FRICKE'S

Celebrated

Art of Modulating.

Revised & Corrected by

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PREFACE,

CONTAINING INSTRUCTIONS FOR USING THE TABLES.

MODULATION makes so material a part of the Science of Music, that it is to be regretted, the Mode of attaining it has not hitherto been pointed out in a plain and unambiguous manner; at least, the small degree of attention which seems at present to be paid to an object of such importance, may justify the observation.

The Composer and Performer are equally interested in every endeavor to render this Subject more easy and intelligible, as without it all other attainments in the science must be inaccurate and imperfect, deprived of that pleasing effect which a thorough knowledge of Modulation never fails to produce.

The Author of the following sheets, with a view to remove a difficulty so generally complained of, has with much care and attention, endeavoured to lay down in an easy and clear method, such Rules of Modulation, as he flatters himself, will in a great measure answer the purpose for which they are intended. But as those Rules may not in some cases be fully understood, it will be necefsary to give a distinct and particular Explanation of them, that their practice may be rendered more easy and expeditious.

The Rules here laid down are comprised in Twelve Tables; six of which are to be considered as Principals, the other six are only Transpositions of those that precede them, viz.

The Six Principal.		The Six Transposed.	
1st in	C	2d in	C♯
3d in	D	4th in	E♭
5th in	E	6 in	F
7 in	F♯	8 in	G
9 in	A♭	10 in	A
11 in	B♭	12 in	B

Each Table consists of four double lines, continued along both pages of the Book.

The 1st modulates from a major key to a major.
2d - - - from major to minor.
3d - - - from minor to minor.
4th - - - from minor to major.
and in the same manner through all the Tables.

N.B. The spaces between the upright lines in the Tables are called Columns, within which each Modulation is separately made, and the flats and sharps marked at the beginning of every line, serve through all the colmns in that line.

As there is a difference in beginning a resolution with the 3d 5th or 8th above; if each of these Modulations had been made seperately through all the different keys in

three

three and four parts, it would have increased this work to six times its present length; but this operation appeared unnecessary, as all the Modulations in the Tables may be parformed, by attending to the Directions afterwards given.

Two Tables are therefore adapted to each of the above methods which modulate through all the half notes in the scale.

The 1st Table is in 4 Parts. The 3d in 3 Parts. Booth beginning with 8th above.

5th - - - - - - 7th - - - Ditto - - - - - - 5th Do
9th - - - - - - 7th - - - Ditto - - - - - - 3d Do

In order to transpose the above Tables, it is necessary to turn to that beginning with either the 3d 5th or 8th and the particular Modulation meant to be transposed, will be found in the corresponding Column in all these Tables at the same place. For example; in the 9th Table, in the 9th Column on the 4th Line, the Modulation is made from A♭ minor to E major; and if this is wanted to be transposed, the manner of doing it may be seen by turning to the 1st Plate, where it will be found transposed five different ways; and the places whence the Transpositions are taken, are marked thus ∗. There is also another Example, markd in the same manner, in the third Line, which is not inserted in the 1st Plate ‡.

This method may be followed from 4 Parts to 3, or from 3 to 4; as has been shewn in the 1st Plate, taking care to turn to the perticular part of the Column and Line from which the note meant to be transposed is taken.

The Tables of Transposition are inserted only to shew the learner more clearley what method he is to follow in making them from different keys; but as the greatest variety may be introduced in Modulation, the Author has, in some instances, deviated from the principal Tables, and where this has been done, it is always marked under the Bass thus ———— .

The Thorough Bass has been added to the six principal Tables, that they may be more serviceable to the learner, on account of the variety that occurs in figuring: but as doubtful passages may appear in the course of some Modulations in the Thorough Bass, it must be remarked that the Accompaniment ought always to conform itself to the Bass Note, as in the Modulation from A♭ minor into B major, &c. Hence it is hoped, that it will be thought unnecessary to have a Natural to the 6th to resolve the foregoing 5th E♭, as it is wrote out in the Explanatory Table, and to take E, because the Bass Note G sharp produces already that Resolution, to which a smaller 6th could

‡ The three minor Keys, viz. D♯, G♯, and A♯, should have been introduced in the Tables E♭, A♭, and B♭; but it was thought necefsary to write these three Tables with one Character, for the following reasons. First, There not being sufficient space to write two different names on one Table. 2dly, to avoid the double sharps, particularly in the Scale of A♯ minor. And 3dly, as the Notes in the major Keys are the same on the Harpsichord or Organ, it was thought easier for them who play on those instruments, to write them in the above manner; and the Scale upon which this Work has been conducted, is added at the bottom of the first Plate. It must be observed, that the Flats and Sharps, marked after the Names of the Notes, are not to be understood as major Thirds, or minor Thirds, but only the Flats and Sharps belonging to the Notes, where they are marked, because the words Major and Minor are wrote particularly over the places to which they belong.

not be added than E, just as the following F♯ to A♯; and if at last, the Bass Note G♯ should not be sufficient to change the key A♭ minor, then the resolved 6th Natural would be F, as with the Resolution from A♭ minor into F♯ minor.

Perhaps some judges may be induced to examine this Work with attention, and wish to find more divisions; For Example; at the second Crotchet in the 8d Table of the Thorough-Bass from D minor into F sharp major,

instead of to have and so on.

This, however, has been done sometimes, as in the Modulation by the 7th from D major to E♭ minor, and the same from A♭ minor to B minor, &c. this last Example might as well have been divided in the first Bass Note of the 9th principal Table, page 18, as it is done in the 9th Table of the Thorough-Bass: but that manner would not only require a great many more notes and figures, but would be much more difficult and troublesome for the beginner, and consequently not so useful; it was therefore thought proper to adopt the shortest method.

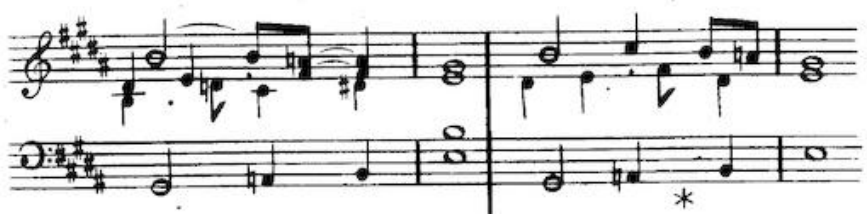
In the whole of this Work, the Author has only laid down a foundation upon which every one is to build according to his fancy; and whoever has a mind to confine himself to the Tables as they stand, without any variations, it will be proper to rest on such Chords as prepare and lead to the Modulation; and that as well in regular pieces of Music, as in playing extempore; For example; by the third Crotchet from C major to C sharp major, or from C minor into C sharp minor &c. which places, with several others, by way of example, are marked with a Pause over the Notes intended to be rested on, because the past sound will be forgotten, the present will be predominant to the ear, and consequently the following much more agreeable; for if the Modulations are played in the time prescibed, and without a rest on the Chord which prepares them, thugh entirely corresponding with the Rules of Composition, it would still appear disagreeable, more especially according to the particular Key, and the Situation in which the parts may lie.

The Author has thought proper to add a CAPRICCIO, in order to shew more clearly the Intention of the Work, and in which he has introduced two particular Examples, 1st of resting on the Notes as above mentioned, and 2dly the necessity of continuing the Melody in playing extempore, in case the Performer chuses, or is immediately obliged to come to a conclusion at any particular Note, though at a considerable distance from the Key in which he sets out; for instance, at the 4th Bar from the end of the Capriccio, if it were intended to go to the original Key it cannot be done by adhering strictly to the Fundamental Bass of the Capriccio, or the exact manner given in the Tables; but the melody must be continued as before; and this manner the Author would recommend to be followed through the Whole of this Work.

An Example

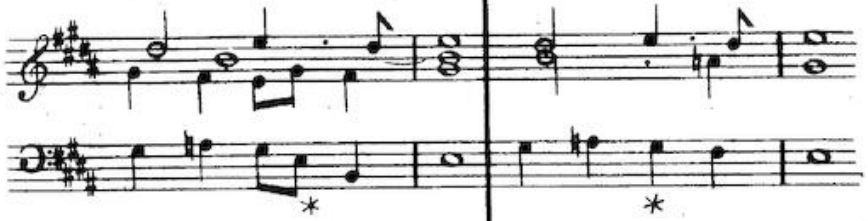
Shewing the manner of Transposing the following Tables

The Resolution from C♯ Minor to E Major with the 3.d above in four Parts in the 9.th Table.



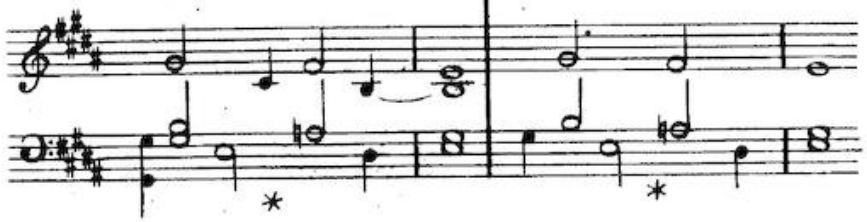
In thre Parts with the 3.d above Transposed in the same key from the 11.th Table

In four Parts with the 5.th above Transposed from the 5.th Table



In three Parts with the 5.th above Transposed from the 7.th Table

In four Parts with the 8.th above Transposed from the 1.st Table

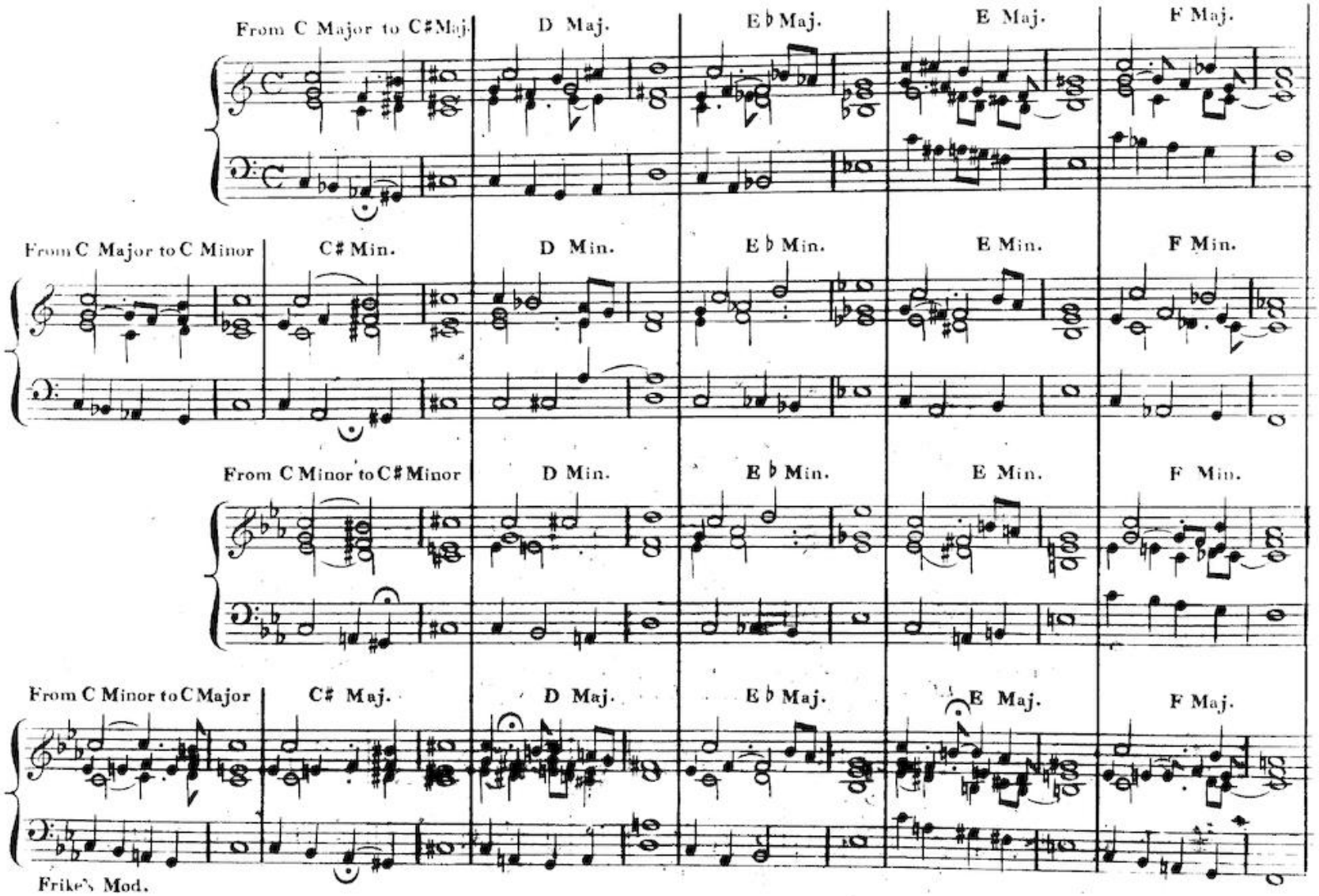


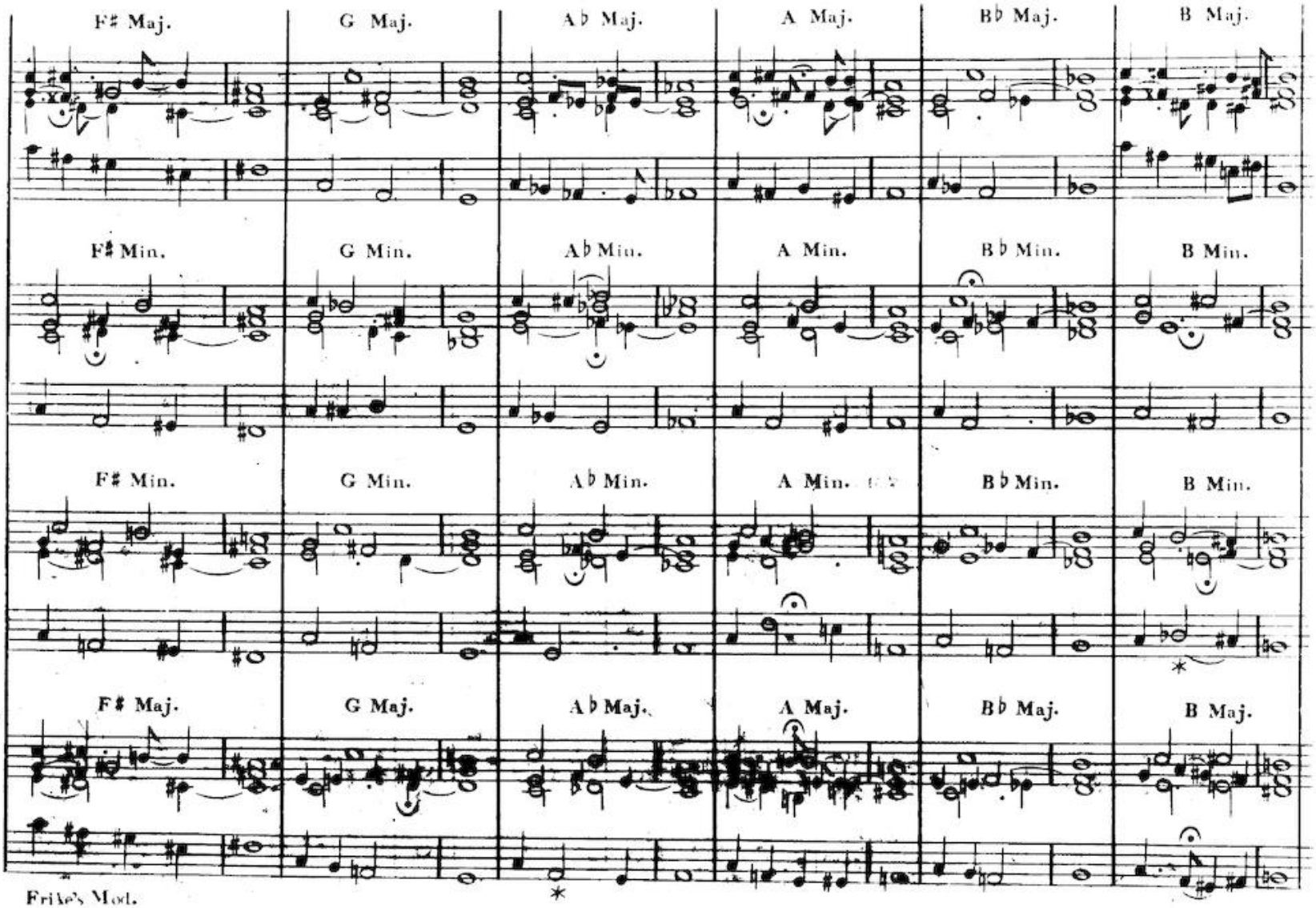
In three Parts with the 8.th above Transposed from the 3.d Table

SCALE

Frike's Mod.

