

College of Saint Dionysius: Dances  
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Appendix: Non-Period Dances

Glossary: Step Descriptions in Reasonably Plain English

Double Bransle		DL, DR, DL, DR
Simple Bransle		DL, SR, DL, SR
Bransle Gai	(for 2 [6])	KR, KL, KR, KL (pause 2 beats) – always moving left
Burgundian Bransle		DLx, DRx, DLx, DRx
Cassandra Bransle	<u>Part 1</u> (for 16)	DL, DR, DL, DR
	<u>Part 2</u> (for 14 x2)	DL, DR, SL, DR (x2)
Bransle Pinagay	<u>Part 1</u> (for 12)	DL, KL, DL, KL, KR, KL
	<u>Part 2</u> (for 8)	DL, DR
Bransle Charlotte	<u>Part 1</u> (for 10 x2)	DL, KL, KR, DR (x2)
	<u>Part 2</u> (for 6)	DL, KL, KR
	(for 5)	SR, KL, KR, KL
	(for 5)	SL, KR, KL, KR
	(for 4)	DR
Bransle La Guerre	<u>Part 1</u> (for 16 x2)	DL, DR, DL, DR (x2)
	<u>Part 2</u>	Everything here is twice the speed of the first section, be careful! If you have hands joined, you may wish to drop them at this point.
	(for 4)	DL, DR
	(for 4)	SL, SR, DL
	(for 4)	SR, SL, DR
	(for 9/2 [!])	SL, [KL, KR, KL] in 3/2, Cp
Bransle Aridan	<u>Part 1</u> (for 7 x2)	DL, KL, KR, KL (x2)
	<u>Part 2</u> (for 10)	DL, SR, SL, SR
	(for 6)	DL, KL, KR
	(for 8)	DR, [DL+KR] in 2, SR+KL
Washerwoman's Bransle	<u>Part 1</u> (for 16)	Men and women are partnered in a circle. DL, DR, DL, DR
	<u>Part 2</u> (for 4)	Partners drop hands and turn in to face each other. Men: SL, SR – wagging their fingers at ladies. Women: hands on hips.
	(for 4)	Repeat, reverse. Turn back into the centre.
	<u>Part 3</u> (for 16)	DLc, DR, DLc, [KL, KR, KL, SMj] in 4, while turning over left shoulder.
Official Bransle	<u>Part 1</u> (for 16)	DLh, DRh, DLh, DRh
	<u>Part 2</u> (for 12)	SL, SL, SL, SL, SL, SL
	(for 4)	KL, KR, Jump! (Men's hands on women's waists as ladies jump into the air; in the SCA they jump across their partner to the opposite side)

	(for 16)	Repeat.
Carolingian Pavan *	<u>Part 1</u>	In a line facing forward. Lift to tiptoes and down again after each step.
	(for 8)	SL, SR, DL
	(for 8)	SR, SL, DR
	(for 8)	SL, SR, DL
	(for 8)	SRb, SLb, DRb
	<u>Part 2</u>	Men drop to one knee, still holding their lady's hand; women continue.
	(for 8)	SL, SR, DL (so that the lady is behind and facing away from the lord)
	(for 8)	SR, SL, DR (returning to her position)
	<u>Part 3</u>	Repeat, but women drop to one knee and men continue.
Silver Desert Pavan *	<u>Part 1</u>	In a line facing forward. Lift to tiptoes and down again after each step.
	(for 8)	SL, SR, DL
	(for 8)	SR, SL, DR
	<u>Part 2</u>	Turn to face your partner, pressing right hand palm to theirs. To be flirtatious, hold your palm near to theirs but not quite touching.
	(for 8)	SL, SR (around your partner, so that you have changed positions, DL (returning to your original position, changing hands on arrival)
	(for 8)	SR, SL (around your partner, so that you have changed positions), DR (returning to your original position and to the line formation)
Earl of Salisbury Pavan *	<u>Part 1</u>	In a line facing forward. Lift to tiptoes and down again after each step.
