

Monteverdi's Tonal Language



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08.04.2010 10:38

Monteverdis Tonal Language

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Monteverdi's Tonal Language:

Monteverdi's Tonal Language Eric Thomas Chafe, 1992 Claudio Monteverdi's sixty year compositional career spans one of the most crucial junctures in Western music Laying the groundwork for harmonic tonality the pervasive musical language of Western culture until the twentieth century Monteverdi's break with the self contained harmonic world of the Renaissance and his confident assertion of human rationality and order through music was a crucial contribution to the emergence of the Baroque style Monteverdi's Tonal Language is a provocative new examination of the theoretical issues surrounding the emergence of early seventeenth century tonality combined with systematic analysis of a wide range of Monteverdi's secular works Eric Chafe argues that the composer's music was rooted in a strong sense of musical logic and a secure grasp of tonality combined with Monteverdi's assertion that music should be dominated by allegory Chafe offers a new framework for understanding the complex historical style and systematic features of the tonal language of Monteverdi's time and the composer's particular version of it Building on Carl Dahlhaus's analysis of emerging tonality in Monteverdi's madrigals Chafe expands the scope of the modal hexachordal system rooted in the composer's work at the time of his fourth and fifth madrigal books In addition to covering text music relationships of a large and representative amount of Monteverdi's music Chafe discusses several unexplored areas crucial to any understanding of the composer's tonal language The two madrigals *Cor mio mentre vi miro* from Book Four and *O Mirtillo* from Book Five illustrate the theoretical features of early seventeenth century tonality Chafe examines the pronounced sense of tonal clarity that distinguishes the Fourth Book of Madrigals and he articulates the tonal styles Monteverdi used as organizing criteria in the Fifth Book In subsequent chapters he demonstrates how the characteristic devices of Orfeo emerge as basic properties of the modal hexachordal system and discusses Monteverdi's creation of ordered reality in *Il Ballo delle ingrate* and the *Lamento d'Arianna* He further argues that the Sixth Book symbolized the interaction of polyphonic madrigal and monody and demonstrates convincingly that the Seventh Book was a milestone in Monteverdi's creative development assuming the characteristics that marked his later tonal style In the Eighth Book the composer set forth a manifesto for the allegorical nature of Baroque music *Il ritorno d'Ulisse in patria* is a mature working out of the potential of tonal allegory Finally in the last three chapters Chafe discusses the tonal allegorical framework aspects of musical characterization and questions of authenticity in Monteverdi's last opera *L'incoronazione di Poppea* BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved

The Cambridge History of Seventeenth-Century Music Tim Carter, John Butt, 2005-12-22 The Cambridge History of Seventeenth Century Music seeks to provide the most up to date knowledge on seventeenth century music together with a vital questioning of the way in which such a history can be told or put together for our present purposes Written by a distinguished team of experts in the field the chapters not only address traditional areas of knowledge such as opera and church music but also look at the way this extremely diverse and dynamic musical world has been categorised in the past and

how its products are viewed from various cultural points of view While this history does not depart entirely from the traditional study of musical works and their composers there is a strong emphasis on the institutions cultures and politics of the age together with an interrogation of the ways in which music related to contemporary arts sciences and beliefs

Monteverdi's Voices Tim Carter, 2024-05-24 Ah alas The faithful shepherd Mirtillo's woeful sigh of unrequited love delivered with outrageous musical dissonances has rung through the ages since the first publication of Claudio Monteverdi's madrigal *Cruda Amarilli* in 1605 But there is far more to the composer's nine books of madrigals than dissonant progressions they are an integral part of the intellectual artistic and practical worlds of creation and performance in Italian musical and literary culture of the late sixteenth and early seventeenth centuries While Monteverdi is also recognized for his operas and sacred works it is no surprise that the madrigal dominated his output through his long career in Cremona Mantua and Venice Author Tim Carter illustrates how the composer's wonderfully witty settings of Italian verse ran the gamut from compositions in the traditional polyphonic style for five unaccompanied voices to those in more modern idioms for one or more singers and instruments Their poets included the major figures of the day Torquato Tasso Battista Guarini and Giambattista Marino as well as the classics not least of all Petrarch with texts that embraced all the current literary genres from lyric through epic to dramatic Monteverdi also repeatedly asked and answered the fundamental question of any musical setting of poetry concerning the relationship between poetic and musical voice's Carter offers a more holistic perspective than has been adopted in the partial studies of Monteverdi's madrigals to date and moves far beyond conventional views of the composer and his work He considers how Monteverdi engaged with poetry with sound and with the performers for whom he was writing As Carter shows Monteverdi was irascible exasperating and prone to error Yet his astonishing musical mind was also inventive playful and capable of the most extraordinary wit producing madrigals that continue to invite new approaches both to their study and to their performance

