

C.P.E. Bach: *Versuch über die wahre Art das Clavier zu spielen*
(Essay on the True Art of Playing Keyboard Instruments)

Study Guide: Summary and Examples
Chapter Two, Embellishments: The Appoggiatura

THE APPOGGIATURA

1) Appoggiaturas are among the most basic and essential ornaments. All syncopations and dissonances can be traced back to them. Appoggiaturas:

- Enhance harmony and melody
- Improve a melody by joining notes smoothly together
- Shorten long notes when needed
- Lengthen notes by repeating a preceding note
- Modify chords that would otherwise be too simple without them

2) Appoggiaturas may be notated:

- In regular notation, giving a specific note value (*these do not look like ornaments unless you are searching for them, such as looking for non-harmonic tones in theory class*)
- In small notation, placed before the primary note. In this case, the primary note looks to have its full value, but in performance will lose some of its length since the appoggiatura is played ON THE BEAT

3) Appoggiaturas may be ASCENDING or DESCENDING. This section will focus on appoggiaturas written as small notes preceding the principle note, with a few comments about appoggiaturas in regular notation at the end.

4) In performance, some appoggiaturas vary in length (*i.e. the variable appoggiatura*), others are always played quickly (*i.e. the short appoggiatura*).

5) Prior to approximately the 1750's, appoggiaturas were only written as 8th notes, and they were always played about the same way (*appoggiatura played on the beat with half the value of the principal note, or 2/3 the value if dotted.*) By c. 1750 composers began to notate the true note value, reflecting the greater variety of performance practice that was developing at that time.

[Tab. III.] Fig. I



Figure 69 Tab. III. Fig. I



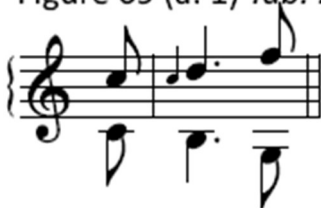
6) The following examples show typical uses of appoggiaturas (note that appoggiaturas are written in the true length to be played):

- The appoggiatura may REPEAT PRECEDING NOTE
- Other times the appoggiatura DOES NOT repeat the preceding note
- Following note may be a STEP above or below
- Following note may be a LEAP above or below

[Tab. III.] Fig. I.



Figure 69 (a. 1) *Tab. III Fig. I (a)*



Appoggiatura repeats preceding note, steps up to following note

Figure 69 (a. 2) *Tab. III. Fig. I (a)*



Appoggiatura repeats preceding note, steps down to following note

[Tab. III.] Fig. I.



Figure 69 (b. 1) *Tab. III Fig. I (b)*



Appoggiatura does not repeat preceding note, steps down to following note

Figure 69 (b. 2) *Tab. III. Fig. I (b)*



Appoggiatura repeats previous tone, leaps up to following note

Figure 69 (b. 3) *Tab. III. Fig. I (b)*

Appoggiatura repeats preceding note,
leaps down to following note

Figure 69 (b. 4) *Tab. III. Fig. I (b)*

Appoggiatura does not repeat previous note,
steps down to following note

Figure 69 (b. 5) *Tab. III Fig. I (b)*

Appoggiatura does not repeat preceding note,
steps down to following note

Figure 69 (b. 6) *Tab. III. Fig. I (b)*

Appoggiaturas step down to following notes

Figure 69 (b. 7) *Tab. III Fig. I (b)*

Appoggiatura steps up to following note

Figure 69 (b. 8) *Tab. III. Fig. I (b)*

Appoggiatura steps down to following note

7) Performance practice:

Figure 69 *Tab. III. Fig. I*

Shows that appoggiaturas should
be played louder than the following
tone

- The appoggiatura creates tension and resolution
- The appoggiatura note is played louder (creating the tension), including louder than any other ornamentation on the resolution note
- Connect the appoggiatura (play LEGATO) to the principal note if a slur is shown or not

8) The appoggiatura is one of the few ornaments that is usually notated, since it (along with the trill) is universally known. Nevertheless, more discussion of their use is in order.

