The ART of ACCOMPANIAMENT or
A new and well digested method to learn to perform the THOROUGH BASS on the HARP SICHORD, with Propriety and Elegance
BY
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Opera 11th Part the first.

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Viz.

J2 Solos for a Violin Opera J. 6th 6 Concertos in 7 Parts from his Solos.
6 Concertos in 7 Parts, Op. 2d with Additions. 6 Concertos in 8 Parts Op. 7th
6 Solos for a Violin or Violoncello, Op. 5th

Lessons for the Harpsichord.
The ART of playing on the Violin, the first Part consisting of
Rules & Examples, and the latter Part consisting of J2 Pieces, or
Solos for that Instrument, Opera 9th
Guida Armonica or a sure Guide to Harmony & Modulation Op. 10th
THE PREFACE.

In most of the liberal Arts, Treatises and Systems have been composed, which not only have been found useful to Persons, who not having the Advantage of the Assistance of Masters, endeavour by their own Industry and Genius, to acquire the Knowledge of those Arts, but which the most eminent Teachers of those Arts have thought expedient to make use of in instructing their Disciples.

I, some Years since, began to compose a Book upon the Subject of Thorough Bass, which I conceived might answer both those Purposes; but being diverted from my Design, by other Matters, I had almost laid it aside. I have since been prevailed upon, by the Exhortations of some of my Friends, to finish the Work; and here offer to the Publick, the first Part thereof, which, if approved of, will be very soon followed by the Remainder.

Some perhaps will be surprized to find so little Resemblance between this Book, and those which have been published by others, upon the same Subject. Had any, or all of those Books together, contained compleat Directions for the just Performance of Thorough Bass, I should not have offered mine to the Publick. But I will take upon me to say, that it is impossible to arrive at the just Performance of Thorough Bass, by the Help of any, or all of the Books hitherto published.

The Art of Accompaniament consists in displaying Harmony, disposing the Chords, in a just Distribution of the Sounds whereof they consist, and in ordering them after a Manner, that may give the Ear the Pleasure of a continued and uninterrupted Melody. This Observation, or rather Principle, is the Ground of my Method, which teaches the Learner to draw from the Harmony, he holds under his Fingers, diversified and agreeable Singings. This Work will also be useful in leading the Learner into the Method of Composing, for the Rules of Composition do not differ from those of Accompaniament: but the common Method of Accompaniament gives the Learner no Hint of the Course he is to take in Composing.

I shall not in this Work speak of the Clefs, of Notes and Measures, or of Flats and Sharps; neither shall I enumerate the Conords and Discords. I suppose the Learner already acquainted with those Things: but if he is not, it is very easy to acquire that Knowledge in a short Time, by the Assistance of a Master. In short, I purpose in this Work, to treat of what hath not already been handled by others, and not to repeat what hath already been repeated an Hundred Times over.

As for the Rules which some Persons have given, for accompanying the several Notes of the Octave or Gammut, they are very uncertain and precarious; and therefore ought to be proscribed and forsaken by all true Harmonists.
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The Explanation of the Examples.

Example 1.

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 Accompaniament 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 Crochets, and the Crochets 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 Consonants, and the following Crochets passing Dissonants.

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 contraposed; this Exercise will be of great Service to him, both to form his Ears to Harmony, and to acquire a good Taffie with Respect to Melody.
EXAMPLE II.

I have shewn four Methods of performing this Example, in all which the Melody, for the most Part, follows the Bass in Imitation. I recommend to the Learner to exercise himself in the second, third, and fourth, for the sake of improving himself in the Art of contriving the Harmony.

EXAMPLE 12.

I have shewn three different manners of performing this Example. The first and last Notes of every Bar are the fundamental Notes, and the other Notes only passing Notes, this being a swift Movement, and consequently the Time not permitting to play the Harmony upon every Note. The Notes to be play'd by the Right Hand, where the Bass rests a Bar, are only introductory or leading to the next Bar.

EXAMPLE 13.

