CASTAÑUELAS, OLÉ!

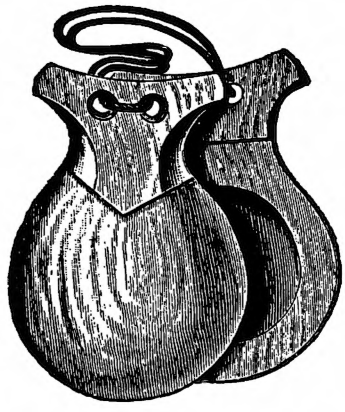
A Book about Castanets

Second Edition

by

"Tabourot"

A Tactus Press Book



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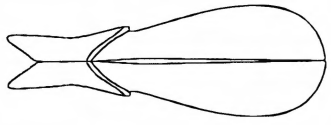
Contents

SHOPPING FOR CASTANETS

The author owns no stock in any of the following businesses. They are all, for one reason or another, terrific places to shop. In person is ideal, but all these folks are very helpful over the telephone and by mail. Since prices can change so rapidly, no specific information on these is given.

One of the most critical points to examine in any castanet set is the slope of the top. This is a major determinant of whether the castanets will cooperate in your developing technique or fight you every inch of the way to a good *redoble*!

Look at the castanet side views. The top one (a) shows a very shallow curvature which will make it difficult for your fingers to slide down the edge easily. The middle (b) curvature is better, and the last (c) still better. Keep this factor in mind along with tone and fit.



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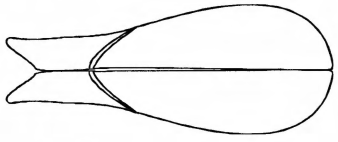

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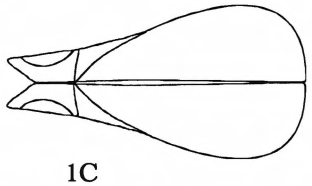

1C

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If you have problems locating castanet instructors, the folk and ethnic music organizations listed below may be able to refer you to competent instruction in your own area or at least furnish some helpful contacts.

ALEGRIAS PRODUCTIONS, 666 West End Avenue, #14J New York,NY 10025 212/874-5772

Sponsors concerts and special events. Has catalog of videotapes relating to basic and advanced Spanish dance, guitar and castanet technique.

CENTER OF SOUTHWEST CULTURE, INC., Eve Encinias-Sandoval, Director 604 - 15th Street NW Albuquerque, NM 87104

This group sponsors a large summer workshop annually.

INSTITUTE FOR SPANISH ARTS, Maria and Cecilio Benitez, Artistic Directors P. O. Box 8418 Santa Fe, NM 87504-8418 505/983-8477

The renowned Maria Benitez dance group offers an annual summer workshop covering Spanish and flamenco dance and related subjects. Contact is easiest during the summer, since the group tours during the fall and winter.

MORCA FOUNDATION, 1349 Franklin Street Bellingham, WA 98225 206/676-1864

The Foundation sponsors a summer workshop, has videotapes and a book on flamenco dancing.

ABOUT LEARNING CASTANETS

Although no one can learn any musical instrument without regular practice, castanets have been made to seem so arcane that most professional percussionists do not know how to use them. This causes the castanet sound in orchestral music such as Manuel de Falla`s *El Sombrero de Tres Picos* (*The Three-Cornered Hat*) to frequently sound clumsy and mechanical rather than crisp and vigorous.

Since not everyone who might like castanet playing is a dancer, this book has been designed for music-makers instead. The Spanish dancing school of castanet playing has its own set of conventions, not all of which are necessarily useful for musicians.

If you are a dancer using this book as a castanet playing guide, check with your dance instructor about how the various rhythmic figures relate to dance steps.

Learning castanets will probably be easier for people who play piano or type because they are used to controlling their fingers. Nevertheless, anyone who is serious about learning and will practice regularly can do so.

When you`re playing a musical instrument you should be comfortable, thus avoiding fatigue and distractions caused by discomfort.Alexander technique, Zen, various mystiques and arcane methodologies have been advocated. Personally, I like an electic mix of Alexander, Zen and Barry Green, who wrote that wonderful book, *The Inner Game of Music* (New York, Doubleday, 1986).

Here is the basic idea. Imagine that you were born with a ring of cartilage (your basic ear and nose protoplasm) on top of your head. Threaded through this ring is a string connected to your own Pet Balloon, filled with helium. It is a very obedient Pet Balloon which helps you without hassling you. When you`re just sitting or standing normally, it keeps your head up in an easy way and the rest of your body hanging gently from the balloon string.

DO NOT ORDER YOURSELF TO SIT OR STAND STRAIGHT. Most people will tense every muscle in their bodies when they tell themselves that. Just let your Pet Balloon support you.

DO NOT ORDER YOURSELF TO RELAX. This is probably the worst way to achieve relaxation. Remember, your Pet Balloon is taking care of everything.

The Pet Balloon moves with you, following you at all times. If you must bend over, do it from the hip joint. It`s easier on the lower back, and your balloon will tag along willingly. Really deep knee bends, as in preparation for picking up a large box, are handled equally easily by the friendly balloon. It will help your spine stay straight so that your legs rather than the fragile lower back will handle the weight. It takes a lot of reminding yourself to become accustomed to the Pet Balloon`s presence, but it`s helpful, so try it out for a few weeks. You`ll probably be pleasantly surprised and feel better in general.

Another beneficial exercise for castanet players is the use of Chinese health balls–hollow metallic balls

with small bells inside. These come in various sizes with directions. Impot and ethnic grocery stores often carry these less expensively than New Age boutiques. They are held in the hand and rotated according to a prescribed pattern. Chinese health balls can do wonders for your hand strength and flexibility.

PREPARATION

For your first castanets get a heavy vinyl set. Although these are not historically autherntic, the weight will help exercise your hands. Later you may want to get a pair of real Spanish fruitwood, rosewood or ebony castanets which will have a mellower sound and are good for working with small ensembles or solo guitar.

