Debent Charites hæc pignora Vati.

GUIDA ARMONICA,

O

DIZIONARIO ARMONICO.

BEING

A SURE GUIDE

TO

HARMONY *and* MODULATION;

IN WHICH ARE EXHIBITED

The various COMBINATIONS of SOUNDS, Conſonant, and Diſſonant, PROGRESSIONS of HARMONY, LIGATURES, and CADENCES, REAL and DECEPTIVE.

DEDICATED

To his ROYAL HIGHNESS

PRINCE EDWARD.

By F. GEMINIANI.

OPERA X.

Artem alii involvunt multis Ambagibus: Artem
Abſque labore Artis, *Geminiane* doces.

Maittaire.

LONDON:

Printed for the AUTHOR, by *John Johnſon*, in *Cheapſide*; where may be had all the AUTHOR's WORKS.

[ca. 1760]

Ex
Biblioth. Regia
Berolinensi.

THE PREFACE.

MODULATION is universally acknowledged to be one of the most important Branches of the Science of Musick, and to which it owes some of its greatest Beauties and principal Powers; and yet no Branch of that Science hath been more neglected. So that in the many Volumes which have been written upon the Subject of Musick, very little hath been said of Modulation; while Matters very well known, and of much less Importance have been largely insisted on.

The ancient Composers however, perfectly understood the Art of Modulation, as is evident from their Works: But it must be confessed, their Method of modulating was not altogether proper for Instrumental Musick.

B. Lulli, *A. Corelli*, and *J. Bononcini*, were the first Improvers of Instrumental Musick; and had Genius and natural Abilities sufficient to draw from the Ancients, such a Variety of Modulation, as they judged sufficient to render their Compositions delightful and spirituous. But they are greatly mistaken who imagine that the vast Foundation of universal Harmony can be established upon the narrow and confined Modulation of those Authors. If those Authors had introduced more of the Substance of the ancient Modulation into their Compositions, they would have had greater Variety in them, and consequently would have been more entertaining.

The Rules for Modulation, which have been received by many within these Forty Years, are extremely short and defective; and, by leaving out the greatest Part of the Science, have reduced it within the narrowest Limits; and render'd it poor, jejune, and steril, to the last Degree. It will not be expected that I should here enter into a formal Proof of this Assertion; were it necessary, I might refer, for Proof, to a Multitude of Compositions, which have appeared in different Parts of *Europe*, within these Forty Years, and which, though composed by different Persons, yet in Point of Modulation, are all exactly alike. But I shall only observe, that although there is not an ordinary Performer upon any Instrument, in any Part of *Europe*, who does not boast his having composed Sonatas, Concertos, Cantatas, *&c.* Yet there are but few modern Composers, even of a much higher Class, who can be truly said to have produced any thing new with respect to Melody, Harmony, and Modulation. What can this be owing to, but imperfect and defective Rules? Which instead of guiding the Students of Harmony, mislead them; instead of assisting, improving, and exalting natural Genius, confine and depress it.

These

The PREFACE.

Theſe Conſiderations, and the Advantage I conceived a more juſt and extenſive Syſtem of Modulation, would be to the Science of Muſick, induced me to compile the following Work, a Work of no ſmall Difficulty, the Labour of many Years, and not a few of them almoſt wholly ſpent therein. I have the Satisfaction however to think my Time well ſpent, and my Labour well beſtowed; I am perſuaded this Work will be of the greateſt Uſe to the Students of Harmony, by enlarging their Ideas, and giving them juſt and compleat Notions of Harmony and Modulation. I mean ſuch of them as will not be wanting to themſelves, but by a diligent Study and Application, endeavour to lay up in their Memories the Subſtance thereof. But as Memory cannot always be depended upon, the Work is ſo diſpoſed, that the Student, whenever he has any Doubts or Difficulties in compoſing, with Reſpect to Modulation or Harmony, may recur to it as a Dictionary.

I do not pretend that every thing which regards the general Combination of Sounds, and Modulation are contained in this Book. I declare that the Compoſition of the Tone Major, and the Modulation by the Scale aſcending and deſcending, and by Imitation are not contained therein. Theſe I intend to print in a ſhort Time, by Way of Supplement thereto, if my Health permit.

Directions for the Uſe of this Book.

WHEN you have written the Mark of the Clef ☉: and the Mark of the Time ¢ and choſen indifferently any one of the five Notes repreſented in the Beginning of the firſt Page, and written the ſame down, and the Figures over it, if any, You are to obſerve the Number under that Note, and turn to the Page marked with the ſame Number; there you will find ſeveral Paſſages beginning with the ſame Note, and with the ſame Figures over it, or without Figures over it, if there be no Figures over the Note you have choſen; chooſe any one of thoſe Paſſages, and write it down with the Figures exactly, except the firſt Note, which muſt be omitted, being already written. When you turn to the Page marked with the ſame Number; there you will find ſeveral Paſſages beginning with the ſame Note with which the laſt Paſſage you have written down endeth, and with the ſame Figures over it, or without Figures over it, if there be no Figures over the laſt Note of the Paſſage you have written down; chooſe any one of thoſe Paſſages, and write it down as before, omitting the firſt Note. And thus proceed from Paſſage to Paſſage to what Length you pleaſe, always finiſhing with a Paſſage marked ⌣ being a final Cadence, for the other Mark ⌢ ſignifies an indefinite Cadence, or Cadence of Suſpenſion. But it is to be obſerved, that this Mark ⌣ does not mean that you muſt neceſſarily end whenever you chooſe a Paſſage marked with it, for you may ſtill proceed, but then if you find No. 22 at the End of the final Cadence, it will be beſt to go on with ſome one of the Paſſages in the two laſt Lines of Page 22.

When you have proceeded as far as you pleaſe, you will find ſeveral Notes without any Perpendicular Lines (called Bars) between them. You muſt then add ſo many Perpendicular Lines, that there may be one Note without a Tail (called a Semibreve) or two Notes with Tails (called Minims) between every two perpendicular Lines, ſo that where there are two Notes without Tails together, and no perpendicular Line between them, you may either add Tails to thoſe Notes, or draw a perpendicular Line between them. After this if you find a little circular Line croſs any Bar or perpendicular Line (called by Muſicians a Ligature) you muſt take Care that the Note which precedes the Bar, or perpendicular Line, may be either of greater or equal Duration with the Note following the Bar or Line, and never of leſs. A Note without a Tail (called a Semibreve) is of double the Duration of a Note with a Tail, called a Minim.

By obſerving the foregoing Directions it is impoſſible for the moſt Ignorant to err. But the good Effect of the Melody and Harmony will be greater or leſs, according to the Choice of the Paſſages.

NB. Great Care muſt be taken to write the Figures over the ſeveral Paſſages, with the utmoſt Exactneſs.

The Letters *C*, *T*, *Pr.* and *P.* over and under the Staff, in the Beginning of the firſt Page, are of no Importance. The Letter *C*, means Clef, *T*. Time, *Pr.* Principal, and *P.* Page.

C. T.
Pr.
P.
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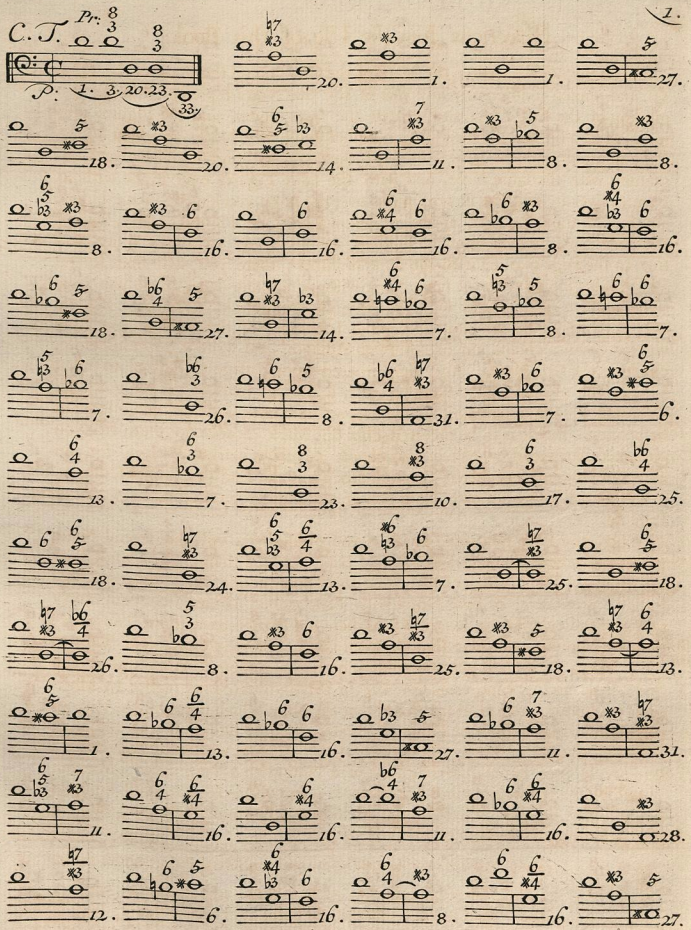
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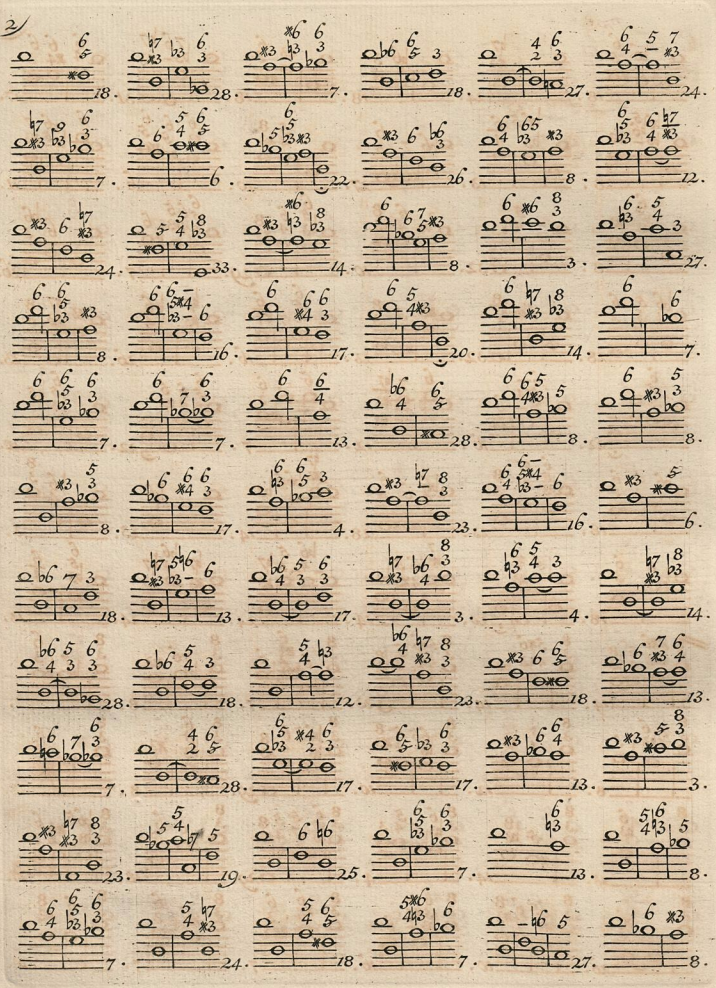