	(for 8)	SL, SR, DL
	(for 4)	Take a single step away from each other (left for lords, right for ladies), with hands still joined, and then return.
	(for 4)	DRb
	<u>Part 2</u> (for 8)	SL, SR, DL
	(for 4)	Turn to face your partner. Take a single step up the line, and return.
	(for 4)	DRb, away from your partner.
	<u>Part 3</u> (for 8)	SL, SR, DL, past your partner, passing them by their right shoulder.
	(for 4)	Two quarter turns to the left, as if single steps.
	(for 4)	DRb, further away from your partner.
	<u>Part 4</u> (for 4)	SL, SR, joining hands with your partner when you reach them.
(for 4)	DL around your partner, so that you return to your original side.	
(for 4)	Take a single step up the line, and return. Turn back into the line.	
(for 4)	DRb	
Galliard	(for 2)	Standard cinque-pas: KL, KR, KL, KR, SMj, CdL, reverse (for 2)
OR	(for 2)	Ruade-Entretaille: RKL, GR, RKL, GR, SMj, CdL, reverse (for 2)
OR	(for 2)	Overfoot Variation: KL, PKR, RKL, KR, SMj, CdL, reverse (for 2)
		These are the variations that we have been learning, although there are countless more to be found. If another variation becomes popular in the College, it will be listed here.
Petit Vriens	<u>Part 1</u>	In groups of three dancers, each group in a vertical line. Hands may be joined, but not joining hands allows for people to do fancy weaving through other groups of dancers.
	(for 16)	PL, PR, PL, PR, PL, PR, PL, PR, PL, PR, PL, PR, PL, PR, PL, PR (16 total)
	<u>Part 2</u> (for 4)	Drop hands if joined. First dancer solo: PL, PR, PL, PR
	(for 4)	Second dancer solo (following the first dancer's line): PL, PR, PL, PR
	(for 4)	Third dancer solo (following the second dancer's line): PL, PR, PL, PR
	<u>Part 3</u> (for 2)	First dancer (solo): DL
	(for 2)	Second dancer follows: DL
	(for 2)	Third dancer follows: DL
	<u>Part 4</u> (for 2)	First dancer turns to second: RvL. Second acknowledges.
	(for 2)	Second dancer, facing third: RvL. Third acknowledges.
	(for 2)	Third dancer, turning to face the second dancer and stepping outwards so that the three dancers together form a triangle. All: RvL
	<u>Part 5</u>	All dancers now facing each other.
	(for 4)	DLb, DRf
	(for 4)	RpL, RpR, Vt
		At the end of the voltatonda, the group may change leaders if so desired.
Turkish Bransle *	<u>Part 1</u>	Each double can be done as a 360 turn to keep things interesting when slow and frantic when fast.
	(for 16)	DLc, DRc, DLc, DRc
	<u>Part 2</u>	Raise your hands above your head and click your fingers on each step:
	(for 2)	Left step with left hip facing inwards,

	(for 2)	Right step with right hip facing inwards,
	(for 2)	Left step with left hip facing inwards,
	(for 2)	Bring feet together, clap three times and turn 180.
	(for 8)	Repeat, but proceeding back outwards, RLR. Repeat the whole thing, continually getting faster, until the music stops.
Gracca Amorosa	<u>Part 1</u>	A Caroso cascarda. Partners start facing each other, with their left foot forward in preparation for the first riverenza.
	(for 4)	RvL
	(for 4)	SzL, SzR in a semicircle by the left, around to where your partner was.
	(for 4)	SzL, SzR turning over your left shoulder to face your partner.
	(for 4)	TbL, TbR, TbL, TbR
	(for 8)	SzL, RvM, SzR, RvM
	<u>Chorus</u> (for 2)	Turn your left shoulder back 45°, SzL
	(for 2)	Turn your right shoulder back 90°, SzR
	(for 4)	RpL, RpL, RpL, TbL, slightly offset from your original position.
