The ART of ACCOMPANIAMENT or A new and well digested method to learn to perform the THOROUGH BASS on the HARPSICHORD, *with Propriety and Elegance*

BY

F. GEMINIANI

Opera 11.th Part the first.

LONDON Printed for the Author by *John Johnson* Musick Seller in Cheapside,

of whom may be had all the Author's Works

Viz.t

12 Solos for a Violin Opera 1.ft	6 Concertos in 7 Parts from his Solos.
6 Concertos in 7 Parts, Op. 2.d with Additions.	6 Concertos in 8 Parts Op. 7.th
6 Concertos in 7 Parts Op 3.d with Additions.	Rules for playing in Taste Op. 8th
12 Solos for a Violin Op. 4.th	A Treatise on good Taste being the
6 Solos for a Violin or Violoncello, Op. 5.th	second Part of the Rules.

Lessons for the Harpsichord.

The Art of playing on the Violin, the first Part consisting of Rules & Examples, and the latter Part consisting of 12 Pieces, or Solos for that Instrument, Opera 9.th

Guida Armonica or a sure Guide to Harmony & Modulation Op. 10.th

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 Accompagniament 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 Accompagniament: but the common Method of Accompagniament 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 Concords 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.

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 Accompagniament 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 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.

Example 11.

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 contraſting 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 ſame, 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 repreſented 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 embliſhing 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 Tripple-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 Gammut, are very defective, uncertain and precarious.

The following Works of the Author, Mr. Geminiani, *may be had of* John Johnſon, *Muſick-ſeller, 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 ſhew 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 Diſonant; 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 publiſh'd,

The Second Edition of his Twelve Concertos, in 7 Parts. Opera Seconda and Terza. With ſeveral additional Movements, and other Improvements: And the ſame Concertos in Score.

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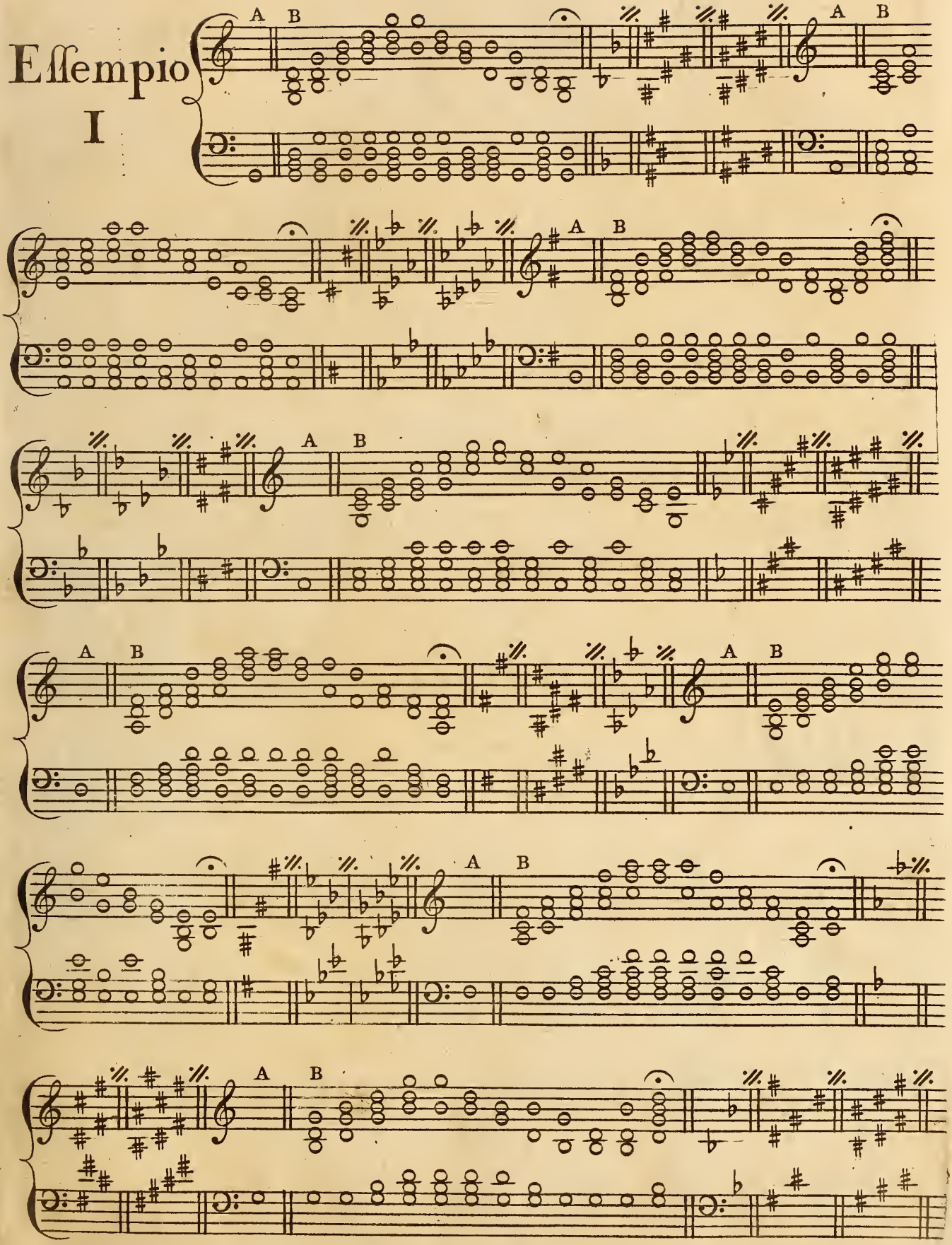

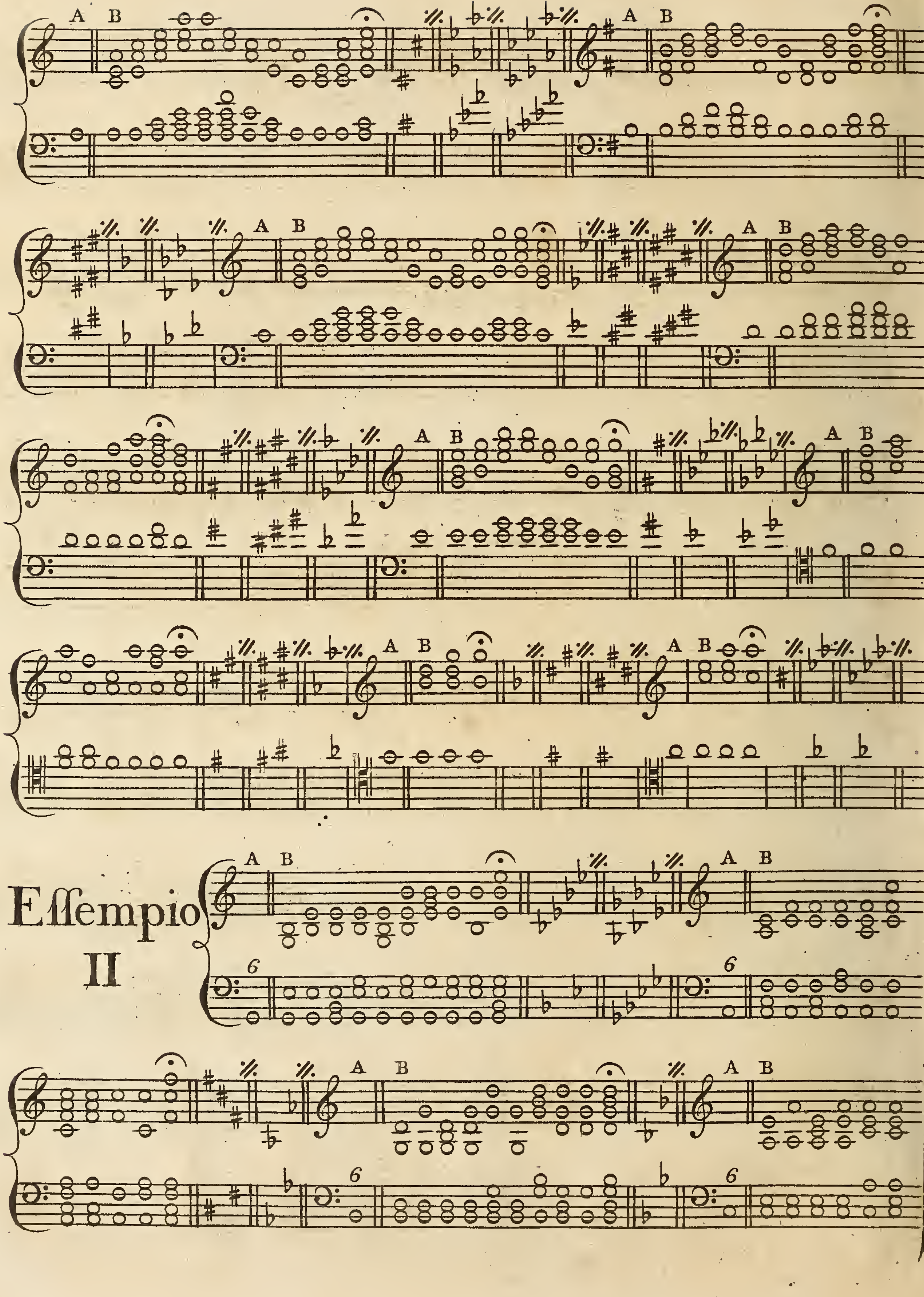

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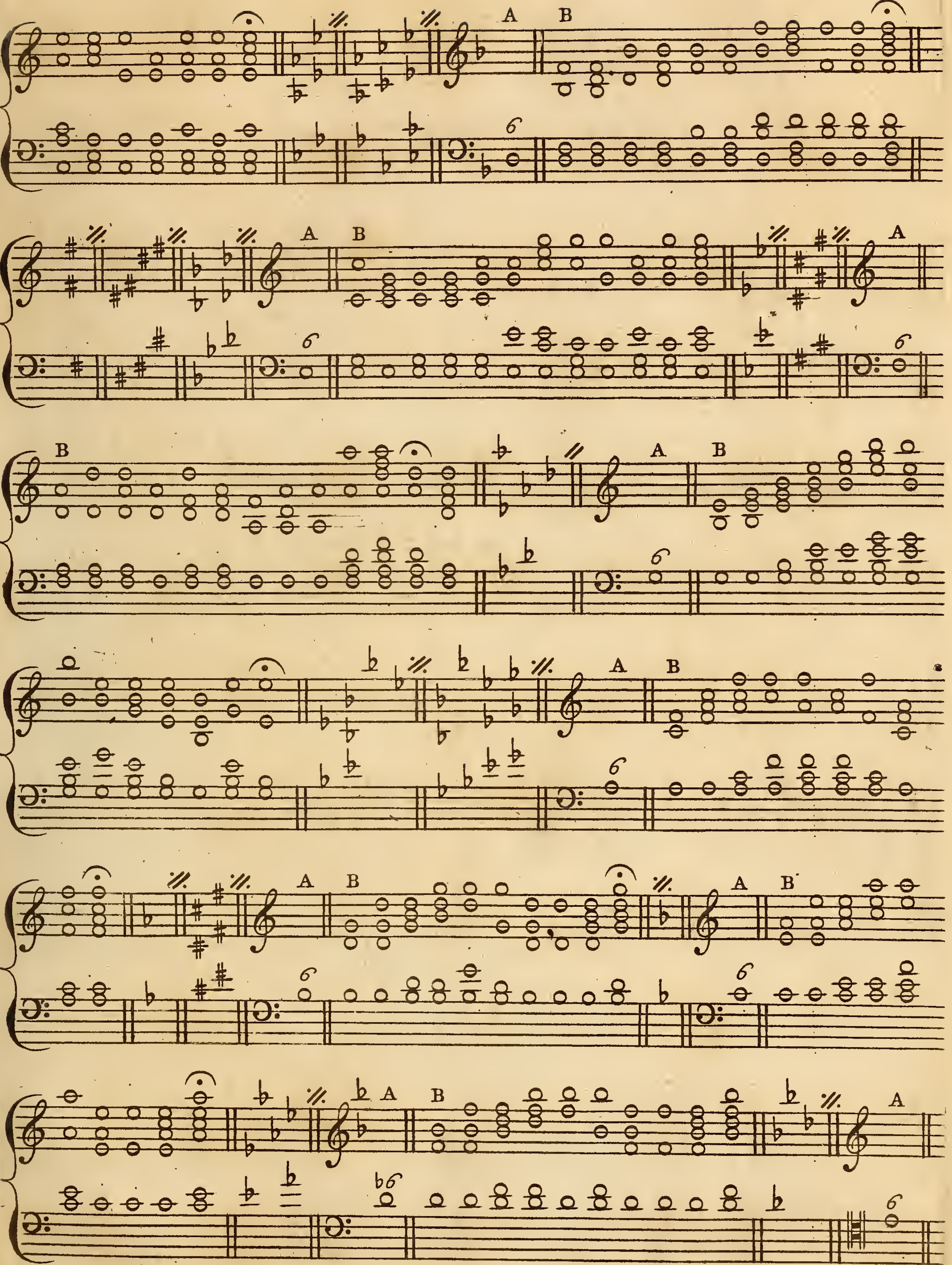

