3 - 8	Repeat	Repeat the entire sequence above 4 times, doing a complete 360° turn in 8 bars.
	9 - 12	Figure 2 repeat	Repeat bars 1 - 4 of Figure 2 (beginning with the sottopiede to the man's left).
Repeat Figure 3	Repeat Figure 3, then the dance repeats once more from the beginning. If you think of Figure 1 as "A", The first half of Figure 2 as "B" (i.e. Without the repeat in bars 5 – 8), and the first 8 bars of Figure 3 as "C", then the dance structure is ABBCBCB (repeat).		

This is a very quick and lively dance. I found it easier to learn with the music written out in front of me. It was only after a few passes through that I realised how fast part B really is (it's a fair bet that it's twice as fast as you first think it is when you read the steps and hear the music).

³ For example, see Dolmetsch Historical Dance Society, "Il Ballarino"; Dixon, "Nonsuch Early Dance Series".

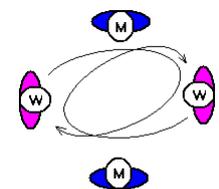
Lo Spagnoletto (Negri)

This balletto for four people (two couples) is one of the less complex dances in Negri's book, and the first one listed in the section of the book that deals with Balli (section 3). It starts with 4 people standing in the middle of the floor, in a circle facing inwards.

The dance has seven figures, each figure has three parts (A, B, and C). Parts B and C of each figure are identical, and only part A changes throughout the dance.

Figure 1 Part A	1 - 2	RvML	This is a "riverenza breve" -- done in two bars in the same way as a riverenza minima, concluding with a small jump. Seguito, stepping to the left around the circle. Two fioretti ⁴ , left then right. Seguito, stepping to the left again.
	3 - 4	SgL	
	5 - 6 7 - 8	FL FR SgL	
Part B	9 - 10	SpL SpL SpL CdL	Three sottopiede, followed by a cadenza. Trabuchetto, to the right. Seguito left, turning on the spot. Three sottopiede, followed by a cadenza, this time travelling to the right. Trabuchetto to the left. Seguito right, turning on the spot.
	11	TbR	
	12	SgL	
	13 - 14	SpR SpR SpR CdR	
	15 16	TbL SgR	
Part C	17 - 18	PsGRb PsGLb	Two passi backwards, right then left. Seguito left, moving forwards into place. Two passi backwards, again beginning on the right. Seguito right, moving forwards into place.
	19 - 20	SgL	
	21 - 22	PsGRb PsGLb	
	23 - 24	SgR	

Figure 2 In this figure the ladies do parts A & B, then all of the dancers do part C.



Part A -- Ladies only	1 - 2	PsGL PsGR	Step forwards into the center of the circle, so as to move closer together. Seguito on the left foot, moving past each other right shoulder to right shoulder, and around into each other's places. Two spezzati, moving back around the circle to the right.
	3 - 4	SgL	
	5 - 6	SzR SzL	

⁴ Negri says "fioretti spezzati", but doesn't actually give any description of what a fioretto spezzato is. Ordinary fioretti fit the music, so that is what I have used.

7 - 8 SgR Seguito back into place with the right foot.

Part B & C Ladies only repeat part B above. All repeat part C above.

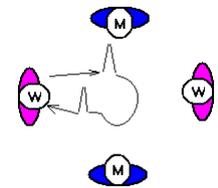
Figure 3 Repeat figure 2, this time the men doing what the ladies did.

Figure 4 1 - 4 SzL SzR SgL Facing to the left, moving around the circle.

Part A 5 - 8 SzR SzL SgR Continuing to move around the circle to the left.
All dancing around the circle to the left.

Part B & C All repeat parts B and C above.

Figure 5 Ladies only, dancing around the inside of the circle to the left, turning their right sides forwards as they move to the left. (Note that the diagram shows the path of one of the ladies only, otherwise it would be too cluttered). The first pair of trabuchetti are done side to side, away from each other. The second pair are done back to back.



Part A

1	PsL PsR	Two passi, left then right. These are one beat each, done towards the opposite lady.
2	TbL TbR	Trabuchetto left then right.
3 - 4	SgL	Seguito left, moving shoulder to shoulder around the opposite lady.
5	PsR PsL	Two steps, left then right, moving back towards your original place.
6	TbR TbL	Trabuchetto right then left, back to back with the opposite lady.
7 - 8	SgR	Seguito left back into place.

Part B & C Ladies only repeat part B above. All repeat part C above.

Figure 6 Repeat figure 5, this time the men doing what the ladies did.

Figure 7 1 - 4 SzL SzR SgL Two spezzati and a seguito around your partner, taking right arms.

Part A 5 - 8 SzR SzL SgR Two spezzati and a seguito around your contrary, taking left arms.

Part B & C All repeat parts B and C above.

Bizzarria d'Amore (Negri)

Another of Negri's dances for 4 people in a square, Bizzarria d'Amore is quite similar to Lo Spagnoletto in style.

The dance has 6 figures. Like Lo Spagnoletto each figure has three parts (A, B, and C) with parts B and C of each figure remaining the same throughout the dance.

Figure 1	1 – 4	RvL	Men Riverenza, while the ladies perform a small bow
Part A	5 – 6	SpL SpL	Men do two sottopiede to the left
	7 – 8	SpR SpR	Men do two sottopiede to the right
	9 – 16	Ladies repeat	Ladies repeat the riverenza and the sottopiede.
Part B	1 – 2	Jump Jump	All do two jumps, finishing with feet side by side
	3 – 4	RvML	One ripresa minuta to the left
	5 – 8	Jump Jump RvMR	Repeat the above, with the ripresa to the right.
Part C	1 – 2	SzL SzR	Two spezzati moving diagonally backwards to the right, first on the left foot and then on the right
	3 – 4	SgL	Seguito forwards on the left foot, back into place.
	5 – 8	SzR SzL SgR	Repeat the above, this time starting on the right foot and moving diagonally backwards to the left instead.
Figure 2	1 – 4	SzL SzR SgL	The men do two spezzati and a seguito to change places
Part A	5 – 8	SzR SzL SgR	Then, beginning with a spezzato on the right foot, do two spezzati and a seguito doing a full turn over your left shoulder to end up still in your opposite's place.
	9 – 16	Ladies repeat	The ladies repeat the above.
Part B & C	Repeat parts B and C from figure 1.		

