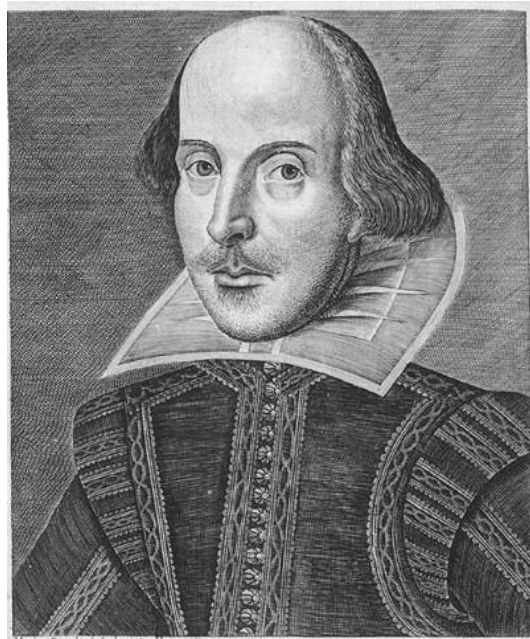


DANCES FROM SHAKESPEARE



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BRANLE

Moth. Master, will you win your love with a French brawl?

Arm. How meanest thou? Brawling in French?

Love's Labor's Lost (III. i. 8-10)

The branle, whose name derives from the French verb *branler* (to sway from side to side), is first described in *Arena* in 1519. Music first appears in *Attaignant* in 1530. Numerous literary references indicate that branles remained common throughout England and Europe into the 18th century: In 1662, Pepys described in detail a ball given by King Charles II which began with the dancing of a branle. In 1725, Rameau stated that the branle was still the opening dance of any great ball. However, in these later sources, branles are not described in any detail.

For information about the performance of branles, we turn chiefly to Arbeau's *Orchesography* of 1589. De Lauze wrote detailed branle instructions in 1623; however, they are quite convoluted and difficult to interpret. Arbeau includes instructions for over 20 branles, which share the same steps and basic characteristics. Generally, branles move from side to side, and only rarely forward and back. They use a small group of basic steps (i.e. doubles, singles, kicks, and turns), that are all clearly described and diagrammed in Arbeau. These steps are then combined into three different types of branle patterns: simple, mixed, and mimed. A simple branle is one with a very basic pattern of steps that is repeated a number of times. A mixed branle is made up of different sections, which alternate in each repeat of the dance. Mimed branles are accompanied by gestures representing certain actions or characters.

One of the Measures sources (Douce 280) describes The French Brawles as "Honour. Tacke handes & go rounde to the left hande, rounde again to the right hande, slip twoe together, afterwards three to the lefte hande, three more to the right hande, all a d rounde, the same againe."

MUSIC

Arbeau provides a basic tune for each dance, which often can be found in a four-part setting in other period sources, including those published by *Attaignant*, *Susato*, *Moderne*, and *Phalèse*.

Most branles are in duple time. Dance music could be played by a single musician, playing both tabor (drum) and pipe; however, Arbeau states there "is no workman so humble that he does not wish to have hautboys and sackbuts at his wedding." (Evans, 51)

STEPS

Conveniently, and unlike most other sources, Arbeau gives detailed count-by-count descriptions of steps, tabulated against the music for each dance. This allows us to reconstruct many of his dances with reasonable precision.

- | | |
|-------------|---|
| Double left | <ol style="list-style-type: none">1. Step to the left with your left foot.2. Bring your right foot near your left foot3. Step again to the left with your left foot4. Bring your right foot up next to your left foot. |
| Single left | <ol style="list-style-type: none">1. Step to the left with your left foot.2. Bring your right foot up next to your left foot. |
| Kick left | Lift the specified foot into the air (in 1 count or ½ count). |

CHOREOGRAPHY

For this class, I've chosen Branle Simple, perhaps the simplest of the branles, as the example. Note that this dance steps more to the left than to the right, so as the dance continues, the dancers work their way slowly leftward.

