

*D-B Mus.ms. Bach P 803, Georg Simon Löhlein, and Surroundings. Part II**

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The *Clavierschule* (1765) by Georg Simon Löhlein, musical director in Leipzig, and renowned music teacher, was recognized by many musicians, especially due to its thoughtful pedagogical target. The *Clavierschule* has served as a model for many instrumental practical educational publications dedicated to keyboard instruments. It becomes logically clear why the anonymous musician wanted to make a handwritten copy of this particular work, which was included as a second attachment in the well-known manuscript *D-B Mus.ms. Bach P 803*. Namely in this manuscript Löhlein's table of ornaments with such compound ornaments as *Der Pralltriller oder Abzug* (*The Pralltriller or Abzug*) and *Der Abzug mit dem Nachschlag* (*The Abzug with suffix*) is duplicated. The present work is devoted to the consideration of these ornaments. The term *Abzug* in history of music performance is not so well investigated. It attracted the attention of the authors of this paper when it was found to be used in the anonymous manuscript mentioned above pertaining most probably to the year 1779. A systematically based examination of the research literature (E. Dannreuther, 1895; L. Landshoff, 1933; W. Mitchell, 1949; E. Hays, 1976; D. Wilson, 1979; E. Reilly, 1966; R. Donington, 1992; K. Palmer, 2001; I. Ahlgrimm, 2004, and others) was undertaken with special emphasis on the word *Abzug*. An examination of these sources has shown that they do not contain a historically integral study of the concept *Abzug*. It became clear that it was necessary to turn to historical materials. Thus, the study of the named topic is based on the research of early treatises and music dictionaries published by J. J. Quantz (1752), C. P. E. Bach (1753), Fr. W. Marpurg (1755), J. Fr. Agricola (1757), G. S. Löhlein (1765), E. L. Gerber (1790), G. Fr. Wolf (1787), D. G. Türk (1789), and others. The research showed that historically the term *Abzug* was very closely associated with the term *Pralltriller*, and that, on the other hand, these two terms often were understood interchangeably. Originally the definition of the term *Abzug* was treated as a special dynamic expression together with an articulation technique (Quantz). In subsequent development, the term became mainly associated with ornamentation (*Pralltriller*, *Schneller*, *Prallende Doppelschlag*, etc.), and in this direction the views of C. P. E. Bach had a great influence. The study of sources pertaining to the second half of the 18th century showed that Bach's *Pralltriller* had been realized in the publications of other musicians in all three manners: in some according to his *Versuch* published in 1753, in others according to the second edition of 1759, and lastly — departing from his initial instructions. In result, it has been the case that a wide variety of

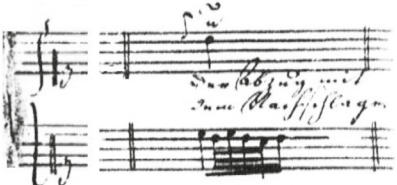
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definitions of the term *Abzug* and its performance solutions in the field of ornamentation were present during this period and that when studying the sources concerning this term (as many others too) it is necessary to approach the solution of the problem contextually.

Keywords: D-B Mus.ms. Bach P 803, Georg Simon Löhlein, Clavierschule, Pralltriller, Abzug, ornamentation in German keyboard music.

The ornament, called *Abzug*, was mentioned several times in our previous article [1, p. 238f] and mainly in connection with the discussion of Ludwig Landshoff's performance recommendations [2] which were based on the study of the anonymous manuscript *Mus. ms. Bach P 803* [3]. Later a similar study was undertaken by Erwin Bodky [4] and Dora Wilson¹ [5]. The discussion relates to the next two ornaments: *Der Pralltriller oder Abzug*

(*The Pralltriller or Abzug*):  and “*Der Ab-*

zug mit dem Nachschlage” (*The Abzug with suffix*):  . It

should be recalled that *P 803* consists of twenty six attachments and only the second one [3, p. 9–23; further *P 803-II*], recorded by an anonymous copyist, contains a table with the execution of ornaments borrowed from Georg Simon Löhlein's *Clavier-Schule*, most probably from the third (1779) edition [6]. But neither Bodky nor Wilson concentrate on discussing the ornament *Abzug* found in the MS. Generally speaking, this ornament is not widely discussed by scholars.

In the writings by Robert Donington [7] and Frederick Neumann [8], the term *Abzug* is not included in the subject index. Isolde Ahlgrimm [9] both in chronological and in subject order consistently provides original materials pertaining to keyboard ornaments from German treatises including information from Löhlein's *Clavier-Schule*, where the *Abzug* is mentioned. Since, however, Ahlgrimm's study adheres to the genre of anthology, initially valuable information is of an ascertaining nature. For example, in the present topic of interest materials related to the execution of ornaments are provided solely from the 1765 edition of Löhlein's treatise, and there is no information on embellishments in several subsequent editions by this author, especially from the 1791 edition. Comparing with the first edition the latter contains new important information.

Another approach is carried out by Kris Palmer [10] in the study devoted exclusively to ornamentation in J. J. Quantz's and C. P. E. Bach's treatises. In the chapter on the *Abzug* Palmer focuses mainly on Quantz's explanation of this term and on its meaning in flute-performance. Quantz [11] touches the problem pertaining to the *Abzug* in the chapter on the *appoggiatura*. Palmer assumes that in accordance with Quantz's recommen-

¹ Wilson, however, notes that in the performance of the *Abzug*, according to the explanations of Quantz (1752) and Türk (1789), this term should convey “expression in ornamentation” [5, p. 676].

dation “some appoggiaturas, when long enough², were stressed not simply by articulating them more loudly than their principal notes, but also by applying a type of dynamic embellishment to them” [10, p. 46]. This “type of dynamic embellishment”, is realized, as Palmer shows, quoting from Quantz’s explanation³, by swelling the sound of the appoggiaturas in volume, and slurring them “a little more softly” to the following notes⁴ (thus: the main note). “This type of embellishment, as Quantz summarizes, is called the *Abzug*; it originated with the Italians” [10, p. 46].

To confirm the principle of using dynamics when playing appoggiaturas, Palmer adds a quotation from the second section of chapter XVII of Quantz’s treatise concerning *Ripieno Violists in Particular* translated by Edward Reilly. Quantz’s instruction here undoubtedly affirms his previous statements: “long appoggiaturas that derive their value from the notes following them⁵, must be so bowed as to increase in volume, without accentuation, and must be slurred gently to the following notes, so that the appoggiaturas sound a little stronger than the notes that follow them...” [10, p. 46].