Figure 3 Part A	1 – 4	SgL SgR	Turning to face your partner, take right arms and do two seguiti around and back into your place.
	5 – 8	SgL SgR	Do two more seguiti doing a full turn over your left shoulder back into your place.
	9 – 12	SgL SgR	Turning to face your corner, take left arms and do two seguiti around and back into your place.
	13 - 16	SgL SgR	Do two more seguiti doing a full turn over your right shoulder back into your place.

Part B & C Repeat parts B and C from figure 1.

Figure 4 Figure 4 part A is a repeat of figure 2 part A, except that this time as you change into your opposite's place with the two spezzati and the seguito you take right arms. Repeat parts B and C from figure 1 as usual.

Figure 5 Part A	1 – 2	SgL	Taking the right hand of your partner, do one seguito to change places.
	3 – 4	SgR	Take the left hand of your partner and do a seguito with the right foot back into your place.
	5 – 8	SgL SgR	Do two more seguiti doing a full turn over your left shoulder back into your place.
	9 – 10	SgL	Taking the left hand of your corner, do one seguito to change places.
	11 – 12	SgR	Take the right hand of your corner and do a seguito back into your place.
	13 - 16	SgL SgR	Do two more seguiti doing a full turn over your right shoulder back into your place.

Part B & C Repeat parts B and C from figure 1.

Figure 6	1 – 4	SgL SgR	Turning to face your partner, take right arms and do two seguiti around and back into your place. This is the same as the first part of Figure 3.
	5 – 16	SgL SgR SgL SgR SgL SgR	Finish facing your partner. Do a hey around the circle. Start by taking the left hand of your partner and changing into their place, continue by taking alternate right and left hands around the circle. This will take you 1½ times around the circle.

Part B & C Repeat parts B and C from figure 1.

Il Villanico (Negri)

Il Villanico is another of Negri's square dances for four, like Lo Spagnoletto and Bizzarria d'Amore. It doesn't quite follow the same type of pattern as the other two, however.

The music is a simple 8 bar tune which is played a total of 15 times.

Begin the dance with 4 people facing inwards in a square formation, in the same way as Lo Spagnoletto.

Figure 1

1 – 4	RvL	Riverenza
5 – 6	SgL	Seguito Left, walking around the circle to the left hand side.
7 – 8	SgR	Seguito Right, continuing around the circle.
1 – 2	SgL	Seguito Left, continuing around the circle.
3 – 4	P sR P sL P sR P sL	Turn to face in to the middle, and do 4 passi, beginning on the right foot, ending the last one with a jump.
5 – 6	SzR SzL	Two spezzati, beginning on the right foot, in place.
7 – 8	SgR CdL	Seguito on the right foot, turning back out of the circle over the right shoulder and returning to place, ending with a cadenza.

Figure 2

This is very similar to the first figure, but begins without the riverenza.

1 – 8	SgL SgR SgL SgR SgL	Going around the circle to the left, do five seguiti.
1 – 2		
3 – 4	P sR P sL P sR P sL	Turn to face in to the middle, and do 4 passi, beginning on the right foot, ending the last one with a jump.
5 – 6	SzR SzL	Two spezzati, beginning on the right foot, in place, finishing with a little bow.
7 – 8	SgR CdL	Seguito on the right foot, turning back out of the circle over the right shoulder and returning to place, ending with a cadenza.

Figure 3

The men do this part of the passage alone.

1 – 2	P sL P sR	Two slower passi, walking in to the middle.
3 – 4	SgL	Seguito ordinario, continuing to advance into the middle.
5 – 6	PtRb	Puntata backwards on the right foot.
7 – 8	CnL CnR	Two continenza quickly.
1 – 2	RpL CdR	Riprese left and cadenza right, back to place.
3 – 4	P sR P sL P sR P sL	Turn to face in to the middle, and do 4 passi, beginning on the right foot, ending the last one with a jump.
5 – 6	SzR SzL	Two spezzati, beginning on the right foot, in place.

	7 – 8	SgR CdL	Seguito on the right foot, turning back out of the circle over the right shoulder and returning to place, ending with a cadenza.
	1 – 8 1 – 8	Repeat	The ladies repeat what the men did above, in figure 3.
Figure 4	1 – 4	SgL SgR	The first man and his partner take right arms, and do two seguiti around each other back to place, finishing with a little bow.
	5 – 8	SgL SgR	The first man and his partner circle around in place over their left shoulders returning to place, with two seguiti beginning on the left foot.
	1 – 8	SgL SgR SgL SgR	The first man and his corner (the other man's partner) do the same two seguiti taking right hands and circling to place, followed by the two seguiti circling over left shoulders and returning to place.
	1 – 8 1 – 8	SgL SgR SgL SgR SgL SgR SgL SgR	Repeat this once more, with the second man and the first lady. Repeat this once more, with the second man and the second lady.
Figure 5	1 – 2	P sL P sR	Two slower passi, walking around the circle to the left.
	3 – 4	SgL	Seguito ordinario, continuing to travel around to the left.
	5 – 6	P sR P sL	Two slower passi, walking around the circle to the right.
	7 – 8	SgR	Seguito ordinario, continuing to travel around to the right and returning to place.
Figure 6	1 – 2	P sL P sR	Two slower passi, walking in to the middle.
This is a repeat of one half of figure 3, however instead of the men doing this part and then the ladies doing the part, both the men and the ladies do it at the same time.	3 – 4	SgL	Seguito ordinario, continuing to advance into the middle.
	5 – 6	P tRb	Puntata backwards on the right foot.
	7 – 8	C nL C nR	Two continenza quickly.
	1 – 2	R pL C dR	Riprese left and cadenza right, back to place.
	3 – 4	P sR P sL P sR P sL	Turn to face in to the middle, and do 4 passi, beginning on the right foot, ending the last one with a jump.
	5 – 6	S zR S zL	Two spezzati, beginning on the right foot, in place.
	7 – 8	SgR CdL	Seguito on the right foot, turning back out of the circle over the right shoulder and returning to place, ending with a cadenza.

The Galliard in 16th Century Italy

Galliards

Obviously the Galliard was one of the more popular dances of the time period, if not the most popular dance (it was said to be Queen Elizabeth's favourite dance). The galliard was done in France as it appeared in Arbeau's book and Arbeau spends some time listing various galliard variations, some of which are transcribed elsewhere in this book.

