

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.



*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.

**[Tab. 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.

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 used with ascending 2nd

wrong: do not use with ascending 2nd

Tab. VI Fig. LXXXIV (c)

Figure 152 (c)

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

*Tab. VI Fig. LXXXIV (d)*

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

*Tab. VI Fig. LXXXV (d) (1787 edition)*

Figure 153 (d)



execution of  
dotted compound  
appoggiatura

NOT CORRECT notation

CORRECT notation

#### 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)

[*Tab. VI.] Fig. LXXXV.*



*Tab. VI Fig. LXXXV (a)*

Figure 153 (a)



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

*Tab. VI Fig. LXXXV (b)*

Figure 153 (b)



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

Tab. VI Fig. LXXXV(c)

Figure 79\*

Figure 153 (c)



Do not add a regular appoggiatura to the note F

Better to add a dotted compound appoggiatura, 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 appoggiatura
- (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.

Three staves of musical notation. The first two staves show a complex melodic line with many beamed notes. The third staff is marked "NB." and shows a simpler, more rhythmic line.

Tab. VI Fig. LXXXVII  
Figure 155 (1/5)

Musical notation for Figure 155 (1/5). The notation is split into two parts: "written" and "played". The "written" part shows a simple melodic line, while the "played" part shows a more complex, rhythmic line.

Tab. VI Fig. LXXXVII  
Figure 155 (2/5)

Musical notation for Figure 155 (2/5). The notation is split into two parts: "written" and "played". The "written" part shows a simple melodic line, while the "played" part shows a more complex, rhythmic line.

Tab. VI Fig. LXXXVII  
Figure 155 (3/5)

Musical notation for Figure 155 (3/5). The notation is split into two parts: "written" and "played". The "written" part shows a simple melodic line, while the "played" part shows a more complex, rhythmic line.

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

Musical notation for Figure 155 (4/5). The notation is split into two parts: "written" and "played". The "written" part shows a simple melodic line, while the "played" part shows a more complex, rhythmic line.



*Tab. VI Fig. LXXXVII (N.B.)*

Figure 155 (5/5, N.B.)

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.