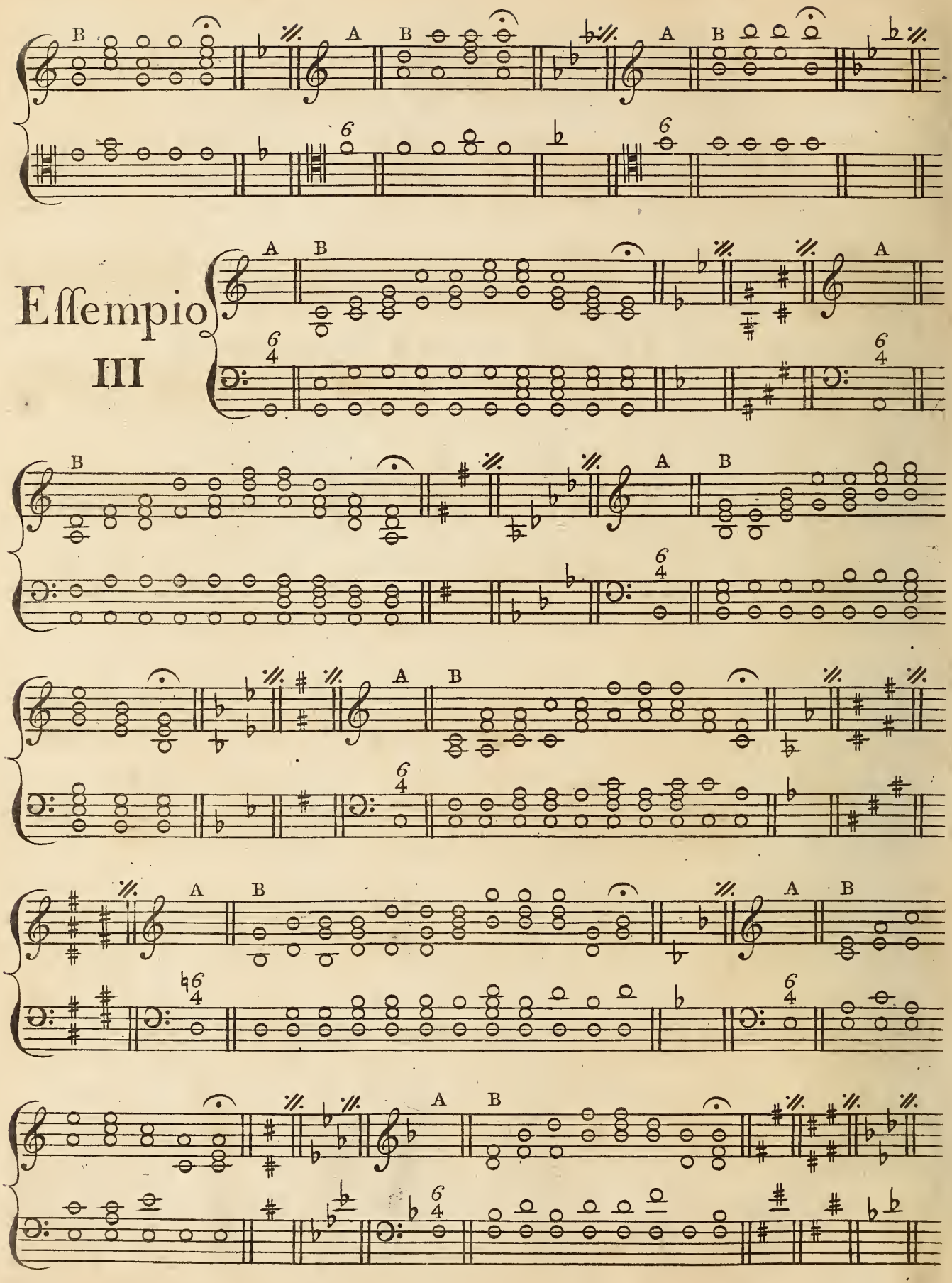
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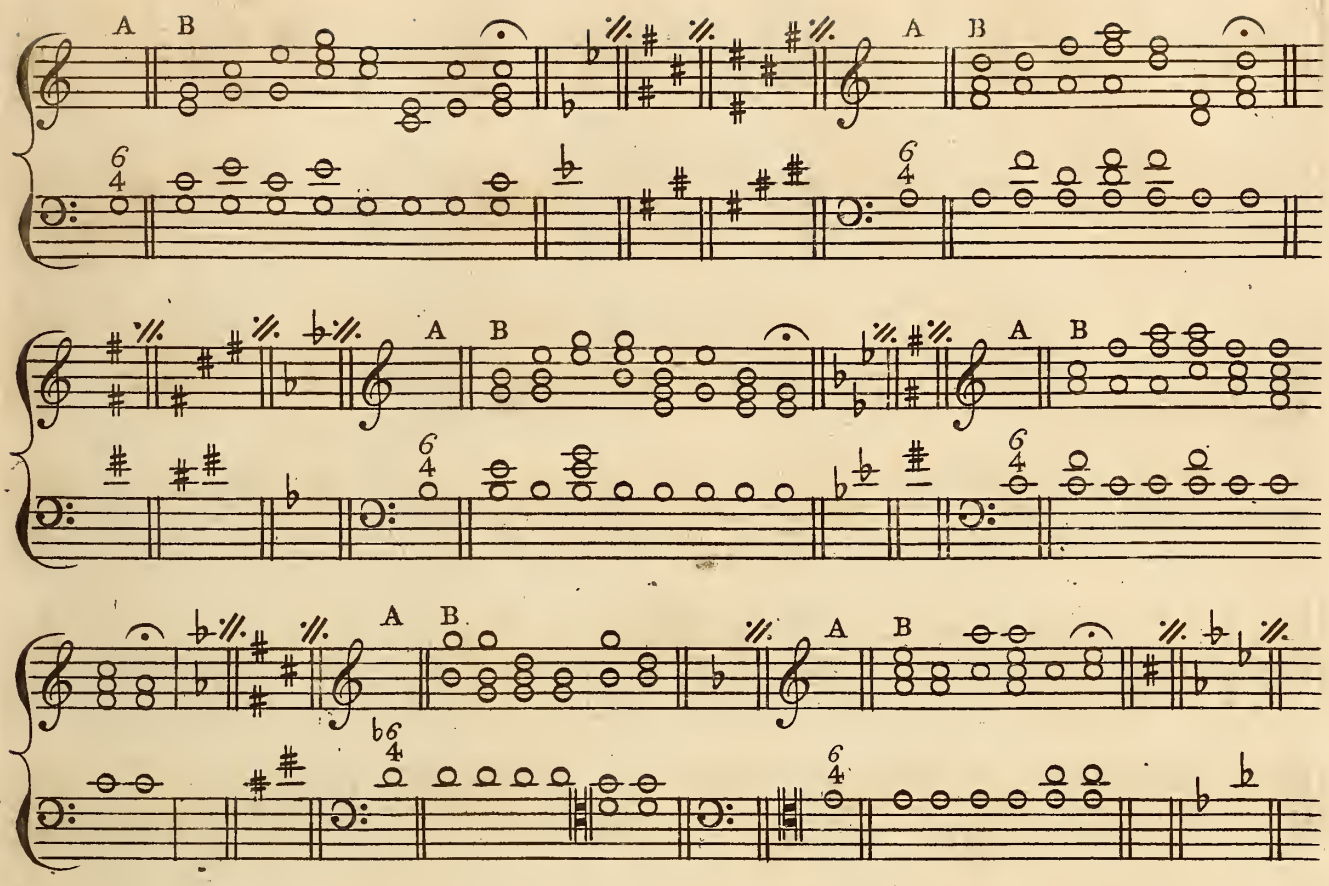

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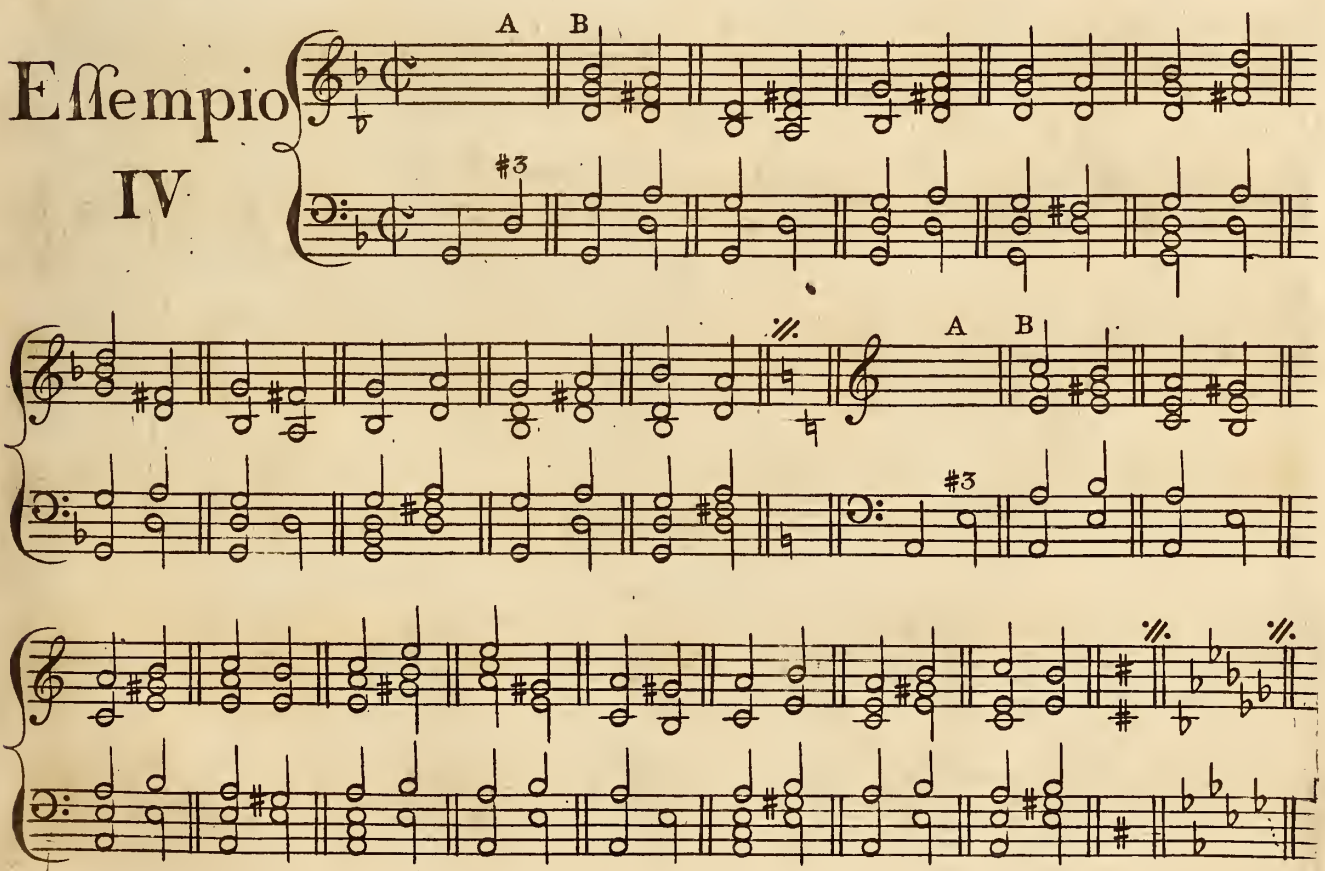

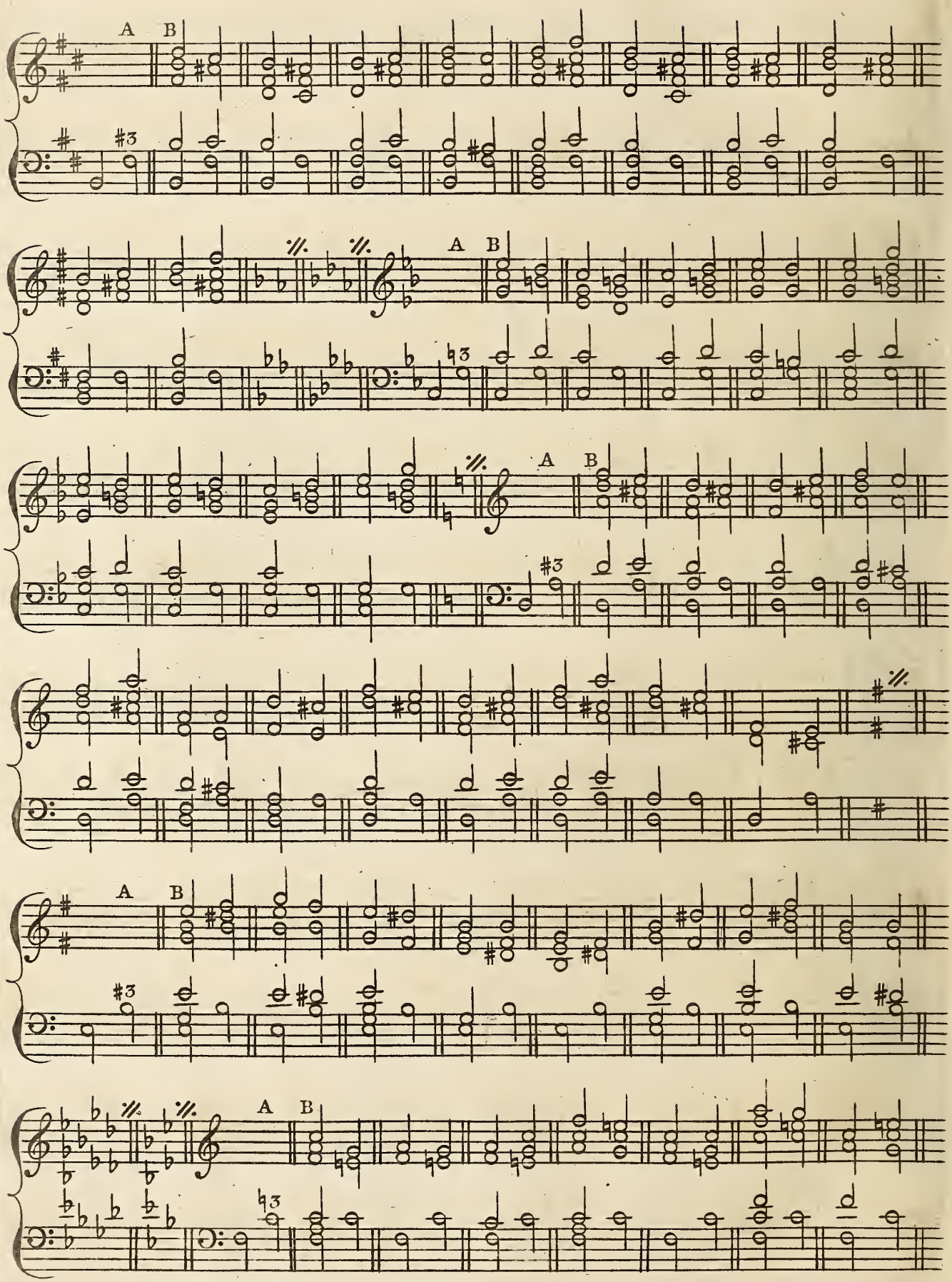
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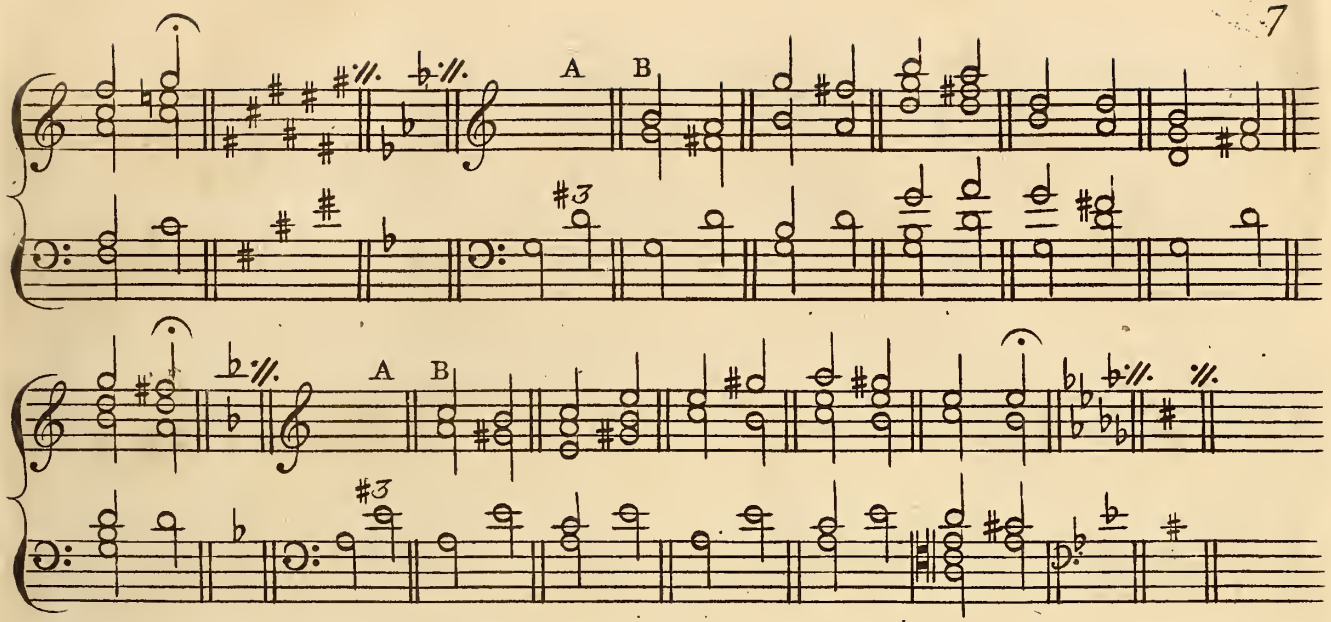

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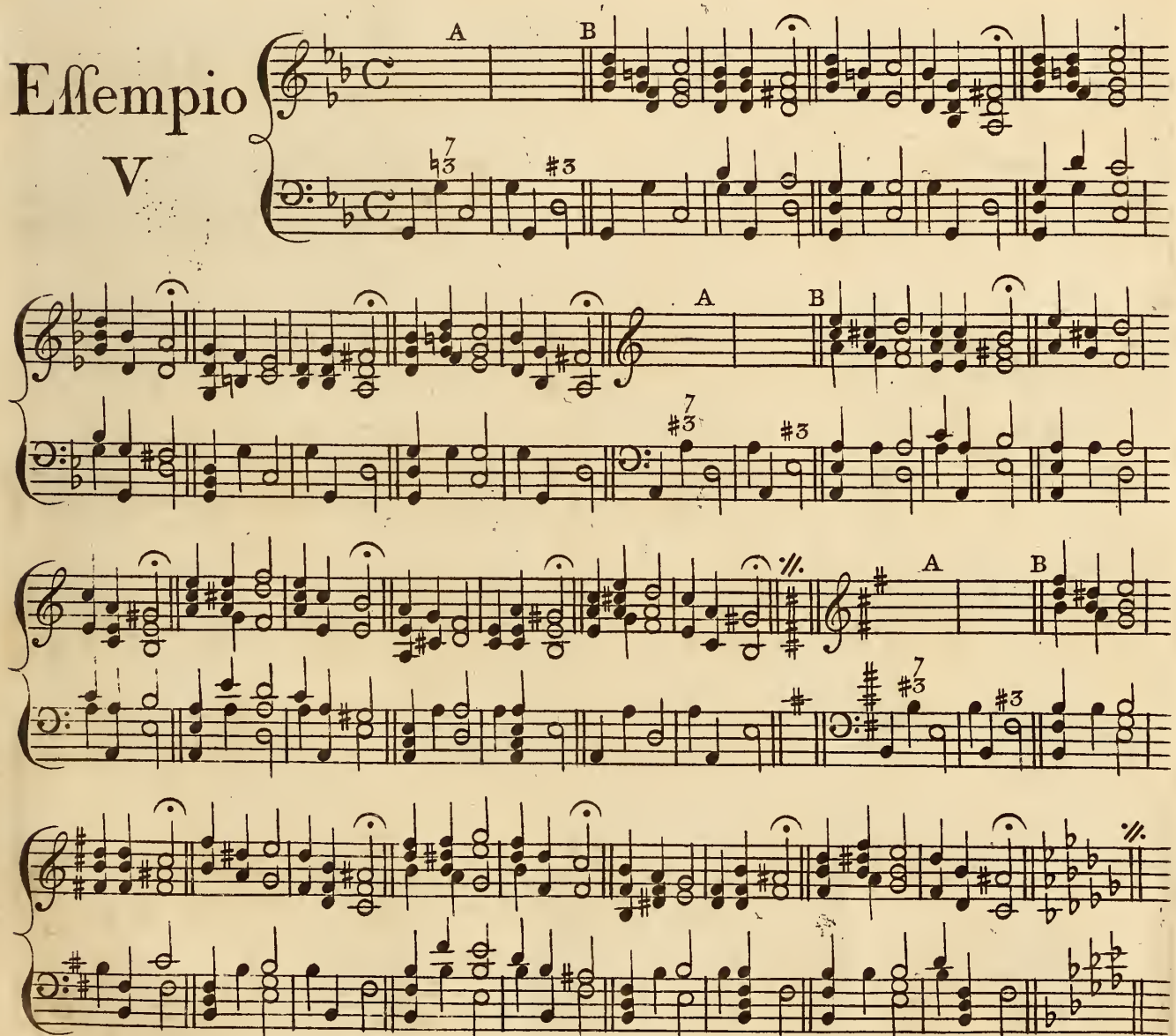

