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AN INTRODUCTION TO BAROQUE ORNAMENTATION FOR SOLO TRUMPET LITERATURE (1638-1709): A PRELIMINARY GUIDE FOR APPLIED TRUMPET TEACHERS.

Adam Seth Mitchell

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Columbus State University

AN INTRODUCTION TO BAROQUE ORNAMENTATION FOR SOLO TRUMPET LITERATURE (1638-1709):

A preliminary guide for applied trumpet teachers.

A Graduate Music Project Presented in Partial

Fulfillment of the Requirements for the

Degree of Master of Music in Music Education

Adam Seth Mitchell

May 2008

The undersigned, appointed by the Schwob School of Music at
Columbus State University, have examined the Graduate Music Project titled

AN INTRODUCTION TO BAROQUE ORNAMENTATION
FOR SOLO TRUMPET LITERATURE (1638-1709):
A preliminary guide for applied trumpet teachers.

presented by Adam S. Mitchell

a candidate for the degree of Master of Music in Music Education

and hereby certify that in their opinion it is worthy of acceptance.

(Project Advisor)

Abstract

This graduate music project is designed to be a pedagogical supplement for high school trumpet teachers who wish to incorporate baroque music into their curriculum. This document addresses the interpretation and execution of select ornaments during the years 1638-1709. The chosen ornaments include the appoggiatura, mordent, inverted mordent, and trill. These notated ornaments were selected based on their relative frequent use in Italian Baroque music. These ornaments are defined via prose and supplemented with musical examples that illustrate their original notation and execution. In addition, musical excerpts from composers such as Jan Křutel Jiří Neruda and Dominico Gabrielli will be cited as examples to show the notation of said ornaments in their original form and the historically correct way they should be performed.

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I. Introduction

The purpose of this project is to provide a guideline for high school trumpet teachers on how to incorporate Baroque ornaments into their curriculum. It is important to understand that the ornaments included are only a small selection. It is critical that the teacher clarifies to the student that there is an ample selection of Baroque ornaments and that the ornaments presented here were selected based on their relatively frequent use in Baroque music. The scope of this paper includes students from ninth grade through college. Likewise, the techniques discussed can be applied to all instruments and are not necessarily bound solely to trumpet playing.

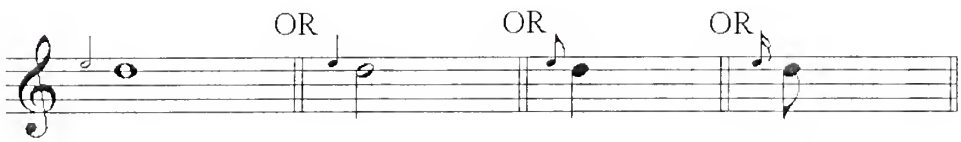
This paper is divided into two large sections. The first section defines and explains the appoggiatura, trill, mordent and inverted mordent. Each ornament is defined with prose and supplemented with musical examples to illustrate notation and execution. The second section presents lesson plans designed to introduce a student at the high school level to said ornaments. Each lesson is followed by an explanatory page to aid the teacher in presenting the lesson. In addition, musical excerpts from composers such as Jan Křutel Jiří Neruda and Dominico Gabrielli are used to exemplify the original notation of the ornaments and provide the student with a piece of music to contextualize these ornaments.

The appoggiatura, trill, mordent, and inverted mordent are indispensable ornaments in the Baroque style and should be included in a high school curriculum.

II. Appoggiatura

In Baroque music, the appoggiatura is not only ornamental but also essential to the style. Without this crucial ornament, melodies would sound deficient and bare

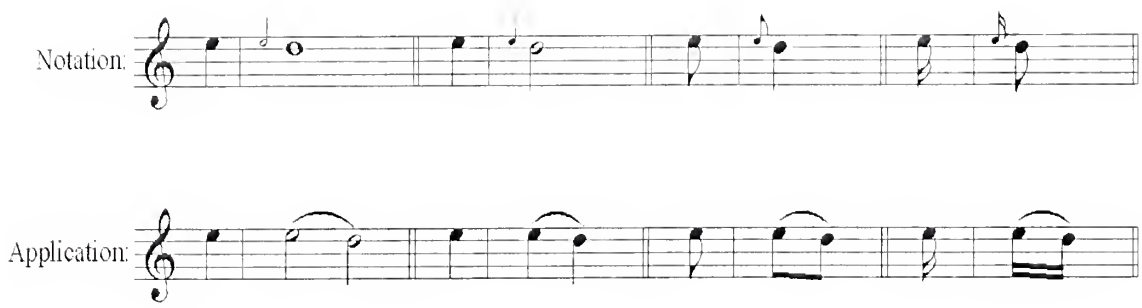
(Quantz, 1966). The appoggiatura is one of the most common ornaments in Baroque music (Altenburg, 1974). The word appoggiatura comes from the Italian verb *appogiare*, which means "to lean" (Donington, 1989, p. 197). By definition, an appoggiatura is a dissonant note that precedes a consonant note. The appoggiatura is notated via a small note that precedes a principal note (the normal size note). See example 1.



Example 1

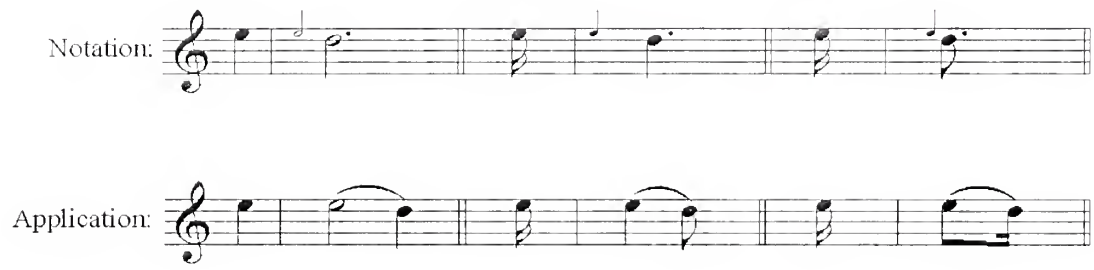
There are three characteristics that are necessary to create a leaning effect in performing appoggiaturas: duration, dynamic and articulation. The dissonance of the appoggiatura is to be accentuated or "leaned on" by elongating its duration. The duration of the appoggiatura depends on the value of the principal note. For example, if the principal note is a whole note in common time, then the auxiliary note receives two counts as does the principal note. For this reason, the number of flags on the appoggiatura is, in most cases, irrelevant (Quantz, 1966).

Johann Altenburg provides three basic rules to the execution of appoggiaturas in regard to duration. The first rule states, *if the Principal note can be divided into two equal parts, the appoggiatura receives half of the value thereof.* Example 2 illustrates the original notation on the top score and how it is to be performed on the bottom.



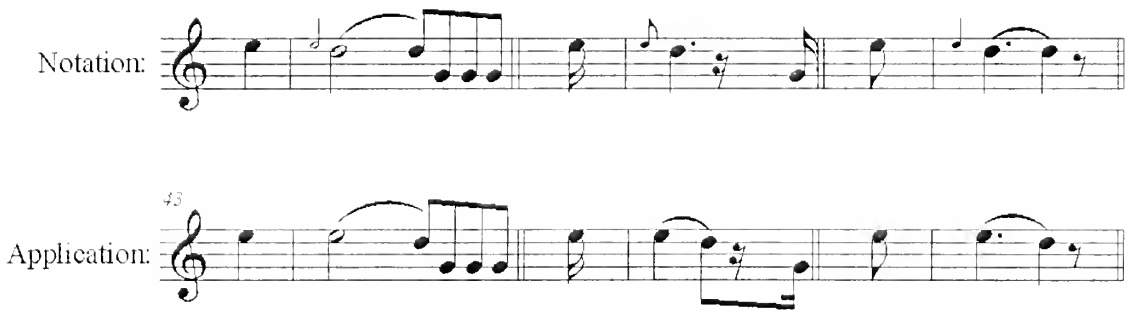
Example 2
(Altenburg, 1974, p. 109)

The second rule refers to appoggiaturas on dotted principal notes: *If the principal note is dotted, then the duration of the appoggiatura is two parts of the value of the principal note*. For example, if an appoggiatura is attached to a dotted half note in common time then the appoggiatura receives two counts and the principal note last only one count. See example 3.



Example 3
(Altenburg, 1974, p. 110)

The last rule considers appoggiaturas on tied principal notes: *If the principal note is tied to another note of the same pitch, then the appoggiatura receives the full value of the principal note*. See example 4.



Example 4

(Altenburg, 1974, p. 110)

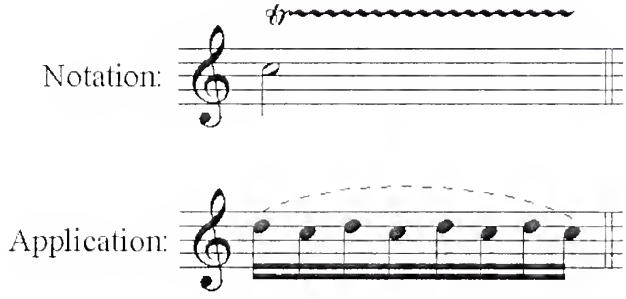
Lastly, the remaining two aspects of the appoggiatura that need to be addressed are dynamic and articulation. Concerning dynamic, the auxiliary note should be emphasized over the principal note in order to accentuate the dissonance. This will create the feeling of tension and release necessary to convey an effective appoggiatura. Regarding articulation, the auxiliary note should be slurred to the principal note (Altenburg, 1974, p. 109). If both notes were articulated the same, the auxiliary note would be perceived almost as an equal to the principal note and the appoggiatura effect would not be as clear. Attention to these crucial performance practices highlight the auxiliary note and take attention away from the principal note, which is a consonance (Altenburg, 1974, p. 110). In other words, if the auxiliary note is not slurred to the principal note and a louder dynamic, it could be perceived a specific rhythm instead of an ornament.

In summary, the combination of elongated duration, louder dynamic and slurred articulation culminates to produce a "leaning" effect that accentuates the desirable dissonance of the appoggiatura and creates a tension-release effect that gives

expressiveness to the melodic line. Strict adherence to these performance practices will yield period-correct execution of the appoggiatura.

III. Trill

Trills are used in many types of music, but in Baroque music they are a distinctive characteristic. The trill is defined as "a rapid alternation between two adjacent tones" (Altenburg, 1974, p. 111). The symbols used to notate a trill in music are *tr* and ~~~~. They are written above the staff and can be used individually or together. When used together, the *tr* is written first and followed by the ~~~~. See example 5. These symbols are placed over a single note, which is the principal note. The auxiliary note is always either a whole or half step above the principal note, dictated by the key signature. For example, if an A is trilled in the key of F then the auxiliary note is Bb because the key of F contains a Bb. Conversely, if an A is trilled in the key of C major, then the auxiliary note is B natural because the key of C major has a B natural.



Example 5

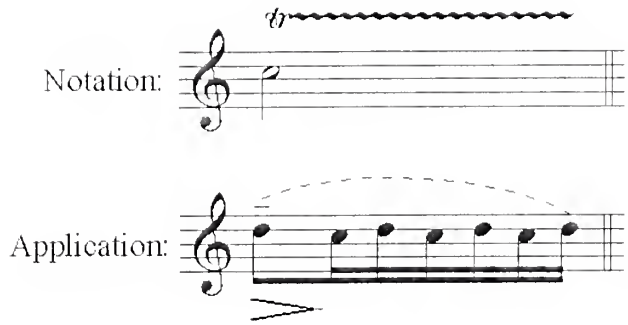
Example 5 shows how a trill is notated and how it should be performed. Notice how the trill starts on the auxiliary note. Even though there are exceptions, the standard

Baroque method to execute a trill is to start with the upper note instead of the principal note (Donington, 1989).

Trills are commonly used to embellish main cadence points and are practically imperative at ending cadences unless a different ornament is written or the composer specifically asks for simplicity (Altenburg, 1974). Often, these cadential trills were not written in the music by the composer, but performers at the time knew that they should be included. Robert Donington (1989) explains it as such:

> The necessity for the cadential trill must be recognized by the performer regardless of whether any sign or other hint is present in the notation or not; and if a sign is present, regardless of what that sign may be, since there are many possible signs misleading or otherwise, but there is only one basic species of cadential trill. (241)

Similar to the appoggiatura, the first note of the trill should be emphasized by elongating its duration and volume in relation to the rest of the trill. These preparatory notes form an appoggiatura and are often labeled as such. See example 6. In fact, "some Baroque authorities actually explain the trill as a series of reiterated appoggiaturas from above" (Donington, 1989, p. 243).

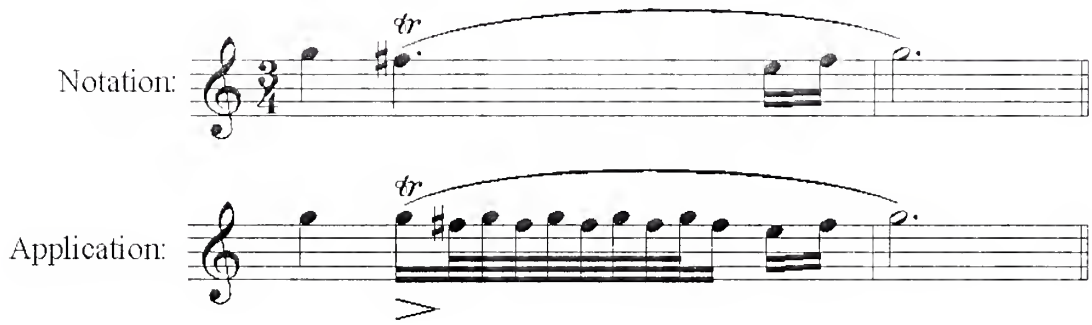


Example 6

The closing part of the trill is called the termination. All standard Baroque trills require termination notes. There are two possibilities for termination notes. These terminations only apply if the trill is not a part of a series of ornamentations (Donington, 1989). Joachim Quantz explains the first type of termination as:

> The end of each trill consists of two little notes, which follow the note of the trill and which are made at the same speed. . . . Sometimes these little notes are written . . . but when there is only the plain note . . . both the appoggiatura [preparation] and the termination must be understood (as cited in Donington, 1989, p. 247).

