

**TITLE:**

THE LANGUAGE OF MUSIC: Claudio Monteverdi as an innovator in the field of dealing with text in music.

**SUMMARY:**

The main topic of this Thesis is Claudio Monteverdi's work and its importance for the development of dealing with text in music of the late Renaissance and early Baroque period. In Monteverdi's compositions we can follow the evolution of counterpoint techniques reaching from the traditional 16<sup>th</sup> century vocal polyphony to the purely monodic approach to composition that is typical of Baroque music. The text works as a creative element that affects the author's way of working, leading him from the first experiments with the musical representation of each word in the madrigal to a dramatic expression of the text in the style of opera. In his work Monteverdi uses wordpainting to an unprecedented extent. He invents new musical expression for words that contain a strong emotional charge, like subtle rhythmic figures for joyful words, or sharp dissonances for words conveying pain. He is the first composer to achieve excellence in combining flawless technical skill with the dramatic line of the composition. His work forms an imaginary bridge between music of two periods: in the first period text is perceived as a mere "servant" of music but becomes the "ruler" of it in the later one.

The Thesis presents the state of theory and practice in the field of the use of text in the course of the 16<sup>th</sup> and in early 17<sup>th</sup> century with respect to compositional styles within this period and tries to set Monteverdi's work within this frame. It captures the process of creating a new musical language in the work of Claudio Monteverdi in connection with the use of the text as one of the major factors that affect the choice of compositional elements. The main objective of the Thesis is to evaluate Claudio Monteverdi's contribution to dealing with text. This evaluation is based primarily on a musical-textual analysis of selected works and its comparison with the work of other prominent authors of the same period.

**KEYWORDS:**

Claudio Monteverdi, Franco-Flemish School, vocal polyphony, homophony, monody, imitation, madrigal, opera, text, word-painting, chromatic, seconda prattica