

THE SLIDE AND TRILL -  
GENERAL TRENDS IN LATE  
EIGHTEENTH CENTURY GERMANY  
WITH SPECIFIC REFERENCE TO  
THE BERLIN SCHOOL

by

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This thesis contains no material which has been accepted for the award of any other higher degree or graduate diploma in any university. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person, except when due reference is made in the text or in the footnotes.

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## PREFACE

Musical examples, arranged in the order in which they occur in the text, will be found on pages 65 to 151 .

Compound Trill is based on the term Compound Ornaments used by Arnold Dolmetsch in Chapter 4, Section 13 of his book "The Interpretation of the Music of the XVII & XVIII Centuries".

The following categories, resulting from the rhythmic relationship of an ornament to the principal note or notes, are defined as follows:

Beat is the notated starting point of the principal note.

Onbeat ornaments displace the starting point of the principal note. The entry of the Principal note is therefore delayed.

Anticipated or prebeat ornaments precede their principal note and leave the starting points of their principal notes in place.

Interbeat ornaments are equally linked to both neighbouring notes and inserted between the starting points of both neighbour notes.



CHAPTER I  
SINGLE-NOTE ORNAMENTS, 2-NOTE ORNAMENTS  
AND THE SLIDE:  
DESIGNS AND TERMINOLOGY

Ornaments that are composed of a single note will be referred to as single-note ornaments. A single-note ornament is joined to a principal note or notes that it is intended to embellish. (Example Aa.) The principal note can occur before the single-note ornament, (Example Ab.) or after it. (Example Aa.). Two principal notes can be joined together by a single-note ornament. (Example Ac.). Frequently, a single-note ornament is joined to the principal note by a slur. (Example Ad.). In vocal music, the single-note ornament and the principal note are allotted the same syllable. In this context, the single-note ornament is detached from surrounding notes, other than the principal note.

When a single-note ornament joins two principal notes, these notes are covered by a slur. (Example Ae.). In vocal music, both principal notes and the single-note ornament share the same syllable.

A single-note ornament that occurs before the principal note is called a Vorschlag. The term vorschlag was used in Germany during the eighteenth-century to designate a single-note appoggiatura. The term appoggiatura will be used in a general sense to describe a single-note ornament that precedes

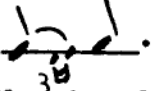
a principal note. (Example Af.)

Because of the variable dynamic, rhythmic and melodic relationships that exist between a single-note ornament and the principal note, it is necessary to discuss various types of appoggiaturas.

When used alone, and unqualified, the term vorschlag, like appoggiatura, makes no commitment to any functional relationship, dynamic, rhythmic or melodic. A vorschlag can be short, long, soft, swelled or stressed. It can be placed on the beat, or straddle it in a variety of syncopated designs. The term appoggiatura will be defined as an accented vorschlag sounding on the beat, regardless of its written or sounding duration. The term Grace-note will be used to describe a short unaccented vorschlag sounding before the beat.

A single-note ornament that follows the principal note, (Example Ag.) is called Nachschlag. The nachschlag is unaccented and short, and takes its value from the preceding principal note.

A single-note ornament that occurs between, and joins two principal notes (Example Ah (i)) is called a Zwischenschlag. The zwischen-schlag takes its value from the preceding principal note. Exceptions can occur when both principal notes fall within the same beat, (Example Ah. (ii)), in which case the exact rhythmic disposition of the ornament can become ambiguous. The zwischen-schlag is not to be confused with the definition supplied by Leopold

Mozart in his violin treatise.<sup>1</sup> Mozart uses the term zwischen Schlag to describe a multi-note ornament that occurs between two principal notes,<sup>2</sup> . Using an excerpt from Tartini's treatise of 1771,<sup>3</sup> he illustrates the structure of the ornament. The theoretical possibility that it was Tartini who copied from Leopold Mozart's violin tutor can be disregarded. At that time, only Italy and France had developed independent, recognised musical styles that set the standard for the rest of Europe, and the influence of these in the German-speaking countries can easily be proved. This is especially true as regards performance.

Mozart states:

But who does not know that dissonances must not be resolved upwards but downwards?<sup>4</sup>

Mozart then gives the illustration of example B.

The two-note zwischen Schlag allows the correct downward resolution of the dissonance.

Mozart defines the zwischen Schlag as rising and falling intermediate grace-notes, and says that they occur between the appoggiatura and the principal note.<sup>5</sup> Mozart's

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1 Mozart, Leopold, Versuch einer gründlichen Violinschule..., (Augsburg, 1756), trans. by Edith Knoch as A Treatise on the Fundamental Principles of Violin Playing, (London: Oxford University Press, 2nd. ed., 1967).

2 Ibid., ch. 9, sec. 19, p. 178.

3 Tartini, Giuseppe, Regole per arrivare a saper ben suonar il violino, facs. ed. by Erwin R. Jacobi as a supplement to Traité des agréments, (1771), trans. and ed. by Cuthbert Girdlestone (Celle: H. Moeck, 1961).

4 L. Mozart, A Treatise, ch. 9, sec. 10, p. 172.

5 L. Mozart, A Treatise, ch. 9, sec. 19, p. 178.

definition of zwischen Schlag therefore differs from that of German generic usage, because it consists of two ornamental notes linking two principal notes, and is therefore not a single-note ornament.


Two-note ornaments, like single-note ornaments, have the character of vorschlag, nachschlag or zwischen Schlag. They have vorschlag character when the two notes are detached from the preceding note and slurred to the following principal note. (Example C.) They have a nachschlag character when they are slurred to the preceding note and detached from the following one. (Example C.) They have a zwischen Schlag character when they are slurred to both neighbour notes, linking the two on an equal basis. (Example C.)

Among the two-note ornaments of the nachschlag or zwischen Schlag types, only those that rise or fall stepwise are considered standard ornaments. Within the two-note nachschlag category, the best-known is the suffix to a trill. (Example C.) The same pattern may be used without a trill, or inverted. Though such a nachschlag may end a phrase, more commonly it will lead to another note.

Generally, these two-note nachschläge, when identifiable as such, present no interpretative problems. Their unstressed rendition at the end of the preceding note's value is non-controversial.

When the two little-notes are assigned a zwischen Schlag function by an encompassing slur, (Example C) there is rarely any question that interbeat rendition is the result. This is

analogous to the single-note zwischen-schlag. (Example Ah (i)).

Concerning the vorschlag-related patterns, the Schneller, (Example C) is a miniature trill. Its mirror image is a single-alternation mordent. The Anschlag, , consists of two ornamental notes a third or more apart which frame the principal note.

The term slide is most commonly applied to a two-note ornament whose notes rise diatonically to a principal note and are slurred to it. Its melodic design is shown in Example D. The most common is example i). Less frequent are the descending types of example ii), and those of examples iii) and iv) that consist of three instead of two ornamental notes.

In all these forms, continuity of direction is essential to the slide character. Four or more notes can also form such an ornamental scale-like design. These multi-note patterns - called tirata by Italians, coulade by the French, and pfeil by Germans - are generally zwischen-schlag types.

Example E shows the three basic rhythmic dispositions of the slide. Type a) is referred to as Anapestic; Type b) as Lombard, and Type c) as Dactylic.

The usual dynamic treatment for the anapestic pattern is softness for the ornament and accentuation of the principal note; for the lombard pattern, an accent on the first ornamental note; for the dactyl, a gentle emphasis on the first note.

An anapest that is shifted astride and across the beat, retains its typical dynamic pattern and profile. It also

retains its fundamental prebeat character. In Example F, all three designs are perceived as an identical pattern in varying degrees of delay. Pattern iii) is not to be confused with the lombard type, and is an anapest rendered with rubato.

The lombard pattern, (Example G) does not lose its character by being started slightly before or after the beat. Patterns a) and b) are felt not as upbeats, but as downbeats shifted agogically.

With the dactylic slide, the ratio between the long and the short notes may be varied from near equality, as in Example Ha), to a dotted pattern of b).

With regard to rhythmic disposition - in contrast to a single-note vorschlag - onbeat rendition of the slide will normally have to be consonant, since as a dissonance it would have no satisfactory resolution. Therefore, the onbeat pattern for the slide can arise only from melodic and rhythmic, but not from harmonic motivation.

## CHAPTER II

TRENDS OF ORNAMENTATION PRACTISE IN SEVENTEENTH  
AND EIGHTEENTH-CENTURY GERMANY

To say that the practise of ornamentation in Seventeenth and Eighteenth-century Germany presents a complicated picture, would be an understatement. It would be dangerous to generalise in any circumstance, but it is harder still, and more dangerous, to do so with regard to Baroque Germany. A unified empire in name only, Germany in this period is a country divided religiously, fragmented politically, and culturally completely decentralised.

It can generally be said that German ornamentation of the Seventeenth-century was based on Italian models. And it is not surprising that this should have been the case. All the changes of style and form that are summarised by the label Baroque were wrought by Italian musicians: recitative, monody, thorough-bass, opera, oratorio, cantata, toccata, sonata, concerto. This overwhelming display of creativity and innovation made a formidable impression on all the musical nations of Europe. Nowhere was the impression stronger than in Germany, and strongest of all in the Catholic South. With Italian master-musicians appointed to key positions, and most German composers eager to follow their example, South-Germany and Austria almost became musical satellites of Italy. But Italian influence extended also into the Protestant North, and

in the field of ornaments it is significant that some of the most eminent Protestant composers and theorists (among them Praetorius, Schütz and Schein), became ardent advocates and disseminators of the Italian vocal style - including its ornamental practices.

Praetorius, to his sorrow, had never been to Italy, but he tells his readers that he derived his knowledge of Italian methods from treatises, from prefaces to compositions, from Italian composers, and from German musicians well-acquainted with Italian practices. Praetorius's books<sup>6</sup> were widely disseminated, and his chapters on Italian ornamentation and vocal style were transmitted to later generations of German musicians by Crüger and Herbst who, in their respective treatises,<sup>7</sup> quote him almost verbatim. Unhappily, Praetorius's plan for a detailed treatise on ornamentation was somewhat curtailed by his death.

Schütz, of course, acquired his knowledge firsthand, during his studies in Venice, and was continually refreshed by close connection with Italian developments. The fruits of this connection were very effectively disseminated by his pupil, Christoph Bernhard.

Bernhard spent a considerable time in Rome, where he was probably closely associated with Carissimi. His widely-

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6 Praetorius, Michael, Syntagma musicum, (Wolfenbüttel, 1619), fac. ed. by W. Gurlitt (Kassel: Bärenreiter - Verlag, 1958).

7 Crüger, Johann, Musicae practicae praecepta brevia, (Berlin, 1660); Herbst, Johann Andreas, Musica practica sive instructio pro symphoniacis, (Nuremberg, 1642), 2nd ed. as Musica moderna prattica, overo maniera del buon canto..., (Frankfurt, 1658).



read treatises<sup>8</sup> are a well-head from which this stream of Italian influence can be traced down to the first half of the Eighteenth-century by way of Mylius,<sup>9</sup> Feyertag,<sup>10</sup> Fuhrmann<sup>11</sup> and Walther.<sup>12</sup>

It would be an exaggeration to say that in the Seventeenth-century all of Germany followed Italian models. There were certainly German composers who went their own ways or who absorbed what they had heard or learned from France, Holland or England. But in the field of vocal ornament, Italian influence was so dominant that it is not possible to distinguish German Seventeenth-century ornamental practice from Italian.

The practice current in Seventeenth-century Germany I will refer to therefore, as Italo-Germanic.

This represents one of the two streams of thought shaping ornamental technique in the Germany of J.S. Bach's time. The other was French. The confluence of these two streams later in the period has significant implications.

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8 Bernhard, Christoph, Von der Singe-Kunst oder Manier, (1650), reprinted (Kassel: Bärenreiter-Verlag, 1963); Tractatus compositionis augmentatus, (1650), reprinted (Kassel: Bärenreiter-Verlag, 1963); Ausführlicher Bericht vom Gebrauche der Con- und Dissonantien, (1660), reprinted (Kassel: Bärenreiter-Verlag, 1963).

9 Mylius, Wolfgang Michael, Rudimenta musices... Anweisung zur Singekunst, (1685), facs. ed. by E.W. Boehme (Altenburg, 1931).

10 Feyertag, Moritz, Syntaxis minor zur Sing-Kunst..., (Duderstadt, 1695).

11 Fuhrmann, Martin Heinrich, Musicalischer Trichter..., (Berlin, 1706).

12 Walther, Johann Gottfried, Musikalisches Lexicon, (Leipzig, 1732), facs. ed. by R. Schaal (Kassel: Bärenreiter-Verlag, 1953); Praecepta der Musicalischen Composition, (Weimar, 1708), ed. by P. Benary (Leipzig: Breitkopf & Hartel, 1955).

Some German musicians, like Froberger and Muffat, had been to France in the Seventeenth-century; but it was in the early part of the Eighteenth-century that French ornamental practice became known and imitated in Germany. When it finally did, its influence spread so rapidly that it assumed an equal role to that of the Italians. The growing international popularity of the French overture and ballet suite, as well as the Germans' admiration of the standards and style of French instrumental (notably keyboard) performance, were probably responsible for the eagerness with which the Germans absorbed French ornamental practice; but only after 1700 was this absorption significantly manifested.

This slow confluence of streams, French and Italian, once established, saw German musicians expected to be conversant with both styles of performance and in particular conversant with both styles of ornamentation.

The result was a mingling of French procedures, (in themselves far from unified), with Italo-Germanic practice, which was more homogenous. The Germans were now licentiously free and diversified with regard to small ornaments.

Confusion was heightened by the emergence in the first half of the Eighteenth-century of the Stile Galant alongside, and in competition with the late Baroque. This dramatic change in musical aesthetics - from the contrapuntal to the homophonic, from a dry constructivism, (as seen by the proponents of the new music, at least), to a music of sentiment that spoke to the heart - this change, not unlike

the events in Italy around 1600, was bound to have profound influence on the function and nature of ornaments.

It was not until mid-Eighteenth-century that the turbulence in matters of ornamentation began to subside and settle into a degree of regularity. The clash of styles had by then been resolved, with the demise of the Baroque, leaving the Galant style in uncontested control. Ornamentation was now divided into the so-called "arbitrary" and the "essential" graces.<sup>13</sup> "Arbitrary" ornaments were Italianate diminutions; "Essential" ornaments were the small graces normally indicated by French-derived symbols.

A synthesis in Germany of these "essential" ornaments produced what could possibly be called the first distinctly German school of ornamentation. This school came to flower in Berlin, where composers and theoreticians such as C.P.E. Bach, Marpurg, Agricola, and to a much lesser degree, Quantz, attempted to regiment ornamentation into far more rigid patterns than had previously been envisioned.

One of the aspects of the new rigidity was the manner of regulating the precise rhythmic shapes of ornaments. This manner was applied especially to the length of appoggiaturas, by writing the little-note symbols in the exact values they

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<sup>13</sup> Terms used by Johann Joachim Quantz in his treatise: Versuch einer Anweisung, die Flöte traversiere zu spielen..., (Berlin, 1752), facs. of 3rd ed. (Breslau, 1789) by H.P. Schmitz (Kassel: Bärenreiter-Verlag, 1953), trans. and ed. by Edward R. Reilly as On Playing the Flute, (London: Faber and Faber, 1976). Chapter 8 discusses Wesentliche Manieren ("essential graces"), whilst Chapter 13 deals with Willkührliche Veränderungen ("extempore or arbitrary variations").

were supposed to represent. The full measure of this precision is reached with C.P.E. Bach's unyielding insistence that every small, symbol-prescribed ornament (regardless of its musical function or harmonic implications) start on the beat.<sup>14</sup> This onbeat start, as such, had now become an absolute musical value, and in the name of the Berlin school, was proclaimed a categorical imperative of ornamental ethics.

Such extremism could not help but meet with objections.