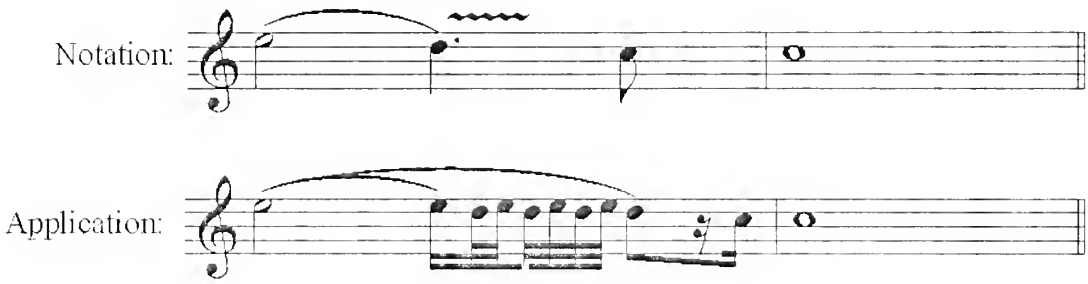
Example 7 illustrates how these two little termination notes should be performed.



Example 7

These termination notes, whether written or implied, should be slurred and played as quickly as the trill itself, unless there is another indication such as ritardando or rallentando (Donington, 1989).

The second type of termination is described by Donington as "a little note of anticipation inserted just before the note succeeding to that on which the trill is made" (249). In other words, this "little" note of termination is the same pitch as the note that comes after the trill. See example 8 below. This type of termination was equally as important as the turned ending described above (Donington, 1989).



Example 8

(Donington, 1989, p. 244)

Observe in the example above that the principal note of the trill is held the value of a dotted sixteenth note before it ends with the anticipatory termination note. This holding of the principal note demonstrates the following rule. "Always let the Proper Note [that is the principal note of the trill] be distinctly hear'd [sic] at the last" (as cited in Donington, 1989, p. 250). One must remember that the trill is an embellishment of the principal note and as such, should not overwhelm and obscure the principal note. Ending the trill with the principal note before its termination notes allows the integrity of the principal note to remain intact.

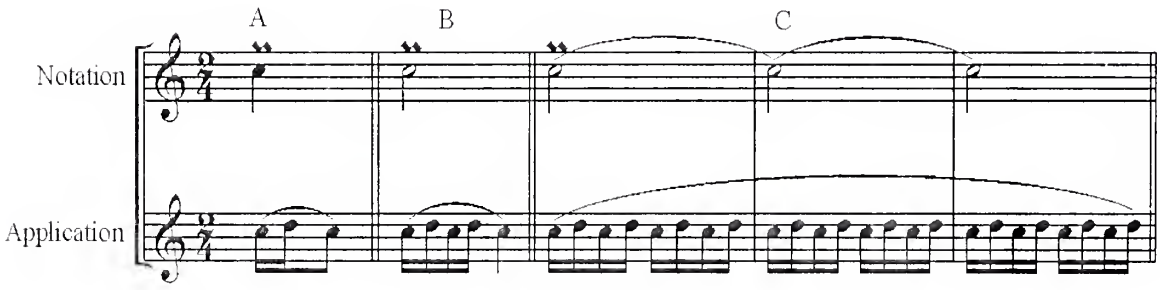
IV. Mordent

The word mordent comes from the Italian word "modere," which means "to bite" and is normally associated with a certain amount of ferocity in its execution (Donington, 1989, p. 260). The symbol used for the mordent is ~~. This symbol is placed above the principal note on top of the staff. See example 9. There are three types of mordents: single, double, and continuous mordent (Donington, 1989). The single mordent is also called a short mordent and the double mordent is also called a long mordent (Altenburg, 1974). For the purpose of this paper I will use the term single and double. The three types of mordents are defined as such:

(a) A single mordent has only one repercussion, and is the sharpest of rhythmic ornaments except for the acciaccatura.

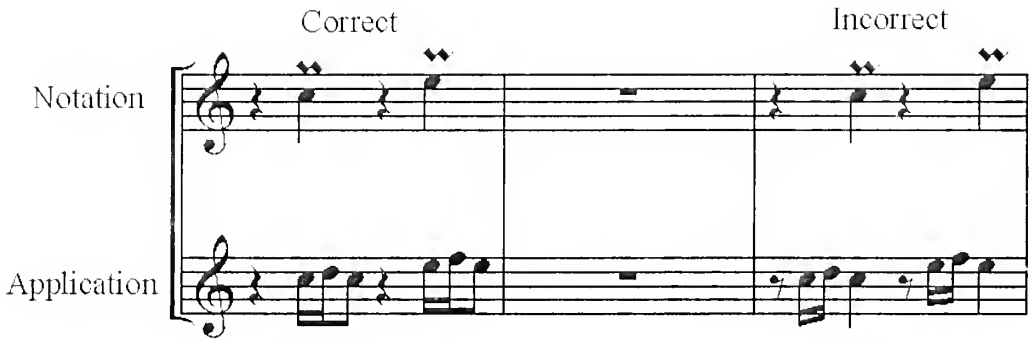
(b) A double mordent has two repercussions, and is primarily a rhythmic ornament.

(c) A continuous mordent may have any number of repercussions lasting up to several bars, and like the longest trills, sustains and intensifies the melodic line and adds colour to the texture. (Donington, 1989, p. 260)



Example 9

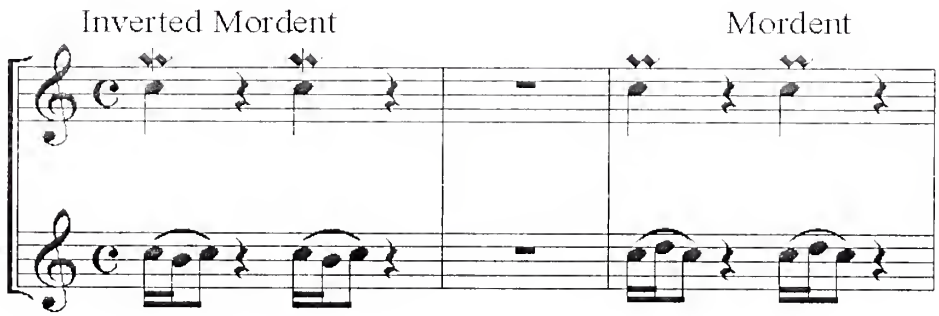
Mordents may be placed in any count of the measure, but all mordents start on the beat of the embellished note, not before it (Donington, 1989, p. 261). See example 10.



Example 10

V. Inverted Mordent

The inverted mordent is simply a mordent that has a lower auxiliary note instead of an upper one. The notes have been inverted. The inverted mordent only occurs in its short form because if it were longer it would sound like a trill and be perceived as such. However, the short inverted mordent retains its "biting" quality, therefore, it bears the label "inverted mordent." Below is an example of an inverted mordent. The symbol for the inverted mordent is a wavy horizontal line with a vertical line between the two humps.



Due to the slight difference between the symbols of mordent ( ) and inverted mordent ( ), it is important to be cautious when teaching these two concepts and symbols to avoid confusion to the student. The inverted mordent starts on the beat of the ornamented note, not before it.

The mordent is often used as the ornament of choice when the score lacks ornamentation. However, Robert Donington (1989) warns against the over use of the inverted mordent. "The not uncommon modern practice of relying on the inverted (upper) mordent as the chief ornament for Baroque music is incorrect. The standard Baroque mordent is the lower mordent" (p 262). Regardless of which mordent is used, both must be executed well.

VI. Lesson Plans

The following lesson plans are intended to supplement an established lesson routine. The provided plans should be inserted as additional material to the lesson. For this reason, I have omitted common aspects of standard lesson plans such as warm-ups, lip slurs, long tones, scale studies, and transposition exercises. However, these fundamental aspects must be included in the lesson to provide the student with a well-rounded education. These lesson plans are designed for a student at the high school level. As with any lesson plan, accommodations need to be made to adapt the lesson to the individual's needs. The timeline given in the lesson plan is a suggestion. Move at a pace that coincides with the student's cognitive and playing ability.

The importance of correct playing examples cannot be stressed enough. In many of the examples the teacher must perform the exercises for the student. The teacher must take great care to perform the exercises with the correct style. The style will be conveyed

appropriately if the musical directions, such as dynamics and articulations, are strictly observed. If possible, demonstrations by the teacher should be made before the student addresses the passage for the first time. The student needs a clear, correct idea of how an exercise is supposed to sound before attempting the passage. Included are suggested recordings of professional trumpet players executing these ornaments. It is imperative that the student listens to these recordings and strives to mimic their style.

The appoggiatura, trill, mordent, and inverted mordent are presented in three units. These ornaments should be taught in the following order. The appoggiatura is presented first for two reasons. 1) It is the simplest ornament to learn. 2) It makes up the first part of the trill. The trill is presented second and is the most difficult ornament of the four discussed in this project. Therefore, the teacher should allocate sufficient time for these lessons. The third unit addresses the mordent and inverted mordent. The exercises and techniques used to execute the trill will be applied to the mordent and inverted mordent. Each lesson plan refers to musical examples that are located in Appendix A.

Lesson Plan 1

Date: Week 1

Title: Appoggiatura 1	**Objectives:** Introduce Appoggiatura
Materials: Arban, "Complete Conservatory Method for Trumpet" Exercise 1, see Appendix A	
Instructions: 1. Teacher plays Exercise 1, close attention must be given to the dynamics so that the characteristic leaning effect is created. 2. Student plays exercise 1, letter A. Repeat as necessary until concept of "leaning" is understood. 3. Student will sight-read 1st 16 measures (first two systems) of Arban p. 106, # 44. 4. Now have student play exercise 1 letter B, exaggerating dynamics. 5. Assign homework of exercise 1, letters A and B.	
Listening	Teacher's demonstration of Exercise 1
Etude/Solo	Arban p. 106 # 44, pay close attention to the dynamic so that the proper leaning effect is achieved.
Assessment	Listen for steady pitch and a smooth diminuendo as student plays exercise 1.
Homework	Play Exercise 1, letters A and B Read the definition of appoggiatura (p. 2-4)

Lesson Plan 1

Lesson 1 is intended to get the student performing the leaning characteristic of the appoggiatura. This first lesson presents preliminary exercises that build the foundation for a properly executed appoggiatura. Strict adherence to the dynamics must be demanded.

Exercise 1, letter B comes from Arban p. 106 # 44. Extra articulation and dynamic markings have been added and must be followed. Only the first sixteen measures are presented so that the student is not overwhelmed with this part of the music study. This assumes the student is given other etudes and technical work that the teacher has assigned for development in other areas of study.

For homework, the student is to practice Exercise, 1 letters A and B and read the definition of appoggiatura (found on pages 2-4).

Lesson Plan 2

Date: Week 2

Title: Appoggiatura 2	**Objectives:** Introduce Appoggiatura notation Perform appoggiatura using its corresponding notation
Materials: Arban's "Complete Conservatory Method for Trumpet" Exercise 2a, 2b, and 2c, see Appendix A	
Instructions: 1. Discuss the reading (p. 2-4) and answer any questions from the student. 2. Student plays Exercise 1, letter A 3. Using exercise 2a, explain how the scale could be written with ornamentation. 4. Cover the top score of Exercise 1 with a sheet of paper and have the student play the bottom line with correct ornamentation. 5. Have the student play Exercise 1, letter B. 6. Ask the student where an appoggiatura could be added in Exercise 1, letter B. 7. Show the student Exercise 2b and explain how the notation could be changed to include the appoggiatura. 8. The student should play Exercise 2b. Listen for a leaning on beat one of measure 4, 6, 8, 10, 12, 14 and 16. 9. Assign student Exercise 2c for homework and to write the correct way to perform the appoggiatura.	

Listening	Teacher's demonstration
Etude/Solo	Exercise 2c from Arban p. 106 # 44.
Assessment	Realized appoggiatura is correct Dynamics on appoggiatura convey a sense of leaning on the beat.
Homework	Play Exercise 2c, write the correct way to play ornaments under each applicable measure.

Lesson Plan 2

Lesson two introduces the appoggiatura notation. The student first encounters the appoggiatura while reading the homework from the previous week. During the lesson the teacher can clear up any misunderstandings that may arise. This lesson builds upon the skills developed in lesson 1, namely, creating a leaning effect via dynamic control. Make sure the student's pitch integrity and tone quality remain constant when performing these appoggiaturas.

Exercise 2a is a rewriting of Exercise 1, letter A. Exercise 2a shows how the E-flat scale would be written if it used the appoggiatura notation. Likewise, Exercise 2b shows how the etude from Arban could be realized using ornamentation. At this point in the sequence, the student has the skills to play both of these passages as a result of the work done in the preceding week. Therefore, the transition from standard notation to the Baroque ornaments should be smooth. The goal is to make the reading of the ornamentation as natural and automatic as reading modern music without written ornaments.

Exercise 2c contains the remaining 16 measures of the Arban etude. In this excerpt, only the Baroque ornamentations are given. The student is to write out or 'realize' the ornaments in the blank measure below each ornament. There are two different types of appoggiaturas in this last section. Measures 18, 20, 28 and 30 have appoggiaturas that obey the first rule (given on page 2). Measure 36 has an appoggiatura that obeys the second rule (given on page 3). If the student needs help realizing the ornaments, he can reference the Arban's book (page 106, #44) for the answer.

Lesson Plan 3

Date: Week 3

Title: Appoggiatura 3	**Objectives:** Introduce Appoggiatura notation Perform appoggiatura using its corresponding notation
Materials: Exercise 2c, see Appendix A Worksheet #1, see Appendix B Jan Neruda, "Concerto in E Flat Major" Movement I 'Allegro'	
Instructions: 1. The student should play Exercise 2c. Teacher will assess progress and deem complete or incomplete. 2. Have the student visually scan the music to Jan Neruda's Concerto in E Flat" Movement I 'Allegro' and point out the appoggiaturas 3. Discuss and how each appoggiatura is to be performed* 4. Play recording of Neruda(performed by Niklas Eklund) and read music while Listening. 5. Assign student section 1 of Neruda (mm. 49-72). The student should disregard the trills at this time. Only play the appoggiatura and termination to the trill. 6. For homework, student will write in all ornaments except for trills in section 1 Worksheet #1,(see Appendix B)	
Listening	Recording of Neruda, Niklas Eklund on trumpet
Etude/Solo	Exercise 2c from Arban p. 106 # 44. Jan Neruda, "Concerto in E Flat Major" Movement I 'Allegro'
Assessment	Dynamics on appoggiatura convey a sense of leaning on the beat. Does student correctly identify and define appoggiaturas in Solo repertoire?
Homework	Listen to the first movement of Neruda recording. Practice measures 49-76 of Neruda "Concerto in E Flat Major" Movement I 'Allegro' Worksheet #1, Write all ornaments in section 1 (mm. 49-72) except for trills

* Make certain that measures 66 and 131 are discussed. This measure contains an appoggiatura that follows the third rule (found on page 3).

