



Mr Peter Siepmann (pas)

<http://www.petersiepmann.net/teaching>



## *A2 Musical understanding*

The Paper (18<sup>th</sup> June, a.m. - immediately following the aural paper)

### SECTION A

- Shorter answer questions (bullet points allowed)
- You are being taught three topics; you must answer the questions on two of these (usually your major topic plus one other).
- Usually, for each question, the paper will ask you to answer two out of three parts.

### SECTION B

- Questions on your major topic



## *A2 Musical Understanding* **Secular Vocal Music**

**Extract NAM35** *Ohimè, se tante amate* Monteverdi

Context and background - the birth and development of the Italian Madrigal

### *Frottola*

- Most popular style of secular song in the early renaissance
- Texts were light in nature and not of high literary quality

Listening example: A Frottola

*Mal un muta per effecto* Marchetto Cara (1474-1539)

[Naxos 8.550615, Track 4](#)

*Features*



## *A2 Musical Understanding* **Secular Vocal Music**

**Extract NAM35** *Ohimè, se tanto amate* Monteverdi

Context and background - the birth and development of the Italian Madrigal

Frottola + renewed interest of vernacular poetry + Franco-Flemish influence  
= first madrigals

Listening example: An Early Madrigal

*Il bianco e dolce cigno* (1539) Jacques Arcadelt

<http://uk.youtube.com/watch?v=BnxgOSlofMg&feature=related>

*Features*



## *A2 Musical Understanding* **Secular Vocal Music**

**Extract NAM35** *Ohimè, se tanto amate* Monteverdi

Context and background - the birth and development of the Italian Madrigal

- Influence of the printing press – vast growth in output and popularity
- Development of compositional style

Listening example: The developing style  
*Da le belle contrade d'oriente* Cipriano de Rore  
[\[URL\]](#)

*Features*



## *A2 Musical Understanding* **Secular Vocal Music**

### **Extract NAM35** *Ohimè, se tanto amate* Monteverdi

Context and background - the birth and development of the Italian Madrigal

- Word Painting

Listening example: Word Painting

*A un giro sol de'belli occhi lucenti* Claudio Monteverdi

[Naxos 8.555310, track 11](#)

A un giro sol de' begl'occhi lucenti  
ride l'aria d'intorno,  
e 'l mar s'acqueta e i venti,  
e si fa il ciel d'un altro lume adorno,  
sol io le luci ho lagrimose e meste.  
Certo quando nasceste  
cosí crudel e ria,  
nacque la morte mia.

One turn of those lovely shining eyes,  
the air around us laughs,  
the sea is calm, and the winds  
and heaven clothes itself in a new radiance.  
I alone have sad and weeping eyes.  
Certainly when you were born  
so cruel and wicked,  
also was born my death.



## *A2 Musical Understanding* **Secular Vocal Music**

### **Extract NAM35** *Ohimè, se tanto amate* Monteverdi

Context and background - the birth and development of the Italian Madrigal

#### Prep

Watch this first part of the introductory episode (split across four YouTube files) of the King's Singers' 'Madrigal History Tour':

[http://uk.youtube.com/watch?v=a-JIZ\\_FhtYI](http://uk.youtube.com/watch?v=a-JIZ_FhtYI)

<http://uk.youtube.com/watch?v=ZpW5BvRzGoc>

[http://uk.youtube.com/watch?v=NVARta8\\_0HE](http://uk.youtube.com/watch?v=NVARta8_0HE)

<http://uk.youtube.com/watch?v=xSbsUxj3YXk>

Make careful notes to hand in next lesson.



## *A2 Musical Understanding* **Secular Vocal Music**

### **Extract NAM35** *Ohimè, se tanto amate* Monteverdi

Context and background, continued – The Florentine Camerata & Monteverdi's 'Second Practise'

- Florentine Camerata

*Opinions and influences*



## *A2 Musical Understanding* **Secular Vocal Music**

### **Extract NAM35** *Ohimè, se tanto amate* Monteverdi

Context and background, continued – The Florentine Camerata & Monteverdi's 'Second Practise'

#### - Monody

Listening example: Monody  
*Amarilli, mia bella* Giulio Caccini  
<http://uk.youtube.com/watch?v=8R5F8bD2ZbM>

*Features*



## *A2 Musical Understanding* **Secular Vocal Music**

### **Extract NAM35** *Ohimè, se tanto amate* Monteverdi

Context and background, continued – The Florentine Camerata & Monteverdi's 'Second Practise'

- Monteverdi's 'Second Practice'

*“I do not do things at random and as soon as it is rewritten it will appear bearing the name of Second Practice, or Perfection of Modern music”.*

Claudio Monteverdi

*“The Second Practice is the musical style which makes the “oration” (i.e. the word together with the meaning, communicative sense, spirit and concept that lie within it, as well as prosody, syntax and rhetoric) the mistress of harmony (i.e. of the music and its phonics, grammar and structure) and not its maidservant”*

C. Gallico: Monteverdi, 1979



## *A2 Musical Understanding* **Secular Vocal Music**

### **Extract NAM35** *Ohimè, se tanto amate* Monteverdi

Context and background, continued – The Florentine Camerata & Monteverdi's 'Second Practise'

- Monteverdi's 'Second Practise'

- unprepared and unresolved dissonances on strong beats
- inclusion of unexpected notes in consonant chords
- etc.

