

ORNAMENTS IN PIANO WORKS: ASPECTS OF NOTATION IN CONTEMPORARY ROMANIAN MUSIC

NELIDA NEDELCUT

“Gh. Dima” Academy of Music, 25 I.C. Bratianu Street, 400079, Cluj-Napoca, Romania

Abstract: *The issue concerning the importance of ornaments has never ceased to arouse. As a consequence, we consider that an analysis and classification of ornaments from a historical, evolutionary perspective is a necessary interest. In the contemporary Romanian music ornaments have received a new direction of manifestation aiming mainly at virtuosity and reflected in their construction and high speed of proceeding. Irregular, abrupt, interrupted sonorous actions, with sounds as dissonant as possible or embraced by the pedals and executed at maximum speed, these are actually the main characteristics of the contemporary piano music ornaments.*

Keywords: *ornaments, notation, piano, contemporary music.*

1. INTRODUCTION

Treatises on music or music lexicons define ornaments as “grace-notes”, “embellishments”, “decorations” of the melody, marked by means of distinct graphical configurations.

The question arises whether a gruppetto or mordent are ornaments only as long as they are marked by abbreviations and whether they cease being ornaments when they are notated in extenso. The role of ornaments has been controversial ever since the time of C. P. E. Bach, who argued that, since they contribute to the expression of a composition’s meaning, they are not only necessary, but in fact indispensable, for without them the melody would seem empty and meaningless.

The issue concerning the importance of ornaments has never ceased to arouse interest. At a congress in Vienna in 1908, Adolf Loos asserted a principle which was shocking at the time, namely that a „a well designed construction needs no ornaments”[1]. As a paradox, 1908 is the year when Gustav Mahler - a musician regarded as the last ornamentist composer - wrote *Das Lied von der Erde*.

The signaled arguments seem to arise from a necessary distinction between the two basic aspects of ornamentation: form and function.

The entire literature written on this subject has stressed the form (ornamentation signs and formulas) and only little attention has been paid to their deeper meaning, to the intrinsic forms which created these patterns and symbols. In order to clarify these issues, musicologists distinguish nowadays between ornamentation and ornamentics, offering a solid basis for the organization of the complex material accumulated in time. Matters belonging to the sphere of ornamentics are thus analyzed: figurations, embellishments, decorations, melisma, and improvisation.

In order to point out the differences between ornament and ornamentation, we start from the following assumption: ornamentation is “a procedure of varying a vocal or instrumental melody which consists of adding notes or groups of notes, of shorter accessories, named ornaments” [2], which can generate musical forms. It has not always been considered a purely linear concept, but one which interferes with the harmonic and polyphonic fields. These interferences also exist in the case of ornaments, such as the interrelations between ornaments and harmony in the treatment of dissonances in the classical era, which recommended working with foreign notes according to strict harmonic and rhythmic laws (strong and weak beat): delays, long or short appoggiaturas, the beginning of trills etc.

While attempting to compare ornamentation and ornaments we become aware of an obvious feature of the latter category: they are added, they are not indispensable and not always essential. Regarded in relationship to their function, ornaments can be classified into:

1. added ornaments, those “embellishments” and “decorations” (a term found in medieval treatises) added to compositions by their performers with a certain degree of freedom on their part – practices used ever since the 16th and the 17th centuries.
2. essential ornaments, which are written and possess but a small degree of improvisation, so that they cannot be omitted without destroying the nucleus of the musical idea, without making it unintelligible.
3. structural ornaments, which represent the meaning and the essence of the composition. In Hindu music for instance, ornaments are inseparable and almost identical to the melody; it is therefore completely unacceptable to separate the melody from its unadorned versions, since that would lead to a theoretical, abstract, unreal skeleton.

As a consequence, we consider that an analysis and classification of ornaments from a historical, evolutionary perspective is a necessary step. We shall begin from two relevant viewpoints, the first belonging to Ernest T. Ferand (in the above mentioned work) and the second to Adolf Beyschlag [3].

