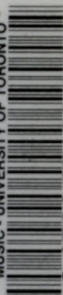


MUSIC - UNIVERSITY OF TORONTO



3 1761 07192 487 2

EMBELLISHMENTS  
OF MUSIC

Louis Arthur Russell



MT  
80  
R87  
1894  
c. 1  
MUSI



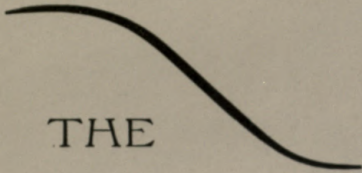
Philadelphia  
Theodore Tappan  
1712 Chestnut St





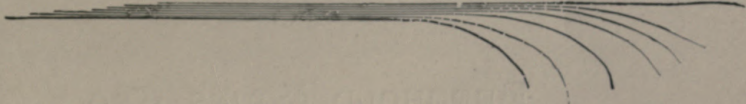


A hand book for the  
Professional Musician,  
The Amateur and  
The Student



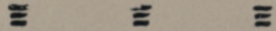
THE

# EMBELLISHMENTS



OF MUSIC

A Study of the entire range of  
Musical Ornaments from the time of  
John Sebastian Bach

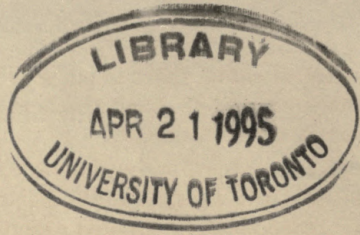


...BY...

LOUIS ARTHUR RUSSELL

Practically illustrated from the classics

Philadelphia  
Theodore Fresser.  
1712 Chestnut Str.



—TO—

BERTHOLD GOURS, ESQ.,

LONDON,

THIS BOOK IS MOST RESPECTFULLY INSCRIBED

BY HIS PUPIL

THE AUTHOR.

NEWARK, N J. 1894



## Author's Preface.

---

Of the many branches of musical study, there is perhaps none, which receives so little attention from students, and withal, from teachers, and writers of text books, as the very important one of Embellishments.

The subject seems so clouded in mystery, and opinions when expressed are so varying and conflicting, as to cause the average musician to allow the question simply to remain unsolved otherwise than by the dictation of individual taste or indeed of caprice.

This naturally increases the perplexities, and to-day, there is really no standard of rendering, which even among the Masters of the art is universally recognized and applied in all cases of Musical Embellishments of any particular genus.

The comparatively few rules generally recognized as of vital importance, and taught to vocal and instrumental students, are so limited, and as the student advances, meet with so many exceptions, that they prove totally inadequate to the requirements of advanced classical work.

This condition has caused a very general demand for a work which will place the entire system of Musical Ornamentation before the student, explaining what the rules are, and why they were formulated, with examples and exceptions; cultivating in the student a *standard of taste*, which in moments of doubt, will at least, dictate an æsthetic rendering of the composition under consideration, though it be not the *exact* intention of the composer, which often cannot be positively discovered.

Most of the discussions of Musical Ornaments are incorporated in vocal or instrumental schools, and the matter is treated so incidentally as to quite belittle a branch of art which is of great importance, and which calls for particular consideration, rather than anything approaching indifferent or perfunctory explanation. Dictionaries of music, for the most part give very brief and often misleading explanations, which if true to rule, are so incomplete as to serve no definite purpose. (I will except the most excellent and explicit articles by Franklin Taylor in *Grove's Dictionary of Music*.) Works dealing exclusively with the subject are very few, the work of most importance being the studiously prepared and exhaustive treatise of Ernst David Wagner ("*Musicalische Ornamentik*," Berlin, 1869), which, aside from the fact of its not being published in English translation, is quite too large and argumentative a work for general use as a manual for students and amateurs.\*

This state of affairs leaves the learner to one of two alternatives, either to accept the very general and non-conclusive explanations of the writer of the particular school of instruction he uses—or else to undertake to gather from the vast amount of literature pertaining to the subject, such facts as would establish a method of performance.

\**Note.*—Since writing the above the first volume of an exhaustive historical work on the subject of Embellishments, from the pen of Edward Dannreuther of London, has been issued by the house of Novello, Ewer & Co. This excellent work, however, is not a manual for student's practical work, but is a comprehensive history of Graces of all kinds.

The principal authorities recognized by modern writers are Emanuel Bach,<sup>1</sup> Türk<sup>2</sup> and Marpurg,<sup>3</sup> who devoted considerable attention to the subject in their works. Agricola also gives some explicit directions, and Koehler<sup>4</sup> and Wagner<sup>5</sup> of more recent date, may be considered excellent authority upon many points in dispute. Stockhausen in his vocal method also gives comprehensive explanations of the classic Ornaments. Germer's excellent treatise gives a very helpful chapter on the subject. With very few exceptions, all composers and theorists have left us more or less of expression of opinion on the much discussed subject of Musical Graces, and no work on this subject would be complete, without considering these various opinions, and discovering wherein they differ, and, if possible, why.

I have searched with care for evidences of acknowledged general principles, and for reasonable explanations of contradictory evidence. Many quotations from writers not familiar to the present generation of students, are given as voicing the opinion of former generations of influential masters, who, though crowded out of the list of popular names to-day, were undoubtedly the strong thinkers and leaders of their own time, and whose opinions of the proper performance of the classics, are worthy our consideration, especially since they are more likely to have received correct traditions, being either contemporary or nearly so, with the great masters.

If we had only to compile a code of rules, for modern use and could readily re-issue accordingly, all the classics, there would be little trouble hereafter to students, on the score of Ornaments. The rules of modern composers are quite few, and easily comprehended. The difficulty arises from the fact that in the earlier days of musical notation, a variety of ways were used to express the same Embellishment, according to the caprice of the writer; also as instruments developed in power and quality of tone, old Ornaments were replaced by others better fitted to the more perfect instrument; misunderstandings also arose because of the various languages which supplied the terms of expression.

Inaccurate typography added not a little to the confusion, and, folly upon follies, writers of one epoch were constantly attempting to make new methods fit the older requirements, and often blundered ridiculously in these attempts to make new figures of Ornamentation conform with conventional laws, from which they were widely separated. Composers themselves were largely at fault in the matter, frequently using several methods of expressing the same Ornament within a single composition, causing endless discussion as to their probable intention.

To attempt to lay down positive laws for the performance of Graces, would be folly in the extreme. Interpretations of the master's works must perforce, change in some of the less essential particulars, as generations go by. Traditional renderings become more and more mythical and are seldom reliable at the best.

The wonderful development of the Piano-forte within the last half-century, allows the present generation no adequate conception of the touch and general color of the Clavier of Haydn's or Mozart's time. Ornaments then used as devices for overcoming or covering imperfections in the mechanism of instruments, are

---

<sup>1</sup> Ph. Em. Bach, Versuch über die wahre Kunst, des Clavier spiels, 1752-1762.

<sup>2</sup> Gottlob Türk, Klavier Schule, Leipsig, 1789,

<sup>3</sup> W. Marpurg, Die Kunst das Clavier zu Spielen, Berlin, 1779,

<sup>4</sup> Louis Koehler, Systematische Lehrmethode für Clavier spiel und Musik, Leipsig, 1857.

<sup>5</sup> Ernst David Wagner, Musicalische Ornamentik, Berlin, 1869.

now obsolete, through the very lack of their necessity in the modern piano-forte with its considerable power of tone prolongation; consequently, explanations of some of these older and once very useful Ornaments, fall far below the comprehension of the modern student.

The only plan I can believe feasible, is to acquaint the student with the history of Ornamentation, the opinions of the best acknowledged authorities, with examples from the best writers, which would seem to sustain the laws given. By thus comparing authorities and gaining an insight into the plan or thought of Graces in general, a degree of judgment may be developed, as in all art study.

Ornamentation is an item in the æsthetic branch of musical study, and while general rules may be discovered, they must ever be subservient to the particular character of the composition, as other items of expression are, and when the student has learned the general use of these agencies to refined expression in music, the exceptional uses will easily find a solution in his mind, and one's delivery of a Grace, will then differ from another's perception of the same, only in the degree of intensity of warmth or color, the general outline or form being strictly in accordance with the laws governing the Grace. This is but the natural elasticity of art, without which condition the spirit would be deficient.

One thought to be borne in mind by the student is the fact, that for the most part the laws governing the delivery of Musical Embellishments are not supported so much by logical reason, as by the fact that some authority or author in previous years has given certain rules as orthodox, generally without an explanatory word. Thus the whole system seems built upon the "fiat" of a few writers who were the first to formulate or tabulate a code of laws for Graces, even though these writers not always agreed, nor did they often deign to explain why certain illogical methods were to be *made* correct, by the simple following of a rule of action.

It is a notable fact, that the rules accepted as correct, which are most difficult to reconcile with modern thought, or are the most illogical in their issue, are those upon which the standard authorities do not agree, and also in which the directions are the least explicit.

Furthermore, these same Graces are they, in the discussion of which, the language of the writers of the last century (standard authorities) was most confused, and is therefore often incorrectly interpreted.

To the modern student a rule in music which appears illogical, requires more to make it appear at once positive and rational, than the simple *assertion* of any writer that it is the true way. It is hoped that this work will prove helpful to the music student, in developing a clear understanding of the entire subject of Graces, from a historical standpoint, and in forming a perfect standard of musical performance, which shall be so consistent and truthful, in the higher spirit of the composition in hand, as to proclaim at once the accuracy and the intellectuality of the reading.

L. A. R.

# REFERENCE INDEX.

SUBJECT	PAGE.	SUBJECT.	PAGE.
Acciacatura, . . . . .	12, 48	Particular marks of expression indi-	
Examples, . . . . .	19	cating an embellishing manner of	
Acciacatura, double, . . . . .	55	performance, . . . . .	62
Accidentals: their use upon auxiliary		Passing shake, . . . . .	21
tones, . . . . .	30, 60	Pincé (French), . . . . .	21
After note, . . . . .	12	double (French), . . . . .	26
After tone, . . . . .	12, 56	renversé (French), . . . . .	21
Examples, . . . . .	58	Prall triller, . . . . .	21, 23
After turn of the trill, . . . . .	36	Principal tone, . . . . .	6
Ancient signs of embellishment, . .	48	Ribattuta, . . . . .	35
Examples, . . . . .	50	Schleifer (German), . . . . .	48, 55
Appoggiatura, . . . . .	7	Schleifer, double (German), . . . .	59
Examples, . . . . .	9, 18	Schneller (German), . . . . .	21, 23
short, . . . . .	12	Shake, . . . . .	35
Arpeggio, . . . . .	48, 62	transient or passing, . . . . .	21
Auxiliary tones, . . . . .	6, 30, 60	Slide, . . . . .	48, 55
Beat of the trill, . . . . .	36, 38	Slur, . . . . .	48, 55
Beiser (German), . . . . .	21	Tirata (Italian) or tirade (French)	
Brisée (French), . . . . .	28	(shot), . . . . .	59
Cadenza, . . . . .	59	Transient or passing shake, . . . .	21
Catena di trilli (Italian), . . . . .	40	Tremolando, . . . . .	63
Chain of trills, . . . . .	40, 49	Tremolo, . . . . .	63
Chromatic auxiliaries, . . . . .	30, 60	Trill, . . . . .	35, 49
Combined graces, . . . . .	49, 60	approaches, . . . . .	41
Crush-note, . . . . .	12, 48	chains, . . . . .	40, 49
Doppelschlag (German), . . . . .	28	classic, with prefix and after tone,	54
Double (French), . . . . .	28	closes, exceptional in old style,	54
Double signs, . . . . .	49, 60	closing figures, . . . . .	41
Embellishments in combination, . .	60	complete, . . . . .	36
classified, . . . . .	6	Examples, . . . . .	42
historic development of, . . . .	5	half, . . . . .	40
their rendering in classic and		incomplete, . . . . .	36
modern music, . . . . .	64	inverted, . . . . .	38
without signs, . . . . .	55	Trillerketten (German), . . . . .	40
Grupetto (Italian), . . . . .	28	Trillo (Italian), . . . . .	35
Gruppo, . . . . .	35	Turn, . . . . .	28, 49
Half-trill, . . . . .	40	Examples, . . . . .	32
Incomplete trill, . . . . .	36	inverted, . . . . .	31
Inverted mordent, . . . . .	21, 23	Turns, classified, with rules, . . .	30
trill, . . . . .	38	quintuplet form, . . . . .	29
turn, . . . . .	31	Vorhalt (German), . . . . .	13
Mordent, double, . . . . .	25, 49	Vorschlag (German), . . . . .	12, 48
Inverted, . . . . .	21, 23	Vorschläge von oben (German), . .	7, 35
species, . . . . .	21, 49	Zusammenschlag (German), . . . .	12
Nachschlag, . . . . .	12, 56	Zwischenschlag (German), . . . .	56

## Embellishments<sup>1</sup> in General.

Musical Ornamentation, originated in the desire to leave archaic lines and discover in the realm of tone, processes of elaboration outside of the inner thought, which by delicate contrast with the subject, would throw around it a sort of fragrance or setting, which would serve to put it in better relief. The keyed instruments used in the earlier days of our modern music system, were incapable of sustaining tone for any satisfactory length of time, consequently many devices were used to keep the important tone of a phrase "alive," by ornamental tones which played (or hovered) about them for awhile, as auxiliaries, yet reiterating the principal tone with more or less frequency of alternation with one or another of the ornamenting tones. This produced a more æsthetic impression than a simple repetition of the tone, and with the removal of the effect of monotony, a new field of invention was opened, which composers were quick to appreciate.

In vocal music also the same desire to reach beyond the limited lines of earlier art, which forbade most of the emotional effects we now enjoy, carried the composer and singer higher than the canons would permit, and to over-reach the laws which forbade the use of tones outside of the harmony, grace or ornamental tones were used, *at first unwritten*, then indicated *by the use of secret signs*, unknown except to the especially initiated, and finally by the *open use of small notes*, which *by their size* claimed the right of presence, as a license, for the gaining of particular declamatory or lyric effect.

As Ornaments were increasingly used, their beauty as well as their utility was soon felt, and at the present day, without the plea of necessity, which no longer exists, embellishments are scarcely less used than formerly, and have been developed to a great degree, in beauty and elaborateness.

By them we now approach a tone, dwell upon it, or leave it, with a single tone or by the use of most intricate arabesques.

As generations come and go, there is a gradual change of feeling in the higher musical expression, and we find a marked growth of two principles which, when distinctly understood, will account for contradictory opinions regarding some of the phenomena of Ornamentation.

*Modern musical feeling* requires the *especial prominence of the Principal note* in all graces but the Long Appoggiatura. (This is strictly not a grace note, being an old way of writing forbidden intervals, the accent of which, falling upon the dissonant tone, made the tone of resolution *secondary* and *unaccented*.)

There also appears to be a growing desire in modern musical feeling that, all preliminary tones which do not bear an accent, (as a Turn upon a tone, etc.), shall be so played that the time they require be taken from the beat that precedes—instead of the tone that follows them, so that the accented tone shall be heard in the melody simultaneously with the corresponding accompanying tone, as the æsthetic conditions would seem to require.

*Note*.—There are of course many moments when a delayed principal note is heard with charming effect, not that it is the correct thought so much as because the mind is pleased with an exceptional effect contrary to the expected flow of rhythm.

---

<sup>1</sup> Ornaments or Graces, *English*. Manieren, *German*. Agremens, *French*.

To understand the subject of Embellishments thoroughly, the following facts must be appreciated.

**First.**—That there is always a tone to be embellished.

**Second.**—Though an Embellishment may seem to refer in its purpose to a Phrase or Motive, yet the direct effect is always considered as being upon one tone known as the *Principal tone*.

**Third.**—Every tone has *four immediate adjacent tones* called *Auxiliary tones*.

**Fourth.**—The Auxiliary tones may be a major or minor second above or below the Principal tone.

**Fifth.**—Any number of tones may precede or follow the Principal tone by *leaps* or by *degrees*.

**Sixth.**—The Principal tone may be repeated.

These various means of embellishing a tone may be expressed either by written small notes near the Principal note, or by signs.

All Embellishments may be divided into four general classes.

**First.**—Rhythmic (Tremolo, old style). The Embellishing tone being the same as the Principal tone.

**Second.**—Melodic. The Embellishment being either an upper or lower Auxiliary tone, or both.

**Third.**—Harmonic. The Embellishment from above or below, or both, being *more than one degree* from the Principal tone, also by use of arpeggiated harmonic tones.

**Fourth.**—Rhythmic and Harmonic (Tremolando). Rapid, reiteration of harmonic tones.

Before playing or singing a Musical Ornament, it should be determined:—

**First.**—What are the Ornamental tones?

**Second.**—Does the accent or stress fall upon the Grace, or the Principal tone?

**Third.**—Since all tones must require some time in delivery, is this time to be taken from the Principal note or the beat preceding?

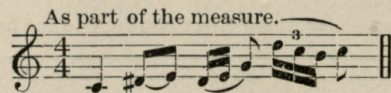
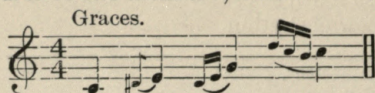
**Fourth.**—What amount of time is to be taken up by the Grace note or notes?

*Note.*—All Graces are either written in full with small notes or are indicated by special symbols. In neither case are the Grace notes considered in the filling of the measure, which must have Principal notes sufficient to complete the prescribed number of beats.

In a broader sense, all incidental Auxiliary tones of a melody are termed Ornamental (or passing) tones, the fundamental tones always being those which are found in the accompanying harmony.

This is indeed the real opportunity for variety of melodic invention, since the arrangement of the unaccented passing tones, gives the character and individuality of all but the simplest forms of melody.

It will be well for the student to consider this closely, so that there will be no confusion, of ornamental tones which are actual parts of a melody, and have an absolute time, according to the size of the note, forming a true part of the measure, with such as are written as Graces and are not considered as actual parts of the measure; thus:—



## The Appoggiatura.

The Appoggiatura, (from appoggiare, to lean) is strictly not a Grace note in the truer sense, for in its delivery the rule for Graces is reversed, as the *Principal note* (note of resolution in this case), *is not accented*.