BRANLE SIMPLE

(SINGLE BRANLE)

Branle
Arbeau, Orchesography

Line or circle for as many as will
Beginning

I	A1	1-4	Double left	<i>Left, approach, left, together</i>
		5-6	Single right	<i>Right, together</i>
		7-10	Double left	<i>Left, approach, left, together</i>
		11-12	Kick left, right, left <i>(quickly)</i>	<i>Kick left, right, left</i>
<hr/>				
II				
<i>Repeat as desired</i>				

Left foot wide. Right foot approached. Left foot wide. Right foot together. These four steps are a double to the left.

Right foot wide. Left foot together. These two steps are a single to the right.

Left foot wide. Right foot approached. Left foot wide. Right foot together. These four steps are a double to the left.

Left foot in the air. Right foot in the air. Left foot in the air. Wait. These three steps are a single to the right.

Pied gaulche largy. Pied droict approché. Pied gaulche largy. Pied droit ioinct. Ces quatre pas font un double à gaulche.

Pied droit largy. Pied gaulche ioinct. Ces deux pas font simple a droict.

Pied gaulche largy. Pied droict approché. Pied gaulche largy. Pied droit ioinct. Ces quatre pas font double a gaulche.

Pied en l'air gaulche. Pied en l'air droict. Pied en l'air gaulche. souspir. Ces trois pas font un simple a droict.

Tabulation by Peter and Janelle Durham. Original transcribed from Fonta edition. Translation by Peter Durham.

MEASURE

Duke S. Mean time, forget this new-fall'n dignity,
And fall into our rustic revelry.
Play, music, and you brides and bridegrooms all,
With measure heap'd in joy, to th' measures fall.

As You Like It (V. iv. 176-179)

Glou. [...] Now are our brows bound with victorious wreaths,
Our bruised arms hung up for monuments,
Our stern alarums chang'd to merry meetings,
Our dreadful marches to delightful measures.

Richard III (I. i. 5-8)

Queen. My legs can keep no measure in delight,
When my poor heart no measure keeps in grief;
Therefore no dancing, girl, some other sport.

Richard II (III. iv. 7-9)

Measures were taught and danced in England between the times of Elizabeth I and Charles II. They were typically done at the beginning of formal revels. It appears that everyone present at the ball was expected to know the measures, and to join in the dancing. This repertoire of dances remained very constant over a long period of time, perhaps representing a standard curriculum taught by English dancemasters.

Seven different surviving manuscripts, dated from 1570-1675, include choreographies of the measures. These manuscripts are not formal works, like the manuals of contemporary dancemasters such as Caroso, Negri, and Arbeau. They do not contain descriptions of steps, of dance etiquette, or other details. Instead, they are simply notes found in personal documents, containing only brief listings of the steps composing each dance. They appear to be “crib sheets”, written down to aid in remembering dances the author has learned.

MUSIC

Of the seven primary sources, only one includes music, and even that one manuscript (RCM) gives music for only five dances (including Quadran Pavan, Earl of Essex, and the Black Alman). However, several contemporary sources include settings for these dances, which can be paired with the choreographies. No contemporary music survives for Madam Sosilia Alman.

STEPS

The measures sources do not include descriptions of the steps to be used. They call for doubles, doubles with hops, singles, set & turns, slides and honours, but never detail how these steps are to be executed. Our steps are based primarily on Arbeau's Orchesography, which is contemporary to the earlier sources of measures. Many of the measures are called almans, and Arbeau describes an alman step as composed of three steps (forward or backward) and one kick or raising of the foot, and sometimes one step and one kick. These doubles and singles can move forwards, backwards, or to the side.

Double left 1. Step forward with the left foot.
 2. Step forward with the right foot.
 3. Step forward with the left foot.
 4. Bring the right foot forward and up, and leave it slightly raised in the air in front of you.

Single back left 1. Step backward with the left foot.
 2. Lift the right foot, and leave it slightly raised in the air in front of you.

Set left. 1. Step to the left with the left foot.
 2. Bring the right foot over to close with the left.

CHOREOGRAPHY

For this class, I've selected the Earl of Essex Measure as the example; it is the only of the Old Measures to include the word Measure in its name.