Quantz, older and more cosmopolitan, was not in sympathy with such one-sided rigidity. He took a much more flexible attitude than his colleagues, for all that he shared with them a common allegiance to the Galant style. Even C.P.E. Bach's chief disciple, Agricola, though endorsing the onbeat doctrine in principle, nevertheless wove interbeat nachschläge into his ornamental fabric.<sup>15</sup> Leopold Mozart, as we would expect from his Italian ties, took a flexible stance not unlike that of Quantz. Incidentally, when C.P.E. Bach speaks disparagingly of interbeat ornaments as those "ugly nachschläge which are so extraordinarily fashionable,"<sup>16</sup> he thereby documents the frequency of their midcentury use. (It is amusing indeed

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14 Bach, Carl Philipp Emanuel, Versuch über die wahre Art das Clavier zu spielen..., (various parts and editions 1753-1797), facs. ed. of Parts I and II by L. Hoffmann-Erbrecht (Leipzig: C.F. Kahnt, 1957), trans. and ed. by William J. Mitchell as Essay on the True Art of Playing Keyboard Instruments, (New York: W.W. Norton, 1949), Part I, ch. 2, sec. 1, par. 23.

15 Agricola, Johann Friedrich, Anleitung zur Singkunst, trans. from P. Tosi's Opinioni de' cantori, (Berlin, 1757), facs. ed. by Erwin R. Jacobi (Celle: H. Moeck, 1966).

16 C.P.E. Bach, Essay, Part I, ch. 2, sec. 2, par. 25.

that he could not help but stress the importance of nachschläge after trills, apparently unaware of the implicit contradictions in his own pronouncements.)

There is other evidence too, that the unquestionable hardening process did not degenerate into complete ossification. Doubtless, C.P.E. Bach was not as rigid about ornaments in practice as he appears to be in theory. He says, while speaking of certain ornaments, that their rendition requires "a liberty which avoids everything slavish and machine-like."<sup>17</sup>

This may be so, but there is no denying the rigidifying, coarsening influence of this school on German ornament practices of its generation, since after the mid-Eighteenth-century its teachings were widely quoted, copied and followed. However, it was two hundred years later that these principles enjoyed their greatest triumph, when modern researchers elevated them to a basic law for the whole Eighteenth-century.

The illogic of such extrapolation in regard to the slide and the trill will be demonstrated in the course of this paper.

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17 C.P.E. Bach, Essay, Part I, ch. 3, par. 7.

## CHAPTER III

## THE SLIDE

In the Berlin school we find the first clear distinction between an even slide and the dactylic one. The even or fast slide is most often illustrated as the lombard type. There are, however, exceptions in theory which were probably outstripped in practice.

Marpurg, in 1749, calls the slide Schleiffer or Coulé. He uses the dash from note to note to symbolise the solution of example 1 as a lombard.<sup>18</sup> In his table of 1755, he adds to the dash symbol the little-notes, (Example 2 i) and ii)) and the custos, (Example 2 iii) and iv).) He also introduces the dactylic slide. (Example 2 vii).)<sup>19</sup> In 1763, he presents under the heading of nachschlag the pattern of example 2 viii).<sup>20</sup>

The term nachschlag would imply an interbeat execution.

C.P.E. Bach, as would be expected, recognises only the onbeat types of the lombard and the dactylic slide.<sup>21</sup> He sees no problems in the execution of the lombard slide, for which he offers only the symbols given in example 3. He states also

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18 Marpur, Friedrich Wilhelm, Des critischen Musicus an der Spree erster Band, (Berlin, 1750), p. 67, Table 2, fig. 23.

19 Marpur, Friedrich Wilhelm, Anleitung zum Clavierspielen..., (Berlin, 1755), p. 52, Table 4, figs. 14-21.

20 Marpur, Friedrich Wilhelm, Anleitung zur Musik überhaupt, und zur Singkunst besonders..., (Berlin, 1763), p. 153.

21 C.P.E. Bach, Essay, Part I, ch. 2, sec. 7 is devoted to the slide. Part II, ch. 28 deals with the problems of accompaniment for the dactylic slide.

that occasionally its execution is written out in regular notes. (Example 4.) The usual symbol, he says, is two small, even demi-semiquavers, (or semiquavers in alla breve). He lists also the custos with an identical meaning and omits Marpurg's dash symbol. He says that the lombard type always occurs in a leap whose interval it fills.

On the other hand, the dactylic slide presents a real problem because its execution can be more varied than that of any other ornament.<sup>22</sup> This statement was repeated many times by later writers. His symbol for the dactylic slide is the dotted pair of little-notes. (Example 5) Bach states that the note with the dot is always played loudly, the second note of the slide together with the principal note, softly.

The variable element is the length of the first ornamental note which will often be long enough to relegate the two remaining notes to the very end of the time allotted to the principal note. (Example 6.)<sup>23</sup>

Occasionally, however, the first note of the slide usurps the entire length of the principal note. In this case, the two remaining notes have to find their place in the time of the following note, as seen in the second alternative of example 7.<sup>24</sup>

When the slide occurs before a dotted note pair, such as a dotted crotchet followed by a quaver, the dotted relationship is

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22 C.P.E. Bach, Essay, Part I, ch. 2, sec. 7, par. 11.

23 C.P.E. Bach, Essay, Part I, ch. 2, sec. 7, par. 13, fig. 161, p. 141.

24 C.P.E. Bach, Essay, Part I, ch. 2, sec. 7, par. 13, fig. 161, p. 140.

compressed in proportion to the shortening of the principal note as shown in example 8.<sup>25</sup> Once again, the first note of the slide can usurp the entire length of the principal note, or take a significant portion of it, as seen in example 8b)i).

This Dactylic slide appears with a new symbol, the dotted little-notes which are of Italian origin. This design embodies a disproportion between the first note of the slide and the two other notes. Such a design represents a new fashion of the Galant era.

Agricola makes the same distinction as C.P.E. Bach between two-note slides that are either equal and fast, or dotted and slow.<sup>26</sup> As far as the dotted slide is concerned, Agricola follows C.P.E. Bach's presentation closely, and at times almost literally. In relation to the even or fast slide, Agricola takes an independent view:

In Agricola's terminology, the Tactheil represents the primary subdivision of the bar, the Tactglied, the secondary. Thus, in a common meter, two minims represent Tactheile, the crotchets Tactglieder. The first and third crotchets are gut (or "good"), the second and fourth schlimm ("bad"). This polarisation extends down the line through all smaller subdivisions of quavers, semiquavers, etc.

The fast slides, he says, may precede either a strong

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25 C.P.E. Bach, Essay, Part I, ch. 2, sec. 7, par. 13, fig. 161, p. 141.

26 Agricola, Anleitung, pp. 87 - 91.



or a weak Tactglied, adding that composers often write them out when they fall on the strong beats. Agricola thinks that this gave rise to the characteristic three-note figure of the Lombard type, for which he offers example 9.

He continues:

Now, there is this difference, that the two short notes in this figure are performed very loudly; whereas a slide which fills in a leap and falls truly within the weak Tactglied will be performed softer.<sup>27</sup>

This type of slide, he cautions, should be used only sparingly so as not to "dull and enfeeble each and every leap."<sup>28</sup> Only rarely should it be used where no leap is involved.

Türk, 35 years later, expressed his bewilderment over this passage which, he says "only a few will be able to understand."<sup>29</sup> Türk assumed, poor fellow, that Agricola wanted to limit slides filling a leap to weak beats only, which really doesn't make much sense. This, surely, cannot be what Agricola had in mind. Agricola's statement becomes comprehensible if we interpret his reference to the weak Tactglied in the sense of a slide placed before a strong beat. The ornament is thus placed in a weak beat, or Tactglied. This interpretation, resulting in an anapestic slide, is fully in keeping with Agricola's concept of "good" and "bad"

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27 Agricola, Anleitung, pp. 88 - 89.

28 Agricola, Anleitung, p. 89.

29 Türk, Daniel Gottlieb, Clavierschule..., (Leipzig und Halle, 1789), facs. ed. by Erwin R. Jacobi (Kassel: Bärenreiter-Verlag, 1962), ch. 4, sec. 2, par. 20.

Tactglieder. It also conforms with his saying that the slide itself falls within the weak Tactglied. This interpretation finds itself doubly corroborated: first, by Agricola's directive that the two little-notes are to be rendered more weakly, (in contrast to the lombard type), and second, by his remark that this type of slide can "enfeeble" or "dull" a leap. An anapestic rendition weakens the two little-notes. The resultant enfeebling effect is incompatible with a lombard slide.

It is not surprising that Agricola should have made these comments regarding the anapestic slide, since in the vocal style, which is his prime concern, the expressive gliding into a note is a spontaneous gesture of a sensitive voice. To perform purely connective ornaments immutably accented on the beat is pedantic enough for the keyboard; it accords even less with the vocal impulse.

Moreover, Agricola mentions two-note nachschläge which, as he says, are only rarely indicated in notation. They have to be very short, he says, and slurred to the preceding note. (Example 10).

Quantz, in his treatise,<sup>30</sup> does not deal with the slide in a systematic fashion, but mentions it only incidentally. One reference to the dotted slide occurs in the section of the book dealing with the responsibilities of the Ripieno violinist.

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<sup>30</sup> Quantz, Johann Joachim, Versuch einer Anweisung, die Flöte traversiere zu spielen..., (Berlin, 1752), facs. of 3rd ed. (Breslau, 1789) by H.P. Schmitz (Kassel: Bärenreiter-Verlag, 1953), trans. and ed. by Edward R. Reilly as On Playing the Flute, (London: Faber and Faber, 1976).

There, he explains and illustrates the execution of the dotted symbol in a slow tempo.<sup>31</sup>

The principal note of his model, given in example 11a), happens to be dotted also, and this dotted relationship is not only reproduced in proportion as it was with C.P.E. Bach and Agricola, but double-dotted in accordance with Quantz's principles, as in example 11b).

Quantz adds that these ornamental notes have to be played with much feeling. "One should take the first double-dotted note on the downbow and let it swell, then slur and diminish to a piano the following two notes, and then emphasise the last short one again with the upbow."<sup>32</sup> Example 11c) is an attempt to transcribe Quantz's verbal directives into notation.

In chapter 17, section 2, paragraph 23, Quantz speaks of the even slide, and shows its symbol of the two little semiquavers. His model of the even slide is given in example 11d). He says that these notes are more usual in the French than the Italian style, and in contrast to the dotted ones must be played very fast.<sup>33</sup>

That the even slide was not limited to an onbeat start is revealed in an illustration from chapter 13 of Quantz's treatise. This deals with improvised ornamentation. In paragraph 42 of chapter 13, Quantz shows how leaps between

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31 Ibid., ch. 17, sec. 2, par. 21, Table 22, fig. 40.

32 Ibid., ch. 17, sec. 2, par. 21.

33 Ibid., ch. 17, sec. 2, par. 23.

long notes can be filled in with scalar notes that lie between them. To demonstrate the procedure, Quantz gives first the structural leaps of example 12a). He then writes the notes that belong to the implied chord as crotchets, and passing-notes as both little quavers and semiquavers. (Example 12b).) Finally, in example 12c), he spells out their meaning in regular notation. His final solution reveals complete anticipation of all the scale-like passages. Although the passage is not meant to demonstrate the meaning of the little-notes, it provides further intelligence that the slide symbol of two little-notes was compatible with anticipation.

Leopold Mozart mentions the dactylic slide but briefly,<sup>34</sup> which he sees as a variant of the long vorschlag - that is, one that leaps from a third below. There is a somewhat long-held first note to which the second and principal notes are softly and very gently slurred.

In the 1787 edition of his treatise, he adds example 13, showing what he calls nachschläge. He defines these as a few, or a pair of fast notes, appended to the principal note.<sup>35</sup> These ornaments are in fact, more in the nature of zwischen schläge.

Johann Petri, in the 2nd edition of his treatise, of

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34 L. Mozart, A Treatise, ch. 9, sec. 11, p. 173.

35 Ch. 9, sec. 30. See L. Mozart, A Treatise on the Fundamental Principles of Violin Playing, trans. by Edith Knocker (London: Oxford University Press, 2nd ed., 1967), Translator's Appendix, pp. 233 - 234.

1782,<sup>36</sup> does not mention the dactylic form of the slide. His even slide pattern occurs, he says, "like the vorschlag and nachschlag, sometimes before, sometimes after the note."<sup>37</sup> Example 14a) gives his illustration.<sup>38</sup> In example 14b), he provides a model that is meant to show the combination of nachschläge, (with reversed flags), and vorschläge. He incidentally documents the anticipation of a slide that is placed ahead of the bar line.

Türk follows C.P.E. Bach in juxtaposing, as principal models, the fast, even slide of lombard type, with the slow dotted one.<sup>39</sup> Yet he, too, qualifies the one-sidedness of such an onbeat limitation, when he points to the nachschläge where a pattern like the one of example 15i), (especially in the absence of a slur), can be interpreted in one of two ways. Either in terms of a nachschlag sounding like example 15ii) or a vorschlag as in example 15iii). He actually criticises C.P.E. Bach for having overlooked the nachschlag potential of the little-notes. C.P.E. Bach did not overlook it; He expressly condemned it.

It would seem clear from the garnered evidence that during the second third of the Eighteenth-century, the slide

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36 Petri, Johann Samuel, Anleitung zur practischen Musik..., (Lauban, 1767), facs. of 2nd ed. (Giebing, 1969).

37 Ibid., p. 151.

38 Ibid., p. 153.

39 Türk, Clavierschule, ch. 4, sec. 2, pars. 18 - 23.

continued to flourish in Germany in all of its three main species: the dactyl, the lombard and the anapest. Of these three, the dactyl underwent some changes in application and design. It found in the music of the Galant style a more frequent application; on the strong beat in slow movements, where its first note was often extended to increase its expressive potential. It thus formed a fitting pendant to the long appoggiatura sigh. The lombard type gained prominence in theory, and presumably, in practice.

The anapest, like the prebeat vorschlag, easily survived C.P.E. Bach's theoretical ban. The musical need for a slide that could unobtrusively connect notes without obscuring the principal note assured the continued use of the anapestic slide. (Regardless of doctrinaire prohibitions, an ornament rarely fails to respond to the summons of musical demand.)

Symbols were changing; the custos and dash gradually disappeared, leaving in the end only the two little-notes. For the dactyl, the dotted pair of little notes was imported from Italy, but this new symbol in turn had a limited life span. For the composers of the Galant style, with the exception of C.P.E. Bach, it appears that there is no reason to avoid the anapestic slide whenever it appears to make better musical sense.

CHAPTER IV  
THE TRILL;  
DESIGNS AND TERMINOLOGY

The trill involves an entire family of ornaments in which the basic pattern is the rapid alternation of a note with its upper neighbour.

There are three main types of trills, all of which are described in Table I below.

TABLE I  
THE TRILL: 3 MAIN TYPES

- |      |  |  |
|------|--|--|
| i)   | Simple trill:  | 2 pitches: the principal note alternating with the upper auxiliary.                                |
| ii)  | Simple trill followed by a suffix of 1 or 2 notes involving a third pitch - (the lower neighbour of the principal note). |  |
| iii) | Compound trill:  | Simple trill preceded by a slide, a turn or a mordent - (each of which adds the same third pitch). |

The first is the simple trill, consisting only of 2 pitches - the principal note alternating with its upper auxiliary; the second is the simple trill followed by a suffix of one or two notes, involving a third pitch - the lower neighbour of the

principal note; the third is the compound trill - a simple trill that is preceded by a slide, a turn or a mordent, each of which adds the same third pitch to the trill.

The simple trill has two melodic designs. One starts with the main note (Example Ia.), the other begins with the auxiliary note. (Example Ib.) In either case the trill ends with the principal note. Ending on the principal note is inherent in the nature of the trill. This is because an ending on the upper note could convert the trill into a mordent.

The trill that starts with the principal note will be called, a Principal-note trill. If the principal note continues to be emphasised, the trill will be referred to as being Principal-note-oriented. A principal-note trill with only one alternation will be called a Schneller.<sup>40</sup> (Example J.)

A trill that starts with the upper note, on the beat, will be called an Appoggiatura-trill. (Example Ka.) This is because the onbeat entrance of the upper note has the effect of a short appoggiatura. If an emphasis on the auxiliary note continues, the trill will be referred to as being upper-note-oriented. (Example Kb.) The appoggiatura effect is extended for the length of this upper-note orientation. The trill therefore assumes the nature of an ornamented appoggiatura.

A lengthening of the first trill note, be it the

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<sup>40</sup> A term coined by C.P.E. Bach in his Essay, Part I, ch. 2, sec. 8, par. 1, p. 142.



principal or the upper note, will be termed "support".<sup>41</sup>

Thus, a trill with a lengthened first note will be called a supported trill.

