

RENAISSANCE DANCE CULTURE

The article deals with complex consideration of Renaissance dance culture as rhythmoplastic forms of thought and self-expression that reflects the culture of the epoch as a whole. There have been discovered synthetic feature of dance culture where each component operates by means of its own dance language. The article analyses the conditions of existence of the court, folk and professional Renaissance dance in terms of customs, etiquette and costumes of the epoch.

Keywords: Renaissance, dance culture, choreography, court dance, folk dance, dance books, ballet, dance music.

One of the trends of modern society in Ukraine is critical reflection system of spiritual values. The priority in the implementation of new spiritual goals and objectives was to humanize all aspects of social life and humanitarization of education. In contemporary pedagogic education, especially in the education of future teachers of music, dance and other artistic disciplines, has significantly increased the importance of knowledge of the history of national and world culture. This knowledge will give people the opportunity to join the spiritual experience of older generations, compare it with the personal experience, learn and understand the universal ideals, develop skills of self-realization of the world cultural values and learn to use this knowledge to develop their personality and improve professional skills.

The art of choreography which can not only reflect reality in its eventive-narrative manifestations but rise to large abstract generalizations is, in fact, not verbal, but rhythmoplastic form of thought and self-expression. And, of course, due to its rather conventional nature, dance in one way or another needs to be clarified regarding its delivered meaning and emotional system. Especially when it comes to dancing of distant epochs.

Another difficulty of understanding and reconstruction of dance culture arises from the previous epochs of synthetic nature. Dance is a unity of music, movement and speech (not always vocalized), where each of the components, due to its

specificity acts not quite in sync with others – in sense that it operates by means of its language and its characteristic units.

Composers and music theorists who pointed to the richness and variety of dance genres of the Renaissance, limited their definitions to the most general comments, for example – to clarification of the tempo or metrorhythmic characteristics, without further immersion in the features of the internal structure and musical language of a sample.

The above said leads to a contradiction between the statement of richness and multidimensionality of dance as a cultural phenomenon, on the one hand, and lack of its comprehensive study, due to the mentioned difficulties – on the other hand. This determines the relevance of the proposed thesis topic.

Theoretical, historical, philosophical and aesthetic, cultural aspects of Renaissance dance have been highlighted in the writings of T. Baranova, M. Vasilieva-Rozhdestvenskaya, M. Druskin, J. Burkhard, V. Krutkin and others.

Purpose of the work is a comprehensive study of Renaissance dance culture and defining its peculiarities in the context of general culture of that epoch.

Renaissance (Renaissance) was a fertile time for the flowering of dance and dance music. Renaissance is characterized by a release of culture from the power of the church, free-thinking and emancipation of the individual which contributed to flourishing of dance and dance music. The attitude to dance has completely changed: a sinful, unworthy activity have turned to obligatory part of social life and is one of the most necessary skill for educated and intelligent people (along with such as skilful wielding of a sword, the ability to ride a horse, beautiful and polite speech, graceful discourse).

Dancing is sometimes mentioned in the manuscripts about education of people of the XV century, written in Italy. Their humanistic curriculum was focused on education of the middle class (and some women), as well as on education of the authorities. The basis was ethics and religion, intellectual exercises, physical development aimed at upbringing of the spiritual and self-satisfied

person, and in addition at education of people with civic consciousness, soldiers and citizens.

The first Italian dance theorist was considered to be Domenico or Domenikano from Piacenza. Domenico did not write any scientific treatises but his pupils peering intently into his illustrious teaching technique and spread it throughout the country. There have been preserved so-called Paris manuskryptum: Domenico de Piacenza «De arte saltandi e choreas discendi» (1416), which describes the system of dance training method of Domenico.

Huhliyelmo Ebreo (Guglielmo Ebreo) from Pesaro, a Jewish dance teacher of early XV century, which later turned to Christianity and took the name of Giovanni Ambrosio, wrote the earliest books of the famous dance. Entitled «De practica seu arte tripudii» («On the practice or art of dance"), this treatise includes a description of the steps, choreography and dance tunes for social dances. Huhliyelmo's guidance also contains a section on dance theory, addressed such topics as memory, manners, called sprezzatura. It is interesting that the author declares dance as an important science, putting his thoughts as a dialogue, answering the questions of mythical student.