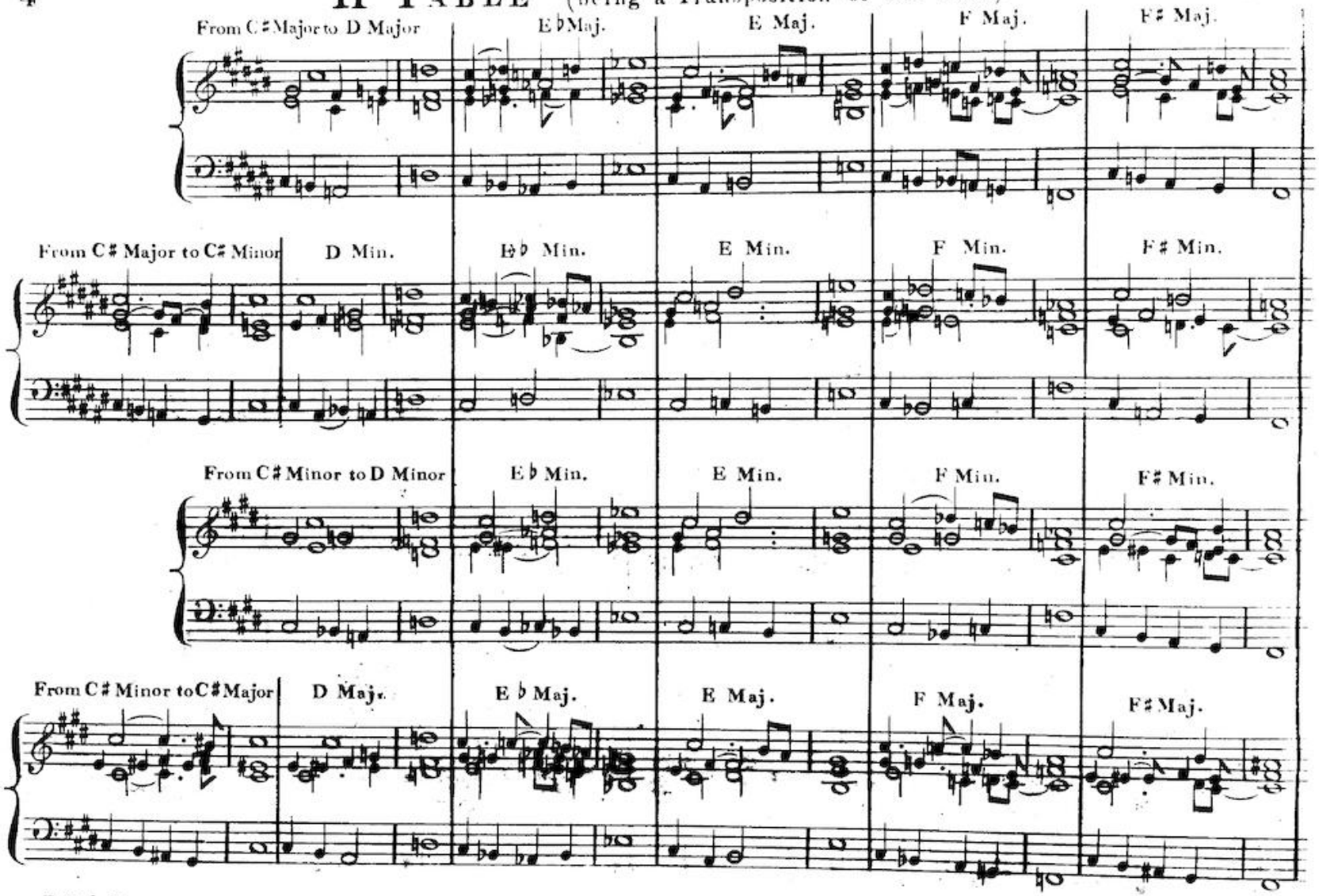
I (Principal) TABLE IN



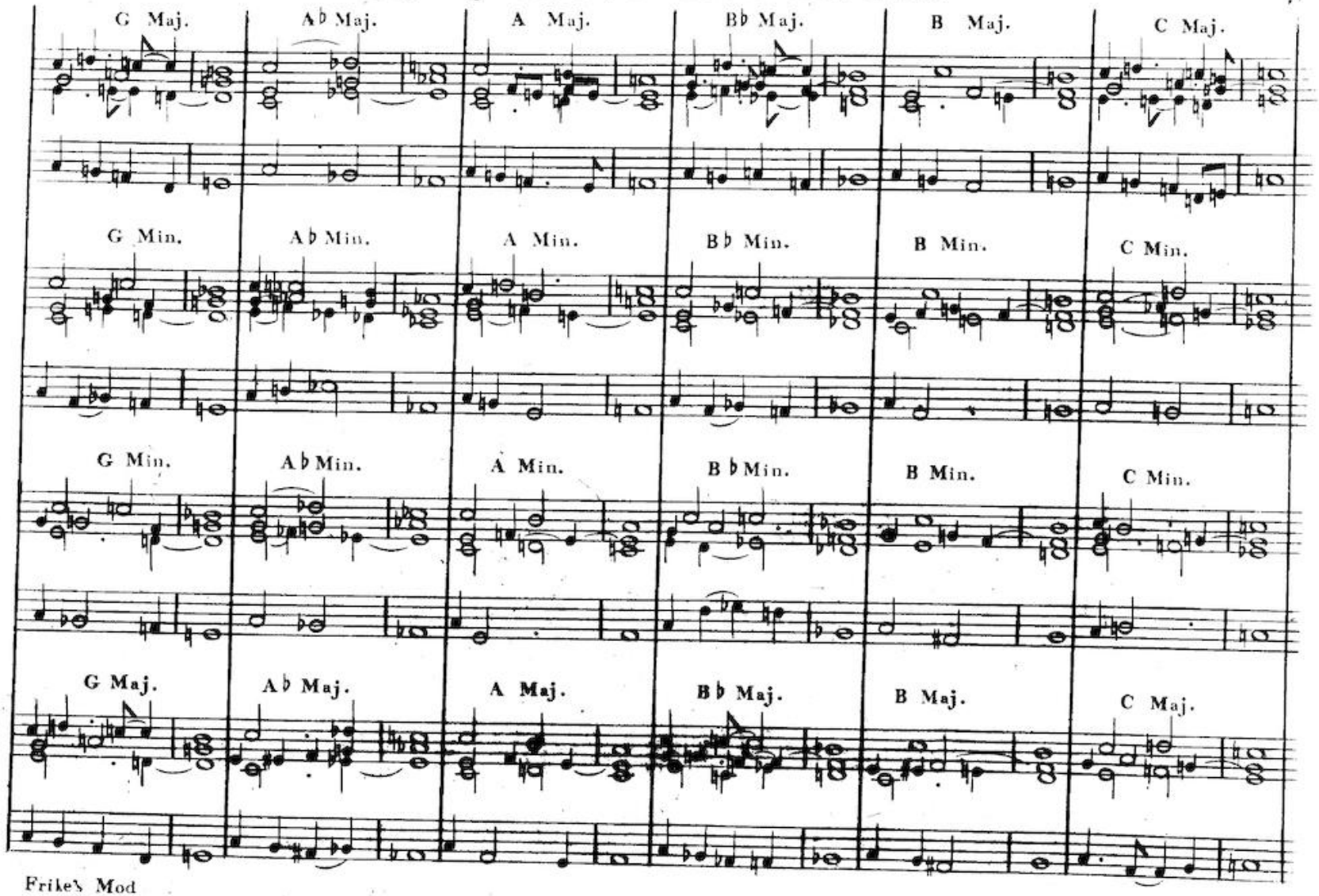

F♯ Maj.
G Maj.
A♭ Maj.
A Maj.
B♭ Maj.
B Maj.
F♯ Min.
G Min.
A♭ Min.
A Min.
B♭ Min.
B Min.
F♯ Min.
G Min.
A♭ Min.
A Min.
B♭ Min.
B Min.
F♯ Maj.
G Maj.
A♭ Maj.
A Maj.
B♭ Maj.
B Maj.

Frike's Mod.

II TABLE (being a Transposition of the First)

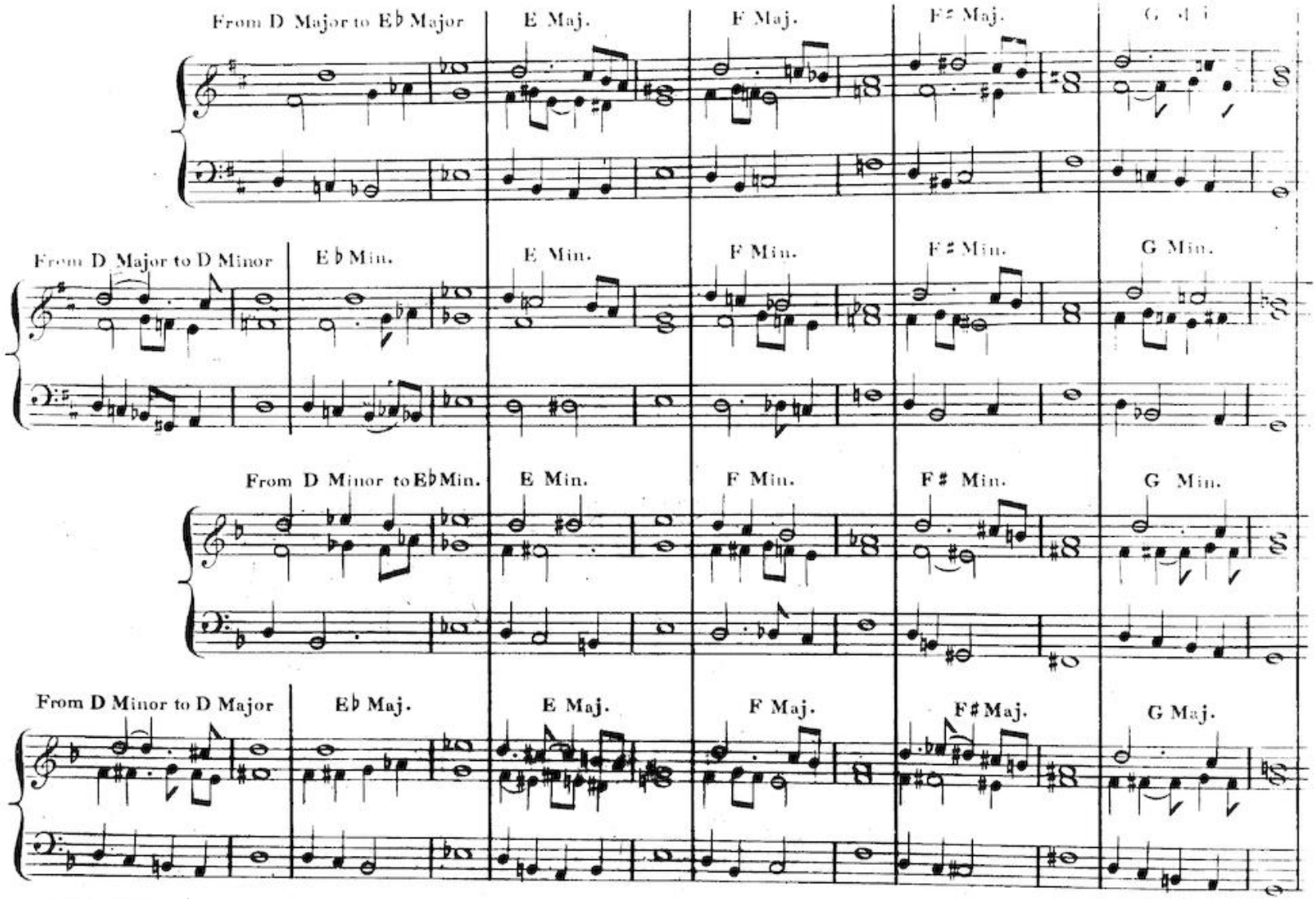


C♯ begining with the 8.th above in four Parts.

