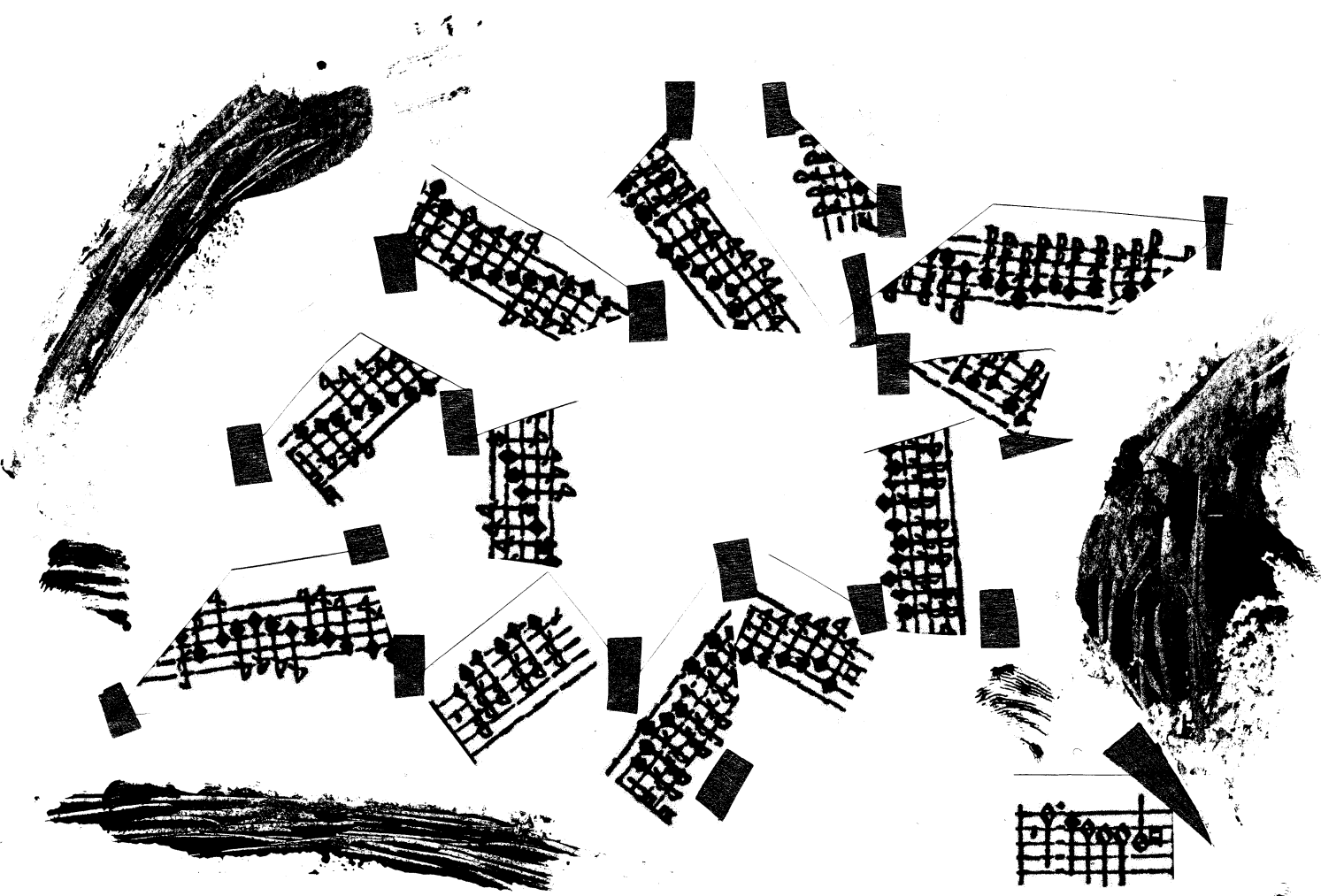
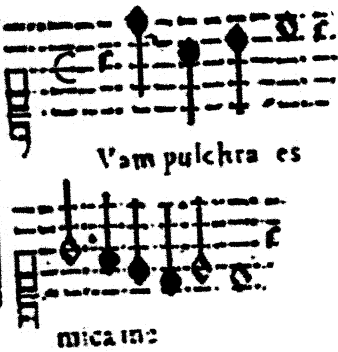


RITORNELLO





world was lost with the Reformation and the "wars of religion" that followed. The modern State then bursts on the scene with the task of reconstituting this unity—secularized, this time—*mechanical whole, as a machine, as a conscious artificiality.*