Always buy castanets at a music or specialty store; tourist shops usually carry poor quality. Get a size comfortable for your hands! Victor Galliano castanets are most expensive but enjoy an excellent reputation. Be aware that Galliano castanets use a different sizing system than other kinds. If ordering by mail, insist on seeing printed material with diagrams so that you can order the right size. Lucero Tena makes some less expensive but good-sounding fruitwood sets; grenadillo wood is also available relatively inexpensively.

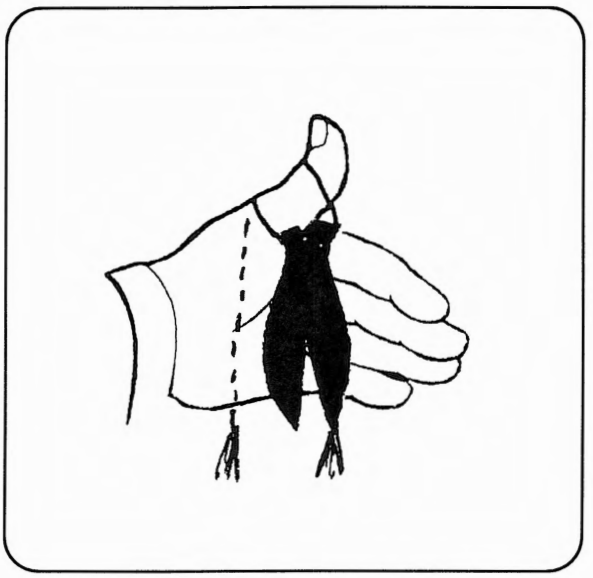
Buy a pair of cotton shoelaces and two fishing sinkers (No. 4 is a good weight). Thread a cotton shoelace through each one. Tie and hang on a doorknob overnight. This stretches them so they will not loosen while playing.

Remove the red or yellow acetate cords which probably came with the castanets. These are useless for anything except hanging a bell on a hamster. As you remove them, note carefully the way the cord is threaded through the holes and how the knot is tied so you can duplicate it.

Thread the shoelaces through the holes on the castanets in a slip knot the way the original cords were threaded. The ends should come out on the outside of one castanet; the loop should be on the outside of the other castanet in the pair. This should slide easily to tighten and loosen the cord but be snug enough to hold properly. Repeat for the other castanet pair.

Before putting the castanets on your hands, do this simple experiment. Pretend you have a mosquito bite. Scratch your imaginary mosquito bite first with your forefinger, next the middle finger, then the ring finger, finally the pinky. This scratching motion is exactly the kind you will use on the castanets. Notice as you scratch the way the fingers curl under and back towards the palm in a semi-circular motion. Instead of just moving the finger back and forth against the "bite," scratch in one direction with a light stroke. This will feel like a perfectly natural finger movement.

NOTE: Some illustrations, including the purely decorative ones on this book, will show castanets with the cord looped over the middle finger. Some dancers use this method. Having them looped over the thumb, although it takes longer to learn, will give you far more flexibility, subtlety, and musical options than the middle finger method. When consulting an illustration, remember that any picture, including those taken by the world`s best photographers or painted by the world`s best artists, show only one moment of time. There is no substitute for taking up the instrument and actually discovering how a musical process feels.



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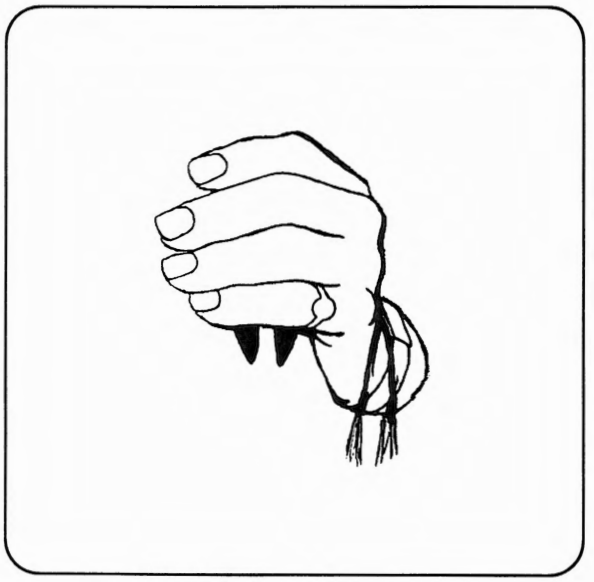


STARTING TO PLAY

Determine which castanet pair is pitched lowest. The low-pitched hand (usually the left) is called the *macho* (male) hand; the higher pitched one (right), the *hembra* or female hand. The left hand will play single notes, like the kind which mark strong beats. The right will play rapid note groups. (Lefthanded people may want to reverse although the other way is customary.)

Next, slip your thumb through the knotted loop of the cord, across the tops of the castanet pair and under the other loop. Pull one end of the cord until it presses firmly against the top of your thumb but is not painful. Turn your hand sideways so that the thumb is on top. Do the same for the other hand.

You will now have a loop on each side of the middle thumb knuckle; the knotted loop will be nearest the base of the thumb, and the plain loop will be on the other side of the joint nearest the thumbnail. Take the tails of each cord and drape them sideways over the back of the hand so they will not be in the way. Keep a fairly horizontal thumb rather than curling it up.

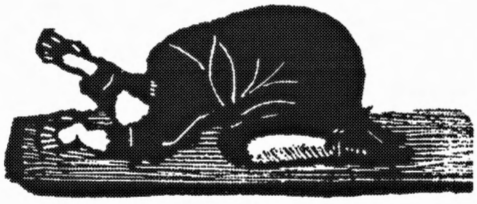
The pair of castanets should hang from your thumb downward with the palm of your hand curving behind them and your fingers in front. (See illus. 1a, 1b on op. page) If the cords are the right tension, the two halves of the castanet pair should flare away from each other at an angle so that the bottom edges are about 3/8 inch apart. This is just a general rule. Some castanets and human fingers may be a bit different.