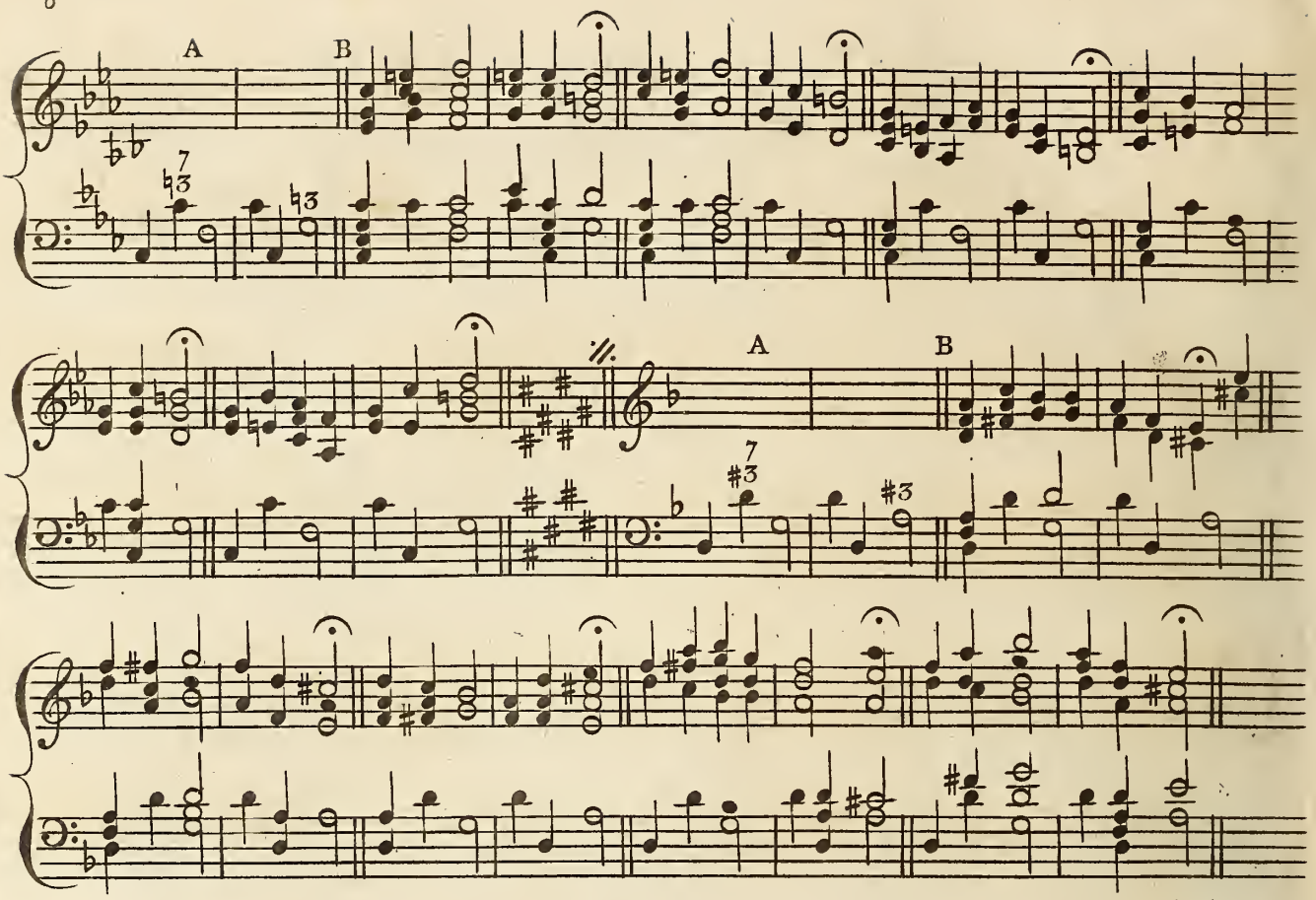

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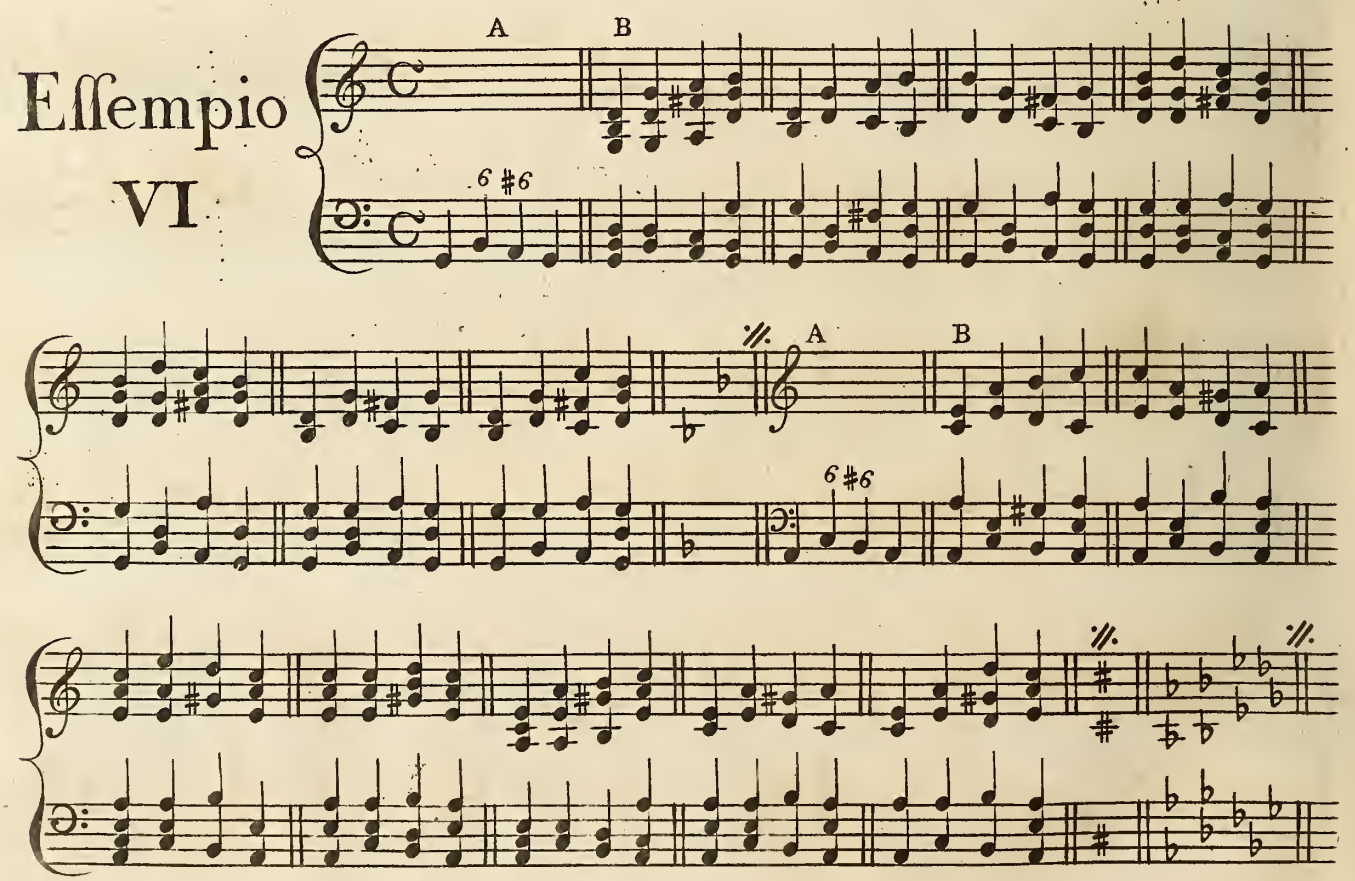

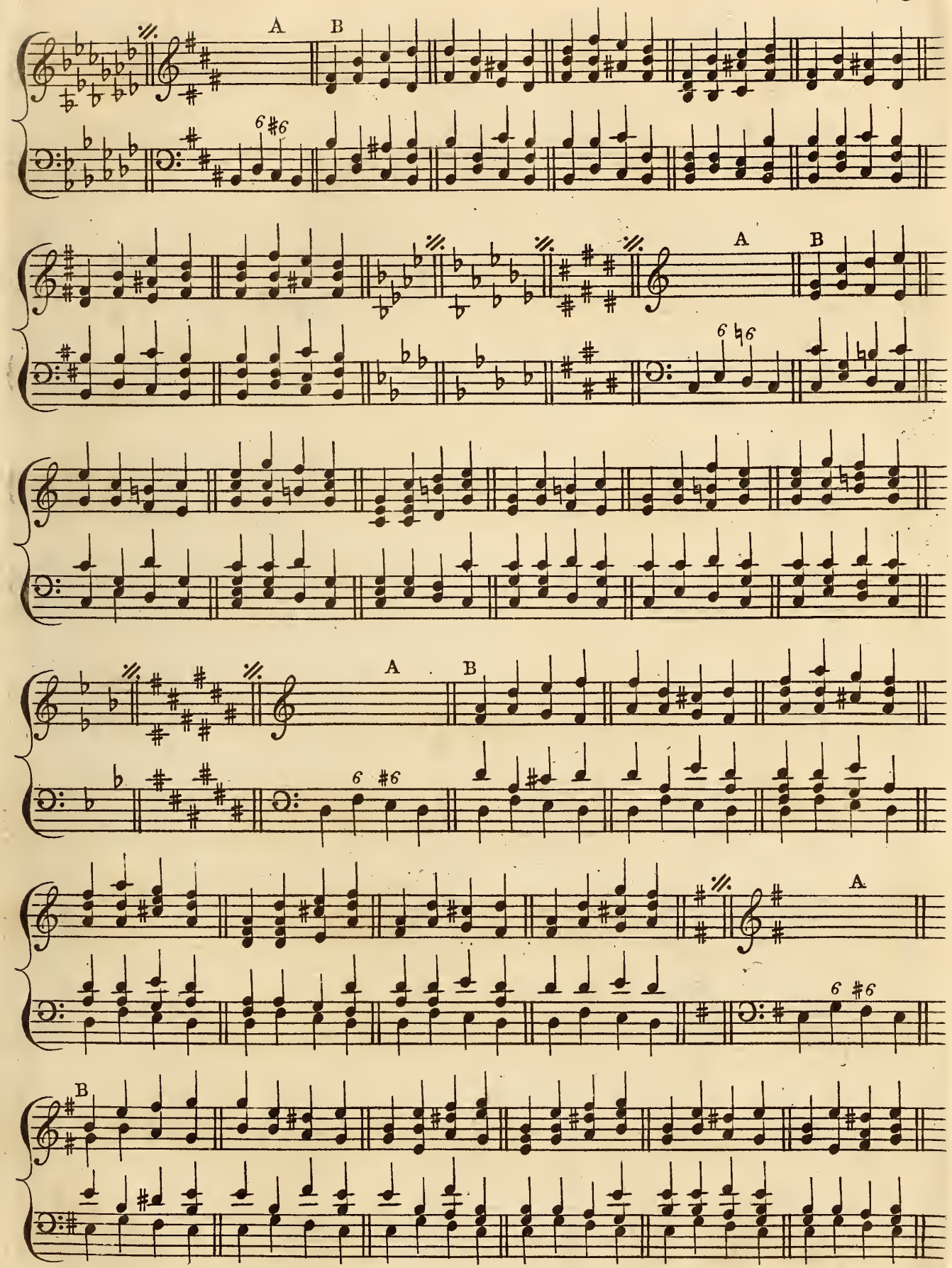
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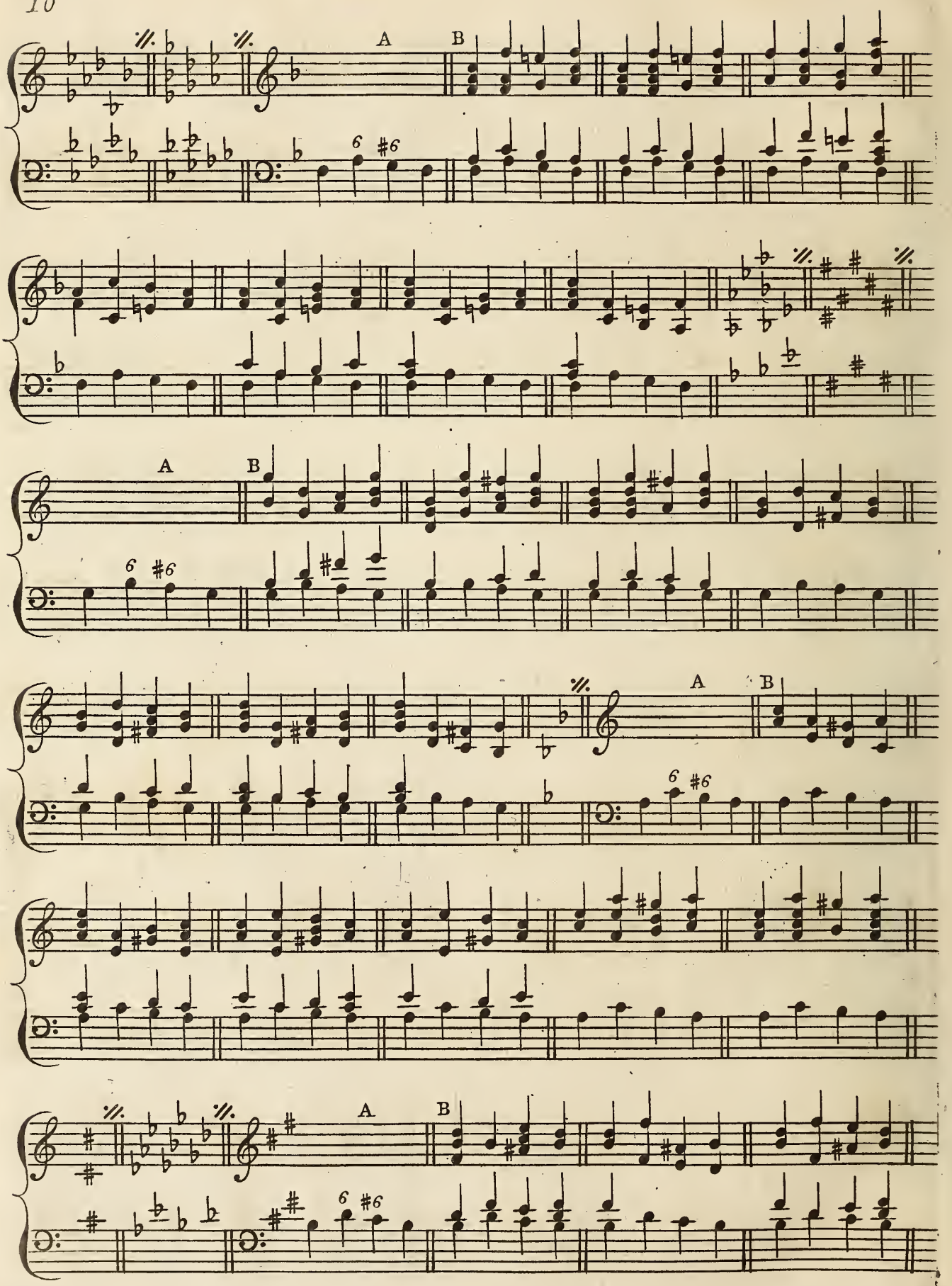
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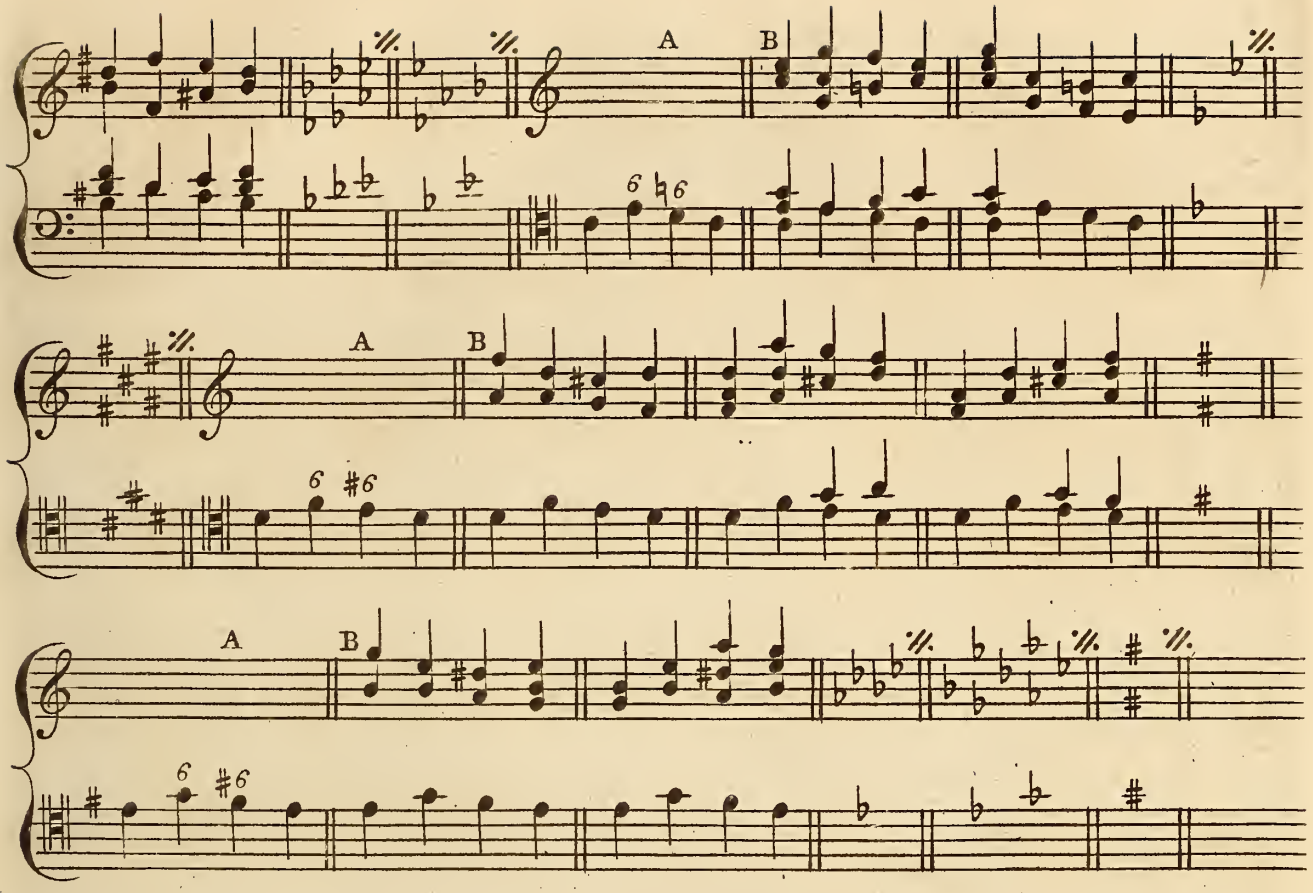