The Monteverdi Vespers of 1610 : Music, Context, Performance Jeffrey Kurtzman, 2000-01-06 This is a thorough going study of Monteverdi's Vespers the single most significant and most widely known musical print from before the time of J S Bach The author examines Monteverdi's Vespers from multiple perspectives combining his own research with all that is known and thought of the Vespers by other scholars The historical origin as well as the musical and liturgical context of the Vespers are surveyed similarly the controversial historiography of the Vespers in the nineteenth and twentieth centuries is scrutinized and evaluated A series of analytical chapters attempt to clarify Monteverdi's compositional process and the relationship between music and text in the light of recent research on modal and tonal aspects of early seventeenth century music The final section is devoted to thirteen chapters investigating performance practice issues of the early seventeenth century and their application to the Vespers including general and specific recommendations for performance where appropriate The book concludes with a series of informational appendices including the psalm cursus for Vespers of all major feasts in the liturgical calendar texts and structural outlines for the

Vespers compositions based on a cantus firmus an analytical discography and bibliographies of seventeenth century musical and theoretical sources

Analyzing Bach Cantatas Eric Chafe, 2003-03-27 Bach's cantatas are among the highest achievements of Western musical art yet studies of the individual cantatas that are both illuminating and detailed are few In this book noted Bach expert Eric Chafe combines theological historical analytical and interpretive approaches to the cantatas to offer readers and listeners alike the richest possible experience of these works A respected theorist of seventeenth century music Chafe is sensitive to the composer's intentions and to the enduring and universal qualities of the music itself Concentrating on a small number of representative cantatas mostly from the Leipzig cycles of 1723-24 and 1724-25 and in particular on Cantata 77 Chafe shows how Bach strove to mirror both the dogma and the mystery of religious experience in musical allegory Analyzing Bach Cantatas offers valuable information on the theological relevance of the structure of the liturgical year for the design and content of these works as well as a survey of the theories of modality that inform Bach's compositional style Chafe demonstrates that while Bach certainly employed pictorialism and word painting in his compositions his method of writing music was a more complex amalgam of theological concepts and music theory Regarding the cantatas as musical allegories that reflect the fundamental tenets of Lutheran theology as established during Bach's lifetime Chafe synthesizes a number of key musical and theological ideas to illuminate the essential character of these great works This unique and insightful book offers an essential methodology for understanding one of the central bodies of work in the Western musical canon It will prove indispensable for all students and scholars of Bach's work musicology and theological studies

[The Nurse in History and Opera](#) Judith Barger, 2024-04-08 From Scarabea Artusa's old nurse in Francesco Mannelli's *La Maga Fuminata* 1638 Venice through the Canadian nursing sisters in Stephanie Martin's *Llandovery Castle* 2018 Toronto over one hundred nurse characters appear in opera roles ranging from silent cast extra to principal singer *The Nurse in History and Opera From Servant to Sister* explores that role over the span of opera's existence Judith Barger examines the nurse character in opera within the sociohistorical context of her real life counterparts off stage the progression of the nurse from servant to sister both inside and outside the opera house is a commentary on how society has viewed its women The book then discusses textual and musical interactions between opera's nurses and other characters with attention to what the nurse's role contributes to opera in six categories identified as common to opera's nurses Comic Former Knowledgeable Motherly Scheming and Specialized When viewed through the lens of social history opera's nurse characters merit attention for the glimpse that they offer of a unique musical and dramatic journey from servant to sister and for the commentary that they offer on women's perceived place and status not only on the opera stage but in society as well View the author's website here Judith Barger Author Nurse Historian Music Scholar