9) More examples

- in DUPLÉ time, the appoggiatura appears frequently EITHER on the downbeat (a) OR upbeat (b)



Figure 70 (a) *Tab. III. Fig. II (a)*



Example of appoggiatura in duple time on the downbeat

Figure 70 (b) *Tab. III Fig. II (b)*



Example of appoggiatura in duple time on the upbeat

- In TRIPLE time, the appoggiatura appears ONLY on the DOWNBEAT, and always before a relatively long note

[Tab. III.] Fig. III.



Figure 71 *Tab. III. Fig. III*

Example of appoggiatura in triple time on the downbeat, before a relatively long note

MORE EXAMPLES OF USES

[*Tab. III.*] *Fig. IV.*

Figure 72 consists of eight examples (a-h) of appoggiatura uses in various musical contexts. Examples a, e, and g show appoggiaturas before cadential trills. Examples b, c, d, f, and h show appoggiaturas in more complex rhythmic and melodic settings, including changes in time signature (3/8, 3/4, 4/4).

- Before cadential trills

Figure 72 (a) *Tab. III Fig. IV (a)*

Example before cadential trill

- Before half cadences

Figure 72 (b. 1) *Tab. III. Fig. IV (b)*



Before half cadence

Figure 72 (b. 2) *Tab. III. Fig. IV (b)*



Before half cadence

Figure 72 (b. 3) *Tab. III Fig. IV*



Before half cadence

Figure 72 (b. 4) *Tab. III Fig. IV (b)*



Before half cadence

- Caesuras (Einschnitte)

Figure 72 (c. 1) *Tab. III Fig. IV (c)*



Before caesuras (Einschnitte)

Figure 72 (c. 2) *Tab. III Fig. IV (c)*



Before caesuras (Einschnitte)

- Fermatas

Figure 72 (d) *Tab. III Fig. IV (d)*



Before fermatas

- Final tones with (e) or without (f) a final trill

Figure 72 (e) *Tab. III Fig. IV (e)*



Before final tones with final trill

Figure 72 (f) *Tab. III Fig. IV (f)*



Before final tones without final trill

- Ascending appoggiatura after a trill is better (ex. e) than descending (ex. g)

Figure 72 (e) *Tab. III Fig. IV (e)*



Figure 72 (g) *Tab. III Fig. IV (g)*



Shows poor effect of descending appoggiatura after a trill

- The appoggiatura can also appear with slow dotted notes (ex. h). If these notes have trills, the tempo must be appropriate.

Figure 72 (h) *Tab. III Fig. IV (h)*



Shows appoggiatura used with slow dotted notes

10) Unless it repeats the preceding tone, the ascending appoggiatura is difficult to use. The descending kind can be found in many contexts.

11) The usual rules for appoggiaturas:

[*Tab. III.*] *Fig. V.*



- In duple time (where the beat divides into two parts), the appoggiatura takes one-half of the following note's time

Figure 73 (a) *Tab. III Fig. V (a)*



- When the beats divide into 3 parts (dotted notes), the appoggiatura takes 2/3 of the following note's time

Figure 73 (b) *Tab. III Fig. V (b)*



- Study the examples in Figure 74 (*Tab. III. Fig. VI*) as well, and anything that is an exception to the usual performance rules should be written in regular notation to avoid misinterpretations.

[Tab. III.] Fig. VI.



Figure 74 (1) Tab. III Fig. VI



Written

Played

Figure 74 (2) Tab. III Fig. VI



Written

Played

Figure 74 (3) Tab. III Fig. VI



Written

Played

Figure 74 (4) Tab. III Fig. VI



Written

Played

Figure 74 (5) Tab. III Fig. VI



Written

Played

Figure 74 (6) Tab. III Fig. VI



Written

Played

12) Figure 75 (Tab. III. Fig. VII) gives several examples of notation involving rests. C.P.E. notes that this notation is not the most correct and would be improved by using dotted or longer notes.

[Tab. III.] Fig. VII.