Negri devotes a large section of his book to Galliards, and there are two other sources of the time period (Lupi and Luti) who have either written entire books or large sections on galliards. There are also a couple of manuals and manuscripts from late sixteenth and early seventeenth century Spain that deal with galliard variations, and a large amount of galliard music written and published in Italy, Spain, France, Holland, and England.

Italian sources for the galliard

The galliard (or gagliarda) appeared or was referred to in several sources from 16th Century Italy:

- Caroso's *Il Ballarino* published in 1580 contains a balletto called Gagliarda di Spagna (Spanish Galliard), however it is a balletto in duple time throughout and doesn't appear to be a galliard like those seen elsewhere. It does contain some galliard steps, such as the sottopiede (seen elsewhere in Italian galliards), and the "Cadenza a modo di Gagliarda". This dance is reprinted in Caroso's *Nobilta di Dame*, in 1600.
 - Prospero Lutii's book *Opera bellissima ... di gagliarda*, published in 1589, is entirely devoted to galliard variations. It contains about 35 different galliard variations.
 - Negri's *Le Gratie d'Amore*, published in 1602, contains three separate treatises, the second of which is devoted to galliard variations. After listing 5 rules that cover social etiquette (including how to approach a lady, how to do a riverenza, and how to hold your cape, Negri then moves on to a total of 50 rules covering galliard variations, in what appears to be increasing complexity. These rules include the almost infamous "salti del fiocco" or jumps of the tassel, whereby the dancer performs various leaping and spinning galliard variations kicking a tassel as he passes.
 - Livio Lupi da Carravagio's book *Mutanze Di Gagliarda, Tordiglione, Passo e mezzo, Canari e Passeggi*, published in 1600 and again in 1607 contains a large chapter on galliard variations.
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Improvisation

It is obvious from the sources that the galliard is an improvised dance, much as it was in France at the time. The three books that list variations (Negri, Lutii, and Lupi) all give various tabulated variations that would probably be memorised, in full or in part, by a dancer. The dancer would then take the various variations that he or she memorised onto the dance floor to perform in whatever order he or she saw fit.

Structure

The galliard was not necessarily a solo dance, and not necessarily a dance for couples or partners. It was obviously relatively free-form in its structure on the dance floor, even more so than the Canario.

Negri discusses various rules for men, and various rules for women. The other sources don't necessarily differentiate between steps for men and for women, although this may have been implied by their authors based on the social context without necessarily being stated.

Negri discusses various sequences where a man or a woman will lead a partner, and occasionally more than one partner, perform a riverenza, walk a little onto the floor, and dance galliard variations together. Rule 54 discusses a short section where two men and two women dance the galliard together, then the men return to their place and the women select two other men to dance with, and this continues until "the dance is ended", which could mean when the musicians finish playing their set piece.

Basic Italian galliard variations

The following relatively simple galliard variations have been taken from the sources. More complicated ones are available in Negri, Lutii, and Lupi.

Travelling Step

1	kL	Kick forwards with the left foot
2	PsL	Step forwards onto the left foot.
3	kL	Kick forwards with the left foot again
4	kR	Kick forwards with the right foot.
5 – 6	CdR	Cadenza.

Negri – Rule VI

1 – 2	kR	Kick forwards with the right foot.
3 – 4	PsR	Step forwards onto the right foot, raising the left foot slightly as you step.
5 – 6	CdL	Cadenza Left.

The same step would then be done again, on the opposite foot.

Negri – Rule VI

1	PsL	Step forwards onto the left foot
2	PsR	Step forwards onto the right foot
3	PsL	Step forwards onto the left foot, raising it high as you do so.
4	PsL	Step forwards again on the left foot, raising it again slightly higher.
5 (½ beat)	PsR	A faster step forwards onto the right foot.
5 ½ -- 6	CdR	Cadenza.

Rule VII – Campanella

1	Bell step	Push the left foot forwards slightly, then pull it back while hopping on the right foot.
2 – 4	Repeat	Do the above three more times.
5 – 6	CdR	Cadenza.

The Canary

Il Canario

Il Canario or the Canary was also a popular dance style. Both Negri and Caroso have given their “canary of the author” containing variations that they have personally written (or selected) and choreographed. Caroso had one version in *Il Ballarino*, and a different one in *Nobilta di Dame*.

There are several sources for this dance other than Caroso and Negri. Livio Lupi di Caravaggio published a book titled *Libro di gagliarda, tordiglione, passo e mezzo, cannarii e passeggi...* in 1607, which contained a large section on galliards and tourdions, many of the steps of which were taken from the canary dances, as well as a section on the canaries itself.

I have reconstructed Negri’s *Il Canario* in this book, and I’ve also listed the some other choreographies of *Il Canario* that are popular around Lochac.

The Canario is thought to have originated from Spain, where it was purportedly derived from a dance done by the natives of the Canary Islands. The Spanish explorers thought that the native dance looked like a canary hopping on its perch, hence they named the dance the “Canary”, and subsequently named the islands the “Canary Islands”. It is more likely, however, that the dance as shown here was a highly stylised version of what the original explorers had seen, and probably bears very little resemblance to what the Atlantic Islanders actually danced.

Improvisation

Like the galliard, the canaries were done as improvised dances – dancers were encouraged to either choreograph their own variations and perform them, or to perform impromptu variations during a ball either using existing galliard sequences or their own inventions. Emphasis was placed on showing vigour and athleticism in performing these dances.

Il Canario choreography

There are a few important rules to remember when choreographing canaries:

- Find a pattern and stick to it. Develop a plan for a floor pattern first, and then fit your mutanze or variations to the available space.
- Use only the steps that are specific to the dance style. It was probably unusual to find a *seguito battuto al canario* in any place other than a canario dance, and it was probably unusual to find a canario without this step. Similarly, an English Country set and turn has no place in a canario.

Remember the rules about styles and accoutrements. This restricts what the dancers can do at any point in time, especially given that the man has a hat and is wearing a sword (get used to wearing a sword before you begin your own choreography).

- The man cannot take both hands with the lady without putting his hat back on first.
 - The man cannot make any turn or other fast maneuver close to the lady while doing anything with his left hand other than hold the sword in place.
-

II Canario Steps

SsL -- Sliding step

Also called seguito spezzato schisciato al canario; seguito spezzato al canario; fioretto spezzato schisciato; canary step.

