A Comparative Study on Recitative Operas: Euridice and L'Orfeo

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Abstract. Recitative is understood as a Western tradition of importance, it interacts with language closely. Recitative operas are important components, which develop the story of a play or opera, and the introduction of Aria, tandem act, scenes, and the role of drama. This article mainly introduces Recitative and expounds on this situation as a summary. The elaboration on the role of recitative used in the opera of Euridice and L'Orfeo will be studied and summarize similarities and differences in-between. At the same time, it plays a significant role in expressing level and in other aspects. Besides, it serves as the inspiration for the following art development.

Keywords: Recitative · Peri Jacopo · Monteverdi Claudio

1   Introduction

The era of Baroque music is the continuum of the Renaissance movement in the new historic environment. The advanced concept and superior achievement of music art in the period of Renaissance are unexceptionally inherited in the era of Baroque [1–3]. The historic status and special contributions of the era of Baroque music is cannot be replaced. It has impacted nearly European music development for 300 years and become the first European music milepost. The greatest and most significant contribution of this era is the birth of opera in a truly modern sense [4, 5].

Opera originated in Italy in the Baroque era and gradually become important in Europe with its glamour and Rule in Italian and European stages hundreds [6]. Greek mythology is one of the origins of the development of European culture over the past two thousand years, and it is also the eternal motif of opera [7]. With the development of history, Greek mythology has received different interpretations, and opera has taken on different features. Even if the opera shares the same theme, in different operas, the form and content can have significant differences even in the same story. The important part of the narrative of the opera, it plays a role in promoting the development of the plot, introducing chanting, connecting scenes, and delivering the performance. Through Perry's "Leuridice" and Montwelli's "Opideo", this article conducts related audio materials, examples of the music score, literature materials, and analysis of bass and harmonious sounds, etc., trying to explain what are the similarities between Perry and Montewell's narrative, what are the differences between them, and what effect does it affect the later classic period.

2   Recitative and Its Emergence

In essence, the recitative is one of the music genres, which is earlier and often parallel with the opera [8]. According to the different times, the recitative adjustment is also different in terms of structural significance [9]. The recitative of the 17th century, from the perspective of writing, belongs to clear singing and narrative. The instrument is generally dominated by ancient pianos. The enhancement of opera coherence can play a certain role in promoting it. In the process of opera performance, it has a certain value for enhancing the infectious power of the plot and the actor's interpretation of the plot. From the perspective of the entire history of narrative and development, the process of its generation, prosperity, and decline was concentrated in the seventeenth century. Starting from the beginning of the seventeenth century to the mid-17th century, the recitative has developed rapidly, and it has passed its heyday. During this period, the connection between the recitative and opera was increasingly close, accompanied by the influence of opera. The expansion of the scope gradually moved towards glory. From the mid-seventeenth century to the end of the 17th century, the development of recitative entered a period of decline. The emergence of the aria, gradually replaced the recitative, which became the main form of music in the opera. At this time, although the recitative is also applied in opera, it is only reflected in the development of the plot. It can be said that although the status of the recitative was partially replaced during this period, its value in the development of the plot was reserved, which represents the affirmation of opera on the position and role of the recitative. At the same time, the combination of recitative and aria also represents the improvement of the development level of the opera body. It is a sign that the development of opera has gradually matured [10].

3   Peculiarity of Opera as Music Composition

Peri invented recitative in the dialogue section of his "L'Euridice" or all his opera compositions, for which he had specified the reason in the preface of the opera, that is, he had realized some tough tones in our conversation could be constructed into harmony. It means that when Italians were talking, unlike the Chinese, they had tonnes rose up and down with many key points presented.

Besides, what Peri wanted to convey is that when speaking, in the up and down tone, there would be high and low voices between two accents, among which some may be the real pitch. Meanwhile, some tones with a pitch in speech can be constructed into harmony. He also said that the voice in speaking would go through some voices of tones not that clear until it finally came to the next voice that could be constructed into harmony. This statement was applied in the theory of ancient Greek music to distinguish the difference between the change in speech tone, and the change between different pitches in the music.