THE EARL OF ESSEX MEASURE

English Measure
Harleian 367. British Library. 1575-1625.

Procession of couples
Beginning

I	A1	1-12	} 4 × [Double forward on left, Single back on right]
	A2	1-12	
	B1	1-4	Set left and right
		5-8	Double forwards on left
		9-12	Double back on right
<hr/>			
II	<i>Repeat I</i>		

the Earle of Essex | A double forward & a single backe 4 times then to singles | sides with a double forward & a double backe all over again & soe end

Reconstruction by Peter and Janelle Durham. Text is from Wilson's transcription of Harleian 367.

CORANTO

Par. I would have said it; you say well. Here comes the King.
Laf. Lustick, as the Dutchman says. I'll like a maid the better
whilst I have a tooth in my head. Why, he's able to lead her a
coranto.

All's Well That Ends Well (II. iii. 39-43)

The coranto is a lively, running dance. Arbeau describes the steps of the coranto as being done moving forwards, sideways, or even backwards, as the dancer pleases. In fact, he says some dancers do not bother with the singles and doubles, step according to whim, just making sure to land on the cadence; or they release the lady's hand and turn in place (Evans, 124). Davies, in *Orchestra*, says of the dancer of a coranto, "For everywhere he wantonly must range / And turn and wind with unexpected change." Arbeau describes a variation of the coranto as having been done in his youth; however, the name coranto appears only in two of the Measures sources, and of the Italian sources, only in Negri as the Corrente.

MUSIC

Like many other forms of dance and music, the coranto evolves over time. Not every piece of music called a coranto, courante, or corrente is compatible with the dance as described here. Arbeau provides a melody line for the coranto, and the "Incomplete Arbeau" CD (see bibliography) provides a usable recording of this.

STEPS

Arbeau describes the steps for the coranto as singles and doubles, much like the branle steps.

- | | |
|-------------|--|
| Single left | 1. Spring from the right foot onto the left foot.
2. Spring from the left foot onto both feet together. |
| Double left | 1. Spring from the right foot onto the left foot.
2. Spring from the left foot onto the right foot.
3. Spring from the right foot onto the left foot.
4. Spring from the left foot onto both feet together. |

There is some debate about how to properly reconstruct the coranto steps. As Julia Sutton notes in the Dover edition of *Orchesography*, Arbeau describes the springs as "sauterez sur le pied droit", or which Sutton says should be correctly translated as spring onto the right foot before alighting on the left foot, rather than springing from the right onto the left as Beaumont and Evans translate (Evans, 224). However, Arbeau also compares the steps of this dance to the simple steps of the pavan or basse dance, saying that the coranto's steps add a spring; and later, he says that the spring can be omitted if you are tired, presumably without too much change to the dance (Evans, 123-125). Finally, in the tabulation, Arbeau describes the Single left as "Pas du gaulche" (a step with the left) and "Pieds ioincts" (Feet together), and mentions in the following text that on the alternate beats the springs are made (Evans, 124). I read this as you take off on the odd beats and land on the even beats, as Arbeau is normally quite precise about including all significant movement in the tabulations. More details on possible variations can be found at Thomas, 93.

CHOREOGRAPHY

Arbeau describes a game done with the coranto where three men choose young girls as partners. Each in turn leads their partner to the far end of the room, returning alone. Each in turn then crosses the room to their partner, flirting comically; she turns her back on him, and he returns to place; she then pretends to be upset. Finally, all three return to their partners; they embrace and dance the coranto pell-mell. (Evans, 123-125)

Coranto patterns are described in the Old Measures manuscripts; in Douce 280, the Temple Coranta is described as "Take hands & fall in to your pace, change rounde, fall from, shifte hands,

voluntary lie, honour & so ende” (Payne, 224). Longer choreographies are given in Rawl 864 for Coranto Dance and The First Corantt (Payne, 230-232).

The tabulation below describes the step-order of the dance; since the dance is used in Shakespeare for an entry onto the stage, it would presumably be appropriate to perform the dance by simply processing forward.