Your fingertips should curve easily over the edge of the castanets so that you neither have to stretch the fingers to play nor hit the middle part of the castanet. Being sure that the fingers are placed and the castanet hanging from the thumb properly will give you a mechanical advantage in playing. Look at the edges of the castanets, noticing how the central exterior part slopes downward sharply as it approaches the edges. Your fingers, if properly placed, should be close enough to the edge so that the fingertips slide down this incline easily. If it helps, think of each finger as a child who wants very much to slide down a playground slide—but obviously cannot do so until he/she is seated at the top of the slide!

Another way to check correct hand and finger position is to imagine a line down the center of the fleshy mound at the base of the thumb. This invisible line should be almost exactly parallel to another imaginary line drawn vertically through the center of the interior castanet nearest your palm.

Traditional Spanish dance instructors often consider it bad form to let the audience see the castanets, rather encouraging students to keep them concealed within the curve of the hand at all times. One obvious exception would be the *choqueteo.*

ABOUT PRACTICING



REGULARITY IS MORE BENEFICIAL THAN SHEER LENGTH OF TIME. This is especially true when you're learning a new instrument. Short frequent periods will both reinforce new learning and help you avoid fatigue.

Until you are an experienced castanet player, it is best not to practice more than ten minutes at one time. You will make good progress with several 5-10 minute sessions per day; attempting longer periods too early will probably make the muscles on the backs of your hands and forearms so sore that you will become discouraged and not enjoy practicing.

NEVER SACRIFICE EVENNESS AND CLARITY OF SOUND FOR SPEED IN YOUR PRACTICING! This results in sloppy technique and creates problems further on. Aim for good sounds at slow-to-moderate tempos; speed will develop naturally as you get more facility with your hands.

When you practice, you will be quite surprised to find that, if you reverse hand movements, it will improve your coordination. For example if you are normally a *macho* left, *hembra* right person, switch the normally *macho* notes (strong ones on the beats) to the right hand and do rapid note groups with the left. After doing this a few minutes, switch back to your normal playing method. You will notice that it seems to "fine-tune" your playing and make it easier. This trick works because castanet playing involves not only hands but the parts of the brain which control the hands. Switching hands gets both parts of the brain working more equally.

DO YOU HAVE TIME TO PLAY ALONG WITH GOOD RECORDINGS? If you don't rehearse at least weekly with a live group, it's indispensable. Besides, it's fun!

CAN YOU EXPAND YOUR PRACTICE TIME WITH THE PIGGYBACK PRINCIPLE? This works beautifully with small instruments like bones, castanets, finger cymbals and small wind instruments like ocarina, soprano recorder, Irish tin whistle, etc. These fit neatly into briefcase and backpack nooks and crannies, and you can take them anywhere. You can also practice one-handed tabor drum with the eraser end of a pencil with no one the wiser. What's really fun is to play finger cymbals under your desk, driving the rest of the room's occupants berserk looking for the invisible belly dancer.

MEDIEVAL DANCE SURVEY

Little is known about the actual steps of medieval dances. Medieval dances were usually paired into alternating fast-slow pieces. Sachs writes that in the thirteenth and part of the fourteenth centuries the *estampie*, a quiet, gliding dance often in triple time, was paired with a *ductia* in duple time; later it was paired with the Italian *saltarello*, in triple time, or German saltarello (*quarternaria*) in duple.[1.]

BASSE DANCE

The estampie was the only late medieval dance considered stately, and it apparently died out about the time the *basse dance* appeared, prompting some speculation that one may have evolved into the other since they are similar in performance style.[2.] In the fifteenth century the term *saltarello* could be a basse dance step; it could also refer to *quarternaria*, another basse danse step unit.[3.]

The basse dance evidently acquired a considerable repertoire of standard tunes which may have been lifted from tenors of the more refined *chanson* early in the fifteenth century. A number of standard basse dance tunes have been traced to their apparent sources, and these were apparently known all over Europe including Spain and the British Isles.[4.]

CAROL

Theoretical descriptions for the *ductia* and the *carol*, which was often mentioned in medieval literature, are not known to survive. Timothy J. McGee and Christopher Page believe that the carol, which was not necessarily always performed in a circle, may be one and the same dance as the ductia. The *rondellus*, a choral dance, was always performed in a circle.[5.]

DUCTIA

Both the lively *ductia*, which apparently had a more sharply defined rhythm, and *estampie*, which was supposedly more difficult to dance, were sung with verses and refrains. It appears that ductia verses were of predictable length.[6.]

ESTAMPIE

McGee points out that the estampie is the only medieval dance of which we have both descriptions and an identified repertoire. French estampies tend to be fairly regular in length with short sections–8-20 measures–and in triple meter. Italian estampies, on the other hand, are usually in duple meter and can often be extremely long–over 100 measures.[7.]

Elsewhere McGee theorizes, very plausibly, on the possible reasons for these striking differences. The largest extant medieval collection known is in the British Library as Add. MS. 29987 which have been identified as being from about 1400.[8.] These estampies, of which only the first is labeled "istanpitta" in the original, are strikingly different from all other known medieval and renaissance dances formally, stylistically and in their unusual length, which exceeds 100 measures. For these reasons he feels that they may not be of European origin.[9.]

Another musicologist has noticed certain parallels between these dances and a Turkish/Arabic form called the *pesrev*. Both the Italian estampies in the British Library and the *pesrev* usually have four sections with new material beginning each section and a common refrain. The European dances have identical refrains but the eastern form sometimes varies the refrain. Similarities with the Turkish melodic system have also been detected. Marchettus of Padua, a fourteenth century theorist, was aware that different tonal intervals could be of different sizes, an observation probably based on performance practices.[10.] The only characteristically European aspect of these dances is the fact that the sections are repeated with open and closed endings. Some of the dance titles are also Arabic rather than Italian.[11.]