	(for 8)	Repeat, reverse, back to original position. Finish facing your partner.
	<u>Part 2</u> (for 8)	SzL, SzR, SzL, SzR around your partner by the left, back to where you were. Finish side-on to your partner.
	(for 4)	TbL, TbR, TbL, TbR
	(for 4)	SzL, SzR, turning over your left shoulder to face your partner.
	(for 8)	ScL, ScR, to finish back where you were.
	<u>Chorus</u> (for 16)	Repeat chorus.
	<u>Part 3</u>	Man's solo. Women stay in place and give your partner suggestive looks if you like the look of him.
	(for 4)	SzL diagonal and forward, SzR diagonal and forward. You should now be almost nose-to-nose with your partner.
	(for 4)	TbL, TbR, TbL, TbR
	(for 4)	She doesn't seem that impressed with your illin' trabuchetti styles. Give her a better view of your skills by turning over your left shoulder, SzL, SzR back to where you started.
	(for 4)	TbL, TbR, TbL, TbR
	(for 8)	PsL, RvM, PsR, RvM, similar to first verse.
	<u>Chorus</u> (for 16)	Repeat chorus, both join in.
	<u>Part 4</u> (for 24)	Reverse roles; women dance exactly the same steps as the third verse, while the men desperately try to look cool.
	<u>Chorus</u> (for 16)	Repeat chorus, both join in.
	<u>Part 5</u> (for 8)	SgL, RpR, RpR, TbL, TbR
	(for 8)	SgR, RpL, RpL, TbR, TbL
	(for 8)	PsL, touch right hands, PsR, touch left hands.
	<u>Chorus</u> (for 16)	Repeat chorus. You're done! Remember to riverenza at the end.
Prenes in Gre		A Gresley MS dance. Partners start facing forward, hands joined. These notes follow Jen Kennedy's reconstruction.
	(for 8)	Six steps forward, one to each beat. Close, drop hands and turn to face. Optional: take right hands.
	(for 8)	Six steps circling around a point, clockwise. Close and pause. (Drop hands if taken.)
	(for 8)	Six steps, passing by the right shoulder of your partner, turning to face on the last two steps. Close and pause.
	(for 8)	Step left, slightly inwards, bringing left shoulder forward. Repeat on right. Turn back into place.
	(for 8)	Six steps towards your partner, so that you end up very near each other. Close and pause.
	(for 8)	Three large steps (one per two beats) away from your partner, turning shoulders. Close and pause.
	(for 10)	A "fleur-de-lis"; this is currently taken to mean a turn in place over the left shoulder and a reverence to your partner, repeated on the right.
	(for 8)	Six steps in a "spiral" motion, around by the left and inwards to meet your partner.
	(for 8)	A "fleur-de-lis", on the left only, with a longer reverence. Repeat all.
Chiara Stella	<u>Part 1</u>	A Caroso cascarda. Partners start facing each other, as per Gracca.
	(for 4)	RvL
	(for 16)	SzL, SzR, SzL, SzR, SzL, SzR, SzL, SzR in a wheel around your partner.

		Move slightly closer together with each step if you wish.
	(for 4)	SzL, moving outwards to your original distance. Stay side-on to your partner.
	<u>Chorus</u> (for 4)	TbL, TbR, TbL, TbR. Part 1: turn to face your partner with these steps.
	(for 4)	TrL, TrR
	(for 8)	RpL, RpL, TbL, TbR, SzL (turning over left), Cd
	(for 8)	RpR, RpR, TbR, TbL, SzR (turning over right), Cd
	<u>Part 2</u>	Man's solo. Same flirty deal as for Gracca.
	(for 4)	SzL, SzR, both diagonally forwards to the on-side. Don't get too close to your partner.
	(for 2)	PsL, PsR. Now you should be right up close.
