

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

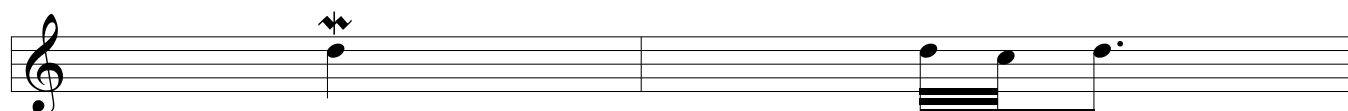
written out
(how it's sung)

Appoggiatura

written out
(how it's sung)

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

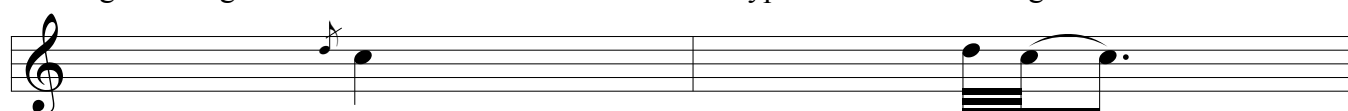
The Mordent: This is an ornament where the main note and the note below are sung quickly in succession before returning to the main note.



Mordent

written out (how it's sung)

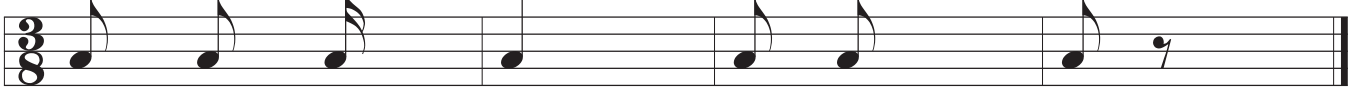
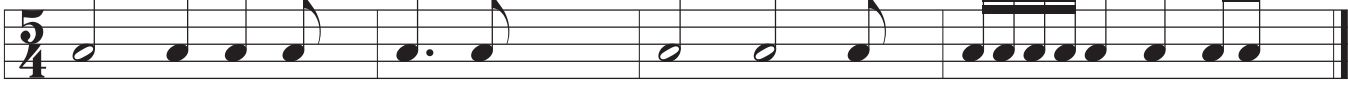
The Grace Note: This is an unaccented ornament consisting of a short note immediately before a longer-lasting note. Grace notes are written in small type with a slash through the stem."



Grace Note

written out (how it's sung)

4. Add one note to each measure to complete this rhythmic pattern.



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: vocal line, piano right hand, and piano left hand. The key signature changes from A Major (three sharps) to f# minor (three sharps). The vocal line begins with the lyrics "Quel - la ri - a mor - tal fe - ri - ta che mi". The piano accompaniment features a dynamic marking of *mf* for the vocal line and *p* for the piano accompaniment. The score is divided into two sections: "A Major (end of A section)" and "f# minor (beginning of B section)".

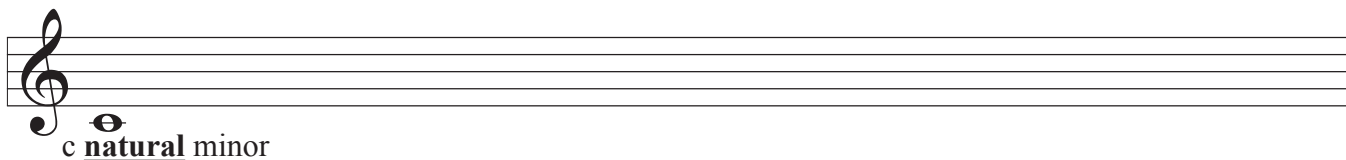
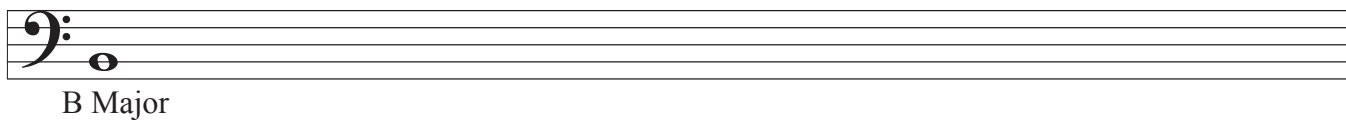
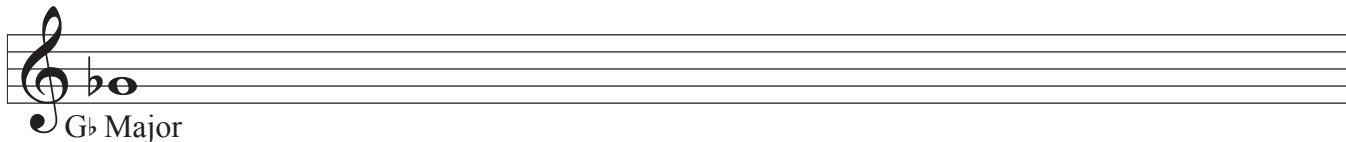
"Widmung"-Schumann (An art song from the Romantic period of music.)