The first remaining choreographic textbook of Renaissance is considered to be Antonias de Arena provincialis de Bragardissima Villa de'soleriis MDC LXX 1570. It was stated he was in verse, and it can be seen that at that time (and therefore earlier) there was mass of "low" dance. The main motive of these dances was love that was sung in a variety of tones and forms. Dance received its name from the first line of the song: "Great Grief", "Color of the Beauty", "My Love", "I go, my friend," etc.

Book by Fabrytsio Caroso: Fabritio Caroso «II Ballarmo» (Venetia, 1581). is worth attention among the Italian works on choreography of XVI century. Caroso is trying to organize not only dancing but also the components of their movement. For example, he divided the curtsy into "important» («grave»), «small» («minima»), «average» («semiminima»). "Average" curtsy included jump.

At the end of the XV century France also noticed the creation of his first dance study guide. Gracefully decorated manuscript known as Brussels, owned by Margaret of Austria, contains several "choreographies" for Burgundy bass dance with musical notation for most of them. Collection «L'art de bien danser» (1488) by Michel de Toulouze has some consistency with the Brussels manuscript, but in addition to the usual bass dance, this printed source includes several unusual (irregular) bass dance. Both sources contain some theoretical information and instructions on the steps and on the order of phrases.

In France and other European countries the new features of dance are at the end of XVI-XVII centuries, while in Italy florescence starts in the late XIV – early XV centuries. Therefore, during the XV – XVI centuries it was Italy who set dance fashion. In the halls of the palace of Italian nobles there were arranged theater-type interludes of songs and dances. Domestic dancing were the basis of these magnificent performances and were performed by amateurs. Subsequently, however, the organization of such performances found its professional nature.

XV - XVI century can be called the great period of Italian choreography development. Only due to certain political events the championship goes to France. In the palaces of the Medici dynasty were constantly held dancing balls that consisted of from modest and slow movements. These dances gained great success in society because during the Renaissance woman "has been put on a high pedestal". It was the golden age of women that prevailed over the hearts of her admirers. Due to adoration of grace and beauty, women received a great task to elevate dance art that was frozen in their primitive forms. A woman became the soul of society. Due to its insuperable influence in the salons set refined manners and strictly regulated bows. There was a code of steps, movements and gestures. Women's welcome bow in the form of deep squats was completely different from the man's manner of making their bows. A cavalier, after greeting had to saunter at least with a lady across the hall and

take her back to her place. Only men wrapped in coat and ladies covered with a scarf were allowed not to participate in the dances.

Court nobility etiquette was very strict; it regulated the subtle details of behavior. Compliance with the rules of etiquette was considered compulsory, and this led to the fact that in society there appeared a court dance instructor – the teacher of refined manners. In Italy, there were special dance schools where also refined manners were taught, where dancing masters (professor de ballare) taught dance technique developed by them.

Very little is known about the life of Europeans who do not belong to the upper classes of society during the Renaissance. Treatise by Italian dancer and choreographer Cesare Negri «Le Gratie d'Amore» (1602) – is autobiographical notes that created a general image of the representative of a such occupation as a dance instructor.

Italians Caroso and Negri, French canonic Arbeau gave a detailed analysis of the dances of that time but still their explanation are very confused. Incidentally, these dances had not stable forms and changed according to fashion, due to the intervention of society in choreography. Almost every court lady tried to develop her own theory according to her abilities, by virtue of which the refined manners combined with more or less frequent squats, pauses, large or small steps, and other movements. Unstable lady's flavor completely influenced dancing instructors. Italian courts competed with each other, trying to diversify parties and celebrations arranged by them.

