

Vocal Trills: 18th-Century Performance Practice Considerations Viewed Through the Lens of 19th-Century Methods

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Eighteenth-century vocal literature abounds with trills, so approaching this skill methodically is advised. This article includes a literature review of four eighteenth-century vocal treatises (Tosi, Agricola, Mancini, Hiller), which agree about the importance of mastering the trill, but neglect practical suggestions about how to develop it. Four nineteenth-century vocal methods (Vaccai, Panofka, Lütgen, Marchesi) are discussed, including plans for how to practice the trill. Mozart's opera *Così fan tutte* is utilized as a case study in the synthesis of vocal treatises and vocal method books. Musical examples from each role are complemented with links to recordings of well-produced trills.

DURING THE EIGHTEENTH CENTURY, the trill was considered an essential ornament; the term *wesentlich* (essential) was often indicated at cadences for all voice types in operatic and concert literature. Mastering vocal trills was accordingly an integral part of voice training, especially during and immediately after the highly ornamental Baroque period. Singers of this era, as well as those of the nineteenth and early twentieth centuries, sought rigorous vocal training. This often amounted to receiving daily voice lessons, during which an hour would be dedicated only to trills. Modern singers seem less adept at trilling, as recordings of eighteenth-century operatic repertoire might suggest.¹ In many cases, trilling now sounds like a brief preparation followed by a slightly wider vibrato than what the singer normally produces. If opera companies continue to perform eighteenth-century works, however, it would behoove vocal pedagogues to revisit the historical treatises and methods that suggest a slower, yet more reliable vocal progression for students.

The eighteenth-century treatises of Tosi, Agricola, Mancini, and Hiller cover a wide range of perspectives on training the singing voice throughout the Classical period. However, their content about the trill is more concerned with when, how fast, and for how long to trill, rather than how to execute it properly. This is likely because information about vocal pedagogy was transmitted through an oral tradition at that time, and sheet music for both études and performance repertoire was not widely available. Thankfully, the nineteenth century brought with it many teachers and composers of vocal method books—namely, those of Vaccai, Panofka, Lütgen, and Marchesi—replete with varied exercises on how to acquire a trill. Juxtaposing these nineteenth century techniques with writings on stylistic conventions from the eighteenth

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century will help to clarify misleading information in the treatises, especially those which assert that the ability to trill is a natural talent and cannot be trained.

The following literature review begins with a chronological comparison of the treatises listed above. This is succeeded by an evaluation of the lessons on trills from four nineteenth-century vocal method books, serving as a complement to the eighteenth-century treatises. Finally, the article explores examples of written and optional trills in Mozart's late eighteenth-century opera *Così fan tutte*, as an appropriate musical point of reference for the issue of the trill. The purpose of this study is to encourage today's classical singers and teachers of singing to prioritize vocal trills as an essential skill once again. It is time to reevaluate teaching and practicing methods so that a larger body of singers can perform eighteenth-century opera with the finesse that it requires.

EIGHTEENTH-CENTURY VOCAL TREATISES

Tosi's *Observations on the Florid Song*

Written in 1723, Pier Francesco Tosi's *Observations on the Florid Song or, Sentiments on the Ancient and Modern Singers* is the first full treatise on singing, relating the perspective of a trained Italian castrato singer.² In his chapter on vocal trills—or as he referred to them, “shakes”—Tosi listed nineteen tenets, boldly stating that one “... who [lacks] (the trill), or has it imperfectly, will never be a great singer.”³ He thought that the essential qualities of a beautiful trill included a moderately quick and equal alternation between the two pitches, that the trill should be distinctly marked, and that it should be easy to produce.⁴ Delineating eight types, Tosi described the parameters for major, minor, short, redoubled, and inverted trills, indicating that these five were the only ones commonly used in eighteenth-century vocal music. The other three—rising, descending, and slow trills—he asserted are tasteless and unnecessary to learn.⁵ All eight of these are defined in Table 1.

Trills in this period should be prepared with an appoggiatura, especially at a cadence, but Tosi did clarify that it is not always possible to allow for this if the note to be trilled is rather short.⁶ Just as there are beautiful trill qualities, he advised against specific trill defects: inappropriate duration; uneven, slow, or rapid pitch

TABLE 1. Eight Types of Trills in Tosi's *Observations on the Florid Song or, Sentiments on the Ancient and Modern Singers*, pages 16-17.