Lesson 3

At this point in the process of developing an understanding of the use of ornamentation, the student should be able to execute an appoggiatura correctly. Lesson 3 presents the application of the appoggiatura to solo literature. Neruda's "Concerto in E Flat Major" was chosen based on its frequent use of the appoggiaturas. Jan Neruda wrote this piece during the latter part of the Baroque period. The rules for ornamentation in the late Baroque differ from the early Baroque, however, the early Baroque rules presented in this project apply to this piece. This piece will be taught while the next lessons on trills are learned. At this time, the student should omit any trills in the piece. He should only play the appoggiaturas and termination notes to the trill. After the student develops the technique for trilling, then the student may add the complete trill to the piece.

Lesson 3 and subsequent lessons call for the student to listen to compact disc recordings of professional trumpet players performing this work. Three different trumpet players are presented in the following lessons. Listening to three different artist perform the same piece provides the student with several differing interpretations of the piece. The goal is for the student to assimilate elements such as tone quality, articulation, tempo, dynamic contrast, and general musicality of the recordings into their playing. The publishing information for the recordings is found in "Additional Resources" on page 60.

The first movement of Neruda's piece should be divided into three sections, one for each week of practice. The easiest way to divide the movement is mm. 49-72, 114-144 and 173- 228. The teacher may choose to divide the movement into different segments depending on the ability of the student. The teacher should make certain that the student can perform all of the first movement before moving to lesson 7. The body of

the trill should be omitted until lesson 7. However, the appoggiatura and termination notes of the trill should be practiced immediately. Lesson 7 introduces a new solo movement from a different piece that will require the student's full attention in practice; therefore, the student should be finished with Neruda's piece. Appendix B contains the first movement of Neruda's "Concerto in E Flat Major" with the ornaments realized. The student and teacher should use this document, as well as the recording, as a reference for any questions about how the ornaments should be performed.

Lesson Plan 4

Date: Week 4

Title: Trill 1	**Objectives:** Introduce Body of Trill Preliminary exercises for trill
Materials: Exercise 3, see Appendix A Worksheet 1, see Appendix B Ornamented Music 1, see Appendix C Tuner Metronome	
Instructions: 1. Teacher will demonstrate Exercise 3, letters A-D with metronome set at 80. 2. Student will play a G and F in the staff and check pitch with tuner. 3. Student will play Exercise 3 letters, A-D with metronome set at 80. 4. Teacher will demonstrate Exercise 3, letter E (all in one breath) 5. Student will play Exercise 3, letter E (all in one breath) 6. Teacher will set a goal with the student to play all parts of Exercise 3 at metronome marking of 95 for the next lesson. 7. Check Worksheet 1 for ornamentation in the first section* 8. Student will play first section of Neruda. (mm. 49-72) 9. Assign second section of Neruda. (mm.114-144) 10. For homework, student will write in all ornaments, except for trills, in section 1 of Worksheet #1 (see Appendix B)	
Listening	Teacher's demonstration Recording of Neruda, Niklas Eklund on trumpet
Etude/Solo	Exercise 3 Neruda "Concerto in E Flat Major" Movement I 'Allegro'
Assessment	Correct pitch using tuner Student stays with metronome during Exercise 3
Homework	Listen to 1st and 2nd section of Neruda recording. Play Exercise 3 with an end goal of quarter note = 95 on metronome Learn section 2 of Neruda (mm. 114-144)

* Use Ornamented Music 1 (see Appendix C) as an answer key for Worksheet 1.

Lesson 4

The purpose of this lesson plan is to develop controlled finger technique. The student must practice with the metronome every time he plays this exercise. The starting metronome marking is quarter note equals 80. The tempo should increase approximately three beats per minute (b.p.m.) a day during the first week of practice. Increasing the tempo at this pace serves two purposes. The small increment of three b.p.m. a day ensures the student develops proper finger control and rhythm. Also, since there are seven days in a week and only fifteen b.p.m. of increase are required, the student may use the last two days to perfect the exercise at the top speed for that week. Likewise, students who have a difficulty increasing three b.p.m. a day will have two days to catch up if they fall behind in their schedule. Space at the bottom of Exercise 3 is provided for the student to record their metronome markings down throughout the week. All subsequent lessons employ the same method of metronome use as explained above.

It is important to obey all musical markings such as crescendos, slurs, and breath marks while practicing Exercise 3. The crescendo at the beginning of Letter B-E should be interpreted as an appoggiatura, thus, the student should "lean" on count one of the first measure. The measures of Letters A-D contain two quarter notes on counts three and four. These quarter notes should be checked with a tuner. The goal of the student is to have a clean, consistent and controlled alteration between the two notes while maintaining accurate pitch.

Lesson Plan 5

Date: Week 5

Title: Trill 2	**Objectives:** Introduce termination of Trill Secondary exercises for trill
Materials: Exercise 3 and 4, see Appendix A Ornamented Music 1, see Appendix C Tuner Metronome	
Instructions: 1. Student will play Exercise 3, letters A-D at metronome marking 95. 2. Student will play Exercise 3, letter E at metronome marking 95. 3. Teacher will play Exercise 4 at metronome marking 85. 4. Student will play Exercise 4 at metronome marking 85. 5. Teacher will set a goal with the student to play all parts of Exercise 4 at metronome marking of 95 for the next lesson. 6. Teacher will check Worksheet 1 for correct ornamentation in the mm. 114-144* 7. Student will play second section of Neruda. (mm.114-144) 8. Assign third section of Neruda (mm. 173-228) for homework 9. For homework student will write out ornaments for third section of Worksheet 1	
Listening	Teacher's demonstration Recording of Neruda, Crispian Steele-Perkins on trumpet
Etude/Solo	Exercise 3 Exercise 4 Neruda "Concerto in E Flat Major" Movement 1 'Allegro'
Assessment	Correct pitch using tuner Student stays with metronome during Exercise 3 and 4
Homework	Listen to 1st movement of Neruda recording. Play Exercise 3 with an end goal of quarter note = 110 on metronome Play Exercise 4 with an end goal of quarter note = 95 on metronome Learn third section of Neruda. Read the definition of Trill (p. 5-8)

* Use Ornamented Music 1 (see Appendix C) as an answer key for Worksheet 1.

Lesson 5

Exercise 4 is introduced in this lesson. This exercise is designed to introduce the termination notes of the trill and develop the finger technique required to transition from the body of the trill (alternation of the notes) to the termination notes (end of the trill). This exercise will eventually be played in one breath. At the slower initial tempo of metronome marking 85 the student may need to add a breath in measure five in order to play the entire exercise. An extra beat should be added to allow for this breath. In measure 1 and 3, the note A is to be played with the alternate fingering of third valve. Using the third valve only, instead of valves one and two, will facilitate a clean trill by eliminating the use of two fingers. The last measure of the piece is a trill. The Baroque ornamentation is written below the exercise. This measure will be explained in the next lesson after the student has read the definition of a trill.

Lesson Plan 6

Date: Week 6

Title: Trill 3	**Objectives:** Introduce termination of Trill Secondary exercises for trill

Materials:
Exercise 3 and 4, see Appendix A
Worksheet 1, see Appendix B
Ornamented Music 1, see Appendix C
Tuner
Metronome

Instruction:
1. Student will play Exercise 3, letter E at metronome marking 95.*
2. Student will play Exercise 4 at metronome marking 110.
3. Teacher will discuss the reading (p. 5-8) and answer any questions from the student.
4. Check Worksheet 1 for ornamentation in third section (mm. 173-228) **
5. Student will play third section of Neruda (mm. 173-228)
6. For homework, student will complete Worksheet #1 by writing in trill ornamentation.

Listening	Recording of Neruda, Crispian Steele-Perkins on trumpet
Etude/Solo	Exercise 3 Exercise 4 Neruda "Concerto in E Flat Major" Movement I 'Allegro'
Assessment	Correct pitch using tuner Student stays with metronome during Exercise 3 and 4
Homework	Listen to 1st movement of Neruda recording. Play Exercise 3 with an end goal of quarter note = 120 on metronome Play Exercise 4 with an end goal of quarter note = 110 on metronome Complete Worksheet #1 by writing in trill ornamentation

* Student is expected to practice Exercise 3 in its entirety in order to prepare them for Letter E.
* *Use Ornamented Music 1 (see Appendix C) as an answer key for Worksheet 1.

Lesson 6

The goal of this lesson is to monitor the speed and accuracy of Exercises 3 and 4 and to introduce the trill. Previous lessons have developed the appoggiatura and the technical skills for the trill. This lesson will marry the two concepts together. Using "Ornamented Music 1" the teacher should give an example of how to write trills out. The student will be required to complete Worksheet 1 by writing in all of the trills. When this step is completed the entire piece will be ornamented. As in previous lessons, it is important that the student listen to the recording several times a week in order to assimilate the Baroque style into his playing.

Lesson Plan 7

Date: Week 7

Title: Trill 4	**Objectives:**
Materials: Exercise 3 and 4, see Appendix A Worksheet #1, see Appendix B Tuner Metronome	
Instruction: 1. Student will play Exercise 4 at metronome marking 110. 2. Student will play Exercise 3 at metronome marking 125. 3. Check Worksheet #1 for correct trill ornamentation 4. Student will play third section of Neruda (mm. 173-228). Complete with all ornaments	
Listening	Recording of Neruda, Sergei Nakariakov on trumpet
Etude/Solo	Exercise 3 Exercise 4 Neruda "Concerto in E Flat Major" Movement 1 'Allegro'
Assessment	Correct pitch using tuner Student stays with metronome during Exercise 3 and 4
Homework	Listen to 1st movement of Neruda recording. Play Exercise 3 with an end goal of quarter note = 120 on metronome Play Exercise 4 with an end goal of quarter note = 110 on metronome Practice Movement 1 with all ornaments

Lesson 7

The goal of this lesson is to monitor the speed and accuracy of Exercises 3 and 4 and to finish learning the trill. At this time the notes to the first movement of Neruda should be learned with all ornaments included. The student will probably need more lessons to perfect his performance of the piece, but the fundamentals will be learned. It is recommended that the teacher postpone Lesson 9 until the student is able to perform the Neruda at an acceptable level. The next lessons incorporate a new solo and this new solo will need the student's full attention in practice.

Lesson Plan 8

Date: Week 8

Title: Mordent 1	**Objectives:** Introduce Preliminary Exercise for Mordent
Materials: Exercise 5a, see Appendix A Metronome	
Instruction: 1. Teacher will play Exercise 5a with metronome set at 95. 2. Student will play Exercise 5a with metronome set at 95. 3. For homework, student will read the definition of Mordent (p. 8-10) 4. Instruct student to increase tempo of Exercise 5a to 110 for next lesson.	

Listening	Teacher's Demonstration
Etude/Solo	Exercise 5a
Assessment	Student stays with metronome during Exercise 5a
Homework	Play Exercise 5a with an end goal of quarter note = 110 on metronome Read the definition of Mordent (p. 8-10)

Lesson 8

The purpose of this lesson is to develop the technique to perform the mordent. Exercise 5a introduces the single mordent, double mordent and the inverted mordent in Letters A, B and C respeetively. Careful attention must be made to accuracy of the first articulation of each beat. Also, the teacher should call the student's attention to the beats that use a low D: measures 1, 5, 10, 14 and 15. Proper finger dexterity is required. The teacher may remind student to keep the right hand in a natural, relaxed position as he plays this exereise.

Lesson Plan 9

Date: Week 9

Title: Mordent 2	**Objectives:** Introduce Notation of Mordent

Materials:
Exercise 5a, see Appendix A
Worksheet 2, see Appendix B
Use Ornamented Music 2, see Appendix C
Metronome

Instruction:

1. Student will play Exercise 5a with metronome set at 110.
2. Discuss the reading (p. 8-10) and answer any questions from the student.
3. Using Exercise 5b. Teacher will ask:
   - What measures to single mordents occur (answer: Letter A)
   - What measures to single mordents occur (answer: Letter B)
   - What measures to single mordents occur (answer: Letter C)
4. Student will play Exercise 5b.
5. Instruct student to increase tempo of Exercise 5b to 125 for next lesson.
6. Student will complete Worksheet 2 for homework.*

Listening	Teacher's Demonstration
Etude/Solo	Exercise 5b
Assessment	Student stays with metronome during Exercise 5a
Homework	Complete Worksheet 2 Increase tempo of Exercise 5b to 125 for next lesson

*Use Ornamented Music 2 (see Appendix C) as an answer key for Worksheet 2

Lesson 9

This lesson introduces the notation of mordents to the student by using Exercise 5b. When disusing the reading homework, ask the student to identify the single mordent, double mordent and and inverted mordent in Exercise 5b. The student should have no problem with recognizing the different types if they have completed their homework.

Exereise 5b will sound identical to Exercise 5a, however, Exercise 5b is written with Baroque ornamentation. The purpose behind this exercise it to train the student's eye to recognize the ornament and its application. The transition from reading Exercise 5a to Exercise 5b should be smooth because the two sound identical.

Worksheet 2 is Dominico Gabrielli's Sonata No. 5 Movement I, but is missing all of the ornamented measures. The student is to write all of the ornaments for this piece. This pieee contains mordents, inverted mordents and trills. The teaeher should give measure 9 as an example of how to complete this assignment. Ornamented Music 2 (see Appendix C) is the answer key for this worksheet.

Lesson Plan 10

Date: Week 10

Title: Mordent 3	**Objectives:** Notation of Mordent
Materials: Exercise 5a, see Appendix A Worksheet 2, see Appendix B Metronome	
Instruction: 1. Student will play Exercise 5a with metronome set at 125. 2. Teacher will check Worksheet 2 for correct mordents. 3. For homework, Student will play Worksheet 2.	
Listening	Teacher's Demonstration
Etude/Solo	Exercise 5a Worksheet 2
Assessment	Student stays with metronome during Exercise 5a Correct ornamentation on Worksheet 2
Homework	Play Worksheet 2

Lesson 10

In lesson 10 the teacher will check the student's ornamentation of Worksheet 2. Any corrections should be made in the lesson so that the student will have a correct version to practice for the next week. At this time the student should have clear idea of how mordents look, sound, and are realized. With this knowledge, the student will be able to learn the first movement of Gabrielli's Sonata No. 5 with ease. The student should strive to read the original notation as soon as possible. The realized version is intended for learning only. The week following lesson 10 is the only week that the written ornaments should be used. Additional meetings will be necessary to perfect the performance of the Gabrielli Sonata, however, the student will have a firm grasp on how to execute all the ornaments presented in this piece.

VII. Conclusion

The inclusion of Baroque music in private lessons is an important aspect of a well-rounded curriculum. The appoggiatura, trill, mordent and inverted mordent are fundamental ornaments that are crucial to the correct performance of this style of music. Careful, structured study of these ornaments is necessary as a means to provide students with a solid foundation on which to base future study of the Baroque style. The inclusion of these lessons into a teacher's curriculum will provide structure and cohesiveness to the learning of these vital ornaments and hopefully will foster a desire to explore new and different ornaments. Though originally conceived for trumpet, the techniques and exercises presented can be used for any of the instruments. The prevailing alteration would be in providing instrument specific solo literature. However, the techniques used in these lesson plans could be used on any suitable Baroque piece. It is the author's wish that this music project serve as a catalyst for future study of integrating Baroque music into the applied lesson.