Figure 75 (1) Tab. III Fig. VII



Figure 75 (2) Tab. III Fig. VII



Figure 75 (3) Tab. III Fig. VII



13) The short unchangeable appoggiatura

- These are always played quickly so that hardly any value is lost from the following tone
- They may have 1, 2 or 3 tails, all are played quickly
- In all cases the character of the principal notes remains unchanged
- Examples Figure 76 (Tab. III. Fig. VIII)

[Tab. III.] Fig. VIII.



- They appear most frequently before quick notes

Figure 76 (a. 1) *Tab. III Fig. VIII (a)*

Before quick notes

Figure 76 (a. 2) *Tab. III Fig. VIII (a)*

Before quick notes

Figure 76 (a. 3) *Tab. III Fig. VIII (a)*

Before quick notes

Figure 76 (a. 4) *Tab. III Fig. VIII (a)*

Before quick notes

- Can appear before repeated notes

Figure 76 (b. 1) *Tab. III Fig. VIII (b)*

Before repeated notes

Figure 76 (b. 2) *Tab. III Fig. VIII (b)*

Before repeated notes

- Before unrepeated long notes

Figure 76 (c) *Tab. III Fig. VIII (c)*

Before unrepeated long notes

- Caesuras (Einschnitte) before a rapid note

Figure 76 (d) *Tab. III Fig. VIII (d)*

Caesuras before a rapid note

- Syncopated passage

Figure 76 (e) *Tab. III Fig. VIII (e)*



- Tied passages

Figure 76 (f) *Tab. III Fig. VIII (f)*



- Slurred passages

Figure 76 (g. 1) *Tab. III Fig. VIII (g)*



Figure 76 (g. 2) *Tab. III Fig. VIII (g)*



Figure 76 (g. 3) *Tab. III Fig. VIII (g)*



- Example (h) is better when the appoggiatura is played as an 8th (exception to all played quickly)

Figure 76 (h) *Tab. III Fig. VIII (h)*



This example is better when the appoggiatura is played as an 8th (exception to all played quickly)

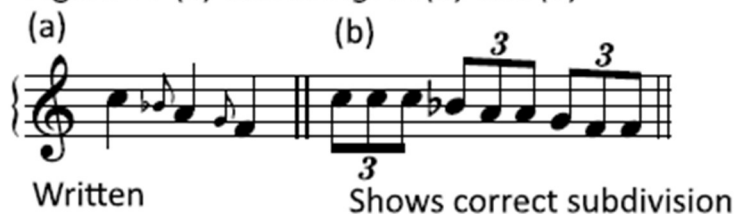
14) More examples of short appoggiaturas with explanations of various situations Figure 77 (Tab. III Fig. IX)

[Tab. III.] Fig. IX.



- (a) when they fill in an interval of a 3rd they are played quickly. But, if this is in an adagio tempo, play them slower, as an 8th to match the character (example b shows the correct division)
- (b) shows the correct division

Figure 77 (a) Tab. III Fig. IX (a) and (b)



- (c) the appoggiatura is the resolution of the triplet run, so it must be played quickly so the final melody note C does not lose much value

Figure 77 (c) Tab. III Fig. IX (c)



- (d) appoggiaturas before triplets must be played quickly so that the triplet rhythm remains clear
- (e) shows the appoggiatura in (d) incorrectly played (not a triplet rhythm)

Tab. III. Fig. IX (d)

Figure 77 (d)

Tab. III Fig. IX (e)

Figure 77 (e)



- (f) when the appoggiatura forms an octave with the bass, it must be played quickly because of the emptiness of the octave interval

Figure 77 (f) *Tab. III Fig. IX (f)*



- (g) when the appoggiatura forms a diminished octave however, it is often played slower so as to prolong the tension

Figure 77 (g) *Tab. III Fig. IX (g)*



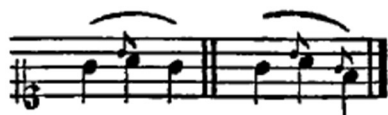
- (h) played short when substituting for a cadential trill

Figure 77 (h) *Tab. III Fig. IX (h)*
from 1787 edition



15) When a melody steps up and then returns to either the original tone or another appoggiatura, a short appoggiatura works well added to the middle tone.