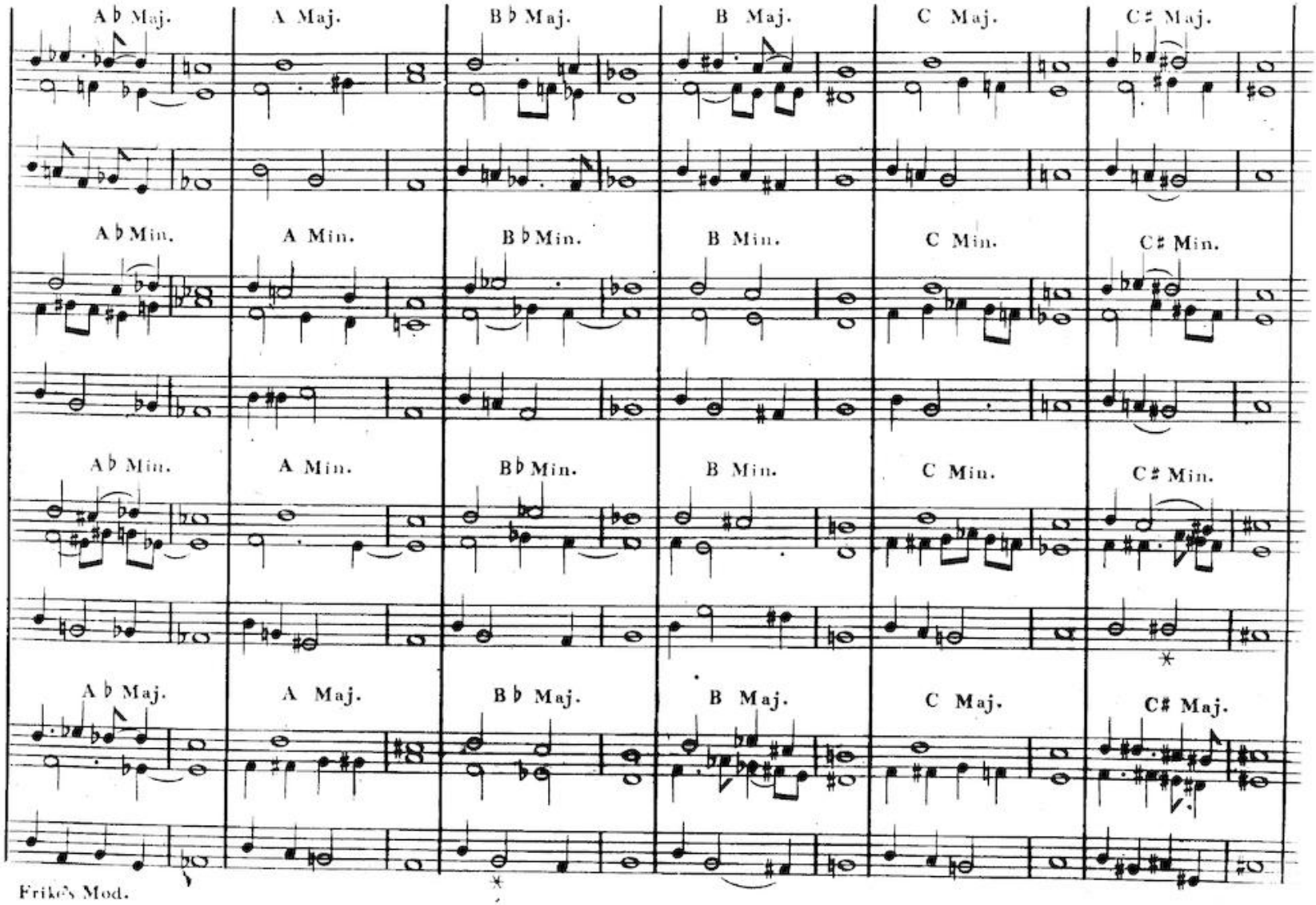


Frike's Mod

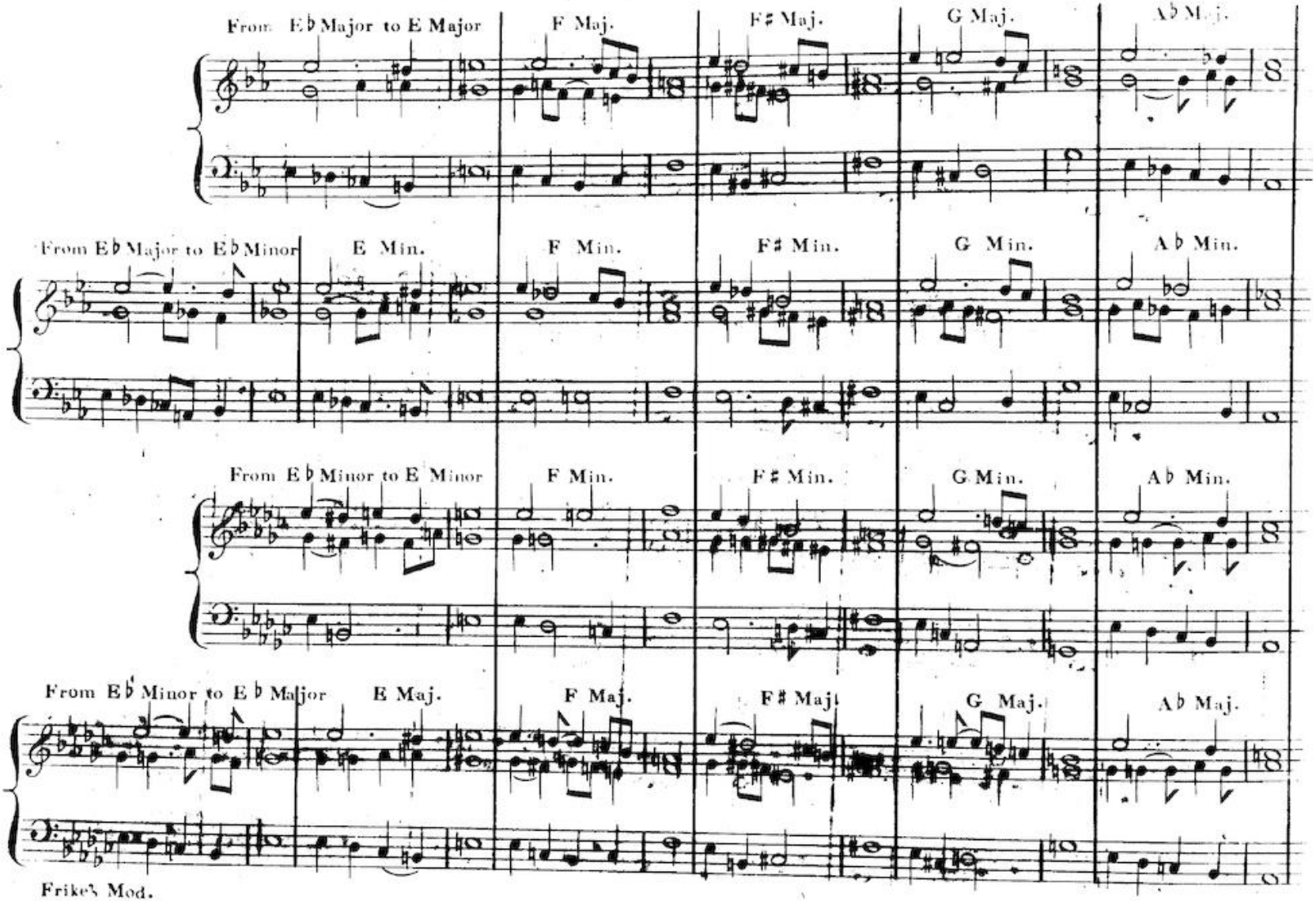
III (Principal) TABLE IN



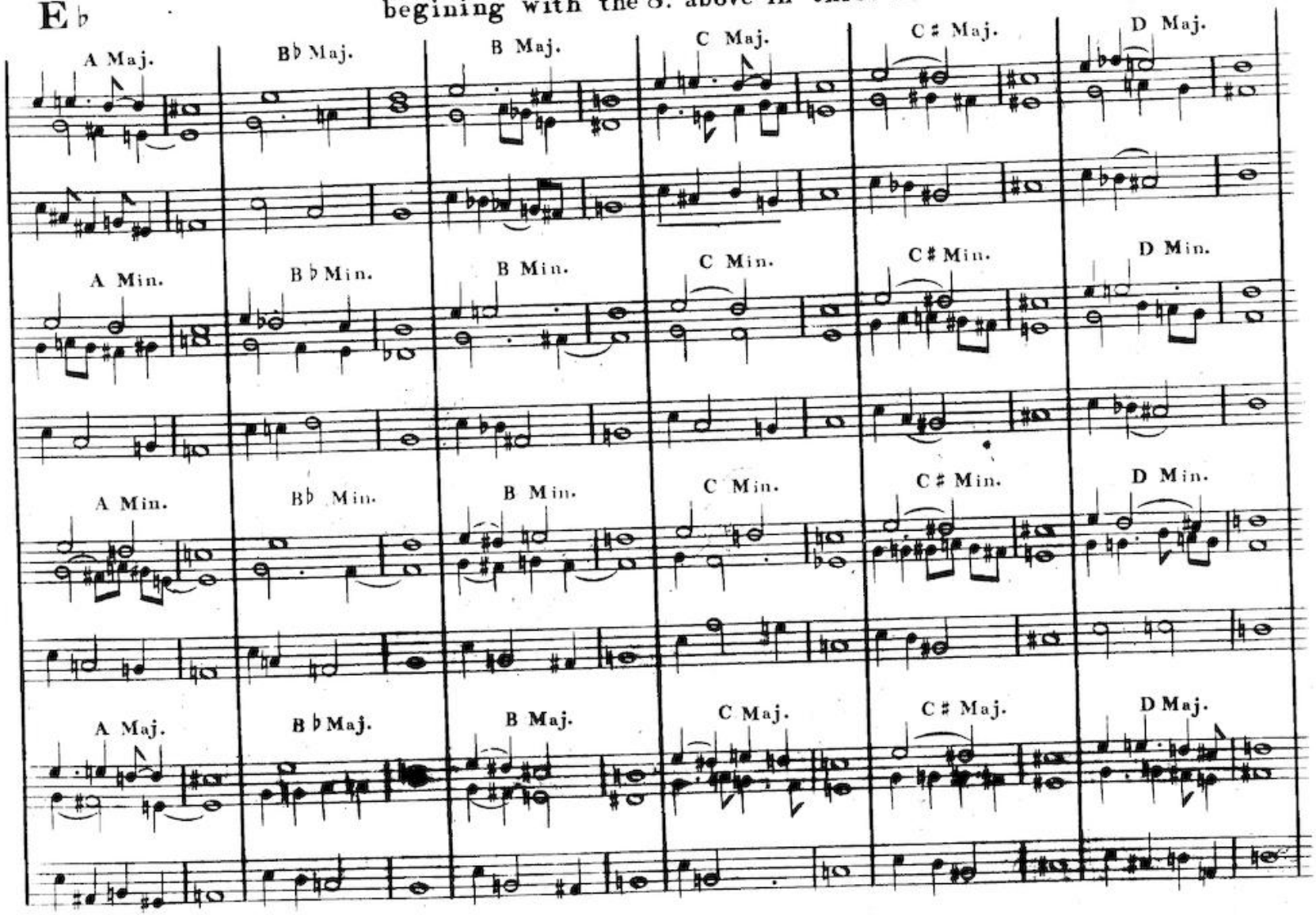
D begining with the 8.th above in three Parts.

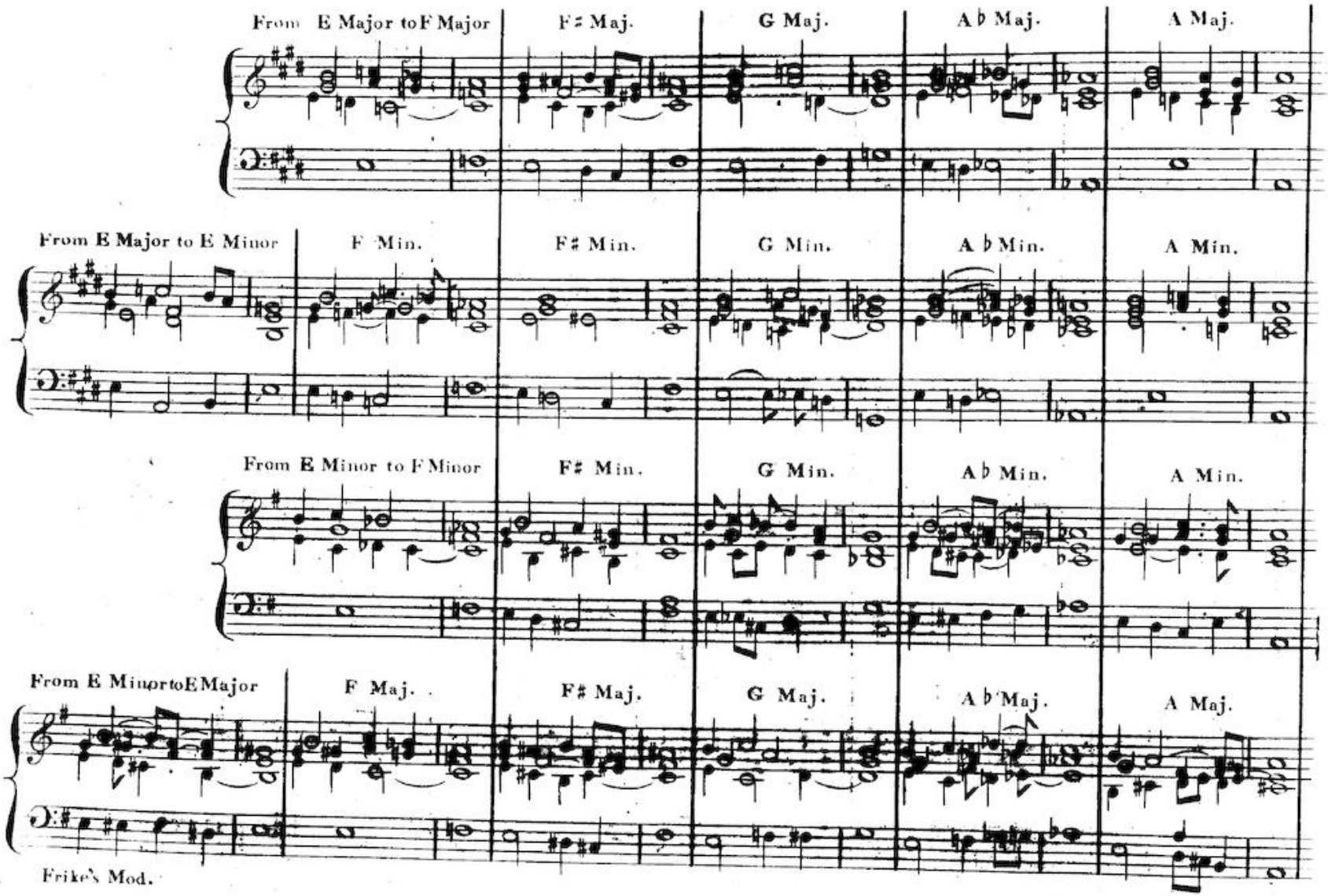


IV TABLE (being a Transposition of the Third)

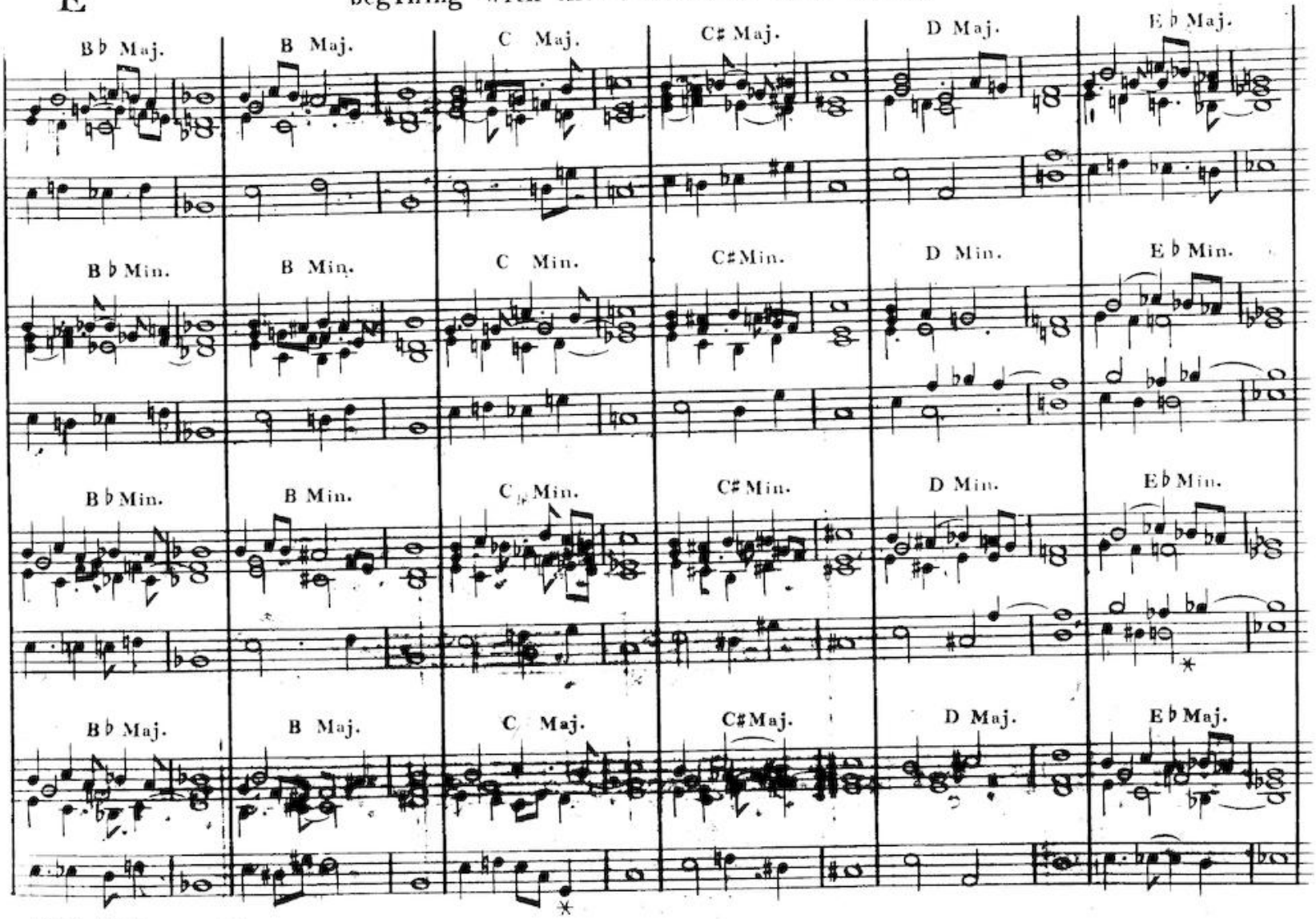


E♭ begining with the 8.th above in three Parts

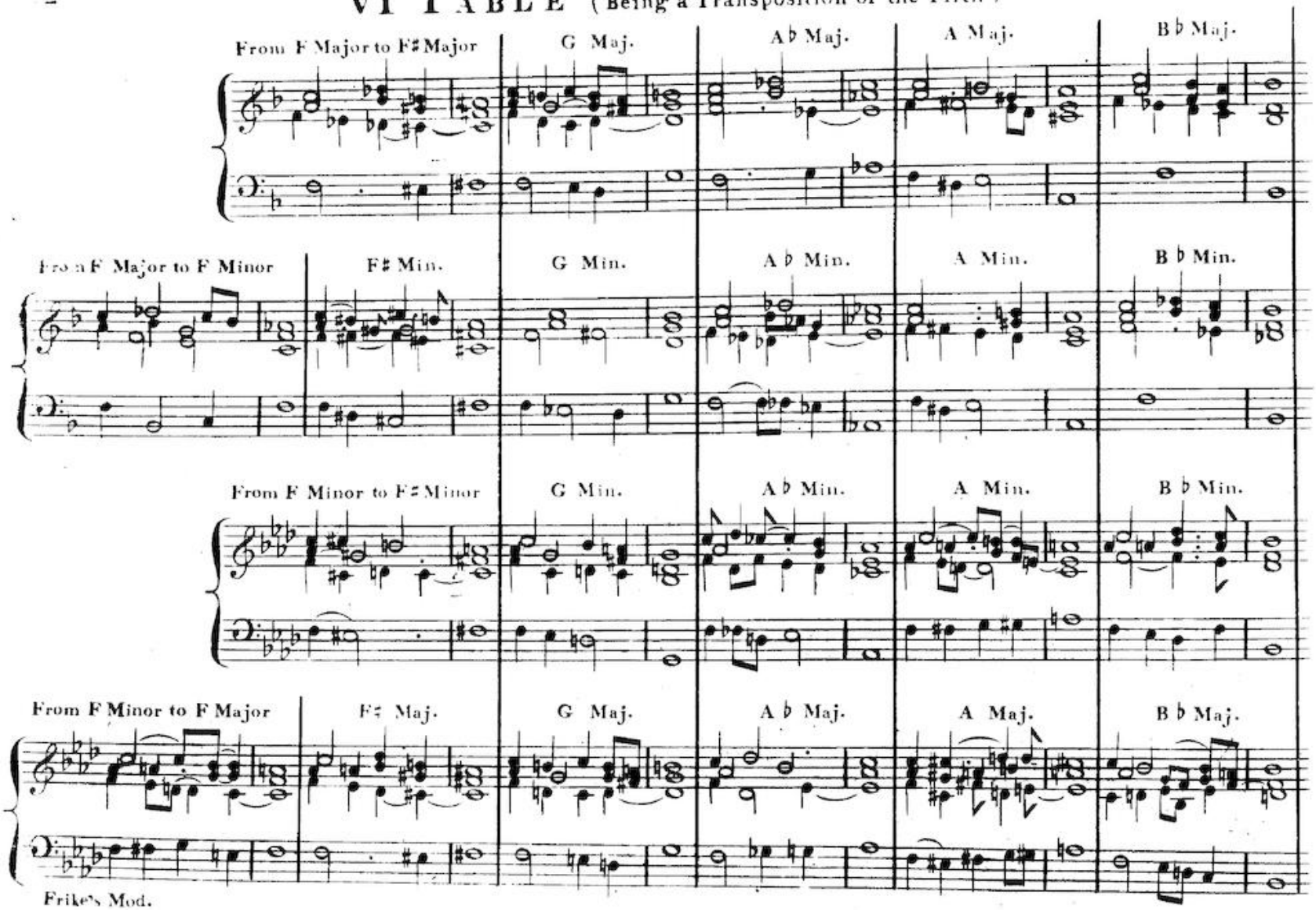



From E Major to F Major
F♯ Maj.
G Maj.
A♭ Maj.
A Maj.
From E Major to E Minor
F Min.
F♯ Min.
G Min.
A♭ Min.
A Min.
From E Minor to F Minor
F♯ Min.
G Min.
A♭ Min.
A Min.
From E Minor to E Major
F Maj.
F♯ Maj.
G Maj.
A♭ Maj.
A Maj.

