

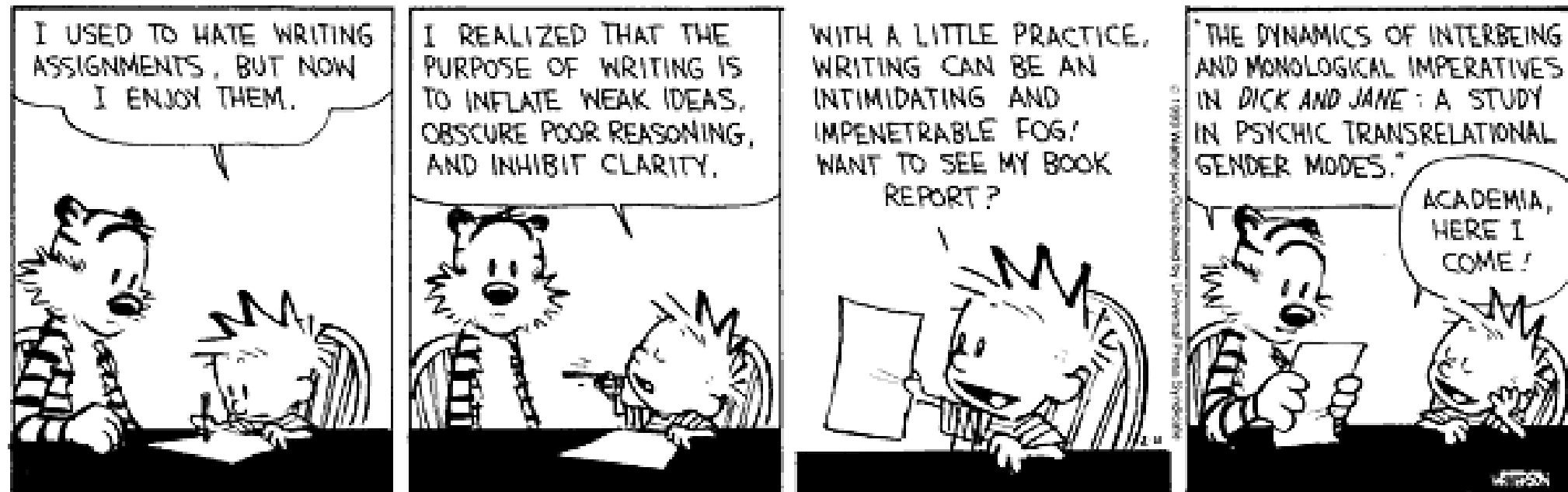
Mu 102: Principles of Music

Borough of Manhattan Community College

Instructor: Dr. Alice Jones

Fall 2019

Section 0701 (MW 7:30-8:45a)



Recap: Roundtable takeaways

- Many musicians begin training at an early age (but not all), and not all come from musical families
- Understanding how much (or how little) you know about the world of (classical) music
- “Music” is difficult to define – there are many ways to think about it and make it
- Different cultural groups use different kinds of metrics of success
 - Social media doesn’t matter to everyone
- Familiarity/comfort zone (and its neural pathways) shape our taste
- “Greatness” requires good PR, being elevated by others, being well-known

Recap: Roundtable takeaways

- Organize your thoughts ahead of time
- Put out more ideas instead of censoring yourself
- Try different ways of thinking
- Listen to not only what is said but how it's said
- Ask questions
- Take notes; write when you have the impulse to interrupt
- Approach it like it's a positive experience

Recap: Ethnomusicology (Quickfire #5)

- Rap
- NYC subway performers
- a family in Theth (a small village in Albania) who makes music by blowing on leaves
- Spanish songs in Latino communities
- Music of Yemeni Jews (a group being removed from their homeland)
- Music played in Starbucks/coffee houses (issues of mood-setting, where people spend a lot of their time)

Recap: Careers in music...

Similar to...

- Lawyers
- Liberal arts
- Business administration
- Finance
- Scientist
- Childhood education
- Human services

Don't (?) need / Are dissimilar to...

- Math
- Working with children
- Fewer opportunities for work in music
- More opportunities for individual choice/creativity in music
- Neuroscience *applies* music; music *applies* neuroscience

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

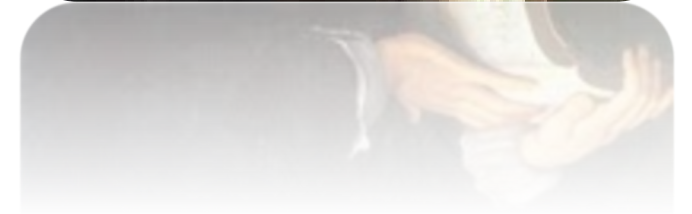


Genre: The madrigal

- 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

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!"

Yes, I would like to die,

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!

Ah, lips, ah, kisses, ah tongue, I say
once more:
"Yes, I would like to die!"

Homorhythm

Dissonance

Each voice
echoes the
previous
(imitative
polyphony)

Palestrina-like
smooth polyphony
and imitation

Polyphony gives
way to
homorhythm

The Artusi-Monteverdi controversy



- 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

Music criticism

- Each group will receive an example of music criticism
- What are the author(s) main ideas? (What do they like? What do they dislike?)
 - You may need to infer these based on what they *don't* say
- Turn your music criticism (or its general ideas) into a silent film that you can act out
 - One person in your group may narrate

Homework and reminders

- 5 remaining classes – all assigned reading is online:
 - W Nov 27: censorship (less than one page)
 - M Dec 2: Romantic era
 - W Dec 4: 20th century (Impressionism and Expressionism)
- Writing #4 (Music criticism) due Dec 4
- Concert Response #2 due Dec 11
- Course evaluations through Dec 12 (online)