McGee logically observes that although there is no proof of eastern influence, the two cultures were in constant contact: Arabs controlled Sicily for over 200 years, ruled Spain for five centuries, and from the tenth century on Islamic writings were being translated to Latin. Even when on opposite sides militarily there was communication, of which a dramatic example was during breaks in the Siege of Acre

(1189-1191) when the two armies sang and danced together![12.]

As late as 1596, English villagers, always a tradition-loving lot, were still resolutely dancing the estampie, one of the earliest court dances for couples and trios.[13.]

NOTA

The *nota*, sparsely referred to as related to both estampie and ductia, presents a badly muddled musicological picture. Apparently all dances had refrains, but the nota may have had a structure which was not exactly like other medieval dances.[14.]

ROTTA

One authority believes the *trotto* and *rota* may be interchangeable although the information is confusing.[15.] See trotto.

SALTARELLO

The saltarello was also used for pantomime and paired with a rotta or refrain for processional movements. Of Italian origin, the fourteenth century saltarello has surviving examples in various meters.[16.] The sixteenth century *gagliarda* is actually a more athletic type of saltarello, which by that period was also called the *tordion, Hopp tancz, Hupfauf, Proportz, Nachtanz*, and *Sprung*. The gagliarda and saltarello were often paired with the *pavana* and *passamezzo*.[17.]

TROTTO

The *trotto* is described as a medieval Italian dance in triple time by Joel Cohen. [18.] Scottish music expert George Emmerson believes that it originated in fourteenth century Germany. He writes that the trotto was called the *Allemande* (meaning German) in France and Britain and that in Scotland around 1540 it was called the *Almain Haye*. The steps apparently consisted of a set of three regular steps plus a hop.[19.]

1. Sachs, 1937, op. cit., pp. 290-295.

2. Timothy J. McGee, *Medieval Instrumental Dances* (Bloomington: Indiana University, 1989), pp. 21-22.

3. *New Harvard Dictionary of Music*, ed. Don Michael Randel (Cambridge, MA: Belknap/Harvard, 1986).

4. Frederick Crane, "The Derivation of Some Fifteenth-Century Basse-Danse Tunes," ACTA MUSICOLOGICA, 37:3-4(July-Dec. 1965), 179-188.

5. McGee, 1989A, op. cit., 11-12; McGee, "Medieval Dances: Matching the Repertory with Grocheio`s Descriptions," JOURNAL OF MUSICOLOGY, 7 (1989), 506-507.

6. Ibid., 500, 506, 509-511.

7. McGee, 1989A, op. cit., pp. 8-9.

8. Timothy J. McGee, "Eastern Influences in Medieval European Dances," in *Cross-Cultural Perspectives on Music*, ed. Robert Falck and Timothy Rice (Toronto: University of Toronto, 1982), p. 79.

9. Ibid., pp. 79-80.

10. Ibid., p. 92.

11. Ibid., pp. 96, 98.

12. Ibid., p. 97.

13. George S. Emmerson, *A Social History of Scottish Dance, Ane Celestial Recreatioun* (Montreal: McGill-Queen's University, 1972), p. 266.

14. McGee, 1989A, op. cit., pp. 12-13.

15. Ibid., pp. 14-15.

16. Sachs, 1937, op. cit.; *New Harvard*, op. cit.

17. Ibid.

18. Joel Cohen and Herb Snitzer *Reprise: The Extraordinary Revival of Early Music* (Boston: Little, Brown, 1985), p. 221.

19. Emmerson, op. cit., p. 35.

RENAISSANCE DANCE SURVEY

Much of the following information may seem extraneous and excessively detailed. Why explain things like basic dance steps in a book on percussion? There is a direct relation between the amount of time it takes to execute a dance movement and the time it takes to perform a musical phrase. A certain amount of access to the dancers` thoughts helps the musicians create their natural medium properly. Giovanni Ambrosio (possibly a.k.a. Guglielmo Ebreo, a celebrated Renaissance Italian Jewish dancing master) has some harsh words about insensitive dance groups: "... you *sonatore* of small intelligence, always accelerating the tempo of the measure ... ."[1.]

The basic movements in renaissance dance were:

R - Reverence (*reverencia, reverentia, riverenza*). The customary bow or curtsey with which dances began; normally considered to occupy a whole note in terms of time span. When explaining the reverence which begins the retour of the basse dance, Arbeau takes pains to point out that the reverence is not accompanied by an isolated note played before the music begins. It actually occupies the first four bars of the music. [2.]

s - Simple (*Pas simple, Passo sempio, paso sencillo, paso*). A plain forward step ending with feet together; a half note or two per whole note.[3.]

d - Double (*Paso doble, paso doppio*). Three forward steps ending with feet together; one set per whole note. [4.]

b - Branle (*conge, continente, contenencia*). A side step, including closing the feet and reversing directions; one per half note.[5.]

r - Reprise (*ripresa, represa, demarche*). A backward step; described by various authorities as one per whole note or one per longa (double whole note). [6.]

A few other common steps for which we have fairly precise time information are: *Campeggiato* or *movimento* (*meneo, quebradito*), referring to any movement and assumed to have a basic length of a half note [7.] *Contrapasso* (a group of alternating steps), three per two whole notes[8.]; *Mezzovolta* (half turn), one per whole note[9.]; *Posata* (halt), a whole note [10.]; *Salto* (leap or skip), and *saltillo* (skip) a half note.[11.]

Less precisely defined, the *battuta (entrechat, capriola, intreciata)*, is apparently a crossing, striking or any fast, intricate leg movement.[12.] The word *battuta* also means drumstick or drumbeat, or the musical timekeeping beat. There is also a set of quick foot movements (*frappamento, scorsa, scambiamento, trabocchetto*) which translate roughly into modern quarter notes, although this factor depends on tempo.[13.]