Quantz casually mentions that this manner of performing the appoggiatura with an *Abzug* as “generated from the Italians” (see above). One might suppose, that in origin this manner of performance might have emanated in early Italy in Giulio Caccini’s *Le Nuove Musiche* where in the *Preface* Caccini several times highly praises the use of such musical means of expression as “*il crescere, e scemare*” (crescendo and diminuendo)⁶. Caccini declares that as a “general rule” the “*crescere, e scemare della voce, e nelle esclamazioni* are the foundation of passion (affetto)” [14, p. 6]⁷.

² Palmer treats Quantz’s text “und wenn es die Zeit erlaubet” [11, h. 78] as “some appoggiaturas, when long enough” [10, p. 46]. In Reilly’s translation [12] this part of the text is given as “if time permits”. The intricate deviation from the original is not so important, however it should be mentioned that Quantz does not mean to apply to the idea “if the length of the appoggiatura permits”, he specifies “if time permits” which means that if the tempo is not too fast then the performance becomes possible. Strictly, the length of the appoggiatura and the tempo of the performance should not be perceived as homogeneous phenomena.

³ Palmer quotes from Reilly’s translation: [12, p. 93]. Discussing Quantz’s principle, but without naming the term *Abzug*, Neumann notices that “one should start it [the appoggiatura] softly <...> [and] let it swell and glide into the next note <...>. Like Giuseppe Tartini, Quantz does not think of an accented start [of the appoggiatura], but rather of a gently emphasized one, and he acknowledges the Italian origin of this execution” [8, p. 189].

⁴ Palmer [11] quotes from Reilly’s translation of Quantz’s treatise where the wording “die folgende Note” is given in the plural case as “the following notes”!


⁵ In the original text Quantz doesn’t mention that long appoggiaturas “derive their value from the notes following them”. Such an interpretation, given in Reilly’s translation, could be understood as a recommendation to perform the appoggiatura on the beat. However, Quantz writes: “Die langen Vorschläge, so ihre Zeit mit der folgenden Noten theilen...”, which means that the long appoggiaturas “share their time with the following notes” [11, p. 197]. Quantz could not apply to the metrical notion for a second time here because in the previous chapter it is individually dealt with in the part for violinists who “not all violinists <...> understand tonging well enough to regulate their bowing accordingly”, and thus a “general rule” should be established, which Quantz formulates as: “each little prefixed note, be it long or short, <...> is struck in place of the following principal note...” [12, p. 227].

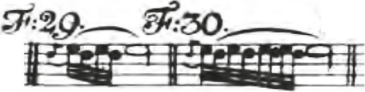
⁶ In 1619 Michael Prætorius, who in teaching children adhered to the new Italian manner wrote: “the semibreve, which is more frequently used and brings more gratefulness with a [dynamically] raising and lowering of the voice without an Exclamation...” [13, p. 231]. The explanation of the passage titled “Exclamatio” is somewhat confusing but the main issue concerning the “erhebung und verringering der Stimme” is valid.


⁷ It is very curious that the license for printing given by Padre Inquisitore dates “1 July 1602” and the permission was granted on “1 June 1602”!

Edward Reilly adheres to the next opinion: “The Abzug is not a new or separate type of ornament, but a normal long appoggiatura performed in a special way, that is with a swell and a diminuendo” [12, p.93]. However, in the *Register der vornehmsten Sachen* Quantz names the *Abzug* as a small essential ornament (“eine kleine wesentliche Manier”) and addresses the reader to Chap. VIII, § 4. Here Quantz is very exact and clear in his definition: “Diese Art der Auszierungen wird der Abzug genennet (This art of embellishments is called Abzug)” [11, p.78]. Thus, in this explanation the term *Abzug* defines the technical (dynamic and articulatory) manner of execution. The *Abzug* in Quantz’s understanding is an ornament, but it also presents the “art”, the “manner”, the “technical approach” in performing long appoggiaturas.

Quantz also mentions the *Abzug* in the chapter *On appoggiaturas, and the pertinent small essential ornaments* where he specifies one important detail relevant to the topic under consideration, namely the link between the *halbe Triller* and the *Abzug*. The reasoning of the outstanding flutist is as follows: “From the appoggiaturas emanate some small embellishments, these are the *half-shake* (*halbe Triller*), see Tab. VI, Figs. 27

and 28  ⁸; das Pincé, (der Mordant) see Figs. 29 and 30,

 and the Doublé or the Doppelschlag (turn), see fig. 31:

, which in the French manner of performance (*Spielart*)⁹ is common in bringing brilliance to a piece. The half-shakes are of two kinds, see Figs. 27 and 28, and may be added to the upper appoggiaturas instead of the simple *Abzug*. The Pincéz are also of two kinds, and, like the Doubléz, they may be added to lower appoggiaturas” [11, p.80–1].

In result an appoggiatura is not resolved in the main note but is followed by a half-shake. Quantz’s wording *simpeln Abzugs* is used here by him in the meaning “the simple principal note without embellishments”. It is self-evident that an appoggiatura is resolved in a principal note which together with the previous appoggiatura represent the combination *Abzug*. Most important in this recommendation is the formation of a new term for an ornamental combination: “the appoggiatura with an *Abzug*” the last presented by a half-shake. In the next year C. P. E. Bach instead of the term *halbe Triller* will put into use the term *Prall-Triller* (see below).

The last time the combination “appoggiatura and *Abzug*” along with other ornaments is met in Quantz’s *Versuch* when he criticizes their excessive use in musical performance: “Some persons greatly abuse the use of the extempore embellishments well as the appoggiatura and other essential graces described here. They allow hardly a single note to be heard without some addition, wherever the time or their fingers permit. They make the melody either too weak through an excessive load of appoggiaturas and *Abzüge*

⁸ The examples are found in the Quantz’s work in the supplement. For easier reading, they are located here in the text.

⁹ Reilly translates this wording as “the French style” [12, p. 97].

(Vorschläge und Abzüge), or too variegated through a superabundance of whole and half shakes, mordents, turns, *battemens*, etc.” [11, p. 82] (quoted from: [12, p. 99]).

Summarizing the information given in Quantz’s treatise, it is necessary to point out that, as far as we know, for the first time in German-language works he introduced the term *Abzug* in the field of ornamentation. However, Quantz’s definition of the term *Abzug* as a “manner of embellishment” when the sound of the appoggiatura swells and diminishes, resolving softly in the next [the main] note, seems ambiguous because it defines the process of performing but not the term itself. Next, Quantz uses a new combination with the term *Abzug*, and writes *simple Abzug* in the chapter *On Appoggiaturas*. This differentiation of meanings is seen in the wording *appoggiatura and Abzug* and *appoggiatura or Abzug* too. The same approach is evident when Quantz explains that a *halbe Triller* may replace the *simple Abzug* after the appoggiatura.