	(for 2)	TbL, TbR
	(for 4)	SzL (turning left back to your place), Cd
	(for 10)	All again on the opposite side.
	<u>Chorus</u> (for 24)	Repeat chorus. Both join in.
	<u>Part 3</u> (for 20)	Reverse roles; woman's solo.
	<u>Chorus</u> (for 24)	Repeat chorus. Both join in.
	<u>Part 4</u> (for 2)	PsL, PsR to join right hands with your partner.
	(for 2)	TbL, TbR, keep hands joined but turn to face.
	(for 4)	RpL, RpL, TbL, TbR, drop hands.
	(for 4)	SzL, Cd
	(for 10)	All the same on the opposite side.
	<u>Chorus</u> (for 24)	Repeat chorus. Riverenza outside the music to finish.
Rostiboli Gioioso	<u>Part 1</u>	Partners start facing forward, holding ordinary hands. Bassadanza.
	(for 4)	Both: RpL, RpR. Drop hands.
	(for 6)	Man, away from partner: SL, SR, DL, DR. Turn to face.
	(for 4)	Both: RpL, RpR
	(for 6)	Man, coming back to partner: SL, SR, DL, DR. Take ordinary hands.
	(for 20)	Repeat; woman's turn for all individual steps.
	<u>Part 2</u>	Both dancers are always active for this part of the dance.
	(for 4)	RpL, RpR
	(for 8)	SL, SR, DL, DR, DL. Drop hands.
	(for 4)	VdG. Take ordinary hands.
	(for 16)	Repeat.
	<u>Part 3</u> (for 32)	"Sixteen tempi of saltarello" = SAL, SAR x8. This does not have to be with your partner, but if you are dancing with them it is advisable to take their hand. If you leave your partner at any time, you must make sure you arrive back at them for the final section in piva time.
	<u>Part 4</u>	Piva section.
	(for 2)	Man: M
	(for 2)	Woman: M
	(for 4)	Man, away from partner: DL
	(for 2)	Woman: M
	(for 2)	Man: M
	(for 4)	Woman, catching up to partner: DL
	(for 16)	Repeat part 4.
		Repeat all. Woman does everything first this time. Riverenza outside the music to finish.
Belfiore	<u>Part 1</u>	In groups of three dancers, each group in a vertical line, as for Petit Vriens. Quadernaria misura.
	(for 24)	PL, PR, PL, PR, PL, PR, PL, PR, PL, PR, PL, PR (12 in total)
	<u>Part 2</u> (for 2)	First dancer (solo): DL
	(for 2)	Second dancer (following): DL
	(for 2)	Third dancer (following): DL
	<u>Part 3</u> (for 1)	First dancer: M
	(for 1)	Second dancer: M
	(for 1)	Third dancer: M
	<u>Part 4</u> (for 2)	First dancer: Vt
	(for 2)	Second dancer: Vt
	(for 2)	Third dancer: Vt
	<u>Part 5</u>	Misura changes to piva.
	(for 3)	First dancer: PL, PR, PL to the back of the line.
	(for 3)	Second dancer: PL, PR, PL to the back of the line.
	(for 3)	Third dancer: PL, PR, PL to the back of the line.

	<u>Part 6</u> (for 2)	Misura changes back to quadernaria. First and third dancers: DL to change places.
	<u>Part 7</u> (for 4)	Misura changes back to piva. Second dancer: PL, PR, PL, PR to go around the first dancer and through the middle to get to the back of the line. Repeat all. There should be two repeats so that all three dancers get a chance to lead.
