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The Practice of Embellishments During Giuseppe Tartini's Lifetime

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ABSTRACT

This paper is aimed to give an overview of the European musical context of Tartini's rules for embellishments. By underlining similarities and differences in treatises and methods published during the violinist's lifetime, it thus underlines how many points of view coexisted in Europe in the early Eighteenth century.

Keywords: embellishments, Tartini, eighteenth-century music

IZVLEČEK

Članek želi dati vpogled v evropski glasbeni kontekst Tartinijevih pravil za okraševanje. Z opazovanjem podobnosti in razlik v razpravah oz. učbenikih, objavljenih v času violinistovega življenja, prikazuje pestrost pogledov na to vprašanje, ki so sobivali v Evropi na začetku osemnajstega stoletja.

Ključne besede: okraševanje, Giuseppe Tartini, glasba 18. stoletja

Topic and Research Hypothesis

This paper is focused on the practice of embellishing melodies during the lifetime of Giuseppe Tartini (1692–1770); its aim is to situate the thought of the Piranese violinist, music teacher and theoretician into a wide European context. The graces considered in this analysis are those mentioned in his *Regole per arrivare a saper ben suonare il Violino* [*Rules to Learn How to Play the Violin Well*]¹ namely appoggiatura,² trill [*trillo*],³ vibrato [*tremolo*]⁴ and mordent [*mordente*]⁵. These rules, which are a collection of Tartini's didactic material, is also known under the title of its first print edition, *Traité des Agrémens de la Musique* [*Treatise on Ornaments in Music*], 1770.⁶ This French translation by the mandolinist Pierre Denis, most likely prepared without the author's authorization, was published in Paris shortly after Tartini's death.⁷ Though the print edition was posthumous, manuscript texts of the rules for embellishments already circulated all over Europe during the author's lifetime.⁸

Such a wide diffusion of the *Regole* was surely made possible by Tartini's students,⁹ who came from different areas of Europe or went abroad after perfecting their violin playing in the so-called "School of the Nations" in Padua.¹⁰ The Piranese was such a renowned musician, violin teacher and intellectual in the cultural and musical life of his time that he held contacts with important personalities of his time and was deeply esteemed by many – Jean-Jacques Rousseau or Euler, just to mention a few names.¹¹ Tartini, however, did not meet universal approval; Johann Joachim Quantz expressed merciless judgements about his playing in his own *Versuch einer Anweisung die Flöte traversiere zu spielen* [*On Playing the Flute*, 1752]¹² – which testified, at any rate, the violinist's continental renown.

- 1 Giuseppe Tartini, *Regole per arrivare a saper ben suonare il Violino* [s. a.], Ms. 323 (Venice: Biblioteca del Conservatorio di Musica "B. Marcello").
- 2 Tartini's appoggiatura can be either long or short; for its resolution, it can only descend: the Piranese violinist resolutely condemns the usage of ascending appoggiaturas.
- 3 Tartini's trill, which corresponds to the modern trill, can have diverse beginnings and endings, in different tempo and in various musical contexts.
- 4 Tartini's *tremolo* is actually the modern vibrato.
- 5 The function of Tartini's simple mordent (involving the lower auxiliary) and that of the ascending or descending turn or compound mordent (a sort of turn before the beat) is quite different from the modern mordent's: it is imperceptibly short and must be heard as a sort of accent.
- 6 Pierluigi Petrobelli, *Giuseppe Tartini: Le fonti biografiche* (Wien: Universal Edition, 1968), 205–206.
- 7 Ibid., 105–106.
- 8 Ibid., 105, 107.
- 9 Ibid., 107.
- 10 Sergio Durante, *Tartini, Padova, l'Europa* (Livorno: Sillabe, 2017), 44.
- 11 Cf. Giorgia Malagò (ed.), *Giuseppe Tartini / Pisma in dokumenti / Letters and Documents*, vol. 1, transl. Jerneja Umer Kljun and Roberto Baldo (Trieste: Edizioni Università di Trieste, 2020), 260, 319.
- 12 Durante, *Tartini, Padova, l'Europa*, 41–42, 68–69.

Therefore, it is undeniable that Giuseppe Tartini was well integrated into the cultural, intellectual and musical life of Eighteenth-century Europe¹³ – he even lived in Prague for three years (1723–1726).¹⁴

This analysis will thus be aimed to trace a context and to reveal to what extent Tartini's theories on embellishments agreed or disagreed with those of his English-, French- and German-speaking colleagues. This will be done by taking into account the characteristics of the embellishments presented by different musicians to identify similarities and differences in the indications on performance practice. However, the terminology used by each author will not be overlooked, as the consistency or identity between a signifier and its meaning is not to be underestimated, all the more in such multilingual context.

Relevant Literature and Novelties of the Present Analysis

Eighteenth-century treatises have long been studied and compared; they form a corpus of sources that are essential in order to understand musical thought, taste and performance, teaching and instrumental technique. Some scholars have considered various aspects of musical performance over a wider period of time in a wider¹⁵ or narrower¹⁶ geographical area, while others have compared fewer treatises published in a narrower period of time¹⁷. Some have used treatises and methods to study different elements, such as theory,¹⁸ instrumental technique¹⁹ and specific aspects of musical performance²⁰ or didactical

13 Cf. Malagò (ed.), *Giuseppe Tartini; Durante, Tartini, Padova, l'Europa*.

14 Pierluigi Pietrobelli, *Tartini, le sue idee e il suo tempo* (Lucca: Libreria musicale italiana, 1992), 5, 6.

15 E. g. Arnold Dolmetsch, *L'Interpretazione della Musica dei Secoli XVII e XVIII*, ed. Luca Ripanti (Milan: Rugginenti, 1994).

16 E. g. Jean-Claude Veilhan, *Les règles de l'interprétation musicale à l'époque baroque* (Paris: Leduc, 1977).

17 E. g. Dieter Gutknecht, "Aspekte zur Aufführungspraxis in den Lehrwerken von C. P. E. Bach, Joh. J. Quantz, Leopold Mozart und Fr. W. Marpurg: Ein Vergleich", in *Fragen der Aufführungspraxis und Interpretation von Werken Carl Philipp Emanuel Bachs: Ein Beitrag zum 200. Todestag*, ed. Thom Eitelfriedrich (Blankenburg: Kultur- und Forschungsstätte Michaelstein, 1989), 54–59; Ingeborg Harer, "Der musikalische Vortrag um 1750: Dargestellt am Beispiel der Instrumentalschulen von Johann Joachim Quantz, C. Ph. E. Bach und Leopold Mozart", *Musikerziehung* 44 (1990): 1–23.

18 E. g. Karl Braunschweig, "Enlightenment Aspirations of Progress in Eighteenth-Century German Theory", *Journal of Music Theory* 57, no. 2 (2003): 273–304.

19 E. g. David D. Boyden, "The Violin and Its Technique in the 18th Century", *The Musical Quarterly* 36 (1950): 9–38; Robin Stowell, "Violin Bowing in Transition: A Survey of Technique as Related in Instruction Books", *Early Music* 12, no. 3 (1984): 316–327; Luca Aversano, "Struttura e principi della didattica del violino nel Settecento italiano", in *Italianische Instrumentalmusic des 18. Jahrhunderts: Alte und neue Protagonisten*, eds. Enrico Careri and Markus Engelhardt (Lilienthal: Laaber-Verlag, 2002), 267–288.

20 E. g. Henri Vanhulst, "La pratique de l'improvisation d'après les traités de clavier de l'empfindsamer Stil", *Revue belge de Musicologie / Belgisch Tijdschrift voor Muziekwetenschap* 25, 1/4 (1971): 108–153; David Ledbetter, "On the Manner of Playing the Adagio: Neglected Features of a Genre", *Early Music* 29, no. 1 (2001): 15–26.

methodology.²¹ Others have used a corpus of treatises to put a specific musician into his European context.²²

As for Giuseppe Tartini, Pierluigi Petrobelli underlined his influence on Leopold Mozart's *Violinschule*. Indeed, in his essay about Tartini's influence in Germany, he stressed how much Mozart's description of graces – both rules and musical examples – owes to Tartini's *Regole*.²³

The present study is the first attempt at putting the Piranese's rules into a wide European frame, by means of a multilingual corpus and a qualitative approach to the digital humanities (Qualitative Content Analysis or QCA).

Methodology

In choosing the text of the *Regole* to be used in this analysis, the complex editorial history of the work has been considered; besides Pierre Denis's translation, which is known to show some misunderstandings with respect to Tartini's source,²⁴ five manuscripts are known today.²⁵ The version that has been chosen as a base for this analysis is that of the violinist's pupil Giovanni Francesco Nicolai.²⁶ It seems a final draft and shows a particular care on the part of the copyist in comparison with other versions.²⁷

Other texts have then been selected to be compared with Nicolai's manuscript. All of these have been chosen among treatises and methods relating to graces in melodic lines; texts addressing ornamentation in the bass line have been excluded from this analysis because this topic is not considered the *Regole*. As the purpose of this analysis is to observe Tartini's ideas on embellishments into a coeval European landscape, the geographical – and thus linguistic – area covered by this analysis is quite wide: it includes English-, French- and German-speaking countries as well as Italy. The authors selected

21 E. g. Ana Garde Badillo, "Tratados y enseñanza inicial del Violín en el s. XVIII", *Quodlibet* 60, no. 3 (2015): 7–25; Alejandra Lopera Quintanilla and María del Pilar Lopera Quintanilla, "Referencias históricas sobre el perfil didáctico del maestro de música del siglo XVIII a partir de tres tratados europeos de la época", *ANTEC – Revista Peruana de Investigación Musical* 4, no. 2 (2020): 125–137.

22 Emilio Moreno, "Aspectos técnicos del tratado de violín de José Herrando (1756): El violín español en el contexto europeo de mediados del siglo XVIII", *Revista de Musicología* 11, no. 3 (1988): 555–655.

23 Petrobelli, Pierluigi. "La scuola di Tartini in Germania e la sua influenza", in *Tartini, le sue idee e il suo tempo* (Lucca: Libreria musicale italiana, 1992), 81–100.

24 Petrobelli, *Giuseppe Tartini*, 117.

25 "Archives: Letters – Giuseppe Tartini's Treatises and Theoretical and Educational Texts", *Discover Tartini*, accessed February 18, 2025, <https://www.discovertartini.eu/archives/detail/2>.

26 Tartini, *Regole per arrivare a saper ben suonare il Violino*.

27 Erwin R. Jacobi, "G. F. Nicolai's manuscript of Tartini's *Regole per ben suonare il violino*", *Musical Quarterly* 47, no. 2 (1961): 212, 218.

for the German-speaking countries are J. F. Agricola,²⁸ C. P. E. Bach,²⁹ E. G. Baron,³⁰ G. S. Loehlein,³¹ F. W. Marburg,³² J. Mattheson,³³ L. Mozart³⁴ and J. J. Quantz;³⁵ the selected texts in French language were written by J. A. Bérard,³⁶ J. Blanchet,³⁷ S. de Brossard,³⁸ M. Corrette,³⁹ F. Couperin,⁴⁰ J. le R. D'Alembert,⁴¹ J. Hotteterre,⁴² M. L'Affilard,⁴³ É. Loulié,⁴⁴ A. Mahaut,⁴⁵ C. Masson,⁴⁶ M. P. de Montéclair,⁴⁷ J.-J. Rousseau,⁴⁸ M. de Saint-Lambert⁴⁹ and

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- 28 Johann Friedrich Agricola, *Anleitung zur Singkunst* (Berlin: G. L. Winter, 1757), 53–122.
- 29 Carl Philipp Emanuel Bach, *Versuch über die wahre Art das Clavier zu spielen*, vol. 1 (2nd ed.) (Berlin: G. L. Winter, 1759), 45–100.
- 30 Ernst Gottlieb Baron, *Historisch-theoretisch und practische Untersuchung des Instruments der Lauten* (Nuremberg: J. F. Rüdiger, 1727), 165–173.
- 31 Georg Simon Loehlein, *Clavier-Schule* (Leipzig: Auf Kosten der Waisenhaus und Frommanischen Buchhandlung, 1765), 14–15.
- 32 Friedrich Wilhelm Marburg, *Anleitung zum Clavierspielen* (Berlin: Haude & Spener, 1755), 36–60, Tab. III-IV-VI; Friedrich Wilhelm Marburg, *Die Kunst das Clavier zu spielen* (Berlin: Henning, 1750), 11, 12, 14, 26.
- 33 Johann Mattheson, *Der vollkommene Capellmeister* (Hamburg: C. Herold, 1739), 110–120, 242–244.
- 34 Leopold Mozart, *Versuch einer gründlichen Violinschule* (Augsburg: J. J. Lotter, 1756), 193–251.
- 35 Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen* (Berlin: J. F. Voss, 1752), 77–89, 118–135.
- 36 Jean-Antoine Bérard, *L'art du chant* (Paris: Dessaint & Saillant, Prault fils, Lambert, 1755), 112–146.
- 37 Jean Blanchet, *L'art, ou Les principes philosophiques du chant* (2nd ed.) (Paris: A.-M. Lottin, M. Lambert, N. Bon Duchesne, 1756), 112–138.
- 38 Sébastien de Brossard, *Dictionnaire de musique* (Paris: C. Ballard, 1703).
- 39 Michel Corrette, *Méthode pour apprendre aisément à jouer de la flute traversière* (Paris: Me. Boivin, [s. a.]), 20–35; Michel Corrette, *Le parfait maître à chanter* (Paris: author, [s. a.]), 47–50.
- 40 François Couperin, *L'art de toucher le clavecin* (Paris: author, Foucault, 1716), 8, 11–12, 17–27, 31, 38, 60–61; François Couperin, *Pièces de clavecin*, vol. 1 (Paris: author, Foucault, 1713), 74–75.
- 41 Jean le Rond D'Alembert, *Elémens de musique, théorique et pratique, suivant les principes de M. Rameau* (Paris: David l'aîné, 1752), 52.
- 42 Jacques-Martin Hotteterre, *Méthode pour la musette* (Paris: J. B. C. Ballard, 1738), 21–32, 36–52, 56–64; Jacques-Martin Hotteterre, *Principes de la flute traversière, ou flute d'Allemagne; de la flute à bec, ou flute douce; et du haut-bois* (8th ed.) (Paris: J. B. C. Ballard, 1741), 14–16, 21–38, 45–49, 54.
- 43 Michel L'Affilard, *Principes très-faciles pour bien apprendre la musique* (2nd ed.) (Paris: C. Ballard, 1705), 25–27.
- 44 Étienne Loulié, *Eléments ou Principes de musique mis dans un nouvel ordre* (Paris: C. Ballard, 1696), 66–76.
- 45 Antoine Mahaut, *Nouvelle méthode pour Apprendre en peu de tems à Jouer de la Flute Traversière* (Paris: De Lachevardière, 1759), 11–12, 16–23.
- 46 Charles Masson, *Nouveau traité des règles pour la composition de la musique* (3rd ed.) (Paris: C. Ballard, 1705), 21.
- 47 Michel Pignolet de Montéclair, *Principes de musique* (Paris: V.ve Boivin, 1736), 77–92.
- 48 Jean-Jacques Rousseau, *Dictionnaire de Musique* (Paris: V.ve Duchesne, 1768), 5, 13, 27, 30, 34–35, 49, 58–59, 67–68, 86–87, 153, 175–176, 221, 235–237, 275, 337, 372, 378, 384, 387, 429, 430, 521, 523, 531, 533, 541–542, Planche B.
- 49 Michel de Saint-Lambert, *Les principes du clavecin* (Paris: C. Ballard, 1702), 42–66.

A. de Villeneuve⁵⁰; the selected authors representing the English-speaking area are F. Geminiani,⁵¹ J. Grassineau,⁵² N. Pasquali,⁵³ W. Pearson,⁵⁴ J. Playford,⁵⁵ P. Prellieur,⁵⁶ H. Purcell,⁵⁷ C. Simpson;⁵⁸ finally, other Italian works by G. Tartini⁵⁹ and P. F. Tosi⁶⁰ were used.

As the present analysis focuses on embellishments, the sections about bowing, *cadenze* and *modi* of Nicolai's manuscript have been excluded.⁶¹ The elements to be analyzed have thus been identified: they are, in Tartini's terminology, *appoggiatura*, *trillo*, *tremolo* and *mordente*.⁶² Similarly, the chapters about embellishments of the selected European texts⁶³ have been isolated. These relevant sections have been transcribed with the help of the online software Transkribus in order to make it possible for the software Atlas.ti24 to read the resulting corpus.

The approach of this analysis is that of Qualitative Content Analysis (QCA), as defined by Udo Kuckartz⁶⁴ and Karsten Mackesen.⁶⁵ After the above-described preparation of the data and beginning of text work, the

50 Alexandre de Villeneuve, *Nouvelle méthode très courte et très facile* (Paris: author, Boivin, Le Clerc, 1733), 38–39.

51 Francesco Geminiani, *A Treatise of Good Taste in the Art of Musick* (London: author, 1749), 2–4, “Examples”; Francesco Geminiani, *The Art of Playing on the Violin* (London: J. Johnson, 1751), 6–8, 26.

52 James Grassineau, *A Musical Dictionary* (London: J. Wilcox, 1740), 1, 5, 17–18, 29, 33, 61, 65–66, 76, 90, 99–102, 144, 182, 192, 202, 205, 214–215, 226, 227, 267, 283–284, 289–291, 322.

53 Nicolò Pasquali, *The Art of Fingering the Harpsichord* (Edinburgh: R. Bremner, 1760?), 1–2, 14–15, 17–18, 20, plate I.