The supported-principal-note trill may be principal-note-oriented (Example La)), or it may be upper-note-oriented. (Example Lb). It can also be neutral, as shown in example Lc). An upper-note-oriented trill following a principal-note support does not produce an appoggiatura effect. This is because a supported principal-note trill depends upon the onbeat entrance of the auxiliary note.

The supported-appoggiatura-trill is in fact a long appoggiatura whose resolution is ornamented by a trill proper. The alternations can be oriented on the upper note (Example Ma)), on the principal note (Example Mb)), or be neutral (Example Mc).)

A trill with the auxiliary note before the beat, and the principal note on the beat will be called a grace-note trill. This is because the anticipated upper note has the function of a grace-note. The alternations will usually be principal-note-oriented (Example Na)), or be neutral (Example Nb).) An upper note orientation is hardly possible. A variant of this type of trill dwells, after the prebeat auxiliary note, on the principal note before starting its alternations. This is illustrated in example Nc).

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<sup>41</sup> Based on the term appuyé used by Francois Couperin in his treatise: L'Art de toucher le Clavecin, (Paris, 1716), trans. and ed. by Margery Halford as The Art of Playing the Harpsichord, (Port Washington, New York: Alfred Publishing Co., 1974), p. 39.

If the alternations take place in the time of the preceding note, I will speak of an anticipated trill (Example 0a)-c).) I shall call a trill "straddling" when the alternations are divided between the preceding and the principal note (Example 0d) and e).)

Trills often stop their alternations before the end of the trilled note. Such stopping will be referred to as the "rest-point".<sup>42</sup> (Example P.)

The varied patterns above do not represent all trill designs of the period, even if we take into account the fact that the number of alternations and the length of supports and rest points were variable. Further elements of flexibility and nuance resided in the speed, acceleration, or retardation of the alternations, in dynamic nuances and in subtle and gradual changes of the rhythmic orientation from upper to neutral, from neutral to principal-note, or vice-versa.

Not every composer used all these possibilities. By and large, however, there was in use a far wider range of designs than most modern research has tended to acknowledge. Thus, as is so often taught in our conservatoria, many contemporary writers and musicians believe that the only authentic type of trill for the period was the *appoggiatura*-trill. The trill so the argument goes, was, like the *vorschlag*, a harmonic ornament. It therefore had to stress the auxiliary note to enrich the harmony by its dissonance. This argument overlooks the many instances where the principal note, not the auxiliary,

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<sup>42</sup> Ibid., p. 39. This term is based on Francois Couperin's point d'arrêt.

is dissonant. Prevalent doctrine rejects all principal-note trills as unhistorical, and strangely enough, completely ignores the grace-note trill, unaware apparently of its very existence in spite of the prominent role it played in France, Germany and Italy. I hope that the following information will, at least, establish the need to substantially revise the prevailing ideas about the late Eighteenth-century's use of the trill.

## CHAPTER V

## THE TRILL

The Galant stylistic schism that divided Germany was paralleled by analogous discrepancies in ornamental practice. The trill was no exception. Simultaneously, with the freedom claimed for the trill by resident Italians, and by Italianate Germans, new fashions emerged that narrowed the scope for this family of ornaments, and prepared their ultimate hardening by the Berlin school.

An early protagonist of the new trend was Theophil Muffat. His most important models for the simple trill are the ones shown in example 16.<sup>43</sup> The upper-note occurs on the beat throughout. In examples 16a), b), e) and f), the upper note also retains its metrical prominence, whereas in examples c) and d), (where the trill is preceded by a vorschlag symbol), the alternations are principal-note-oriented. Muffat's non-standard symbols for examples e) and f) - the trill with suffix -, and example b) - the suspension pattern of the French tremblement lié,<sup>44</sup> did not find imitators. However, his great importance as a representative of a rising trend must be recognised.

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43. Adolph Beyschlag, Die Ornamentik der Musik (Breitkopf & Härtel, 1908), p. 78. The trill models are taken from Muffat's Componimenti Musicali (1727).

44. A term used by Francois Couperin in the Explication des Agréments, et des Signes from the Premier Livre de Pièces de Clavecin published in 1713. For the facsimile reproduction of this table of ornaments, see: Francois Couperin, L'Art de toucher le Clavecin (Paris, 1716), trans. and ed. by Margery Halford as The Art of Playing the Harpsichord, (Port Washington, New York: Alfred Publishing Co., 1974), p. 12.

Mattheson, 1739, calls the ornament trillo, and cautions against terminological confusion with the word tremolo.<sup>45</sup> He says that the term tremolo should be reserved for the vibrato. Mattheson defines the trill as a very fast, sharp and clear alternation of two neighbour notes. Unfortunately, he does not mention how it starts. In Germany, where the upper-note start was a recent import that was added to the 17th-century principal-note tradition, Mattheson's silence on this point seems to betray a lack of concern in this matter. He says that the French singers prefer a rather slow trill which "sounds distinct and clean though slightly dull".<sup>46</sup> The Italians, by contrast, render their regular trills "very fast, strong and short, except when they hold one of the two notes, which they call a tenuta".<sup>46</sup> Mattheson refers here to either a principal-note or to a long appoggiatura-support.

His illustration of the so-called ribattuta (Example 17a)), starting with a dotted pattern which gradually accelerates and "finally ends in a regular trill,"<sup>47</sup> identifies this ornament as a principal-note trill. Further evidence for principal-note trills in Mattheson's ornament practice can be found in his description of chains of ascending trills.<sup>48</sup> He defines such chains as scalewise ascending notes, each of which carries a trill:

He says

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45 Johann Mattheson, Der vollkommene Capellmeister (Hamburg, 1739), facs. ed. by M. Reimann (Kassel: Bärenreiter-Verlag, 1954), Part II, ch. 3, pars. 27-37.

46 Ibid., Part II, ch. 3, par. 33.

47 Ibid., Part II, ch. 3, par. 48.

48 Ibid., Part II, ch. 3, par. 37. Mattheson claims credit for the term Cadena di trilli.



...all, however, have to be linked without interruption as if it were only a single trill<sup>49</sup> which often continues for six or more degrees.

His model, entitled Cadena di trilli, is shown in example 17b). The effect of a continuous trill can be achieved only by a principal-note start for each trill. An upper-note start would involve leaps of a third which would break the desired continuity.

C.P.E. Bach devotes a long section in his treatise to the trill.<sup>50</sup> His opening sentence is significant:

Trills enliven melodies and are therefore indispensable.<sup>51</sup>

In other words, the trill has the function of enriching the melody. Not a word in this section refers to the enrichment of harmony.

C.P.E. Bach established, for the keyboard, a difference between the chevron of three sharp points , denoting the regular trill,<sup>52</sup> and the shortened symbol of two sharp points , standing for the very short prall-triller<sup>53</sup> of two alternations.

Example 18a) shows the symbol for the regular trill, example b), its realisation. For long notes, the symbol is extended as in example c).<sup>54</sup> Bach's regular trill always

49 Ibid., Part II, ch. 3, par. 37.

50 C.P.E. Bach, Essay, Part I, ch. 2, sec. 3.

51 C.P.E. Bach, Essay, Part I, ch. 2, sec. 3, par. 1, p. 99.

52 C.P.E. Bach, Essay, Part I, ch. 2, sec. 3, par. 5, p. 100.

53 C.P.E. Bach, Essay, Part I, ch. 2, sec. 3, par. 30, p. 110.

54 C.P.E. Bach, Essay, Part I, ch. 2, sec. 3, par. 5, fig. 91b), p. 100.

starts with the auxiliary note.<sup>55</sup> Therefore, it is not necessary to indicate this circumstance with the little-note of example d), "unless one wishes to hold this note like a long vorschlag."<sup>56</sup> For other instrumental or vocal media, Bach says that the symbols for the trill are either tr, or +.<sup>57</sup>

Interestingly, Philipp Emanuel stipulates that the regular trill has to be shaken throughout the whole length of the note.<sup>58</sup> Only the short prall-triller is exempted from this requirement.<sup>58</sup> Bach lists as one of the mistakes that are "As ugly as they are frequent",<sup>58</sup> the failure to sustain the trill properly. He says:

...failure to give trills their full length which, (excepting the prall-triller), must always agree with the value of the note over which the symbol appears.<sup>58</sup>

Hence, he rejects the rest point.

The rest point is a prominent feature of both previous and later trill practice. The rest point is specifically shown in J.S. Bach's basic trill model occurring in the Explication, or small table of ornaments, which forms part of the Preface to the Friedmann Bach Clavierbüchlein of 1720.<sup>59</sup>

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55 C.P.E. Bach, Essay, Part I, ch. 2, sec. 3, par. 5, p. 100.

56 C.P.E. Bach, Essay, Part I, ch. 2, sec. 3, par. 5, p. 100.

57 C.P.E. Bach, Essay, Part I, ch. 2, sec. 3, par. 4, p. 100.

58 C.P.E. Bach, Essay, Part I, ch. 2, sec. 3, par. 21, p. 106.

59 Edward Dannreuther, Musical Ornamentation (New York: Kalmus), Part I, sec. 24, p. 162.

The rest-point is also a prominent feature of Francois Couperin's trill models,<sup>60</sup> and occurs in the ornament tables of Georg and Theophil Muffat,<sup>61</sup> Marpurg<sup>62</sup> and many other theorists.

C.P.E. Bach states that the trill should be fast and even.<sup>63</sup> He goes on to say: "A rapid trill is always preferable to a slow one."<sup>63</sup> He suggests that one could trill a little more slowly in sad pieces, but generally, it is the fast trill that serves to highlight a musical thought.<sup>63</sup> A slower start with a gradual acceleration of the trill, in the manner of Francois Couperin,<sup>64</sup> is not mentioned.

Regarding the problem of where to put unmarked trills, Bach says that composers have formed the habit of always marking trills.<sup>65</sup> Nevertheless, Philipp Emanuel voices his usual warning against exaggeration, and makes an interesting point by listing as a mistake the adding of trills in such places as shown in example 20.<sup>66</sup> Regarding this

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60 Francois Couperin, L'Art de toucher, p. 39.

61 Dannreuther, Musical Ornamentation, Part I, sec. 15, pp. 111 - 112.

62 Ibid., Part I, sec. 23, p. 155.

63 C.P.E. Bach, Essay, Part I, ch. 2, sec. 3, par. 7, p. 101.

64 Francois Couperin, L'Art de toucher, p. 38.

65 C.P.E. Bach, Essay, Part I, ch. 2, sec. 3, par. 4, p. 100.


66 C.P.E. Bach, Essay, Part I, ch. 2, sec. 3, par. 20, fig. 99, p. 106.



illustration, he states:

Many burden the first notes in the examples with a trill despite the presence of a slur. No matter how enticing the appearance of such notes, they must not be trilled.<sup>67</sup>

Apparently, a slur was a barrier to improvised trills.

Philipp Emanuel's discussion of the suffix is lengthy.<sup>68</sup> The suffix, sounding as in example 21a), is often written out as in example 21b).<sup>69</sup> It can also be indicated by a variant of the chevron, as in example c).<sup>70</sup> This alternative, (which J.S. Bach employed), does not find much favour with Philipp Emanuel, because it can easily be confused with the sign for a multiple-mordent:<sup>71</sup>  .

When the suffix is prescribed, "the suffix must be played as rapidly as the trill proper."<sup>72</sup> Bach also says that the suffix is connected to the following note with the greatest speed.<sup>73</sup> Bach specifies an exception only for dotted notes, where the suffix is to be separated from the following note by a short stretch of principal-note sound, a sort of delayed rest-point.<sup>74</sup>

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67 C.P.E. Bach, Essay, Part I, ch. 2, sec. 3, par. 20, p. 106.

68 C.P.E. Bach, Essay, Part I, ch. 2, sec. 3, pars. 6, 13, 19.

69 C.P.E. Bach, Essay, Part I, ch. 2, sec. 3, par. 6, fig. 92a) and b), p. 101.

70 C.P.E. Bach, Essay, Part I, ch. 2, sec. 3, par. 6, fig. 92c), p. 101.

71 C.P.E. Bach, Essay, Part I, ch. 2, sec. 3, par. 6, p. 101.

72 C.P.E. Bach, Essay, Part I, ch. 2, sec. 3, par. 15, p. 104


73 C.P.E. Bach, Essay, Part I, ch. 2, sec. 3, par. 14, p. 103

74 C.P.E. Bach, Essay, Part I, ch. 2, sec. 3, par. 14, p. 103

The only problem is the question of whether to add or not, suffixes that are not indicated, but he sees little difficulty. He says:

The average ear can always tell whether the suffix should be used.<sup>75</sup>

His teaching in this respect can be summarised by saying that any long note normally requires a suffix; short notes may be, but need not be given one whenever it is musically justifiable. When the accidentals for both trill and suffix are not marked, they have to be supplied according to the demands of the situation.<sup>76</sup>

Bach uses the chevron with two sharp points, , to indicate a very short, sharp and fast trill called a prall-triller.<sup>77</sup> For its discussion, we must turn to the second edition of his treatise which changes the description of the ornament.<sup>78</sup> Accordingly, example 22a) of the first edition, was changed to that of example b). Referring to example b), Bach says:

Although the upper slur extends from the beginning to the end, all the notes have to be struck except the second "g" and the last "f", which are tied by a slur in such a manner as to remain lying without new articulation. The big slur signifies only the necessary legato rendition.<sup>79</sup>

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75 C.P.E. Bach, Essay, Part I, ch. 2, sec. 3, par. 17, p. 105.

76 C.P.E. Bach, Essay, Part I, ch. 2, sec. 3, par. 19, p. 105

77 C.P.E. Bach, Essay, Part I, ch. 2, sec. 3, par. 30, p. 110

78 C.P.E. Bach, Essay, Part I, ch. 2, sec. 3, par. 30, p. 110, n. 14.

79 C.P.E. Bach, Essay, Part I, ch. 2, sec. 3, par. 30, p. 110.

The prall-triller is supposed to be not only the most indispensable and pleasant, but also the most difficult of all ornaments.<sup>80</sup> It is to be used to make the performance especially vivacious and brilliant.<sup>81</sup> Its only valid context is said to be stepwise descent within a legato articulation.<sup>82</sup> Bach says that this trill must truly "crackle",<sup>83</sup> and the last of the upper-note trill-notes must be geschneilt.<sup>84</sup> The term geschneilt means a snap produced by a fast removal of the finger.<sup>85</sup> This directive of geschneilt could imply an accent, as is indicated in the example 23. Example 23a) shows the geschneilt accent.

Since an accent seeks the beat, the execution could sometimes have involved partial anticipation as is suggested in example 23b). Anticipation is supported by the following passage:

This trill can also occur on a fast note where the trill must be made so fast that one is led to believe that the note to which it is applied loses nothing of its value, but enters with precision at its proper time. Therefore, it must not sound as formidable as it would look if one were to write out all of its notes.<sup>86</sup>

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80 C.P.E. Bach, Essay, Part I, ch. 2, sec. 3, par. 32, p. 110

81 C.P.E. Bach, Essay, Part I, ch. 2, sec. 3, par. 32, p. 111.

82 C.P.E. Bach, Essay, Part I, ch. 2, sec. 3, pars. 34 and 35, pp. 121-126.

83 C.P.E. Bach, Essay, Part I, ch. 2, sec. 3, par. 32, p. 110.

84 C.P.E. Bach, Essay, Part I, ch. 2, sec. 3, par. 32.

85 C.P.E. Bach, Essay, Part I, ch. 2, sec. 3, par. 8.

86 C.P.E. Bach, Essay, Part I, ch. 2, sec. 3, par. 32, p. 111.

If the trill in example 24a) is to give the impression that the trilled note - that is the "e" - enters exactly on time after the trill is finished, the delayed pattern of Bach's original model has to be modified because it would nearly eliminate the trilled note instead of restoring it to its full value, as in example 24b). The solution proposed by Robert Donington in his book, "A Performer's Guide to Baroque Music",<sup>87</sup> using a schneller on the beat when speed makes Bach's delayed pattern impractical, - as in example 24c) - does not meet the terms of Bach's description. In a similar sequence of fast notes, only anticipation can achieve the on-time effect for the rest-point of the trilled note, as is suggested by example 24d).

Not only is this hypothesis of anticipation for fast notes the only convincing way of explaining the on-time occurrence of the principal note, but it also explains Bach's statement as to why "the trill would not sound as formidable as it would appear when written out on paper."<sup>88</sup>

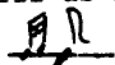
If this hypothesis is correct, it would be delightful proof of what we would all like to believe in the first place; that is, that a musician of C.P.E. Bach's eminence was, in practice, not as rigid and pedantic as he appears to be in theory, and for him too, musical logic prevailed in the face of self-proclaimed rules.

