

Step Descriptions for Forza d'Amore

All descriptions are for the left-foot version of the step.

Continenza (done over two 3 beat bars)

Bar 1 - Move your left foot a little to the left and transfer your weight on to it.

Bar 2 - Move your right foot to join your left, rising on your toes a little. On the third beat you should be as far up as you are going to go, start to descend, still leaving most of your weight on your left foot so you are ready to take the next step with your right.

Destice

Two Riprese Sottopiedi left followed by a Trabuchetto left.

Doppio alla Franzese (done over four 3 beat bars)

Bars 1&2 - Two Trabuchetti – a left, then a right, backwards (see Trabuchetti below)

Bars 3&4 - One double (as in a pavan – see below)

Double (done over two 3 beat bars)

Beat 1 - Step forward on to your left foot.

Beat 2 - Start to lift the right foot.

Beat 3 - Step forward on to your right foot.

Beat 1 - Step forward on to your left foot.

Beats 2&3 - Bring the right foot up to join the left while raising your heels, then come down with your weight on your left foot, ready to step on to your right.

Fioretto > (done over 3 beats or half beats)

Beat/Half Beat 1 - Move your weight on to your right foot and swing your left foot forward and up.*

Beats/Half Beats 2&3 - Jump and swing your left foot behind, landing with your right foot in front and most of your weight on your left (a cadenza, as in the galliard)

> (Two Fioretti done over 7 beats)

Beat 1 - Move your weight on to your right foot and swing your left foot forward and up.*

Beats 2&3 - Jump and swing your left foot behind, landing with your right foot in front and most of your weight on your left (a cadenza, as in the galliard)

Beat 4 - Move your weight on to your left foot and swing your right foot forward and up.*

Beats 5&6 - Jump and swing your right foot behind, landing with your left foot in front and most of your weight on your right.

Beat 7 Pause

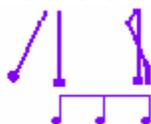
*Not sideways – Caroso describes that as a **Fioretto fiancheggiato** (flanking).

Grosso > (done over three beats or half beats)

2

Beat/Half Beat 1 - Step left on to your left foot.

Beat/Half Beat 2 - Begin to move your right foot across so that on Beat//Half Beat 3 it ends up crossed behind your left, with only the toe on the floor just a little to the left of your left heel. (The diagram below shows the view from in front of the dancer)



> (done over five beats)

Beat 1 - Step left on to your left foot.

Beat 2 - Begin to move your right foot across so that on Beat 4 it ends up crossed behind your left, with only the toe on the floor just a little to the left of your left heel. (The diagram below shows the view from in front of the dancer)

Beat 5 - Pause



Mezza Riverenza (a faster and less elaborate Riverenza)

Mover whichever foot has less of your weight on it back a little while bending your knees a little, then straightening them. Sometimes this is a very quick step incorporated into the end of another step, such as a Seguito ordinario.

Passo

A step. No kidding.

Puntato (Passo puntato) (done over one 3 beat bar)

Beat 1 - Step forward with your left foot.

Beat 2 - Move your right foot to join your left, rising on your toes a little.

Beat 5 - You should be as far up as you are going to go, start to descend, still leaving most of your weight on your left foot so you are ready to take the next step with your right.

Ripresa Sottopiede > (done over 2 beats or half beats)

Beat/Half Beat 1 - Step **OR***** jump to the left on to the toe of your left foot.

Beat/Half Beat 2 - Put the toe of your right foot under the heel of your left and raise your left foot.

> (done over one 3 beat bar)

Beat 1 - Step **OR***** jump to the left on to the toe of your left foot.

Half way through Beat 2 - Put the toe of your right foot under the heel of your left and raise your left foot. **This is made easier in this dance because this timing only occurs when there is a note that starts half way through beat 2 to cue you.**

*** Caroso specifically says you may do either in his description of the Sottopiede. He doesn't describe the Ripresa Sottopiede, but as his Riprese, described in III Ballarino, all go to the side as a Sottopiede can, one would expect this step to go to the side, too.

