The ART of
ACCOMPANIAMENT

or

A new & well digested method
to learn to perform the

THOROUGH BASS

on the

HARPSICHORD

with Propriety and Elegance

Opera 11th. Part the 2d

Treating of Position and Motion of Harmony, and the Preparation and Resolution of Discords: —

BY

10/6

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INTRODUCTION.

BEFORE the Learner proceeds to the following Examples, I think it neceſſary to premiſe, that the Art of Accompaniament conſiſts principally in two things, which I call Poſition and Motion.

By Poſition I mean the placing the proper Chord upon any Baſs Note, and continuing the ſame during the whole Time of that Note; and this conſtitutes Harmony.

By Motion I mean the paſſing from one Sound to another, either acute or grave; and this conſtitutes Melody. So that Harmony cannot ſubſiſt without Poſition, nor Melody without Motion. Theſe two Articles therefore I have endeavoured to explain in the following Book.

It will perhaps be ſaid, that the following Examples are arbitrary Compoſitions upon the Baſs; and it may be aſked how this arbitrary Manner of accompanying can agree with the Intention and Stile of all ſorts of Compoſitions. Moreover a fine Singer or Player, when he finds himſelf accompanied in this Manner, will perhaps complain that he is interrupted, and the Beauties of his Performance thereby obſcured, and deprived of their Effect. To this I anſwer, That a good Accompanyer ought to poſſeſs the Faculty of playing all ſorts of Baſſes, in different Manners; ſo as to be able, on proper Occaſions, to enliven the Compoſition, and delight the Singer or Player. But he is to exerciſe this Faculty with Judgment, Taſte, and Diſcretion, agreeable to the Stile of the Compoſition, and the Manner and Intention of the Performer. If an Accompanyer thinks of nothing elſe but the ſatisfying his own Whim and Caprice, he may perhaps be ſaid to play well, but will certainly be ſaid to accompany ill.

The Letters N F, in the following Examples, ſignify Nota Fundamentale, or Baſs Notes. The Letter P ſignifies Poſition; the Letter M ſignifies Motion; and the Letter I ſignifies that the ſucceeding Notes are only introductory to the next Harmony, and arbitrary at the Fancy of the Performer.

I obſerved to the Learner, in the firſt Part of this Book, that the round black Notes without Tails, are to be ſtruck in the Middle of the Time of the Notes under or over them; that Minims having a Stroke acroſs their Tails are to be played as Crotchets, and the Crotchets immediately following played in the latter Half of the Time. The ſame things are to be obſerved in this Book; and alſo, that Quavers under or over Crotchets, are to be ſtruck in the Middle of the Time of thoſe Crotchets under or over them.

EXAMPLE I.

In the firſt Bar of this Example is the Baſs Note, in the three following Bars are the three Poſitions of Harmony belonging to that Note. In the two ſucceeding Bars Motion is added, there being two different Poſitions of Harmony over each Baſs Note.

EXAMPLE 2.

In the four firſt Bars of this Example are the Baſs Notes; the ſucceeding Bars contain a Variety of Poſition and Motion.

EXAMPLE 3.

All I need ſay concerning this Example is, that the Letter R over the laſt Bar of the Example, ſignifies that the Harmony following the foregoing Letter R, is to be repeated with the two Baſs Notes, in the laſt Bar but one of the Example.

EXAMPLES 4, 5.

Theſe Examples want no Explanation, except that the Letters C I, in the latter Part of the 5th Example, ſignify Cadenza d'ingano, or a deceptive Cadence. Theſe Letters are alſo found in other Examples, and ſignify the ſame thing.

EXAMPLE 6.

This Example requires no Explanation.

EXAMPLES 7, 8.

The Letter F in theſe Examples, ſignifies that the ſucceeding Notes are added only to make a proper Concluſion; otherwiſe the Melody would be imperfect.

EXAMPLE 9.

In this Example, the Harmony of the Notes of the firſt three Bars thereof, is exhibited in a Variety of Poſition and Motion, in ſeven different Keys, aſcending by the Degrees of the Diatonic Scale; and at the End of each Key are exhibited Modulations proper to lead to the next, which Modulations are marked with the Letters I M over them.

EXAMPLE 10.

The firſt ſix Bars of this Example contain the Baſs; then follows a Variety of Poſition and Motion of Harmony belonging to that Baſs, with a Third Minor. The ſame is afterwards to be performed with the Third Major; the ſame is afterwards tranſpoſed into B fa with a Third Major; afterwards with the Third Minor; and laſtly into B mi with the Third Minor.

EXAMPLE 11.

The firſt eight Bars of this Example contain the Baſs, then follows a Variety of Poſition and Motion of Harmony, belonging to that Baſs. The ſame Baſs is afterwards tranſpoſed into the Key of B fa with a Third Major (introduced by proper Modulations) with a further Variety of Poſition and Motion of Harmony.

EXAMPLE 12.

The Letter F in this Example ſignifies Fundamentale; the Letters N R ſignify Note Rivoltate, or inverted Notes. When the Notes of any Chord are placed out of their natural Order, then the Harmony is inverted. The Note Delaſolre, in the lower Staff of the firſt Bar of this Example, is the fundamental Baſs Note, its Harmony Third and Fifth. The Note F faut with its Sixth, and Alamire with its Fourth and Sixth, in the upper Staff, are the Inverted Harmony of Delaſolre with its Third and Fifth. The Note Alamire, in the lower Staff of the ſecond Bar, is the fundamental Baſs Note, the Harmony belonging thereto Third Major, Fifth and Seventh; the Note

C Sharp with its falſe Fifth and Sixth, Elami with its Third, Fourth, and Sixth Major, and G Solreut with its Second Fourth Major and Sixth, are the Inverted Harmony of Alamire, with Third Major Fifth and Seventh. In the under Staff of the remaining Part of this Example, are repreſented the Fundamental Baſs Notes Delaſolre and Alamire, marked N F. In the Upper Staff, is repreſented the Variety of Baſſes ariſing from inverting the Harmony of theſe two fundamental Baſs Notes.

EXAMPLE 13.

In the foregoing Example were exhibited the Inverted Harmonies of the Fundamental Baſs Notes Delaſolre and Alamire. In this Example is exhibited a Baſs, conſiſting of Fundamental, Inverted, and Paſſing Notes, with the proper Accompaniaments, in a Variety of Poſition and Motion. The Learner will obſerve a Reſt in this Example, which is intended as a Hint, that it is ſometimes prudent to play only the Baſs Notes, without any Accompaniment, to avoid Confuſion. The Third Staff is intended to ſhew, that all the Variety of the Baſs in the Staff above, is derived only from the two Notes D and A.

EXAMPLE 14.

In this Example are exhibited ſeveral Diſcords, with their Preparations and Reſolutions.

In the firſt Article of this Example, is exhibited the Fourth prepared in the Octave, and reſolved in the Third. The Letter P ſignifies Preparation, the Letter L Ligature, and the Letter R Reſolution. Every Diſcord muſt be prepared in a Concord, and reſolved in the neareſt Interval below. The Letter C ſignifies Cativo, or that in the Example under that Letter, the Situation of the Note by which the Diſcord ſhould be prepared, or the Note by which it ſhould be reſolved, is wrong: From which the Learner will obſerve, that it is not ſufficient to ſtrike the Chords over the Baſs, in any Order or Situation; but in ſuch Order as that the Diſcords be properly prepared and reſolved.

In the ſecond Article is exhibited the Fourth prepared in the Fifth, and reſolved in the Third.

In the third Article is exhibited the Fourth prepared and reſolved in the Third.

In the fourth Article is exhibited the Fourth prepared in the Sixth, and reſolved in the Third.

In the fifth Article is exhibited the Diſcord of the Fourth, prepared in the Fourth, accompanied with the Sixth, and reſolved in the Third. For it is to be obſerved, that the Fourth accompanied with the Sixth is a Concord, and only the Perfect Harmony inverted.

In the ſixth Article is exhibited the Diſcord of the Fourth prepared in the Leſſer Fifth, accompanied with the Sixth, and reſolved in the Third: For the Leſſer Fifth, accompanied with the Sixth, is conſidered as a Concord.

In the ſeventh Article is exhibited the Diſcord of the Fourth prepared in the Leſſer Seventh (accompanied with Third Major) and reſolved in the Third: For I conſider

the Seventh Minor, accompanied with the Third Major, in this Situation, as a Concord.

In the eighth Article is exhibited the Diſcord of the Seventh, prepared in the Octave, and reſolved in the Sixth.

In the ninth Article is exhibited the Diſcord of the Seventh, prepared in the Octave, and reſolved in the Third.

In the tenth Article is exhibited the Diſcord of the Seventh, prepared in the Sixth, and reſolved in the Sixth.

In the eleventh Article is exhibited the Diſcord of the Seventh, prepared in the Fifth, and reſolved in the Sixth.

In the twelfth Article is exhibited the Diſcord of the Seventh, prepared in the Third, and reſolved in the Sixth.

In the thirteenth Article is exhibited the Ninth, prepared in the Fifth, and reſolved in the Eighth.

In the fourteenth Article is exhibited the Ninth, prepared in the Third, and reſolved in the Eighth.

In the fourteenth Article is exhibited the Diſcord of the Perfect Fifth, accompanied with the Sixth, prepared in the Octave, and reſolved in the Third: For I conſider the Fifth accompanied with the Sixth, in this Situation as a Diſcord.

In the fifteenth Article is exhibited the Diſcord of the Perfect Fifth, accompanied with the Sixth, prepared in the Fifth, and reſolved in the Fourth and Sixth.

In the ſixteenth Article is exhibited the Diſcord of the Fifth, accompanied with the Sixth, prepared in the Third, and reſolved in the Fourth and Sixth.

In the ſeventeenth Article is exhibited the Diſcord of the Fifth, accompanied with the Sixth, prepared in the Sixth, and reſolved in the Third.

In the eighteenth Article is exhibited the Diſcord of the Fourth and Second, prepared in the Perfect Harmony, and reſolved in the Third, accompanied with the Leſſer Fifth.

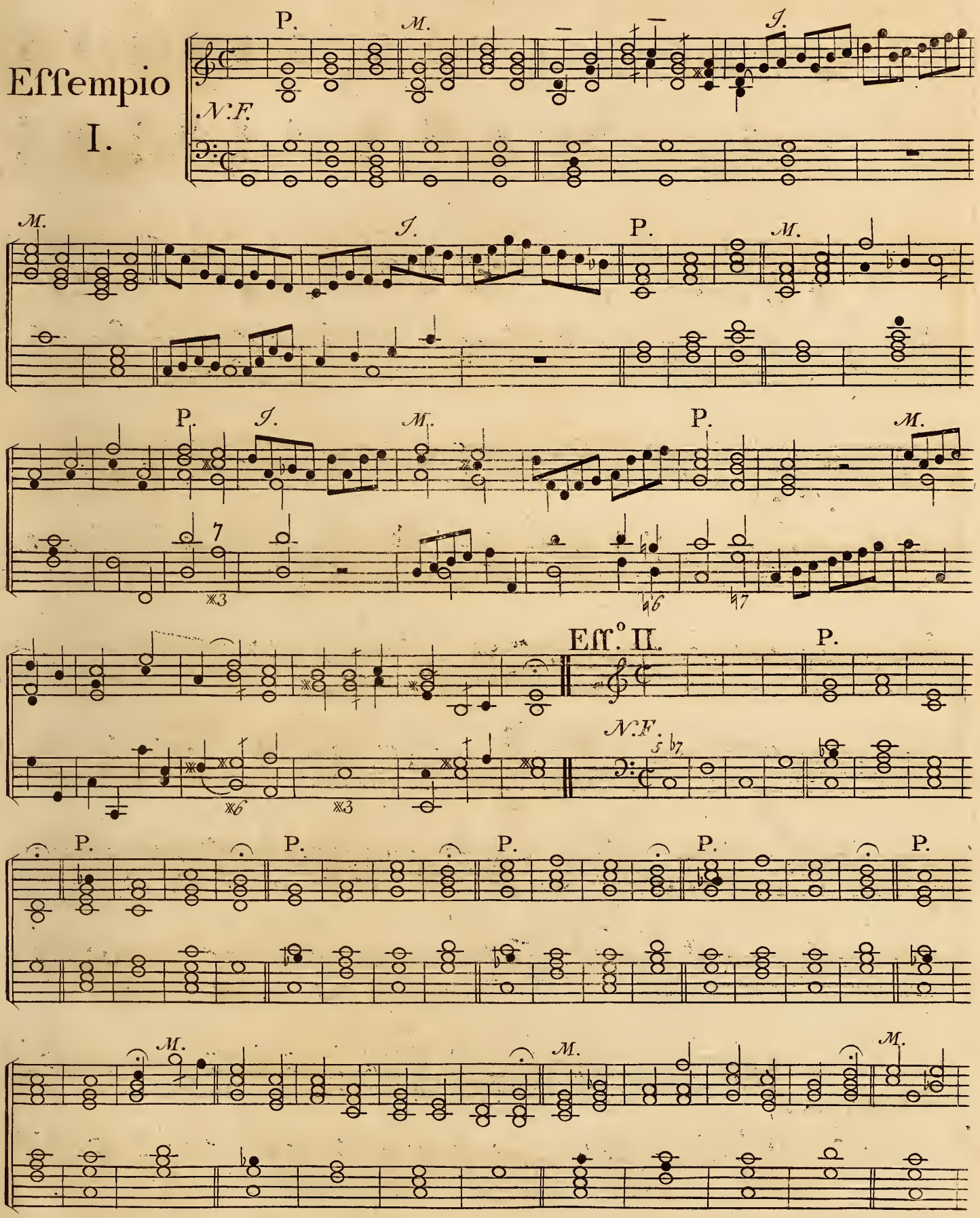
In the nineteenth Article is exhibited the Diſcord of the Fourth and Second, prepared in the Fifth and Sixth, and reſolved in the Sixth.

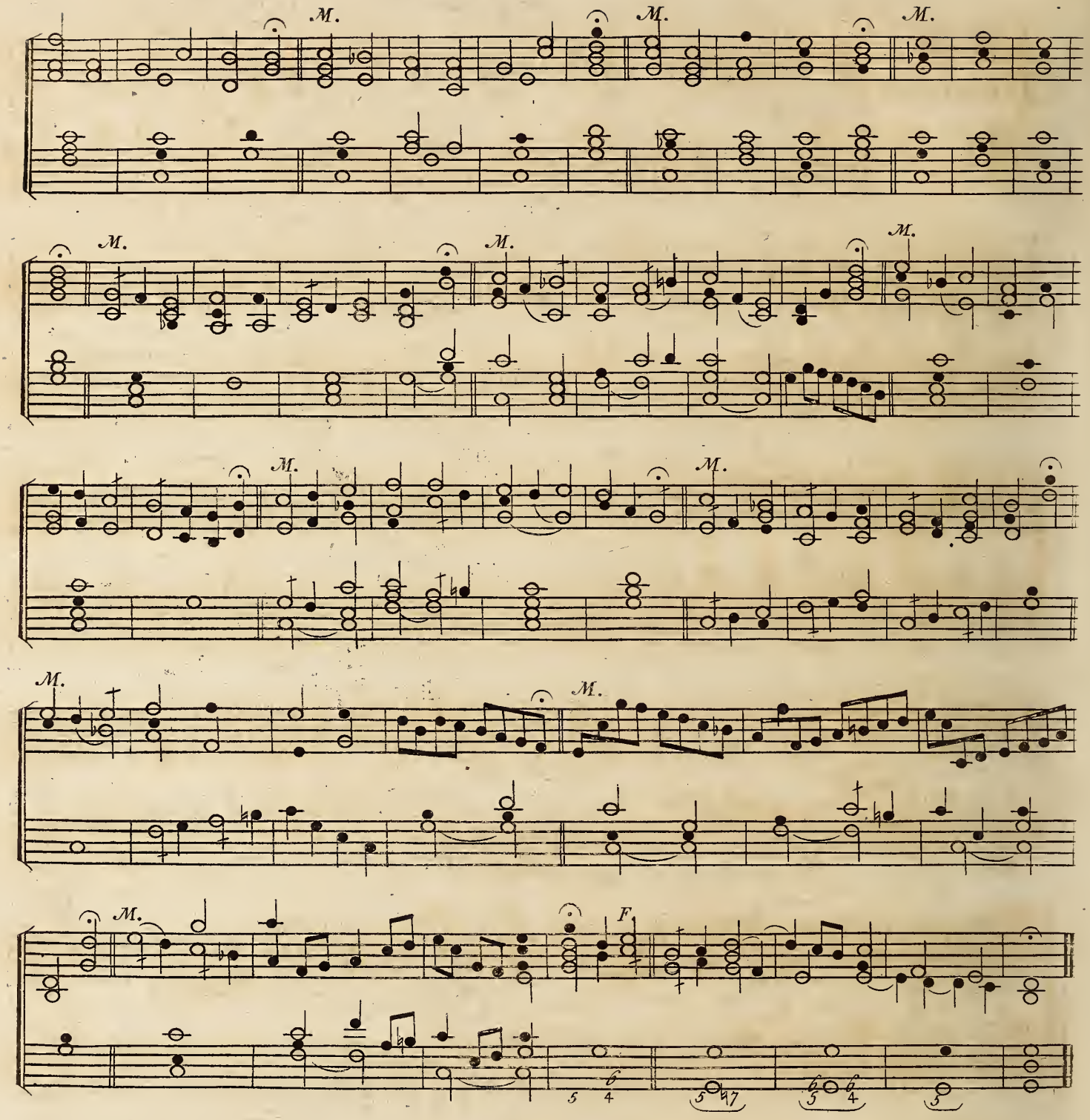
It is to be obſerved, that the Diſcord of the Fourth and Second is prepared and reſolved by the Baſs.

The proper Accompanyments to the foregoing Diſcords, appear in the Examples.

To have given Examples of all the Variety of Reſolutions of Diſcords, would have ſwelled this Book too much; but the Learner will find them all contained in my *Guida Armonica*.

Effempio I.