Appendix A

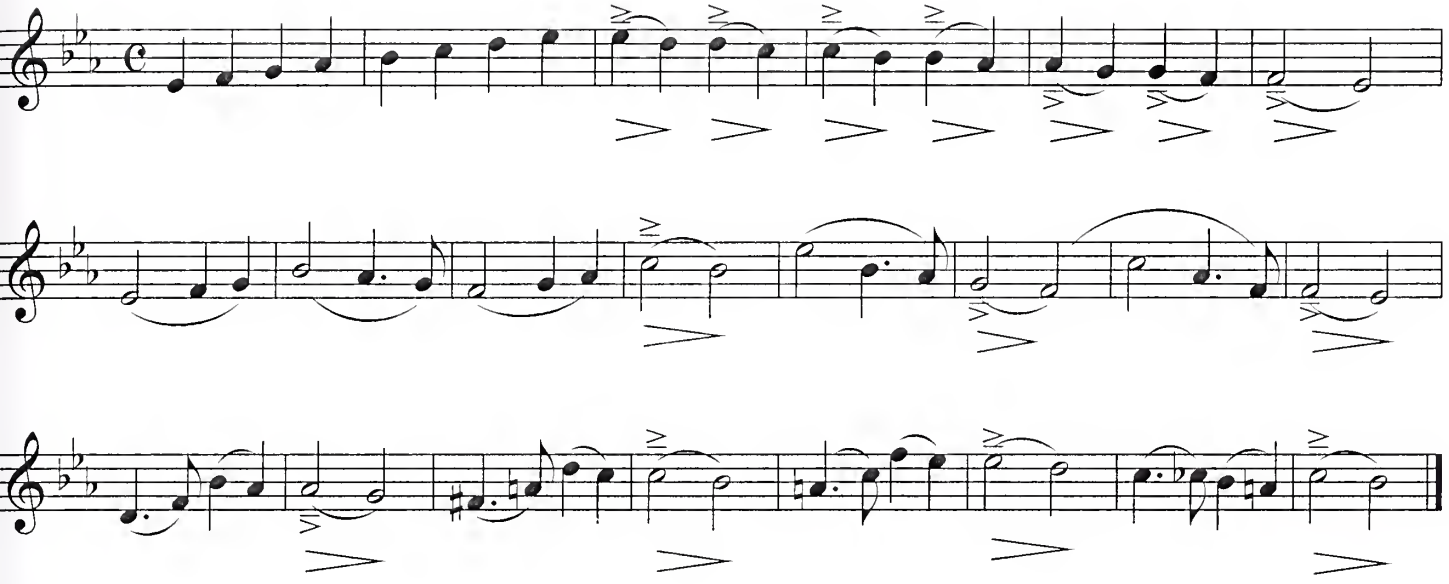
Musical Exercises

Exercise 1

A, B

Name _____

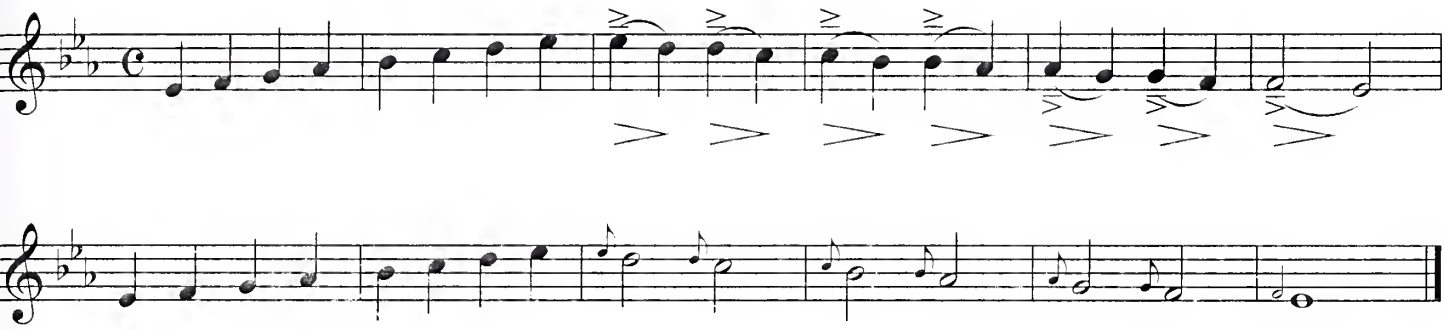
Date _____



Exercise 2a

Name_____

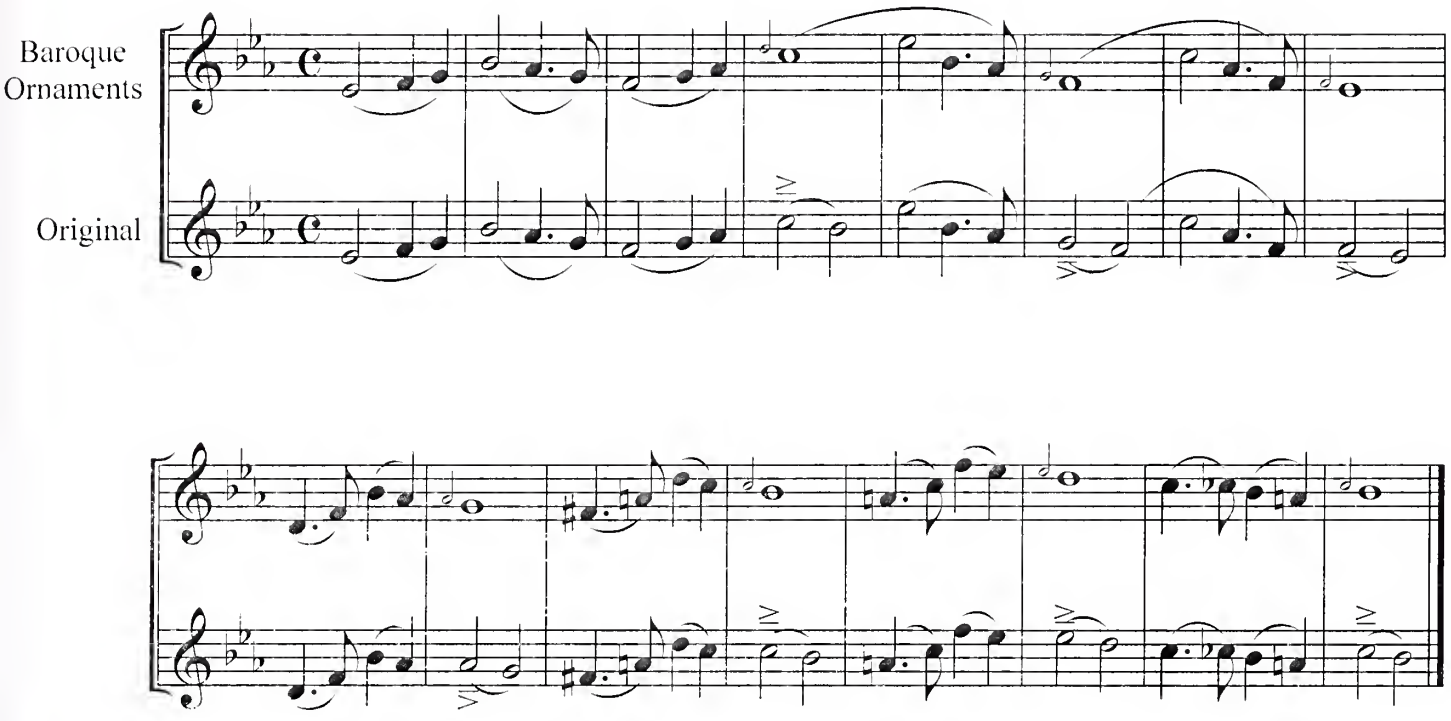
Date_____



Exercise 2b

Name_____

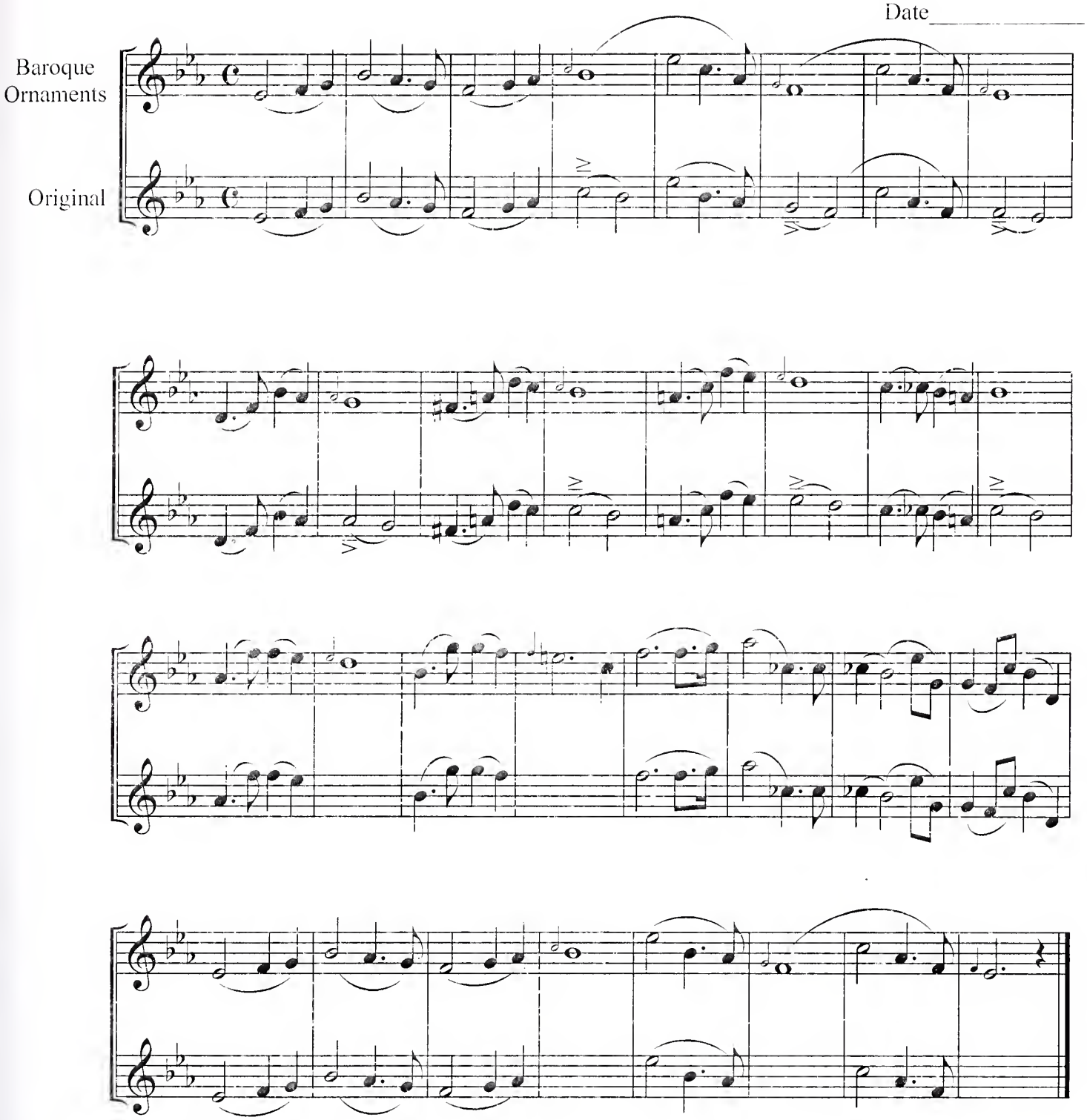
Date_____



Exercise 2c

Name_____

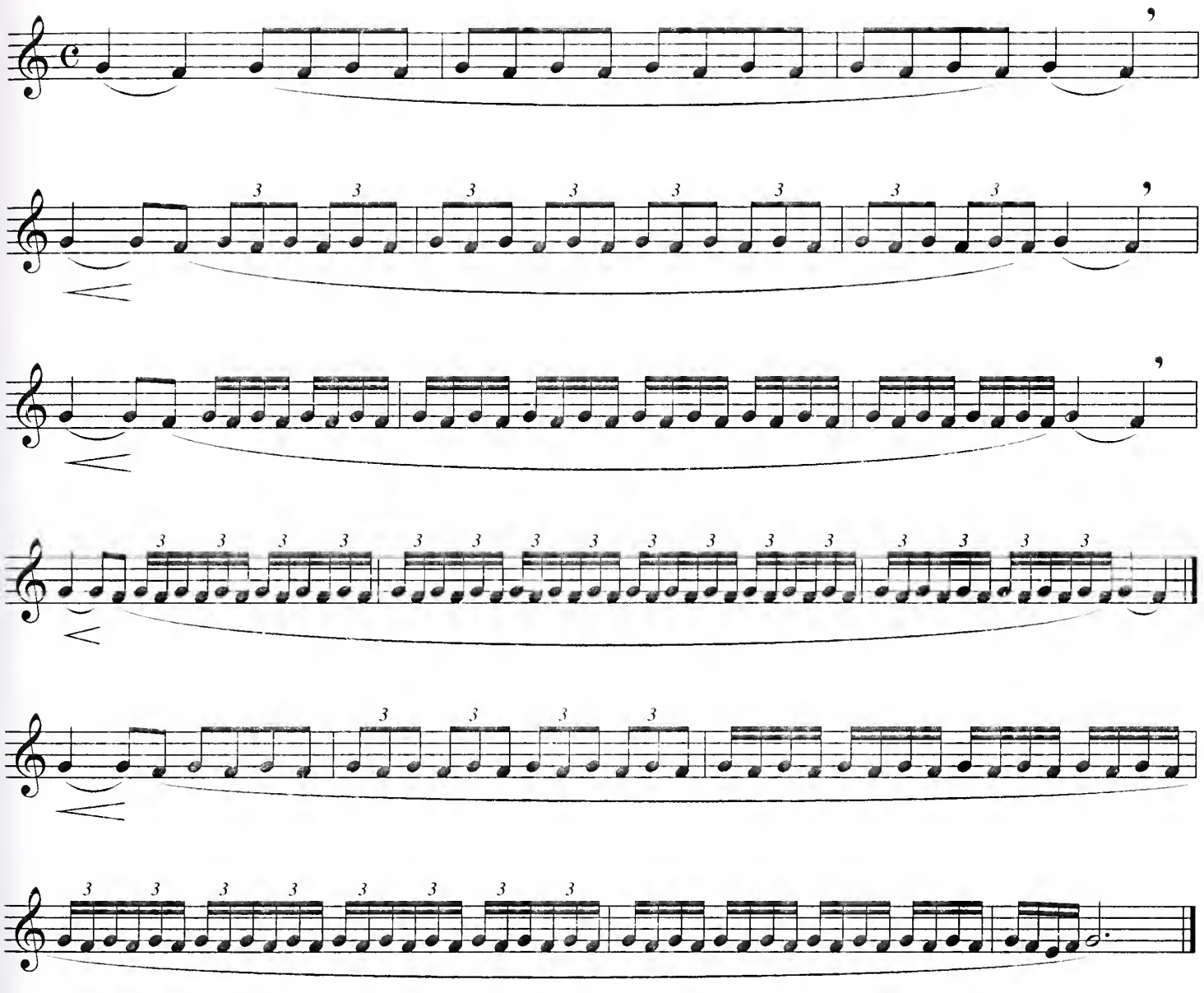