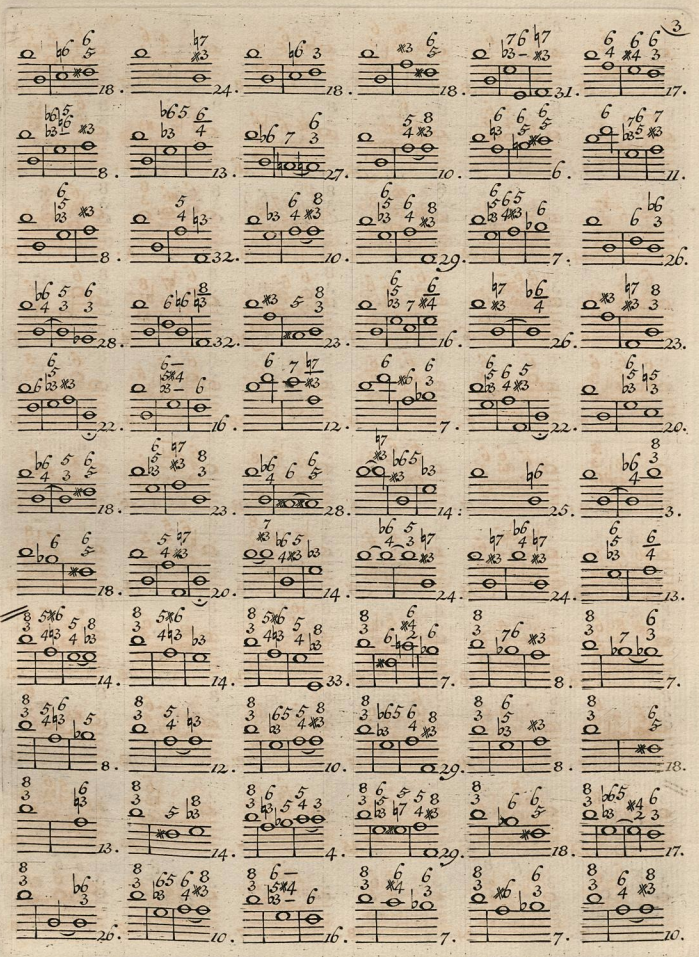

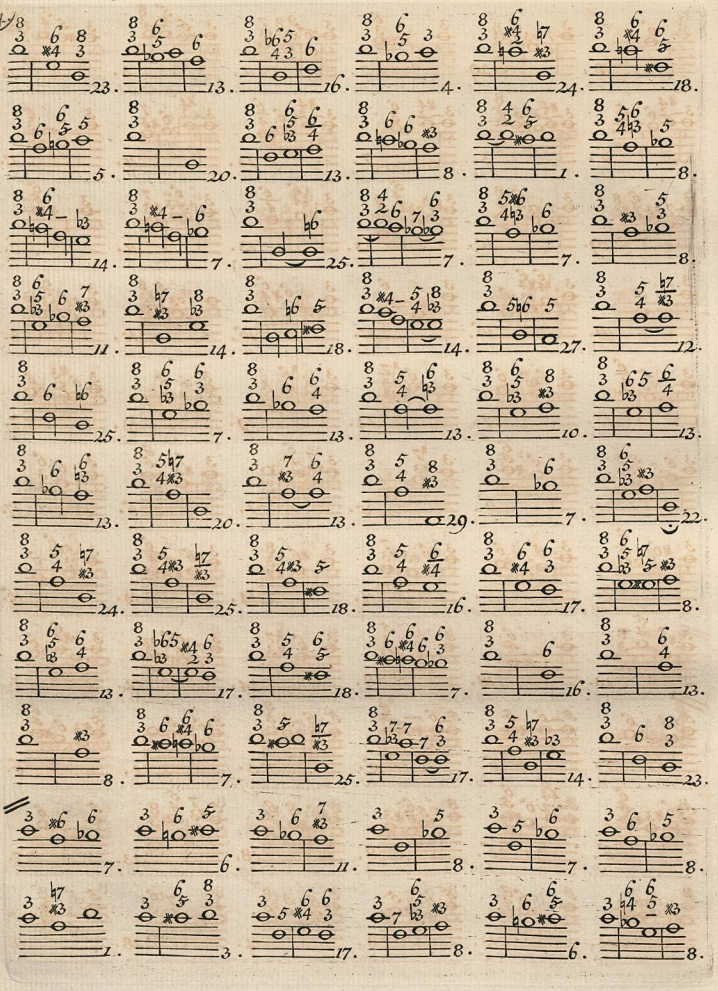

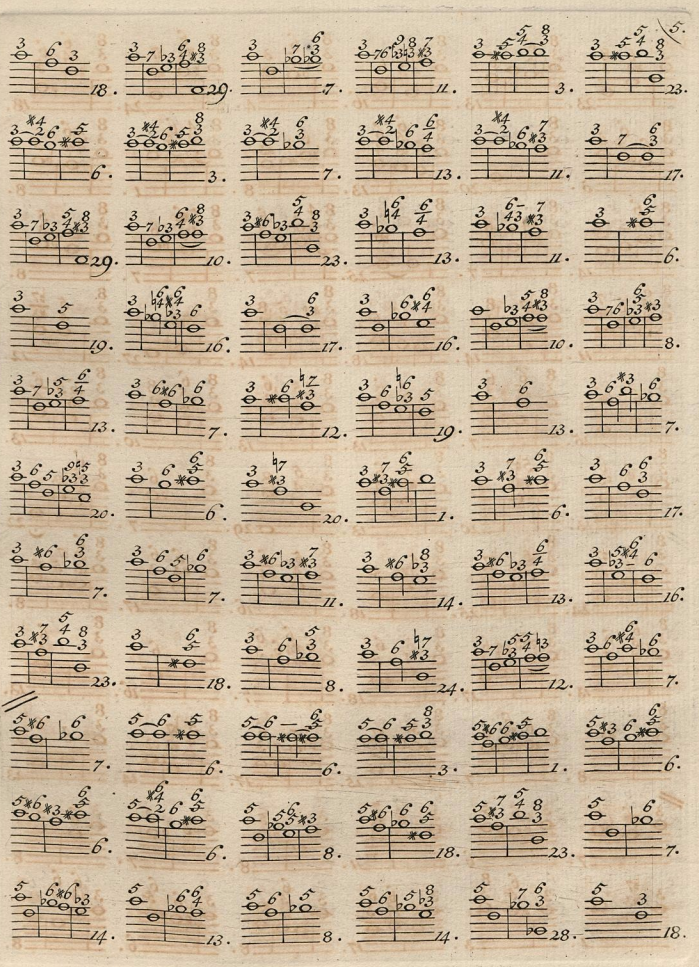

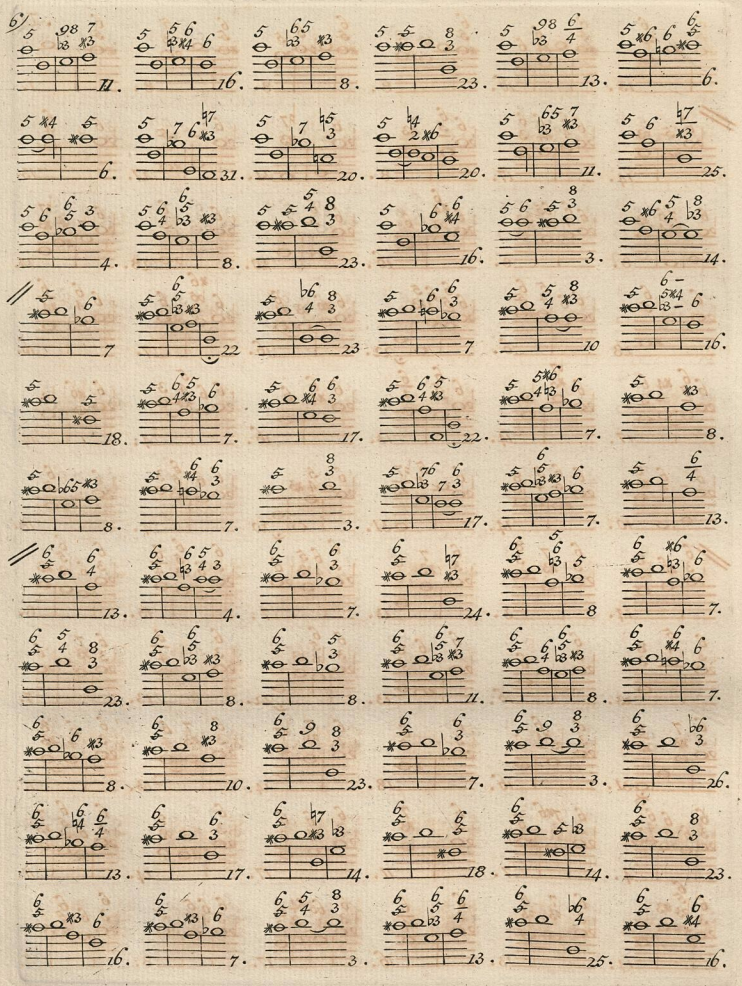

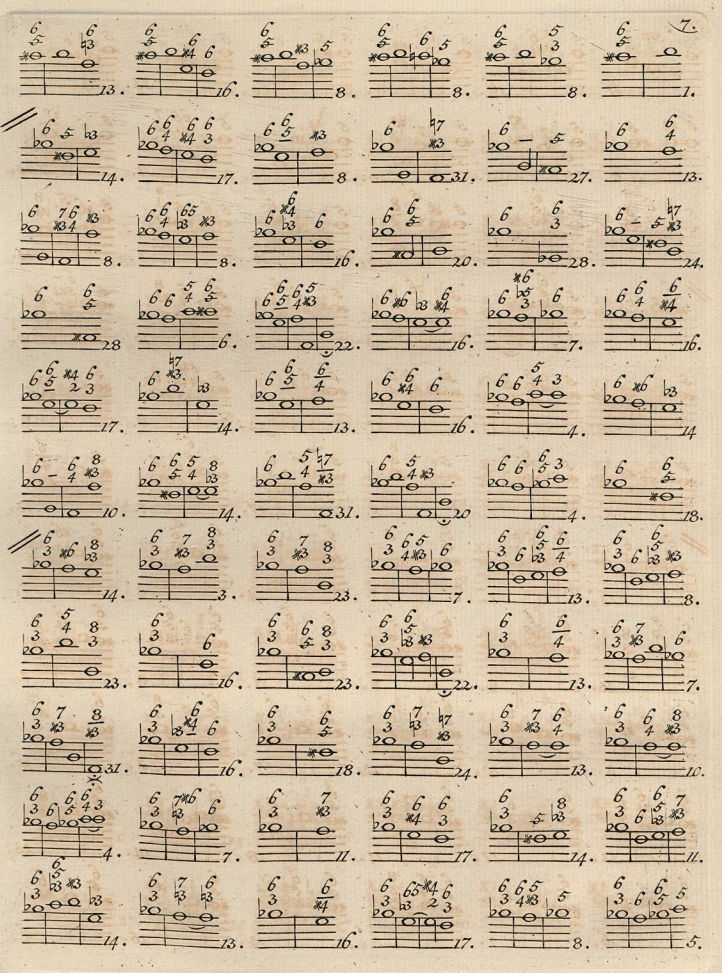