210

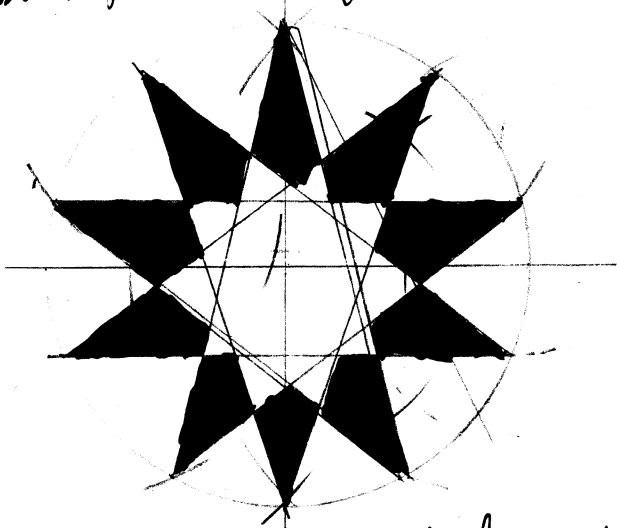
THE REAL values of culture can be maintained only by negating culture. But this negation can no longer be a *cultural negation*. It may in a sense take place within culture, but it points beyond it.

The modern State means, among other things, a progressively increasing monopoly on legitimate violence, a process whereby all other forms of violence are delegitimized. The modern State serves the general process of pacification which, since the end of the Middle Ages, only persists through its continuous intensification.

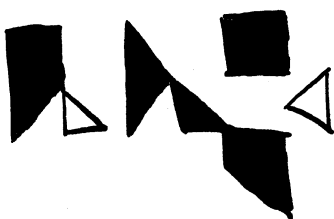
In order to become a political subject in the modern State, *each body* must submit to the machinery that will make it such: it must begin by casting aside its passions (now inappropriate), its tastes (now laughable), its pendants (now contingent), endowing itself instead with *interests*, which are much more presentable and, even better, *representable*.



Lo la Mura son, ch'ia i dolci accenti,
Lo far tranquillo ogni turbato core,
Ed hor di nobil ira, & hor d'amore
Posso infermar le più gelate menti.



Lo sì Cetera d'or cantando soglio
Mortal orecchio lusingar talora,
E in questa guisa a l'armonia sonar
De la lina Ciel più l'alme invoglio;



Ahi! vita troppo dolce e troppo amara:



Fori per troppo amar sempre mi pelli?



Ritornello A diminutive of the word *ritorno*, meaning ‘return’. [...] denote an instrumental prelude, interlude or postlude (or any combination of these) for a vocal movement, most often an aria (employing this term in its broadest sense) organized in strophes. [...] One general characteristic of these is that they are clearly separated from the vocal sections with which they alternate. This was very convenient in dramatic music, where could accompany dancing, the entries and exits of characters or scenic transformations. [...]

Talbot, M. (2001). Ritornello. *Grove Music Online*.

Prologue *The fields of Thrace* The curtain rises to reveal a wood by the banks of a stream before which the personification of music sings five stanzas – ‘Dal mio Permessato amato’ – set as variations over a repeated bass (strophic variations). [...] The stanzas of the prologue are introduced and punctuated by a five-part ritornello for strings which will be heard again at the end of Act 2 and at the beginning of Act 5, where it can be seen as an emblem of music’s power. [...]

Whenham, J. (1992), Orfeo (I), *Grove Music Online*.

Io la Music son, ch’a I dolci accenti,
Sò far tranquillo ogni turbato core,
Ed hor di nobil ira, & hor d’amore
Posso infiammar le più gelate menti.

Io sù Cetera d’or cantando soglio
Mortal orecchio lusingar talhora,
E in questia guisa a l’armonia sonora

De la lira del Ciel più l’alme invoglio;

I am Music, who in sweet accents,
Can make peaceful every troubled heart,
And so with noble anger, and so with love,
Can I inflame the coldest minds.

Singing with my golden Cittern, I like
To charm, now and then, mortal ears,
And in such fashion that for the resounding
harmony

Of the lyre of Heaven I make their souls aspire
more;

Score in C. Transpositions available on request, or by possibly by consulting any edition of Claudio Monteverdi, *L’Orfeo* SV 318, *Prologo*.

Alessandro Striggio, *La Favola d’Orfeo rappresentata in musica Il Carnevale dell’Anno MDCVII Nell’Accademia de gl’Invaghiti di Mantove* (1607),

<https://books.google.co.uk/books?id=c1rYOUTKJoYC> English translation by Gilbert Blin, with adaptations.

Guy Debord (trans. Ken Knabb), *The Society of the Spectacle*,

<https://theanarchistlibrary.org/library/guy-debord-the-society-of-the-spectacle>

Tiqqun trans. Galloway and Smith, *Introduction to Civil War* (2001)

<https://theanarchistlibrary.org/library/tiqqun-introduction-to-civil-war>