Gender, Sexuality, and Early Music Todd Michael Borgerding, 2002 This collection addresses questions of gender and sexuality as they relate to music from the middle ages to the early seventeenth century These essays present a body of scholarship that considers music as

part of the history of sexuality stimulating conversation within musicology as well as bringing music studies into dialogue with feminist gender and queer theory Also includes 20 musical examples **From Madrigal to Opera** Mauro

Calcagno, 2012-04-18 In this bold highly original book Mauro Calcagno ventures into areas where no other scholar has tread He explores the Petrarchian view of the self over a century long arc from the early madrigal to the beginnings of opera with Monteverdi's masterpieces taking center stage A brilliant tour de force *From Madrigal to Opera* proffers a remarkable new way to look at music performance and reception that rings true not only for the early modern period but also for our own age A must read for scholars performers and lovers of early music Jane A Bernstein author of *Print Culture and Music in Sixteenth Century Venice* The mini renaissance of early modern music studies continues apace and Mauro Calcagno's *From Madrigal to Opera* is its latest particularly impressive installment Drawing on methodological impulses from a variety of sources linguistics phenomenology narratology and above all performance studies Calcagno pays close attention to the interplay of the abstract text and live performance in both early opera and late madrigal Common strategies rooted in Petrarch's poetic practice indeed united the two genres This book will shape the discussion of early modern vocal music in the coming years Karol Berger is the author of *Bach's Cycle* *Mozart's Arrow* *An Essay on the Origins of Musical Modernity* In this pathbreaking study Calcagno offers a new and dynamic interpretation of the relationship between Monteverdi's madrigals and operas based on perceptions of subjectivity expressed in Renaissance literature the poetry of Petrarch in particular Calcagno interprets Monteverdi's work as realizing a Petrarchan notion of the dialogical self a concept that extends well beyond the early modern period to illuminate and enrich our own experience of virtually any vocal work in performance This book should be required reading not only for those interested in music and text of the Early Modern period but for anyone involved in performance studies Ellen Rosand author of *Monteverdi's Last Operas* *A Venetian Trilogy*

Masculinity and Western Musical Practice Kirsten Gibson, 2017-07-05 How have men used art music How have they listened to and brandished the musical forms of the Western classical tradition and how has music intervened in their identity formations This collection of essays addresses these questions by examining some of the ways in which men music and masculinity have been implicated with each other since the Middle Ages Feminist musicologies have already dealt extensively with music and gender from the phallogocentric tendencies of the Western tradition to the explicit marginalization of women from that tradition This book builds on that work by turning feminist critical approaches towards the production rhetorical engagement and subversion of masculinities in twelve different musical case studies In other disciplines within the arts and humanities men's studies is a well established field Musicology has only recently begun to address critically music's engagement with masculinity and as a result has sometimes thereby failed to recognize its own discursive misogyny This book does not seek to cover the field comprehensively but rather to explore in detail some of the ways in which musical practices do the cultural work of masculinity The book is structured into three thematic sections effeminate and virile musics

and masculinities national masculinities national musics and identities voices discourses Within these themes the book ranges across a number of specific topics late medieval masculinities early modern discourses of music masculinity and medicine Renaissance Italian masculinities eighteenth nineteenth and early twentieth century ideas of creativity gender and canonicity masculinity imperialist and nationalist ideologies in the nineteenth century and constructions of the masculine voice in late nineteenth and twentieth century opera and song While the case studies are methodologically disparate and located in different historical and geographical locations they all share a common conc