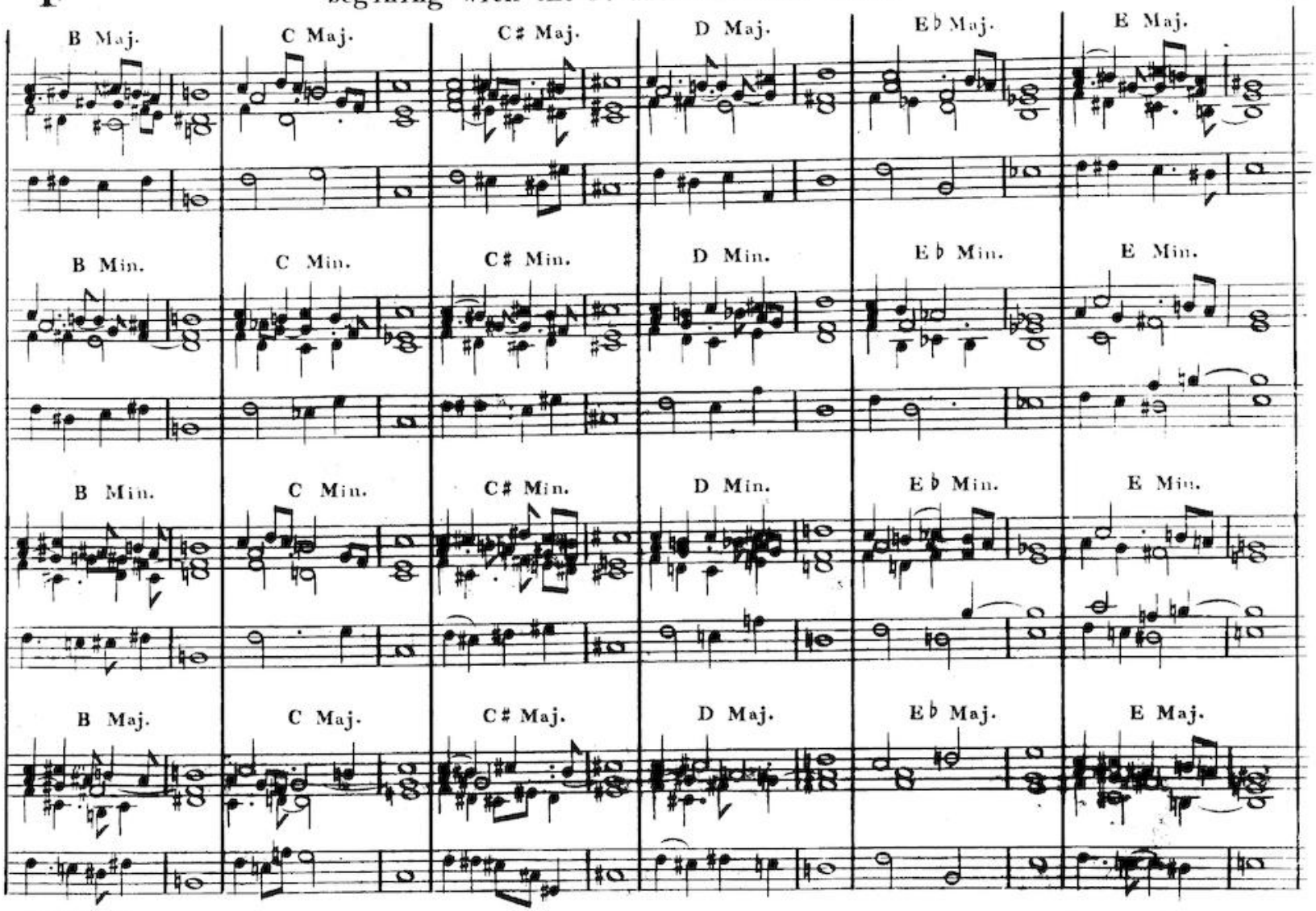
E begining with the 5.th above in four Parts.



VI TABLE (Being a Transposition of the Fifth)

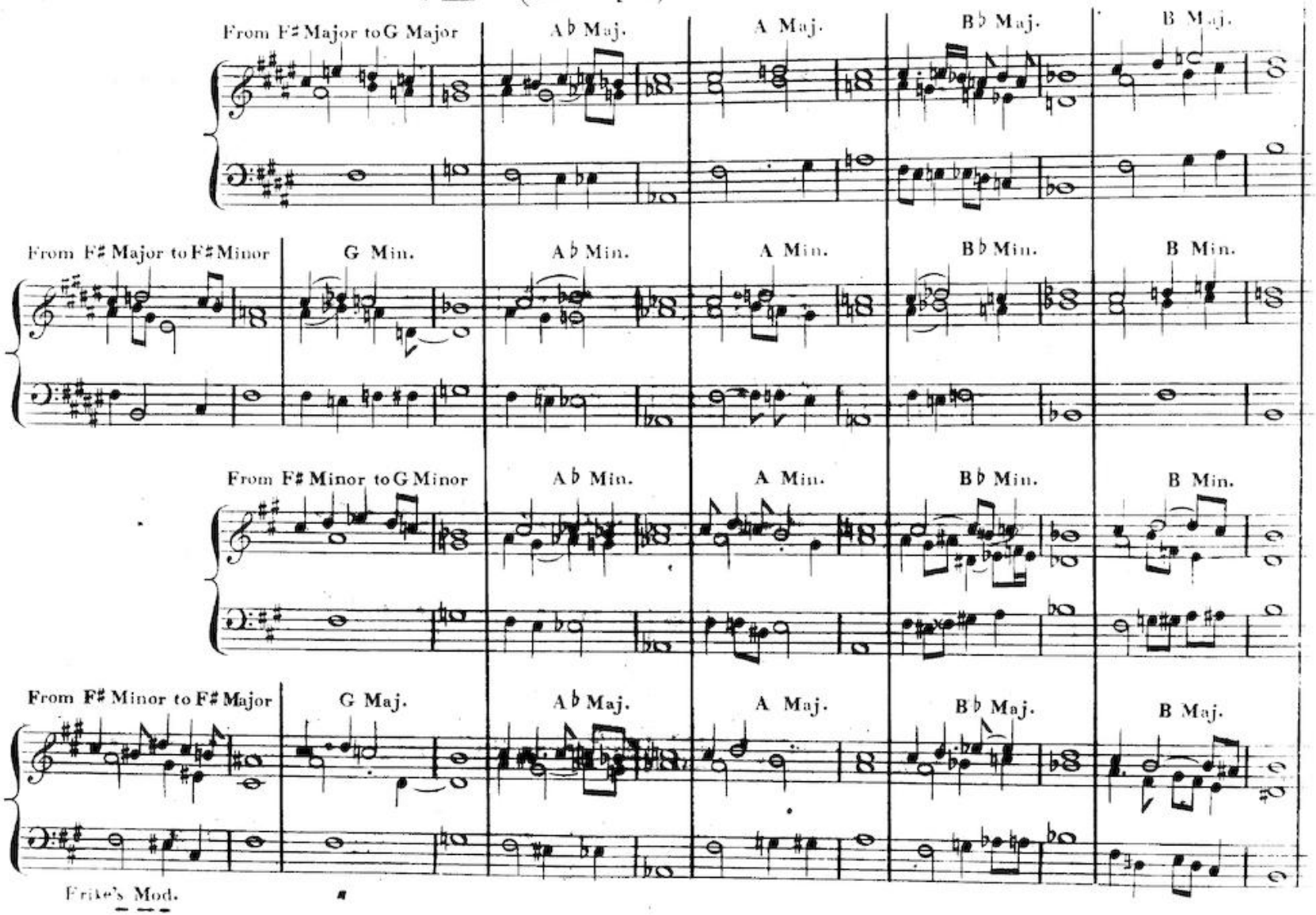


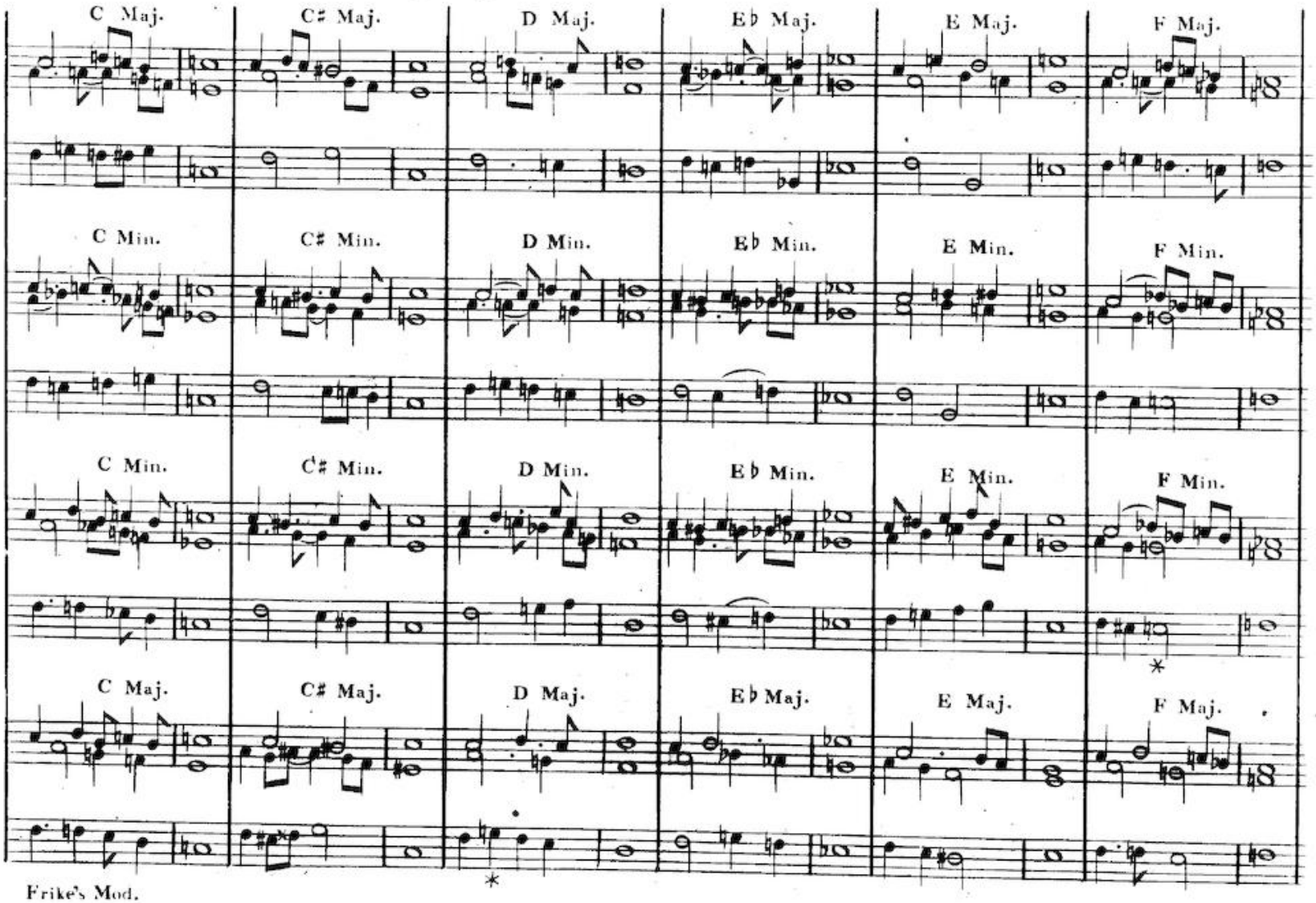
F begining with the 5th above in four Parts



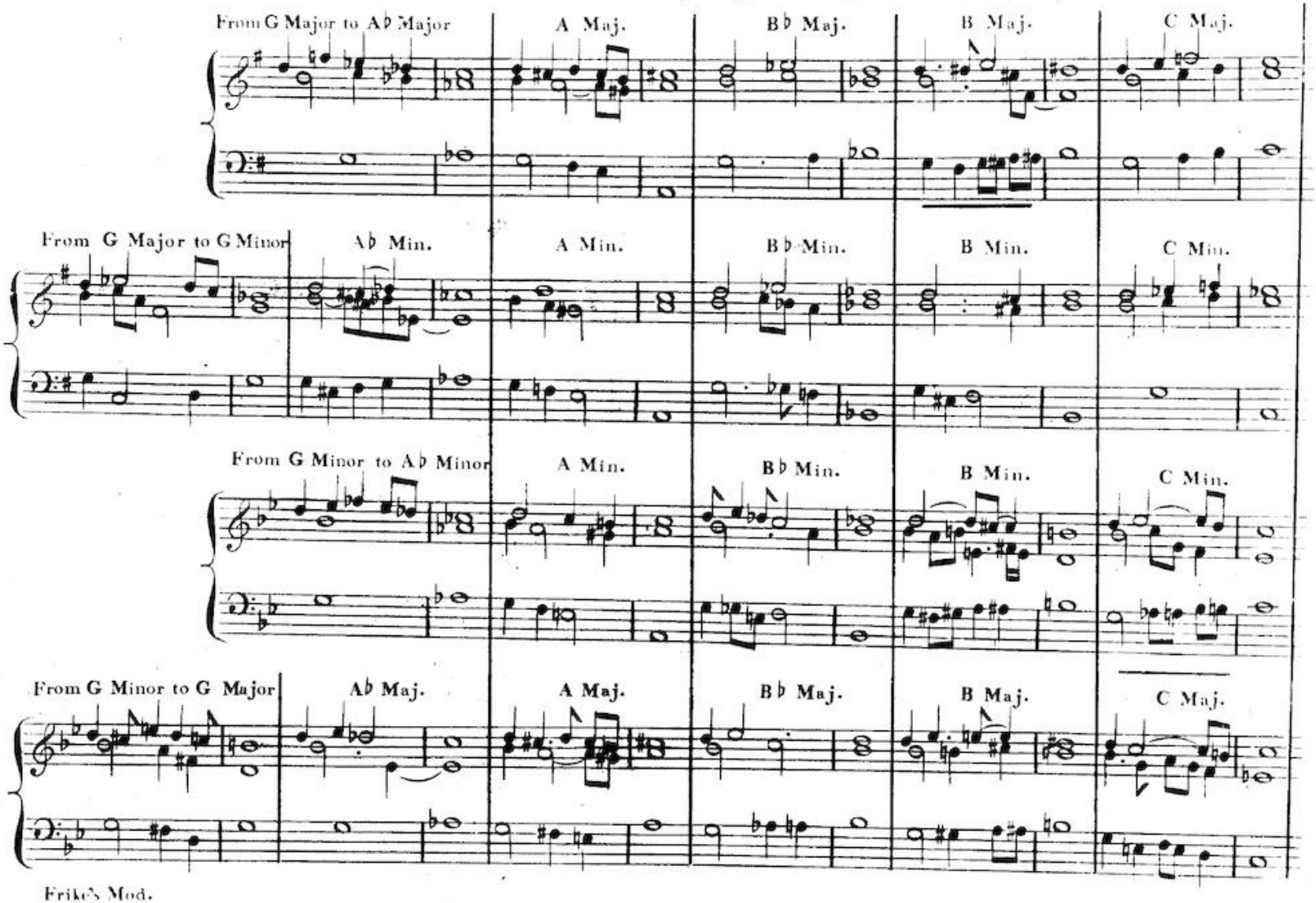
Frike's Mod.

