MTO 19.4 Examples: Decker, Pastorals, Passepieds, and Pendants

(Note: audio, video, and other interactive examples are only available online)

Digital Image: Gianni Dagli Orti / The Art Archive at Art Resource, NY
Example 2. Lang’s gesture for grief and sadness (1727)

Figure 1. Shaftel’s (2009) analytic levels in opera analysis (modified)

<table>
<thead>
<tr>
<th>Level</th>
<th>Musical Analysis</th>
<th>Dramatic Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Essential structural analysis (harmony, form, texture, counterpoint)</td>
<td>Basic character attributes, surface meaning of lyrics</td>
</tr>
<tr>
<td>2</td>
<td>“Type”: Identification of expressive musical content and general associations (i.e., What is the topic? and What can be associated with it)</td>
<td>Character motivations and relationships, dramatic context within the world of the opera</td>
</tr>
<tr>
<td>3</td>
<td>“Token”: Contextualized analysis—identifying how the associations relate to specific dramatic content</td>
<td>Contextualization of drama with respect to the time and place in which it was written (if applicable)</td>
</tr>
<tr>
<td>4</td>
<td></td>
<td>Full integration of musical and dramatic content</td>
</tr>
</tbody>
</table>

Figure 2. The intersection of Shaftel’s and Kerman’s models

Music: can do one or more of the following ...

1. Paraphrases/corresponds to
2. Polarizes/defines
3. Contradicts/ignores
4. Supplements/provides subtext

Drama: ...to one or more of these elements

- Character
- Atmosphere
- Action
Example 5a. Voice line attempts to ascend. “Pastorello,” measures 5–7

Example 5b. Voice-leading sketch. “Pastorello,” measures 5–7

(orchestra only)
Example 5c. Descent above obligatory register and structural closure. “Pastorello,” measures 13–16

Example 5d. Voice-leading sketch. “Pastorello,” measures 13–16
Example 5e. Tonicization of III. “Pastorello,” measures 7–11.

```
pur dorme con-ten-to  sotto l’ombra d’un fag-gio o al - lo-ro,
          pur dor - me oon-
schlaf oh-ne Be-schwer-de hier im Schai-ten von Lor-beer und Wei-de,
          schlaf oh - ne Be-
-ten-to;  pa - sto-rel - lo d’un po-ve-ro ar-mer - to pur dor - me con-ten-to
          - schwer-de;  Schä - fer, Herr dei-ner ma - ge-re.  H’r - de, schlaf oh - ne Be-schwer-de
```

G: IV vii$^6$I IV V “I” V (etc.)--------- I

```
V$^6_1\frac{5}{3}$
```
Example 6a. Descending gestures in voice line. “Con rauco mormorio,” measures 12–15

Example 6b. Voice-leading sketch. “Con rauco mormorio,” measures 12–15
Example 7a. Descending gestures in introductory ritornello. “Con rauco mormorio,” measures 1–7

Example 7b. Voice-leading sketch. “Con rauco mormorio,” measures 1–7
Example 8a. Middleground stepwise ascent in voice line. “Con rauco mormorio,” measures 17–20

Example 8b. Voice leading sketch. “Con rauco mormorio,” measures 17–20
Example 9a. Correction from $\text{\textfrac{3}{3}}$ to $\text{\textfrac{4}{3}}$. “Con raucio mormorio,” measures 22–29.
**Figure 3.** Summary of methodological analysis of “Pastorello” and “Con rauco mormorio” as pendants

### Pastorello: Individual Analysis

**Level 1 Music:**
- cantilente figure, pedal point; minor mode
- 12/8, slow tempo
- tonalizations of III
- registral play/attempt at closure above obligatory register
- 3-line structure

**Drama:**
- "sheep in wolf’s clothing": perceived villain begins empowered, ends powerless
- paranoia, conflicting emotions, desire to be among nature—return to the natural world, simplification (i.e., Grimaldi compares complex life of a king to simple one of a shepherd)

**Level 2:**
- siciliano topic = pastoral associations, nostalgia, resignation, major-mode associations with Christ child and shepherds who visit him
- rising gestures = embodied striving/erosion

**Level 3:**
- siciliano an explicit reference to shepherd in text and outdoor setting,longing for natural relationship
- siciliano implicitly corresponds to his desire for simplicity, return to natural order
- voice leading = gestures of escape, unsuccessful striving, inevitability

**Integration:**
- Grimaldi knows what he must do but is struggling against it
- He wants to be freed from his burden, his unnatural state, abdication is inevitable

### Con rauco mormorio: Individual Analysis

**Level 1 Music:**
- cantilente figure, major mode, pedal point, musical echoes
- 12/8, slow tempo
- 3-line structure with no registral play; i3 corrected to i3
- one rising gesture meets goal

**Drama:**
- Bertarido begins king again
- husband of Rodellinda
- asking natural world to cry with him

**Level 2:**
- siciliano topic = pastoral associations, nostalgia, resignation, major-mode associations with Christ child and shepherds who visit him
- falling gestures = embodied closure, relaxation
- parallel 3rd echoes = birds

**Level 3:**
- siciliano an explicit reference to natural world
- siciliano implicitly speaks to Bertarido’s resignation, “lowly, kingly” state
- voice leading = gestures of acceptance

**Integration:**
- Bertarido has accepted his position as spurned king and husband, the sense of loss over it
- his communion with natural world marks him as the true king/hero

### Evidence of Pendant Relationship

- outdoor settings
- pastoral lyrics
- siciliano topic
- characters feel a l


Example 14a. Local descent from 6 above 3. “Prigioniera,” measures 29–41


Example 15b. Voice-leading sketch. “Prigioniera,” measures 103–10


![Musical notation](image)

**Figure 4.** Summary of methodological analysis of “Prigioniera” and “Tra sospetti” as pendants

### Prigioniera: Individual Analysis

**Level 1 Music:**
- Repetitive musical gestures
- Attempts to move above obligatory register
- Direct repetition of longer lines
- 3/8 time, eighth- and sixteenth-note motion
- Hemiola at cadence points; allegro

**Drama:**
- Grimoaldo depicts himself as a prisoner of love and states that he doesn’t want to be set free

**Level 2:**
- Passepied topic = charming, playful, love intriques; light hearted, Mattheson “pleasant inscrutability”
- Constant musical repetition = obsession
- Rising/falling = embodied striving

**Level 3:**
- Passepied represents the amorous aspect, i.e., Grimoaldo’s love for Rodelinda
- Gestures depict his obsession for Rodelinda; beginning of recognition that this may be problematic

**Integration:**
- Grimoaldo is a figurative prisoner of his own feelings for Rodelinda, though he seems not to care; the aria is a musical depiction of Grimoaldo’s fixation and his inability to escape his feelings
- Grimoaldo may be beginning to realize that this obsession could be problematic

### Tra sospetti: Individual Analysis

**Level 1 Music:**
- 3/8 time, mostly eighth- and sixteenth-note motion
- Hemiola at cadence points; allegro
- Minor mode
- Compound melodic lines with rapidly changing, oscillating notes

**Drama:**
- Grimoaldo is free situation and is rigidly changing process

**Level 2:**
- Passepied—see previous
- Stile concitato—aggression, active passion, war

**Level 3:**
- Passepied still refers to Grimoaldo’s love for Rodelinda, but the addition of stile concitato elements and minor mode, antithetical elements, invert associations of love, carefree testing

**Integration:**
- Inversion of passepied topic coupled with the text/drama suggest Grimoaldo’s “prisoner of love” construct will be his undoing; polarizes the view of