

Contents

Foreword	6
Preface	7
Chapter 1 Answering Your Questions about Ornamentation	
What is ornamentation?	8
When did the practice of ornamenting melody begin?	8
Why does this book begin with the Baroque era?	8
When did the Baroque era begin?	8
What is an ornament?	8
How does an ornament make music more expressive?	9
How is an ornament written?	9
What is the most basic ornament?	10
How is the long appoggiatura written?	10
How is the long appoggiatura performed?	10
What are the other most common ornaments and how are they constructed?	11
How has the trill been treated differently?	11
What was the effect of having trills begin in two different ways?	11
Is there a fundamental principle to follow in realizing an ornament?	12
Is it necessary to understand the interrelationships of art, architecture and music to realize ornaments correctly?	12
Summary	12
Chapter 2 An Overview of the Influence of Art and Architecture on the Development of Music	
What is the interrelationship among art, architecture and music in the Baroque era?	13
How have art, architecture and music in the Classical era changed from that of the Baroque era?	15
How have art, architecture and music in the Romantic era changed from that of the Classical era?	19
How have art, architecture and music in the Contemporary era changed from that of the Romantic era?	23

Chapter 3
Ornamentation
in the Baroque Era
(1600–1750)

Who was the most influential person on the subject of ornamentation in the Baroque era?25

Whose system for realizing Baroque ornaments is most commonly used today?25

What is the key to understanding the table of ornaments?27

What are the ornaments?27

 long appoggiatura27

 trill.....29

 mordent30

 trill and mordent31

 ascending trill.....32

 descending trill.....33

 ascending trill with mordent as a termination.....33

 descending trill with mordent as a termination.....34

 appoggiatura and mordent34

 appoggiatura and trill (table of ornaments, example 12)35

 appoggiatura and trill (table of ornaments, example 13)35

 turn36

 other ornaments.....37

Does Bach give any instructions for applying the table of ornaments?37

Summary.....39

Chapter 4
Ornamentation
in the Classical Era
(1750–1830)

Who were the most influential persons on the subject of ornamentation in the Classical era?.....40

Did ornamentation in the Classical era differ from that of the Baroque era?40

How was the sign for the appoggiatura altered?.....40

How was the trill performed?41

What is the short appoggiatura?42

Summary.....42

Chapter 5
Ornamentation
in the Romantic Era
(1830–1900)

Who was the most influential person on the subject of
ornamentation in the Romantic era?43

What happened as a result of Hummel’s proposals?.....44

How are ornaments realized in the Romantic era?.....45

 acciaccatura.....45

 turn45

 the trill in the music of Beethoven, Chopin, Field, Schubert
 and Weber.....45

 the trill in the music of Brahms, Grieg, Liszt, Mendelssohn
 and Schumann.....46

 mordent47

Summary.....47

Chapter 6
Ornamentation in the
Contemporary Era
(1900–present)

Who is the most influential person on the subject of
ornamentation in the present era?48

How are ornaments indicated?.....48

Chapter 7
A Procedure for Realizing
Ornaments and Strategies
for Effective Practicing

A Procedure for Realizing an Ornament49

Steps for Practicing Ornaments50

A Teaching Strategy for Integrating a Fioritura Smoothly
into a Performance55

Summary.....57

Chapter 8
Adding Ornamentation
to Baroque Music

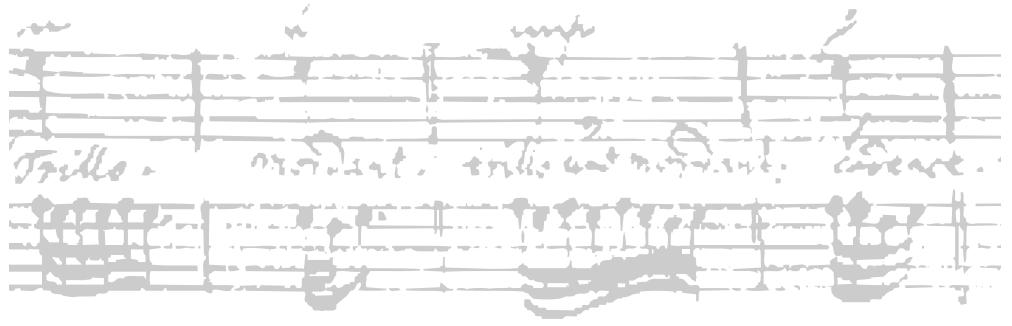
.....58

Bibliography

.....64

Chapter 1

Answering Your Questions about Ornamentation



What is ornamentation?

Ornamentation is the practice of adding notes to a melody to allow music to be more expressive. This practice is also called “embellishment.” Additional uses are to emphasize a note and to prolong its length because the earliest keyboard instruments had little capacity for sustaining a sound.

When did the practice of ornamenting melody begin?

There is evidence of ornamentation as early as the 14th century.

Why does this book begin with the Baroque era?

This book begins with the Baroque era because there is very little literature available prior to that time. During the Baroque, an enormous quantity of music was written, much of which has been edited by scholars and is readily available.

When did the Baroque era begin?

The Baroque era was so dominated by Johann Sebastian Bach that the dates of his birth and death (1685–1750) were used to define it. It is now generally accepted that the Baroque era began with a meeting in the early 1600s of a group in Italy called the Florentine Camerata.

The Florentine Camerata met to examine expressiveness in music and to discover ways of allowing a performer more freedom. It also examined the functions of ornaments that were expected to be added by performers.

What is an ornament?

An ornament is a set of *auxiliary* notes associated with a *main* note. Before an ornament can be performed, it must be *realized*. To realize an ornament, the notes of the ornament and their time values must be precisely specified.