C. P. E. Bach was the eminent author who a year later gave a set of rules pertaining the *Abzug*. It is theoretically hardly possible that in his instructions Bach applied to Quantz’s explanations despite the fact that most of the positions of the two musicians in this point coincide, which might be largely explained by a common approach to the theory and practice of musical performance. Returning to Kris Palmer who built her theory in discussing Bach’s concept of the *Abzug* using Mitchell’s translation of Bach’s *Versuch*, it is necessary to be acquainted with the arguments provided in her work. Referring to C. P. E. Bach, Palmer surprisingly states: “Bach never mentions the *Abzug* in his Essay”, and that it “would have been impossible to execute [the *Abzug* in such a manner as Quantz recommends] on a stringed keyboard instrument, and it would have served no purpose in an essay intended for the performance of eighteenth-century keyboard instruments” [10, p. 48]. The statement that Bach “never mentions the *Abzug* in his Essay” is unfortunately erroneous. In fact, the term *Abzug* is found eight times in Bach’s *Versuch*¹⁰: twice in the first part [15, p. 64, 67] and six times in the second part [16, p. 178, 185, 186, 200, 212, 253]. Bach not only mentions this term, but also discusses its features, and shows how the *Abzug* should be treated in different situations. The error occurred because Palmer was referring to Bach’s treatise translated by William Mitchell [17], where the term *Abzug* is everywhere replaced by the word *release*¹¹. The original term is not found in Mitchell’s edition.

The definition of the *Abzug* in Bach’s treatise [15, p. 64] is closely related to the performance of the appoggiaturas (*Vorschläge*), and is discussed in *Chapter II* of *Part II* dedicated namely to the appoggiatura. In its main features Bach’s definition corresponds with Quantz’s, but as will be seen lower due to the fact that the treatises of these masters are devoted to different instruments, there are quite understandable discrepancies¹². Bach explains: “Further, we learn from this figure¹³ its execution [which says] that all appoggiaturas are played louder than the following note with its embellishments (alle *Vorschläge*

¹⁰ Repeats of the word *Abzug* in the same paragraph are not considered.

¹¹ The work published by William Mitchell, completed in the middle of the twentieth century, has not lost its significance in our time too. Some of the shortcomings (of editorial and terminological character) marked in our paper, do not reduce the importance of Mitchell’s translation.

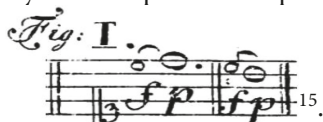
¹² The issue of swelling the note, recommended by Quantz, is obviously not found in this part of Bach’s *Versuch* discussing the *Abzug* in the context of the *Vorschläge*.

¹³ In this part of the text, Bach is not consistent enough, he doesn’t provide reference here for the example. But since Bach writes below about the dynamic side of performance, he distinctly refers to the example Tab. III. Fig. I., in which dynamic shades are precisely indicated.

stärcker <...> angeschlagen¹⁴) and is tied to it (an diese gezogen werden) whether there may be written a slur or not. Both of these considerations are in accordance with the final purpose of the appoggiaturas which is to connect the notes <...>, so that they are well tied (damit sie gut binden). The expression when a simple soft note follows an appoggiatura is called Abzug (Der Ausdruck, wenn eine simple leise Note nach einen Vorschlag folgt wird der Abzug genennt) [15, p. 64].

W. Mitchell translates this last definition subsequently: “An undecorated, light tone which follows an appoggiatura is called the release” [15, p. 64]. Concerning the translation, according to our judgement, we might note that Arnold Dolmetsch provides an appropriate rendition of Bach’s definition: “The expression, when a simple soft note follows an appoggiatura, is called ‘Abzug’ (literally, ‘dying off’)” [18, p. 135].

Bach demonstrates the dynamic expression of performing appoggiaturas with their



Abzüge in the next manner:

Another qualifying condition for the *Abzug* arises when Bach discusses its expressive importance. Here Bach teaches: “All these appoggiaturas together with their Abzüge (Alle diese Vorschläge, nebst ihren Abzügen), when they occur frequently, especially in very affectuösen places, are especially good because they usually die away on pianissimo, Fig. XIV [Tab. IV]. In other occasions, however, they might make the music too dull (würden sie den Gesang zu matt machen¹⁶) unless the following note is not purveyed by a vivid ornament...” [15, p. 68].



Here our attention should be focused not only on the emotional side of the context, but also on the fact that Bach practically uses the same expression as Quantz, namely: “the appoggiatura with its *Abzug*”¹⁷. In subsequent works, this combination will often occur. In Löhlein’s *Clavierschule*, for example, the author uses it together with the ornament called *Prall-Triller*.

In the second part of Bach’s *Versuch* the *Fortepiano*¹⁸ acquires a certain position among keyboard instruments, and in this part, Philipp Emanuel even places the fortepiano on the same level as the clavichord when he writes: “The Fortepiano and the Clavichord supports the best performance of an accompaniment, where the greatest finesse of taste

¹⁴ In Mitchell’s translation [17, p. 88], the clarification “alle” is omitted.

¹⁵ A combination of Quantz’s and Bach’s instructions can be detected in Johann Friedrich Agricola’s translation of Francesco Tosi’s treatise where the Berlin musician writes: “The appoggiatura, whether long or short, variable or invariable, must always be taken [performed] more strongly than the main note following it. The latter is always softer than the other, <...> the feeling of the performer prompts him how much louder the appoggiatura is than the main note. If the appoggiaturas are long, they must, like all long notes of a melody, begin softer, then — louder, and afterwards be slurred softly to the main note” [19, p. 64]. The main characteristics of the *Abzug* (Quantz’s and Bach’s) are present as formulated by Agricola, but the term is not mentioned.

¹⁶ Quantz characterized the same situation in the following words: “Sie [the musicians] machen den Gesang entweder durch überhäufte Vorschläge und Abzüge zu matt...” [11, p. 82].

¹⁷ In the second part of Bach’s treatise this pattern is used in the chapter *On appoggiaturas* [16, p. 168].

¹⁸ Bach writes “Forte piano” — more frequently in the first part of the *Versuch* — and “Fortepiano” in the second part. Mitchell in all instances changed the term “Fortepiano” to “pianoforte”.

occur. Only some singers prefer the Clavicord or Flügel (harpsichord) for accompaniment as with that instrument” [16, p. 2]. In the chapter on accompaniment Bach discusses the *Abzug* in the part concerning appoggiaturas, paying special attention to the specific use of keyboard instruments: “For whole and half cadences, where the principal part goes with an appoggiatura, and where the *Abzug* follows¹⁹ and is performed piano, as we have seen in the first part of this *Versuches*, you also only strike the bass note on the harpsichord: on the clavichord or fortepiano, on the other hand, you can play both appoggiatura and *Abzug* (den *Vorschlag*, als den *Abzug*) with your right hand <...>. In addition, on the last-mentioned instrument [the fortepiano], you can also strike the appoggiatura in the bass alone as strongly as it must be, and play the *Abzug* very soft with your right hand” [16, p. 178].