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<sup>87</sup> Robert Donington, A Performer's Guide to Baroque Music. (London: Faber & Faber, 1973), Ex. 84c), p. 202.

<sup>88</sup> C.P.E. Bach, Essay, Part I, ch. 2, sec. 3, par. 32, p. 111. Anticipation finds perhaps some marginal support in the statement from Part I, ch. 2, sec. 3, par. 34: "The prall-triller appears only in a descending second..." considering that the trill occurs not before, but on the falling second.

Bach discusses the schneller in Chapter 2, Section 8 of his treatise. He explains this miniature principal-note trill as an inverted simple mordent,<sup>89</sup> and marks it thus:



. He coined the term in what he wrongly believed was the first description of this ornament. The ornament had been theoretically demonstrated, amongst others, by Praetorius, and numerous instances exist where it appears in regular notation.

Actually, C.P.E. Bach's use of this ornament was limited inasmuch as he wanted to confine its appearance to staccato notes.<sup>90</sup> In such contexts, he says:

The schneller fulfills the function of a trill without its suffix, and is best suited in descending sequences where a suffix would be out of place for short note values.<sup>91</sup>

It is interesting that Bach, after mentioning its function as a trill, sees its difference from the trill not in its principal-note start, but in its avoidance of a legato context. However, there is reason to assume that the difference between the slurred or legato prall-triller and the staccato schneller could not always be maintained. As will be seen, Marpurg gives the four-note-prall-triller, (in its use for fast notes), the design of a three-note schneller.

In 1749, Marpurg gives the usual explanation of the trill as a rapid alternation of principal note and auxiliary.<sup>92</sup> He

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89 C.P.E. Bach, Essay, Part I, ch. 2, sec. 8, par. 1, p. 142.

90 C.P.E. Bach, Essay, Part I, ch. 2, sec. 8, par. 2, p. 142

91 C.P.E. Bach, Essay, Part I, ch. 2, sec. 8, par. 3, p. 142

92 Marpurg, Critischen Musicus, p. 57.

stresses the need to start with the auxiliary, and to stop on the principal note with an emphasis on the rest-point. This emphasis is in disagreement with C.P.E. Bach who rejected the rest-point for the ordinary trill.

In Marpurg's models, given in example 25, the first, example a), shows what he calls the free or simple trill - or tremblement détaché. Four different symbols with identical meaning are shown to signify this trill type. The chevron with two and three sharp points are considered to be synonymous. As shown in example 25a)ii), this trill, when preceded by its upper neighbour note, involves a repeat of the upper-note, and an onbeat start. The slurred trill-tremblement lié - of example b), shows the delayed entrance of the alternations, allowing for an upper-note-orientation. The next model, the tremblement appuyé (Example 25c)), shows, after an appoggiatura support, a principal-note-orientation of the alternations proper. Still more striking is the pattern of the ribattuta, or tour de gosier. (Example 25d)). This is the principal-note trill introduced by the dotted alternation that is started slowly and gradually accelerated.

Marpurg's ribattuta must not be confused with another pattern found in C.P.E. Bach,<sup>93</sup> and Leopold Mozart,<sup>94</sup> where the dotted alternation is a prelude to a trill on the next higher note. (Example 26)

Marpurg's model for the trill with a suffix shows four



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93 C.P.E. Bach, Essay, Part I, ch. 2, sec. 3, par. 25, fig. 105, p. 108.

94 L. Mozart, A Treatise, ch. 10, sec. 5, p. 188.

apparently equivalent symbols. The first of these symbols - as shown in example 27a) - is probably derived from

D'Anglebert's tremblement et pincé.<sup>95</sup> D'Anglebert's symbol combined the trill symbol with the French mordent hook:

.<sup>96</sup> In Marpurg's hands, the symbol becomes: .

Marpurg's symbol is only sporadically found with other composers. Example 27b) uses Francois Couperin's combination of the signs for trill and turn.<sup>97</sup> Example 27c) uses the little-notes for the suffix, and example 27d) uses regular notes. Marpurg's transcription of the four symbols is unusual in that the suffix does not lead uninterrupted into the next note. Where such a connective function is desired, a rest-point would more logically occur before the two-note nachschlag, not after it. If followed by another note, the notation of examples 27c) and d) would rarely be interpreted in the manner shown.

In 1755,<sup>98</sup> Marpurg introduces a few changes concerning the trill,<sup>99</sup> as well as a few deviations from C.P.E. Bach's teachings. Marpurg's definition that

The trill issues from a descending appoggiatura and is consequently nothing else but a series of extremely fast repeated falling appoggiaturas

is new. The principal-note trill prepared by a ribattuta

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95 Henry D'Anglebert, Pièces de Clavecin (1689). This ornament is found in the Preface, in the section entitled Marques des Agréments et leur signification.





96 Dannreuther, Musical Ornamentation, Part I, sec. 13, p. 95.

97 Francois Couperin, L'Art de toucher, pp. 45 and 81.

98 Anleitung zum Clavierspielen.



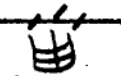
99 Marpurg, Anleitung zum Clavierspielen, pp. 53 - 58.

is gone. The symbol of the supported-appoggiatura-trill is shown only in connection with a suffix, and is not illustrated in a musical transcription. Unchanged, and not conforming with the new ideas of the Berlin school, is the rest-point for the simple trill, as well as the unusual rest-point that follows a trill's suffix.

Marpurg maintains his independence with regard to the synonymy of the two keyboard symbols:  and . He sees only pedantry in the efforts of some to have  signify a long trill, and , a short one. There is, he says,

...no point in making a distinction, since the length of the trill depends on the value of the note.

Also unchanged are his models for a trill that follows its upper neighbour note.

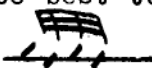

Marpurg states that , the tremblement lié, can, in certain circumstances, shed the first tied note, and "start, against the rule, immediately with the main note."<sup>100</sup> This means that a short trill of 4 notes, , is reduced to the 3 notes of C.P.E. Bach's schneller, . This incomplete trill, as he calls it, can "nevertheless in certain circumstances serve better than the complete trill."<sup>100</sup> The circumstances favouring such substitution are in fast descending passages (Examples 28a) and b)), short notes after a vorschlag (Example 28c)), and notes made short by a vorschlag. (Example 28d)).

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<sup>100</sup> Marpurg, Anleitung zum Clavierspielen, p. 56.



Marpurg equates his 3-note incomplete trill with C.P.E. Bach's prall-triller.<sup>101</sup> This increases the likelihood of the hypothesis that Bach may have started the prall-triller, like a schneller, with the principal note.

The difference between Marpurg's prall-triller and schneller, underlines the futility of debate about the correct definition and delineation of the two ornaments. In view of the confusion that surrounds this terminological dispute, it may be best to call a miniature upper-note-trill a prall-triller, , and to call a miniature principal-note-trill, a schneller, . This is regardless of its melodic context and articulation. Marpurg's example of the schneller as a miniature principal-note-trill, is shown in example 29.

Agricola fashioned his musical illustrations, and his commentaries, in the image of the Berlin school. Example 30a), shows Agricola's basic trill model, which he calls a trill "without vorschlag".<sup>102</sup> By way of contrast, a trill "with vorschlag" means a trill with support, where the auxiliary note is "somewhat sustained at the start."<sup>103</sup> Logically, he says that such a vorschlag must not be made before a trilled note. This is because, "if there were no trill, a vorschlag could not be added."<sup>104</sup> He also states that an onbeat vorschlag must

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101 Marpurg, Anleitung zum Clavierspielen, p. 57.

102 Agricola, Anleitung, ch. 3, pp. 92 - 122 is devoted to the trill.

103 Agricola, Anleitung, ch. 3, p. 98.

104 Agricola, Anleitung, ch. 3, p. 109.

not be superimposed on another vorschlag. Like C.P.E. Bach, he stipulates that the regular trill must be shaken for the whole length of the note.<sup>105</sup> The suffix (Example 30b)) should "follow without a rest in the exact speed of the alternations, and be quickly connected to the following note."<sup>106</sup> His model with suffix contains 10 demi-semiquavers rather than the expected 8. This unmetrical example could imply some acceleration of the trill alternations, the suffix, or both. Agricola restates C.P.E. Bach's exception to the suffix following the trill alternations in the same speed as the alternations, for dotted notes.<sup>107</sup>

Agricola mentions a further exception. After a long cadential trill, especially in a slow piece in which other instruments enter on the note following the trill, the last note of the suffix can be sustained, the final note being briefly anticipated. (Example 31)

Within Agricola's essentially derivative discussion, there is one surprise. In demonstrating how a singer may best learn to trill, he suggests a technique borrowed from the ribattuta; that is, starting with the dotted pair of notes.<sup>108</sup> His illustration is given in example 32. He advises the singer to

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105 Agricola, Anleitung, ch. 3, p. 110.

106 Agricola, Anleitung, ch. 3, pp. 98 - 99.

107 Agricola, Anleitung, ch. 3, p. 109.

108 Agricola, Anleitung, ch. 3, pp. 97 - 98.

Practice the pattern in slurred pairs, in which the second, shorter note must not be weaker than the first. Gradually accelerate the initially slow tempo, whereupon both the dot and the slurs will disappear.<sup>109</sup>

A trill practiced according to these instructions will produce a principal-note-oriented design. Such a design can easily be combined with an upper-note support. When applied to the trill "without vorschlag" however, it is likely that singers thus trained will instinctively place the principal-note on the beat. Agricola, perhaps sensing this implied contradiction with prevailing fashion, justifies his teaching method by saying that the lengthening of the principal-note is to prevent it from becoming indistinct; and that

...the shortening of the equally strong upper-note has the purpose of keeping it distinct, while preventing it from becoming louder than the principal-note.<sup>109</sup>

Agricola opposes an emphasis on either the auxiliary or the principal-note, although an emphasis on the principal-note is what his teaching procedure is most likely to produce.

Agricola says that chains of trills in diatonic ascent or descent has a good effect, especially if each ascending trill is followed by a suffix.<sup>110</sup> This rendition is at variance with Mattheson's description that chains should sound like one single trill.<sup>111</sup>

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109 Agricola, Anleitung, ch. 3, p. 98.

110 Agricola, Anleitung, ch. 3, p. 112.

111 Mattheson, Der vollkommene Capellmeister, Part II, ch. 3, par. 37.

The prall-triller, for the keyboard, is described by Agricola as shown in example 33. Like C.P.E. Bach, he says that the prall-triller only occurs before a descending second. This is regardless of whether it is preceded by a vorschlag or a regular note.<sup>112</sup>

Quantz devotes the 9th chapter of his treatise to trills, and, like C.P.E. Bach, states their purpose in his first sentence: "Trills add great lustre to performance."<sup>113</sup> Quantz's basic trill model (Example 34), affirms a principal-note-orientation for the alternations, and the principal-note start of the alternations.<sup>114</sup>

Quantz says that each trill begins with a vorschlag from either above or below.<sup>115</sup> In his preceding chapter, his vorschläge were divided into long ones that fell on the beat, and short ones that were anticipated. There is no apparent reason why both types of vorschläge should not be able to introduce a trill. Quantz says:

Sometimes the vorschlag of the trill is just as fast as the other notes of the trill. For instance, when, after a rest, a new idea starts with a trill.<sup>116</sup>

In many cases of that type, the anticipated vorschlag, as shown in example 35, offers the logical solution of combining a vorschlag the length of a trill's alternation, with

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112 Agricola, Anleitung, ch. 3, p. 111.

113 J.J. Quantz, Versuch, ch. 9, sec. 1, p. 101.

114 J.J. Quantz, Versuch, ch. 9, sec. 6, Table 7, fig. 1, p. 102.

115 J.J. Quantz, Versuch, ch. 9, sec. 7, p. 103.

116 J.J. Quantz, Versuch, ch. 9, sec. 8, p. 104.

Quantz's basic principal-note-oriented model.

In his book, "The Interpretation of the Music of the 17th and 18th Centuries",<sup>117</sup> Arnold Dolmetsch creates an impression of this ornament contrary to that of Quantz. Quantz's passage concerning vorschlag being as short as a single trill note continues:

Appoggiaturas, whether long or short, must be tipped with the tongue.<sup>118</sup>

Dolmetsch translates the same passage thus:

This appoggiatura, whether long or short, must always be accented.<sup>119</sup>

Note that Dolmetsch says "accented", not tipped. An accent would, of course, place the first vorschlag on the beat.

Quantz states that vorschläge must be gently articulated with the tongue, not accented. He refers to fresh articulation, which can be done softly or loudly, and has only the connotation of an accent.

A specimen of the resulting grace-note trills can be seen in example 36. Since Quantz explained that a vorschlag before a written-out long vorschlag must be anticipated - such as the quavers before the trills here - , his rule then applies to the two trills in this example.

Long appoggiaturas in cadential trills seem to have been written out most frequently in regular notes. A characteristic passage is shown in example 37.

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<sup>117</sup> Arnold Dolmetsch, The Interpretation of the Music of the 17th and 18th Centuries Revealed by Contemporary Evidence (London: Novello, 1946).

<sup>118</sup> J.J. Quantz, Versuch, ch. 8, par. 4, p. 93.

<sup>119</sup> Dolmetsch, Interpretation, p. 181.

Quantz points out that a vorschlag before a trill-that-is-dissonant-with-the-bass must be very short, so that the dissonances are not changed into consonances.<sup>120</sup> As an accented onbeat rendition of the consonance would detract from the rhythmic strength of the dissonance, it is possible that in example 38 Quantz had an unaccented short anticipated vorschlag in mind.<sup>121</sup>

Quantz's examples of improvised embellishments, together with his concomitant verbal commentaries, offer an interesting insight into certain trills in relation to their introductory vorschläge.

Before longer trills, the vorschlag appears usually to be long. It generally starts softly and becomes louder, as shown in examples 39a) and b).<sup>122</sup> In other cases, a vorschlag before the trill is apparently anticipated. Thus, in example 39c), the dynamic instructions alone could point to the grace-note character of both the little-notes before the trills.

Quantz's instructions read, for the 3rd crotchet beat:

"d strong, C soft, B strong, A, G, with the trill soft."<sup>123</sup>

In example 39d), the vorschläge are supposed to be anticipated in accord with Quantz's rule regarding falling thirds of equal value.<sup>124</sup> Moreover, in his instructions concerning this example,<sup>125</sup> Quantz says that the 8 semiquavers

120 J.J. Quantz, Versuch, ch. 8, par. 10, p. 96.

121 J.J. Quantz, Versuch, ch. 8, par. 10, figs. 19 and 21, p. 96.

122 The dynamic markings are not included in the score by Quantz, but have been added according to his written instructions.

123 J.J. Quantz, Versuch, ch. 14, par. 41, p. 176.

124 J.J. Quantz, Versuch, ch. 8, par. 6, p. 93.

125 J.J. Quantz, Versuch, ch. 14, par. 42, p. 177.

plus the trill on the "e" and the following "c" are to be played strongly and grow in volume. The 4 little-notes are to be weak. This results in a grace-note, or anticipated character for the trill on "e".

Quantz also describes what he calls a "half-trill".<sup>126</sup> He says that it is an ornament that can be inserted between a vorschlag and its principal note.<sup>127</sup> His illustrations for the "half-trill" are shown in example 40. Their metrical vagueness suggests that the "half-trill" was probably used after all types of vorschläge, and in all types of rhythmic designs.

In a chapter devoted to ripieno violinists, Quantz mentions a short principal-note trill.<sup>128</sup> While referring readers to his main chapter on trills, he adds that:

if trills are written over several fast notes, on account of the shortness of time, both vorschlag and nachschlag are not always done; but time and again only a half-trill is made.<sup>128</sup>

A Quantzian trill without a vorschlag is a principal-note trill, and, as can be seen from example 40i), Quantz's "half-trill" after the excision of vorschlag and nachschlag is the equivalent of C.P.E. Bach's Schneller.

Quantz's versatility in his treatment of trills is to be expected from an artist of his demonstrated finesse and flexibility. Most surprising, perhaps, is the fact that the one trill design for which no record can be found in Quantz's treatise, is the one considered by many to be the fundamental trill pattern of the 18th-century; that is, the series of

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126 J.J. Quantz, Versuch, ch. 8, par. 14, p. 97.

