Presentation Handout:

THE INFLUENCE OF TORQUATO TASSO'S POETRY ON MONTEVERDI'S MADRIGALS[1]

Prepared by

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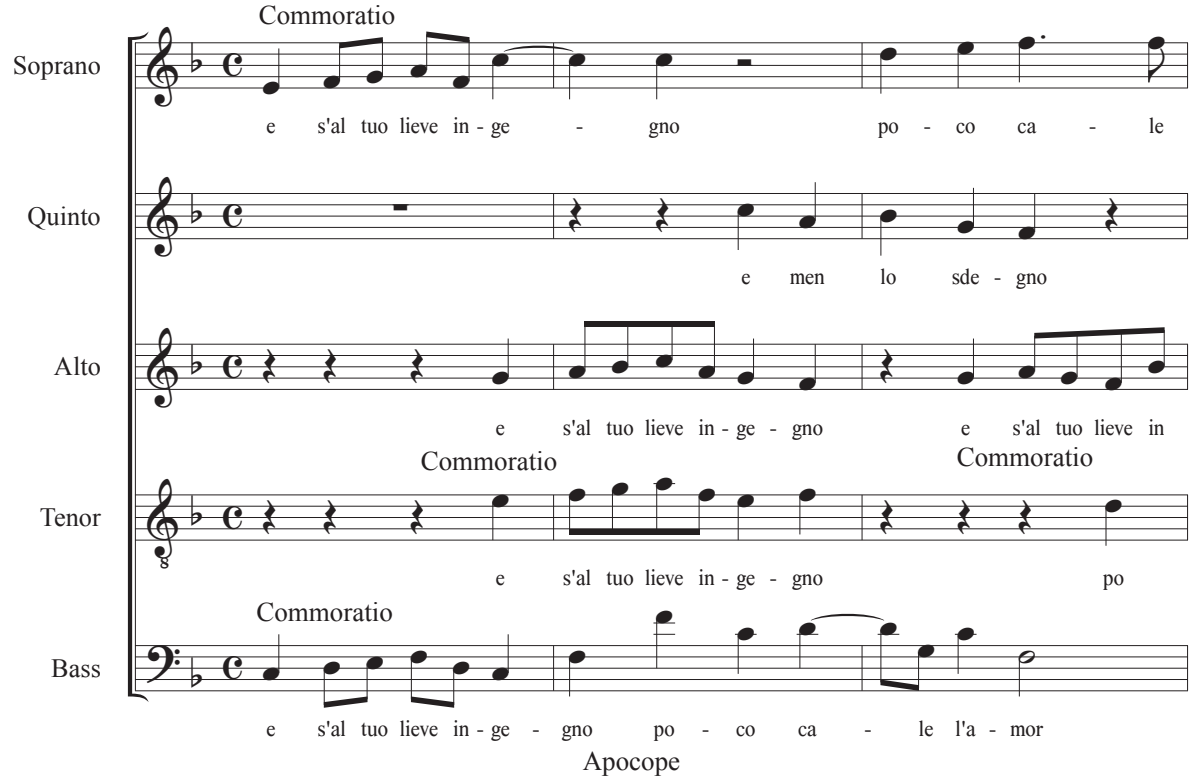
Session:
Rhetoric and the Arts: Music, Visual Imagery, and Memory

