

Mu 102: Principles of Music

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Borough of Manhattan Community College

Fall 2018

Sections 0701 (MW 7:30-8:45a) and 2001 (TTh 8:30-9:45p)





Recap

- Not all musical sounds are music
 - Shakuhachi
 - Calls to prayer
 - Traditions that don't consider those sounds to <u>be</u> music
- Flow

The Baroque attitude

- Belief (and expectation that) music can express a wide range of emotions, not just accompany dancing or religious services
 - Word painting, affect, moving the listener's emotions

Key

Tempo

Rhythms

Melodic figures

The Residenz of the Prince-Bishop of Würzburg, built 1720-44



The madrigal

- Secular vocal music (not religious)
- Entertainment for noblemen
- Composers try to depict the meaning of individual words, not just their overall mood
- Music imitates spoken language, sensations, and emotions music as imitation of the real world

Claudio Monteverdi (1567-1643)

- Worked as a court musician in for the Gonzaga family in Mantua, Italy
- Well-known across Europe due to publishing of his works
- Moved up from performer (1590) to *maestro di cappella* (1601)
- *Maestro's* duties: teach voice lessons, conduct ensembles, compose music, play violin
- Composed his first opera in 1607: Orfeo





Claudio Monteverdi (1567-1643)

- Monteverdi composed secular music at the duke's court and sacred music at the cathedral
- 1613: became the *maestro di cappella* at St. Marks Cathedral in Venice
- Allowed to freelance and solicit patronage from the aristocracy of Venice



St. Marks Cathedral, Venice, Italy

Claudio Monteverdi (1567-1643), "Sì, ch'io vorrei morire" (1603)

- Language: Italian
 - Translation: "Yes, I would like to die"
- Instrumentation: 5 voices (all male) a cappella
- Genre: madrigal
 - Madrigal sophisticated vocal polyphony that seeks to mirror and intensify the imagery and emotional content of a poem
 - Word painting or madrigalism translating the meaning of the words into musical sounds
- Music allows for multiple layers of communication simultaneously

Sí, ch'io vorrei morire, ch'io vorrei morire, ch'io vorrei morire. "Sigh" figure

Yes, I would like to die,

Homorhythm



ora ch'io bacio, Amore, la bella bocca del mio amato core.

Ahi, cara e dolce lingua, (Datemi tant'umore) datemi tant'umore, che di dolcezz'in questo sen m'estingua!

Ahi, vita mia,
a questo bianco seno,
deh, stringetemi fin ch'io venga meno!
a questo bianco seno,
deh, stringetemi fin ch'io venga meno!
a questo bianco seno,
deh, stringetemi fin ch'io venga meno!
(Ahi bocca, ahi baci, ahi lingua)

Ahi bocca, ahi baci, ahi lingua; torn' a dire:

"Sí, ch'io vorrei morire!"

Love, now that I kiss the beautiful lips of my beloved sweetheart.

Ah, dear, sweet tongue, Give me kisses so moist That I perish from their sweetness upon her breast!

Ah, my life, please crush me To your white bosom until I faint! Dissonance

Each voice echoes the previous (imitative polyphony)

Palestrina-like smooth polyphony and imitation

Ah, lips, ah, kisses, ah tongue, I say once more:

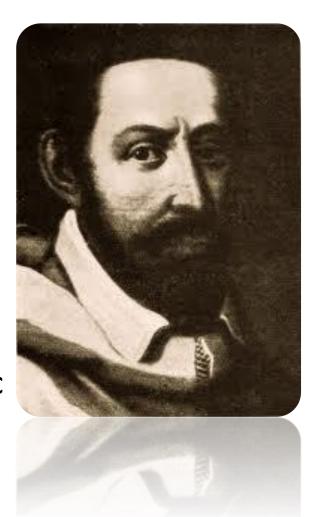
"Yes, I would like to die!"

Polyphony gives way to homorhythm





- Divergence of secular and sacred styles
 - Sacred music preference for more conservative sound (later composers imitate Palestrina)
 - Secular music more experimental
- Giovanni Artusi (c. 1540-1613)
 - From Bologna, Italy
 - Conservative music theorist
- Dissonances are the "problem" in Monteverdi's music



The Artusi-Monteverdi controversy

- Monteverdi calls his style "the second practice" (seconda pratica) – it is different from the "first practice" of Palestrina
- Text is mistress of the music, not its servant
- Monteverdi justifies his musical decisions in the name of text expression and imitation of reality

This new style of music is best appreciated "by loftier spirits with a better understanding of true art [than by people like Artusi]."

-Monteverdi's brother, 1605

Homework and reminders

- No online discussion this week
 - Music and disability begins on Monday
- Assigned reading for next class is available online: concert going and concert programs
 - Topic: careers of different composers
- Midterm exam: October 31
 - Factual and listening-based questions

End quiz

- 1. Monteverdi only composed sacred music.
 - a) True b) False
- 2. Madrigals are usually sung in Latin, and Catholic Church music is usually sung in the local language spoken by people who lived in the area.
 - a) True b) False
- 3. Name another composer we've studied in class or online this semester who lived during the Baroque period.