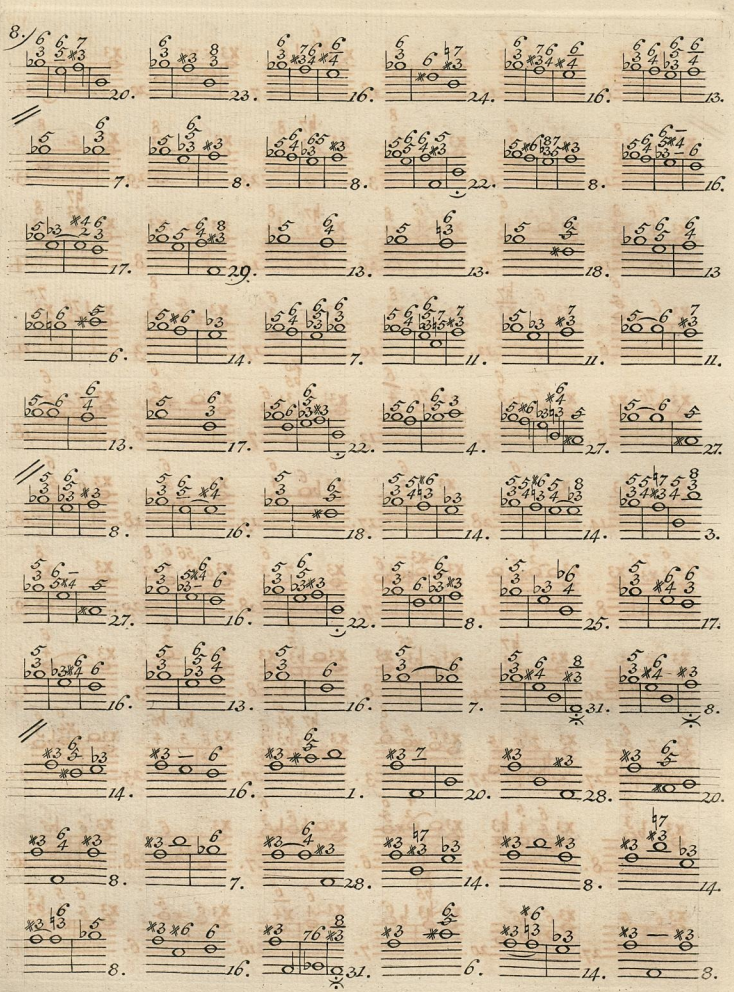

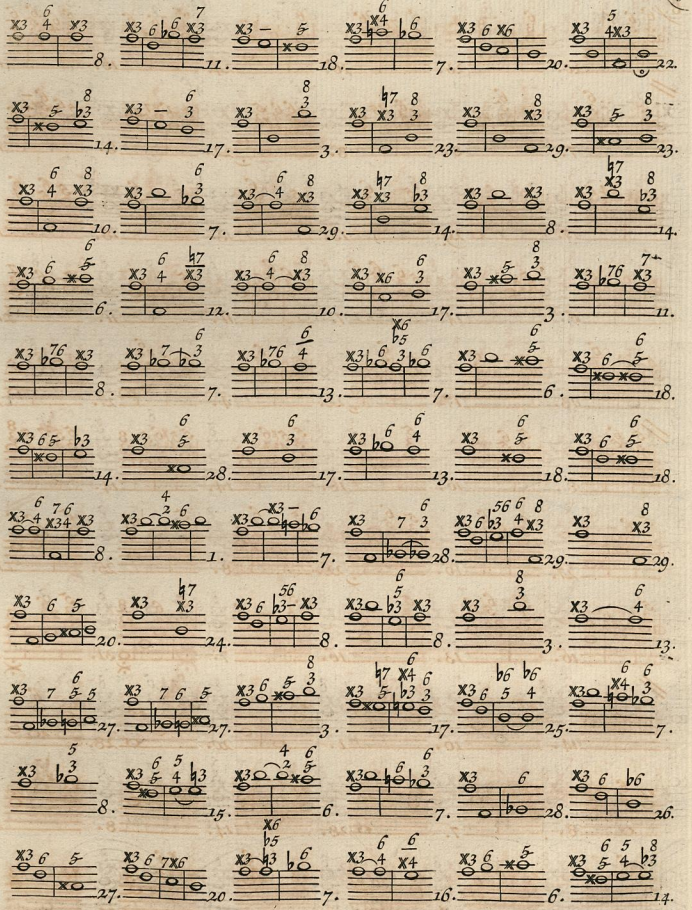

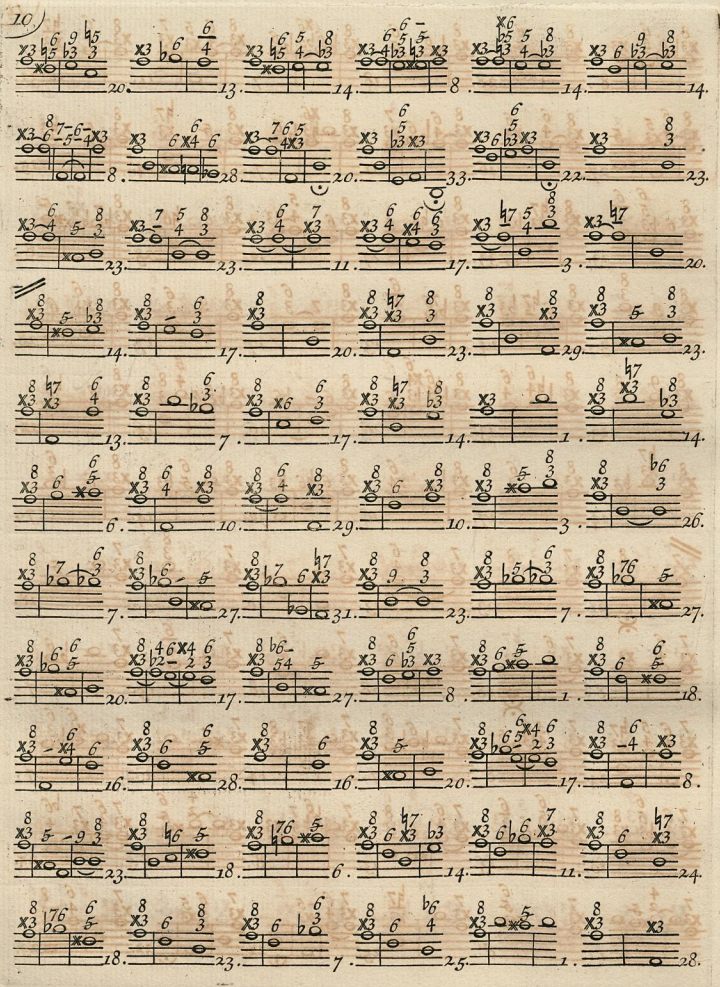

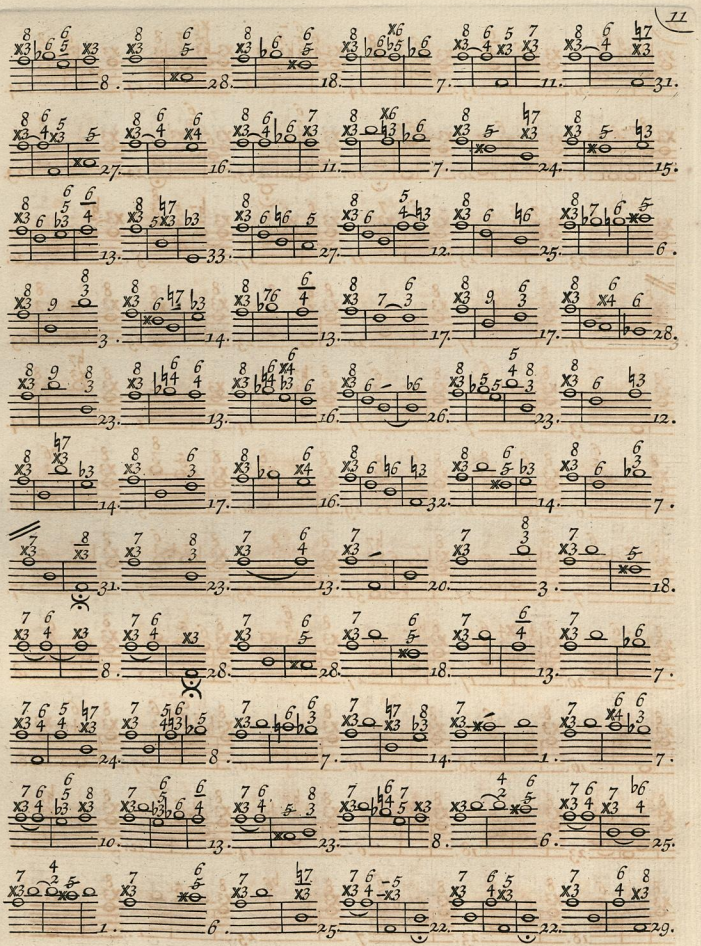