127 J.J. Quantz, Versuch, ch. 8, par. 14, p. 98.

128 J.J. Quantz, Versuch, ch. 17, sec. 2, par. 24, p. 229.

descending appoggiaturas.

The 10th chapter of Leopold Mozart's treatise is devoted to the trill, and shows throughout a strong allegiance to the ideas and principles of Tartini.

Example 41a) shows Mozart's basic trill model,<sup>129</sup> consisting of an upper-note start and orientation. The trill is "unprepared" when the alternations start immediately, as in example 41b).<sup>130</sup> It is "prepared" by a long descending appoggiatura as in example 41c),<sup>131</sup> or by an Überwurf, as in example 41d).<sup>132</sup> An überwurf is a dotted 2-note ornament involving a leap of a third that frames the principal note. In this case, the alternations have to be principal-note-oriented. Preparation can also be made by a ribattuta on the note below the trill<sup>133</sup> in accord with Tartini's and C.P.E. Bach's pattern. The preparation to the trill can also be made with a turn, resulting in what will be called a "compound trill." Trills of various speeds, according to the character of the piece in which they occur,<sup>134</sup> as well as those that combine a slow start with an acceleration and a crescendo are all described.<sup>134</sup>

In his examples showing the way to practice a double trill in thirds, Mozart emphasises his preference for an upper note orientation.<sup>135</sup> Starting with the principal note on the beat,

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129 L. Mozart, A Treatise, ch. 10, sec. 3, p. 187.

130 L. Mozart, A Treatise, ch. 10, sec. 5, p. 187.

131 L. Mozart, A Treatise, ch. 10, sec. 5, p. 188.

132 L. Mozart, A Treatise, ch. 10, sec. 5, p. 188.

133 L. Mozart, A Treatise, ch. 10, sec. 5, p. 188.

134 L. Mozart, A Treatise, ch. 10, sec. 7, p. 189.

135 L. Mozart, A Treatise, ch. 10, sec. 27, p. 197.



the pattern is reversed with the bow change to an upper-note orientation. (Example 42.) Technical considerations perhaps, can best explain the design of this model, with its rather musically-unconvincing reversal of motion. A trill on any string instrument is arguably much easier to execute with the upper-note on, instead of off the beat. Therefore, Mozart's model is a logical practice-pattern, inasmuch as the doubling in thirds vastly increases the difficulty of the trill, beyond a certain speed.

Mozart says that all short trills are to be played with a fast vorschlag and nachschlag.<sup>136</sup> He then gives the illustration of example 43. The "fast" vorschlag is probably identical with the "short" vorschlag. The "short" vorschlag is defined by Mozart as "the kind in which the stress is not on the vorschlag, but on the principal note. The short vorschlag is played as rapidly as possible, and is not attacked strongly, but quite softly."<sup>137</sup> It is likely, therefore, that the short vorschläge that he mentions for short trills are of the unaccented type. These would produce a grace-note trill.

After mentioning a long appoggiatura preparation for a trill, he continues: "... however, when a passage starts with a trill, the vorschlag is hardly audible, and is in such a case, nothing but a strong impulse for the trill."<sup>138</sup> He then gives example 44.

"Hardly audible", and "strong impulse" are somewhat contradictory. Since he cannot mean a sustained vorschlag of any

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136 L. Mozart, A Treatise, ch. 10, sec. 6, p. 188.

137 L. Mozart, A Treatise, ch. 9, sec. 9, p. 171.

138 L. Mozart, A Treatise, ch. 10, sec. 11, p. 191.

length, which would be very audible, he presumably had an unlengthened auxiliary note on the beat in mind.

Mozart, like Quantz, speaks of a "half-trill" as an adjunct to a long vorschlag.<sup>139</sup> Mozart's illustrations show that his "half-trill" is more in the nature of a turn than a trill.

In accord with Tartini, Mozart explains how a trill on dotted notes can be made on the dot, after sustaining the note proper.<sup>140</sup> The result is a principal-note-supported trill.

Mozart also shows, following Tartini's pattern, chains of trills.<sup>141</sup> The principal-note start of these trills is emphasised by Mozart's introduction of an alternate fingering. After showing, like Tartini, the use of a gliding first or second finger, Mozart remarks that these trills should also be mastered with the alternate use of the first and the second fingers.<sup>142</sup> Example 45a) illustrates his suggestion. For both technical and musical reasons, this fingering eliminates the upper-note start for each trill. Ascending, it would require, for every other trill, an obtrusive slide of a third, as shown in example 45b). In descending, every second trill would involve a tie, and the trill following the tie would be articulated through a change of finger. This is made evident by example 45c). Musical illogic would be compounded by technical contrariness.

Chromatic trill chains, as shown in example 46 are still

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139 L. Mozart, A Treatise, ch. 9, sec. 27, p. 185.

140 L. Mozart, A Treatise, ch. 10, sec. 19, p. 194.

141 L. Mozart, A Treatise, ch. 10, sec. 22, p. 195.

142 L. Mozart, A Treatise, ch. 10, sec. 23, p. 196.

more persuasive in their principal-note implication. Mozart's comment that

The first and second fingers, in moving up as well as down, have to make the change imperceptibly, while the shaking finger must continue without interruption<sup>143</sup>

makes technical sense only with a principal-note start.

Further evidence for the principal-note trill is contained in Mozart's analysis of Tartini's "Devil's Trill" sonata. (Example 47.) This analysis forms an epilogue to Mozart's chapter on trills. Mozart says

In the 3rd bar, one must change the finger for the minum "f" on the second quaver, and replace the second with the first as soon as the first "d" of the lower notes is stopped with the third finger, in order not to hinder the alternations of the upper notes.<sup>144</sup>

To put down the 3rd finger as soon as the first "d" is sounded, implies a principal-note start of the trill for this section, and hence, for the whole length of the trill.

Such variety in Mozart's treatment of the trill is to be expected in view of the strong Italian, and mainly Tartini-an influences. Mozart mentions no rule about the start of a trill with the upper note. His basic trill model is the only clue for the design, and such a clue can be misleading.

After midcentury, many, perhaps most of the German theorists followed the leadership of C.P.E. Bach, though their agreement is rarely, if ever total. However, there were dissidents among theorists and composers.

Wilhelm Friedemann Bach, though generally following the latest ornamental fashions, shows independence when in a sonata

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143 L. Mozart, A Treatise, ch. 10, sec. 24, p. 196.

144 L. Mozart, A Treatise, ch. 10, sec. 32, p. 202.

movement (Example 48), he writes vorschläge in front of each of its 34 trills.<sup>145</sup> Since, in a fairly fast tempo, the difference between onbeat and anticipation can easily be blurred, one could gather from this example that an upper note start of a trill was not taken for granted.

Löhlein's basic trill pattern of example 49a), with its suffix before a rest-point, follows Marpurg rather than C.P.E. Bach.<sup>146</sup>

Löhlein's prall-triller, or Abzug, is shown, in example 49b), using Marpurg's form of a schneller. Example c), the Abzug mit dem Nachschlag, is another miniature trill with a suffix preceded by a long vorschlag. In the violin treatise,<sup>147</sup> the schneller design is given as in example 49d).<sup>148</sup> It is practically identical with Marpurg's so-called incomplete trill.

There is an interesting graphic difference between Petri's trill model found in the first edition of his treatise,<sup>149</sup> and the one in the second.<sup>150</sup> In the example 50a), from the first edition, the pattern of the plain trill is written out in metrical notes. In the second edition, example 50b), the trill is indicated as using the French little-notes. A reversed order could have been interpreted as a more precise specification of former vagueness. But,

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<sup>145</sup> Wilhelm Friedemann Bach, "Sonata No. 5 in D major" in Complete Piano Sonatas, Vol. II, ed. by Friedrich Blume (Kassel: Nagels Verlag, c 1964), p. 20.

<sup>146</sup> Georg Simon Löhlein, Clavier-Schule öder kurze und gründliche Anweisung zur Melodie und Harmonie (Leipzig, 1765), ch. 6.

<sup>147</sup> Georg Simon Löhlein, Anweisung zum Violinspielen (Leipzig, 1776).

<sup>148</sup> Ibid., p. 46.

<sup>149</sup> Petri, Anleitung, p. 31.

<sup>150</sup> Petri, Anleitung, p. 154.

when vagueness follows precision, the more probable meaning is a desire to allow greater rhythmic latitude. The design of example 50b) seems more suggestive of at least partial anticipation, than of straight onbeat rendition.

Hiller, in his three major treatises, follows C.P.E. Bach with scarcely a deviation.<sup>151</sup> One point of some interest, is a species of double trill, found in his second treatise of 1780, which is "used by both singers and instrumentalists and is worthy of every esteem."<sup>152</sup> This species is closely related to C.P.E. Bach's ribattuta preparation - a tone below the trill - except that in Hiller's model, the character of principal-note support, and the trill with principal-note-orientation is more clearly marked. This model can be seen in example 51a). In a second version that is designed to show a still smoother connection, there is a chromatic ascent of the preparatory trill. (Example 51b).)

Türk, in 1789, falls completely in line with C.P.E. Bach, even hardening Bach's attitude to the upper-note start and orientation.<sup>153</sup> Since such a design places the principal note of the trill in a distinctly subservient role, Türk is consistent in suggesting that the name "principal note" be discarded and replaced by the term "written note".<sup>154</sup> For

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<sup>151</sup> Johann Adam Hiller, Anweisung zum musikalisch-richtigen Gesange... (Leipzig: Johann Friedrich Junius, 1774); Anweisung zum musikalisch-zierlichen Gesange (Leipzig: Johann Friedrich Junius, 1780); Anweisung zum Violinspielen... (Leipzig: Breitkopf, 1792).

<sup>152</sup> Hiller, Anweisung zum musikalisch-zierlichen Gesange, p. 68

<sup>153</sup> Türk, Klavierschule, ch. 4, sec. 3.

<sup>154</sup> Türk, Klavierschule, ch. 4, sec. 3, par. 27.

similar reasons of principle, he objected to Marpurg's, Lohlein's and other writers' principal-note interpretation of the Prall-Triller. Using examples taken from the works of C.P.E. Bach, he shows how the prall-triller and the schneller are often confused.

Tromlitz's chapter on the trill is of considerable interest.<sup>155</sup> In direct contrast to Türk, the term principal note means, to Tromlitz, what it says.

There are some who say that one should start the trill with the upper note, and consider the auxiliaries as a series of appoggiaturas, hence put the weight on them, while they want to treat the second note, which ought to be the main note, as the passing one, when this is the one, in my opinion, ought to carry the weight.<sup>156</sup>

Tromlitz rejects an emphasis on the upper note as unnatural. This, he says, is because the principal note has to be heard as if there were no trill. He goes on to say that when the upper note is emphasised, "the melody note is displaced and obliterated, the sequence of the melody torn, the proper melody defaced."<sup>157</sup> He makes a particularly convincing case for the principal-note-orientation of a trill that follows an appoggiatura-support. Pointing to example 52a), he says that without a trill, it must sound like example 52b). Here, the second crotchet is heard distinctly. A trill placed on this crotchet, as shown in example 52c), must be of a kind that permits the melodic note to be heard as distinctly

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<sup>155</sup> Johann George Tromlitz, Ausführlicher und gründlicher Unterricht die Flöte zu spielen (Leipzig: Adam Friedrich Boehme, 1791), pp. 266 ff.

<sup>156</sup> Tromlitz, Unterricht, p. 272.

<sup>157</sup> Tromlitz, Unterricht, p. 272.

as without a trill. Consequently, it has to be played as shown in example 52d). This, he continues, cannot be achieved if one starts from above, and places the weight on the upper note, as shown in example 52e), because in this case, the crotchet is only barely audible.<sup>158</sup>

Tromlitz's basic trill pattern is identical to Quantz's. (Example 53.) When it occurs in the middle of a melody, Tromlitz's trill pattern, like Quantz's, is usually preceded by a vorschlag either from above or below, but not always. A preceding note can take the place of a vorschlag.<sup>159</sup>

At the start of a phrase, "the trill may also be made with a vorschlag, but a very short one."<sup>160</sup> (Example 54a).) "The trill may also be made without a vorschlag."<sup>161</sup> (Example 54b).) A trill without a vorschlag in Tromlitz's, as well as in Quantz's terminology, means the basic trill pattern - hence a principal-note trill. The short vorschlag placed before the principal-note-oriented alternation is therefore most likely to need a grace-note trill.

It is interesting to see how Tromlitz places Türk's principles into a different perspective, by counter-balancing Türk's rigidity. Moreover, Tromlitz's contrasting views should give pause to those who think that they can apply Türk automatically to Mozart because he happened to be his contemporary!

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158 Tromlitz, Unterricht, p. 273.

159 Tromlitz, Unterricht, p. 270.

160 Tromlitz, Unterricht, p. 271.

161 Tromlitz, Unterricht, p. 271.

In the early 18th Century, the Italo-Germanic principal-note trill was common. However, the French upper-note start had been introduced early in the century and, among keyboard players, it was beginning to gain considerable acceptance. The pattern of these developments was irregular, as could be expected in the random mixture of two traditions. With due allowance for an unavoidable oversimplification, one can roughly distinguish two streams of development. One was linked to Galant stylistic tendencies. Its sources were French keyboard models going back to D'Anglebert. Gradually, these models were rigidified to form a new, more specifically German style. This trend can be traced in theoretical models from Muffat to C.P.E. Bach, Marpurg and Türk. It is characterised by an onbeat auxiliary note, and an upper-note-orientation.<sup>162</sup> C.P.E. Bach was in the centre of this development, and influenced many theoreticians and performers.

The other, older stream, generally linked to Baroque traditions, issued from 17th-century Italo-Germanic sources. These retained their vital force in spite of having, after 1700, absorbed French admixtures of varying strength. The followers of this stream, unbounded by any single limiting principle, ranged freely over the field of the combined practices. Even after the final passing of the Baroque, some of these freedoms survived among those performers and theorists who had a more cosmopolitan outlook.

Although Quantz's trill was fundamentally principal-note-oriented, he knew, besides the appoggiatura-support, the

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<sup>162</sup> That is, a series of descending appoggiaturas.



grace-note trill, the preparation with a rising vorschlag, and principal-note trill.

Leopold Mozart, in spite of his basic trill model that agreed with C.P.E. Bach, used on occasion, all the other starting styles.

Thus, at the end of the century, a strong case can be found with Tromlitz for the principal-note support and an occasional principal-note start.

CHAPTER VI  
THE COMPOUND TRILL:  
DESIGNS AND TERMINOLOGY

Any ornament can join with almost any other ornament to form a new combination. Three mergers will be discussed, because they occupy an important place in the music of many 18th-century composers. They are the combination of the turn and trill slide and trill mordent and trill. (Example Q.) Under the collective designation of "compound trills", they will be referred to as "turn-trill", "slide-trill" and "mordent-trill". A fourth one of much lesser importance could be called the Italian-double-trill (Example Q), and consists of a usually cadential trill that is preceded by a principal-note trill a tone below. The melodic shapes of these ornaments are shown in example R. The number of alternations is, of course, ad lib.

The problems specifically related to the compound trill concern the rhythmic shape of its start. The usual alternative of prebeat versus onbeat is complicated here by the number of notes that can be involved in a shift across the line of the beat.

The turn-trill can occur on the beat, or 3, 4, or 5 notes can be placed before the beat. The respective designs, shown in example S, will be referred to as rhythmic types 1 - 4. The vertical dash indicates the beat.

The logic of the 4-note anticipation of rhythmic type ii) rests in the clear disposition of the 2 elements of the

ornament; that is, the turn before the beat, the trill on the beat. If the trill is of a grace-note design, its anticipated auxiliary joins the four notes of the turn to form rhythmic type i).

In rhythmic type iii), the 4th note of the turn merges with the principal note start of the trill, a 3-note upbeat results.

The 4-note turn tends to retain its identity within the compound ornament. This is manifested in its frequent notation with either 4 regular notes (Example Ta)), four little-notes (Example Tb)), or the usual turn symbol (Example Tc).) The onbeat placement of the entire ornament (Example S, Rhythmic Type iv)), is the solution generally assumed to be the only authentic one.

