

Ch. Annette Jones



A RENAISSANCE CHILDREN'S DAY

Presented by the Manitoba Orff Chapter

Friday, May 5, 2000

Fort Garry United Church



THE SPITUNES

Carolyn Boyes

Jewel Casselman

Pamela Fast

Krista Johnston

Marcelline Moody

Morna-June Morrow

Alice Russell



Carolyn Boyes welcomes you to Orff Children's Day 2000. Two of her favourite things to do are to sing and spend time with young people like you! For several years she taught music at École Lansdowne and loved it. This year she has been studying music, singing with the *Manitoba Opera Chorus*, teaching Orff classes, conducting the *Winnipeg Boys' Choir*, and playing various sizes of recorder in *The Spitunes*. She hopes you will have a great day visiting "A Renaissance Market Day"!

Jewel Casselman has studied violin, voice, piano, guitar and flute. During elementary school she had one year of recorder and loved it! She has self-studied six sizes of recorder from soprano to bass. Besides playing in *The Spitunes*, she also sings in Westworth United Church Choir. She has taught music in St. Vital and St. Boniface Schools. Currently she teaches 3-7 year olds enrolled in the *Music For Children Carl Orff Program* for the University of Manitoba. This summer she will be teaching the Level I Recorder session for the U. of M. Orff Certification Program. Her husband plays trumpet in the Winnipeg Symphony Orchestra, and her two daughters, Adara and Emily are involved with music.

Pamela Fast has enjoyed making music at the piano from an early age and played flute in a school orchestra. When she finished high school, she realized that she had learned a lot about music from many excellent teachers, and so decided that she would become a music teacher and help children learn about music. She used to teach in Fort Garry and St. James School Divisions but now she is staying home looking after her eight-month old son, Simon. She enjoys singing and accompanying choirs and playing in *The Spitunes*. She is really looking forward to working with all of you today.

Krista Johnston took Orff lessons at school when she was a child, learned to play the recorder, and later, the flute in high school. She loved singing in choirs and also learned to play the piano. At university, she delved into all kinds of music and particularly enjoyed learning about the history of music. This past year she taught music at Bannatyne School where she learned a lot from her students and really enjoyed working with them. She is the newest member of *The Spitunes* and she hopes you will all enjoy exploring the music, costumes and history of the Renaissance today.

THE WONDERFUL WORLD OF THE RENAISSANCE

Music was recognized as one of the necessary accomplishments of the Renaissance period. Educated people were expected to know about musical theory, how to sing and dance and to play several instruments.

INSTRUMENTS OF THE RENAISSANCE

Around 1500, the Renaissance period developed the concept of a "consort" or family of musical instruments in various sizes. The 16th century provided a feast of recorder repertoire both for use in the church as well as in incidental music to theatrical plays. With the development of the printing press, both amateur and professional musicians were able to purchase published music for recorder consorts.

NEAT WEBSITE ON MEDIEVAL AND RENAISSANCE INSTRUMENTS

If you want to learn more about Medieval and Renaissance musical instruments, many of which include great photographs and sound clips, check out this website at: www.s-hamilton.k12.ia.us/antiqua/instrumt.html

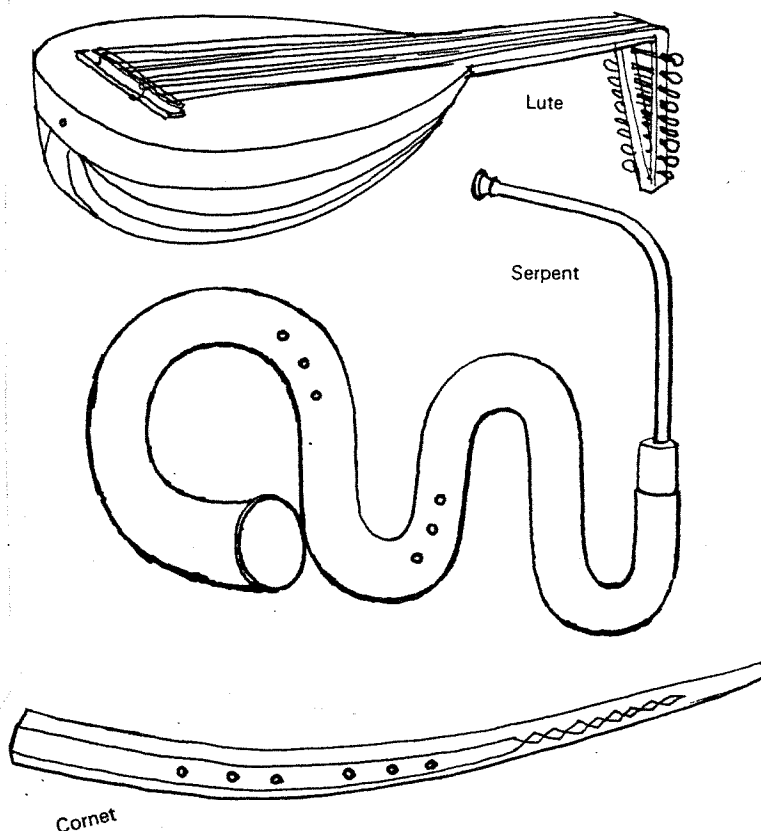
Bagpipes
Dulcian
Harp
Kortholt
Organetto
Rackett
Sackbut
Shofar

Bladder pipes
Dulcimer
Harpsichord
Lizard
Percussion
Rauschpfeife
Schalmei
Transverse Flute

