

A
S U P P L E M E N T
T O T H E
G U I D A A R M O N I C A,

With E X A M P L E S

Shewing it's Use in C O M P O S I T I O N :

B Y

F. G E M I N I A N I.

L O N D O N :

Printed for the AUTHOR, by *John Johnson*, in *Cheapside*; where may be

F. Geminiani had all the AUTHOR'S WORKS.

P R E F A C E.

HAVING been told frequently that my Guida Armonica is not commonly understood, and that it has been censur'd by some as being of little Use, because the Bass is there set down without Rules for composing the other Parts; I have resolv'd to explain my Design more fully, and satisfy the Lovers of the Art, by Instructing them in the Method of making the intended Use of my Work.

I do indeed own, that my Book does not Teach the whole of the Art of Composition; but still I affirm, that the Notes of the Bass, to which numbers are annex'd in the Guida Armonica include Harmony, Modulation and Melody; of all which the following Examples will be a sufficient Proof. By these, Students of the Art of Composition will see with great Evidence, that good Melody is implied in good Harmony, and good Modulation: And that they can never be at a Loss for good Harmony and Modulation, if they will be at the Pains to consult the Directions prefixed to the Examples, in which the Guida Armonica abounds.

Those who desire to improve their Notions of Harmony, and to join the Knowledge of the Tone Major or sharp Key, to that of the Tone Minor or flat Key; as also to acquire just Ideas of the Contrast of the several Parts of Imitation, and other Particulars, will find great Assistance from the first and second Books of the Art of Accompanying with the Harpsichord published formerly by me.

As to the Motion that may be given to the Bass, according to the nature of its fundamental Harmony, there are no Examples given in this Supplement, because many are to be found in my two Books of Accompanying above-mentioned.

EXPLANATION of the EXAMPLES.

E X A M P L E. I.

A. **I**S a Fundamental Bass, taken at Random from the *Guida Armonica*.

B. The Manner of Barring that Bass, according to the Rule already given in the Directions for the Use of the *Guida Armonica*.

C, D, E. Are three simple Melodies, compos'd upon the same Bass, arising from its Harmony; in which the Variety of Melody that may be found on the same Harmony, is to be observ'd: *NB.* When a Note has no Figures over it, the perfect Harmony, (Compos'd of a 3d, 5th, and 8th,) is to be understood.

A Note mark'd with a 6th, should be accompany'd with a 3d and 8th, which is an imperfect Harmony.

A Note which has a 5 over it, with a Dash across the Tail thus 5; signifies, that 'tis a Dissonant Harmony, and it must have a 3d and 6th, for its Accompaniment.

A Note with a 4th and 2d over it, should be accompany'd with a 6th.

A Note with a 7th over it, is a Dissonant Harmony, and should in general be accompany'd with a 3d and 5th.

This Dissonant of the 7th, when introduc'd in the Melody compos'd on a Bass, ought to descend by Gradation, as it does in the third Barr of Letter C.

The same is to be observ'd of the 4th and 2d, which is always made by Binding the Bass; after which, this Part must descend by Gradation, that is, to the next Note under it; this will be better understood by observing the second Barr of C. D. and F. And it must be observ'd as a general Rule, that the Part which binds, (be it the Treble, or Bass) must always descend, and by Gradation.

NB. The 4th and 2d whenever 'tis found over *D la sol re*, in the *Guida Armonica*, must always be accompany'd with a Minor 6th, as may be observ'd in the second Barr of Letter D.

The 4th and 6th, may be accompany'd with the 8th, if the 4th be naturally Perfect; but if it be naturally, or accidentally Major, instead of the 8th, the 2d may be apply'd.

N.B. Letters A, B, C, D, and E, may be said to contain, Motion of Position only.

F. Is a Composition of a livelier Motion than the former; for to a Minim are put two Crotchets, and to the Semibreve four, or two Crotchets and a Minim, and each of these form different Intervals with the Bass, arising from the Fundamental Harmony.

