Mu 101: Introduction to Music

Instructor: Dr. Alice Jones

Queensborough Community College

Fall 2018

Sections F2 (T 12:10-3) and J2 (3:10-6)

Recap

- Not all musical sounds are music
  - Shakuhachi
  - Calls to prayer
  - Traditions that don't consider those sounds to <u>be</u> music
- Flow
- Those of you who participated in the peer critique last week did an awesome job providing each other with constructive criticism and turning this class into an academic community
- Analysis 1 Essays
  - Can resubmit a graded essay as many times as you like – with a new process letter
  - Didn't submit a final draft? 7 more days (-1 point per day; no rewrites)

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 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*

Map of Italy and surrounding regions.

Countries / Regions: GERMANY, SWITZERLAND, FRANCE, AUSTRIA, SLOVENIA, CROATIA, HUNGARY, BOSNIA AND HERZEGOVINA, SERBIA, YUGOSLAVIA, MONTENEGRO, ALBANIA, ALGERIA, TUNISIA, ITALY

Italian regions: VALLE D'AOSTA, PIEDMONT, LOMBARDY, TRENTINO-ALTO ADIGE, VENETO, FRIULI-VENEZIA GIULIA, EMILIA-ROMAGNA, TUSCANY, MARCHE, UMBRIA, LAZIO, ABRUZZI, MOLISE, APULIA, CAMPANIA, BASILICATA, CALABRIA, SARDEGNA, SICILY

Swiss cantons: VAUD, VALAIS, TICINO, GRAUBÜNDEN, BERN, ZÜRICH, LUCERNE

German/Austrian regions: BADEN-WÜRTTEMBERG, BAVARIA, ALSACE, TIROL, KÄRNTEN, STEIERMARK, OBERÖSTERREICH, NIEDERÖSTERREICH

Hungarian counties: VAS, ZALA, VESZPRÉM, FEJÉR, SOMOGY, TOLNA, BARANYA, BÁCS-KISKUN, CSONGRÁD, PEST, HEVES, NÓGRÁD

Croatian/Bosnian regions: PRIMORJE-GORSKI, ISTRIA, LIKA-SENJ, ZADAR, ŠIBENIK-KNIN, SPLIT-DALMATIA, SISAK-MOSLAVINA, KARLOVAC, OSIJEK-BARANJA, SERBIAN REPUBLIC, FEDERATION OF BOSNIA AND HERZEGOVINA

Seas: Ligurian Sea, Mediterranean Sea, Tyrrhenian Sea, Adriatic Sea, Ionian Sea

Cities: Munich, Salzburg, Budapest, Bratislava, Győr, Székesfehérvár, Szombathely, Zalaegerszeg, Kaposvár, Szeged, Besançon, Geneva, Bern, Zürich, Lucerne, Innsbruck, Graz, Klagenfurt, Maribor, Celje, Kranj, Zagreb, Novo Mesto, Bjelovar, Novi Sad, Novi Beograd, Sarajevo, Zenica, Mostar, Tirana, Turin, Novara, Milan, Bergamo, Brescia, Verona, Padua, Venice, Trieste, Trento, Belluno, Pordenone, Parma, Piacenza, Mantua, Rovigo, Ferrara, Bologna, Modena, Carpi, Ravenna, Forlì, Rimini, Genoa, Savona, Cuneo, Asti, Alessandria, Pavia, Vercelli, La Spezia, Livorno, Pisa, Pistoia, Florence, Arezzo, Siena, Grosseto, Pesaro, Ancona, Macerata, Ascoli Piceno, Perugia, Assisi, Spoleto, Terni, Viterbo, Civitavecchia, Rome, Latina, Terracina, Frosinone, L'Aquila, Pescara, Chieti, Teramo, Vasto, Termoli, Foggia, Barletta, Bari, Brindisi, Taranto, Lecce, Potenza, Matera, Caserta, Naples, Salerno, Battipaglia, Agropoli, Castrovillari, Cosenza, Crotone, Catanzaro, Reggio, Messina, Palermo, Marsala, Trapani, Agrigento, Enna, Catania, Syracuse, Ragusa, Gela, Sassari, Alghero, Nuoro, Oristano, Iglesias, Cagliari, Carbonia, Nice, San Remo, Antibes, St.-Raphaël, Calvi, Bastia, Porto-Vecchio, Ghisonaccia, Annaba, Tunis, Bizerte