Amoroso	<u>Part 1</u>  (for 16 [or 24]) <u>Part 2</u> (for 7) (for 7) (for 7) (for 7) <u>Part 3</u> (for 8) (for 2) (for 6) (for 8) (for 2) (for 6)	Partners start facing forward, holding ordinary hands. Duple-time piva misura. PL, PR, PL, PR, PL, PR, PL, PR (8 in total [but 12 is also possible]) Solos. Drop hands. Man leaves: SL, SR, PL, SR, SL, SR Woman catches up: SL, SR, PL, SR, SL, SR Man leaves: PL, PR, PL, SR Woman catches up: PL, PR, PL, SR Man leaves: SL, SR, PL, SR, SL, SR, MV Both: RvL Man returns: PL, PR, PL Woman leaves: SL, SR, PL, SR, SL, SR, MV Both: RvL Woman returns: PL, PR, PL Repeat all. Woman does everything first this time. Riverenza outside the music to finish.
Alenchon	<u>Part 1</u>  (for 10) <u>Part 2</u> (for 18) <u>Part 3</u> (for 14) <u>Part 4</u> (for 18)	A 15 <sup>th</sup> century French basse danse. Partners start facing forward, holding ordinary hands. The basic structure of this dance is two singles, (X) doubles, two more singles, three demarche and a bransle. If you can remember that sequence, all you'll need to remember is how many doubles there are in each of the parts. "Introduction": R, B, SL, SR, DL, ZR "Three Doubles": SL, SR, DL, DR, DL, SR, SL, ZR, ZL, ZR, B "One Double": SL, SR, DL, SR, SL, ZR, ZL, ZR, B "Three Doubles": SL, SR, DL, DR, DL, SR, SL, ZR, ZL, ZR, B Finish with a reverence.
La Danse de Cleves	<u>Part 1</u>  (for 4) <u>Part 2</u> (for 12) <u>Part 3</u> (for 8)  <u>Part 4</u> (for 8) <u>Part 5</u> (for 8)  <u>Part 6</u> (for 12) <u>Part 7</u> (for 4)	A 15 <sup>th</sup> century French basse danse. Partners start facing forward, holding ordinary hands. "Opening Honours": R, B "Main Sequence": SL, SR, DL, DR, DL, SR, SL, DRb "Flowers": Partners drop hands. Man moves forward with SL, SR and back to place with DL. Woman does a turn over her right shoulder with SL, SR, DL at the same time. The man then turns over his left shoulder with SR, SL, DR, while the woman moves forwards and back as the man had done with SR, SL, DR. They then retake ordinary hands. "Second Sequence": SL, SR, DL, SR, SL, ZR "Hearts": Partners drop hands. Man moves forward and to his left with SL, SR and does a half turn over his right shoulder with DL. The woman mirrors him on the right with the same steps. This floor pattern is a "heart". They then do the same on the opposite side with SR, SL, DR to return to their place and take ordinary hands. "Main Sequence": SL, SR, DL, DR, DL, SR, SL, DRb "Closing Honours": B, R
Lorayne Alman	<u>Part 1</u> (for 16) <u>Part 2</u> (for 4) (for 4) (for 4) (for 4)  (for 16)	Couples in a line facing forward, ordinary hands joined. DLh, DRh, DLh, DRh DLd DRdb DLd. Drop hands. DR casting out (men turn over left shoulder, women over right) and returning to place, retaking hands. Repeat Part 2. Repeat all.
Black Alman	<u>Part 1</u> (for 16) <u>Part 2</u> (for 8)	Couples in a line facing forward, ordinary hands joined. DLh, DRh, DLh, DRh. Drop hands and turn to face. Hops on doubles optional in this part. DLb, DRf

	(for 4)	Turn to your own left and leave your partner with DL.
	(for 4)	Turn back around. DR to retake your partner and turn to face.
	<u>Part 3</u>	“Set-and-turns”.
	(for 8)	Man: SL, SR, DL turning over left shoulder.
	(for 8)	Woman: SL, SR, DL turning over left shoulder.
	<u>Part 4</u>	Take both hands.
	(for 4)	DL around your partner into their place.
	(for 4)	Four “skips” down the line.
	(for 4)	DL around your partner back to your own place.
	(for 4)	Four “skips” back up the line. Drop hands.