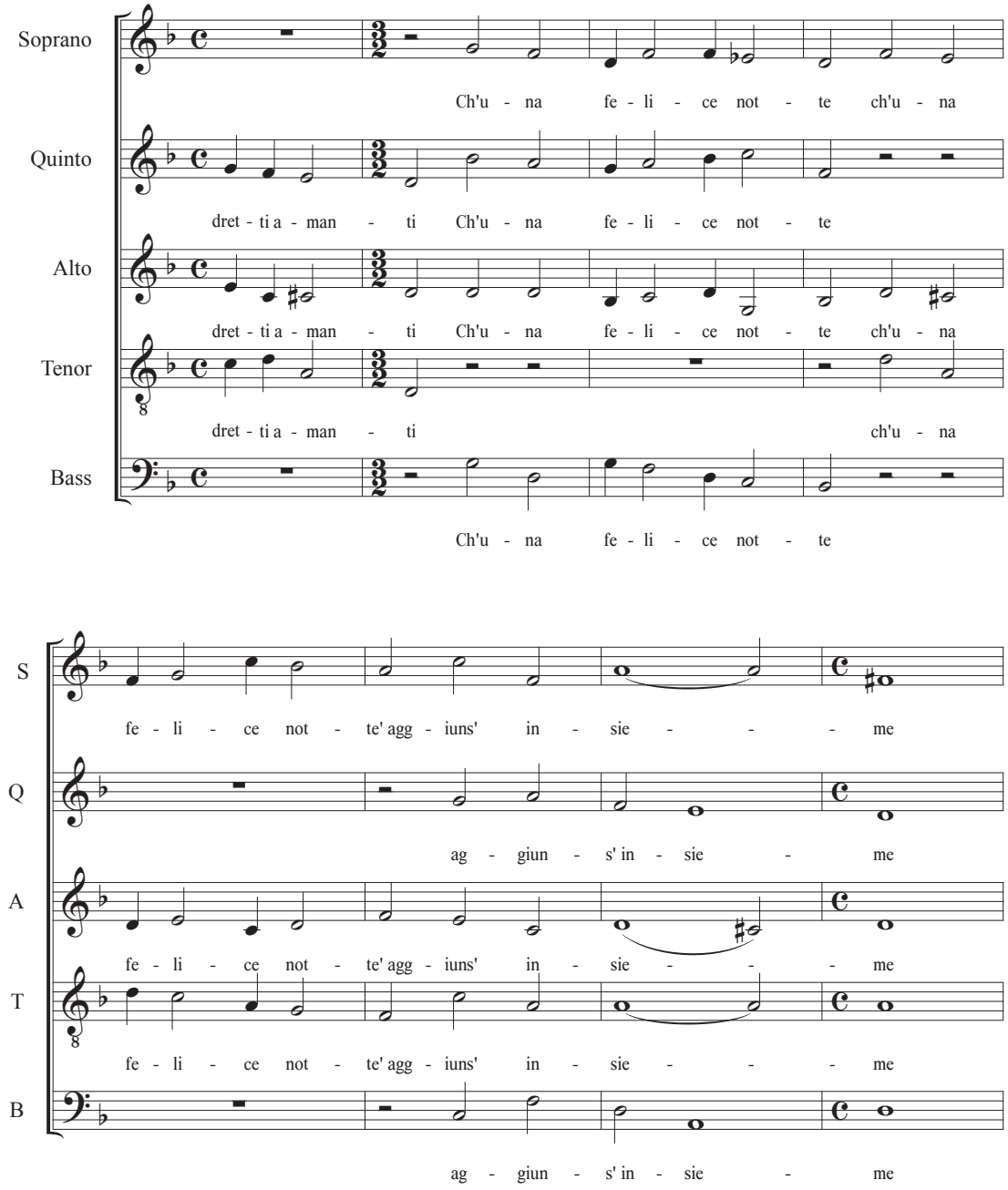
[1]For the complete analysis see, Giddings, Christian. 2020. "The Influence of Torquato Tasso's Poetry on Monteverdi's Madrigals." Order no. 28000504, The University of Arizona, ProQuest Dissertations & Theses Global. Link: https://repository.arizona.edu/handle/10150/641714

Musical Examples

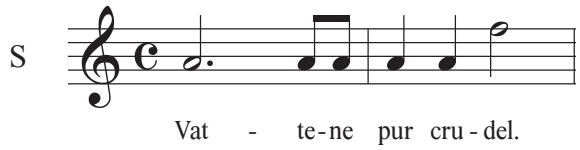
Musical Example 1. Monteverdi, Book One, *Arsi e alsi,* mm.19-21