The slide-trill is not a simple inversion of the turn-trill. Only its first note is foreign to a principal-note trill, and only the first 2 notes are foreign to an upper-note trill. The 4 favoured rhythmic designs of a slide-trill range from a 3-note prebeat to straight onbeat design. (Example U.)

A prebeat slide preceding an unaccented anticipated auxiliary note results in the 3-note upbeat of example U, rhythmic type i). Rhythmic type ii) is formed by a prebeat slide leading to an accented auxiliary. When the first note functions as a vorschlag from below, and the second note merges with a principal-note start of the alternations, the single-note anticipation of rhythmic type iii) is obtained. Finally, the lombard pattern of the slide produces the onbeat

design of rhythmic type iv).

Rhythmic types i) and iii) emphasise the principal note, type ii) the auxiliary. The function of type iv), the onbeat model is ambiguous. Its only emphasis is on the note below the trill. Although it is the only design for the ascending type that is admitted by the onbeat advocates, it places no emphasis on the auxiliary.

In example V, the mordent-trill presents fewer rhythmic problems, since the mordent is usually written in regular notation, and is usually anticipated. The alternative of prebeat or onbeat execution of the auxiliary note of the trill is the main question regarding its execution.

The Italian double-trill, a close relative of the mordent-trill, has its first principal-note-part usually before the beat. Its two main rhythmic types are given in example W. The first of these is probably more common.

## CHAPTER VII

## THE COMPOUND TRILL

Of special interest is the metamorphosis of Marpurg's compound trills that took place between 1749 and 1755.<sup>163</sup> In 1749, Marpurg presents 4 types of compound trills. All are indicated by the same symbol. This is the symbol used by D'Anglebert for the slide-trill.<sup>164</sup> In example 55, the slide-trill occurs in a), and the turn-trill in d). That the little-notes in these patterns were meant to be anticipated can be deduced from their notation. Marpurg dispels any doubt by explaining the ornaments as types where "before the beat starts, a few neighbouring notes are quickly touched. This may be done in various ways as the context suggests."<sup>165</sup>

In 1755, Marpurg's models of the compound trill fully conform to the principles of C.P.E. Bach. He now presents 6 different symbols with identical meanings for each of the 2 main types of trill. Both the slide and turn-trills are now placed on the beat. (Example 56.)

C.P.E. Bach calls the slide-trill "ascending trill".<sup>166</sup>

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163 Marpurg, Der critischen Musicus, Part I, Table 2, fig. 7, pp. 58 ff; Anleitung zum Clavierspielen, Table 5, figs. 9 and 10, p. 57.



164 Dannreuther, Musical Ornamentation, Vol. I, sec. 13, p. 95. Dannreuther's examples are taken from the ornament table found in D'Anglebert's Pièces de Clavecin published in 1689.

165 Marpurg, Der critischen Musicus, p. 58.

166 C.P.E. Bach, Essay, Part I, ch. 2, sec. 3, par. 22, p. 107.

He calls the turn-trill a "descending trill".<sup>167</sup> The keyboard symbols and their translations, as shown here in examples 57a) and d), are the ones from J.S. Bach's ornament table in W.F. Bach's *clavier book*. For instruments other than keyboard, Philipp Emanuel gives, for the slide trill the 2 symbols of examples 57b) and c).<sup>168</sup> Example 57e) shows his notation for the turn-trill.<sup>169</sup>

C.P.E. Bach definitely had, for these ornaments, onbeat rendition in mind. After re-emphasising that ornaments must not impinge on the purity of voice-leading,<sup>170</sup> he points out that, in example 58<sup>171</sup> either a turn-trill or a regular trill should be used, and not a slide-trill. The latter would cause forbidden parallel fifths. Anticipation, which would avoid such parallels, was apparently unacceptable.

Agricola gives the patterns of example 59 for the slide and turn-trill. Limiting the 2 symbols  and  to the keyboard, he says that the patterns are very rare for vocalists.<sup>172</sup> He gives C.P.E. Bach's notation for the ornaments.

In his keyboard treatise of 1765, Löhlein shows a slide-trill (Example 60a)), with an unmistakable anticipation of the

167 C.P.E. Bach, *Essay*, Part I, ch. 2, sec. 3, par. 27, p. 109.

168 C.P.E. Bach, *Essay*, Part I, ch. 2, sec. 3, par. 22, fig. 102, p. 107.


169 C.P.E. Bach, *Essay*, Part I, ch. 2, sec. 3, par. 27, fig. 109, p. 109.

170 C.P.E. Bach, *Essay*, Part I, ch. 2, sec. 3, par. 29, p. 110.

171 C.P.E. Bach, *Essay*, Part I, ch. 2, sec. 3, par. 29, fig. 112, p. 110.

172 Agricola, *Anleitung*, p. 112-113.

slide.<sup>173</sup> This occurs in the sense of Marpurg's 1749 models. Löhlein also gives an onbeat turn-trill. (Example 60b).<sup>173</sup> Both types are shown with a suffix prior to their rest-points. In his violin treatise of 1774, he expresses concern and regret that in non-keyboard music, only the symbol "tr" is used to cover various possibilities of trill design. He therefore illustrates the keyboard patterns.<sup>174</sup> Of the compound trills, he shows only the anticipated slide-trill in the model given in example 60c). For the violin, he leaves out the turn-trill.

Petri speaks of the slide-trill in the 2nd edition of 1782 of his treatise.<sup>175</sup> The slide-trill, indicated by the usual symbol , is portrayed in the less regimental little-notes. (Example 61.) Their graphic disposition in groups of two-four-two, set apart by the alternating direction of the stems could suggest the prebeat nature of the first two notes. Had he had an onbeat design in mind, he would have most probably used regular notes, and beamed them all together.

A few years later, Türk once again follows C.P.E. Bach, except for his significant prebeat model, which he says is "not unusual"<sup>176</sup> (Example 62.) He ascribes it to the lombard style in which vorschläge are usually turned into nachschläge. This remark is interesting, because it points to the influence

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173 Löhlein, Clavier-Schule, Part I, ch. 6, par. 4.

174 Löhlein, Anweisung, p. 46.

175 Petri, Anleitung, p. 155.

176 Türk, Klavierschule, ch. 4, sec. 3, par. 52.

of north-Italian prebeat practices.

In Germany, C.P.E. Bach's onbeat patterns were widely adopted by his followers, and found their last theoretical reflection in Türk's treatise of 1789.<sup>177</sup> Prebeat patterns of both slide and turn-trills were still advocated by Marpurg in 1749, and Löhlein, (at least for the slide-trill,) and almost certainly by Petri until 1782, at which time the designs were well on the way to disappearing as standard ornaments.

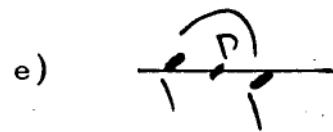
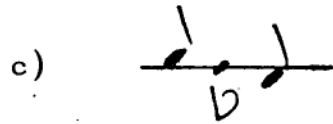
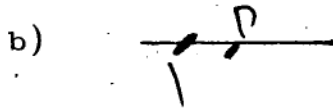
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<sup>177</sup> The onbeat patterns were, however, qualified by a significant prebeat model traced to the lombard style. (Example 62.)

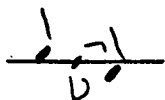
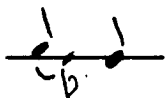


## MUSICAL EXAMPLES

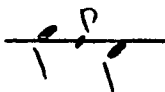
## Example A.

Single-note ornaments

## Example A.

Single-note ornaments cont'd...f) Vorschlagg) Nachschlagh) Zwischenschlag

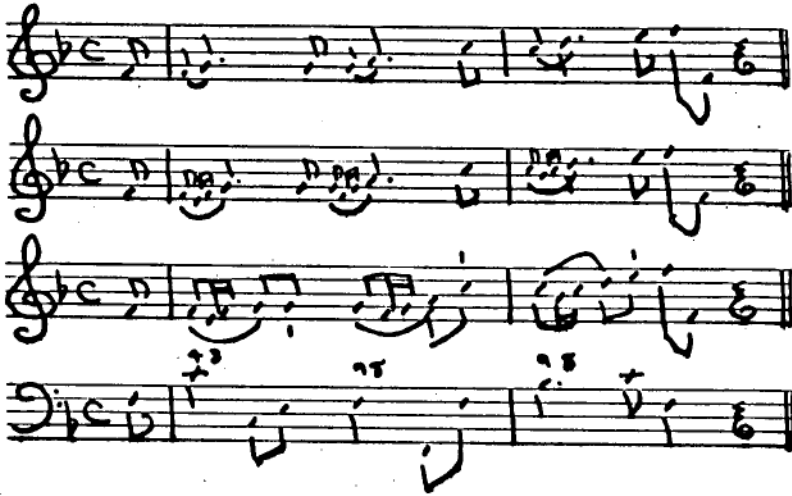
i)



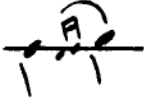
ii)



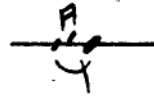
## Example B. Leopold Mozart (1756)



Example C.

2-note OrnamentsVorschlag character:

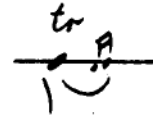
Common related patterns:

Schneller.

Single-alternation mordent.

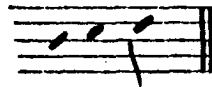
Nachschlag character:

Common related pattern occurs as a suffix to a trill:

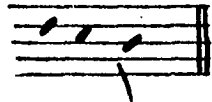
Zwischenschlag character:

Example D. Melodic Design of the Slide

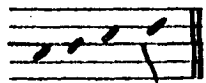
i)



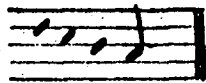
ii)



iii)



iv)

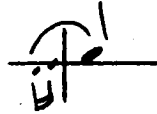


Example E.

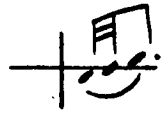
The Slide

3 Types of Rhythmic Disposition:

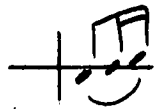
a) Anapestic



b) Lombard

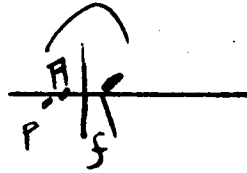


c) Dactylic

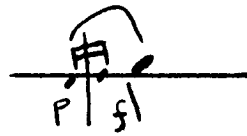


Example F. Dynamic Profile of the Anapest

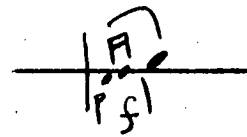
i)



ii)



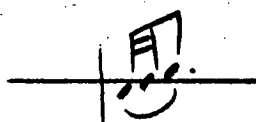
iii)



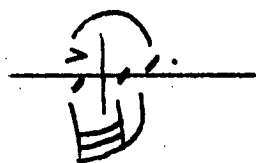


## Example G.

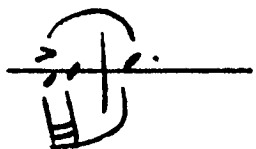
Lombard Pattern:



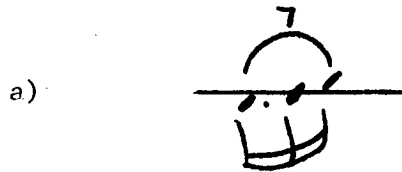
a)



b)



Example H. Range of the Ratio between  
the Long and Short Notes of the Dactylic  
Slide

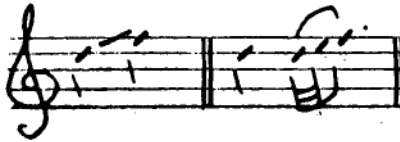


## Example 1. Marpurg (1749)

i)

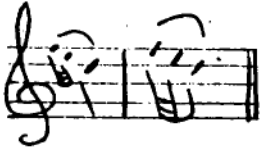


ii)



## Example 2. Marpurg (1755)

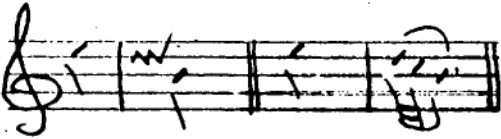
i)



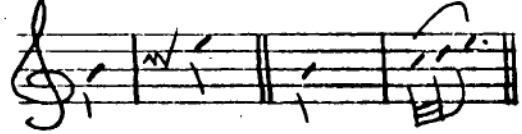
ii)



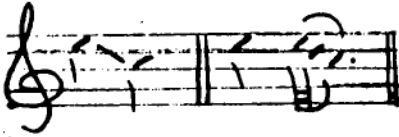
iii)



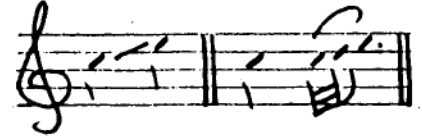
iv)



v)



vi)



vii)

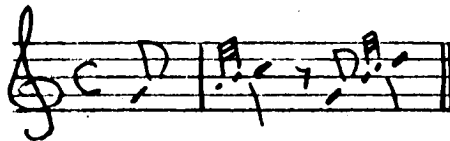


viii) (1763)

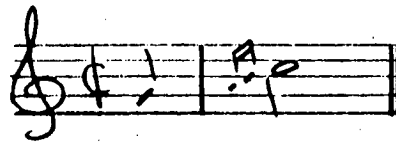


## Example 3. C.P.E. Bach (1753)

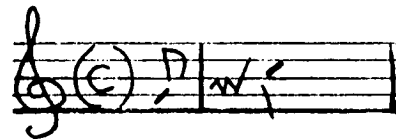
i)



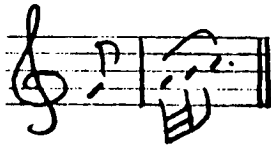
ii)



iii)



Example 4. C.P.E. Bach (1753)



## Example 5. C.P.E. Bach (1753)



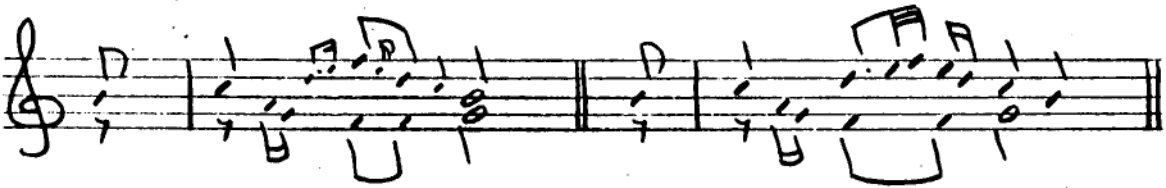
Example 6. C.P.E. Bach (1753)





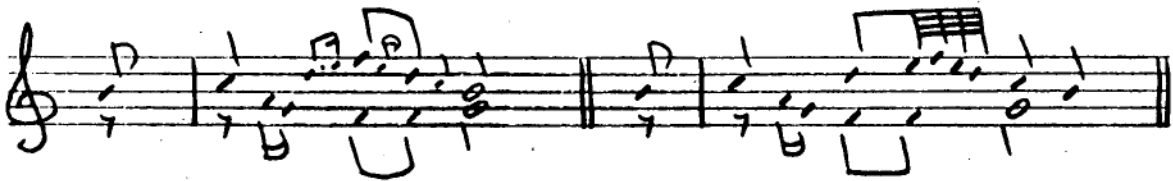
## Example 7. C.P.E. Bach (1753)

i)



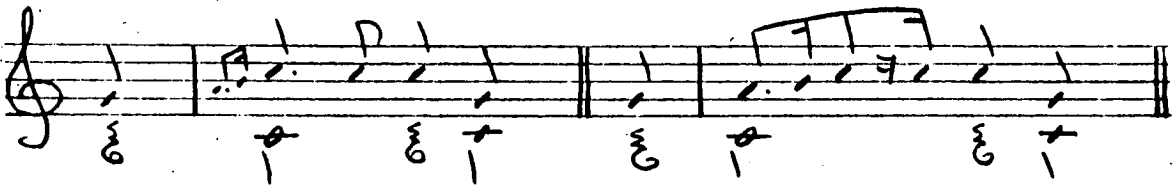
or:

ii)



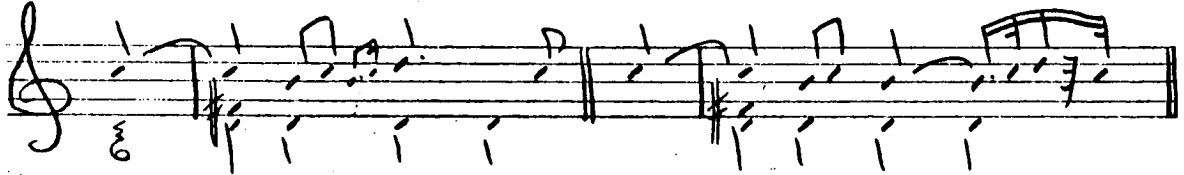
## Example 8. C.P.E. Bach (1753)

a.



