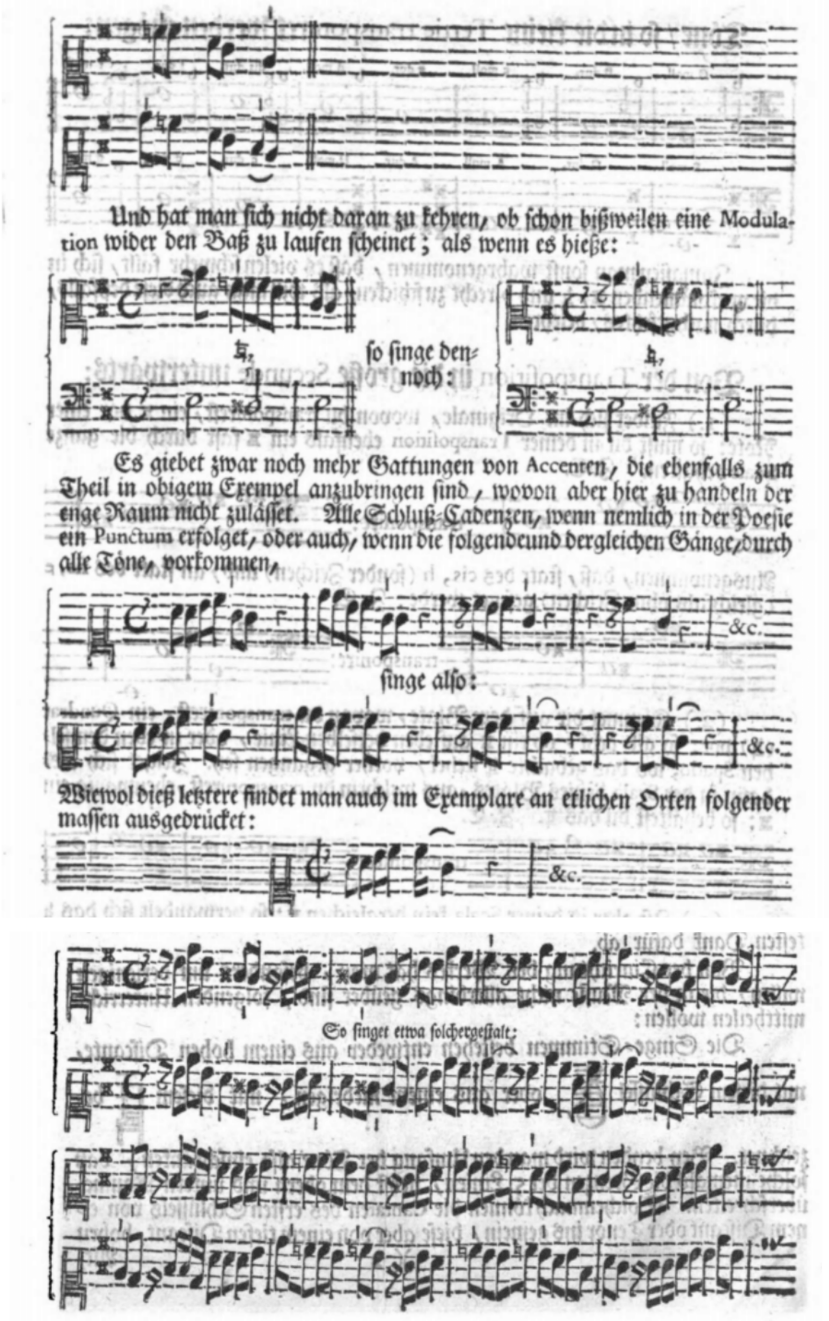
APPOGGIATURAS THROUGH THE AGES

If the scholar be well instructed in this, the appoggiaturas will become so familiar to him by continual practice, that by the time he is come out of his first lessons, he will laugh at those composers that mark them, with a design either to be thought "modern" or to shew that they understand the art of singing better than the singers. Poor Italy: pray tell me; do not the singers now-a-days know where the appoggiaturas are to be made, unless they are pointed at with a finger? In my time their own knowledge shewed it them. (**Tosi**: *Observations on the Florid Song*, 1743)

In Recitative it is to be remembered that it should not follow an equal beat, but rather to be sung following the content of the Poetry, sometimes slower or faster. On top of that, singers must take into account that they must not always sing the notes as they are notated, rather, every now and again should use what are known as Accents.

