RENAISSANCE DANCE

BALLET WAS BORN IN EUROPE DURING THE RENAISSANCE ROUGHLY 1300-1600 AT THE COURTS OF ITALIAN AND FRENCH NOBILITY.

THE RENAISSANCE SAW AN INFLUX OF WEALTH INTO SOCIETY.

THERE WAS A SEARCH FOR A LIFESTYLE THAT WAS PLEASANT, JOYFUL, AND LUXURIOUS.
DRESSING AND FASHION BECAME ARTISTIC RITUALS.

POLITENESS, TACT AND DELICACY WERE THE ORDER OF THE DAY.

PROPER BEHAVIOR WAS CONSIDERED AN ART AND WAS EXPECTED IN HIGH SOCIETY.

PEOPLE WERE WELCOMED IN HIGH SOCIETY IN PROPORTION TO THEIR ACCOMPLISHMENTS OR SKILLS.

PEOPLE OF LEISURE AND MEANS TOOK LESSONS OF ALL KINDS AND DANCING WAS THE MOST PRIZED OF ALL
DANCING WAS ONE OF THE PRIME ACCOMPLISHMENTS OF ANY LADY OR GENTLEMAN.

MANY NOBLE HOUSES HAD A DANCING MASTER TO TEACH THE STEPS AND PROPER BEARING.
ITALIAN
RENAISSANCE
DANCING MASTER
PRE-CLASSIC DANCE

TWO TYPES:

A. BASSE DANCE
   1. LOW TO THE GROUND
   2. MOSTLY SLOW STEPS

B. HAUTE DANCE
   1. HIGH OFF THE GROUND
   2. LIVELY JUMPS AND TURNS
RENAISSANCE COURT DANCES

A. PAVANNE- A SLOW STATELY DANCE IN WHICH THE DAMSELS KEPT THEIR EYES LOWERED AND USED TO SHOW OFF CEREMONIAL ROBES BY THE ARISTOCRACY. CONSISTED OF WALKING, GLIDING AND CURTSEYING.

B. ALLEMANDE - THE ONLY DANCE IN WHICH THE PARTNERS HELD BOTH OF EACH OTHER’S HANDS.

C. MINUET-THE MOST POPULAR COURT DANCE WAS CHARACTERIZED BY ARTIFICIAL BEHAVIOR AND SHORT, DAINTY STEPS.

D. GALLIARD- A VIGOROUS GAIETY WITH A NUMBER OF LEAPS AND LEG THRUSTS.

E. GIGUE-THE MOST EXCITING, SPEEDY DANCE.

F. VOLTA-THE MAN LIFTS THE WOMAN OFF THE FLOOR.
MINUET-BASSE DANCE
ALLEMANDE-BASSE DANCE
“ORCHESOGRAPHY” WAS PUBLISHED IN 1589 AND IS THE BEST-KNOWN DANCE TREATISE OF THE RENAISSANCE.

IT WAS WRITTEN BY A MAN NAMED JEHAN TABOUROT, UNDER THE PSEUDONYM THOINOT ARBEAU.

"ORCHESOGRAPHY" DESCRIBES DANCES OF THE FIFTEENTH AND SIXTEENTH CENTURY, AND INCLUDES DRAWINGS AND MUSICAL EXCERPTS OF DIFFERENT DANCES.
EXCERPT FROM ORCHESOGRAPHY
QUALIFICATIONS OF A GOOD DANCER

A. RHYTHM
B. MEMORY
C. USE OF SPACE
D. LIGHTNESS
E. COORDINATION
F. THE GIFT FOR EXPRESSION
COURT ENTERTAINMENTS WERE SHOWY PAGEANTS THAT CONTAINED THE SKETCHY OUTLINE OF BALLET SPECTACLES BUT WITH LIMITED DANCING.

MASKS WERE OFTEN USED AS A SOURCE OF FUN.

THE MOST TALENTED, ENERGETIC COURTIERS WOULD BE IN THE SHOW WHICH CONSISTED OF A MUSICAL INTRODUCTION THEN A SERIES OF TABLEAUX, PANTOMIMES, AND SPECIAL EFFECTS.

THEMES AND IDEAS-STORIES AND LEGENDS OF THE PRE-CHRISTIAN ERA WERE POPULAR IN 15TH AND 16TH CENTURIES, IDEAS FROM GREEK AND ROMAN Mythology, AND HISTORY.

