

attitude
towards ornamentation

Crowson

art of improvisation has been
lost today
except in the art of jazz

Composer was often the performer

loses its freedom (c.s. - a cadenza)
when written down

the forte-piano

piano methods
endless exercise
amateur fingers

Beethoven wrote what he wanted to be played

Crowson asks students to WRITE out appoggiaturas
etc.

Mozart ornaments

improvised cadenza → "musical TUMOURS"
"circus arena"
"tremolo"

Grieg Schumann ~~etc.~~

semplific = (assume) no ornaments, simple, expressive

Beethoven - the turn 

Familiarity of the style
Many editions editors are guessing

Editors tidy up

"Mutations"

guidelines

Emery quote

A crushed note
Haydn's time = a $\frac{1}{16}$ th
Mozart's time =



wedge Staccatissimo
short as possible

realisation is determined by the
FUNCTION of the ornament

TURN
APPOGGIATURA

- ① to intensify
- ② to accent
the principal note
- ③ to DECORATE

trill / adds tension to a note

PIANIST fewer ornaments than the harpsichord

use ear

do not lift at the end of the slur

Ornament must not conceal the written
can't see the woods for the trills!