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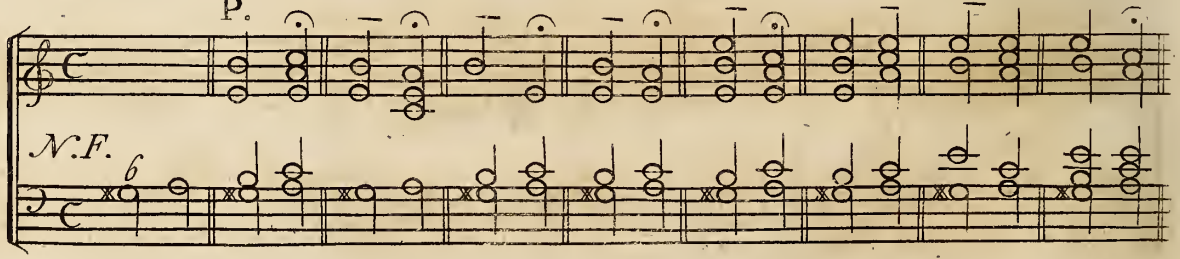

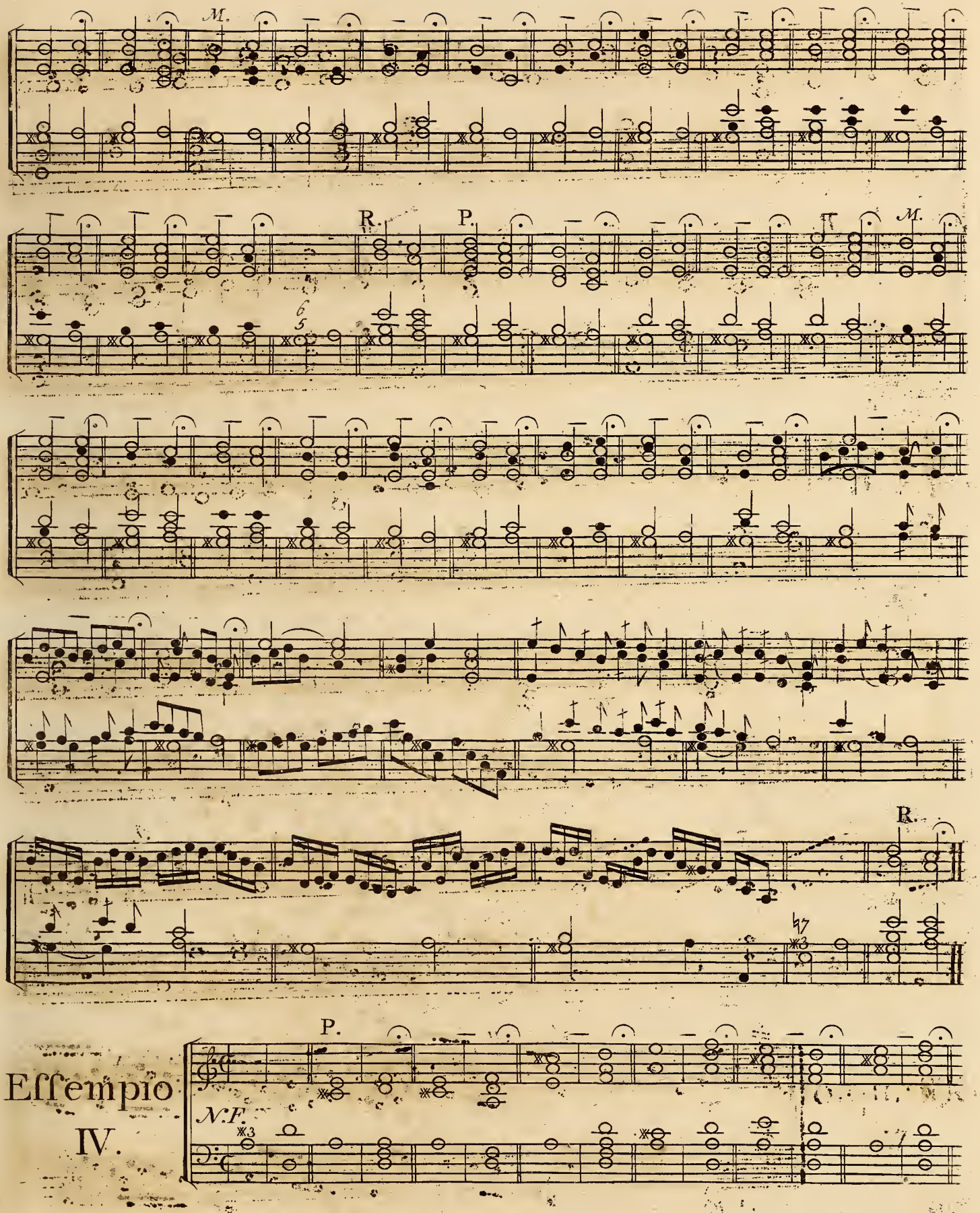

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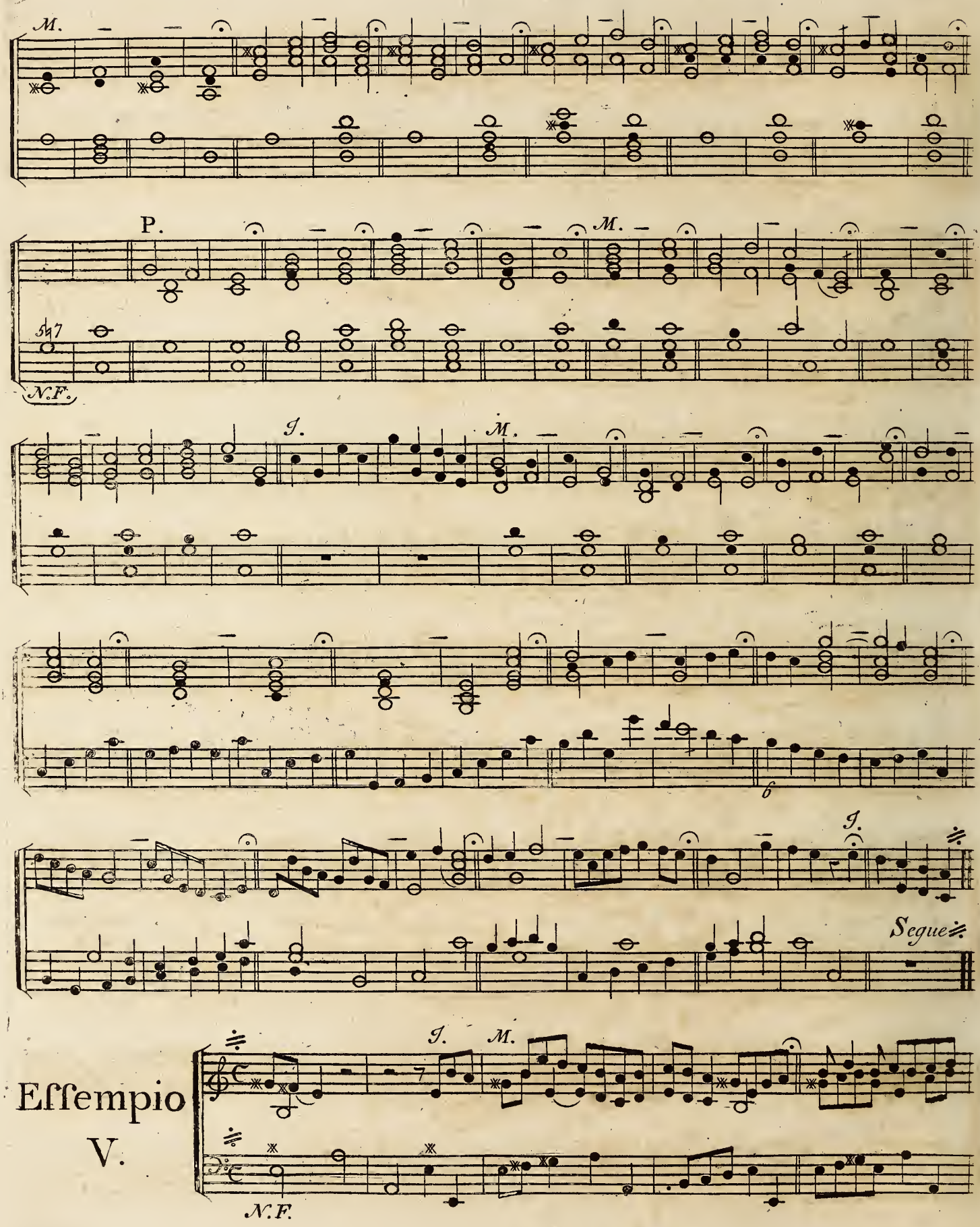
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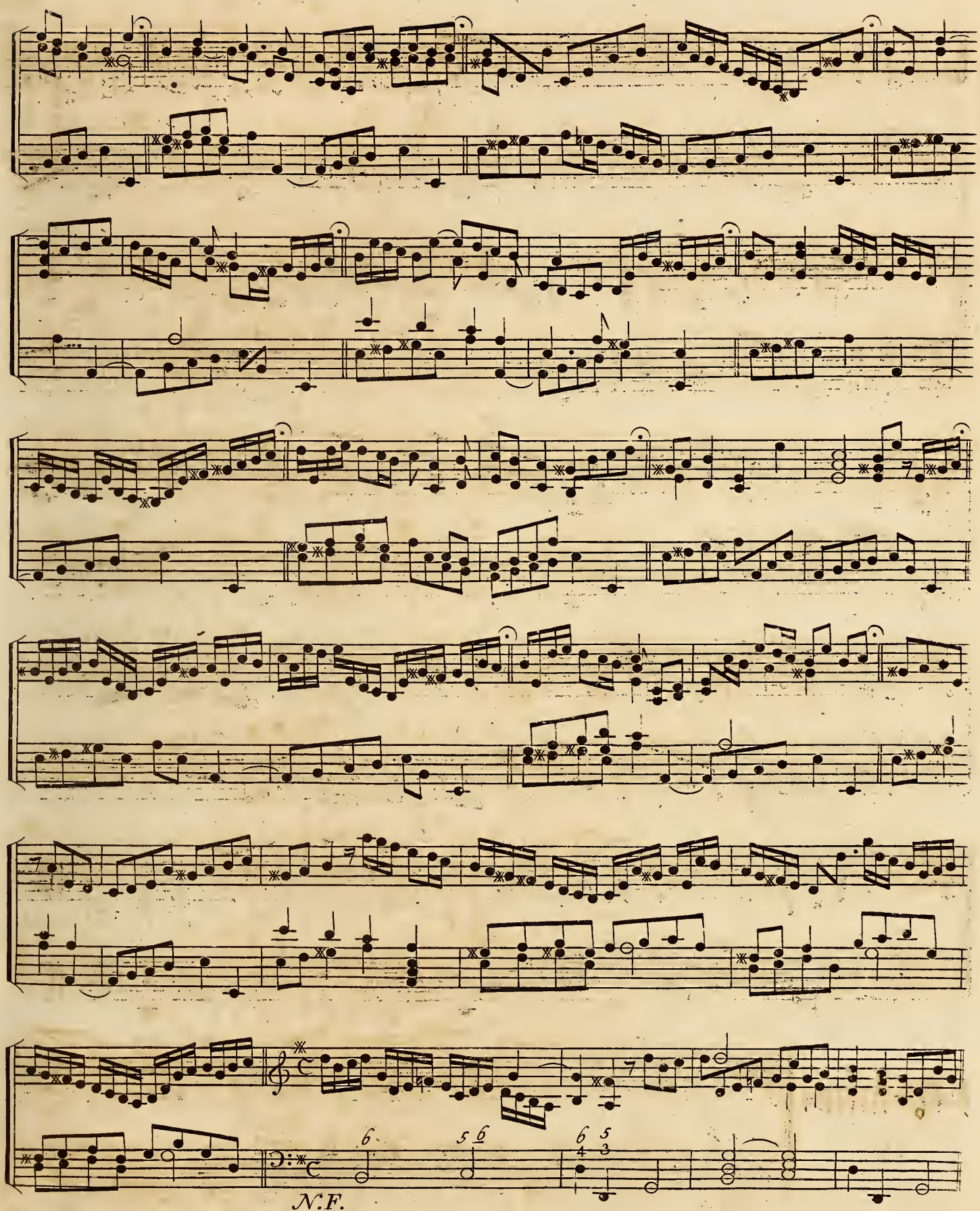
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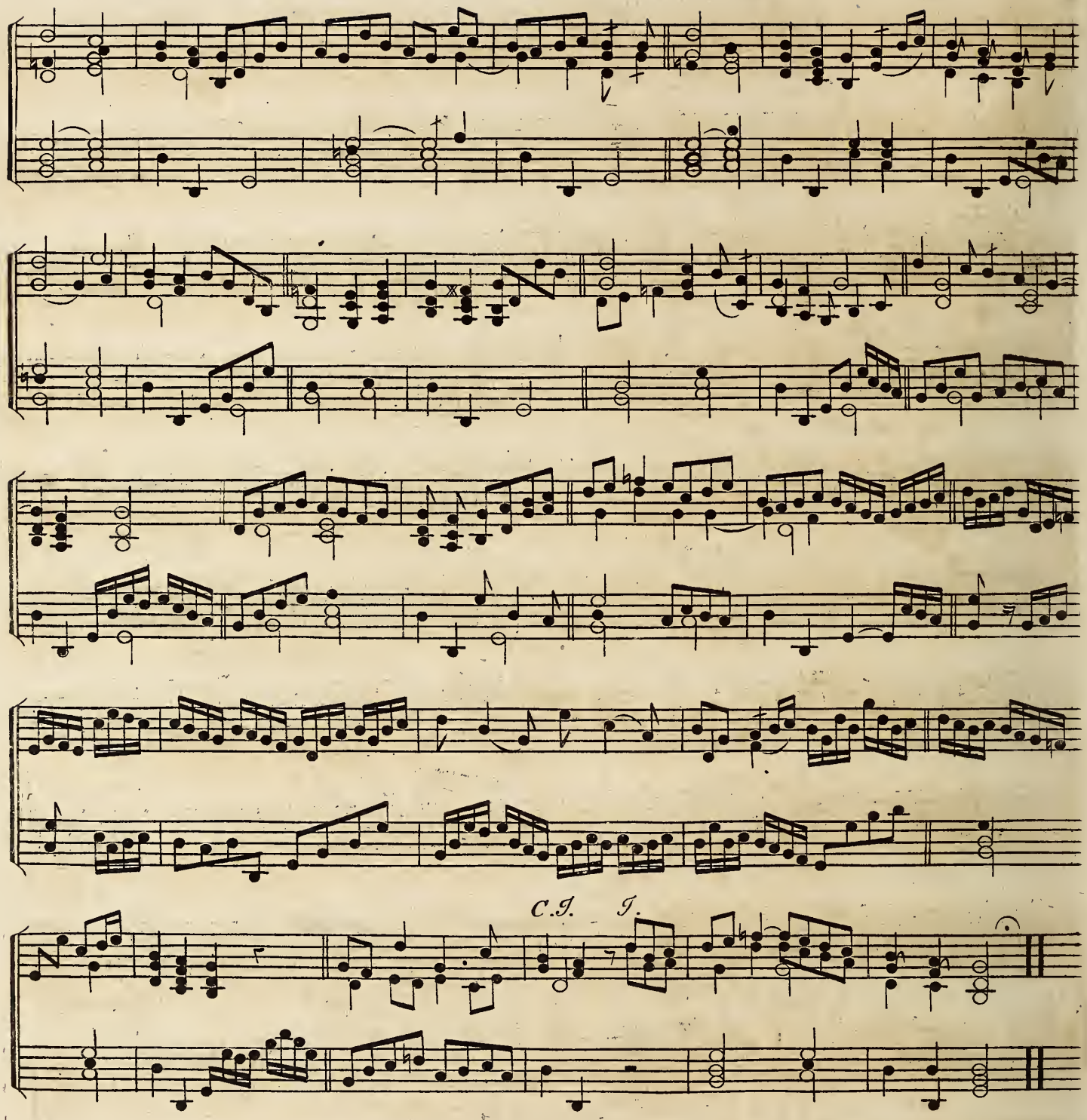

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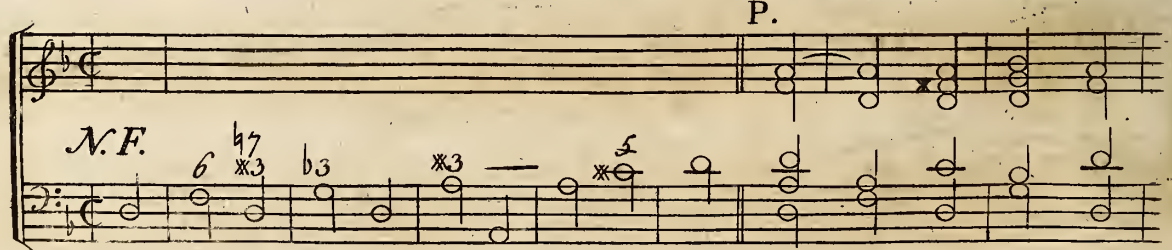

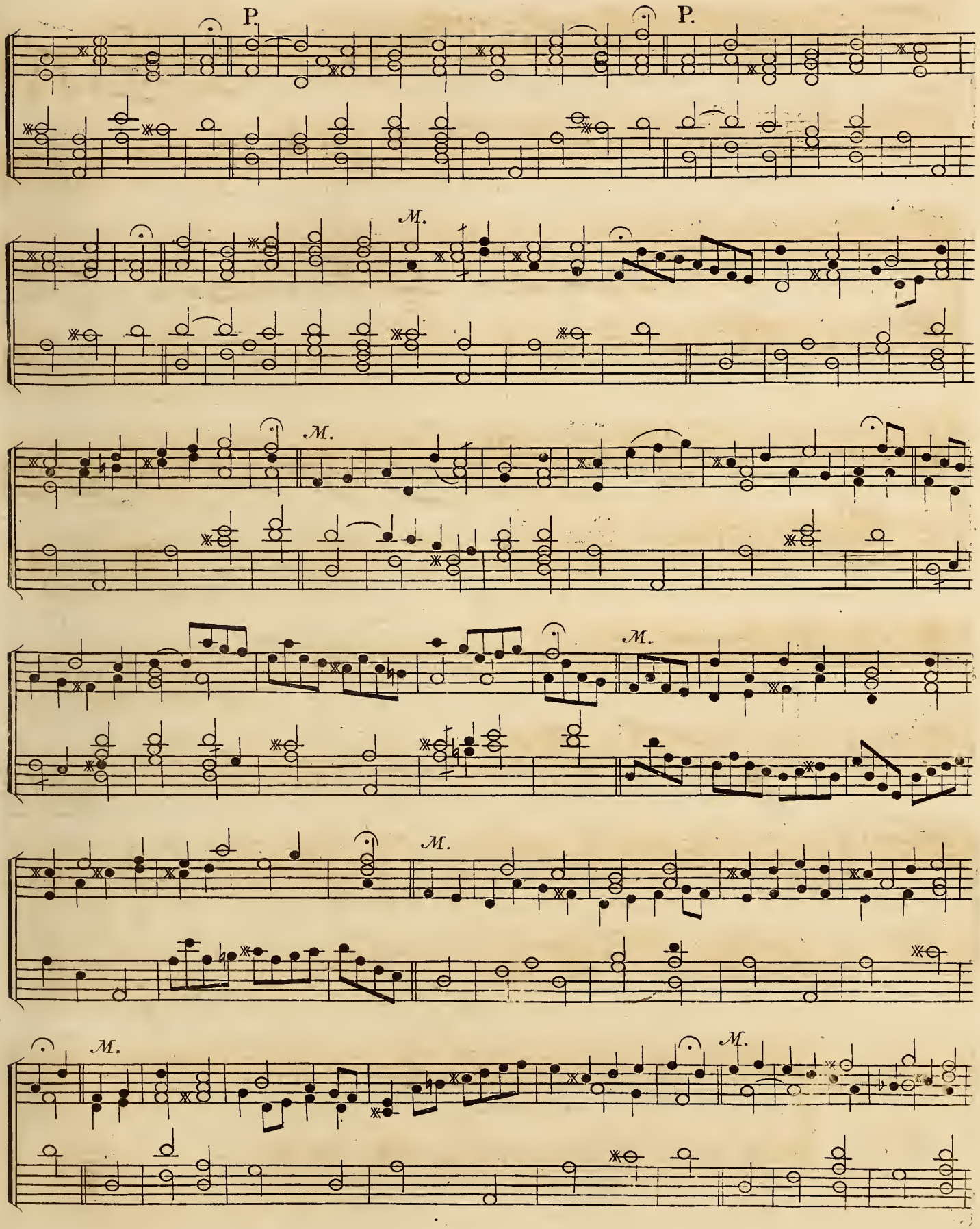
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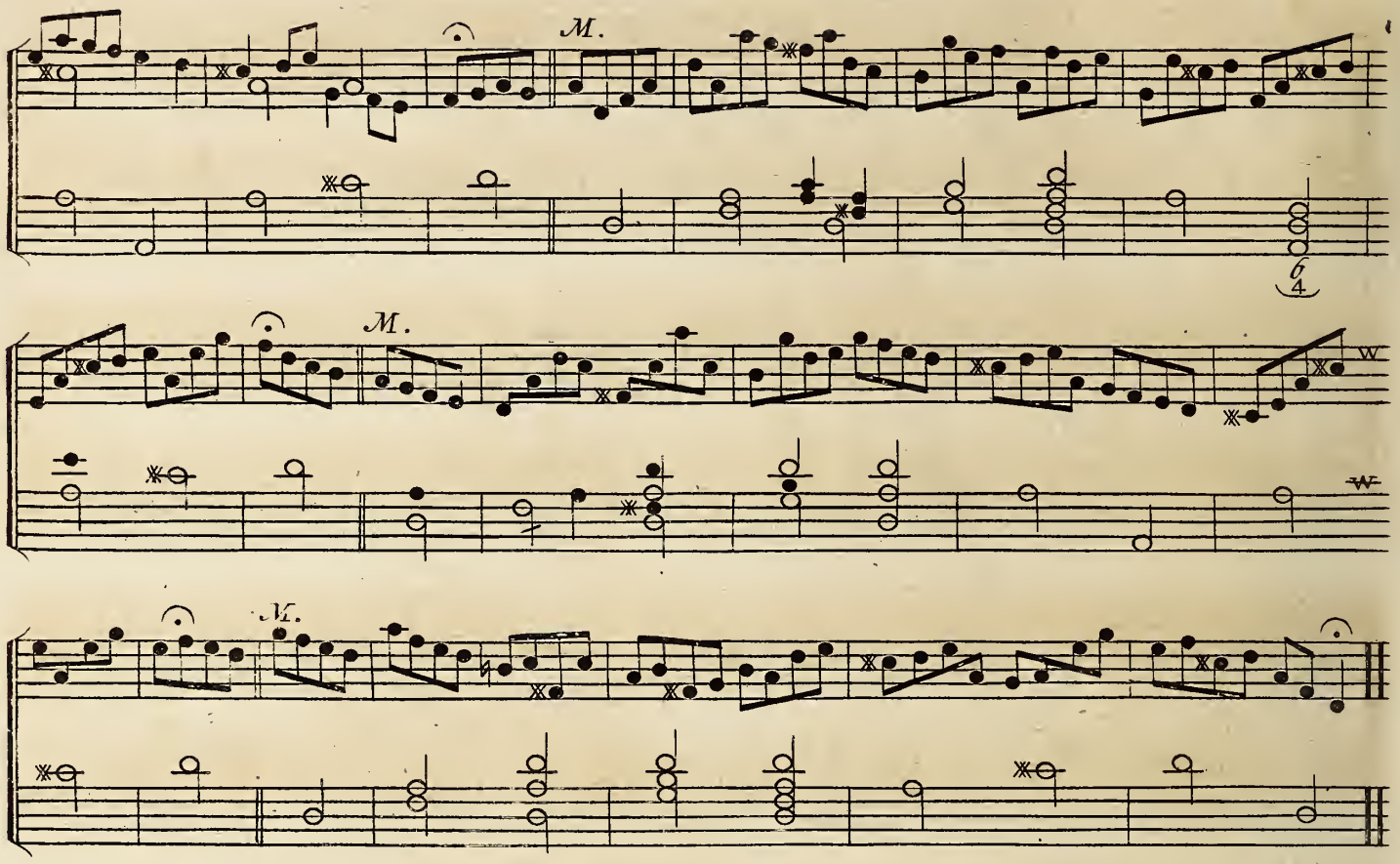

