



Concert Choir Virtual Learning

High School Madrigals

May 13, 2020



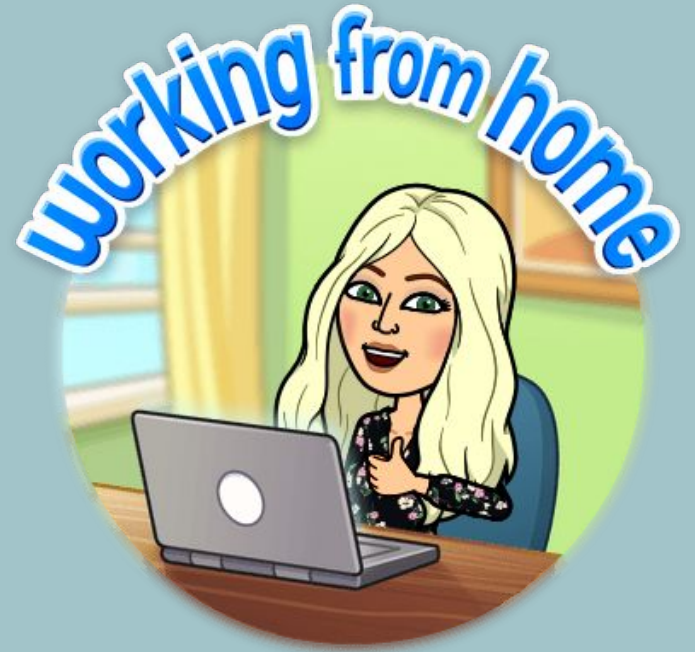
High School Concert Choir

Lesson: May 13, 2020

Objective/Learning Target: students will learn about the history of the madrigal and listen to examples

BELL WORK

- Complete this [google form](#).



A BRIEF HISTORY OF MADRIGALS

- 1501- music could be printed
 - This changed the game!
 - Reading music became expected
- The word “Madrigal” was first used in 1530 and was for musical settings of Italian poetry
- The Italian Madrigal became popular because the emphasis was on the meaning of the text through the music
 - It paved the way to opera and staged musical productions

Cor mio

Cor mio, deh, non lan - - gui-re, non lan - gui - - re, non lan -

Cor mio, deh, non lan - - gui - - re, non lan -

Cor mio, deh, non lan - - gui - - re, non lan - - re, non lan -

Cor mio, deh, non lan - - gui - - re, non lan - - gui - -

re Che fai te-co lan - - guir l'an - ni-ma mia! O-di i cal - di,

gui - re Che fai te-co lan - guir l'an - ni-ma mia! O-di i cal - di,

gui - re Che fai te-co lan - - guir l'an - ni-ma mia! O-di i cal -

gui - re Che fai te-co lan - - guir l'a - ni-ma mia! O - - di

o-di i cal - di, o-di i cal - di so-spi - - ri, o-di i cal - di, o-di i cal - di, o-di i

o-di i cal - di, o-di i cal - di so-spi - - ri, o-di i cal - di, o-di i cal - di, o-di i