Begin the step by sliding the left foot forward such that the heel comes to rest beside the toes of the right. Move then the right foot along the ground until it ends level with the instep of the other. Complete the movement by again projecting the left foot out and further along the ground.

BsL -- Beaten sequences (seguito battuto; seguito battuto al canario)

On the first count, with the weight on the right foot, slide the left heel forward, finishing slightly above the ground. Then brush the foot back, once again audibly scuffing the ground. Finish with a stamp of the left foot, coming to rest beside the heel of the right.

CbL -- Cambiamento Left

This is just a shift of weight onto the left foot. It usually takes less than a beat.

Cp -- Capriole

A capriole is a jump into the air, crossing the feet backwards and forwards. The feet can be crossed 2, 3, 4, or 5 times, depending on the height of the jump, and the skill of the dancer. Caprioles are used regularly in galliards, where the choreography for a galliard sequence usually identifies the number of crosses required. In the canaries, the number of crosses is performed as best fits the required closing position of the feet.

RcL -- Recacciate Left

Kick the left foot forwards, then backwards, then forwards under the right foot, kicking the right foot ahead on the last beat. This is like a campanella with a sottopiede at the end, and takes one beat.

RmL -- Reprise Minuta

A reprise minuta can be done in either four or two motions -- done in four beats, two beats or one beat. It is a small shuffling motion to the left, done by alternatively twisting on the toes and heels, so that in one movement the toes are brought together and the heels are separated, and in the second movement the heels are brought together and the toes are separated. In the Canaries, I normally do this step with a slight hopping or lifting motion -- this is not strictly part of Negri's step description, but it fits in character with the rest of the dance, and makes the step easier to execute in the short space of time allowed for it in this dance.

Leaped heel steps

These steps require quite a deal of concentration and practice. Begin with a leap into the air - travelling left. Bring your heels together, then land firmly on the right foot, almost as quickly transferring the weight to the other. Only steps to the left occur in this variation.

These steps don't appear in any of Caroso's or Negri's books, but they have been put in one place in the Lochac Canary.

The Lochac Canario

The dance consists of four figures. Only in fact the third of these differs in any way from the others.

Figures 1, 2, & 4

Part A	1 - 16	Eight sliding steps forward (schisciato)
Part B	1 - 2	Stamp L and R
	3 - 4	Beaten sequence L (seguito battuto)
	5 - 6	Stamp R and L
	7 - 8	Beaten sequence R
	9 - 16	Repeat 1-8 above.
Part C	1 - 2	Two beaten sequences L (seguito battuto, but this time much faster)
	3	Stamp R, L, R
	4	Beaten sequence L
	5 - 6	Two beaten sequences R
	7	Stamp L, R, L
	8	Beaten sequence R
	9 - 16	Repeat 1 - 8 above.
Part D	1 - 2	Beaten sequence L (this time at the slower rate).
	3 - 4	Trabuchetti R, L
	5	Fioretto L
	6	Stamp L,R,L
	7	Fioretto R
	8	Stamp R,L,R
	9 - 16	Repeat 1 - 8 above.

Figure 3

Part A & B	1 - 4	Four leaped heel steps travelling left.
	5 - 6	Four hops on the left foot turning over the left shoulder.
	7 - 8	Four hops on the right foot in direction opposite.
	9 - 32	Repeat the above three more times.

Part C & D The same as parts C & D in figure 1.

Aemilia's Canario

This Il Canario variation was choreographed by Michelle Davis. The music for this can be found as track 38 on the CD *Arbeau Orchesographie* by the New York Renaissance Band

Opening Passage

(1)	1-8	RvL	Riverenza grave
	9-16	CnL CnR	Two continenze, left then right
(2)	1-8	SsL SsR SsL SsR	Four fioretti spezzati schisciati (sliding canary steps), advancing, commencing on the left foot
	9-16	SsL SsR SsL SsR	Taking right arms, and turn around each other to the left, leading with the left shoulder. Four sliding canary steps
(3)	1-8	SsL SsR SsL SsR	Pass each other via right shoulders. Four sliding canary steps and turn to face each other
	9-16	SsL SsR SsL SsR	Both circle to the left in place. Finish each canary step "in saltino" with a small hop

Man's First Variation

(4)	1-4	BsL BsR BsL BsR	Four seguiti battuti moving toward the lady
	5-6	Stamp L R	Two stamps in place
	7-8	BsL BsR	Two seguiti battuti
	9-16	Stamp L R L R	Four stamping steps back to starting place

Lady's First Variation

(5)	1-8	BsL BsR BsL BsR BsL BsR BsL BsR	Lady does eight seguiti battuti, advancing slightly on each one
	9-16	RmL RmR RmL RmR	Four reprise minute back to her place

Together

(6)	1-8	SsL SsR SsL SsR	Both circle to the left in place. As in (3)
	9	RvML	9-16 Meza riverenza

Man's Second Variation

(7)	1-2	BsL BsR	Two seguiti battuti toward the lady
	3-4	RmL	One reprise minute forward (diagonally).
	5-6	BsR BsL	Two seguiti battuti
	7-8	RmR	One reprise minute forward (diagonally).
	9-16	RmL RmR RmL RmR	Four reprise minute back to starting place

Lady's Second Variation

(8)	1-8	Scorsi (small steps) in half a figure of 8 so that lady is in front of man.
	9-16	Scorsi in half a figure of 8 so that lady is back to her starting place.

Together

(9)	1-4	BsL BsL BsR BsR	Four seguiti battuti in place
	5-8	Fioretto L Fioretto R	Two fioretti
	9-16	SsL SsR SsL SsR	Both circle etc as in (3) 9-16

(10)	1-8	SsL SsR SsL SsR	Man and lady come to meet in the centre
	9-16	SsL SsR SsL SsR	Taking right arms, and turn around each other

(11)	1-4	BsL BsL BsR BsR	Four seguiti battuti in place
	5-8	Fioretto L Fioretto R	Two fioretti
	9	RvL	Riverenza grave

Negri's Canario

This is one of the most complex dances in Cesare Negri's book *Le Gratie d'Amore*. While it is basically similar to some of Negri's more complex balli, it has a number of steps and step sequences that are unique to the canaries dance form.

