





From Baroque to Classical: The Evolution of Ornamentation in Piano Sonatas and Sonatinas during the Transitional Era

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I. Ornamentation

- Grace Notes- Appoggiatura, Acciaccatura, Double 
- Trill 
- Mordent 
- Turn 
- Nachschlag, Glissando, Slide, Fioritura, Arpeggio, etc.

II. Background

Baroque

- Henry Purcell- “A Choice Collection of Lessons for the Harpsichord or Spinet” (1696)
- Johann Sebastian Bach- “Klavierbüchlein für Wilhelm Friedemann Bach” (1720)
- Jean-Philippe Rameau- “Traité de l'Harmonie Réduite à Ses Principes Naturels” (1722), and “Pièces de Clavecin avec Une Méthode” (1724)

Pre-Classical & Classical

- Carl Philipp Emanuel Bach- “Essay on the True Art of Playing Keyboard Instruments” (1753)
- Johann Joachim Quantz- “Essay of a Method of Playing the Flute Traversiere” (1752)
- Leopold Mozart- “Treatise on the Fundamental Principles of Violin Playing” (1756)
- Daniel Gottlob Türk- “School of Clavier Playing” (1789)
- Muzio Clementi- “Introduction to the Art of Playing on the Pianoforte” (1801)
- Carl Czerny- “The School of Embellishments” (1839)

III. Literature Samples

- Carl Philipp Emanuel Bach- Wurttemberg Sonata in E-flat Major, No. 5
- Johann Christian Bach- Sonata in D Major, Op. 5 No. 2
- Georg Benda- Sonatina in B-flat Major, No. 7
- Leopold Mozart- Keyboard Sonata in C Major
- Samuel Arnold- Sonata in G Major
- James Hook- Sonatina in D Major
- Daniel Gottlob Türk- Sonata in C Major
- Alexander Reinagle- Sonata in C Major, No. 3
- Thomas Attwood- Piano Sonatina in D Major
- Johann Ladislaus Dussek- Sonata in E-flat Major, Op. 44
- Wolfgang Amadeus Mozart- Piano Sonata in C Major, K. 279, and Piano Sonata in B-flat Major, K. 281

IV. Closing Remarks