It is evident from Bach’s text that in a musical context the two parts of the pattern “den *Vorschlag* mit/als den *Abzug*” may be considered one apart from the other.

Explanations of the use of *Vorschläge mit ihren Abzügen* in the context of performing appoggiaturas in accompaniment, as Bach instructs, can be related not only to instruments, but also to tempo and dynamics. Bach expressly notes that “In [the example] (aa) [see lower] with indications *Allegretto* and *piano* in the two enclosed accompaniments one may choose either of them. If the interpretation is not supposed to be *piano*, then the appoggiaturas with their *Abzüge* may be included in the first accompaniment”²⁰ [16, p. 200].

The image shows two musical examples, (a) and (aa), illustrating appoggiaturas and Abzüge. Example (a) is in a treble clef and shows a bass line with an appoggiatura (marked 'a') and an Abzug (marked 'aa') in a treble clef. Example (aa) is in a bass clef and shows a similar pattern. Both examples are marked 'Allegretto' and 'piano'.

The appoggiatura and its *Abzug* as separate matters are mentioned by Bach in the context of voice leading: “Often you can’t even help here [in performing the accompaniment] by using rests, which might suspend the resolution of the appoggiaturas or the *Abzug*, for later the right hand re-enters on the dissonant [and this results in an unbearable hardness (eine unleidliche Härte)]. The appoggiatura, the *Abzug* everything disagrees with the movement of the bass (Der *Vorschlag*, der *Abzug*, alles dissonirt der Fortschreitung der Grundstimme)” [16, p. 212]. Here, Bach calls the main note that follows the appoggiatura as an *Abzug*.

Lastly, the wording *Vorschläge und Abzüge* is taken in consideration in the part on accompaniment where Bach elaborates on the matter of articulation (*staccato*, *pizzicato*, *collarco*) which “should be distinguished” one from the other. Bach teaches that when

¹⁹ In Mitchell’s translation instead of the term *Abzug* it is written “whose release [i. e. *Abzug*] is piano” [17, p. 317].

²⁰ In Mitchell’s translation instead of the plural rendition (“die *Vorschläge mit ihren Abzügen*”) the terms are in singular (“the appoggiatura and its release”). In the attached example there are two appoggiaturas (with their *Abzüge*).

such articulation is found in the accompaniment, the appoggiaturas²¹ should not be played but “only the chords marked by appropriate figures, because the legato interpretation (geschleifte Vortrag) of the appoggiaturas and Abzüge does not go well with the staccato (mit dem Abstossen nicht wohl verträgt)” [16, p. 253].

Friedrich Wilhelm Marpurg two years after Bach's *Versuch* in a treatise exclusively designed for keyboard pedagogy [20] included in the chapter *Regel zur Ausübung des Vorschlages* (*The rule of executing the appoggiatura*) a short explanation of the *Abzug*. Primarily based on the treatment of the *Abzug* in Quantz's and Bach's works, Marpurg adds some comments of interest: “The rule of executing the appoggiatura is next: that the note with which the appoggiatura is performed must always be executed somewhat stronger²² than the main, or substantial note (allezeit etwas starker als die Haupt-oder-Substantial-note), and must be smoothly slurred to the latter. This, of course, is not possible to be done on the harpsichord (Flügel), but rather on the clavichord and on the bowed harpsichord (Bogenflügel)²³. When after a long appoggiatura the main note is sounded very weak (sehr schwach), and at the same time, as it were, dying away, thus one calls this process an *Abzug*²⁴” [20, p. 58–9].

Marpurg's judgment emphasizes the importance of dynamic characteristics in the performance of the *Abzüge* and specifies that, among keyboard instruments, this was achievable mainly on the *Bogenclavier* built by Johann Hohlfeld, who demonstrated his invention in 1754 to Friedrich II (see *Historisch-Biographisches Lexicon der Tonkünstler* by Ernst Ludwig Gerber [23, col. 658])²⁵. Later Bach, like Marpurg, confirmed the importance of this instrument and wrote: “It is unfortunate that the fine invention of Hohlfeld's *Bogenclavier*, has not yet become generally used” [16, p. 1]. However, Bach did not mention the *Bogenclavier* in his discussion of the *Abzug*.

Another important point to be noted in Marpurg's definition of the *Abzug* pertains to the fact that he terms it as the “process” of performing the appoggiatura. Above, in discussing the instructions of Bach, it could only be suggested here that the compound performing technique of the *Abzug* should be perceived as a process, but Marpurg clearly named it in his definition above.

Returning to Georg Simon Löhlein's *Clavierschule* and to the anonymous scribe's ms P 803-II there now is a basic substantiation to consider the appearance of the embellishments named *Der Pralltriller oder Abzug* (*The Pralltriller or Abzug*) and *Der Abzug mit*

²¹ When Bach mentions the grace called *appoggiatura*, it is assumed by itself that the author is referring to both *appoggiatura* and *Abzug*, because according to the nature of the appoggiatura it is resolved in the next principal note which both Quantz and Bach specify as *Abzug*. In the theoretical part dedicated to “one-note graces” Fr. Neumann states: “Like any other ornament, a one-note grace cannot stand alone but has to be linked to a principal or parent note that it is to embellish” [8, p. 47].

²² In the French edition of *Anleitung zum Clavierspielen* published by Marpurg as *Principes du Clavecin* in 1756 [21] it says “very long” (quoted from: E. L. Hays [22, p. IX–41]).

²³ In Marpurg's *Principes* it says that on the “clavecin à archet, one should immediately swell the tone of the first note a little” [21].

²⁴ In Ahlgrimm's *Kompendium* [9] the first edition of this *Anleitung* of 1755 is not even mentioned. Marpurg's texts are quoted by Ahlgrimm from his second edition, published ten years later. Notwithstanding that the second edition is a literal copy of the first edition, and that on the title page it is titled as “zweyte verbesserte Auflage”, the reader of Ahlgrimm's work should know that all the information in Marpurg's second edition of 1765 was published a decade earlier in 1755.