Riverenza (done over four 3 beat bars)

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Keep your body upright throughout.

Bar 1 - transfer most of your weight to your right foot.

Bar 2 - slide your left foot back until the toe is approximately level with your right heel.

Bar 3 - bend your knees a little, transferring some of your weight to the left foot and raising your left heel a little.

Bar 4 - Straighten your knees and slide your left foot forward until the toe is near your right arch, while moving weight back on to your right foot so as to be ready to take the next step with your left.

Saffice

One Ripresa Sottopiede left followed by a Trabuchetto left.

Seguito Finto (done over two 3 beat bars)

Beat 1 - Step back on to your left foot with the heel raised.

Beat 2 - Start to lift the right foot.

Beat 3 - Step back on to your right foot with the heel raised - not past the left - just so that your feet are side by side.

Beat 1 - Step forward on to your left foot to the place it was at the beginning.

Beat 2 - Start to lift the right foot.

Beat 3 - Step back with the right foot to the place it was at the beginning.

By the end of this step you have not gone any where.

Seguito ordinario (done over two 3 beat bars)

Beat 1 - Step forward onto your left foot.

Beat 2 - Move your right foot forward.

Beat 3 - Put your weight onto your right foot.

Beat 1 - Step forward onto your left foot while raising your right heel, leaving the front of your right foot on the floor.

Beats 2&3 – Pause

Seguito scorso

10 quick little steps per bar. It is perhaps easiest to listen to the music and take little steps while the right section of the music is being played, rather than trying to count them.

Seguito spezzato from Nobiltà di Dame**

> (done over 2 beats - see diagram below left)

Beat 1 - Step forward on to the left foot, then move your right foot up so that the toe rests on the floor, with the heel raised, behind the heel of the left foot.

Beat 2 - Push yourself up with your right foot, lifting your left from the floor with your legs and body straight, then descend, putting your weight on your left foot.



> (done over two 3 beat bars - see diagram below left)

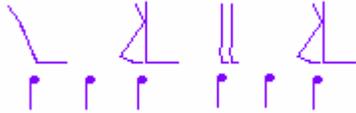
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Beat 1 - Step forward on to the left foot

Beats 2&3 - then move your right foot up so that on the 3rd beat the toe rests on the floor, with the heel raised, behind the heel of the left foot.

Beat 1 - Push yourself up with your right foot, lifting your left from the floor with your legs and body straight.

Beats 2&3 - Descend, putting your weight on your left foot, by the 3rd beat.



** In III Ballarino the Spezzati are described differently - the right foot moves forward at the beginning of the second beat. This also applies to the Seguito spezzato grave in Nobiltà. I suspect the question of which is actually used is decided by the rhythm of the particular dance.

Spezzato puntato (done over two 3 beat bars)

Done the same way as the Seguito spezzato, except that on the final beat you slide your right foot forward, while lowering your heel to the floor, ending beside your left foot but not as far forward.

Trabuchetto

> (done to the side over 2 half beats)

Beat/Half Beat 1 - Jump to the left on to your left foot and, at the same time lift and swing your right foot over close to your left but not touching the ground **with both legs straight**. To achieve this Caroso says to raise your right hip a little. Most people, but especially men, move their foot a little forward as well.

Beat/Half Beat 2 - Pause

> (done to the side over two 3 beat bars)

Beat 1 - Jump to the left on to your left foot and, at the same time lift and swing your right foot over close to your left but not touching the ground **with both legs straight**. To achieve this Caroso says to raise your right hip a little. Most people, but especially men, move their foot a little forward as well.

Beats 2&3 - Pause.

Trabuchetto Backwards

Caroso doesn't describe these in any direction but to the side, but he mentions them being done backwards as part of the Doppio alla Franzese. I think that they would most likely be done a little to the side as well as travelling backward i.e. diagonally.