*For Monteverdi, the theoretical practice validated by the authorities of the past, was now superseded by the expressive requirements of the text itself.*



## *A2 Musical Understanding* **Secular Vocal Music**

### **Extract NAM35** *Ohimè, se tanto amate* Monteverdi

Context and background, continued – The Florentine Camerata & Monteverdi's 'Second Practice'

#### Prep

Watch the latter part of the introductory episode (split across two YouTube files) of the King's Singers' 'Madrigal History Tour':

<http://uk.youtube.com/watch?v=iKztKk5mZUM#t=287> [start at 4:46]

<http://uk.youtube.com/watch?v=xSbsUxj3YXk>

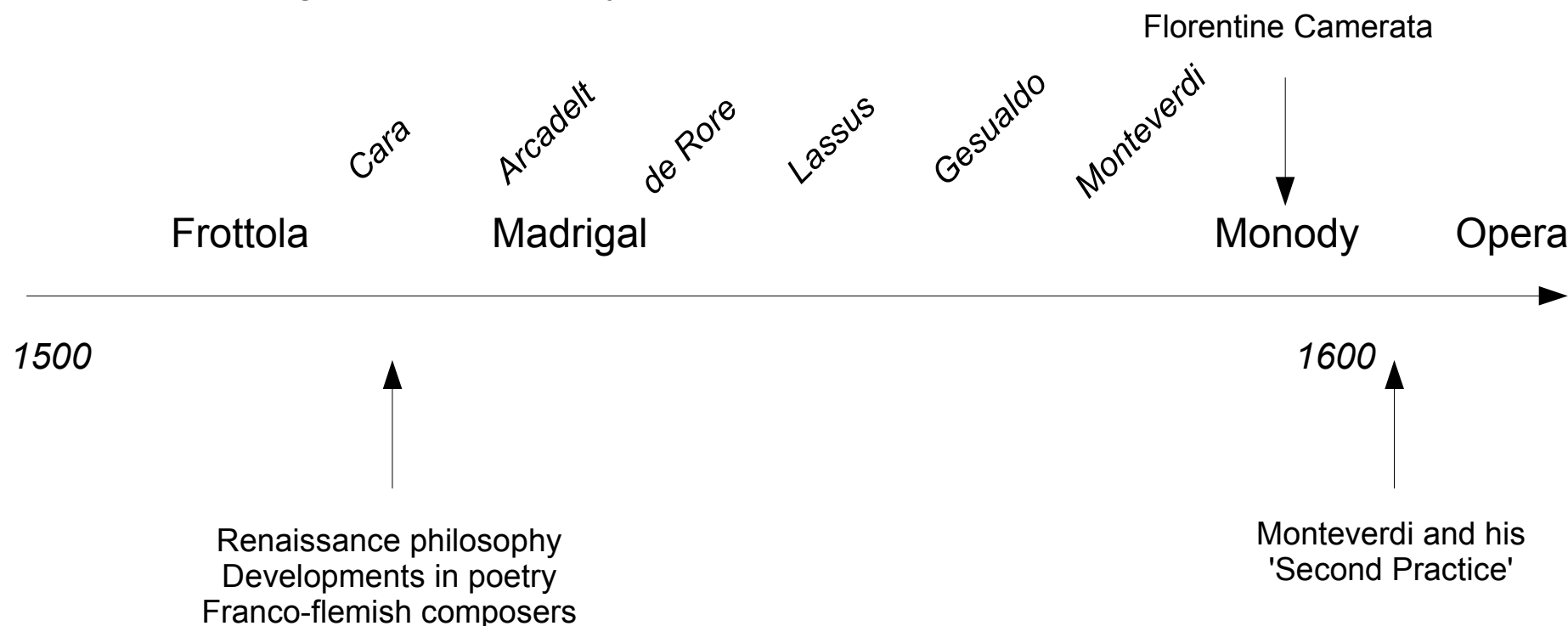
Make careful notes to hand in next lesson.



## A2 Musical Understanding Secular Vocal Music

### Extract NAM35 *Ohimè, se tanto amate* Monteverdi

#### Context and background - summary





## *A2 Musical Understanding* **Secular Vocal Music**

### **Extract NAM35** *Ohimè, se tanto amate* Monteverdi

#### Text and performance context

- Giovanni Battista Guarini
- Serious piece of sophisticated poetry
- Difficult music - not suitable for casual performance by amateurs in the home

Ohimè, se tanto amate  
Di sentir 'ohimè', deh perché fate  
Chi dice 'Ohimè' morire?  
S'io moro, un sol potrete  
Languido e doloroso 'ohimè' sentire.  
Ma se, cor mio, volete  
Che vita habbia da voi,  
E voi da me havrete  
Mill' e mille dolc' 'ohimè'.

*Alas! if you love so much  
to hear "Alas!" why for pity's sake do you let  
those who say "Alas!" die?  
If I die, just one  
languid and painful "Alas" you will be able to hear!  
but if, my heart, you want  
me to receive life from you  
and you will receive from me  
thousand and thousand sweet "Alas!"s*