The Appoggiatura is one of the oldest of ornaments, and was for a long time considered the type from which all Melodic Graces sprung: this theory led to many errors, which have somewhat conduced to the present unsettled condition of opinions on Graces generally.

The original Appoggiatura was an Auxiliary tone which received the accent and being a dissonance (as all auxiliaries are), resolved naturally upon the Principal tone.

In the earliest time of its use it was never written, as the rules of composition strictly forbade the introduction of tones foreign to the chord. As the use of this leaning tone grew in favor, *signs* were adopted by some writers, and, finally, *small notes* explained to the reader the intention of the composer.

The rules regulating the length of the Appoggiatura were very explicit and known to all cultivated musicians. Cases are on record, where prominent writers lamented the declining musicianship of their time, inasmuch as it had "become necessary to write in full, the Appoggiaturas, the use of which ornament every musician ought to fully understand without this aid."

Appoggiaturas are generally divided into two classes, *Long* and *Short* (called Variable and Invariable by Ph. Em. Bach).

But as the so called Short Appoggiatura is not a leaning tone so much as a rhythmic-melodic Grace, the name Appoggiatura is really misapplied, and the Grace so denominated in many treatises, will be considered in this study under the head of "Acciacatura."

The Appoggiatura (long) is a dissonant tone, (upper or lower auxiliary) which falls upon accented pulses. The delivery of the Appoggiatura requires that it *take the accent from the written large note*, upon which it resolves; always passing to the written note with a legato effect and a slight diminuendo.

The *length of the Appoggiatura is always drawn from the note of resolution following*. This length depends,

**First.**—Upon the value of the Principal note.

**Second.**—Upon the kind of measure, (duple or triple).

**Third.**—Upon the artistic requirements of the delivery of the phrase.

Appoggiaturas are written in classical music *as small notes*, representing some fraction of the value of the Principal note upon which it resolves.

This small note *may be of the exact value* required in its delivery, but is often of *less value* or (exceptionally) larger than its duration in delivery requires.

Since Mozart and Beethoven, the practice of writing Appoggiaturas in full size notes as part of the measure, has become general; this manner of writing gives the reader a correct idea of the delivery, which, in former times was determined by the application of rules.

The following rules should be carefully learned, so that the inner principle may be understood, and regardless of the manner of a composer's writing Appoggiaturas, their proper delivery be assured.

**First.**—Appoggiaturas take one half of the value of two-part notes. (See Example No. 1.)

**Second.**—When the Principal note is dotted, AND NOT DIVISIBLE INTO TWO EQUAL PARTS, the Appoggiatura takes the length of the Principal note, WITHOUT THE DOTS, the Principal note retaining the value of the dots. (See Example No. 2.)

**Third.**—When the Principal note is tied to a shorter note on the same degree, (and if this Principal note be dotted) the Appoggiatura takes the length of the first note (and the dots if there be any), the Principal note retaining the length only of the second note. (See Example No. 3.)

*N. B.*—When the adherence to these rules would cause a faulty harmonic progression, a shortening of the Appoggiatura is necessary and allowable. (See note below.) Also at times where a positive rhythmic design is evident, the Appoggiatura may be made to fit the figure by shortening its duration.


When the Appoggiatura is affixed to one tone of a chord, the Grace is delivered with the chord in its proper time, the Principal tone following after the chord and Appoggiatura. (See Example No. 4.)

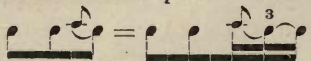
In Recitative, even in modern writing, the Appoggiatura is seldom written as a dissonance. When two similar tones appear together, at the close of a phrase or period, upon an accented part of the measure, the accented tone is delivered as an Appoggiatura, (from above usually).

The leaning note is written in full size, upon the degree of the principal or resolving tone. The close of the period is the best occasion for the use of this form, and especially upon descent of a third or fourth.

The rules governing other (written) Appoggiaturas apply in recitative passages. (See Example No. 5.)

The foregoing rules are based upon the manner of writing and execution of the masters, and are in strict accordance with the rules laid down by the highest authorities. The student should follow them closely until the correct feeling is cultivated, after which such licenses as may seem proper in individual cases, may be indulged in by the artist, to round out and perfect a performance of a given composition, never forgetting that a conservative leaning upon the acknowledged law, cannot lead one far astray, and that while these laws are elastic, and will allow slight deviations, yet licenses should never displace the law, but rather prove its plasticity, allowing at once the expression of various shades of feeling yet retaining its own integrity.

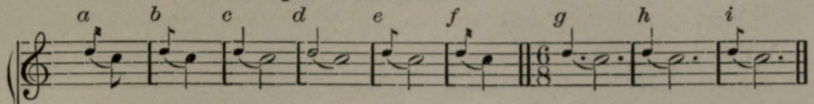
*Note.*—Occasionally will be found in the classics, a very long Appoggiatura which requires three-fourths of the value of the Principal note, always shown by a special note; thus:— 

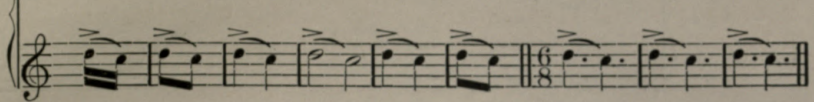
Also, among the not infrequent deviations from rules, classic composers have used a shorter Appoggiatura on unaccented beats, which received but a small portion of the value of the Principal note, one-third or one-fourth; thus:— 

We also meet in Bach and Mozart, what is known as the shortest long Appoggiatura, usually in descending skips of thirds, which receive a third of the value of the Principal tone, or, where the rhythm allows, one-fourth. (See article Ancient Signs.)

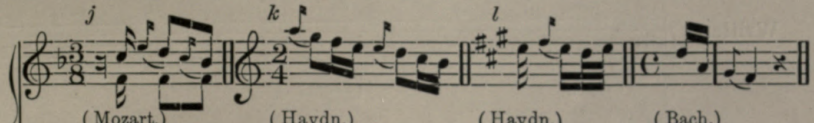


Examples.—Rule No. 1.

Written. 

Execution. 

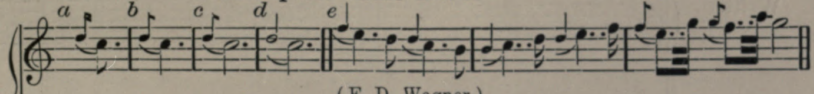
Note that in compound measure, the Appoggiatura appears as a dotted note.

Written. 

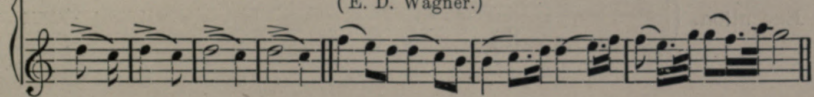
(Mozart.) (Haydn.) (Haydn.) (Bach.)

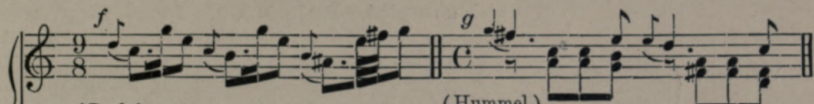
Execution. 

Examples.—Rule No. 2.

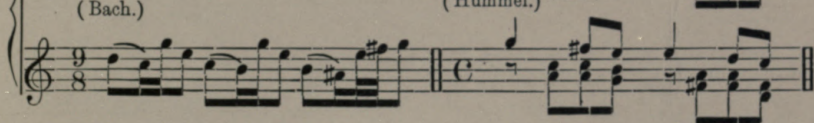
Written. 

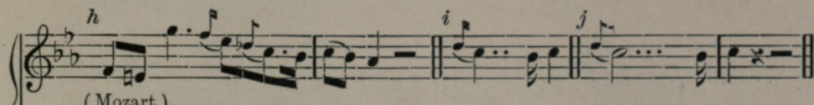
(E. D. Wagner.)

Execution. 

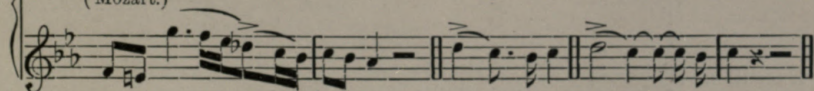
Written. 

(Bach.) (Hummel.)

Execution. 

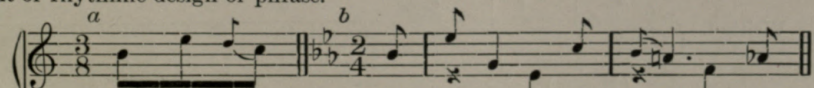
Written. 

(Mozart.)

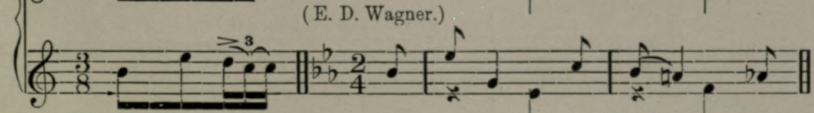
Execution. 

Exceptions to Rule No. 2.

See note, Page 8. Shortest long Appoggiaturas. Ascending or descending thirds; or, in fulfilment of rhythmic design of phrase.

Written. 

(E. D. Wagner.)

Execution. 

## Exceptions to Rule No. 2.

Written. (Bach.) (Mozart.)

Execution.

Written. or (Mozart.)

Execution.

See note, page 8. Especially long Appoggiaturas (dotted).

Written. (E. D. Wagner.)

Execution.

## Examples.—Rule No. 3.

Written. a b c d

Execution.

Written. e f g (Bach.)

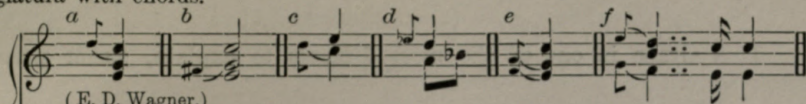
Execution.

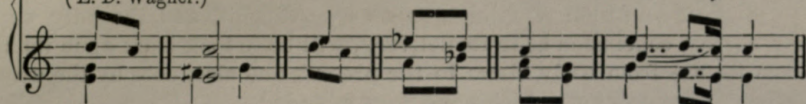
Written. h i (Mozart.) (Mozart.)

Execution.

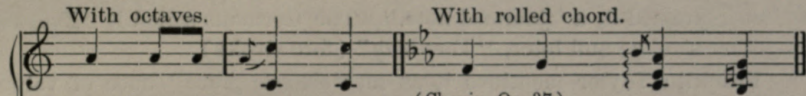
## Examples.—Rule No. 4.

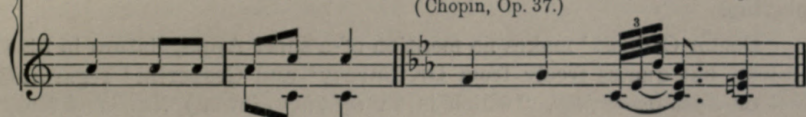
Appoggiatura with chords.

Written.  (E. D. Wagner.)

Execution. 

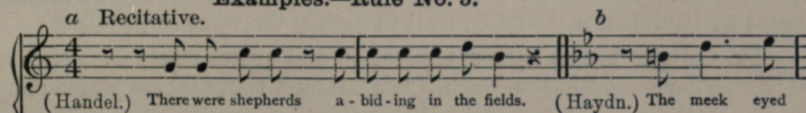
## Exceptions to Rule No. 4.

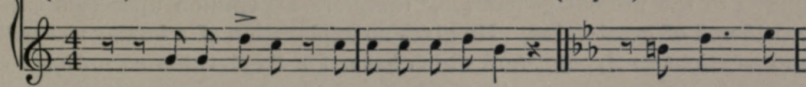
Written.  (Chopin, Op. 37.)

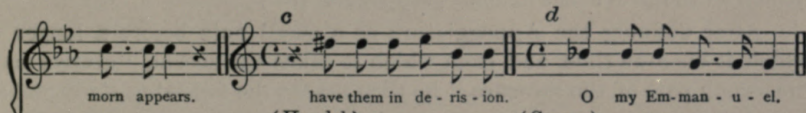
Execution. 

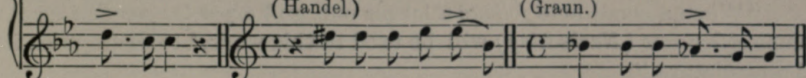
Note.—This example from Chopin is not a strict Appoggiatura, but belongs more properly to the Acciacatura species.

## Examples.—Rule No. 5.


Written.  (Handel.) There were shepherds a-bid-ing in the fields. (Haydn.) The meek eyed

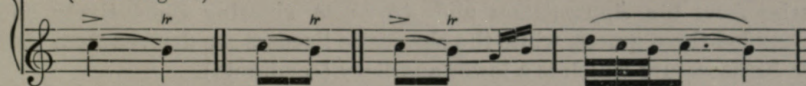
Execution. 

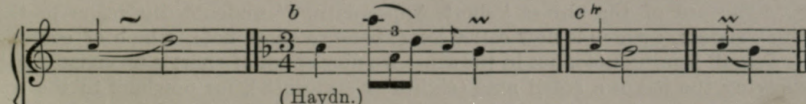
Written.  morn appears. have them in de-ris-ion. O my Em-man-u-el. (Handel.) (Graun.)

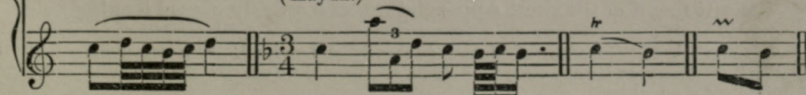
Execution. 

Appoggiaturas with Trills, etc., in combination. See pages 36 and 48.

Written.  (E. D. Wagner.)

Execution. 

Written.  (Haydn.)

Execution. 

## The Acciaccatura.

(SHORT APPOGGIATURA.)

This Grace is one of the most difficult to explain, either practically or historically.

A great confusion of opinion exists regarding it, and the only way to reach any correct conclusion as to its delivery, will be to look back upon its history and trace its use from early times to the present, and also, note by the way, the most authoritative opinions which have been recorded.

The word *Acciaccatura* is from *acciacare* (Italian, *to crush*) or as an old English writer expressed it, a "jammed note." The Germans called it "*Zusammenschlag*" (together-stroke) and later, "*Vorschlag*" (fore-stroke).

Franklin Taylor mentions it as an "*obsolete grace*" once of value in organ playing.

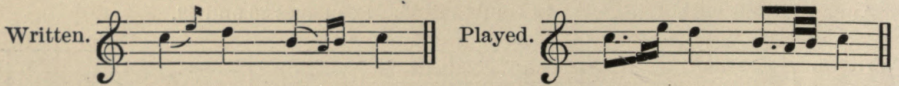
Doctor Callcott<sup>1</sup> makes no mention of a short Appoggiatura in his treatise on Graces, but quotes freely from Dr. Burney<sup>2</sup> and Gasperini<sup>3</sup> regarding the *Half beat* or *Zusammenschlag*, "which is an *inferior* (lower) *Auxiliary tone*, struck but once, at the same time as the *Principal note*, and immediately quitted. It may be written with a small note, like a short Appoggiatura,\* and is very similar to the Italian *Acciaccatura*. It is much used upon the organ, particularly in the bass, and is called by Kollman<sup>4</sup> a "Bass Grace" to supply the want of pedals."

Dr. Callcott was an earnest student of, and quotes freely from such authorities as Türk, Marpurg, Ph. Em. Bach, Clementi, and many others whose names are not known to the present generation,<sup>5</sup> therefore his opinion upon this Grace may be considered of great value. He gives no explanation of a *leaning note without accent* and mentions no *Appoggiatura* which has not a fixed value according to the rules quoted in the previous section. (Appoggiatura.)

After defining the Appoggiatura as a small note before a longer one, from which it borrows time, and from which it takes the accent, "always occurring on the strong part of the measure," he then makes the following statement:—

"When a small note *follows* a larger one, and *depends upon that* for its time, the name *After-note* (*Nachschlag*) will be used in this work,<sup>6</sup> to distinguish it from the Appoggiatura."

"This grace<sup>7</sup> always occurs on the weak part of the measure."—



Further on, the work explains how the diatonic suspensions and transitions, arise from the *Appoggiatura* and *After-note*, showing conclusively how Callcott classified these graces, while the chromatic licenses are derived from the *Half beat* or *Acciaccatura* which is a lower auxiliary (semitonic).

\*The use of the phrase "short Appoggiatura" undoubtedly refers to the ordinary Appoggiatura, (which is now called long) before a short note, which of course would call for a small leaning note, not in the sense we now speak of short Appoggiaturas, but simply implying the use of a small note (eighth or sixteenth), for nowhere in the treatise, does Dr. Callcott mention the short Appoggiatura, as a quickly played leaning note.

<sup>1</sup> J. W. Callcott, "Grammar of Music," (about 1800, London). <sup>2</sup> "Rees's Cyclopaedia." <sup>3</sup> "Armonico Pratico." <sup>4</sup> "Essay on Composition." <sup>5</sup> Wolfe, Lohlein, Merbach, Dr. Colman, Playford, etc. <sup>6</sup> Grammar of Music. <sup>7</sup> Nachschlag.

A foot-note explaining the use of this Grace with a chord, explains that it is the *Acciaccatura* or *Zusammenschlag*, which borrows no time from the Principal note.

These explanations of Dr. Callcott point very clearly to the fact that at the time of this eminent theorist, (1766 to 1821,) there was recognized but one class of *Appoggiatura*, viz.—a note placed before another from which it took a certain value and accent, without exception. (Long *Appoggiatura*.)

All other single note graces (and some more elaborate ones to be discovered later) either borrowed their time from preceding notes, or were played immediately with the Principal tone, and received no accent.

Among the German theorists and composers, there was great confusion of terminology, the term "*Vorschlag*" being used with various intent, frequently in the same school; this naturally created a variety of theories as to the meaning of writers, and the intention of composers, who added to the confusion by using similar signs to express opposite musical ideas, and often in the same composition, would employ different symbols for the expression of the same idea in repetition.