LA COURANTE (CORANTO)

Coranto				As will
Arbeau, Orchesography				Intermediate
I	A1	1-2	Single left	<i>Spring left, jump</i>
		3-4	Single right	<i>Spring right, jump</i>
		5-8	Double left	<i>Spring left, right, left, jump</i>
	A2	1-2	Single right	<i>Spring right, jump</i>
		3-4	Single left	<i>Spring left, jump</i>
		5-8	Double right	<i>Spring right, left, right, jump</i>
II	<i>Repeat as desired</i>			
Pas du gaulche. Pieds ioincts. (Simple gaulche)			Step left. Feet together. (Single left)	
Pas du droit. Pieds ioincts. (Simple droit)			Step right. Feet together. (Single right)	
Pas gaulche. Pas droit. Pas gaulche. Pieds ioincts. (Ces quatre mouuements, font double à gaulche.)			Step left. Step right. Step left. Feet together. (These four movements make a double left)	

Reconstruction by Peter Durham. Original transcribed from Fonta edition. Translation by Peter Durham.

CANARY

Moth. No, my complete master, but to jig off a tune at the tongue's end, canary to it with your feet, [...]

Love's Labor's Lost (II. i. 11-13)

Laf. [...] I have seen a medicine
That's able to breathe life into a stone,
Quicken a rock, and make you dance canary
With spritely fire and motion, [...]

All's Well That Ends Well (II. i. 72-75)

Arbeau in 1589 is not sure about the origin of the canary; he says that some believe it is common in the canary Islands, while others (including himself) think it comes from a masquerade. He describes the passages of the dance as “gay but nevertheless strange and fantastic with a strong barbaric flavor”. Arbeau describes only one step for the dance, and provides no details on the choreography, other than to say that the partners cross the hall, separate, and then the man and woman alternate advances and retreats (Evans, 179-180).

The Italian dance masters Negri, Caroso, and Lupi also describe the canary. Their dances are quite elaborate but conform to the structure Arbeau describes. Caroso says the dance comes from the Canary Islands. Negri's version has an opening, four variations, and a close; Caroso's version has six variations. Lupi provides several variations in his book. These choreographies use many steps from the Italian vocabulary, with *seguiti spezzati schisciati* (sliding broken sequences) often used for traveling; and *seguiti battuti al Canario* (stamping sequences of the canary), which correspond to the steps Arbeau describes, used as ornaments. These sources also integrate canary sequences into other choreographies.

MUSIC

Arbeau, Negri, and Caroso all provide music for the canary, and the tunes are not quite identical, but they are clearly related. Canary music is in short sequences which are repeated several times. Caroso's repeat structure is different than Negri's, which is a concern when looking for recordings for a particular reconstruction. Good canary music should evoke the fantastic and barbaric flavor which Arbeau describes.

STEPS

- Double left (these are the *seguiti spezzati schisciati*)
- 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)
- Battuti left (these are the *seguiti battuti al Canario*)
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.

CHOREOGRAPHY

For the purposes of this class, I have chosen to create a simple canary that fits the description in Arbeau, uses the traveling step and some choreography from Negri, and works to the recording of Arbeau's melody on “*Danses Populaires Françaises*”. The intent is to create much of the feel of the canary without getting into the complexity of the Italian versions (which take three or four pages to describe, and can run longer than ten minutes to perform).

A SIMPLE CANARY

Canary
Created based on the Canary in Arbeau and Negri

Couples
Intermediate

I	A1	1-12	Double left, right (<i>advancing with partner</i>)
	A2	1-12	Double left, right
	B1	1-12	Men: Drop hands; Double left, right (<i>turning away from partner, who stands still</i>)
	B2	1-12	Men: Double left, right (<i>returning to starting point</i>)
II	A1	1-12	Men: Battuti left, right, left, right (<i>advancing toward partner</i>)
	A2	1-12	Men: Battuti left, right, left, right (<i>advancing further toward partner</i>)
	B1	1-12	Men: Double left, right (<i>turning to left away from partner</i>)
	B2	1-12	Men: Double left, right (<i>returning to where figure started, facing partner</i>)
III	Women: Do steps of section II		