When people are singing, they realize that every sound is in a fixed tone. However, speaking is different. Peri perceived this difference and pursued the existence between the two. For him, he hoped all the operas would be sung, but he understood that if there were conversations among the opera, he wanted the conversation should be close to the existence of verbal words. Below is the chant of Ancient Greek epics derived from.

Because chant in epics, at least in the era of Peri, was between speaking and singing. Let's take a look at what it is like on score.

As can be seen from Orfeo's aria, there is a chord. It is a dialogue of Orfeo with a relatively plain melody instead of intense ups and downs because he was mimicking speaking. Meanwhile, the rhythm of this line as well as the length and strength directly correspond to the order of priority in speaking. It is in Old Italian and the corresponding note length and rhythm can be figured out. Besides, the note duration can also be found as it was like when it was written Considering its accent, the strong beat non pian-go in each bar, and the messa di voce e non sos-pi-ro, among e-non, there are strong and weak points. E non will be relatively short, but sos-pi-ro must be accented. E non is upbeat of the last bar with the difference in length, so the two phrases exactly follow the law of speech. So harmonious sound has its point, such as the strong beats mixing with harmony, which is the intonation and stress in language.

This concept may be vague for people as Chinese is spoken in tones and each character is monosyllabic. However, in every European country, every word is different in length. As a result, Peri used that and he marked the harmony under the long tone and accent.

4   Harmony Analysis

The main tone is based on a small tone of A. The 233rd section to the 237th section and the sound are based on the main chord "I" chord. The main "A" sound of the main sound of the subwoofer is continued. The form of this type is clear, and at the same time, the form that enters from the main chord "I" -the level chord is more natural. The distance between neighboring parts is three degrees of intervention. The overall development is relatively stable. The form of five sections in front of the place is relatively monotonous from the auditory color, but on the other hand, Clear and emphasized, referring to the 233rd section to the 237th section in L'Orfeo.

In the 238 small section of the tone, the subordinate is adjusted to the natural minor tone of the first-level relationship. Using common chords for turning, the harmony of the "VI/VII" chord with the sound of the harmony is subordinate to the "VI/VII" chord and the D Natural minor. The chord "V/IV" chords are co-tone. This natural relationship rotation is through the common chord between the two tones. One of the functional significance, it seems to be an intermediary between two tones, so it is also called an intermediary chord. From one adjustment to another, this change in common chords is called a function transfer. After that, connected to the turning chord "IV46" chord, behind the common (intermediary) chord, the chords that can show new tone characteristics are called turning chords. In terms of the choice of turning chords, it is usually unstable and sound, such as "IV" level chords, "II" level chords, "V/V" class chords, "V7" chords, etc., especially those who are not associated with unconnected chords that are required to be solved, in the 238 small section of the tone.

In bar 239, the chord progression of "i-ii2-I" is formed. If it is carried out according to the original harmonic function, the root note should be a melody of "D-e-d", forming a form of auxiliary progression. The "E" tone is treated as the auxiliary tone, but the seven-note "D" originally in the highest tone position is changed to the lowest tone through

chord transposition. It forms the continuity of the tonic "D" tone, which is similar to the harmonic use in section 233. It plays the role of making tonality clear after entering the new key. Section 242, uses the dominant chord "v/v" level chord to detach to the dominant key. The short dissonance increases the sense of dissonance and enriches the harmonic color.

Bars 253 to 254 form the harmonic connection of "vii-b3vii". The appearance of the temporary inflection "bB" in bar 254 echoes the pre-D minor key. Because of the appearance of the temporary inflection, it creates a sense of dissonance and contrasts with the "vii" level chord of the previous bar. The termination form of "i-k46-v" is formed, and the preparation is usually carried out with the major chord and subordinate function chord before the k46 chord. This form is relatively stable and natural, and it ends at the dominant chord "v" level, with an open termination to weaken the sense of termination. Referring to example 4.

