

# 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

Josquin, Adieu mes amours

musical score for Josquin's "Adieu mes amours" showing four staves with lyrics. Blue boxes highlight imitative counterpoint in the upper staves, and green boxes highlight repeated notes in the lower staves.

#### 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 *rubato*. 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.

- Schaidt (1587-1654) produced *Tablatura Nova*, organ music in modern notation, not tablature

Fiori Musicali 1635

musical score for Fiori Musicali 1635 showing a keyboard piece with a treble and bass staff.

### 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)

Debussy, Suite Bergamasque, 1890

musical score for Debussy's Suite Bergamasque, 1890, showing a piano piece with a treble and bass staff.

### 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 ornamentation, especially when a melody is repeated

musical score for jazz featuring syncopation and melodic decoration, with arrows pointing to specific features.