Type	Description
Shake Major	A long shake with two neighboring sounds (principal and auxiliary) at the distance of a tone. All shakes are derived from this one.
Shake Minor	A long shake with two neighboring sounds (principal and auxiliary) at the distance of a semitone
Mezzo-trillo	A short shake, which ends as soon as it is heard and is used in lively airs
Rising Shake	A continuous shake where the voice ascends from pitch to pitch imperceptibly
Descending Shake	A continuous shake where the voice descends from pitch to pitch imperceptibly
Slow Shake	An affected waving that unites with the major and minor shake
Redoubled Shake	A shake that mixes a few notes between the major and minor shake
Trillo-Mordente	A shake with a beat, produced with more velocity than the others, and is no sooner born but dies

alternation; excursion beyond a major second; and faulty intonation.⁷ Although the preceding information is helpful regarding trill expectations in the eighteenth century, Tosi did not relay practical suggestions to readers: there is no advice on how to perform or teach trills, and no vocalises or musical examples are provided.

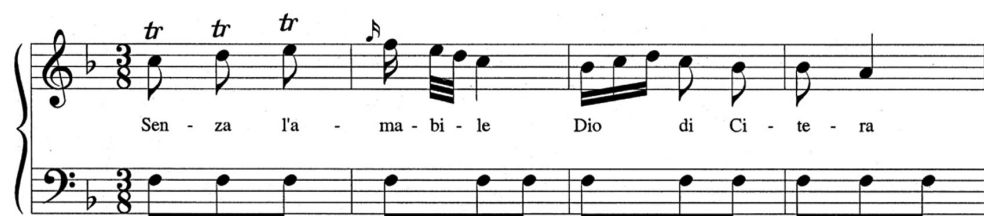
Agricola's *Introduction to the Art of Singing*

In his 1757 treatise, *Introduction to the Art of Singing*, Johann Friedrich Agricola offered a new translation as well as commentary on Tosi's writings from thirty years prior. The chapter on trills takes readers through Tosi's nineteen tenets; however there are added musical examples, some basic teaching techniques and vocalises, and clarification of vague statements. Musical Example 1 shows a selection of common trills that Agricola interpreted based on Tosi's descriptions, reduced from a total of eight to five. He eliminated the slow trill, defined the rising and descending trill together as chains of trills, and used half/short trill as an umbrella term for *mezzo-trillo* and *trillo-mordente*.

Musical Example 1. Selected Trills from Agricola's *Introduction to the Art of Singing*.⁹

Giambattista Mancini's thoughts on the vocal trill in *Practical Reflections on Figured Singing* (1774) honor the writings of Tosi from earlier in the century, agreeing with Tosi's eight types of trills and the necessity of

Referencing his disagreements about the teachability of trilling with his contemporary Vincenzo Manfredini, Mancini assured both students and teachers that the ability to trill can be taught and learned.¹⁵ Julianne Baird recounts the scholarly discourse between these two men at great length in her article, “An 18th-Century Controversy about the Trill: Mancini v. Manfredini,” revealing that vocal trills were hotly debated during this period.¹⁶ Although he did not provide concrete exercises, Mancini asserted the importance of practicing trills methodically and suggested that one work on trills and other embellishments at various dynamic levels, not just “soft voice,” whereby it is easier to execute the ornament.¹⁷ To put his claims into context, he wrote out a brief cadenza with leaps, chromaticism, melismas, and a rising trill. Even with these various displays of vocal agility, Mancini was convinced that the singer’s expertise is undermined and the cadenza “lifeless and imperfect” if trills are poorly executed.¹⁸



Musical Example 2. Excerpt from Hasse's *L'Afilo d'Amore*.²³

Hiller's *Treatise on Vocal Performance and Ornamentation*

Unlike Tosi, Agricola, and Mancini before him, Johann Adam Hiller's 1780 *Treatise on Vocal Performance and Ornamentation* discussed all ornaments—both essential and arbitrary—within a single chapter, justifying his decision by indicating each figuration as a type of accent, and that “a singer who does not know them at all cuts no better figure than a dancer who has not learned how to move his arms.”¹⁹ Hiller believed that there were five types of trills: whole trills, half trills, mordents, turns, and vibrato, and like Agricola, he broadened the idea of the trill as an umbrella term for related ornaments.²⁰ Enlightening readers in a practical sense, he encouraged teachers to guide singers to learn where it is appropriate to add a trill if the composer has not expressly indicated one, and also listed options for how to avoid the trill if one has not yet mastered it, such as replacing the trill with an appoggiatura, a turn, or a figuration that makes sense with the harmony.²¹ This last point is an important one, as it would be preferable for a less-skilled singer to perform a substitution rather than offering a haphazard trill. Echoing Agricola's sentiments, Hiller stressed that simplicity and volume control should be a singer's primary goal, rather than ornamentation prowess.²²

Nearing the end of the eighteenth century, it seems that trills had become less of an important skill. Hiller even mentioned that the *tr* sign might occasionally imply another ornament. For example, he suggested that turns would be more appropriate for the three rising eighth notes in the aria in Musical Example 2 from Hasse's *L'Afilo d'Amore*.

