

## Extremely Basic Guide to Ornamentation in the Nineteenth Century ECCO 2010

Guide Summarized and Excerpted from:

Robinson, Ray and Allen Winold. *The Choral Experience: Literature, Materials, and Methods*. New York: Harper's College Press, 1976.

1. Appoggiatura- the length of the appoggiatura in relation to the following note is  $\frac{1}{2}$  its value,  $\frac{2}{3}$ rds if the following note is dotted.



2. New Appoggiaturas!

- a. Short Appoggiatura

- i. Because many appoggiaturas were now written into the score as part of the phrase, composers developed a new appoggiatura that was intended to be played as an ornament or “grace note.”
- ii. Delineated by a slash across the tail.
- iii. Intended to be performed BEFORE the beat.

- b. Conjunct Double Appoggiatura

- i. Played two ways:
  1. When not tied to the principal note, it is played quickly ON THE BEAT.
  2. When the first note is tied to the principal note, it is executed the same way, but the first pitch is held throughout.

- c. Disjunct Double Appoggiatura

- i. Consists of two notes: first of which may be any distance from the main note, but the second is always only one step from it.
- ii. Played ON THE BEAT.

A musical score in 3/4 time, 2-staff (treble and bass clef). It illustrates four types of appoggiaturas. The first two are labeled 'appoggiatura (ornament symbol)' and 'appoggiatura (written out)'. The last two are labeled 'double appoggiatura (ornament symbol)' and 'double appoggiatura (written out)'. Each example shows a main note with an appoggiatura above it, and the appoggiatura is marked with a slash across its tail. The 'written out' versions show the appoggiatura as a full note with its own stem and tail.

- d. Anticipation

- i. Denotes an ornamented note or chord (delineated with a slash) that is identical with the main note.
- ii. Performed before the beat – often the main note is not repeated.
- iii. Occurs most frequently in keyboard music (accompaniments to choral music) in which the notes of a chord are too widely spaced to be reached by one hand. The note of the anticipation is played before the beat to allow most of the chord to be played on the beat.

### 3. The Turn

- a. In the 19<sup>th</sup> century, the turn gradually merged into the ordinary notation of the composition – and tended to lose ornamental character.
- b. There are limitless possibilities in the execution of the turn (C.P.E. Bach noted 37 different methods!)
- c. Four basic rules for the 19<sup>th</sup> Century:
  - i. When a turn is indicated directly over a note, it is taken quickly, on the beat, so as not to rob excessively from the value of the note.
  - ii. Turns occurring between notes are to begin on the first note, and are played in the time of that note.
  - iii. Where other rhythmic patterns are not suggested by the context of the piece, the quintolet is probably the most favored solution for between-note turns in moderate tempos. (Chopin's written-out turns are usually handled in this way.)
  - iv. The turn's auxiliary tones, when not prescribed by small accidentals found with the symbol, are assumed to be the upper and lower neighbors in the scale involved.



### 4. The Trill

- a. The Romantic trill begins with the main note – and often ends with the two-note termination.
- b. Always trill with the upper neighbor.
- c. Unless noted as follows, the trill (after 1828) should begin on the main note.
- d. Trills are often added for the solo voice during a pedal tone. When the trill has this effect, no suffix should be inserted, unless the composer prescribes one.

### 5. The Mordent – not as confusing as it appears!

- a. After 1830 – the mordent indicates a two-note ornament (beginning on the main note, reaching the step above, and ending on the main note) played BEFORE THE BEAT.