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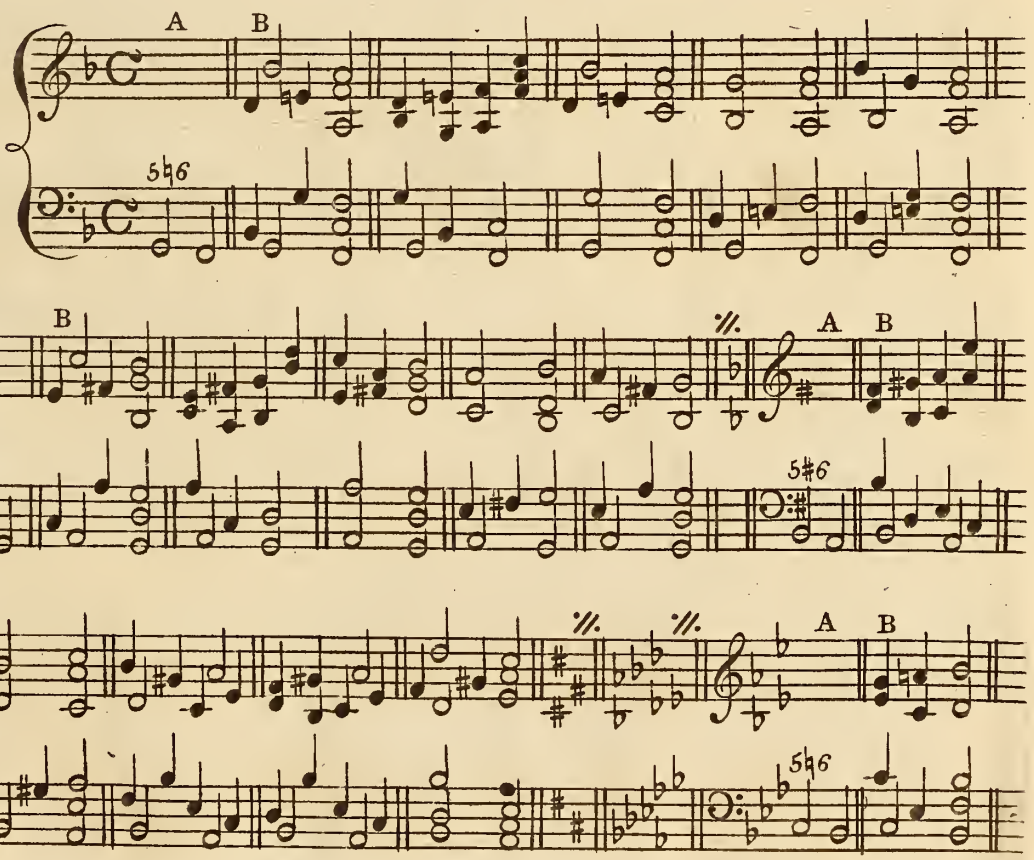

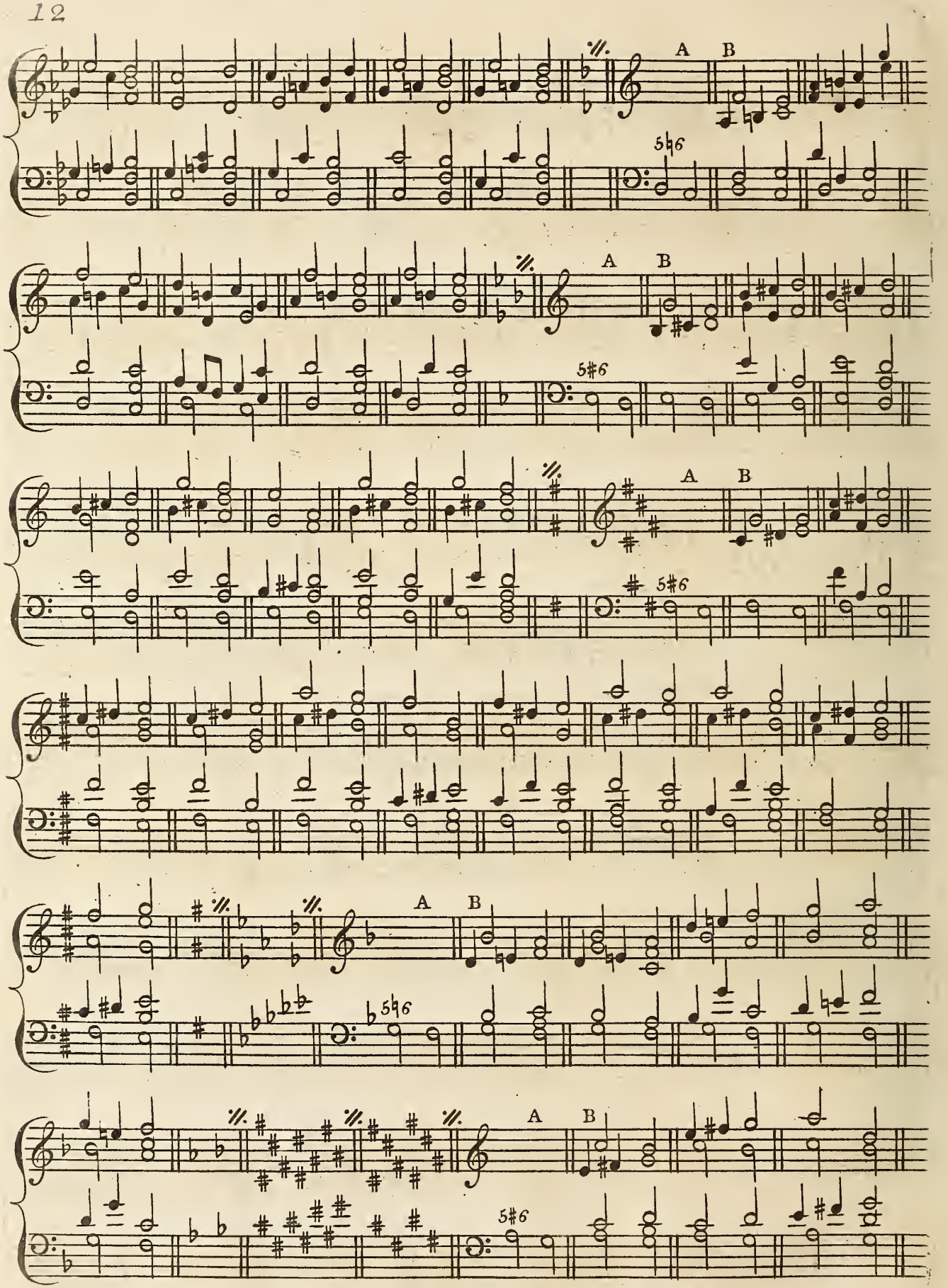
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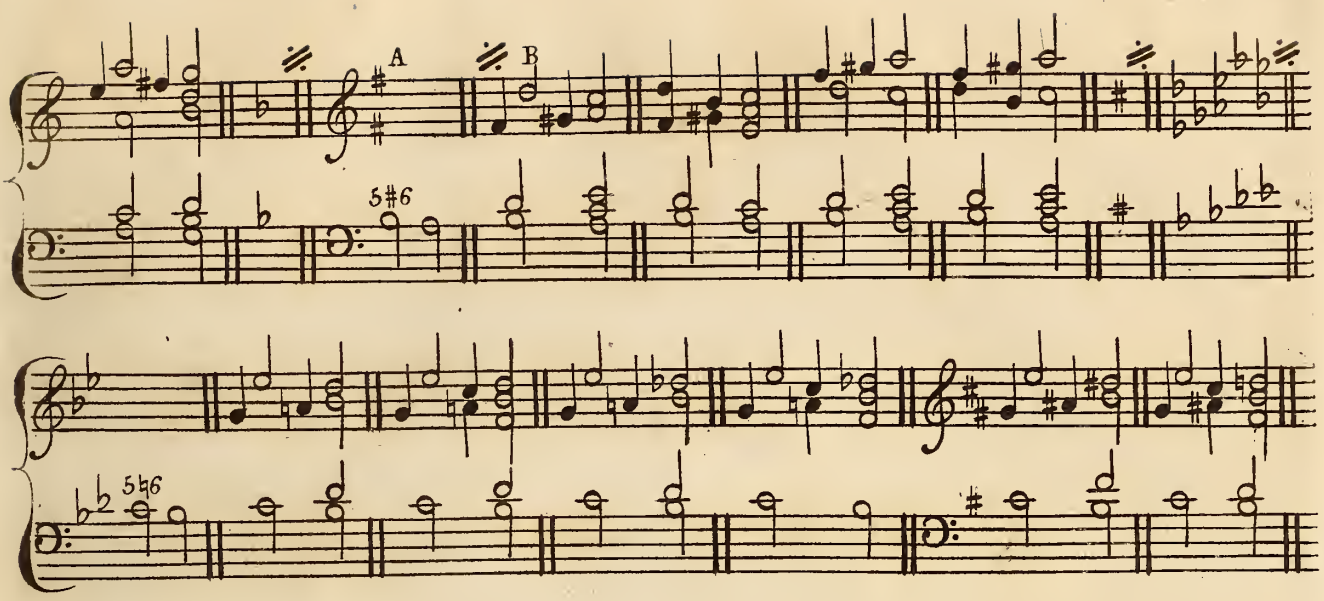

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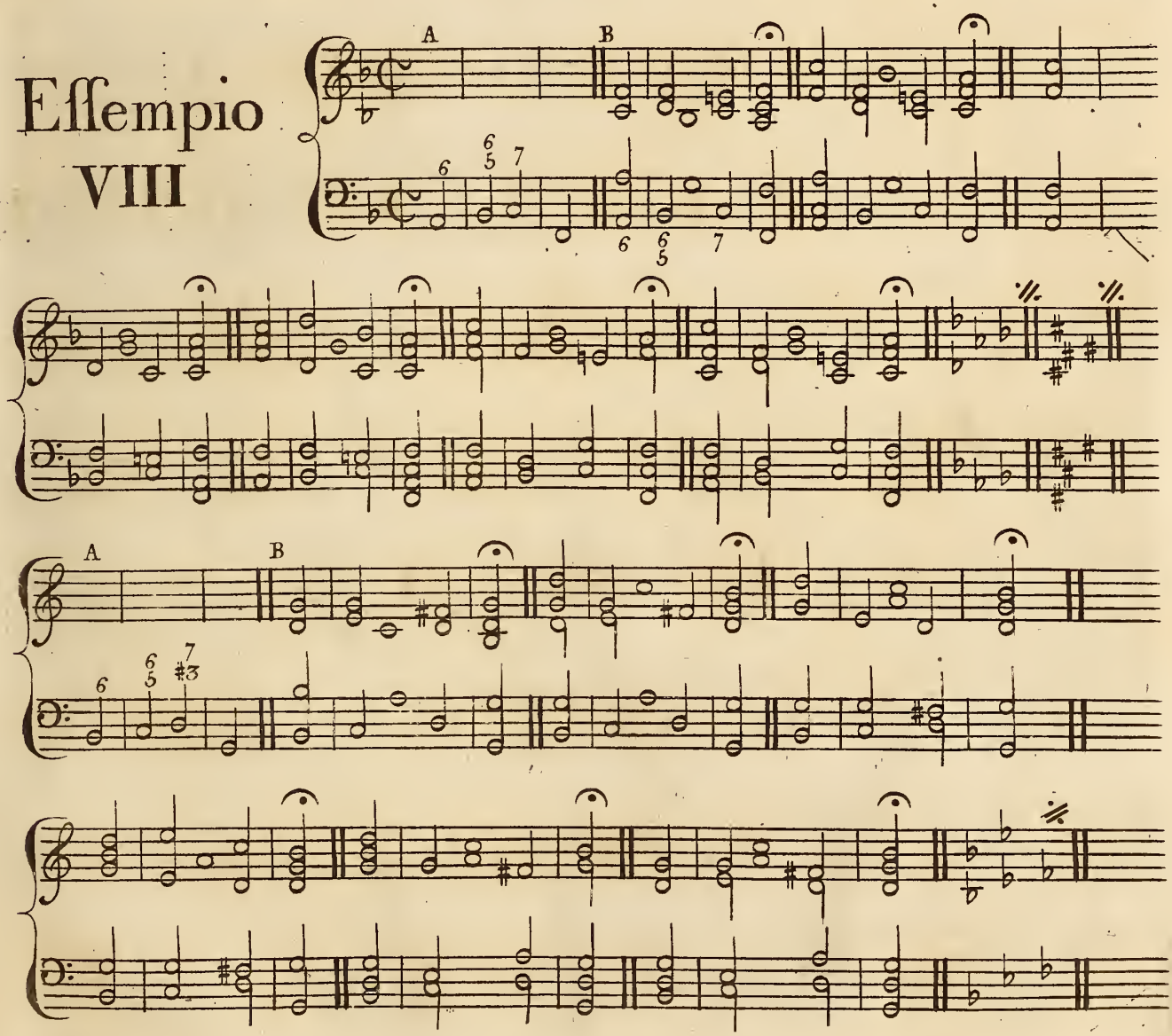