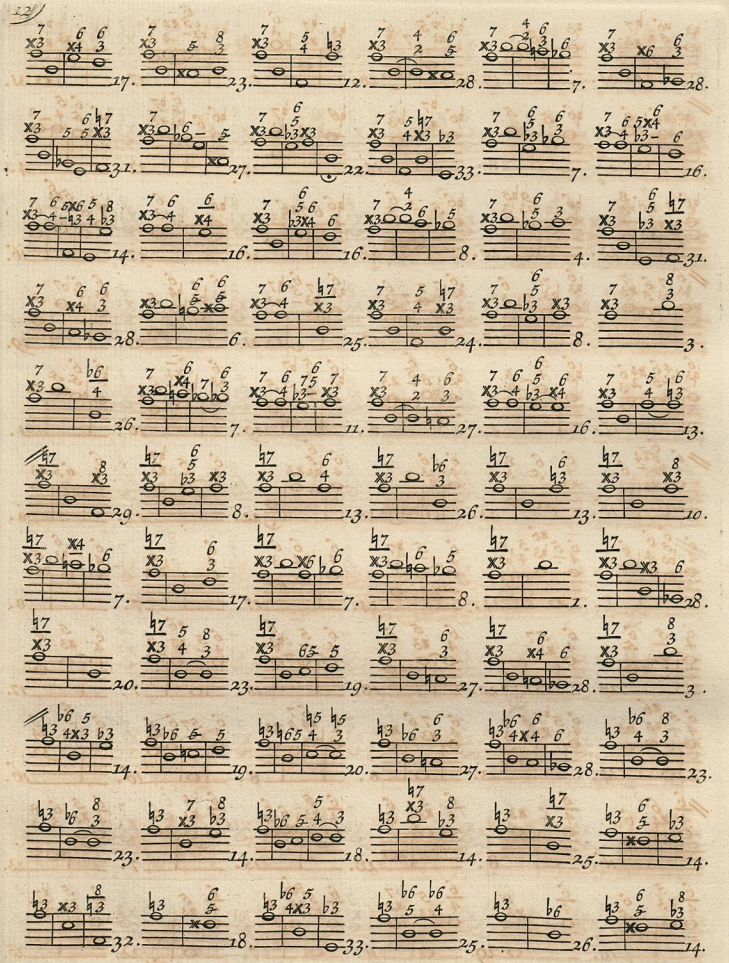

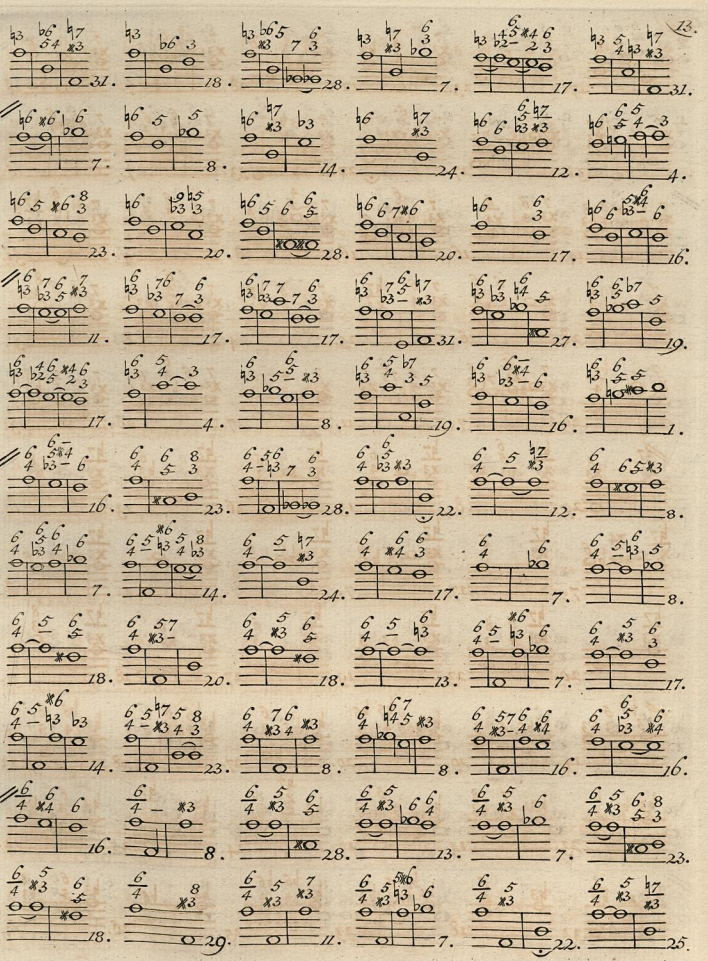

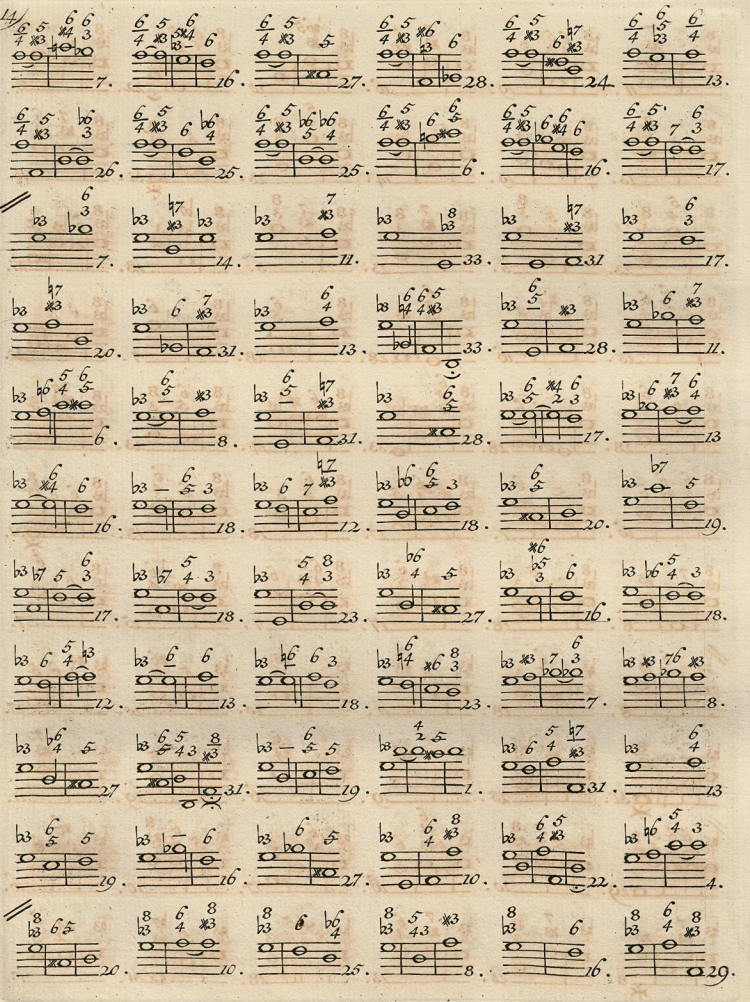
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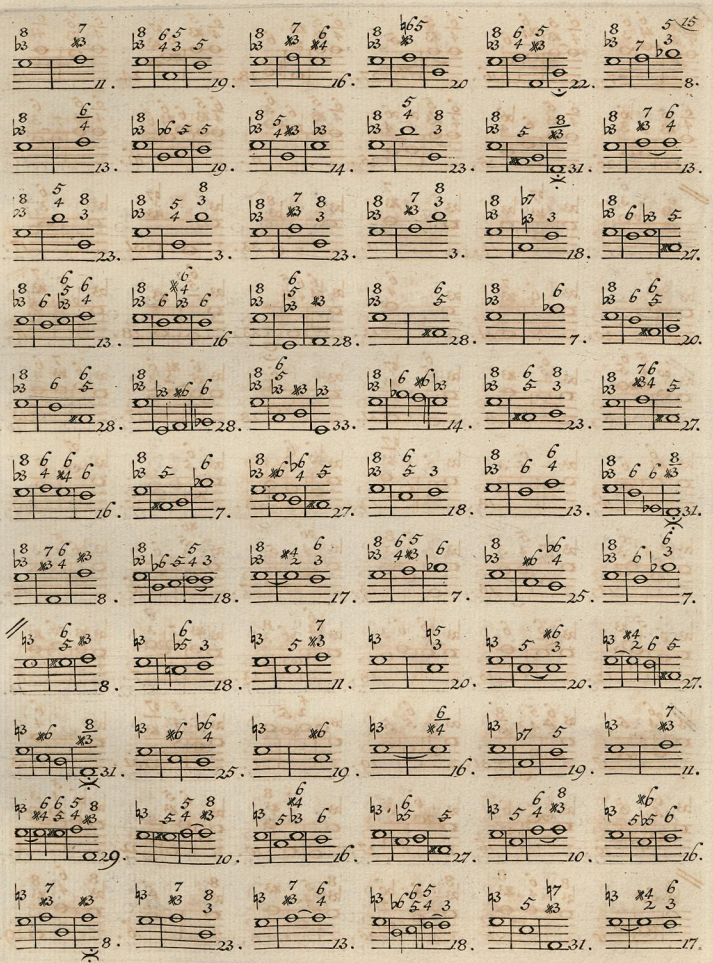