Consequently we ought not to place too great stress upon the fact that Ph. Em. Bach, Marpurg, and Agricola, with their followers, held that all *Appoggiaturas* received the accent.

To make this statement of final value, we must know just what these authorities meant by "*Vorschlaege*" (*Appoggiaturas*).

The German terms *Vorschlag* and *Vorhalt*, were, and are frequently used, in a very indefinite way, and the statement that "all *Vorschlaege* receive the accent" is so contrary to the unmistakable rules of these same writers, that to claim the rule as absolute would result in great confusion. Doubtless this rule has in some way become perverted either by misapprehension on the part of compilers, or errors in printing, for the rule is at once illogical in itself and contrary to the teachings of the very writers to whom the law is accredited.

A *Harmonic Grace*, in its nature, takes the accent, but a *Rhythmic* or *Melodic Grace* certainly does not require an accent although it may receive it.

All *Vorhaelte* therefore will require an accent, but *Vorschlaege* do not in their nature demand it, though at times they may be delivered with an accent, with correct result.

It will be borne in mind that the word *Vorschlag* is much used as a generic term, which includes both the *Appoggiatura* and *Acciaccatura*, yet it has often been applied to the *Appoggiatura* (*Vorhalt*) alone, when the writer has adopted the word *Zusammenschlag* to express the *Acciaccatura*.

This may account for some of the inconsistencies met in the rules for the two Graces,—"*Acciaccatura* and *Appoggiatura*."

The two points at issue are, where does the accent belong with these short grace notes, and from what beat do they borrow their time?

Louis Koehler<sup>1</sup> (a conservative) places all *Appoggiaturas* as "*Vorschlaege*" with the rule that short *Appoggiaturas* (*kurtze Vorschlaege*) should be played as short as possible, and without accent. The Grace, to be written with a note not larger than a quarter.

Leop. Mozart and Hummel both claim the accent to belong to the Principal note.

<sup>1</sup> Systematische Lehr Methode für Clavierspiel und Musik. Leipsic, 1857.

Dr. Marx claims that the short Appoggiatura *borrow its value* from the Principal tone.

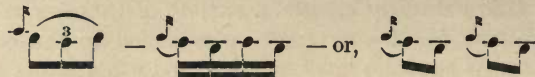
Dr. Hugo Rieman<sup>1</sup> places the accent on the Principal tone.

Aprile (vocal school) treats all short graces as Acciaccaturas and uses the long Appoggiatura *on accents only*.

N. Vaccai<sup>2</sup> says the Acciaccatura differs from the Appoggiatura in that it *does not interfere, either with the accent or value, of the Principal note*.

J. B. Cramer<sup>3</sup> says, "a stress (as its name implies) is always laid upon the Appoggiatura, also the Acciaccatura is always below the Principal note."

Cramer, however, uses a Grace which he calls "short Appoggiatura," and directs it to be played "*without accent, before groups, so as not to break the regularity.*"—



In all cases, if the Graces are single, Cramer in this work uses the same style of small note, ♪, without transverse line to express long or short, accented or unaccented, ornamental tones.

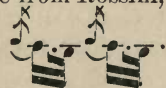
Gaetano Nava<sup>4</sup> writes, "*the Acciaccatura gives a certain launch (slanzio) to the Principal tone. Its imperceptible value seems to be taken from the preceding beat.*"

Le Carpentier<sup>5</sup> calls it an After-tone.

C. Mandel<sup>6</sup> defines the Acciaccatura as being of extremely short duration, and *this deducted from the preceding beat*.

Wm. Mason<sup>7</sup> adopts the same theory, that the value of the short Appoggiatura (Acciaccatura) must be borrowed from the preceding beat, and claims that the performances of the best pianists, confirm the theory.

Julius Stockhausen<sup>8</sup> follows the theory of Tosi (*Anleitung Zur Sing-Kunst*) and his translator, Agricola, who say, "all Appoggiaturas belong to the time of the note which follows them, not of that which precedes." Yet without explanation of such an Ornament Stockhausen quotes a phrase from Rossini, with a Grace which he calls an "*Acciaccatura from above;*" thus:—



From this mass of varying opinion may be gleaned the following facts.

In the earlier days of our present methods, the Appoggiatura was looked upon as a proper way of expressing a forbidden interval.

This Grace led the way to a semi-rhythmic-melodic Ornament *from below*, which gave an impulse to the note with which it was struck, and was called the Acciaccatura or *crush note*. This kind of grace grew in favor and was finally much used *both from above and below*. Since the rules were not altered to accommodate the growing use of these Ornaments, confusion soon ensued.

It will require but little imagination to appreciate how, as the art developed in all its branches, the æsthetic side of music received constantly increasing attention, and the unfitness of the *extreme use of Acciaccaturas* was no doubt soon discovered, for in quiet moments the *crushing character* of the Grace which had

<sup>1</sup> Musik Lexicon. <sup>2</sup> Metodo Pratico di Canto Italiano. Litolf Ed. <sup>3</sup> Pianoforte Instructor, (London.)  
<sup>4</sup> "Elements of Vocalization." Augener & Co., London. <sup>5</sup> Grammaire Musicale. Paris. <sup>6</sup> System of Music. London Edition. <sup>7</sup> System of Pianoforte. Mason and Hoadley. <sup>8</sup> Gesang's Methode. Leipsic.

outgrown its original purpose (of rhythm solely) was modified at the will of the composer or performer, and its delivery grew so closely allied to the Appoggiatura that it became confused with it and now bears its name, with the modifying adjective "short."

The After tones as explained by Dr. Callcott seem to be the earliest manner of writing what is now called the Short Appoggiatura.

The explanation is almost identical with that of the modern (modified) Acciaccatura, plainly not to be so abrupt as the *crush note* of the Italians, nor in any case accented as the Appoggiatura. [See Section, "Aftertone."]

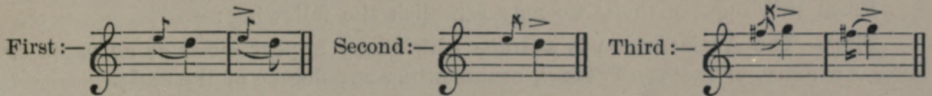
The appearance of this Aftertone was originally the same as an Appoggiatura, with the exception of a *slur from the preceding note*. This slur line, however, was soon omitted for the most part among writers, which left the Grace, to all appearance, an Appoggiatura, the functions of which it has often been made to perform, though quite apart from the original purpose of the writer.

From these explanations it will be seen that we have to deal with *three distinct Graces*, written very similarly, though requiring different delivery, and for the use of which we have very meagre means of discrimination, either for composers or performers.

**First.**—The Appoggiatura proper, which is a dissonant tone now as always, requiring an accent which logically belongs to it, and a fixed rhythmic length, however it be written. This is strictly not a Grace, but a real part of the musical figure.

**Second.**—The Modern Acciaccatura or Short Appoggiatura, which has *no absolute length as yet determined* and has *no accent*.

**Third.**—The old form of Acciaccatura, played simultaneously with the Principal note



The Italians have always retained the original name for this short grace note (Acciaccatura) notwithstanding the modified manner of its use.

The Germans, however, in applying a term in their own tongue, soon became confused in their theoretical works, and we find a most unmanageable variety of terms expressing the same idea, *viz.*—*Vorschlag*, *Kurze Vorschlag*, Appoggiatura and Acciaccatura, also in some cases *Vorhalt* (proper term for Appoggiatura).

The rule for the Acciaccatura which is for the most part acknowledged among German theorists, is that it is a short Appoggiatura played without accent, as quickly as possible, such little time as it consumes *being borrowed from the Principal tone following*.

The fulfilment of this law will frequently cause a clash of accent between the ornamented Principal tone which is delayed, to accommodate the Grace, and the accompanying voices without ornament, which receive the accent upon the first part of the beat.

This style of performance is contrary to logical procedure, and if much indulged in by the student would result in very harsh effects, often entirely destroying the equilibrium of rhythm.

Dr. Von Buelow frequently uses the *Acciaccatura* with a delayed Principal note and with splendid effect.

In his reading of the "Allegro" in the Sonata Pathétique, the repeated phrases (with crossed hands) gain a breadth of expression by a mild sort of retarded accent on the ornamented upper tones (with *Acciaccatura*). Yet the delivery of these phrases thus, always impresses one as does the performance of a Chopin passage in tempo rubato, as not subject to rule, but as the result of artistic development, the heights of which, when attained, give the performer a freedom of action which transcends the written law and becomes inspiration.

Yet Dr. Von Buelow insists that he but follows the law and in all his annotations to classic works, marks the *Acciaccatura* as a Grace which *delays* the entrance and accent of the Principal tone.

The true feeling for the delivery of the modern *Acciaccatura* is readily acquired, however, and the rule which says that its length must be so short as to *seem* to steal nothing from the time, will be a good guide for the student in the earlier studies of Graces.

In this work, however, the ground will be taken throughout that the integrity of the accent should never be interrupted *except with special emotional or declamatory design*, and this thought requires that the grace note does not take any *appreciable value* from the Principal accented tone.

This is in conformity with the real feeling and performance of the majority of authorities in modern music, and also of the most lucid writers of this century.

To play the *Acciaccatura* so that it seems to take no value from the Principal note, is in reality to bring the accent of the principal tone where it belongs, or rather where it would be without the Grace, and this is the rule which many of the most conservative writers insist on.

From this inquiry then, we may establish the following:—

**First.**—The *Acciaccatura* is a Grace which may appear *either as an upper or lower Auxiliary, or tone more distant*, ornamenting any degree of the scale.

**Second.**—It is *written with a small note* placed immediately before the Principal tone.

**Third.**—It *receives no accent*, but rather by its peculiar semi-rhythmic character tends to accentuate the Principal tone by the launching effect of its delivery.



**Fourth.**—The value of the *Acciaccatura* is *very short* and for general effects *will take its time from the preceding beat* leaving the Principal tone its usual value and time of entrance.



**Fifth.**—For especial rubato effects, *the entrance of the Principal tone may be delayed an instant*, but this effect to be agreeable (since it causes a clashing of accent) must be used with delicate discrimination.

**Sixth.**—The abruptness of the *Acciaccatura* depends upon the tempo of the composition and also in a degree upon the size of note upon which it rests.

**Seventh.**—In *slow tempo and cantabile passages*, its delivery should *not be so extremely short nor spiteful*, but rather conform to the general character of the phrase, the Grace serving as a gentle portamento tone, while *in phrases of dramatic importance*, the Ornament should *scarcely do more than a rhythmic service, speaking so close to the Principal tone and with such sharpness* as to seem to play simultaneously with it, *crushing upon it*, as the ancient *Acciaccatura* always did.



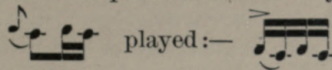
**Eighth.**—Acciaccaturas may be written at any interval from the Principal tone. The modern manner of writing is with a small note, eighth or sixteenth, with a transverse line through the hook of the stem, , .


The works of the classic writers, however, contain many short Appoggiaturas or Acciaccaturas written as Appoggiaturas proper , ; which fact gives the student much vexation, as there is no sign accompanying, to show if the Grace be an Appoggiatura or an Acciaccatura.

The following rules are for determining in a composition whether the grace note be an Appoggiatura (with accent), or an Acciaccatura (no accent); when this question is determined, the student will refer to the rules of either of these Graces (preceding pages) for particulars as to their delivery.

The Grace should be long (Appoggiatura). See illustrations (A).

**First.** †—On groups of a Principal tone followed by two, half its size; thus:—



**Exception.**—In rapid tempo where the accent would seem to contradict the purpose of the composer, as shown in other groups of the same composition, when marked  the Grace is short.

**Second.**—When it appears in a cadence, upon the next to the final note, *except* when this note is an anticipation of the closing tone.

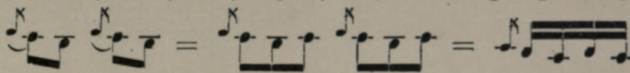
**Third.**—Upon an accented note which closes a phrase.

**Fourth.**—For cantabile effects, when applied to the first tone in a measure in slow tempo, (especially in triple measure,) when *not* the beginning of a phrase.

**Fifth.**—In Recitative, at the close of a phrase, and often with good effect upon any accented portion of the measure, where two contiguous similar tones appear, the first tone is sung as a long Appoggiatura. Aside from the close of a phrase *where the rule is positive*, care should be taken not to overdo the use of Appoggiaturas by too frequent and too strongly marked insertion of the dissonance.\*

The Grace should be short, (Acciaccatura). See illustrations (B).

**First.**—(Cramer, Türk, Tosi, Taylor, etc.) Before groups of equal notes:—†



**Second.**—Before Repeated notes.

**Third.**—Before detached staccato notes.


**Fourth.**—Notes preceded by leaps.

**Fifth.**—At beginning of a phrase.

\* *Note.*—Stockhausen makes another rule from classic usage, *viz.*—In passages descending by skipping thirds, the second of three Appoggiaturas should be long, the other two, short. (This rule is by no means general now.)

† *Note.*—Stockhausen quotes Tosi, as claiming that such groups should be with short Appoggiatura, but the weight of authority is in favor of the above rule.

‡ *Note.*—Ph. Em. Bach claims the long Appoggiatura for groups of two equal notes IN SLOW TEMPO and especially at the close of a phrase, also in modern works the following

group:— 

**Sixth.**—At a distance from the Principal note.

**Seventh.**—When below the Principal note, except it follow a figure which it closely imitates, in which a long Appoggiatura was used.

**Eighth.**—Before notes of a melody, which ascend by degrees or descend by thirds.\*

**Ninth.**—Before a note which immediately precedes the anticipating note of a final tone of a cadence.

*N. B.*—*In chords, one note of which has a Grace, the rules apply to this note only, the other tones of the chord receiving their proper time and accent.*

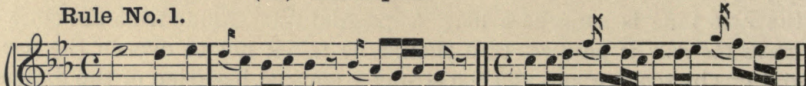
These rules are general and somewhat elastic. They hold in force, however, regardless of the size of note in which they appear, and should be strictly followed, until the student has become thoroughly imbued with the correct feeling for these much used ornaments, and if, after a thorough acquaintance with the classics he finds himself modifying with reason, any of the rules, the probability is that such modification will be in accordance with good taste, and therefore quite permissible.

The only reasons for variations from these rules, will be the especial characteristics of particular phrases and the ever present rule of performance, which requires above all things, adherence to the apparent design of the composer, and where *he* transgresses the rules, the performer *must* follow.

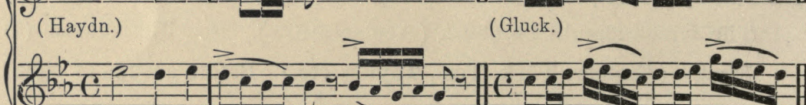
The following examples should be carefully compared with the rules which have preceded them, and the best compositions studied for further exemplification of the principles.

(A) Examples.

Rule No. 1.

Written. 

(Haydn.) (Gluck.)

Execution. 

Exception to Rule No. 1.

Written. 

(Von Weber.)

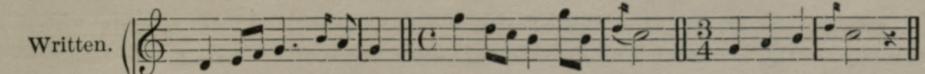
Execution. 

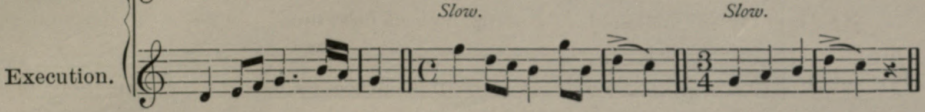
\* *Note.*—Em. Bach says that, “in such cases the Graces should be assuredly short, but smooth, in slow tempo particularly. (See shortest long Appoggiatura, page 8.) The manner of performance would be very legato and in cantabile phrases, approaching the character of the Appoggiatura.

Rule No. 2.

Rule No. 3.

Rule No. 4.

Written. 

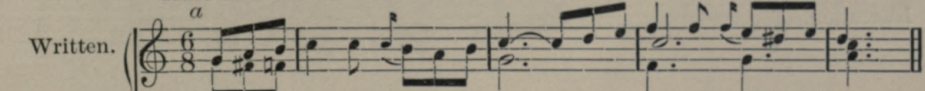
Execution. 

Rule No. 5.—See Examples, Page 11. Appoggiatura.

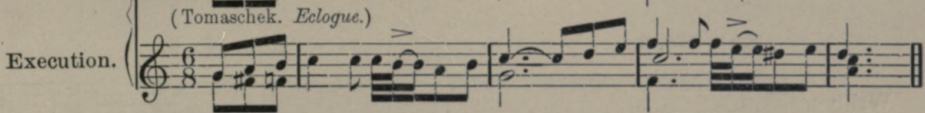
(B) Examples.

Determining the use of the Acciaccatura though the Grace be printed as an Appoggiatura.

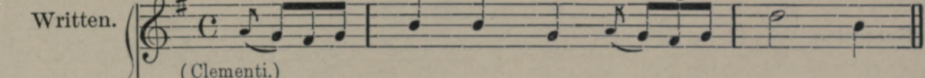
Rule No. 1.

Written. 

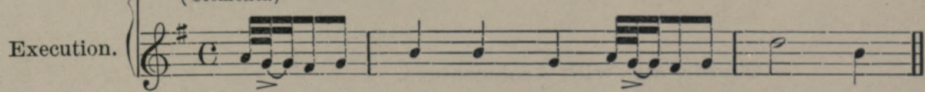
(Tomaschek. Eclogue.)

Execution. 

b

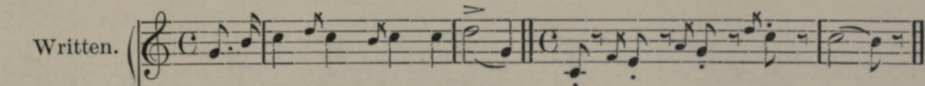
Written. 