Date_____



Exercise 3

Name _____

Date _____



Metronome Markings

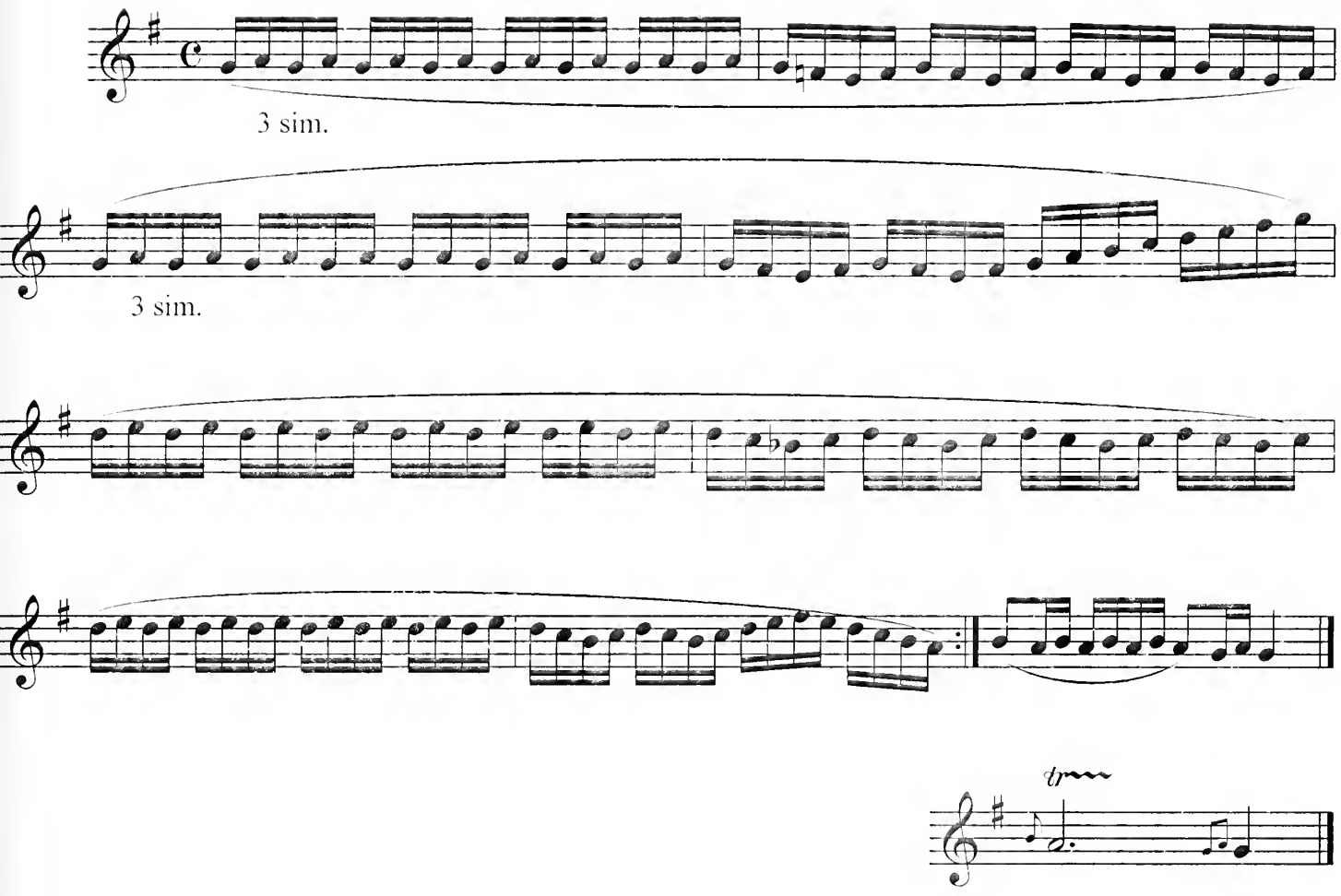
_____ _____ _____ _____ _____ _____ _____ _____ _____

_____ _____ _____ _____ _____ _____ _____ _____ _____

Exercise 4

Name_____

Date_____



Metronome Markings

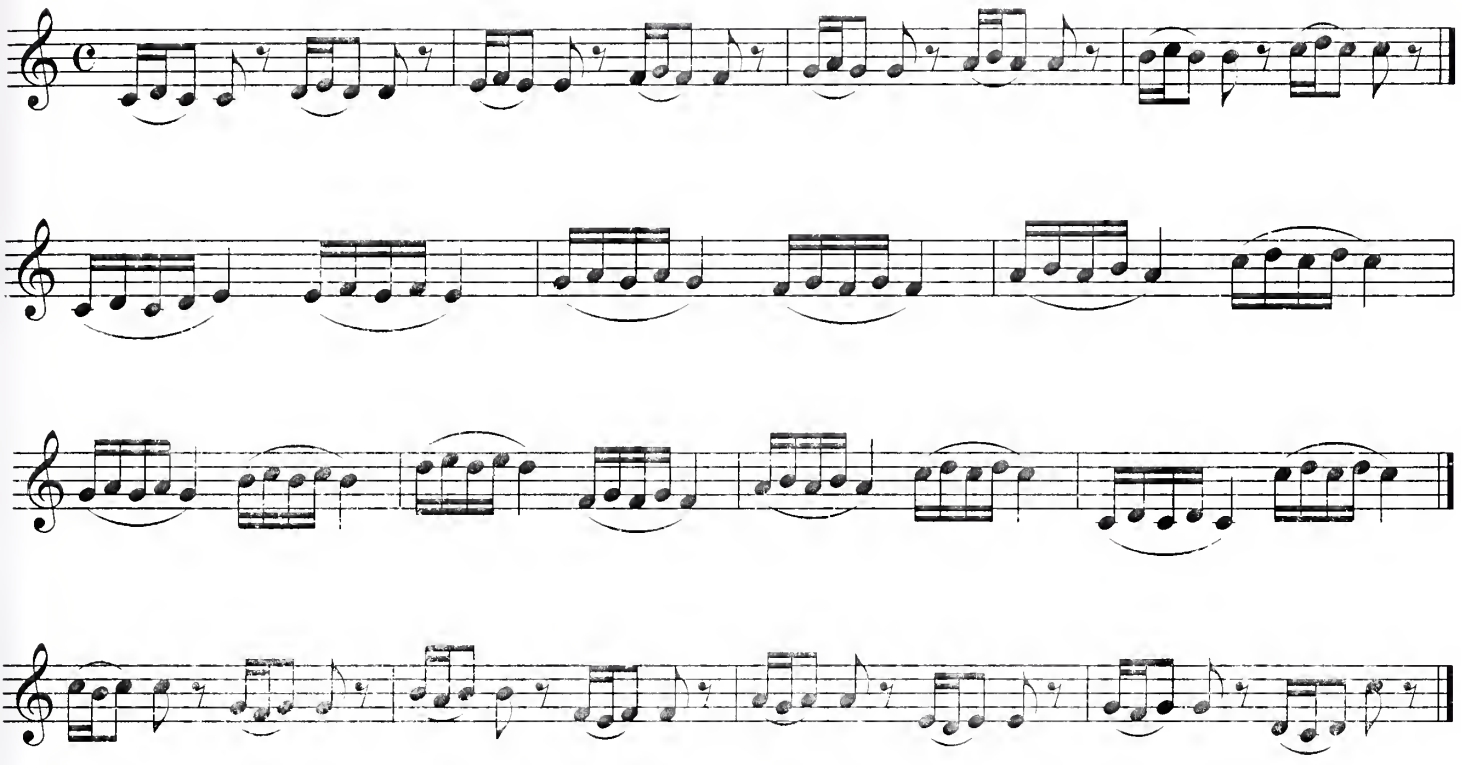
_____ _____ _____ _____ _____ _____ _____ _____ _____