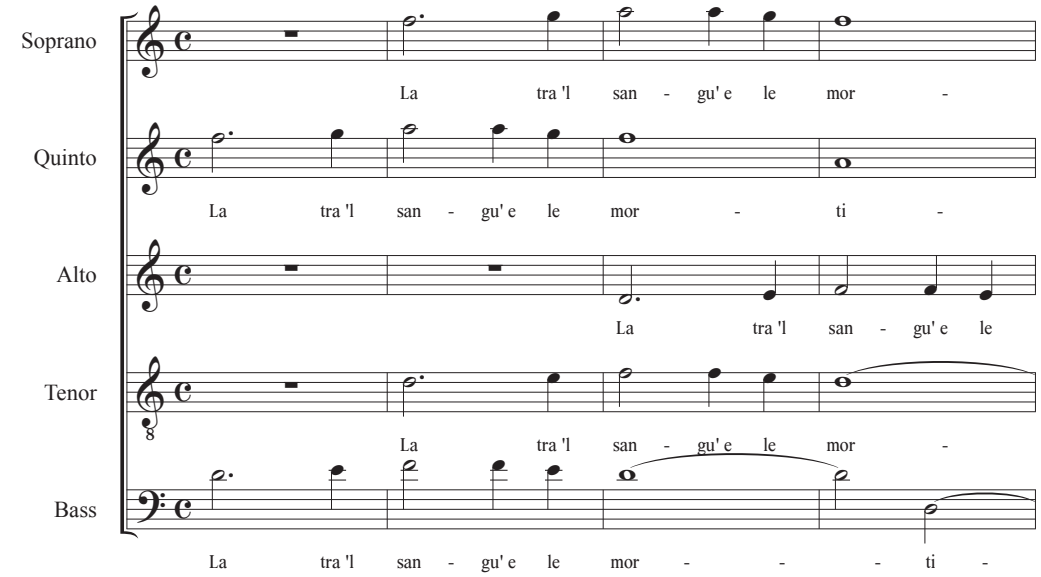
Musical Example 2. Monteverdi, Book Two, *Non si levava ancor*, mm. 35-42

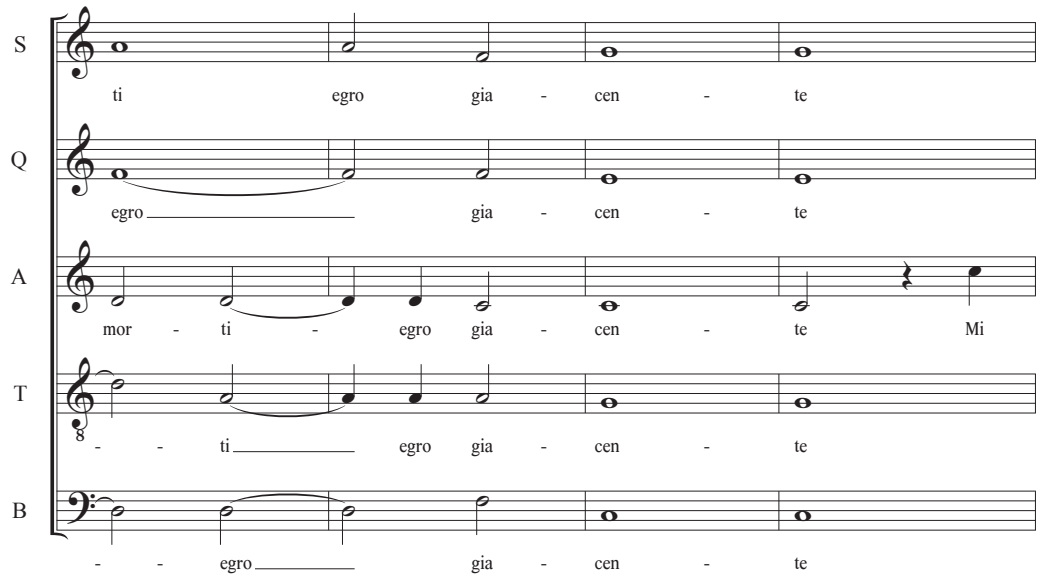


Musical Example 3. Monteverdi, Book Three, *Vattene pur crudel*, mm. 1-2, soprano