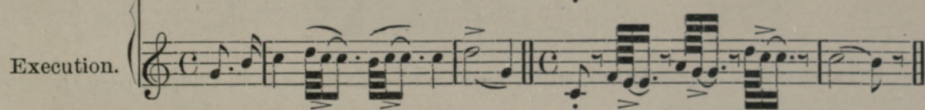
(Clementi.)

Execution. 

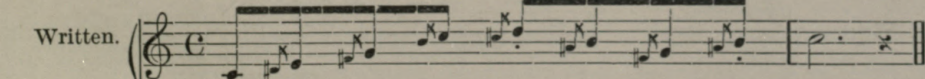
Rule No. 2.


Rule No. 3.

Written. 

Execution. 

Rule No. 4.

Written. 

Execution. 

Rule No. 5.

Rule No. 6.

Written.  (Mozart.) (Haydn.)

Execution. 

Rule No. 7.

Written. 

Execution. 

Rule No. 8.

Rule No. 9.

Written. 

Execution. 

Chords, etc., with Acciacatura.

Written.  (Klee.) N. B.

Execution. 

See also, under Appoggiatura, with rolled chord.—Example from Chopin, page 11.

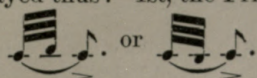
Written.  Adagio. (Haydn.)

Execution. 

## The Mordent Species.

(TRANSIENT OR PASSING SHAKE.)

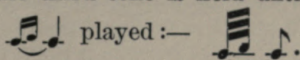
This Embellishment consists of the Principal tone and one Auxiliary, either upper or lower, played thus:—1st, the Principal tone; 2nd, the Auxiliary; 3rd, the Principal tone:—



The first difference this shows from the Appoggiatura and Acciaccatura is that it *begins with the Principal tone.*

This class of Grace has no tones farther removed from the Principal tone than the Auxiliary tones (on adjacent degrees).

The first two tones are played very rapidly, the third tone is held until the time of the Principal note is completed; thus:—



The Passing Shake, has gone through a considerable process of development, and some confusion exists among authorities as to its proper delivery and the signs which express its different forms.

The term *Mordent* is from the Italian, (*Mordere*, to bite).

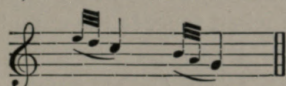
The two forms (with upper and lower Auxiliary) were formerly looked upon as distinct Graces; the Germans giving different names to each. The Mordent with lower Auxiliary is named "*Beiser*," (from *beisen*, to bite). With *upper* Auxiliary, "*Prall triller*," (from *prallen*, to bound or bounce) and *Schneller*, (jerk or fillip).

The French terms for these Graces were "*Pincé*" with *lower* Auxiliary, "*Pincé renversé*," with *upper* Auxiliary."

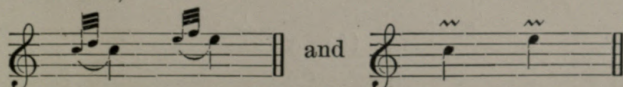
The Italian Mordent of to-day, is the reverse of the German Grace of the same name, as it *always implies* the upper Auxiliary, and is marked  $\sim\sim$ ; the German theorists consider this sign as indicating the *Inverted Mordent*. The original Mordent sign was  $\sim\sim$ , indicating the Principal note with *lower* Auxiliary.

These differing theories have led to many errors in performance of the classic Mordent of the Germans, also in many of the modern editions of the classics, the sign for the Passing Shake is very much confused.<sup>1</sup>

Again, the Italian voice writers frequently designate as a Mordent, a Grace of entirely different character, a sort of inverted Slide or Slur; thus:—



Some writers also make a distinction between a double Acciaccatura (see article) and a Mordent; thus:—



while others claim that both forms of expression require the same performance.

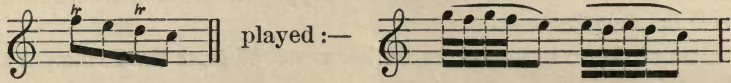
To those who accept the theory, that *all Graces* borrow their time from the Principal note and receive the accent, these two ornaments will indicate the same

<sup>1</sup> In an otherwise excellent American edition of Bach's Preludes, etc., edited by Franz Kullak, the grave mistake is made of indicating this Grace, whether with upper or lower Auxiliary, with the same sign  $\sim\sim$ , producing most unfortunate results.

manner of delivery, but the more advanced theorists consider that there is a decided distinction between them.

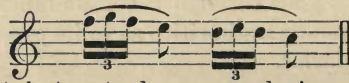
Another point at issue, is the distinction between the *Schneller* and the *Prall-triller*—both of which have the upper Auxiliary, but which originally required a different style of delivery.

Dr. Callcott says that the Prall-triller is variously defined by different Masters in different passages, but finally quotes Dr. Arnold thus:—



This was in accordance with the then prevailing idea, that all Trills must begin with the upper Auxiliary. (See article.)

When this thought finally gave way to the modern feeling, that Trills should begin with the Principal tone, the following delivery of this same passage ensued.

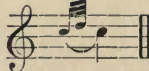


The very convenient but not always conclusive manner adopted by many composers, of using the sign *tr.* for various sorts of Passing Shakes, has added to the confusion, and at the present day the student is confronted with three Graces and three signs, which in no case have positive identity, viz.:—

*The Mordent proper, with lower Auxiliary.*

*The Schneller or Inverted Mordent with upper Auxiliary.*

*The Prall-triller with upper Auxiliary.* All of which are *Passing Shakes*.

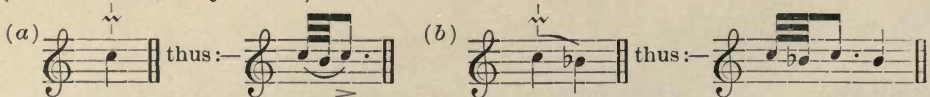
The signs are  $\overset{\sim}{\wedge}$ ,  $\sim$ , *tr.*, or 

If we could make rules according to the rationale of these species, the matter would be very easily settled, but we are under the necessity of fitting the rules to common habits in the matter, and therein comes the confusion.

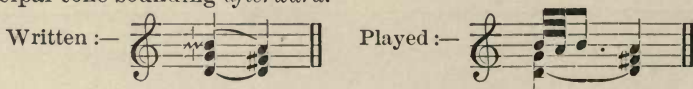
The Mordent proper  $\overset{\sim}{\wedge}$  admits of only one explanation, and in all instances where a lower Auxiliary is wanted, we find either this sign, or the Grace written out in full.

The delivery of the Mordent proper *never varies*. The first two tones must be given a spiteful shortness (bitten off, as the name implies), the third note always marking a delay upon the Principal tone, to the extent of its remaining value.

The lower Auxiliary should be a semi-tone from the Principal tone, *except when the tone following is a major second* (whole tone) *below the note with Mordent*, in which case the Auxiliary is also played a whole tone below the Principal note. (See Art. Auxiliary Tones.)

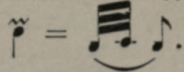


When a Mordent appears on one tone of a chord, the first tone of the Grace must be struck with the other tones of the chord, the second tone of the Grace and the Principal tone sounding *afterward*.

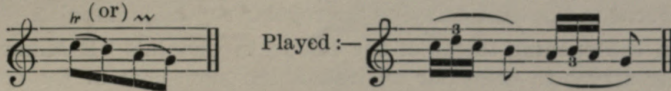


## The Inverted Mordent.

(PRALL TRILLER OR SCHNELLER.)

The Schneller is a true inversion of the Mordent, and in its delivery, as to time and accent, it is identical with the Mordent; thus:— 

The Prall triller is claimed by Em. Bach to be useful only in passages descending by degrees as—



Franklin Taylor makes the statement (which is certainly logical) that all trill-bearing notes, have *no tone of delay*, as a *Trill in its nature, fills the length of the note upon which it is placed*.

This then leaves the theory correct as drawn from Dr. Callcott's conclusion, that in the present understanding of the delivery of Trills, the Prall-triller or trilled tone should be played or sung as a Triplet, occupying the whole length of the note.

*The Mordent or Schneller never occupies the full note value, having always a final delay upon the Principal tone.*

Correct judgment as to when the Grace marked ~ or tr., indicates a Prall-triller with three notes as a triplet, or a Schneller (inverted Mordent), can only be assured after careful study of the Masters and the growth of a correct taste and style of performance.

Though not absolute the following rules will be found generally helpful.

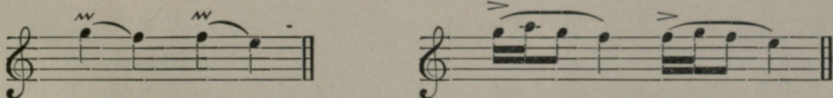
*On very short, unaccented tones*, (especially in passages of descending seconds) bearing a tr., the Triplet, occupying the full length of the note, is the correct form of delivery; but, when the Inverted Mordent sign (~) is used, regardless of the shortness of the note, the first two must be played so quickly, as to allow a delay, even though very slight, upon the last tone of the three.


In Haydn's works the tr. is used to denote the triplet form (without delay), upon accented beats especially.

In the older classics the Grace must settle upon the third tone sharply and give an accent to the Principal tone, *with delay*.

This is also the case with long notes. When the Graces appear upon shorter tones, as the first note of groups of three or four, the *accent* will fall more naturally upon the *first tone* of the Grace, with a *lighter stress* upon the third tone, with delay, *this is not the triplet form however*.

Heinrich Germer claims that in rapid tempos, the only execution practicable is thus:—



With Chopin, who used this embellishment to a great extent and who is considered to be the parent of the modern use and delivery of it, the Grace is variously marked with notes () and ~, and occasionally, tr. for Passing Shake (triplet).

His usual use of the sign, however, was to place the Passing Shake (Mordent) *with delay* upon accented beats and longer tones; while upon unaccented beats and short notes the triplet form or trilled note is intended.

In strongly marked rhythms, no choice remains for the delivery of Mordents, but such as will not interfere with the true accent of the accompaniment, as the old style of accent, upon the third tone, would result in very harsh effects.

The great difference between the Schneller and Prall-triller is in the fact that the former delays the motion of the phrase (not the tempo), the latter embellishes the tone without in the least delaying the regular rhythmic impulse.

Thus in the opening theme of the Rondo in Chopin's "E Minor Concerto," the Schneller serves to delay for an instant the movement of the accented tone upon which it appears and thereby serves to throw this tone into special relief, while the use of the Prall-triller would much weaken the importance of this particular tone.


Written. 

Execution. 

It will appear plain then that where a tone requires no especial prominence in the phrase, being unaccented, the Prall-triller would be the more proper form of Passing Shake, unless the notes were especially marked for an accent.

Since theories differ so widely regarding this Grace, no absolute rules can be given for determining the intention of composers, the foregoing, however, will give the student all the particulars of its use and history, and the surest way, when the above will not suffice, will be a strict adherence to the rules in general pertaining to the Mordent, *viz*:—

 with lower Auxiliary and delay tone.

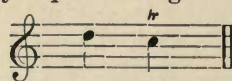
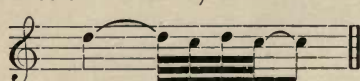
 with upper Auxiliary and delay tone.

*In modern music*, accent first tone of Mordent. *In music of, and prior to Bach's time* accent the third tone.

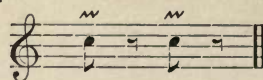
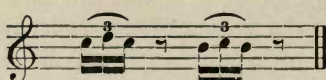
*tr.*, with upper Auxiliary, triplet form, no delay. Accent first tone.

Never allow these rules to cause a serious clashing of accents, with the accompanying phrase, but rather give way to the peculiarity of rhythm in all cases, and cause the accent of the Grace to be heard in perfect sympathy with the other accents of the composition.

*N. B.*—When the Prall-triller is preceded by an Appoggiatura, a tasteful delivery requires a slight delay of the entrance of the Trill; thus:—


 Played:— 

A Schneller upon detached notes, will naturally give the effect of a Prall-triller (triplet).

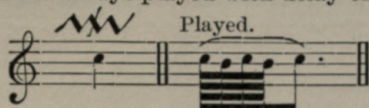
 thus:— 



## The Double Mordent.

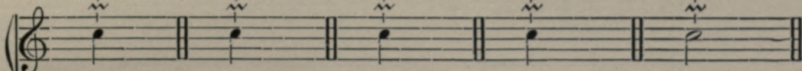
The Mordent proper with lower Auxiliary, is frequently found in Bach in an extended form marked thus, .

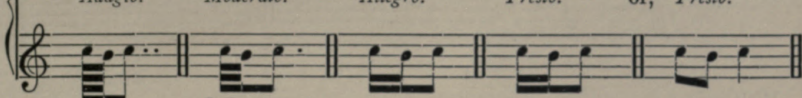
This Grace consists of five notes instead of three. The double Mordent only occurs on longer notes, and is always played with delay on the last note; thus:—

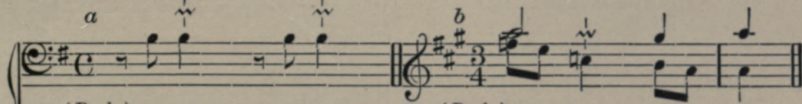


### Examples.—The Mordent Species.

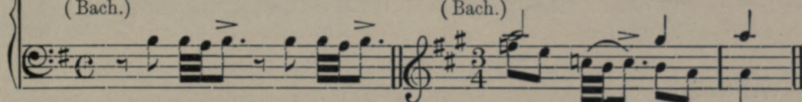
#### The Mordent Proper.

Written.  *Adagio. Moderato. Allegro. Presto. or, Presto.*

Execution. 

Written.  *a* *b*

(Bach.) (Bach.)

Execution. 

Written.  *c* *d*

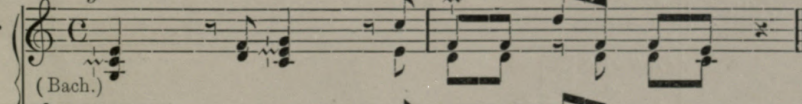
(Handel.) (Haydn.)

Execution. 

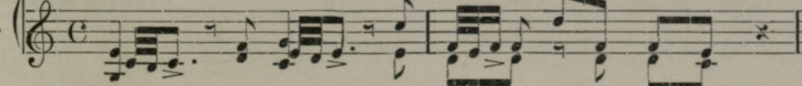
Written.  *e* *f*

(Mozart.) (Bach.)

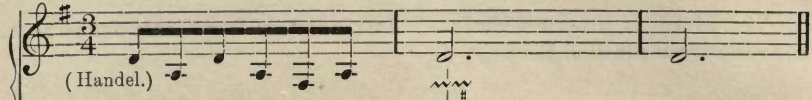
Execution. 

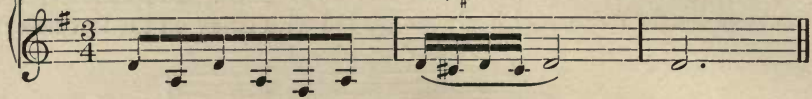
Written.  *g*

(Bach.)

Execution. 

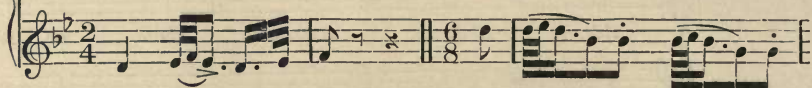
## Double Mordent. (Pincé Double.)

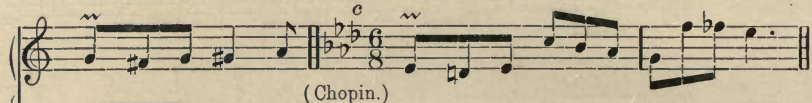
Written.  (Handel.)

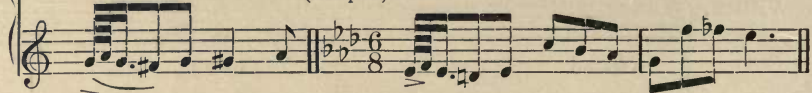
Execution. 

The Inverted Mordent. (Schneller.) *~* or *tr.*

Written.  (Beethoven.) (Koehler.)

Execution. 

Written.  (Chopin.)

Execution. 

Written.  (Mozart.) (Handel.) (Ludwig Klee.)

Execution. 

The Inverted Mordent as Prall Triller. *~* or *tr.*

Written.  (Koehler.)

Execution. 

Written.  Prall Trill. 

Execution. 

*Brio.*

Written. *b* *c* *Presto.*  
(Haydn.)

Execution.

Written. *d* *Allegro.*  
(Beethoven.)

Execution.

In rapid phrases a tasteful delivery is shown in the following examples from Ludwig Klee's "Die Ornamentik." (Breitkopf & Haertel, Leipzig.)

*Allegro.*

Written. *a*  
(Bach.)

Execution.

Written. *b*  
(Bach.)

Execution.

Written. *c* *Allegro.*  
(Mozart.)

Execution.

Written. *d*  
(Beethoven.)

Execution.

*Note.*—In the above phrases, the delivery given will be found to serve smoothly the accompanying bass figures.

## The Turn.<sup>1</sup>


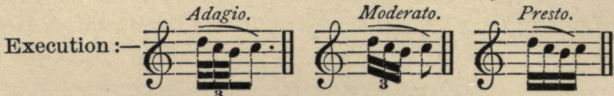
The Turn is a Grace containing either four or five notes, composed of the Principal tone and both Auxiliaries; the Principal tone being heard either two, or three times during the delivery of the Embellishment.

This is one of the most pleasing of musical Graces, requiring in its delivery much of delicacy and taste.

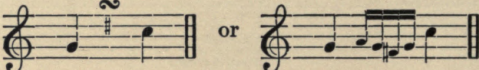
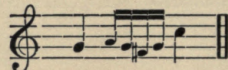
The Turn partakes in its delivery, somewhat of the character of the composition in which it appears, and should be played (or sung) according to Louis Koehler, *broad, in slow tempo; light and flowing, in brighter movements and ALWAYS LEGATO.*

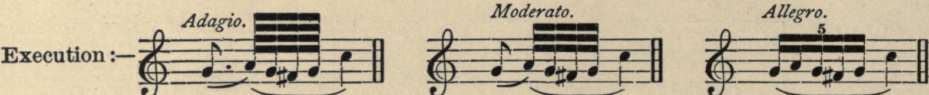
It may be broadly divided in four classes.<sup>2</sup>

**First.**—The symbol  $\sim$  placed over the note ( $\overset{\sim}{\text{f}}$ ), or, the note preceded by the Embellishment written in full. (See Examples, *a* to *k*.)