(**Telemann**: *Harmonischer Gottesdienst*, 1725/6)



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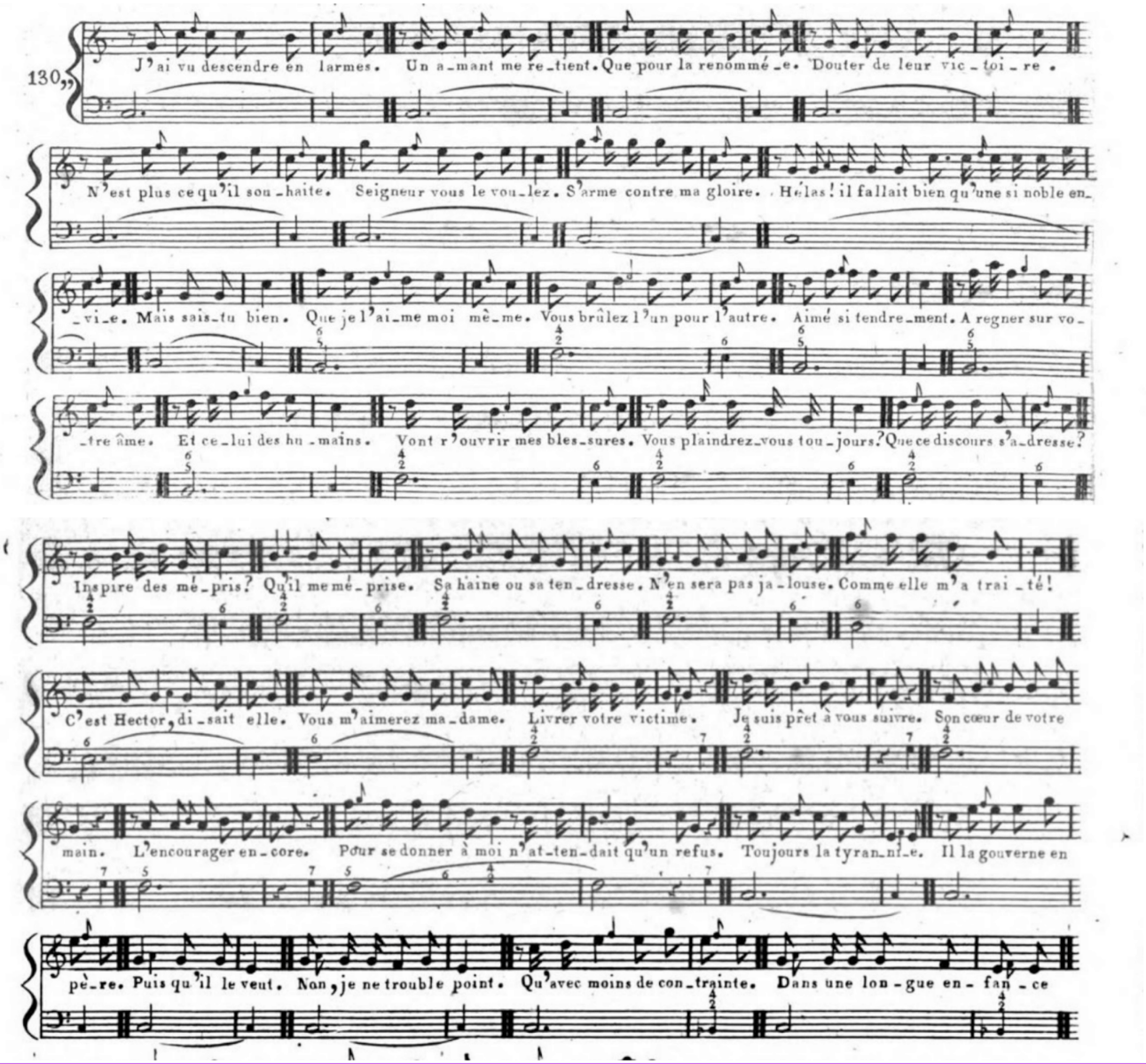
Indeed, either an air, or recitative, sung exactly as it is commonly noted, would be a very inexpressive, nay, a very uncouth performance; for not only the respective duration of the notes is scarcely even hinted at, but one note is frequently marked instead of the another, as is the case where a note is repeated, instead of that note with its proper appoggiatura or grace... in consequence of which, the singer is misled, by being made to sing a wrong note.

(**Corri**: *A select collection of songs and duets from operas in the highest esteem*, 1780)

The Italians, in their method of singing Recitative, have as a principle to change certain notes, for the purpose of giving more elegance and taste to its simple and uniform melody. We believe that one ought to adopt this method everywhere, with certain restrictions. Here are various examples of passages in which the Italians practice this changing of notes. In examining attentively these same examples, one will see that these changes are not made except on a note that is repeated, and that one consistently changes these notes only on the strong beats and never on the weak beats of the musical phrase.