Luxurious holidays, entertainments, ballet performances were firmly established in Paris. The French borrowed Italian dance school which gave rich material for further development of dance. When coming to France Italian artists, poets, musicians, dancing instructors together with the French people organized festivals, created new kinds of theater performances where dance was given a significant role. Thus despite the invitation of a number of Italian musical figures to France it is impossible to overestimate their importance. The main

and motive force that ensures prosperous development of music and dance, was a French folk culture, national melodies, rhythms, the national plastic arts.

Italian salon dancing in France took more subtle forms according to the spirit of the French aristocracy. Appearance of these dances have started during the reign of the Valois dynasty. This epoch was the age of court intrigues and amorous adventures, was very favorable for the development of choreography. Permanent balls were held at court aiming at a desire to please the women, to please their tastes. The interest of only the French court but also the middle class caused emergence of a dance teacher and printed manuscripts.

French choreographers and theoreticians helped a lot in dance culture development, creation of new dance forms, strict dance canonization. Research and theoretical generalizations created by them formed the basis of almost all books about dance which appeared later. Among the famous French theorists special place belongs to Thoinot Arbeau which edited in 1588 volumetric work "Orchésographie". In the work the author described in detail not just dance of the second half of the XVI century but earlier dance forms, paying great attention to the classification of branles. Thoinot Arbeau set in details dance composition and types of cross-cuts and movements, manner of performance, peculiarities of costumes and accessories.

Poetic atmosphere of dancing does not interfere with their practical purpose.

Arbeau says: "If you want to get married, then remember that your beloved may be easily conquered during the dance. Not only that! Remember that dance is created for the lovers to check if they are healthy. After dancing a kiss is allowed, kiss each other for the purpose to feel if the breath is healthy and fresh and whether odor is absent, known as "sheep's breast". Dancing served as a so-called sanitary inquiry.

Dancing that had great success in society turned to change their austere character during Catherine de Medici. She obviously inherited Italian blood: she chose a light jumps and cheeriness in dances. Instead of pavane everybody began to dance galliard and volta during which men do jumping that once were not

allowed. This contributed to a change of fashion: the destruction of long dresses, replacement of heavy fabrics to lighter ones to outline shapes.

Gradually there was formed a set of dance techniques from a number of obligatory rules, the dance became more and more theatrical. Professional dancing instructors rehearsed certain cross cuts beforehand and figures with some nobles and stage movements of dancing groups and spectators were the other courtiers. Figure dance organized as drawing geometric shapes (Balla-fihurato) is the main form of court arts. It is characterized by synchronic movements, rhythmic clarity, rebuild of figures and matching the rhythm of the verse and musical accompaniment.

A minor factor caused the development of dance technique. In those days, knitted stockings were not yet known, at those times only stockings made from cloth were worn. Attempts to make them tightly outline the shapes were not successful. Finally, during the reign of Francis I there were invented the knitting stockings made from yarn. Henry II was the first who at his daughter's wedding day came to ball in silk stockings. Once together with the long trains, this ladies' toilet accessory was not important and unnoticeable. When the leg was tightly covered by stockings, there became vivid beautiful lines of the leg, most ladies that want to display grace of their legs, were willing to meet the figures, through which could be seen shoes and skin-tight legs. That way were set slower tempo with jumps and turns, in which, as if inadvertently, skin-tight ladies' legs were put out. The advantage of the new footwear was obvious, and it quickly spread throughout Europe. Due to these inventions, it was possible to sew dresses with short skirts for "ballet" interludes. For the development of dance technique it was a step forward. (Thus, at the court of Mary of Hungary during one play ladies were dressed as nymphs in knee-length. The ladies in short dresses were said dressed "like nymphs").

Great contribution to dance as public entertainment made carnivals and masquerades. Carnivals and Masquerades were dances in masks, and masks in that epoch had a special significance. Ancient stories were often the basis for

masquerades, and the most popular costumes were Moorish, Greek, Albanian, of Harlequin, Piero and Pyerety, dominoes. Half-masks were worn almost all the time, a black half-mask was almost obligatory attribute of everyone who came out of the palace in the evening. Masquerade masks were very rich, with hand embroidery and gems, often with long sharp elongated noses. It was a usual thing to change ladies clothes to men's suits and vice versa. The most magnificent of carnivals were so-called triumphs (trionfi), plays on mythological subjects with skilfully made decorations.