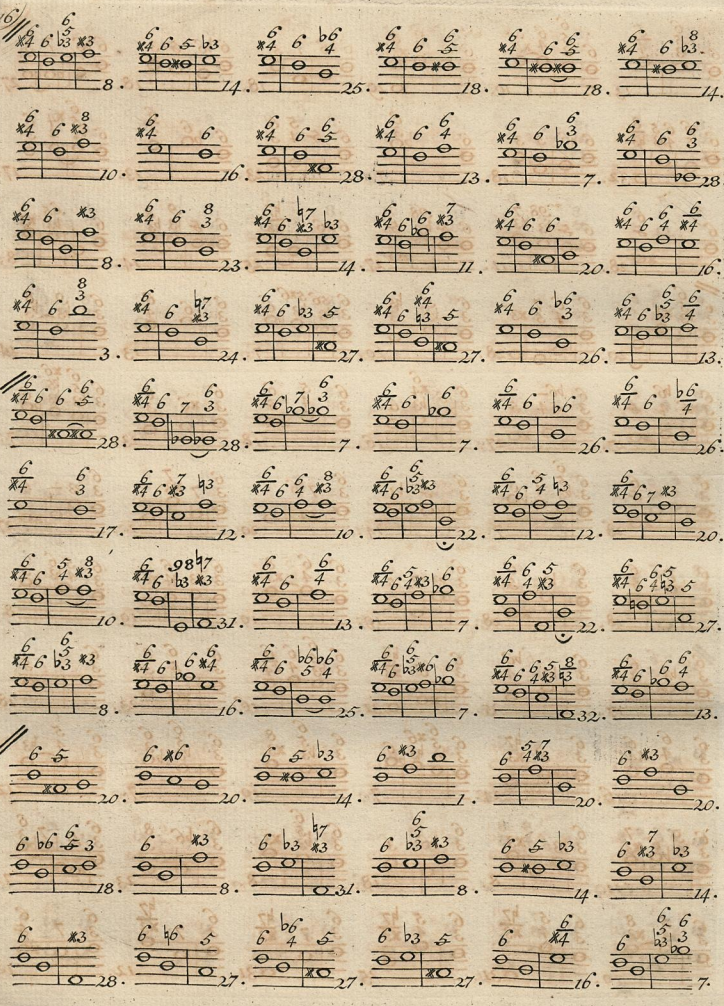

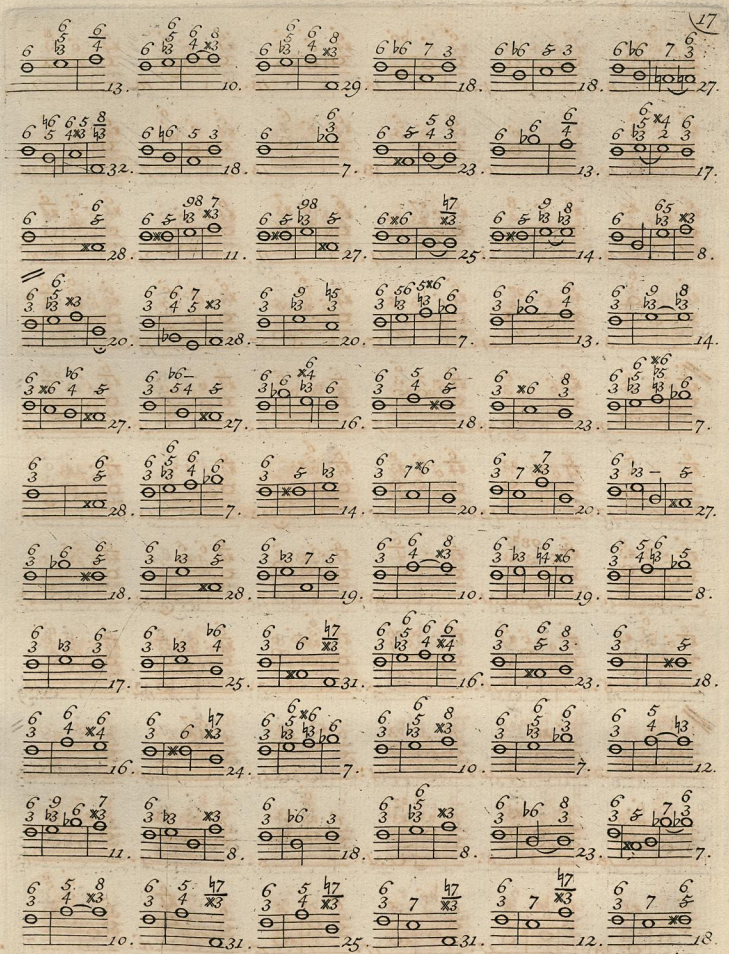

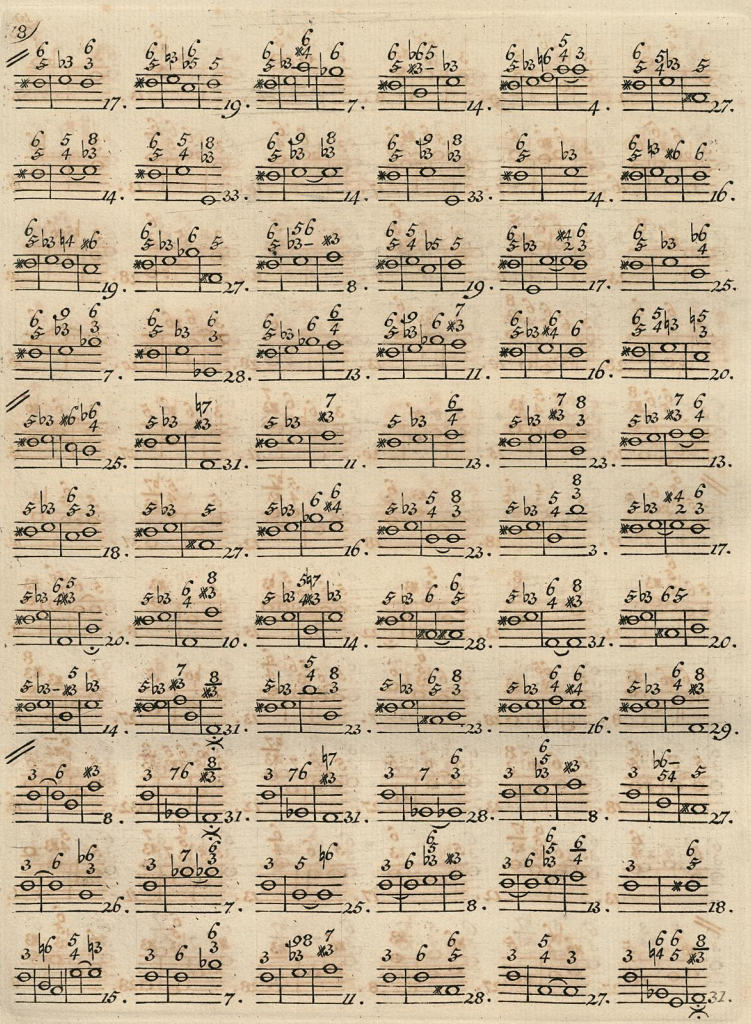
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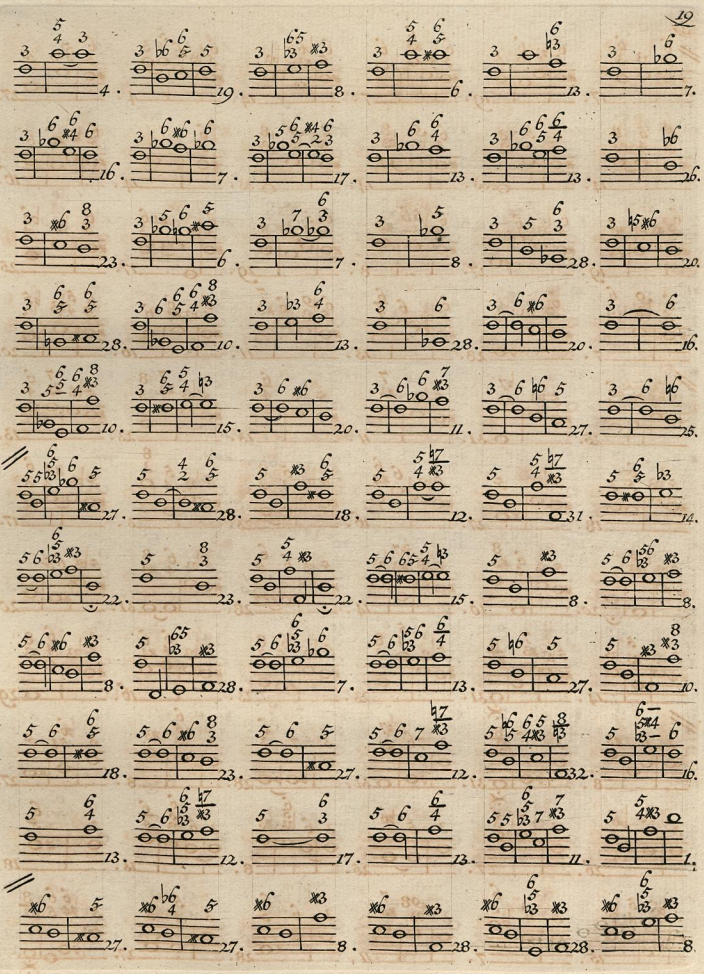