_____ _____ _____ _____ _____ _____ _____ _____ _____

Exercise 5a

Name_____

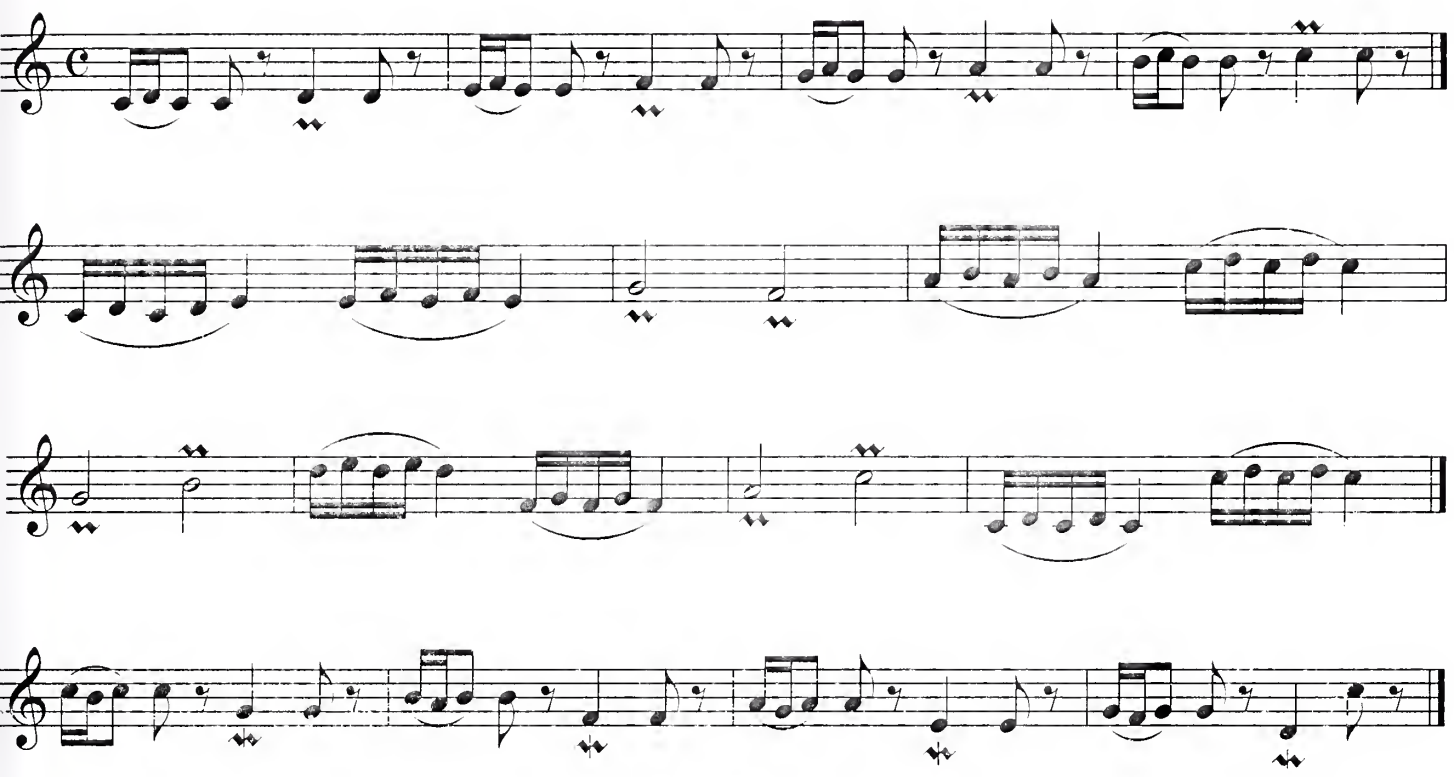
Date_____



Exercise 5b

Name_____

Date_____



Appendix B

Worksheets

Worksheet 1

Name _____

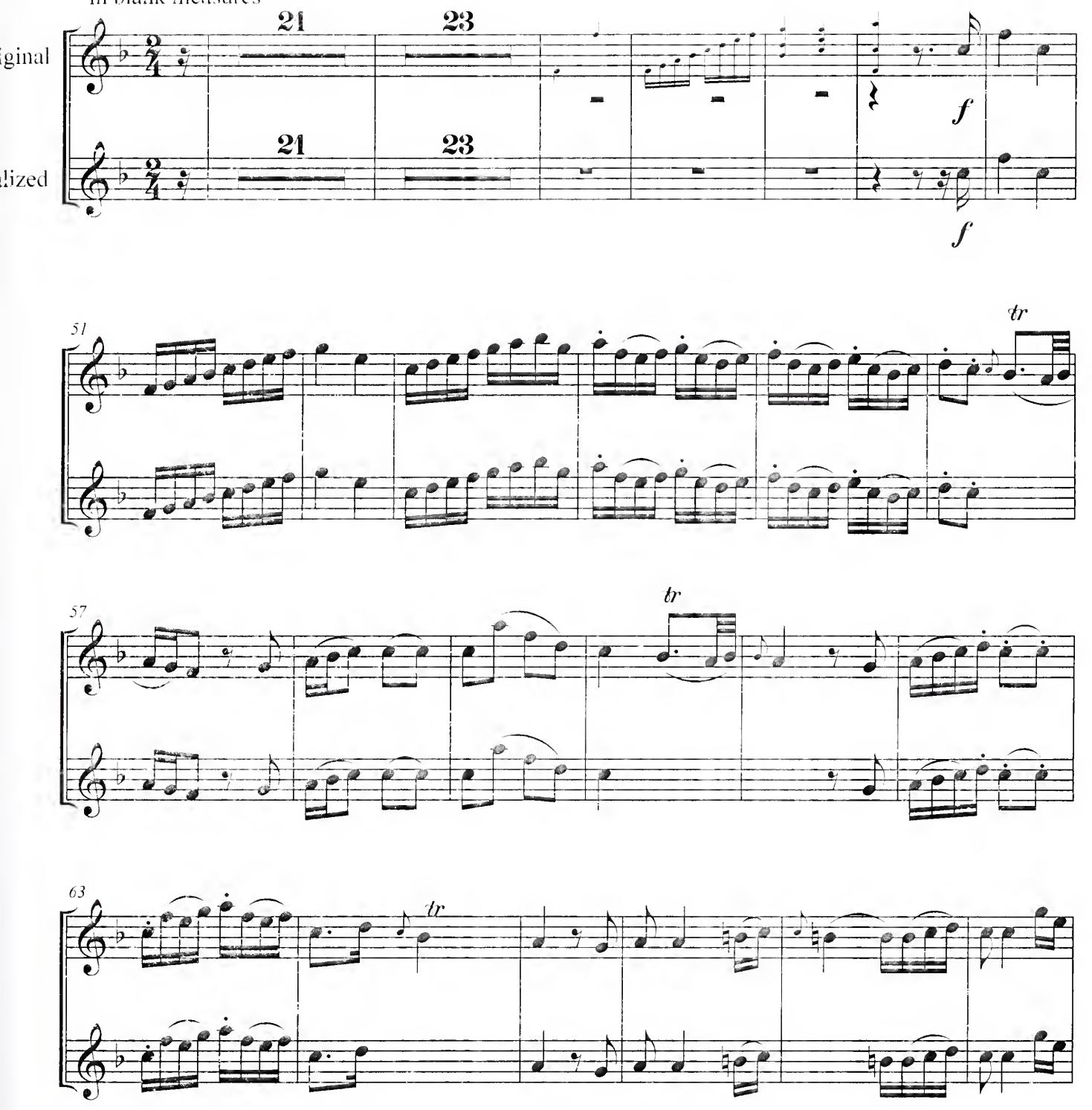
Date _____

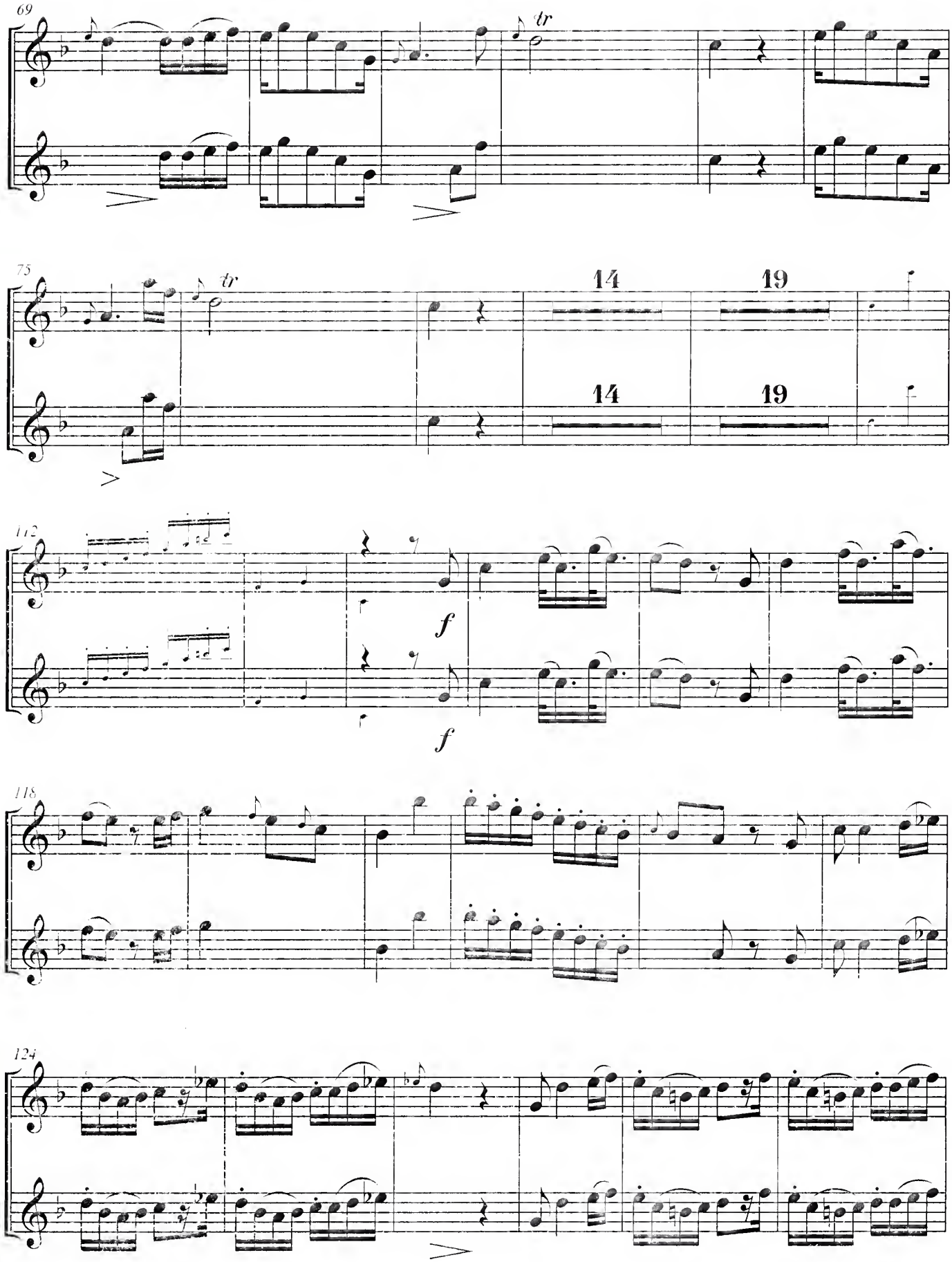
Concerto in E Flat Major

for Horn (Trumpet), Strings, and Continuo

ections: Realize ornaments in blank measures

Jan Krutel Jiří Neruda

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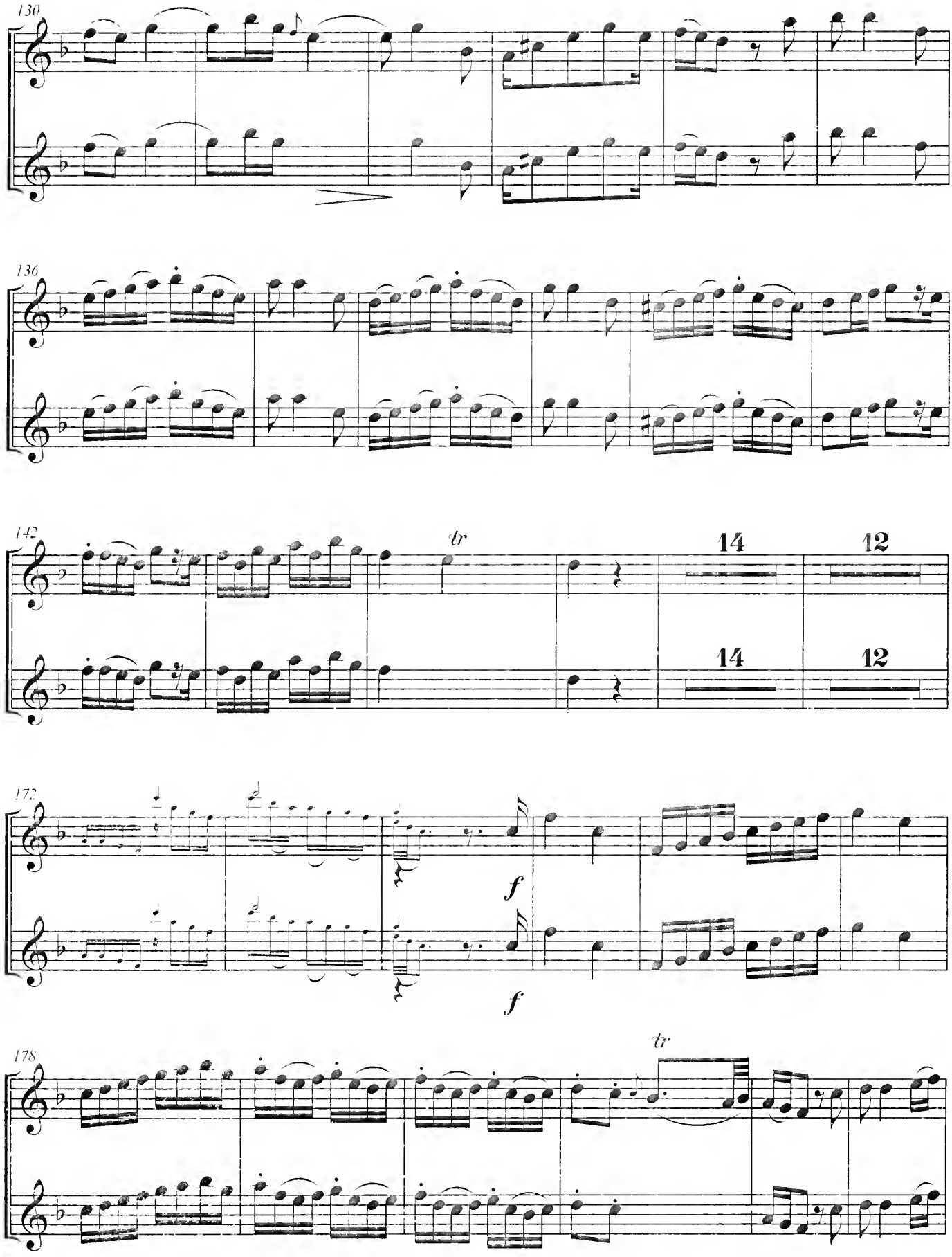
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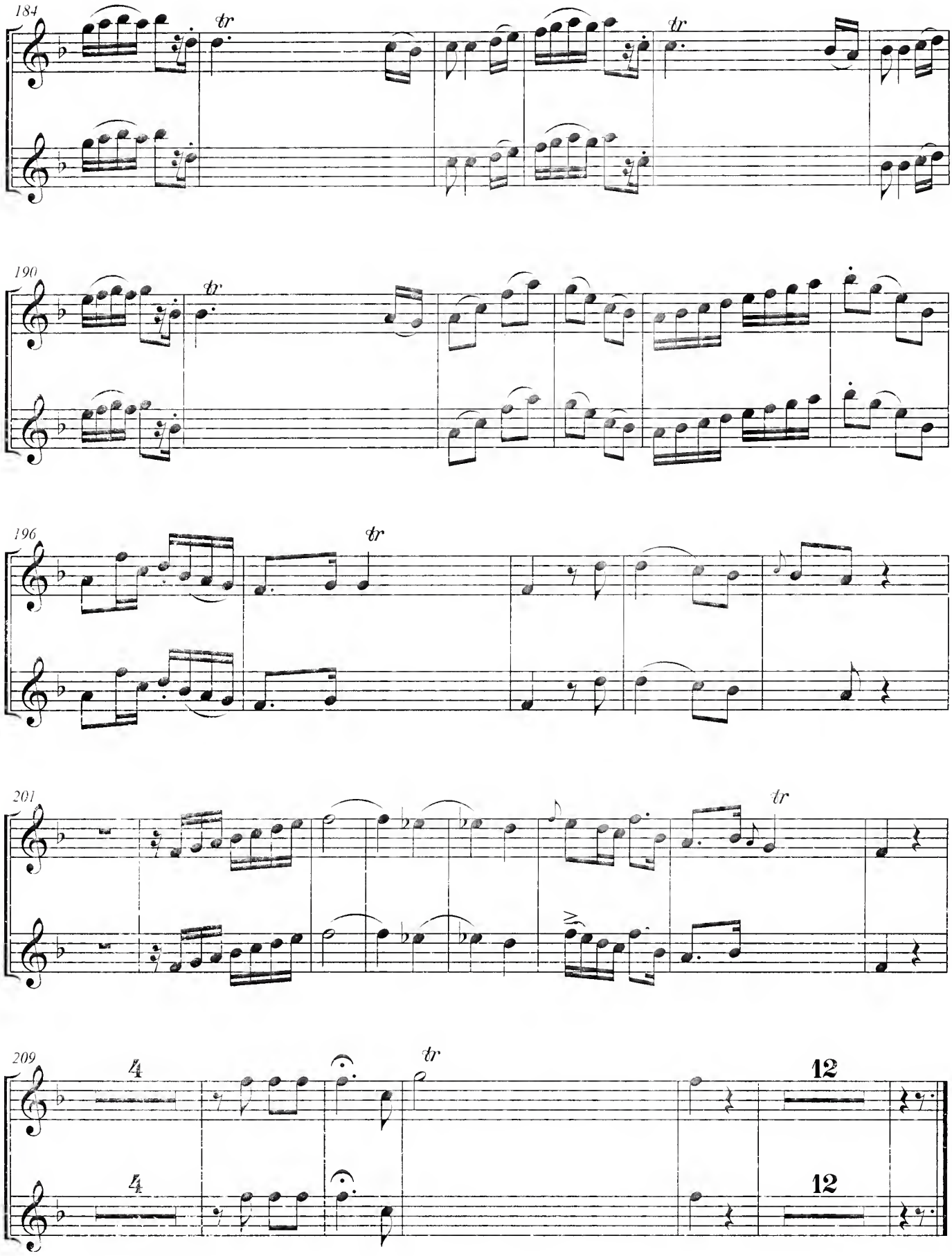
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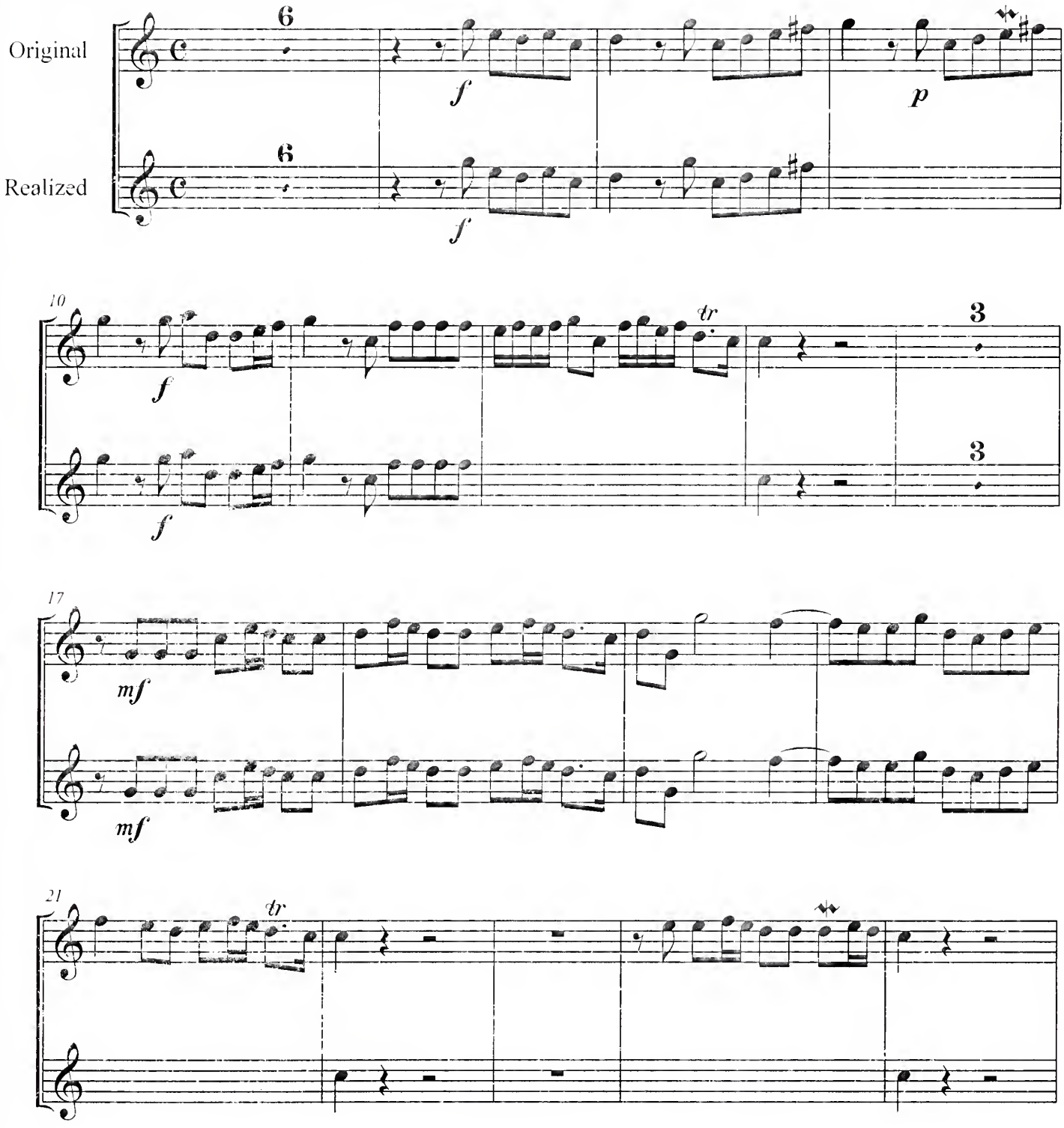
Worksheet 2