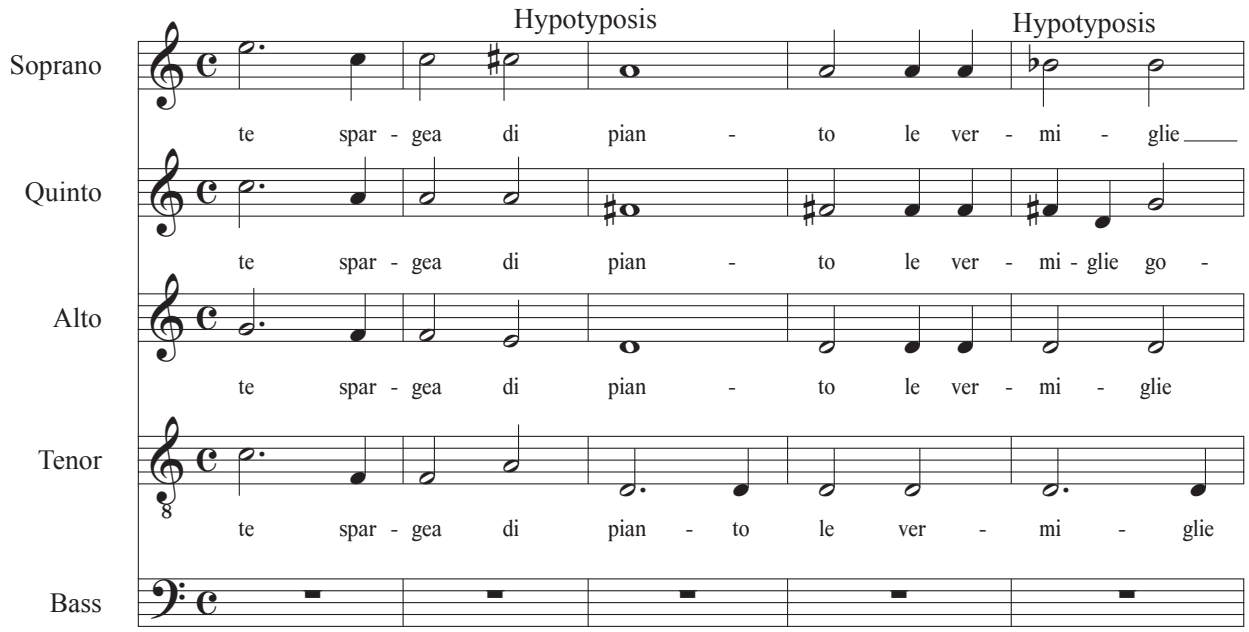


Musical Example 4. Monteverdi, Book Three, *La tra'l sangue* mm. 1-8

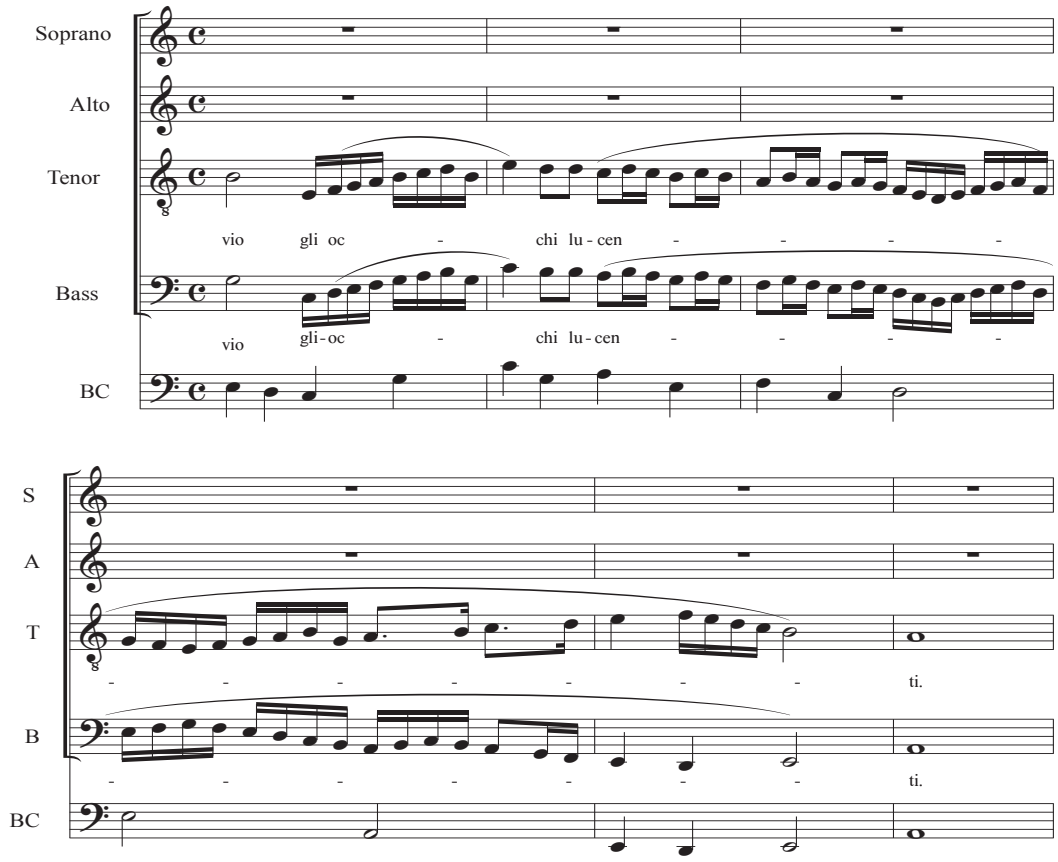




Musical Example 5. Monteverdi, Book Four, *Piagn'e sospira,* mm. 95-99



Musical Example 6. Monteverdi, Book Seven, *Al lume delle stelle,* mm. 51-56



GLOSSARY OF RHETORICAL TERMS AND DEFINITIONS[2]

Admonitio: Reminding, recalling to mind.
Adtenuata: A weakened or reduced utterance.
Alletheta: Substitution of one mood for another.
Amplificatio: Enlargement, expansion.
Anabasis: Going up, climax.
Anaphora: Repetition of the same word at the beginning of successive clauses or verses.
Antimetabole: Inverting the order of repeated words to sharpen their sense or to contrast the ideas they convey or both.
Antithesis: Conjoining contrasting ideas.
Apaetesis: A matter put aside in anger is resumed later.
Apocope: Cutting off discourse abruptly.
Aposiopesis: Stopping suddenly in midcourse, leaving a statement unfinished.
Apothegm: A short, pithy statement of general truth.
Barbaralexis: Wrenched accent to fit meter or rhyme.
Commoratio: Emphasizing a strong point by repeating it several times in different words.
Comparatio: Showing similarities between persons or things, like or seemly unlike.
Emphasis: Stress of language in such a way as to imply more than is actually stated.
Epanodos: A general statement is expanded by discussing it part by part, and the terms used in the initial summary are specifically repeated in the discussion that follows.
Epexegesis: Adding words or phrases to further clarify or specify a statement already made.
Epizeuxis: Emphatic repetition of a word with no other words between.
Exclamatio: An exclamation.
Exuscitatio: Emotional utterance that moves hearers to like feeling.
Hypotyposis: A vivid musical representation of images found in the accompanying text.[3]
Iteratio: Repetition for vehemence.
Peristasis: Amplifying by describing attendant circumstances.
Procatascene: Giving an audience a gradual preparation and buildup before telling them about something done.
Reditus ad propositum: Return to the proposition after a digression.

[2] With one exception, all musico-rhetorical terms and their definitions are taken from John Walter Hill, *Baroque Music: Music in Western Europe, 1580-1750* (New York: W.W. Norton & Co., 2005), 495-497.

[3] This definition is taken from Joachim Burmeister's *Musical poetics*, ed. Claude Palisca V., trans. Benito Rivera (New Haven, CT: Yale University Press, 1993).