Since the beginning of the XVI century there were famous horse ballets, so-called "carrousel" in which riders on horses pranced to the music, singing and recitation on the background of lush scenery. This festive and carnival cavalcade was something between a sports holiday and masquerade. The origins of equestrian ballet leading to medieval spear-running. Horses were taught to perform to music, and dancing instructors were also to be horsemen and swordsmen.

Especially popular horse quadrille ballets were in France during the reign of Louis XIII and Louis XIV. In "carrousel" Louis XIV came before the people as the Roman emperor with a huge shield in the form of the Sun. This symbolized that the Sun protects the King and consequently the whole France together with him. Hence his nickname was Louis – Sun King.

The beginning of "ballet" era in France should be considered in 1581 when the first real ballet performance took place. Author of the ballet – Italian Baltazarini (born in Piedmont, in France received a nickname Bojuae – "Cheerful handsome"), known at home as a great violinist. Medici has taken him to Paris for the position of court servants, which was available also for the nobles. He brought with him a band of Italian violinists that had great success (playing 5-string violin). They joined the court orchestra. Medici gave task to Bojuae to hold a grand marriage celebration of the king's favorite, the Duke Zhuayeza with Margarita Lotarynhska. Was staged opera-ballet called "Comic Ballet of the Queen" or "Circe and the nymphs." The play lasted from 10 p.m. to 3 a.m.

It was a grand performance with mythological themes and hymns of the royal family, incredibly expensive performance. For the first time the steps were united by some thought and the choreography had some sense, scenes followed one another. The main roles were performed by the French, not the Italians, as it were before.

According to the spirit of the time there was created a school that has identified the movement, expression and rhythm – elements necessary for aesthetic dance. Kings of different countries were big fans of dance, and their courtiers were forced to learn the art of his beloved lords, to add to his dancing external and internal beauty, to give the appearance that could please not only themselves, but also the present. Society was critical of artists and new dance techniques that underwent constant development. Taste of the society demanded chaste form and strictly condemned any kind of redundancy, ephemeral "experience" and the mood incomprehensible to the authors' themselves.

Average differentiation of people's (peasant) and court (aristocratic feudal) dance that began in the Middle Ages, continued throughout the Renaissance. This process went slowly and was associated with the further stratification of society and from here following the lifestyle differences between ordinary people and the nobility. If folk dances retain their laid-back, gruff character, court dance becomes more solemn, measured, somewhat mannered. In XV century court finally broke choreography which had any traits peculiar to folk dance. Court dance movements are becoming more and more cautious. Perform a fun beer is considered obscene, hopping movements were removed from saltarello. This was caused by several factors. Firstly, lush and heavy dress of lords excluded energetic, tense movements, sudden jumps. Secondly, strict regulation of manners, rules of conduct and general dancing etiquette led to exclusion pantomime and improvisational elements from the dance. Deviation from the established canon were considered worthless.

Compared to the Middle Ages dance moves of the High Renaissance were much more complicated. Instead of dancing with choral and linear composition there

appeared (duet) dances that are based on complex movements and figures that constituted more or less to sincere love game. The basis of choreographic pattern is fast changing episodes, movements of different nature and the number of participants.

Of great importance was body posture during the dance. The woman was dancing modestly, easily, gently, with her eyes down. Bending knees, feet were allowed. Easily getting the foot off the floor. Dancers were allowed to make light turns and half-turns, move forward and dual step, step-over, staggering of the body, crossing legs were also allowed. Later dancers began to make a full turn, called the "volt".

In the study of dance culture of the Renaissance, remember that some names of some cross cuts influenced the name of dance in general. For example, the word "branle" meant simultaneously cross cuts and dance; "Volt" – a full twist and dance, which included in its picture the carry (lifting a lady high in the air).