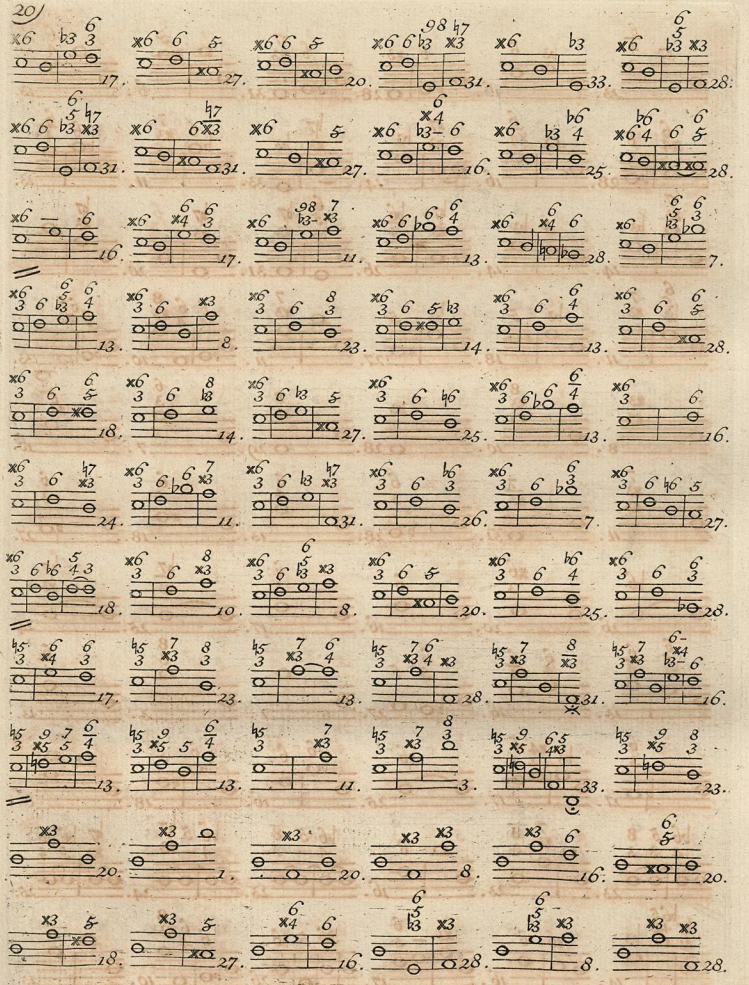

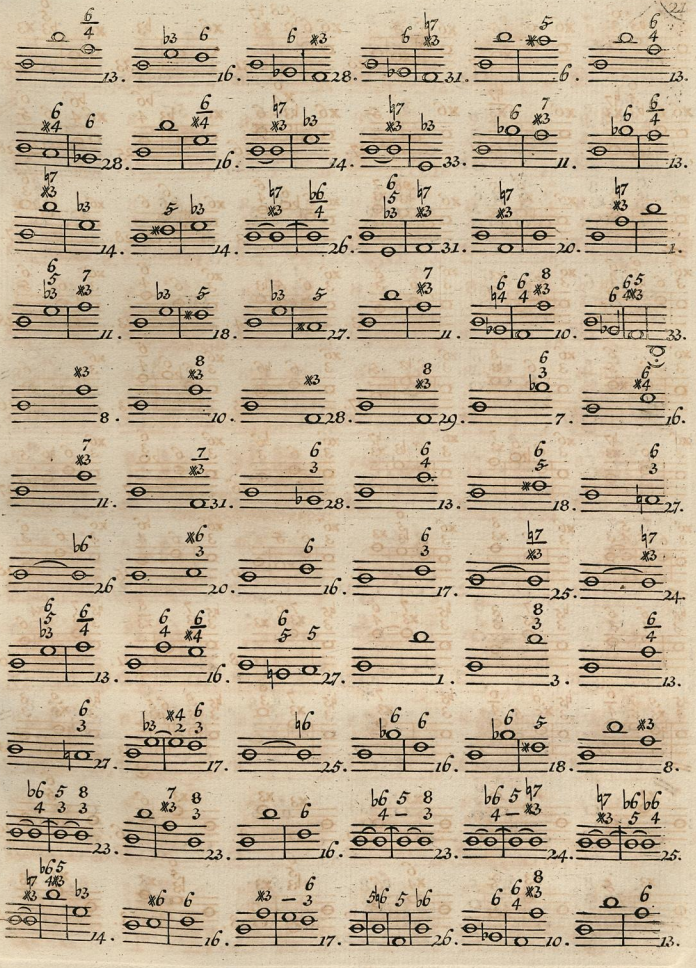

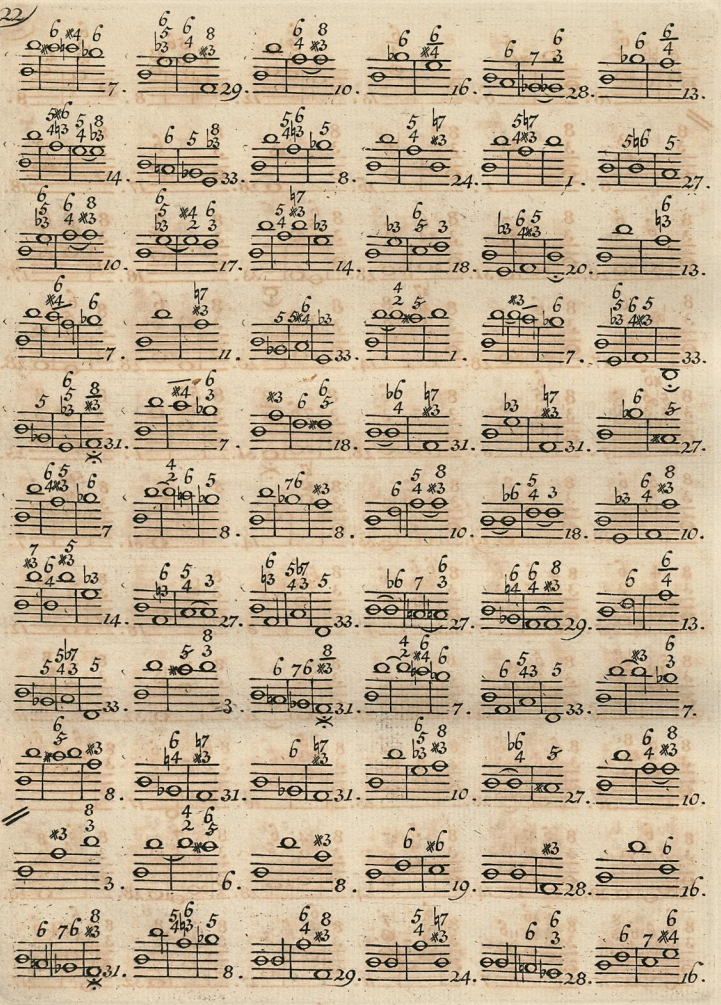

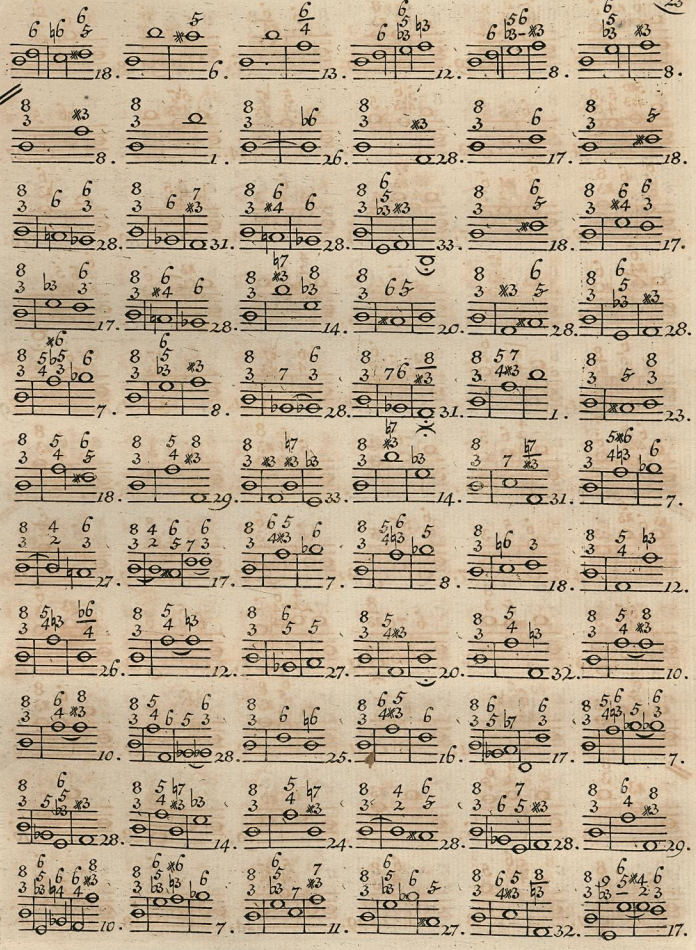

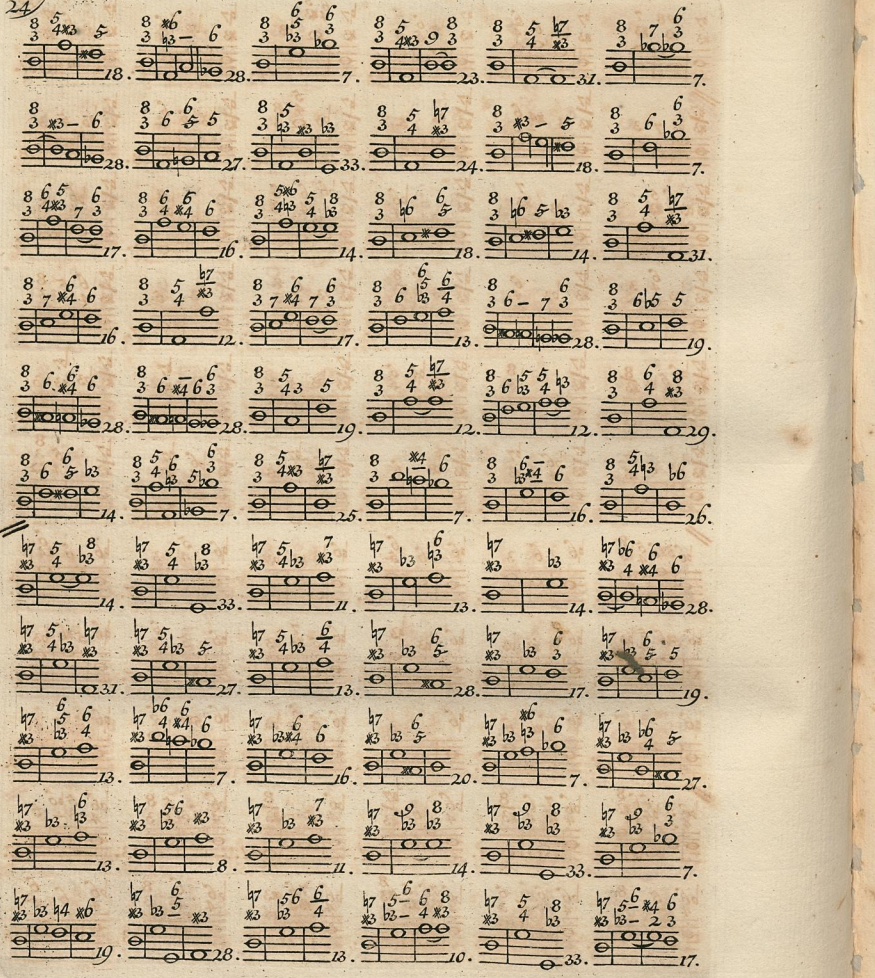

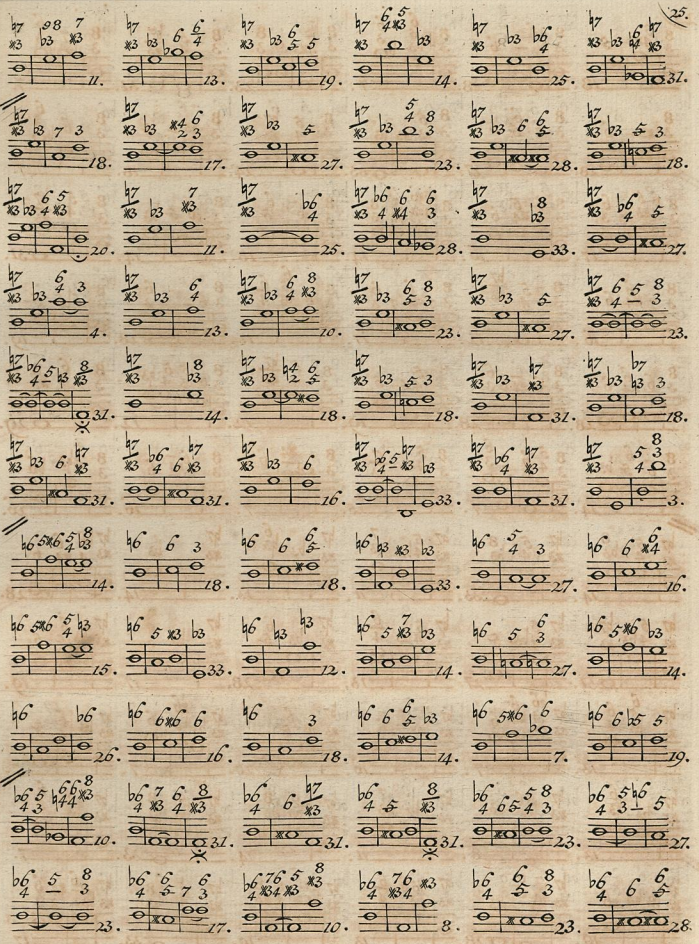
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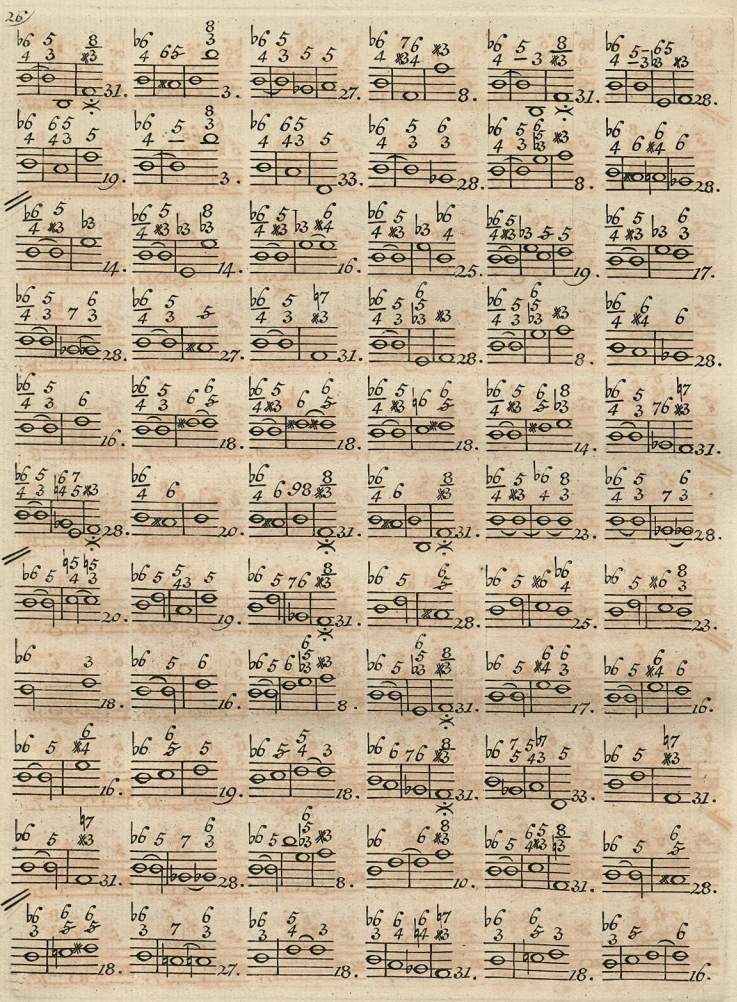