Readers are also directed to Table 2 which compares some of the major aspects of the four aforementioned treatises. This comparison reveals that Agricola devel-

oped the most comprehensive resource regarding guidelines for vocal trills in the eighteenth century. However, even this helpful treatise still largely lacks practical information for the singer and singing teacher. It would not be until the nineteenth century when many practical vocal methodologies were published, providing concrete exercises and lesson plans for developing skills that the eighteenth-century authors believed were so essential to expert musicianship.

FOUR NINETEENTH-CENTURY VOCAL METHOD BOOKS

It may seem inappropriate at first to utilize resources from one period of music to better understand the execution of elements from another. That said, vocal music in the *Bel Canto* period—Rossini, Bellini, Donizetti, and their contemporaries—required many of the same ornaments that were used throughout both the Classical and Baroque periods. After the dissemination of Manuel García's II's *Mémoire sur la voix humaine* in 1840, more information about vocal pedagogy was disseminated through writing. Thus, nineteenth-century writers of vocal methodologies could address how to isolate and practice specific skills, such as trills.

Nicola Vaccai was a respected opera composer and voice teacher of his time, and his *A Practical Method of Italian Singing* from 1832 is founded on the principles that the Italian language is the best one for singing, and that students are better off vocalizing on actual words rather than single vowels or nonsense syllables.²⁴ Therefore, all his lessons are comprised of individual songs, each one focusing on a particular skill and building on the preceding one. Exercises on mordents, turns, and trills come near the end of the book and allow for various—though still limited—approaches to each

TABLE 2. Comparing Four Eighteenth-Century Vocal Treatises' Stances on Trills.

Date	Country	Author	Treatise	Priority	Trill Tenets	Trill Types	Trill Substitutions	Teaching Techniques	Musical Examples
1723	Italy	Tosi	<i>Observations on the Florid Song or, Sentiments on the Ancient and Modern Singers</i>	High	19	8	None	None	None
1757	Italy	Agricola	<i>Introduction to the Art of Singing</i>	High	50+	14	None	Basic Offerings	50+
1774	Italy	Mancini	<i>Practical Reflections on Figured Singing</i>	High	19	8	None	None	7
1780	Germany	Hiller	<i>Treatise on Vocal Performance and Ornamentation</i>	Moderate	9	5	3	None	23

ornament. The one included trill lesson is a preparatory study on developing evenness in major and minor long trills, which is an important quality according to Tosi, but Vaccai unfortunately does not progress to another exercise requesting true trills.²⁵ There are also no instructions on how to perform or troubleshoot each skill in the book, so it is the responsibility of the teacher to supplement that information. While it could serve as a good companion resource to other methods, beginner students should not be advised to refer to Vaccai as a starting point for learning how to trill.

Panofka's *Art of Singing*

Written in 1855, *The Art of Singing* by German violinist, voice teacher, and music critic Heinrich Panofka takes the form of twenty-four études, with an emphasis on vocal agility, as well as legato and portamento. Panofka grouped appoggiaturas, turns, and mordents into one exercise before moving forward with trill preparatory studies, followed by complete trills.²⁶ Although Panofka did not begin his book with a preface, many of his lessons provide basic instructions, such as the two-note trill preparation, suggesting that one gradually increase tempo from *lento* to *allegro molto*. The trill étude is especially well-informed, in that it contains many of the types defined by eighteenth-century authors: long trills, short trills, major trills, minor trills, rising trills, and descending trills, as well as various trill preparations and terminations. It is helpful to see all of these synthesized into two pages of music, teaching practi-

tioners and scholars alike how to distinguish among each type.²⁷ Nonetheless, a novice singer would still need the guidance of an expert teacher to help with exercise sequencing and the development of desired trill qualities.