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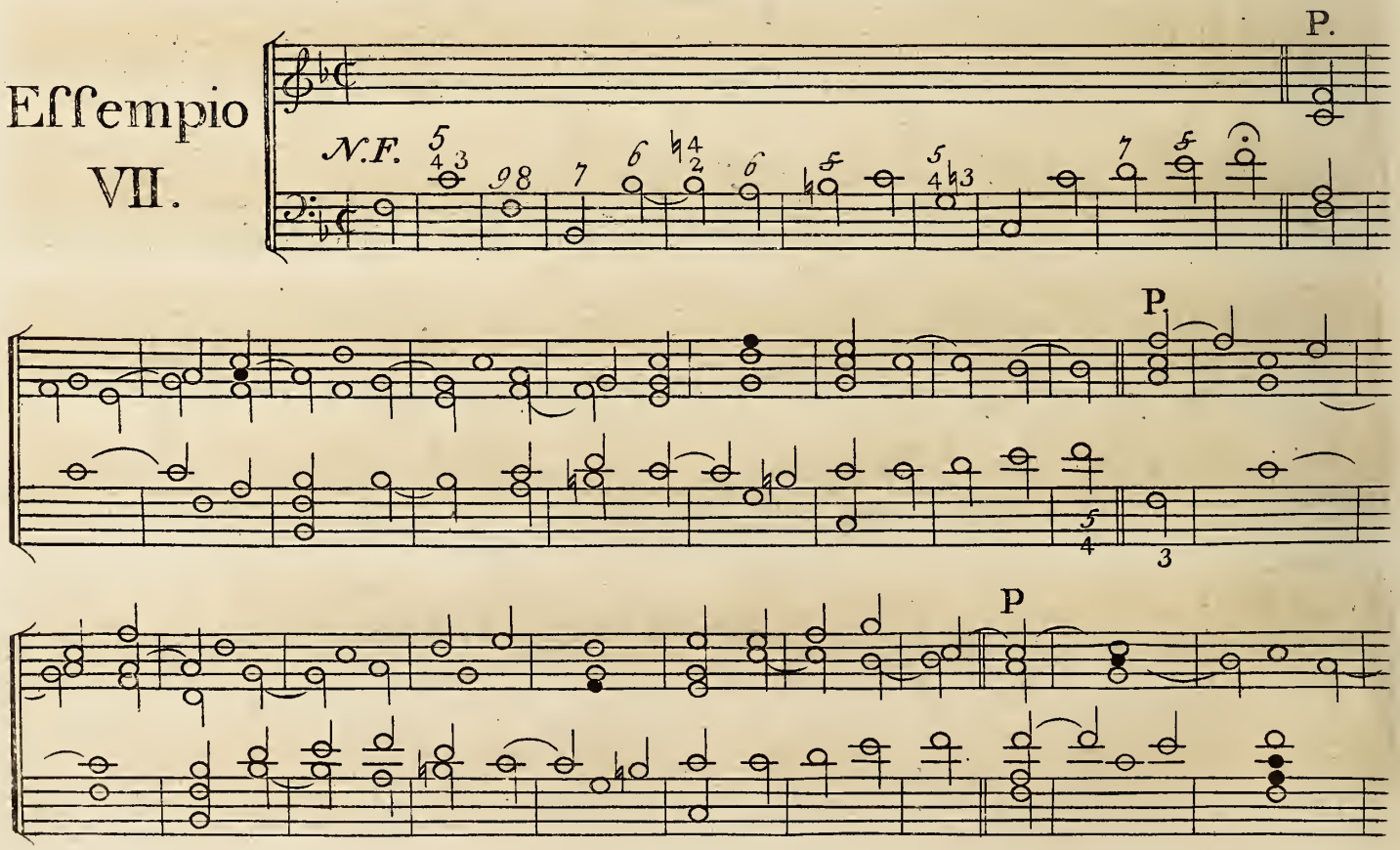

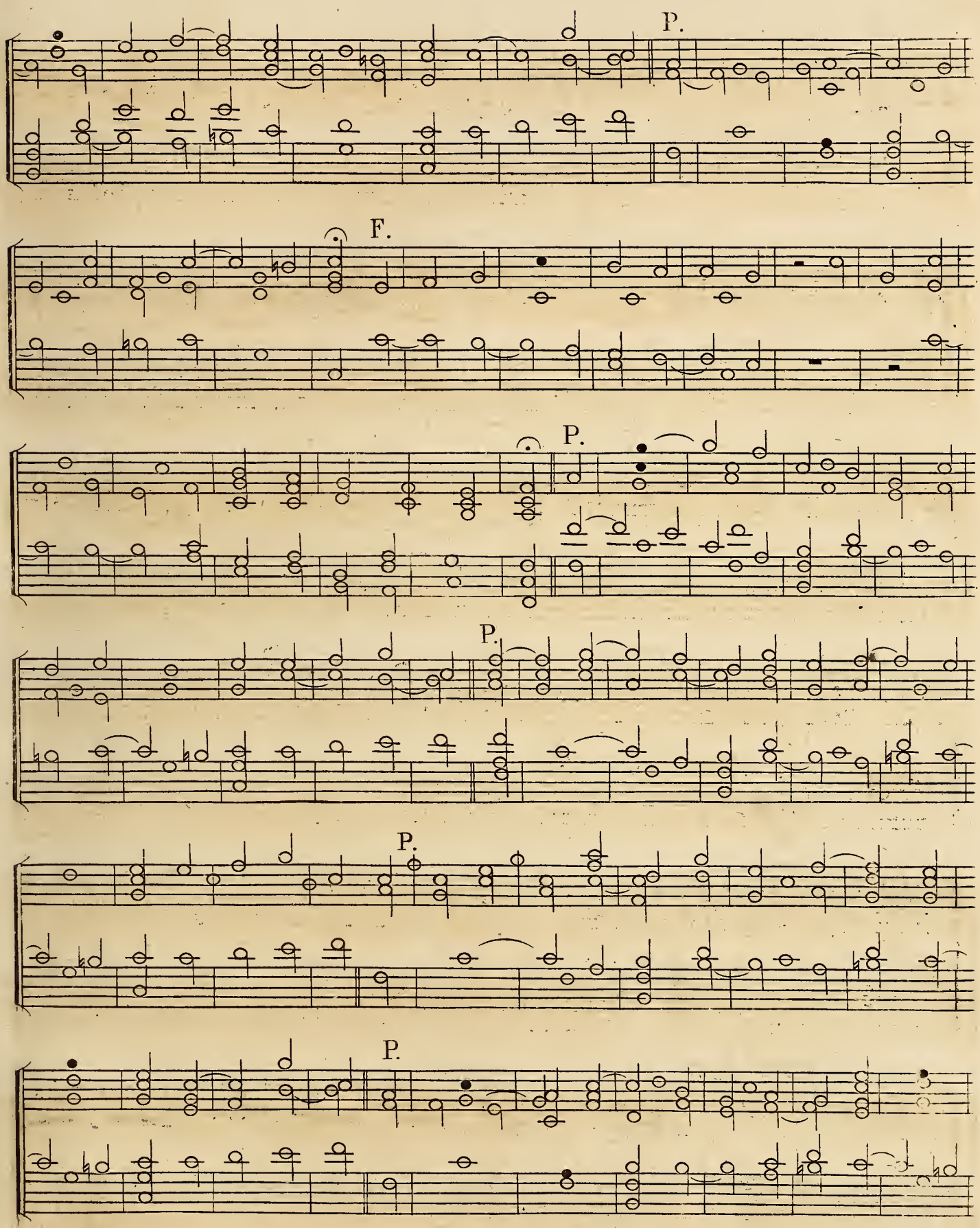
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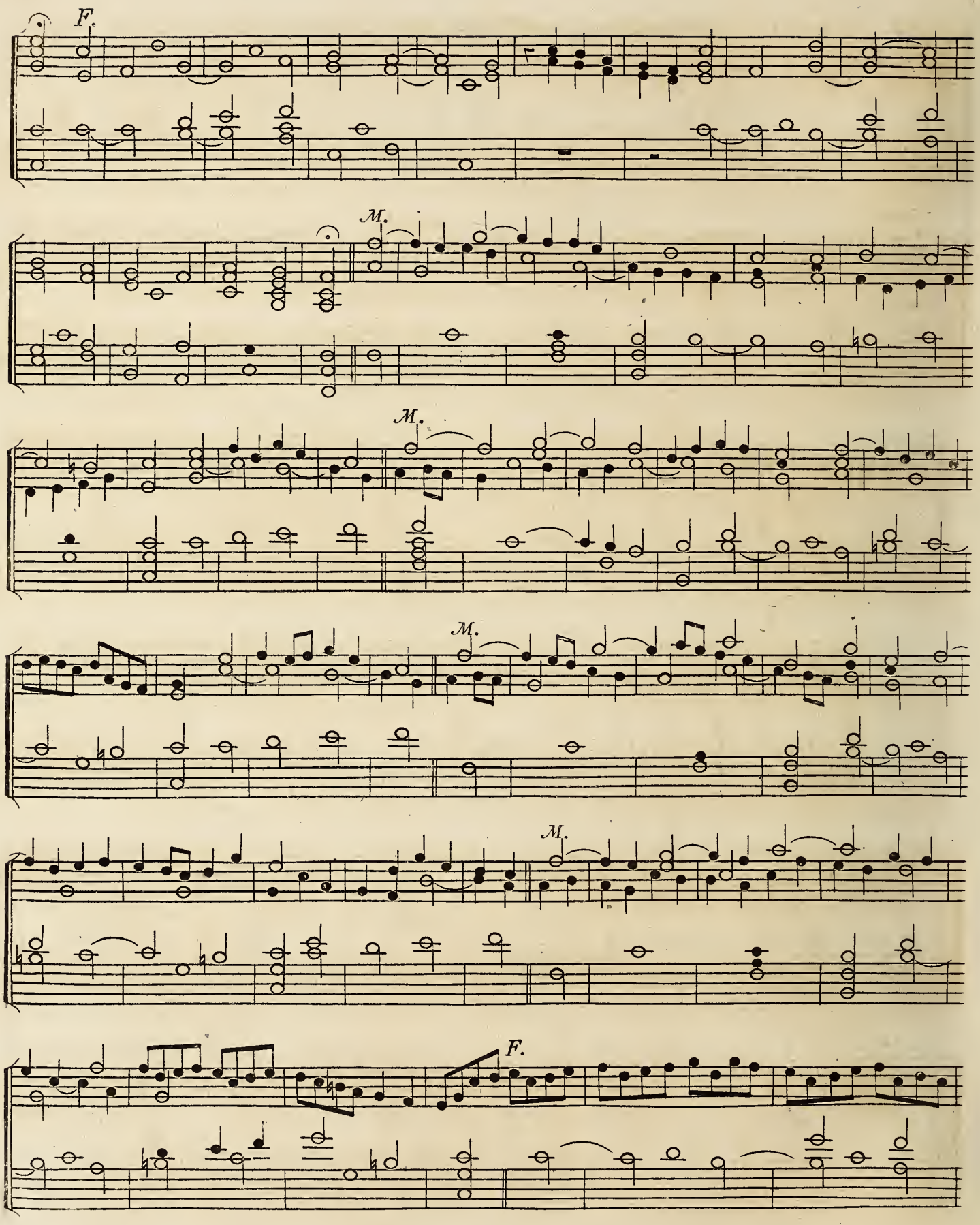
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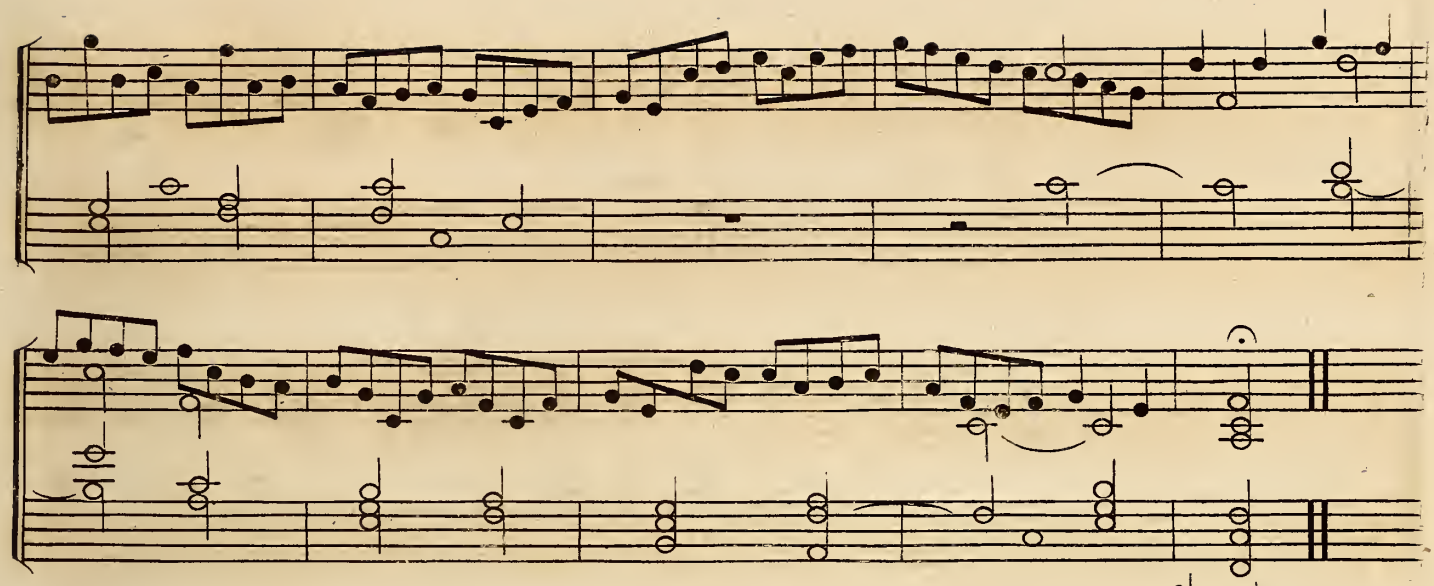

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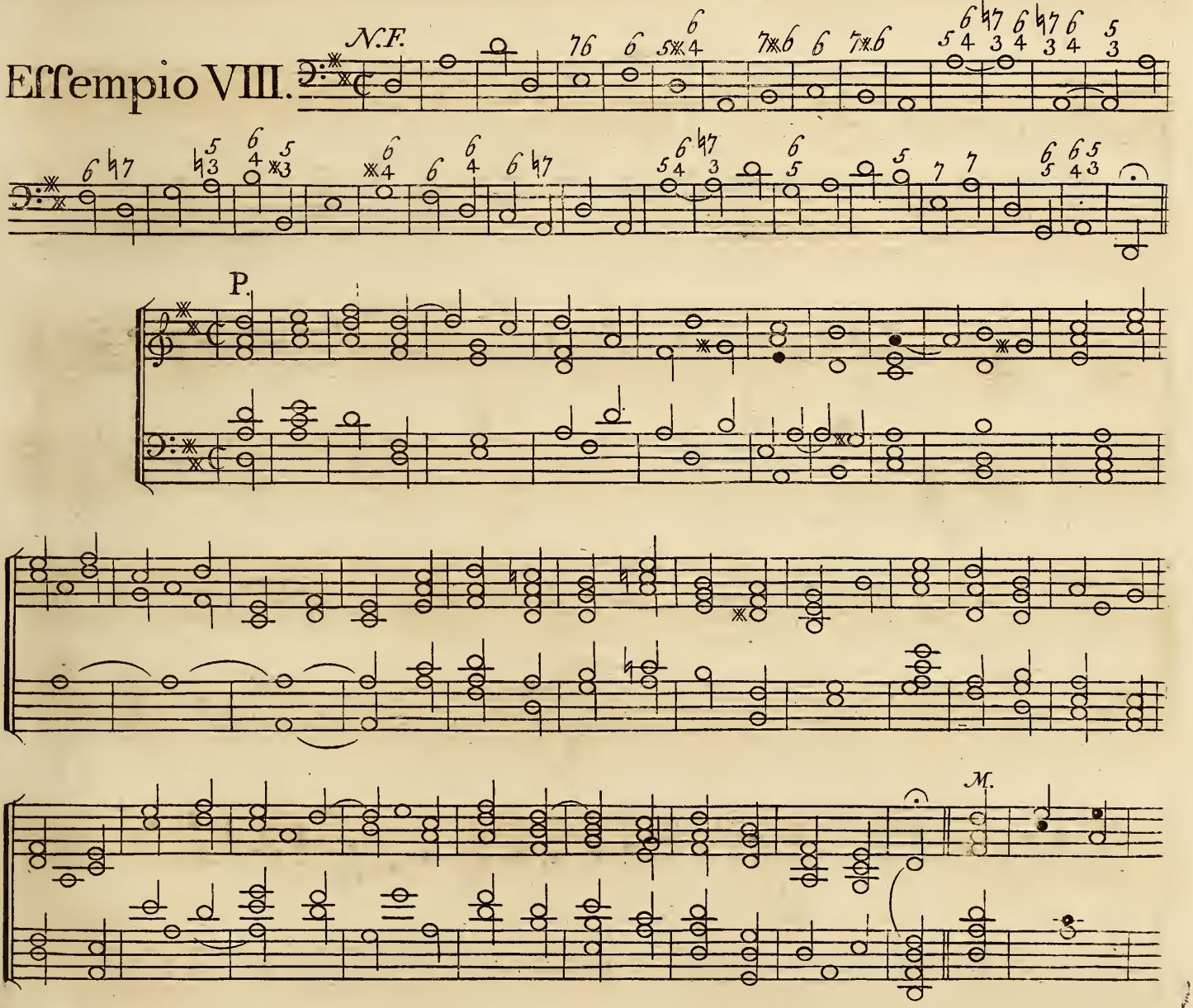

