

Attendance/reading Quiz!



# 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 be 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

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

# 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.