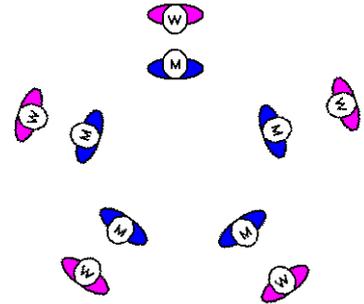


SCA Inventions

The Sans Serif

The sans serif is another dance that I have seen very few groups do the same way. Here is the Anealan version.

The dance is a circle dance for couples. The men form a circle facing outwards, their partners form a circle outside them, facing towards them.



Origins

It was thought that for many years the dance came from the central West Kingdom, as that's where Mistress Rowan Perigrinne spent most of her time while shopping for Kingdoms for Lochac to join. Unfortunately nobody in the West, after we went back to them some years later, could remember the dance or place where it came from. We thought it may have been one of those forgotten secrets of the West Kingdom.

We managed to solve the riddle of where this dance came from only recently. It appears to have been choreographed in Caid by Mistress Huette in 1979, who passed it on to Rowan while she was in Caid, who brought it out to Lochac. It has mutated over time, as these things tend to do.

Huette writes: *The reason I called the dance Sans Serif is that it was supposed to be the Baronial Dance of the Barony of the Angels [angel/seraph, get it?] and the Baroness at that time was very much into Calligraphy. There is a calligraphy style called Sans Serif. A double pun.*

Part A

1 - 4	DL KR KL KR	Double left and three kicks.
5 - 8	DR KL KR KL	Double right and three kicks.

Do the above 4 times.

Part B

The men DL into the center of the circle, meeting left shoulder to left shoulder, clap, and then DR out of the circle turning over their right shoulders.

At the same time, the ladies DL away from the circle, then DR back towards the circle, turning over their right shoulders.

Do the above 4 times.

Part C

The men DL into the center of the circle, meeting left shoulder to left shoulder, clap, and then DR out of the circle and forwards (anticlockwise) into the place of the man in front of them.

At the same time, the ladies DL away from the circle, then DR back towards the circle and also forwards (clockwise) into the place of the lady in front of them.

The net effect of this is that the lords will have advanced one place anticlockwise, and the ladies will have advanced one place clockwise, and each person will have skipped the partner of the person in front of them, and will be dancing with the partner of the person two places in front of them.

Do the above 4 times. The dance then continues until the music runs out.

Alternative versions

The dance sequence shown above is A-4, B-4, C-4. Another common dance sequence that I have seen is (with the same steps) are A-2, B-2, C-3, D-1. Alternatively the dance can be done with partners in a circle as for the other circle bransles, with all dancers facing the center of the circle.

The Nine Daies Wonder Bransle

This is a bransle submitted for a contest in Stormhold (Melbourne, VIC) for an "invented bransle" by Adrienne Fildyng de Faux. It is set to the tune "Kemp's Jig" which was supposedly written to commemorate the dancing (morris) of Will Kemp, one of Shakespeare's players, from London to Norwich in nine days, which exploit and his subsequent pamphlet bear the above title.

The dance won the contest, and after some modification (it was originally set starting to the right, and it has since been changed so that it starts to the left), here it is:

Part A

1	DL	Double Left
2	DR	Double Right
3	SL SR	Single Left then Right
4	KR KL	Kick Right then Left
5 - 8	Repeat	Repeat all of the above.

Part B

1 - 2	DL DL	Double left twice
3 - 4	DR DR	Double right twice
5	DL	Double Left
6	DR	Double Right
7	SL SR	Single Left then Right
8	KR KL	Kick Right then Left
9 - 16	Repeat	Repeat all of the above

Pre-15th Century Dances

The Renaissance dances that we have choreographies for are only traceable back to about 1450 or after.

Before that date, there is plenty of evidence for dancing, and some theories about what the dances that were done in various periods were. There is also a good amount of dance music available from the medieval period.

This section contains some attempts to recreated dances that may have existed before 1450, based on what little evidence we have.

Dance styles before 1450 Some of the dances that were known to exist in period are:

- Saltarello (Italy, Hungary)
- Estampie (France, Italy)
- Ductia (France, England, Italy)
- Piva (Italy)
- Farandole
- Chanson
- Ronde

The popularity of these dances varied widely from place to place and from time period to time period.

Steps and choreographies

Farandoles, Chansons, Ductia, and Estampies are amongst the earliest dances for which there is music available, but very little is known about the steps and there are no surviving choreographies. For some of the other dances (Saltarellos, Pive) we have a fair idea about what the steps were but still no choreographies.

