

“Love Train”

15th Century Italian Dances For Lines Of Couples

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Gelosia (for sets of three couples)

Couples begin in a line facing the head of the hall.

8 saltarelli forward.

Man 1 does 3 contrapassi around woman 1 to end facing woman 2.

Man 2 does a saltarello into man 1's place.

Man 1 does 3 contrapassi around woman 2 to end facing woman 3.

Man 3 does a saltarello into man 2's place.

Man 1 does a saltarello behind woman 3 into man 3's place.

8 pive forward.

Couple 1 voltatonda with a double, ending facing each other.

Couple 2 do the same.

Couple 3 do the same.

Take right hands, exchange places with 3 sempii.

Take left hands, go back to place with 3 sempii.

Dance repeats 2 more times until all men are back to place.

Pizochara (for sets of four couples)

Piva misura:

12 pive forward.

Men go around women with 4 pive (clockwise).

Women go around men with 4 pive (counterclockwise).

Bassadanza misura:

Men riverenza right, taking partner's hand.

All ripresa right.

Men travel together in a line, weaving around the women to the bottom of the set, then returning in a straight line to their partners, ending improper. This is done with 2 singles and 11 doubles, starting on the left foot.

Women riverenza left, taking partner's hand.

All ripresa left.

Saltarello misura:

Women movimento, then weave around the men and back up to their partners, ending proper. This is done with 9 saltarelli.

Piva misura:

Couple 1 separates with 2 meze riprese (single sideways steps).

Couples 2-4 advance with 4 pive, until couple 2 is ahead of Couple 1.

Couple 2 separates as before.

Couples 3 and 4 advance as before.

Couple 3 separates as before.

Couple 4 advances to become the lead couple.

If the dance repeats, the other couples fall in line behind the new lead couple during the beginning procession.

Chirintana (for a line of many couples)

Reconstruction by Mistress Judith de Northumbria

Procession:

Continenze left and right.

Left double forward.

Continenze right and left.

Right double forward.

A section repeats until the lead couple decides to stop.

All remaining sections are done with piva steps.

Snake Hey:

The lead couple goes around the couple behind them, with the man leading. They continue to weave between couples until they reach the end of the line. Each couple falls in behind them, weaving through the line to the end. As each couple reaches the end and stops, the next couple should do their last weave in front of the stopped couple and fall in behind them.

In-and-out Hey:

When the snake hey is almost finished, the lead couple turns around (half circle counter-clockwise) and goes between the couple below them, then around the next couple, alternating going between and around each couple until they reach the end. As each couple reaches the top or bottom of the set, they turn around and continue the hey until all get back to place.

Circles:

When the in-and-out hey is finished, the lead couple will give an indication to begin the next figure (calling out “circle” works well). All take right hands with their partners and circle around back to place with four pive, then do the same by the left hand.

Brigomania:

The entire set forms a single line, with each man taking the free hand of the woman in the couple in front of him. The leader of the line goes around the hall, curling about like a snake until the music ends.

For more information and links to music for these dances, visit the Renaissance Dance Database at <http://www.rendancedb.org>