Corsica (FRANCE): Corsica / Corse
Sardinia: Sardinia / Sardegna
Sicily: Sicilia

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,	Yes, I would like to die,
ch'io vorrei morire,	
ch'io vorrei morire.	
ora ch'io bacio, Amore,	Love, now that I kiss the beautiful lips
la bella bocca del mio amato core.	of my beloved sweetheart.
Ahi, cara e dolce lingua, (Datemi	Ah, dear, sweet tongue,
tant'umore)	Give me kisses so moist
datemi tant'umore,	That I perish from their sweetness
che di dolcezz'in questo sen	upon her breast!
m'estingua!	
Ahi, vita mia,	Ah, my life,
a questo bianco seno,	please crush me
deh, stringetemi fin ch'io venga meno!	To your white bosom until I faint!
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	Ah, lips, ah, kisses, ah tongue, I say
dire:	once more:
"Sí, ch'io vorrei morire!"	"Yes, I would like to die!"

"Sigh" figure

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

Four roles in group work

Ogre
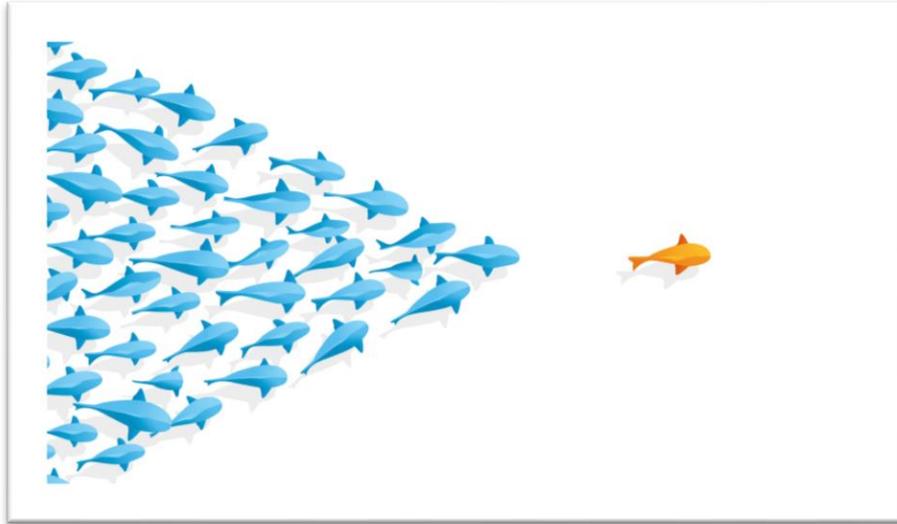
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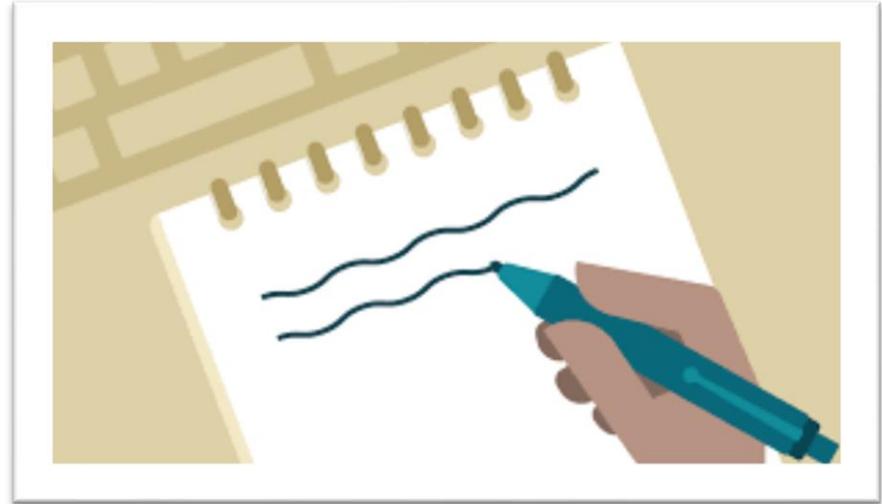
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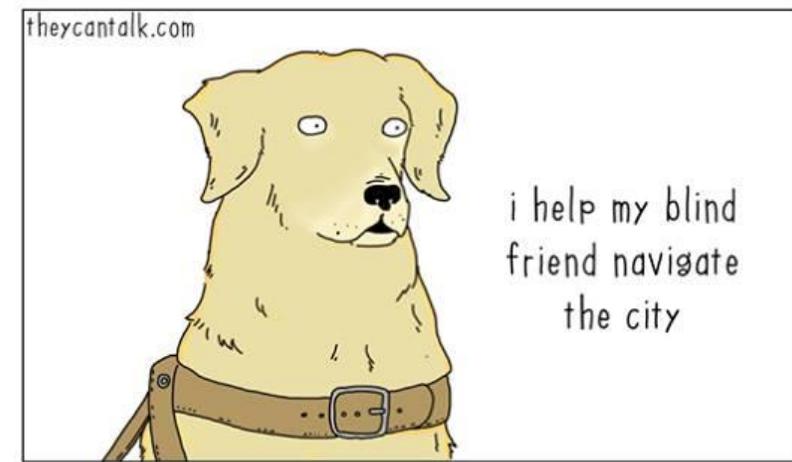
Empath