²⁵ Instead of *Bogenclavier* Gerber writes *Bogenflügel* which indicates a change in the keyboard nomenclature.


dem Nachschlage (*The Abzug with suffix*) in their tables with realizations of ornaments. But along with this there is another question: how could it become possible to equate the *Pralltriller* and the *Abzug* or explain that an *Abzug* could be with a suffix without providing a clear definition of the term *Abzug* in the *Clavierschule* primarily directed to keyboard teaching, to common keyboard practice? Even if Löhlein's *Clavierschule* was based on the ideas of Quantz, Bach and Marpurg the author should have explained the meaning of this term. This could be possible because, in all likelihood, the term *Abzug* was very familiar not only to scholars but also to common music pedagogical circles. Edward Dannreuther gave a vivid description of the named *Clavierschule*: "Löhlein's 'Tutor', like so many a popular German Tutors since, may be described as: C. P. E. Bach's 'Versuch' made easy — for beginners and amateurs" [24, p. 74].


The interpretation of the *Abzug* as a *Pralltriller* could originate in Löhlein's *Clavierschule* from the definition given by Quantz which says: "From the appoggiatura²⁶ emanate some small embellishments, these are the half-shake (*halbe Triller*)" (see above). There is just a difference in terminology: instead of Quantz's term *halbe Triller*, Löhlein uses Bach's term *Pralltriller*²⁷. There would not have been so many problems if Löhlein would continue to adhere to Bach's interpretation. But he, for an unknown reason, turns to Marpurg's treatment of the *Pralltriller*. The latter in 1755, two years after Bach's publication (to be exact — one year, because Marpurg signed the "Dedication": "*Berlin, den 14. September, 1754*"), erroneously understood Bach's explanation of the *Pralltriller*.

Bach's definition of the *halbe oder Prall=Triller* (*half or Pralltriller*²⁸) provides a direct explanation of performing this ornament, but a serious problem arises because in the second edition (1759) Bach alters the initial text concerning the execution²⁹. This discrepancy subsequently gave rise in the second half of the 18th century and throughout the following centuries to serious stylistic contradictions concerning the interpretation of the *Pralltriller* and the short trill too. Since Marpurg could not have been acquainted with Bach's edition of 1759, the next considerations will be based on Bach's explanation given in the first edition of 1753 which reads: "§. 30. The half or short trill¹³, which differs

²⁶ When Quantz or Bach discuss the appoggiatura, it is self-evident that in most cases, when the tempo allows and when a non-short appoggiatura is played it would mean that the process of execution will be carried out in combination with an *Abzug*.

²⁷ In Bach's interpretation the two terms were of the same meaning. The §. 30 of Bach's *Versuch* begins with the words "Der halbe oder Prall-Triller".

²⁸ Mitchell translates the term *Pralltriller* as "short trill". Thus, when in the translation, for example, Mitchell translates the expression "Der Prall-Triller und der mit ihm vereinte Doppelschlag" as "The short trill and the related trilled turn..." it should be understood as a three-note trill (reminding the inverted mordent) and the turn. Along with this Mitchell translates the term *Doppelschlag* as "trilled turn" which is incorrect. It is not the short trill and the trilled turn, it is the *Pralltriller* combined with the turn, and Bach demonstrates it with the next sign: . If the *Pralltriller* is mentioned with a turn, then there should be a

preceding appoggiatura as in the next example , because Bach's rule reads: the "Prall-Triller can appear in no other way than after a descending second, whether it be an appoggiatura, or an ordinary note" [15, S. 83]. Here Bach's wording "grosse Note" is used to differentiate the ordinary typed notes from those, which are written as "small notes" indicating appoggiaturas. In Mitchell's translation it is written "large notes". Since there is no suitable English equivalent for this very specific grace, the *Pralltriller*, the term was introduced by Bach in 1753, the original term is retained in the current study.

²⁹ In detail the problem of C. P. E. Bach's *Pralltriller* shall be dealt with in the forthcoming article.

from the others by its sharpness and brevity, is indicated for the keyboard performers (Clavier-Spielern) in the manner of [Tab. IV] Fig. XLV [see lower]. An illustration of its performance is also found here. Notwithstanding the upper slur, which extends from the beginning to the end [of the example], thus all the notes are played except the last *f*, which is tied by a new slur so that it will stay pressed without being struck once more. The large slur merely indicates the necessary legato [articulation]" [15, p. 81].

Fig. XLV:

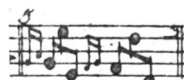


There is also a second-level contradiction connected with

this musical example. In subsequent editions of Bach's treatise, no changes were made in the note example with the realization of the *Pralltriller* which would reflect the change that Bach introduced in the 1759 edition. According to the explanation in the following editions (1759, 1780, 1787, 1797) there should have been a tie written between the first and second *g* in our previous example. However, Bach's tables with examples in all the named editions were published without changes. It should be mentioned that in Mitchell's translation of Bach's *Versuch* this paragraph is based not on the first (1753) edition but — without comments — on the text of the 1759 or later editions. Clarifying the situation with the "two notes *g*" in the example, Mitchell wrote that "In the original illustration <...> this 'second *g*' was not tied to the first, an oversight that has been perpetuated in most later (nineteenth- and twentieth-century) reproductions" [17, p. 110]. But there is nothing in common with the concept of "oversight" in Bach's note example. Bach deliberately omitted the slur connecting the two notes *g* because with the most clarity, he instructs in 1753 that "all the notes are played except the last *f*, which is tied by a new slur..." [17, p. 110]. Thus, it could not have been an "oversight" as Mitchell puts it. One might presume that by 1759 some changes took place in Bach's musical comprehension, and he wrote: "all notes are played except the second *g* and the last *f*, each of which is tied to its preceding tone by another slur" [25, p. 72].

Studying Bach's treatise, Marpurg came to the decision that the term *Pralltriller* did not represent a combined ornament (an appoggiatura or a plain note followed by a trill) but namely the trilled part consisting of three notes, reminding the mordent in reverse. Marpurg writes: "If the tied note in the simple tied trill is passed over [not struck again], and contrary to the rules of trills, the alternation is begun immediately with the main note, and the reiteration is shortened, limited to only three notes, in result an imperfect trill occurs <...> Due to its speed (wegen der Schnelligkeit) with which the three notes — and not more — must be executed, Herr Bach calls this trill *Pralltriller*..." [20, p. 56].