	<u>Part 5</u> (for 8)	DLb, DRf
		Repeat all, with women set-and-turning first the second time.
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Gelosia	<u>Part 1</u>	Appropriately named dance for sets of three couples, all facing forwards in a line, ordinary hands joined. Hamming up is encouraged. Quadernaria misura.
	(for 16)	SAL, SAR, SAL, SAR, SAL, SAR, SAL, SAR (8 in total). Drop hands.
	<u>Part 2</u> (for 4)	First man: Three quick doubles (DL, DR, DL) around first lady to right hand side of second lady. Short pause.
	(for 2)	First man and second lady: RvR. Second man: SAL up to first man’s original position by first lady.
	(for 4)	First man: Three quick doubles (DL, DR, DL) around second lady to right hand side of third lady. Short pause.
	(for 2)	First man and third lady: RvR. Third man: SAL up to second man’s original position by second lady.
	(for 2)	Misura changes to piva. First man: PL, PR behind third lady around to third man’s original position by third lady. All take ordinary hands.
	<u>Part 3</u> (for 8)	PL, PR, PL, PR, PL, PR, PL, PR (8 in total)
	<u>Part 4</u> (for 2)	Top couple cast out and turn to face with DL.
	(for 2)	Middle couple cast out and turn to face with DL.
	(for 2)	Last couple cast out and turn to face with DL.
	<u>Part 5</u>	Misura changes back to quadernaria.
	(for 3)	Take right hands. Three slow steps (SL, SR, SL) around your partner into their place.
	(for 3)	Take left hands. Three slow steps (SR, SL, SR) around your partner back to your own place.
		Repeat all. The women may lead the set if agreed by the other dancers, and can perform part 2 by mirror image using the same steps (i.e. they would riverentia on the man’s left side). If the dance runs through six times, the women may take over the role of the “indecisive” person in part 2.
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Eglamour	<u>Part 1</u>	A Gresley MS dance, in groups of three dancers, each group in a vertical line, as for Petit Vriens. It is not necessary to start these doubles with the feet specified; I have given the foot indications purely for ease of performance. These notes follow Cait Webb’s reconstruction.
	(for 12)	DL, DR, DL, DR, DL, DR
	<u>Part 2</u> (for 2)	First dancer: DL forwards.
	(for 2)	Second dancer: DL forwards.
	(for 2)	Third dancer: DL forwards.
	<u>Part 3</u> (for 4)	First dancer: DR, DL to the back of the line.
	(for 4)	Second dancer: DR, DL to the back of the line.
	(for 4)	Third dancer: DR, DL to the back of the line.
	<u>Part 4</u> (for 2)	First dancer: DR turning out over left shoulder.
	(for 2)	Second dancer: DR turning out over left shoulder.
	(for 2)	Third dancer: DR turning out over left shoulder.
	<u>Part 5</u>	This part is a modern invention in imitation of Belfiore; there are no references to place changing in the original MS.
	(for 4)	First and third dancers: DL, DR around second dancer to change places.
	(for 2)	Second dancer: DR around to the front of the line.
		Repeat all.

The following dances are non-period and will no longer be taught:

Carolingian Pavan	SCA invention to the music of "Belle Qui Tiens Ma Vie", published by Thoinot Arbeau.
Silver Desert Pavan	SCA invention, same music as Carolingian.
Earl of Salisbury	SCA invention to its own music.
Turkish Bransle	SCA invention to the music of "Schiarazula Marazula". Formerly known as the "Maltese Bransle", but this led to confusion with the period dance "Maltese Bransle" published by Thoinot Arbeau.

Given that these dances still happen at SCA events, I am retaining their instructions in this document if anyone wishes to teach it to themselves.

Glossary:

Step Name	Abbr.	Place (Period)	Directions
Backwards	b	-	Perform the specified step travelling backwards.
Bransle	B	French (15 <sup>th</sup> )	Step to the left with the left foot, closing with the right, and then to the right again. Both steps together will take one bar of music.