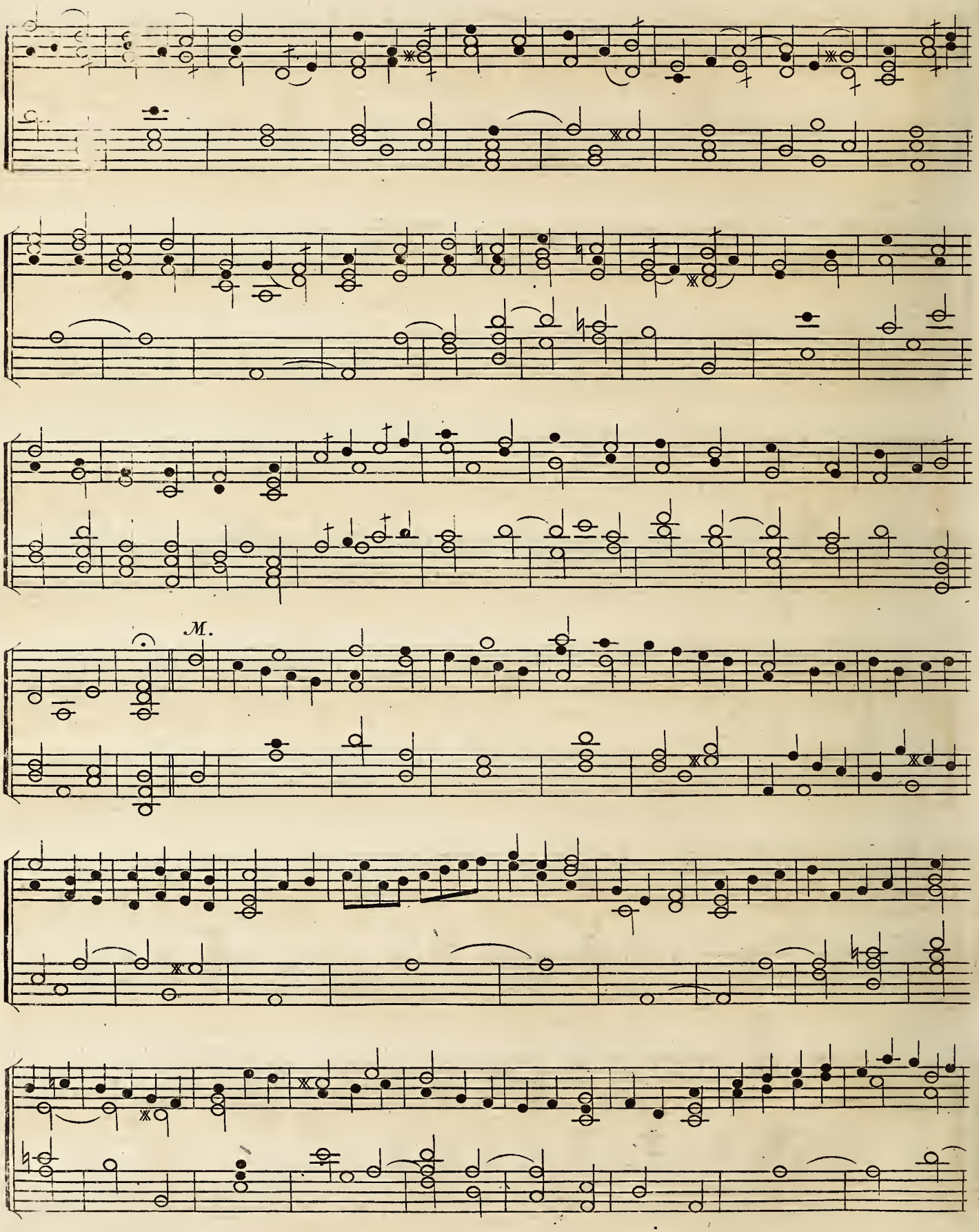
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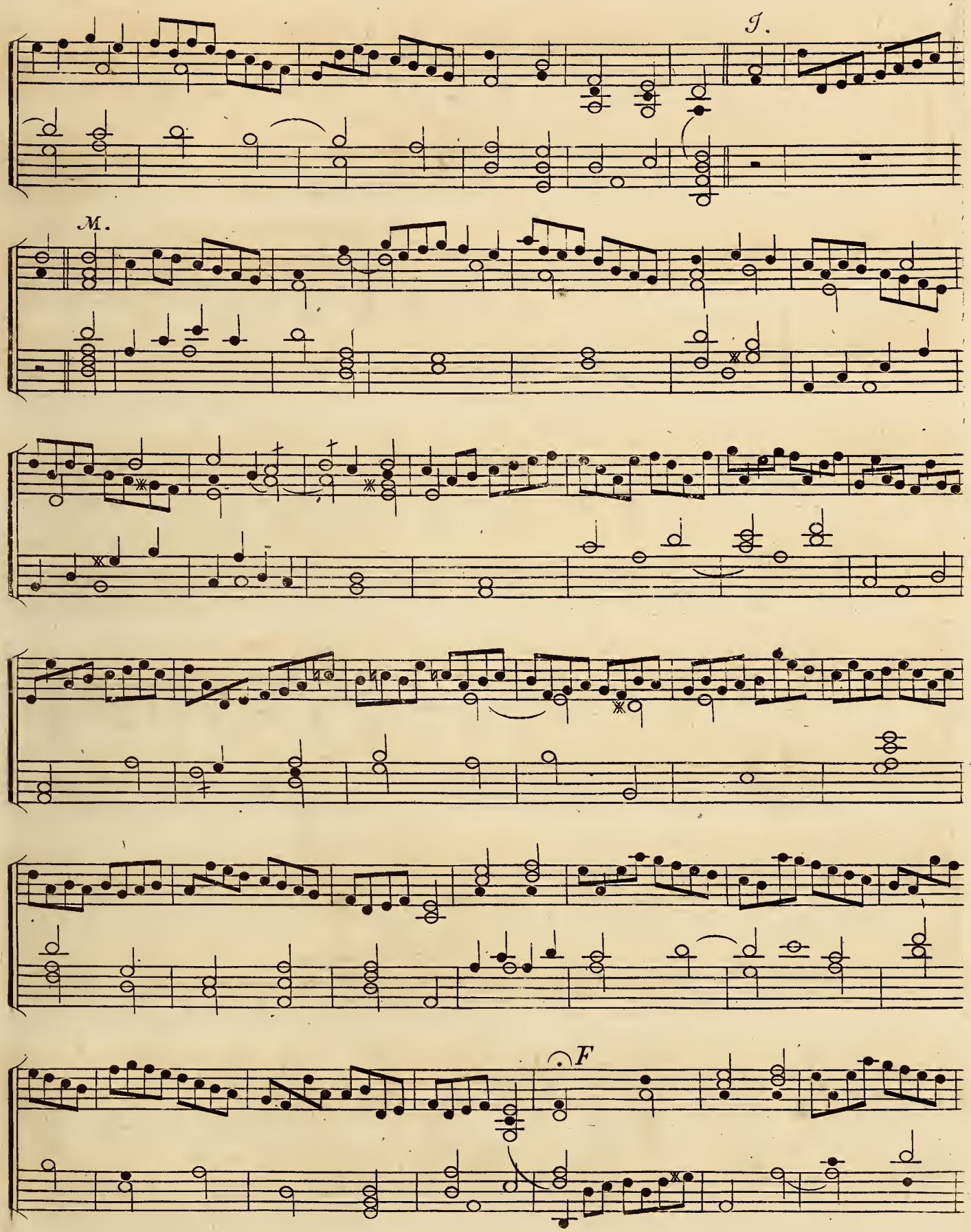
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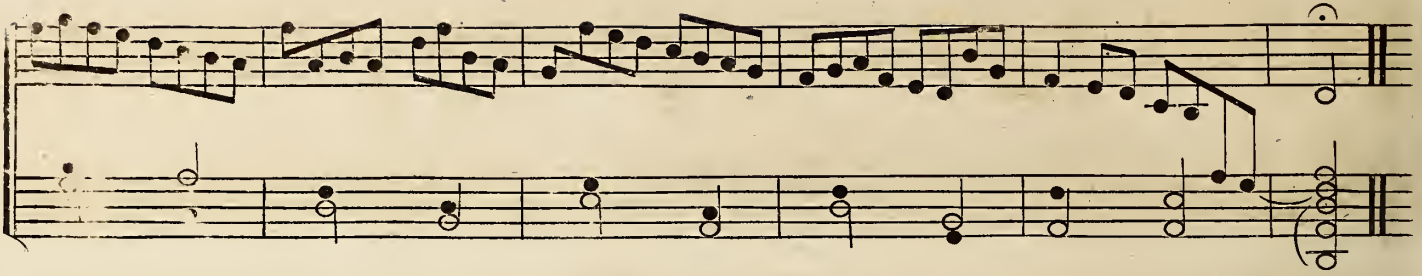

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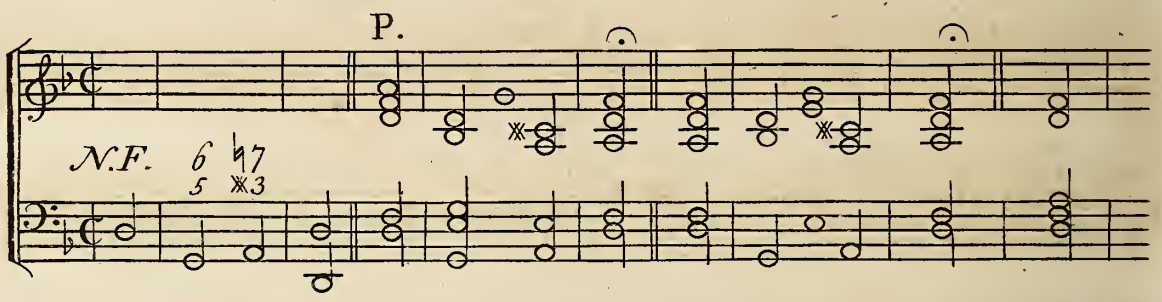