Lütgen's *The Art of Velocity*

Biographical information on composer Balthazar Lütgen has fallen into obscurity, but his *The Art of Velocity: Twenty Daily Exercises* received praise from notable composers such as Gioachino Rossini and Pauline Viardot. Published as a course of study for students at the Paris Conservatory in 1863, the book remains a common resource among vocal pedagogues today. Lütgen began with a short preface, likening the ensuing vocalises to études for the developing pianist.²⁸ Exercises on two notes—trill preparation—gradually expand to turn figurations, scales, ascending and descending inverted mordents, arpeggios, and many more variations, offering both style and tempo suggestions when practicing.²⁹ The final vocalise, number twenty, is specifically useful for long trills, each one containing a written termination. What is most important to note about this lesson is its variety of dynamics, echoing Mancini's assertion that ornaments must be practiced at all volume levels.³⁰ Although Lütgen gave few directions for each step of the book's sequence, the exercises unfold in a logical manner, preparing students with the skillset necessary for seventeenth, eighteenth, and nineteenth century repertoire.

Marchesi's *Bel Canto*: A Theoretical and Practical Vocal Method

German singing teacher Mathilde Marchesi was a student of Manuel García II and renowned for her rigorous training of female voices.³¹ She was a singer herself, often performing works by Mozart during her career.³² Her *Bel Canto: A Theoretical and Practical Vocal Method* was first published in 1887 and is quite extensive, divided into two parts: (1) elementary and progressive exercises for development of the voice and (2) development of the exercises in the form of vocalises. The long preface and description of each exercise make it clear to both teachers and students how to guide one's practice and apply the principles to repertoire. Marchesi's trill sequence includes ten exercises of increasing difficulty, concluding with one for students who struggle with agility.³³ Of all the authors discussed so far, she was especially clear about what comprises a vocal trill, as well as how it must be practiced:

The trill is a regular oscillation of the larynx. It is the rapid and even alternation of two notes a tone or a semitone (a major or minor second) apart. The only way to acquire a good trill is by practicing in strict time with the same number of notes to each beat. At first it should be practiced slowly, but as the voice gains suppleness the speed may be increased in proportion. To avoid fatigue, female voices should commence practicing the trill in the medium register. These exercises, like the others, should be transposed chromatically.³⁴

The trill vocalise is composed so that readers have two options: one line with the *tr* symbol over long notes, and another line with the target notes and rhythms written clearly.³⁵ One could practice this vocalise with a metronome and objectively guide their progress in trill mastery as tempo is increased. It must be noted, however, that Marchesi begins trills on the primary note rather than on the whole step or half step above. This is a departure from eighteenth-century performance practice, so students and teachers should adapt the exercises for the appropriate period of music they seek to prepare. Nonetheless, of the four books, Marchesi's is the most comprehensive methodology available for teaching trills, grounded in the majority of principles from the respected eighteenth-century treatises on singing and mindful of developing trends in voice pedagogy.

TABLE 3. Comparing Four Nineteenth-Century Vocal Methodologies' Approaches to Teaching and Practicing Trills.

Date	Country	Author	Author Background	Method Book	Exercise Specificity	Instructions	Teaching Techniques	Trill Exercises	Trill Types	Preparations and Terminations
1832	Italy	Vaccari	Composer and Voice Teacher	<i>A Practical Method of Italian Singing</i>	Moderate	Preface and Some Lesson Descriptions	None	1	4	None
1855	France	Panofka	Violinist, Composer, Voice Teacher, and Scholar	<i>The Art of Singing</i>	Moderate	Some Lesson Suggestions	None	2	5	Both
1863	France	Lütgen	Composer	<i>The Art of Velocity: Twenty Daily Exercises</i>	Moderate	Preface and Some Lesson Suggestions	None	2	5	Terminations Only
1887	France	Marchesi	Singer and Voice Teacher	<i>Bel Canto: A Theoretical and Practical Vocal Method</i>	High	Preface and Detailed Lesson Descriptions	3 Exercises: How to Practice 1 Exercise: Encouraging Freedom in Tense Voices	11	6	Terminations Only

Table 3 compares some of the aspects of the four aforementioned methodologies. After evaluating these categories side-by-side, it is this author's opinion that Marchesi's is the most helpful for training the proper execution of eighteenth-century vocal trills. Perhaps credit should be given to the fact that she was the only singer out of the four writers. She likely understood from personal experience how concepts needed to be explained and scaffolded for voice students.