The tonality of this part is based on the g harmonic minor key, which continuously emphasizes the characteristic tone "leading note" (#g note) of the harmonic minor key to clarify the tonality. It continues as the tonic "G" note in the bass part and develops in the form of a column chord in the treble part. This form enhances the longitudinal harmonic color and expands the overall range span. In the first two bars, the harmonic function connection carried out through the notes is developed, forming the harmonic connection of "i-v46-i6". This kind of harmonic progress is relatively stable, forming a scale melody in the melody part. In the third bar, the common chord of g minor and the dominant key d minor is used for modulation. They are the "v" level chord in g minor and the "v/iv" level sub-dominant chord in d minor respectively. The "#F" note is the characteristic note in the g minor, so it is natural to take the dominant "v" level chord in the g minor as the intermediate chord.

At the end of the third bar, the dominant chord "v/v" was used to connect to the subordinate chord "iv", which was less natural than the dominant chord "v", but the subordinate chord was still tonal internal harmony of the main key, so the tone was still clear and quickly returned to the main key. In the fifth bar, the subordinate chord was continued on the subordinate note of the unstable level. The uncertainty is increased, and then it is connected to the secondary dominant chord "v/iv". This form of reverse harmony is characteristic. The original natural harmonic connection of "v/IV-IV" is changed into the harmonic connection of "IV-V/iv". The technique of "homophone repetition" is used to develop the melody part, and the characteristic sound "#F" is emphasized.

From bar 9 to bar 10, the "delayed tone" chord is used for development. This form is generally formed by the repeated continuation (or repetition) of the previous chord tone in the same part. For example, the chord tone "D" of the "b1ii" level chord in bar 9 is processed with the delayed tone. The chord tone "D" of the "b1ii" chord continues to be maintained, and the chord external tone of the dominant chord "i" appears. The technique of the "delayed tone" chord makes the two chords that originally had no common tone form consistency and unity. Although it breaks the original chord composition structure of the latter chord, it enriches the harmonic color. Referring to Example 3.

Bar 13 to bar 14 is A harmonic connection between the seventh chord "v7" and the major chord "i", where the root note "A" jumps to the root note "D" of the major chord "i", and the seventh note is "progressive" down solution. In the seventh chord,

the seventh note "progressive" down solution is an important expression. In addition, the dominant "A" tone is continued in the treble part to increase the uncertainty. At the end of the 14th bar, the dominant chord "b3vii6/v" is used for dissonance processing, forming A chromatic descending development with the previous chord subordinate to the seventh chord "iv7", and connecting with the melody of "A-#G" and "B-bB". The form of transposition breaks the previous consistency in the same form and enriches the expression of the chord. Referring to Example 4.

From the overall perspective, this piece of music has many continuous tones. From the first section, it can be seen that the host continuation is applied to the beginning of the music, emphasizing the tonal presentation of the main tone of the g-mode and the stability of the harmony, and playing a major role here, with a stable effect. From section 7, it can be seen that the V-level continuous tone is used before the final tonic, increasing the tendency for instability, extending the unstable harmony, and preparing for the final ending. Because a continuous tone is an extension of the harmony function, both the beginning and end of a continuous tone are chords. During the continuous tone process, as other parts change, the continuous tone can be used as an outside chord. Therefore, harmony will make a series of changes in continua, during which there will be a lot of appoggiatura in downbeat, to avoid the busy and complicated use of chords and highlight the role of melody. In particular, the emotional chanting of this recital modifies the voice to make it smooth and active, bringing some new sounds, colors, and tension that the chords themselves cannot produce. In addition, the delayed resolution enhances the tension and momentary discordance of music, which creates some tension in the narratives and also provides some color bedding. From the melody part, it can be seen that Monteverdi's melody part is more melodic and complex, and the music is more vivid.

Secondly, there is a lot of use of modality Metaphone in this piece. The function remains the same and the color changes. Through the change of color, some sense of the mutual relationship between modality is enhanced and a sense of instability is enhanced. Especially when the protagonist Orfeo hears that his wife has passed away, he emits two "no, no" and the second "no" uses modality metaphone. It reflects the anguish, and sadness of the protagonist for his wife's death and his survival, as well as the unique effect of enhancing the expression of the chord and enriching the harmonic color. It uses a lot of unstructured modulations, which creates dissonance.