54 William Pearson, *The Compleat Musick-Master* (3rd ed.) (London: author, 1722), 16, 27, 41, 53–54, 66.

55 John Playford, *An Introduction to the Skill of Musick* (12th ed.), ed. Henry Purcell (London: E. Jones, 1694), 31–46.

56 Peter Prellieur, “An Introduction to Singing”, in *The Modern Musick-Master* (London: author, 1731), 11; “The Newest Method for the Learners on the German Flute”, in *The Modern Musick-Master*, 4–11; “Instructions upon the Hautboy”, in *The Modern Musick-Master*, 7–8; “The Art of Playing on the Violin”, in *The Modern Musick-Master*, 7–8; “The Harpsichord Illustrated and Improv'd”, in *The Modern Musick-Master*, 4–5.

57 See chapter “Rules for Graces”, in Henry Purcell, *A Choice Collection of Lessons for the Harpsichord or Spinnet* (London: H. Playford, 1696), [9].

58 Christopher Simpson, *The Division-Viol* (3rd ed.) (London: W. Pearson, 1712), 10–12.

59 See Tartini's letter to Maddalena Lombardini in Malagò (ed.), *Giuseppe Tartini*, vol. 1, 186–189.

60 Pier Francesco Tosi, *Opinioni de' cantori antichi, e moderni* (Bologna: L. della Volpe, 1723), 19–29.

61 Tartini, *Regole per arrivare a saper ben suonare il Violino*, 1–3, 20–43.

62 Ibid., 4–19.

63 Cf. notes 28–60.

64 Udo Kuckartz, “Qualitative Text Analysis: A Systematic Approach”, in *Compendium for Early Career Researchers in Mathematics Education*, eds. Gabriele Kaiser and Norma Presmeg (Cham: Springer, 2019), 181–198.

65 Karsten Mackesen, “‘Ungezwungene Leichtigkeit’ Qualitative Verfahren in einer historischen Musiksoziologie”, in *Soziale Horizonte von Musik: Ein kommentiertes Lesebuch zur Musiksoziologie*, eds. Christian Kaden and Karsten Mackesen (Kassel: Bärenreiter-Verlag, 2006), 270–297.

formation of the main categories – which correspond here to *appoggiatura*, *trillo*, *tremolo* and *mordente*⁶⁶ – and subsequent coding of the data has taken place. The following creation of subcategories has been based on the characteristics attributed to the embellishments by the various authors as for their structure, usage and purpose. From this, the following category-based analysis has been drawn.

Analysis

The present analysis is divided into five parts, which are dedicated to the long or held appoggiatura [*appoggiatura lunga o sostenuta*] and the short or passing appoggiatura [*appoggiatura breve o di passaggio*], the trill [*trillo*], the vibrato [*tremolo* or *tremolio*], the turn [*mordente composto*] and the lower trill [*mordente semplice*].⁶⁷

Long or Held Appoggiaturas – Short or Passing Appoggiaturas

In his *Regole*, Tartini mentions different kinds of long appoggiatura:⁶⁸ by conjoint or disjoint degree, ascending or descending.⁶⁹ He recommends the usage of descending appoggiaturas if they move by step; this is due to the nature of harmony, because dissonances cannot ascend, but always resolve downwards.⁷⁰ The long appoggiatura is accented; it falls on the strong beats of the bar and is naturally followed by a trill.⁷¹ The short appoggiatura can be used on any beat of the bar on all crotchets and quavers descending by seconds or thirds and is followed by a mordent in the rendition.⁷² If the interval between the notes is wider, the appoggiatura can be both ascending and descending, always long and deduced from the preceding note.⁷³

Tosi mentions both ascending and descending appoggiaturas by conjoint⁷⁴ or disjoint degree,⁷⁵ though he gives different general rules. A sharp note can ascend a semitone and go back down; a natural note can ascend to a flat note by a semitone; a flat note cannot ascend by semitone; F#, G#, A#, C# and D# cannot ascend by a semitone with an appoggiatura.⁷⁶ An appoggiatura cannot

66 Tartini, *Regole per arrivare a saper ben suonare il Violino*, 4–19.

67 Ibid., 4–19.

68 All the embellishments henceforth treated can be found in a table in the appendix.

69 Ibid., 4, 9.

70 Ibid., 8.

71 Ibid., 4–5.

72 Ibid., 7–8.

73 Ibid., 9.

74 Tosi, *Opinioni de' cantori antichi, e moderni*, 20–21.

75 Ibid., 22.

76 Ibid., 20–21.

go from minor to major thirds (and vice versa); two appoggiaturas one after another cannot move by semitones; if an appoggiatura cannot ascend, it cannot descend either.⁷⁷

The treatises of the German-speaking countries bear great similarities to Tartini's text, notably Leopold Mozart's: he, too, claims that a descending appoggiatura is more natural than an ascending one because of the nature of harmony, as dissonances always resolve downwards; the only exception is that of appoggiaturas rising a semitone.⁷⁸ Though he does not mention any preferences, Loehlein too shows only descending appoggiaturas by conjoint degree in his table of examples.⁷⁹ The melodic direction of Quantz's appoggiatura does not depend on harmony, but on melody: if the preceding note is lower than that where the appoggiatura should be performed, an ascending appoggiatura is better.⁸⁰ Bach affirms that ascending long appoggiaturas [*veränderliche Vorschläge*] usually repeat the preceding note, while descending ones may repeat it or not.⁸¹ According to Agricola, ascending and descending appoggiaturas have different functions if they are combined with other embellishments;⁸² for instance, the appoggiatura after a trill with *nachschlag* (addition at the end of the trill) must be ascending, but if the trill with *nachschlag* begins with an appoggiatura, the appoggiatura repeating the last note of the *nachschlag* can be both ascending and descending.⁸³

According to Tartini, the length of the appoggiatura is usually a half of the value of the note – two thirds in the event of dotted notes “whose value is that of three notes”.⁸⁴ The same goes for Agricola, Bach, Loehlein, Quantz⁸⁵ and Mozart, who calls them long appoggiatura [*langer Vorschlag*] and longer appoggiatura [*längerer Vorschlag*] respectively.⁸⁶ They also claim that, in the case of a longer note tied to a shorter one, the appoggiatura takes all the value of the longer note (according to Quantz, only if the first note is dotted);⁸⁷ Mozart also mentions particular cases with half notes.⁸⁸ Bach, Agricola and Mozart

77 Ibid.

78 Mozart, *Versuch einer gründlichen Violinschule*, 194.

79 Loehlein, *Clavier-Schule*, 14.

80 Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen*, 77–78.

81 Bach, *Versuch über die wahre Art das Clavier zu spielen*, 57.

82 Agricola, *Anleitung zur Singkunst*, 78.

83 Ibid., 79.

84 Tartini, *Regole per arrivare a saper ben suonare il Violino*, 5.

85 Agricola, *Anleitung zur Singkunst*, 61; Bach, *Versuch über die wahre Art das Clavier zu spielen*, 57;

Loehlein, *Clavier-Schule*, 14; Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen*, 79.

86 Mozart, *Versuch einer gründlichen Violinschule*, 195–197.

87 Bach, *Versuch über die wahre Art das Clavier zu spielen*, 57 (cf. Tab. III Fig. VI); Mozart, *Versuch einer gründlichen Violinschule*, 195–197; Agricola, *Anleitung zur Singkunst*, 62; Loehlein, *Clavier-Schule*, 14; Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen*, 79.

88 Mozart, *Versuch einer gründlichen Violinschule*, 195–196.

also add that, in the event of a note followed by a pause, the appoggiatura takes the whole value of the note, while the real note is heard in the pause⁸⁹ – which serves thus as a tied note or a dot which, as Bach claims, would be more correct forms of writing.⁹⁰ Marpurg reports all the common practices, but he does not seem to agree with the lack of precision: he claims that the little note of an appoggiatura should be written precisely according to its value, most of all in the case of tied notes and pauses.⁹¹ Quite differently, Mattheson only claims that a long appoggiatura [*doppelter Accent*], takes half of the value of the note, which is thus delayed.⁹² Agricola, Bach and Loehlein mention that appoggiaturas can take more than a half of the note;⁹³ Agricola and Bach also specify that this depends on the affect.⁹⁴

Some German-speaking authors present the softening of the appoggiatura [*Abzug*]. According to Bach, the appoggiatura is softened if the main note is simple and light⁹⁵ – Marpurg defines it as weak and almost disappearing.⁹⁶ On the other hand, Quantz claims that this kind of appoggiatura, which has an Italian origin, also requires a soft beginning, a crescendo on the appoggiatura and a somewhat weaker main note.⁹⁷ This seems quite similar to Tartini's simple descending appoggiatura [*appoggiatura semplice discendente*], which is identical to Mozart's,⁹⁸ with a messa di voce with a crescendo on the first half and a diminuendo on the second half of the appoggiatura, before falling sweetly and softly on the main note.⁹⁹

As for appoggiaturas by disjoint degree, Mozart agrees with Tartini (it must be long and deduced from the preceding note).¹⁰⁰ Marpurg specifies that this kind of appoggiatura must either repeat the preceding note, in which case it is a real appoggiatura [*eigentlicher Vorschlag*] or use a note belonging to the harmony, which gives rise to the improper appoggiatura [*uneigentlicher Vorschlag*].¹⁰¹

89 Bach, *Versuch über die wahre Art das Clavier zu spielen*, 57–58 (cf. Tab III Flg. VII); Agricola, *Anleitung zur Singkunst*, 61; Mozart, *Versuch einer gründlichen Violinschule*, 197; Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen*, 80.

90 Bach, *Versuch über die wahre Art das Clavier zu spielen*, 58.

91 Marpurg, *Anleitung zum Clavierspielen*, 47.

92 Mattheson, *Der vollkommene Capellmeister*, 112.

93 Agricola, *Anleitung zur Singkunst*, 63; Bach, *Versuch über die wahre Art das Clavier zu spielen*, 59; Loehlein, *Clavier-Schule*, 14.

94 Agricola, *Anleitung zur Singkunst*, 63; Bach, *Versuch über die wahre Art das Clavier zu spielen*, 59.

95 Bach, *Versuch über die wahre Art das Clavier zu spielen*, 56.

96 Marpurg, *Anleitung zum Clavierspielen*, 48, 49.

97 Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen*, 78.

98 Mozart, *Versuch einer gründlichen Violinschule*, 199.

99 Tartini, *Regole per arrivare a saper ben suonare il Violino*, 4–5.

100 Mozart, *Versuch einer gründlichen Violinschule*, 198, 205.

101 Marpurg, *Anleitung zum Clavierspielen*, 49.

Mattheson describes the appoggiatura by disjoint degree [*Sprung-Accent*]¹⁰² as a new kind of appoggiatura, used both upwards and downwards in leaps from fourths to octaves; all the examples show long appoggiaturas but their character is described as mocking, brittle, impudent and arrogant,¹⁰³ while Tartini deems them useful in *cantabile sostenuto*, *grave* and *patetico*.¹⁰⁴

Not all appoggiaturas are long: the *Regole* also present the short passing appoggiatura.¹⁰⁵ Tartini's descending passing appoggiatura is used on notes of equal value descending by thirds or seconds; its length is undetermined and the accent falls on the real note.¹⁰⁶ Bach, Agricola, Quantz and Mozart too write that short/passing appoggiaturas [*unveränderlichel durchgehende Vorschläge*] are used in descending thirds.¹⁰⁷ Agricola adds that on short notes going downwards by conjoint degree, a short appoggiatura can be used instead of a trill or a short trill [*Pralltriller*].¹⁰⁸ Sometimes repeated notes in the upbeat and downbeat followed by a descending second are mentioned as well.¹⁰⁹ Mozart's examples also include short inferior appoggiaturas on ascending scales;¹¹⁰ on the other hand, Tartini claims that this is a misunderstanding between an appoggiatura and a note.¹¹¹ Agricola clarifies that appoggiaturas that do not repeat the preceding note can only descend,¹¹² thus short appoggiaturas can be used to fill descending thirds.¹¹³ Like Tartini,¹¹⁴ Agricola and Bach explain that this kind of appoggiatura can be used both on long or short notes,¹¹⁵ and Agricola explicitly says that not all the appoggiaturas in the downbeat

102 Though in German terminology the term *Vorschlag* is normally used to designate an appoggiatura, two interesting cases are to be pointed out. Marpurg, in his *Anleitung*, uses *Vorhalt* as well – though this does not make any difference in the usage, as he mentions ascending and descending appoggiaturas by conjoint and disjoint degree, etymology shows a concept. He mentions that it is a kind of *Accent* together with the *Nachschlag* (which is actually more similar to the French *accent* than appoggiatura is). Mattheson, in his turn, tends to use the term *Accent* instead of *Vorschlag*; he mentions appoggiaturas by conjoint and disjoint degree as well, which he consistently calls *Stufer- or Sprung-Accent*.

103 Mattheson, *Der vollkommene Capellmeister*, 112–113.

104 Tartini, *Regole per arrivare a saper ben suonare il Violino*, 9.

105 *Ibid.*, 7–8.

106 *Ibid.*

107 Bach, *Versuch über die wahre Art das Clavier zu spielen*, 58; Agricola, *Anleitung zur Singkunst*, 65–66; Mozart, *Versuch einer gründlichen Violinschule*, 206; Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen*, 78.

108 Agricola, *Anleitung zur Singkunst*, 104, 112.

109 E.g. Agricola, *Anleitung zur Singkunst*, 67.

110 Mozart, *Versuch einer gründlichen Violinschule*, 206.

111 Tartini, *Regole per arrivare a saper ben suonare il Violino*, 8.

112 Agricola, *Anleitung zur Singkunst*, 65.

113 *Ibid.*, 67.

114 Tartini, *Regole per arrivare a saper ben suonare il Violino*, 7.

115 Bach, *Versuch über die wahre Art das Clavier zu spielen*, 58.

are long.¹¹⁶ According to Agricola, if short appoggiaturas are used on long notes in the downbeat, their length is somewhere between that of short and long appoggiaturas;¹¹⁷ this is quite different from Tartini's views (the longer the note, the shorter the appoggiatura).¹¹⁸

Mozart underlines that the passing appoggiatura does not belong to the value of the following note but to that of the preceding note, that the force falls on the main note instead of the appoggiatura and that it is normally used in descending thirds and in ascending or descending scales.¹¹⁹ In his examples, Tartini never actually shows appoggiaturas taken from the value of the preceding note except in the case of ascending scales, where he underlines that this kind of grace is not an appoggiatura.¹²⁰ Indeed, according to him, the passing appoggiatura is very short and the strength in bowing must fall afterwards, so that the main note is heard more than the appoggiatura,¹²¹ it would be reasonable to think that the appoggiatura comes before its beat. As for upbeats and downbeats, Agricola claims that appoggiaturas always belong to the value of the following note;¹²² nonetheless, he underlines an ambiguity in the rendition of short appoggiaturas, as they are performed in both ways.¹²³ Agricola remarks that taking the value of the appoggiatura from the preceding note is a characteristic of the French style, used by many to distinguish a short appoggiatura from the Lombard rhythm.¹²⁴ Quantz and Mozart claim that, unlike the long appoggiatura – or the long, longer or short appoggiatura (though the accent falls main note) played on the beat [*anschlagender Vorschlag*], a passing appoggiatura's value is taken from the preceding note.¹²⁵ According to Bach, its value is taken from the following note, but it is so fast that a listener can barely notice the loss.¹²⁶ However, Mattheson claims that both long [*doppelter Accent*] and short [*einfacher Accent*] appoggiaturas take their value from the following note.¹²⁷

116 Agricola, *Anleitung zur Singkunst*, 72.

117 Ibid.

118 Tartini, *Regole per arrivare a saper ben suonare il Violino*, 7.

119 Mozart, *Versuch einer gründlichen Violinschule*, 206–207.

120 Tartini, *Regole per arrivare a saper ben suonare il Violino*, 8.

121 Ibid., 7.

122 Agricola, *Anleitung zur Singkunst*, 60.

123 Ibid., 68.

124 Ibid.

125 Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen*, 79; Mozart, *Versuch einer gründlichen Violinschule*, 206.

126 Bach, *Versuch über die wahre Art das Clavier zu spielen*, 58.

127 Mattheson, *Der vollkommene Capellmeister*, 112.

As for additions to long appoggiaturas, according to Tartini, a trill naturally follows;¹²⁸ he shows passing appoggiaturas with mordents.¹²⁹ Agricola as well shows short trills on notes ascending by a second, whether with or without an appoggiatura.¹³⁰ However, it is commonly recommended to add a simple or double mordent on the main note after an appoggiatura ascending by conjoint degree: Agricola, Marpurg, Quantz, Bach and Mattheson show this combination¹³¹ – which, according to Mattheson, is particularly common in singing;¹³² Agricola also shows appoggiaturas by disjoint degree with a mordent [*Mordent*], used mostly in recitatives.¹³³ Loehlein's short mordent [*kurzer Mordent*] includes an appoggiatura before the mordent, quite similarly to the French.¹³⁴ In German texts, a short trill or turn [*Doppelschlag*] is sometimes added, e.g. by Agricola, Bach, Mozart and Quantz.¹³⁵

Mozart shows many kinds of additions to his appoggiaturas, among which the *Zwischenschlag* between the appoggiatura and the main note.¹³⁶ His ascending [*aufsteigender*] *Zwischenschlag*¹³⁷, which he particularly recommends to help appoggiaturas rising a whole tone¹³⁸, looks similar to Tartini's condemned double ascending appoggiatura [*appoggiatura ascendente composta*],¹³⁹ though the *Zwischenschlag* is faster.