Cadence/Cadenza	CdL/CdR	N/A	Jump into the air and land on the opposite foot to the one you jumped with. In French dances, the landing is usually ornamented with a posture.
Capriole	Cp	French (15 <sup>th</sup> )	Jump into the air and pass your feet back and forward in the air. Make as many passes as you feel confident doing. Normally, land on both feet.
Continenza (x2)	CC	Italian (16 <sup>th</sup> )	Step slowly to one side, turning and dropping your shoulder in slightly towards to your partner. Repeat on the opposite side.
Cow-kick	CKL/CKR	French (G)	A low kick to the side. Kick with your on-side foot.
Clap	c	-	Clap your hands on the final part of the step.
Crossing	x	-	Make a small kick with your off-side foot across your on-side, bending your leg at the knee, on the final part of the step.
Dangle	d	-	In Almans, a dangle may be used in place of a hop. On the final part of the step, raise your off-side knee, as if to step with the following foot, but leave it suspended in the air.
Demarche	ZL/ZR	French (15 <sup>th</sup> )	A French basse danse step. Bring your on-side foot behind and at a right angle to your off-side heel, rising onto your toes and bending forwards slightly from the waist to honour your partner as you return. This takes one full bar of music.
Double / Doppio	DL/DR	N/A	In Arbeau bransles, Step with the on-side foot, close-step with the off-side foot, step again with the on-side foot, and close with the off-side foot. In dances travelling forward, step with the on-side foot, pass and step with the off-side foot, pass and step with the on-side foot. In basse danse, bring your off-side foot up and in front of the on-side foot in preparation for the next step. Do not close-step, except in English dances and out-of-period pavans. The timing in which you perform this step will depend on the timing of the music.
Forwards	f	-	Perform the specified step travelling forwards. This is generally only used in this guide when there is potential for confusion between stepping forward and stepping left/right.
Greve	GL/GR	French (G)	Kick with the on-side foot. This is a higher kick, requiring more lift from the off-side foot than a standard kick.
Kick	KL/KR	French	In French, a "pied en l'air". Kick with the on-side foot, with a slight hop on the off-side foot if possible. In a galliard, this is a low kick.
Hop	h	-	Raise your off-side knee and hop on the on-side foot on the final part of the step. If hopping does not appeal for any reason, you may use a "dangle" (d) instead.
Mesa Volta	MV	Italian (15 <sup>th</sup> )	A quick turn to face the opposite direction. Can be done over whichever shoulder is most convenient to turn.
Movimento	M	Italian (15 <sup>th</sup> )	Literally a "movement", usually occupying a very short space of time. A common way of doing this is to briefly raise up on to your toes with a small hand gesture and return with your feet flat to the floor.
Off-side	-	-	The side opposite to the side specified in the instructions to start the given step.
On-side	-	-	The side specified in the instructions to start the given step.
Passo	PsL/PsR	Italian (16 <sup>th</sup> )	Step with the on-side foot, and leave your off-side foot where it is. If necessary, bring the off-side foot into a non-closed position in order to perform the next step.
Pied Croise	PKL/PKR	French (G)	A kick similar in motion to a crossing. Kick with your on-side foot across your off-side calf, with your on-side knee bent.
Piva	PL/PR	Italian (15 <sup>th</sup> )	The standard 15 <sup>th</sup> -century Italian two-count step. Step with your on-side foot, make a small step with your off-side foot near your on-side foot, and step again with your on-side foot. In its own misura, a piva left-right combination would appear as follows:   L - r L - -   R - l R - -
Ripresa	RpL/RpR	Italian	In 15 <sup>th</sup> century Italian dances, this step is essentially the same as two French singles, covering 4 beats. Step with the on-side foot and close with the off-side foot. Repeat. By the 16 <sup>th</sup> century, the ripresa had become a single-step motion similar to a skip, and is executed in a single beat. Step with the on-side foot and quickly bring the off-side foot back in to close.