In Marpurg's further discussion the *Pralltriller* according to his logic is conceived as a Bach's special grace: the *Schneller*. Marpurg continues: "If the *Pralltriller* is suddenly placed on a note without being prepared, the two notes which precede the main note and form the alternation must be indicated either in small notes or written out like regular



notes; <...> Tab. V, Fig. 5": [20, S. 56]. From Marpurg's clarification it

follows that namely the *Pralltriller* consists of three notes. Marpurg adds that “Herr Bach names this ornament a *Schneller*”. In Bach’s treatise (chapter dedicated to the *Schneller*) the term *Pralltriller* is not mentioned, and the named ornament is explained as “the short mordent in reverse movement”. Bach shows that the *Schneller* is indicated not by some special sign but should be written in small notes:



He also specifies that this ornament “has not been no-

tices yet”. Frederick Neumann shows that “Numerous instances have been cited where this grace was theoretically demonstrated (among others by Santa Maria, Diruta, Prætorius, Herbst, Crüger, Friderici, Printz, Feyertag) and many other...” [8, p. 371]. Obviously, this statement certainly reflects the historical situation. But Neumann also mentions that he considers the material from the theoretical point of view. But Bach, however, stressed the practical aspect, namely the exceptional speed of performing the *Schneller*. Taking in consideration this aspect, Bach who was well informed in problems of contemporary performance, apparently knew well, what he was discussing.

In result, returning to Marpurg’s reasoning in connection with the *Pralltriller*, it can be argued that Bach’s explanations were misinterpreted and led to subsequent erroneous execution later. However, such was the historical objectivity, and many musicians followed Quantz, Bach, L. Mozart, and the other were under the influence of Marpurg’s teaching.

The examples in Löhlein’s *Clavierschule* [26] and therefore in ms. P 803-II represent more likely the concept of C. P. E. Bach concerning the *Pralltriller*, which is clearly seen from the next comparison (see *Example 1*):

Bach, 1753, Tab. IV

Löhlein, 1765.

Anonymous writer, ms P-803 c. 1779.



Example 1. Bach, 1753, Tab. IV, Fig. XLVI. Löhlein, 1765, p. 15. The wording *Der Pralltriller oder Abzug* logically originates from Quantz’s explanations (see above). In the original (upper) part of the example the slur is omitted by the anonymous writer

Löhlein considers the *Abzug* as a separate ornament which he equates with the *Pralltriller*. This becomes clear not only when Löhlein writes “*Der Pralltriller oder Abzug*”, but also from the words: “For the beginner it is enough when he knows [how to perform] the trill, the *Abzug*, the mordent and the turn” [26, p. 15].


In a short explanation of the manner of performing the *Abzug* Löhlein mentions the expressive finger technique of the *Schnellen*³⁰, namely: “This *Schnellen* (snapping) of the penultimate finger [off the key] must also be taken in consideration the *Abzüge*, the Mor-

³⁰ Mitchell uses the word “snap” to convey the meaning of the term *Schnellen*. Dora Wilson substitutes the term *Schnellen* by the word “suffix” [5, p. 119].

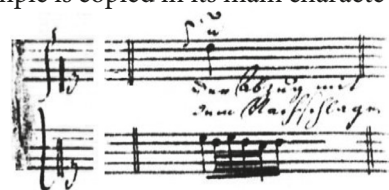
dente and the Doppelschläge [turns]”, and when performing this trill-ending “the penultimate finger must slide at all speed, and at the same time snapping (schnellen); this gives the trill an incredible shine” [26, p. 16]. This snapping off with the finger was earlier described by Bach (1753): “When the upper tone of a trill is given its final performance it is snapped (wird geschnellt); after the stroke the upper joint of the finger is sharply doubled and drawn off and away from the key as quickly as possible” [17, p. 101]. In the discussion of the *Pralltriller* Bach returns to the explanation of this technique: “It must truly crackle; the last struck upper tone of this trill (*Pralltriller*) must be snapped; alone this snapping makes it genuinely workable according to the manner described in § 8 and [it must be done with] extraordinary speed...” [16, p. 82].

It was shown above that in Löhlein’s vision the terms *Pralltriller* and *Abzug* are understood as synonyms. Thus, the *Abzug* must be performed like the *Pralltriller*. The term *Abzug* is used in Löhlein’s *Clavierschule* in the wording *Der Abzug mit dem Nachschlage*. In the table with the realizations of graces Löhlein shows the interpretation of this combined



ornament: , in *P-803-II* this example is copied in its main character-

istics correctly with the exception of omitted slurs:



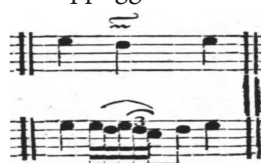
The term *Abzug* is respectively used here instead of the *Pralltriller* which accordingly consists of an appoggiatura and the short trill beginning on the main note. The *Nachschlag* (trill-ending) is formed from the notes of the turn.

Bach names this combined ornament as *Der Prall-Triller und der Doppelschlag* (*the Pralltriller and the turn*). To make its interpretation clear Bach explains it as *ein-en Prall-Triller mit dem Nachschlage* (*the Pralltriller with a suffix*). The next example Fig. LXVIII from Tab. V according to Bach’s edition of 1753 shows its interpretation:





Here the first two notes are not tied by a slur.

The impact of Bach’s treatise in Europe was very powerful, especially in German-speaking countries. However, there were musicians using familiar to them terms. For instance, in the *Anleitung zum Klavier* Franz Paul Rigler used the compound wording (term) *Prall-Triller mit dem Nachschlage*, which Bach names, only as an explanation of the main denomination. The notation of this ornament by Rigler is without the previous appoggiatura which is seen in Bach’s version. Rigler recommends the next notation:



[27, p. 35]. In the study of Rigler’s works Louis Munkachy calls this

compound ornament  as a “prepared half-shake (‘Pralltriller’) with termination <...>, [and explains the graphic image as] a turn over an inverted mordent...” [28, p. 219]. First of all, the *Pralltriller* is named here as a “prepared half-shake”. In Bach’s terminology nothing is said that the “half-shake” is being “prepared”. Next Munkachy uses the word “termination”. In execution it is a termination, but in the sign there is — a turn. Lastly this sign  is explained as “a turn with an inverted mordent”. This is very unusual because instead of being a short trill (“halbe-Triller”) with a turn, on the contrary, it becomes the reverse: a “turn with an inverted mordent”³¹.

Löhlein’s realization corresponds to Bach’s rendition of this ornament but it is realized by him in the main features according to the 1759 edition. In this edition, as was shown earlier, Bach specifies that the first two notes should be slurred “in the same manner as the *Pralltriller*” [25, p. 81]. For his part, it seems that Löhlein tried to recommend a simplified version of the interpretation because his *Clavierschule* was intended for students.

