HE ORNAMENTATION

the 7 Ornamentation the rhythms of ۲. 8 french Music, freedom. 94 fundamental characteris

- French re by COUPERIN). I preces ornamentation. embellishments Veral their さりゅう interpreter Basically, the interpreter G Music w Ten apparent parts of a The <u>ب</u> ت 15 4 WILL 9**1**3 overcharged with ornaments. harmony supposedly able 7 ten ornaments same work, have often heard organists simplicity slow pieces must improvised ¥ Teo ornament and the ed the being . the Same is an indication given (final art 6 melody make complete musical just one only a framework over which l part of the G Major Offertoibe ornamented with much fantafind it himself. ornamentation is phrase comes pont 000 complaining necessary : <u>С</u>, unly answer ដ Many slow the possible along se ű that only impro-
- turbing, be ornaments. this order fundamental principle : harpsichord) more supple. (double the an imitation of one rould say that class ". Before COUPERIN, same " martèlement " on the to make the Too = mordent) martèlement pecause many They absolutely must performers in organ and harpsichord playing ment " (litt. hammering) on instruefore COUPERIN, NIVERS and RAISON they only sec sound of ቲኪe vibrato on the the " tremblement " (litt. Ornamentation is COUPERIN says consider t) e the organ (Récit df keyboard the get rid of strict that violin. instruments execution of the written this instruments axbressive The Ornementation " pincé idea and adopt this NIVERS). Simila +0×00 tried (organ and means ο O 470 ó double " _ 0 S D place ր. ၁

gurp 유다 ដុំកូខ context; rent ornaments, = other ways of playing each to Make battements Santon Althought Althought each author has given many precise tables these tables only give us basic indications. Accorthese indications, it is possible to have many diffu value of (repetitions) the ornament : note itself, must the mamber he determined following general tempo, and the harmony speed the Č, 701

COUPE 4 lization argnop bottements same value. determine dent), " p Generally Speaking of gives a simple " pir of a mordent) ports triple p. Speaking This 0 left and duration of s de voix " the following example c really indicates (c) and half-note (b). ð " tremblements 24 75 pincé ተ ከ በ pincé " on a quarter-note (a). even a (appogiatura the ¥1.1 the "pincés (mordent) value and further, he gives (d) <u>ה</u> ה of. (shakes).... doubles" from 4 COUPERIN taste note below followed ٩ alduob) とびならず ት the reaperfort T E and a พนธ

CCUPERIN

continues

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Every mordent

must

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note

over value of the principal note. Which note 1t. 18 9 which placed...thus ane stops the the must battements 110 be included (repetitions in the

not The the have エコナロケ dition beat. RAISON explains himself more beat. accent I heard ornaments played before must be spoils (born I insist on this fact end must be given on the beginning of the in bad printed played consequently the accent must coincide true sense against o O edition from the 19th century) because the musical phrase clearly saying that the the bass adt there = beat. S, that arthe a very bad This is means ornament too often on the orna With nonsensu

The " pincé " will then be simple (only one repetition) in the rapid values (eight-notes, sixteenth-notes). The longer the note-value is, the more it is necessary to play a number of repetitions. repetition)

Tremblement = The Only one same rule sign exists for every kind of " is valid for the two repetitions, tremblement "(shake) tremblement", SOME

times sign : more, and this signifies until sometimes only two the complete trill.

COUPERIN gives us very valuable indications on this subject

- 1)"On whichever gin on the tone or semi-tone above." note a shake may be marked, it must always 0
- 2)"Althought vertheless be imperceptible." the begin slower tremblements " Table 0 graces that are indicated by notes they of my first book, they must they end, but this gradation end, of equal ¬ œ
- 3)"Shakes of any same "(the the note above the principal note repetitions), -3) considerable duration consist of the execution = = (sustaining, dwelling) le point d'arrêt appear -2) 6 е О = three " (the stop)" פרי one compo-
- 4 "With regard to auxiliary note dwelling.", are some nor the final stop." which have the " other sorts of shakes, they are arbitrary. which have the "dwelling " on the upper there there is a short that they have neither the
- Tremblement lié = •• When the " tremblement " it is not taken by the upper note, The " dwelling " of the " tremble: 18 preceded by a slur, this one st 15 5.

sometimes prolonged. lengthned, The especially at cadences dwelling of the tremblement) 116

9 (Récit When several notes are moving by de sarbap it is not

COUPERIN, MARCHAND differently : Tyn way of writing the MARCHAND, GUILAIN, ~ 고 0 tremblement lié which is tremblement CLERAMBAULT. ent " ia a = đ also confusing. be found pasn DANDRIEU writes Λq very often This French