Aucluns dient qu'ez Isles des Canaries on use de ceste dance, & qu'elle leur est ordinaire : Aultres, de l'opinion desquels iaymerois mieux estre soustiennent qu'elle a pris source d'un ballet composé pour vne mascarade, ou les danceurs estoient habillex en Roys & Roynes de Mauritanie, ou bien en forme de Sauvages, avec plumaches teintes de diuerses couleurs. La façon de dancier les Canaries est telle : Vn iune home prend vne demoiselle, & danceans ensemble soubz les cadences de l'air que y est proper, la mene sister au bout de la sale : ce fait il se recule ou il a commencé, regardant tousiours sa Damoiselle, puis il va la retreuer en faisant certains passages, quoi fait, il recule comme dessus : Lors le Damoiselle en vient faire aultant deuant luy, & apres se recule en la place ou elle estoit, & continuent tous deux ces allées & reculmenents, tant que la diuersité des passages leur en administer les moyens, & notterez que lesdits passages sont galliards, & neantmoins estranges, bizares, & que resentment fort le sauuage : Vous les appredrez de ceulx qui les scauent, et en pourrez inuenter vous mesmes de nouueaulx, seulement ie vous donneray l'air de ceste dance, & aulcuns moueuements des passages qu'ont accoustumé de faire les danceurs, a veoir lesquels les spectateurs peginent plaisir.

Some say that this dance is common in the Canary Isles. Others, whose opinion I should prefer to share, maintain that it derives from a ballet composed for a masquerade in which the dancers were dressed as kings and queens of Mauritania, or else like savages in feathers dyed to many a hue. This is how the canary is danced. A young man takes a damsel and to the rhythm of the appropriate tune they dance together to the far end of the hall. This done, he withdraws to the place from whence he started, continuing the while to gaze at the damsel; then he regains her side anew and performs certain passages after which he withdraws again. The damsel now advances, does likewise before him and then withdraws to her former place, and they both continue to sally and retreat as many times as the variety of passages permits. And take note that these passages are gay but nevertheless strange and fantastic with a strong barbaric flavor. You will learn them from those who are practiced in them and you can invent new ones for yourself. But I will give you the tune for this dance and some of the movements customarily performed by the dancers in which the onlookers take pleasure.

Choreography by Peter Durham. Original transcribed from Fonta edition. Translation by Mary Stewart Evans.

COUNTRY DANCE / HEARTS EASE

Pet. Musicians, O musicians, “Heart’s ease”, “Heart’s ease”! O,
and you will have me live, play “Heart’s ease”.

Romeo and Juliet (IV. v. 102-104)

There are two “Heart’s Ease” melodies from this time period; one of these melodies has a country dance set to it. Whether this particular dance is contemporary with Shakespeare is far from clear; however, this is the most direct reference from his plays to a country dance. Other plays of the time do mention country dances more explicitly; for example, Heywood’s “A Woman Killed with Kindness” in 1603 contains scenes where characters discuss dancing, stating names that appear in later dance sources.

References to “country dances” appear as early as 1560. Several imply that country dances were the less formal and more energetic dances done by young people after the solemn dances and formal entertainment were completed. For example, in 1626, a French ambassador wrote “After supper the king and we were led into another room... where there was a magnificent ballet... and afterwards we set to and danced country-dances till four in the morning.” Queen Elizabeth, an avid dancer, was fond of country dances. From 1600: “Almost every night she is in the presence, to see the ladies daunce the old and new country dances” (quoted in Cunningham, 15).

However, despite numerous references to country dances, even to dances with names which later appear in Playford, there is little concrete information about how they were danced prior to 1648, when Landsdowne 1115 provides choreographies for four of them. Playford is our primary source for choreographies; he was a music publisher and bookseller living in London in the mid-seventeenth century. In 1651, he published *The English Dancing Master*, a collection of 105 country dance tunes, and basic written directions for the figures to be performed to each tune. Between 1651 and 1728, Playford and his successors published 23 editions of *The Dancing Master*.