Tartini also forbids the use of another kind of double ascending appoggiatura, which ascends and then descends [*appoggiatura ascendente composta in altro modo, cioè che cominci ascendendo, e finisca discendendo*].¹⁴⁰ Mozart, like the other German-speaking authors, differs from Tartini on this point. He describes an appoggiatura of two notes with the addition of the tone over the main note [*Vorschlag mit zwei Noten wenn man den über der Hauptnote stehenden Ton darzu nimmt*] based on an ascending appoggiatura by conjoint degree whose notes are very short.¹⁴¹ The same grace is described in other treatises

128 Tartini, *Regole per arrivare a saper ben suonare il Violino*, 5.

129 Ibid., 8.

130 Agricola, *Anleitung zur Singkunst*, 111.

131 Agricola, *Anleitung zur Singkunst*, 113; Marpurg, *Anleitung zum Clavierspielen*, 59; Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen*, 80; Bach, *Versuch über die wahre Art das Clavier zu spielen*, 87; Mattheson, *Der vollkommene Capellmeister*, 119–120.

132 Mattheson, *Der vollkommene Capellmeister*, 119–120.

133 Agricola, *Anleitung zur Singkunst*, 113–114.

134 Loehlein, *Clavier-Schule*, 15.

135 Agricola, *Anleitung zur Singkunst*, 119; Bach, *Versuch über die wahre Art das Clavier zu spielen*, 80; Mozart, *Versuch einer gründlichen Violinschule*, 214–215; Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen*, 80.

136 Mozart, *Versuch einer gründlichen Violinschule*, 207–208.

137 Ibid., 208.

138 Ibid., 201.

139 Tartini, *Regole per arrivare a saper ben suonare il Violino*, 9.

140 Ibid.

141 Mozart, *Versuch einer gründlichen Violinschule*, 202.

as well, but its usage is not discouraged at all. Tartini shows an appoggiatura made of a longer note followed by a shorter one,¹⁴² while the German double appoggiatura [*Anschlag*] can also have two notes of the same value.¹⁴³ Tartini's grace is quite similar to Agricola's, Bach's and Loehlein's dotted double appoggiatura [*punctierter Anschlag*, *Anschlag mit der Punkte* and *langer Anschlag* respectively], whose first note is dotted.¹⁴⁴ Marpurg's dotted double appoggiatura foresees a much longer appoggiatura.¹⁴⁵ Tartini's other kind of double ascending appoggiatura starts from an inferior appoggiatura by conjoint degree, ascends by a third and descends by a second arriving on the main note.¹⁴⁶ Loehlein's, Bach's, Agricola's and Marpurg's dotted double appoggiaturas have the same structure.¹⁴⁷ Bach's, Agricola's and Marpurg's double appoggiatura, if it is not dotted, can be based on ascending appoggiaturas both by conjoint and disjoint degree; though the first ascending interval can be wider than a third, it is always followed by a descending second.¹⁴⁸

The French musicians considered in this analysis show quite a different idea from Tartini's: the ascending appoggiatura by conjoint degree [*port de voix*] is the true and most usual kind of appoggiatura. Indeed, Prelleur (in an English text) defines it as an ascending appoggiatura¹⁴⁹ and Mahaut specifically says that the French appoggiatura usually ascends by conjoint degree, while Italians use both ascending and descending appoggiaturas.¹⁵⁰

As for the descending appoggiatura, it is sometimes described, but it is defined as a different embellishment. Hotteterre and Villeneuve, for instance, present a descending appoggiatura [*coulement*] alongside the ascending one, but limiting its usage to conjoint degree in descending thirds;¹⁵¹ it is a kind of passing appoggiatura. Montéclair claims that his descending appoggiatura

142 Tartini, *Regole per arrivare a saper ben suonare il Violino*, 9.

143 Quantz's and Bach's *Anschlag*, Agricola's *unpunctierter Anschlag*, Loehlein's *kurzer Anschlag* and Marpurg's *Doppelvorslag*, which is also mentioned in countermovement (*in Gegenbewegung*), i.e. based on a descending appoggiatura by conjoint degree (Marpurg, *Anleitung zum Clavierspielen*, 51, Tab. IV).

144 Agricola, *Anleitung zur Singkunst*, 86; Loehlein, *Clavier-Schule*, 15; Bach, *Versuch über die wahre Art das Clavier zu spielen*, 92 (cf. Tab. VI).

145 Marpurg, *Anleitung zum Clavierspielen*, 51, Tab. IV.

146 Tartini, *Regole per arrivare a saper ben suonare il Violino*, 9.

147 Loehlein, *Clavier-Schule*, 15.

148 Agricola, *Anleitung zur Singkunst*, 85; Bach, *Versuch über die wahre Art das Clavier zu spielen*, 92; Marpurg, *Anleitung zum Clavierspielen*, Tab. IV.

149 Prelleur, "The Newest Method for the Learners on the German Flute", in *The Modern Musick-Master*, 9; "Instructions upon the Hautboy", in *The Modern Musick-Master*, 7–8; "The Art of Playing on the Violin", in *The Modern Musick-Master*, 7–8; "The Harpsichord Illustrated and Improv'd", in *The Modern Musick-Master*, 4–5.

150 Mahaut, *Nouvelle méthode pour Apprendre en peu de tems à Jouer de la Flute Traversière*, 22–23.

151 Hotteterre, *Principes de la flute traversière*, 32; Villeneuve, *Nouvelle méthode très courte et très facile*, 38–39.

[*coulé*] can be used on many occasions – though he, too, mentions descending thirds as an emblematic situation.¹⁵² However, there is an exception: Saint Lambert's appoggiaturas [*port de voix simple* or *appuyé*] can be both ascending and descending.¹⁵³ Saint Lambert's descending passing appoggiatura [*demy port de voix*] is specifically dedicated to descending thirds.¹⁵⁴

Tartini recommends using passing descending appoggiaturas on descending thirds, but he cites ascending thirds as a proof of the unnaturalness of ascending appoggiaturas.¹⁵⁵ Villeneuve and L'Affilard, on the contrary, add a double appoggiatura [*port de voix double* or *double*] for ascending thirds: they repeat the preceding note and add the passing note.¹⁵⁶

Appoggiatura by disjoint degree is not usually mentioned; Montéclair's descending appoggiatura by disjoint degree is taken from the preceding note but, unlike Tartini's,¹⁵⁷ it is quite short (a semiquaver on a minim).¹⁵⁸ Most authors only explain that an ascending appoggiatura must be played by conjoint degree but do not specify whether the best distance is a tone or a semitone; however, both can be used according to Corrette¹⁵⁹ and Montéclair, though the latter specifies that mostly semitones are used.¹⁶⁰

Just like in Germany, ascending appoggiatura is sometimes mentioned in combination with a mordent on the main note, and some even claim that it is mandatory to add it. For instance, Hotteterre mentions this combination,¹⁶¹ foresees this possibility while presenting mordents on various notes¹⁶² and claims that the mordent is a part of the ascending appoggiatura, two moments of a single action.¹⁶³ Saint Lambert mentions this combination too (*Chutte & Pincé* by D'Anglebert).¹⁶⁴ Rousseau's only example of appoggiatura has a mordent¹⁶⁵ and Montéclair claims that it always has one.¹⁶⁶ Couperin adds a simple or double mordent [*pincé simple* or *double*], on the simple or double

152 Montéclair, *Principes de musique*, 78–79.

153 Saint-Lambert, *Les principes du clavecin*, 49.

154 Ibid., 50.

155 Tartini, *Regole per arrivare a saper ben suonare il Violino*, 7–8.

156 Villeneuve, *Nouvelle méthode très courte et très facile*, 38–39; Michel L'Affilard, *Principes très-faciles pour bien apprendre la musique* (2nd ed.), 26–27.

157 Tartini, *Regole per arrivare a saper ben suonare il Violino*, 9.

158 Montéclair, *Principes de musique*, 78.

159 Corrette, *Le parfait maître à chanter*, 49.

160 Montéclair, *Principes de musique*, 79.

161 Hotteterre, *Principes de la flûte traversière*, 33; Hotteterre, *Méthode pour la musette*, 58–59.

162 Hotteterre, *Principes de la flûte traversière*, 35–36, 48–50; Hotteterre, *Méthode pour la musette*, 59–60.

163 Hotteterre, *Méthode pour la musette*, 61.

164 Saint-Lambert, *Les principes du clavecin*, 48–49.

165 Rousseau, *Dictionnaire de Musique*, Planche B.

166 Montéclair, *Principes de musique*, 84.

appoggiatura [*port de voix simple* or *double*] respectively, but he also presents a tied appoggiatura [*port de voix coulé*] without any added mordent.¹⁶⁷ This ascending appoggiatura with a mordent bears similarities to the German texts rather than the *Regole*: Tartini, on the contrary, seems to combine short descending appoggiaturas with mordents and long ones with trills.

Tartini recommends using long appoggiaturas on the strong beats of the bar, while short appoggiaturas can be used in any beat on descending thirds or seconds.¹⁶⁸ The French appoggiatura is usually on the strong beats too.

Mahaut specifies that the Italian appoggiatura takes a half or two thirds of the note and writes it in the downbeat, just like the Piranese's long appoggiatura.¹⁶⁹ However, most do not mention the Italian usage and tend to use short notes and claim or show that the accent falls on the real note: as for meter, the French appoggiatura is similar to Tartini's short appoggiatura (though, of course, it is reversed). It is worth to remember that Agricola defined the appoggiatura taken from the preceding note as a typical characteristic of the French style.¹⁷⁰ L'Affilard's divides and repeats the preceding note during its value (two quavers in the place of a crotchet) and has the main note with a mordent in the following downbeat.¹⁷¹ Loulié's ascending appoggiatura lasts a quarter of the note and is shown both before and on the beat, while his descending appoggiatura is only before the beat.¹⁷² Villeneuve's ascending and descending appoggiaturas are really short (a semiquaver on a minim) and clearly taken from the preceding note.¹⁷³ Rousseau's and Couperin's are on the beat and last a half of the note like Tartini's¹⁷⁴ but, unlike it, they have a mordent;¹⁷⁵ Couperin's tied appoggiatura without the mordent lasts a half of the note.¹⁷⁶ Therefore, an ambiguity is not only found in German-speaking countries. Saint Lambert openly writes that not all musicians agree whether the appoggiatura should be taken from the time of the preceding or of the main note, but he doubts that playing it on the beat is the best way of expressing it on the harpsichord.¹⁷⁷

One mention of the softening of the appoggiatura (similar to Tartini's rendition of the simple appoggiatura) can be found: Bérard's and Blanchet's softened appoggiatura [*port de voix feint*] swells on the grace note and falls softly

167 Couperin, *Pièces de clavecin*, 74.

168 Tartini, *Regole per arrivare a saper ben suonare il Violino*, 5.

169 Mahaut, *Nouvelle méthode pour Apprendre en peu de tems à Jouer de la Flute Traversière*, 22–23.

170 Agricola, *Anleitung zur Singkunst*, 68.

171 L'Affilard, *Principes très-faciles pour bien apprendre la musique* (2nd ed.), 26–27.

172 Loulié, *Eléments ou Principes de musique mis dans un nouvel ordre*, 89.

173 Villeneuve, *Nouvelle méthode très courte et très facile*, 38–39.

174 Tartini, *Regole per arrivare a saper ben suonare il Violino*, 4–5.

175 Rousseau, *Dictionnaire de Musique*, Planche B; Couperin, *Pièces de clavecin*, 74.

176 Couperin, *Pièces de clavecin*, 74.

177 Saint-Lambert, *Les principes du clavecin*, 49.

on the main note,¹⁷⁸ while the whole appoggiatura [*port de voix entier*] sustains or swells the real note.¹⁷⁹

In English, both ascending and descending appoggiaturas are presented, though often separately. The event of appoggiaturas by disjoint degree is never clearly mentioned in the texts considered in this analysis. Overall, the English corpus seems closer to the French texts than to Tartini; nevertheless, the relationship between the two kinds of appoggiaturas is clearer in terminology, as they do not normally have completely different names. Pearson's ascending and descending appoggiaturas (fore fall and back fall respectively) for viols can be based on tones or semitones.¹⁸⁰ Purcell and Preleur, as well as Simpson with his ascending and descending appoggiaturas (plain-beat or rise and back-fall), clearly show the value of appoggiaturas, which is of one quarter of the note.¹⁸¹ Though Pasquali's appoggiaturas [*appoggiatures*] have the same value, he does not make terminological distinctions.¹⁸² Grassineau defines ascending and descending passing appoggiaturas [*apoggiatura*] used in thirds or fifths, as well as long ascending appoggiaturas [*port de voix*] through Bacilli's definition, with a sustained lower note, the main note and its doubling, which is to be sustained as well; he adds that this embellishment is also called anticipation by some.¹⁸³ He also reports other ornaments by Mr. Lambert, where descending and ascending appoggiaturas (backfall and forefall respectively) have a value of one quarter of the note.¹⁸⁴ In his flute method, Preleur says that the appoggiatura [*port de voix*] ascends and adds that a mordent is often joined to it; the descending appoggiatura (slide) is only used as a passing appoggiatura in descending thirds.¹⁸⁵

On the contrary, Geminiani claims that the descending appoggiatura [superior appoggiatura or *appoggiatura superior*] is the most usual kind of appoggiatura, while the ascending appoggiatura [inferior appoggiatura or *appoggiatura inferior*] can only be used when the melody rises by a second or a third with a mandatory mordent.¹⁸⁶ As for value, both superior and inferior

178 Bérard, *L'art du chant*, 118, 131; Blanchet, *L'art, ou Les principes philosophiques du chant*, 116, 125–126.

179 Bérard, *L'art du chant*, 117–118, 129–130; Blanchet, *L'art, ou Les principes philosophiques du chant*, 115–116, 124–125.

180 Pearson, *The Compleat Musick-Master*, 27, 41, 53–54, 66.

181 Purcell, *A Choice Collection of Lessons for the Harpsichord or Spinnet*, [9]; Preleur, "The Harpsichord Illustrated and Improv'd", in *The Modern Musick-Master*, 4; Christopher Simpson, *The Division-Viol*, 12.

182 Pasquali, *The Art of Fingering the Harpsichord*, plate I.

183 Grassineau, *A Musical Dictionary*, 182.

184 *Ibid.*, 102.

185 Peter, "The Newest Method for the Learners on the German Flute", in *The Modern Musick-Master*, 9.

186 Geminiani, *A Treatise of Good Taste in the Art of Musick*, 2; Geminiani, *The Art of Playing on the Violin*, 7.

appoggiaturas have to last more than a half of the note and they have to be performed with a *messa di voce*.¹⁸⁷ In his examples, he shows appoggiaturas lasting a half of the note, always with a *messa di voce* and also combined a simple trill [plain shake or *trillo semplice*] or trill with a *nachschlag* [turn'd shake or *trillo compost*].¹⁸⁸ Geminiani's appoggiaturas are longer than Tartini's, as they can last more than a half of the note;¹⁸⁹ Geminiani allows the usage of inferior appoggiaturas,¹⁹⁰ while Tartini shows them only to demonstrate how unnatural it is for appoggiaturas to rise¹⁹¹ – it is not unlike the French appoggiatura followed by a mordent.

Trill

In order to play a trill, Tartini states that the force must be on the finger giving the main note, while the finger that has to trill must be light.¹⁹² The trill can only be of a tone or semitone; if the bass requires a wider interval, it is reasonable to exceed a tone, but it nonetheless unpleasant for the ear.¹⁹³

There are three kinds of trill: slow [*tardo*] for grave, pathetic, and melancholic music, middle [*mediocre*] for moderate allegro and fast [*veloce*] for fast pieces, allegro, con spirito.¹⁹⁴ It is essential for a good musician to practice and master all these kinds of trill in order to use the right kind at the right place, and because on a cadenza (which is not tied to the tempo) the trill must grow from the slowest to the fastest speed.¹⁹⁵ The trill can also be performed with a *messa di voce*, which has a good effect notably on trills of growing speed – from slow and piano to fast and fortissimo.¹⁹⁶

A trill can start directly from the upper auxiliary, but it can also be prepared from above [*parecchiato di sopra*] with long appoggiatura or prepared from below [*parecchiato di sotto*] with notes similar to the beginning of a trill – a sort of lower ribattuta.¹⁹⁷ There are different ways to end it, many of which are, however, artificial.¹⁹⁸ The two trills with natural endings are the first kind of

187 Ibid.

188 Geminiani, *A Treatise of Good Taste in the Art of Musick*, “Examples”; Geminiani, *The Art of Playing on the Violin*, 26.

189 Geminiani, *A Treatise of Good Taste in the Art of Musick*, 2; Geminiani, *The Art of Playing on the Violin*, 7.

190 Geminiani, *A Treatise of Good Taste in the Art of Musick*, 2, “Examples”; Geminiani, *The Art of Playing on the Violin*, 7, 26.