[*Tab. IV.*] *Fig. X.*



Tab. IV Fig. X

Figure 78



- For all examples, legato is assumed, since detached notes should be performed more simply without ornamentation, and since an appoggiatura is joined with the following tone
- The speed should be moderte enough to make the ornaments playable and hearable

[Tab. IV.] Fig. XI.

Tab. IV Fig. XI

Figure 79 (Duple 1/11)

Tab. IV Fig. XI

Figure 79 (Duple 2/11)

Tab. IV Fig. XI

Figure 79 (Duple 3/11)

Tab. III Fig. XI

Figure 79 (Triple 7/17)

*Tab. IV Fig. XI*

Figure 79 (Triple 8/17)



- Example (a) also shows that a long appoggiatura can be used

Tab. IV Fig. XI

Figure 79 (a) (Triple 9/17)



Example (a) also shows that a long appoggiatura can be used

Tab. IV Fig. XI

Figure 79 (Triple 10/17)

*Tab. IV Fig. XI*

Figure 79 (Triple 11/17)

*Tab. IV Fig. XI*

Figure 79 (Triple 12/17)

*Tab. IV Fig. XI*

Figure 79 (Triple 13/17)

*Tab. IV Fig. XI*

Figure 79 (Triple 14/17)



Tab. IV Fig. XI
Figure 79 (Triple 15/17)



Tab. IV Fig. XI
Figure 79 (Triple 16/17)



Tab. IV Fig. XI

*Figure 79 (Triple 17/17)

Don't do it!



*Showing an appoggiatura does not sound good before a long note preceded by a much shorter one

16) Adjust the length of the appoggiatura if needed to achieve the correct affect and avoid poor voice leading.

[Tab. IV.] Fig. XII.



- An appoggiatura may take up more than half the value of the following tone

Figure 80 (a) Tab. IV Fig. XII (a)



(Figure 80 (a) if it were written according to typical note length)



Shows overly harsh dissonance if appoggiatura were given the typical value

- Here the accompaniment determines the length. If the appoggiaturas are played as full quarter notes here, the fifths struck against the bass will sound ugly.

Figure 80 (b) *Tab. IV Fig. XII (b)*



(Figure 80 (b) if it were written according to typical note length)



Shows open 5ths that result if appoggiaturas were given the typical value

- If the appoggiatura is held beyond its written length here, it will create open 5ths

Figure 80 (c) *Tab. IV Fig. XII (c)*



(Figure 80 (c) if it were written according to typical note length)



Shows parallel 5ths that result if appoggiaturas are written with typical note values

- Here the appoggiatura must not be held too long or the seventh will sound too harsh.

Figure 69 (b. 2) *Tab. III. Fig. I (b)*



17) Correct voice leading must take precedence! The addition of an appoggiatura or any ornament must not disrupt the voice leading. Following are several examples of BAD ways to add appoggiaturas.

[*Tab. IV.*] *Fig. XIII.*



Figure 81 (1) *Tab. IV Fig. XIII*



Poor use of appoggiatura due to voice leading
(parallel octaves)

Figure 81 (2) *Tab. IV Fig. XIII*

Poor use of appoggiatura due to voice leading
(parallel 5ths)

18) Using many appoggiaturas is often very effective in *affectuoso* passages since the releases of the appoggiaturas most often end *pp*.

[*Tab. IV.*] Fig. XIV.Figure 82 *Tab. IV Fig. XIV*

However, in other cases using too many appoggiaturas without adding other ornaments or ornamenting the appoggiatura itself could make a melody bland.

19) If the appoggiatura is left plain, an ornament on the following note might work well (a). If the appoggiatura is decorated, the following tone is best left plain (b).

[*Tab. IV.*] Fig. XV.