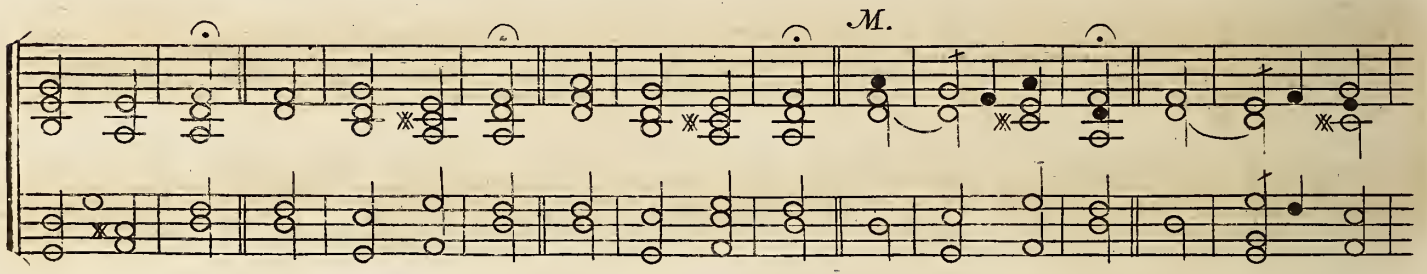

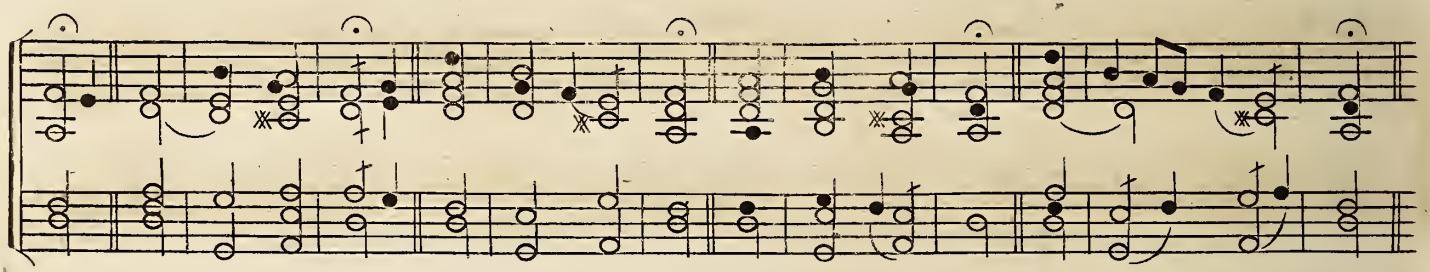

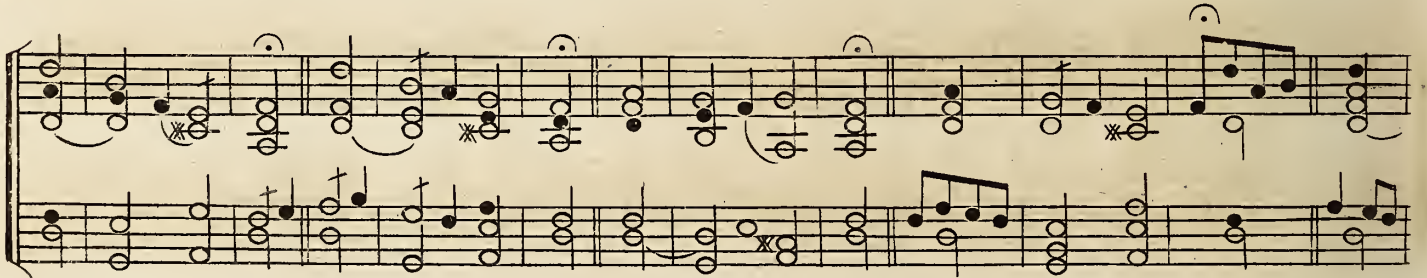

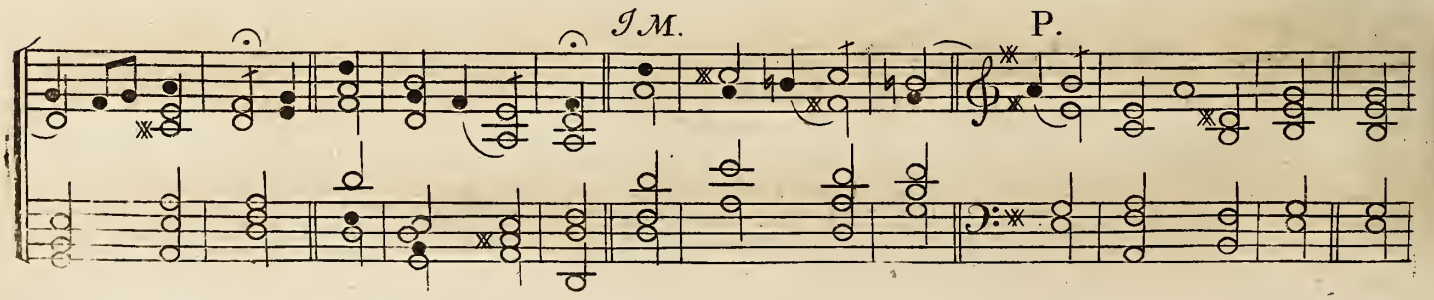

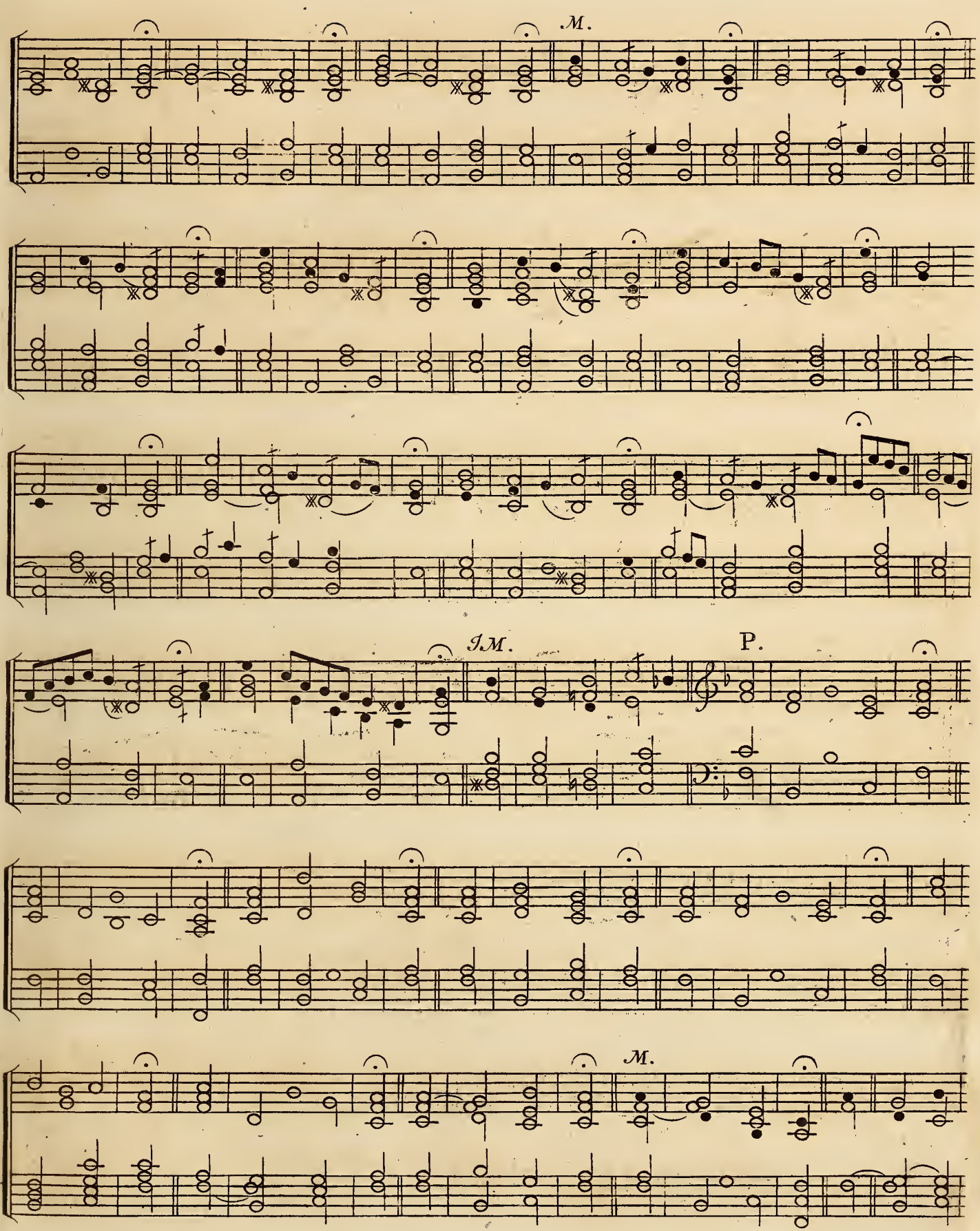
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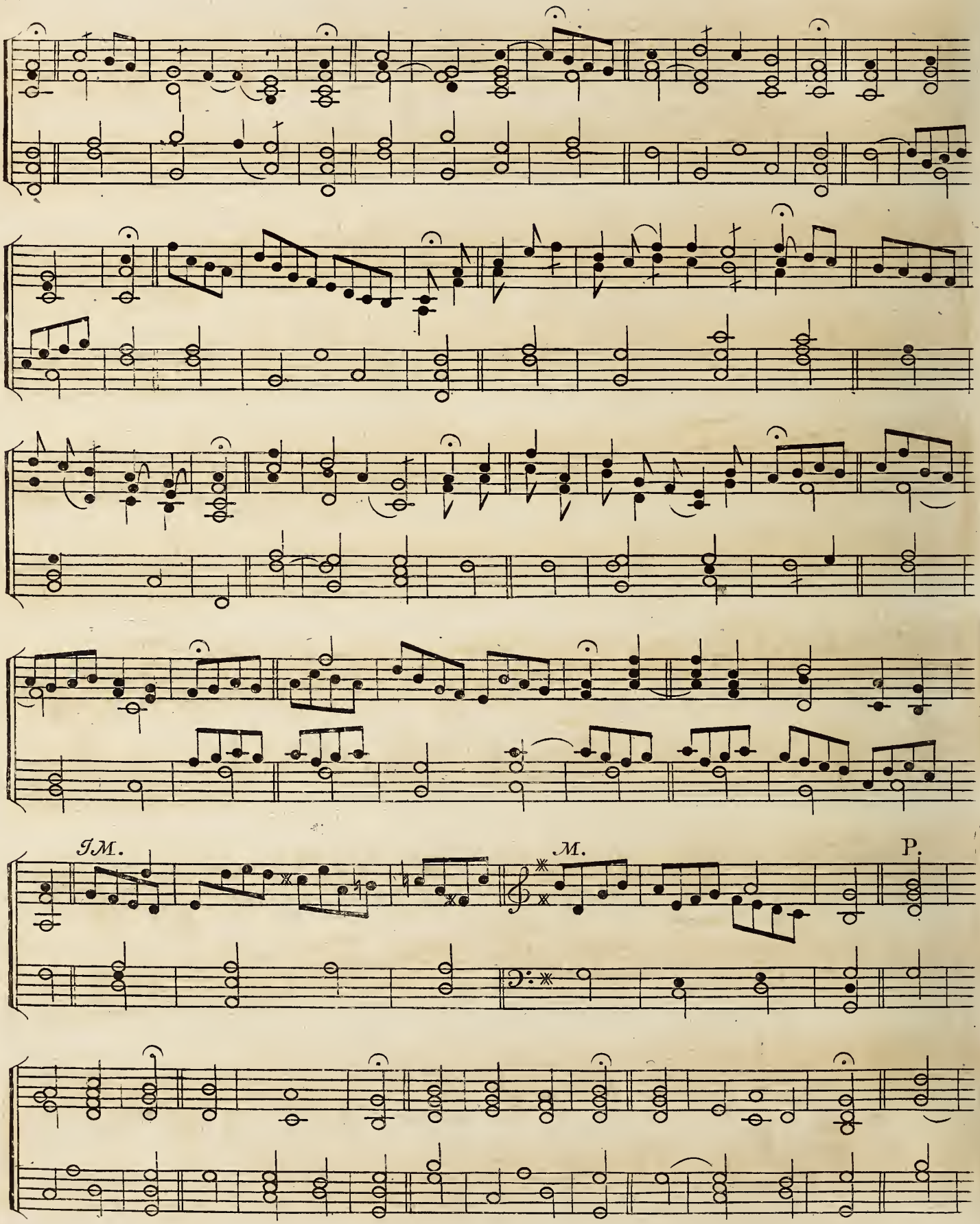
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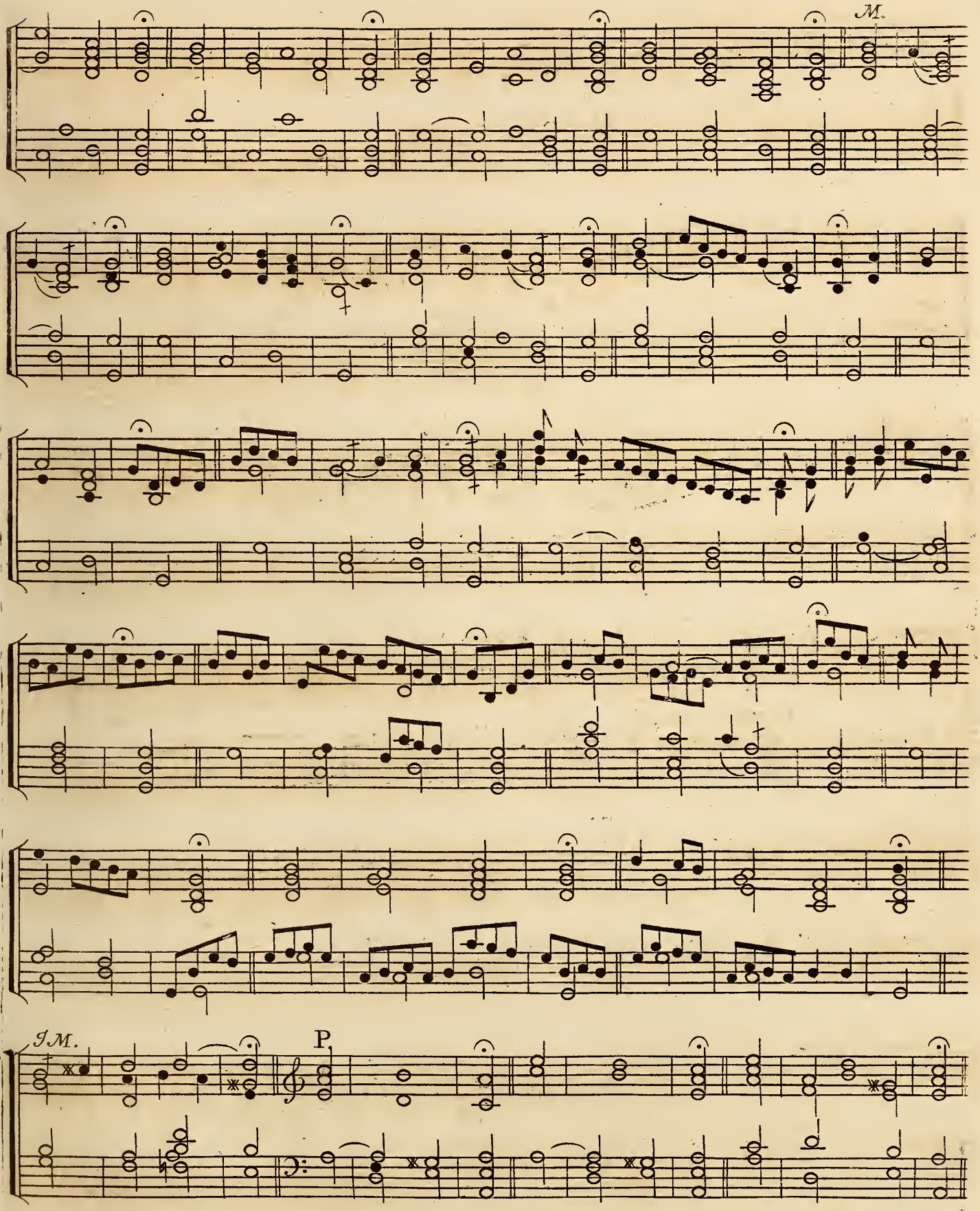
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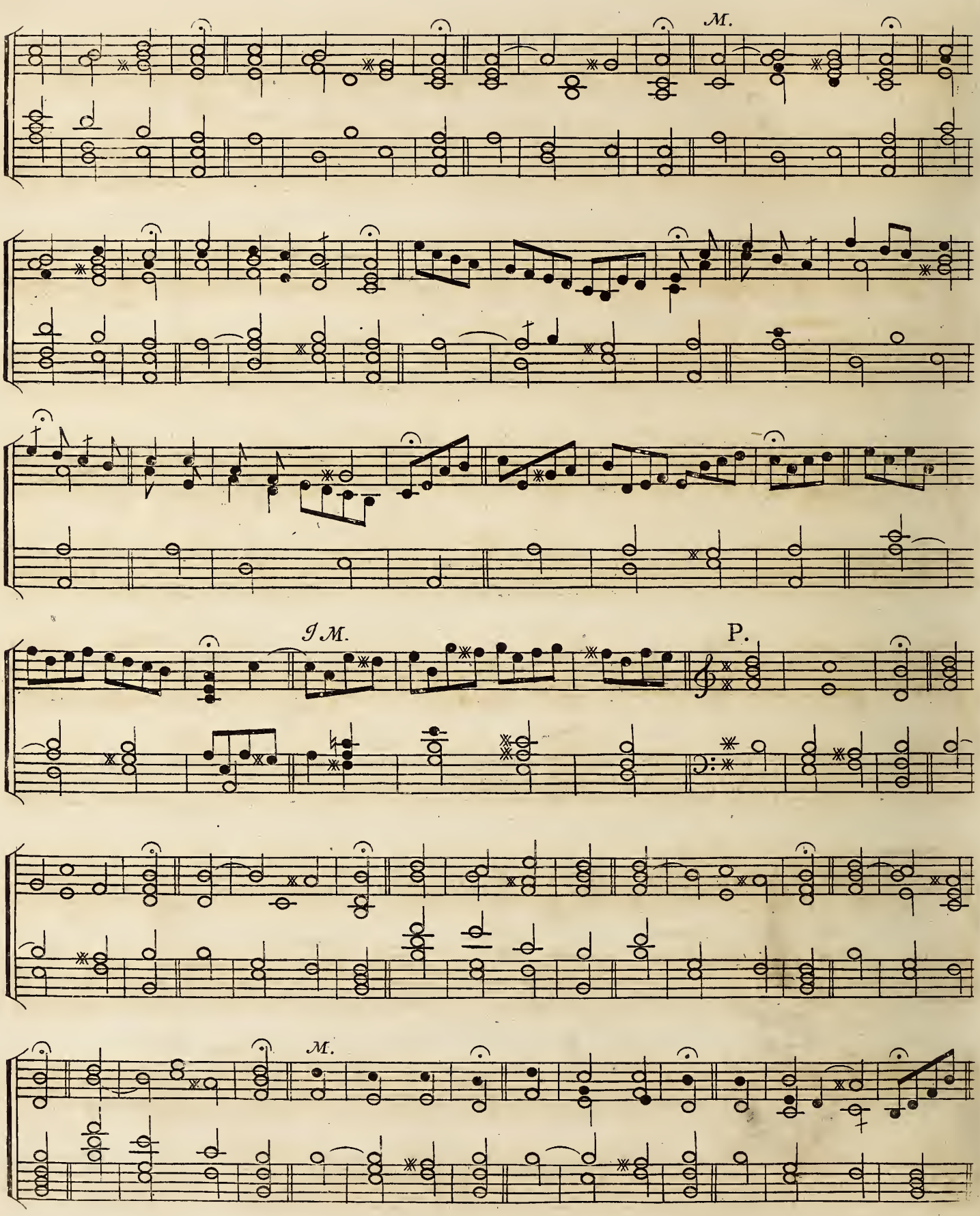
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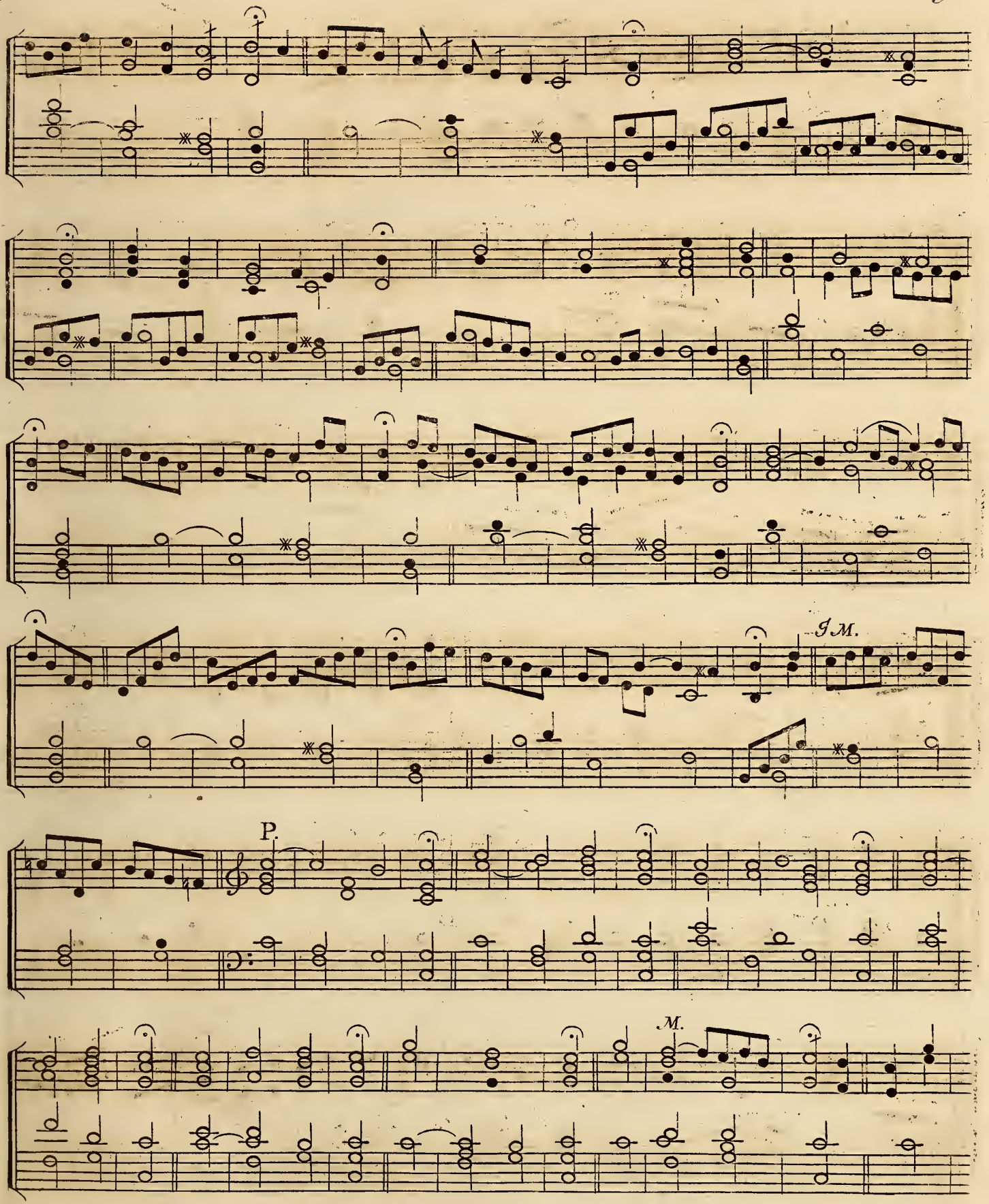
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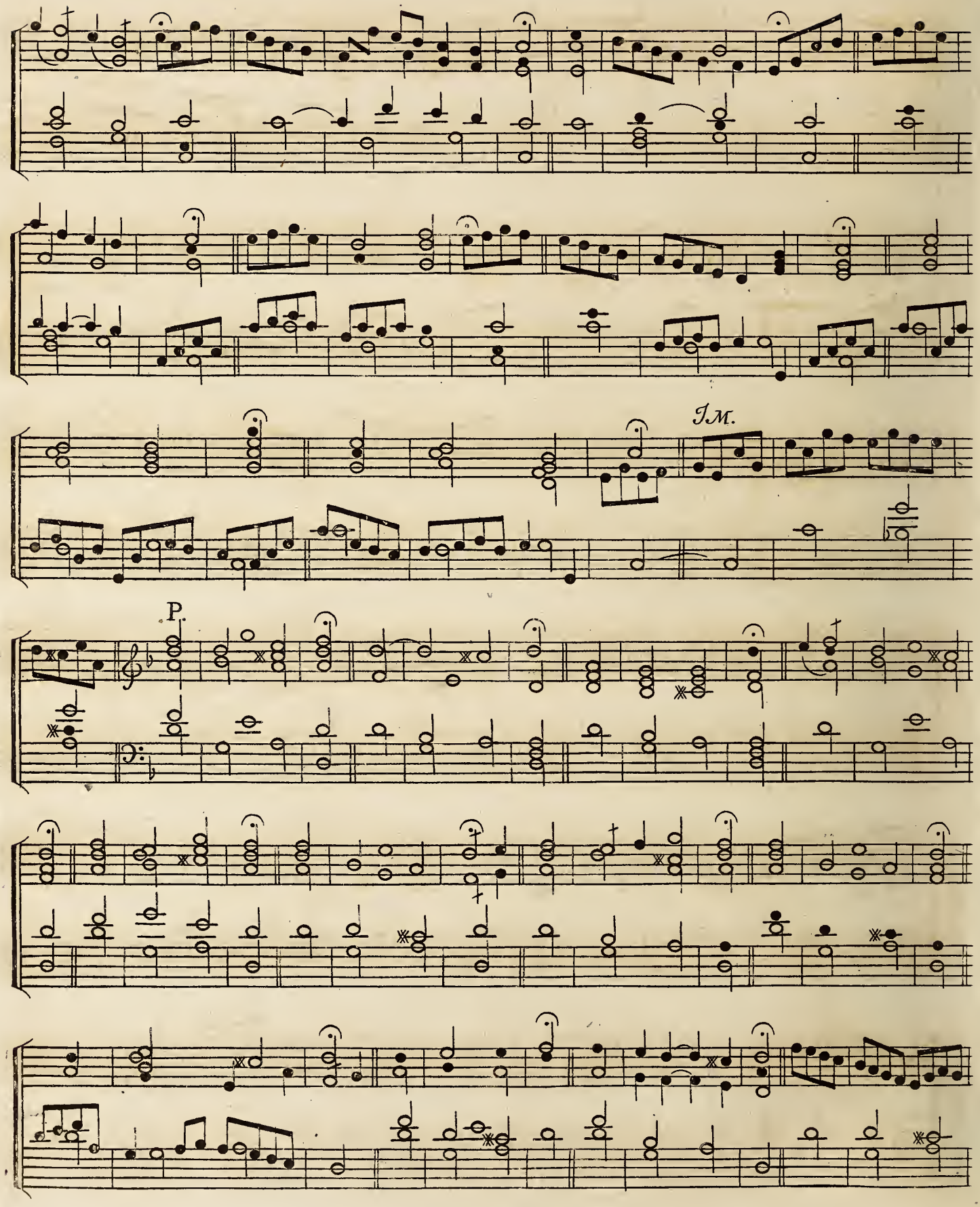
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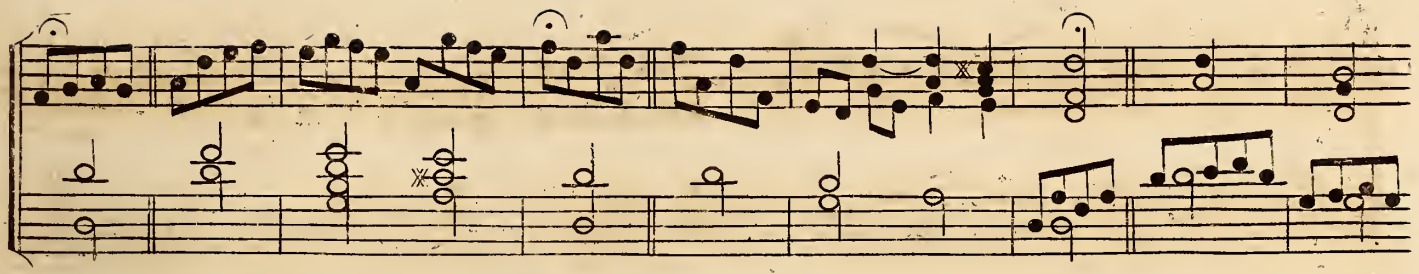

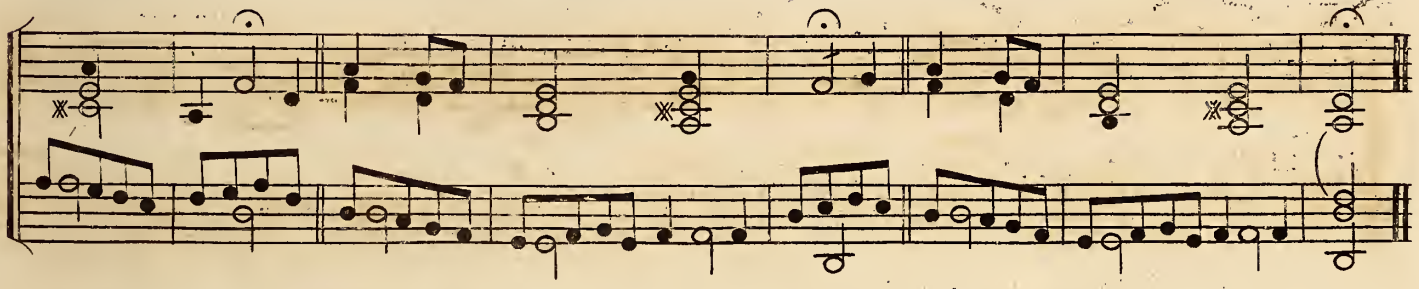

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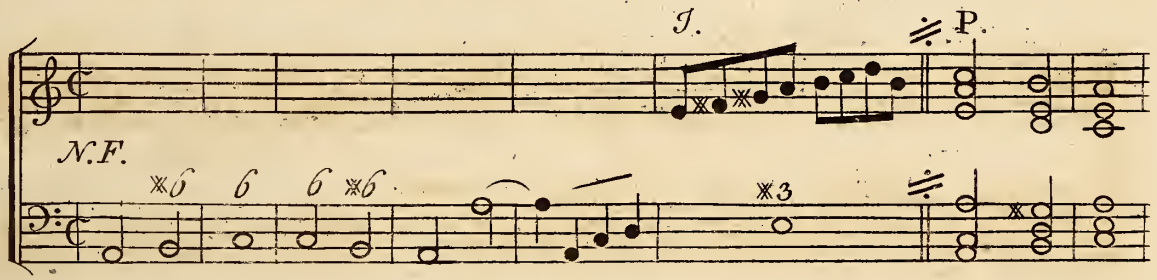