VII (Principal) TABLE

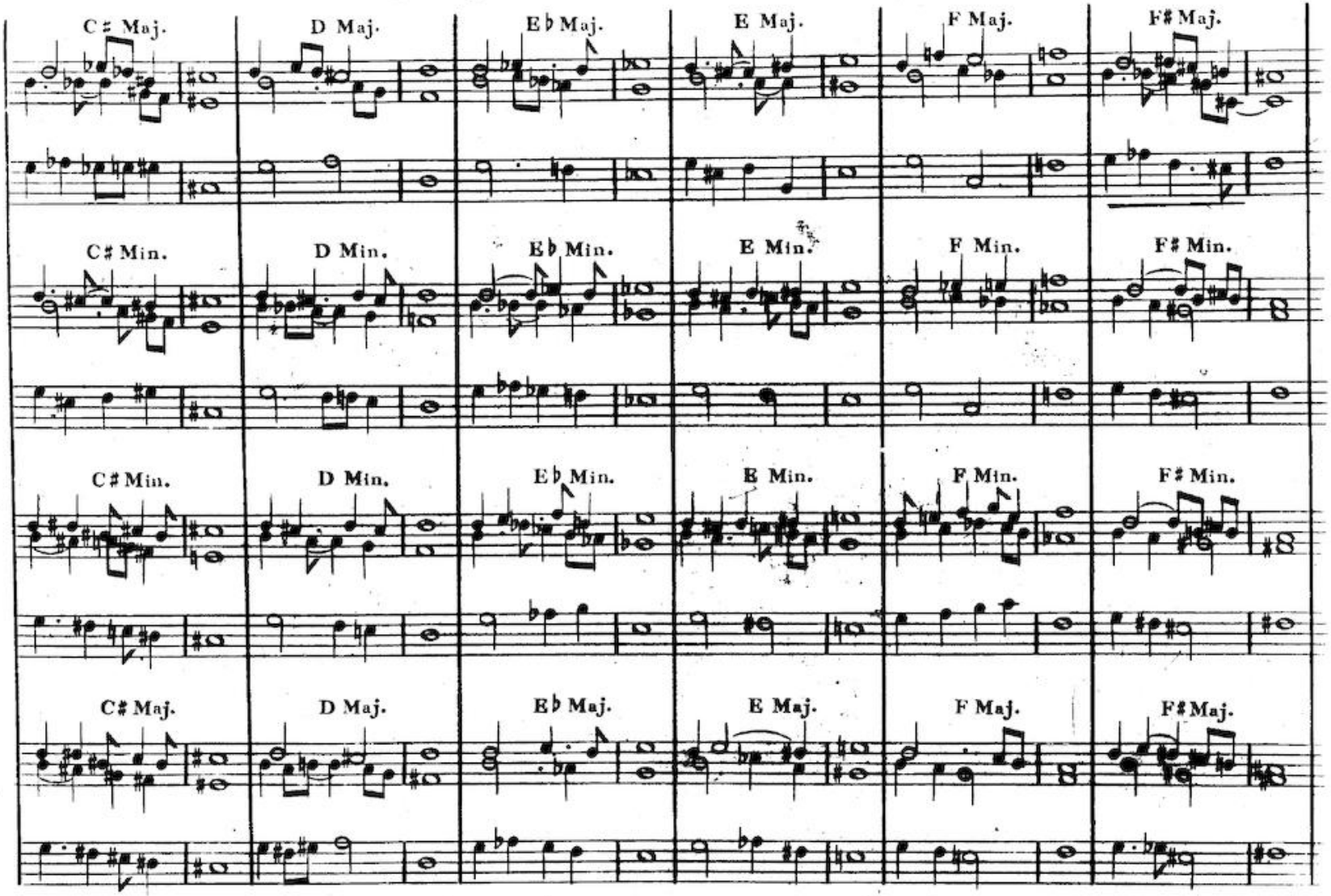


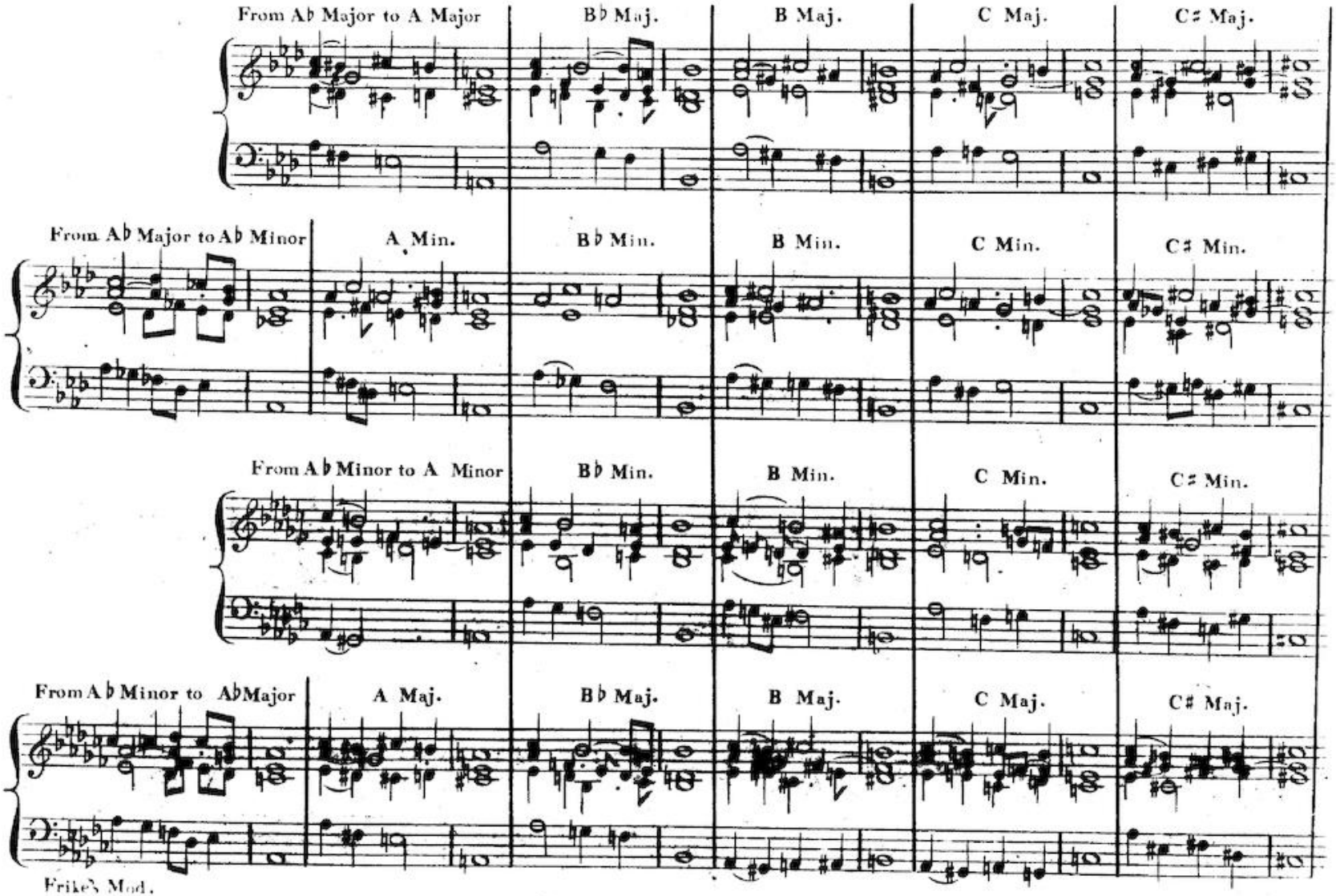

C Maj.
C♯ Maj.
D Maj.
E♭ Maj.
E Maj.
F Maj.
C Min.
C♯ Min.
D Min.
E♭ Min.
E Min.
F Min.
C Min.
C♯ Min.
D Min.
E♭ Min.
E Min.
F Min.
C Maj.
C♯ Maj.
D Maj.
E♭ Maj.
E Maj.
F Maj.

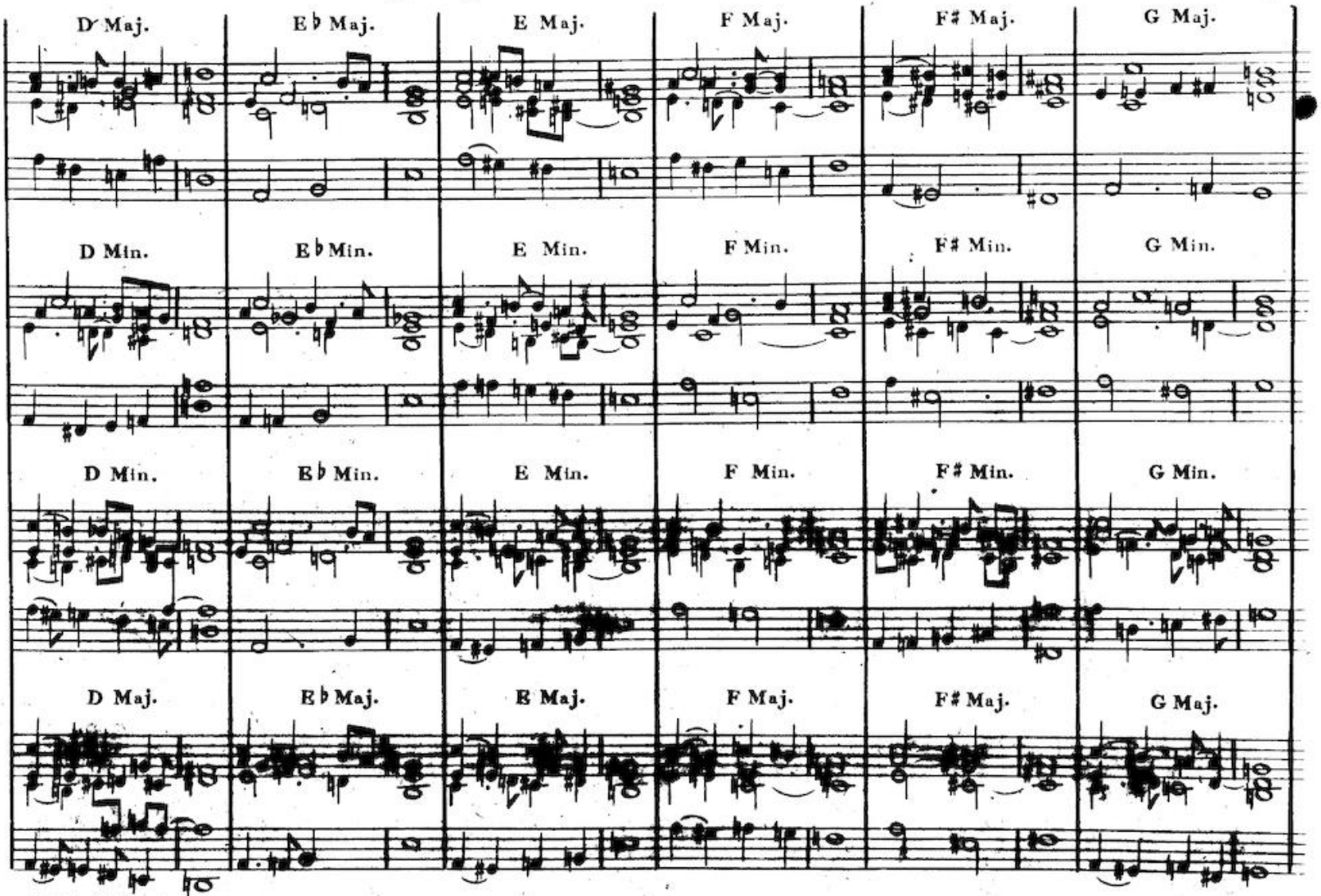
VIII TABLE (being a Transposition of the 7.th)



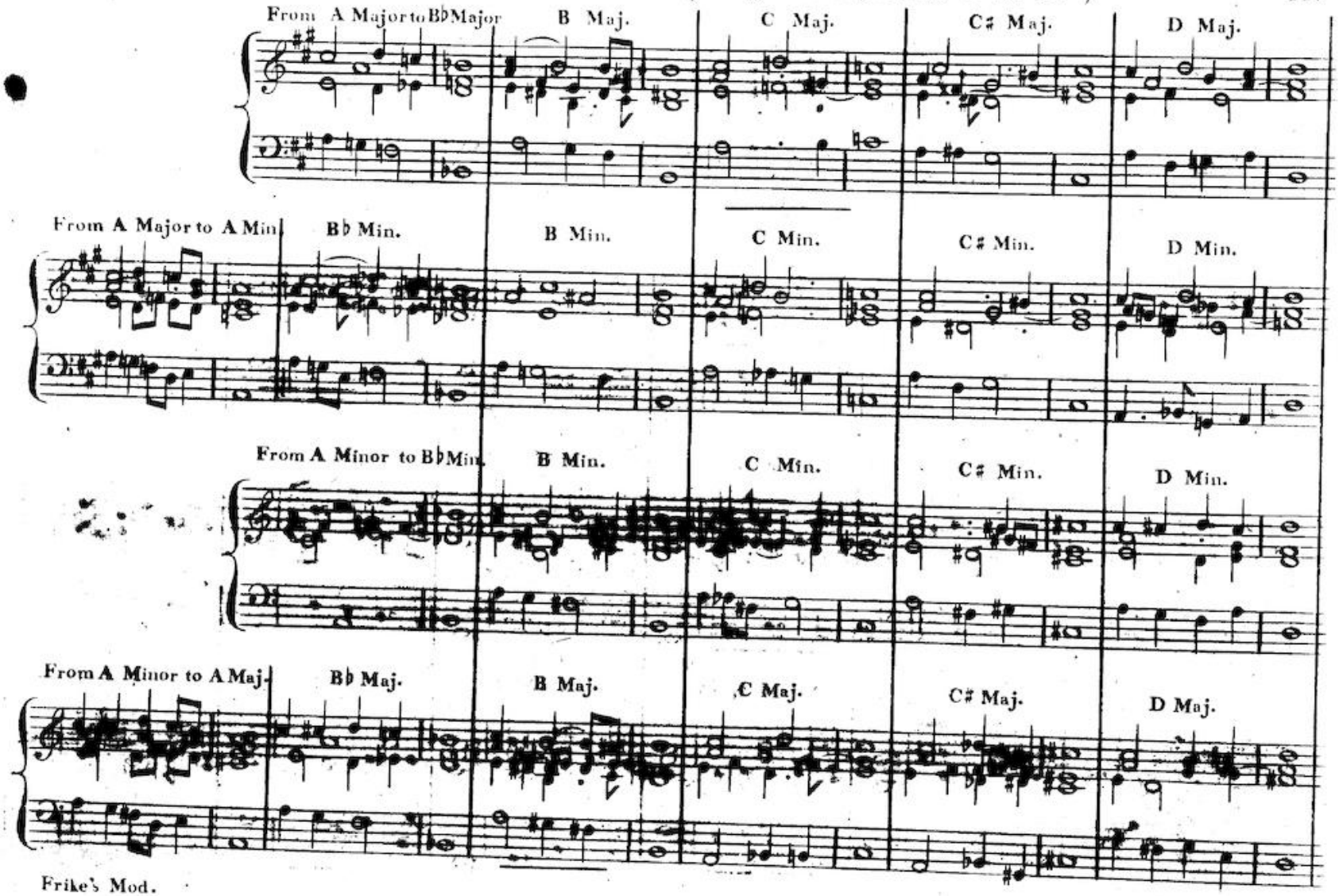
Frike's Mod.


C♯ Maj.
D Maj.
E♭ Maj.
E Maj.
F Maj.
F♯ Maj.
C♯ Min.
D Min.
E♭ Min.
E Min.
F Min.
F♯ Min.
C♯ Min.
D Min.
E♭ Min.
E Min.
F Min.
F♯ Min.
C♯ Maj.
D Maj.
E♭ Maj.
E Maj.
F Maj.
F♯ Maj.

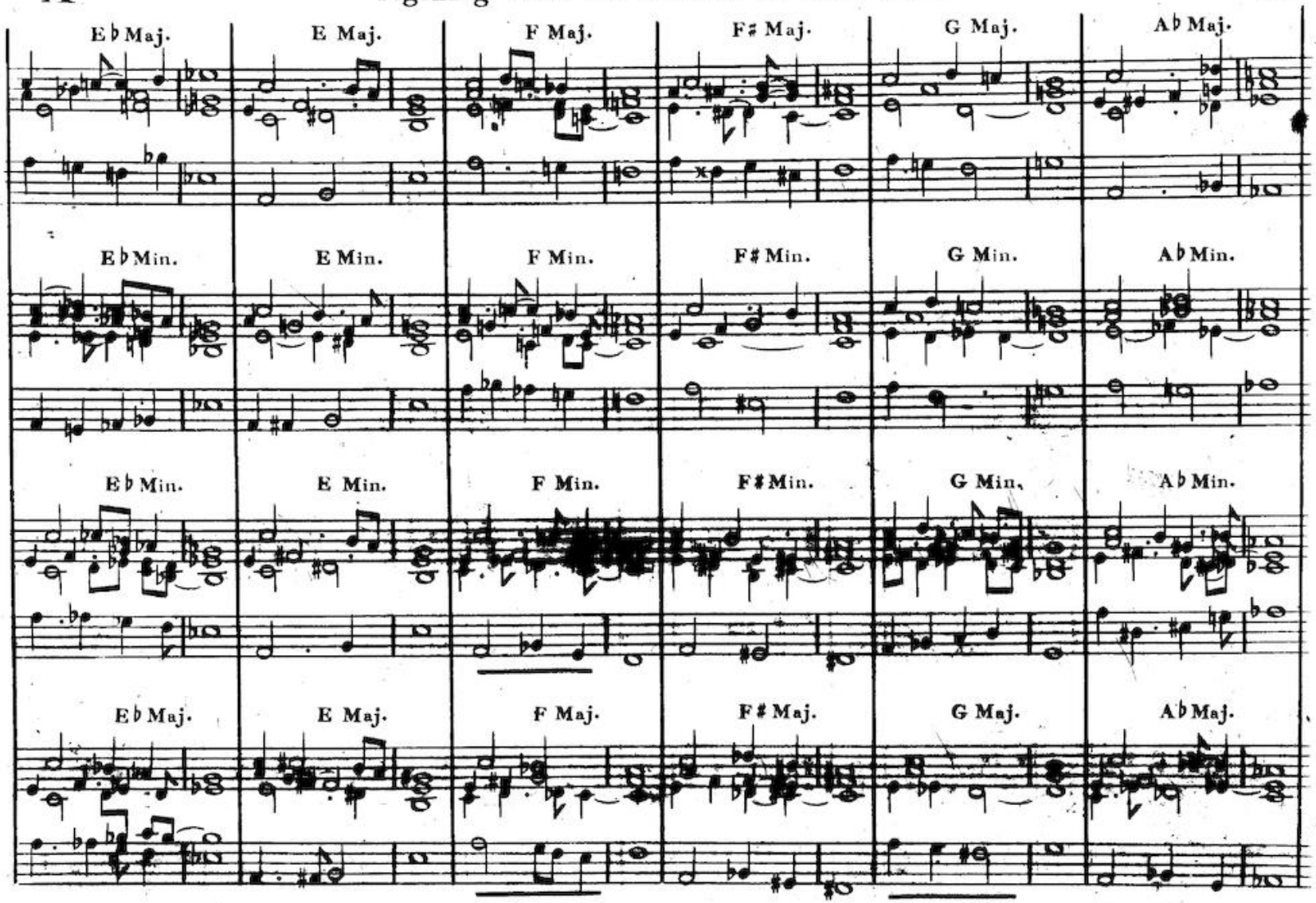

From A♭ Major to A Major
B♭ Maj.
B Maj.
C Maj.
C♯ Maj.
From A♭ Major to A♭ Minor
A Min.
B♭ Min.
B Min.
C Min.
C♯ Min.
From A♭ Minor to A Minor
B♭ Min.
B Min.
C Min.
C♯ Min.
From A♭ Minor to A♭ Major
A Maj.
B♭ Maj.
B Maj.
C Maj.
C♯ Maj.

