SUMMARIES OF HISTORICAL STYLES

Samples

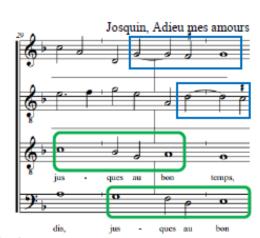
1. The chanson

Early Renaissance chansons

- More homogeneous texture; parts are equal and independent
- Four parts became standard
- · Ballade, rondeau and virelai continued, but freer forms too
- Longer than earlier chansons
- Imitative counterpoint appears (Obrecht, especially Josquin)

Mid-16th century Parisian chansons (Sermisy, Janequin)

- More varied subject matter and style, some very descriptive.
- · More chordal, with a little imitation
- Short sections
- There were many repeated notes made interesting by strong rhythms



Keyboard music

- Sweelinck (1562-1621) developed the chorale prelude. He wrote many works for organ and clavier.
- Frescobaldi (1583-1643) was one of the first to specify <u>rubato</u>. He wrote in many forms.

He developed the complete fugue, and adapted the sonata to the keyboard. "Free" sections are often virtuosic.

Variations cleverly contrast textures and rhythms.

Correntes are chordal, in binary form, with many right hand thirds.

His music is very chromatic, with effective modulations.

He uses jerky themes, syncopation, cross-rhythms and many suspensions.

Scheidt (1587-1654) produced Tablatura Nava prana music in modern notation, not tablature

1. Impressionist Style

a) Harmony

- Harmony tends to be very chromatic.
- There is considerable use of unresolved sixth, seventh and ninth chords
- Formal cadences are avoided, and more remote keys are explored.
- Sometimes there is only a vague sense of key.

b) Rhythm

- Unusual time signatures (like 10/8 and 7/4) are not uncommon.
- Notes in unusual groupings (e.g. 11 to a beat) are common
- Metre and tempo change frequently.
- There are many cross-rhythms (two rhythms clashing with one another)

2. General features of jazz

- · Syncopation, often including "short-long-short", and ties.
- Widespread use of notes of melodic decoration
- Improvisation, often including intense syncopation.
- Frequent dissonance, often prolonged before being resolved:
- Lively rhythms, including triplets, and cross-rhythms.
- Rests and different degrees of accentuation and detachment)
- Considerable amamentation especially when a melady is repeated



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