The fifth edition of Löhlein’s treatise was revised, enlarged and published in 1791 by Johann Georg Witthauer (1751–1802), a student of Löhlein and C. P. E. Bach. Witthauer’s definition of the *Abzug* is based on new tendencies pertaining to the end of the 18th century or on a rethinking of previous requirements which were not mentioned by Löhlein. Once again, the discussion of the *Abzug* by Witthauer is surveyed in close connection with the *Pralltriller*: “If the *Pralltriller* is [found] on the last note of a phrase <...> or on a note, after which there is a rest, as in the following example a) then the last note of the ornament, namely, the main note *d*, must be played short (abgestossen) [i. e. detached, *staccato*]. One calls this the *Pralltriller* with the *Abzug*. This *Abzug* concerns exclusively the interpretation of the note which must be detached [played *staccato*], but not the grace (die *Manier*). In the Example b) the *Abzug* does not take place on the note, above which the *Pralltriller* stands, but in particular the finger must be kept holding the last note of the ornament, namely *f*, until its duration is over” [30, p. 29].




In the wording *Pralltriller with the Abzug* the *Abzug* in example a) is understood as an independent part of the combined embellishment, namely as the tone into which the appoggiatura and the pralltriller is resolved, after being slurred to the previous note then performed detached as is shown by the sign *staccato*. In this context the term “release”, used by William Mitchell, fits, however, not in the sense as being executed “soft” as Quantz recommended, but sharp. The explanation *the Abzug does not take place* means that the end-note in example b) (the *f*) is not performed detached, but is slurred with the next note and held until the end of its duration.




It can definitely be perceived that Witthauer is following Bach’s instruction. However, the explanation and the example show Witthauer’s individual interpretation, because in Bach’s treatise it says that “in order to be truly effective the upper tone must be snapped (wird geschneilt) on its final appearance” [17, p. 110]. In the example above, contrariwise, the last note, thus the lower tone is “snapped”.


³¹ For detailed information concerning the reverse treatment of the  see our paper: [29].

The sixth edition of Löhlein's *Klavierschule* was published fully revised and enlarged in 1804 by August Eberhard Müller — conductor, flautist, keyboard player and composer. He removed the term *Abzug* from his edition and left the term *Pralltriller* without it. In relation to the latter Müller turned to Bach's words characterizing this ornament: "Seine vorletzte <...> Note muß nur angeschnellt werden" (the penultimate tone must be snapped) [31, p. 41]. Despite the fact that Müller borrows the explanation from Bach, the example with the execution of the *Pralltriller*, in comparison to the original, is given erroneously. This attested in the part where Müller turns to the explanation of this ornament where he says: "The *Pralltriller* (short,

or half trill) is marked by this sign , notated as , which means [which is performed as]: .

According to Bach's notation the sign of the *Pralltriller* should be written above the second note. In relation to Bach's notation this is an essential error. The realization of the notation is inappropriate too, because it corresponds to a version where the sign of the *Pralltriller* would have been hypothetically placed above the second note: , but then the rhythm becomes erroneous. In whole, everything concerning the examples with Müller's interpretation is inappropriate. It might be presumed that such inconsistencies arose as a result of typographical misprints.

In the last two decades of the 18th century quite popular were the keyboard tutors and musical dictionaries of Georg Friedrich Wolf whose aim was to prepare such works where the topic could be easily understood. In his first publication titled *Kurzer aber deutlicher Unterricht im Klavierspielen*, Wolf tries his best to explain in the briefest manner the compound term *The half or the so-called Pralltriller or Abzug* (*Der halbe oder sogenannte Pralltriller oder Abzug*). This denomination shows that one and the same ornament may have three names which are *half-shake*, *Pralltriller*, and *Abzug*. The triple naming presents a compilation of Bach's names of ornaments *der halbe oder Pralltriller* and Bach's together with Löhlein's: *der Pralltriller oder Abzug*. Wolf's very brief explanation of this compound embellishment reads: "[It] should be exactly distinguished from the short Mordant" [32, p. 36]. The main clarification is presented in the example with the realization of this orna-

ment which is: . Wolf's realization of the *Pralltriller* represents an exact embodiment of C. P. E. Bach's written instruction of 1759. We remember that Bach did not correct the tables with examples since their publication in 1753, and in Bach's original version the two first notes in the realization are written without a slur, which he confirms textually. Wolf's rendition is probably the first time in German sources where the version of Bach's 1759 *halbe oder Pralltriller* is presented in notation.

In Wolf's second "completely revised" edition of 1784 the alterations were minimal. The author clarifies that the difference between the sign of the *Mordant* and the triple-named ornament, consists in the "tiny vertical dash". More important is that in presenting the example with the realization Wolf departs from Bach's original version, and excludes "the upper slur, which extends from the beginning to the end [of the example]"³²:



³² Bach's passage; see above.

The “Dritte, verbesserte und vermehrte Auflage” (The third, improved and augmented edition) [33] of Wolf’s keyboard tutor was published under the title *Unterricht im Klavierspielen*. The text of the main corpus of the work was not changed, but some significant additions show that Wolf was accurately preparing the new version. In the traditional for him part with the *halbe oder sogenannte Pralltriller* or *Abzug* (in fact it was shown that the three names of ornaments represent one and the same embellishment, just called differently) the author adds that such an ornament appears only in a “falling” (descending) interval of a second, and must be performed “with sharpness and the most possible speed to give the main note more brilliance.” In the comment Wolf conveys practically in full Bach’s, or they might be Löhleins³³, instructions concerning the spapping of the penultimate note of the half-trill, or *Pralltriller*, or *Abzug* (see above). The named additions confirm the great authority of Bach’s treatise.

As a lexicographer Wolf first tried his skill in the keyboard treatises including in their texts a concise dictionary. In 1787 he published a musical dictionary, the *Kurzgefaßtes Musikalisches Lexicon*³⁴ [34]. The definition of the term *Abzug* combines both Quantz’s and Bach’s explanations: “*Abzug* defines such a treatment, when the appoggiatura is performed with more emphasis than the main note, and when it is softly tied to it. The *Abzug*, however, is also a grace, which is discussed in the article ‘Trillo.’” In the latter article the term *Abzug* is mentioned in the triple-named ornament *Der halbe oder sogenannte Pralltriller oder Abzug*, being equated with either the *halbe-Triller*, or *Pralltriller*. Among other ornaments the *Abzug* is characterized as “actually being a short trill” which is executed with the utmost sharpness and most possible speed in order to give the main note more brilliance³⁵ [34, p. 166–7]. But not a word is said in the article “Trillo” about giving more emphasis to the appoggiatura than to the main note, and about tying it softly to the latter. Somehow it turns out that a completely opposite recommendation is given in the article concerning the trill.