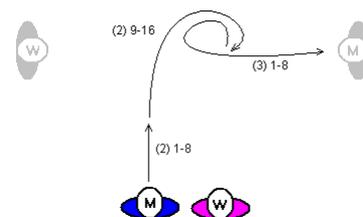
This is a dance for two people, a man and a woman.

Figure 1: Opening Passeggio

The dance commences with the couple standing facing towards the front of the hall, with the man on the left and the lady on the right. At the end of the opening passeggio, they will be facing each other, across the hall, about 2 or 3 paces apart.

The Passeggio Together

The diagram shows the path the man takes in this passeggio only. The lady takes an identical but opposite path.



(1) 1-8	RvL	Riverenza grave.
9-16	CnL CnR	Two continenze, left then right.
17	pause	
(2) 1-8	SsL SsR SsL SsR	Four fioretti spezzati schisciati (sliding canary steps), advancing, commencing on the left foot.
9-16	SsL SsR SsL SsR	Taking right arms, and turn around each other to the left, leading with the left shoulder.
17	RvML	Quickly make a meza riverenza.
(3) 1-8	SsL SsR SsL SsR	Change hands and turn around each other, leading with the left shoulder. End up facing each other. Finish with a quick riverenza.

Turning Passeggio

(3) 9-16	SsL SsR SsL SsR	The man circles to the left in place. Finish each canary step "in saltino" with a small hop.
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Conclusion

(3) 17	PsL PsR	The man does two passi presti, ending with the feet together, facing towards the lady.
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At the end of this *passeggio* the couple will be facing each other across the width of the dance floor. The rest of the dance is performed from this position. During each of the following *passegios*, the person dancing advances towards their partner with an “advancing” sequence of steps, and then retreats away from their partner with a “*ritarata*”, or retreating sequence.

Figure 2: Man's First Variation

Advancing Passeggio	(4) 1-2	Stamp L R L R	Moving forwards towards the lady.	
	3	Stamp L L	Precede the first stamp by turning the left shoulder forwards, and raising the left foot up to about knee level.	
	4	Stamp L L	Repeat.	
	5 - 6	BsL BsL	Two <i>seguiti battuti</i> .	
	7	RmL	Reprise <i>minuta</i> to the left (2 movements only).	
	8	BsL	<i>Seguito battuto</i> left.	
9 - 16	repeat	Repeat 1 - 8 above, on the right foot.		
17	pause			
Ritarata	(5) 1 - 4	Stamp L, RmL	With the right shoulder still facing forwards, stamp the left foot, and retreat away from the lady with a double reprise <i>minuta</i> (4 movements).	
	5 - 8	Stamp R, RmR	As above, but retreating with the right foot.	
	9 - 10	Stamp L R	Take two stamping steps backwards, first by stamping the left foot behind the right foot, then the right foot behind the left.	
	11 - 12	Stamp L R L	As 9 - 10, but quicker with 3 stamps.	
	13 - 16	repeat	Repeat 9 - 12 above, starting with the right foot.	
17	pause			
Turning Passeggio	(6) 1 - 8	SsL SsR SsL SsR	The man does the turning <i>passeggio</i> , as above.	

Figure 3: Lady's First Variation

Turning Passeggio	(6) 9 - 16	SsL SsR SsL SsR	The lady does the turning <i>passeggio</i> .
	17	pause	

Advancing Passegio	(7) 1 - 8	BsL BsR BsL BsR BsL BsR BsL BsR	The lady does 8 beaten sequences, advancing slightly on each one.	
	9 - 12	RmL RmR	Two reprise minute, left then right.	
	13 - 16	ScL ScR	Two scorsi sequences. These are done quickly, running through the steps, around in a circle, ending up back in place.	
	17	pause		
Ritarata	(8) 1 - 16	PsGL PsGR PsGL PsGR	4 Passi Gravi backwards, stamping the foot after each one (the stamping motion is the foot down part of the passo).	
	17	pause	Close feet	
Turning Passegio	(9) 1 - 8	SsL SsR SsL SsR	The lady does the turning passegio, as above.	

Figure 4: Man's Second Variation

Turning Passegio	(9) 9 - 16 17	SsL SsR SsL SsR pause	The man does the turning passegio.
Advancing Passegio	(10) 1	Tap L L L	Tap with left foot: heel, toe, heel.
	2	Tap L L	Tap with left foot: toe, heel.
	3	BkL	Kick backwards with the left foot.
	4	CdL	Left Cadenza.
	5 - 6	PsL PsR	Two passi forwards, left then right.
	7 - 8	BsL BsR	Two seguiti battuti, left then right.
	9 - 12	RmR RmL	Two reprise minuti, right then left.
	13 - 14	RcL RcR	2 recacciate, left then right.
	15 - 16	BsL BsR	Two seguiti battuti.
	17	pause	
	(11) 1 - 17	repeat	Repeat #10, starting with the right foot.
Ritarata	(12) 1 - 2	Tap L L L	Tap with left foot: heel, toe, heel.
	3 - 4	TbL TbR	Trabuchetti, left then right.
	5 - 6	Jump L	Jump backwards onto both feet.
	7 - 8	PsGL	Step backwards onto the left foot.
	9 - 16	repeat	Repeat 1 - 8 above, leading with the right foot.
	17	pause	

(13) 1 - 17 repeat Repeat #12.

Turning Passegio (14) 1 - 8 SsL SsR SsL SsR The man does the turning passegio.

Figure 5: Lady's Second Variation

Turning Passegio (14) 9 - 16 SsL SsR SsL SsR The lady does the turning passegio.
17 pause

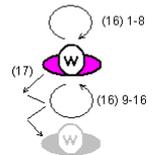
Advancing Passegio (15) 1 - 3 TbL TbR TbL The lady turns her left shoulder to the man, then does three trabuchetti.
4 close close feet and pause.
5 - 8 RmR RmL Reprise Minuta right, moving away from the man, then left moving towards the man.
9 - 16 repeat Repeat the above, starting by turning the right shoulder towards the man, and leading with the right foot.
17 pause

(16) 1 - 17 repeat repeat the above

Ritarata (17) 1 - 8 ScL ScL ScL ScL Four seguiti scorsi, travelling in a circle to the left.



9 - 16 ScR ScR ScR ScR Four seguiti scorsi, travelling in a circle to the right.



