

Script

The Recorder as a Reflection of Renaissance Sensibilities

Jalen Brown and Kyle Pace

2016



Part 1: Basse Danse (1588, from Arbeau’s “Orchesographie”

Jalen: Good morning! I am Jalen Brown;

Kyle: And I am Kyle Pace. We are both Juniors, majoring in Music Education.

Jalen: Our opening selection was “Bransle De Champagne” by Claude Gervaise.

Kyle: Just for a moment, recall the various imagery that raced through your mind as we performed.

Jalen: More than likely, that imagery included some scene or sentiment from the Renaissance era in history. So before we proceed, we have a small test for all of you.

Kyle: OK. Here's a question: WHAT DO ALL OF THE FOLLOWING HAVE IN COMMON?

Jalen and Kyle ALTERNATE:

The "Naenae,"

The Tango,

The "Harlem Shake,"

The Jitterbug

The "Dougie"

The "Samba"

The "Cat Daddy

The "Charleston"

"Shmoney "

The " Mambo"

The "Wobble"

The "Rumba"

"Gangnum Syle"

The "Wakuduki"

The "Cabbage Patch,"

The “Snap Dance,” and...

The “Cha-Cha-Cha”

Jalen: These are ALL "**dance crazes**". Dancing style fads have been a part of social expressions for centuries, often fading away into oblivion.

Kyle: Since the Renaissance, the courts of European monarchs and nobles played host to a long succession of dance fads, many of which became social 'crazes' that spread into general society.

Jalen: They include the minuet, the allemande, the mazurka and the waltz. Many of these European Renaissance dance crazes—such as the allemande—have long since faded into obscurity, but their rhythms were preserved in European classical music.

Kyle: By the time of Johann Sebastian Bach, the tempi of these dances had evolved into standardized rhythmical frameworks that formed the basis for the various movements of Baroque and early Classical instrumental works.

Jalen:

The period of European history referred to as **the Renaissance** was a time of great social and cultural change in Europe. Generally speaking, the Renaissance spanned from the 14th to the 16th centuries, spreading across Europe from its birthplace in Italy. During the Middle Ages,

Kyle:

The modern recorder, so familiar to grade-school children, emerged in the second half of the seventeenth century, but the recorder’s history begins at least two or three centuries earlier. The two earliest recorders, both small, plain wooden instruments, date from the fourteenth century. ,

Jalen

It is a member of the flute family, and used for art music in Western Europe throughout the fifteenth and sixteenth century.

Kyle:

It is also identified by its “whistle” mouthpiece, seven finger holes on the front of the instrument, and by the thumbhole on the back side. Until our time, it was usually made of wood, although occasionally of ivory.

Jalen:

Jehan Tabourot, a French cleric, was also known by the his anagram “Arbeau,” (Ar-boo) and published 1589 his “Orchesographie.” (Orches-so-graphy)

Kyle:

Dancing was part of a tradition handed down from antiquity, and Arbeau’s Orches-so-graphy was the most important dance instruction manual published in France.

Jalen:

We will now perform “Basse Danse,” from 1588 and Arbeau’s Orches-so-graphy.

Part 2: Pavane, 1588, from Arbeau’s “Orchesographie”

Kyle

Another dance form that Arbeau explored was the “Pavane.” (Pa-von).

Jalen:

The Pavane is a slow, sedate and dignified couples dance, similar to the 15th-century Basse Danse that we first performed. The music which accompanied the Pavane appears originally to have been fast or moderately fast but, like many other dances, became slower over time.

Kyle:

This highly stately dance, popular in the late Renaissance, would be performed by couples decked out in their finest and elaborate clothing. Our second selection is Arbeau's "Pavane."

Part 3: Burgundian Dance, 1550, Claude Gervaise**Kyle:**

Burgundian Dances were popular from the fourteenth century to the second half of the sixteenth. Simply imagine a highly regal processional dance, with tens of couples, and consisting of only five steps.

Jalen:

These were walking steps that progressed forward or backward.

Kyle:

All of the dances that we have explored were intended to be danced by an unlimited number of noble performers, and their small steps perfectly accommodated the ladies' long trains.

Jalen:

And the exaggerated, pointed toes of the gentleman's shoes, known as poulaines (Poo-lanes).

Kyle:

Claude Gervaise was a French composer, editor and arranger of the Renaissance.

Jalen:

His instrumental music is the most famous portion of his output, and is intended for dancing. What's important to remember is that **ALL** of these dance forms were an expression of a unique Renaissance sensibility, and every "gentleman" was expected to know them.

Kyle:

Our final selection from 1550 is Claude Gervaise's "Burgundian Dance."

Ending:**Jalen:**

Thank you for the opportunity to engage you today.

Kyle:

We will be happy to answer any questions that you might have, regarding our presentation.