Other evidence

It is possible to take a guess at some of the dance styles based on the available music and other evidence available (eg: woodcuts or paintings of the period, or descriptions of dance in literature or other records). Using these guesses, various people have constructed dances of pre-15th century style. It must be stressed, though, that any dance constructed from the evidence available is based on guesswork at best, however well documented the music happens to be. Some of the guesswork I have seen is pure baloney, some of it seems fairly reasonable from what we have been able to understand.

Resources

There is one good source for music and discussion of these dances, which is Timothy McGee's *Medieval Instrumental Dances*, published by Indiana University Press.

Carole Royale

The music for this dance is “Danse Royale”, a tune from the middle ages labeled as a “Ductia” in several sources in which it appears. The steps have been composed by Tim Dawson, in an attempt to recreate a dance that could reasonably possibly have been done to this music.

The tune was evidently a dance tune. “Ductia” and “Carole” both appear in manuscripts as references to types of dance, and the meter of the tune strongly indicates that it is suitable for dancing.

Step Descriptions

We are reasonably certain from period sources that both the ductia and the carole were danced in a circle. The closest steps we have for circle dances are bransle steps, and so bransle steps have been selected as a logical choice for this dance.

In addition to the bransle steps, two “ending” steps have been invented for use in this dance.

The dance is done in a circle, with or without partners, and all steps are done side to side as in a bransle.

Open ending

To do an open ending, do a single to the left, and then kick the left foot into the air, and then kick the right foot into the air. After this ending, the next step will be to the right, because your right foot is raised after the kick.

Closed ending

To do a closed ending left and right, do a step to the left without closing the feet, and then a step to the right without closing feet. You will then be ready to move on the left foot.

To do a closed ending right and left, do a step to the right without closing feet, and then a step to the left without closing feet. You will then be ready to move on the right foot.

Figure 1

Double left then right, then an open ending.

Double right then left, then a closed ending right and left.

Figure 2

Single right, single left, double right, then an open ending.

Single right, single left, double right, then a closed ending left and right.

Figure 3

Double left, single right, single left, open ending.

Double right, single left, single right, closed ending left and right.

L'Estampie du Chevalier

Very little is known about estampie steps or how the dance was done. Some clues can be obtained by listening to the music, and although it can be difficult to determine how the music was played in period, this one has a processional feel to it, and so Tim Dawson has set pavan steps to the music.

The music is by Moniot d'Arras, (fl. 1213 – 1239). There are words to the music, which can be sung by the dancers or by a chorus from the audience. I have not reproduced the words here.

Starting Position The dance is to be done by couples, scattered around the hall.

Figure 1 Left single, right single, left double, all moving forwards.

Figure 2 Right single, left single, right double, performing a “conversion”. This is done with the man walking backwards while the lady walks forwards, so that the pair ends up turning around to face the other way.

Figure 3 Left single, right single, left double, all moving forwards.

Figure 4 Right single, left single, right double, each dancer casting a full circle outwards, rejoining his or her partner to commence again, proceeding in the opposite direction to that which they began the previous figure.

Pro Tempore Jocundo

Another of Tim Dawson's medieval creations, this dance can be done as a bransle in a circle or a line. It also has words which can be sung by the dancers – there are several references to this type of dancing while singing done in the middle ages.

The music and lyrics are from the Carmina Burana.

First verse

Tempus est jocundum, O virgenes

Double left and right

Modo con gaudete, vos iuvenes

Double left and right

Chorus

O, O, totus floreo

Single left and right, then do a double left, turning around to face the opposite direction at close.

Iam amore virginale totus ardeo

Double right and left.

Novus, novus, amor est quo pereo.

Single right then left, and then do a double right, turning to face in your original direction once again.

Repeat

There are 8 verses, each with the same steps but different words. The chorus, with the same words and steps, is repeated after each verse. The words to the following verses are:

*Cantat philomena sic dulciter,
et modulans auditur; intus caleo.*

*Flos est puellarum, quam diligo,
et rosa rosarum, quam sepe video.*

*Mea me confortat promissio,
mea me deportat negatio.*

*Mea mecum ludit virginitas,
mea me detrudit simplicitas.*

*Sile, philomena, pro tempore!
Surge, cantilena, de pectore!*

*Tempore brumali vir patiens,
animo vernali lasciviens,*

*Veni, domicella, cum gaudio!
Veni, veni, pulchra! Iam pereo!*

Saltarello La Regina

Saltarelli are an early period dance, and comparatively little is known about them (as opposed to bransles, pavaues, and basse dances). They date from the 13th to the 14th century.