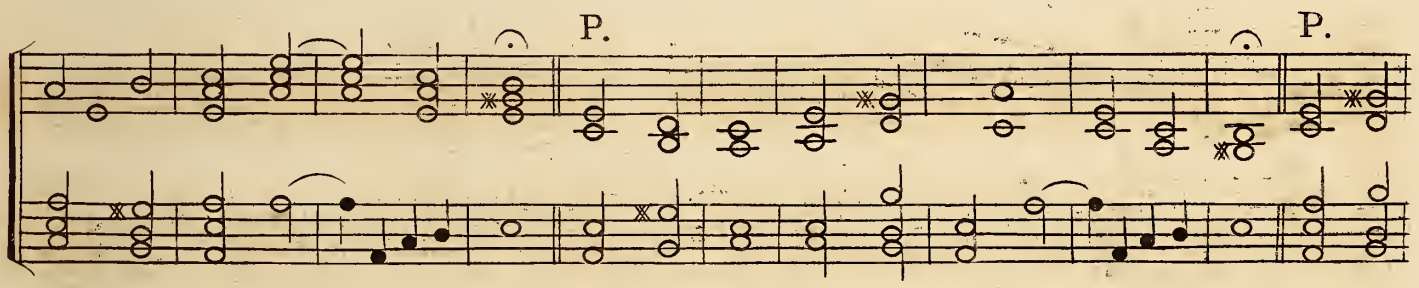

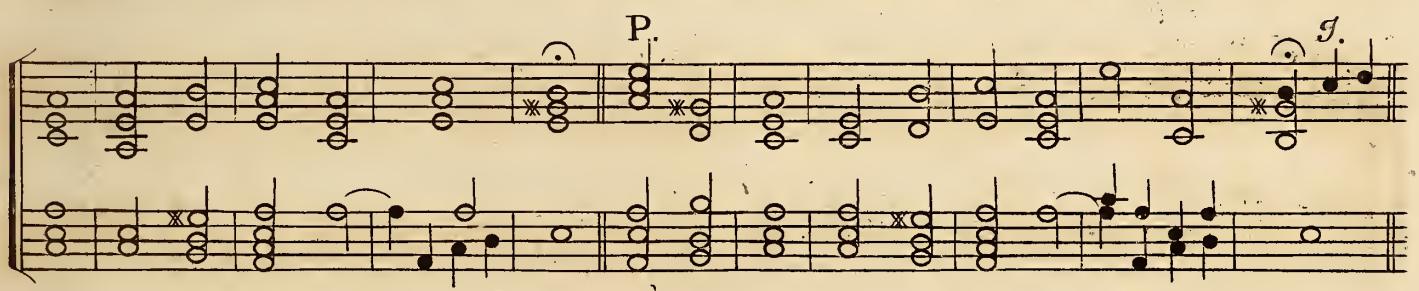

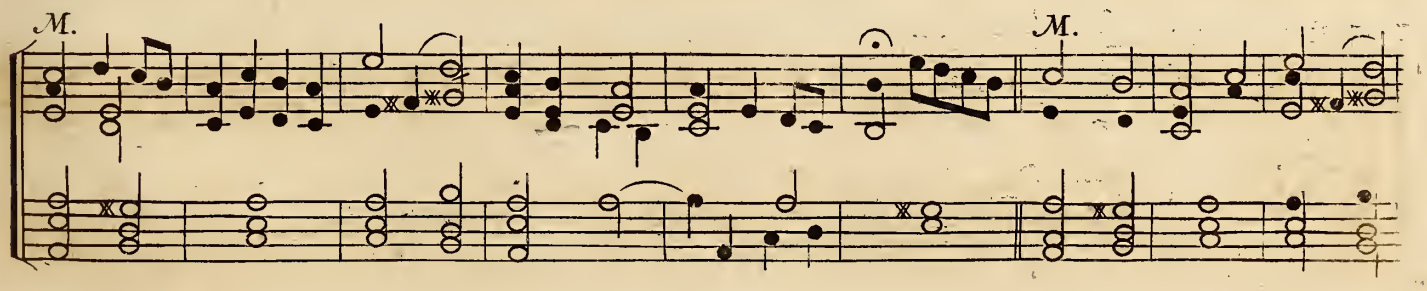

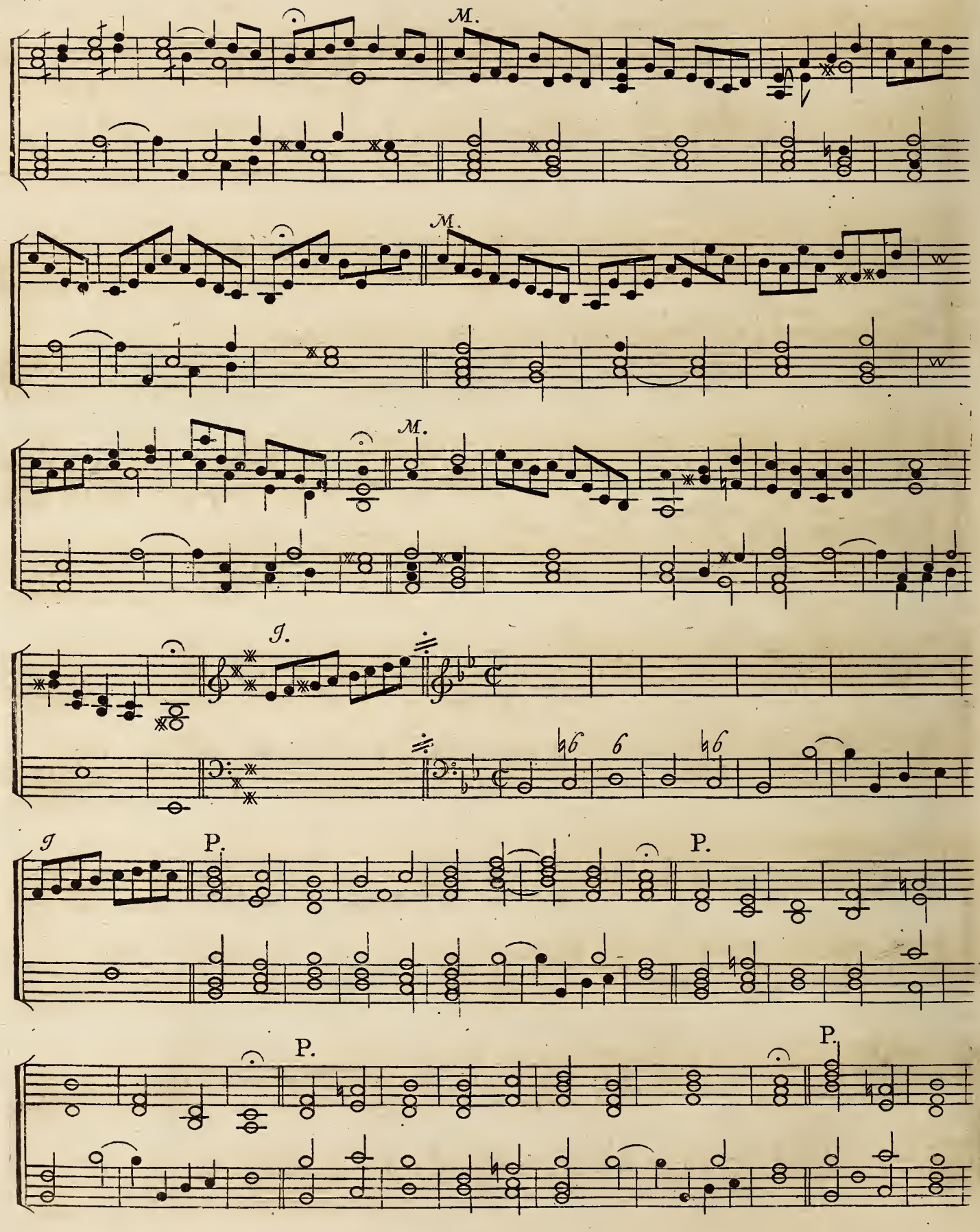
M.
M.
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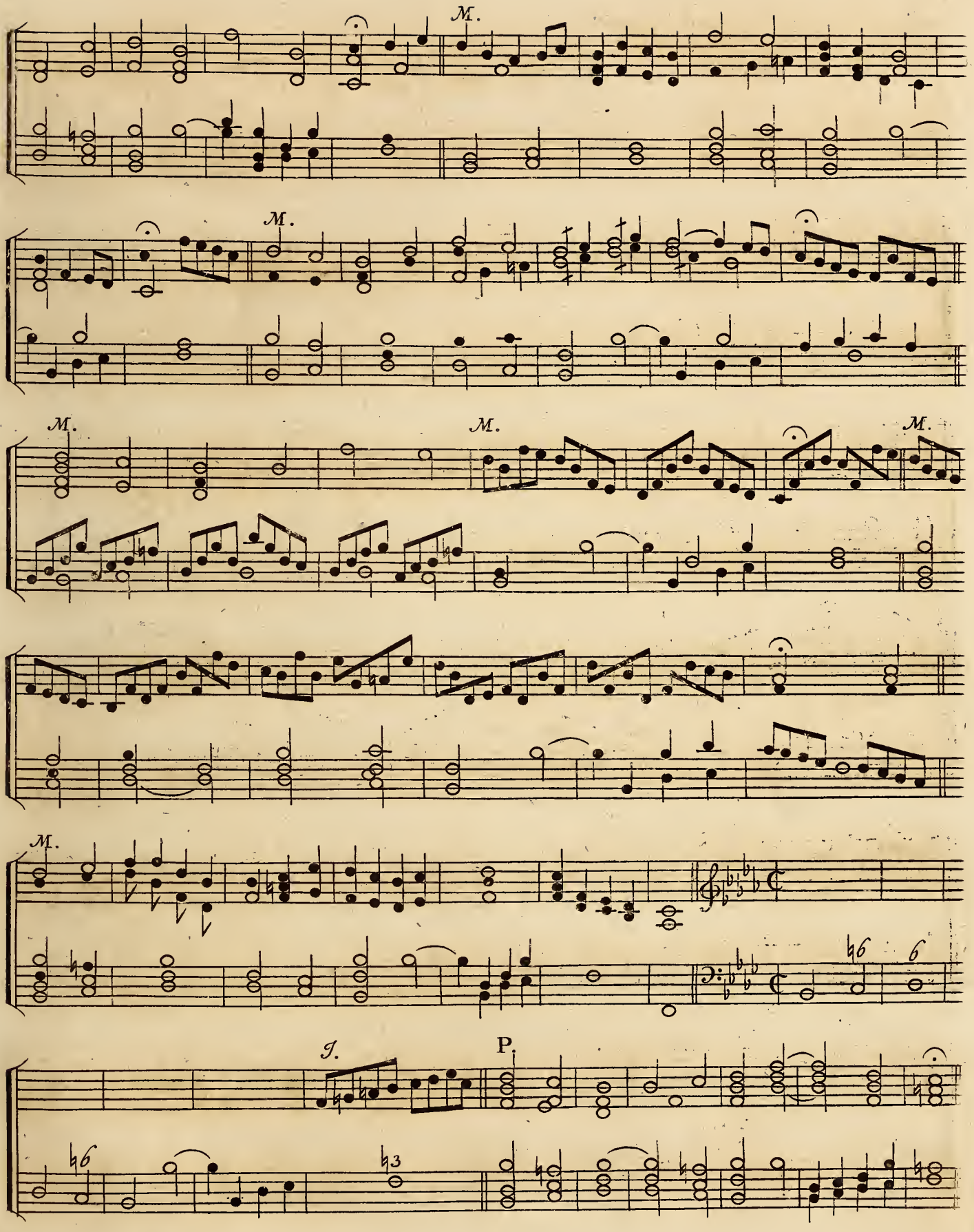
J.
J
P.
P.
P.
P.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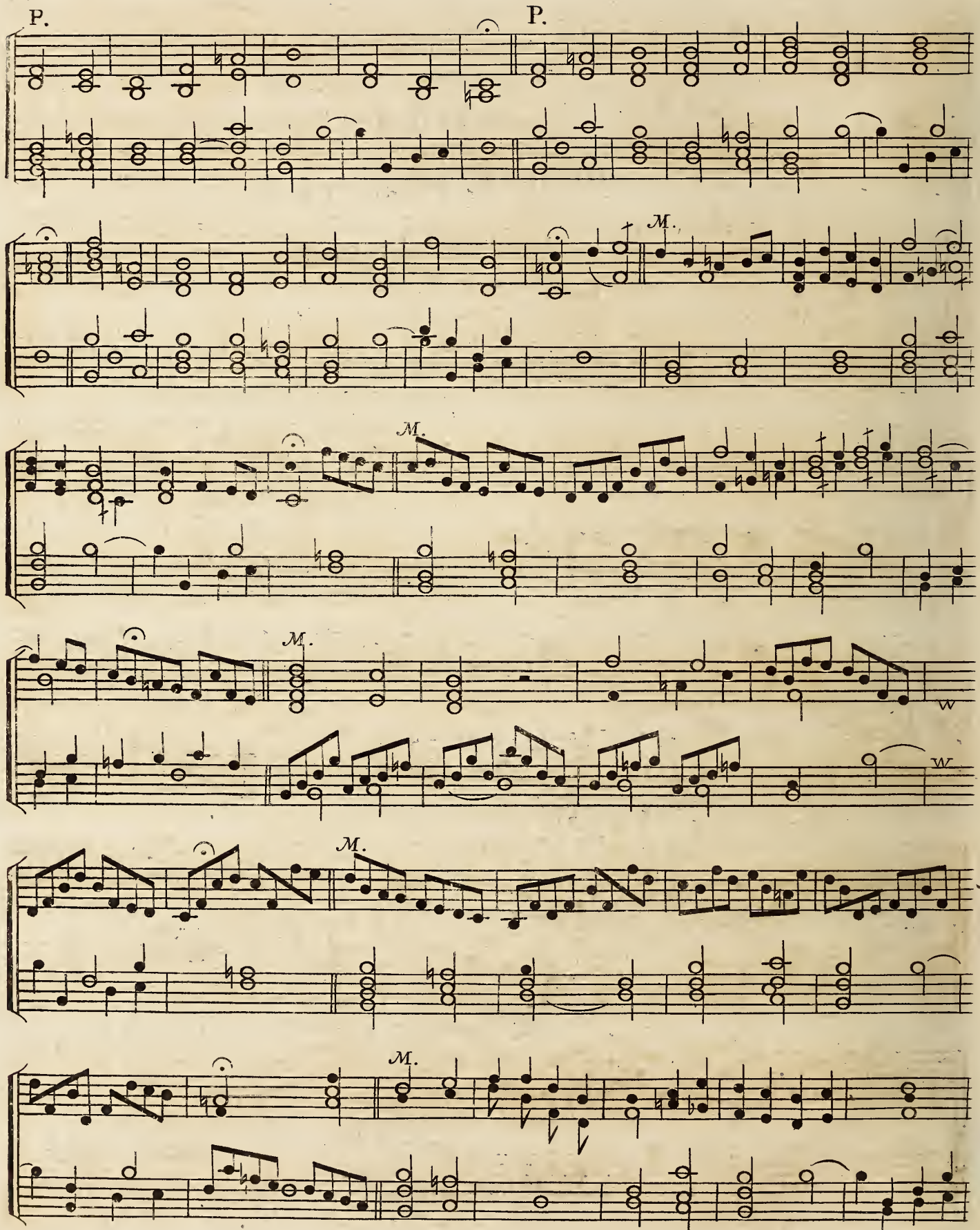
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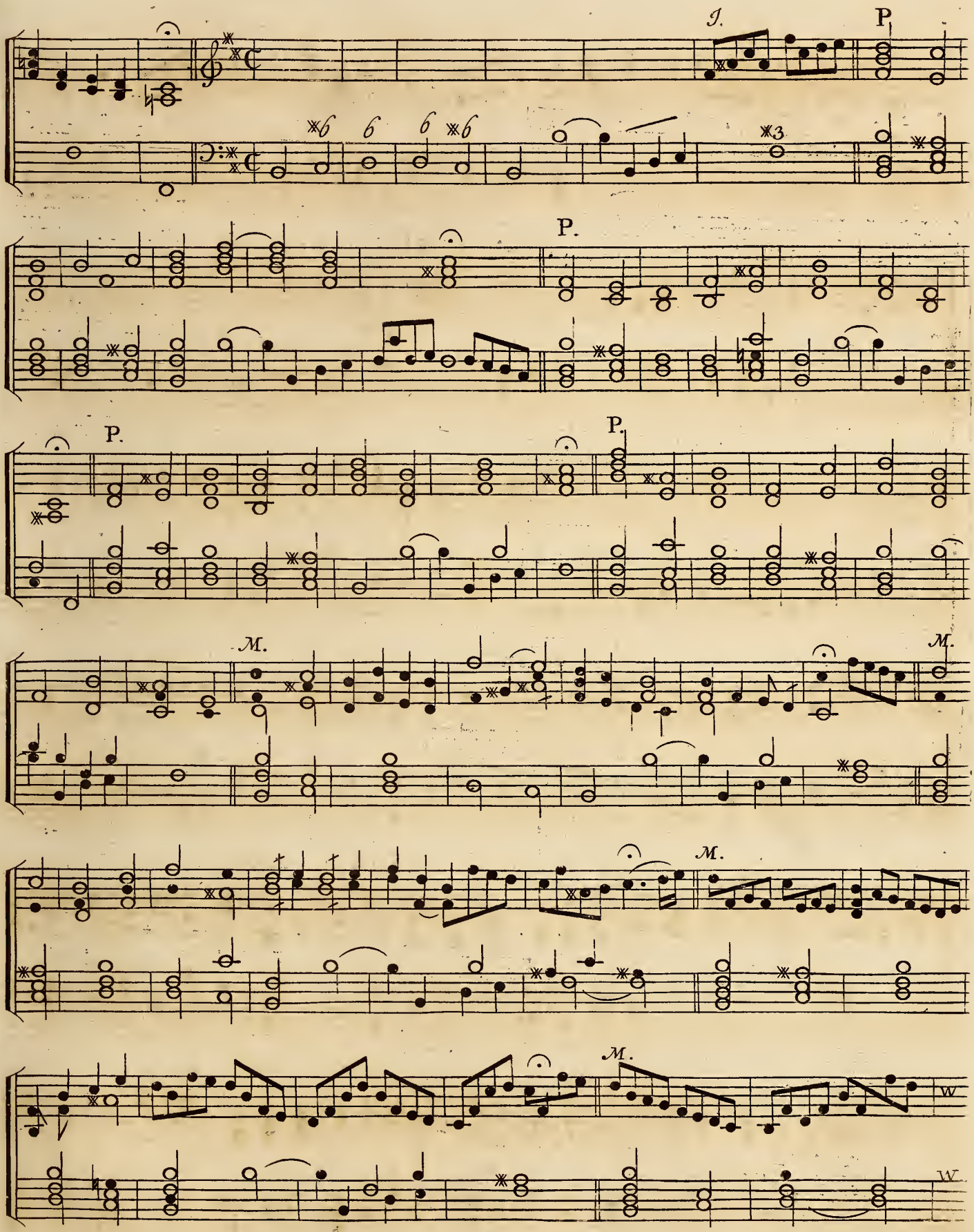
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P
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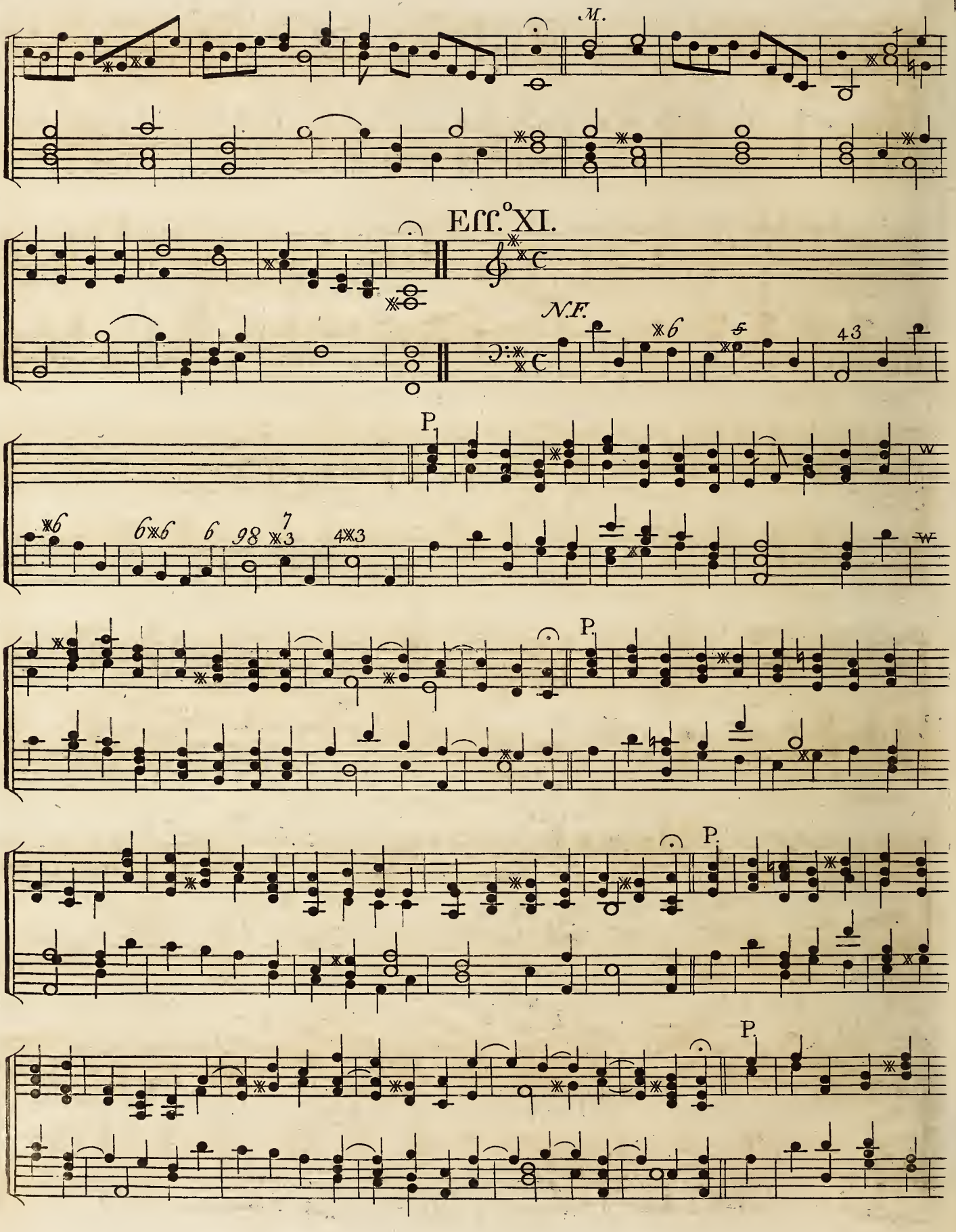
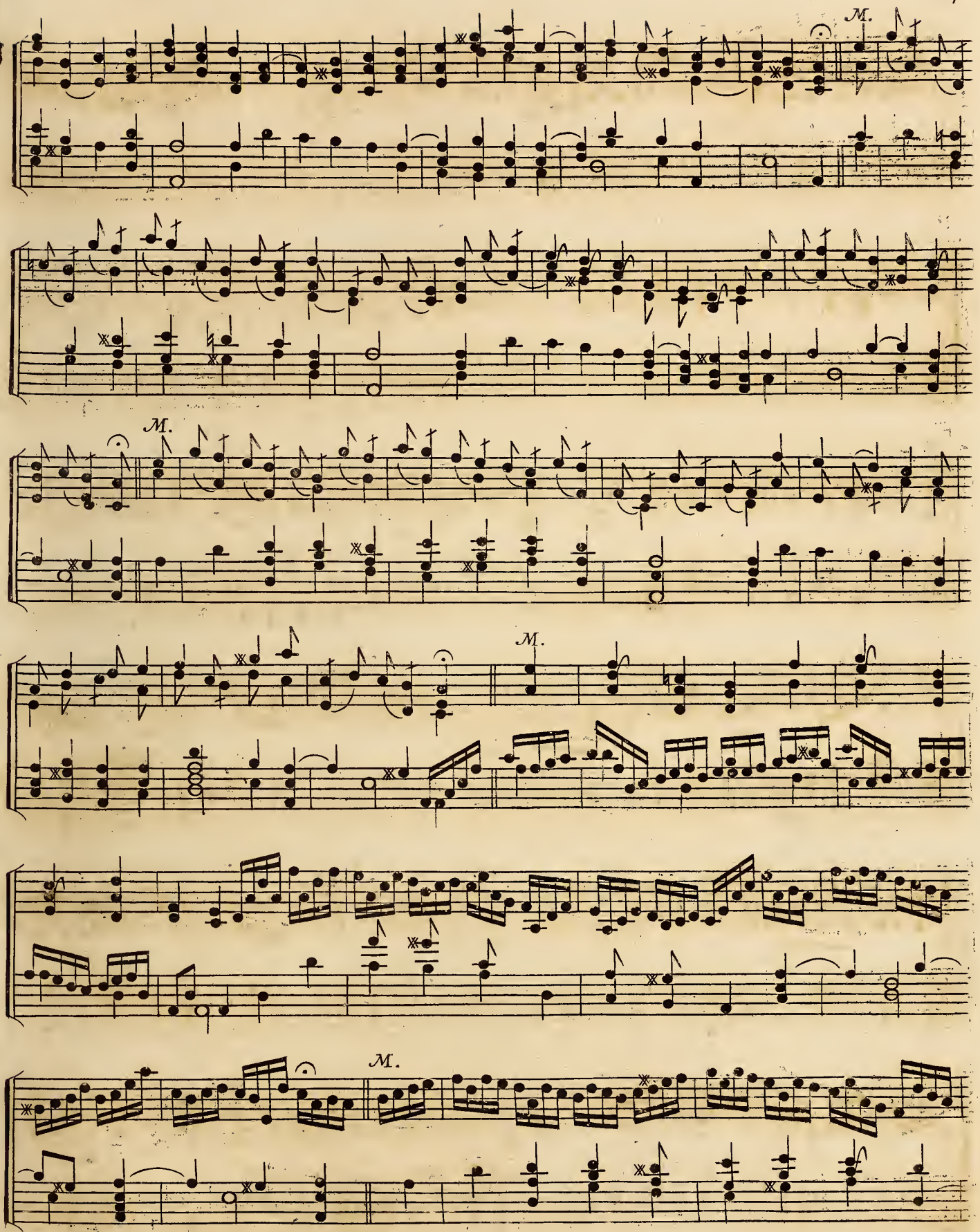
P.
M.
M.
M.
M.
W
W