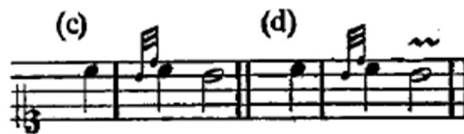
Figure 83 (a) *Tab. IV Fig. XV (a)*

If an appoggiatura has no decoration,
you could consider embellishing the following
tone

Figure 83 (b) *Tab. IV Fig. XV (b)*

If appoggiatura is decorated,
leave the following tone plain

20)

[*Tab. IV.*] *Fig. XV.*

If the following note of an appoggiatura is to be decorated, it would be a good idea to write the appoggiatura in regular notation with its length clearly shown.

Figure 83 (c) *Tab. IV Fig. XV (c)*

Appoggiatura written in regular notation

In slow pieces both the appoggiatura and following note might be embellished.

Figure 83 (d) *Tab. IV Fig. XV (d)*

Effective use in slow passage

21) However, appoggiaturas and their following tones are often written in large notation to indicate to the performer that neither is to be embellished.

[Tab. IV.] Fig. XV.



Figure 83 (e) Tab. IV Fig. XV (e)



22) Placement of ornaments added to appoggiaturas and following tones:

- The note following an appoggiatura does not lose any of its own embellishments

[Tab. IV.] Fig. XVI.

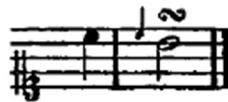


Figure 84 Tab. IV Fig. XVI



- Embellishments that belong to the appoggiatura should not be written over the following note. Place them directly over the appoggiatura, or between the appoggiatura and following note if they are to be performed between the two.

[Tab. IV.] Fig. XVII.



Figure 85 *Tab. IV Fig. XVII*

Shows correct notation for an ornament intended to be played between the appoggiatura and following note

23)

[*Tab. IV.*] *Fig. XVIII.*

Descending appoggiaturas written in large notes, when they repeat the preceding tone may be decorated by another appoggiatura, long or short

Figure 86 (a. 1) *Tab. IV Fig. XVIII (a)*

Descending appoggiatura written in large notes, repeating the preceding tone, decorated by another appoggiatura

Figure 86 (a. 2) *Tab. IV Fig. XVIII (a)*

Descending appoggiatura written in large notes, repeating the preceding tone, decorated by another appoggiatura

These also may be decorated if they do not lead into closing tones. Example 86 (b) (Tab. IV Fig. XVIII (b)) shows an incorrect use because the appoggiaturas lead into closing tones.

Figure 86 (b) *Tab. IV Fig. XVIII (b)*



INCORRECT because leads into closing tones

Ascending appoggiaturas in large notes do not take another appoggiatura, either from above or below

Figure 86 (c) *Tab. IV Fig. XVIII (c)*



INCORRECT because ascending appoggiaturas in large notes do not take another appoggiatura, either from above or below

However, they may be followed by one

Figure 86 (d) *Tab. IV Fig. XVIII (d)*



CORRECT because ascending appoggiaturas in large notes may be followed by another appoggiatura

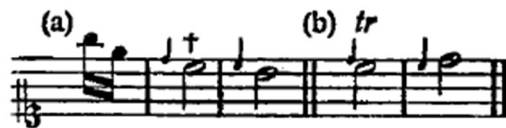
24) A few additional incorrect uses of the appoggiatura:

- It is wrong to place an appoggiatura before the final tone of a cadence when the final tone is preceded by a trill without an appoggiatura

Figure 72 (g) *Tab. III Fig. IV (g)*

INCORRECT because final tone is preceded by trill *without* an appoggiatura

- However, a trill which has an appoggiatura before it may be followed by a final tone with appoggiatura, whether the final tone is lower or higher than the final trill.

[*Tab. IV.*] *Fig. XIX.*Figure 87 (a) *Tab. IV Fig. XIX (a)*

CORRECT because trill is preceded by an appoggiatura

Figure 87 (b) *Tab. IV Fig. XIX (b)*

CORRECT because trill is preceded by appoggiatura

- Appoggiaturas should not take value from the notes before the tone. Figure 88 shows two examples of ways this could happen in performance.