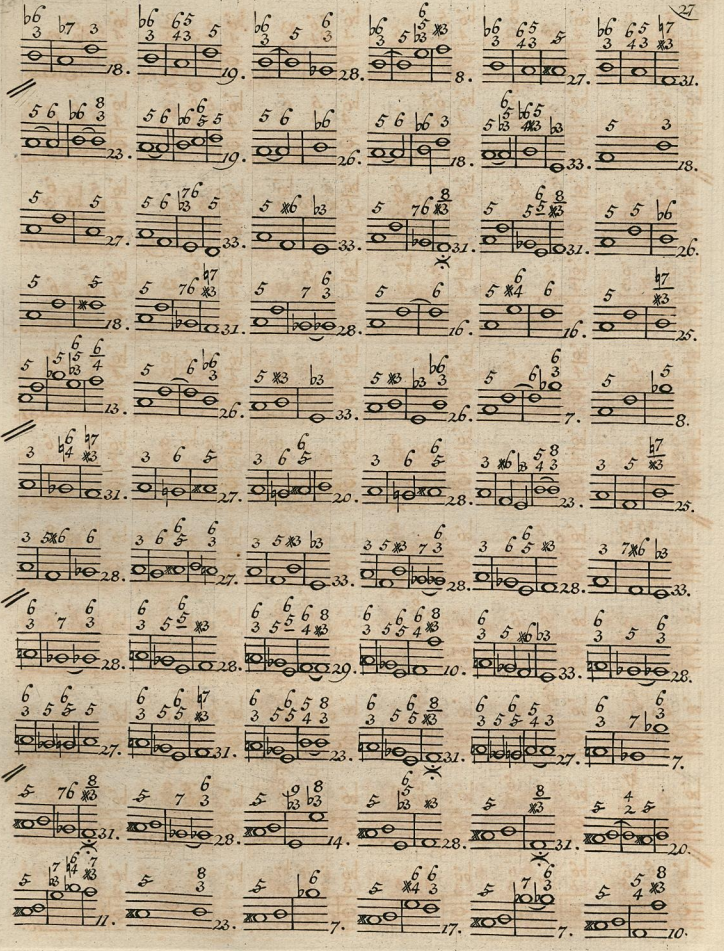

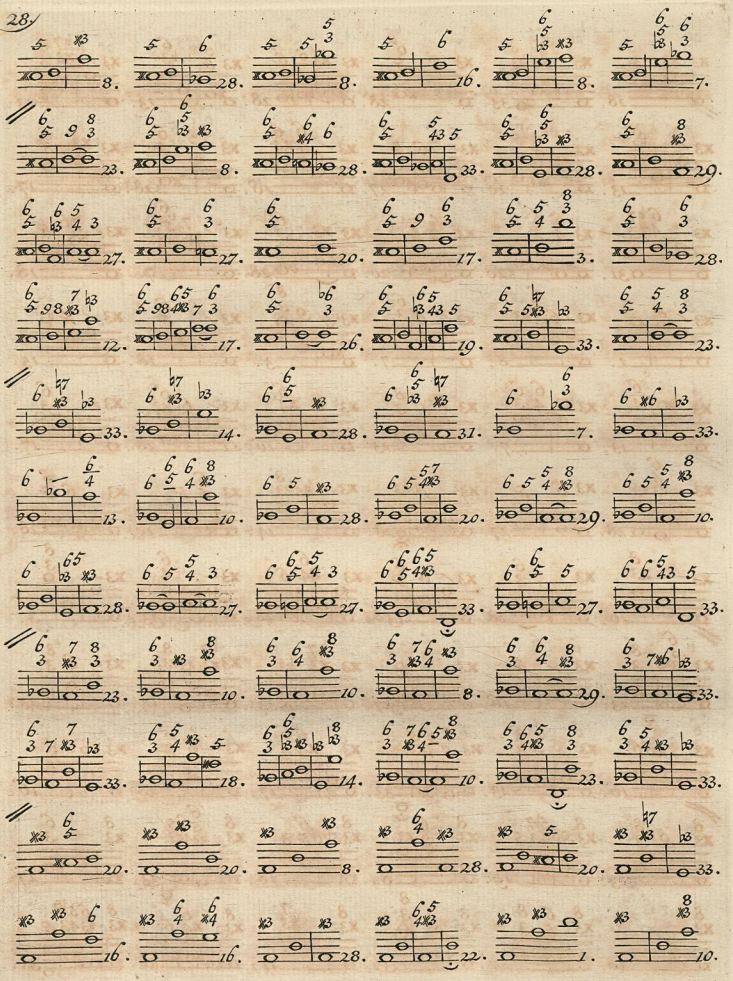

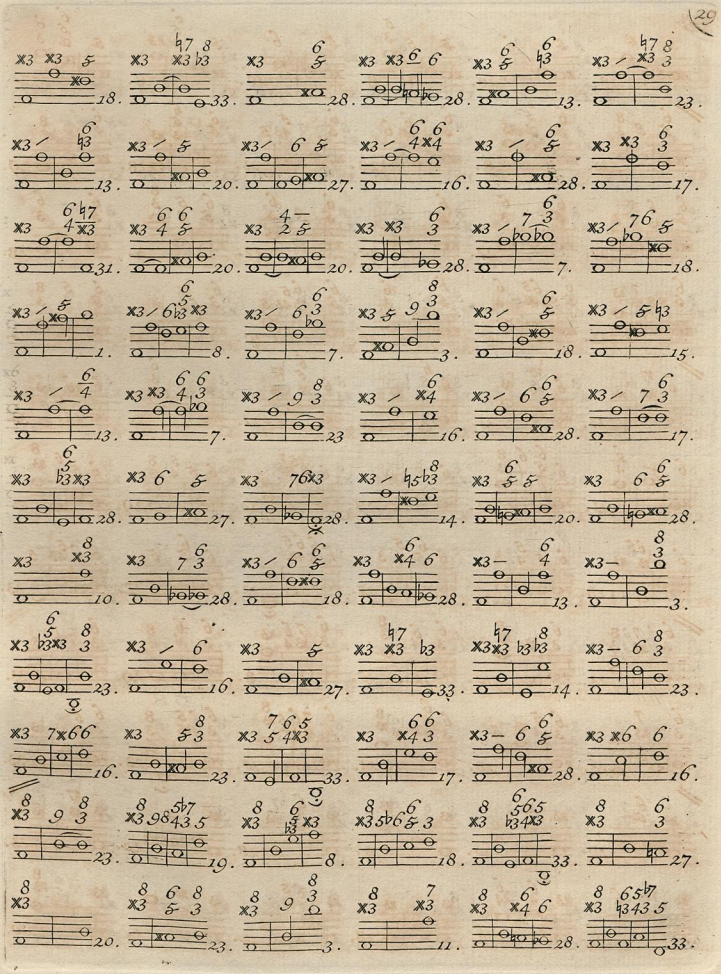

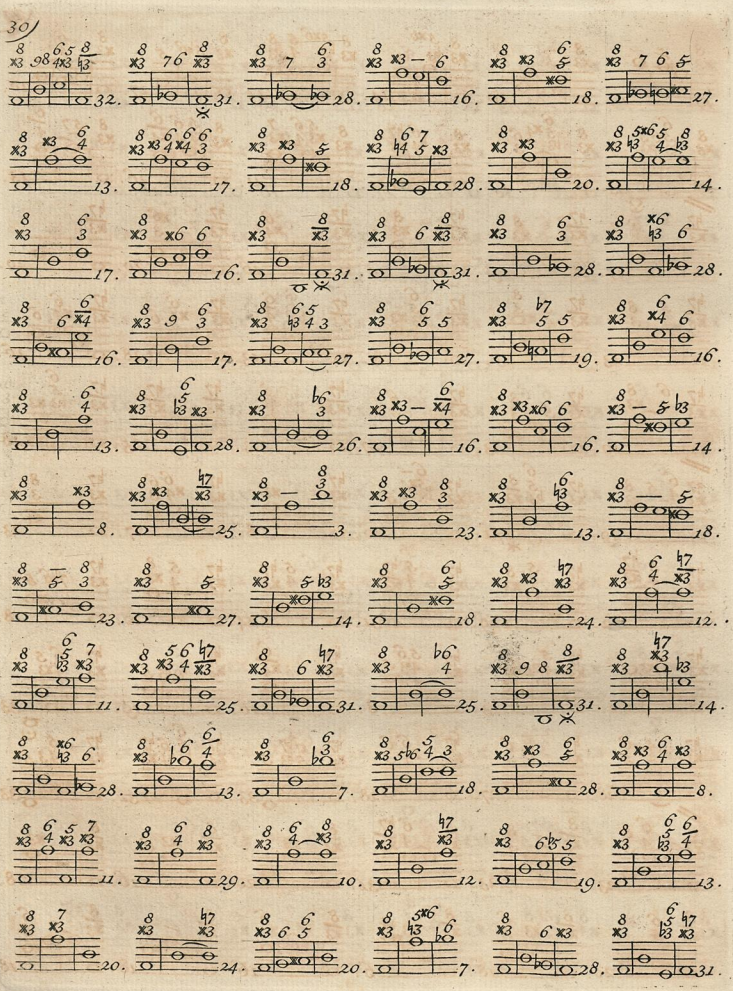
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