

## So Ben Mi Chi Ha Buon Tempo – Cesare Negri, 1602

This is based on an interpretation by Mary Collins that we learned from someone Mary taught, but I (Robert Huggett) have gone back over it and I've added notes in square brackets where what we do and what Negri says are not in full agreement.

A1	1 - 4	<b>Reverence,</b>
	5 - 8	<b>2 Riprese</b> (left, right).
A2	1 - 4	<b>2 Passi Puntati</b> (left, right) taking hands and going forwards as a couple.
	5 - 8	<b>2 Seguiti Ordinarii</b> (left, right) going forwards, but turning in the 2nd to face your partner "e volgendo la dama all'incontro".
B1	1 - 4	<b>2 Riprese Minuta</b> (left, right) [man with his left shoulder angled forwards, woman with her left shoulder angled back. The original says "due doppi in .R. minuta un col pie sinistro; il cavalier va innanzi, e la dama indietro; altro .R. si fa col pie destroy, la dam ava innanzi. Il cavaiero indietro" - so basically in the original you just face each other and do the riprese face to face.]
	5 - 6	<b>2 Seguiti Spezzati</b> (left, right) to exchange places passing right shoulders.
	7 - 8	<b>Seguito Ordinario</b> (left) turning single to the left. "fanno due Fioretti. SP. & un S. col sinistro passando l'uno al luogo dell'altro, e volgendo all detta mano".
B2	1 - 4	<b>2 Riprese Minuta</b> (right, left) [man with his right shoulder angled back, woman with her right shoulder angled forwards]. In the original you just face each other and do the Riprese face to face.
	5 - 6	<b>2 Seguiti Spezzati</b> (right, left) to exchange places passing left shoulders.
	7 - 8	<b>Seguito Ordinario</b> (right) turning single to the right.
A3	1 - 4	<b>2 Passi Puntati</b> (left, right) taking customary hands and wheeling [with the lady on the inside of the turn].
	5 - 8	<b>2 Seguiti Ordinario</b> (left, right) completing the wheel [so that you now face back the way you came], The original says "e tornano in capo del ballo, e volgandosi viso fanno all'incontro" – which suggests a full turn rather than the half turn that we do.] At the end turn to face each other.
A4	1 - 4	<b>2 Passi Puntati</b> (left, right) retreating from each other
	5 - 6	<b>2 Fioretti</b> (left, right)
	7 - 8	3 Passi in Saltino, Cadenza [to meet]. In the original there is no indication that these travel "due fioretti gagliardi e tre .P. in saltino con esso piede".
B3	1 - 4	<b>2 Ripresa</b> (left, right) Man only
	5 - 8	<b>2 Ripresa</b> (right, left) Lady only
B4	1 - 4	<b>2 Seguiti Spezzato and 1 Seguito Ordinario</b> (left, right, left). Linking right arms and exchanging places
	5 - 8	<b>2 Seguiti Spezzato and 1 Seguito Ordinario</b> (left, right, left). Turning left individually, the man goes to the head of the room (where you started, the lady to the foot. End face to face.
C1	1 - 4	Man: <b>4 Cinque Passi</b> . [Negri says these are on the spot, we go where we please]. "Il Cavaliero fa cinque .P. della gagliarda; quattro volte fiancheggiando col piè sinistro, voltando sempre la faccia alla dama;"
C2	1 - 4	Lady: <b>4 Cinque Passi</b> . Again Negri says these are on the spot.
D1	1	Man: <b>2 Passi Grave and a Botta, Cadenza</b> advancing starting left (we interpret this as a Nizzarda step)
	2	<b>2 Passi Grave in saltino and a Botta, Cadenza</b> retreating - starting right
	3	<b>2 Battute Ferme in saltino, Cadenza</b> , starting left
	4	<b>1 Cinque passo</b> turning right on the spot
D2	1	Man: <b>2 Passi Grave and a Botta, Cadenza</b> advancing starting left
	2	<b>2 Passi Grave in saltino and a Botta, Cadenza</b> retreating - starting right
	3	Both: <b>1 Cinque Passo</b> (left) to exchange places passing right shoulders
	4	<b>1 Cinque Passo</b> (right) turning single left.
C3	1 - 4	Lady: <b>4 Cinque Passi</b>
C4	1 - 4	Man: <b>4 Cinque Passi</b>
D3 & 4		Lady does as the man did in D1 & 2 and he does as she did.
A5	1 - 2	Man: <b>Passo Puntato</b> (left) towards lady.
	3 - 4	Lady: <b>Passo Puntato</b> (left) towards man.
	5 - 6	Man: <b>Passo Puntato</b> (right) towards lady.