A Chord in Time: The Evolution of the Augmented Sixth from Monteverdi to Mahler Mark Ellis, 2017-07-05 For centuries the augmented sixth sonority has fascinated composers and intrigued music analysts Here Dr Mark Ellis presents a series of musical examples illustrating the evolution of the augmented sixth and the changing contexts in which it can be found Surprisingly the sonority emerged from one of the last remnants of modal counterpoint to survive into the tonal era the Phrygian Cadence In the Baroque period the terrible dissonance was nearly always associated with negative textual imagery Charpentier described the augmented sixth as poignantly expressive J S Bach considered an occurrence of the chord in one of his forebear s motets remarkably bold During Bach s composing lifetime the augmented sixth evolved from a relatively rare chromaticism to an almost commonplace element within the tonal spectrum the chord reflects particular chronological and stylistic strata in his music Theorists began cautiously to accept the chord but its inversional possibilities proved particularly contentious as commentaries by writers as diverse as Muffat Marpurg and Rousseau reveal During the eighteenth century the augmented sixth became increasingly significant in instrumental repertoires it was perhaps Vivaldi who first liberated the chord from its negative textual associations By the later eighteenth century the chord began to function almost as a signpost to indicate important structural boundaries within sonata form The chord did not however entirely lose its darker undertone it signifies for example the theme of revenge in Mozart s Don Giovanni Romantic composers uncovered far reaching tonal ambiguities inherent in the augmented sixth Chopin s Nocturnes often seem beguilingly simple but the surface tranquillity masks the composer s strikingly original harmonic experiments Wagner s much analyzed Tristan Chord resolves according to some theorists on an augmented sixth In Tristan und Isolde the chord s mercurial

The Choice of Odysseus Sarah Van der Laan, 2024 The Choice of Odysseus demonstrates how the Odyssey provided Renaissance authors and readers with a poetic ethics for their age Sarah Van der Laan reconstructs Renaissance readings of the Odyssey by Petrarch Poliziano Ariosto Tasso Spenser Monteverdi and Milton to recover a powerful Renaissance tradition of Odyssean epic

The Cambridge Companion to Monteverdi John Whenham, Richard Wistreich, 2007-12-13 Claudio Monteverdi is one of the most important figures of early music a composer whose music speaks powerfully and directly to modern audiences This book first published in 2007 provides an authoritative treatment of Monteverdi and his music complementing Paolo Fabbri s standard biography of the composer Written by leading specialists in the field it is aimed at students performers and music lovers in general and

adds significantly to our understanding of Monteverdi's music, his life and the contexts in which he worked. Chapters offering overviews of his output of sacred, secular and dramatic music are complemented by interludes in which contributors examine individual works or sections of works in detail. The book draws extensively on Monteverdi's letters and includes a select discography, videography and a complete list of Monteverdi's works together with an index of first lines and titles.

Music in the Mirror Andreas Giger, Thomas J. Mathiesen, 2002-01-01. In *Music in the Mirror* thirteen distinguished scholars explore the concept of music, music theory and music literature as mirror images of one another, whether real or distorted. Encompassing the history of music and music theory and literature from the Middle Ages to the present, these essays, in their reconsideration of the relationships among music theory and literature, offer new approaches and articulate compelling visions for future research.

Monteverdi's Last Operas: A Venetian Trilogy Ellen Rosand, 2007-12-03. Claudio Monteverdi 1567-1643 was the first important composer of opera. This innovative study by one of the foremost experts on Monteverdi and seventeenth-century opera examines the composer's celebrated final works: *Il ritorno d'Ulisse* 1640 and *L'incoronazione di Poppea* 1642 from a new perspective. Ellen Rosand considers these works as not merely a pair but constituents of a trio, a Venetian trilogy that Rosand argues properly includes a third opera, *Le nozze d'Enea* 1641. Although its music has not survived, its chronological placement between the other two operas opens new prospects for better understanding all three, both in their specifically Venetian context and as the creations of an old master. A thorough review of manuscript and printed sources of *Ritorno* and *Poppea* in conjunction with those of their erstwhile silent companion offers new possibilities for resolving the questions of authenticity that have swirled around Monteverdi's last operas since their discovery in the late nineteenth century. *Le nozze d'Enea* also helps to explain the striking differences between the other two, casting new light on their contrasting moral ethos, the conflict between a world of emotional propriety and restraint and one of hedonistic abandon.