191 Tartini, *Regole per arrivare a saper ben suonare il Violino*, 8.

192 Ibid., 9.

193 Ibid., 10.

194 Ibid.

195 Ibid., 11.

196 Ibid., 11–12.

197 Ibid., 11.

198 Ibid.

final trill [*primo modo di trillo finale*], where the main note is slightly held and then falls on the anticipation of the lower second, and the second kind of final trill [*secondo modo di trillo finale*];¹⁹⁹ here the main note is slightly held, then the lower second and the main note are heard; a passing appoggiatura can be added on the last note of the trill.²⁰⁰

The trill is always used on the second-to-last note of any kind of cadence.²⁰¹ The aforementioned trill of growing speed is well suited to a final cadence (thus for a free cadenza),²⁰² while other cadences require another type of trill, with two added notes at the end (the German *nachschlag*), which is natural and cantabile.²⁰³ A passing appoggiatura can be added on the last note before the main one is heard.²⁰⁴ It is impossible to ascend by conjoint degree with a trill without these two notes but in this case, the passing appoggiatura cannot be used (Tartini gives examples of it with descending seconds).²⁰⁵

There is a kind of trill deduced from the portamento on the ascending or descending scale, which is done by sliding a finger; it is good on notes moving by conjoint degree, but not by disjoint degree – it is a chain of trills [*andamento di trilli*].²⁰⁶ He also mentions a kind of trill that is not beaten, but slurred; it is done by quickly oscillating the wrist, never letting the finger leave the string.²⁰⁷

Tartini advises to avoid the trill on the first note of a melody and on consecutive notes except for the chain of trills.²⁰⁸ There are many other rules determined by balance, which the violinist defines as a law of equality.²⁰⁹ For example, if the trill is on the first note of the bar, it will fall on the odd notes; if it is on the anacrusis, it will be on even notes in order to avoid trills on consecutive notes.²¹⁰ If the first two notes of a quadruplet are slurred, the trill falls on the first; if the last three are slurred, it falls on the middle note.²¹¹ In the event of dotted notes, the trill on the dot has a good effect.²¹² If the dotted notes move by step, the trill suits both notes: on the long one, it makes the expression

199 Ibid.

200 Tartini, *Regole per arrivare a saper ben suonare il Violino*, 11.

201 Ibid., 13.

202 Ibid., 11, 13.

203 Ibid., 13.

204 Ibid.

205 Ibid.

206 Ibid., 12.

207 Ibid.

208 Ibid., 15.

209 Ibid., 14.

210 Ibid.

211 Ibid.

212 Ibid.

more *cantabile*; on the short one, more *suonabile* (lit. playable) and bold.²¹³ On syncopated notes, the trill falls on the strong beat.²¹⁴

Tosi as well underlines that trills are used on cadences²¹⁵ and that using them too often spoils the music;²¹⁶ however, he claims that a good trill must be equal, beaten and moderately fast.²¹⁷ Tosi describes eight kinds of trill: the major trill [*trillo maggiore*] has a full tone²¹⁸ and the minor trill [*trillo minore*] has a semitone;²¹⁹ the short trill [*mezzotrillo*] is shorter, faster and more brilliant;²²⁰ the ascending [*cresciuto*] and descending [*calato*] trill moving imperceptibly comma by comma are not used anymore in his time;²²¹ the slow trill (*trillo lento*) usually goes towards a faster trill²²² and it is boring²²³; the double trill [*trillo raddoppiato*] has notes interposed;²²⁴ the mordent [*trillo mordente*] is faster and short.²²⁵ Like Tartini, Tosi claims that a trill can be of either a tone or semitone;²²⁶ however, he mentions short, ascending and descending trills, he prefers equal trills²²⁷ and finds slow trills boring.²²⁸ Tosi also claims that the trill should be prepared, but sometimes this is not allowed by time or taste; however, it is generally prepared in cadences.²²⁹

In his additions to Tosi's text, Agricola claims that the real trills [*eigentlicher Triller*] of both tone and semitone are used more often in his days than in Tosi's (with or without appoggiaturas and cadences, just to give brilliance and even at the beginning of a piece) but as composers have started to write them, singers have to worry about rendition rather than placing.²³⁰ Agricola recommends not adding unwritten appoggiaturas.²³¹ His *nachschlag*, or addition at the end of the trill (similar to Tartini's second kind of final trill) can be held for

213 Ibid.

214 Ibid., 15.

215 Tosi, *Opinioni de' cantori antichi, e moderni*, 28.

216 Ibid., 29.

217 Ibid., 25.

218 Ibid.

219 Ibid., 26.

220 Ibid.

221 Ibid., 26–27.

222 Ibid., 27.

223 Ibid., 29.

224 Tosi, *Opinioni de' cantori antichi, e moderni*, 27; cf. Agricola's interpretation (Agricola, *Anleitung zur Singkunst*, 102).

225 Tosi, *Opinioni de' cantori antichi, e moderni*, 27–28.

226 Tartini, *Regole per arrivare a saper ben suonare il Violino*, 10.

227 Tosi, *Opinioni de' cantori antichi, e moderni*, 25.

228 Ibid., 29.

229 Ibid., 28.

230 Agricola, *Anleitung zur Singkunst*, 106–108.

231 Ibid., 109.

a while in special circumstances (dotted notes),²³² while Tartini's comes after a little stop on the main note.²³³ Agricola's example of a trill on a half cadence is on the last note and does not foresee a nachschlag,²³⁴ while Tartini's are always followed by this addition;²³⁵ moreover, the Piranese's are on the second-to-last note, regardless of the kind of cadence.²³⁶ He does not tolerate the addition of the passing appoggiatura on the last note of the nachschlag,²³⁷ which Tartini describes as *cantabile* and beautiful.²³⁸ The short trill (*halber Triller* or *Pralltriller*) has no nachschlag, it is shorter and sharper and does not last as long as the note itself.²³⁹ The ascending [*höher gezogener*] and descending [*tiefer werdender Triller*] are presented alongside the ascending or descending chain of trills [*Catena di trilli* or *Kette von Trillern*],²⁴⁰ equivalent to Tartini's.²⁴¹ As for the slow trill [*langsamer Triller*] Agricola adds, citing Quantz,²⁴² that speed is tied to register (Tartini too mentions the difference between a trill on the first and fourth string of the violin) and that the shake of some French musicians is exceedingly slow.²⁴³ Agricola's compound trill [*verdoppelter Triller* or *Doppeltriller*] is equivalent to Bach's:²⁴⁴ an ascending or descending turn is added at the beginning, creating a compound trill from below or above [*Triller von unten* or *von oben* respectively].²⁴⁵ Agricola also shows a compound trill from below preceded by a lower ribattuta,²⁴⁶ which is also mentioned by Tartini to prepare a simple trill from below.²⁴⁷

According to Bach, the trill was once used only after an appoggiatura [*angeschlossener Triller*] or on a repeated note; in his days, however, there are no such limitations, though he warns to be careful when using trills in *affettuoso* music.²⁴⁸ Its dynamics and tempo depend on the affect, but he, like Tosi,²⁴⁹

232 Ibid.

233 Tartini, *Regole per arrivare a saper ben suonare il Violino*, 11.

234 Agricola, *Anleitung zur Singkunst*, 109–110.

235 Tartini, *Regole per arrivare a saper ben suonare il Violino*, 13.

236 Ibid.

237 Agricola, *Anleitung zur Singkunst*, 111.

238 Tartini, *Regole per arrivare a saper ben suonare il Violino*, 13.

239 Agricola, *Anleitung zur Singkunst*, 111.

240 Ibid., 100.

241 Tartini, *Regole per arrivare a saper ben suonare il Violino*, 12.

242 Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen*, 85.

243 Agricola, *Anleitung zur Singkunst*, 101.

244 Cf. Bach, *Versuch über die wahre Art das Clavier zu spielen*, 69–72.

245 Agricola, *Anleitung zur Singkunst*, 101–102.

246 Ibid., 112.

247 Tartini, *Regole per arrivare a saper ben suonare il Violino*, 11.

248 Bach, *Versuch über die wahre Art das Clavier zu spielen*, 62.

249 Tosi, *Opinioni de' cantori antichi, e moderni*, 25, 27.

mentions only an equal and fast trill.²⁵⁰ The normal trill [*ordentlicher Triller*] starts on the upper auxiliary and it can be made livelier with a *nachschlag* (two notes added at the end);²⁵¹ the trill without *nachschlag* is usually placed on short notes and followed by a descending interval.²⁵² Tartini, however, shows examples of trills with this kind of ending followed by falling seconds as well as a rising ones; he states that it is impossible to ascend after the trill without a *nachschlag* (in this event, the passing *appoggiatura* cannot be added).²⁵³ Bach also mentions a double trill of thirds [*Tertien-Triller*], but he warns to use it in a performance only if it is sharp and equal.²⁵⁴ As for the beginning of the trill, he mentions compound trills starting with ascending or descending turns, which Tartini does not show, starting from the note below or above the real one.²⁵⁵ Bach also mentions an example of what Tartini describes as a trill prepared from below (with notes similar to the beginning of a trill)²⁵⁶ – though Bach's trill from below is a compound trill.²⁵⁷ The short trill is shorter, faster and brilliant;²⁵⁸ it is used on descending seconds, be it normal notes or *appoggiaturas*.²⁵⁹

Loehlein presents four kinds of trills that are quite similar to Bach's:²⁶⁰ simple trill [*simples Trillo*], compound trill from above or below [*Trillo von oben herein* or *von unten heraufg*], the short trill [*Pralltriller* or *Abzug*],²⁶¹ all the long trills have a *nachschlag*.²⁶²

Baron describes his *Trillo* exactly as Tartini's trill for final cadences:²⁶³ with both *accelerando* and *crescendo*.²⁶⁴

Mattheson explains the trill [*Trillo* or *Triller*] and the short trill [*Trillette*] as the clear and sharp beating of two interchanged notes, criticizing those who, like Georg Falck, trill on one note only.²⁶⁵ He explains that French singers like to sing trills slowly, so they are clean but weak.²⁶⁶ On the contrary, Italians

250 Bach, *Versuch über die wahre Art das Clavier zu spielen*, 63.

251 Ibid.

252 Ibid., 67.

253 Tartini, *Regole per arrivare a saper ben suonare il Violino*, 13.

254 Bach, *Versuch über die wahre Art das Clavier zu spielen*, 65.

255 Ibid., 69–72.

256 Tartini, *Regole per arrivare a saper ben suonare il Violino*, 11.

257 Bach, *Versuch über die wahre Art das Clavier zu spielen*, 71.

258 Ibid., 72.

259 Ibid., 73.

260 Ibid., 63.

261 Loehlein, *Clavier-Schule*, 15.

262 Ibid.

263 Tartini, *Regole per arrivare a saper ben suonare il Violino*, 11.

264 Baron, *Historisch-theoretisch und practische Untersuchung des Instruments der Lauten*, 167.

265 Mattheson, *Der vollkommene Capellmeister*, 114.

266 Ibid., 115.

make them fast, strong and short, almost like a short trill; on long notes, however, they must be more careful in order to spare breath.²⁶⁷ On long notes, slow and fast trills are mixed and alternated.²⁶⁸ Though trills of the right speed and length can ornate a melody as no other grace can do, Mattheson too warns that trilling too often does no good to the music.²⁶⁹ This author also talks about a chain of trills [*Cadena di trilli* or *Trill-Kette*]²⁷⁰ like Tartini's; however, he claims that this grace can be used only on notes ascending by conjoint degree,²⁷¹ while Tartini makes no differences between ascending and descending notes.²⁷² Mattheson also describes a *Tenuta*: it is a ribattuta followed by a long trill,²⁷³ which might look similar to Tartini's trill prepared from below, but as the ribattuta uses the main and upper note²⁷⁴ instead of the lower, it is the actual beginning of a trill rather than a preparation from below.

Marpurg describes the trill as a sequence of descending appoggiaturas by conjoint degree performed as fast as possible – a description, he claims, that does not contradict the more traditional explanation of a rapid exchange of the main note with the second above it.²⁷⁵ He says that the duration of the trill depends of the value of the note on which it is and that the designation short trill [*Halbtriller*] could forego without damage.²⁷⁶ According to him, there are only two kinds of trill: the simple trill [*einfacher Triller*] ending on a held main note and the trill with a nachschlag [*zusammengesetzter Triller* or *Doppeltriller*].²⁷⁷ Marpurg claims that the trill with a nachschlag can also be explained as a turn [*Doppelschlag*] whose first two notes are trilled²⁷⁸ – Bach's trilled turn [*prallender Doppelschlag*].²⁷⁹ This is very different in Tartini's text, where there is a substantial difference between a second kind of final trill (similar to a trill with nachschlag) and a turn, where the accent falls on the main note.²⁸⁰ Marpurg also mentions the possibility of substituting the nachschlag with the anticipation of the following note both upwards and downwards,²⁸¹ while Tartini's first

267 Ibid.

268 Ibid.

269 Ibid.

270 Ibid.

271 Ibid.

272 Tartini, *Regole per arrivare a saper ben suonare il Violino*, 12.

273 Mattheson, *Der vollkommene Capellmeister*, 118.

274 Ibid.

275 Marpurg, *Anleitung zum Clavierspielen*, 53.

276 Ibid., 54–55.

277 Ibid., 55.

278 Ibid.

279 Bach, *Versuch über die wahre Art das Clavier zu spielen*, 81–82.

280 Cf. Tartini, *Regole per arrivare a saper ben suonare il Violino*, 11, 17.

281 Marpurg, *Anleitung zum Clavierspielen*, 58, Tab. VI.

kind of final trill only shows an anticipation falling by a second.²⁸² Marpurg also mentions Bach's short trill [*Pralltriller*] and short upper mordent [*Schneller*].²⁸³ He also describes the compound trill from above or below [*gezogner/geschleifter Triller*], which is preceded by an ascending or descending turn and usually ends with a *nachschlag*.²⁸⁴ Like Tartini's, Marpurg's trill can also begin with a descending *appoggiatura*,²⁸⁵ which means that the upper auxiliary note is held a bit before the trill [*vorbereiteter/accentuierter/schwebender Triller*].²⁸⁶ It is particularly interesting that Marpurg explicitly mentions Tartini's playing [*tartinischen Spielart*]: he shows a series of bad trills (with a wrong *nachschlag* or the end note veiled by added graces such as *appoggiatura*, mordent or turn) and claims that they come partly from the unfortunate imitation of Tartini's style, partly from the Polish dances.²⁸⁷ Some examples seem to refer to the turn, but no trace of these additions can be found in the *Regole*: if an *appoggiatura* is added, it is before the last note of the *nachschlag*.²⁸⁸

Quantz underlines that the trill must be equal,²⁸⁹ but it can be slower or faster depending on many elements, notably the register,²⁹⁰ the room and the music.²⁹¹ He mentions a trill of thirds [*Terzentriller*] that used to be done and that, in his time, is still modish among some Italian violinists and oboists;²⁹² Tartini never mentions a trill built with the third, though he actually mentions one with an augmented second, reasonable but never agreeable for the ear.²⁹³ In Quantz's view, a perfect and brilliant trill always starts with an *appoggiatura*, which can be short or long (in the first case it is a simple trill, while in the second it is a trill prepared from above), and ends with a *nachschlag*.²⁹⁴

Mozart's indications for the trill are quite similar to Tartini's: the force is on the finger playing the main note, while the finger that trills must be light.²⁹⁵ Mozart, like Quantz, criticizes trills built with the third: he reports Tartini's

282 Tartini, *Regole per arrivare a saper ben suonare il Violino*, 11.

283 Marpurg, *Anleitung zum Clavierspielen*, 57.

284 Ibid.

285 Tartini, *Regole per arrivare a saper ben suonare il Violino*, 11.

286 Marpurg, *Anleitung zum Clavierspielen*, 57.

287 Ibid., 58, Tab VI.

288 Cf. Tartini, *Regole per arrivare a saper ben suonare il Violino*, 10–19.

289 Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen*, 84.

290 Ibid., 85.

291 Ibid., 83–84.

292 Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen*, 84.

293 The interval is the same, though it is considered differently: Mozart reports Tartini's instructions calling this interval a minor third (cf. Mozart, *Versuch einer gründlichen Violinschule*, 218); Quantz's hint could thus refer to it as well.

294 Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen*, 85; cf. Tartini, *Regole per arrivare a saper ben suonare il Violino*, 10.

295 Mozart, *Versuch einer gründlichen Violinschule*, 217.

trill with the augmented second (he calls this interval minor third too), claiming that an important Italian master teaches it to his students, but he too suggests using another grace rather than a trill.²⁹⁶ As for the beginning of the trill, Mozart reports the trill prepared from above with a descending appoggiatura and from below with a ribattuta;²⁹⁷ he also adds the appoggiatura with the addition of the shortly heard upper note²⁹⁸ (or *Ueberwurf*, like Tartini's other kind of double ascending appoggiatura),²⁹⁹ which Tartini does not mention in this context because he does not allow its usage. As for endings, he reports the Piranese violinist's concepts and examples transposed from C major to B flat major;³⁰⁰ he only adds that the short trill [*Trilleteo*] starts with a short appoggiatura and ends with a quick nachschlag.³⁰¹ The three levels of speed and the trill going from slow to fast and from piano to forte on final cadences are the same as Tartini's.³⁰² He also mentions the difference between trills on the first and fourth strings: he explicitly states that the trill is faster on the first because higher strings move faster than lower,³⁰³ which was implied in the *Regole*.³⁰⁴ Mozart claims that the long appoggiatura before the trill must take a half of its value, but if the trill is at the beginning of a passage, the appoggiatura is hardly heard and it becomes the accented beginning of the trill³⁰⁵ – this view is quite similar to Quantz's, who claims that the appoggiatura of a trill is as long as the notes of the trill if it introduces a new thought after a pause.³⁰⁶ Like Tartini, he recommends using a nachschlag on half cadences.³⁰⁷ Like Marpurg,³⁰⁸ he criticizes the use of appoggiaturas on the end note of a cadence, but he reports Tartini's appoggiatura on the last note of the nachschlag – saying, as he does, that the trill becomes more beautiful and cantabile.³⁰⁹ In the case of an ascending note following the trill, Mozart mentions the possibility of adding either an

296 Ibid., 218.

297 Ibid., 219.

298 Ibid.

299 Tartini, *Regole per arrivare a saper ben suonare il Violino*, 9.

300 Mozart, *Versuch einer gründlichen Violinschule*, 220; cf. Tartini, *Regole per arrivare a saper ben suonare il Violino*, 11.