Written:  Execution: 

**Second.**—A Turn between two notes on different degrees (or four small notes between). (See Example, *l*.)

Written:  or 

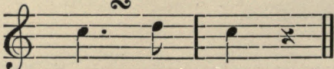
Execution: 

**Third.**—A Turn between two notes of similar pitch. (See Example, *m*.)

Written: 

Execution: 

**Fourth.**—The Turn after a dotted note. (See Examples, *o* to *s*.)

Written: 

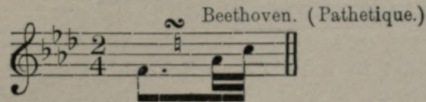
*N. B.*—The delivery of this Turn is the same as the third-class in its effect, since the dot is simply another way of writing a second similar note.

An exception to this fourth rule is made if the dotted note with Turn directly precedes a close (possibly forming part of the cadence) and is followed by two notes of equal value leading up or down to the closing notes of the Phrase.

<sup>1</sup> Doppelschlag, *German*. Grupetto, *Italian*. Doublé or Brisée, *French*.

<sup>2</sup> Germer's and Fr. Taylor's classifications and rules support this arrangement.

In such case the Grace does not come between the note and its dot, according to the general rule, but will be better delivered slightly after, or in more rapid tempo, within the time of the dot.



The rule for Turns after a dotted note is, that they shall be delivered so that the Principal tone is heard in the time of the dot. This manner of execution treats the dot as if it were a repeated tone, as in the third class above (see example, also see exception.)

All Turns should be played strictly legato, and the embellishing notes never separated from the Principal tone.

A tasteful delivery of a Turn after a note, will frequently demand that the upper tone be struck after or before an accented rhythmic moment.

This will be best expressed as a *delay of the entrance of the Grace*; thus:—

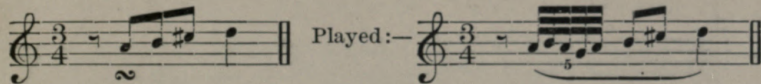


The Quintuplet (five-note) form of Turn, is of frequent use, and often proves much more tasteful than the more usual four-note Turn.

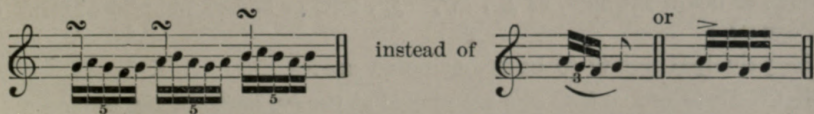
Notably in the case of a Turn, upon a note immediately preceded by a *short staccato note, or a rest, or by a note one degree higher than itself*. (See Examples, *y, z*.)

In such cases, the beginning upon the upper tone gives a harsh effect, and we are permitted to add a preliminary note to the Turn, which must be the Principal tone.

This will give the Grace five notes instead of four, and it will begin and end with the Principal tone; thus:—

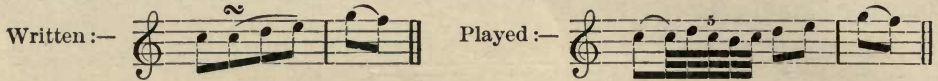


This Quintuplet form, may also be used with good effect in passages of ascending tones by degrees; thus:—



*Note.*—A Turn after a *long note*, should not be played until nearly the entire value of the note is passed, so that the Turn may gracefully lead up to the following tone, for a Turn should never occupy in its delivery so much time as to appear more than an ornament to the melody. This rule always allows for a varying speed, according with the Tempo of the composition.

In passages like the following also, the Quintuplet form gives the most tasteful, if not the only permissible rendering, in slow tempo.

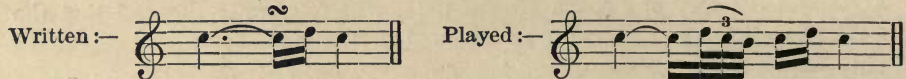


Hummel suggested in his "Piano School," that when the Quintuplet form was wanted, a small note, as an Acciacatura, be placed before the Principal note, to indicate that the Turn was to commence upon the Principal tone. Beethoven usually marks the Turn in such cases, *after the note*, insuring a proper delivery by beginning upon the Principal tone.

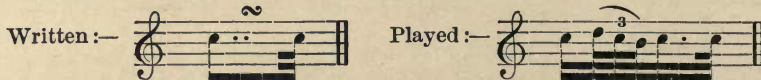
*N. B.*—A dotted note which fills a measure or, in compound time, a beat, is of course treated as a simple note, and the rules regarding Turns after and upon dotted notes do not apply.

Besides the Turn which is executed within the time of the Principal tone, there are also cases where the Grace is to be played *before* the Principal tone, so that the embellished note itself ends the Grace.

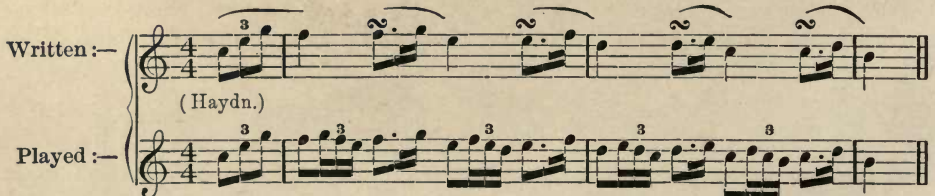
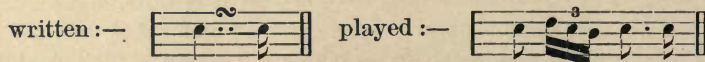
This occurs when the Turn is upon the *second of two notes on same staff degree tied or not.* (A similar effect as with dotted notes.) (See Examples, *v, w, x.*)



When a Turn occurs after a tone with two dots, the last note of the Grace falls in the place of the first dot. (See Examples, *q* and *r.*)



A similar effect will ensue in the correct delivery of passages such as the following, where the three tones of the Grace precede the embellished note as if



The chromatic changes in Auxiliary tones, are usually marked with accidentals above or below the sign, as  $\sharp$ ,  $\flat$ ,  $\flat\flat$ , etc., or before and after,  $\flat\sharp$ . (See Art. Page 60.)

The principal points to be remembered are:—

**First.**—Turns over a long note are played at the *beginning* of the tone.

**Second.**—Turns after a long note, are played at the *end* of the tone.

**Third.**—Turns over very short notes, take four or five equal parts of the note.

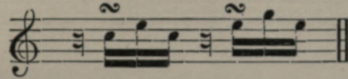
**Fourth.**—Turns over dotted notes, put the last note of the Grace in place of the dot. (If more than one dot, in place of the first.)

**Fifth.**—*In Turns upon a tone*, the slower the tempo, the less of the note's value is received by the Grace, and the more delay marked upon the final Principal tone.

**Sixth.**—*In Turns after a tone*, the slower the tempo, the more delay upon the opening Principal tone, and the less of its value taken by the Grace.

**Seventh.**—*The delay upon the final Principal tone with Turns upon a tone*, depends much upon the melodic figure.

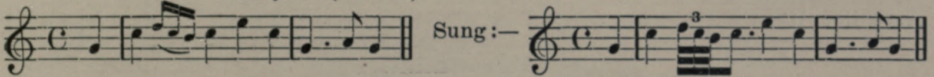
**Eighth.**—*When the Grace is upon a rhythmic group*, the effect of the group is less likely to be disturbed, and a more tasteful effect ensues, if the Turn be delivered without delay; thus:—



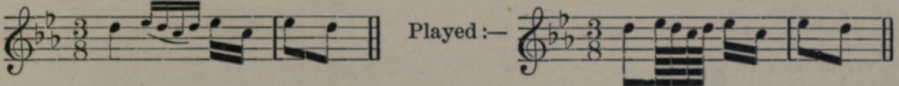
Played:— or in slower tempo:—

**Ninth.**—*When the Turn is written out with small notes preceding the embellished note*, the effect will generally be the same as with a *Turn upon a note*, this is especially the case when the Grace has three notes; when four notes are written for the Grace, their value will generally be taken from the preceding note; thus:—

Haydn. (Seasons.)



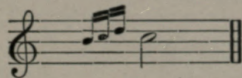
Mozart.



*There will also be noted* in examples of the first form of Turn (upon a note), see *i, j, k*, an exception to the usual manner of delivery, this tying of the first note of the Turn is due to the occurrence of the same tone directly preceding the Turn; this manner of delivery of the Grace is smoother and more artistic inasmuch as it does not enforce a tone upon the ear, which is not the Principal tone.

## Inverted Turns.

*The Inverted Turn* is the reverse in its movement, of the Turn proper, having its first note below the Principal tone and moving upward; thus:—



It is marked with the Turn sign placed vertically **2**, or, more usually the Grace is written in full with small notes.

The Inverted Turn is not used so variously as the Turn proper, but the general rules and exceptions for Turns will be found applicable in all cases.

The Inverted Turn is usually of three tones, (the lower Auxiliary; the Principal tone; and upper Auxiliary;) leading to the embellished Principal tone; and it will usually respond to the rules for delivery of the first class of Turns proper, upon a tone, in the various tempi.

## Examples.—Turns.

Written. *a*  *b* *Adagio.*   
 (Bach.) (Mozart.)

Execution.  

Written. *c* *Allegro.*  *d*   
 (Beethoven.) (Mozart.)

Execution.  

Written. *e*  *f*   
 (Mozart.) (Haydn.)

Execution.  

Written. *g*  *h*   
 (Haydn.) (Mozart.)

Execution.  

Written. *i*  *j*   
 (Haydn.) (Mozart.)  
 (1st note tied.)

Execution.  

Written. *k*  *l*   
 (Beethoven.)

Execution.  



Written. *Presto.*

or, or, or,

Execution.

Written. *Vivace.* *m*

(Haydn.)

Execution.

Written. *n* *Adagio.* *o*

(Beethoven.) (Mozart.)

Execution.

Written. *p* *p*

(Beethoven.) (Mozart.)

Execution.

Written. *q*

(Mozart.)

Execution.

Written. *r* *s* *Presto.*

(Beethoven.) (Beethoven.)

Execution.

Showing modifications to fit the rhythm of the bass. (Klee.)

*t* *Adagio.*

Written. 

Execution. 

*u*

Written. 

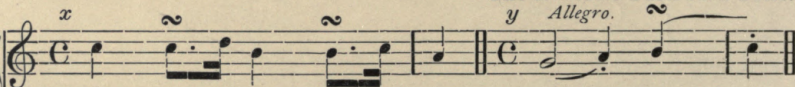
Execution. 

*v* *Allegro molto.* *w*

Written. 

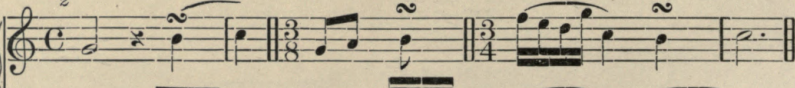
Execution. 

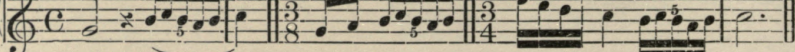
*x* *y* *Allegro.*

Written. 

Execution. 

*z*

Written. 

Execution. 

**Inverted Turns.**

*a* *Allegro.*

Written. 

Execution. 

The five-note Turn on a Tone.

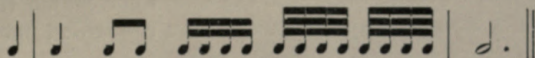
## The Trill or Shake.

The Trill is a rapid alternation of a tone with its upper Auxiliary.

When correctly performed it is one of the most brilliant of Embellishments.

Like all Ornaments, the Trill has passed through a process of development which makes the modern execution of it, essentially different from the older method.

The oldest form of Trillo was a mere repetition of a tone; thus:—



The Gruppo of the Italians, approaches nearer the modern Trill.

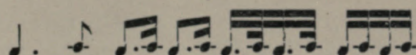
Stockhausen gives the following:—



Garcia, and Schilling (Lexicon) name Conforti (or Consorti) a Roman singer in 1591, as the discover of the modern Shake of two rapidly repeated tones.

Herbst (1653) writes that "the other Trillo (the modern form) can only be taught direct by personal precept," since he has seen no directions by any author except the signs *t.*, *tr.*, or *tri.*, over the tone to be trilled.

Another old form of embellishing a tone was called the Ribattuta, thus:—



The oldest form of the modern Shake was held to be derived from Appoggiaturas and their resolutions.

Marpurg, Em. Bach, and Türk, all claim the Shake to be a rapid succession of Appoggiaturas. (Vorschlaege von oben.)

There is no doubt, however, that the Shake came quite directly from the Gruppo as explained by Caccini (1600), and the attempt to square its delivery with the Appoggiatura quite overlooked the real character of the Embellishment, which differed essentially from the harmonic Grace.

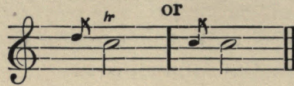
Until the time of Beethoven, the Trill beginning with upper Auxiliary note, was most generally used.

However, the present method of beginning with the Principal tone was gradually gaining the attention of writers, even Marpurg sounding a note of warning (1755) against the "vicious innovations" of some who began the Pralltriller with the Principal tone. Niecks in his "Dictionary of Musical Terms,"

credits Brossard (1703) and Walther (1732)<sup>1</sup> with the rule, that all Trills should begin on the upper and close on the lower tone. Hummel (Pianoforte School 1828), Moscheles, Kalkbrenner, and Czerny, all direct the Trill to begin upon the Principal tone, which certainly seems to be in the spirit of modern compositions as a rule.

Heinrich Germer, however, claims a growing feeling in modern writers for a return to the older and more natural (?) form of accent upon the upper tone (Auxiliary).

Some of the older writers designate the tone upon which they wish a Trill to begin, by the use of a short Appoggiatura before the trilled note; thus:—



The rule for all modern music is, that unless otherwise marked (as above) the Trill shall always begin upon the Principal tone and also end with it.

In classic music the matter is in some cases open to question, as frequently, the evident design of the writer is to begin the Trill with the upper tone.

Taylor (in Grove's Dictionary) gives the following rules:—

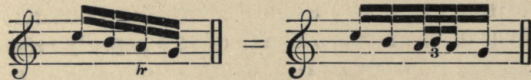
The shake begins with the Principal tone,

**First.**—After a rest.

**Second.**—After a downward leap.

**Third.**—After a note from one degree below.

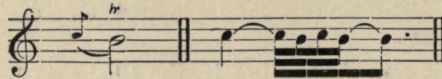
**Fourth.**—After a note from one degree above in rapid tempo (as Prall-triller in rapid passages of seconds).



The Shake *may* begin with the upper Auxiliary,

**First.**—If slurred from the preceding note, or if it follow a note on same degree of the staff, of similar or less length.

**Second.**—If preceded by an Appoggiatura. (In this case the upper note is tied to the Appoggiatura like the tied Prall-triller of Em. Bach.)



The rapidity of the Trill depends upon the character of the accompanying voices if there be any, but in a general way it may be said, that a Trill should be executed as rapidly as is consistent with a *clear enunciation of every Beat*.

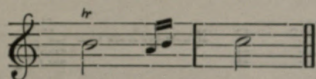
Every recurrence of the two notes (Principal and Auxiliary) is called a *Beat*, and the number and rapidity of these Beats give the character and finish to the Trill.

*There are two kinds of Trill.*—Complete and Incomplete.

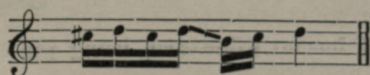
The Complete Trill closes with what is called the After-turn (Ger. Nachschlag) consisting of a Beat of two tones, *including the lower Auxiliary and the Principal tone.*

<sup>1</sup> Music Lexicons.

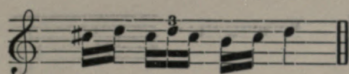
This After-turn is usually written out at the close of the Trill, but whether or not this be so, the Trill is not complete without this closing Beat.



To make the Trill symmetrical with an After-turn, an additional tone is inserted, just before the close, otherwise there will be a break between the last and the next to the last Beats; thus:—



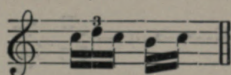
This gap between D and B, is filled by the insertion of an additional Principal tone, which will make the next to the last Beat contain three tones, (a triplet); thus:—



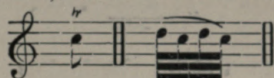
This makes a satisfactory close to a Trill, the two Beats (five notes), making a complete Turn of quintuplet form.

Many writers call this (Quintuplet) the Turn of the Trill, but properly speaking the After-turn of the Trill is only the last Beat, the triplet preceding, being a real part of the Trill.

From this it will be seen that the Beats of a Trill may be either twofold or threefold, and the smallest complete Trill, according with the modern acceptation of the correct form of the Embellishment, would be with two Beats, five notes; thus:—



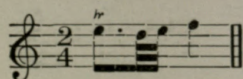
However, in Bach and even later, in Mozart, Trills are sometimes quite consistent with correct performance, which have *two Beats of two notes*; thus:—



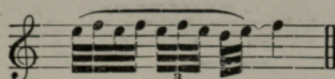
In more modern music, however, this would scarcely be justified, unless marked with an Appoggiatura upon the upper degree (as per rule quoted).

The rapidity of a Trill is reckoned by the number of Beats, not by the number of tones, sounded within a given note's time.

