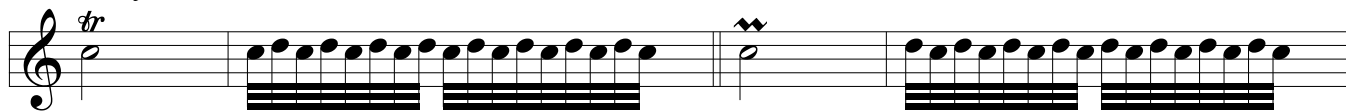


THE TRILL, APPOGGIATURA, MORDENT & GRACE NOTE

The Trill is an ornament consisting of the rapid alteration of two adjacent notes: the main note and the note either a half or whole step above or below it. It is designated above the note to be trilled either by a *tr* or *tr* .



Trill

written out (how it's sung)

Trill

written out (how it's sung)

Starting the trill on the given note is typical of music in later periods & is most common.

Starting the on the note above the given note was typical of trills in the Baroque period.

Trills often start slow and become more rapid. This depends on the singer's preference and on the song being sung. The number of alterations between notes changes depending on the length of the note and the tempo of the song. There are additional trills that vary according to musical period and composer. Only the two most common trills are covered in this level.

The Appoggiatura: This is an accented, non-harmonic note that resolves stepwise to a harmonic note, often written in small type.



Appoggiatura

written out
(how it's sung)

Appoggiatura

written out
(how it's sung)

The Appoggiatura always gets its full value, and this value is subtracted from the note of resolution.

The Mordent: This is an ornament where the main note and the note below are sung quickly in succession before returning to the main note.



Mordent

written out (how it's sung)

The Grace Note: This is an unaccented ornament consisting of a short note immediately before a longer-lasting note. Grace notes are written in small type with a slash through the stem."



Grace Note

written out (how it's sung)

MODULATION

Modulation is the act or process of changing from one key (tonic, or tonal center) to another. This may or may not be accompanied by a change in key signature. Modulations create form in many pieces and add texture. As a singer, it is important to know if a piece modulates so you know where "Do" is. You can tell a piece has modulated based on its sound and the structure of the chords.

In most da capo arias, the B section (2nd section) usually modulates to the minor key. Then the repeat of the A section (1st section) modulates back to the Major key. In Pop music today, a piece usually modulates to the minor key during the "bridge" in the song, then modulates back to the Major key at the end.

In art songs from the Romantic period of music, modulation from one key to another often occurs within a piece to indicate a change of mood or character. Here are two examples of modulation.

"Quella Barbara Catena"-Ciampi (A da capo (ABA) aria from the Baroque period of music.)

The musical score for "Quella Barbara Catena" by Ciampi is presented in three staves. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The key signature is A Major (three sharps) and the time signature is 6/8. The score is divided into two sections. The first section, labeled "A Major (end of A section)", shows the vocal line with the lyrics "Quel - la ri - a mor - tal fe - ri - ta che mi" and the piano accompaniment. The second section, labeled "f# minor (beginning of B section)", shows the vocal line continuing with the same lyrics and the piano accompaniment. The piano accompaniment in the second section is marked *mf* and *p*. The modulation from A Major to f# minor is indicated by the change in key signature and the change in the piano accompaniment.

"Widmung"-Schumann (An art song from the Romantic period of music.)

The musical score for "Widmung" by Schumann is presented in three staves. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The key signature is A Major (three sharps) and the time signature is 3/4. The score is divided into two sections. The first section, labeled "A Major", shows the vocal line with the lyrics "mich_ vor mir ver - klärt, du hebst mich lie - - bend ü - ber mich, mein" and the piano accompaniment. The piano accompaniment in the first section is marked *p* and *rit.*. The second section, labeled "modulating to Ab Major", shows the vocal line continuing with the same lyrics and the piano accompaniment. The piano accompaniment in the second section is marked *p*. The modulation from A Major to Ab Major is indicated by the change in key signature and the change in the piano accompaniment.

This musical example has minor chord progressions and a Deceptive Cadence.

Do Me Sol Sol Do Ti Sol Fa Ti Re Do Le
La Do Mi Mi La Si Mi Re Si Ti La Fa

V^7 VI

Deceptive Cadence

This musical example has Major chord progressions and an Authentic Cadence.

Do Sol La Sol Fa Re Mi Sol Ti Do

V^7 I

Authentic Cadence

This musical example has minor chord progressions and a Half Cadence.

Do Re Me Sol Le Fa Sol Do Le Sol Fa Sol Sol
La Ti Do Mi Fa Re Mi La Fa Mi Re Mi Mi

i V^7

Half Cadence

This musical example has Major chord progressions and a Plagal Cadence.

Do Mi Fa Sol Re Do Fa Mi Re Do

IV I

Plagal Cadence

2. For the following melodies, name the key (for example: C Maj., c min.) write the note names and solfege underneath the notes. Pay attention to the key signatures (Major or minor.) Try singing the examples when you are done!

Key: _____

Note Names: _____

Solfege: _____

Key: _____

Note Names: _____

Solfege: _____

Key: _____

Note Names: _____

Solfege: _____

Key: _____

Note Names: _____

Solfege: _____

Key: _____

Note Names: _____

Solfege: _____

Key: _____

Note Names: _____

Solfege: _____

MUSICAL TERMS

A crucial part of understanding music is being able to recognize and define musical terms. Below is a list of terms covered in this level with some additional ones.

ad libitum (ad lib.) - (Lat.) a performer may improvise, omit a part, or vary the tempo

agitato - agitated, excited

allargando - broader and slower

animato - animated, energetic

augmented interval - a major or perfect interval raised by a half step

canción - (Sp.) song

cantata - a multi-movement vocal work for concert or church performance by chorus and/or soloists and an instrumental ensemble

colla voce - for vocal accompanists, moving “with the voice”

diminished interval - a minor or perfect interval lowered by a half step

leggiero - lightly

modulation - the act or process of changing from one key (tonic, or tonal center) to another. This may or may not be accompanied by a change in key signature.

motif - the shortest possible musical idea, sometimes consisting of only two notes

muy - (Sp.) very

non troppo - not too much

irregular meters - 20th century music employs changing meter from one metric unit to another

perfect interval - an unaltered octave, fifth, or fourth

ritenuto - immediately slower

scherzando - playful, lighthearted

subito - suddenly

tessitura - the average vocal range of a piece

tranquillo - calm

trill - an ornament consisting of the rapid alteration of two adjacent notes: the main note and the note either a half or whole step above it. It is designated above the note to be trilled by either: tr or trm