Renaissance Dances

The most common renaissance dances were the following.

ALLEMANDE - Allemande - The French word *allemande* and Italian *alemana*, both meaning "German," appear in the mid-sixteenth century. In 1636 Mersenne writes that the allemande was then played rather than danced.[14.] Allemande steps were monotonous and described by Thomas Morley as "heavie." It originally consisted of a quiet introductory dance in binary form followed by a livelier *Nachtanz* in fast duple or triple time. Arbeau`s *Orchesographie* explains the steps.[15.]

BASSE DANSE - The *Harvard Dictionary* explains that this was actually a group of dances: The basse danse proper followed by the *quarternaria, pas de Brabant* and *piva*. They were based on cantus firmus tenors, over fifty of which are preserved in Brussels, and were metrically ambiguous.[16.] Arbeau describes the dance as being in triple meter and consisting of three parts: Basse dance, retour and tordion, and prescribes sets of customary steps.[17.] Arbeau`s modern editor, Julia Sutton, notes that the triple rhythm was characteristic of the end of the dance`s period of popularity, sometime after 1525, and Arbeau observes that the basse dances in collections printed by Pierre Attaignant and Nicolas du Chemin must be rewritten in triple time to be currently valid.[18.] Mabel Dolmetsch points out that by the fifteenth century a large repertoire of medieval French folksong had become attached to the basse danse, that it was called the Measure in England, and that in Spain and Italy the melody began on a weak and ended on a strong beat.[19.] In Cornazano`s

time it was slow and stately but light and declined after 1550. In the seventeenth century it was still known and had become galliard-like in Spain and Italy. Sachs writes that in the fifteenth century it was unique in its lack of prescribed steps, but apparently it consisted of bows, simples, double, and sidesteps, all foot movements being small and gliding the ground, and there were many variants. In 4/4 time there were six beats per second, and in 12/8 time the musicians usually set the quarter note at mm 40.[20.]For Scotland Emmerson writes that the piva and saltarello were parts of the basse dance. He states that it was a file dance in Italy but a couple dance in France, where it included a tordion and pavane, and that Domenico da Piacenza (fl. c. 1450) describes three or four dancers doing figure eights.[21.]

CANARIE - Arbeau describes this dance, which traveled from the Canary Islands to Spain and eventually to France, as a strange, fantastic dance in which the participants were dressed as Moroccan royalty or lavishly plumed birds. The rhythm was a dotted one, and the steps included jumping and foot stamping. The English thought the dance was of Spanish origin and had castanet accompaniment. By the French Baroque period it had become very fast and gigue-like, usually beginning on the upbeat.[22.] Caroso (1581) and Negri (1604) gave detailed directions for this dance[23.]

John Florio`s Italian-English dictionary, printed in 1659, gives an interesting definition of *chioppare*: "... to clack, to click, to snap ... with ones fingers as they that dance the Canaries." [24.]

FOLIA - Beginning in late fifteenth century Portugal and reaching Spain by the early seventeenth century, the folia was originally a chorally sung dance tune accompanied by guitar and jingle ring (*sonajes*). Originally wild, it had become sedate by the seventeenth century and acquired as a standard accompaniment the triple meter, repetitiously harmonized tune known to us as the *Pachelbel Canon*.[25.] French dancing master Feuillet provides his version of *Folies d`Espagne* with a written castanet part which implies a playing style different from modern Spanish practice. [26.]

GAGLIARDA - The gagliarda (*galliard*) is said to be of Italian origin. It is similar to the saltarello, although the galliard was livelier and frequently alternated 3/4 and 6/8 accent patterns.[27.] Arbeau describes it as lighthearted even when slow, and the first five steps were called the *cinque pace*, a name also used for the galliard in England. [28.] He further points out that the galliard must be slower for people of large stature, since these require more time to execute the movements. It is performed after the retour of the basse dance. [29.] Although danced to the same tune, the tordion is danced closer to the ground with a lighter, livelier beat; the galliard uses higher steps with a slower, stronger beat. The dancer is advised "... you do well to ask for the music of a tordion because when the melodies are familiar to a dancer and he sings them in his head as the musician plays them he cannot fail to dance well." [30.] Evidently, "tordion" was a more familiar category for the required type of melody in Arbeau`s time. Emmerson writes that the galliard had become subdued and lost its popularity by the late seventeenth century. [31.] Sachs observes that it was the most important sixteenth century dance and quotes J. Vierdanck`s dictum that it should be slow unlike the courante, that experienced musicians know this, and that the correct effect is not possible otherwise. [32.]

MAZUREK - Incorrectly called the *mazurka* (meaning a woman from Poland`s Mazur province), this dance originated in late sixteenth or early seventeenth century Poland during the reign of Zygmunt (Sigismund) III (1587-1632) and was called "the great dance" since it was done by all classes. Bagpipe accompaniment was traditional, with emphasis on the second beat in triple meter. [33.] Eventually it became very popular all over Europe including Paris society. In Poland it had no set steps, was fairly difficult, and has been described as both graceful and martial. [34.]

MORRIS DANCE - The most frequently mentioned fifteenth century dance, this quadruple-meter dance probably originated in the Middle East. [35.] Arbeau describes it as full of heel strikes and toe-tapping and sometimes associated with castanets and/or finger cymbal-like clappers. There is some apparent confusion between the morris and the *morisco*.[36.] The morris is still very popular in rural England. In the early days morris dancers wore costumes decorated with many small bells; later three sizes became popular, and some dancers used handbells. The pipe and tabor were normal early on and are preferred by traditional morris dancers, who frown on both the fiddle and the "newfangled" concertina which later replaced the traditional combination.[37.] Arbeau mentions that in earlier times the pipe and tabor were favored because one musician was less expensive than several but that in his time

even workmen preferred shawm and sackbut bands.[38.]

