

Canary dance

Joachim van den Hove (1567-1620)

Allegro $\text{♩} = 125$

Guitar

5

9

The **Canary dance** (French: *canarie*; Italian: *canario*) was a Renaissance dance popular all over Europe in the late 16th and early 17th century. It is mentioned in dance manuals from France and Italy, and is mentioned in sources from Spain and England as well, including in plays by William Shakespeare.

The dance, which is most often choreographed for a single couple, has been characterized as "a fiery wooing dance" with either Spanish origins or at least a Spanish flavor from its "rapid heel-and-toe stamps" and distinctive music. It was also called **frogs legs**, because it was an energetic dance that featured jumps, stamping of the feet and violent movement, accompanied by music with syncopated rhythms.

While there are choreographies for the canario as a stand-alone dance in the dancing manuals of Fabritio Caroso, Cesare Negri, and Thoinot Arbeau, it most frequently appears as a section of a larger dance or suite of dances.

Joachim van den Hove (1567-1620) was a Flemish lutenist and composer. He composed works for lute solo and for lute and voice. Moreover, he wrote many arrangements for lute of Italian, French and English vocal and instrumental music, and of Flemish folk music. Van den Hove disputes with Emmanuel Adriaenssen and Nicolas Vallet the distinction of being the most important representative of 17th century Dutch lute music.

Van den Hove was born in Antwerp, and for the greater part of his life he lived in Leiden. There he was a lutenist and a lute teacher. His most famous pupils were the young Frederick Henry, Prince of Orange and Maurice of Nassau, Prince of Orange.

From 1613 until 1616 van den Hove travelled around France and Italy, after which he moved to The Hague, where he went bankrupt and died in 1620.