REPRESENTATION

****embel** — representation for embellishment tones

DESCRIPTION

The ****embel** representation is used to represent the harmonic status of individual pitches in a passage of Western tonal music. There are several different ways of defining and classifying embellishment tones. The ****embel** representation categorizes embellishment tones according to the following criteria:

1. whether or not the tone belongs to a given chord
2. whether or not the tone appears in a metrically accented position
3. whether or not the tone is approached by diatonic step
4. whether or not the tone is resolved or left by diatonic step.

Although variations in nomenclature exist, music scholars have identified and defined many types of embellishment tones including: passing tones, neighbour tones, appoggiaturas, escape tones, anticipations, retardations, and suspensions. In addition to these non-chordal embellishment tones, there are also chordal embellishment tones, such as repetitions, and arpeggiations. The following table characterizes each of the various types of embellishment tones according to the criteria outlined above.

Non-Chordal Embellishments:

	Approach	Resolution	Metric position
Accented passing tone	step	step (in same direction)	accented
Unaccented passing tone	step	step (in same direction)	unaccented
Upper neighbor tone	ascending step	step (in opposite direction)	unaccented
Lower neighbor tone	descending step	step (in opposite direction)	unaccented
Accented upper neighbor	ascending step	step (in opposite direction)	unaccented
Accented lower neighbor	descending step	step (in opposite direction)	unaccented
Anticipation	step or leap	same pitch	unaccented
Suspension	same pitch	descending step	accented
Retardation	same pitch	ascending step	accented
Escape tone	step	leap	unaccented
Appoggiatura	leap	step	accented
Changing tone	•	•	•
Pedal tone	•	•	•
Chordal Embellishments:			
Repeated chordal tone	same pitch	•	•
Arpeggio tone	leap	step or leap	•

Types of Chordal and Non-chordal Embellishments

When the harmony changes while a pitch is sustained, it is possible for a chordal tone to be transformed into a non-chordal embellishment, such as a suspension. Whenever a tone changes function as an embellishment, at the appropriate point it is indicated by placing the ****embel** data token in square brackets. The square brackets indicate that the note is already sounding (no new note-onset), but has changed function.

Embellishment tokens may be modified by the presence of additional signifiers. The open brace '{' denotes the beginning of a phrase. The closed brace '}' denotes the end of a phrase. The semicolon ';' denotes a pause.

Rests tokens are denoted by the lower-case letter 'r'.

Barlines are represented using the "common system" for barlines — see **barlines (2)**.

FILE TYPE

It is recommended that files containing predominantly `**embel` data should be given names with the distinguishing '.emb' extension.

SIGNIFIERS

The following table provides a complete list of signifiers defined in ****embel**:

aln	accented lower neighbor tone
ant	anticipation
app	appoggiatura
apt	accented passing tone
arp	arpeggio tone (chordal tone)
arp7	arpeggio tone (7th added to the chord)
aun	accented upper neighbor tone
chg	changing tone
cln	chromatic lower neighbor tone
ct	chordal tone (i.e. not an embellishment)
ct7	chordal tone (7th added to the chord)
cun	chromatic upper neighbor tone
cup	chromatic unaccented passing tone
et	escape tone
ln	lower neighbor tone
ped	pedal
rep	repeated tone
ret	retardation
23ret	2-3 retardation
78ret	7-8 retardation
sus	suspension
43sus	4-3 suspension
98sus	9-8 suspension
76sus	7-6 suspension
un	upper neighbor tone
un7	upper neighbor tone (7th added to the chord)
upt	unaccented passing tone
upt7	unaccented passing tone (7th added to the chord)

Summary of *****embel*** *Signifiers*

EXAMPLES

A sample document is given below:

```
**kern    **embel    **harm
*C:       *C:        *C:
=1        =1         =1
4g        ct         I
4cc       ct         Ib
8ff       app        Ic
[8ee      ct         .
=2        =2         =2
2ee]      [sus]      V7
4dd       ct         .
=3        =3         =3
4cc       ct         I
*-        *-         *-
```

PERTINENT COMMANDS

Currently, no special-purpose Humdrum commands produce ****embel** as output, or process ****embel** encoded data as input.

TANDEM INTERPRETATIONS

The following tandem interpretations can be used in conjunction with ****embel**:

MIDI channel	`*Ch1`
meter signatures	`*M6/8`
key signatures	`*k[f#c#]`
key	`*c#:`

Tandem interpretations for ****embel**

SEE ALSO

barlines (2), ****harm** (2)