In the first author’s opinion, “a history of music in the light of ornaments” would comprise the following periods:

1. the epoch of free, creative, improvised or written ornamentation to be found in monodic and polyphonic music beginning with 1450;
2. the epoch which brought about a standardization of the diminution practices and techniques in the monodic and polyphonic music. (By diminution we understand an ornamentation procedure consisting of freely dividing a note according to the performer’s will). As a rule, diminutions appear at the reprise of a slow piece or at the second couplet of the arias. This epoch corresponds approximately to the period between 1536-1650, a time of manuals and other didactic works dealing with “embellishment” techniques (authors: Herbst, Simson).
3. the propagation of ornaments in piano music from Chambonnières to C. P. E. Bach (1650-1750);

4. a growing tendency of incorporating ornaments in the context and in the visual aspect of music, a period extending from J. S. Bach to L. van Beethoven (1720-1820);
5. the last ornamentist composers: Chopin, Liszt, Mahler, who distinguish between:
 - pianistic (chromatic) ornamentation;
 - orchestral (coloristic) ornamentation (1820-1910).

A. Beyschlag divides his manual of ornamentics - *Die Ornamentik der Musik* - into two large chapters:

- „Die Ältere Ornamentik“ (older ornamentics)
- „Die neuere Ornamentik“ (newer ornamentics)

He conducts this classification following a thorough analysis of embellishment methods, from the oldest adepts of these techniques to the authors at the end of the 19th century, Liszt, Brahms and Wagner. However, in order to approach ornaments in contemporary music, we need to look into their use during different stages of style evolution.

2. BAROQUE ORNAMENTS

The French compositions for harpsichord offer a first point of reference, due to their abundance in ornamental figures marked by various signs that require the appending of explanatory tables. F. Couperin for instance uses 27 such figures, described in the prefaces to the works *L'art de toucher le clavecin* and *Pieces pour clavecin*, to which he appends “Explication des agréments”.

After analyzing the ornaments depicted in the explanatory tables and in the works proper, we decided upon the following classification:

- coulée ornaments, which suggest the attainment of intermediary sounds always placed, from a rhythmical viewpoint, on the unstressed part of the beat. We encounter an ascending, as well as a descending coulée, each with a corresponding sign – a descending or ascending slash. The term also designates a manner of action, since it requires an intercrossed performance without interrupting the cursivity of the melodic line.



- lié ornaments, which, irrespective of the employed flourishing, require a “legato” performance and a delayed attack of the ornament.
- détachée ornaments, which are performed with short interruptions, in specific rhythmical configurations that the composers described and claimed.

In 1731 (the birth year of *Pieces pour clavecin*), another representative of the said period, J. P. Rameau, used signs that indicate the execution of ornaments: with interruptions and without interruptions - next to which he also mentioned the indication “suspension” or

“demi soupir” (mezzo-sospirò in Italian), using the same sign as Couperin, who had called it “detachée” (avant un trémblement, avant un prince etc.).

D. Scarlatti, composer and harpsichord player, composed approximately 560 sonatas for harpsichord, which opened the way for modern piano technique. His works abound in the “decorations” used by his predecessors combined with ornaments specific to his own system of notation. In his sonatas we notice the abundance of mordents and trills (which, when played at high speed, become similar to mordents), of tremolo flourishes as well as of

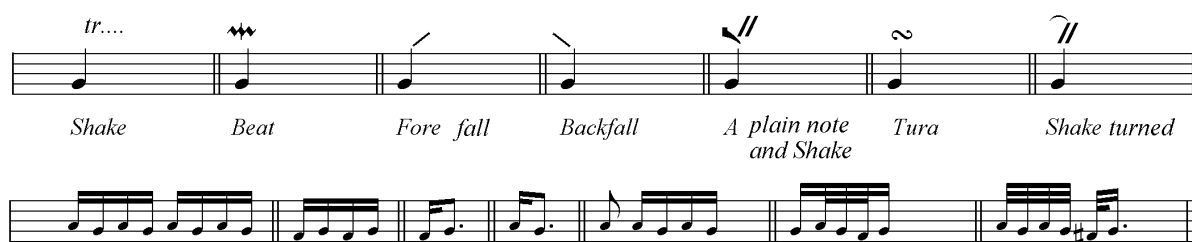
- appoggiaturas, which he uses in two hypostases:
 - articulated on the strong beat, for which he uses a personal sign