17 pause

(18) 1 - 16 RmL RmR RmL RmR Four reprise minutae, first with the left foot while facing the right shoulder towards the man, thus moving away from him. Then turn the left shoulder to the man and do the second one with the right foot, moving away from him again; then again with the left, and again with the right.
17 pause

This passage does not end with the turning passegio, because that is the first part of the next passage, which is the passage together.

Figure 6: The Passage Together

The couple have now completed their first two variations to each other. In this passeggio, the man and the lady exchange places.

Turning Passeggio	(19) 1 - 8	SsL SsR SsL SsR	Both do the turning passeggio.	
Advancing Passeggio	(19) 9 - 16	SsL SsR SsL SsR	Both do four sliding steps forwards to meet, touching right hands.	
	17	RvML	Meza riverenza, touching right hands.	
	(20) 1 - 8	SsL SsR SsL SsR	Both do four sliding steps into each others' original places.	
Turning Passeggio	9 - 16 17	SsL SsR SsL SsR RvML	The man does the turning passeggio. Both do a meza riverenza.	

Now having completed the exchange of positions, the dancers each do the final two variations from each others' former positions.

Figure 7: Man's Third Variation

Advancing Passeggio	(21) 1 - 3	BsL BsR BsR	Three beaten sequences, left, right, right.	
	4	Stamp L L	Stamp left forwards, then backwards.	
	5	Stamp L R	Stamp left forwards, then (stepping forwards), stamp right forwards.	
	6	Stamp R R	Stamp right backwards then forwards.	
	7	Stamp L L	Stamp left backwards then forwards	
	8	Stamp L CdL	Stamp left backwards then Cadenza left	
	9 - 10	PsgR	Passo Grave sideways to the right.	
	11 - 12	Hop Hop	Two hops on the right foot, ending with feet side by side.	
	13	Hop PsR	Hop forwards onto the left foot, then step onto the right foot.	
	14	BsL	Beaten sequence on the left foot.	
	15 - 16	Hop PsR BsL	repeat 13 - 14.	
	17	pause		
	(22) 1 - 17	repeat	Repeat #21 above, leading with the right foot.	
	Ritirata	(23) 1 - 4	PsgL PsGR	Two slow steps backwards, left then right, stamping the foot after each step.

5 - 8	Hop R Hop L	Change to the right foot and hop on it, then close feet, change to the left foot, and hop, moving backwards with each hop.
9 - 12	RmL	Reprise Minuta, left.
13 - 14	BsR BsL	Two beaten sequences, right then left.
15 - 16	CdL	Left Cadenza
17	Pause	

(24) 1 - 16 repeat Repeat 1 - 16 above, leading with the right foot.

17 RvML Meza Riverenza.

Turning Passegio

(25) 1 - 8 SsL SsR SsL SsR The man does the turning passegio.

Figure 8: Lady's Third Variation**Turning Passegio**

(25) 9 - 16 SsL SsR SsL SsR The lady does the turning passegio.
17 pause

Advancing Passegio

(26) 1 - 4 RmL Turn L shoulder to partner, reprise minuta (4 movements).
5 - 7 TbL TbR TbL Three trabuchetti, still with the left shoulder turned to the partner.
8 pause
9 - 16 repeat Repeat 1 - 8 above, starting with the right foot.
17 pause

Ritirata

(27) 1 - 16 4 x PsGL PsGR 8 passi gravi, going around to the left in an S curve, returning to the place that the lady started the variation.
17 pause

Advancing Passegio

(28) 1 - 17 repeat Repeat #26, above, commencing on the right foot and finishing on the left foot.

Ritirata

(29) 1 - 16 4 x PsGR PsGL 8 passi gravi, going around to the in an S curve, returning to the place that the lady started the variation.
17 pause
(30) 1 - 4 RmL RmR Two reprise minutae, the first to the left, facing the R shoulder to the man, retreating, then with the R facing the left shoulder to the man, retreating again.
5 - 8 RvL Both do a Riverenza.

Figure 9: Man's Fourth Variation

Turning Passegio	(30) 9 - 16 17	SsL SsR SsL SsR pause	The man does the turning passegio.
Advancing Passegio	(31) 1 2 3 4 5 - 8 9 10 11 12 13 14 15 - 16 17	FL(R) Stamp R R Stamp R, SpR CpL RmR RmL PsL stamping PsR stamping PsL stamping CdL PsR PsL PsR L R CdR	Fioretti "contratempo", that is a Fioretti done with the left foot moving to the right. Two beats with the right foot, one forwards and one to the side. Stamp backwards with the right foot, then do a sottopiede to the right. Capriole spezatta to the left. Two reprise minutae Step onto the left foot stamping it 3 times. as above, with the right foot. as above, with the left foot. Left cadenza Passo backwards, stamping the right foot once. as above, with the left foot. Three faster steps backwards R, L, R. Right cadenza
Ritirata	(32) 1 - 3 4 5 6 7 - 8 9 - 10 11 - 12 13 - 14 15 16 17	CbR CbL CbR CdL Stamp R R Stamp R R SpR CpL RmR SpL CpR RmR Stamp L L Stamp L L CdL	Three cambiamente R, L, R. Left Cadenza Raise the right foot high, then stamp it level with the left foot, then behind it (with the middle of the right foot level with the left heel). repeat the above. Right sottopiede, left capriole with a cadenza Turning the left shoulder to partner, right reprise minuta. Left Sottopiede, right capriole with a cadenza Right reprise minuta. Beat left foot beside then in in front of right foot. Beat left foot in front of then behind right foot. Left cadenza.
	(33) 1 - 17 repeat		Repeat #31 with opposite feet.
	(34) 1 - 17 repeat		Repeat #32 with opposite feet.
Turning Passegio	(35) 1 - 8	SsL SsR SsL SsR	The man does the turning passegio.