MUSIC

The tunes in Playford vary somewhat in style and complexity, due to diverse origins. Some appear to have been popular music of the day, to which dance steps were later set. Some may have had their origin in earlier dances (e.g. Mundesse can be traced back to a basse dance in Susato’s *Danserye* of 1551). Some may have been written specifically for the dance.

STEPS

- | | |
|--------------|---|
| Double left | <ol style="list-style-type: none">1. Step forward on your left foot.2. Step forward on your right foot.3. Step forward on your left foot.4. Step forward on your right foot. |
| Turn to left | 1-8. Starting toward just left of your partner, take right hands and circle once around. |
| Side to left | 1-4. Do a double forward to just left of the person, meeting the inside shoulder.
5-8. Double back to place. |
| Arm to left | 1-8. Starting toward just left of your partner, take inside forearms and circle once around. |

HEARTS EASE

Country Dance
Playford, The English Dancing Master

A square of two couples facing
Intermediate

I	A1	1-8	Double forward and back	<i>Meet... and back</i>
	A2	1-8	Double forward and back	<i>Meet... and back</i>
	B1	1-4	Face partner; Double back	<i>Fall back from partner</i>
		5-8	Double forward; Face corner	<i>Come forward</i>
		9-16	Turn corner to left (by the right hand)	<i>Turn corner</i>
	B2	1-4	Face corner; Double back	<i>Fall back from corner</i>
		5-8	Double forward; Face partner	<i>Come forward</i>
9-16		Turn partner to right (by the left hand)	<i>Turn partner</i>	
II	A1	1-8	Side to left with partner	<i>Side to left meeting shoulders</i>
	A2	1-8	Side to right with corner	<i>Side to right meeting shoulders</i>
<i>Repeat rest of I</i>				
III	A1	1-8	Arm to left with partner	<i>Arm to left taking forearms</i>
	A2	1-8	Arm to right with corner	<i>Arm to right taking forearms</i>
<i>Repeat rest of I</i>				

Meet all a D. fall back a D. • That againe ••

Men fall back from your We. meet again and turne Co. once round with their right hand • All fall back from the Co. they turne, meet againe and turne your owne with the left hand.

Sides all with your owne, then with the Co. • That againe ••

As before ••

Armes all with your owne • That againe with the Co. and fall back from your owne first, as before ••

As before ••

Tabulation by Peter Durham. Original transcribed from Dance Books reprint of Mellor.

GALLIARD / CINQUEPACE

Amb. [...] there's nought in France
That can be with a nimble galliard won;
You cannot revel into dukedoms there.

Henry V (I. ii. 251-253)

Sir And. I'll stay a month longer. I am a fellow o' th' strangest
mind i' th' world; I delight in masques and revels sometimes
altogether.

Sir To. Art thou good at these kickshawses, knight?

Sir And. As any man in Illyria, whatsoever he be, under the
degree of my betters, and yet I will not compare with an old man.

Sir To. What is thy excellence in a galliard, knight?

Sir And. Faith, I can cut a caper.

Sir To. And I can cut the mutton to't.

Sir And. And I think I have the back-trick simply as strong as any
man in Illyria.

Sir To. Wherefore are these things hid? [...] Why dost thou not go
to church in a galliard, and come home in a coranto? My very
walk should be a jig. I would not so much as make water but in a
sink-a-pace. What dost thou mean? I did think by the excellent
constitution of thy leg, it was form'd under the star of a galliard.

Sir And. Ay, 'tis strong; and it does indifferent well in a [dun-
]color'd stock. Shall we [set] about some revels?

Sir To. What shall we do else? were we not born under Taurus?

Sir And. Taurus? That['s] sides and heart.

Sir To. No, sir, it is legs and thighs. Let me see thee caper. Ha,
higher! Ha, ha, excellent!

Twelfth Night (I. iii. 112-141)

The galliard is one of the classic dance forms of this period, usually involving vigorous if not elaborate footwork. The music for a galliard is syncopated, and counts as "1, 2, 3, 4... 56". The most basic galliard fits four kicks and a jump to this rhythm, yielding the name *cinq pas* (five steps) in French, which becomes the English cinquepace or sink-a-pace. (Interestingly, there is apparently no etymological connection between cinquepace and syncopation, which derives from the Greek *syn*, meaning together or thoroughly, plus *koptein*, meaning to cut.)