	7 - 8	Lady: <b>Passo Puntato</b> (right) towards man. Man puts out both hands and lady places her hands into his.
A6	1 - 4	<b>2 Riprese</b> (left, right)
	5 - 6	<b>Seguito Ordinario</b> (left). Exchange places passing right shoulders and slapping right hands.
	7 - 8	<b>Seguito Ordinario</b> (right). Turn single left
B5	1 - 8	Turn single left and then right (figure of 8) in <b>2 Seguito Spezzato, 1 Ordinario</b> for each turn.
B6	1 - 4	<b>2 Seguito Spezzato, 1 Ordinario</b> (left, right, left). Taking L hands go around each other.
	5 - 8	<b>2 Seguito Spezzato, 1 Ordinario</b> (right, left, right). Continue turning until the man is on the correct side, take customary hands and finish facing forwards.

Before embarking on any Negri dance there are some basic decisions that you have to make. The key ones are: What is a Seguito Ordinario and what does the abbreviation SP. Mean ?

There are three plausible answers to the first question:

- Do exactly what he says. The section in Negri's book on basic step descriptions is shamelessly copied from *il Ballarino*. The only difference between Negri's description of a Seguito Ordinario and Caroso's description of a Seguito Semidoppio is the step name. Otherwise they are identical even down to the punctuation. So if you do what Negri says then whenever he says Seguito Semidoppio you should do 2 passi followed by a Seguito Spezzato.
- Assume that the printer got the captions wrong and that what Negri's book has for the description of Seguito Ordinario should have been called a Seguito Semidoppio. Negri has a step that he calls a Seguito Grave the description of which begins "**Il Seguito Ordinario...**" and which appears to be exactly the same as the Seguito Ordinario described by Caroso in *il Ballarino*. So you could choose to do a Caroso *il Ballarino* Seguito Ordinario when Negri calls for a Seguito Ordinario.
- Or, you could go one step further and say that clearly Negri didn't lavish much attention on this section of the book. He appears to have given the printer a copy of *il Ballarino* and told him to copy it. Negri doesn't appear to have had a copy of *Nobilta di dame*, but by the time he wrote *le Gratie d'Amore* *Nobilta* was published, and Caroso's new style of steps had been around presumably for several years. So maybe he intended the dancer to use the Seguito Ordinario from *Nobilta di dame*, but was too lazy or careless to correct the description in *il Ballarino*.

Personally I think that the second answer is the correct one, but in performance we tend to use the later Seguito Ordinario because it is easier to do well and flows more smoothly than the earlier version of the step.

In his table of abbreviations Negri mentions the Fioretti Spezzati which he designates by SP. He has no abbreviation for a Seguito Spezzato but he does have one for a Fioretto. He does not anywhere in his treatise tell us what a Fioretto Spezzato is yet most of his dances use this step. I've seen it interpreted as a Fioretto, which is possible, but not in my opinion very satisfactory or as some kind of Seguito Spezzato, which is what I always choose. There are two basic types of Spezzato to choose from (if we eliminate the Canaries variation from the running). That which Caroso describes in 1581, which is predictably identical with what Negri describes in his rule XII, and that which Caroso describes in his Rule XXI of 1600. The 1581 Seguito Spezzato is probably the correct answer, but several of Negri's dances do benefit from the use of the 1600 version of the step, so I use it where it seems appropriate. I would be inclined to use the 1581 version for this dance.