<u>, ,</u> can <u>a</u> designated in four SKBM

small

- λΩ 'umap : dn Butob direction as curved line this the melodic Case, e, it is generally played melodic line : up, when when the melody is going smoll Comma poro6 the melody is down. the S':M!
- small cross (COUPERIN, CORRETTE)

tmplied. BASTRE DAQUIN). usion port pasn that, <u>n</u>; XTOV pincé the γď port de = 'small the middle This The ×TOV cross association gave pincé 3.1 to mean a = -:+o itself often used with a simple century, birth to requires sometimes pincé DrQUIN and Bat. S great "(cf.Nuël Wilten or O 000-×

Coulé de tierce μ. ທ ベコドのゴ <u>0</u> are oblique Ω. third line apart between 4 nates c f chord

The first note little longer :.... is always

Arpeggio tion demands, possible down. the matter does CLERAMBAULT especially uses organ. Only ő ٦, = not coulé combine certain (cf.Plein-Jeu Unhappily, the musical moke clear e e slow tierce , st mackaj mojbbadze the whether the pieces 20 taste of the ۲. ا Ton-CLERAMBAULT). imprecision not written and " the coulé performer arpeggio **0** arpeggio tኮe de ខ <u>.</u> tierce dn bureb st " printed edican decide d'ANGLEBERT r. equally HE EVEN the

Bouble Always taken by the note above by CULLERIN:

CORRETTE takes ۲. ۲۰ on the nate itself difficult problem.

note

••

Here is

certainly

the most

appoggiatura. theary kinds of that Since = shall the petites notes theoreticians expound. We must •• could never agree, 446 first iret distinguish between passing note " and the ۳. دا is my own

- GUILAIN, Short and is CLERAMBAULT **₩**bich precise, Passing Note بر S perhaps Writes quite to be played before the beat. (trio 2º Ton. furn. '' ۲. ۲. originally a german and, consequently, it in the exact values [4] (with a = (very often = called coulé d. and MARCHAND. Many examples by tierce more
- lues, 476 lar lue, cation quite opposite Appoggiatura c value. In any case, I absolutely disagree with the the according to which the " appoggiature " takes half the it is sometimes shorter, sometimes longer than This fallowing Appoggiatura ö antea value ø appoggiatured note simple the value of cannot be means = value, above Ç dwelling. 1 the given a precise mathematical OH the spirit of the old music. under, note this If this the may have dit on which it would be authors dwelling different 204 takes a regucould 6 f l <0. a a

- note and two eight-nutes the " small note eight-notes, but the first Light-note group containing a it will not give a containing a will droup of quart. r-H lit-
- slightly prolounged eight-note : . fourth-note the"small note " the"small note " takes effect the small note " takes effect the small note " takes effect the small note that would sport by an eight-note; (| | | |), that would sport by and two eight-notes (| | | |), that would sport of a line state را ا c -h

ב כ small note " function of a work where icipates Similar to 5 ժ Մ must be t The general way, the unequali rhythmic and harmonic tha = unequalisation of the rhythm and completes rhythmic values consistent with pincés " and " pincés are freely interpreted, Say tremblements the uncqualisation of context. 4,5

Tremblement tain more difficed tain more difficed to the tail to t Almost every composer difficult sign: yses them in his "Six Ladenci signs. The gave his supérieure Cadence infér fallowing examples is " Six Fugues pou own explanation infériaur pour COME of cer-Orgue."

where Some too few o ornaments đ those are 0 1 3 Filhom written: Like to freely embellish picces

appuyé

- መ ር degrees, that 6th and 2d " tremblements " more . 18 of the the 7th and mino: mode. naturally take 3d of t od major their and uc. aperd minur modes, Tind t T t E DX
- --**-**T⊢e and dominant. pincés " have a very good effect 0 the strong saarbab to-
- beat). 740 X t WO notes (on the often be are beat) played Butsom . . . D H by a group of " passing disjunctly, one O more 3 notes passing " coulé (before note
- ×⊤en realized as is not written) or followed by an anticipation. p. ω lung note precedes a complete trill, Ωı cadence, trill is written after a either with a 다 tremblement turn (evan when 0 × 0 × 0 " cab this е Б
- but will continue into the turn, whose value Especially in the expressive style, one must trill before the turn. Supposing that the before the turn. 9 ည lang value, turn of the Ð = tremblement will not avoid Will stopping the œ œ erbitrary. " tremble stapped,

provised, and into must let and C. Finally, rhythmic piece, any ՀԷ ب م interpreter, ther it is better inspiration come SUUSE 000 o f risks the trained never to write prece. making rapun Orna (00 St. many mentation must performance fingers, the additional ornaand spoiling ₽. 3

Marie-Claire