Reverence/ Riverentia/ Riverenza	RvL/RvR	N/A	A simple bow motion to your partner. Bring the on-side foot back behind your body, bend both knees, keeping your body straight with your head upright, and return to your original position.
Reverence (Basse Danse)	R	French (15 <sup>th</sup> )	Use this reverence in French basse danse. Bring your right foot behind and at a right angle to your left heel, rising onto your toes and bending forwards slightly from the waist to honour your partner as you return. This is the same motion as a demarche, which can happen on either foot. This takes one full bar of music.
Riverenza Meza	RvM	Italian (16 <sup>th</sup> )	A riverenza in place, requiring a smaller bending of the knees and no foot movement.
Ruade Saltarello	RKL/RKR SAL/SAR	French (G) Italian (15 <sup>th</sup> )	A horse-kick, or backwards kick. Kick behind you using your on-side foot. The standard 15 <sup>th</sup> -century Italian "triple-time" step. Step with your on-side foot, make a small step with your off-side foot near your on-side foot, step again with your on-side foot, and make a small hop with your off-side knee in the air. In its own misura, the foot placement for the saltarello left-right combination would appear as follows:   L - r L - h   R - l R - h
Saut Majeur	SMj	French (G)	A simple jump into the air with no foot crossing called for. This can, however, be substituted with a capriole if you are sufficiently confident.
Scambiata	ScL/ScR	Italian (16 <sup>th</sup> )	Step to the left with your on-side foot, bring your off-side foot around behind your on-side foot, jump slightly and land with both feet together.
Seguito Ordinario	SgL/SgR	Italian (16 <sup>th</sup> )	Caroso's version is similar to a standard unclosed double. Step with the on-side foot, step with the off-side foot, step with the on-side foot, then raise your off-side foot as if to close but do not complete the step. Shorthand for Caroso SgL: PsL, PsR, PsL. Negri's version is different; step with the on-side foot, step with the off-side foot, then complete a spezzato on the left foot. Shorthand for Negri SgL: PsL, PsR, SzL. Hence, it is important to remember who the dance is by if the choreography calls for a seguito ordinario.
Single / Sempio	SL/SR	N/A	In Arbeau dances, step with the on-side foot and close with the off-side foot. In basse danse, bring your off-side foot up and in front of the on-side foot in preparation for the next step instead of closing.
Spezzato	SzL/SzR	Italian (16 <sup>th</sup> )	Step with the on-side foot, close-step with the off-side foot and make a second very small step with your on-side foot. The first step should be the only major positional change. In terms of foot placement in compound duple time, this looks like:   L - r l - -   R - l r - -
Trabuchetto	TbL/TbR	Italian (16 <sup>th</sup> )	Hop slightly off your on-side foot, bringing your off-side foot up next to your on-side ankle as you land. This is a one-beat step.
Trango	TrL/TrR	Italian (16 <sup>th</sup> )	Take a step with the on-side foot, bending both knees, and then make a small hopping motion so that your knee on your off-side comes up, straightening your on-side leg. Do not take your on-side foot off the ground. This step is usually a backwards movement, so the backwards indicator "b" is not shown.
Volta del Gioioso	VdG	Italian (15 <sup>th</sup> )	Turn in place over your left shoulder, stepping with your right foot across your left, then your left foot continuing to turn. Come out of the full turn with a reprise right.
Voltatonda	Vt(R)	Italian (15 <sup>th</sup> )	Turn in place over your left shoulder, unless stated otherwise. Four counts.
(15 <sup>th</sup> )	-	-	This indicates that this step appears in 15 <sup>th</sup> century dances.
(16 <sup>th</sup> )	-	-	This indicates that this step appears in 16 <sup>th</sup> century dances.
(G)	-	-	This is normally a Galliard kick, but most are called for in the choreography of other Arbeau dances. They are also commonly used to ornament steps other dances, if and when the dancer chooses to use them.