Wolf noticed this inconsistency, and corrected it in the second edition of his *Lexikon* [37], where instead of referring to the article *Trillo*, a reference to the article *Vorschlag* is presented. In the latter article Wolf repeats the explanation of the *Abzug* discussed above. It is worth mentioning, that in this second edition the term *Abzug* is excluded from the article *Trillo*. Most probably this correction is done because Daniel Gottlob Türk in the chapter *Von dem Pralltriller* quite sharply criticized Wolf together with Löhlein for using the word *Abzug* in combination with the terms *Der halbe- (kurze) oder Pralltriller*. Türk wrote: “Löhlein incorrectly calls this ornament in his Klavierschule an *Abzug*. G. F. Wolf was probably also misled by this into committing the same error in his *Unterricht* a work which was cited several times here. I have explained that something else was meant by this term on S. 218” [38, p. 271–2]. It might be a random coincidence, that Wolf made changes in his instruction because of Türk’s remark, but there are other facts which point to the possibility of such an assumption. Namely, as was shown, the word *Abzug* was entered in Wolf’s *Lexicon* (1787), and in his *Unterricht im Klavierspielen* (1789), but three years

³³ Löhlein primarily borrowed ideas from Bach’s treatise, and quotes the same material, but it is more likely that Wolf borrowed from Bach.


³⁴ As Wolf informs, the texts of his dictionary were based on “Sulzers allgemeine Theorie der Künste”, “Walthers musikalisches Lexikon” and especially on “Kleins Versuch eines Lehrbuchs der praktischen Musik, Gera 1783”.

³⁵ See also the articles *Abzug* in Wolf’s *Allgemeines Musikalisches Lexikon* [35, p. 2], and in the third edition of his *Kurzgefaßtes Musikalisches Lexikon* [36, p. 6].

later (after the publication of Türk's *Klavierschule*) in the second edition of his *Lexikon* (1792) Wolf excludes the sentence with the words "The Abzug, however, is also a grace, which is discussed in the article "Trillo" [37]. In the named article *Trillo* Wolf also does not mention the *Abzug*, and it is omitted in his *Unterricht im Klavierspielen* (1799) [39] too. According to Bach's concept the *Abzug* was a fundamentally different device, and could not be classified as an embellishment, and Türk in many ways followed Bach's instructions. The example with the performance of the *Pralltriller* in all Wolf's editions, beginning from 1784, is unchanged.

It is of considerable interest that in Türk's second edition (1802) only Löhlein is named, "who erroneously calls this ornament [the *Pralltriller*] as an *Abzug*". Türk adds that, however, "in the process of performing the *Pralltriller*" the specially understood device *Abzug* can also be required [40, p. 305].

When Türk wrote that the *Abzug* meant something else but not the *Pralltriller* or *half-shake* he directed the reader to page 218 of his *Klavierschule* [38, p. 271–2]. He considers the *Abzug* in full accordance with Quantz's concept. In § 19 where the "interpretation of all above-mentioned variable appoggiaturas" is divided in two rules, Türk instructs in the first rule that "1) Each variable appoggiatura must be performed more loudly (muß starker angegeben werden) than the following tone (expressed by the main note), and [may be

shown] something like this:  because if the note indicated by the main tone is softly and as it were, unnoticeably released, then this manner of execution is called *Abzug*. (Also, when the appoggiatura is written out, as in *a* and *b*, one makes use only of the manner of playing just described.)"³⁶ [38, p. 217–8].

Quantz's definition of the *Abzug* is (self-evidently) borrowed by the famous flutist Johann Georg Tromlitz and printed in his monumental *Ausführlicher und gründlicher Unterricht* (1791). Tromlitz's version, as shall be seen, contains some specific features comparing with Quantz's and is next: "The appoggiatura, however, must not be too loud (zwar nicht zu stark) or brought out too weakly and should be distinctly separated from the previous note. The accent (der Accent) in practice [while playing] always falls on the long appoggiatura, and whether there is time begin the appoggiatura faintly and let it grow stronger in tone, then let it slur very gently into the next note, fading away as it were. This is called *Abzug*" [42, p. 242]. Here it should be noticed that the appoggiatura must be "distinctly separated" from the note written before it. In the part discussing the *Pralltriller*, Tromlitz does not mention the *Abzug*.

In the fundamental *Lexikon* published by Heinrich Christoph Koch (1802) the author begins the article on the *Abzug* by a concise definition where it says "The connecting/tying the appoggiatura of some determined duration to the main note, which is to be performed with a softer tone, is called *Abzug*" [43, col. 47]. Koch's definition presented here demonstrates an origination of a new understanding of the *Abzug* mainly founded on the technical part. This is seen also in the following elaboration where the author emphasizes the technical method of working on the tone-producing on different instruments. Koch clarifies: "Actually it should be understood as the manner of how one must lift/release the finger after producing the main note following the appoggiatura in bowing on bowed and

³⁶ As a basis the translation by Raymond Haggh was taken [41, p. 209].

on the keyed instruments” [43, col, 47]. Koch based his judgement on Johann Friedrich Reichardt’s explanations of the process in tone-producing on the violin. Reichardt came to the idea of differentiating the *Abzüge* in two types: the true (eigentliche) and the false (uneigentliche) one. “The false *Abzug* is when the bow is softly moving on the string, or even is stopped on it <...> The true *Abzug* is when the bow is fully lifted from the string, and the note is produced softly [before being taken off]...”³⁷ [44, p. 41–3]. But there were other musicians who adhered to the previous standards.

However even in the 20s of the 19th century the understanding of the *Abzug* as an ornament continued to exist. The choir-boys in Augsburg were taught that all three denominations of ornaments were to be understood as one and same grace. This is stated in Franz Bühler’s short singing tutor, where (traditionally) under the fourth type of trills the *Abzug*

is entered:

It should be mentioned that Bühler recommends to perform the ordinary trill (not “from above” and not “from below”), but beginning with the upper auxiliary note:



A multitude of judgments regarding ornamentation terms is observed throughout the second half of the 18th and the beginning of the 19th centuries. The most important ideas were discussed in the present paper showing the transformations that took place in the interpretation of the *Abzug* along with the *Pralltriller*.

Within the framework of a short journal article, we did not have the possibility to discuss all the inaccuracies made by researchers of the 20th century. There are still many such inaccuracies that arose due to the incompleteness of the coverage of the historical material. They are found in scientific publications, as shown above, but also in reference, and encyclopedic editions. Brief and, thus, misleading information concerning the term *Abzug*, for example, is given by Howard Mayer Brown in *The New Grove Dictionary of Music and Musicians* [47, p. 40], or (more completely) by Dieter Gutknecht in *Die Musik in Geschichte und Gegenwart. Allgemeine Enzyklopädie der Musik* [48, col. 1426–7].

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³⁷ The idea of transferring the manner of performing the *Abzüge* to problems of instrumental technique is considered in detail (especially in fortepiano playing) by Gustav Schilling’s *Encyclopädie der gesammten musikalischen Wissenschaften* [45, S. 31].

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