[*Tab. IV.*] *Fig. XX.*

Figure 88 (a.1) Tab. IV Fig. XX (a)



Figure 88 (a. 2) Tab. IV Fig. XX (a)



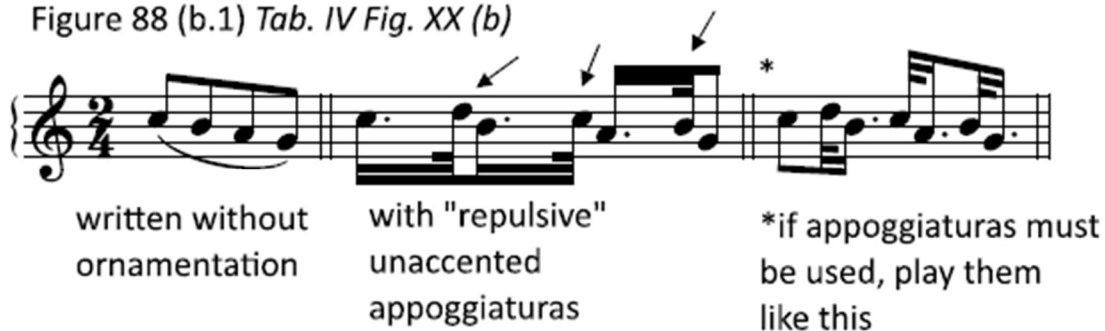
25) Unaccented appoggiaturas—C.P.E. hates them, but admits they are a popular thing. He suggests that if they must be used, one should shift them ahead to the next accent

This is an example of differing advice from original sources. Unaccented appoggiaturas clearly did exist and have a place in the music of the time. J.J. Quantz discusses them in his treatise On Playing the Flute (1752, German and French editions), a classic text of instruction on Baroque music instruction.

[Tab. IV.] Fig. XX.



Figure 88 (b.1) Tab. IV Fig. XX (b)



*if appoggiaturas must be used, play them like this

Figure 88 (b. 2) Tab. IV Fig. XX (b)



*if they must be used, play them like this

Figure 88 (b. 3) *Tab. IV Fig. XX (b)*

(C.P.E. does not directly discuss this example in the text)

Figure 88 (b. 4) *Tab. IV Fig. XX (b)*

written with the offensive appoggiatura

C.P.E. suggests this improvement

Figure 89, example (a) (*Tab. IV Fig. XXI*) shows a good use of the unaccented appoggiatura, although the last bar is more fashionable than harmonious

[*Tab. IV.*] *Fig. XXI.*Figure 89 (a) *Tab. IV Fig. XXI*

written without appoggiaturas

some suggestions for using the unaccented appoggiatura

Figure 89 (b) (from 1787 edition) examples are to be avoided.

Figure 89 (b.1): THE PROBLEM is that a very short descending appoggiatura is inserted between an ascending one and its principal tone at a cadence. Do not do it!

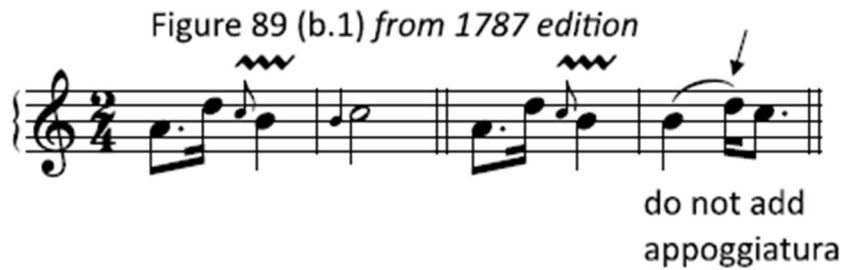


Figure 89 (b.2): THE PROBLEM is that an appoggiatura is used in a melody which does not descend immediately afterward. Do not do it!



26) Other embellishments which are written as small notes will be explained in later sections.

SOURCES

Bach, C.P.E. *Essay on the True Art of Playing Keyboard Instruments*. Translated and edited by William J. Mitchell, W.W. Norton & Company, 1949, pp. 87-99.

Bach, Karl Philipp Emanuel. *Versuch über die wahre Art das Klavier zu spielen*. Edited by Walter Niemann, C.P. Khant, Leipzig, 1925, pp. 31-40.