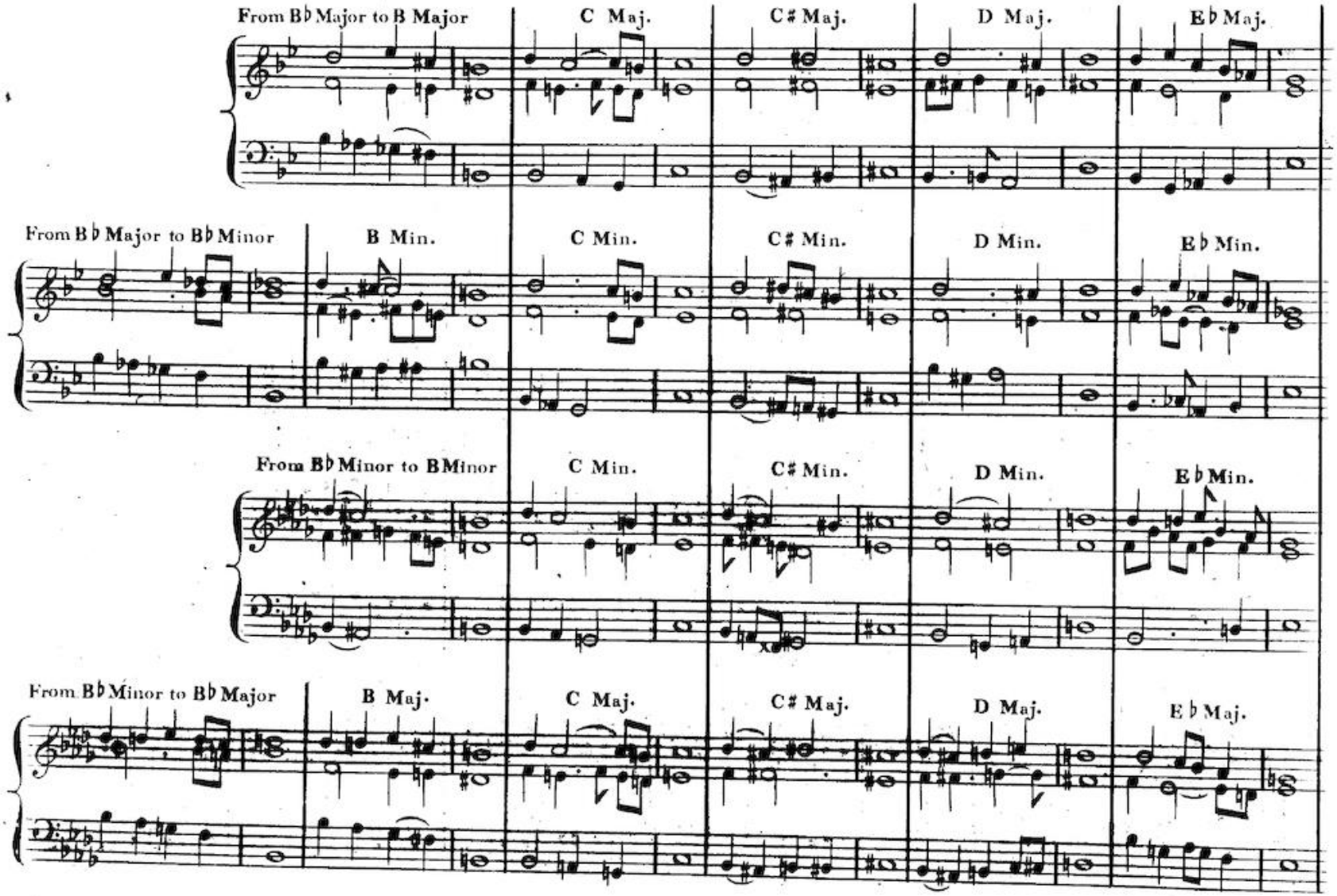

D Maj.
E♭ Maj.
E Maj.
F Maj.
F♯ Maj.
G Maj.
D Min.
E♭ Min.
E Min.
F Min.
F♯ Min.
G Min.
D Min.
E♭ Min.
E Min.
F Min.
F♯ Min.
G Min.
D Maj.
E♭ Maj.
E Maj.
F Maj.
F♯ Maj.
G Maj.

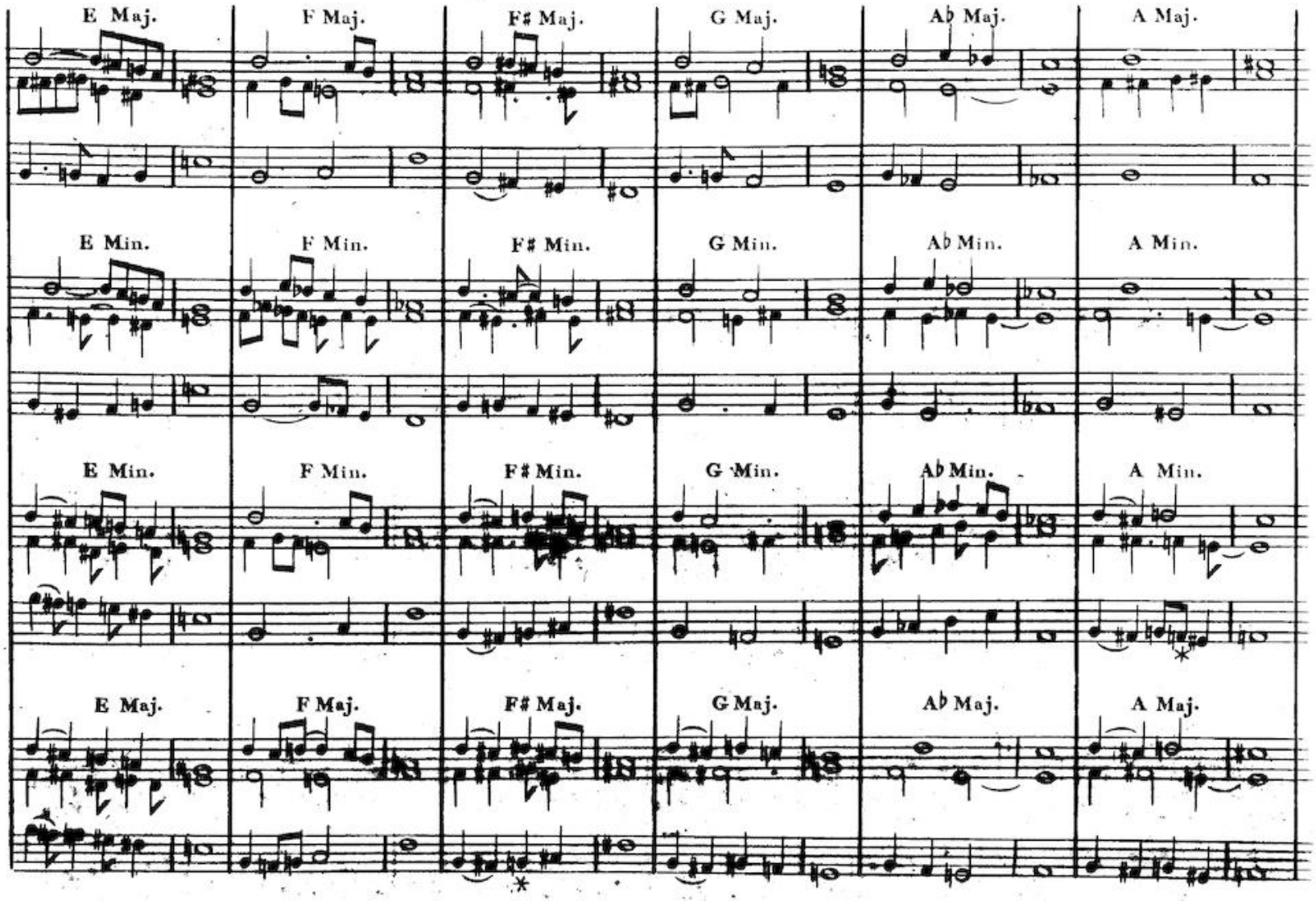
X TABLE (being a Transposition of the 9th)



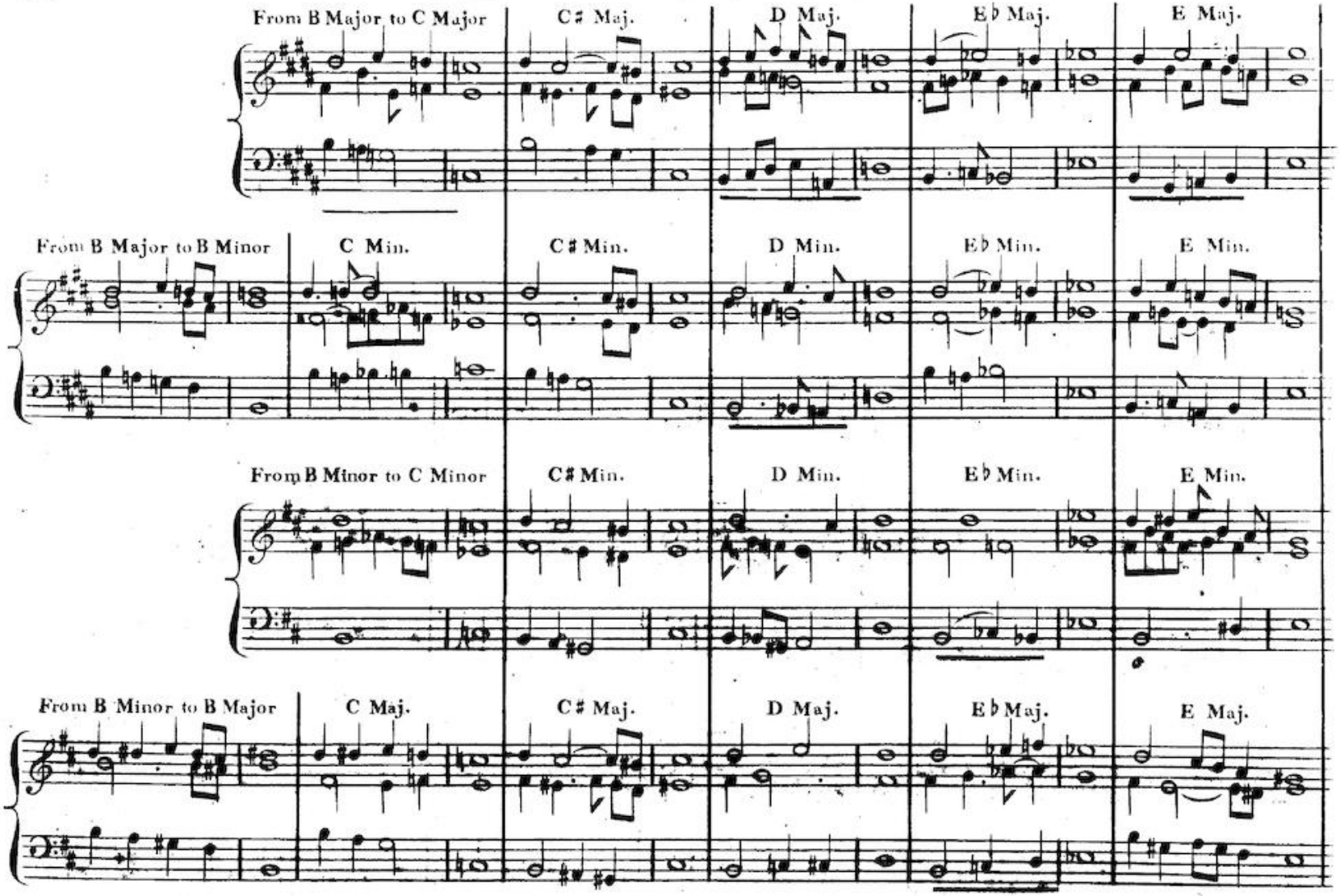
A begining with the 3.d above in four Parts

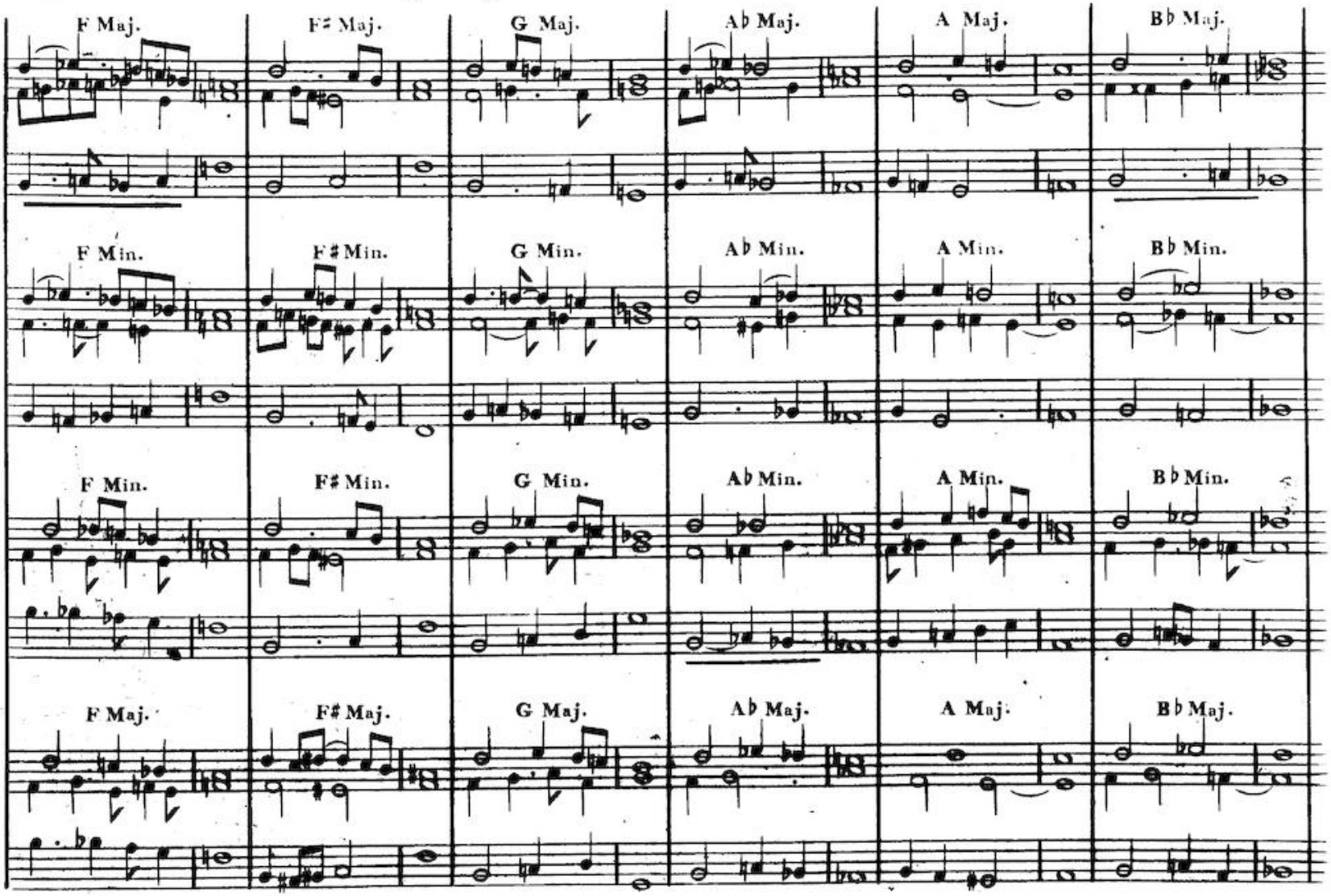



From B♭ Major to B Major
C Maj.
C♯ Maj.
D Maj.
E♭ Maj.
From B♭ Major to B♭ Minor
B Min.
C Min.
C♯ Min.
D Min.
E♭ Min.
From B♭ Minor to B Minor
C Min.
C♯ Min.
D Min.
E♭ Min.
From B♭ Minor to B♭ Major
B Maj.
C Maj.
C♯ Maj.
D Maj.
E♭ Maj.

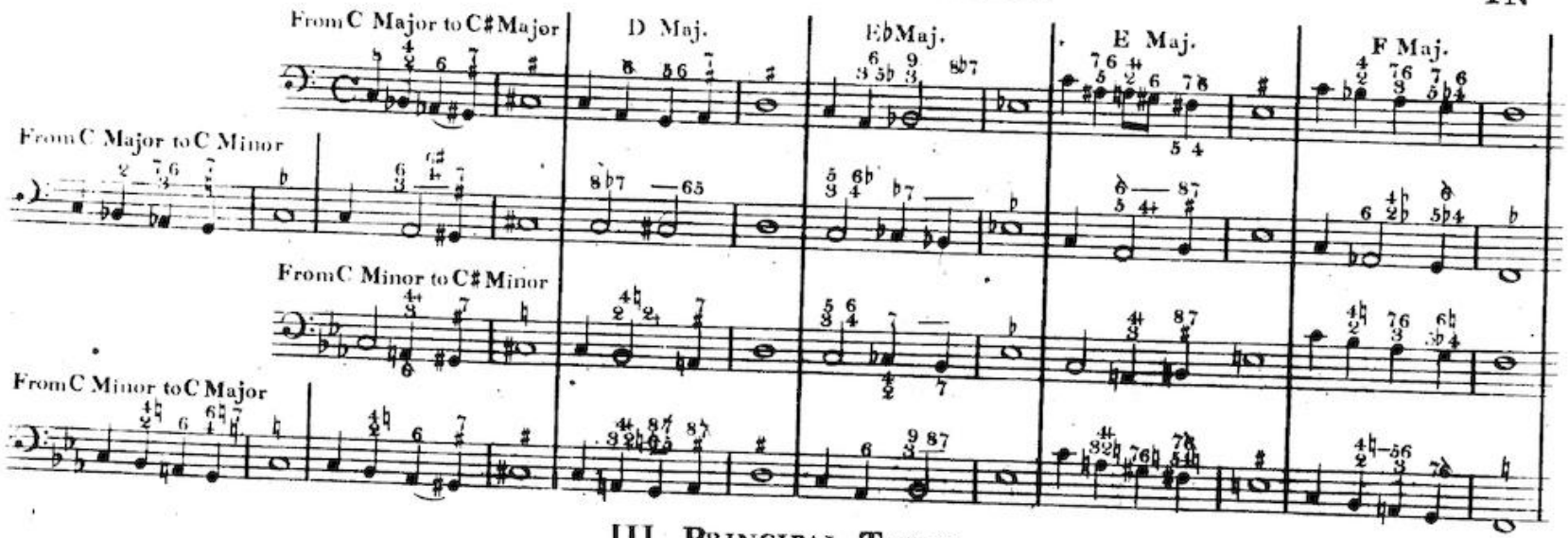

E Maj.
F Maj.
F♯ Maj.
G Maj.
A♭ Maj.
A Maj.
E Min.
F Min.
F♯ Min.
G Min.
A♭ Min.
A Min.
E Min.
F Min.
F♯ Min.
G Min.
A♭ Min.
A Min.
E Maj.
F Maj.
F♯ Maj.
G Maj.
A♭ Maj.
A Maj.