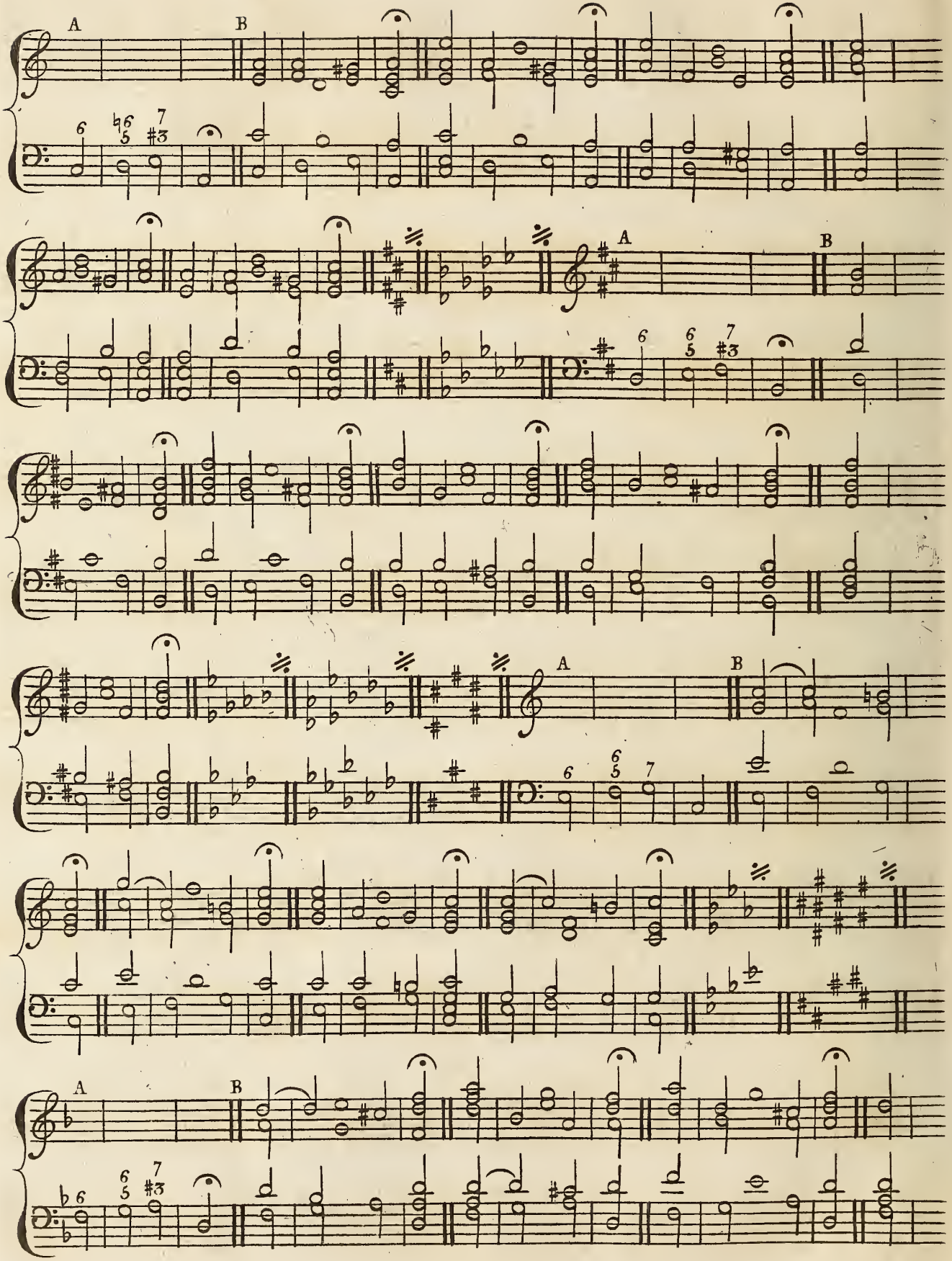
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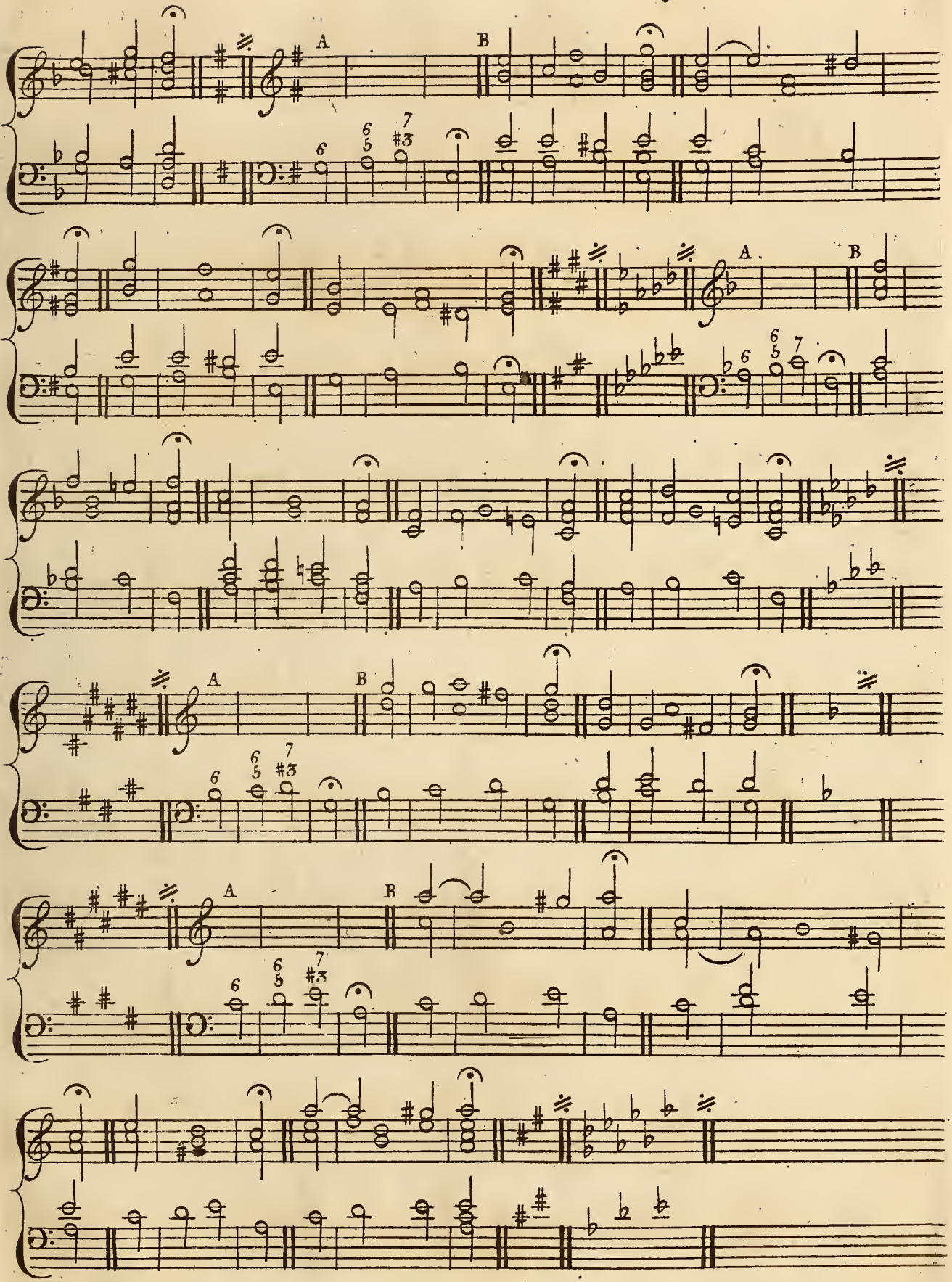
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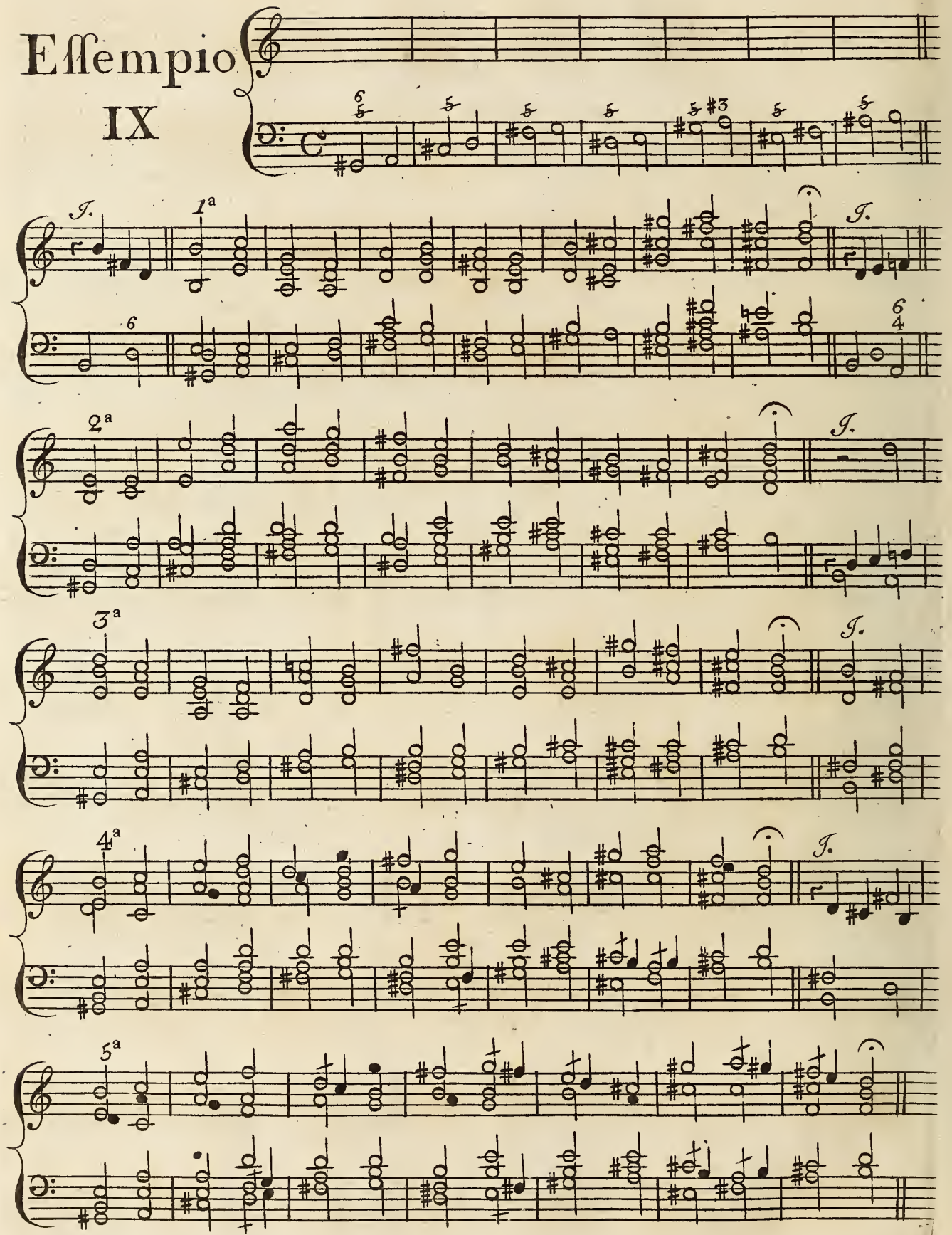

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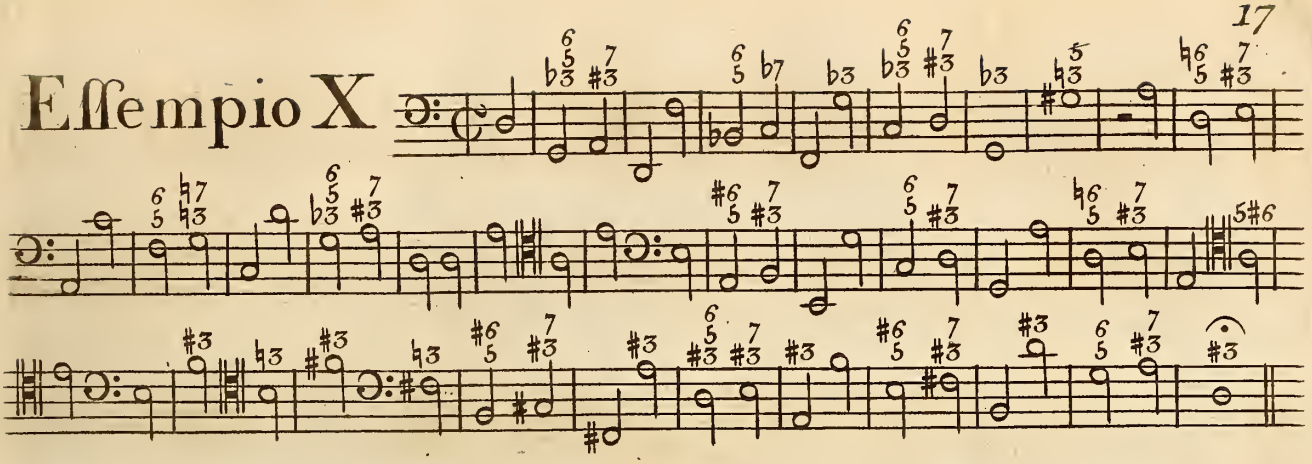

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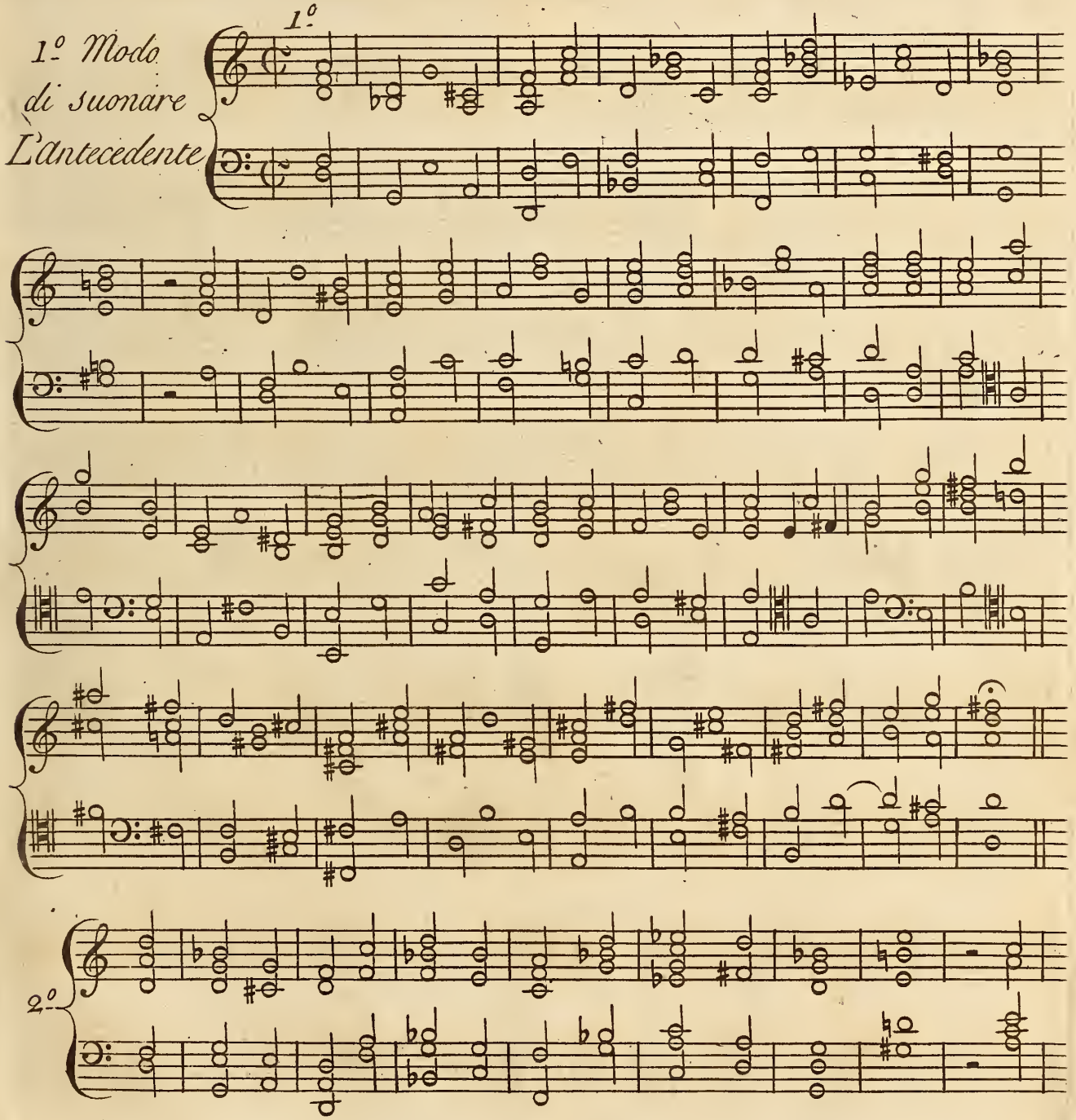