di, o-di i cal - di, o-di i cal - di so-spi - - ri, o-di i cal -

di, o-di i cal - di, o-di i cal di so-spi - - ri, o-di i cal - - -

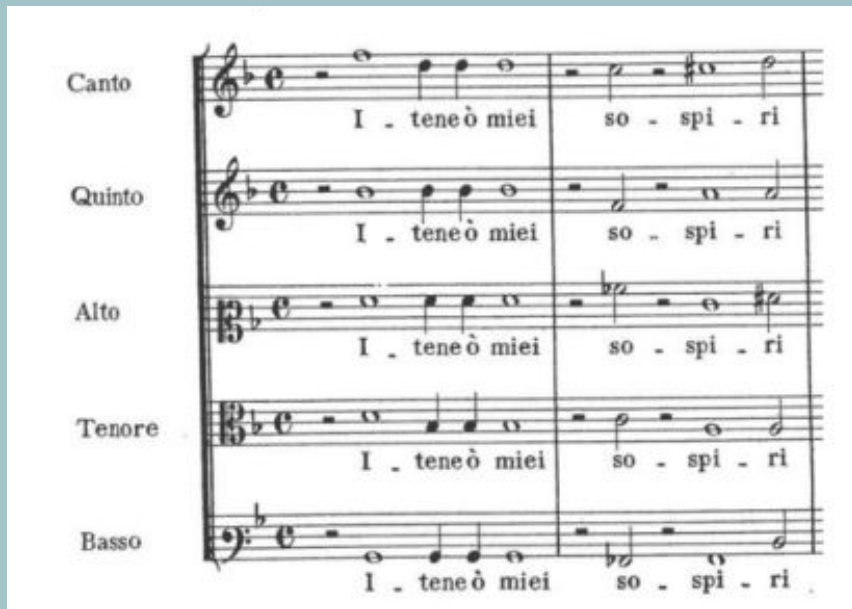
i cal - - - di, o-di i cal - di, o-di i cal - - -

2.

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A BRIEF HISTORY OF MADRIGALS

- Composers used text from popular poets at the time
- 1520–1540 Madrigals were written for SATB
 - At the time:
 - Cantus
 - Altus
 - Tenor
 - Bassus
 - More voices were added
 - Labeled by their Latin number
 - Quintus (fifth voice)
 - Sextus (sixth voice)
 - Originally written for 1 voice on a part



The image shows a musical score for a madrigal with five voices: Canto, Quinto, Alto, Tenore, and Basso. The score is written in a single system with five staves. The lyrics are "I . tene ò miei so . spi . ri". The music is in a common time signature (C) and a key signature of one flat (B-flat). The Canto and Quinto parts are in the treble clef, while the Alto, Tenore, and Basso parts are in the bass clef. The lyrics are written below the notes on each staff.

A BRIEF HISTORY OF MADRIGALS

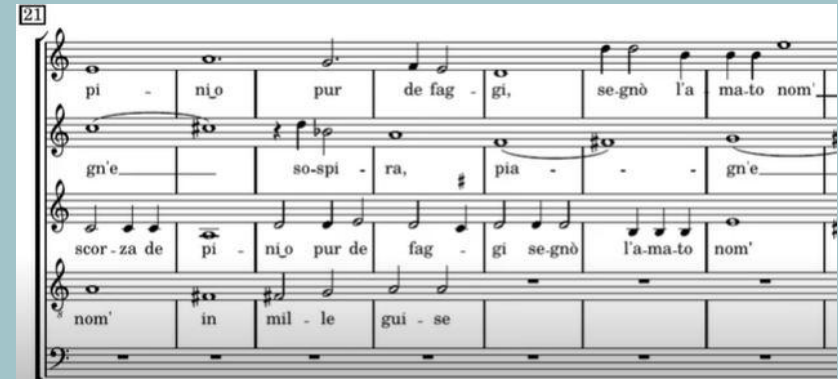
- In the sixteenth century, instruments began doubling the voices in madrigals
- Madrigals began appearing in plays and theatre productions
- Terms to know:
 - Homophony: voices moving together with the same rhythm
 - Polyphony: voices moving with independent rhythms
- Early madrigals were mostly homophonic and then polyphony became popular with madrigals

Homophony



A musical score for four voices (Soprano, Alto, Tenor, Bass) in a homophonic style. The lyrics are: "If ye love me, keep my com- mand- ments,". The notes for all four voices move in parallel motion with the same rhythm.

Polyphony



A musical score for four voices (Soprano, Alto, Tenor, Bass) in a polyphonic style. The lyrics are: "pi - niò pur de fag - gi, se-gnò l'a ma-to nom' gn'e so-spi - ra, pia - - - gn'e scor-za de pi - niò pur de fag - gi se-gnò l'a-ma-to nom' nom' in mil - le gui - se". The notes for each voice move independently with different rhythms.

