

Schola Cantorum Basiliensis

Study Day

The moresca in the long 16th century: spotlights on vocal repertoire and dance techniques

in cooperation with
Musikwissenschaftliches Seminar der Universität Basel



Universität
Basel

Friday, 26 April 2024, 9:00 – 17:00

Musikwissenschaftliches Seminar, Universität Basel, Vortragssaal, Petersgraben 27, Basel
free admission

09:00	Introduction
09:15	Hanna Walsdorf (Universität Basel): Moresca, morisque, morischgien tanz – terminological coordinates between music and dance
09:45	Martina Papiro (Schola Cantorum Basiliensis): What insights can be provided by iconography?
10:15	<i>Break</i>
10:30	Hubert Hazebroucq (Conservatoire Régional de Paris): Moresche dance techniques from sources of c. 1480–1610 (Introduction 30' & workshop with students 90')
12:30	<i>Lunch break</i>
13:30	Gabriele Miracle (Amelia, I): The Neapolitan moresca (Introduction 30' & workshop with students 90')
15:30	<i>Break</i>
16:00	Presentation from the workshops and concluding discussion
17:00	<i>End</i>

Contact / information:

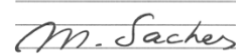
Dr. Martina Papiro: forschung.scb.hsm@fhnw.ch

Prof. Dr. Hanna Walsdorf: hanna.walsdorf@unibas.ch

Active participation is encouraged, please contact us to receive the selection of sheet music.

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MAJA SACHER-STIFTUNG





Moresca dancers. Costume book of Christoph Weiditz, ca. 1535–1540, pp. 107–8. Germanisches Nationalmuseum Nuremberg <https://dlib.gnm.de/item/Hs22474/274>

The moresca is a widespread dance and term in the Renaissance. However, what is referred to as “moresca” in the various regions and contexts is so heterogeneous that it defies a standardised definition. It is precisely because of these characteristics that the moresca is interesting for an examination within the framework of historically informed musical practice. The aim is to find a way of dealing with gaps in knowledge, problematic terms and cultural attributions and, not least, with polyvalences.

On this study day, two very different case studies will illustrate possible approaches: The dancer and musicologist **Hubert Hazebroucq** deals with the reconstruction of dance techniques for the moresca, based on Arbeau’s *Orchésographie* and Italian sources as well as related dances from the prints by Susato, Phalèse, and Praetorius. The percussionist **Gabriele Miracle** examines the relationship between the Neapolitan moresca and the African communities of the time in Naples and its significance for the musical realisation of this repertoire. Both case studies will also be practically explored together with the participants.

As introduction, **Hanna Walsdorf** will contextualise conceptual inconsistencies. And shifts in musical and choreographic aspects of the moresca; **Martina Papiro** will prepare an input on the iconography aspects of the moresca for the two case studies in order to illustrate the questions raised using image sources.