SCENIC EFFECTS CONTRIBUTED MUCH TO THE VISUAL SPECTACLE.
CATHERINE DE MEDICI

1519-1589, ITALIAN-BORN QUEEN OF FRANCE MARRIED TO FRENCH KING, HENRY.

SHE WAS A COLD, HARD SCHEMER RESPONSIBLE FOR BLOODY MASSACRES.

TALENTED ARTISTS FROM ITALY FOLLOWED HER TO FRANCE AND CREATED A LUXURIOUS, ITALIAN-STYLE COURT.

CATHERINE ENCOURAGED MUSICIANS, DANCE TEACHERS, SET DESIGNERS, AND POETS WITH FINANCIAL SUPPORT.
CATHERINE DE MEDICI
BALTHASAR DE BEAUJOYEUX IN 1555 WAS IN CHARGE OF ENTERTAINMENT FOR THE COURT OF CATHERINE IN 1581 HE CREATED BALLET COMIQUE DE LA REINE, THE FIRST REAL BALLET.

IT WAS UNIQUE IN THAT IT:
A. LASTED FOR 5 HOURS
B. CONTAINED LARGE NUMBER OF DANCE SEQUENCES
C. ELABORATE SETS
   1. FOUNTAINS
   2. WATER MACHINES
   3. A PALACE
   4. GARDENS
   5. A CHARIOT FLOAT
D. SPECIALLY WRITTEN POETIC SCRIPT
E. COMMISSIONED MUSIC BY A NUMBER OF ENSEMBLES
BALLET COMIQUE DE LA REINE—THE FIST REAL BALLET, 1581
BEN JONSON 1572- 1637

ENGLISH COMIC DRAMATIST WHO WROTE COURT ENTERTAINMENTS AND SPICED THEM UP WITH COMIC EVEN GROTESQUE SCENES.

HE USED:

A. UNEXPECTED MOVEMENTS AND STEPS
B. FUNNY FACES
C. RIDICULOUS GESTURES
D. UGLY CHARACTERS
   1. OLD WITCHES
   2. DISTORTED, CLUMSY MOVEMENTS
1573-1652-SCENIC DESIGNER

WORKED WITH JOHNSON AND CREATED MARVELOUS SCENIC CHANGES WITH COMPLICATED MACHINERY.

HE USED HANDSOME, WITTY COSTUMES TOPPED WITH RICHLY EXPRESSIVE MASKS.

HE ALSO EXCELLED AT FLOOR PLANS THAT INCLUDED GEOMETRIC PATTERNS AND TRACED THE NAMES OF ROYALTY TO BE HONORED.
INIGO JONES STAGE DESIGN
17TH CENTURY BALLET'S

TWO TYPES OF BALLET'S:

DRAMATIC VERSUS BALLET À ENTREES

A. DRAMATIC (MIMETIC)
   1. ACTION AROUND AN ACTUAL PLOT OR STORY LINE
   2. SUBJECT WAS OFTEN JERUSALEM AT THE TIME OF THE CRUSADES

B. ENTREES OR DIVERTISSEMENTS
   1. JUST DANCING
DANCE DIVERTISSEMENTS WERE ALSO CALLED FIGURED DANCING OR BALLET MASQUERADES.

THE FORM FOLLOWED:

A. ENTRANCE OF MUSICIANS
B. SET OF DANCES BY MASKED PERFORMERS
C. THE GRAND BALLET
D. SOCIAL DANCING BY ALL GUESTS
THE SUN KING

LOUIS XIV 1638-1715-KING OF FRANCE

HE WAS THE MOST FAMOUS DANCING KING. DUBBED THE SUN KING.

WITH HIS REIGN CAME THE BEGINNINGS OF A PROFESSIONAL BALLET TRADITION.

LOUIS WAS TREATED LIKE A GOD. HE HAD 10,000 SERVANTS.

THE STYLE OF CLASSICAL BALLET OWES A GREAT DEAL TO THE PERSONAL MANNERISMS OF KING LOUIS.

HE DANCED IN COURT BALLET FOR 20 YEARS.
LA BALLET DE LA NUIT
1653

AT AGE 14 HE STARRED IN THIS BALLET.

HE HAD 6 ROLES BUT THE MOST IMPORTANT WAS THE SUN KING.