A BRIEF HISTORY OF MADRIGALS

- Jacques Arcadelt (1507–1568) was an Italian composer who used both homophony and polyphony in his madrigals
 - *Il bianco e dolce cigno* is a great example
- Cipriano de Rore (1516–1565) was a popular madrigal composer in the mid sixteenth century
 - *Da la belle contrade d'oriente* is a great example of polyphonic writing as well as chromaticism



Jacques Arcadelt

MUSICAL ELEMENTS OF MADRIGALS

- Melody and rhythm mimic natural speech
- Text is generally lighthearted
- Usually about love
- Major tonality= happy text
- Minor tonality-= sad text
- Can be homophonic or polyphonic



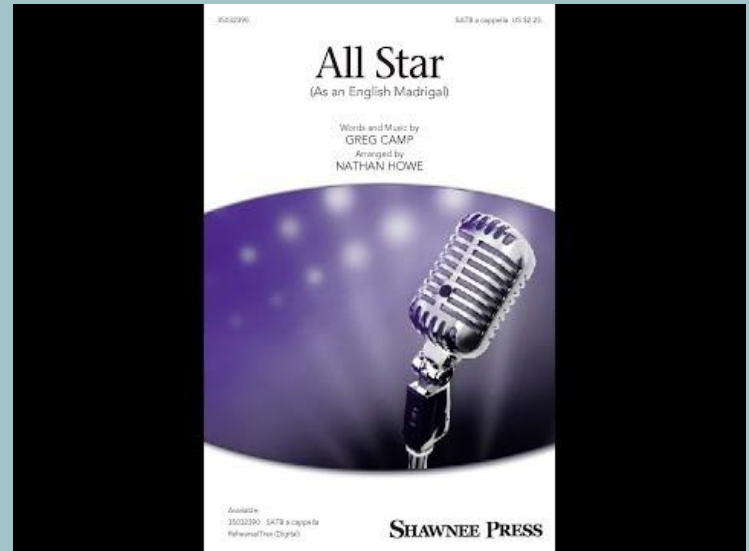
Cipriano de Rore

EXAMPLE OF THE STYLE OF MADRIGALS

You all probably know the song, *All Star* by Smashmouth. Here is a refresher:

**Hey now, you're an all star,
get your game on, go play.
Hey now you're a rockstar,
get the show on, get paid.
And all that glitters is gold.**

Here is the same melody, similar rhythm, and same words but in madrigal form. Notice the differences.



MADRIGAL

Listen for the following:

- the text
- four voices
- major versus minor songs
 1. Major
 2. Minor
 3. Major
- are they singing together or staggered?
 - Homophonic or polyphonic



Three Madrigals by Emma Lou Diemer

MADRIGAL



- Orlando Di Lasso (1532–1594)
- Repeated sections
- Four voices
- Bouncy rhythms
- Major tonality
- Mostly homophonic
 - Parts moving together

MADRIGAL



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el-la: „Fug - gi, se saggio sei,“ dis-se, „l'ar do-re, fug -

la: „Fug - gi, se saggio sei,“ dis-se, „l'ar do-re, fug -

la: „Fug - gi, se saggio sei,“ dis-se, „l'ar do-re, fug -

la: „Fug - gi, se saggio sei,“ dis-se, „l'ar do-re, fug -

la: „Fug - gi, se saggio sei,“ dis-se, „l'ar do-re, fug -

la: „Fug - gi, se saggio sei,“ dis-se, „l'ar do-re, fug -

- Claudio Monteverdi (1567–1643)
 - Italian composer
- Repeated sections
- Four voices
- Bouncy rhythms
- Major tonality
- Sections of polyphonic writing and homophonic writing

MORE PRACTICE

Monteverdi

Di Lasso

Here are a couple more madrigals that you should check out!

Listen for the specific aspects of the style we talked about today.

