

INTRODUCTION

Many works of J.S. Bach have become standards in the marimba repertoire and can be found on numerous required lists for graduate school and professional orchestra auditions. The rich abundance of concepts such as phrasing, articulation, harmonic language and rhythm, and timbral contrast that are developed in studying the music of Bach can be applied to all marimba literature. However, percussionists tend to overlook these concepts as they focus on rhythmic precision, note accuracy, and tempo control. This shift in focus, along with less training in the mannerisms of Baroque style compared to other instrumentalists, often translates to the music of J.S. Bach being performed uncharacteristically on marimba (and subsequently strengthening music purists' views against performing Bach on modern instruments).

The study of Bach would not be complete without examining ornamentation. The subject of ornamentation has been historically controversial due to the accuracy of available sources and the complexity of the ornaments themselves. The interpretation of ornamentation in Bach's works, particularly his Two- and Three-Part Inventions, poses many challenges to all musicians regardless of instrument. This poster presentation isolates and addresses fourteen of the most common ornaments found in the Inventions of J.S. Bach. Each ornament is presented in its standard notation and transcribed in application to marimba performance. Descriptions of each ornament and recommended sticking patterns (Stevens technique) are also included.

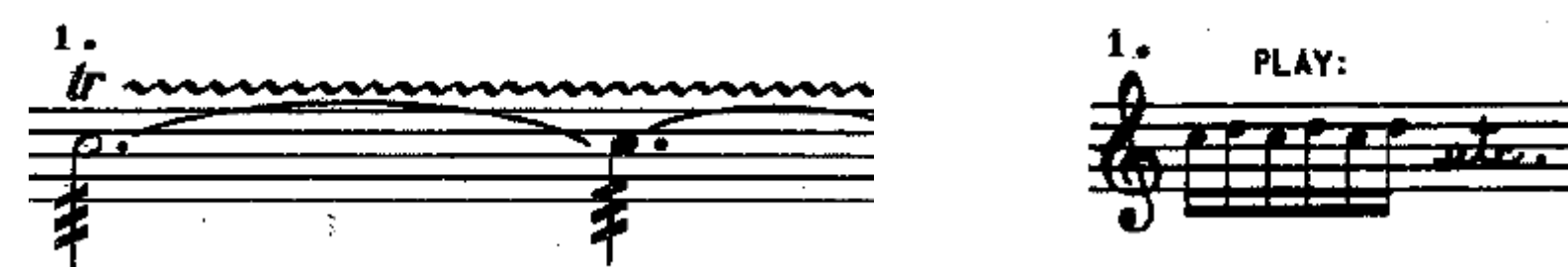
RATIONALE

Bach's only explication of ornaments is found in the *Clavier-Büchlein*. Since the *Clavier-Büchlein* was in private possession until its purchase by the Yale School of Music in 1932, most editions published prior to 1932 contain significant errors and discrepancies in ornamentation. Below is a facsimile of Bach's explication found in the *Clavier-Büchlein*.



Complicating matters further, popular marimba arrangements containing inaccurate ornamentation and descriptions have led to the delusion of percussionists' knowledge of ornamentation.

Example 1¹



Indicates to begin the trill on the principal note as opposed to the upper neighbor (thus ending on the dissonant upper neighbor).

Example 2²



Transcribed as a turn, although Bach's manuscript indicates a prepared trill.

1. Moore, James (arr.). "Invention in G Major." mm. 20-21. *Six Bach Two Part Inventions*. Kendor Music, Inc. 1974.
2. Lang, Morris (arr.). "V." m. 23. *15 Bach Inventions*. Alfred Publishing Co., Inc. 1961.

Ornament	As Written	As Performed ³	Excerpt ⁴	As Written ⁵	As Performed
Trill			BWV 773, m.2		
Mordent			BWV 778, m.1		
Long Mordent			BWV 780, m.15		
Trill w/ Termination			BWV 795, m.34		
Ascending Trill			BWV 780, m.16		
Descending Trill			BWV 780, m.33		
Ascending Trill w/ Term.			BWV 782, m.10		
Descending Trill w/ Term.			BWV 776, m.32		
Prepared Trill			BWV 791, m.23		
Pralltriller			BWV 791, m.12		
Appoggiatura (ornament)			BWV 774, m.46		
Appoggiatura (written)			BWV 791, m.5		
Turn			BWV 774, m.11		
Schleifer			BWV 793, m.2		

3. Suggested stickings indicated for right hand using Stevens Technique. Apply permutation equivalents for left hand.
4. Due to space limitation, all examples are right hand/treble clef. Provided handouts include both hands.
5. Any other ornamentation in the measure has been omitted for clarity.

DESCRIPTIONS

Trill: requires an even number of notes and a minimum of 4 - upper neighbor, principal, upper neighbor, principal.

Mordent: contains 3 notes - principal, lower neighbor, principal - and should be performed rapidly.

Long Mordent: extends the duration of the note, but cannot consume the entire note value.

Trill w/ Termination: requires a minimum of 6 notes - trill plus 2 suffix notes (lower neighbor, principal).

Ascending Trill: requires a minimum of 6 notes - 2 prefix notes (lower neighbor, principal) plus trill.

Descending Trill: requires a minimum of 8 notes - 4 prefix notes (upper neighbor, principal, lower neighbor, principal) plus trill.

Ascending Trill w/ Termination: requires a minimum of 8 notes - 2 prefix notes (lower neighbor, principal), trill, 2 suffix notes (lower neighbor, principal).

Descending Trill w/ Termination: usually employed on notes with longer durational value and requires a minimum of 10 notes - 4 prefix notes (upper neighbor, principal, lower neighbor, principal), trill, 2 suffix notes (lower neighbor, principal).

Prepared Trill: uses a prolongation of the initial note of the trill.

Pralltriller: trill containing 4 notes - the first being tied to the preceding note followed by 3 rapid notes - and only occurs after a descending second.

Appoggiatura: occurs on the beat and resolves to the principal note; receives half of the value of the succeeding note or 2/3 value for a dotted note.

Turn: contains 4 notes - upper neighbor, principal, lower neighbor, principal. When placed between notes, it is performed after the principal note has been played.

Schleifer: contains 3 notes - 2 lower neighbor tones and principal - and is performed on the beat.

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