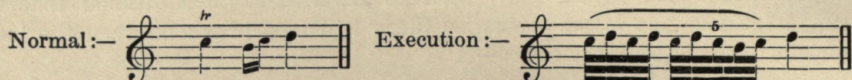
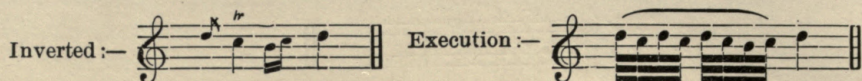
The Trill upon a long note has no positive number of Beats, this being decided, in case there is no particular accompanying figure, by the character of the composition and also measurably by the ability of the interpreter. The After-turn, however, should always be played in the same time as the Trill, regardless of the size of note used for its representation in the notation. *If these notes be of regular size, forming part of the measure, they will be a guide as to the rapidity of the Trill, the After-turn of which, will constitute one Beat.*



Execution:—

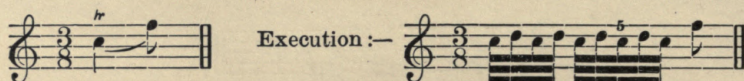


The Inverted Trill (*i. e.*—beginning with upper tone,) completes itself, *without the triplet before the After-turn*; thus:—

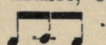


The Incomplete Trill, has no After-turn, being the simple alternation of the Principal tone with its Auxiliary.

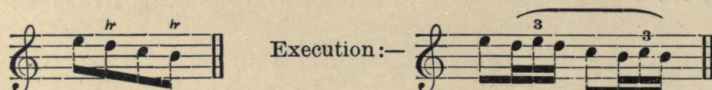
When followed by an unaccented note, the Trill may be Incomplete, but must not end with the Auxiliary tone, for *all Trills must close with the Principal tone*; thus:—





In this case the *last Beat* of the Trill, contains three tones, thus bringing a triplet at the end of the Ornament.

This is always the case with Incomplete Trills beginning on Principal tone, therefore the smallest possible Trill in modern music, contains a single Beat of three tones, (Principal, Auxiliary, Principal:—  .

The Trill of one Beat, can only occur on very short notes, as the Prall-triller explained in previous paragraph.



In the old form, beginning on upper Auxiliary the smallest actual Trill possible, would be of four notes (two Beats),  since the single two-fold beat , is but an Appoggiatura.

Accompanied Trills require a strict rhythmic conformity with the accompaniment.

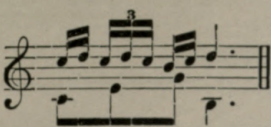

If the Trill be accompanied by a single note, the number of Beats is somewhat optional, yet they should be in some direct ratio with the rhythm of the piece.

In Duple or Quadruple time, the Beats should be two, four, or eight in number, on an eighth or fourth note, while on a dotted note in triple measure, three Beats will be found symmetrical in effect.

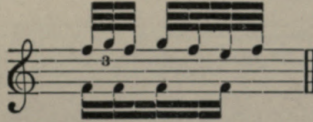
If the Trill be accompanied by groups of notes, the number of Beats must be more strictly determined. Thus, a trilled note, with four accompanying tones, will require either two, four, or eight beats, according to the duration of the note.



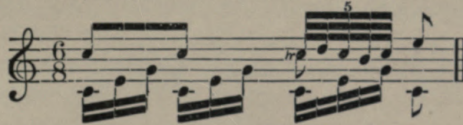
If the Trill be accompanied by three notes, there will be either three or six Beats.

Three Beats:  Six Beats: 

When the tempo is very rapid, making it impracticable to play a Trill of four Beats to the group, and yet too slow for two Beats only (practically making the Trill, note for note, with the accompanying figure), the Trill may be made with one three-fold Beat, followed by a four-fold Turn, as follows:—



The same arrangement of the Trill may be used with two Beats, one of three notes and one of two notes, in case of a rapid accompaniment of three tones; thus:—

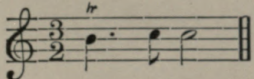
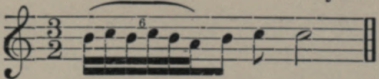


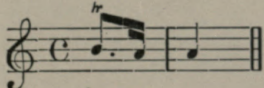
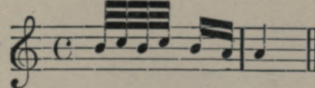
The five notes are played as a Quintuplet (equal in length), against the Triplet in the accompaniment.

In the older classics, a Trill upon a dotted note is played according to the rule for a Turn similarly placed, *i. e.*—The last tone falls upon the time of the dot.

This is much used in classic cadences, with anticipated final note.

If the following note be above the trilled tone, the Turn is required, but if it be below, the Turn is not necessary, the Trill ending with Principal tone upon the dot.

First:—  Execution:— 

Second:—  Execution:— 

While the Turn is not essential, in the second example above, yet it could readily be used, and to insure a more accurate ensemble, in case of more than one performer, the phrase would better be closed with a Turn, after the Trill.

The more modern method of treatment of Trills on dotted notes, would be to trill the entire length of the tone (with dot) and consider the short tone following, of the same length as the notes of the Trill.

The same rules, however, regarding the Aftertone, will apply here as in the older rendering.

The Trill upon a tied note or on a note followed by another on same degree (without Trill) requires a single lower Auxiliary to form a Turn immediately before the second note.

This note may be *written in, or not*, but is always required.

A brilliant modern device in trilled passages, is the gradual quickening of the frequency of the Beats, from a simple Beat to a double, triple, etc.

This with combined *crescendo*, and *diminuendo*, produces an effect somewhat similar to the ancient Ribbatuta; some composers have indicated such methods of trilling, in full; thus:—

The Chain of Trills (German, *Triller Ketten*; Italian, *Catena di Trilli*) is a succession of trilled tones ascending or descending by degrees or by skips.

If the notes be very short and in quick succession, not more than the simplest form of three-fold Beat can be played.

The After-turn need not always be used, if not written in the phrase. This will be decided largely by the rapidity of the passage.

More elaborate and less rapid chains of Trills, require a complete Trill upon every tone, and frequently the notes are of sufficient length to allow a Trill of several beats; thus:—

A Chain of Trills without After-tones, as follows, is also authorized by such authorities as Türk, Bach, etc.

This manner of performance gives the accent to the upper Auxiliary tone.

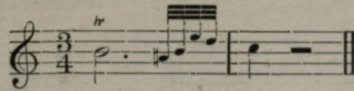
In extremely rapid tempo, a very effective Trill Chain may be used with but four tones, beginning upon the upper Auxiliary and closing with a two-fold After-turn.

instead of the following more modern manner:—

This short form has been called the Half Trill, and is only used with beginning on upper Auxiliary tone.



Instead of the conventional After-turn of two notes, frequent use is made (especially by modern composers) of an elaborate closing figure as a "Tirata."



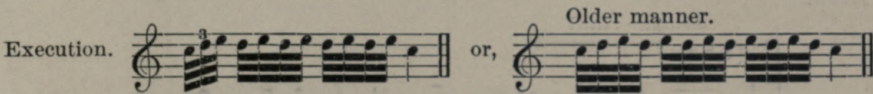
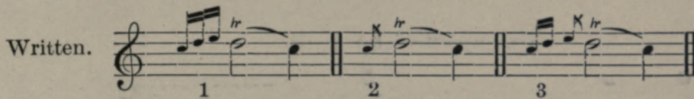
The four notes here, will constitute two Beats, of the same rapidity as the Beats of the Trill.

The various beginnings of a Trill, may be applied to the modern manner of performance or the older way, *i. e.*—with accent upon the Principal tone or the upper Auxiliary.

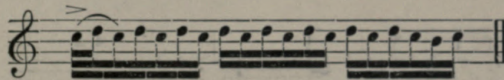
In the performance of a classic work, the player or singer is allowed the privilege of discrimination in choice, but it may be generally stated, that the modern ear will less likely be offended by the accenting of the Principal tone, than of the Auxiliary.

But, if one desire to give an exact classic rendering of Bach, or even so recent a composer as Mozart, the Embellishments throughout, must be consistent in their delivery and not mixed, the Trills especially, being made either *all* of modern or older pattern. In the latter case, the quaintness of some of the ancient Embellishments produces very charming effects, and no amount of objecting criticism can avail against the performance, as a true classic rendering.

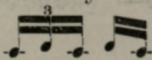
In modern music especially, there will be found various approaches to the Trill, thus, each indicating the same effect:—



Wagner (*Musicalische Ornamentik*) gives a strong and rapid introductory beat to longer Trills, which may often be used with good effect; thus:—

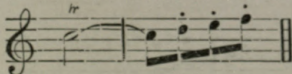


This immediately throws the accent of the Trill upon the upper Auxiliary, although it begins with the Principal tone, thus seemingly fulfilling the requirements of both the older and the modern rules. Ludwig Klee also uses this form of the introductory beat, but with the difference that the first beat forms a triplet:—



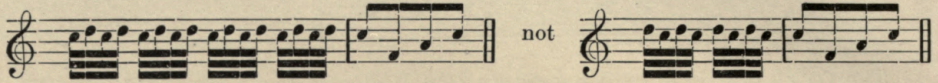
This ingenious delivery of the Trill is not frequently seen, but will certainly bear careful study, and is especially helpful in cases of doubt as to which of the methods of delivery to use (the old or modern).

In the case of tied notes when the second note is a shorter one and not to be trilled, as:—



the former way of delivery used no After-

turn, and consequently the only proper beginning of the Trill was on the Principal tone, as the Trill from the upper Auxiliary made a weak close.



There were many similar disadvantages attending the old manner of trilling, yet withal, much of artistic force often follows its use.

The rules given, should be carefully applied in all cases of doubt, when the composer has not indicated by a small note the tone upon which the Trill enters.

It will be well for the Student to bear in mind, that the greater weight of opinion among classic reviewers and editors rests with the *older method* of Trill delivery (from upper tone), and most editions of Beethoven, Mozart, Haydn, etc., having annotations, give this manner of performance as correct. It is to be remarked, however, that modern performers (virtuosi), who really create the style and through whom we expect the better elements of traditions to be conserved, do not, as a rule, testify in their performances to the absolute truth of this manner of trilling.

More modern composers (Chopin, Schumann, etc.), have so positively written their trills, with the accent upon the Principal tone, as to have cultivated almost beyond recall, even in the greater virtuosi, the feeling for such a manner of performance, rather than with the accented upper Auxiliary.

#### Examples.—The Trill.

Written. *a* *hr* *b*

(Mozart.)

Execution.

Written. *c* *hr* *d* *Adagio.* *hr*

(Mozart.)

Execution.

Written. *e* *Adagio.* *hr* *hr* *hr*

(Haydn.)

Execution.

Written. *e* *hr* *f Allegro.* *hr*

(Mozart.) *fp*

Execution.

Written. *g* *Allegro.* *hr*

Execution.

From above (inverted), in strictly classic readings.

Written. *a*

(Mozart.)

Execution.

Written. *b*

(Handel.)

Execution.

Written. *c* *hr* *hr*

(Bach.)

Execution.

Written. *d* *hr* *hr*

(Haydn.)

Execution.

Written.  (Handel)

Execution. 

Written. 

Execution. 

With Appoggiatura or slurred note.

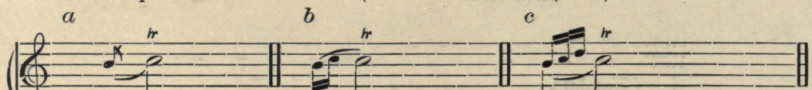
Written.  (Bach.)

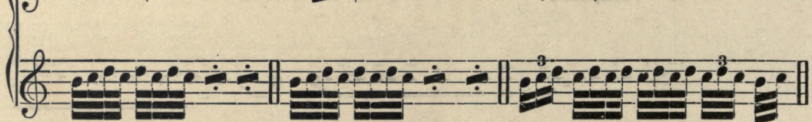
Execution. 

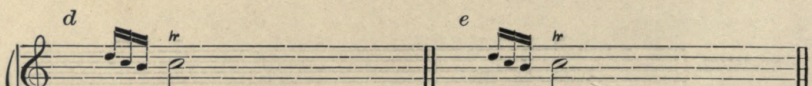
Written.  (Haydn.)

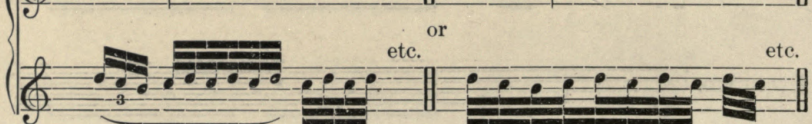
Execution. 

Unusual prefixes and closes. (Double After-beat, etc.)

Written. 

Execution. 

Written. 

Execution. 

etc. or etc.

Written.  (Mozart.)

Execution. 

Written. *g* (Bach.)

Execution.

Written. *h* *Allegro.* (Mozart.)

Execution. etc.

Written. *i* *Allegro.* (Handel.)

Execution.

Written. *k* (Handel.)

Execution.

Written. *l* (Mozart.)

Execution.

Written. *m* Old style. or Modern.

Execution.

Written. *n*  
(Bach.)

Execution.

Trill Chains.

Written. *tr*  
(Beethoven.)

Execution. *ff*

Execution.

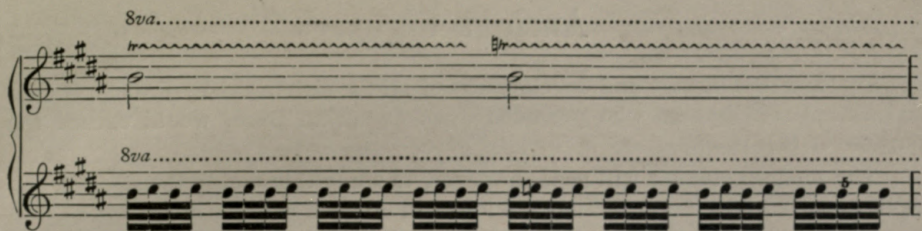
*N. B.*—Trill chains ascending or descending diatonically or chromatically by degrees, require no After-tone until the last shake. Diatonic progressions, however, will need an extra tone (Principal note) to complete each shake at its close; chromatic intervals are completed without this, however. See the following from Beethoven's E $\flat$  Concerto.

Written. *Adagio.*  
(Modern movement.)

Execution.

Execution.

*Sva*.....



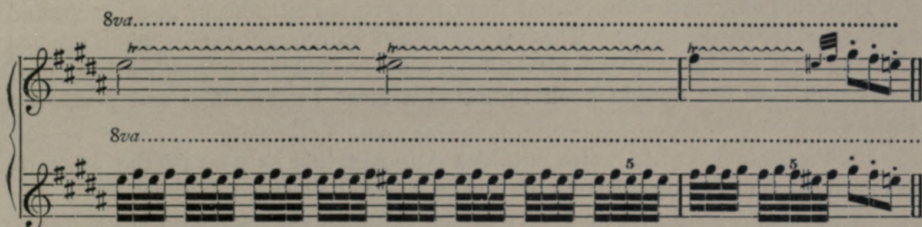
*Sva*.....

*Sva*.....



*Sva*.....

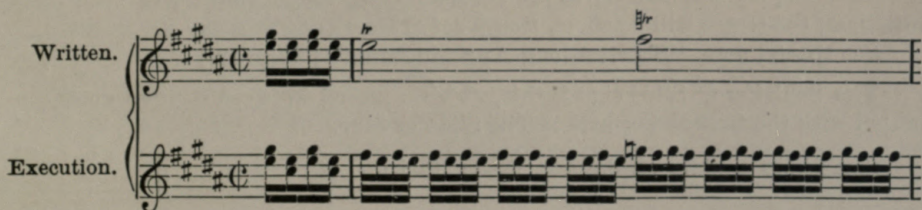
*Sva*.....



*Sva*.....

A more classic reading (not often heard) would be as follows:—

Written.



Execution.



## Ancient Signs.





To trace the history and development of all the signs used by French, Italian and German composers who preceded John Sebastian Bach, would exceed the purpose of this book.

The modern student will need, however, to study thoroughly the signs of embellishment used by Bach, as they are found in all good editions of his works.

Bach's signs were largely developed from the French, and are for the most part very plainly descriptive of their performance by their shape.

Since the time of Bach some of his signs have become obsolete, the Graces now being written out in full, either with small notes or as part of the measure. The better habit of publishers in retaining almost entirely the Embellishments as written by Bach, and found in authentic manuscript, is well considered, for there still exists a diversity of opinion as to the performance of some of the Graces.

The Embellishments which call for the most careful study, and which are found in all good editions of J. S. Bach, are Trills, Mordents and Turns; but a few signs less frequently met may be mentioned in this section, with benefit to the student.

The *Vorschlag* from above  or ; from below  or .


This character has disappeared from the printed editions of J. S. Bach, and small notes are used instead. These *Appoggiaturi* were usually short when marked with the sign as shown above, either from above or below; some theorists, however, claim that the double hook indicated a more legato effect and perhaps a slight delay on the Grace.

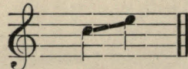
Bach's custom was to write out *long* Appoggiaturi as part of the measure, although there are many cases, in his works, where he has not done so.



In the modern editions of J. S. Bach, it is difficult to determine the length of the Appoggiaturi, for the small notes are in most instances modern and take the place of the hooks which appear in the manuscripts.

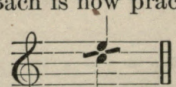
When, however, the Grace has been prepared, as a dissonant Appoggiatura, it should be played according to the rules for Long Appoggiaturi; in most other instances, the Grace will be short, *though not so short as the crushing Acciaccatura.*

See special note, "Shortest-long Appoggiatura." [Page 12.]

The Schleifer or Slide sign is this, , placed between the two notes connected with the Grace. See article The Slide or Slur.

Sometimes a plain stroke was used; thus:— 

The Arpeggio was indicated by two signs, *a* , calling for the rolling or arpeggiating of the chord from above, and *b* , rolled from below.


The Acciaccatura or Crush-note sign of J. S. Bach is now practically obsolete, but in some authentic editions it is found thus:— 









The Trill signs of Bach are somewhat complex, but are not really difficult to comprehend if studied with a little care.

The similarity of shape of the Double Mordent and one of the Trill signs, causes some conflicting editorial work in editions of Bach, and the close resemblance of the two signs also causes errors by copyists and printers.


The following list of Trills, Mordents and Turns, follows closely the table which Bach wrote for his son, Friedmann, in his *Little Clavier Book*.