- articulated on the previous weak beat with sounds close to the main note, which are simultaneously heard on the strong beat (acciaccatura)
- the gruppetto, born out of the traditional French “double” (for which Scarlatti established fixed rules, such as the differentiation of the gruppetto of four and five sounds, notated above or after a real note).

The way to “the new ornamentics”, as A. Beyschlag named the system of ornament notation with homogenizing tendencies which appeared after J. S. Bach, goes through G. F. Händel’s work.

In *Aus The Harpsichord* Händel enumerated the “grace-notes” used in his works, appending a table with the details necessary for execution.



Despite all the explanations provided, the mordent and the trill (as Beyschlag also stressed) are confusedly notated in his works, due to the fact that the manuscripts contain a large variety of abbreviations for the same sonorous phenomenon. The aforesaid ornaments appear either accompanied by appoggiaturas notated in extenso or in combination with the gruppetto; but in order to establish the (superior or inferior) oscillating sound the signs are not used consistently, only the indication “tr.” (in letters) specifies the sound which will alternate with the superior sound and which always begins with the real note. The use of ornaments seems clearer in the works of J. S. Bach, due to the explanation provided by his son W. F. Bach in *Clavier Büchlein* from 1720, where he placed a table explaining “the manner of

executing ornaments in J. S. Bach's work". Beyschlag brought his contribution in the form of a "Liste der Verzierungszeichen" belonging to J. S. Bach.

On a first analysis, we notice Bach's predilection for combined ornaments such as: appoggiaturas with trills, trill or mordent with gruppetto, notated by corresponding signs. We also notice that the gruppetto possesses new graphical forms, so that the specific sign can be marked: horizontally – for a regular execution (being made up of five sounds), vertically – after a long note, and obliquely – when the gruppetto begins with the superior sound.

In spite of the subsequent explanation, Beyschlag points out in his manual the confusion extant in the notation of the appoggiaturas, showing that Bach used notes in smaller type and of different values, without marking them with an oblique stroke and without specifying whether they are stressed or unstressed, so without dividing them into short and long appoggiaturas. These appoggiaturas were later rewritten by various publishing houses as short appoggiaturas.

The merit for having ordered the extant ornaments and systematized the entire range of employed signs belongs to C. Ph. E. Bach. Beyschlag placed the aforesaid author at the turning point between "the old ornamentics" and "the new ornamentics" and included all tables of ornaments in his treatise.

C. Ph. E. Bach included these tables in his work *Versuch über die wahre Art das Clavier zu spielen* which started from a systematic study on one of J. S. Bach's works and appeared three years after his father's death. The author pays special attention to "manners" (as he calls them), which he considers to be as necessary for music as ingredients are for food.

3. CLASSICAL ORNAMENTS

Beginning with the classical epoch, one notices the (almost) exclusive use of typical ornamental formulas, regarding both notation and execution; one also becomes aware of a tendency to notate in extenso, probably out of the desire to create no ambiguities for the performers and to assure a high fidelity in the execution of the musical text.

However, W. A. Mozart made attempts of escaping the rhythmic-melodic patterns set by C. P. E. Bach. Therefore, according to Mozart's desire that piano art should reflect the cantability and melodicity specific to vocal art, his works contain frequent long appoggiaturas, always placed by the sound immediately above or below the real note, noted in smaller type and unmarked by an oblique stroke. Due to the frequent use in his works, it is also called long Mozartian appoggiatura and "expressive appoggiatura" because of the expressive character it confers.