XII TABLE (being a Transposition of the IIth)

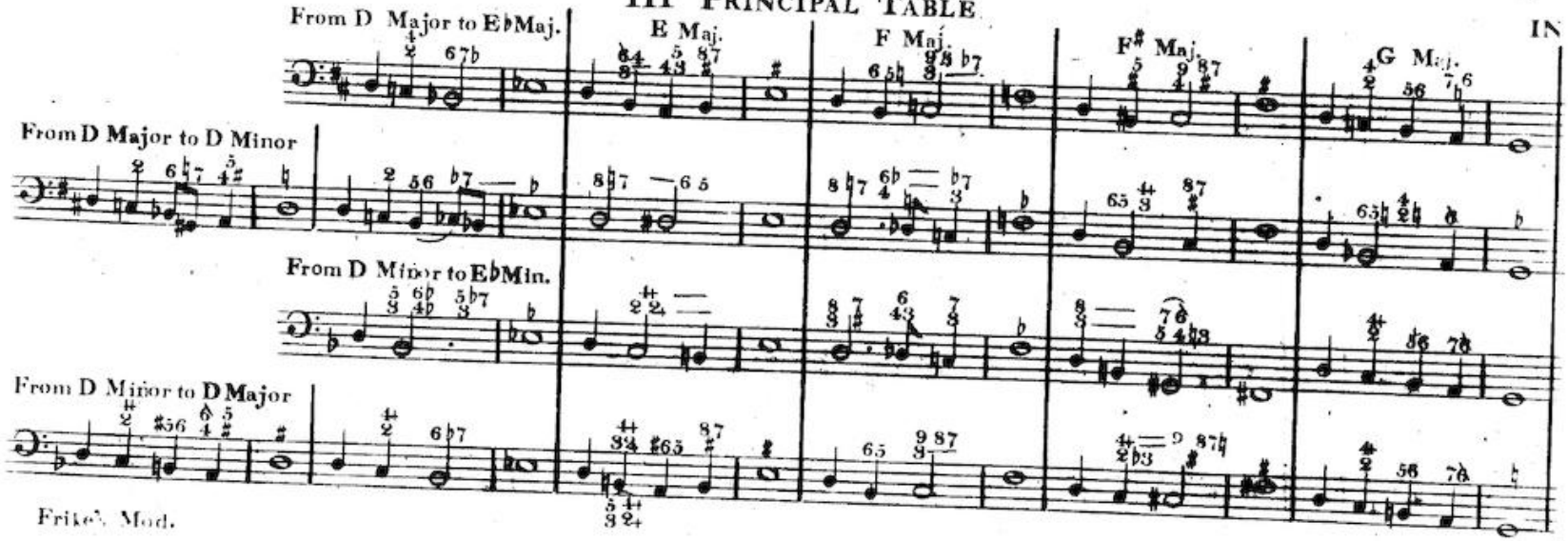



F Maj.
F♯ Maj.
G Maj.
A♭ Maj.
A Maj.
B♭ Maj.
F Min.
F♯ Min.
G Min.
A♭ Min.
A Min.
B♭ Min.
F Min.
F♯ Min.
G Min.
A♭ Min.
A Min.
B♭ Min.
F Maj.
F♯ Maj.
G Maj.
A♭ Maj.
A Maj.
B♭ Maj.

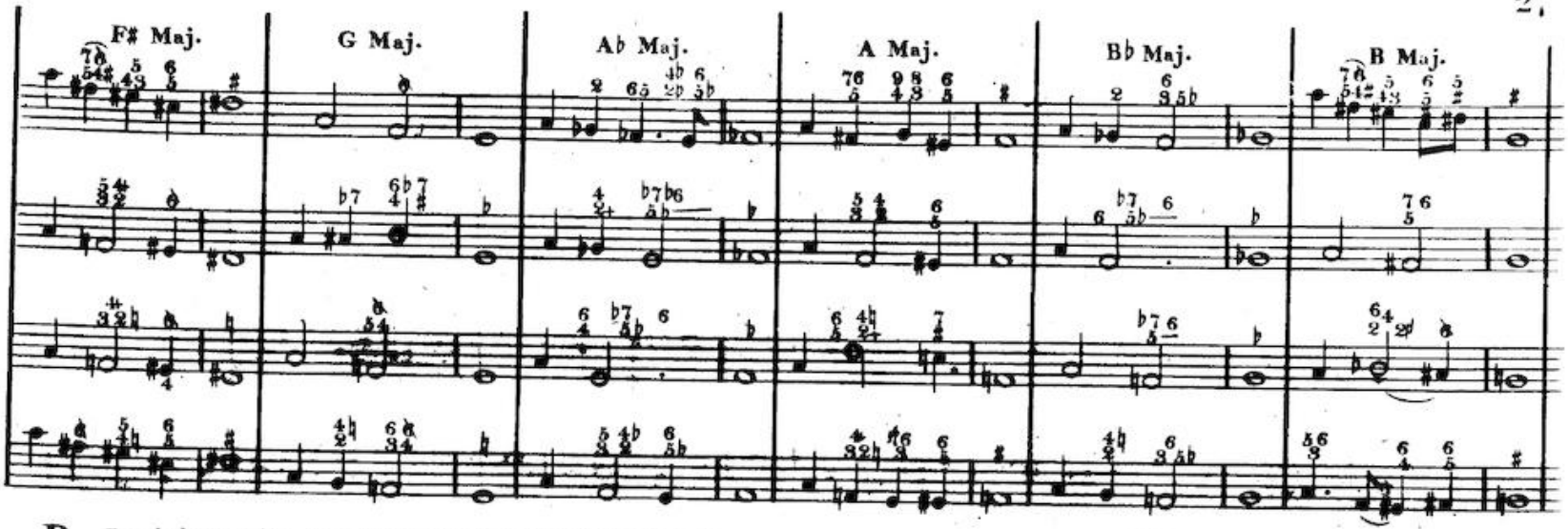
I. Principal Table.



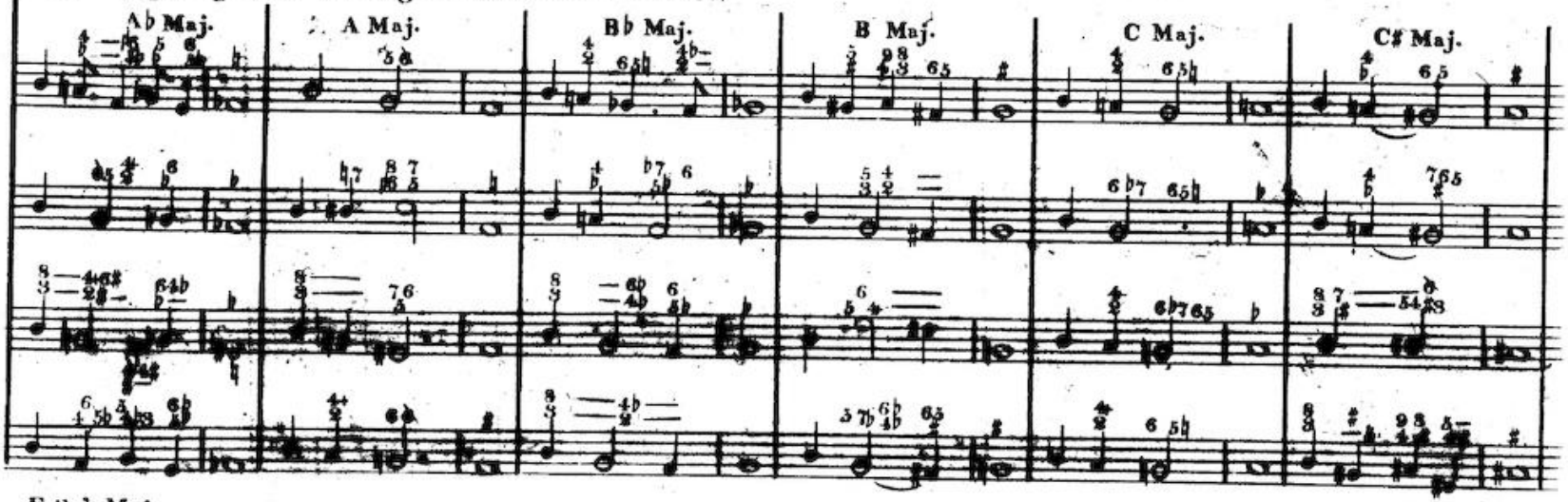
III Principal Table



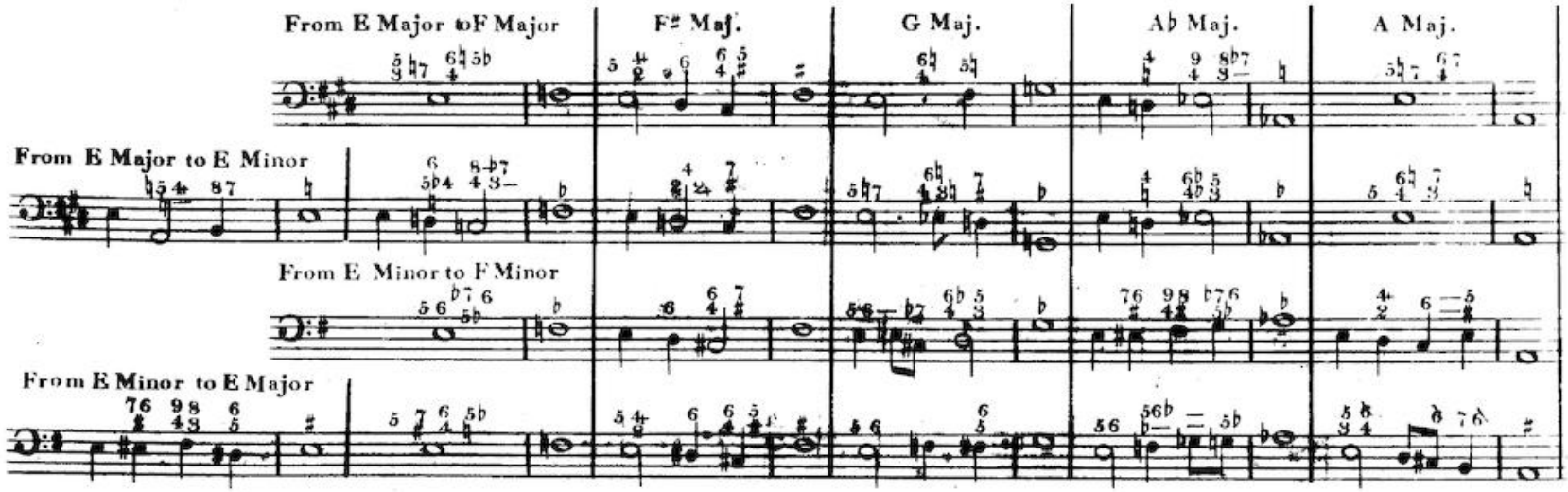
C Begining with the Eighth above in four Parts



D Begining with the Eighth above in three Parts



V Principal Table IN



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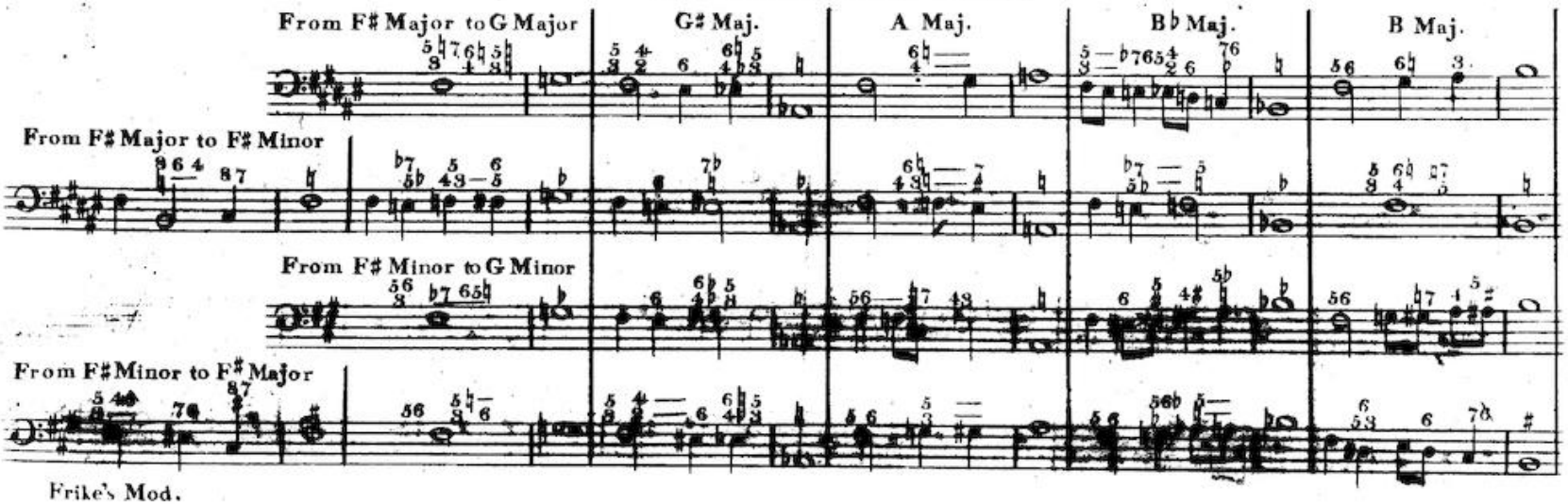
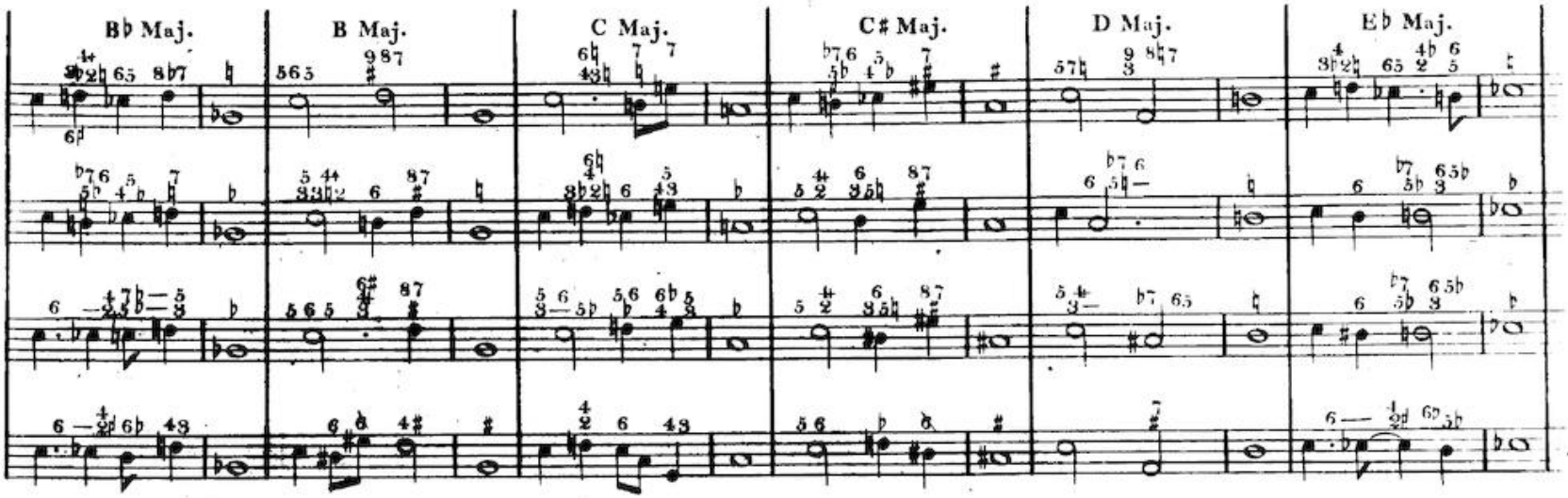
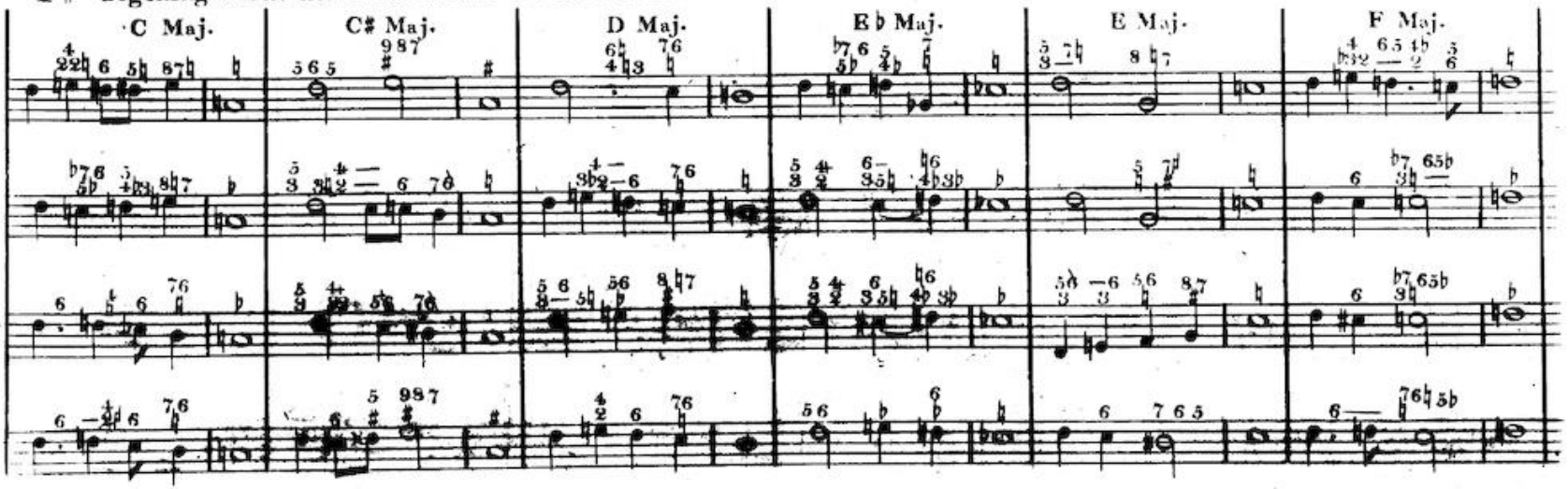