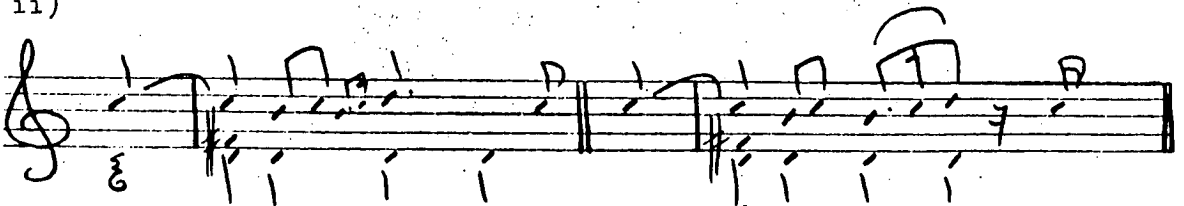
b.

i)



or:

ii)



Example 9. Agricola (1757)

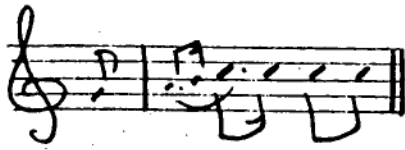


Example 10.    Agricola (1757)



## Example 11. Quantz (1752)

a.



b.

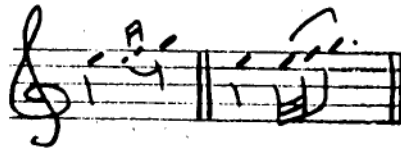


=

c.



d.



## Example 12. Quantz (1752)

a.

b.

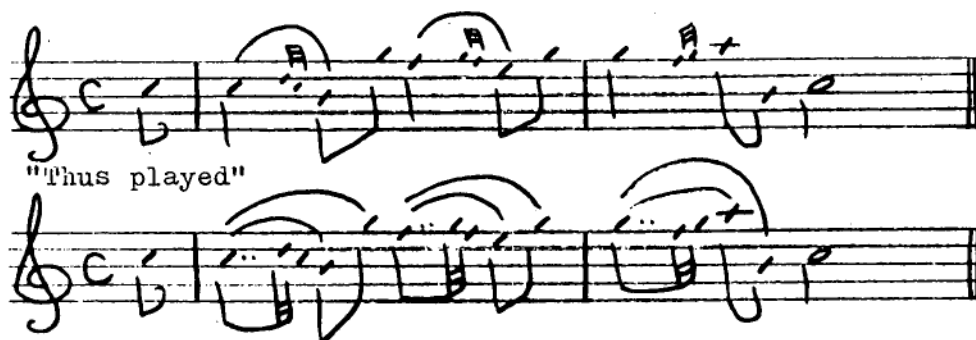
c.

a.

b.

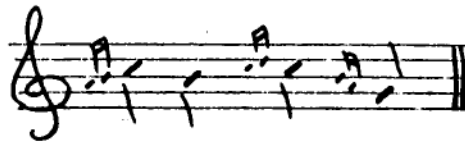
c.

## Example 13. Leopold Mozart (1770)

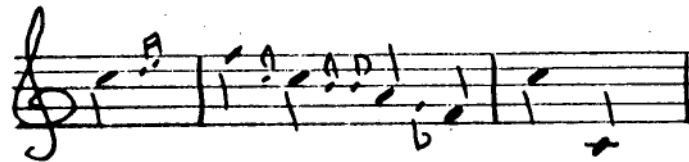
Nachschläge

Example 14. Petri (1782)

a.



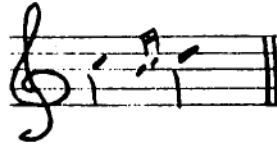
b.



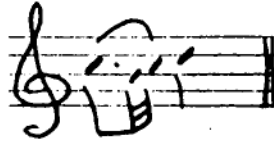


## Example 15. Türk (1789)

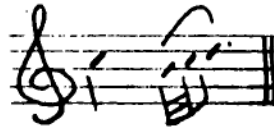
i)



ii)



iii)

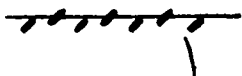


## Example I.

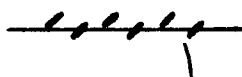
Simple trill

## 2 Melodic Designs:

a)



b)



Example J.

Principal-note trill

a) Principal-note trill



b) Principal-note-oriented trill



c) Schneller



or

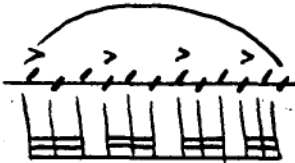


Example K.

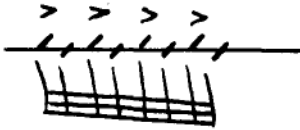
Appoggiatura-trill

a) Appoggiatura-trill:

Starts with an onbeat auxiliary.



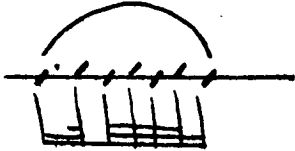
b) Upper-note-oriented trill



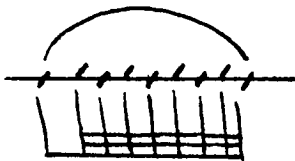
Example L.

Supported-principal-note trill

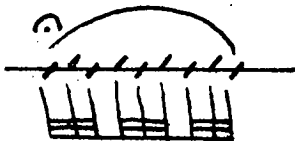
a) Principal-note-oriented



b) Upper-note-oriented



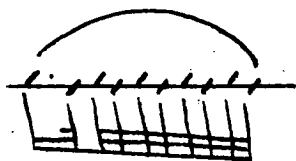
c) Neutral



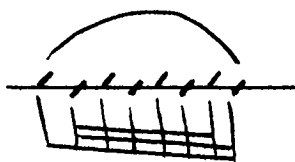
Example M.

Supported-appoggiatura-trill

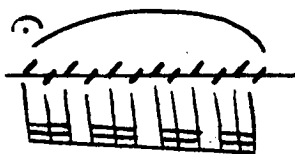
a) Upper-note-oriented



b) Principal-note-oriented



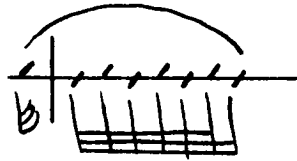
c) Neutral



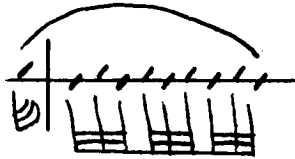
Example N.

Grace-note trill

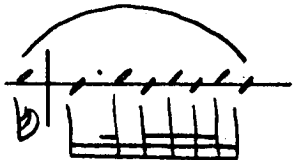
a) Principal-note-oriented



b) Neutral



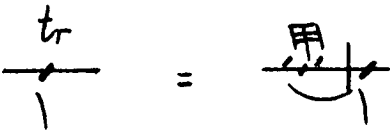
c) Variant

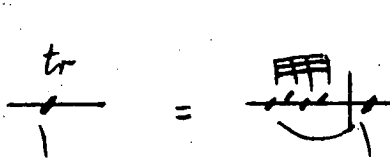


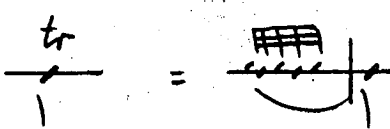
Example 0.

Anticipated and straddling trills

Anticipated trills:

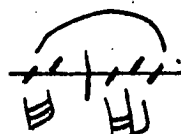
a) 

b) 

c) 

Straddling trills:

d) 

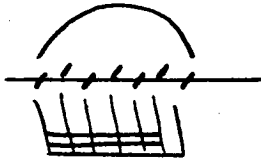
e) 



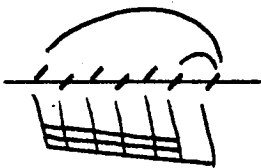
Example P.

Trill with rest point

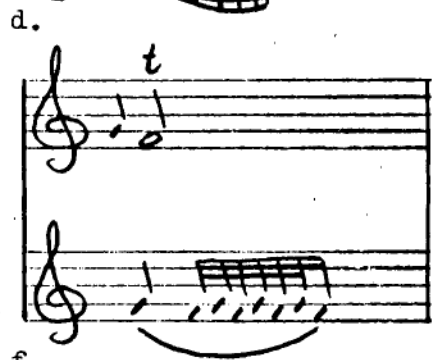
a)



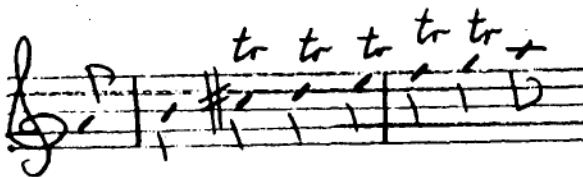
b)



## Example 16. Muffat (c. 1727)

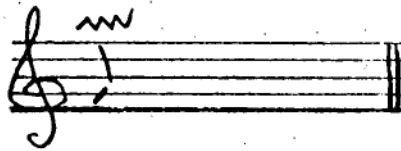


## Example 17. Mattheson (1739)

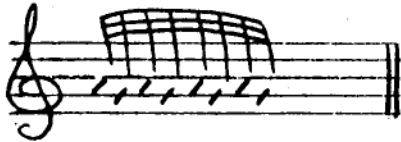
a. Ribattutab. Cadena di trilli

## Example 18. C.P.E. Bach (1753)

a.



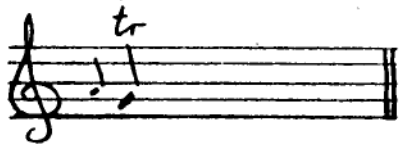
b.



c.



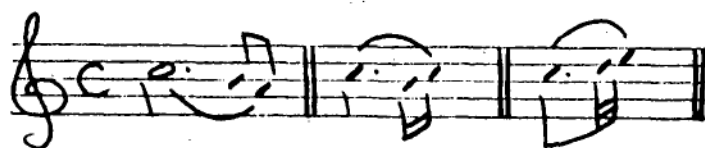
d.



Example 19. J.S. Bach:  
Explication from the Clavierbüchlein  
vor Wilhelm Friedemann Bach (1720);  
C.P.E. Bach (1753), Trillo.



Example 20. C.P.E. Bach (1753)

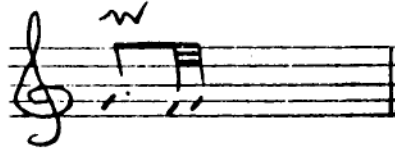


## Example 21. C.P.E. Bach (1753)

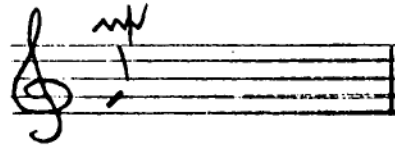
a.



b.

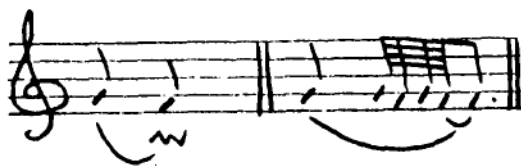


c.



Example 22. C.P.E. Bach (1753 and 1759)

a.  
First  
edition:



b.  
Second  
edition:





## Example 23. C.P.E. Bach (1759)

a.



b.



## Example 24. C.P.E. Bach

a. 

b. 

c. 

(Donington)

d. 

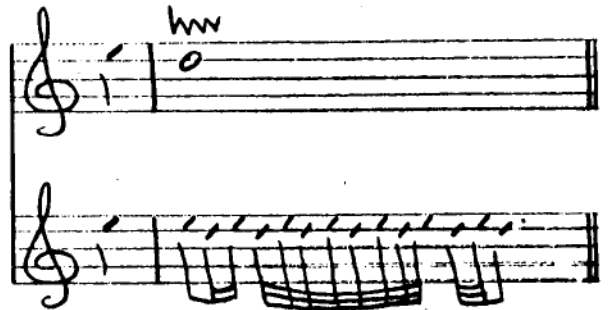
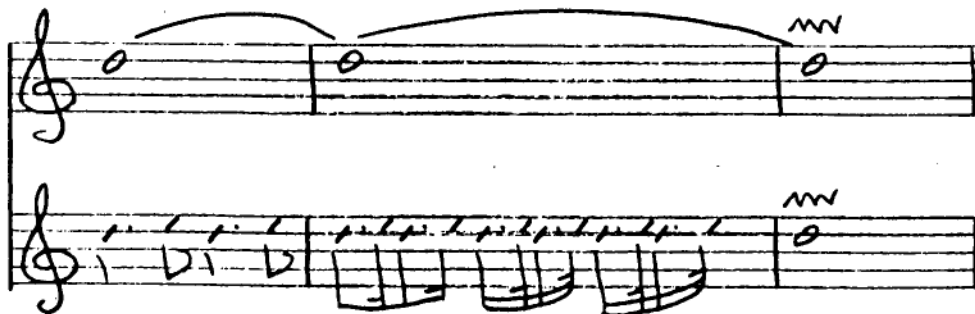
## Example 25.

a. Tremblement détaché

i)



ii)

b. Tremblement liéc. Tremblement appuyéd. Tour de gosier, Ribattuta di gola

## Example 26.

C.P.E.  
Bach



Leopold  
Mozart

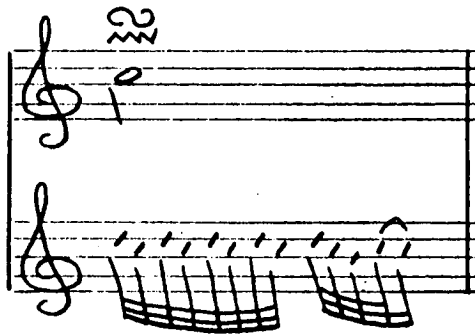


## Example 27. Marpurg (1749)

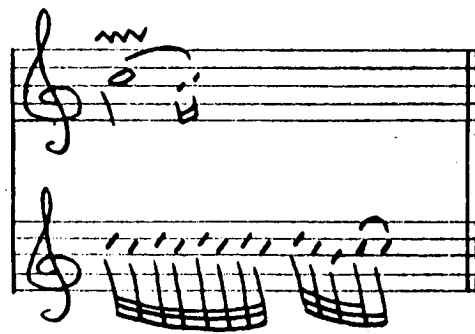
a.



b.



c.



d.



## Example 28. Marpurg (1755)

a.



b.



c.



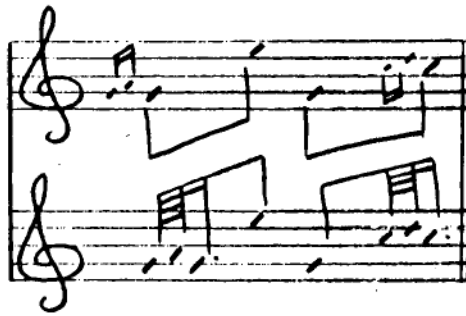
d.



=



Example 29. Marpurg (1755), Schneller

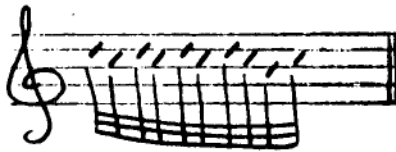


## Example 30. Agricola (1757)

a.

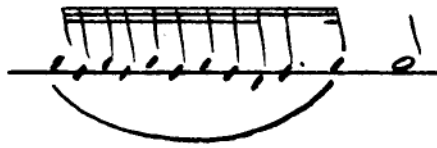


b.