Already in Mozart's compositions we notice attempts to push the height of the appoggiatura note further from the neighboring sound (a procedure characteristic to the following epochs, partially due to the development of the piano technique); in many of his sonatas, the long appoggiatura gives birth to leaps in the form of octaves, sixths, fourths etc. This tendency in the ornamentics of his piano works caused us to divide his ornaments into:

- vocal ornaments
- instrumental ornaments

The first category includes, next to long "espressivo" appoggiaturas, the gruppettos, which begin to be notated in extenso (with notes in small type and undetermined durations)

and are usually encountered in the slow parts. The large diversity of the gruppetto abbreviations (in the consulted editions) led us to believe that Mozart intentionally let the performer decide on their execution (that is to say, he permitted a certain degree of freedom), out of a desire to allow the manifestation of the performer's expressiveness and naturalness.

The category of instrumental ornaments includes, besides trills and mordents, grace-notes, which are frequently encountered in the slow parts of his sonatas and concerts. They reach different dimensions, sometimes resembling a melodic cadence (from vocal music), being also specific to bravura cadences in concerts, with an obvious accent on the technical side.

In L. van Beethoven's work we notice how ornaments may represent defining moments for the performer's virtuosity, as they require solutions for special technical problems, such as:

- overlapping trills on each sound of the accord, which must be solved by the simultaneous execution with different fingers of the same hand.



- trills notated along several measures (over 30) which are conceived as a background above and beneath which the musical discourse unfolds naturally (as is the case in *Piano sonata op. 57*, part II);
- trills with preparatory appoggiaturas bringing sounds located far from the trill's beginning note;
- simple and double appoggiaturas made up of sounds located far from the real note which cause technical problems because they must be executed at an utterly rapid tempo.

In order to assure accurate executions for his works, Beethoven incorporated in their rhythmic-melodic configuration a range of ornaments which had once been notated by means of abbreviations. An instance thereof is the notation of the appoggiaturas: when they are marked with notes in small type, they are always executed, from a rhythmical viewpoint, prior to the strong beat. This chapter gave birth to huge confusions, because Beethoven did not point out (by an oblique stroke) whether he had notated long or short appoggiaturas; therefore, while Beyschlag considers them short appoggiaturas, the Czerny editions for instance regard them as long ones. Our conclusion is that the tempo was responsible for their transcription as follows: rapid tempo - long appoggiatura, slow tempo - short appoggiatura. When Beethoven intended the appoggiaturas to be stressed, he notated them in the usual way and incorporated them in the general writing without using notes in small type. He used the same notation for double, triple and multiple appoggiaturas when they must be performed in an unstressed manner, during the precedent beat.

4. ROMANTIC ORNAMENTS

In the end of the 18th century, the interest in ornaments decreases and in the following centuries only isolated cases are to be noticed. We can mention a few significant moments in treating and notating the ornaments at Romantic composers, studying this category in the stages coexisting during Romanticism either at its climax, or during Post-Romanticism.

They are as follows:

- **ornaments marked by abbreviations**, such as those found in the works of: F. Chopin, R. Schumann, F. Mendelssohn, F. Schubert, who use the ornaments in a “classical” form, with preferences for certain categories. For example Chopin uses ornaments of different dimensions, on tempo rubato (with the indication poco rall) in most of his nocturnes, preludes or ballads. Schumann’s works are full of appoggiaturas, from the simple to the multiple ones, but clearly defined from the notational point of view. Probably avoiding to confuse the interpreters, some composers don’t use the abbreviation of the mordent, using double notation appoggiaturas, before or after the strong beat, the inferior group being notated with the usual abbreviation, but cut by a vertical bar.
- **written ornaments**, incorporated in the rhythmic-melodic configuration. We are bound to mention here the numerous cases where, in the rhythmic-melodic writing, changes belonging to the traditional ornaments can be noticed, but they are notated with values and heights in ordinary characters. We can find such examples in the works of all Romantic composers.
- **atypical ornaments**
Among the atypical configurations we mention:
 - appoggiaturas which bring the sounds in various melodic combinations or touch a considerable amount of sounds (Brahms, 8 sounds in the configuration of an arpeggio), simple appoggiaturas at different interval



- trill preceded by appoggiaturas as varied as possible from the point of view of height, or a sequence with short appoggiaturas in trill