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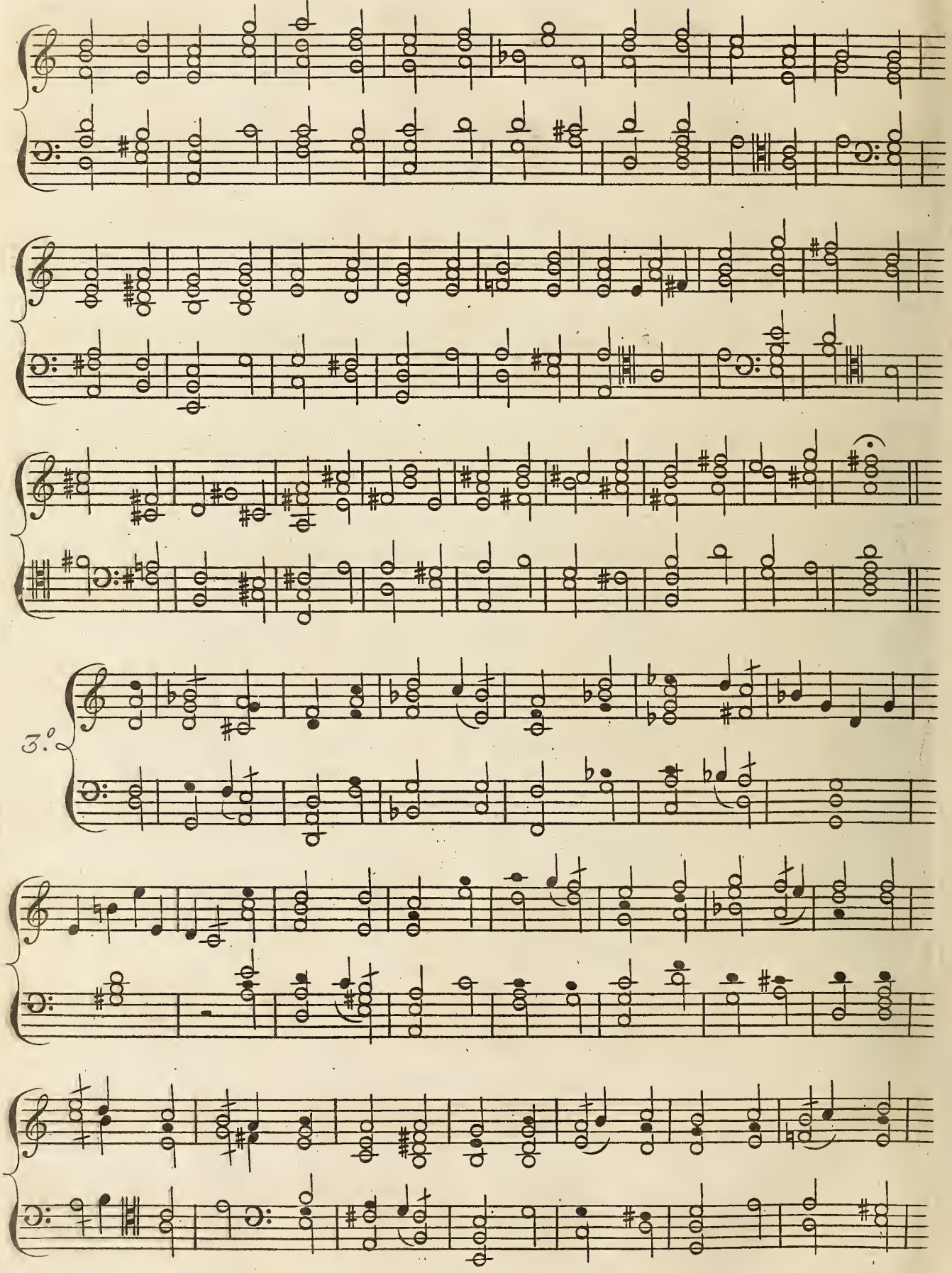
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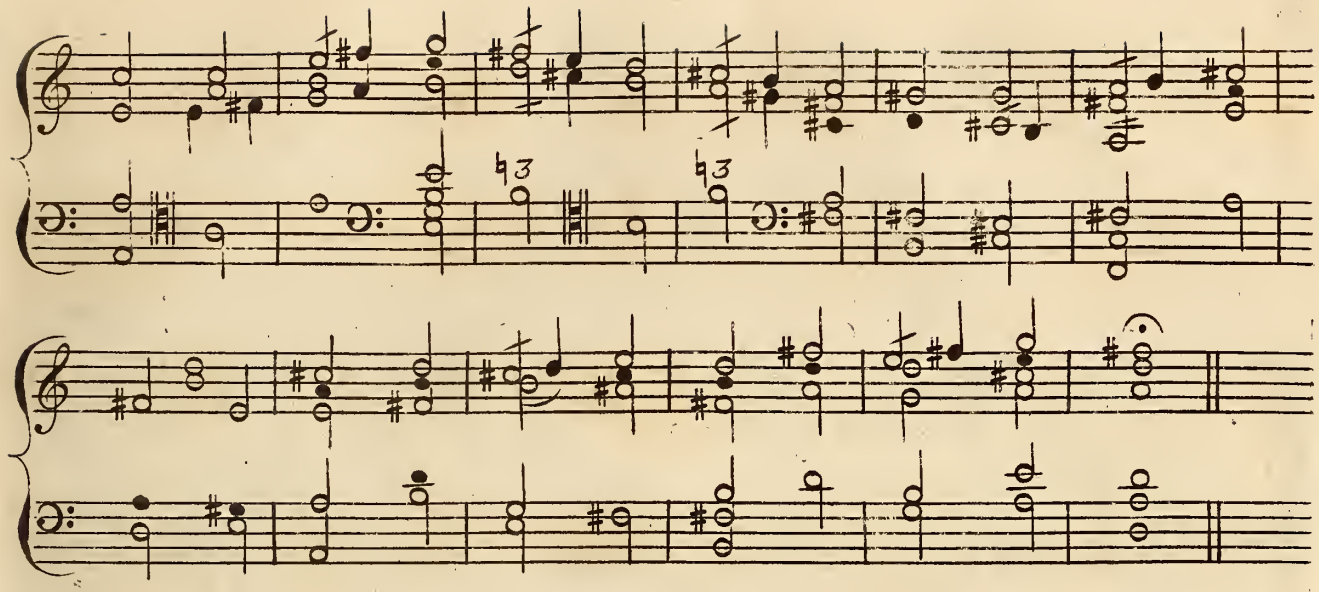

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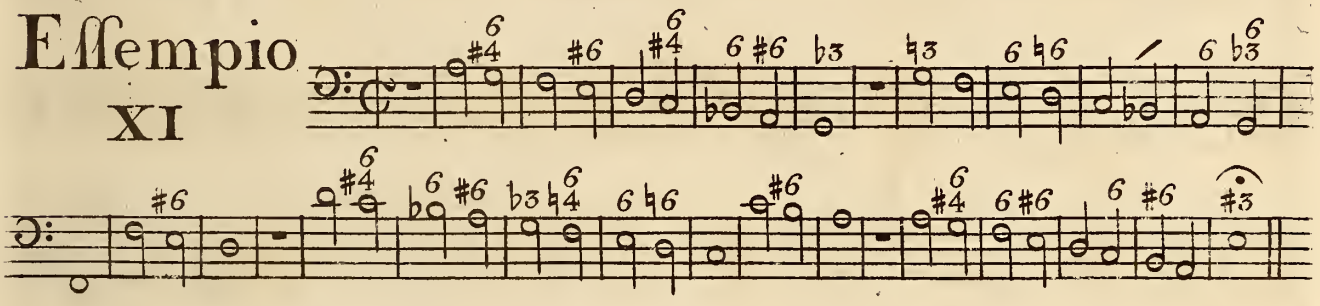

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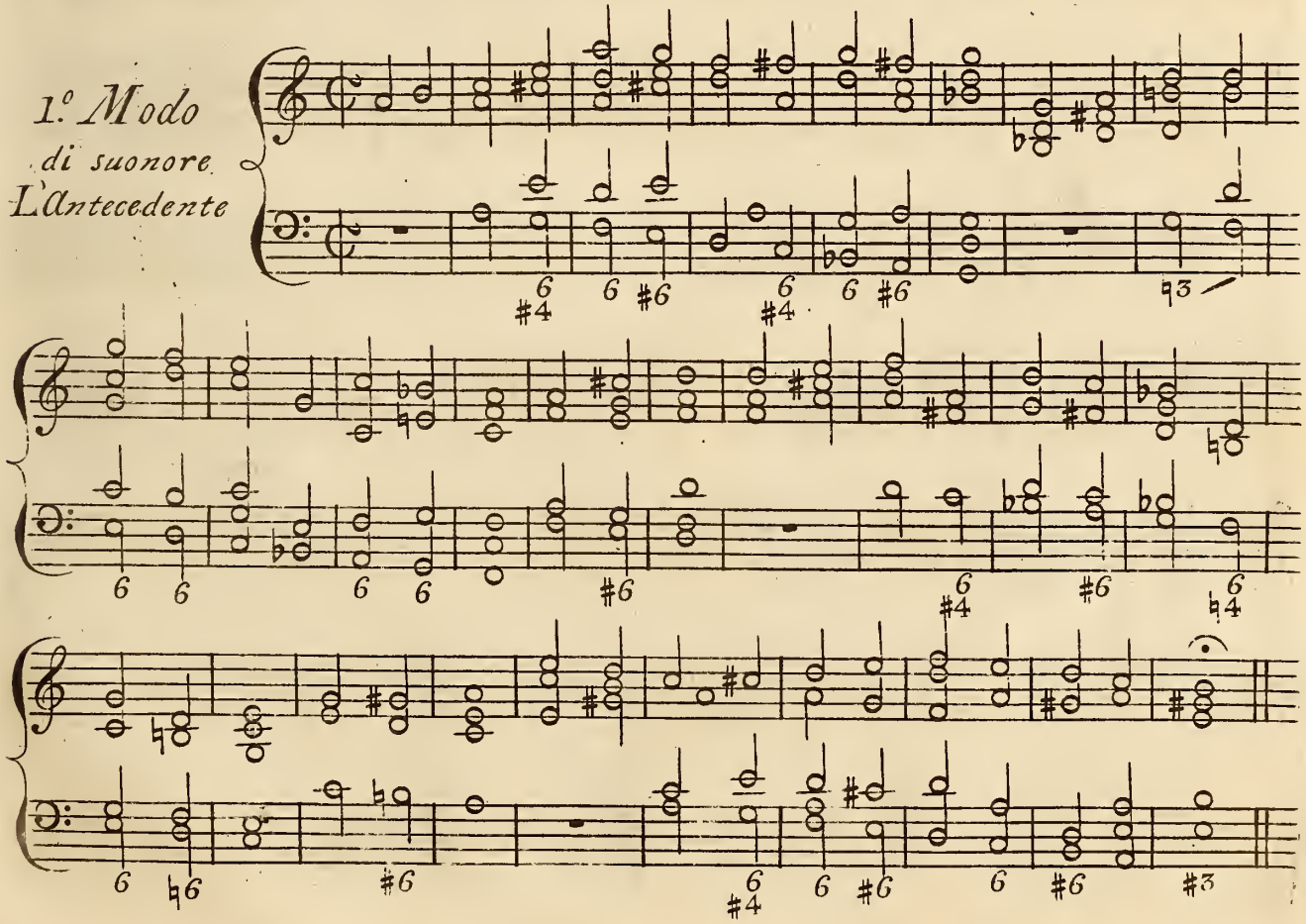

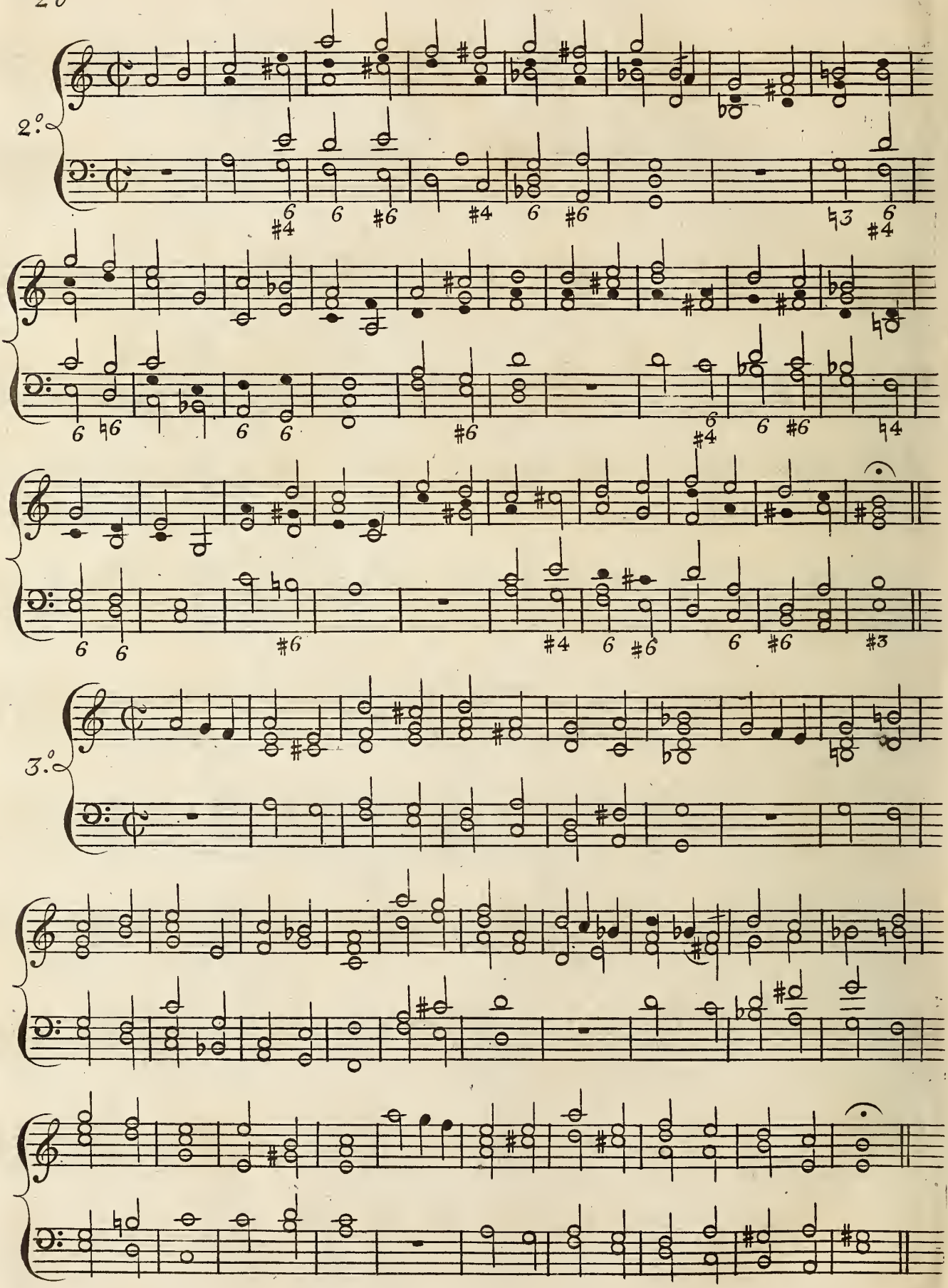
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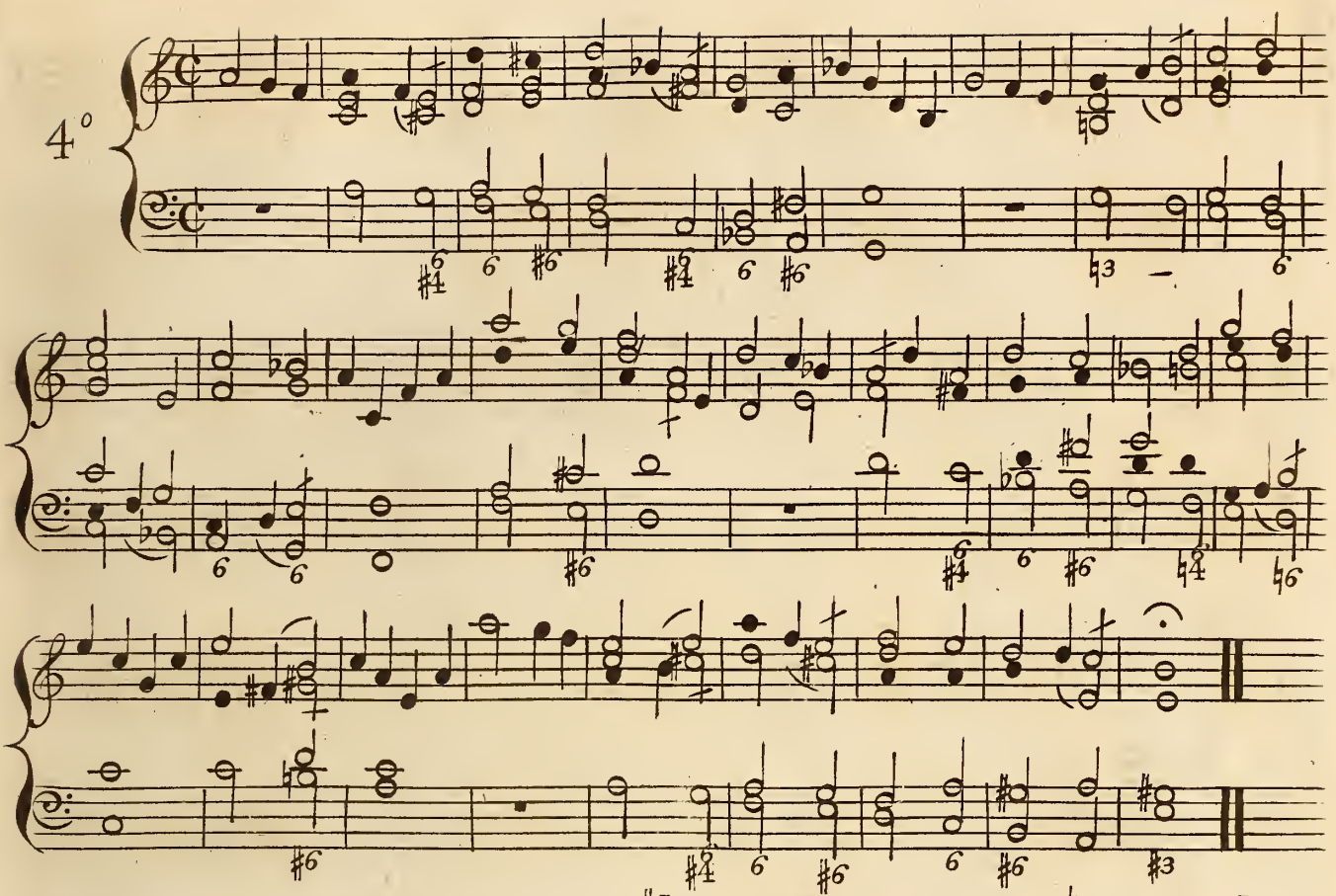