G. Is a Composition of a yet more lively Motion, or of greater Velocity than the former; in which is introduc'd the Dissonants in passing Notes by Gradation, ascending or descending. Observe well the first Barr of this Example, it begins with the Concord of the 8th, and proceeds on to the Discord of the 7th; the 6th is also a Discord, the 5th a Concord, the 4th a Discord, and the 3d a Concord; the 6th I here call a Discord, because the fundamental Harmony is perfect, and not imperfect. In this Case its to be observ'd then, that two Discords may follow each other by Gradation, for if a 5th is introduc'd in the Melody, where the Fundamental Harmony requires a 6th, it must be consider'd as a Discord, this may often be found in these Examples. The first and third Notes of the second Barr are Fundamental Discords, the middle Note between them, must be reckon'd as a passing Discord, and which, has no Part in the Harmony. The fourth Barr begins with the 6th, a Concord; the 5th a Discord; returns to the 6th, and passes on to the 4th a Concord, because the 6th and 4th is the Fundamental Harmony.

H. In the third Barr of this Example, the last Crotchet of the Barr, (which is a 4th) is a Discord to the Fundamental Harmony, and is permitted, because it proceeds by Gradation to a Concord in the first Note of the next Barr. In the seventh Barr, the fifth Note of the Barr is a Concord; the two following Notes (that is the 5th and 4th) are both Discords, and the 3d a Concord. In the tenth Barr, instead of beginning with the Concord (according to the common Rule) the Barr begins with the Discord of the 4th, and proceeds on to the 3d, a Concord, which is the principal Note; the same is to be observ'd in the other half of the Barr. The next Barr to this, (which is the eleventh Barr) begins with the 7th, which in this Place is a Concord; for a Minor 7th, with a Major 3d, is a Concordant Harmony, and may be made Use off without a Ligure.

EXAMPLE II.

A. Is a Composition of three Parts upon the same Bass, proceeding by simple Motion, upon plain Position of Harmony. The Parts are compos'd

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in such a Manner, that if any one of them was sing or play'd alone, it would produce a very agreeable Melody, which is a principal Object to be attended too, by all those who would compose well.

B. The same is to be observ'd in this Composition as in the former, except the Pauses, or Rests, which are very necessary, for two Reasons: The first, for causing a new Subject to be distinctly heard when it comes in. The second, to avoid Confusion in the Parts, and to prevent their singing ill, it being in Music, as in Company, much better for any one to be silent, than to prate on, and say nothing to the Purpose.

C. This contains the same (with Respect to what is to be observ'd) as the former, and only differs in the Composition.

D. What's observable here is that while the first Part proceeds by lively Motion, making Use of Concords and Discords passing, the other Part begins with a Subject answering the Bass, which I have call'd before, Motion of Position.

E. Here you are to observe the variety of Motion, that will always produce a very good Effect, without causing the least Confusion: But in Case any two Parts make the same Motion, in thirds and sixths, it will always produce a good Effect, as it does here in the eighth and ninth Barr. Two thirds Major moving by Gradation, must be avoided ascending or descending, except in the Cadence of Suspension, as in the 7th and 8th Barrs of this Composition.

F. This Composition is Instrumental, and it must be observed, that Notes which skip in quick Motion, (as is the Case here) are very improper for the Voice, for which Reason, I call such kind of Passages Instrumental.

EXAMPLE III.

- A. Is a Composition of four Parts, proceeding by Motion of Position.
- B. Different Motion in each Part, which proceeds by Imitation.

EXAMPLE IV.

A. A different Bass from the former, but taken in the same Manner as the other was from the *Guida Armonica*.

B. Is the same Bass, but barred in Triple Time, the Manner of doing which is thus. If you put one Semibreve in a Barr, a Dot must be added to that Semibreve; or if two Semibreves, the first or last may be a Semibreve.

