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 Compound Appoggiatura

THE COMPOUND APPOGGIATURA

- 1) The Compound Appoggiatura consists of 2 notes and appears two ways:
 - 1) Type 1: Preceding note is repeated, next note is the step above the principal note
 - 2) Type 2: Tone below, followed by the tone above are put before the principal note
- 2) Figure 148 shows the two types:

[Tab. VI.] Fig. LXXX.



Tab. VI Fig. LXXX Figure 148 (1/2)



Type I Compound appoggiatura: preceding note repeated, next note is a step above the principal

Tab. VI Fig. LXXX Figure 148 (1/2)



Type I Compound appoggiatura: preceding note repeated, next note is a step above the principal

3) The first type is slower than the second, but in both types, the ornament is played *more softly* than the principal note [notice the difference from a typical single appoggiatura which is played louder than the principal]. Melodies are made more attractive with this ornament, which serves to connect notes and to fill them out.

[Tab. VI.] Fig. LXXXI.



Tab. VI Fig. LXXXI Figure 149 (1/3)



Compound appoggiatura of this type played a little slower Both types played softer than the principal note Tab. VI Fig. LXXXI Figure 149 (1/3)



Compound appoggiatura of this type played a little slower
Both types played softer than the principal note

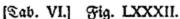
Tab. VI Fig. LXXXVI Figure 149 (3/3, 1787 edition)



Used to add expressiveness to a melody

4) About the two types:

- The first type is measured and only appears in slower tempos when the two notes are separated by an ascending leap
- A dot often appears after the first small note of the second type
- In the examples of Figure 150 the second type could be used as well





Tab. VI Fig. LXXXII Figure 150 (1/3)



Tab. VI Fig. LXXXII Figure 150 (2/3)



Tab. VI Fig. LXXXII Figure 150 (3/3)



5) Type 2 is performed quickly and is used in both fast and slow tempos. Figure 151 is a good example of how it can be used, and will work at any tempo andante or faster.

[Eab. VI.] Fig. LXXXIII.



Tab. VI Fig. LXXXIII Figure 151



Should be played no slower than Andante

6) Uses of Type 2:

- May be used instead of Type 1 in any of the examples of Figure 150
- Other uses shown in the examples below



Tab. VI Fig. LXXXIV (a) Figure 152 (a)



Used before notes isolated by rests

Tab. VI Fig. LXXXIV (b) Figure 152 (b)



Used on a repeated tone followed by a descending 2nd

Tab. VI Fig. LXXXIV (* and h)
Figure 152 (* and h) (h from 1787 edition)



Turn is best

wrong:

used with

do not use with

ascending 2nd ascen

ascending 2nd

Tab. VI Fig. LXXXIV (c) Figure 152 (c)



Softens the aug. 2nd interval, better than a turn for this case

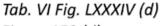


Figure 152 (d)



Used within the interval of an ascending 2nd

Tab. VI Fig. LXXXIV (e) Figure 152 (e)



Used within the interval of a seventh

Tab. VI Fig. LXXXIV (f)

Fig. 152 (f)



Descending appoggiatura

Shows how to insert the ornament before a descending appoggiatura Tab. VI Fig. LXXXIV (f)

Fig. 152 (f)



Descending appoggiatura

Shows how to insert the ornament before a descending appoggiatura

7) THE DOTTED COMPOUND APPOGGIATURA

• Notated either as an ascending appoggiatura or as in Figure 153:

Tab. VI Fig LXXXV Figure 153



Shows the notation of a dotted compound appoggiatura

Example (d) shows its correct and incorrect notation



execution of NOT CORRECT CORRECT dotted compound notation notation appoggiatura

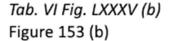
8) Uses of the Dotted Compound Appoggiatura:

- Never used in fast movements
- Figure 153 (a) and (b) show examples of correct use
- Figure (c) shows the correct execution of Figure 79* with a dotted compound appoggiatura (this is a better ornament to use here than a regular appoggiatura due to the long F)



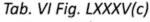


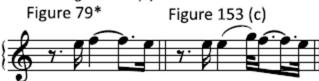
Used before the repetition of a note Followed by a descending tone





Used before an ascending step Followed by descending tone (here an appoggiatura)





Do not add a Better to add a dotted regular appoggiatura compound appoggiatura, to the note F execution shown above

9) Avoid errors in the performance of this ornament by understanding its origin. Figure 154 (a) shows the origin, (b) shows the addition of a second note, and (c) shows the execution of the complete ornament.

[Tab. VI.] Fig. LXXXVI.



Tab. VI Fig. LXXXVI

Figure 154



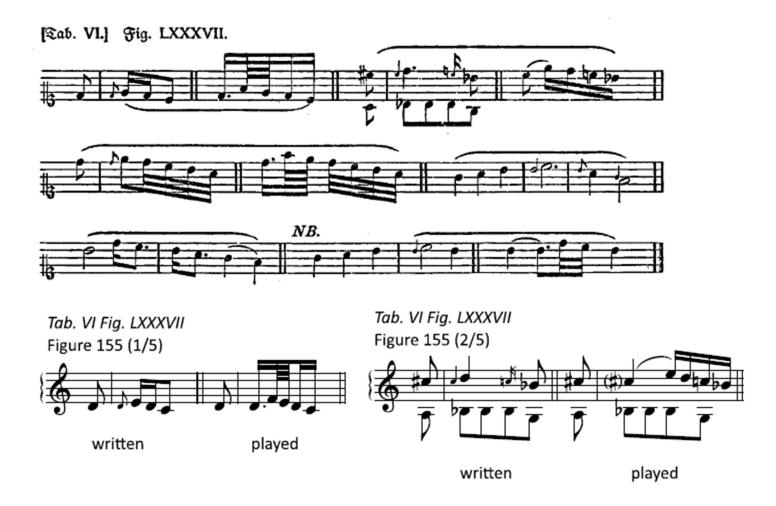
Building a compound dotted appoggiatura:

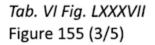
- (a) the origin: a note a stop above preceded by an appoggitura
- (b) another short appoggiatura is inserted between
- (c) the first appoggiatura is given a dot and the new ornament is complete

10) Note that with this type of appoggiatura, the dotted note is emphasized and the others are played softly. The second note is played as quickly as possible connecting it to the principal, and all three are slurred.

11) Examples:

- C.P.E. notes that he notates the examples using a simple ascending appoggiatura since this is the usual way it appears
- The slower the tempo and more expressive the melody, the longer the dot must be held, shown in the example marked N.B.







Tab. VI Fig. LXXXVII Figure 155 (4/5)



Tab. VI Fig. LXXXVII (N.B.) Figure 155 (5/5, N.B.)



Here note that the slower and more expressive the tempo, the longer the dot must be held

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. 132-136.

Bach, Karl Philipp Emanuel. Versuch über die wahre Art das Klavier zu spielen. Edited by Walter Niemann, C.P. Khant, Leipzig, 1925, pp. 69-72.