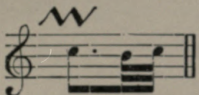
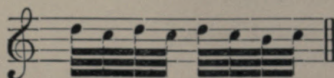
The Mordent , already explained.

The Double Mordent  or . Note that the transverse stroke is either *at the left* or *directly in the centre*. The manner of execution of this is explained elsewhere.


The Trill, , *t*, *tr.*  or , (obsolete sign ).






These signs indicate that the note is to be trilled throughout its length.

The Trill sign, , is the same as the Inverted Mordent or Schneller, which fact causes some confusion, as to its delivery; in passages like the following, it undoubtedly calls for a complete Trill, as indicated by the closing notes; thus:—

Written:—  Execution:— 



However, unless especially demanded by the context, the sign will better be interpreted as a Schneller.




The Trill sign  is modified in its character by curves, hooks and transverse lines, at either or both ends, which indicate a preliminary or closing Turn, or both; thus:—



*a*  *b*  *c*  *d*  *e* 

If the hook comes up from below, the Trill begins with the lower Auxiliary; if the hook comes from above, the Trill begins with a Turn from above (three tones).

The hook at the end indicates an After-turn as in modern music. The hook at each end of the sign calls for a prefix (either from below or above as marked) and an After-turn.

The stroke through the end of the sign  indicates the same delivery as the hook , *viz.*—an After-turn.

Note carefully that the transverse line is at the *extreme end of the sign* , while in the Double Mordent sign the stroke is at the beginning, or in the centre , . This Trill sign is much confused with the Double Mordent and the inaccuracy of copyists and engravers has added much to the confusion.

The double signs,  or , indicate the Trill with After-turn. (See also Combined Graces.)

The usual delivery of the Trill in J. S. Bach's works is with beginning upon the upper Auxiliary; this is always the case when the trilled note follows a note of the same pitch, and in Trill Chains.

The Trill may begin with the Principal tone, when this tone stands alone, after a rest, or at the beginning of a phrase, (*ex abrupto*); even if it be a repeated note, of melodic importance which requires its prominence, and in extreme skips to an important melodic tone.

All of these rules follow a simple musical idea; "melodic figures should not be distorted." A tone loses much of its melodic force when trilled from the upper Auxiliary, therefore on all occasions where the trilled tone is characteristic or thematically prominent, it will better begin upon the Principal tone; in all other cases, upon the upper Auxiliary.

The use of the After-turn (where not indicated in the sign) is readily comprehended; in skips, and ascending scale passages, the After-turn is used, and it may be used in a chromatic Trill chain, ascending, though this is not obligatory; this manner of delivery makes a smooth connection of the trilled tones.

In descending chromatic chains, the After-turn is unnecessary.

The number of Trill beats is not absolute, though, of course, the slower the tempo the more beats required. Dotted notes are seldom trilled their entire length, the trill ending upon the Principal tone, in the time of the dot. (Similar rhythmically to the Turn upon a dotted note.)

The beginning beats of a Trill may be less rapid than the beats which follow and close the Grace, and in case the Trill begins with the Principal tone, this one tone may be held the length of a Trill beat; all of these conditions are shown in the following:—

Dotted notes.

Execution:—

Trill beginnings:—

or, (with After-turn):—

Trills before a rest need not occupy the entire length of the Principal tone.

Execution:—

Long trilled notes tied to the following note are treated similarly.

The Trill with long Appoggiatura is written thus:—

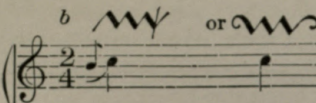
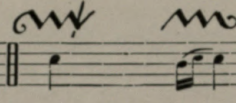
Execution:—

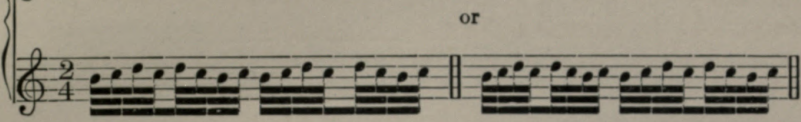
Examples.—Old Trill Signs.

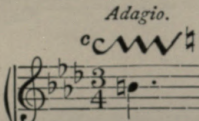
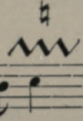
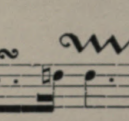
Written.

(Bach.)

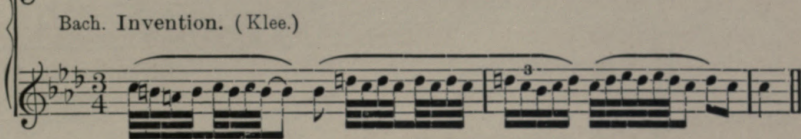
Execution.

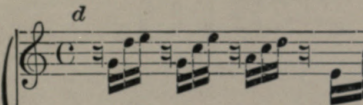
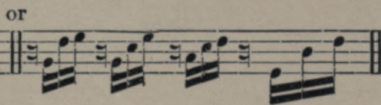
Written. *b*  or 

Execution. 

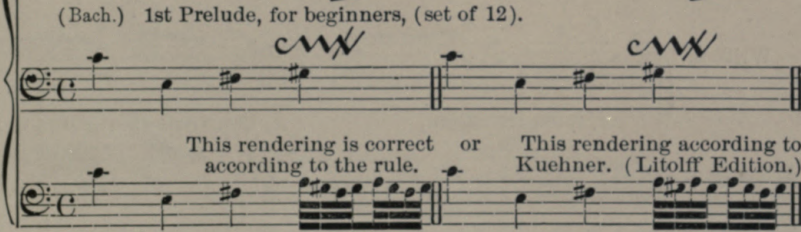
Written. *Adagio.*   

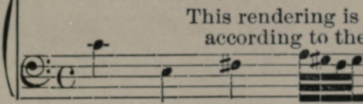
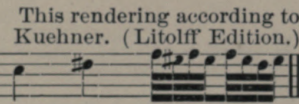
Bach. Invention. (Klee.)

Execution. 

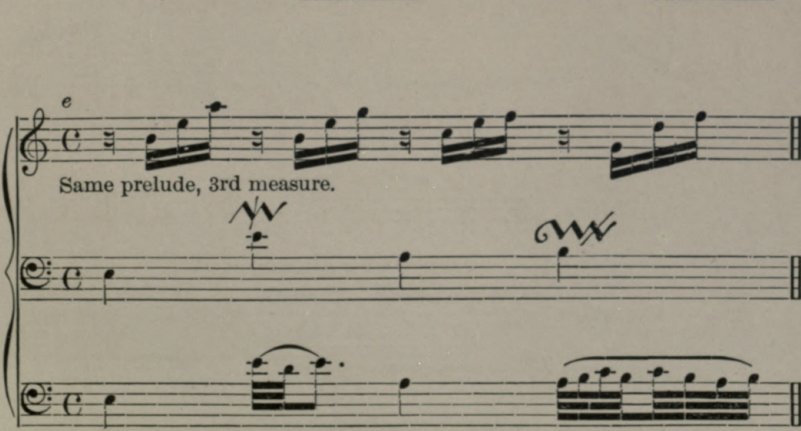
Written. *d*  or 

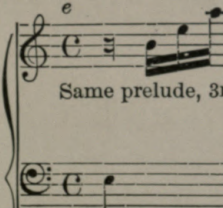
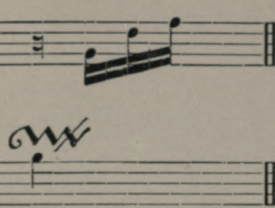
(Bach.) 1st Prelude, for beginners, (set of 12).

Execution. 

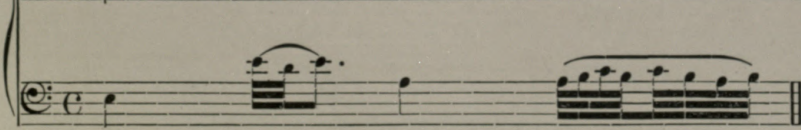
Written.  or 

This rendering is correct according to the rule. or This rendering according to Kuehner. (Litolf's Edition.)

Execution. 

Written. *e*  

Same prelude, 3rd measure.

Execution. 

Written. *f* *W*

Execution. *f*

Invention, (2 part, No. 9)

Written. *g* *h* *W*

Execution. *g*

Invention No. 12. Invention No. 12.

Written. *i* *h* *j* *r*

Execution. *i* *h* *j* *r*

or, same Invention. 13th Invention, without After-turn.

Written. *k* *r*

Execution. *k* *r*

or, with After-turn.

*l*

Written. *Prelude.*

Execution.

*m* *n*

Written. *or, with different cadence.*

Execution.

*o* *h* *p* *h*

Written. *Fugato.* *or, simpler delivery.*

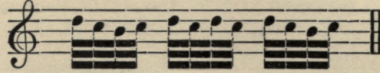
Execution.

*q* *r* *s*

Written.

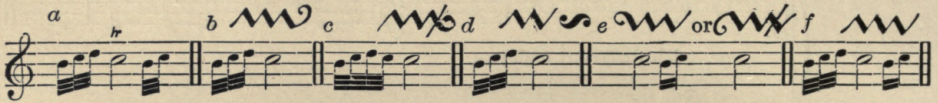
Execution.

*N. B.*—On short notes, as at *g*, the double Turn seems somewhat incomplete, as there is no real Trill, this has led some editors to the reading as *d*, (Kuehner); strictly, however, this is incorrect. Bach, in his own table, gives no properly marked instance of this Trill with prefix and suffix, on a quarter note, except in very slow movement, which would require sixty-fourth notes, the effect then being as at *r*, (four groups). The example frequently given of this form of trill on a quarter note, with *three* groups; thus:—

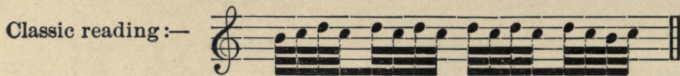


is very bad, as it is not possible to fit twelve thirty-second notes to one quarter. The three groups are properly adapted in *s*.

The Trill with prefix and After-turn, will be found written in the following ways:—



All of the above call for the same delivery; thus:—

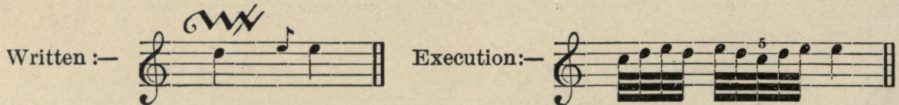


If the trilled note be shorter, there will be either fewer groups or beats, or the Trill will be more rapid, (with shorter notes.)

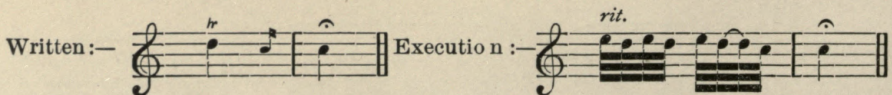
The number and the rapidity of the trill beats depend upon the character of the phrase, and also upon the dexterity of the player.

## Exceptional Closes, in Old Style.

In *ascending* progression, the After-turn applied with note of anticipation; thus:—



In *descending* progression before a full close, generally *ritardando*; thus:—



## Embellishments without Signs.

Beside the Graces thus far explained, there remain a number which have no special sign, but require to be written out in full with small notes

### The Double Acciaccatura.

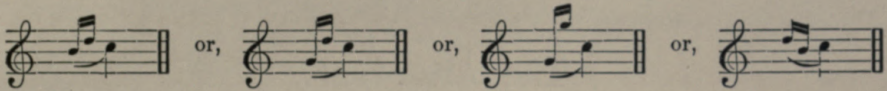
(See Examples, *a* and *b*.)

This Grace consists of two notes, as follows:—

**First.**—The upper and lower Auxiliary notes; or,

**Second.**—Any harmonic tone, and the upper Auxiliary; or,

**Third.**—Any two harmonic tones: always leading directly to the Principal tone:—



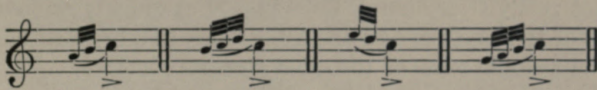
The Grace is played rapidly, as the Single Acciaccatura, so that no value seems to be taken from the Principal note, which retains its proper accent.

The Double Acciaccatura is frequently called the Double Appoggiatura, but it is in no sense an Appoggiatura.

### The Slur or Slide.<sup>1</sup>

(See Examples, *c* to *e*.)

This Grace is a succession by degrees, of two or more passing notes, either from above or below:—



These notes are played the same as the Double Acciaccatura, as quickly and lightly as possible, leading to the accented Principal tone.

**Examples.**—The Double Acciaccatura and the Slide.

	<i>a</i>	<i>Allegro.</i>	<i>b</i>	
Written.				
	(Mozart.)		(Haydn.)	
Execution.				

<sup>1</sup> Schleifer, *German*.

Written. *e* *d*

(Beethoven.) (Bach.)

Execution.

Written. *e*

(Mozart.)

Execution.

The image contains three musical examples. The first example shows two staves: 'Written.' and 'Execution.'. The 'Written.' staff has a treble clef, a key signature of one flat, and a 3/4 time signature. It contains two measures. The first measure is marked with a slur and a fermata over a quarter note, with a small 'e' above it. The second measure is marked with a slur and a fermata over a quarter note, with a small 'd' above it. The 'Execution.' staff shows the same notation but with a slur and a fermata over the first measure, and a slur and a fermata over the second measure. The second example shows two staves: 'Written.' and 'Execution.'. The 'Written.' staff has a treble clef, a key signature of one flat, and a 3/4 time signature. It contains two measures. The first measure is marked with a slur and a fermata over a quarter note, with a small 'e' above it. The second measure is marked with a slur and a fermata over a quarter note. The 'Execution.' staff shows the same notation but with a slur and a fermata over the first measure, and a slur and a fermata over the second measure.

## The After-tone.

(NACHSCHLAG.)

The After-tone is recognized by most of the older theorists as the exact reverse of the Appoggiatura, Acciaccatura, Slide, etc., in that it borrows its value from the preceding note, rather than from the following.

The Germans formerly called it the *Zwischenschlag*, (Between-stroke or tone). The manner of writing it, according to Callcott, was with a small note (or notes) after the Principal tone, connected by a slurred line; thus:—

The image shows a single staff with a treble clef, a key signature of one flat, and a 3/4 time signature. It contains two measures. The first measure is marked with a slur and a fermata over a quarter note. The second measure is marked with a slur and a fermata over a quarter note.

The rule at present is to write After-tones as part of the measure, in which case they are not really Grace notes, to be played as quickly as possible, etc., but are strictly parts of the rhythm, and are After-tones in a broader harmonic sense, rather than in the melodic sense of the other Graces; thus:—

The image shows a single staff with a treble clef, a key signature of one flat, and a 3/4 time signature. It contains two measures. The first measure is marked with a slur and a fermata over a quarter note. The second measure is marked with a slur and a fermata over a quarter note.

From the regular leading of these After-tones (so called), the law which claims them as belonging to the preceding notes, seems unnatural.

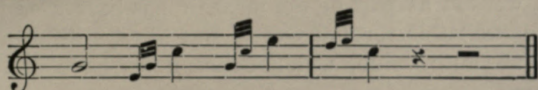
In fact, the very nature of Embellishments of tones recognizes the necessity of their *leading* or *returning*, to the Principal note, thus *centering the Embellishment on the Principal tone*, which is either beautified or accentuated by the Grace, but, after the Principal note is finally released, it is not to be brought to attention again; the *following incidental tones* being in no way able to throw the attention of the auditor back to a passed tone, but they immediately excite the expectation as to the *next important tone*, and consequently *embellish the Principal tone toward which they move*.

If this be true, the Grace is only an After-tone in the real fact of the *precedence* of a Principal tone, not that it particularly relates to or embellishes it.



The natural tendency of musical phrases is *forward*, and no backward influences are felt; we can delay a melodic progression, or absolutely stop it, but no way is possible of holding the attention of the listener to a tone after the voice has once released it, and passed to another; consequently an *After-tone to embellish a released tone*, is not logical, *except it be a repetition of the Principal tone itself*.

It will be found upon inquiry that the short tones in the phrase above, bear the same melodic relation to the *following Principal tone*, as if written as a Double Acciacatura; thus:—



The melodic effect is practically the same; the passing tones, however, by their shortness in the latter example, lose much of their own strength, while they add to the intensity of the rhythmic effect of the Principal tones.

However, the leading effect of the incidental notes, is no more absolutely toward the following note, in one case than in the other; so that if they be considered as incidental ornamental tones at all, they must be looked upon as filling the same requirement in each case, the difference being in degree of prominence gained by the Principal note, or the Grace, when written in the various ways.

The old name, *Between-tone* (*Zwischenschlag*), seems to have been applied to Graces which could not be delivered according to the rule (delaying the accent of the following tone), without a clash with the accompanying voices.

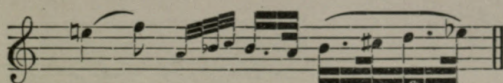
This name for the Grace, however, was soon forgotten, in the strict observance of the rules, as given by the authorities of the day.

The name, *After-tone* (*Nachschlag*), was then applied to Graces of the *Acciacatura* order, which *were not intended to borrow their value from the following note*; but the original rule *requiring a slur*, to show that the Grace belonged to the preceding note, was often not complied with, so that as the character of music changed with the growth of the art, the *After-tone*, as a Grace, grew practically obsolete.

The calling therefore of the shorter notes in the example, preceding page, *After-tones*, and the explanation of similar passages as Graces, are misleading.

Such tones are frequently mere passing or incidental tones, and their consideration belongs rather to the study of Harmony than that of Melodic Graces; for, notwithstanding these tones really embellish or beautify the simple ground work of Melody, yet they really become an integral part of the melody, when written so as to occupy an absolute portion of the beat or measure, and are written out in full sized notes as the other parts of the melody are.

Germer, who maintains the correctness of the old rule of borrowing the time of Grace notes from the following tone, yet claims, that in the following passage from Weber's *E♭ Polonaise*, the Slide A, B♭, C, should be treated as *After-tones* "*for the sake of more compact rhythm.*"



This would show, that the most conservative will allow that Graces written as leading to the following tone, may, to preserve the rhythm and prevent clashing of accents, be treated as After-tones, borrowing from the preceding beat and requiring no delay of the Principal tone following.