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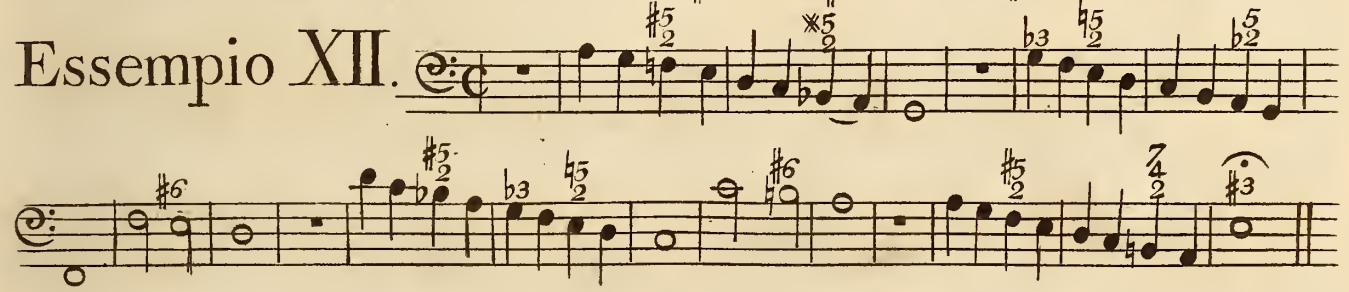

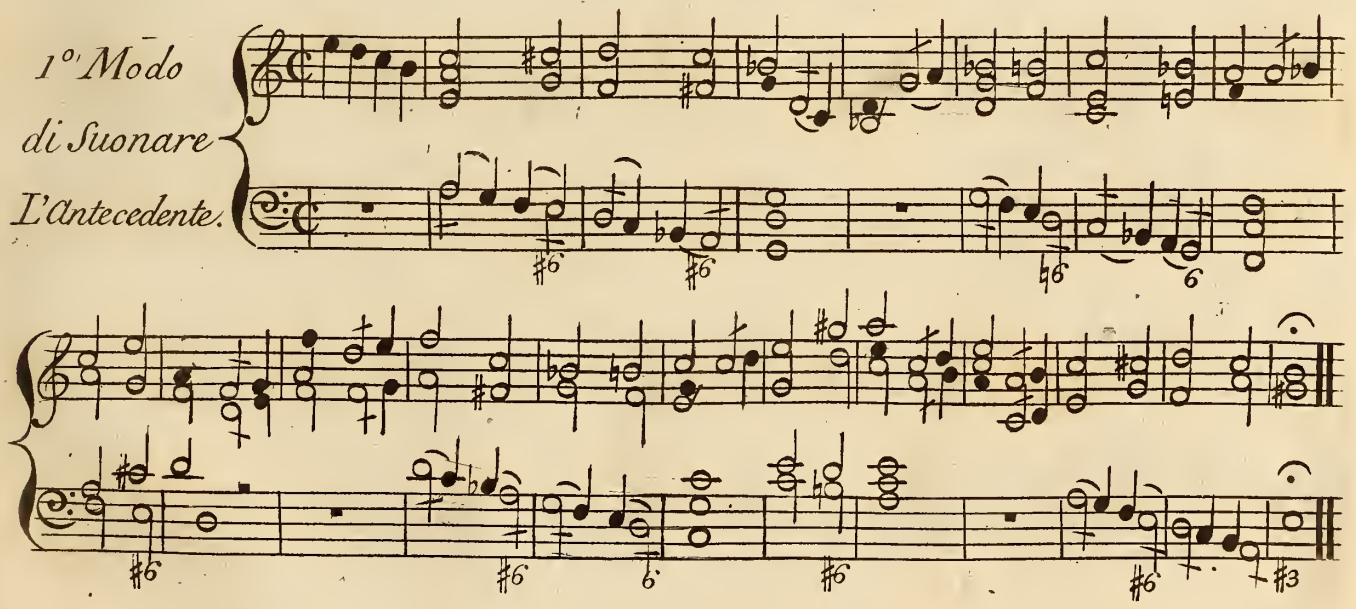

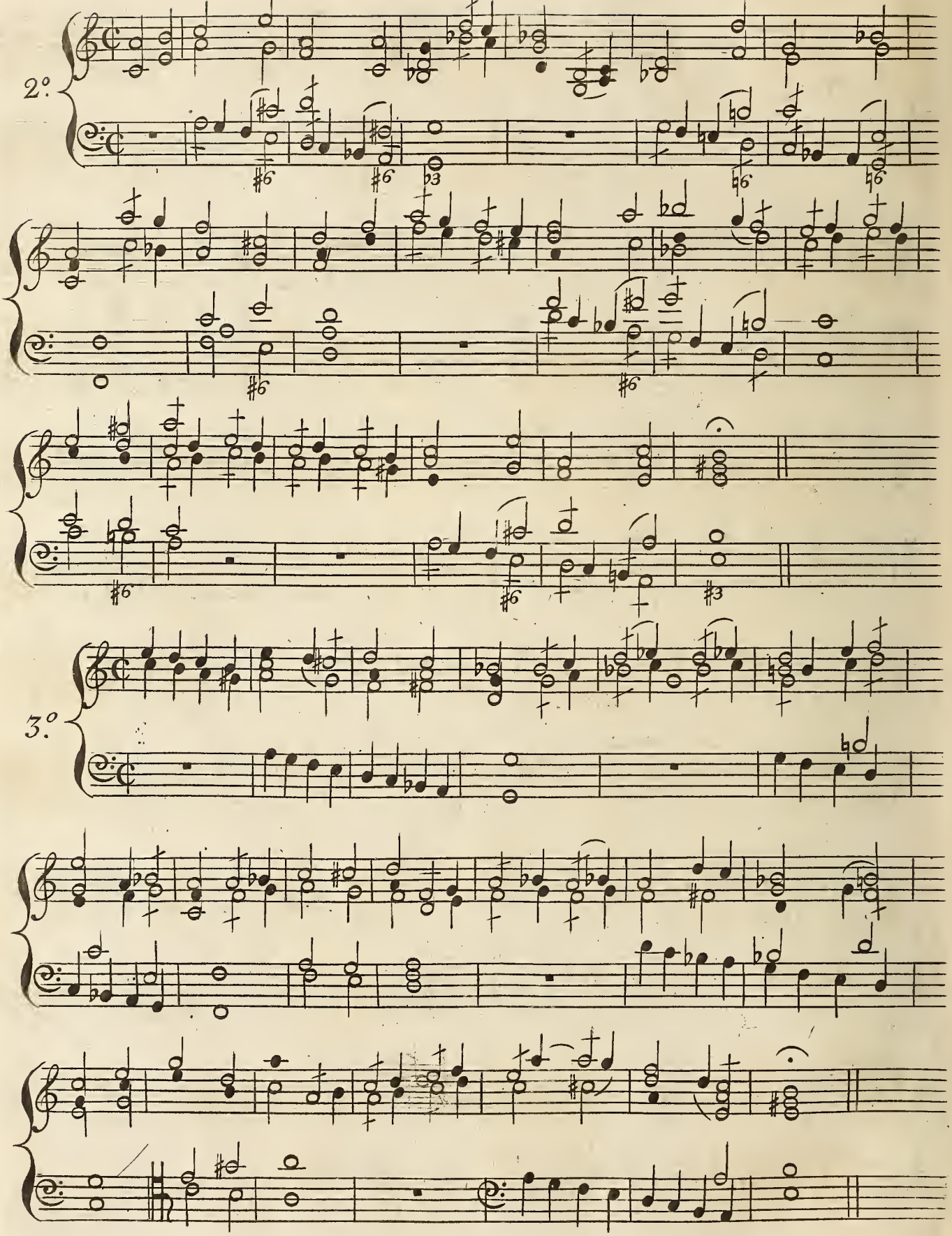
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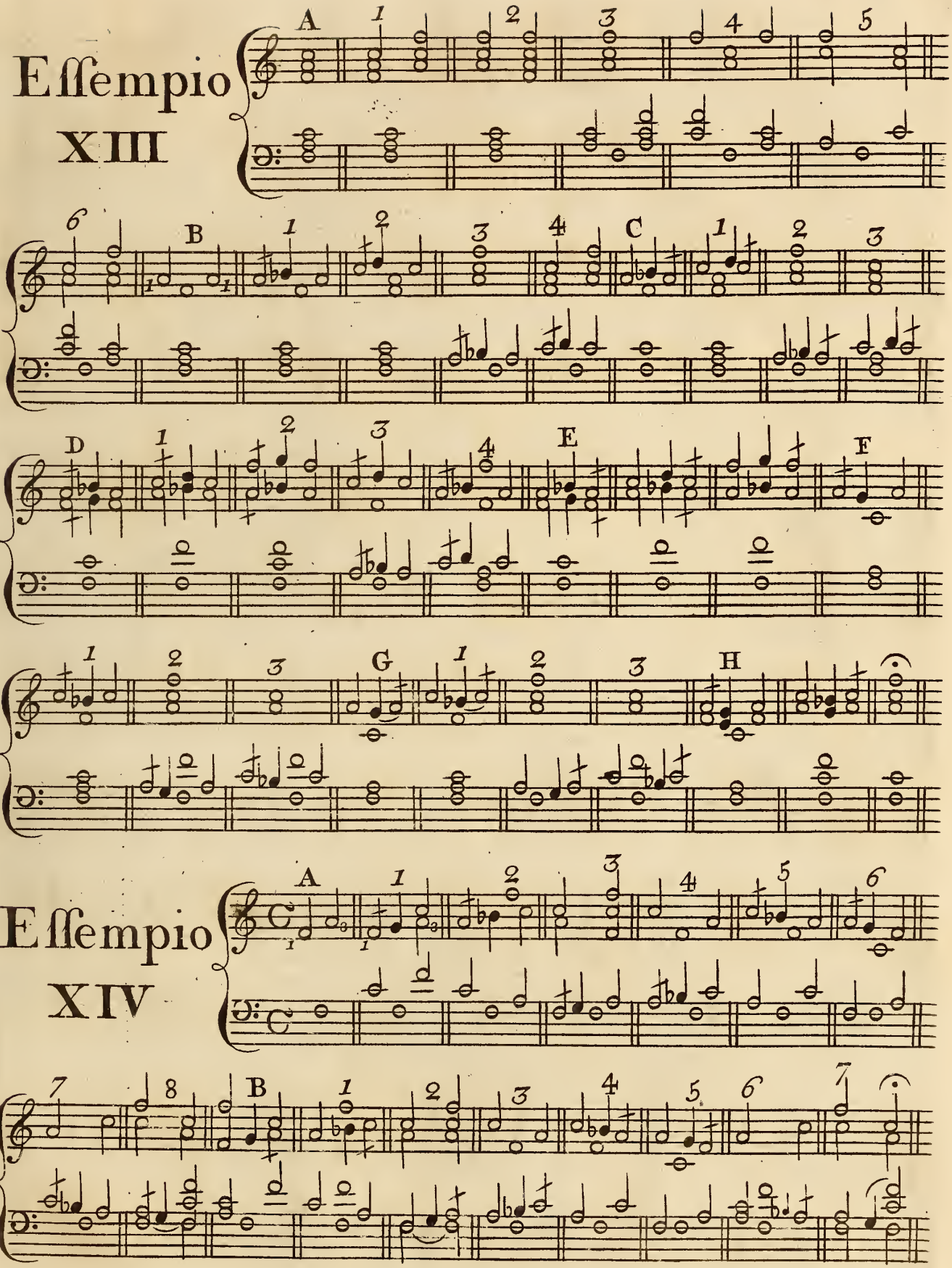
Essempio XIII