301 Mozart, *Versuch einer gründlichen Violinschule*, 220.

302 Mozart, *Versuch einer gründlichen Violinschule*, 220–221; cf. Tartini, *Regole per arrivare a saper ben suonare il Violino*, 10–11.

303 Mozart, *Versuch einer gründlichen Violinschule*, 221; cf. Tartini, *Regole per arrivare a saper ben suonare il Violino*, 11.

304 Tartini, *Regole per arrivare a saper ben suonare il Violino*, 11.

305 Mozart, *Versuch einer gründlichen Violinschule*, 222–223.

306 Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen*, 86.

307 Mozart, *Versuch einer gründlichen Violinschule*, 223; cf. Tartini, *Regole per arrivare a saper ben suonare il Violino*, 13.

308 Cf. Marpurg, *Anleitung zum Clavierspielen*, 58, Tab VI.

309 Mozart, *Versuch einer gründlichen Violinschule*, 224; cf. Tartini, *Regole per arrivare a saper ben suonare il Violino*, 13.

anticipation or an appoggiatura from the lower third on the following note.³¹⁰ As for where to use trills, the indications and examples³¹¹ recall quite closely Tartini's law of equality: the only missing topic is syncopation.³¹² Mozart also presents ascending and descending chains of trills [*aufsteigende* and *absteigende Triller*]; he recommends not taking the bow off the string and playing the notes in one bow stroke only, changing its direction on the strong beats of the bar.³¹³ Like Tartini, Mozart claims that the finger can never leave the string, but he adds that a violinist must know both how to change fingers properly on this embellishment and how to trill a chromatic scale too.³¹⁴ While Tartini claims that this grace is mostly effective in notes moving by step,³¹⁵ Mozart advises using it on leaps in the cadenza of a lively allegro.³¹⁶ He also describes a chain of trills that has a brief fall on an empty string after each note, where the trill must be held a bit longer and the fall is hardly heard.³¹⁷ Mozart also presents a double trill [*Doppeltriller*] on two strings at the distance of a third (also used in a chain of trills) or sixth³¹⁸ that is not mentioned in the *Regole*.

According to Rousseau, there are only two kinds of trills: the trill prepared with an appoggiatura [*cadence pleine*]³¹⁹ – like Tartini's trill prepared from above³²⁰ – and the trill without preparation [*cadence brisée*]³²¹.

Loulié's trill is a repetition of shakes and it can be simple (two shakes), double (four shakes) or triple (six shakes).³²² It describes the trill without preparation [*tremblement non appuyé* or *sans appuy*] and the trill prepared from above [*tremblement appuyé*] like Tartini's, whose length depends on the value of the trilled note.³²³ Loulié's equivalent of a trill with a nachschlag, i.e. a trill ending on a turn [*tour de gosier*] is explained as a trill with the first note of the

310 Mozart, *Versuch einer gründlichen Violinschule*, 224.

311 Ibid., 225–227.

312 Cf. Tartini, *Regole per arrivare a saper ben suonare il Violino*, 14–15.

313 Mozart, *Versuch einer gründlichen Violinschule*, 227–229.

314 Cf. Ibid., 228–229.

315 Tartini, *Regole per arrivare a saper ben suonare il Violino*, 12.

316 Mozart, *Versuch einer gründlichen Violinschule*, 229.

317 Ibid., 230.

318 Ibid., 230–235.

319 In French texts, the trill is often called *cadence* instead of *tremblement*; most likely, as Rousseau points out, owing to the habit of using it on the second-to-last note of a musical phrase. This relationship between trills and cadences is quite clear in Tartini's *Regole* as well. D'Alembert considers *cadence* a word of common usage (D'Alembert, *Elémens de musique, théorique et pratique, suivant les principes de M. Rameau*, 52); Masson claims it is used in singing (Masson, *Nouveau traité des règles pour la composition de la musique*, 21).

320 Tartini, *Regole per arrivare a saper ben suonare il Violino*, 11.

321 Rousseau, *Dictionnaire de Musique*, 67.

322 Loulié, *Eléments ou Principes de musique mis dans un nouvel ordre*, 70.

323 Ibid., 70–71.

last shake lowered by a third; it can have more or less shakes, just like a trill.³²⁴ His *flatté* or *flattement* is a simple trill of two shakes followed by a descending interval [*chute*].³²⁵

Montéclair identifies four kinds of trills, all of which cannot exceed a second: he explicitly shows that trills involving wider intervals are wrong.³²⁶ Moreover, the trill must have only the main note and the upper auxiliary: trills involving higher or lower notes [*tremblement haut* or *bas* respectively] are wrong too.³²⁷ The slow trill is good in languorous or plaintive music, while the fast trill is used in serious or cheerful music.³²⁸ His trill can end with a turn – the German *nachschlag*, thus without Tartini's slightly held main note – or an anticipation (*chute*).³²⁹ He describes the trill prepared from above [*tremblement appuyé*], whose preparation has a value depending on that of the whole trilled note,³³⁰ the trill without preparation [*tremblement subit*],³³¹ the false trill [*tremblement feint*], prepared but not beaten as the upper auxiliary is heard just once at the end of the note,³³² the trill with *nachschlag* [*tremblement double* or *double cadence* with a turn or *tour de gosier*]³³³ without Tartini's held main note.³³⁴

According to Mahaut, French musicians begin trills with an *appoggiatura* and double the speed of the final beats, while the Italians prefer it equal and with no *appoggiatura*³³⁵ (Tartini's, though, is quite different).³³⁶ He too presents the trill with *nachschlag* [*double cadence*], whose last two notes can be either slurred or articulated depending on taste.³³⁷

Couperin mentions the necessity of increasing the speed of the trill, though he claims that the increase must be imperceptible.³³⁸ A quite long trill has three parts, preparation [*appuy*], shakes [*batemens*] and termination [*point-d'arrêt*]; all other trills are arbitrary.³³⁹ In his *Livre de pièces*, he presents different kinds of trills: a long trill [*tremblement continu*] is held on the whole value of a very long note. In reference to the note following the final turn (or *nachschlag*),

324 Ibid., 73–74.

325 Ibid., 73.

326 Montéclair, *Principes de musique*, 82.

327 Ibid.

328 Ibid., 81.

329 Ibid.

330 Ibid.

331 Ibid., 82.

332 Ibid., 83.

333 Ibid., 84.

334 Tartini, *Regole per arrivare a saper ben suonare il Violino*, 11.

335 Mahaut, *Nouvelle méthode pour Apprendre en peu de tems à Jouer de la Flute Traversière*, 12.

336 Cf. Tartini, *Regole per arrivare a saper ben suonare il Violino*, 11.

337 Mahaut, *Nouvelle méthode pour Apprendre en peu de tems à Jouer de la Flute Traversière*, 12.

338 Couperin, *L'art de toucher le clavecin*, 23.

339 Ibid., 24.

a trill can be open [*ouvert*] or closed [*fermé*] if it is followed by a rising or falling second respectively.³⁴⁰ Moreover, as to preparations, trills can be tied and prepared [*appuyé et lié*], tied without preparation [*lié sans être appuyé*] or unprepared [*détaché*]; all are preceded by the same note as the upper auxiliary, but in the first case the preceding note is tied to the trill and used as a preparation, in the second it is tied but not used as a preparation and in the third it is repeated.³⁴¹

In his flute method, Corrette claims that the trill must be beaten softly and then accelerated and he shows the last notes doubling the speed³⁴² – just as Mahaut describes the French trill.³⁴³ In his singing method, Corrette describes seven kinds of trills: a trill whose preparation lasts a half of the note [*cadence appuyée*], an unprepared trill [*cadence précipitée*], a trill stopping on the main note [*cadence coupée*], a false trill [*cadence feinte*] whose preparation is followed by one beat only, a trill with nachschlag [*double cadence*], a trill ending with an anticipation [*cadence fermée*] and an Italian trill [*cadence Italienne*] stopped on the main note with a final addition of two notes (reminiscent of a nachschlag) followed by a descending second³⁴⁴ – this seems quite similar to Tartini's second kind of final trill.

Hotteterre too mentions a preparation [*préparation* or *port-de-voix*] lasting as long as the following trill;³⁴⁵ he also presents the trill with nachschlag [*double cadence*].³⁴⁶

According to Saint-Lambert, the trill always ends on the real note; a long trill is performed at best by increasing its speed, while a short trill is better if it is fast.³⁴⁷ Saint-Lambert also reports D'Anglebert's five kinds of trills – simple and prepared trill [*tremblement simple* and *appuyé*], two compound trills [*cadences*] and a trill with nachschlag [*tremblement & pincé*]³⁴⁸ – and Nivers's *agrément* (which is actually a mordent), unprepared trill [*cadence*] and trill with nachschlag [*double cadence*].³⁴⁹

Bérard and Blanchet present five trills: prepared [*cadence appuyée*], increasingly fast [*précipitée*], slow and dying [*molle*], dotted and heavy [*double cadence*] and *demi-cadence* or *coup de gorge*.³⁵⁰ The preparation of the prepared trill lasts

340 Couperin, *Pièces de clavecin*, 74.

341 Ibid.

342 Corrette, *Méthode pour apprendre aisément à jouer de la flute traversière*, 21–22.

343 Mahaut, *Nouvelle méthode pour Apprendre en peu de tems à Jouer de la Flute Traversière*, 12.

344 Corrette, *Le parfait maitre à chanter*, 48–49.

345 Hotteterre, *Principes de la flute traversière*, 15, 21.

346 Ibid., 35.

347 Saint-Lambert, *Les principes du clavecin*, 43.

348 Ibid., 46–47.

349 Ibid., 47.

350 Bérard, *L'art du chant*, 114–117; Blanchet, *L'art, ou Les principes philosophiques du chant*, 117–120.

a half of the note (one third in unequal tempo) and is slightly separated from the trill itself; the shakes are slow at the beginning, then become faster and close the trill falling on the final note.³⁵¹ The increasingly fast trill is faster and foresees increasing speed.³⁵² The slow trill has slower shakes and a muffled sound, the voice dying out by degrees.³⁵³ The dotted and heavy trill might seem similar to Tartini's trill prepared from below,³⁵⁴ but the dotted notes are actually the beginning of a trill with heavy shakes becoming faster and faster,³⁵⁵ as in Mattheson's *Tenuta*.³⁵⁶ The half trill (demi-cadence) starts with a preparation, the force of the sound swells and then diminishes, and the trill ends with two or three half-shakes [*demi-martellemens*] or sometimes like the prepared trill, but more softly³⁵⁷ – it is a sort of false trill.

Villeneuve shows different kinds of trills: the trill stopping on the main note [*cadence coupée*], the trill with nachschlag [*double cadence batuë* on ascending seconds, the prepared trill ending with an anticipation of the following note [*double cadence apuyée, batuë et fermée*].³⁵⁸ The second is similar to Tartini's second kind of final trill and the third to Tartini's first prepared from above with a long appoggiatura, but these trills do not seem to linger on the real note before the additions, while the anticipation is much longer than Tartini's.³⁵⁹

L'Affilard, like Villeneuve,³⁶⁰ presents the trill with nachschlag and the prepared trill ending with an anticipation of the following note shows; he also shows the false trill and the trill without preparation,³⁶¹ substantially equivalent to Montéclair's above-mentioned trills.

Brossard claims that the trill [*trillo, tremolo* or *tremoletto*] can be a French trill [*cadence/tremblement à la Française*] of two notes, a real Italian trill [*trillo à l'Italienne*] – which means one note only repeated at increasing speed, like

351 Bérard, *L'art du chant*, 114–115, 122–125; Blanchet, *L'art, ou Les principes philosophiques du chant*, 117–118, 127–129.

352 Bérard, *L'art du chant*, 115, 125–126; Blanchet, *L'art, ou Les principes philosophiques du chant*, 118, 129.

353 Bérard, *L'art du chant*, 115–116, 126–127; Blanchet, *L'art, ou Les principes philosophiques du chant*, 118, 130.

354 Tartini, *Regole per arrivare a saper ben suonare il Violino*, 11.

355 Bérard, *L'art du chant*, 116, 127–128; Blanchet, *L'art, ou Les principes philosophiques du chant*, 119, 130–131.

356 Mattheson, *Der vollkommene Capellmeister*, 118.

357 Bérard, *L'art du chant*, 117, 128–129; Blanchet, *L'art, ou Les principes philosophiques du chant*, 119–120, 131–132.

358 Villeneuve, *Nouvelle méthode très courte et très facile*, 38–39.

359 Cf. Tartini, *Regole per arrivare a saper ben suonare il Violino*, 11.

360 Villeneuve, *Nouvelle méthode très courte et très facile*, 38–39.

361 L'Affilard, *Principes très-faciles pour bien apprendre la musique* (2nd ed.), 26–27.

Georg Falck's³⁶² – or a trill with nachschlag [*double cadence/tour de gosier*].³⁶³ He also mentions a short trill [*trillette*]³⁶⁴ and a ribattuta di gola (double if it has a nachschlag) quite similar to Tartini's notes used to prepare a trill from below, though this does not end on a trill.³⁶⁵

Geminiani explains three kinds of trill, the simple trill [plain shake or *trillo semplice*], the trill with nachschlag [turn'd shake or *trillo compost*] and short trill [holding the note or *trattenuto sopra la nota*]. The first is proper for quick movements, the second may express either gaiety if it is quick and long or tender passions if it is short and followed by the main note held plain and soft, while the third lets the pure note be heard either before or after the trill for half the value of the whole note.

Pasquali's holding the note (turn'd shake) is quite similar to Geminiani's: a half of the note is trilled, while the other half is held; the same goes for the trill (shake), which lasts a half of the trilled note.³⁶⁶

Purcell, like Geminiani, describes the shake, the shake turn'd (with the added notes slower than the actual trill) and short trill (plain note & shake).³⁶⁷ The latter differs from Geminiani's because it is the upper auxiliary that is held half the value of the whole note, resulting in a grace similar to Couperin's unprepared trill.³⁶⁸

Simpson's trill (backfall shaken), employs an open shake on the superior appoggiatura (plain backfall). He describes it as rough and masculine, therefore more peculiar to the bass, though he also claims that it is fit to express life, courage or cheerfulness on the treble.³⁶⁹

Prellieur's trill in singing starts more slowly than it ends,³⁷⁰ like Tartini's trill on a cadenza (or final cadence).³⁷¹ As for the German flute, his trills (shakes or cadences) are always prepared with a superior appoggiatura, even when it is not marked or written; there, he also describes a trill with nachschlag (double cadence). As for harpsichord, he presents the trill (shake), holding the note (plain note and shake) and the trill with nachschlag (shake turned).

362 Mattheson, *Der vollkommene Capellmeister*, 114; cf. Georg Falck, *Idea boni cantoris* (Nürnberg: Wolfgang Moritz Endter, 1688), 102.

363 See entries "Trillo", "Ribattuta", "Cadence ou tremblement à la françoise", and "Double cadence, ou tour de gosier", in Brossard, *Dictionnaire de musique*.

364 See entry "Trillette", in Brossard, *Dictionnaire de musique*.

365 See entry "Ribattuta", in Brossard, *Dictionnaire de musique*; cf. Tartini, *Regole per arrivare a saper ben suonare il Violino*, 11.

366 Pasquali, *The Art of Fingering the Harpsichord*, plate I.

367 Purcell, *A Choice Collection of Lessons for the Harpsichord or Spinnet*, [9].

368 Couperin, *Pièces de clavecin*, 74.

369 Simpson, *The Division-Viol*, 11–12.

370 Prellieur, "An Introduction to Singing", in *The Modern Musick-Master*, 11.

371 Tartini, *Regole per arrivare a saper ben suonare il Violino*, 11.

Besides the normal trill (trill or *trillo*, sometimes quavering or *roulade*, and shake when reporting Lambert), Grassineau describes an Italian trill (*tillo* [sic.]) on one note,³⁷² like Brossard's³⁷³ and Falck's.³⁷⁴ He also defines a short trill [*trilletta*].³⁷⁵

Playford's text (revised by Purcell) presents two kinds of trills used in Italy: the Italian trill (*trillo*, plain shake or trill) on one note with growing speed,³⁷⁶ like Grassineau's,³⁷⁷ Brossard's³⁷⁸ and Falck's,³⁷⁹ and a sort of trill with nachschlag [*gruppo*, double relish or grup]³⁸⁰ that starts on the main note instead of the upper auxiliary, ending like Couperin's closed trill.³⁸¹

Vibrato

Tartini's vibrato is an oscillation determined by a vibration of the finger given by the wrist; it can be slow and equal [*tardo, ma eguale*], fast and equal [*veloce, ma eguale*] or increasingly fast [*per gradi*].³⁸² The violinist says that it can be found in some voices but has its origin in sound (e.g. the natural vibrations of a bell or of a string): it cannot be used when imitating the human voice, for instance during a messa di voce.³⁸³ It makes a good effect on held notes of any melody.³⁸⁴ It is also useful on the last note of a cadence when it is long and held, because it derives from the nature of sound: the last stroke produces a vibration going on for some time.³⁸⁵ He also shows some examples of syncopated notes enriched with vibrato on one or two strings, explaining where the accent must fall.³⁸⁶

Mozart's description is quite similar to Tartini's: he states that the vibrato [*Tremulo* or *Tremulanten*] comes from the natural oscillation of sound and that it is thus well suited to the last note.³⁸⁷ He describes the three kinds of speed and gives the same explanation and almost identical examples of syncopated

372 Grassineau, *A Musical Dictionary*, 291.

373 See entry "Trillo", in Brossard, *Dictionnaire de musique*.

374 Mattheson, *Der vollkommene Capellmeister*, 114; cf. Falck, *Idea boni cantoris*, 102.

375 Grassineau, *A Musical Dictionary*, 291.

376 Playford, *An Introduction to the Skill of Musick*, 39.

377 Grassineau, *A Musical Dictionary*, 291.

378 See entry "Trillo", in Brossard, *Dictionnaire de musique*.

379 Mattheson, *Der vollkommene Capellmeister*, 114; cf. Falck, *Idea boni cantoris*, 102.

380 Playford, *An Introduction to the Skill of Musick*, 39.

381 Couperin, *Pièces de clavecin*, 74.

382 Tartini, *Regole per arrivare a saper ben suonare il Violino*, 15.

383 *Ibid.*, 15–16.