Still the Renaissance dance is much broader simple entertainment. At this time revived the ancient idea of the profound influence of dance on the spiritual and physical well-being. In the Renaissance believed that beauty lies in the harmony of dance forms in the animated lines. Dance, as in ancient times, became the animated plastic act, poem of the life. It was necessary to give meaning to each step, inspire each movement. Thus, the dance developed a unity of nature and the severity of connected movements with dimensional movements. As such, the dance began to be recognized as the noble art.

On the pages of numerous dance treatises dance is often defined as not pure plastic but the way of reflection of spiritual movements. "As for the highest perfection of dance, it is to improve mind and body and bring them in the best location which is only possible" – wrote in one of his works French music theorist, philosopher, physicist and mathematician M. Mersenne. From the middle of the XV century it was understood that the forms and movements of the human body reflected spiritual mood. New demands to the dance began to be put forward. Make sounds is not to "sing." Also, each range of wacky, unregulated

movements was not recognized as dance any more. Everyone could dance, but not everyone could perform a dance. Often dance, as in ancient times, provided cosmological significance. Not accidentally the clergy displayed interest in and awareness of matters of dance arts – abate de Pure, canonic Arbeau, a priest Menetriye.

During the Renaissance in the courts of European noblemen have developed a dance suite. It consisted of a slow solemn dance (branle, bass dance, coranto) and merry dance.

At the end of XIV-XVI centuries the basic features peculiar to European dance music began to form: regular rhythm, accent, structural periodicity, squareness, homophonic composition, song melody. Finally they crystallize further on in XVII-XVIII centuries.

It should be mentioned that melodic beginning for the first time started to dominate the musical fabric of the organization. Flexible, singing, melody internally organized in which clearly perceptible smooth song start, subjugates all other elements. It is tolerated in the top voice. Of course, from the point of view of modern hearing this music is still even more "empty" and firm in harmonious relation, expressive melody devoid of smoothness and flexibility, which we find in the later art.

Tradition of purely instrumental accompaniment of dance that originated in the late Middle Ages, receives further development – dance music is mainly instrumental. The main influence on the structure and other features in manifesting choreography, which is characterized by increasing consistency and frequency movements of the dancers. However, genetic forms of communication with the song for a long time is kept in instrumental dances that do not involve vocal performance.

In addition, the dance rhythms penetrate the genres of instrumental music just for listening. In this dance, devoid of applied role in everyday life, in fact significant complication musical language, the role of cross-cutting

development, is a violation of periodic structures of dance sequences, polyphonic techniques.

The new attitude to dance in the Renaissance times caused numerous dance genres.

Judging by the names of plays placed in different musical meetings, practical guidance and treatises, the picture is extremely varied. However, on the advent of individual dances from different sources often contain information that contradict each other. Some dances quickly out of fashion; Others appearing in one century, remain important in another (for example, saltarello, bass dance, branle), some of them eventually change the nature and style of choreography.

Summing up the work, it should be noted that:

1. To identify the genesis, morphology and semantics of dance culture of the Renaissance, it became necessary to use cultural approach, which focuses on the systematic understanding of culture, for the consideration of any phenomenon of artistic culture in context, in all its richness and diversity of connections and interdependencies of the other elements of cultural whole.
2. From the point of cultural studies, dance as a culture phenomenon that goes beyond their own artistic and aesthetic sphere into the sphere of gaming, ritual and ceremonial etc.).
3. Regarding syncreticity of dance arts it is important to pay attention to the driving force of the rhythm – the motor component in musical perception.
4. The relationship of dance and music is also reflected in the concept of synaesthesia, the theory of intonation, which as one of the sources of melodic intonation was a "gesture of intonation" "intonation plastic."
5. The deep connection between music and dance is being built at the confluence of sound and intonation of plastic art, and the main link here is rhythm. Therefore, as a phenomenon of dance culture may be, on our opinion, defined as a a form of organization of plastic art intonation in the cultural space.

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