The galliard offered an opportunity for the skilled dancer to display his skill and agility, and improvisation was a highly valued skill. Thus, dance manuals included a large number of galliard variations which the dancer could mix and match as he chose. Negri's work includes 70 pages of galliard variations, or *mutanze*. Livio Lupi, in 1600, gives 150 galliard variations, with the longest one requiring 144 beats to complete. The *gagliarda* appears in every Italian dance treatise between 1560 and 1630.

Arbeau states that just as the pavan was typically followed by a galliard, a basse dance was typically followed by a *tourdion* (Evans, 57). According to Arbeau, there is no difference between galliards and *tourdions*, "save that the *tourdion* is danced close to the ground to a light, lively beat and the galliard is danced higher off the ground to a slower, stronger beat." (Evans, 94). In both cases, the dance provided a strong contrast to the formal, slow-paced dance that had come before. Within the late Italian sources, galliards often appear as a movement of a *balletto suite*.

Some of the Measures sources also mention the galliard, though not in detail; for example, Douce 280 just says "The cinque pace: One, two, three, foure, & five" (Payne, 224).

MUSIC

Arbeau states that the galliard consists of six minims played in two bars of triple time; “however, it consists of five steps only because the fifth and penultimate note is lost in the melody... and replaced by a rest of equivalent value.” (Evans, 78)

There are several sources surviving from period with numerous melodies for galliards. Due to the improvisational nature of the dance, any galliard pattern can be performed to any of the melodies. Also, the music does not have to be any specific length, or number of repeats.

STEPS

Cinq pas left (Begin with the left foot slightly behind the right.)

1. Kick left.
2. Kick right.
3. Kick left.
4. Kick right.
- 5-6. Jump, landing on both feet, leaving the right foot slightly behind the left.
(The next cinq pas sequence would begin with a Kick right.)

As mentioned earlier, the Cinq pas is but the most basic of the galliard steps. In the Cinq pas, all the kicks are forward; other variations include sideways or rearward kicks, transferring weight forward and back between almost stationary feet, or touching the top of a foot to the back of the other calf.

CHOREOGRAPHY

Arbeau describes different ways the galliard can be done, after complaining that “nowadays the galliard is danced regardless of rules, and the dancers are satisfied to perform the five steps and a few passages without any orderly arrangement so long as they keep the rhythm” (Evans, 76-77). In earlier days, he says, one would walk around the hall twice with a woman. Then, the woman would dance to the other end of the hall, and the man would follow her, performing some galliard passages to her when he caught up with her. The woman might then cross the hall again, and the man would follow again, until the musicians stopped playing. Arbeau also describes the Lyonnaise, where the man would dance a while with a partner, then take his leave; she would find a new partner, dance with him, then take her leave; and so on until the music stopped.

For the purposes of this class, it will be sufficient to practice the Cinq pas, perhaps improvising alternate sequences or floor patterns.

VOLTA

Brit. They bid us to the English dancing-schools,
And teach lavoltas high and swift corantos,
Saying our grace is only in our heels,
And that we are most lofty runaways.

Henry V (III. V. 32-35)

Tro. [...] In this I do not call your faith in question
So mainly as my merit. I cannot sing,
Nor heel the high lavolt, nor sweeten talk, [...]

Troilus and Cressida (IV. iv. 84-86)

The volta was both popular and controversial, as it involved closer contact with one's partner than any other recorded dance of the period. A variant of the galliard, it involved the man lifting his partner into the air while the couple is turning in place, as shown at right, in a detail of a painting entitled "Queen Elizabeth I doing a leaping turn of the Volta, assisted by Earl of Leicester" (there is some debate as to whether this title is correct).



