

## Lesson I

Repeat a note by dividing it into shorter values.

Examples:

Written	Ornamented
1. 	
2. 	
3. 	
4. 	
5. 	
6. 	
7. 	
8. 	

General rules:

1. Do not use the same rhythm pattern or ornament the same note value more than two times in a row, except for special effects (drum motives, fanfares, etc.).

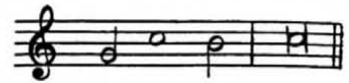
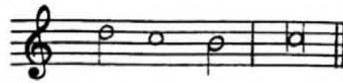
2. Think of recomposing rather than just decorating the melody. Do not ornament a long note just because it is long; it may have a melodic and/or harmonic significance. Play through the ornamented version in its entirety; if it does not sound just as good or better than the original version, make changes where you hear they are necessary. Experiment and try several variations; don't be afraid not to ornament when no ornament seems to work.

Frederic Palmer  
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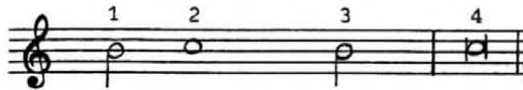


Lesson II

Cadential ornaments can be added to the following melodic patterns at the end of a phrase:



Melodic pattern



Cadential ornaments

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.
- 11.



## General rules:

1. It is often necessary to add accidentals to cadential ornaments. For example, (1) B natural when C sharp occurs in the melody, (2) F sharp when G sharp occurs, etc.

Written	Ornamented
1.	

Written	Ornamented
2.	

2. Choose cadential ornaments which best fit the style and mood of the music as well as the effect you are trying to create. It is usually better to use simple ornaments; the more elaborate ones should be saved for the very end of the piece. Try several variations; some may produce more unwanted clashes with the harmony than others. Fast pieces and quick phrase endings usually do not need cadential ornaments and as a rule cannot accommodate more than one or two notes added to the original part. If no cadential ornament seems to work, the music should be played as written.

Frederic Palmer  
November 1987



## A. The tongue strokes.

1. di, pronounced "dee."
2. ti, pronounced "tee."
3. ri, pronounced "ree."
4. did'll, similar to "doodle" but with the first syllable shorter.
5. tid'll, similar to "toodle" but with the first syllable shorter.

## B. Single tonguings.

1. For notes which last one beat or longer use di.



2. For notes which last one half beat or less and leap use ti.



3. For notes which last one half beat and move scalewise use di.



4. For notes slurred in pairs use di.



## C. Compound | tonguings.

1. When you have a series of dotted figures use ti on the short notes and ri on the dotted notes.



- a. But, when you begin a series of dotted figures you must always use ti.



Note, also, that the syllable ri cannot be used on two notes in a row.

b. This same combination of tonguing syllables can also be used with three-note dotted figures.

ti ti ri ti ti ti ti ri ti ti      ti ti ri ti ti ri ti

The vertical dashes above the dotted quarter notes in the last example indicate that these notes are to be played short.

2. When you have passages where notes lasting less than one beat are grouped in fours or sixes use di for the even numbered notes and ri for the odd numbered notes.

1 2 3 4 5 6 7 8 9      1 2 3 4 5 6 1 2 3 4 5

di ri di ri di ri di ri      di ri di ri di ri di ri di ri

a. If the passage begins on a note with an odd number use ti instead of ri.

1 2 3 4 5 6 7 8 9      1 2 3 4 5 6 1 2 3 4 5

ti di ri di ri di ri di ri      ti di ri di ri di ri di ri di ri

3. The tonguing combination di di ri can be used for the following three-note figures.

di di ri di di ri      di di ri di di ri

a. When the first of the three notes in the figure is missing use either

di ri di di ri di

when the beat is subdivided in two, or

di di ri di ri di di ri

when the beat is subdivided in three.

D. Double tonguing.

1. Double tonguing involves the tongue strokes did'll or tid'll and is only used in fast passage-work.

did'll did'll did'll did'll did'll did'll did'll did'll di

did'll did'll did'll did'll did'll did'll did'll did'll di

- a. When a passage begins on a note which would receive the second syllable of did'll (d'll), use ti on that note and tid'll for the following two.

ti tid'll did'll did'll di

- b. If the first and second or third and fourth notes of a figure are repeated, use the following tonguing combinations.

ti ti tid'll di ti tid'll di

did'll di ti did'll di ti ti

- c. If there is a wide leap in a four-note figure use ti on the note after the leap and follow this with tid'll.

did'll di ti tid'll di ti tid'll di ti tid'll di ti

di ti tid'll did'll did'll di ti tid'll did'll did'll di

- d. An exception to this is when the note after the leap is repeated later on in the figure.

ti tid'll did'll did'll di



## E. Ties.

1. When you have two notes which are tied use hi on the second note.



di hi d'll did'll

The syllable hi (pronounce "hee") does not use the tongue and is described by Quantz as being "a breath from the chest."

## F. Appoggiaturas.

1. An appoggiatura is often indicated by a small note and always receives the same tonguing syllable as the note which comes before it.



Frederic Palmer  
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