I have reconstructions and music for two of these dances, however the authenticity of the dances is dubious at best. The music is perfectly period, however, being available in each case on at least one manuscript.

This one has been widely published throughout the SCA.

Step Descriptions

The word "saltarello" derives from the italian word meaning jump or hop, and saltarelli are characterised by a hop which occurs at various places in each step.

SI -- Single forwards, on the inside foot.

Step forwards on the foot closest to your partner (right for men, left for ladies), and hop on that foot, leaving the other foot in the air and trailing behind slightly.

SO -- Single forwards, on the outside foot.

Step forwards on the foot furthest from your partner (left for men, right for ladies), and hop on that foot, leaving the other foot in the air and trailing behind slightly.

SA -- Single away from your partner.

Step away from your partner on the foot furthest from your partner, and hop on that foot, leaving the other foot in the air.

ST -- Single towards your partner.

Step towards your partner on the foot closest to your partner, and hop on that foot, leaving the other foot in the air.

DI -- Double forwards on the inside foot.

This is the same as a DR for men, and a DL for ladies. At the end of the last step, instead of closing feet, hop on the inside foot, leaving the outside foot in the air and trailing behind slightly.

DO -- Double forwards on the outside foot.

This is the same as a DL for men, and a DR for ladies. At the end of the last step, instead of closing feet, hop on the outside foot, leaving the inside foot in the air and trailing behind slightly.

DOb -- Double backwards on the outside foot.

This is the same as a DLb for men, and a DRb for ladies. Close feet at the end of the step, no hop is involved.

La Regina

La Regina is a saltarello that has been reconstructed and choreographed to the music of the same title found in a 14th century manuscript, by Geffrei Louarn de Kaermeriadec. It appeared in the *Letter of Dance*, and has become quite popular.

It contains 4 verses and a chorus, and is a line dance for couples, as many as will.

Chorus	1 - 2	DI	Double fowards on your inside foot.
	3	SA	Step away from your partner.
	4	ST	Step towards your partner
	5 - 6	DOb	Double backwards on your outside foot.
Verse A	1 - 2	SI SO	Two singles forwards, starting on your inside foot.
	3 - 8	Chorus	Do the chorus as above.
	9 - 16	Repeat	Repeat the verse and chorus.
Verse B	1 - 2	Men SO SI	Men do two singles turning in place, to end up facing back down the line.. The ladies pause while the men do this.
	3 - 4	Ladies SO SI	The ladies do two singles turning in place. The men pause while the ladies do this.
	5 - 10 11 - 20	Chorus Repeat	Repeat the chorus. Repeat the verse and the chorus.
Verse C	1 - 4	Men SI SO SI SO	Men dance in a circle around the ladies, and return to their original places, in four singles.
	5 - 10 11 - 14	Chorus Ladies SI SO SI SO	Repeat the chorus. Ladies dance in a circle around the men, and return to their original places.
	15 - 20	Chorus	Repeat the chorus.
Verse D	1 - 6	SI SO SI SO SI SO	Take your partner's right hand in your right hand, and both dance in a complete circle around your partner, and back into position, using six singles.
	7 - 12 13 - 18	Chorus SI SO SI SO SI SO	Repeat the chorus. Take your partner's left hand in your left hand, and both dance around your partner, and back into position.
	19 - 24	Chorus	Repeat the chorus

Other SCA Inventions

There are a couple of other SCA inventions buried away in this book, however I won't repeat them here.

Known World Pavan

The Known World Pavan is an SCA invention, however I have left it the pavannes section because it is closely tied to Arbeau's pavan. The Known World is definitely in the style of Arbeau's pavan, if you tie some of the loose bits up here and there.

Courante

Also the Courante, although conforming to the steps described by Arbeau has basically had an invented choreography attached. There are no period courante choreographies in existence, so we are forced to make them up if we want to dance them.

Canaries and Galliards

Il Canario and the Galliard were always intended, in period, to be improvised rather than choreographed dances, although a good galliard or canario improviser would have several, or possibly even several dozen galliard or canario snippets or variations in his or her head to be recalled at will. Aemilia's Il Canario and Maeve's Volta are included in this book to illustrate what can be achieved when fixing some of the canario and galliard improvisations to a set choreography.