CASE STUDY: WRITTEN AND OPTIONAL TRILLS IN *COSÌ FAN TUTTE*

As a means of showing how the resources throughout this paper can be digested and put into practice, it is enlightening to examine one of the most frequently performed vocal works from the eighteenth century: Wolfgang Amadeus Mozart's *Così fan tutte*. In this comic opera, all the characters have at least one written trill, along with many other opportunities to extemporize trills throughout. Referencing the vocal score of Bärenreiter's critical edition, examples from each role are provided and complemented with recordings of well-produced trills.³⁶

The character of Fiordiligi is required to display an array of vocal acrobatics at the end of her Act II aria, "Per pietà, ben mio perdona," which she concludes with three long trills; see Musical Example 3. First, at mm. 114–15, she must perform a two-part chain of major trills,

approached by leap. Mm. 23–4 of Lesson 36 from part 2 of Marchesi's book would be an excellent preparatory exercise for this passage, modified to begin each trill with an appoggiatura.³⁷ Since the major trill in mm. 119–20 is twice as long as the others, one may find it helpful to work for evenness using Panofka's "Preparatory Study for the Trill."³⁸ Renée Fleming's recording with Georg Solti conducting the Chamber Orchestra of Europe is a good reference for the appropriate performance practice of this aria.³⁹

Ferrando's Act I aria, "Un'aura amorosa" is a staple of the tenor repertoire; see Musical Example 4. While the major trill at m. 72 is rather short, it is essential to capturing the essence of his fluttering heart in this moment of rapture. The entire aria is a test of the singer's legato and portamento, and a successful trill will show if the voice has truly remained free throughout. One can model their trill preparation, evenness, and speed after Peter Schreier's recording under the baton of Sherril Milnes.⁴¹


See Musical Example 5 and note that the final section of Despina's charming aria "In uomini, in soldati" features two instances of descending inverted mordents at mm. 71–2 and mm. 79–80. Although these figurations appear to take the shape of turns, the fashion in which Mozart wrote them creates a snapped effect on each downbeat, capturing Despina's laughter. Anna Moffo demonstrated these masterfully on her album of Mozart Arias with The Philharmonia Orchestra.⁴³

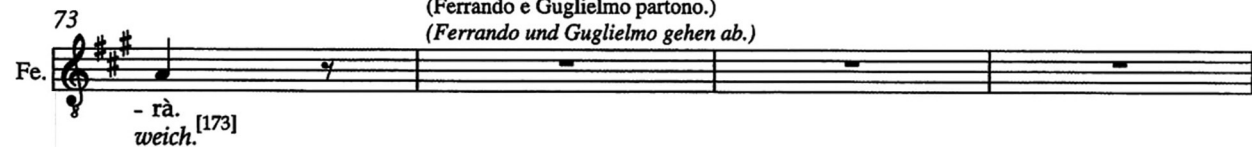
113
Fi. be - ne, ca - ro be -
- bühr - te bess'-rer Lohn

116
Fi. ne, al tuo
ein bess'

120
Fi. (Parte.)
(geht ab.)
can - dor. [330]
rer Lohn.

Musical Example 3. Written Trills in Fiordiligi's Second Aria, "Per pietà, ben mio perdona": mm. 113–22.⁴⁰

68
Fe. 

73
Fe. 

(Ferrando e Guglielmo partono.)
(Ferrando und Guglielmo gehen ab.)


Musical Example 4. Written Trill in Ferrando's First Aria, "Un'aura amorosa": mm. 68-76.⁴²


68
De. 

73
De. 

78
De. 

Musical Example 5. Written Trills in Despin's First Aria, "In uomini, in soldati": mm. 68-82.⁴⁴

108
Gu. 

112
Gu. 

Musical Example 6. Written Trills in Guglielmo's Alternative First Aria, "Rivolgete al lui lo sguardo": mm. 108-119.⁴⁹

Do. e non re - sti, e non re - - - sti più me -
nie mehr keh - re, nie mehr keh - - - re die Er -

Do. -mo - ria del pas - sa - to ai no - - - - stri cor.
-inn' - rung an Ver - gang' - nes ins Herz zu - rück.

Musical Example 7. Written Trill for Dorabella in the Act II Finale, “E nel tuo, nel mio bicchiere”: mm. 197–204.⁵¹

D.A. 30 fol-le è quel cer - vel - lo che sul-la fra-sca an-cor ven-de l'uc - cel - lo. [343]
der ein rech-ter Narr ist, der ei-nen Vo - gel kauft, der frei noch flat - tert.