The musical score for "Widmung" by Schumann is presented in three staves: vocal line, piano right hand, and piano left hand. The key signature changes from A Major (three sharps) to Ab Major (three sharps and one flat). The vocal line begins with the lyrics "mich_ vor mir ver - klärt, du hebst mich lie - - bend ü - ber mich, mein". The piano accompaniment features a dynamic marking of *p* and a *rit.* marking. The score is divided into two sections: "A Major" and "modulating to Ab Major".

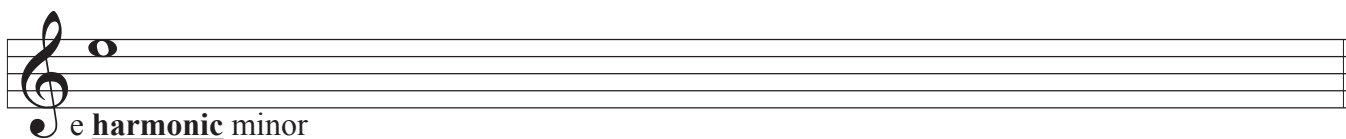
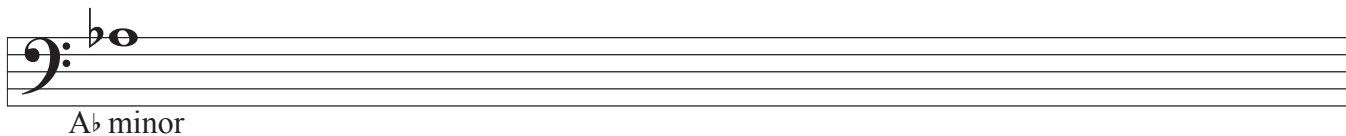
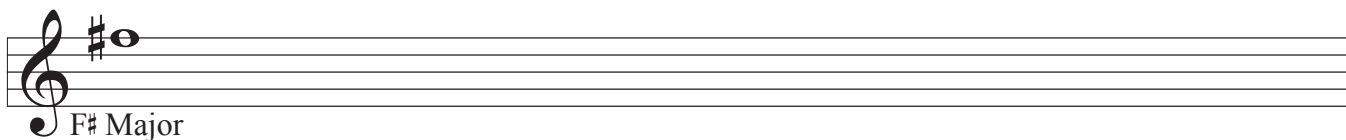
4. Add three bar lines and a double bar line to these rhythms.



5. Add whole notes and accidentals to complete each scale. Draw **ascending** scales only and do not use a key signature.



6. Add whole notes and accidentals to complete each scale. Draw **descending** scales only and do not use a key signature.



Lesson 5: The Triplet

A triplet is a grouping of 3 notes, equal in time-value, written in the space of 2 notes. That is, 3 evenly spaced notes in the space of 2 notes of the same rhythmic value.

It is indicated by the figure "3" placed above or below, and sometimes includes a bracket or slur over the 3 notes as well.

The triplet you will see most often in music is the **8th note triplet**. An eighth note triplet rhythm is 3 notes played in the space of 2 eighth notes. You can think of the eighth note triplet as 3 notes dividing a quarter note (each of the 8th notes = 1/3 of a beat).

8th note triplet
1 beat

1 & a
trip - a - let
1 trip - let

You can count triplets in many ways:
 "1 & a, 2 & a,"
 "trip-a-let, trip-a-let." or
 "1 trip-let, 2 trip-let..."

Here are some rhythmic examples the contain triplets. The three most common ways of counting triplets are written in for you.

1 2 & a 3 4 & a 1 2 3 & a 4
 1 trip - a - let 3 trip - a - let 1 2 trip - a - let 4
 1 2 trip - let 3 4 trip - let 1 2 3 trip - let 4


1 & 2 & 3 & a 1 & 2 & 3 & a 1 2 3 & a 1
 1 & 2 & trip - a - let 1 & 2 & trip - a - let 1 2 trip - a - let 1
 1 & 2 & 3 trip - let 1 & 2 & 3 trip - let 1 2 3 trip - let 1

1 2 & a 1 2 & a 1 & 2 & 1 & a 2
 1 trip - a - let 1 trip - a - let 1 & 2 & trip - a - let 2
 1 2 trip - let 1 2 trip - let 1 & 2 & 1 trip - let 2

