

The EXPLANATION of the EXAMPLES.

EXAMPLE I.

The Note under the Letter A, having no Figure over it, is to be accompanied with the perfect Harmony, consisting of the Third, Fifth and Octave. The following Notes, mark'd with the Letter B, shew the different Positions of that Harmony.

I repeat here, what I have said in my Preface, that the Art of Accompagniamient chiefly consists in rendering the Sounds of the Harpsichord lasting, for frequent Interruptions of the Sound are inconsistent with true Melody. The Learner is therefore to observe not to exhaust the Harmony all at once, that is to say, never to lay down all his Fingers at once upon the Keys, but to touch the several Notes whereof the Chords consist in Succession.

By this Sign // I mean that the foregoing Example is to be repeated, with all the Sharps or Flats which are under the Sign, joined to the Notes. This Exercise is of absolute Necessity.

EXAMPLE 2.

The Letter A shews the imperfect Chord, which consists of the Third, Sixth, and Octave. All that I have said in the first Example may be applied to this.

EXAMPLE 3.

This Example contains the Chord of the Fourth and Sixth (being the Harmony of the perfect Chord inverted) and the several Ways of taking that Chord, or different Positions of the Harmony.

EXAMPLE 4.

This Example contains two Notes, making an Interval of a Fifth, both accompanied with the perfect Harmony. Take Notice that the accidental Sharp Third must never be doubled. This is one of those Performances which Theory doth not condemn, but the Ear doth not allow, as it were finding Fault, by its Nicety, with the doubling the Sound of a Note so predominant when single.

EXAMPLE 5.

I have placed under the Letter A, such Notes of the Bass, as may be frequently met with, and under the Letter B, the different Positions of the Harmony with which the same may be accompanied.

EXAMPLE 6.

You will observe that the third Note of this Example is accompanied with an accidental Sharp Sixth, which must never be doubled any more than the accidental Sharp Third, nor indeed ought any accidental Sharp Note ever to be doubled.

EXAMPLES 7, 8.

These Examples want no Explanation.

EXAMPLE 9.

In this Example are several Notes with accidental Sharps joined to them, which for that Reason ought never to be doubled. You will observe in the fourth and fifth Variations of this Example, and in several other Examples in this Book, round black Notes without Tails, these black Notes are to be struck in the Middle of the Time of the Notes, under or over them; you will also observe several Minims having a Stroke across their Tails. Those Minims are to be played as Crotchets, and the Crotchets immediately following played in the latter Half of the Time. They are written in this Manner for the Sake of Distinction, the Minims with the Stroke across their Tails being Concords, and the following Crotchets passing Discords.

EXAMPLE 10.

This Example consists of several Cadences, proceeding by Imitation, and three manners of performing them; the first and the second simple, the third varied. I recommend it to the Learner to repeat often the third, where the Harmony is contrasted; this Exercise will be of great Service to him, both to form his Ears to Harmony, and to acquire a good Taste with Respect to Melody.