

My favorite canaries

*Peter Durham
(Trahaearn ap Ieuan)*

*And take note that these passages are gay but
nevertheless strange and fantastic with a strong barbaric flavor.
You will learn them from those that are practiced in them
and you can invent new ones for yourself.*

Arbeau, Orchesography (trans. Evans, p. 180)

Structure

Canaries typically have 3 counts per measure, 4 measures per phrase, 4 phrases per section. The Broadside Band recording on "Il Ballarino" contains a 17th measure per section.

Alternating solos containing advances and retreats, each of which lasts ½, 1, or 2 sections. Sometimes a solo contains an advance on L, a retreat on L, the advance on R, and the retreat on R.

Seguiti spezzati schisciati (Sch)

- 1-3 Slide the left foot forward.
- 4 Slide the right foot forward under the heel of the left foot which lifts out of the way.
- 5-6 Stamp forward on the left foot.
(The next step begins with the right foot sliding forward.)

Seguiti battuti al Canario (Bat)

- 1 Swing the left foot forward, striking the floor with the left heel.
- 2 Draw the left foot back, striking the floor with the ball of the left foot.
- 3 Stamp the left foot flat on the ground.
(The next step can begin with either the same foot or the other foot.)

Ripresa minutia/minima (Min)

Women: start with toes apart, heels together; then move left while alternating toes together and heels apart with toes apart and heels together 4 times.

Men: not specified in Negri; Wilson (Historical Dance v3, n5) suggests they do the ripresa minima, which is similar but the heels and toes stay together (both heels move left, then both toes move left, etc.)

from Alta Vittoria (Caroso, Nobilta)

Dancers do this sequence to get into position at opposite ends of hall, and to trade places.

Take R hand, 4 Sch circling 360°; cast off L then pass to R doing Scorsi in S to end facing at a distance.

from Il Canario (Negri)

Dancers do a Passegio before and after their solos; these usually consume one section of music.

- 1-12 4 Fioretti, turning to left
- 13-18 2 Passi on left then right, advancing toward partner
- 19-24 Cadenza left

Variations for Alta Vittoria (SED)

	A1	A2	B	C	D	
1	8 Bat ↑	8 Bat ↑	2 Sch ↑	Bat L ↑	HTH L	
2				Bat L	TH L	
3				Stp RLR ↗	Saf ←	
4				Bat L		
5			8 Pas ↷ (cast L; stomp on count 1, 3)		Bat R ↑	HTH R
6					Bat R	TH R
7					Stp LRL ↖	Saf →
8					Bat R	
9	4 Pas ↓ (slid, flanked, stomped)	Trb ← →	Trb ←	2 Pas ↓	Pas L ↓	
10		Saf ↙	Stp R,R	(slid, stp)	Stp L	
11		Trb → ←	Stp L	Stp LRL	Min L ↓	
12		Saf ↘	Stp R	Bat R		
13	2 Pnt ↑	2 Pnt ↑	2 Pnt ↑	2 Pnt ↑	2 Pnt ↑	
14						
15	Riv	Riv	Riv	Riv	Riv	
16						

Variations from Il Canario

	M1A	M1R	W1A	M2A	M2R	W2A	M3R	W3A	
1	Pas L,R ↑	Stp L ↙	Bat L ↑	HTH L	HTH L	Trb L,R ↖	Pas L ↓	Min L ↑	
2	Pas L,R	Min L	Bat R	TH L	Trb L,R	Trb L	Pas R ↓		
3	Stp L,R ↖		Bat L	Kck L _b	again	Min R ↘			
4	Stp L,R		Bat R	Cdz L		Min L ↖			
5	Bat L		Repeat 1-4 to R	Bat L	Pas L ↑	again	Repeat 1-4 to R	Hop R ↓	Trb L
6	Bat L	Bat R		Pas R	Pas L ↓			Trb R	
7	Min L	Bat L		Bat L	Hop L ↓	Trb L			
8	Bat L	Bat R		Bat L	Pas R ↓				
9	Repeat 1-8 to R	Stp L ↓	Min L ←	Min R →	Repeat 1-8 to R	Repeat 1-4 to L	Min L	Repeat 1-8 to R	
10		Stp R	Min R →	Min L ← (lift L)					
11		Stp L,R							
12		Stp L							
13		Repeat 9-12 to R	Repeat	Sco circ ↷	Sw L, Cut	Repeat 1-4 to R	Repeat 1-4 to R		Bat R
14				Sw R, Cut	Bat L				
15				Sco circ ↻	Bat L				Cdz L
16				Bat R					
				Repeat R		Sco 8↷8↻	Repeat R	8 Stp ↷ S	

Abbreviations

Cdz cadenza
 HTH (tap heel, tap toe, tap heel)
 Hop (hop)
 Kck (kick)
 Pas passo
 Pnt puntato
 Riv riverenza
 Saf saffice (riprese sottopiede + trabuchetto)
 Stp (stamp)
 Trb trabuchetto