E Begining with the Fifth above in four Parts



F♯ Begining with the fifth above in three Parts



IX Principal Table

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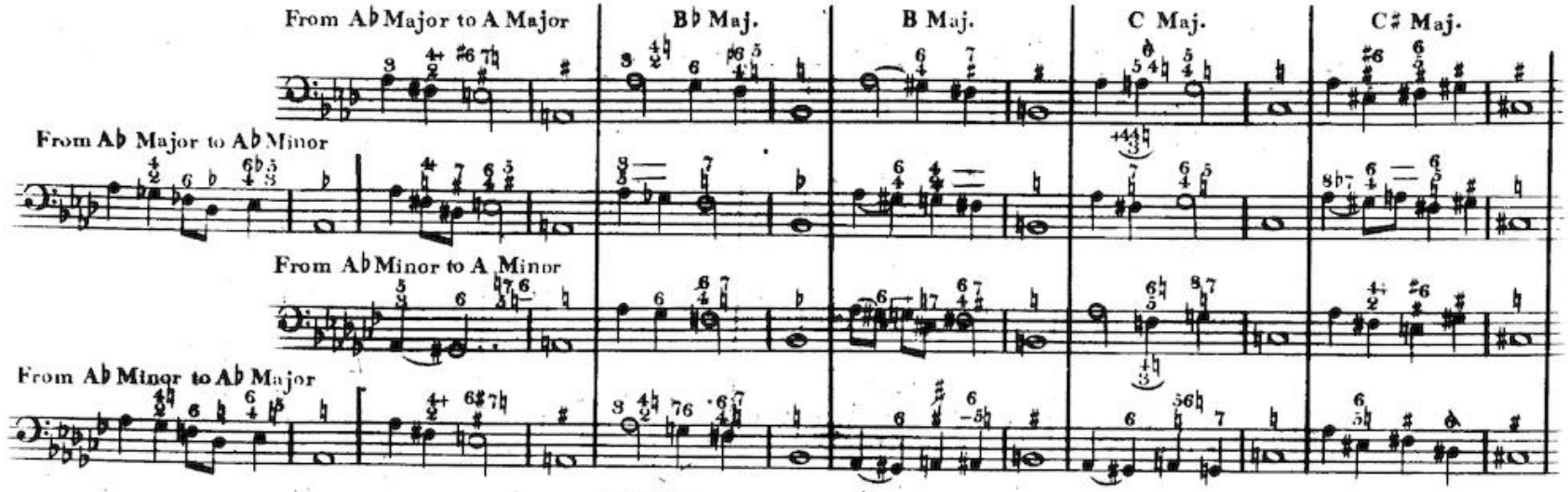

XI Principal Table

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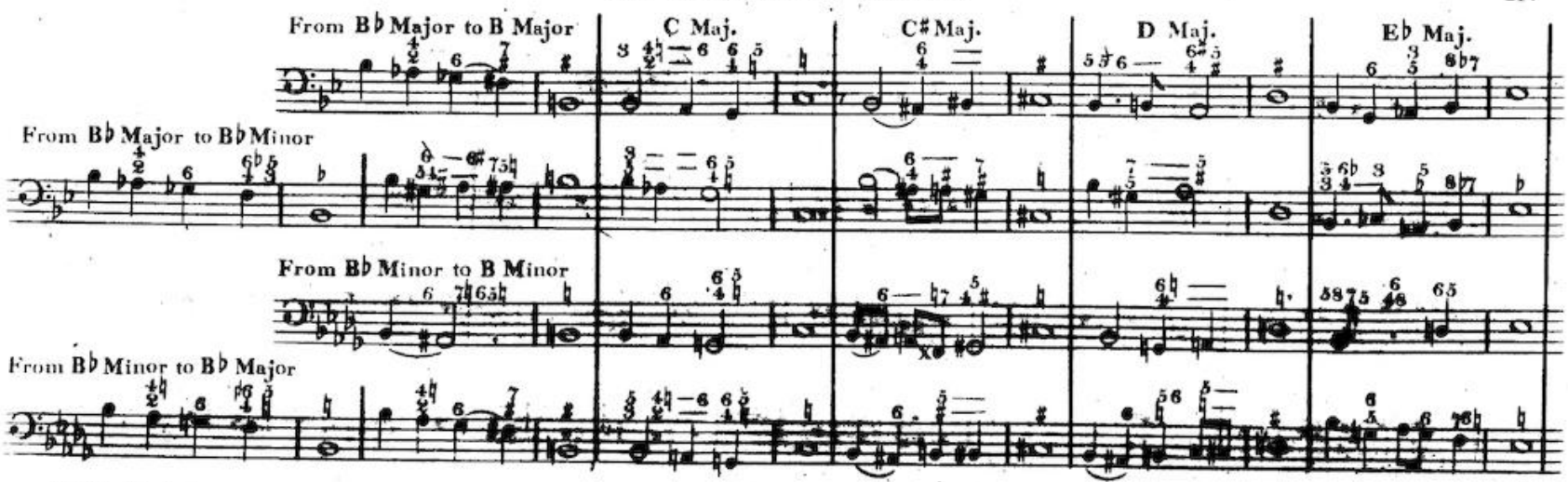
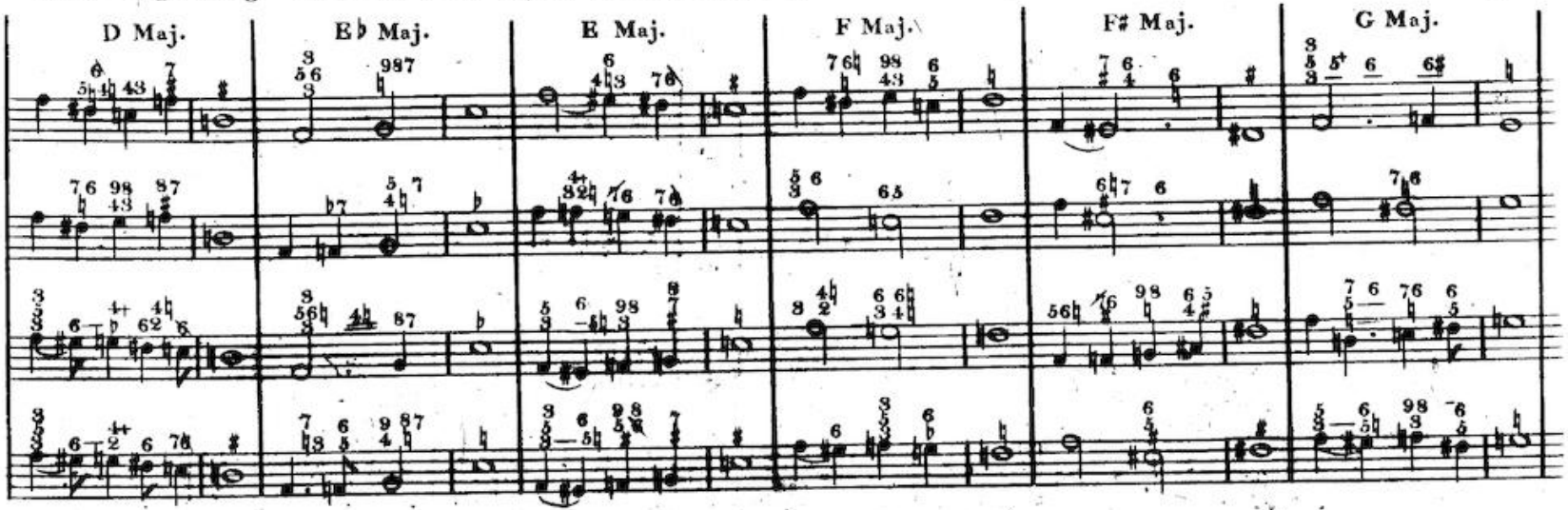


A♭ Beginning with the third above in four Parts.



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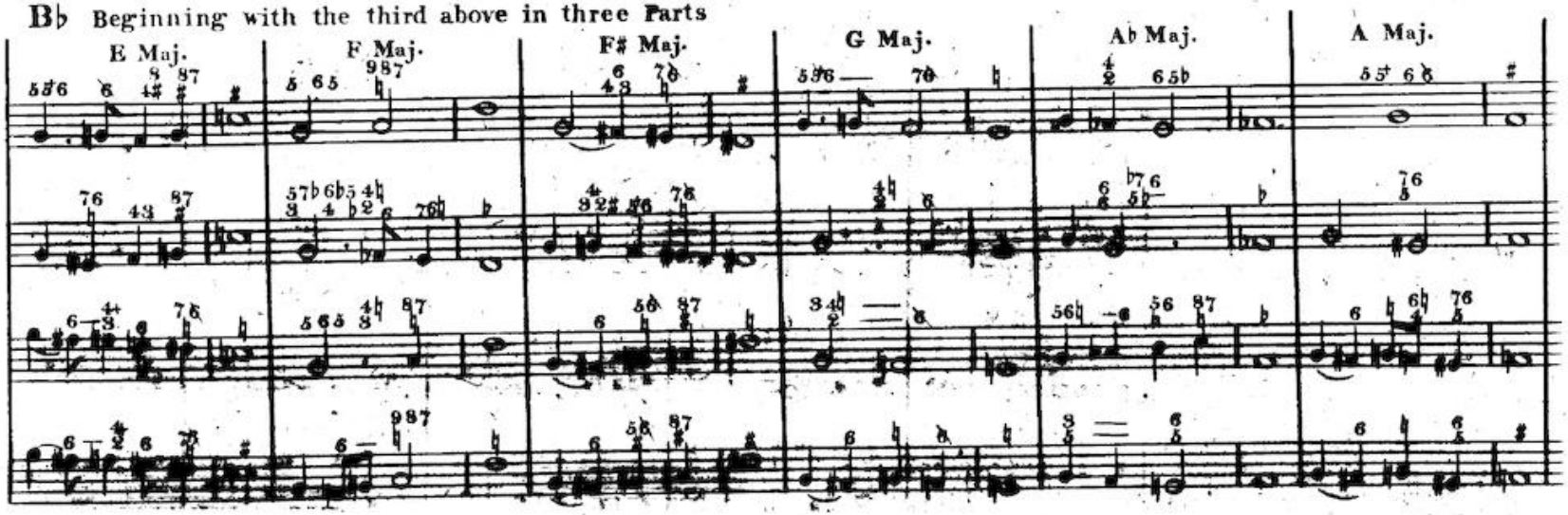
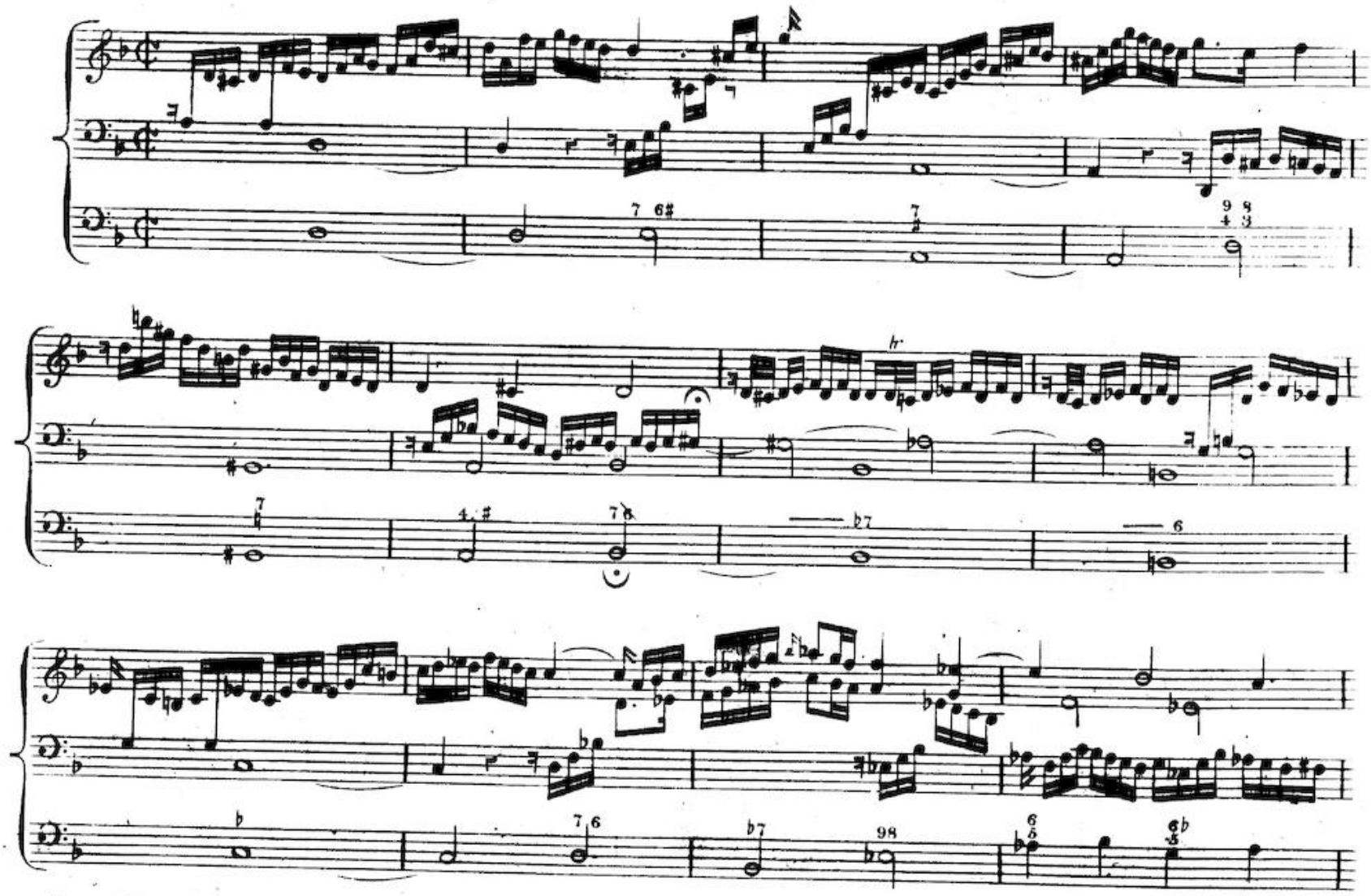
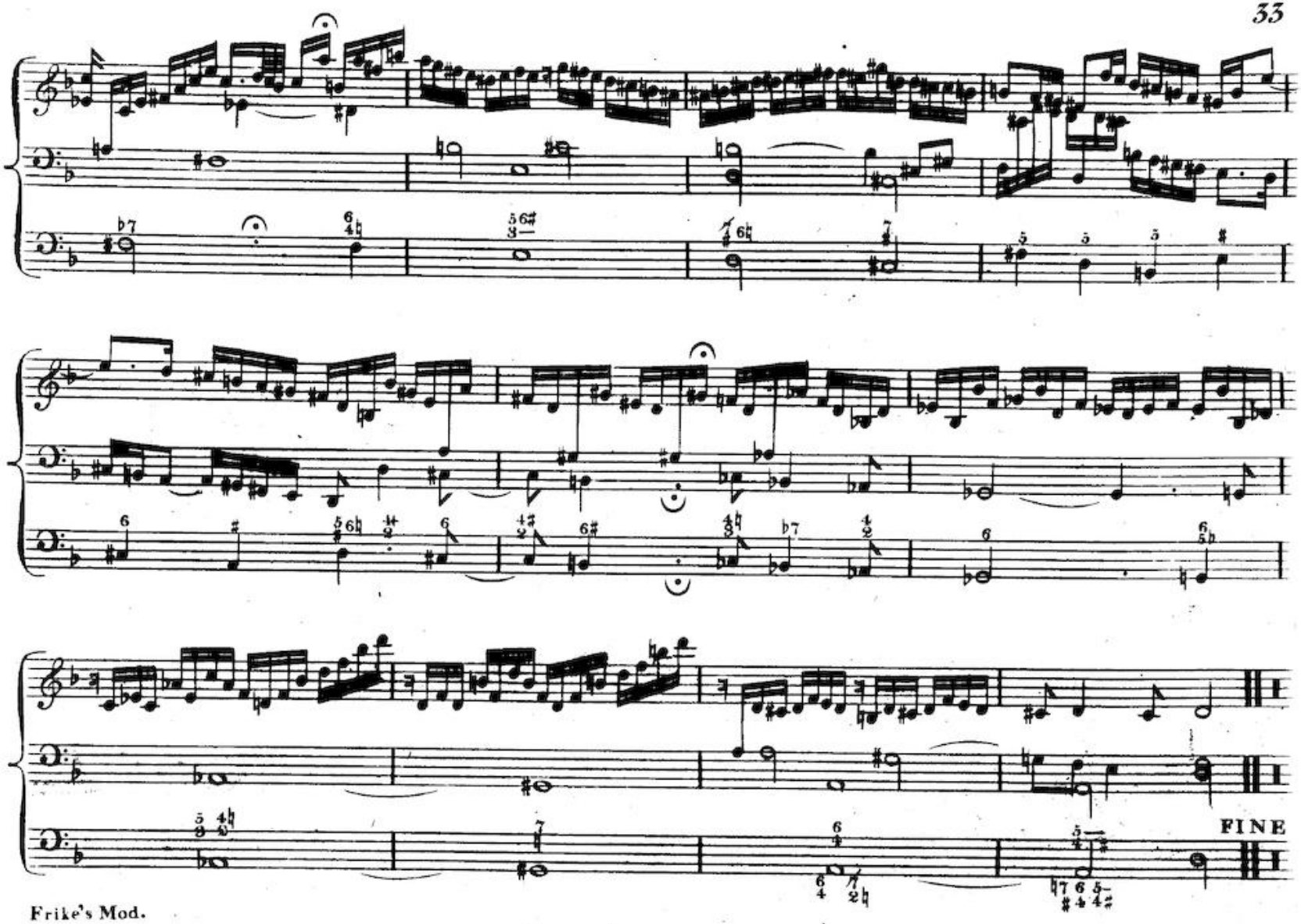


CAPRICCIO



Frike's Mod.



Frike's Mod.