PAVANE - Arbeau describes the pavane as a processional dance, usually danced before basse dances, writing that it was used for dances of gods and goddesses in masquerades, for wedding processions, and as a prelude to balls.[39.] Vierdanck wrote that in 1641 both pavane and galliard were slow.[40.] Normally in quadruple time, there are some rare examples in three, and it can be paired with the saltarello as well as the galliard.[41.]

PIVA - Also called the *cacciata*, traditionally a peasant bagpipe dance, it was abandoned by the upper classes by 1450.[42.] Cornazano describes it as being in quadruple meter at mm. 80 per beat.[43.] Mabel Dolmetsch writes that both melody and ground of the Spanish and Italian versions of the *piva* and *quadernaria* begin on a strong and end on a weak beat.[44.] The *Harvard Dictionary* calls it both the fastest step unit of the basse dance and one of the fastest sixteenth century dances, describing it in 12/8 time. Domenico da Piacenza describes it with a zigzag step pattern.[45.]

TORDION - Although related to the galliard, the tordion was included in the basse dance in the fifteenth century. In Scotland, at least, the steps consisted of three springs and a cadence.[46.]

VOLTA - Sachs notes that the volta was unique because it was something of an athletic contact sport. Mersenne was the last to mention it. Although popularly supposed to be wild and fast, the volta`s most characteristic movement, hoisting a lady into the air, requires time to accomplish, particularly considering the weight of aristocratic renaissance dresses.[47.] In duple compound time, it is said to be Provençal in origin.[48.] Of special interest to drummers is Emmerson`s remark that in Scotland the volta lift was accompanied "no doubt by tympanic effects and wild cries."[49.]

1. Quoted in Mabel Dolmetsch, 1954, op. cit., p. 5.

2. Antonio Cornazano, *The Book on the Art of Dancing* trans Madeleine Inglehearn and Peggy Forsyth (London: Dance Books Ltd., 1981), N. 28-7; Thoinot Arbeau, *Orchesography* (1589), trans. Mary Stewart Evans, introd. Julia Sutton (New York: Dover, 1967), pp. 53-54; Sachs, 1937, op. cit., p. 302-303, 306 ff.; Ann Hutchinson Guest, *Dance Notation: The Process of Recording Movement on Paper* (New York: Dance Horizons, 1984), pp. 44-45; Otto Kinkeldey, *A Jewish Dancing Master of the Renaissance: Guglielmo Ebreo*" (New York: The A. S. Friedus Memorial Volume, 1929 [Brooklyn: Dance Horizons, 1972]), p. 36.

3. Guest, op. cit., p. 44-45; Arbeau, op. cit., p. 55; Sachs, 1937, op. cit., pp. 303, 306, 310; Cornazano, op. cit., N. 18-22; Kinkeldey, op. cit., pp. 15-36.

4. Guest, op. cit.; Arbeau, op. cit., p. 56; Sachs, 1937, op. cit., p. 310; Kinkeldey, op. cit., Cornazano, ibid., p. 22.

5. Guest, op. cit.; Cornazano, op. cit., p. 22, N. 18-22; Sachs, 1937, op. cit., pp. 304-306; Kinkeldey, op. cit.

6. Sachs, 1937, op. cit., pp. 305-310; Cornazano, op. cit., p. 22; Kinkeldey, op. cit.; Guest, op. cit.

7. Sachs, 1937, op. cit., pp. 305, 307-308, 310, 322; Kinkeldey, op. cit., p. 36.

8. Sachs, op. cit., p. 310.

9. Cornazano, op. cit., p. 22; Kinkeldey, op. cit.

10. Sachs, 1937, op. cit., p. 308.

11. Kinkeldey, op. cit., p. 36; Sachs, 1937, op. cit., p. 310.

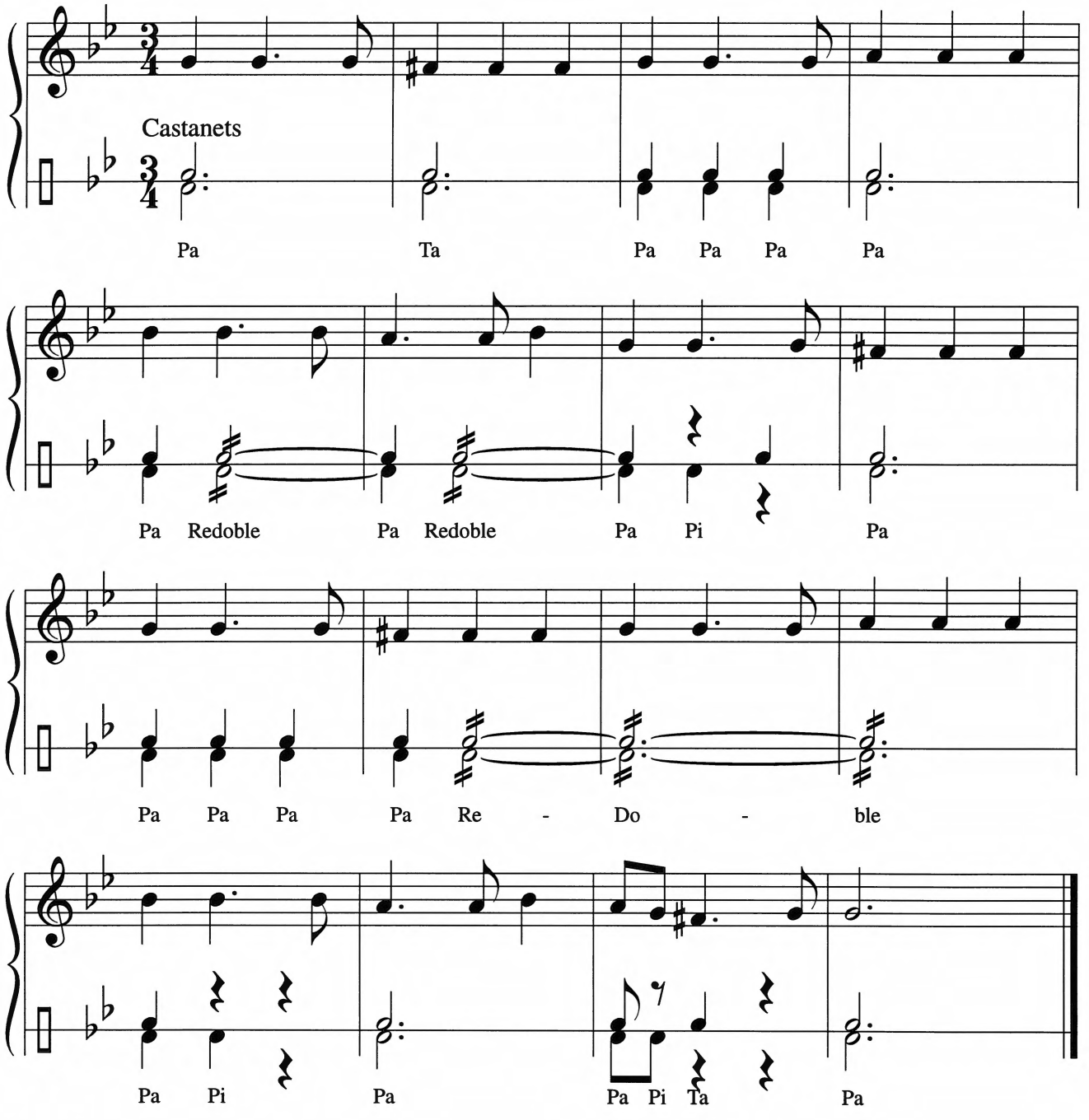
12. Ibid.