Group project, Day 2

Continue answering Day 1 questions, as needed.

Decide how you will present your topic next week and practice your presentation: show why this topic was interesting to your group. Do you need access to the computer or need to play musical excerpts? Do you need images to be displayed? Will you act out how different people reacted to this music?

Presentations will be given in class on November 6 (10 minutes each). Each member of the group must write a process letter about their groupwork experience (see assignment prompt).

Reminders

- Our online discussion ends on Sunday (Music and disability)
  - Next discussion begins on Monday (Music and economics)
- Reading for next class is available online: concerts, economics
- Due next class: Group project presentations and process letters
- Analysis 1 Essays
  - Can resubmit a graded essay as many times as you like – with a new process letter
  - Didn't submit a final draft? 7 more days (-1 point per day; no rewrites)

theycantalk.com

i help my blind friend navigate the city

i make sure the airport is safe

i eat shoes
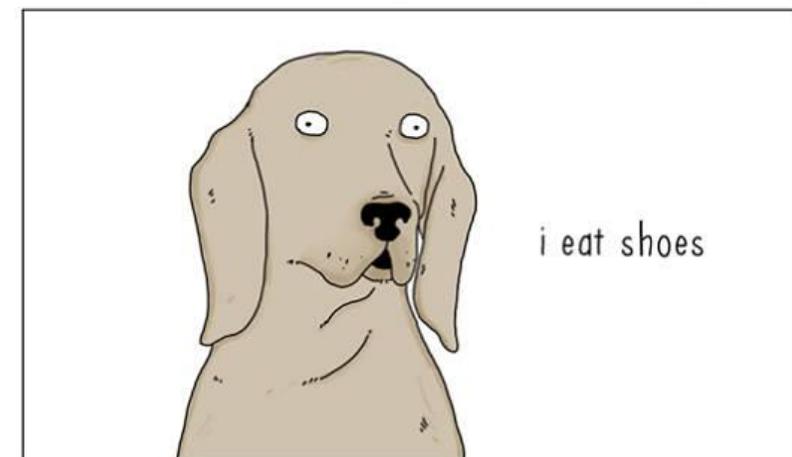
End quiz

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 (besides Monteverdi) who we've studied in class or online this semester and who lived during the Baroque period.