FROM MODAL TO TONAL:

The Influence of Monteverdi in Musical Development
DEFINITIONS EXPLAINED

• Modality
  • Modern Definition
    • Related to modal scales
    • Problems: Limited amount of music
  • Renaissance Definition
    • Related to the pitches between the final
    • Authentic vs. Plagal
DEFINITIONS EXPLAINED

• Tonality
  • Major and minor scales or cadences
  • Harmonic vs. melodic
MONTEVERDI BACKGROUND

- Cremona, Italy
- Musical training during the Counter-reformation
  - Led by the Council of Trent
  - Encouragement of change in the meaning of text
  - Discouragement of secular polyphony
- Vincenzo Ruffo
  - Followed the reform
  - Teacher for Marc’ Antonio Ingegneri
MONTEVERDI BACKGROUND

• Marc’ Antonio Ingegneri
  • Church cantor in Cremona
  • Choral and compositional training

• University of Cremona
  • Developed sense of the humanities
  • Portrayed human emotions
MADRIGALS

• Composed 1587-1651
• Nine books over sixty years
• Last works in the modal system
• Support a transition from modality to tonality
MADRIGALS

• Diapente
  • Perfect fifth
  • Scale degrees in harmonization
  • “Ah dolente partita” from Book 4, mm. 20-27
MADRIGALS

• Melodic Linear Pattern
  • Melodic vs. harmonic
  • Horizontal vs. vertical
  • “Anima mia perdona” Book 4
    • Descent of the melody
    • Mm. 19-20
MADRIGALS

• Bass Line Linear Patterns
  • Extend linear line
  • Form a progression to lead to the final
  • Harmonize the diapente
• “Amina mia perdona” Book 4
  • Mm. 13-17
  • Romanesca pattern
MADRIGALS

• Dissonance
  • Contrary to Renaissance contrapuntal rules
  • “Cruda amarilli” Book 5, mm. 1-3
OPERA

• Known as a “play in music” or a “musical play”
• Creativity and ability to compose new and innovative music
• Highly expressive with tonal qualities
• *L’Orfeo*
  • Viewed as one of the earliest tonal works
  • Balance of music, words, and drama
  • Text expression
L’ORFEO

- Toccata, Prologue, Act I
  - Strong pull to C major
  - Composed around the I chord in C major
  - Mm. 1-2
L’ORFEO

• Prolongation of note to reveal a key area
• “In questo lieto e fortunato giorno” Act I, Scene 1, mm. 1-2
L’ORFEO

- Prolongation of note to reveal a key area
- “In questo lieto e fortunato giorno” Act I, Scene 1, mm. 7-9
L’ORFEO

• Strong cadences to the tonic through modulation
• “Ecco pur” Act II, mm. 4-9
L’ORFEO

- Tonality according to mood
- “Mira, deh mira Orfeo” Act II, mm. 10-12
MODAL TO TONAL

- Music theory background in modality
- Modal madrigals
- Tonal operas, such as *L’Orfeo*