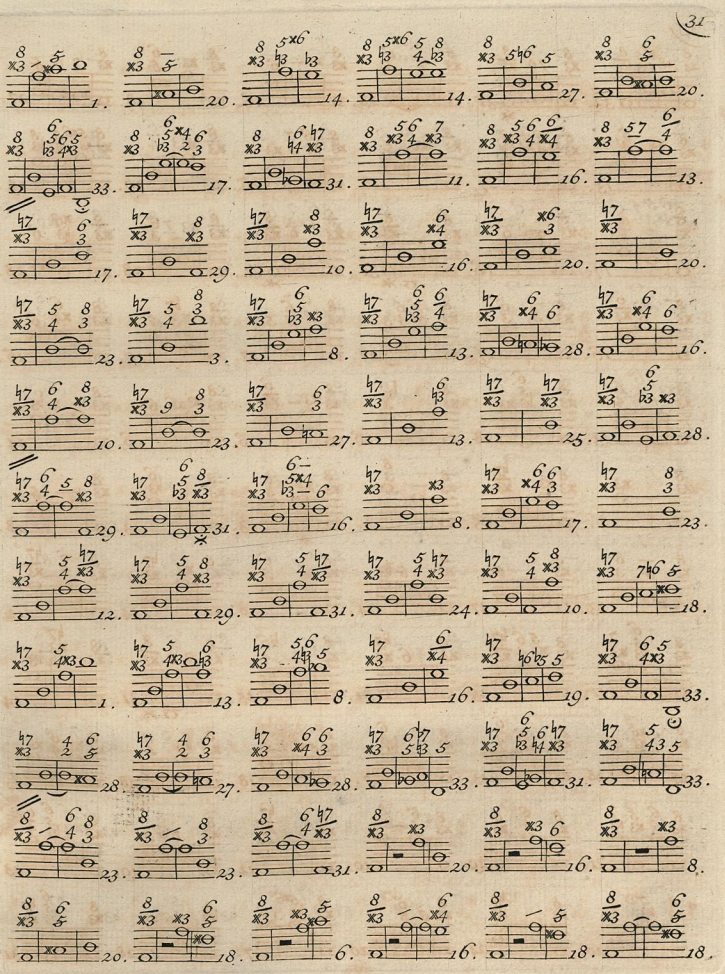

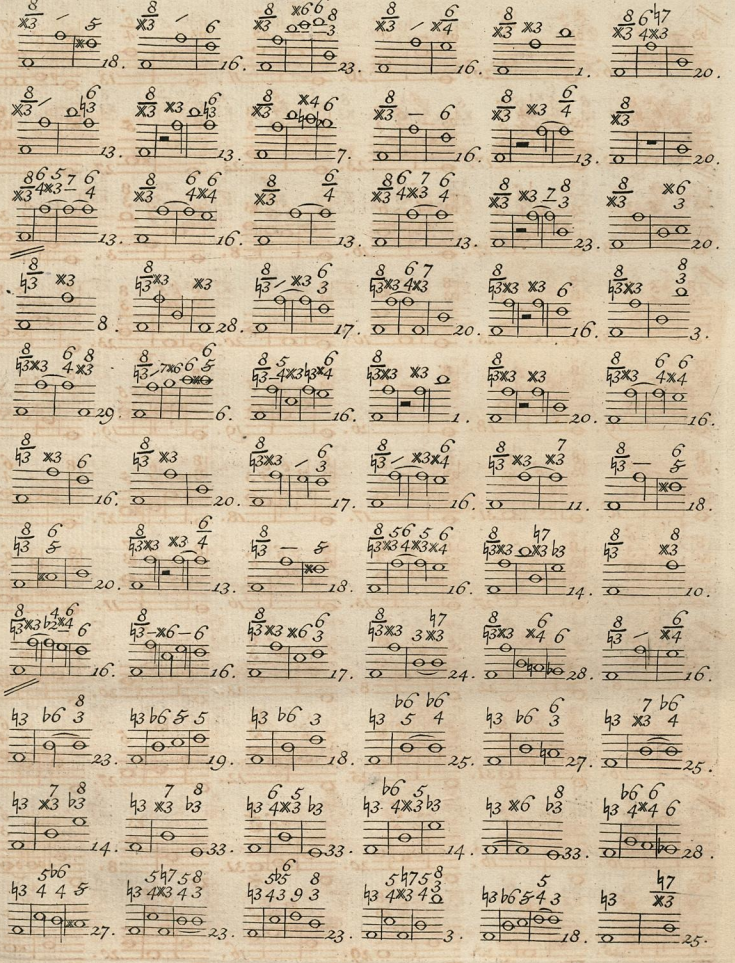

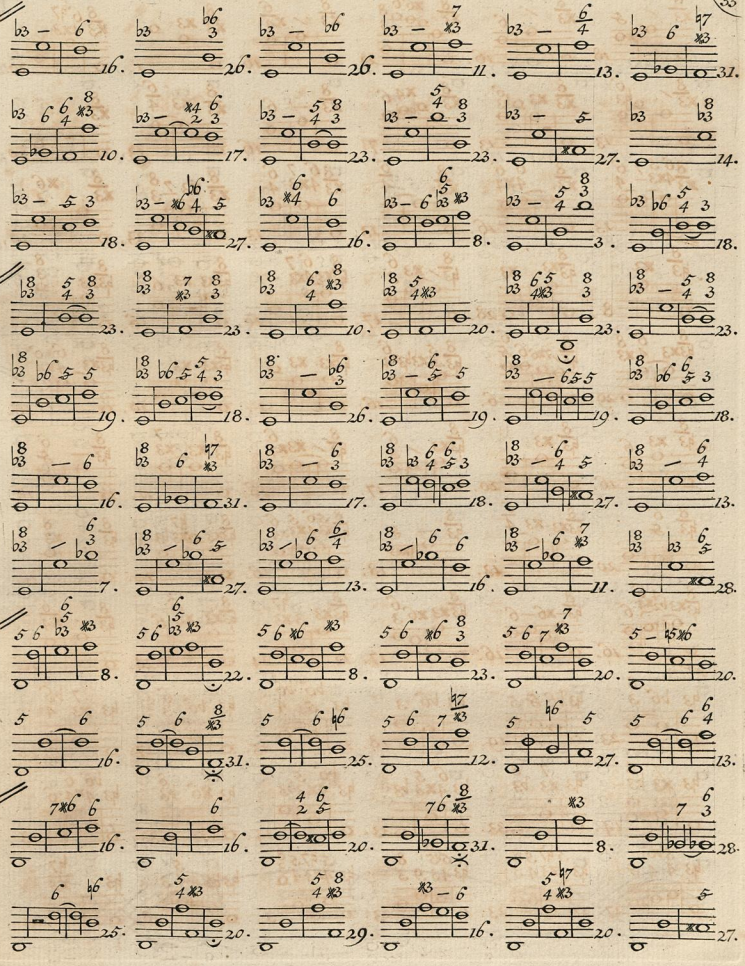

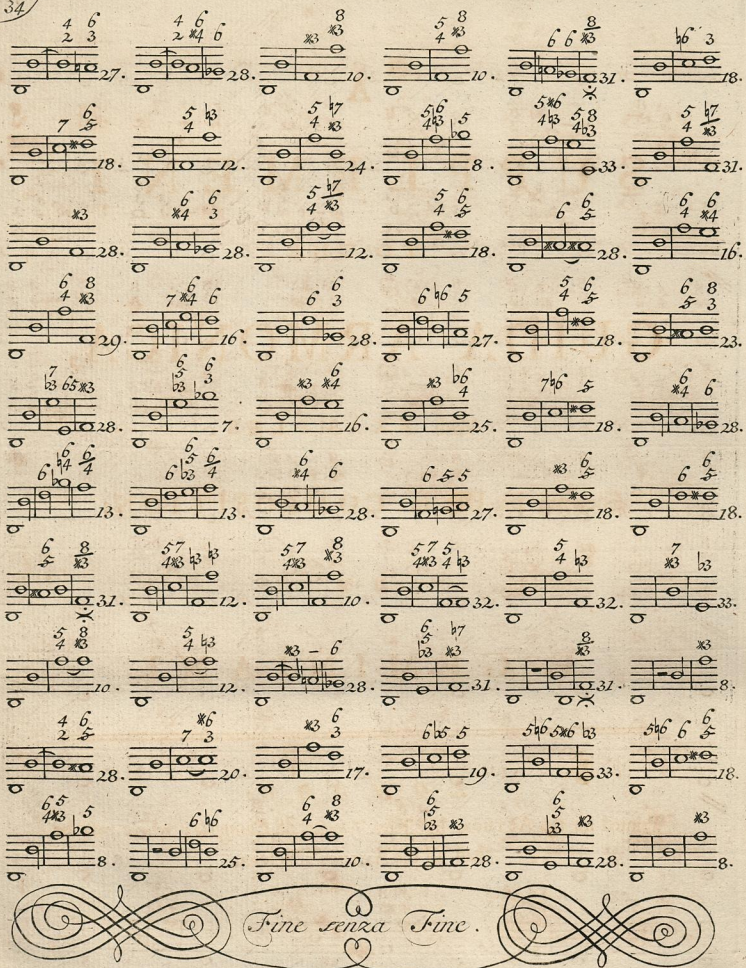
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