M.
Eff.° XI.
N.F.
P.
P.
P.
P.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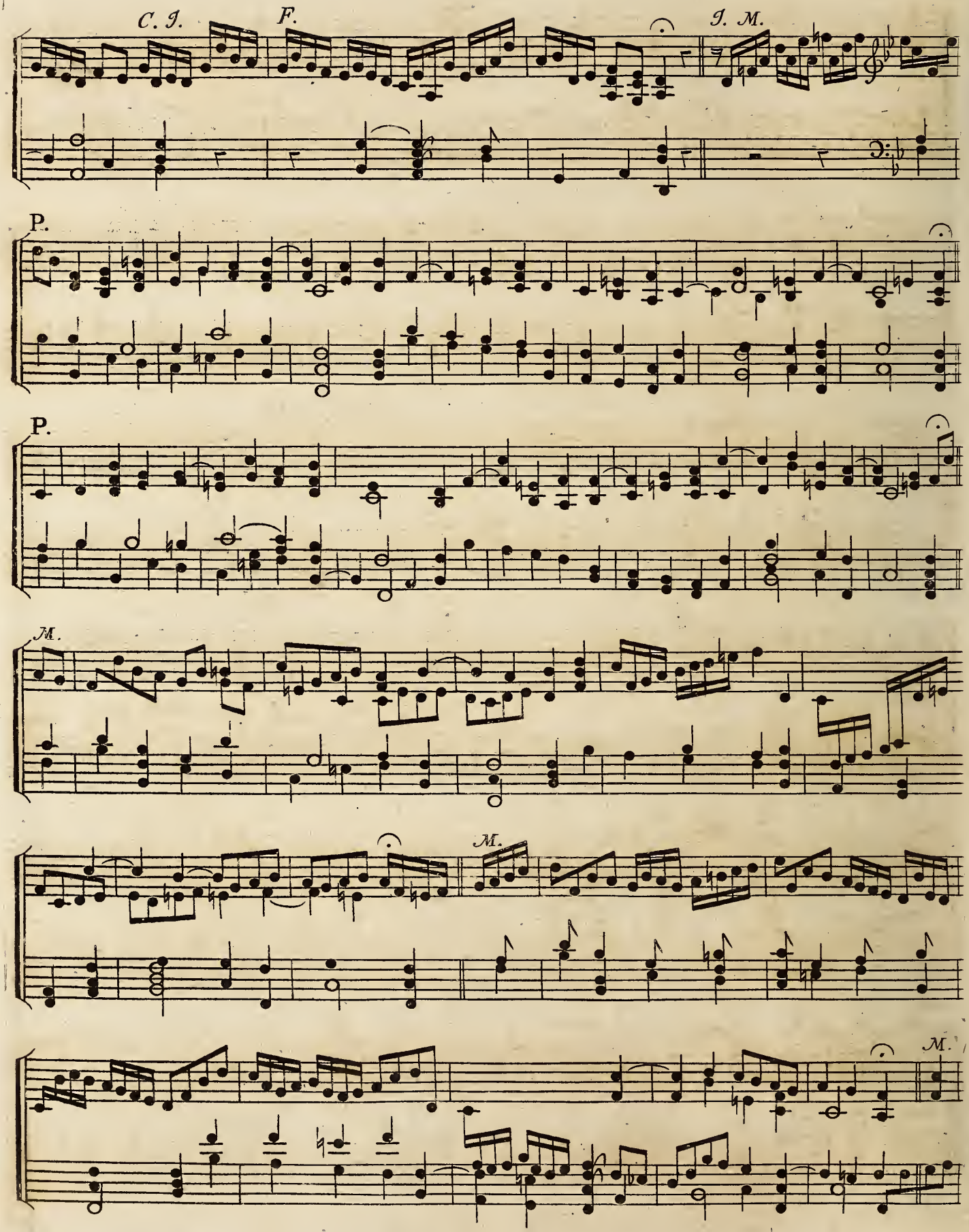
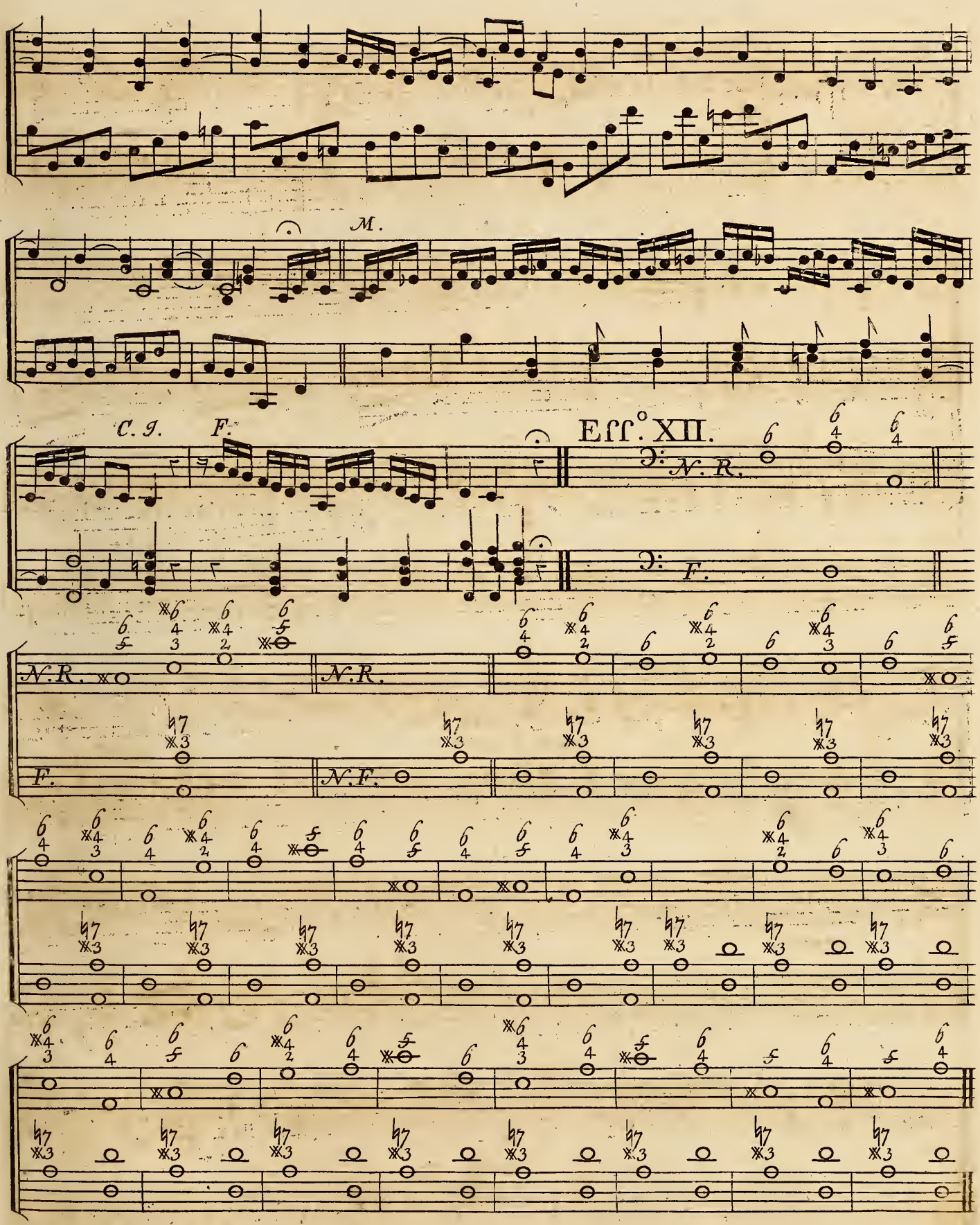
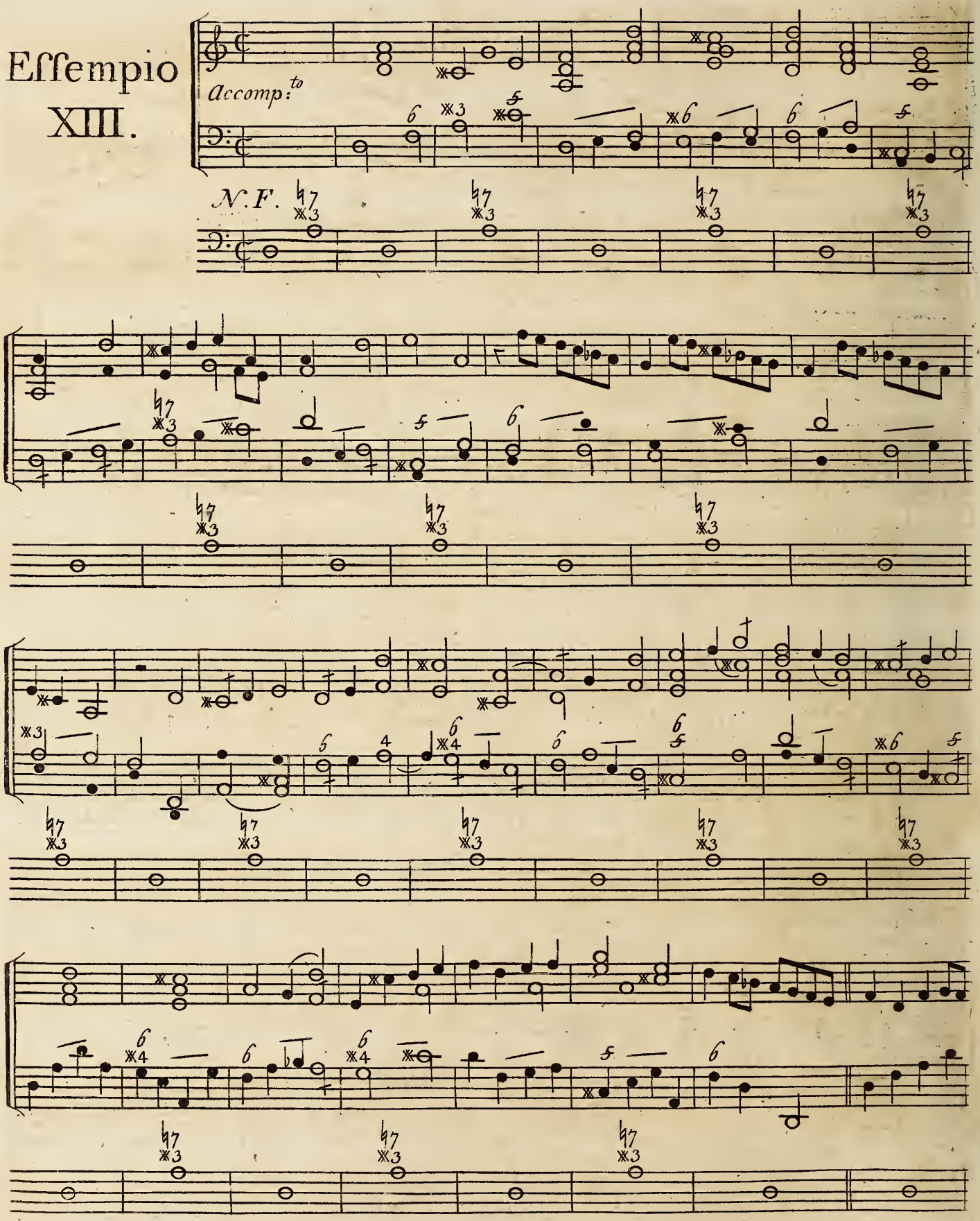
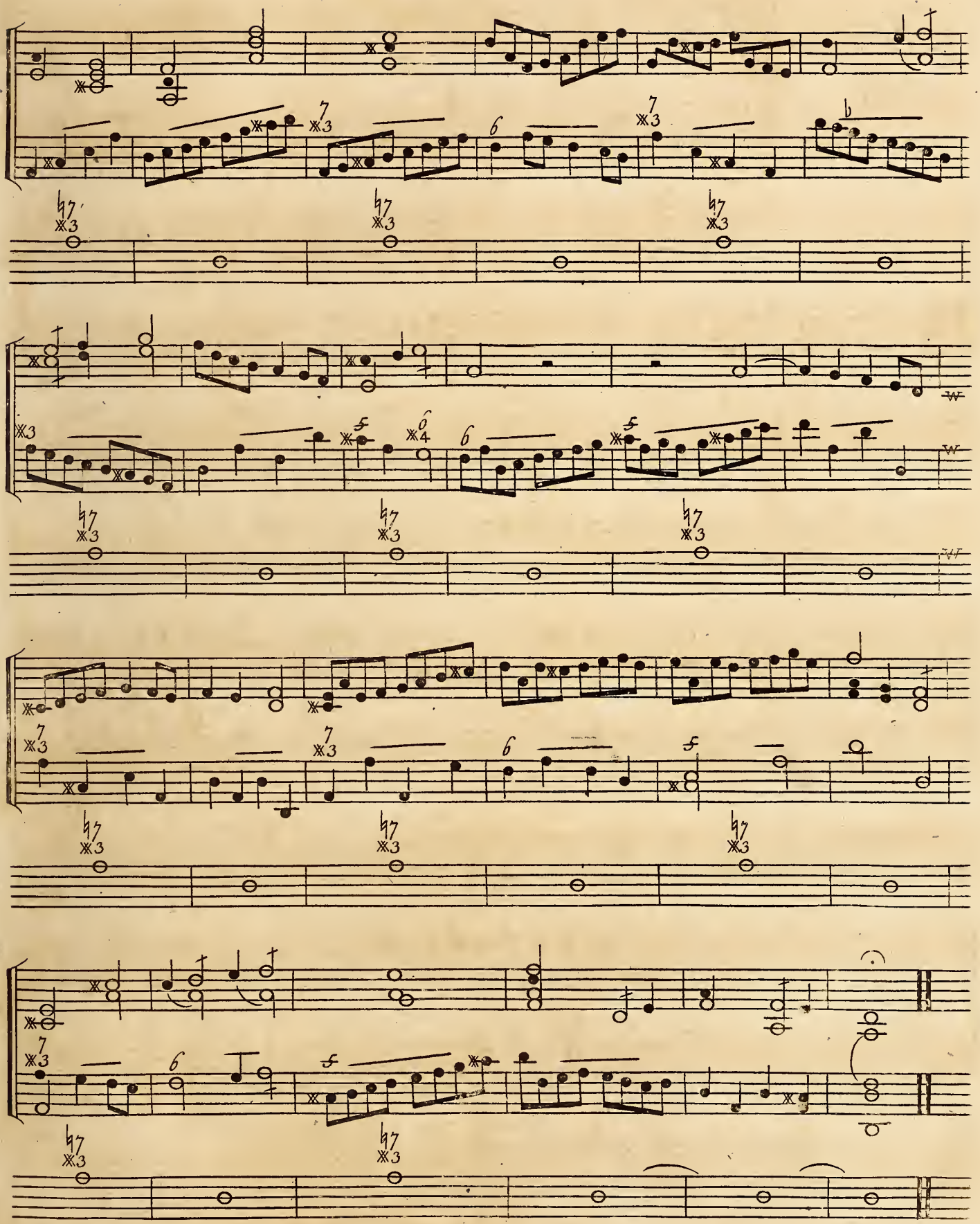
M.
M.
M.
M.