The volta is sketchily described in one of the Measures manuscripts, but Arbeau provides a more detailed description, though not without editorial comment. When discussing decorum, Arbeau says "Nowadays, dancers lack these courteous considerations in their lavoltas and other similarly wanton and wayward dances that have been brought into usage. In dancing them, the damsels are made to bounce about in such a fashion that more often than not they show their bare knees unless they keep one hand on their skirts to prevent it" (Evans, 87). Arbeau adds later when describing the dance, "And after having spun round for as many cadences as you wish return the damsel to her place, when, however brave a face she shows, she will feel her brain reeling and her head full of dizzy whirlings; and you yourself will perhaps be no better off. I leave it to you to judge whether it is a becoming thing for a young girl to take long strides and separations of the legs, and whether in this lavolta both honor and health are not involved and at stake. I have already given you my opinion" (Evans, 121).

The description of the volta in the Measures manuscript Douce 280 is: "The French Levolto. Honour. By demonstration likewise, falling into your pace, holding hands, & conveyinge the gentlewoman with your right arm and right legg by boundes in to 4 several places. Honor & ende."

MUSIC

Since the volta is a variation of the galliard, just about any galliard music can be used. Arbeau does provide a specific melody, against which he tabulates the steps.

STEPS

Arbeau describes just one step for the Volta, but since the step is done differently depending on whether one is traveling forward or turning, and if turning, on whether one is male or female, I separate the descriptions and add details below. Arbeau describes the steps beginning on the right, but for right-handed men turning to the left is often easier, so for that and for consistency, I have normalized the directions to the left.

Forward left 1. Kick left, with a little hop onto the right foot.
 2-3. Step left.
 4-6. Jump, landing onto both feet.

Transition left (It is helpful to take a couple of counts to arrange yourselves before beginning the turns)

1. Kick left, hopping on left foot.

2-3. Step left.

4-6. Men: Turn toward your partner $\frac{1}{4}$ to right, and draw her close to you, placing your left hand below her busk (if she's wearing a corset), and right hand at the small of her back.

Women: Step sideways left so that your left side is against partner's chest; place left arm across his shoulder for stability; hold dress down with right hand if necessary (or place on partner's other shoulder).

Turn left

Men:

1. Kick left, hopping on right foot and turning $\frac{1}{4}$ to the left.

2-3. Step left, turning $\frac{1}{4}$ to left.

4-6. Pivot on left foot $\frac{1}{4}$ to left, guiding partner around you with your hands and right thigh as she jumps. Men need not lift; all vertical effort can come from her jump.

Women:

1. Kick left, hopping on right foot, and moving $\frac{1}{4}$ circle forward around partner.

2-3. Step left, moving $\frac{1}{4}$ circle forward around partner.

4-6. Jump; partner will guide you $\frac{1}{4}$ circle forward around himself.

CHOREOGRAPHY

Arbeau prefers opening the dance with the volta steps moving forward, then performing the circling volta steps. He notes that one could begin with galliard steps instead. Note that multiple volta steps in a row begin with the same foot, and multiple turns go in the same direction; Arbeau suggests performing alternate sequences in the opposite direction. The dance continues for as long as the dancers wish.

LAVOLTA (THE TURN)

Galliard				Couples	
Arbeau, Orchesography				Advanced	
I	A1	1-6	Forward left	<i>Kick, step, and jump</i>	
		7-12	Forward left	<i>Kick, step, and jump</i>	
		13-18	Forward left	<i>Kick, step, and jump</i>	
		19-24	Transition left	<i>Ready to turn</i>	
	A2	1-6	Turn left	<i>Kick, step, and jump</i>	
		7-12	Turn left	<i>Kick, step, and jump</i>	
		13-18	Turn left	<i>Kick, step, and jump</i>	
		19-24	Turn left	<i>Kick, step, and jump</i>	
		II			<i>Repeat as desired, alternating sides</i>

A little step hopping on the left foot to make a right foot in the air. A larger step on the right. Big jump. Posture with feet together.

Petit pas en sautant sur le gaulche pour faire pied en l'air droit. Plus grand pas du droit. Sault majeur. Posture en pieds ioincts.

Reconstruction by Peter Durham. Original transcribed from Fonta edition. Translation by Peter Durham.

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