Musical Example 8. Written Trill for Don Alfonso in the Act II, Scene 9 Recitative, “Bravo, questa è costanza”: mm. 30–35.⁵⁴

Although the text setting of Guglielmo's arias tends to be syllabic throughout the opera, Mozart did include an alternative first aria, “Rivolgete al lui lo sguardo,” which one could use in place of the less difficult “Non siate ritrosi.”⁴⁵ See Musical Example 6 and note that there is a minor trill at m. 109, which must be an unprepared short trill to reestablish tempo for the orchestra in the proceeding measure. Then, mm. 112–14 consists of what Hiller called a *cercar del trillo*, whereby the tempo of the alternating notes gradually increases until a true trill is perceived.⁴⁶ Marchesi recommended a similar type of exercise as a means of practicing the trill in Lessons 185–6 from Part 1 of her book.⁴⁷ Both of these ornaments were well-executed in Thomas Hampson's performance under maestro Nikolaus Harnoncourt.⁴⁸

Interestingly, Dorabella is the only character in this opera who does not have a written solo trill but rather, a trill within an ensemble. The enchanting canon, “E nel tuo, nel mio bicchiere,” from the Act II finale requires a major short trill in Dorabella's harmony at m. 202, as seen in Musical Example 7. With the help of the preceding pitch on the upbeat of beat three, there is enough time to prepare this trill with an appoggiatura, as heard with Janet Baker and the Orchestra of the Royal Opera House, Covent Garden.⁵⁰

At the end of the Act II, Scene 9 Recitative, “Bravo, questa è costanza,” Don Alfonso finishes with a brief canzonetta, imitating a bird with a major long trill, as seen in Musical Example 8. This should be prepared with an appoggiatura, and Mozart indicated the appropriate termination. For a bass-baritone who is less accustomed to trilling, mm. 1–8 of Panofka's Lesson 19 includes similar patterns that one could use to develop the skill for this recitative.⁵² One of the best examples is James Morris singing with the Vienna Philharmonic.⁵³

As mentioned previously, the Bärenreiter vocal score of *Così fan tutte* indicates several other places where embellishments may be added at fermatas, using an asterisk. Musical Example 9 shows what that looks like in Fiordiligi and Dorabella's Act I duet, “Ah, guarda, sorella.” Fiordiligi could perform a major long trill at m. 55 to enhance the written appoggiatura.

Table 4 lists other written trills as well as fermatas where trills would be appropriate, including a recommended type for each, determined by drawing upon evidence from the eighteenth-century treatises. Similarly, one could peruse nineteenth-century methodologies to develop a lesson plan for practicing the appropriate skillset.



*) T. 55, Fiordiligi: Die Fermate kann kurz ausgeziert werden. / M. 55, Fiordiligi: A brief embellishment can be sung at the fermata.

Musical Example 9. Optional Trill in Fiordiligi and Dorabella's Act I Duet, "Ah, guarda, sorella": mm. 53–7.⁵⁵

TABLE 4. Required and Optional Trills in *Così fan tutte*.

Act I					
Page	Measure(s)	Scene	Role	Requirement	Recommended Type
18	26	No. 2 Terzetto	Ferrando	Optional	Long Major Trill
33	55	No. 4 Duetto	Fiordiligi	Optional	Long Major Trill
34	70		Fiordiligi and Dorabella	Optional	Short Major Trills
61	19	No. 7 Duetto	Ferrando and Guglielmo	Optional	Short Major Trill
102	19	No. 12 Aria	Despina	Optional	Long Major Trill
104	56			Optional	Short Minor Trill
105	71–2			Required	Major and Minor Mordents
105	79–80			Required	Major and Minor Mordents
137	14	No. 14 Aria	Fiordiligi	Optional	Long Major Trill
139	46			Required	Long Major Trill
140	52			Optional	Long Major Trill
141	77			Optional	Long Minor Trill
435*	109	No. 15 Aria	Guglielmo	Required	Short Minor Trill
160	41	No. 17 Aria	Ferrando	Optional	Long Major Trill
162	72			Required	Long Major Trill
198	375	Scena XVI	Despina	Optional	Long Major Trill
199	381			Required	Long Major Trill
199	384			Required	Long Major Trill
Act II					
Page	Measure(s)	Scene	Role	Requirement	Recommended Type
242	36	No. 19 Aria	Despina	Optional	Long Minor Trill
244	66			Optional	Long Minor Trill
250	7	No. 20 Duetto	Fiordiligi	Required	Short Major and Minor Trills
267	60	No. 22	Despina	Optional	Short Major Trill
288	32	No. 24 Aria	Ferrando	Optional	Long Minor Trill
288	42			Optional	Short Major Trill
290	75			Optional	Long Major Trill
292	98			Optional	Short Major Trill

(table continues)

TABLE 4. (continued) Required and Optional Trills in *Così fan tutte*.