13. Ibid., p. 355; Kinkeldey, op. cit., p. 37.

14. Betty Bang Mather, *Dance Rhythms of the French Baroque, a Handbook for Performance* (Bloomington: Indiana University, 1987), p. 207.

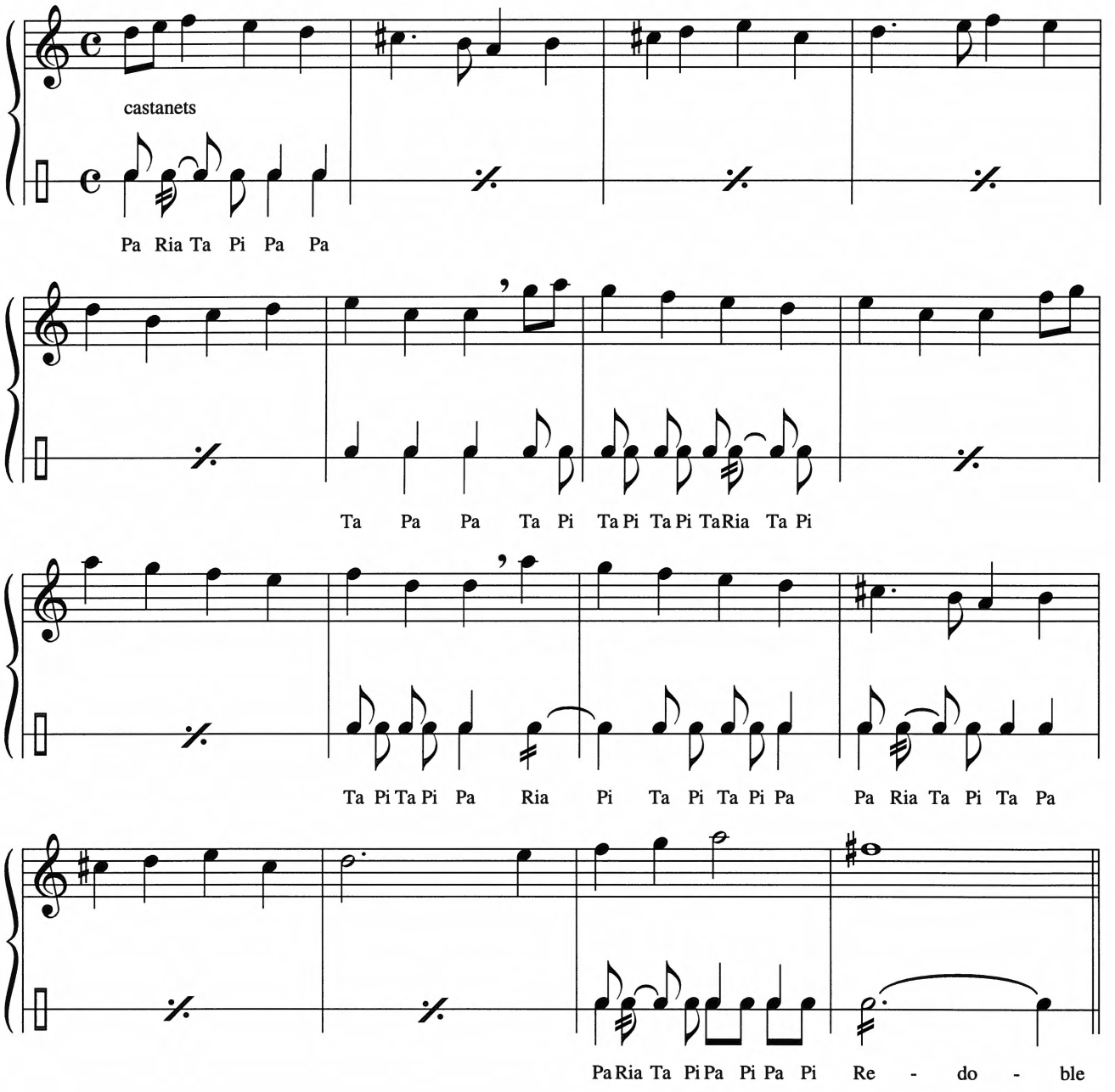
Folies d'Espagne

from Feuillet (1700)