- trill articulated before the strong beat, notated by a legato with the strong beat
- gruppetto followed by other ornaments – for example a group with short appoggiatura repeating the final sound of the group

- gruppettos which no longer follow the strict rhythmic rules
- arpeggiated chords with extremely large range, or, on the contrary, only on two neighboring sounds

Although during Romanticism we find various ways of treating the ornaments, from the point of view of the melody and rhythm the problem refers to the knowledge of the phenomena which led to the disappearance of these “decorations”, as after the “climax” of Romanticism the ornaments entered an obvious crisis. Possibly generated by the lack of creative solutions in connection with the main groups of “embellishments” or, in general, by the exhaustion of everything these categories could express with more “sensitivity”, we witness a clear intentional avoidance of everything reminding of the old ornaments during the following decades.

ORNAMENTS IN 20th CENTURY MUSIC

There are two contrary tendencies in treating ornaments in the 20th century music:

- approaching them in one of the three forms of notation (especially with the neo-modalist composers) [2]
- avoiding everything characteristic to ornaments, while specific configurations rarely appear, but with a rhythmic role (the serialist and post-serialist composers).

For the first category we mention the following composers: G. Enescu, B. Bartok, I. Stravinsky, who transpose the “colors” of ornaments in their works as a consequence of their interest in folklore. Therefore, ornaments are present in their creation in their atypical form, but they are introduced in the rhythmic-melodic context and notated in normal characters (for example, chain mordent – Baroque sequence).

B. Bartok - *Bagatelă op. 6, nr. IX*



Olivier Messiaen, creator of the “oiseau” style in music, will write down the ornaments specific to the song of the birds such as: all categories of appoggiaturas, many trills, glissandos facilitating the abrupt changes of register.

We can also notice innovative ornaments from the perspective of construction and notation such as:

- short appoggiaturas made up of chords (Enescu, Bartok);
- the juxtaposition (for the two hands) of multiple appoggiaturas with a different number of sounds:
(2 – right 3 – right
3 – left 4 – left) Olivier Messiaen
- the notation of the short appoggiaturas as two sounds in an arpeggio, at a small interval (Bartok, Enescu);
- trills with appoggiaturas of preparation and closing sounds very far apart as height is concerned from the real note;

- trill with the anticipation of the following note;
- trill ribatutta (on sost. accelerando);
- trill with the oscillation notes between sounds very far apart;

I. Stravinsky - *Sonata pt. pian*, p. I



- tremolo preceded by different ornaments;
- arpeggiated chords in different ways for the two hands
- timbre indications together with ornaments.

In the tendency of the serialist composers to avoid the language of the past centuries we notice the avoidance of melodic-rhythmic contours reminding of ornaments. Rarely, appoggiaturas or arpeggiated chords are notated as a rhythmic abbreviation. Nonetheless, the main characteristic of appoggiaturas remains the anticipation of one or several sounds from the following chord.

In Romanian musical creation, although some authors avoided the use of certain rhythmic-melodic contours reminding of the traditional ornaments, numerous composers made use of these decorations (especially the neomodalist composers) as follows:

- ornaments with an expressive function, where ornaments keep the connection between the content and the musical expression (a technique inherited from the vocal music characterized by a tight connection between music and text). This stage is evident in the excessively decorated passages: grace-notes, combined ornaments;
- ornaments with a structural role, where the ornament is tightly connected with the musical construction and meaning, so it appears with “physiological” reasons. For example, the climax or the moment of delay from a cadence with ornaments on the penultimate note, or their use for variation needs (diversity in unity) creating different reiterations or ornamental variations;
- ornaments created under the influence of technical elements and determined by the development of pianistic virtuosity.

In the music of the 20th century, the pianistic technique will give composers, by its high technique standards, the possibility to use ornaments characteristic for other instruments (strings, percussion, voice). We mention here: vibrato, tremolo, glissando, ornaments which can be played either on the keyboards or directly on the strings of the instrument.