Figure 10: Lady's Fourth Variation

Turning Passegio	(35) 9 - 16 17	SsL SsR SsL SsR pause	The lady does the turning passegio.
Advancing Passegio	(36) 1 2 3 4 5 - 6 7 - 8 9 - 16 17	Stamp L Stamp L Stamp L Stamp L BsR BsL RmR RmL repeat pause	Beat left heel beside right foot. Beat left toe in front of right foot. Beat left heel in front of right foot. Beat left heel behind right foot, then close feet. Two beaten sequences Reprise minutae R, L. Repeat 1 - 8 above, leading with the right foot.
	(37) 1 - 17	repeat	Repeat the above.
Ritarata	(38) 1 2 3 - 4 5 - 8 9 - 12 13 - 16 17	Stamp L Stamp R Stamp L L L repeat PsGL RmL pause	Stamp L, backwards. Stamp R, backwards. Three stamps behind with the left foot. Repeat 1 - 4 above, starting with the right foot. Turn right shoulder to partner, then step to the left with the left foot, stamping the foot. Reprise minuta away from partner.
	(39) 1 - 17	repeat	Repeat #38 above, starting with the right foot, and turning the left shoulder.

Figure 11: Closing Passage

In this final passegio, the dancers advance to meet each other in the middle of the dance floor. They then circle around each other, and riverenza to each other and then the audience to conclude the dance.

Turning Passegio	(40) 1 - 8 9 - 16 17	SsL SsR SsL SsR SsL SsR SsL SsR pause	Both dancers do the turning passegio. Both dancers do the turning passegio again.
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**Exchanging
Passegio**

(41) 1 - 4 SsL SsR

Two sliding steps forwards to meet.

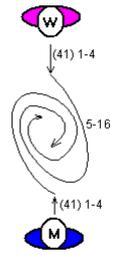
5 - 16 3 x SsL SsR
17 Pause

6 steps linking arms, and circling 1½ times around to the left to change places.

(42) 1 - 12 3 x SsL SsR

6 steps linking arms, and circling around to the right to change places.
Riverenza to end the dance.
Riverenza to the audience.

13 - 16 RvL
17 RvL



Caroso's Il Canario (Il Ballarino)

I have not reconstructed Caroso's Il Canario in full (perhaps this will happen in a later edition of this book), however I have included some notes here.

The dance is basically similar in form and structure to Negri's Il Canario, however it is not as complex.

Opening Figure

Caroso's opening figure is very similar to Negri's: The dancers begin at the foot of the hall, in proper position, holding ordinary hands (the man holding the lady's left hand in his right hand). It begins with a riverenza minima, and two continenze, left then right. It then continues with 8 seguiti spezzati schisciati (sliding steps) in exactly the same pattern as Negri: 4 moving forwards, and then 4 turning to the left, the lady moving to one end of the hall and the man moving to the other. The introduction finishes with 2 passi presti, and a cadenza to finish in place.

Variations

Caroso's variations are done similarly to Negri's, with the man doing a variation moving forwards, and then a ritarata moving backwards. I have listed a few of Caroso's variations in the next section. Caroso lists a total of 6 canary variations.

All of Caroso's variations are done equally by the man and the woman, except for the third and sixth variation.

Conclusion

Caroso's Il Canario concludes at the end of the lady's 6th variation, where the man and the lady come together after dancing a short scorsi passage together. The dance concludes with a simple riverenza.

Music

Caroso only gives 13 bars of Canary music, of which the 13th bar is obviously meant to be played as a cadenza. There are no internal repeat markers in the music, although there is obviously meant to be some as none of his variations are as short as 12 or 13 bars, and neither is the introduction or conclusion section.

A 32 bar piece extrapolated from Caroso's canary music is given in *The Music for Del's Dance Book*, and is the same piece that the Lochac Il Canario is danced to.

Canario Variations

Negri

Negri's Canario is a single set of figures published as a choreographed dance. Each figure contains an advancing *mutanza* (variation), and a *ritarata*, or retreating section. Negri's music for Il Canario is 17 bars long, and each *mutanza* can be fitted into one repeat of the music, often leaving the last bar as a pause. The *mutanze* and *ritarate* are often repeated on alternate feet, usually in the pattern advance, advance, retreat, retreat, although the pattern advance, retreat, advance, retreat does appear.

By presenting the dance as a single choreographed piece, Negri sets the structure of the dance. There is an introduction, a couple of alternating *mutanze* and *ritarate* (two for the man, two for the lady), and another section done together where the man and the lady exchange places. The dance then continues with two more *mutanze* and *ritarate* each, and then a concluding figure where the dancers come together.

Choreography

In choreographing a canary, therefore, it is important to set the pattern first. A pattern similar to Negri's, or perhaps simpler or even longer could be set, although Negri's Canario is approximately 12 minutes long done at a reasonable pace, and anything longer would be exceedingly tiring.

Once the pattern is set, it becomes a matter of picking or improvising some Canario patterns.

Lupi

There are several sources for this dance other than Caroso and Negri. Livio Lupi di Caravaggio published a book titled *Libro di gagliarda, tordiglione, passo e mezzo, cannari e passeggi...* in 1607, which contained a large section on galliards and tourdions, as well as a section on the Canario.

The third section of Lupi's book covers Canary variations. It is divided into two parts, titled *Mutanze di Canari* and *Passeggi di Canari*. The first section contains 26 pages of relatively long variations, each of which is followed by a much shorter *ritarata*. In most cases the *ritarata* contains elements of the *mutanza*, however it is usually slower and contains fewer steps. This is also typical of Negri's *mutanze*.

The *passeggi* in the second part are shorter pieces of canari which can be either danced as shorter *mutanze*, or strung together into longer *mutanze*, either in an advancing *mutanza* or a *ritarata*.

Improvisation

Both Negri and Lupi's canari are full of such short sequences. One set of steps or short *passeggio* could become a "signature" piece for a particular dancer, being used regularly in his or her impromptu canario displays. There are regular themes that recur throughout each of Negri's and Lupi's *mutanze* that were obviously signature pieces of the dance masters themselves.

Improvisation then becomes a matter of learning (or inventing) particular *mutanze* based on *passeggio* that the dancer is familiar with.

Selected Passeggi from Lupi

Passeggi

Lupi's book contains 35 short canario passeggi numbered 1 - 35, and one quite long one (36). I have reconstructed a few of them here.

Translation notes

Lupi seems to use the words *dritto* and *manco* as opposites, in the place of *destro* and *sinistro* which are used to indicate right and left by the other authors. The meanings of these words are in fact "straight" and "lack" or "missing", so these seem to indicate opposite concepts. They possibly mean front or leading foot, and back or trailing foot, so that instead of having to repeat each passeggio he can give the detail for it once only and then it can be done with the same instructions on opposite feet.

The terms appear to be similar to those used in Italian fencing manuals of the time, to refer to "forward" and "refused" stance, which are two methods of standing relative to the hand that is holding the sword.

