

We have seen in previous courses that the interpretation of the score is made from Italian terms representing movement, character or expression. However, all of this applies to musical phrases, but what if you want to apply it on a single note? Well in this case we're going to use what's called an accent on these notes, and that's what we're going to see in this lesson today. In this course, we will also see the ornaments, which are ways of playing the notes in order to make the piece more aesthetic, more beautiful to hear.

I. Accents

1. The point

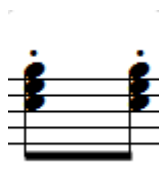
The point, placed in different places in relation to the note, does not have the same meaning:

- The point above or below a note means that the note should be shortened.
- The point placed to the right of a note means on the contrary that the note must be lengthened, or that the rhythm is worth half more time than normal (a quarter note dotted in binary will therefore be worth a time and a half, instead of one time for the quarter note not pointed).

Examples:



As we can see here, the point is on the right, the pointed quarter note will therefore be equivalent to a quarter note + an eighth note linked together (1 beat and a half).



Here, the point is above the chords with the eighth note rhythm, which means that the notes will be shortened (we will support the attack, but we will not keep the value of the eighth note).

2. The line (or the dash)

The dash has the opposite effect of the point above or below the note: we will slightly extend the note concerned.

Example:



These notes have a dash, we will extend them slightly to give the impression that they are linked, even if in reality we will hear the demarcation between each of these notes.

3. The accent and the chevron

There are 2 types of accents:

- The chevron: we will accentuate the attack of the note by playing it very hard, then the rest of the time value of the note will be cut, we will make a silence.
- The accent: we will also accentuate the attack of the note by playing it very loudly, but the rest of the note will be in a pianissimo nuance, so that we hear almost nothing, but that we hear all the same something ; in this case there is no silence.

Example:



Here, the 1st note is accented with a chevron, so we will apply the 1st dash of the paragraph. The 2nd note has an accent, so we will apply the 2nd dash of the paragraph.

4. The highlight

The highlight is represented by this symbol above the note:



It is usually present at the end of a movement or a song. When it is on a note, it means that the designated note must be extended indefinitely, until the sign of the conductor (or until it is desired in the absence of a conductor).

Example:

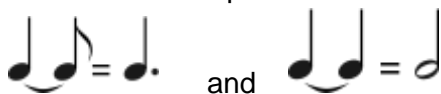


Here, for example, the highlight is on the F, so we will extend the F until the desired time.

5. The link between the notes

Linking notes like the ones below indicates that the note is extended over time. It is generally used for notes and rhythms between 2 measures.

Here are 2 examples:



6. Expression binding

It is this link which will indicate the musical phrases. This means for wind instruments that you should avoid taking your breath during this connection.

Example:



Below, there are 2 musical phrases.

II. Ornaments and foreign notes

A foreign note is any note which is not part of the constituent or actual notes of a chord and which is used to adorn it.

1. The trill




Notation	Interpretation before 1800	Interpretation after 1800

The trill consists of alternating the main note with the next higher note.

There are 3 possible notations, they are visible above, with the concrete interpretation of the effect obtained.

2. The mordant



The mordant consists of a "short trill", with the note directly higher (♯) or lower (♭) than the main note.

Notation	Interpretation before 1800	Interpretation after 1800
		

The mordant has several notations, which can be seen above, with a different interpretation depending on the symbol used.

3. The appoggiature

It is a very expressive foreign note which temporarily takes the place of one of the actual notes of the chord. It is almost always placed on a high beat or a strong part of a beat and takes for it all the melodic accent to the detriment of the real note.

Notation	Interpretation
	

4. The delay

The delay is the extension of an actual note of a chord which becomes a foreign note of the next chord. Delay is therefore a kind of small appoggiature which involves preparation and resolution.

5. The passing note

The passing note is an intermediate note between 2 real notes, either of the same chord, or of 2 different chords. It must necessarily proceed by joint movement. Unlike the appoggiature or the delay, the pass mark is almost always placed on a weak beat or the weak part of a beat and is never accented.

6. Embroidery

Embroidery is a foreign note immediately lower or higher than an actual note. It must start from this real note and come back to it. The pass mark and the embroidery therefore have the same way of starting, but their resolutions are different: the pass mark must continue in the same direction, while the embroidery must necessarily return to its starting point.

7. The breakaway

The breakaway is the freest note of harmony. It is generally not found elsewhere than in the melodic parts. It does not include any preparation and it is the only foreign note that can be left by disjoint movement.

8. Anticipation

Anticipation is a foreign note that anticipates the next chord of which it will be part as an actual note. It is exactly the opposite of delay. The anticipation can include one or more notes.

9. The pedal

The pedal is a note that is often, but not exclusively, placed on the bass (lower notes of the left hand of the piano). It must start and end like a real note, that is, be part of the 1st and last chord. Between the first and the last chord, it can be the foreign note of one or more chords.

10. The gruppetto

This symbol indicates a small group of notes which is added to the text without moving the actual notes.

We will find below different gruppetto with different interpretations of play:

A B C

Notation abrégée :



Notation en petites notes :



Exécution :



D E

Notation abrégée :



Notation en petites notes :



Exécution :



Conclusion: THE TIPS TO REMEMBER

- Accents and ornaments are generally for one note only.
- There are different symbols indicating different interpretations.