Technical innovations in the works for piano have thus facilitated the development of a new category of ornaments to the detriment of others and have eliminated the ones which could not keep up with the novelties of timbre. The approach of the piano as a whole, the renewals brought about both in compositions and in the relationship between the interpreter’s and the composer’s contributions have generated new features in treating and combining ornaments.

Therefore we consider it necessary to thoroughly present the main ornaments used in modern Romanian music.

4.1. THE APPOGGIATURAS

The appoggiatura is the ornament made up of one or several notes, usually written in smaller characters near one of the main notes of the melody and is frequently noticed in the piano works of the 20th century. All forms of articulation of the appoggiatura have been used: the anterior appoggiatura, the simultaneous and the posterior one and regarding their construction, the following new aspects can be noticed:

- appoggiaturas made up of sounds far from the real note;
- building appoggiaturas from sounds bringing double or triple leaps which simultaneously converge towards the same real note: Cornel Taranu – *Sonata ostinato*;
- anticipative appoggiaturas which come before sounds with prolonged resonance: Cornel Taranu;
- appoggiaturas which settle the limits of the cluster they precede: Vlad Opran.

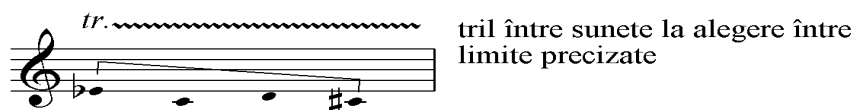
4.2. THE TRILLS

The group of trills contains the following ornaments: the mordent, the trill, the tremolo and the vibrato and is not very used starting with the 20th century. The mordent is especially used in the traditional works and it is notated either in the form of short abbreviations or by the indication of a trill to be played in a fast tempo, so with a simple oscillation of the real note with the neighboring sound.

This ornament can be found in the following works: George Enescu – *Sonata III for piano and violin*, Adrian Ratiu – *Monodic interlude*, Vasile Herman – *Eight compositions for piano*. In the *Sarabanda of the Suite for piano op. 10*, George Enescu uses this ornament in order to render the elegant atmosphere of the Baroque dances and the sign is often accompanied by the expressive term “noblement”, which shows just the expressive character of this ornament. In the cycle *Preludes for piano*, Vlad Opran frequently notates mordents made up of cluster like overlapped sounds, alternating white and black keyboards.

The trill is extremely rare and when it is used it can bring about transformations in construction and notation:

- notated in extenso (with sounds) or with the current abbreviation throughout the fragment: Mihai Vartosu – *Toccata*;
- made up of precise sounds comprised in a graphic symbol with angular aspect (as a paper clip) or with chosen sounds (disposed inside the same symbol) in *Terzine di Dante* by Eduard Terenyi;



- combined with other ornaments, especially with glissando: Liviu Dandara – *Sonata for a single piano*;
- combined with other effects: with the cluster – Eduard Terenyi – *The cluster-melody (Pianistic games)*, where a trill of clusters appears (made up of black and white keyboards) progressing within certain dynamic limits and a constant tempo;
- irregular trill (made up by the variation of the oscillations' speed): Valentin Petculescu – *The hora of the seasons*;
- ascending and descending trill, with an irregular height: Cornel Taranu – *Dialogues*.

The tremolo is used as an ornament consisting of the rapid and repeated alternation of the same sound or of several sounds, chords and clusters. We often notice these in George Enescu's works, where the procedure contributes to making the musical discourse more dynamic by suggesting other instruments (for example an accompaniment of the cimbalom for popular dances and horas in the *Scherzo* of the second part of the *First sonata*).

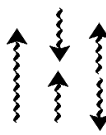
We also find a tremolo of clusters in Cornel Taranu's work *Dialogues* and in Vasile Herman's *Concert for piano*. It can be played with sounds of a definite height but approximate duration, or ad libitum, as in the work *Echoes I for piano* by Violeta Dinescu.

