

Laura Suave - A dance from Nobiltà di Dame

In the course of this dance, as with many others, it is best to orient yourself with respect to your partner, as Caroso describes it, and not the walls, which may lead to confusion.

***** Marks each cadence in the first section**

Section 1 of the Music, First Playing

		<u>Part A of Section 1</u>
Riverenza lunga	***	4 bars
2 Continenze LR	***	4 bars
		<u>Part B of Section 1</u>
2 Passi minimi LR		1 bar
Saffice ¹ L		1 bar
Trabuchetto R		½ bar
turning a little to your right so that when you do the next step:		
1 Destice ² L	***	1½ bars
you move diagonally toward your partner at a shallow angle with this sideways step.		
2 Passi minimi RJ		1 bar
Saffice R (Due to the direction you are facing this will take you away from your partner)		1 bar
Trabuchetto L		½ bar
turning a little to your left so that when you do the next step:		
1 Destice R	***	1½ bars
you move diagonally toward your partner at a shallow angle with this sideways step.		
2 Seguito spezzati gravi LR		2 bars
2 Saffice LR moving diagonally forward far enough to meet and take both hands.	***	2 bars
		<u>Part C of Section 1</u>
2 Continenze LR	***	4 bars
Riverenza lunga, during which the Gent drops the Lady's right hand, kisses his own left hand, doffs his hat		
	***	4 bars

Section 1 of the Music, Second Playing

Still holding usual hands, travelling in the same direction:

		<u>Part A of Section 1</u>
1 Passo trangato L, turning to face in the same direction,		1 Bar
1 Zoppetto hopping on the L and raising the right forward,		1 Bar
1 Passo in aria L		1 Bar
1 Cadenza ending with R foot forward	***	1 Bar
Repeat starting with other foot. (Shift weight on to R foot to begin P. Trangato)		4 Bars
		<u>Part B of Section 1</u>
1 Passo Semibreve ⁱ R		1 Bar
2 Saffice LR		2 Bars
1 Passo puntato L (inserted due to "misprint") ⁱⁱ	***	1 Bar
2 Seguiti semidoppii gravi ⁱⁱⁱ RL	***	4 Bars
1 Passi puntato R (inserted due to "misprint")		1 Bar
2 Passi minimi LR		1 Bar
2 Saffice LR	***	2 Bars
		<u>Part C of Section 1</u>
2 Seguiti semidoppii gravi LR	***	4 bars
Let go hands, turn and move away from each other with:		
2 Seguiti doppii scorsi	***	4 bars
the second of which ends in a turn to face your partner and a mezza Riverenza.		

¹ Saffice L = 1 Ripresa in Sottopiede L + 1 Trabuchetto L

² Destice L = 2 Riprese in Sottopiede L + 1 Trabuchetto L

Section 2 of the Music (Galliard)

Part A of Section 2

Gent does a variation for 4 Bars.

Caroso says that while the gentleman is doing this the lady should smile and do something graceful with her train, gloves or fan etc, so that he will, well, it translates as either fall longingly in love with, or become amorously desirous of, her.

Lady does a variation for 4 Bars.

Caroso gives no instructions as to what the gentleman does during the lady's variation. Perhaps he recovers from the effect of being watched so gracefully.

Part B of Section 2

Gent does a variation for 4 Bars.

Lady does a variation for 4 Bars.

Gent does a variation for 4 Bars.

Part C of Section 2

Lady does a variation for 4 Bars.

Then they approach one another with 2 Seguiti doppii scorsi LR (4 bars), the first curving to the left and the second to the right, like an S, Facing one another, take the usual hands,

Caroso provides a fairly challenging variation and a somewhat less challenging one for the dancers to use if they wish, and also two much easier variations for the lady "if she does not know how to do the Groppo or the Fioretti" which are to be found in the first of these. In these enlightened current Middle Ages I see no reason why a gentleman should not opt for these "low impact" variations, even if the lady does something much more athletic. See Appendix 1 for description of these variations.

Section 3 of the Music (Sciolta in Saltarello)

Leaving your partner (drop hands) and turning first to the left with:

2 Seguiti spezzati LR

2 Seguiti battuti di Canario LR

1 Saffice L

Then to the right with:

2 Seguiti spezzati RL

2 Seguiti battuti di Canario RL

1 Saffice R

Part A of Section 3

2 bars

1 bar

1 bar

2 bars

1 bar

1 bar

Part B of Section 3

2 Seguiti spezzati LR

2 bars

1 Corinto³ L with your left side turned a little toward you partner so that you approach them on a diagonal with this sideways step.

2 bars

2 Seguiti spezzati RL

1 Corinto R with your right side turned a little toward you partner so that you approach them on a diagonal with this sideways step.