IT CONTAINED 43 DIVERTISSEMENTS IN 4 ACTS FOLLOWING THE PROGRESS OF THE HOURS OF THE NIGHT.

HE STARRED IN MANY BALLET'S AFTER THIS EVEN CREATING HIS OWN VARIATIONS.
THE SPIRIT OF THE AGE WAS THAT EVERYTHING IN THE UNIVERSE WORKS ACCORDING TO LOGICAL PRINCIPLES THAT CAN BE UNDERSTOOD WITH THE USE OF SYSTEMATIC, INTELLECTUAL REASONING.

THIS RESULTED IN ETIQUETTE FOR EVERY SITUATION BEING STRICTLY PRESCRIBED.

LANGUAGE AND ART WAS CODIFIED.

BEAUTIFUL, EXPRESSIVE WORKS WERE PRODUCED IN ALL FIELDS.
DANCE & MUSIC ACADEMIES

ACADEMIES WERE FOUNDED TO FIX OBJECTIVE STANDARDS FOR THE PERFECTION OF TECHNIQUE AND ARTISTRY.

JEAN BAPTISTE LULLY 1632-1687

A. KING LOUIS’ MUSIC MASTER
B. DIRECTOR OF THE ROYAL ACADEMY OF MUSIC
C. COMPOSER, DIRECTOR, PRODUCER, AND A DANCER
D. WORKED CLOSELY WITH BEAUCHAMPS

PIERRE BEAUCHAMPS 1636-1705

A. DIRECTOR OF THE ROYAL ACADEMY OF DANCE
B. CODIFIED THE STEPS OF BALLET
C. STRESSED TECHNICAL EXCELLENCE
5 FOOT POSITIONS OF BALLET CODIFIED BY BEAUCHAMPS
DANCERS PERFORMED AS THEY DO TODAY ON A PROSCENIUM RAISED STAGE MAKING A SERIES OF PICTURES FRAMED BY THE PROSCENIUM ARCH WITH AUDIENCE SITTING OPPOSITE.

THE STAGE WAS SET FOR THE PERFORMERS TO BECOME PROFESSIONAL. NOW WOMEN COULD DANCE WOMEN’S ROLES.

THEY WERE SEPARATED PHYSICALLY BY THE PROSCENIUM STAGE AND MOVED FROM THE COURTS.

AUDIENCES NOW PAID FOR PERFORMANCE. ANYONE COULD ATTEND NOT JUST THE COURT.

NEW ENTERTAINMENT WAS SOUGHT AFTER TO APPEAL TO A LARGER, MORE DIVERSE CROWD.
THEATRE AT VERSAILLES
DANCE IN THE ASANTE COURT

THE ASANTE TRIBE, GHANA, AFRICA

THE ELECTED KING IS CALLED ASANTEHENE

BEING A GOOD DANCER IS ONE OF THE QUALIFICATIONS FOR ELECTION TO ASANTEHENE.

CHIEFS AT EVERY LEVEL MAINTAIN ENSEMBLES OF DRUMMERS AND DANCERS TO DO HONOR TO THEIR OWN POSITION AND TO PAY HOMAGE TO THOSE HIGHER UP IN THE HIERARCHY.
A. ENJOYED A LIFE OF PRIVILEGE, ABUNDANCE, AND LEISURE.

B. CLOTHES, SPEECH, MANNERS, AND BEARING INFLUENCED HIS RANK.

C. DANCING WAS ESSENTIAL TO THE DISPLAY OF POWER.

D. THOSE WHO FAILED TO MEET THE COURT’S HIGH STANDARDS SUFFERED EMBARRASSMENT OR WORSE.

E. COURTIERS MANEUVERED TO GET CLOSER TO THE KING.

F. RESPONSIBILITY TO PASS ON THE SONGS AND DANCES TO THE NEXT GENERATION.
ASANTE COURT ENTERTAINMENT

THE UNITY OF THE ASANTE NATION WAS SYMBOLIZED BY A GOLDEN STOOL.

ON CERTAIN OCCASIONS THE ENTIRE HIERARCHY GATHERED AT THE PALACE OF THE ASANTEHENE.

WEARING BEST CLOTHING AND GOLD JEWELRY, THE COURTIES DANCED FOR THE ASANTEHENE.

LESSER CHIEFS PERFORMED FIRST AND THE MOST POWERFUL AND PRESTIGIOUS LAST.
ASANTE CHIEF AND HIS COURT