The tremolo is specific for the string or percussion instruments and this is highlighted by the 20th century composers by the introduction of auxiliary instruments (characteristic for the percussion instruments) in its construction. For example, Stefan Niculescu in *Triplum II for clarinet, cello and piano* overlaps the sign for the timpani stick over the symbol for trill and mentions that: the left hand, with a timpani stick, will play directly on the strings quasi tremolo.

4.3 THE ARPEGGIATO

The arpeggiato in contemporary music suggests the successive execution of the sounds in a sonorous group. The sign for this ornament has been modified as follows:

- Adrian Ratiu: *Music for piano*

ascending and contrary arpeggiato (at two hands) 

- Alexandru Hrisanide: *Chordic study; Klavier stücke 1-3*
arpeggiato ad libitum



- Aurel Stroe: *Music for piano, percussion and brass*
quasi arpeggiato by rapid double attack from the white keyboards to the black ones or the other way around



quasi arpeggiato by rolling the hand from the low to the high register (to the right) or the other way around



- Violeta Dinescu: *Echoes I for piano*

arpeggiato ad libitum, the graphic contour shows the direction of the melodic line.

Sometimes the intrinsic meaning of the ornament underwent modifications, for example George Enescu, in *Sonata III for piano and violin*, notates the request to play certain arpeggios in a slow tempo.

4.4. THE GLISSANDO

The glissando implies the rapid and equal slide, from one note to the other, through all the intermediary sounds (in French *glisser* means to slide). It is notated either by the term *gliss.*, or by a wavy or a straight line between the first and the last note and as duration is concerned, it takes the value from the note it begins with.

In the music for keyboard instruments *gliss.* Only began to be used during the 20th century, either in the execution on the keyboards – *gliss.* On white and black keyboards – or by direct action on the strings of the instrument.

From a technical point of view, the passage from one sound to another can be done by the sliding of a finger (the palm facing downwards or upwards), or of certain objects over the keyboards or strings of the piano. By simultaneously stepping on the pedal a sonorous mass will be generated, which can be assigned to the area of maximum crowding of sonorous objects. In the experiments between the two extreme areas of hearing (rarefied and crowded), the aleatoric music has imposed this ornament (with its complex configurations) as a whole where the detail loses its meaning.

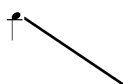
Starting from the basic technique of obtaining the glissando on white and black keyboards, we mention a few new possibilities of creating this ornament as well as its graphic form:

- a) **ascending, descending or contrary glissando**, within precise boundaries or starting from sounds of precise height:

- Constantin Ripa: *Trio for piano, violin and cello*
gliss. within stable boundaries



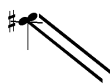
- Alexandru Pascanu: *The Black Sea*
gliss. tasti bianchi



gliss. tasti negri

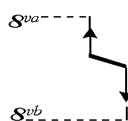


gliss. on tasti negri e bianchi



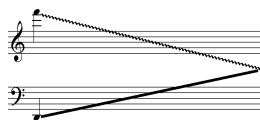
- Cornel Taranu: *Contrasts I and II*

gliss. on black keyboards, from the highest to the lowest sound of the piano



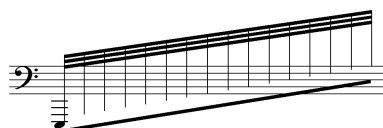
- Constantin Ripa: *Trio for violin, cello and piano*

contrary gliss. on the white and black keyboards that meet in the same point



The song of sleep (To the soldier)

simultaneous gliss. on the white and black keyboards



gliss. executed within ad libitum boundaries

- Tiberiu Olah: *Symphony I*

gliss. Rapidamente



- Vasile Herman: *Eight compositions for piano*

descending gliss.



- Aurel Stroe: *Concert music for piano, percussion and brass*

ascending and descending gliss.

