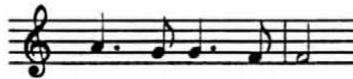


The trill. The trill is, by far, the most common baroque ornament and can be indicated by a variety of signs. These include *tr* *t* \sim + " . The trill is virtually obligatory at cadences, even when no sign appears in the music. Here, the melodic or rhythmic pattern alone indicates the need for a trill. The most common patterns are



The trill is a very versatile ornament and can be used on almost any long or dotted note.

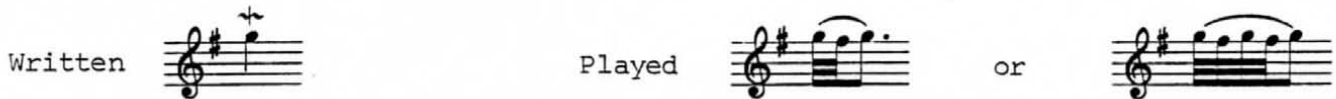
The "double cadence." This is a rather loose term which we use today to describe any ornament which leads directly into a trill. Sometimes it was notated in the music, sometimes given a sign and often not indicated at all. The "double cadence" is commonly associated with the following rhythmic pattern.



Here, the French tour de chant (sometimes indicated by the sign \cup) can be used to form a "double cadence":



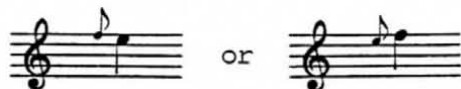
The mordent. The French called this ornament the pincé or batement. It could be indicated in the music by either the sign ∇ or ' and consisted of one or more quick alternations between the written note and its lower neighbor.



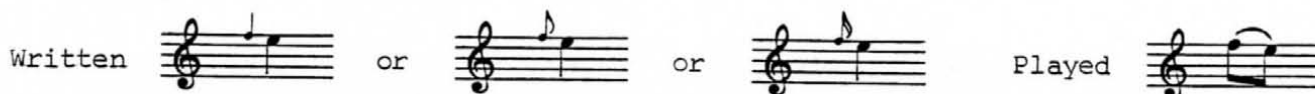
Although the number of alternations was left to the judgment of the performer, the three-note figure seems to have been most common. The mordent is a French ornament and was used by composers in Germany writing in the French style. It rarely appears in music published in England and does not seem to have been used in Italy.

The appoggiatura. This ornament is most commonly indicated by a small note followed immediately by a large note which is either a step higher or lower than the small one.

The appoggiatura



The small note is played on the beat and is always slurred into the large note. The small note, no matter how it is notated, generally gets one half the value of the large note.



However, the exact interpretation of the appoggiatura is left to the judgment of the performer, and the relationship between the small and large note can vary. For example, in the case of an appoggiatura on a dotted note:



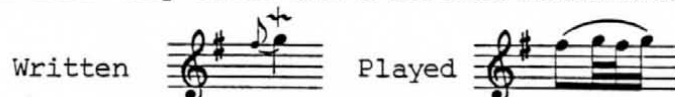
There is even reason to suspect that under certain circumstances the small note can be played before the beat. For example, when it occurs more than once in a descending line:



Pour de voix and coulement are French names for the appoggiatura. Some French composers also used special signs to indicate this ornament: ♣ for an ascending appoggiatura and ♠ for a descending appoggiatura.



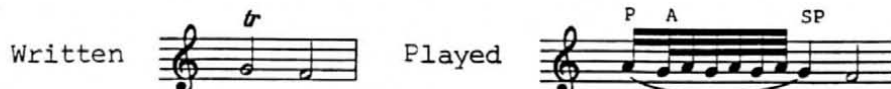
The French would also very often add a mordent immediately after an appoggiatura.



Frederic Palmer
May, 1984

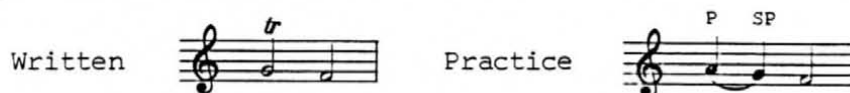


The baroque trill is made up of three parts: the preparation (P), the alternations (A) and the stopping point (SP).



The French, who cultivated this kind of trill, called these parts the appuyé (preparation), the battements (alternations) and the point d'arrêt (stopping point). All three parts are slurred together in a baroque trill. Although there is no specific agreement among 17th- and 18th-century authorities as to how long each of these three parts takes within a trill, it will be easiest to learn how to do a trill and perform it in ensemble if you give each part of the trill a definite time value.

In order to learn how to do a trill, begin by playing the preparation and stopping point without the alternations.



Then, play the example below exactly as it is notated. This will add a single alternation to the trill.



Next, play the following example, again exactly as written. This will add two alternations to the trill.

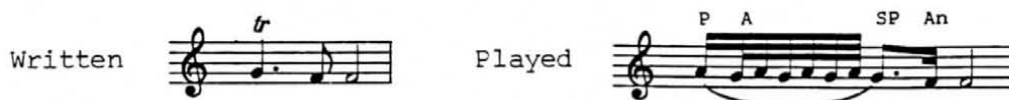


Once you can play the example above, go on to the one below. Make sure that you play it exactly as written. This will add three alternations to the trill.

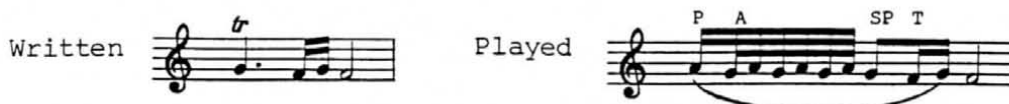


In all of these examples the preparation always begins on the beat and should be given a long articulation such as di. No matter how many alternations are made, the stopping point is always on the same beat.

Very often, one or two notes are added after the stopping point of the trill. When there is one note it is called an anticipation (An) or liaison in French.



The two-note figure is called a turn or coulé.

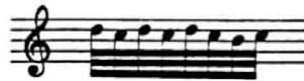


Again, there is no general agreement regarding the exact time value of an anticipation or turn. An anticipation should lead right into the following note with a short-long articulation (ti-di).

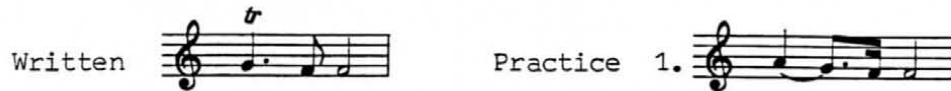


A turn should sound as though it is an unbroken continuation of the trill.

J.S. Bach's example of a trill ending with a turn



You can practice trills which include an anticipation or turn the same way you practice a trill alone: Begin by playing the preparation and stopping point without the alternations.



Then, add the alternations one by one.





For a trill with a turn written



practice



The number of alternations you make within a trill will depend upon the tempo and the value of the note which is being trilled. The following table can be used as a guide.

Figure	Tempo	Alternations
	Allegro	1
	Adagio	2
	Allegro	2
	Adagio	3
	Allegro	3
	Adagio	4

As you practice trills, they should begin to sound less metrical and more free. The alternations should sound as though they speed up as they come to the stopping point, and the two notes of the turn should sound as though they are a continuation of the alternations.

Frederic Palmer
May, 1984