384 *Ibid.*, 16.

385 *Ibid.*

386 *Ibid.*

387 Mozart, *Versuch einer gründlichen Violinschule*, 239; cf. Tartini, *Regole per arrivare a saper ben suonare il Violino*, 16.

notes enriched with vibrato on one or two strings.³⁸⁸ Mozart adds that it gives the impression of a continuous fever if it is heard too often³⁸⁹ and that a tremolo of increasing speed with a *messa di voce* can be used on the long note (tonic or dominant) before a cadenza.³⁹⁰

Agricola describes vibrato [*Bebung auf einem und eben demselben Tone*] in his chapter about trills,³⁹¹ like Tartini's.³⁹² On strings, the fingertip must be on the string and oscillate without changing the sound.³⁹³ In singing, it has a good effect on long held notes, notably towards their ending; however, Agricola underlines that not all voices are suited for a vibrato, as Tartini does.³⁹⁴

Marpurg too describes vibrato [*Bebung*].³⁹⁵ He explains that it is done with the fingertip on string instruments and with breath in singing and on wind instruments; as for keyboard instruments, it can be performed on few clavichords and on Hohlfeld's *Bogenflügel*.³⁹⁶ Marpurg claims that the number of oscillations is usually specified in writing, while Tartini does not say so.³⁹⁷

Baron's vibrato [*Bebung* or *Schwebung*] on the lute is done through an oscillation of the left hand, whose thumb must be loose and free; otherwise, it would be a hindrance to this kind of movement.³⁹⁸ He also describes a wider vibrato [*Mordant*] that seems to get higher or lower than the actual vibrato because the string must be pulled.³⁹⁹

Mattheson specifies that a vibrato [*Tremolo* or *Beben der Stimme*] is obtained with a gentle movement and moderation of breath in singing and with a fingertip on the lute, violin or clavichord.⁴⁰⁰ It consists of a light oscillation of the note, so it must not be confused with a trill, which has two clearly interchanged sounds.⁴⁰¹ He also mentions the relationship of this grace with the organ tremulant.⁴⁰²

388 Mozart, *Versuch einer gründlichen Violinschule*, 239–242; cf. Tartini, *Regole per arrivare a saper ben suonare il Violino*, 15–16.

389 Mozart, *Versuch einer gründlichen Violinschule*, 238–239.

390 Ibid., 241–242.

391 Agricola, *Anleitung zur Singkunst*, 121–122.

392 Tartini, *Regole per arrivare a saper ben suonare il Violino*, 10.

393 Agricola, *Anleitung zur Singkunst*, 121.

394 Ibid.

395 Marpurg, *Anleitung zum Clavierspielen*, 46.

396 Ibid.

397 Ibid.

398 Baron, *Historisch-theoretisch und practische Untersuchung des Instruments der Lauten*, 168–169.

399 Ibid.

400 Mattheson, *Der vollkommene Capellmeister*, 114.

401 Ibid.

402 Ibid.

Vibrato can also be found in French texts. Villeneuve describes his vibrato [*balancement*] as a vacillating sound such as that of a bell after a single stroke.⁴⁰³ Montéclair's vibrato [*flatté*], consisting of soft aspirations of the voice, has the same effect of a string shaken with the finger; he warns that this grace should not be used too often on long notes.⁴⁰⁴ Hotteterre describes a vibrato [*flattement* or *tremblement mineur*], which is a sort of digital vibrato; on the lower D, for which all the fingers are used, it is done by shaking the flute.⁴⁰⁵ Corrette's vibrato [*flattement*] on the flute is quite similar to Hotteterre's;⁴⁰⁶ he warns that this grace is not often used.⁴⁰⁷ Bérard and Blanchet recommend letting the voice ascend by 1/4 of tone and exhale in their interval [*flatté* or *balance*].⁴⁰⁸

Geminiani's vibrato [*tremolo* or close-shake]; he advises to make it low and soft to express affliction and fear, to swell the sound and bring the bow nearer to the bridge to express majesty and dignity. On short notes, however, he claims that it only makes the sound agreeable, and thus advises to use it as often as possible. Simpson as well describes a vibrato [close-shake] which requires moving the finger softly, as close to the note as possible; it can be used where no other grace is concerned.⁴⁰⁹ Prelleur's text on vibrato [softening of notes or lesser shake]⁴¹⁰ is like Hotteterre's.⁴¹¹

The tremolo is absent in Tartini's *Regole*,⁴¹² but it is mentioned by other texts, though it is often described as a slower vibrato as not always treated as a clearly different ornament. Montéclair describes a tremolo [*balancement*] whose aspirations are more marked and slower than those of the vibrato [*flatté*],⁴¹³ Loulié's⁴¹⁴ and Corrette's tremolo [*balancement*], which is reminiscent of the organ tremulant, is soft and slow,⁴¹⁵ like L'Affilard's.⁴¹⁶ The tremolo [*tremblement*] repeating a note in the same bow stroke is also mentioned by Rousseau, who claims that it is not used anymore in his time.⁴¹⁷ Brossard as-

403 Villeneuve, *Nouvelle méthode très courte et très facile*, 39.

404 Montéclair, *Principes de musique*, 85.

405 Hotteterre, *Principes de la flute traversière*, 34.

406 Ibid.

407 Corrette, *Méthode pour apprendre aisément à jouer de la flute traversière*, 30.

408 Bérard, *L'art du chant*, 119–120, 132; Blanchet, *L'art, ou Les principes philosophiques du chant*, 116, 126.

409 Simpson, *The Division-Viol*, 11.

410 Prelleur, "The Newest Method for the Learners on the German Flute", in *The Modern Musick-Master*, 9.

411 Hotteterre, *Principes de la flute traversière*, 34.

412 Cf. Tartini, *Regole per arrivare a saper ben suonare il Violino*, 4–19.

413 Montéclair, *Principes de musique*, 85.

414 Loulié, *Eléments ou Principes de musique mis dans un nouvel ordre*, 73.

415 Corrette, *Le parfait maître à chanter*, 50.

416 L'Affilard, *Principes très-faciles pour bien apprendre la musique* (2nd ed.), 26–27.

417 Rousseau, *Dictionnaire de Musique*, 523.

sociates it to both strings and voice, giving the example of tremolo [*trembleurs*] in Lully's *Isis*.⁴¹⁸ In Germany, Mattheson cites Brossard to claim that a tremolo [*Tremolo*] can also be performed with the bow on the violin, by repeating the same note in a bow stroke.⁴¹⁹ In English texts, both Simpson and Grassineau mention tremolo (respectively shake or tremble with the bow⁴²⁰ and tremolo, *tremolante* or *tremente*⁴²¹ – probably following Brossard's advice that *tremolante* and *tremante* were better than the word tremolo to define this grace).⁴²²

Turn

In Tartini's *Regole*, the turn consists of three notes added before the written one, on which the force falls.⁴²³ It must be performed so fast that the notes cannot be clearly distinguished, but their effect makes the note lively, bold and full of spirit.⁴²⁴ Thus, this grace is more *suonabile* than *cantabile* – it may only be adapted to a cantabile allegro or andante needing some spirit in its expression.⁴²⁵ It can be both ascending and descending: its direction must be deduced from the preceding note; however, a descending turn makes a better effect than an ascending one, just as a descending appoggiatura is better.⁴²⁶ As it is a sort of accent, it can be used on crotchets or quavers followed by shorter notes as well as on all equal notes; it cannot be used on notes separated from the melody (anacrusis), because they can never be accented.⁴²⁷ Though other European embellishments are quite similar as for speed, melodic direction or intervals, they are usually accented or their context of usage differs.

The greatest similarities are to be found in Mozart's *Violinschule*: he describes a turn [*Mordant mit drei Noten*] identical to Tartini's;⁴²⁸ he too shows both ascending and descending versions, claiming that the choice depends on the preceding note, though a descending turn, like a descending appoggiatura, makes a better effect.⁴²⁹ The effect is described in precisely the same way: falling under the category of mordents, it is an accent giving spirit to the note, whose sound is lost immediately to leave the sound of the written note free, and if it

418 See entries "Tremolo", and "Trembleurs", in Brossard, *Dictionnaire de musique*.

419 Mattheson, *Der vollkommene Capellmeister*, 114.

420 Simpson, *The Division-Viol*, 10.

421 Grassineau, *A Musical Dictionary*, 289.

422 See entry "Tremolo", in Brossard, *Dictionnaire de musique*.

423 Tartini, *Regole per arrivare a saper ben suonare il Violino*, 17.

424 Ibid.

425 Ibid.

426 Ibid., 18.

427 Ibid.

428 Cf. Ibid., 17–18.

429 Mozart, *Versuch einer gründlichen Violinschule*, 243–244. Cf. Tartini, *Regole per arrivare a saper ben suonare il Violino*, 17–18.

is not very fast, it is not correct.⁴³⁰ However, Mozart specifies that it must be intelligible,⁴³¹ while Tartini clearly states that the tone of each note must not be as clear as their overall effect.⁴³² The other difference is that Mozart shows a case of anacrusis with a turn, though he claims that this rarely happens.⁴³³

Loehlein's turn [*Doppelschlag*] is similar to Tartini's as for melodic direction. It is quite fast (demisemiquavers on a crotchet) and the written note is longer, but the accent falls on the grace instead of the main note.⁴³⁴

The same goes for Bach's turn [*Doppelschlag*].⁴³⁵ It must always be fast⁴³⁶ and it is used to give brilliance to the note.⁴³⁷ As this grace can never be slow, there are three kinds of turn: in fast tempo all notes are short, in measured tempo the fourth (the real note) is longer, in slow tempo two are short, the third is a little longer and the fourth even longer.⁴³⁸ According to Bach, the opposite of a turn is a double ascending appoggiatura [*Schleifer von dreyen Nötgen*].⁴³⁹

Agricola's turn [*einfacher Doppelschlag*] too might seem quite similar to Tartini's as for melodic direction, but the accent falls on the first note. Indeed, the author describes it as a note preceded by a short appoggiatura and followed by a nachschlag; this implies that the first and second note must be quick, while those forming the nachschlag can be slower or faster⁴⁴⁰ – resulting in Bach's classification.⁴⁴¹ Agricola's turn can also be used after the note, if it is long enough.⁴⁴²

According to Marpurg, the ascending or descending turn [*Doppelschlag*] in the *Spielmanieren* corresponds to an ascending or descending turn [*Halbzirkel*] in the *Setzmenieren*.⁴⁴³ He only shows the second with equal notes (Bach's first case),⁴⁴⁴ while he foresees Bach's and Agricola's first and third kinds for the

430 Mozart, *Versuch einer gründlichen Violinschule*, 244; cf. Tartini, *Regole per arrivare a saper ben suonare il Violino*, 17–18.

431 Mozart, *Versuch einer gründlichen Violinschule*, 244.

432 Tartini, *Regole per arrivare a saper ben suonare il Violino*, 17.

433 Mozart, *Versuch einer gründlichen Violinschule*, 243; cf. Tartini, *Regole per arrivare a saper ben suonare il Violino*, 18.

434 Loehlein, *Clavier-Schule*, 15.

435 Bach, *Versuch über die wahre Art das Clavier zu spielen*, 75 (cf. Tab V Fig L).

436 *Ibid.*, 77.

437 *Ibid.*, 76.

438 *Ibid.*, 75 (cf. Tab V Fig L).

439 *Ibid.*, 94.

440 Agricola, *Anleitung zur Singkunst*, 114–115.

441 Agricola, *Anleitung zur Singkunst*, 115; cf. Bach, *Versuch über die wahre Art das Clavier zu spielen*, Tab V Fig L.

442 Agricola, *Anleitung zur Singkunst*, 118–119.

443 Marpurg, *Anleitung zum Clavierspielen*, 52.

444 Marpurg, *Anleitung zum Clavierspielen*, 42; cf. Bach, *Versuch über die wahre Art das Clavier zu spielen*, Tab V Fig L.

other.⁴⁴⁵ He also states that the descending turn is used more often than the ascending one.⁴⁴⁶

Unlike Tartini's and Mozart's,⁴⁴⁷ the German turn is accented and can be preceded by additions. Bach mentions the possibility of adding it on an appoggiatura,⁴⁴⁸ shows a trilled turn [*prallender Doppelschlag*] whose first two notes are repeated twice,⁴⁴⁹ a darted turn [*geschnellter Doppelschlag*] with a note added at the beginning⁴⁵⁰ and a turn from below [*Doppelschlag von unten*] with two rapid ascending notes added at the beginning.⁴⁵¹ Agricola presents the trilled turn⁴⁵² and Bach's darted turn⁴⁵³ and mentions the possibility of adding an appoggiatura before the turn.⁴⁵⁴ Loehlein shows two kinds of increased turns [*vermehrter Doppelschlag*], with one (like Bach's darted turn) or two (like Bach's turn from below, though here the last notes that are faster, not the first) notes added at the beginning.⁴⁵⁵

Montéclair's turn [*tour de gosier*] descends; it has a real note held [*note d'appui*] followed by the three fast notes of the grace in one breath, resting on the real note; the author also requires a rapid trill on the second note of the embellishment.⁴⁵⁶ It seems similar to Villeneuve's turn [*double cadence*], which is made of three descending notes slurred so quickly that they are hardly heard, as if sliding them;⁴⁵⁷ seemingly, it is also quite similar to L'Affilard's turn [*double cadence coupée*].⁴⁵⁸ All these graces, however, are inserted into a long note or at any rate require that the main note be played both before and after.

A grace whose melodic direction is similar to Tartini's turn is also found in Brossard's *Dictionnaire*, who exemplifies his turn [*circolo mezzo* but also *grosso* or *gruppo*]⁴⁵⁹ as a quadruplet, both ascending and descending.⁴⁶⁰

445 Marpurg, *Anleitung zum Clavierspielen*, 53, Tab. IV; cf. Bach, *Versuch über die wahre Art das Clavier zu spielen*, Tab V Fig L; Agricola, *Anleitung zur Singkunst*, 121–122.

446 Marpurg, *Anleitung zum Clavierspielen*, 53, Tab. IV.

447 Cf. Mozart, *Versuch einer gründlichen Violinschule*, 243–244; Tartini, *Regole per arrivare a saper ben suonare il Violino*, 17–18.

448 Bach, *Versuch über die wahre Art das Clavier zu spielen*, 76.

449 Ibid., 81.

450 Ibid., 84–85.

451 Ibid., 86.

452 Agricola, *Anleitung zur Singkunst*, 119.

453 Ibid., 121.

454 Ibid., 120.

455 Loehlein, *Clavier-Schule*, 15.

456 Montéclair, *Principes de musique*, 85–86.

457 Villeneuve, *Nouvelle méthode très courte et très facile*, 38.

458 L'Affilard, *Principes très-faciles pour bien apprendre la musique* (2nd ed.), 26–27.

459 Brossard's *tour de gosier* refers to *ribattuta di gola* or *double cadence*.

460 See entries "Circolo mezzo", and "Gruppo", in Brossard, *Dictionnaire de musique*.

The French turn can also be related to the trill, and mainly to the German trill with nachschlag. Corrette's turn [*tour de gozier*] is used to end a trill, and it is composed of the last shake and of the nachschlag.⁴⁶¹ Loulié's turn [*tour de gosier*] is explained as a trill with the first note of the last shake lowered by a third; thus, it can be either shorter or longer (with more or less shakes), just like a trill.⁴⁶²

The only grace described in English texts that seems quite similar to Tartini's descending turn as for melodic direction is Pasquali's turn, which is nonetheless accented and slower, taking the value of about half of the note.⁴⁶³

Both Purcell⁴⁶⁴ and Grassineau (here reporting Lambert)⁴⁶⁵ show turns that might seem similar to Tartini's, but there are substantial differences making them more similar to the French above-mentioned embellishments. They both have five notes, as the main note is heard both at the beginning and at the end, and they differ in value. All the notes have the same value in Grassineau's example;⁴⁶⁶ in Purcell's, the main note is held longer than the three added notes, both at the beginning and at the end,⁴⁶⁷ though not as long as in Montéclair's example⁴⁶⁸ – the same goes for Prelleur's turn on the harpsichord.⁴⁶⁹ Grassineau also illustrates an ascending or descending turn [*circolo mezzo* or group], formed of a quadruplet⁴⁷⁰ identical to Brossard's.⁴⁷¹

Mordent

According to Tartini, a mordent⁴⁷² is a note returning to itself beaten with its lower auxiliary.⁴⁷³ It can consist of two, four or six notes depending on the speed and it is used in the same way as a turn.⁴⁷⁴ It is suitable for music that is joyful, *suonabile*, and full of spirit, but it cannot be used in grave or melancholic pieces; it makes a good effect when the expression is somewhere in the middle, if it is used at the right moment.⁴⁷⁵

461 Corrette, *Le parfait maitre à chanter*, 49.

462 Loulié, *Eléments ou Principes de musique mis dans un nouvel ordre*, 73–74.

463 Pasquali, *The Art of Fingering the Harpsichord*, plate I.

464 Purcell, *A Choice Collection of Lessons for the Harpsichord or Spinnet*, [9].

465 Grassineau, *A Musical Dictionary*, 102.

466 Ibid.

467 Purcell, *A Choice Collection of Lessons for the Harpsichord or Spinnet*, [9].

468 Montéclair, *Principes de musique*, 86.

469 Prelleur, "The Harpsichord Illustrated and Improv'd", in *The Modern Musick-Master*, 5.

470 Grassineau, *A Musical Dictionary*, 29, 90.

471 See entries "Circolo mezzo", and "Gropo", in Brossard, *Dictionnaire de musique*.

472 He calls it simple mordent, as opposed to the compound mordent, which is here referred to as a turn; they are related because they have the same function, though with different structures (Tartini, *Regole per arrivare a saper ben suonare il Violino*, 17–19).