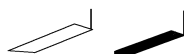


gliss. sempre (repeated) both ascending and descending



- Vasile Herman: *Sonata II for piano*

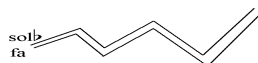
ascending and descending gliss. on the black and white keyboard



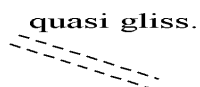
- b) **interrupted glissandos (also called irregular)**

- Vlad Opran: *Momento (Preludes for piano)*

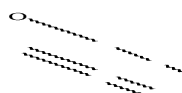
simultaneous, interrupted gliss. (with both hands)



interrupted gliss., slid from the white keyboards to the black ones



- Liviu Dandara: *Sonata for a single piano*
interrupted gliss.



interrupted gliss. at both hands

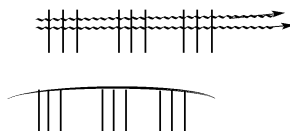
- In the execution of a glissando, particular movements and other parts of the hand can be involved (other than the fingers). Consequently, a glissando can be obtained by a circular movement, by rolling the palm or by alternating hands.
- The possibility of acting directly on the piano strings will facilitate the creation of the sounds specific for this ornament.

The glissando can be executed in two different directions on the piano strings:

- along a single string, by sliding the finger (similar with the string instruments)
- on all the strings, in different directions or preferential registers.

- Liviu Dandara: *Caleidoscope*

lateral gliss. on the strings in the direction shown



lateral gliss. on the strings

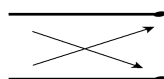
- Adrian Ratiu: *Constellations*

gliss. sulle corde within boundaries of height and time

This ornament can also be executed on the strings with auxiliary instruments made of wood, metal, glass etc., which will modify the timbre of the instruments accordingly.

- Stefan Niculescu: *Triplum II for clarinet, cello and piano*

rapid gliss., executed directly on the strings in the directions shown, with the wooden stick



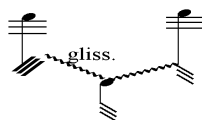
gliss. with nails along the strings

- Glissando can be associated with other effects present in the modern piano works, creating particular sounds, which, from a semiographic point of view, are treated differently from one composer to another. The following combinations are possible:

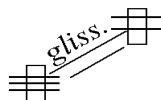
gliss. combined with ornaments

- Vlad Opran: *Les oiseaux de Messiaen*

gliss. between sounds in tremolo

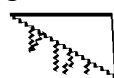


- Adrian Ratiu: *Monosonata I*
gliss. of clusters



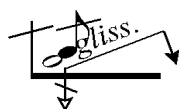
glissandos executed simultaneously with sounds to be kept (with or without the pedal)

- Eduard Terenyi: *Choral (Pianistic games)*
the right hand keeps a sound, then makes a sudden glissando, while the left hand executes irregular glissandos in pp *legatissimo*



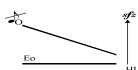
Lasciar Vibrare

gliss. on the white and black keyboards stopped on the wooden lid of the keyboards, while the starting sound is kept



glissando associated with sounds uttered by the interpreter inside the piano, at the same time stepping on the right pedal

- Dan Voiculescu: *Mr. Goe dilettante*
vowel uttered inside the piano and synchronized with the execution of a glissando in the pedal and afterwards the echo is heard



gliss. stopped on sounds with prolonged vibration

- Cornel Taranu: *Concert for piano*
gliss. in a contrary direction led towards precise limits left to resonate.



If we analyze the ornaments from the perspective of the technical needs, we notice an evident mutation produced in the essence of the concept of ornament to most composers. Formerly considered “embellishment procedures”, in the 20th century music they only justify their existence by the speed requested by the composers (regardless of the rhythmic-melodic contour used), to the detriment of noblesse and enhanced expressivity needed for them during the previous centuries.

Irregular, abrupt, interrupted sonorous actions, with sounds as dissonant as possible or embraced by the pedals and executed at maximum speed, these are actually the main characteristics of the 20th century ornaments.

5. CONCLUSIONS

Therefore, we can state that ornaments have received a new direction of manifestation aiming mainly at virtuosity and reflected in their construction and high speed of proceeding. In this respect we can note the unity of conception in notating certain sequences of sounds to be played fast, request reflected in notation by adding a slash bar (similar to the distinctive sign of the short appoggiatura) for every type of rhythmic-melodic configuration.

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