To treat such Grace notes in any other way than this, places the performer always on false ground, which is filled with exceptions and apologies, unwarranted and unnecessary.

The *After-tone* written as part of the measure has been used by all composers to represent every conceivable form of Grace, but always differing from them in that they have an absolute value, which Grace notes have not. Thus, Weber in the  $E\flat$  Rondo:—



The form is of the *Double Acciaccatura*, each group (D-F and A-C) leading to the Principal tones (E and B), with the difference, however, that if these notes were written small, as *Acciaccaturas*, they would receive an imperceptible time in delivery, instead of occupying an absolute part of the measure.

Many modern composers have written with great care, such Graces as they wished to be played as After-tones, taking no value from the Principal tone to which they lead. Schumann was particularly careful in this matter.

Examples.—The After-tone.

Written. <sup>*a*</sup>   
 (Handel.)   
 Execution.

Written. <sup>*b*</sup> *Sva.....*   
 (Schumann.)   
 Execution. *Sva.....*

Written. <sup>*c*</sup>   
 (Liszt.)   
 Execution.

## The Tirata.

The Tirata (shot), is a most comprehensive Embellishment, the purpose of which is the same as a Slide, a graceful means of reaching, *over many degrees*, a particular tone of the melody.

The Tirata in modern music, especially Chopin's, is a series of delicate embellishing notes, which may occupy a very large portion of a measure, yet is not reckoned in its time; the value of the Grace, is taken from the preceding note and does not interfere with the accent of the following Principal note. Often, however, the Tirata is so elaborate as to require a very decided rubato.

The Grace notes should be played with extreme delicacy, so that they seem to breathe a shadowy embroidery of tone around the Principal note, the effect being as delicate (figuratively) as the fragrance of a flower.

The Cadenza, of vocalists, is a species of Tirata. However, the Cadenza has grown to such proportions as to take it out of the realm of mere Embellishments, and place it among the real melodic forms, not a mere beautifying of an approaching tone.

The Tirata form is often made use of, with notes regularly reckoned in the measure, and though the phrase so written is to be delivered just as delicately as if written as Grace notes, yet there is not the same freedom as to tempo, since the exact time is given by the notes.

There are a number of rules given by classic authorities which mark a discrimination between the Double Schleifer, the After-tone of several notes, and the Tirata.

E. D. Wagner gives preference to the old rule of delayed Principal tone, especially when the Tirata leads to an accented tone, but cites many examples of the Grace, which lead from an accented to an unaccented part of the measure, and treats such cases as Aftertones, borrowing their value from the preceding note, and not delaying the entrance of the Principal note.

An elaborate Tirata, as has been said, will require the use of the rubato, but the nature of the Embellishment is such, that if correctly performed, with grace and delicacy, it will not interfere with the natural rhythmic relations of the various voices of the composition, *though it may for a moment, hold all parts in waiting.*

While somewhat similar in form and manner of delivery to the Cadenza, the Tirata differs in one particular, in that its effect is more intense and rousing, going swiftly to some particular and inspiring melodic note, while the Cadenza is a movement of gradual relief from important tones, with final repose.

When the Cadenza leads up to an important emotional tone or phrase, it plays the part of, and really becomes a Tirata, though in vocal music it retains the name Cadenza.

### Examples.—The Tirata.

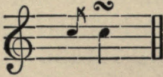
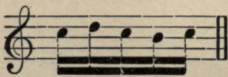
Written. *a* *b* *c*


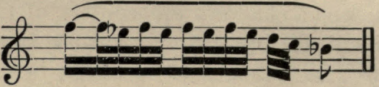
Execution.

## Embellishments in Combination.

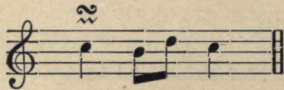
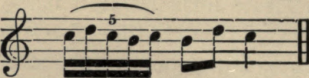
Occasionally the combined use of more than one Grace is indicated by Composers.

The most common of these combined Graces, is with an Appoggiatura or Acciaccatura preceding a Turn or Trill.

Written:—  Played:—  as previously explained.


Written:—  Played:— 

The Transient Shake with Turn is found in Bach; thus:—

 Played— 

The above combined Grace upon long notes might with propriety be played thus:—



The Acciaccatura from *above and below*  requires no explanation; as each note of the Grace receives its proper delivery, both will be played at once, leading to the Principal tone. This is strictly a Double Acciaccatura.

## The use of Accidentals upon Auxiliary tones in Embellishments.

It is difficult to state a rule by which we may always be guided in the playing of Auxiliary tones in Trills, Turns, and Mordents.

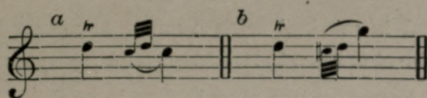
It may be stated that the *upper Auxiliary* of Turns, etc., is *always a tone of the scale series* in which the composition or phrase is written, *unless otherwise expressed by the use of accidentals*.

The lower Auxiliary, however, is open to question.

The modern feeling requires that lower Auxiliaries shall be a *semi-tone* below the Principal note, but this is not to be considered by any means absolute in the playing of Bach, and his cotemporaries, whose rule was, *to use the tone of the scale series, for lower as well as upper Auxiliary tones*, except when marked otherwise with accidentals.

The "German Bach Society" upholds this theory, and it is a safe one to follow, in the performance of Bach particularly, *and especially in Mordents*.

In the closing Turns of Trills it will generally be found more satisfactory, to use the semi-tone for the lower Auxiliary unless the next following note after the Trill be a whole tone below the Principal note, in which case the lower Auxiliary should be the same.



When the upper Auxiliary is a semi-tone above the Principal note, a smoother Turn is often made, by the use of a whole tone for the lower Auxiliary, otherwise we have a Chromatic Turn, all the intervals being semi-tonic which, while often very effective and what is desired, is frequently harsh.

The choice lies with the performer, *only, when not indicated by the composer.*

If the modern feeling is to be given to a composition (even of the older composers) the lower Auxiliary would better be made a semi-tone, but if the original quaintness of color is to be reproduced in a work of Bach or of his time, *the lower Auxiliary must be given as written.*

In using the scale series for all Auxiliaries, upper and lower, unless otherwise indicated, great care is necessary to carry the plan of performance strictly, throughout, so that the classic coloring shall be complete, usually with Trills beginning with upper Auxiliary, etc.

The Graces of the older works, require great care in their delivery, and the performer should determine the style he will adopt and adhere throughout the composition to the manner chosen, otherwise confusion ensues.

The matter of choice in the Auxiliary tones, will cause but little trouble, if the student will recognize and appreciate the distinction between the ancient rules, which are still conserved by many, and the feeling in modern tonality which desires less of diatonic plainness and more of chromatic intensity.

To say that either is more correct than the other, is out of the question, but beyond doubt, *to modernize a classic work, is to paraphrase it, rather than to give a truthful performance of it.*

## Particular marks of expression, indicating an Embellishing manner of performance.

### The Arpeggio.

When a solid chord is marked with a curve or zigzag line before it, thus:—  
(, [ or {, the tones of the chord are to be arpeggiated, (*played in the manner of a harp*).

If, in piano music, there are two chords, one in each stave, to be played upon the same beat, the Arpeggio mark, may be used on each separately, or be drawn through the entire Brace.

If each chord have a separate mark, the lowest tone of each is struck at the same moment, as at *a*.

If the line extend through the brace, covering both chords, the lower tone of the upper chord, is not struck until after the upper tone of the lower chord, as at *b*.

The image contains two musical examples. The first, labeled 'Written.', shows two staves. The top staff has a chord with a curve and a zigzag line above it, marked 'a'. The bottom staff has a chord with a similar mark, marked 'b'. The second, labeled 'Execution.', shows the same two staves. The top staff's notes are played in sequence, starting at 'a'. The bottom staff's notes are also played in sequence, starting at 'b'. A brace connects the two staves, and a line with a zigzag mark passes through it, indicating the arpeggiated execution.

Arpeggios are also often written out as Graces, to be played rapidly as a slur or slide; thus:—

The image shows three measures of a single staff. Each measure contains a chord with a slur or slide mark above it, indicating that the notes are to be played rapidly as a grace.

In the breaking of simple intervals, the same signs are used, thus:—

In older music, signs were often used which designated whether the chord was to be broken from above or below, as  $\lfloor$  (below);  $\lceil$  (above).

In modern music, however, where a chord is to be broken from above, the Arpeggiando is written out with small notes if a Grace, or with regular notes if occupying a stated part of the measure.

Arpeggios marked as Graces are played with the effect of leading and throwing into prominence, the Principal tone, the grace notes being left as soon as struck, as a Tirata, unless the arpeggio notes are tied to the solid chord.

When, however, a chord is to be broken (marked with arpeggio sign) there is supposed to be no particular Principal tone; and each tone after being struck is retained until the entire time of the chord is finished, and in no case should the lower note of the chord be struck before the exact time for the entrance of the chord, were it not arpeggiated.

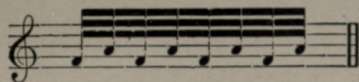
The last note struck will naturally assume a peculiar prominence, however, and the previous tones will seem to have delayed its entrance as in the case where the Arpeggio is marked as a Grace.

In the case of an arpeggiated chord, therefore, great care should be taken, always to give due prominence to each tone, (never slighting one nor fumbling them together), thus delivering the chord roundly and firmly as a harmonic effect, rather than as the melodic embellishment of a single tone, the last of the chord which is played.

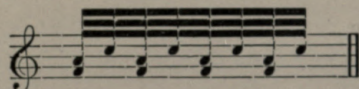
## The Tremolando, Tremolo, etc.

This Embellishment, is the more or less rapid reiteration of a single tone, or of several tones in a chord.

The modern Tremolo, however, is usually an alternation of two or more tones, as a Trill, but with larger intervals.

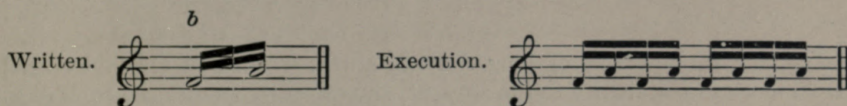
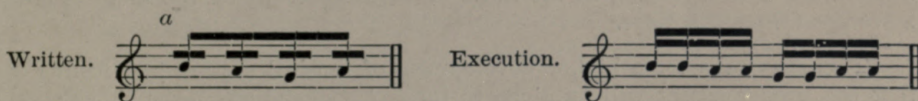
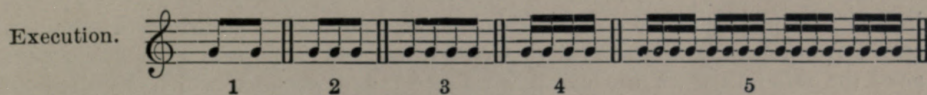
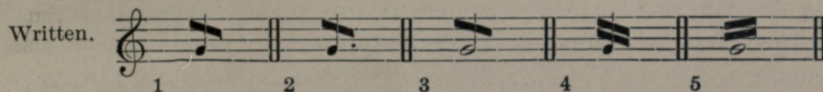


Chords may also be written in Tremolo:—



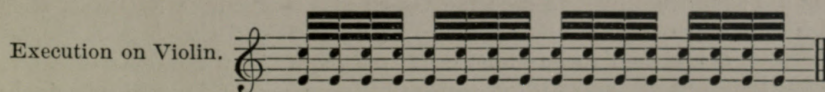
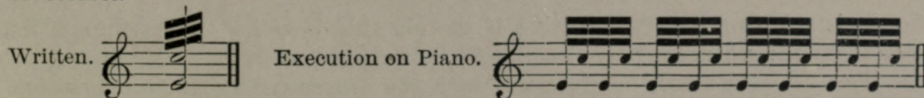
For convenience in writing all such passages may be written in abbreviation.

It will be seen that the *head of the note*, indicates the length of the Tremolando, while the *strokes or hooks* at the stem, show the number of repetitions or beats.



The Tremolando sign will require different treatment also, upon different instruments.

For instance,—in very rapid tempo, the following would be played upon the Piano with Tremolo,—but upon the Violin, the old form of Tremolando would be correct.



However, frequently the abbreviated form of writing chords, has nothing to do with the Grace, but is simply a short way of indicating repeated intervals or chords. This will readily show itself to the performer.

## Conclusion.

A careful study of the foregoing pages will reveal the fact that the performance of Musical Embellishments requires judgment and taste beyond the hap-hazard manner usually adopted.

As has been frequently said, no absolute laws can be laid down for the guidance of students *at all times*. Writers who maintain that the old laws are unassailable, are constantly giving way to the newer feeling and citing many cases as exceptions, these often being so many as to suggest a rule rather than an exception.

Correct judgment then, is only gained by a careful study of the old laws and of the processes of growth away from and beyond them, in modern thought.

Graces may be broadly divided into two classes, 1st, such as receive the accent; 2nd, such as do not.

All graces which receive the accent could be and would better be, written with regular sized notes, giving them absolute time. This manner of writing is gaining favor among composers of our time to a great extent and thus the Embellishments of modern music are less perplexing than those in the old classics.

Long Appoggiaturas are now almost without exception written as part of the measure where they belong, and therefore no confusion as to the composers intention is possible; yet one drawback ensues which has called forth words of regret from the more conservative writers; the old form, *with small note* always gave the mind through the eye a warning of a dissonance which required an accent, this is now missing as the notes of dissonance appear the same as other notes upon the music page.

This then calls for a higher development of musical culture and feeling, so that the proper accent will be given to these Appoggiaturas, even though they are not so marked.

The length, however, of long Appoggiaturas written in old style, need not prove a matter of difficulty to the student who carefully studies the rules as given, as an acquaintance with them will soon cultivate a correct feeling, and the delivery will be natural and tasteful, even if not in strict accordance with the law.

The correct delivery of the Acciaccatura simple or double, the Slur or Slide, Schneller or Passing Shake, etc., is the most difficult question of all in the subject of Graces.

It is safe to say, however, that if the old rule be strictly adhered to, which says that such graces are played *so rapidly as to "seem to occupy no appreciable length of time,"* the Grace will not interfere with the proper position of the Principal tone in the measure, in which case the Grace will really take its value, short as it is, from the preceding beat. An exception to this will always be found, where a Grace note is attached to one tone only *of a chord*, in which case the Grace is played with the chord, and with it, seems to have an accent, but the Principal tone which is heard after the chord, is perforce accented in its delayed delivery, and in this case we have what would be the most logical sort of After-tone, *which steps in to remind the hearer of a particular tone of the chord just passed.*



To attempt to cultivate a feeling for contradictory accents, such as results from a delayed delivery of Principal tones, would result in faulty performances by the greater portion of students. Yet after the mind is brought to a state of musical culture which allows one to indulge in Rubato effects, the delaying of a Principal tone with an Embellishment, may often prove tasteful and add intellectual vigor to a reading of a composition, though not in fulfillment of any natural law. This rubato delivery of embellished tones gives a contradictory effect of accent for especial or unusual expression, which we may use by license, and this can only be regulated by the highest of all art principals (if it can be called such), inspiration.

The proper effect of the delivery of an Acciaccatura which delays the Principal tone, is always of a slight holding back, this will serve to take away the rhythmic force from both Principal tone and Grace, but will add somewhat to the melodic power of the Grace note, since it holds the attention upon it for an instant.

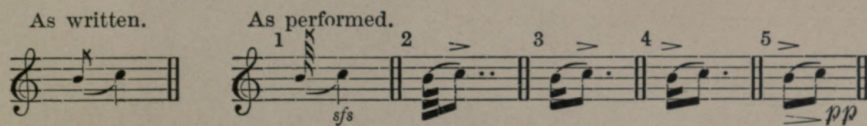
The accent upon the Principal tone when delayed, should be less forceful than if not delayed, so as to prevent too marked a clashing with the accent of the accompanying tones.

This manner of delivery, of Graces which do not begin upon the Principal tone acts as a quieting influence in impetuous passages, and will often tend to keep the performance clear of any appearance of uncontrollable hurry.

The student should discern in the delivery of these Graces, which of two effects is intended. The melodic effect of the Grace note or the rhythmic impulse.

This is often a matter of individual feeling, and therefore will respond, to the degree of musical intelligence in the performer.

As has been said, the more of prominence given to the Grace, the weaker or less assertive will be the Principal tone, thus we may use the following form of melodic group, so that the Grace may only serve as a launching tone, increasing the power of the Principal tone, or by gradually diminishing this extreme effect, we may finally treat the Principal tone as a mere vanishing part of the phrase.



Any of the above effects are individually correct, but require in their use, that they be in the spirit of the composition or phrase.

We may look upon Arpeggiated chords as a sort of type (with of course several points of difference) of delayed Principal tone.

Often in their delivery the lower tones are mere launching tones which throw into greater relief the upper tone of the chord, while at other times, each tone requires a positive hearing, sufficient to give it an individual force.

Graces which begin with the Principal tone and therefore receive the accent, should be carefully moulded in the spirit of the phrase where they occur.

Trills in the old style, beginning on the upper Auxiliary, should have a slight accent, as an Appoggiatura; the After-turn as a rule to be given delicately, after a slight diminuendo at the close of the Trill. Where in old style Trills, the Grace is not completed (played without After-tone) a slight diminuendo at close of the Trill will give a finish to the Grace.

All unaccented Graces, and all secondary tones of accented Graces, are played with a delicacy, which will never take the attention from the embellished note, but will weave around it, a sort of arabesque of fragrant tone.

Embellishments, whether written in full or with signs, whether a regular part of the measure, with absolute time values or as Grace notes, left to the taste or judgment of the performer, should always be delivered *so as to beautify the Principal tone*. There need be no fear that the Grace will lose its beauty by such procedure, for, on the contrary, the more delicately it be delivered and the more gracefully it surrounds or leads to the Principal tone, the more delightful is its effect, not only as an embellishment, but also as an individual part of the art work.