Act II					
Page	Measure(s)	Scene	Role	Requirement	Recommended Type
301	93	No. 25 Rondo	Fiordiligi	Required	Short Minor Trill
301	107			Required	Short Minor Trill
302	114–15			Required	Ascending Long Major Trill
302	119–20			Required	Long Major Trill
312	16	No. 26 Aria	Guglielmo	Optional	Long Major Trill
328	34	Recitativo	Don Alfonso	Required	Long Minor Trill
335	16	No. 28 Aria	Dorabella	Optional	Short Minor Trill
336	38			Optional	Short Minor Trill
338	69			Optional	Short Minor Trill
339	100			Optional	Short Minor Trill
346	10	No. 29 Duetto	Fiordiligi	Required	Major Inverted Mordent
386	186	No. 31 Finale	Fiordiligi	Required	Short Major Trill
386	194		Ferrando	Required	Short Major Trill
387	202		Dorabella	Required	Short Major Trill
414	514		Ferrando and Guglielmo	Required	Short Major and Minor Trills
414	517			Required	Short Major and Minor Trills

CONCLUSION

Since operatic and concert literature from the eighteenth century is programmed often and abounding with trills, singers and teachers of singing would benefit from approaching this skill methodically. This literature review consulted the following: four eighteenth-century vocal treatises, among which the authors largely agreed about the importance of mastering the trill, types of trills, when to trill, and other factors relating to aesthetics of the time period, but all tend to neglect practical suggestions; four nineteenth-century vocal methods, which allow one to develop plans for how to practice and refine this essential ornament, complementing the tenets of treatises from the previous century; and application to repertoire, using *Così fan tutte* as a case study to show how synthesis of the other two primary source categories can be put into practice for anyone wishing to perform eighteenth-century vocal repertoire. In the future, it would be advantageous to quantify these observations by conducting a research study for a group of singers,

providing them information from the treatises as well as a practice agenda of compulsory vocalises over a set period of time, after which the level of trill mastery would be evaluated in categories such as speed, evenness, and flexibility among trill types.

NOTES

1. The following four recordings are of Fiordiligi's first aria, "Come scoglio" from *Così fan tutte*. Written trills occur in the two phrases between mm. 44–53. All of these recordings are sourced from major international opera houses and orchestras, but only the first one exhibits trills judged by this author as acceptable, based on evidence from eighteenth-century vocal treatises: Edmund StAustell, "Kiri Te Kanawa Sings 'Come Scoglio' from Mozart's *Così fan tutte*," May 30, 2011, 1:49 to 2:07, <https://www.youtube.com/watch?v=apuh5SgnK2w>; Canale Daniela Dessì, "Daniela Dessì—'Come scoglio'—*Così fan tutte*," January 12, 2015, 3:25 to 3:44, https://www.youtube.com/watch?v=X4cCF6tN_Qs; Royal Opera House, "*Così fan tutte*—Come scoglio aria (Corinne Winters, The Royal Opera)," January 8, 2019, 1:54 to 2:14, https://www.youtube.com/watch?v=X4cCF6tN_Qs.