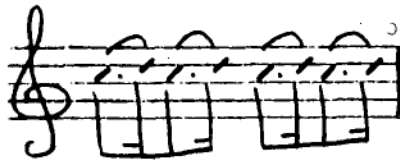




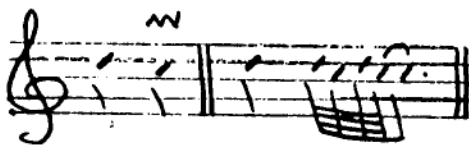
Example 31. Agricola (1757)

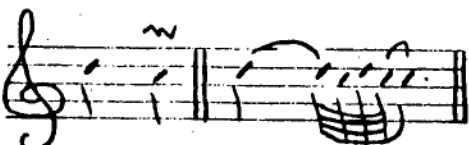


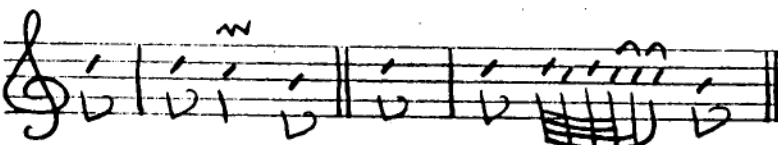
Example 32. Agricola (1757)



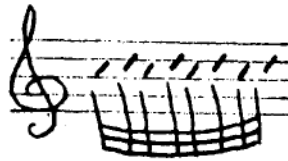
## Example 33. Agricola (1757)

a. 

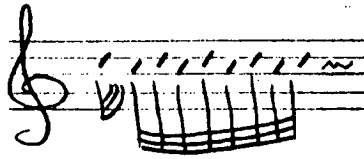
b. 

c. 

Example 34. Quantz (1752)



Example 35.



Example 36. Quantz, Sonata for flute and basso continuo in E Minor

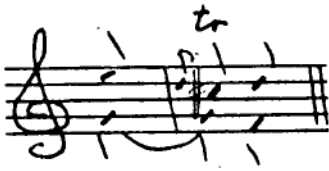


Example 37. Quantz, Sonata for  
flute and basso continuo in A Minor



## Example 38. Quantz (1752)

i)



ii)





## Example 39. Quantz (1752)

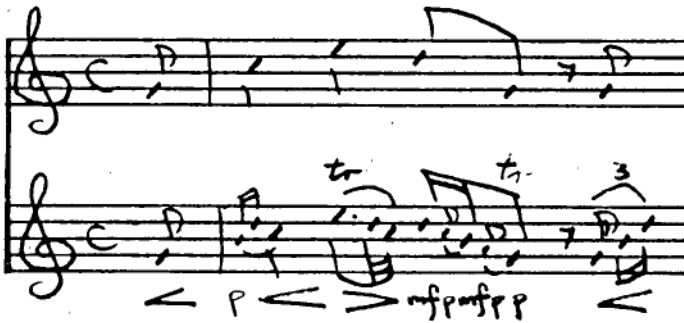
a. Chapter 14, paragraph 24,  
Table 17, Adagio, bar 4



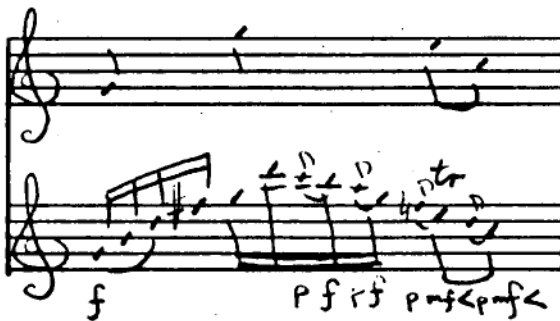
b. Chapter 14, paragraph 24,  
Table 17, Adagio, bar 10



c. Chapter 14, paragraph 24, Table 17, Adagio, bar 1



d. Chapter 14, paragraph 24, Table 18, bar 7.

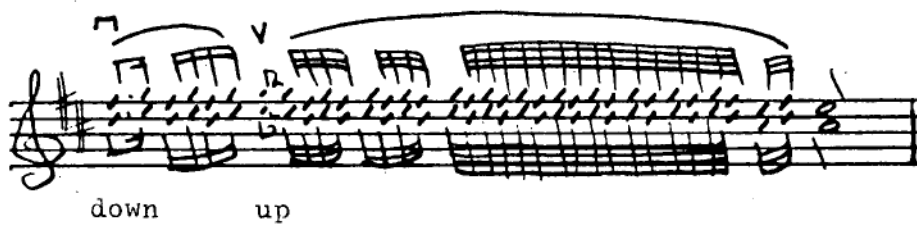


## Example 40. Quantz (1752)

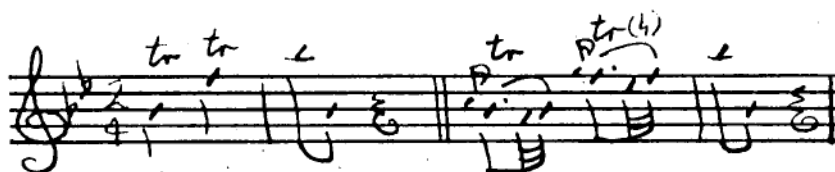




Example 42. Leopold Mozart (1756)



Example 43. Leopold Mozart (1756)

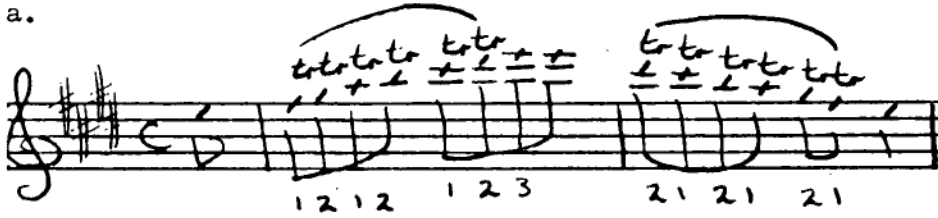


Example 44. Leopold Mozart (1756)



## Example 45. Leopold Mozart (1756)

a.



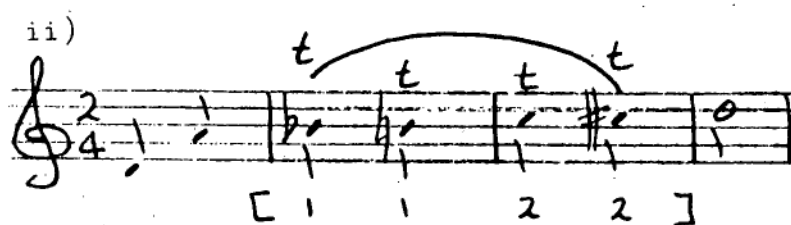
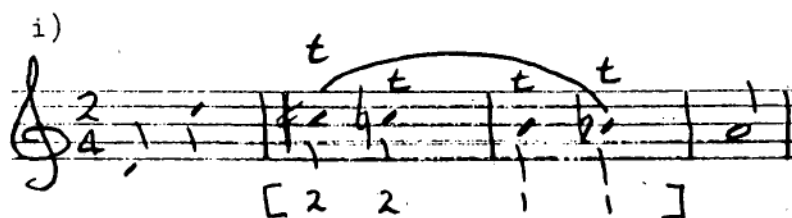
b.



c.



## Example 46. Leopold Mozart (1756)

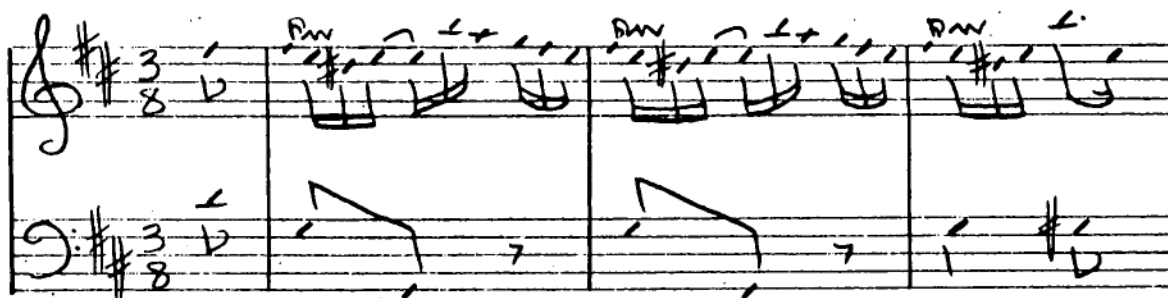




Example 47. Leopold Mozart's  
analysis of Tartini's "Devil's Trill"  
Sonata, bar 3.



Example 48. W.F. Bach, Clavier sonata No. 5 in D Major,  
Vivace, bars 5 - 7



## Example 49. Löhlein

a.

Clavier treatise  
(1765 & 1781), Der  
simple Trillo

b.

Clavier treatise  
(1765), Der  
Pralltriller oder  
Abzug

c.

Clavier treatise  
(1765), Der Abzug  
mit dem Nachschläge

d.

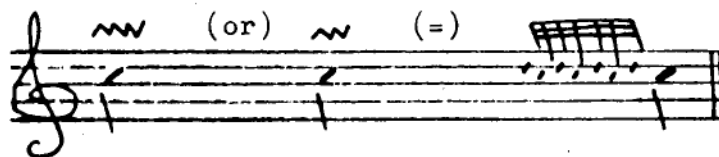
Violin treatise  
(1776), Der halbe  
Triller oder Abzug

## Example 50. Petri

a. 1767



b. 1782



## Example 51. Hiller (1780)

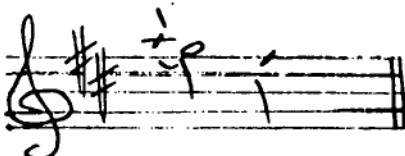
a.

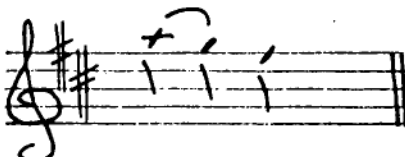


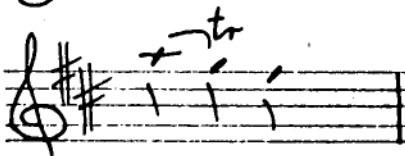
b.





## Example 52. Tromlitz (1791)

a. 

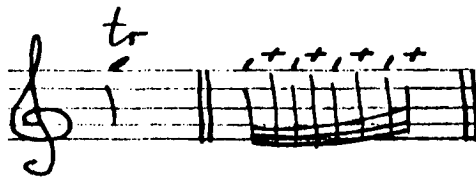
b. 

c. 

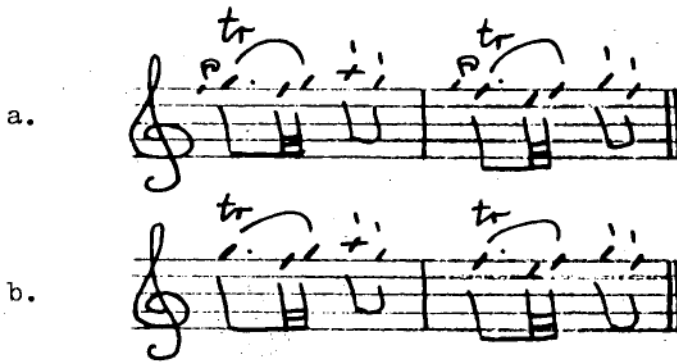
d. 

e. 

Example 53. Tromlitz (1791)



Example 54. Tromlitz (1791)





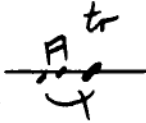
Example Q.

Compound trillTurn-trill:

Combination of turn and trill.

Slide-trill:

Combination of slide and trill.

Mordent-trill:

Combination of mordent and trill.

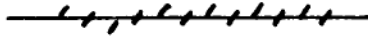
Italian double-trill:

Example R.

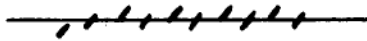
Compound trill

Melodic Designs:

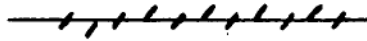
a) Turn-trill



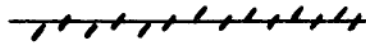
b) Slide-trill



c) Mordent-trill



d) Italian double-trill

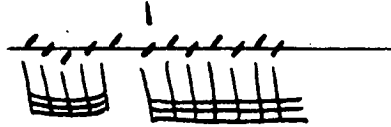


Example S.

Turn-trill

4 Rhythmic Types (=RT):

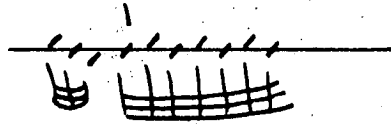
RT i)



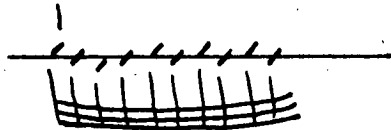
RT ii)



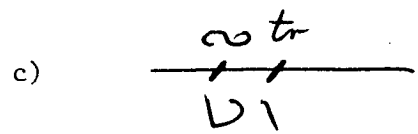
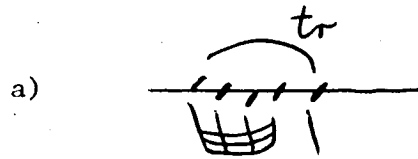
RT iii)



RT iv)



Example T.



Slide-trill

4 Rhythmic Types (=RT):

RT i)



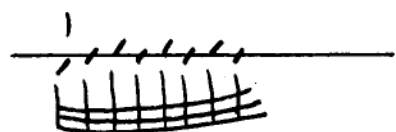
RT ii)




RT iii)



RT iv)



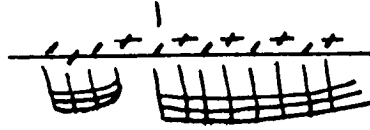
(Lombard slide: +  )

## Example V.

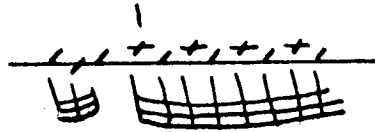
Mordent trill

2 Rhythmic Types (=RT):

RT i)



RT ii)

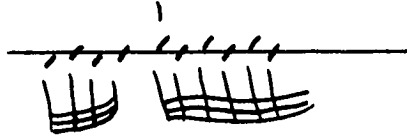


Example W.

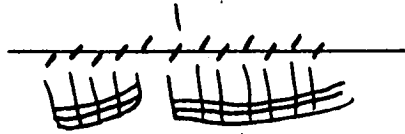
Italian double-trill

2 Rhythmic Types (=RT):

RT i)



RT ii)



## Example 55. Marpurg (1749)

a.



b.



c.



d.





Example 56. Marpurg (1755)

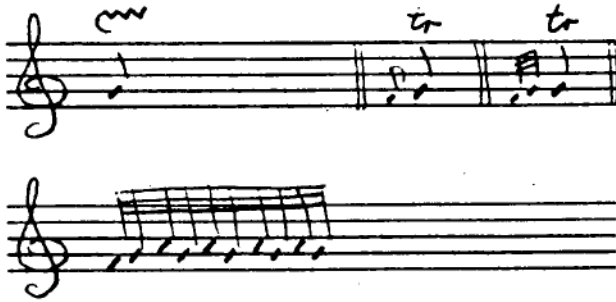


## Example 57. C.P.E. Bach (1753)

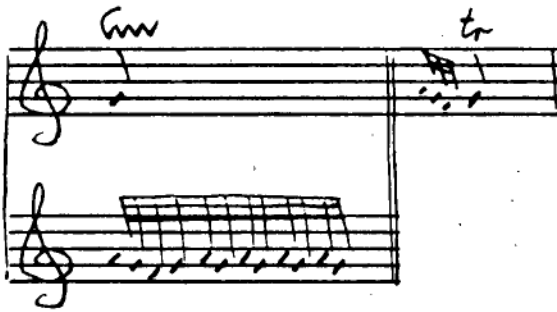
a.

b.

c.



d.



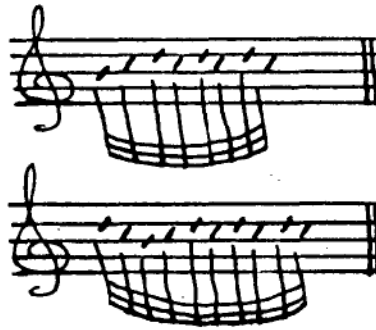
e.



Example 58. C.P.E. Bach (1753)



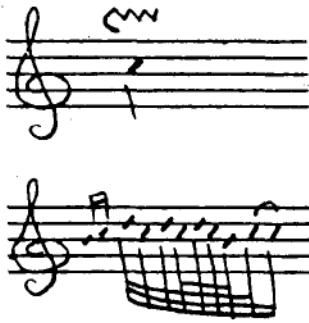
## Example 59. Agricola (1757)



## Example 60. Löhlein

Clavier-Schule (1765, 1782)

a.



b.



Violin treatise (1774)

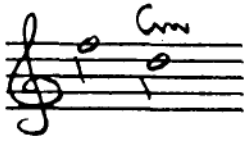
c.



Example 61. Petri (1782)



Example 62. Türk (1789)



"not unusual:"



"instead of the more correct:"



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