Cornamuse
Gamba
Hirtenschalmei
Lute
Pipe and Tabor
Rebec
Serpent
Viol

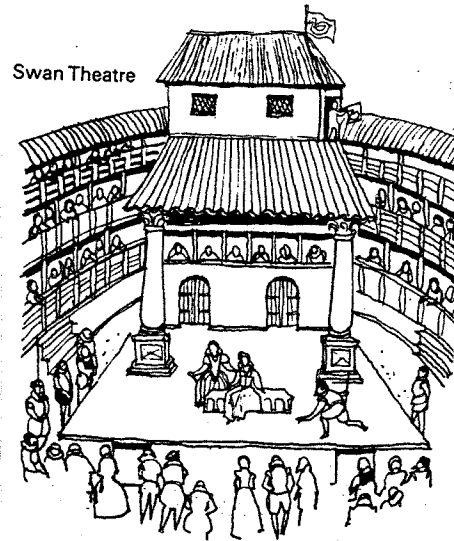
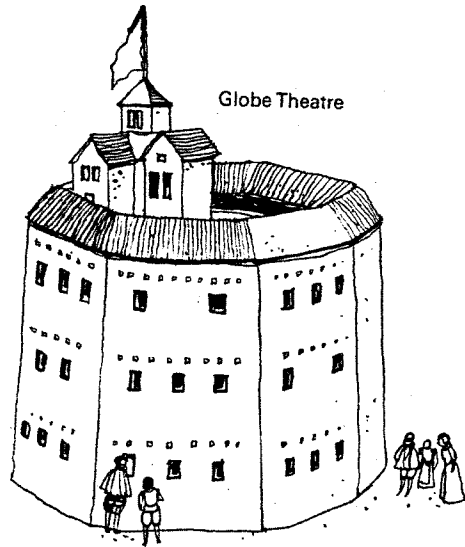
Crumhorn
Gemshorn
Hurdy-Gurdy
Mute Cornett
Psaltery
Recorder
Shawm
Zink

Hurdy-gurdy player with pipe and tabor in background.



SHAKESPEARE'S GLOBE THEATRE

People living in the Renaissance loved to be entertained with plays and music. Check out the model of the famous Globe Theatre in London, England.



Pipe and tabor



Mummers



Strolling Players Performing in an Inn-yard

DANCES OF THE RENAISSANCE

One of the most important sources for Renaissance Dancing was the book "*Orchésographie*", published in 1588 by Arbeau. His book included the music and detailed descriptions of the dance steps for such dances as the Pavane, Galliarde, Basse Dance, Bransle etc.



Belle qui tiens ma vie

Arbeau (16th century)

Slowly

2 3 4 5 6 7 8

Sopr. 1

Sopr. 2

Alto/
Tenor

Tenor

Bass

9 10 11 12 13 14 15 16

S 1

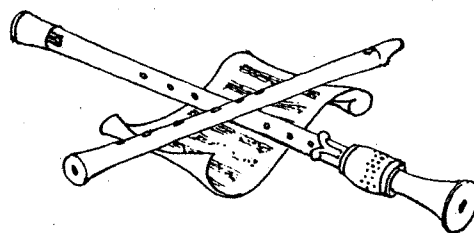
S 2

A/T

T

B

on repeat



SELLENGER'S ROUND

Round Dance - men on left, ladies on right

- I **A** "Hands-all" -- (all holding hands), 8 steps clockwise, 8 counter-clockwise
 B1 4 steps into centre, 4 steps back (begin with R)
 C1 Partners facing, "set and turn" (begin with R foot & turn to the R)
 B2 4 steps into centre, 4 steps back (begin with R)
 C2 Partners facing, "set and turn" (begin with R foot & turn to the R)

- II **A** "Siding" -- change places with partner, first passing R shoulder,
 then passing left shoulder
 B1, C1, B2, C2 -- same as above

- III **A** "Arming" -- (wrists crossed) -- change places with partner,
 R wrists crossed first, then L wrists crossed
 B1, C1, B2, C2 -- same as above

- IV **A** "Tour de main" -- (hands lightly touching, raised to shoulder level)
 full circle, R hands first, then L hands
 B1, C1, B2, C2 -- same as above

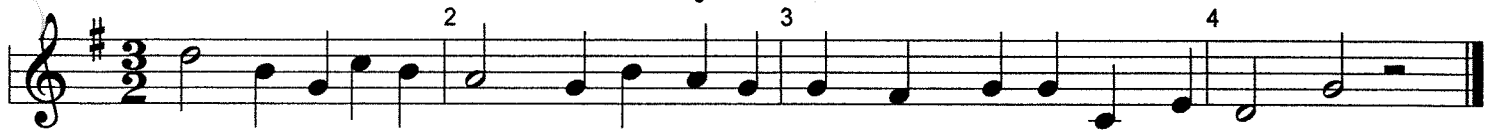
- V **A** "Round" -- (holding hands, make full circle) -- clockwise first, then
 counter-clockwise

- VI **A** "Cake Figure" -- (four steps diagonally towards centre, four steps
 diagonally back, ending up on partner's right). Men make "Cake
 Figure" first ending on ladies right, then ladies make "Cake Figure"
 ending on men's right, in original position
 B1, C1, B2, C2 -- same as above

- VII **A** "Hands all" -- (all holding hands) 8 side slips clockwise, 8 counter-
 clockwise
 B1, C1, B2, C2 -- same as above



Early as I me Walked



Ear - ly as I me walk - ed up - on a May morn - ing, I heard a Byrd sing.

Now is the Month of Maying

?Thomas Morley, 1557 - 1602