- com/watch?v=rH4iQ9M7bDY; medici.tv, “Federica Lombardi sings ‘Come Scoglio’ from Mozart’s *Così fan tutte*,” October 16, 2021, 0:00 to 0:21, https://www.youtube.com/watch?v=M9_3CCCqAyw.
2. Pier Francesco Tosi, *Observations on the Florid Song or, Sentiments on the Ancient and Modern Singers*, translated by Johann Ernest Galliard (London: William Reeves Bookseller Ltd., 1967).
3. Ibid., 16.
4. Ibid.
5. Ibid., 16–17.
6. Ibid., 18.
7. Ibid.
8. Ibid., 16–17.
9. Johann Friedrich Agricola, *Introduction to the Art of Singing*, edited and translated by Julianne C. Baird (Cambridge: Cambridge University Press, 1995), 127–33.
10. Ibid., 133.
11. Ibid., 142–9.
12. Clive Brown, *Classical and Romantic Performing Practice 1750–1900* (Oxford: Oxford University Press, 1999), 521.
13. Agricola, *Introduction to the Art of Singing*, 149–50.
14. Giambattista Mancini, *Practical Reflections on Figured Singing*, edited by Richard G. Badger, translated by Pietro Buzzi (Boston: The Gorham Press, 1912), 127.
15. Julianne Baird, “An 18th-Century Controversy about the Trill: Mancini v. Manfredini,” *Early Music* 15, no. 1 (February 1987): 37.
16. Ibid., 36–45.
17. Mancini, *Practical Reflections on Figured Singing*, 138.
18. Ibid., 140.
19. Johann Adam Hiller, *Treatise on Vocal Performance and Ornamentation*, edited and translated by Suzanne J. Beicken (Cambridge: Cambridge University Press, 2004), 92.
20. Ibid., 92.
21. Ibid., 92–3, and 96.
22. Ibid., 99.
23. Ibid., 98.
24. Nicola Vaccai, *A Practical Method of Italian Singing*, translated by Henry Badger (Boston: G. D. Russel & Co., 1878), 3.
25. Ibid., 26.
26. Heinrich Panofka, *The Art of Singing* (New York: Schirmer; Boston: Boston Music Co., 1900), 34–5.
27. Ibid., 39–40.
28. Balthazar Lütgen, *The Art of Velocity: Twenty Daily Exercises*, edited and translated by Riccardo Lucchesi (Boston: Oliver Ditson, 1908), i.
29. Ibid., 2–3.
30. Ibid., 26–7.
31. See a brief overview of García’s perspective on the art of the trill and some teaching techniques in Manuel García II, *Hints on Singing*, translated by Beata García (London: Ascherberg, Hopwood & Crew Ltd., 1894), 42–4.
32. Mathilde Marchesi, *Marchesi and Music: Passages from the Life of a Famous Singing-Teacher* (New York and London: Harper & Brothers Publishers, 1898), 21.
33. Mathilde Marchesi, *Bel Canto: A Theoretical and Practical Vocal Method*, edited by Philip L. Miller (New York: Dover Publications, Inc., 1970), 52–4.
34. Ibid., 52.
35. Ibid., 61–5.
36. Wolfgang Amadeus Mozart, *Così fan tutte ossia La scuola degli amanti* [*Drama giocoso in zwei Akten*], libretto by Lorenzo da Ponte, edited by Faye Ferguson and Wolfgang Rehm, vocal score (Kassel: Bärenreiter-Verlag, 2006), 302.
37. Ibid., 62.
38. Panofka, *The Art of Singing*, 34–5.
39. leoperarm, “Per pietà, ben mio perdona—Renée Fleming,” October 18, 2008, 7:04 to 7:23, <https://www.youtube.com/watch?v=mRxuhsqKnqI&t=35s>.
40. Mozart score, *Così fan tutte*, 302.
41. BassoAntico, “Peter Schreier sings ‘Un’aura amorosa’ from *Così fan tutte*,” May 2, 2009, 3:33 to 3:54, <https://www.youtube.com/watch?v=FEE4vtcwCVQ>.
42. Mozart score, *Così fan tutte*, 161.
43. latraviata1853, “Anna Moffo—‘In uomini . . .’ & ‘Una donna a quindici anni,’” March 8, 2008, 2:01 to 2:22, <https://www.youtube.com/watch?v=sQCIHYZIHGM>.
44. Mozart score, *Così fan tutte*, 105.
45. Guglielmo’s alternative first aria, “Rivolgete a lui lo sguardo” is available in the appendix of the Bärenreiter vocal score.
46. Hiller, *Treatise on Vocal Performance and Ornamentation*, 94.
47. Marchesi, *Bel Canto: A Theoretical and Practical Vocal Method*, 52.
48. Warner Classics, “Rivolgete a lui lo sguardo, K. 584,” November 7, 2019, 3:49 to 4:09, <https://www.youtube.com/watch?v=MSMctDf8XN4>.

49. Mozart score, *Così fan tutte*, 435.
50. Universal Music Group, "Mozart: Così fan tutte / Act 2—'E nel tuo, nel mio bicchiere,'" October 26, 2018, 1:28 to 1:54. <https://www.youtube.com/watch?v=OpoiNC18FZQ>.
51. Mozart score, *Così fan tutte*, 387.
52. Panofka, *The Art of Singing*, 39.
53. Warner Classics, "Così fan tutte, Act 2, Scene 2: Recitativo: Bravo, questa è costanza (Don.," April 2, 2020, 1:13 to 1:27, <https://www.youtube.com/watch?v=Y9TWmqHBjIA>.
54. Mozart score, *Così fan tutte*, 328.
55. Ibid., 33.

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