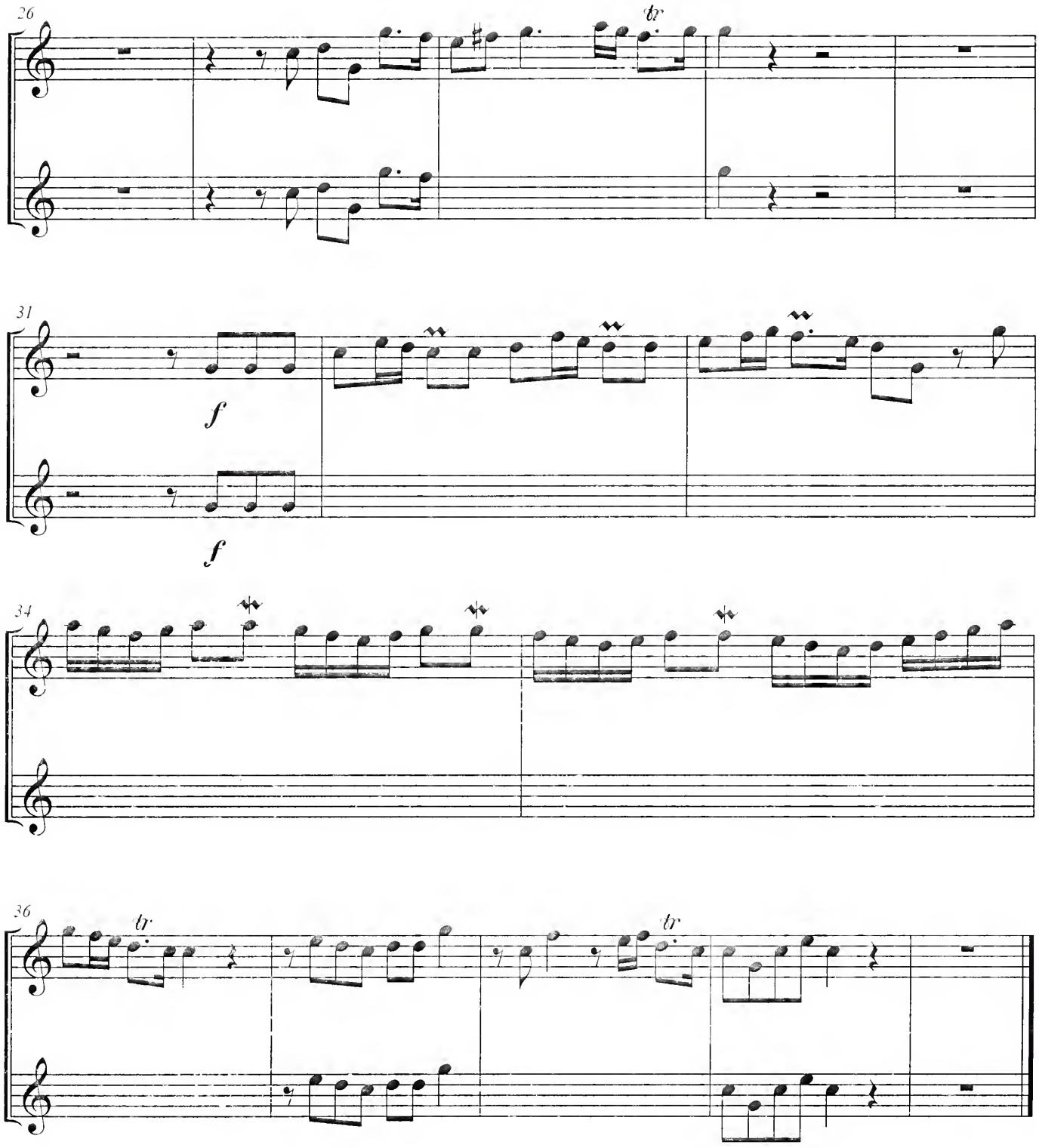
Sonata No. 5

I

Dominico Gabrielli

Directions: Realize ornaments in blank measures

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Appendix C

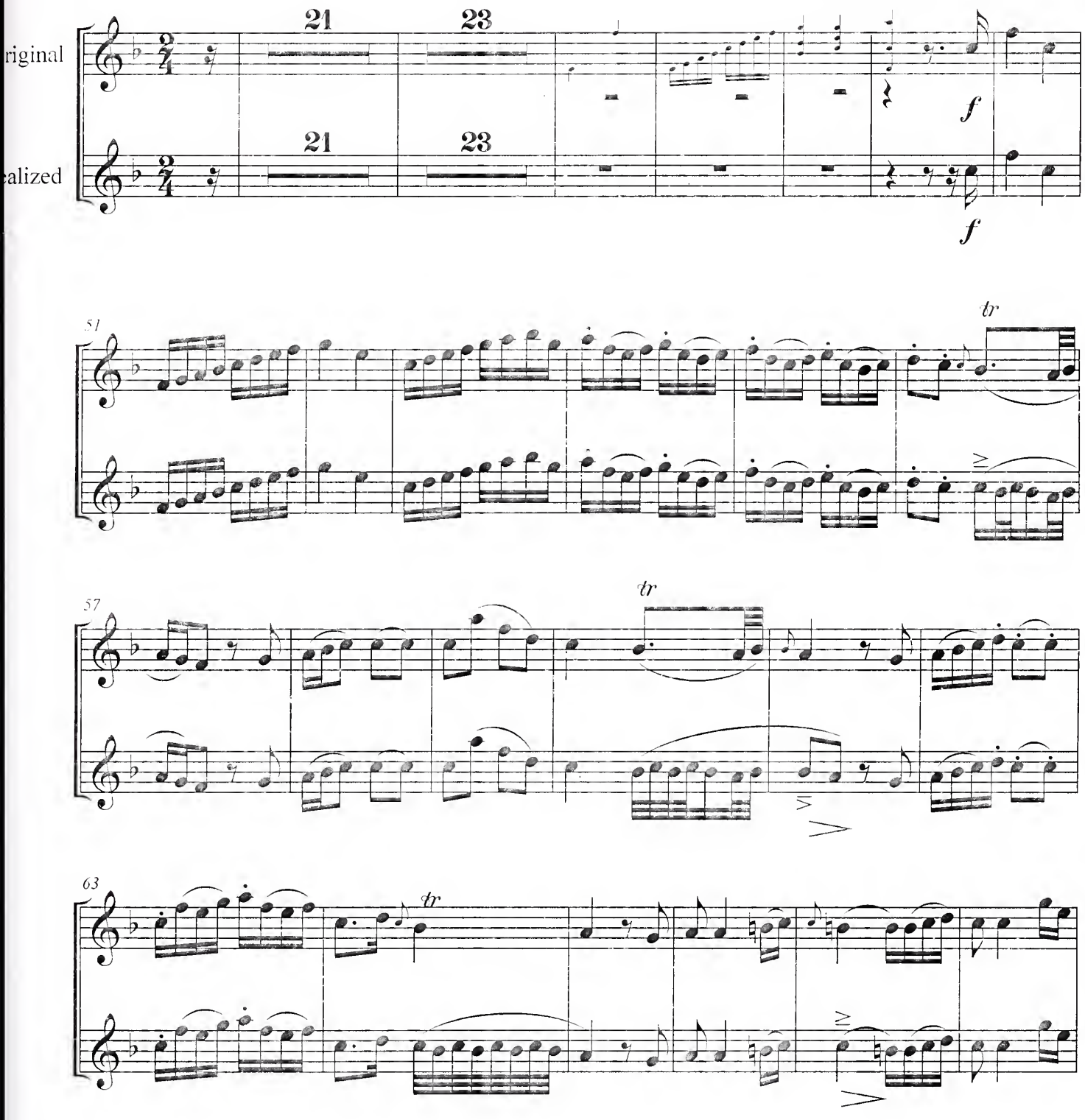
Ornamented Music

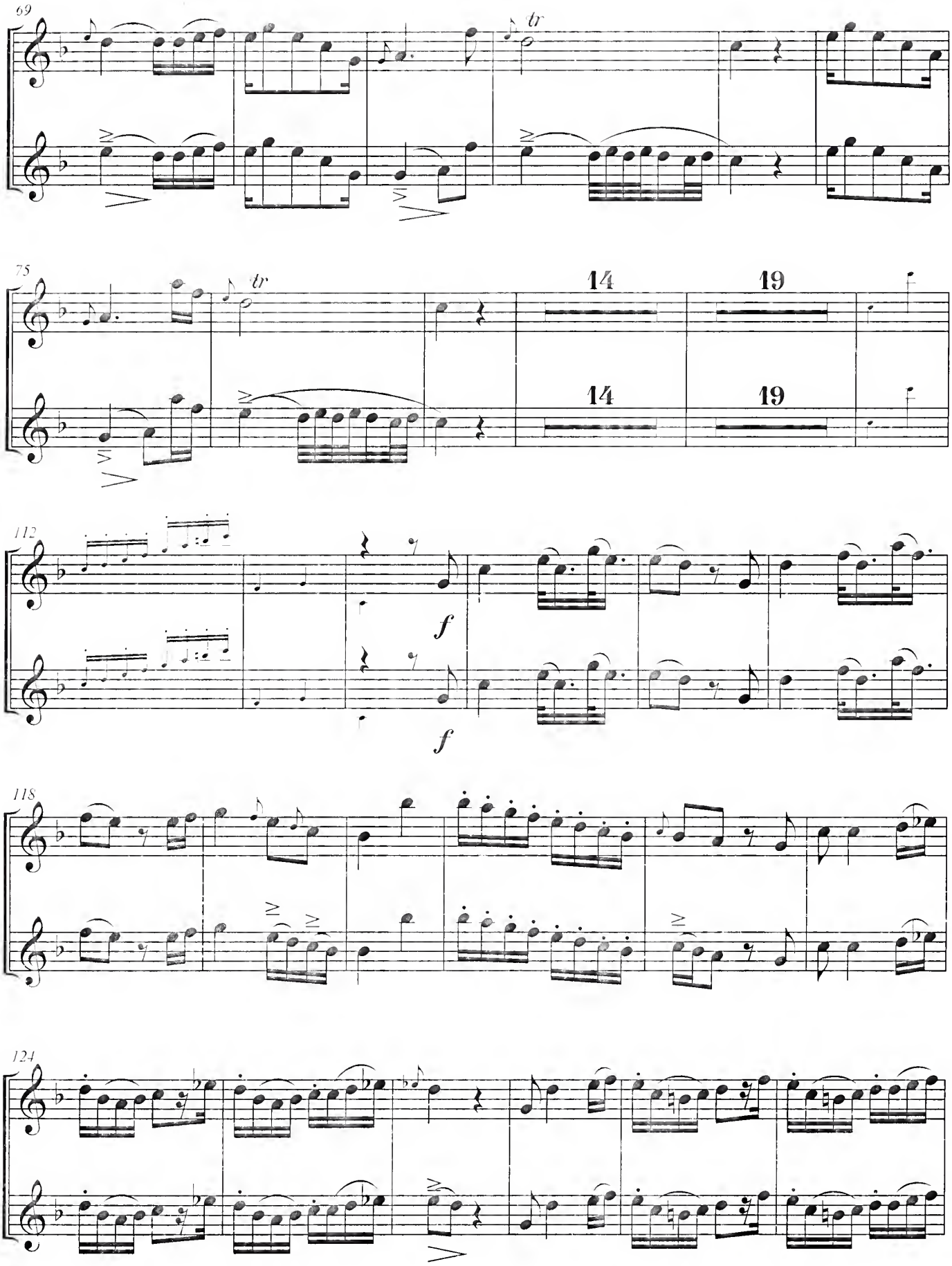
Concerto in E Flat Major

for Horn(Trumpet), Strings, and Continuo

Jan Krutel Jiri Neruda

Ornaments realized by Adam Mitchell