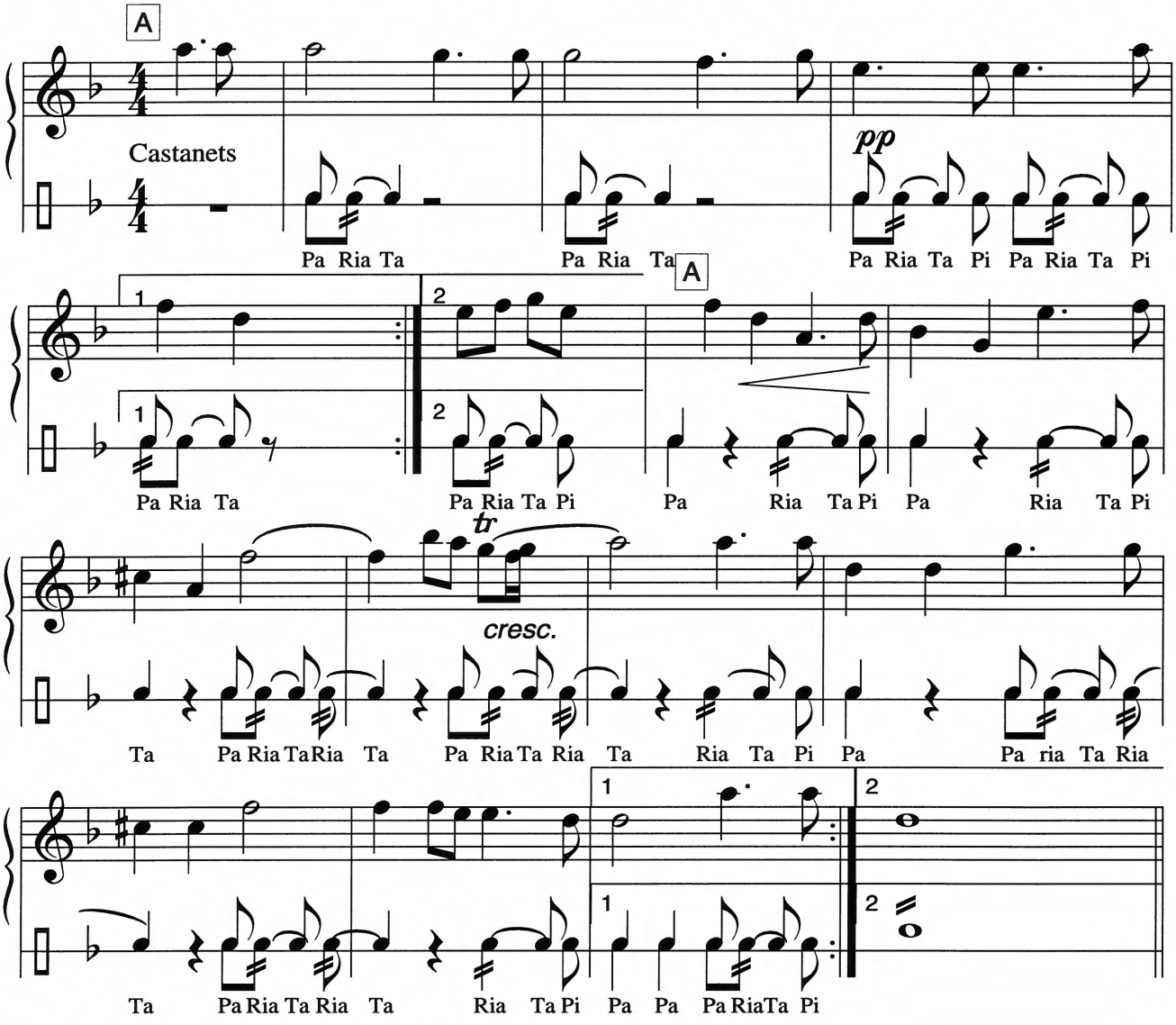


Pavane de Spaigne

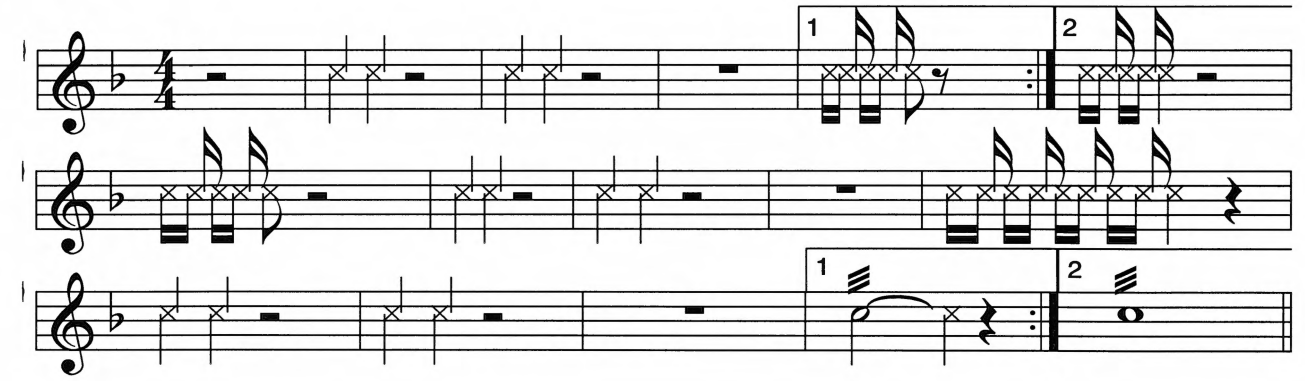
M. Praetorius



Dance - Dido's Women in the Grove



Alternate Version - Finger Cymabls



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