C. Is a lively Motion of Melody compos'd on this Bass, chiefly in Consonants.

D. The same kind of Motion as in the former; Consonants and Dissonants introduc'd, the latter by Ligitures.

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E. The like Motion as in the former, but with this difference, that Disfords are here introduc'd by passing Notes.

F. Motion of Position, likewise lively, and quick Motion with Disfords passing are here introduc'd.

G. The same Motions as in the former, but in a different Composition, though it must be observed that some fincoped Notes are here introduc'd, as appears in the 5th, 8th, 9th and 11th Bars.

H. Nothing more is to be observ'd in this Composition than in the former, it differing only in the Composition; some of these last Compositions are calculated more for the Instrument than the Voice.

EXAMPLE V.

A. A Composition of three Parts; Consonants and Dissonants are here used in Ligatures and passing Notes.

B. C. Two Compositions of lively Motion: In the last Bar of the Letter B, the Bass begins the Subject of the first Treble, in the next proceeding Composition of the Letter C, but this is arbitrary.

EXAMPLE VI.

A. Is a Composition of four Parts, wherein the Consonants, and the Dissonants by Ligatures are introduc'd, and by simple Motion.

B. C. Are Compositions of grave, and also lively Motion of Consonant Harmony; of Dissonants by Ligatures, and Dissonants by passing Notes: These two last Compositions are in the Style of Imitation.

I must not omit five Articles of great Consequence, to be strictly observ'd.

1st. The Dissonants ought never to be doubled when bound.

2^d. The 5th, (even Perfect, and much less when Imperfect) shou'd not be doubled.

3^d. An accidental sharp Note, should never be doubled.

4th. Two 5ths, and two 8ths, upon two different Notes; (be it with the Bass, or any of the other Parts,) is always prohibited.

5th. Going from the 6th to the 8th, upon the same Note, (be it with the Bass, or any other Part,) is always to be avoided.

These Articles will be better understood by observing well the last Plate of this Supplement.

N. B. Those who will frequently read the Rules explaining the Intention of these Examples, copy them very often, and at the same Time, not Neglect composing on various Bases from the *Grada Armonica*, will become able to compose the Bass, and the other Parts from their own Experience.

Effempio

I

3 5 8 3 3 6 5 4 5 3 2 3 5 8 3 4 5 8 3 4 5 8 6 5 4 5 8 7 6 5 3 5 3 4 5 8 3 2 9 5 5 7 3 5 8

H 5 6 2 3 7 6 2 3 4 3 3 5 3 5 8 7 3 2 6 5 4 3 4 3 8 3 5 3 5 8 6 5 3 2 8 2 3 4 5 3 5 8 3

6 3 7 6 5 4 3 5 4 3 4 5 8 3 5 3 8 5 6 5 8 5 6 5 8 5 9 3 8 6 5 2 3 2 6 5 6 7 6 5 8

A 5 3 6 6 6 8 7 5 8 3 6 3 4 3 5 8 4 3 8 5 3 6 3

Eff^o
V 5 3 2 3 3 3 8 6 5 4 3 6 5 8 3 3 6 5 8 3 8 5 6 5

5 3 5 8 6 5 9 8 3 6 5 8

B 5 8 6 7 3 8

3 3 8 3 4 6 5 3 5 8 4 3 8 4 3 2 8 7 3 5 8

8 7 5 8 7 8 3 2 6 3 4 3 5 3 3 8 3 6 5 5 3 7 6 5 4 3 2 3

3 8 2 3 4 3 4 5 3 4 5 6 5 6 7 3 8 5 3 8

C 8 5 3 2 6 3 4 3 2 8

5 8 2 3 8 3 4 3 4 5 9 8 5 4 3 6 5 8 3 4 3 5 6

3 5 3 4 5 3 8 3 4 3 4 5 3 5 3 6 5 5 6 7 5 3

8 7 5 8 7 3 2 6 3 4 6 5 8 3 6 3 4 3 2 8 4 3 5 8 3 2 8 3 6 5 6 5

Article

I

Art. II

Art. III

Art. IV

Art. V