2 bars

At the end of this section you should be facing your partner and close enough to take hands but don't do that.

Part C of Section 3

1 Destice L

1½ bars

1 Trabuchetto R

½ bar

1 Seguito Finto L

2 bars

Repeat to the opposite side, ending facing your partner once more.

4 bars

The final part of the Sciolta is done to the first part of Section 4 of the music.

³ Corinto L = 3 Riprese in sottopiedi L + 1 Trabuccetto L

Section 4 of the Music [NOTE: In the arrangement provided for this class the repeat structure of this section has been arranged to suit the convenience of the musicians and may differ in other arrangements. The number of bars will be constant, however]

	<u>Part A of Section 4</u>
2 Passi puntati L forward, R back	2 bars
1 Riverenza breve	2 bars

The Canario (done in Pedalogo)

	<u>Part B of Section 4</u>
The Gent does:	
2 Seguiti battuti ⁴ L	1 bar
3 quick stamps RLR	½ bar
1 Seguito battuto L	½ bar

The Lady does the same.	2 bars
The Gent does the same starting on the right.	2 bars
The Lady does the same starting on the right.	2 bars

	Again	<u>Part A of Section 4</u>
Then both do:		
1 Spezzato puntato L		1 bar
1 Mezza Riverenza R, touching right hands	1 bar	
1 Spezzato puntato R		1 bar
1 Mezza Riverenza L, touching left hands.	1 bar	

	Again	<u>Part B of Section 4</u>
The Gent does:		
2 Trabuchetti LR	1 bar	
1 Saffice “flankingly backward” i.e. moving diagonally away from the Lady	1 bar	
The Lady does the same.	2 bars	
The Gent does the same starting on the right.	2 bars	
The Lady does the same starting on the right.	2 bars	

	<u>Part C of Section 4</u>
Then both do:	
2 Seguiti Spezzati LR, each turning in their own circle to the left	2 bars
2 Passi minimi LR forward	1 bar
1 Saffice L “flankingly forward” i.e. moving diagonally toward one another.	1 bar
Then both repeat start with the right foot.	4 bars

Then both do:	
2 Passi puntati LR forward	2 bars
1 Riverenza breve	2 bars

⁴ 2 Seguiti battuti L = 1 Seguito Doppio del Canario L

ⁱ Passo Semibreve explanation

The instructions in Nobiltà put a single Passo minimo R here, followed by a saffice left and then the same motions the other way, starting with the right. If this repeat started from the Passo minimo it could not continue with a right Saffice as the dancer's weight is on the wrong foot. If you do a left Saffice instead (not an option consistent with Caroso's fondness for symmetry) then you are on the wrong foot for the next specifically left Saffice, whether you include the Groppo and Fioretti mentioned below or not.

On the other hand, if you just do a right Passo minimo, which takes half a bar, then 2 Saffice LR, you throw the rest of the steps in this part of the dance out of sequence with the cadences of the music (see also the puntati mentioned below) and leave us with not enough steps to fill the time.

If we put in a matching Passo minimo L, this puts us on the wrong foot for those following steps where left and right are specified by Caroso.

I therefore decided to substitute a Passo semibreve, which takes twice as long. If the Passo minimo R is a "misprint" it is not the only one in this section.

ⁱⁱ Passo Puntato explanation

The instructions in Nobiltà include a Groppo and two Fioretti between the first two Seguiti semidoppii and the Passi minimi here. I believe that this has to be a "misprint" because Caroso provides a separate galliard variation for ladies who don't know the Groppo or the Fioretto, which are found in his preferred galliard variation. He is hardly likely to insist they do them in this section, particularly as the other steps leave only two bars in which to complete the Groppo and Fioretti and that is the same amount of time in this music as in the galliard.

Leaving these steps out means a two-bar vacuum to fill. I chose to use the Puntato as it is a common step where the couple travel together holding hands as they do in this section. At first I tried 2 Puntati together in the same place as the Groppo etc, but this threw the following steps out of sequence with the cadences of the music, which is both uncomfortable to dance and inconsistent with the style of the dance. I therefore have separated them.

ⁱⁱⁱ I believe these to be "Seguiti semidoppii gravi", a term of my own invention, rather than Seguiti semidoppii as printed in Nobiltà as they are done to music divided into 2 minim bars. A Seguito semidoppio consists of two Passi followed by a Spezzato, but Nobiltà contains descriptions of both the Seguito Spezzato, which is done over two triple beats, and the Seguito spezzato grave, which is done over two minim beats.

Also, in the Seguito spezzato the trailing foot moves forward at the end of the first triple beat, while in the Seguito spezzato grave it moves forward at the start of the second beat. This pattern of movement feels more appropriate to the music.