

Musical Eras | Amy Linington Music

Renaissance 1400-1600

- polyphony
- Imitation
- increasing interest in text-music relationships,
- liturgical forms
- Music based on modes
- Word painting
- ornamentation
- Richer texture in four or more parts
- Blending rather than contrasting strands in the musical texture
- Harmony with a greater concern with the flow and progression of chords
- Common sacred genres were the mass, the motet, the madrigal spirituale, and the laude.

Listen to Palestrina, Tallis, Gibbons, byrd

Baroque 1600 - 1750

- Energetic / lively rhythm / spirited
- Polyphonic - interweaving melodies
- Regular cadences
- Sequences
- imitation
- Motifs - repeated and developed
- May modulate to related keys
- 18th century dance character melody (minuet, gigue, courante);
- Limited range of pitch (harpsichord was smaller than a piano)
- Limited use of dynamics (the harpsichord is not possible to play louder or softer);
- Ornamentation: trills, turns, mordents
- Possibly a detached articulation.
- Imitation between voices

Listen to J.S. Bach, Handel, Scarlatti, Couperin, Rameau

Classical 1750-1820

- Regular, clear phrases/stepwise melodies, scale passages (2/4 bars is common)
- Repeated themes
- Elegant and refined melody
- Diatonic / occasionally chromaticism
- Simple texture: melody with accompaniment, simple harmony, melody with chords
- Alberti bass / broken chord accompaniment.

Musical Eras | Amy Linington Music

- Simple chords and cadences
- Little to no pedal
- Simple dynamics such as crescendo and diminuendo.
- Grace notes often used as dissonance then resolve

Some composers to listen to: Mozart, Beethoven (early period), Clementi, Haydn.

Romantic 1820-1900

- Flexible tempo;
- Use of rubato
- Lyrical & expressive
- dramatic expressive melodies;
- virtuosity / long drawn out expressive melodies
- Dramatic modulations
- Leitmotif
- idée fixe
- Use of pedal;
- Thicker texture with extensive use of chords and melodic lines moving through the voices;
- Tonal but harmonically complex
- Wider use of dynamics and different nuances eg: pp, p, mp, mf, f, ff and so on.

Some composers to listen to: Brahms, Chopin, Grieg and Schumann

20th Century.

- Rhythmical - use of syncopation and jazzy themes
- whole tone scales
- Impressionism - Whole tone, Debussy, Ravel
- minimalism -
 - The repetition of an original musical cell (or idea) -
 - The cells are manipulated in a number of ways, including repetition, phase-shifting, augmentation (making the melodies longer), diminution (making the melodies shorter) and inversion (turning melodies upside down) -
 - A composer may add or take away music from an original cell.
- Expressionism -
 - Melodies are often angular and disjunct -
 - Phrases are irregular and often short -
 - Melodies are usually **atonal** instead of diatonic.
- Angular, unusual melodies
- Irregular phrases
- Discordant harmonies and unusual, clashing chords & chord progressions
- Sudden dynamics /rhythmic changes
- unpredictable

Musical Eras | Amy Linington Music

Some composers to listen to: Bartók, Debussy, Prokofiev, Ravel, Stravinsky.