Thirdly, the main tone of the melody changes frequently. In the beginning, there is the key 'Tu se' morta' in the main tone of the G mode. The protagonist Orfeo is mourning for her wife, with a sensitive characteristic, slightly melancholy and somber. Later, in the D minor, the protagonist Orfeo is telling that he is still breathing in the world, and his wife has passed away, with a somber characteristic, also full of romantic elegy, gloom, and sadness, as if walking alone on an abandoned manor. Then "Per mai piu non tomare, ed io rigaggo" switches to A minor, and the protagonist, Orfeo, repeats again and again that his wife is no longer coming back, while he is still in the world. Although there is a hint of cold in the emotional color at this time, there is also a hint of calm, as if missing his wife. And then it switches to C major. 'Rimarro teco in compagnia di morte' has a relatively smooth white tone, as serene and sunny as a valley. At this time, the protagonist Orfeo has decided to go to hell to accompany his wife Euridice. And finally, back to

D minor, the protagonist Orfeo says goodbye to the earth, the sky, and the sun, and uses this d minor which is fuller of sadness and intensifies the sadness. The continuous modulation of this song from the beginning to the end reflects the protagonist's mood changes from not believing that his wife has passed away at the beginning, to slowly accepting it, and finally saying goodbye to the earth, the sky, and the sun to find his wife. It also indicates the uncertainty of color.

Fourth, this piece of music has unexpected progression. Monteverdi used unexpected progression during this period. From a traditional perspective, unexpected progression was innovative thinking that made up for the functional inadequacies of I–IV–V. Without unexpected progression, many chord progressions in the middle and late periods of Romanticism would be difficult to explain. From this point, it can be seen that Monteverdi had a proactive awareness of the use of harmony.

The fifth point is that the singing of harmony and melody is separate. When the melody part starts, the harmony will leave breathing space for the singing part.

5 Euriduice

Bar 246,247,248 of this piece has unexpected progression. Instead of V to I, K46 to V, and then I to VII, it has a strange aesthetic feeling, which may be deliberately designed by the composer to highlight the melody ascending and tension of the singing section. It uses a lot of multi-lateral chord changes, and the harmonic color changes quickly. Often a few chords are done on the same part. The biggest feature is the use of the bass, entering the Baroque period. The texture of the music moves closer to the theme music. It's tonal harmony and functional.

5.1 Similarities

Both operas revolve around Orfeo's dramatic movements, so the narratives written by the two composers can highlight the characteristics of the characters. The beautiful Italian melody and the strong contrast effect of the band are common characteristics. In the use of music themes, the two composers come down in one continuous line, not only depicting the characters' personality characteristics but also laying the groundwork for the continuous development of the plot. In their works, Orfeo has a tragic beauty, singing for love. What's more, both Perry and Monteverdi valued semitone expressiveness and loved dissonance as a driving force for musical development. The use of modality metaphone makes the expressive force and harmonic color of the chord more prominent.

5.2 Differences

While following traditional principles and techniques, composers are also striving to explore personalized means of expression. Perry's use of a continuous bass reflects the establishment of tonal harmony. Monteverdi's extensive pastoral songwriting experience has enriched Orfeo's musical image, allowing for the inclusion of Italian folk song elements. Monteverdi has fully inherited and greatly developed Perry's narrative writing

techniques. Compared to the two people's narrative aria, Monteverdi's melodic voice is undoubtedly more melodic, the music is also more vivid, and the melodic expression is more beautiful than Perry's.

6 Conclusion

In the Baroque period, music can be divided into two styles. Monteverdi once classified these two styles into two practices: the first practice refers to the traditional polyphonic style, and the second practice refers to the pursuit of music's emotional expression of lyrics and free use of dissonance intervals, etc. Monteverdi is the representative composer of the second practice. He is known as a composer who always pursues a passionate style. Monteverdi believes that music should not only give people sensory pleasure but rather comprehensively express all people's hearts and feelings. Music should also become more infectious and able to express deeper and more complex emotions in people's hearts, such as hatred, anger, fear, and so on. Monteverdi used this principle in his opera. Therefore, the musical weight and dramatic aspects of the opera are much heavier than the previous operas by Perry and Cacini. All these techniques give the opera a more gorgeous, gorgeous color so that the opera music becomes vivid. The precursor to tonic music gave some inspiration to classicism. The determination of harmony gives classical harmony some enlightenment, especially aesthetic enlightenment.

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