C. J.
F.
J. M.
P.
P.
M.
M.
M.


M.
C. I.
F.
Eſſ.° XII.
N. R.
F.
N.R.
N.R.
F.
N.F.

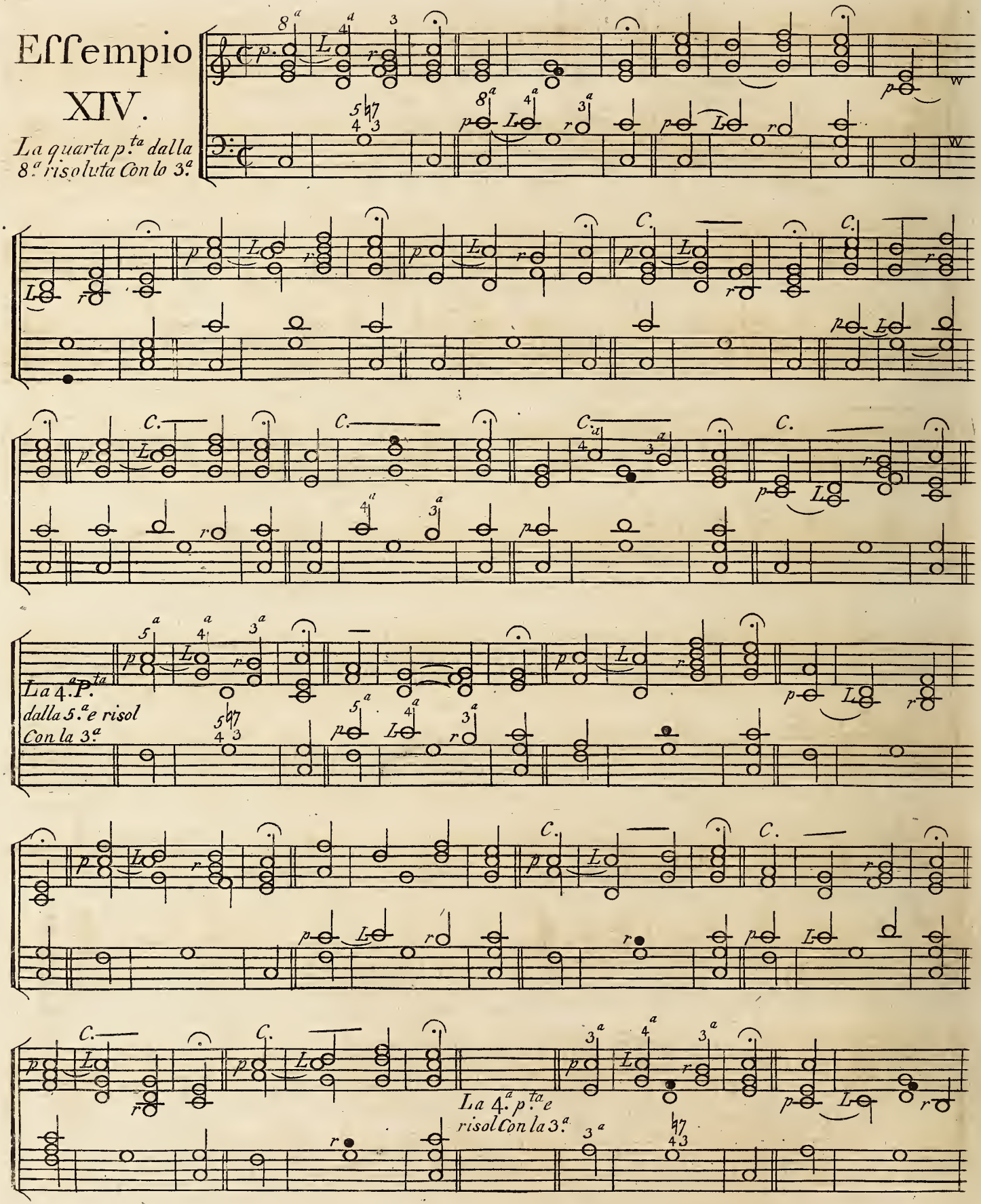
Essempio XIII.

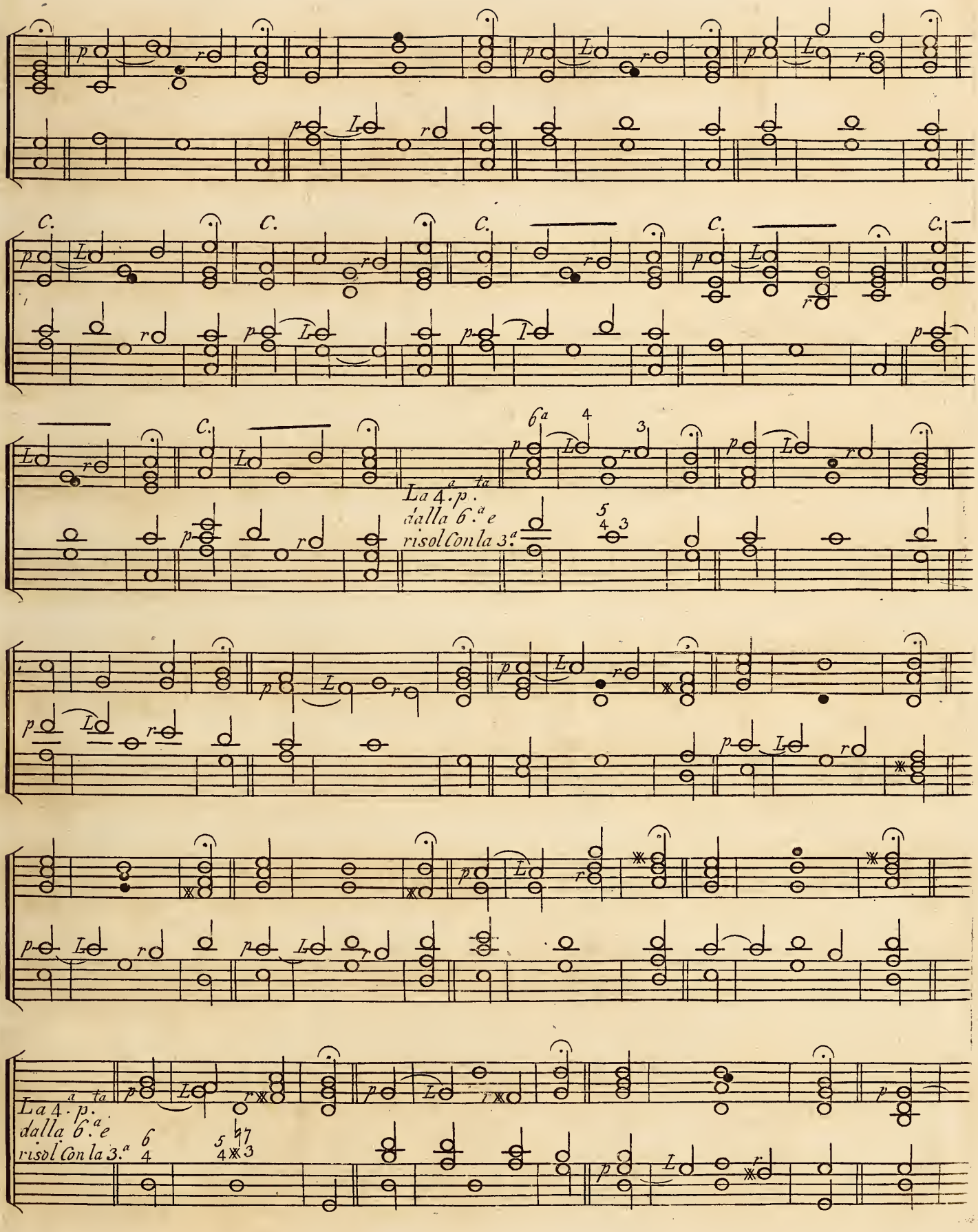


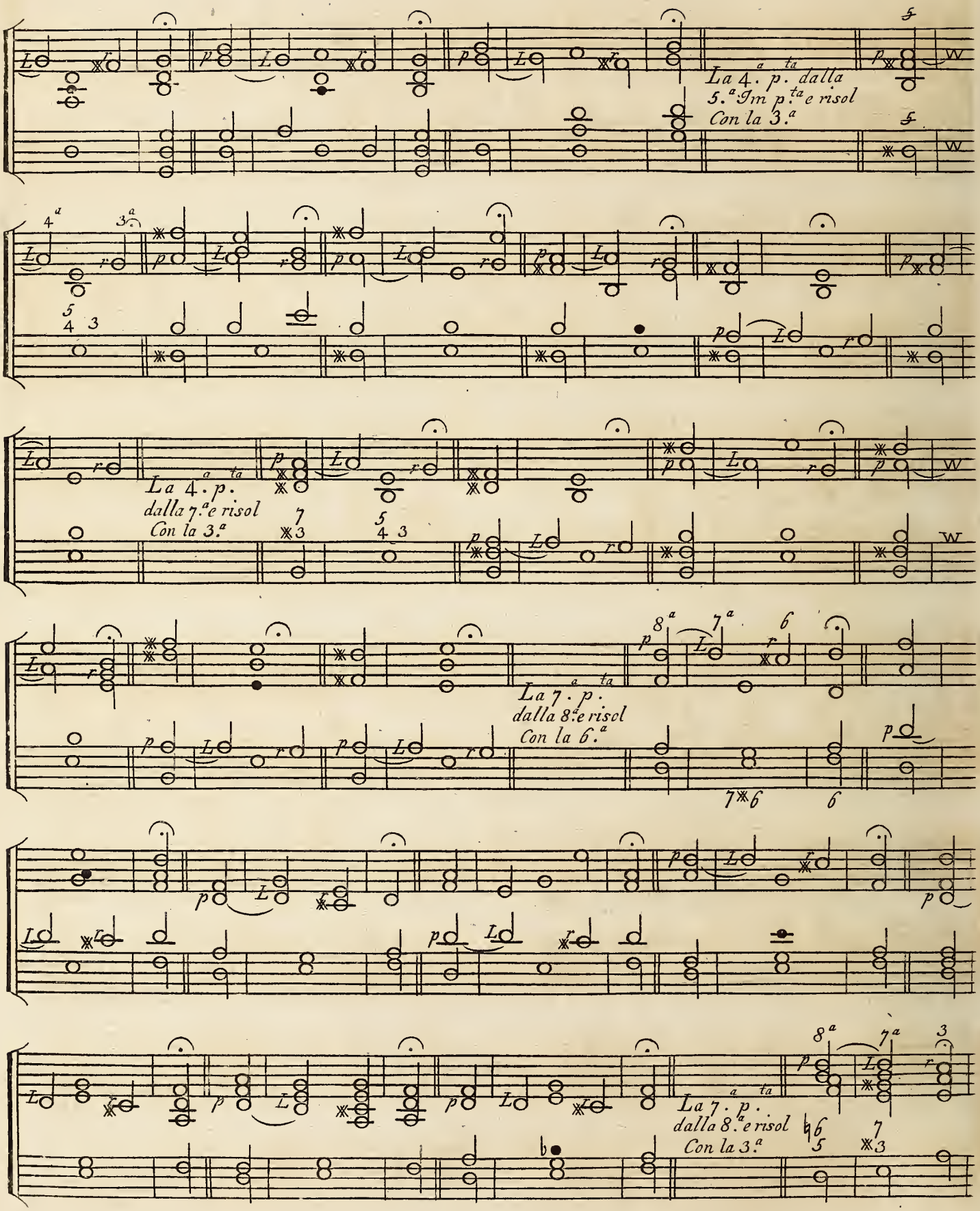


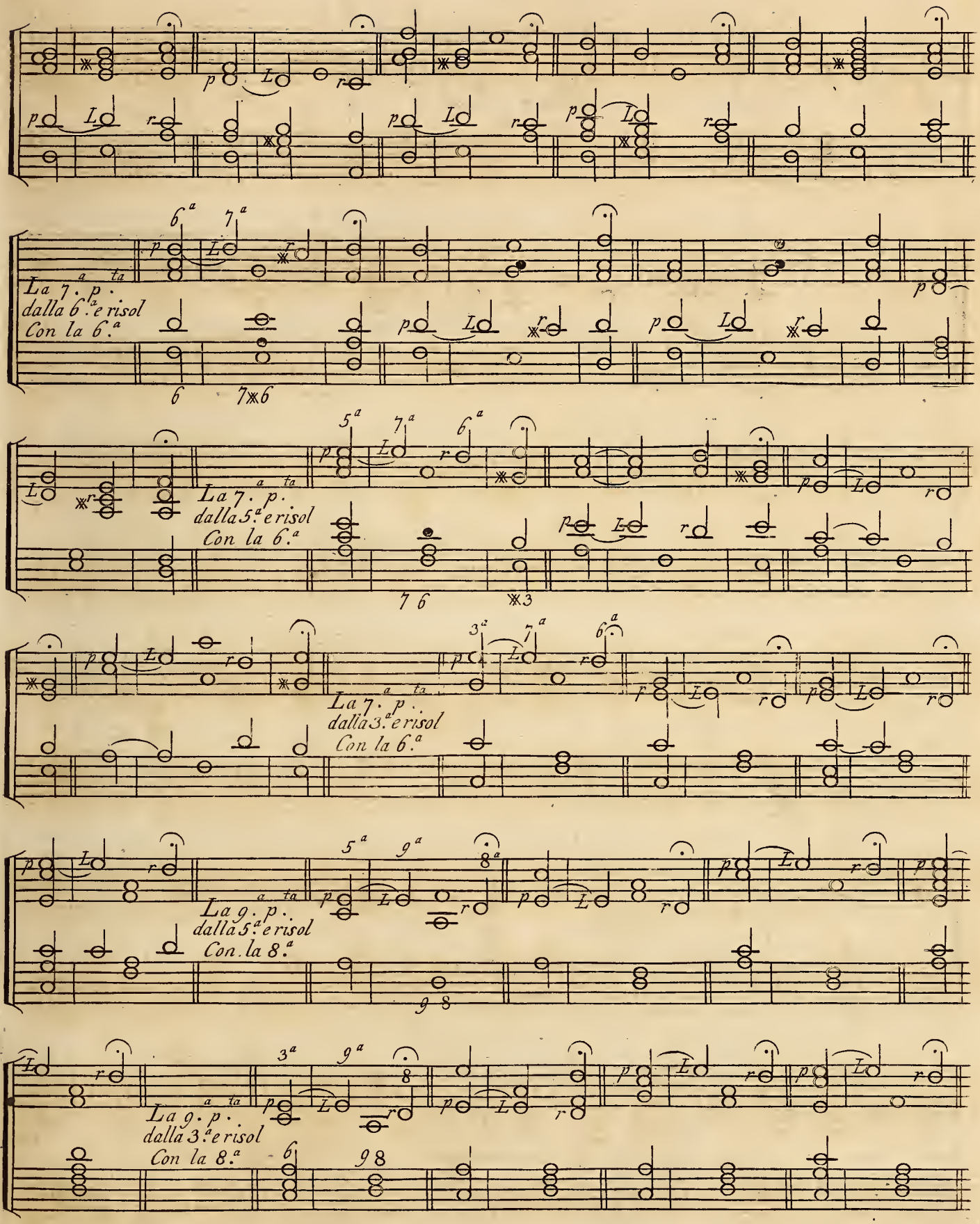
Essempio XIV.

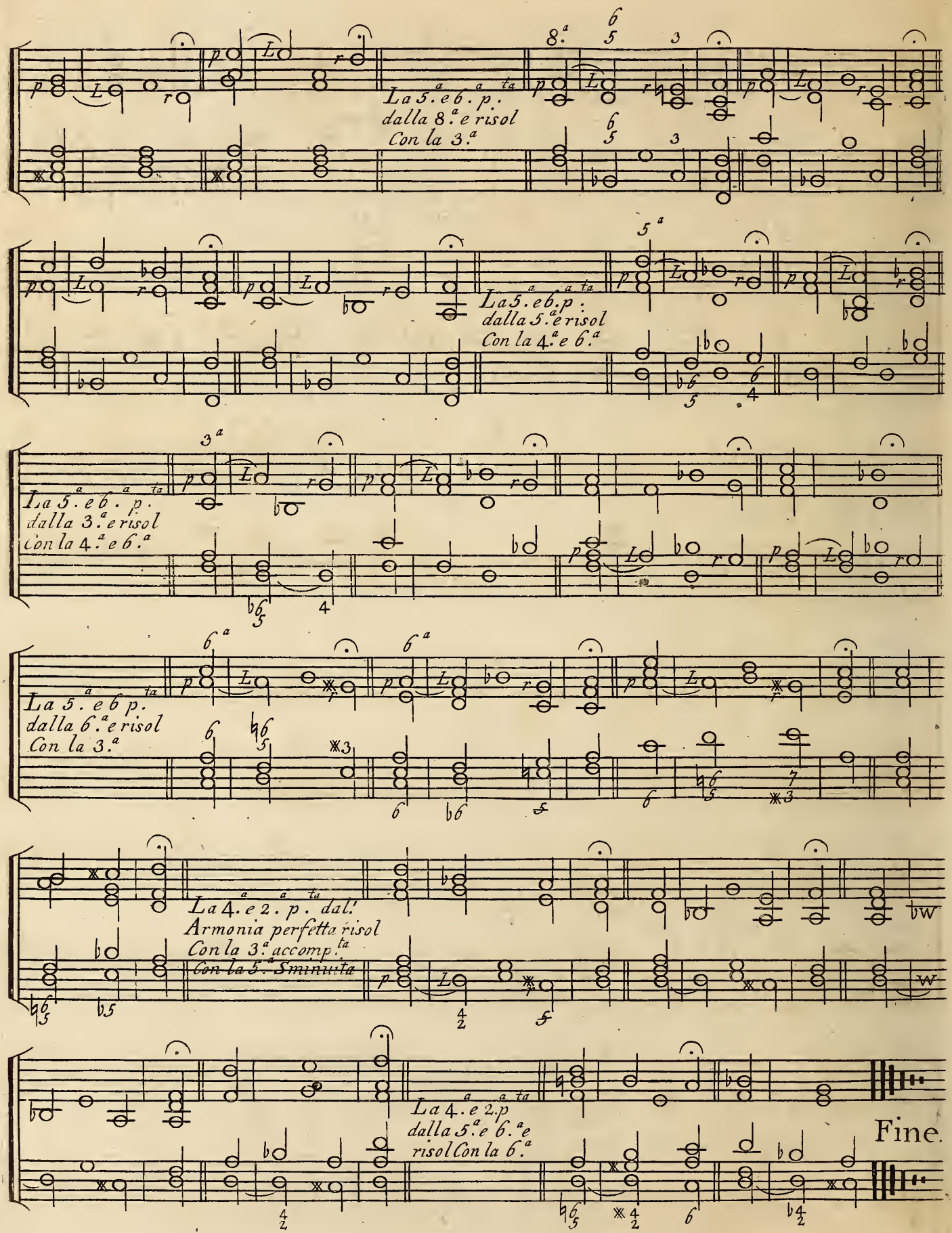
La quarta p.ta dalla 8.a risoluta Con lo 3.a




C.
La 4.ta p.
dalla 6.a e
risol Con la 3.a
La 4.ta p.
dalla 6.a e
risol Con la 3.a


La 4.a p.ta dalla
5.a Im p.ta e risol
Con la 3.a
La 4.a p.ta
dalla 7.a e risol
Con la 3.a
La 7.a p.ta
dalla 8.a e risol
Con la 6.a
La 7.a p.ta
dalla 8.a e risol
Con la 3.a


La 7.a p.ta
dalla 6.a e risol
Con la 6.a
La 7.a p.ta
dalla 5.a e risol
Con la 6.a
La 7.a p.ta
dalla 3.a e risol
Con la 6.a
La 9.a p.ta
dalla 5.a e risol
Con la 8.a
La 9.a p.ta
dalla 3.a e risol
Con la 8.a


La 5.a e 6.a p.a dalla 8.a e risol Con la 3.a
La 5.a e 6.a p.a dalla 5.a e risol Con la 4.a e 6.a
La 5.a e 6.a p.a dalla 3.a e risol con la 4.a e 6.a
La 5.a e 6.a p.a dalla 6.a e risol Con la 3.a
La 4.a e 2.a p.a dal' Armonia perfetta risol Con la 3.a accomp.ta Con la 5.a Sminuita
La 4.a e 2.a p.a dalla 5.a e 6.a e risol Con la 6.a
Fine.