I have translated these words as "leading" and "trailing" respectively. In the notation I have left them as "L" and "R".

Length of passeggi

The length of Lupi's passeggi appear to vary. Some I have best been able to reconstruct as 12 bars, while others are 4 or possibly 8 bars long. Since there appears to be a fair amount of Canario music in 16 and 32 bar variations, as well as Negri's 17 bar variation, it is probable that these passeggi were assembled, on the fly as it were, into a longer variation.

For example, a 12 bar passeggio could be combined with a 4 bar passeggio to fit 16 bars of music. Repeated on opposite feet it could make 32 bars of music. A simple 4 bar passeggio repeated 4 times on alternate feet could also make a 16 bar mutanza.

It does appear that Lupi's passeggi were the building blocks of his own, and other larger mutanze.

1

Un seguito spezzato con il manco, con due trabuchetti ichisati, e due battute, con il dritto, e manco, con un triglio battuto con il dritto, con due coruetti a deitro col manco, e dritto, con tre battute d'un piede a l'altro.

1 - 2	SzR	Spezzato with the trailing foot.
3 - 4	TbL TbR	Two trabuchetti, sliding rather than jumping.
5	Stamp L, R	Two stamps.
6	Triglio L	A beaten triglio.
7 - 8	Coruetti R, L	Two coruetti, both to the direction of the trailing foot, the first with the leading foot and then with the trailing foot.
9 - 10	Stamp R, R, R	Three stamps on the trailing foot.
11 - 12	Stamp L, L, L	Three stamps on the leading foot.

8

Una battuta in balzetto con il manco, un'altra con il dritto, con due battute con il manco, e dritto, con un trabuchetto tracacciato con il manco.

1-2	Stamp R, L	Two stamps, kicking the foot up at the end of each one.
3	Stamp R, L	Two stamps.

4 TbR Trabuchetto.

10

Un seguito spezzato con il manco, un'altro con il dritto, singendo di andarinanti, e tornar in dietro con quattro battute caminate con il manco, altre quattro caminate con il dritto, con un trabuchetto rebattuto al manco, con due seguiti battuti con il dritto, e manco.

1 – 4	SzR SzL	Two spezzati, moving forwards.
5 – 6	Beaten step x 4	Turn around and walk back towards your starting place with 4 steps, stamping each one, turning to your trailing side.
7 – 8	Beaten step x 4	Turn back towards your leading side, returning to place with 4 more stamped steps, finish by facing forwards again.
9 – 10	TbR, 2 beats.	Do a trabuchetto to your trailing side, ending by stamping your foot down as you close the trabuchetto, and then stamping again with the closing foot.
11 – 12	BsL BsR	Two beaten steps in place.

26

Recacciata con il dritto, zopetto, e fuga tracacciata inanti, & a dietro farla due volte con il manco, un passo schisato a dietro con il manco, due balzettini schisati con il dritto inanti, tre battute d'un piede a l'altro

1	RcL	Recacciata on the leading foot.
2	ZpR	A zopetto (small kick)
3 - 4	PsL PsR PsL PsR	Walk forwards (the word used means “escape”), starting on the leading foot. I have used four small passi.
5 - 8	SsL KR SsR KL	Two sliding steps, forwards, with a kick at the end of each one (sliding forwards again slightly in each kick).
9 - 10	Stamp R, R, R	Three stamps on the trailing foot.
11 - 12	Stamp L, L, L	Three stamps on the leading foot.

Selected Passeggi from Negri

Looking at the structure of the mutanze in Negri's Il Canario, it becomes apparent that it too is built from shorter building blocks.

Negri appears to have “theme” passeggi, which are mostly 4 and 8 bar sequences that either repeat through the dance, or are reintroduced with some small variations. For example, many of the passeggi in the advancing mutanze are copied in form in the ritarate, while being different in style between the forward and backward variations.

I have selected a few pieces of passeggi from Negri's Il Canario which can be used either alone, or combined effectively with the ones listed from Lupi.

1	Tap L L L	Tap with left foot: heel, toe, heel.
2	Tap L L	Tap with left foot: toe, heel.

3	BkL	Kick backwards with the left foot.
4	CdL	Left Cadenza.

1 - 2	RcL RcR	2 recacciate, left then right.
3 - 4	BsL BsR	Two seguiti battuti.

1	FL(R)	Fioretti "contratempo", that is a Fioretti done with the left foot moving to the right.
2	Stamp R R	Two beats with the right foot, one forwards and one to the side.
3	Stamp R, SpR	Stamp backwards with the right foot, then do a sottopiede to the right.
4	CpL	Capriole finishing on the left foot.

1	Stamp R R	Raise the right foot high, then stamp it level with the left foot, then behind it (with the middle of the right foot level with the left heel).
2	Stamp R R	repeat the above.
3 - 4	SpR CpL	Right sottopiede, left capriole with a cadenza

Ritarate

1 - 2	Stamp L R	Take two stamping steps backwards, first by stamping the left foot behind the right foot, then the right foot behind the left.
3 - 4	Stamp L R L	As 9 - 10, but quicker with 3 stamps.
5 - 8	repeat	Repeat 9 - 12 above, starting with the right foot.

1 - 16	PsGL PsGR PsGL PsGR	4 Passi Gravi backwards, stamping the foot after each one (the stamping motion is the foot down part of the passo).
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1 - 4	PsGL	Turn right shoulder to partner, then step to the left with the left foot, stamping the foot.
5 - 8	RmL	Reprise minuta away from partner.

Selected Passeggi from Caroso

Caroso's mutanze are not all obviously built from shorter building blocks like those of Negri or Lupi, but are much simpler in construction.

Caroso appears to be the odd man out in the use of the 16th C canario, however his Il Canario appeared 20 years earlier than that of Negri or Lupi and it is probable that the style changed over time. Caroso's second book, *Nobilta di Dame*, was published at about the same time as Negri and Lupi's books, however it did not contain a canary.

1	1 – 8	BsL BsR x 4	8 seguiti battuti, moving forwards
3	1 – 2	Stamp, Stamp, BsL	2 stamps and a beaten sequence, on the left foot
	3 – 4	Stamp, Stamp, BsR	Repeat the above on the right foot.
	5 – 16	Repeat x 3	Repeat all of the above 3 more times.