(**Mengozzi**: *Méthode de chant,* 1804)

Note that he notates the appoggiatura AFTER the note it replaces.



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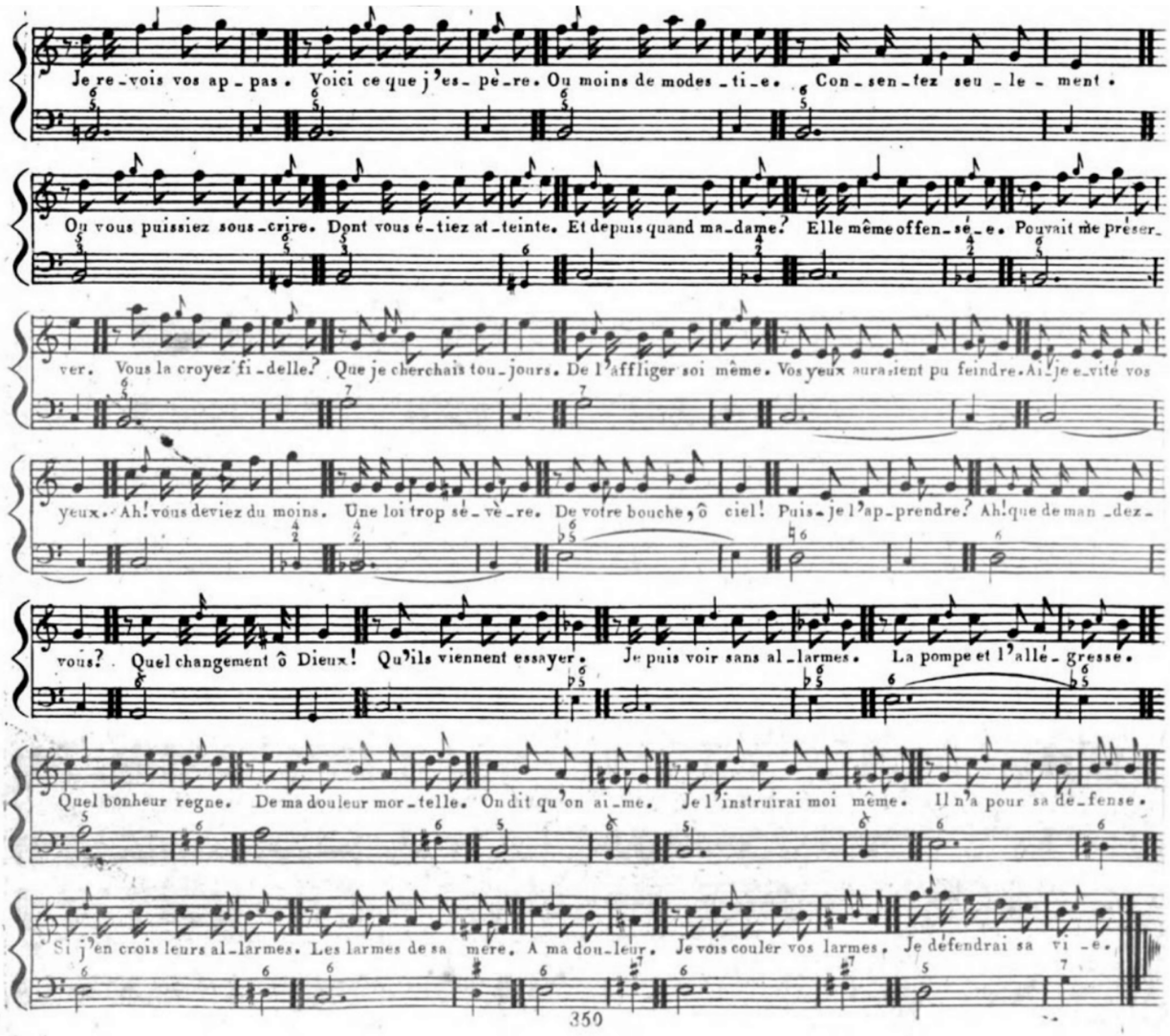

It is customary in recitative to use a small note or appoggiatura placed above and in place of the first (note) on the strong beat of the measure. This appoggiatura, of which the following examples will illustrate the usage, gives the grace and melody of the recitative. (**Garaudé**: *Méthode complète de chante*, 1825)

When the first two notes of a bar terminate a member of a phrase the first always bears the prosodic accent and for that reason it is necessary to convert it into an appoggiatura... the effect of the two equal notes would not be tolerable. (**García**: *A Complete Treatise on the Art of Singing Part II*, 1847)