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 be 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
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.
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!”
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
- Scribe
- Challenger
- 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)
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.