473 Ibid., 18–19.

474 Ibid., 19.

475 Ibid.

Tosi mentions a mordent [*trillo mordente*] as the eight and fastest kind of trill: it is taught more by nature than by art, it must cease immediately after it starts and good singers rarely use an appoggiatura without it.⁴⁷⁶ Though Tartini too claims that the good rendition of a short appoggiatura foresees a mordent, a long one is naturally followed by a trill.⁴⁷⁷ However, according to Agricola, the Italians call mordent [*mordente*] not only the French mordent [*pincé*], but also the short trill as well as passing appoggiaturas in those descending notes that are too short for a short trill⁴⁷⁸ – this is why, in his opinion, Tosi's text on mordents is not quite clear.⁴⁷⁹

Mozart notably defines a mordent [*Mordant* or *Mordente*] as a number of notes that are really fast, tied to the main note, whose sound ceases immediately so that the real note is clearly heard.⁴⁸⁰ The first kind of these mordents, in Mozart's explanation, comes from the note itself:⁴⁸¹ it is just like Tartini's simple mordent with two or four notes.⁴⁸² Mozart also describes another embellishment (which he calls *Batement* or *Zusammenschlag*), which originates in the lower semitone⁴⁸³ and is thus quite different.

Bach's mordent [*Mordent*] can be both short (two notes) and long (more than two notes) depending on both the value of the note and the tempo.⁴⁸⁴ According to him, the mordent holds notes together (e.g. on rising seconds, with or without appoggiatura),⁴⁸⁵ fills them (e.g. on long notes)⁴⁸⁶ and makes them brilliant (e.g. on notes by leap).⁴⁸⁷ Bach also describes a short upper mordent [*Schneller*] with the upper auxiliary, it is very fast, it gives brilliance to short notes and fills them;⁴⁸⁸ no trace of such an upper mordent can be found in the *Regole*. Bach also describes a case in which the mordent can be slow without being wrong, and he claims that singers perform it usually at the beginning or before a pause or fermata⁴⁸⁹ – Marpurg and Agricola report this too.⁴⁹⁰

476 Tosi, *Opinioni de' cantori antichi, e moderni*, 27–28.

477 Tartini, *Regole per arrivare a saper ben suonare il Violino*, 5, 8.

478 Agricola, *Anleitung zur Singkunst*, 103–104.

479 Ibid., 104.

480 Mozart, *Versuch einer gründlichen Violinschule*, 242.

481 Ibid.

482 Tartini, *Regole per arrivare a saper ben suonare il Violino*, 18–19.

483 Mozart, *Versuch einer gründlichen Violinschule*, 245.

484 Bach, *Versuch über die wahre Art das Clavier zu spielen*, 86–87.

485 Ibid., 87.

486 Ibid., 88.

487 Ibid.

488 Ibid., 97–98.

489 Ibid., 90.

490 Marpurg, *Anleitung zum Clavierspielen*, 59; Agricola, *Anleitung zur Singkunst*, 114.

Marpurg defines the mordent [*Mordent*] as the opposite of a trill, though with not as many repetitions:⁴⁹¹ his short has two added notes and his long mordent has four.⁴⁹² Like Tartini's, his mordent is very fast;⁴⁹³ however, he also reports Bach's short upper mordent.⁴⁹⁴

In his additions to Tosi's rules,⁴⁹⁵ Agricola claims that the mordent [*Mordent*] has to be performed at the highest possible speed⁴⁹⁶ – just like Tartini.⁴⁹⁷ According to him, it is generally built with a semitone even when the tonality would need a whole tone, in order to give more strength to it⁴⁹⁸ – something that is quite characteristic. In his examples, he shows both shorter and longer mordents, claiming that the choice depends on the value of the note.⁴⁹⁹ According to Agricola, the mordent preceded by an appoggiatura is the opposite of a short trill, as it is from below: both graces start with an appoggiatura, but the short trill needs a descending one, while the mordent needs an ascending one.⁵⁰⁰

This grace is generally associated to instrumental renditions rather than voice, as it is in Tartini's thought. However, according to Mattheson, the mordent [*Mordant*] can be performed both with instruments and voice; while there are many ways of playing it on instruments, there is only one for singers: with two notes added and in such a rapid way that the three sounds are almost heard as one.⁵⁰¹ He describes its effect somewhat differently from Tartini, as a hesitation, detainment or gentle push.⁵⁰² Moreover, Mattheson, like Bach, thinks that a mordent can tie sounds, while the violinist deems it more *suonabile* than *cantabile*.

Loehlein's examples of short and long mordent [*kurzer and langer Mordent*] are preceded by an appoggiatura,⁵⁰³ resulting in graces that are quite similar to Couperin's simple and double appoggiaturas⁵⁰⁴ (though Loehlein's long mordent has six notes, two more than Couperin's double appoggiatura).

491 Marpurg, *Anleitung zum Clavierspielen*, 58.

492 Ibid., Tab. V.

493 Tartini, *Regole per arrivare a saper ben suonare il Violino*, 17–19.

494 He adds that many clavierists call *Mordent* a *Schneller*, which in his opinion is not only wrong, but also laughable.

495 Tosi, *Opinioni de' cantori antichi, e moderni*, 27–28.

496 Agricola, *Anleitung zur Singkunst*, 114.

497 Tartini, *Regole per arrivare a saper ben suonare il Violino*, 17–19.

498 Agricola, *Anleitung zur Singkunst*, 114.

499 Ibid., 103–104.

500 Ibid., 103.

501 Mattheson, *Der vollkommene Capellmeister*, 119.

502 Ibid.

503 Loehlein, *Clavier-Schule*, 15.

504 Couperin, *Pièces de clavecin*, 74.

In an example, Quantz shows a grace that is quite similar to Loehlein's mordent, as the first note must be held as long as the following note requires.⁵⁰⁵ As opposed to appoggiatura, which contributes to the softening and sadness of music, the mordent is associated to the short trill and turn expressing encouragement and joy;⁵⁰⁶ such additions are necessary to play brilliantly appoggiaturas in the French style.⁵⁰⁷

In the French texts considered, the mordent is usually called *pincé*. Just like Tartini, French musicians start beating the mordent from the real note; though the number of beats and thus the length sometimes differs, no substantial differences can be found. Couperin's simple mordent [*pincé simple*] has two notes while his double mordent [*pincé double*] has six; he explains that the length of the mordent or trill (i.e. the number of shakes) is determined by the value of the note.⁵⁰⁸ Couperin also adds a long mordent [*pincé continu*] lasting the whole value of the note and sharp or flat mordents [*pincés diésés* and *bémolisés*] with an inferior note unrelated to the tonality,⁵⁰⁹ which Tartini does not mention.⁵¹⁰ As for Rousseau, he reminds the reader that the mordent has to begin and end with the real note interchanged with the inferior auxiliary and describes it as the opposite of a trill,⁵¹¹ just like Hotteterre in his method for the musette⁵¹² and Marpurg and Agricola in Germany⁵¹³ – quite differently from Tartini. Montéclair, like Villeneuve,⁵¹⁴ shows only mordents [*pincé*] with two added notes and, like Tartini, he specifies that it must be done before a strong note.⁵¹⁵ Saint-Lambert claims that de Chambonnière and Le Bègue know only a mordent with two added notes; D'Anglebert uses two (with two or four notes), specifying that the choice of using a longer or shorter mordent is determined by the value of the note,⁵¹⁶ like Couperin and Agricola.⁵¹⁷ Loulié's mordent [*martellement*] can be simple, double or triple depending on the number of notes (two, four or six respectively – thus one, two or three shakes).⁵¹⁸

505 Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen*, Tab. XVI Fig. 25 b; cf. Loehlein, *Clavier-Schule*, 15.

506 Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen*, 81.

507 Ibid., 80.

508 Couperin, *Pièces de clavecin*, 75.

509 Ibid.

510 Tartini, *Regole per arrivare a saper ben suonare il Violino*, 18–19.

511 Rousseau, *Dictionnaire de Musique*, 378.

512 Hotteterre, *Méthode pour la musette*, 59.

513 Marpurg, *Anleitung zum Clavierspielen*, 58; Agricola, *Anleitung zur Singkunst*, 103.

514 Villeneuve, *Nouvelle méthode très courte et très facile*, 38–39.

515 Montéclair, *Principes de musique*, 84.

516 Saint-Lambert, *Les principes du clavecin*, 48–49.

517 Couperin, *Pièces de clavecin*, 74; Agricola, *Anleitung zur Singkunst*, 103–104.

518 Loulié, *Eléments ou Principes de musique mis dans un nouvel ordre*, 72.

In his singing method, Corrette's mordent [*pincé* or *martellement*] has only two notes; he claims that it can be used on long notes and clarifies that a mordent on the tonic has to be done with the leading tone.⁵¹⁹ In his flute method, however, Corrette's mordent [*battement*] can be either simple (with one shake) or double (with more shakes), with a tone or a semitone depending on the tonality of the piece.⁵²⁰ Corrette also presents two kinds of mordents [*martellements*]: the first, which is faster than a trill, begins with the lower auxiliary and is composed of a double appoggiatura and a double shake; the second is the Italian mordent [*à la manière Italienne*], which consists of an appoggiatura as long as the whole real note followed by a mordent on the real note.⁵²¹ Mahaut too presents mordents [*martellements*], which he classifies as simple, double and triple depending on the number of shakes.⁵²² This is quite different from Tartini's mordent, which never starts from the auxiliary note;⁵²³ however, it is similar to Mozart's *Batement* in this respect.⁵²⁴

In English texts, Tartini's simple mordent is a beat. Geminiani's mordent [beat or *mordente*] is always repeated and seems to be much longer than Tartini's: in his general examples, he uses 10 or 14 added notes, while in the examples in which different ornaments are combined he uses 4 or 6, starting with the real note, whether held or short.

The vast majority of the English musicians, however, do not start from a tone returning to itself, but from an inferior added note going to the main note. Pasquali's mordent is repeated and, as he starts from the inferior auxiliary, he adds an odd number of notes (five in the example).⁵²⁵ Purcell uses three notes, the first of which is held while the following are really short,⁵²⁶ which makes this grace look somehow similar to a French inferior appoggiatura with a mordent. Grassineau's mordent (from Lambert) has three added notes as well but they are short.⁵²⁷ Pearson does not give clear indications about repetitions; as for viols, its beat starts from the half note below,⁵²⁸ while for other instruments from either the note or half note below.⁵²⁹ In his harpsichord method, Prellieur shows a quadruplet.⁵³⁰ Simpson's mordent [shaken beat]⁵³¹ has the same nature

519 Corrette, *Le parfait maitre à chanter*, 49.

520 Corrette, *Méthode pour apprendre aisément à jouer de la flute traversière*, 32.

521 Ibid., 34–35.

522 Mahaut, *Nouvelle méthode pour Aprendre en peu de tems à Jouer de la Flute Traversière*, 22.

523 Tartini, *Regole per arrivare a saper ben suonare il Violino*, 18–19.

524 Mozart, *Versuch einer gründlichen Violinschule*, 245.

525 Pasquali, *The Art of Fingering the Harpsichord*, plate I.

526 Purcell, *A Choice Collection of Lessons for the Harpsichord or Spinnet*, [9].

527 Grassineau, *A Musical Dictionary*, 102.

528 Pearson, *The Compleat Musick-Master*, 27.

529 Ibid., 41, 66.

530 Prellieur, "The Harpsichord Illustrated and Improv'd", in *The Modern Musick-Master*, 4.

531 Thus a shaken ascending appoggiatura.

of an ascending appoggiatura and both generally involve a semitone; the only difference is a short shake of the finger before it is placed: he starts from the inferior auxiliary and shows eight notes in his example.⁵³² Like the trill, it is rough and masculine, therefore more proper for the bass, though it is also fit to express life, courage or cheerfulness on the treble.

Conclusion

The present research is aimed to give an overview of the European musical context of Tartini's embellishments. As this topic is extremely wide, it is beyond the scope and aim of this paper to give in-depth analyses of each writer's views in relationship to Tartini. It will be possible to deepen and widen the research by adding methods and treatises by other authors and by analyzing more deeply the indications and examples displayed in the texts. Moreover, it would be interesting to extend the comparison with Piranesi's context to other aspects of his thought, and most of all to his theoretical system. This would allow gaining a precise and wide knowledge of the inter-relationships between Tartini's overall musical and intellectual activity and its European context.

By underlining similarities and differences in the instructions for embellishments in treatises and methods written in Europe during Tartini's lifetime, the present analysis underlines how many different points of view could coexist throughout the continent during the first half of the eighteenth century.

This rich and fruitful panorama was characterized by a certain level of cosmopolitanism: as texts, masters, students and letters circulated, more or less direct contacts arose among schools – as testified by Tartini's epistolary as well as some more or less direct references to other musicians, styles and/or European countries in the texts. It is nonetheless clear that each musician's style was deeply personal and totally unstandardized.

Notwithstanding this diversity – or maybe owing to it – these texts constitute a whole organic system testifying to the *Zeitgeist* of early-eighteenth-century Europe.

532 Simpson, *The Division-Viol*, 11–12.

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SUMMARY

This paper is focused on the practice of embellishing melodies during the lifetime of Giuseppe Tartini (1692–1770) and its aim is to situate the thought of the Piranese violinist, music teacher and theoretician into a wider European context. This paper thus describes similarities and differences in the instructions for embellishments given by Giuseppe Tartini and other coeval musicians.

The work on which this analysis is based is a handwritten version of Tartini's rules for embellishments, that of the violinist's pupil Giovanni Francesco Nicolai. This manuscript, titled *Regole per arrivare a saper ben suonare il Violino [Rules to Learn How to Play the Violin Well]*, is preserved at the Library of the Conservatorio di Musica “B. Marcello” in Venice. In the present analysis, this text has been compared with treatises and methods in Italian, German, French and English published throughout Europe during Giuseppe Tartini's lifetime. Overall, these texts represent a wide multilingual corpus from the Western area of the continent.

This paper is solely focused on the embellishments described by the Piranese violinist, namely *appoggiatura*, trill, turn and mordent. Thus, it compares Tartini's points of view and those of the selected coeval musicians on the rendition of these different graces. In order to organically analyze such a wide corpus, the approach of Qualitative Content Analysis (QCA) has been used.

Firstly, the chapters about embellishments of the selected European texts have been isolated; secondly, these relevant sections have been transcribed with the online software *Transkribus* in order to make it possible for the software *Atlas.ti24* to read the resulting corpus. The formation of the main categories – which correspond to *appoggiatura*, *trillo* (trill), *tremolo* and *mordente* (mordent) in Tartini's terminology – and subsequent coding of the data has taken place. The following creation of subcategories has been based on the characteristics attributed to the embellishments by the various authors as for their structure, usage and purpose. Finally, the category-based analysis has been drawn from the coded data.

For increased clarity, the present paper also includes a table of the main embellishments in the appendix. The graces are displayed as shown by several authors, which allows to thoroughly understand the subtle differences among the various authors' opinions.

POVZETEK

Okraševanje v času Giuseppeja Tartinija

Članek se osredotoča na prakso okraševanja melodij v času delovanja Giuseppeja Tartinija (1692–1770). Njegov cilj je umestitev stališč piranskega violinista, glasbenega učitelja in teoretika v širši evropski kontekst. Članek zato opisuje podobnosti in razlike v navodilih za okraševanje, ki so jih oblikovali Giuseppe Tartini in drugi sodobni glasbeniki.

Analiza temelji na različici Tartinijevih pravil za okraševanje, ki jo je napisal violinistov učenec Giovanni Francesco Nicolai. Rokopis z naslovom *Regole per arrivare a saper ben suonare il Violino* [*Pravila za dosego dobrega igranja violine*] hrani knjižnica Konservatorija za glasbo »B. Marcello« v Benetkah. V analizi je bilo besedilo primerjano z razpravami in učbeniki v italijanščini, nemščini, francoščini in angleščini, objavljenimi v različnih evropskih deželah v času življenja Giuseppeja Tartinija. Celota uporabljenih besedil predstavlja širok večjezični korpus z zahodnega dela celine.