Under the Letter A is represented the Harmony of the perfect Chord. Under the Numbers 1, 2, 3, 4, 5 and 6, is represented the same Harmony, divided into two equal Parts, and disposed in six different Positions. Under the Letter B, and the Numbers 1, 2, 3, 4, are represented four different manners of gracing one Note of the Harmony, where that Note is struck twice without changing the Position of that Note. Under the Letter C, and the Numbers 1, 2, 3, are represented the fame, only the Embellishment is in the latter Half of the Bar. Under the Letter D, and the Numbers 1, 2, 3, 4, are shewn several different manners of embellishing two Notes of the Harmony, when those Notes are struck twice without changing their Position. Under the Letter E, the same Thing is shewn, but the Embellishment is in the latter Half of the Bar. Under the Letters F and G, and the Numbers 1, 2, 3, immediately following, are represented the reverse of what was represented under the Letters B and C, and the Numbers following those Letters. And under the Letter H, is represented the Reverse of what is represented under the Letters D and E.

EXAMPLE 14.

In this Example are shewn several different manners of embellishing the Harmony, where there is an Interval of a Third.

EXAMPLE 15.

In this Example are shewn several different manners of embellishing the Harmony, where there is an Interval of a Second.

EXAMPLE 16.

In this Example are shewn several different manners of embellishing the Harmony, where there is an Interval of a Fourth.

EXAMPLE 17.

In this Example are shewn several different manners of embellishing the Harmony, where there is an Interval of a Fifth.

EXAMPLES 18, 19, 20, 21, 22 and 23.

In these Examples are represented several Scales ascending and descending, with different Harmonies, according to the Measure of the Time, and those Harmonies varied and embellished according to the Method shewn in the 13th, 14th, 15th, and 16th Examples. The Letter S, signifies Scale; the Letter V, Variation; the Letter T, Transposition. The small Numbers which you will see between the Notes, shew the Intervals where you will find the Harmony embellished.

EXAMPLE 24.

In this Example are represented several Scales in Triple-Time, with various Harmonies. From hence will appear the Truth of what I have said in my Preface, viz. that the Rules which some Persons have given for accompanying the several Notes of the Octave or Gammur, are very defective, uncertain and precarious.
The following Works of the Author, Mr. Geminiani, may be had of John Johnson, Musikeller, in Cheapside.

TWELVE Solos for the Violin, the Second Edition, with large Additions and Improvements, with the Graces to the Adagio’s, and Numbers to show the manner of Fingering. Opera Prima.

Twelve Solos for the Violin. Opera Quarta.
Six Concertos from those Solos.
Six Lessons for the Harpsichord.
Six Solos for the Violin. Opera Quinta.
Ditto for the Violoncello.
Six Concertos in 8 Parts. Opera Settima.
Rules for playing in Taste. Opera Ottava:
A Treatise on Good Taste, being the second Part of the Rules.

The Art of playing the Violin, the first Part consisting of such Rules and Examples as are necessary to arrive at a Mastery on that Instrument, and the latter Part consisting of Twelve Pieces or Solos for a Violin and Violoncello, or Harpsichord. Opera Nona.

Guida Armonica O Dizionaria Armonica, 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, very necessary for all who study the Art of Composition, and desire to play the Organ or Harpsichord extempore. Opera Decima.

In a short Time will be published,

The Second Edition of his Twelve Concertos, in 7 Parts. Opera Secunda and Terza. With several additional Movements, and other Improvements: And the same Concertos in Score.
Essempio I
Essempio VI
Essempio VII
Essempio VIII
Essempio X

1° Modo
di suonare
L'antecedente

2°
Esempio
XI

1° Mudo
di suonare,
L'Antecedente
Essempio XII.

1° Modo di suonare

L'Antecedente.
Essempio XV.

Essempio XVI.

Essempio XVII.
Essempio

XVIII
Essemp. XIX.
Essempio

XX.

Essemp. XXI.
Essempio XXII.

Essempio XXIII.
Esempio xxiv.

Scala Fondamentale

Segue il modo come
Segue il modo come
de'essere accompa.
Segue il modo come