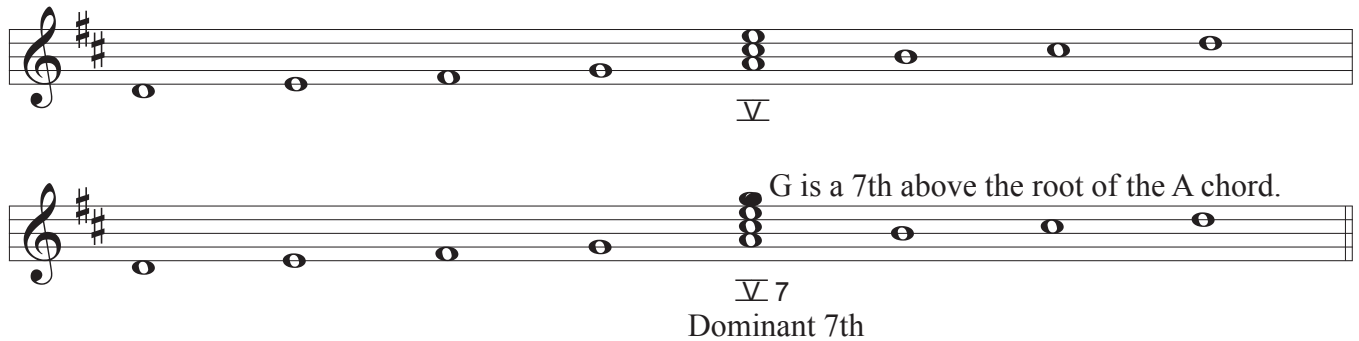
Lesson 8: The Dominant 7th Chord

The Dominant triad (3-note chord) is a Major triad, built on the 5th note of a Major Scale.

A Dominant 7th chord is a chord built on the dominant (5th note of a Major scale) containing a Major triad and an added minor seventh (for example: G-B-D-F in C Major).

Key of C Major  G is the Root (bottom) because it is the 5th note (V) of the C Scale


The Dominant 7th chord or V 7 is the most commonly heard version of a V chord in music. It is usually written in an inversion, but both the root and inversion are notated below.



G is a 7th above the root of the A chord.

V 7
Dominant 7th

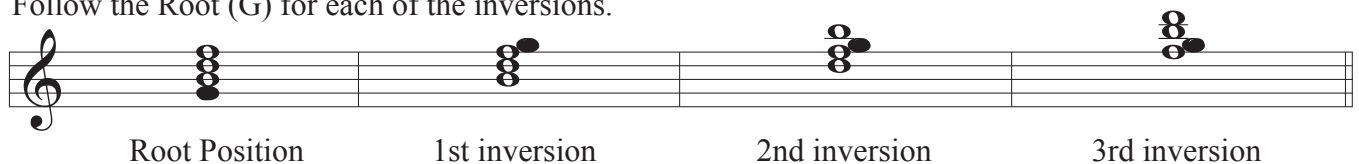
Here is a Root position Dominant and Dominant 7th chord in the key of A \flat Major.



V V 7

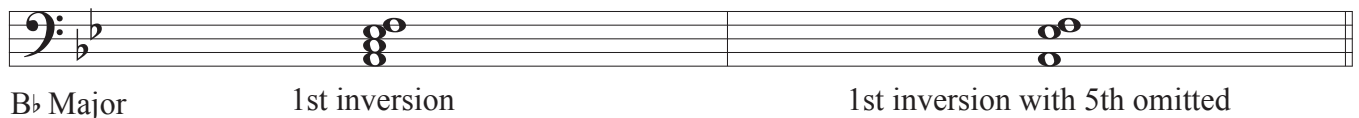
Inversions of Dominant 7th Chords

Dominant 7th chords have three inversions because there are 4 notes. Look at the example below. Follow the Root (G) for each of the inversions.

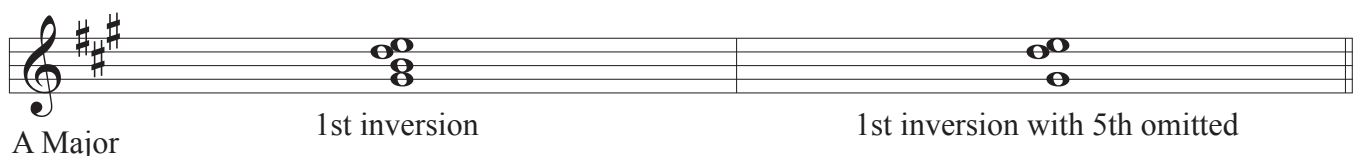


Root Position 1st inversion 2nd inversion 3rd inversion

In chord progressions, the 1st inversion of the Dominant 7th chord is typically used and the 5th is often omitted. Since the 5th note is the same in Major and minor keys, removing it doesn't change the quality.



B \flat Major 1st inversion 1st inversion with 5th omitted



A Major 1st inversion 1st inversion with 5th omitted