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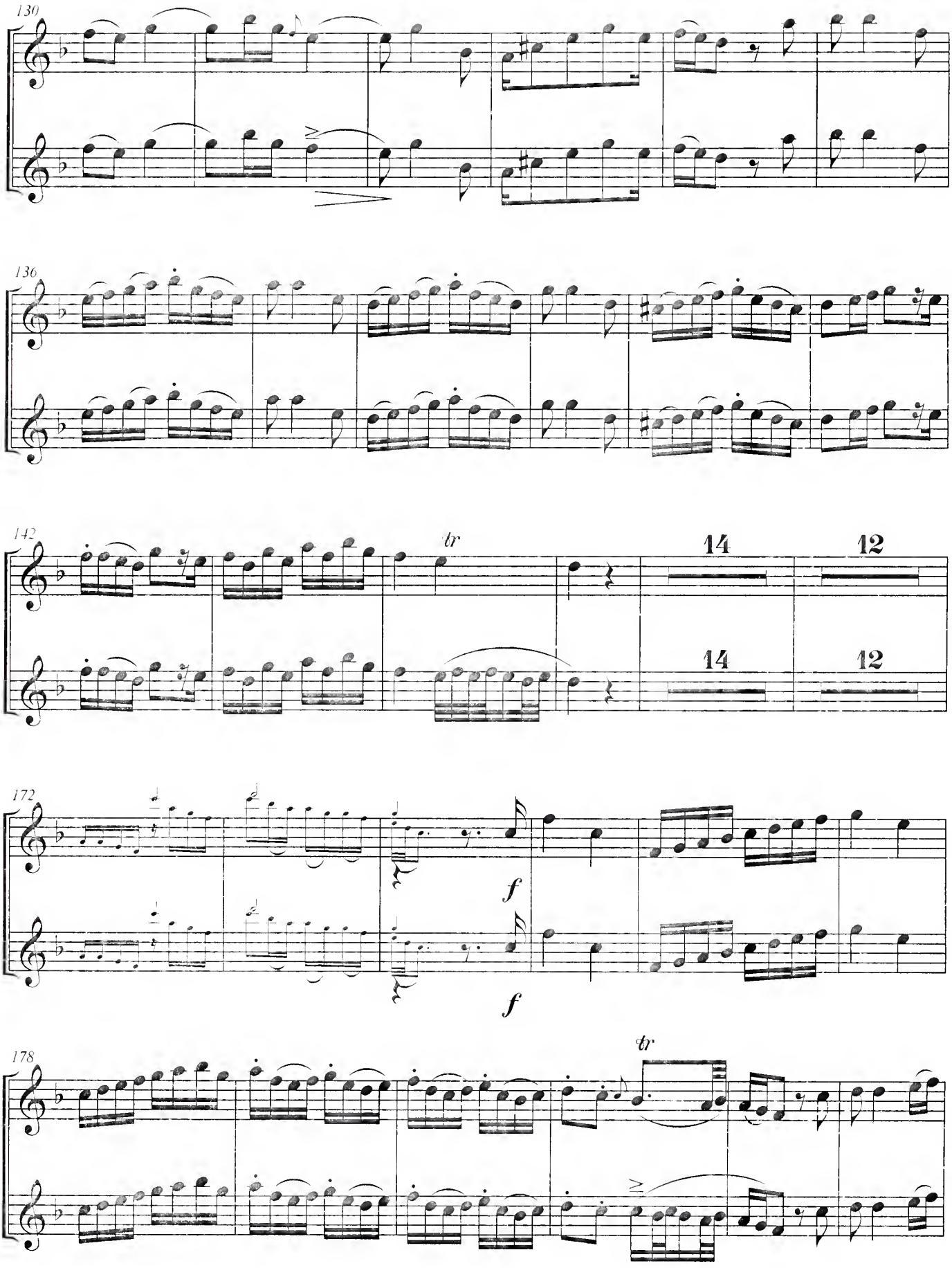
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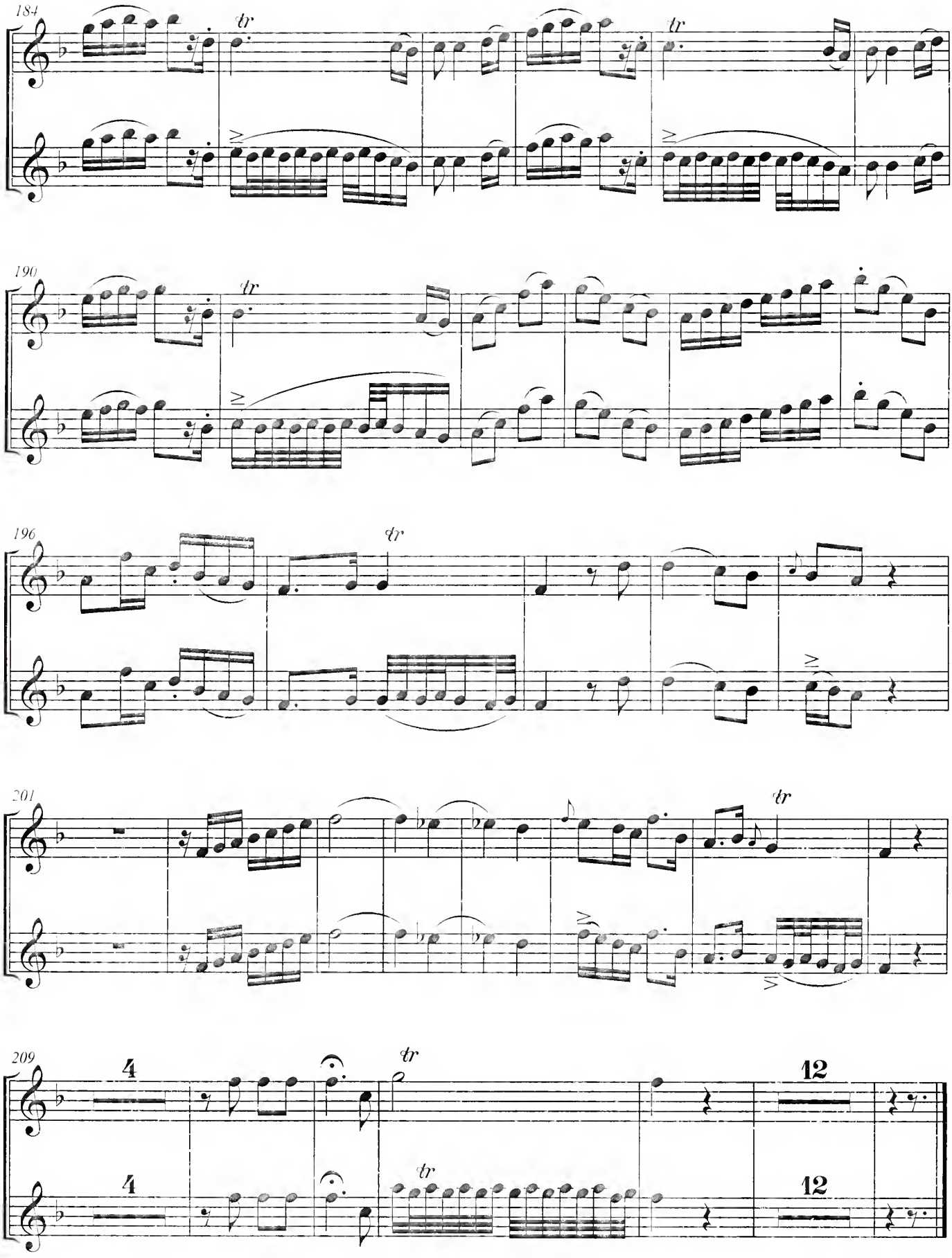
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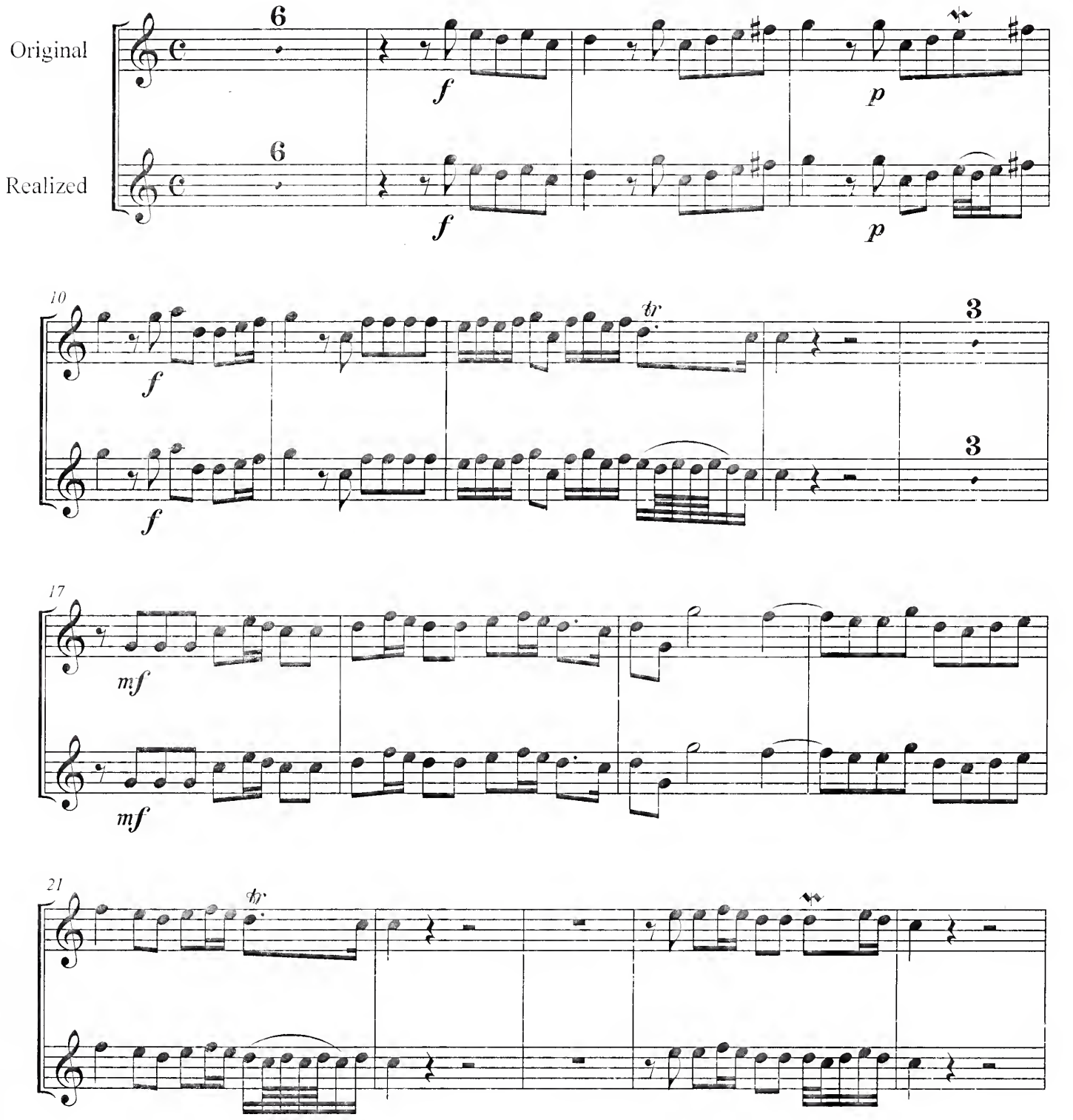
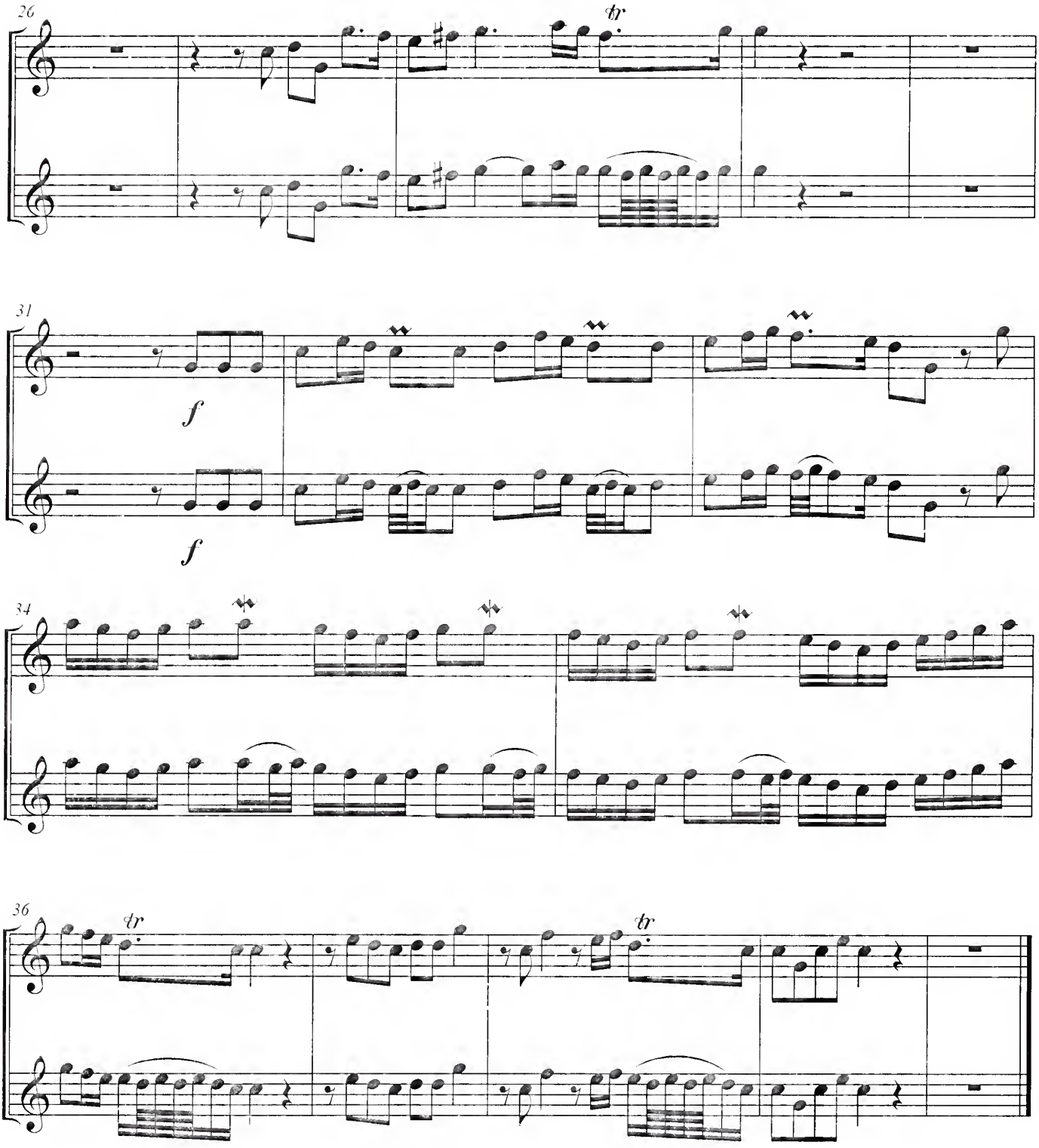
Sonata No. 5

I

Dominico Gabrielli
Ornaments realized by Adam Mitchel

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tr
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