Članek se osredotoča izključno na okraske, ki jih je opisal piranski violinist, in sicer na predložek, trilček, dvožek in mordent. Primerja Tartinijeva navodila za izvedbo teh okraskov z navodili izbranih sodobnikov. Za analizo tako širokega korpusa je bil uporabljen pristop kvalitativne analize vsebine (QCA).

Poglavja o okraskih v izbranih evropskih besedilih so bila najprej izolirana. Ustrezni odseki so bili nato prepisani s spletno programsko opremo *Transkribus*, da je programska oprema Atlas.ti24 lahko prebrala nastali korpus. Izvedeno je bilo oblikovanje glavnih kategorij – ki v Tartinijevi terminologiji ustrezajo predlošku [*appoggiatura*], trilčku [*trillo*], tremolu [*tremolo*] in mordentu [*mordente*] – ter naknadno kodiranje podatkov. Nadaljnje oblikovanje podkategorij je temeljilo na značilnostih, ki jih različni avtorji pripisujejo okraskom glede njihove strukture, uporabe in namena. Končno je bila iz kodiranih podatkov izvedena analiza na podlagi kategorij.

Za večjo jasnost je članku dodana tudi tabela glavnih okraskov. Prikazani so tako, kot jih predstavlja več avtorjev, kar omogoča temeljito razumevanje subtilnih razlik med njihovimi mnenji.

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O AVTORICI

CAMILLA RUBAGOTTI (rubagotticamilla@gmail.com) je magistrirala iz prevajanja na Univerzi v Trstu in iz kitare na Konservatoriju v Trstu. Kot prevajalka je objavljala pri založbi Leduc Editions Musicales. Trenutno je doktorska študentka na Univerzi v Ljubljani.

Appendix: Table of the Main Embellishments

APPOGGIATURA

Tartini	Simple descending appoggiaturas [<i>appoggiatura semplice discendente</i>] (writing and rendition) ⁵³³	 Musical notation showing a simple descending appoggiatura on a treble clef staff. The main note is a quarter note, and the appoggiatura is a half note with a slur over it, starting on the same pitch as the main note and moving down.
Tartini	Short passing appoggiaturas [<i>appoggiatura breve di passaggio</i>] (writing and rendition) ⁵³⁴	 Musical notation showing short passing appoggiaturas on a treble clef staff. The main note is a quarter note, and the appoggiatura is a half note with a slur over it, starting on the same pitch as the main note and moving down, then up to the next note.
Tartini	Simple/double descending appoggiatura [<i>appoggiatura semplice/composta ascendente</i>] ⁵³⁵	 Musical notation showing a simple/double descending appoggiatura on a treble clef staff. The main note is a quarter note, and the appoggiatura is a half note with a slur over it, starting on the same pitch as the main note and moving down, then up to the next note.
Tartini	Another kind of double ascending appoggiatura, which ascends and then descends [<i>appoggiatura ascendente composta in altro modo, cioè che cominci ascendendo, e finisca discendendo</i>] ⁵³⁶	 Musical notation showing another kind of double ascending appoggiatura on a treble clef staff. The main note is a quarter note, and the appoggiatura is a half note with a slur over it, starting on the same pitch as the main note, moving up, then down to the next note.
Tartini	Ascending and descending appoggiaturas with wider intervals [<i>appoggiatura di salto</i>] (writing and rendition) ⁵³⁷	 Musical notation showing ascending and descending appoggiaturas with wider intervals on a treble clef staff. The main note is a quarter note, and the appoggiatura is a half note with a slur over it, starting on the same pitch as the main note and moving up, then down to the next note.

533 Tartini, *Regole per arrivare a saper ben suonare il Violino*, 4.

534 Ibid., 7.

535 Ibid., 9.

536 Ibid.

537 Ibid.

Couperin	Simple appoggiatura [<i>port de voix simple</i>] (writing and rendition) ⁵³⁸	
Couperin	Double appoggiatura [<i>port de voix double</i>] (writing and rendition) ⁵³⁹	
Lohlein	Long and short double appoggiatura [<i>kurzer/ langer Anschlag</i>] ⁵⁴⁰	
Loulié	Appoggiatura [<i>port de voix</i>] (writing and rendition) ⁵⁴¹	
Loulié	Descending appoggiatura [<i>coulé</i>] (writing and rendition) ⁵⁴²	

538 Couperin, *Pièces de clavecin*, 74–75.

539 Ibid.

540 Lohlein, *Clavier-Schule*, 15.

541 Loulié, *Eléments ou Principes de musique mis dans un nouvel ordre*, 69.

542 Ibid., 68.

Montéclair	Descending appoggiatura [<i>coulé</i>] ⁵⁴³	
Montéclair	Appoggiatura [<i>port de voix</i>] ⁵⁴⁴	
Bach	Appoggiatura from above or below [<i>Vorschlag</i>] ⁵⁴⁵	
Bach	Double ascending appoggiatura [<i>Schleifer</i>] ⁵⁴⁶	
Bach	Dotted double ascending appoggiatura [<i>Schleifer mit dem Punkte</i>] ⁵⁴⁷	
Bach	Double appoggiatura [<i>Anschlag</i>] ⁵⁴⁸	

543 Montéclair, *Principes de musique*, 78.

544 Ibid., 79.

545 Carl Philipp Emanuel Bach, "Exempel", in *Versuch über die wahre Art das Clavier zu spielen*, vol. 1 (2nd ed.) (Berlin: G. L. Winter, 1759), 45–100, Tab III.

546 Ibid., Tab VI.

547 Ibid.

548 Ibid.

Bach	Dotted double appoggiatura [<i>punctierter Anschlag</i>] ⁵⁴⁹	
Pasquali	Ascending/descending appoggiatura [<i>appoggiatura</i>] ⁵⁵⁰	
Purcell	Ascending appoggiatura [<i>fore fall</i>] ⁵⁵¹	
Purcell	Descending appoggiatura [<i>back fall</i>] ⁵⁵²	
Purcell	Double appoggiatura [<i>slur</i>] ⁵⁵³	
Mozart	Ascending appoggiatura [<i>aufsteigender Vorschlag</i>] (writing and rendition) ⁵⁵⁴	

549 Ibid.

550 Pasquali, *The Art of Fingering the Harpsichord*, plate I.

551 Purcell, *A Choice Collection of Lessons for the Harpsichord or Spinnet*, [9].

552 Ibid.

553 Ibid.

554 Mozart, *Versuch einer gründlichen Violinschule*, 201.

Mozart	Passing appoggiaturas [durchgehender Vorschlag] ⁵⁵⁵	
Mozart	Zwischenschlag ⁵⁵⁶	
Agricola	Passing appoggiaturas [Unveränderliche Vorschläge] (writing and rendition) ⁵⁵⁷	

TRILLS

Tartini	Trill [trillo] ⁵⁵⁸	
Tartini	Trill prepared from above [parecchiato di sopra] with a descending appoggiatura ⁵⁵⁹	

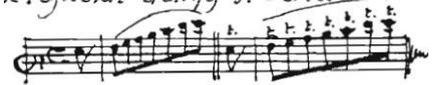
555 Ibid., 206.

556 Ibid., 207–208.

 557 Agricola, *Anleitung zur Singkunst*, 68.

 558 Tartini, *Regole per arrivare a saper ben suonare il Violino*, 10.

559 Ibid., 11.

Tartini	Trill prepared from below [<i>parecchiato di sotto</i>] with notes resembling to the beginning of a trill ⁵⁶⁰	
Tartini	First kind of final trill [<i>primo modo di trillo finale</i>] (writing and rendition) ⁵⁶¹	
Tartini	Second kind of final trill [<i>secondo modo di trillo finale</i>] (writing and rendition) ⁵⁶²	
Tartini	Chain of trills [<i>andamento di trilli</i>] ⁵⁶³	
Couperin	Prepared and tied trill [<i>tremblement appuyé et lié</i>] ⁵⁶⁴	
Couperin	Prepared but not tied [<i>tremblement lié sans être appuyé</i>] (writing and rendition) ⁵⁶⁵	
Couperin	Open trill [<i>tremblement ouvert</i>] ⁵⁶⁶	
Couperin	Closed trill [<i>tremblement fermé</i>] ⁵⁶⁷	

560 Ibid.

561 Ibid.

562 Ibid.

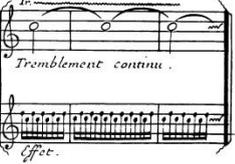
563 Ibid., 12.

564 Couperin, *Pièces de clavecin*, 74–75.

565 Ibid.

566 Ibid.

567 Ibid.

Couperin	Detached trill [<i>tremblement détaché</i>] (writing and rendition) ⁵⁶⁸	
Couperin	Long trill [<i>tremblement continu</i>] ⁵⁶⁹	
Bach	Trill with <i>Nachschlag</i> [<i>Triller mit dem Nachschlag</i>] ⁵⁷⁰	
Bach	Trill from above [<i>Triller von oben</i>] ⁵⁷¹	
Loehlein	Trill from below [<i>Trillo von unten herauf</i>] ⁵⁷²	
Bach	Normal trill [<i>ordentlicher Triller</i>] ⁵⁷³	

568 Ibid.

569 Ibid.

570 Bach, "Exempel," Tab iV.

571 Ibid.

 572 Loehlein, *Clavier-Schule*, 15.

573 Bach, "Exempel," Tab iV.

Loehlein	Short trill [<i>Pralltriller/ Abzug</i>] ⁵⁷⁴	 <p>Der Pralltriller ober Abzug.</p>
Geminiani	Holding the note [<i>trattenuto sopra la nota</i>] ⁵⁷⁵	 <p>Tratten. sopra la Nota. Il Simile</p>
Loulié	Simple, double, triple trill [<i>tremblement simple/double/triple</i>] ⁵⁷⁶	
Loulié	Trill prepared with an appoggiatura [<i>tremblement appuyé</i>] ⁵⁷⁷	 <p>Tremblement appuyé</p>
Montéclair	Prepared trill [<i>tremblement appuyé</i>] ⁵⁷⁸	 <p>Appuy. Battement. Chute. Cadence.</p>
Montéclair	False trill [<i>tremblement feint</i>] ⁵⁷⁹	 <p>Appuy. Coup de gosier.</p>
Pasquali	Trill [<i>shake</i>] (writing and rendition) ⁵⁸⁰	 <p>shake II Esprit.</p>

574 Loehlein, *Clavier-Schule*, 15.

575 Geminiani, *The Art of Playing on the Violin*, 26.

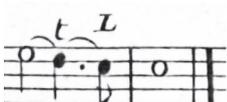
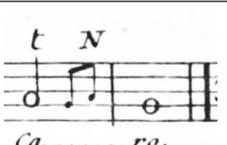
576 Loulié, *Eléments ou Principes de musique mis dans un nouvel ordre*, 70.

577 Ibid.

578 Montéclair, *Principes de musique*, 83.

579 Ibid.

580 Pasquali, *The Art of Fingering the Harpsichord*, plate I.

Pasquali	Trill with <i>Nachschlag</i> [turn'd shake] ⁵⁸¹	
Corrette	Trill with <i>Nachschlag</i> [double cadence] ⁵⁸²	
Corrette	Trill with anticipation [cadence fermée] ⁵⁸³	
Corrette	Italian trill [cadence <i>Italienne</i>] ⁵⁸⁴	
Mozart	Double trill [<i>Doppeltriller</i>] ⁵⁸⁵	
Mozart	<i>Zurückschlag</i> / <i>Ribattuta</i> ⁵⁸⁶	
Agricola	Short trill [<i>halbe Triller</i> / <i>Pralltriller</i>] (writing and rendition) ⁵⁸⁷	
Agricola	Trill preceded by a ribattuta ⁵⁸⁸	

581 Ibid.

 582 Corrette, *Le parfait maitre à chanter*, 49.

583 Ibid.

584 Ibid.

 585 Mozart, *Versuch einer gründlichen Violinschule*, 235.

586 Ibid., 246.

 587 Agricola, *Anleitung zur Singkunst*, 99.

588 Ibid., 112.

TURN

Tartini	Turn [<i>mordente composto</i>] ⁵⁸⁹	
Mozart	Turn [<i>Mordant mit drei Noten</i>] ⁵⁹⁰	
Couperin	Turn [<i>doublé</i>] ⁵⁹¹	
Loehlein	Turn [<i>Doppelschlag</i>] ⁵⁹²	
Montéclair	Turn [<i>tour de gosier</i>] ⁵⁹³	
Loulié	Turn [<i>tour de gozier</i>] ⁵⁹⁴	
Bach	Turn [<i>Doppelschlag</i>] (writing and rendition in different tempo) ⁵⁹⁵	

589 Tartini, *Regole per arrivare a saper ben suonare il Violino*, 17.

590 Mozart, *Versuch einer gründlichen Violinschule*, 242.

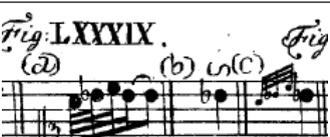
591 Couperin, *Pièces de clavecin*, 74–75.

592 Loehlein, *Clavier-Schule*, 15.

593 Montéclair, *Principes de musique*, 86.

594 Loulié, *Eléments ou Principes de musique mis dans un nouvel ordre*, 74.

595 Bach, “Exempel”, Tab V.

Bach	Trilled turn [<i>prallender Doppelschlag</i>] ⁵⁹⁶	
Bach	Darted turn [<i>geschnellter Doppelschlag</i>] ⁵⁹⁷	
Bach	Turn from below [<i>Doppelschlag von unten</i>] ⁵⁹⁸	
Bach	Double ascending appoggiatura opposite of a turn [<i>Schleifer von dreyen Nötgen</i>] ⁵⁹⁹	
Pasquali	Turn (writing and rendition) ⁶⁰⁰	
Purcell	Turn ⁶⁰¹	

596 Ibid.

597 Ibid.

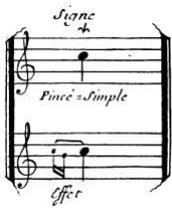
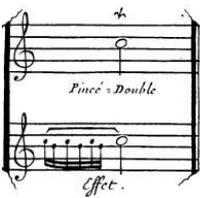
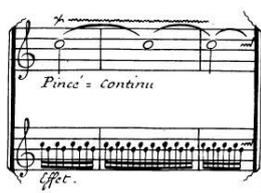
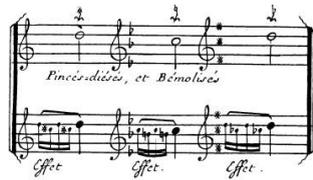
598 Ibid.

599 Ibid., Tab VI.

600 Pasquali, *The Art of Fingering the Harpsichord*, plate I.

601 Purcell, *A Choice Collection of Lessons for the Harpsichord or Spinnet*, [9].

MORDENT

Tartini	Simple mordent [<i>mordente semplice</i>] ⁶⁰²	
Mozart	Mordent [(<i>Mordent aus der Hauptnote selbst</i>)] ⁶⁰³	
Couperin	Simple mordent [<i>pincé simple</i>] (writing and rendition) ⁶⁰⁴	
Couperin	Double mordent [<i>pincé double</i>] ⁶⁰⁵	
Couperin	Long mordent [<i>pincé continu</i>] ⁶⁰⁶	
Couperin	Sharp or flat mordent [<i>pincé diésé et bémolisé</i>] ⁶⁰⁷	

602 Tartini, *Regole per arrivare a saper ben suonare il Violino*, 19.

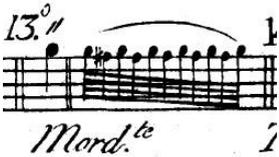
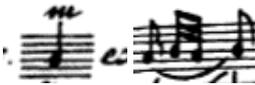
603 Mozart, *Versuch einer gründlichen Violinschule*, 242.

604 Couperin, *Pièces de clavecin*, 74–75.

605 Ibid.

606 Ibid.

607 Ibid.

Geminiani	Mordent [<i>beat/mordente</i>] ⁶⁰⁸	
Montéclair	Mordent [<i>pincé</i>] ⁶⁰⁹	
Loulié	Simple, double, triple mordent [<i>martellement simple, double, triple</i>] ⁶¹⁰	
Bach	Mordent [<i>Mordent</i>] ⁶¹¹	
Bach	Upper mordent [<i>Schneller</i>] ⁶¹²	
Pasquali	Mordent [<i>beat</i>] (writing and rendition) ⁶¹³	
Purcell	Mordent [<i>beat</i>] (writing and rendition) ⁶¹⁴	

608 Geminiani, *The Art of Playing on the Violin*, 26.

609 Montéclair, *Principes de musique*, 84.

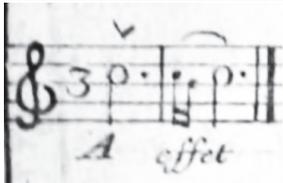
610 Loulié, *Eléments ou Principes de musique mis dans un nouvel ordre*, 72.

611 Bach, "Exempel", Tab V.

612 Ibid., Tab VI.

613 Pasquali, *The Art of Fingering the Harpsichord*, plate I.

614 Purcell, *A Choice Collection of Lessons for the Harpsichord or Spinnet*, [9].

Corrette	Mordent [<i>martellement/ pincé</i>] (writing and rendition) ⁶¹⁵	
Agricola	<i>Mordent</i> (writing and rendition) ⁶¹⁶	

615 Corrette, *Le parfait maître à chanter*, 49.

616 Agricola, *Anleitung zur Singkunst*, 103.