Gaïta

Whatsoever ye wyll - Dance in the 15th Century

1.	Duchesco	Ballo	Chris Elmes for choreography by Ebreo
2.	Legiadra	Ballo	Ebreo (PnG), arranged CE
3.	Chirintana	Balleto	Chris Elmes for choreography by Ebreo
4.	Colonese	Ballo	Ebreo (PnG), arranged CE
5.	Voltati in ça rosina	Ballo	Ebreo (PnA), arranged CE, CW & AC
6.	Giloxia	Ballo	Ebreo (PnA)
7.	Pizochara	Ballo	Ebreo (PnG), arranged CE
8.	Belreguardo	Ballo	Domenico (PnD), arranged CE
9.	Piva		Anon. ‘Saltarello’ (no. 1) from London BL
10.	Phoebus	Bassadanza	Anon. ‘Bel fiori dança’ from Faenza
11.	Saltarello		Cornazano (Rvat) tenor ‘Cançon de pifari’, arranged CE
12.	Damnes	Bassadanza	Cornazano (Rvat) tenor ‘Collinetto’, arranged CE
13.	Filles a marier	Basse danse	Brussels, arranged CE
14.	Bugill		Gresley melody ‘Attendans’, arranged CE
15.	Tamrett		Gresley melody ‘Bayonne’, arranged CE
16.	Whatsoever ye wyll		Gresley melody ‘La Duches’, arranged CE
17.	Aras		Gresley melody (illegible title), arranged CE
18.	Egle		Gresley melody sub-titled ‘This enderis day’, arranged CW & AC
19.	Pavane La Venissiene		Gervaise Quart Livre, re-arranged CE
20.	Galliard		Gervaise Sixieme Livre

Gaita is Old Occitan for 'watchman' - such as a guard of town walls who was usually equipped with a horn or a shawm for raising the alarm. The Gaita is a stock character in the genre of Medieval French song called the 'Alba' (dawn song). He guards a tower where two lovers spend the night and alerts them of any intruders (usually the jealous husband). The same word in English became the 'Waite' - a member of a town band. The association with loud instruments also led to the current use of Gaïta as the name of a North African shawm and for some Spanish and Balkan bagpipes.

GMMCD02

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Gaïta

Chris Elmes	Bagpipes in D (Julian Goodacre), bagpipes in G (Jon Swayne), medieval fiddles (Chris Elmes), citole (Chris Elmes), medieval lute, percussion
Cait Webb	Gothic harp (Winfried Goerge), soprano and alto shawms (John Hanchet, Robert Cronin), percussion
Andrew Casson	Medieval lute, citole, recorder, percussion

Sources

London	Lo.	London BL Add. 29987
Faenza	Fa	Codex Faenza, Biblioteca Comunale, 117
Domenico de Piacenza	PnD	Paris BN, Ital. 972
Antonio Cornazano	Rvat	Biblioteca Apostolica Vaticana, Capponiano 203
Guglielmo Ebreo	PnG	Paris BN, Ital. 973
Ebreo (Giovanni Ambrosio)	PnA	Paris BN, Ital. 476
Brussels	B	Brussels, Bibliothèque Royale de Belgique, ms. 9085
Gresley manuscript	Gres	Derbyshire Record Office, D77 box 38, pp. 51-79
Claude Gervaise	Gerv	Quart livre de danceries, 1550 Sixieme livre de danceries, 1555

Dance in the 15th Century was a central part of courtly life. Large events - such as weddings, royal visits, and tournaments - would always include dancing among the festivities; all courtiers were expected to know how to dance; employing the finest musicians was a symbol of prestige. It is the earliest time for which we have surviving treatises by famous dance masters.

In Italy, the most important sources for dance were written by Domenico de Piacenza, Antonio Cornazano and Guglielmo Ebreo (later to change his name to Giovanni Ambrosio). These include music and choreographies for more than 50 dances, as well as discussion of theory and technique. The music provided in the treatises gives a single line. According to circumstances this might have been played (and elaborated) on solo instrument such as harp, or be the basis for two-, three-, or four-part improvisations or compositions for multiple instruments, in particular for loud wind instruments such as shawms and bagpipes. Ebreo (PnG) suggests as an ‘experiment to find a good dancer’ one should have the tune played alternately on shawm, organ, lute, harp and pipe and tabor, and the dancer adapt their style to the timbre of the instruments.

The dances fall into two styles. The first style, ‘balli’ (tracks 1-8) , are distinguished by a formal structure in distinct sections (often of differing tempo) with step patterns closely aligned to the music, which has been composed specifically to fit. The second style is typified by ‘bassadanza’ (tracks 10 and 12), where a step sequence is provided requiring music of a continuous tempo and specific duration, but not otherwise closely matched in pattern. In a similar vein are the ‘piva’ (track 9) and ‘salterello’ (track 11) - free dances also performed to a single (more lively) tempo. In fact, only Cornazano (Rvat) provides actual music for these styles, giving examples of the ‘best and most used’ tenors for bassedanza and salterelli, whose names do not correspond to any particular dance. However other contemporary sources provide further examples of these styles (Lo, Fa). In particular the Burgundian manuscript (B) provides a large number of ‘basse danse’ tenors and their corresponding choreographies (track 13).

Dances in the ‘balli’ style are also described in an English manuscript of the late 15th century (Gres). We have previously recorded the eight tunes from this source for which explicit dance instructions are given (CD - Eschewynge of Ydlenesse). Here, we present the remaining five melodies (tracks 14-18), and in the accompanying dance booklet have suggested how they could be matched to some of the remaining dance descriptions which otherwise lack music. Moving into the 16th century, the combination of bassadanza and salterelli - a stately dance followed by a lively one - seems to have been gradually replaced by the pavane and galliard (tracks 19 and 20).

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Recorded and Mastered by Chris Elmes - Spring 2008
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Whatsoever ye wyll

Dance in the 15th Century

1. Duchesco	1:41
2. Legiadra	3:54
3. Chirintana	4:00
4. Colonese	2:48
5. Voltati in ça rosina	2:17
6. Giloxia	2:23
7. Pizochara	3:12
8. Belreguardo	2:53
9. Piva	4:28
10. Phoebus	2:51
11. Saltarello	1:56
12. Damnes	1:55
13. Filles a marier	1:41
14. Bugill	2:29
15. Tamrett	2:25
16. Whatsoever ye wyll	1:49
17. Aras	2:02
18. Egle	2:05
19. Pavane La Venissiene	3:03
20. Galliard	1:36
Total Playing Time	51:28