Monteverdi's Musical Theatre Lecturer in Music, Royal Holloway and Bedford New College, Tim Carter, 2002-01-01. Claudio Monteverdi 1567-1643 is well known as the composer of the earliest operas still performed today. His *Orfeo*, *Il Ritorno d'Ulisse in Patria* and *L'incoronazione di Poppea* are internationally popular nearly four centuries after their creation. These seminal works represent only a part of Monteverdi's music for the stage; however, he also wrote numerous works that, while not operas, are no less theatrical in their fusion of music, drama and dance. This is a survey of Monteverdi's entire output of music for the theatre: his surviving operas, other dramatic musical compositions and lost works.

Ancient Rome in Early Opera Robert Ketterer, 2009. A grand portrait of early opera's use of Roman history from the perspectives of classical literature and musical history.

Divining the Oracle Massimo Ossi, 2003-07-15. Claudio Monteverdi's historical position in music has been compared to that of Shakespeare in literature; almost exact contemporaries, each worked from traditional beginnings to transform nearly every genre he attempted. In this book, Massimo Ossi delves into the most significant aspect of Monteverdi's career: the development during the first years of the seventeenth century of a new

compositional style he called the *seconda prattica* or second manner. Challenged in print for the unconventional aspects of his music, Monteverdi found himself at the center of a debate between defenders of Renaissance principles and the newest musical currents of the time. The principles of the *seconda prattica*, Ossi argues in this sophisticated analysis of Monteverdi's writings, music and approaches to text setting were in fact much more significant to the course of Monteverdi's career than previously thought by modern scholars. Not only did Monteverdi continue to pursue their aesthetic and theoretical implications for the rest of his life but they also affected his dramatic compositions as well as his chamber vocal music and sacred works. Ossi divines the oracle of Monteverdi's ambiguous theoretical concepts in a clear way and in terms of pure music. His book will enhance our understanding of Monteverdi as one of the most significant figures in western music history.

Guarini's 'Il pastor fido' and the Madrigal Seth Coluzzi, 2023-01-19 Battista Guarini's pastoral tragicomedy *Il pastor fido* 1589 began its life as a play but soon was transformed through numerous musical settings by prominent composers of the late sixteenth and early seventeenth centuries. Through the many lives of this work, this book explores what happens when a lover's lament is transplanted from the theatrical stage to the courtly chamber, from speech to song and from a single speaking character to an ensemble of singers, shedding new light on early modern literary and musical culture. From the play's beginnings in manuscripts, private readings and aborted stage productions in the 1580s and 1590s through the gradual decline of *Pastor fido* madrigals in the 1640s, this book examines how this widely read yet controversial text became the center of a lasting and prolific music tradition. Using a new integrative system of musical textual analysis based on sixteenth-century theory, Seth Coluzzi demonstrates how composers responded not only to the sentiments, imagery and form of the play's speeches but also to subtler details of Guarini's verse. Viewing the musical history of Guarini's work as an integral part of the play's roles in the domains of theater, literature and criticism, this book brings a new perspective to the late Italian madrigal, the play and early modern patronage and readership across a diverse geographical and temporal frame. Opera

Guy A. Marco, 2002-05-03 *Opera* is the only guide to the research writings on all aspects of opera. This second edition presents 2,833 titles over 2,000 more than the first edition of books, parts of books, articles and dissertations with full bibliographic descriptions and critical annotations. Users will find the core literature on the operas of 320 individual composers and details of operatic life in 43 countries. All relevant works through to November 1999 have been considered, covering more than fifteen years of literature since the first edition was published. *Dramatic Expression in Rameau's*

Tragédie en Musique Cynthia Verba, 2013-02-21 Cynthia Verba's book explores the story of music's role in the French Enlightenment, focusing on dramatic expression in the musical tragedies of the composer-theorist Jean-Philippe Rameau. She reveals how his music achieves its highly moving effects through an interplay between rational design, especially tonal design, and the portrayal of feeling, and how this results in a more nuanced portrayal of the heroine. Offering a new approach to understanding Rameau's role in the Enlightenment, Verba illuminates important aspects of the theory-practice relationship.

and shows how his music embraced Enlightenment values At the heart of the study are three scene types that occur in all of Rameau s tragedies confession of forbidden love intense conflict and conflict resolution In tracing changes in Rameau s treatment of these Verba finds that while he maintained an allegiance to the traditional French operatic model he constantly adapted it to accommodate his more enlightened views on musical expression

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