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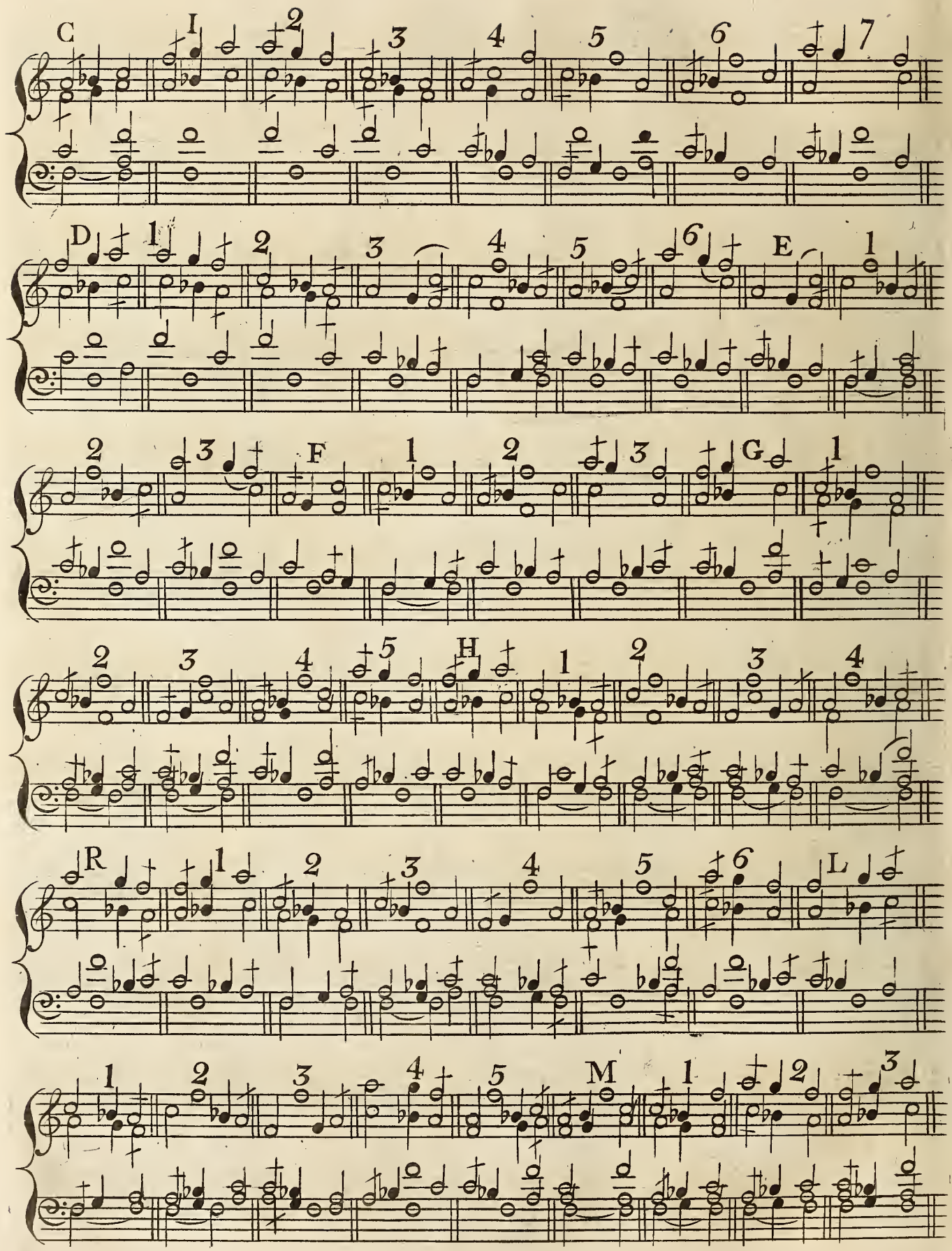
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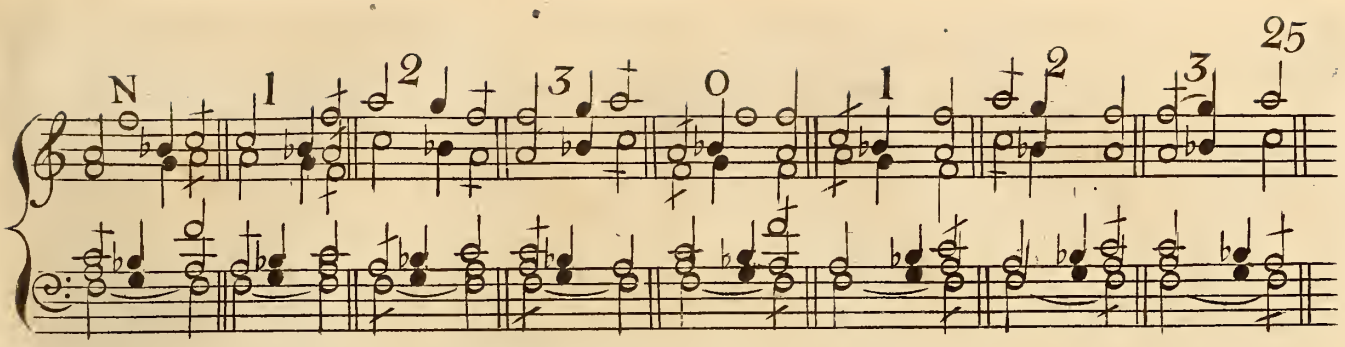

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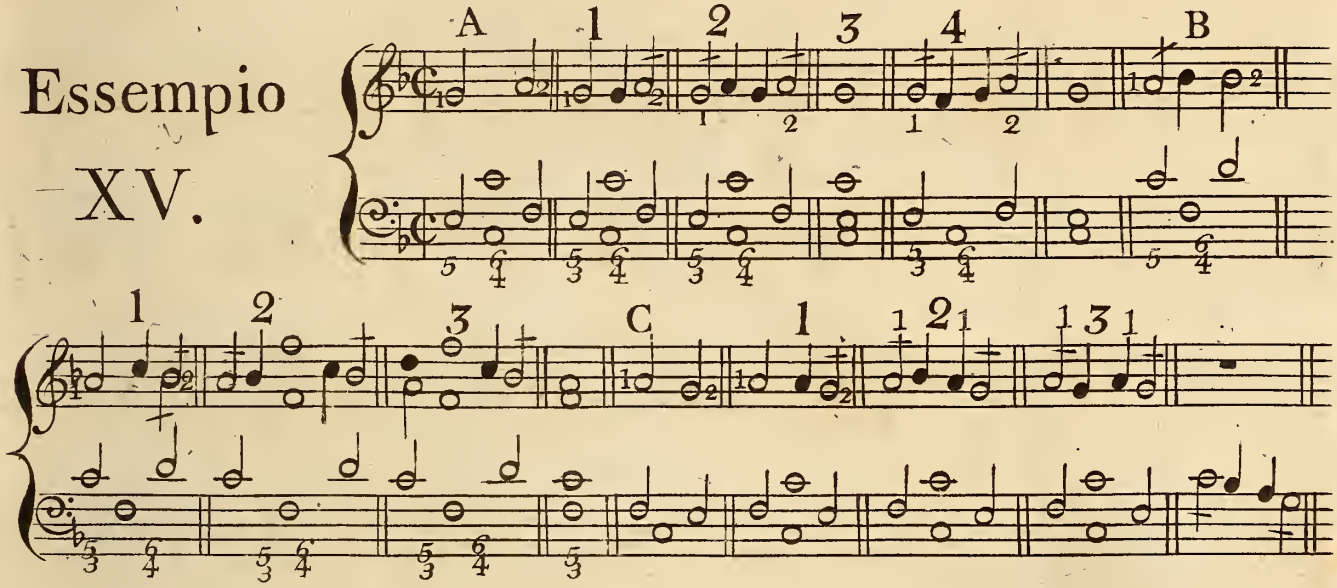

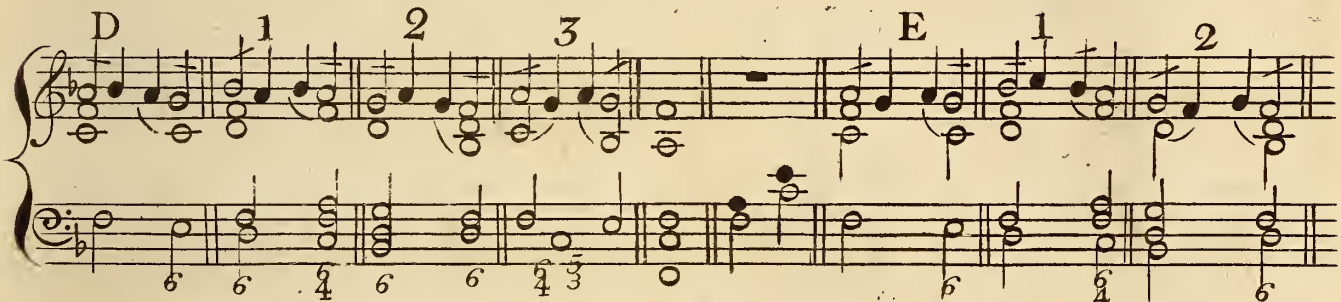

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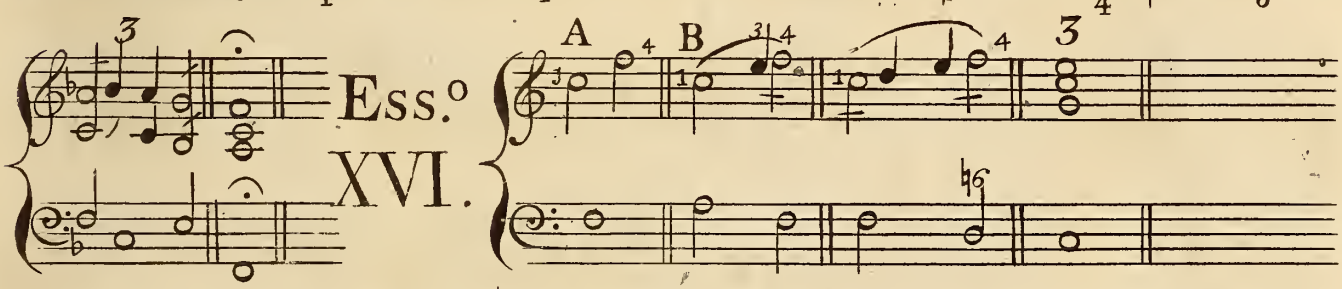

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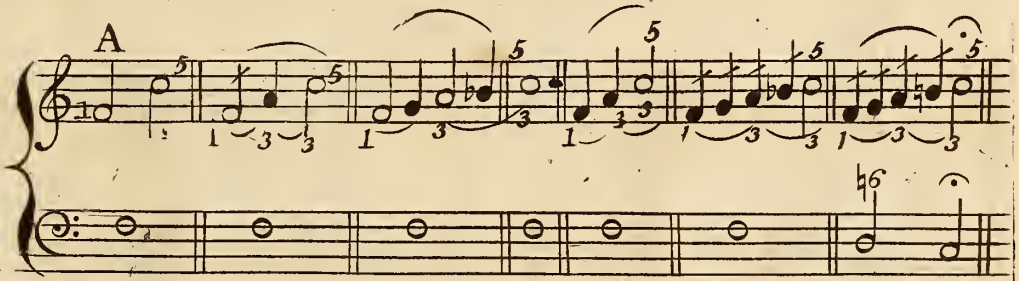

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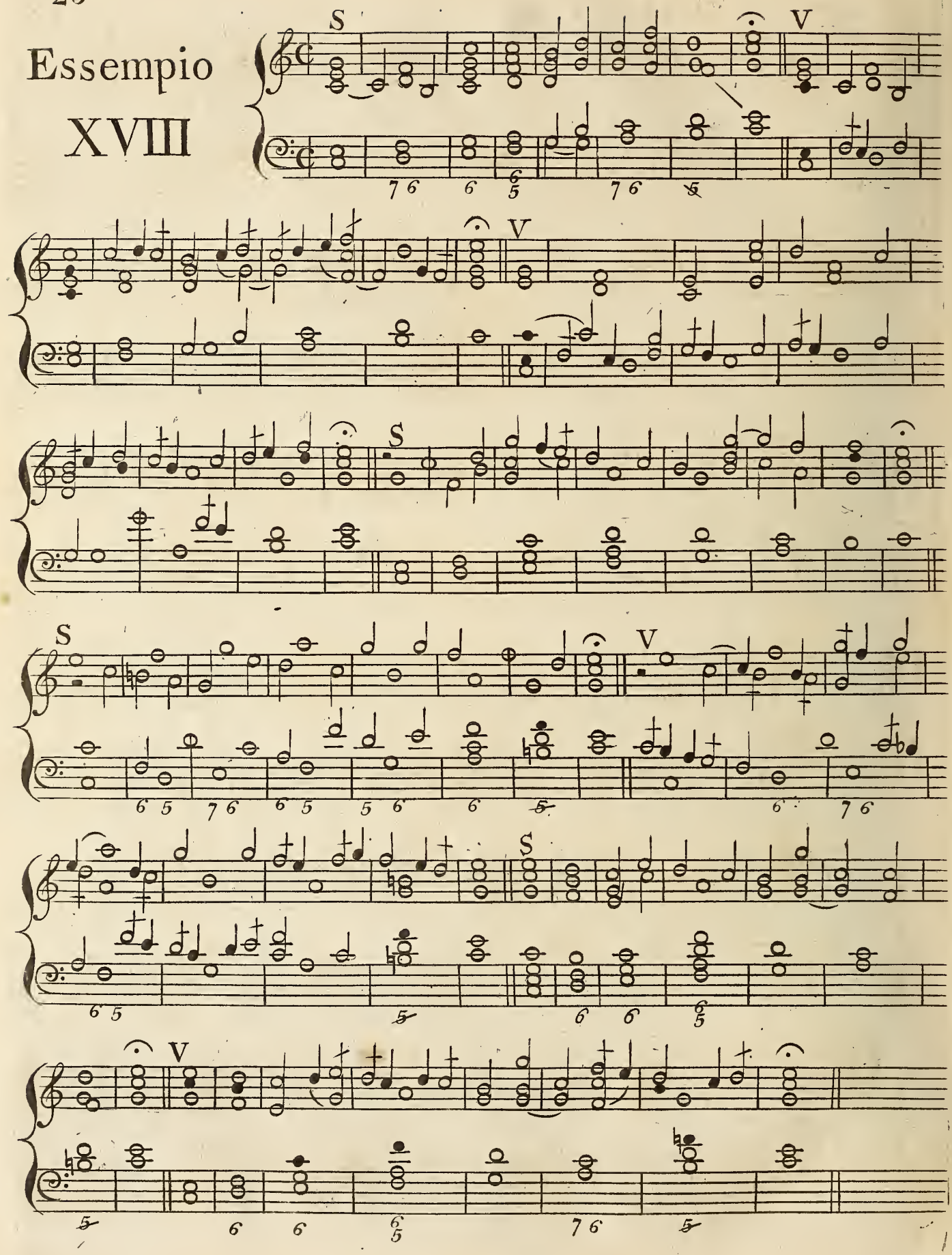

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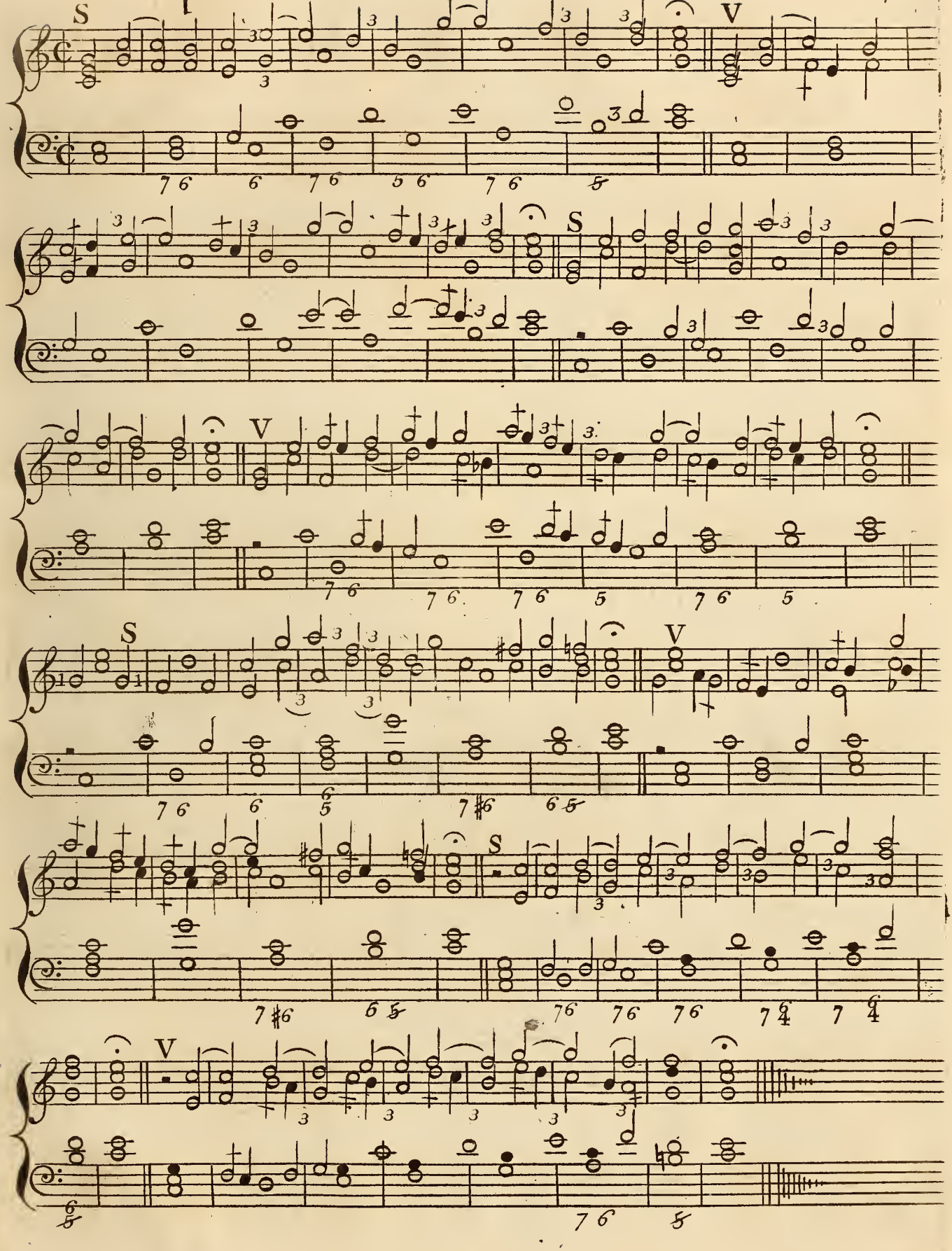

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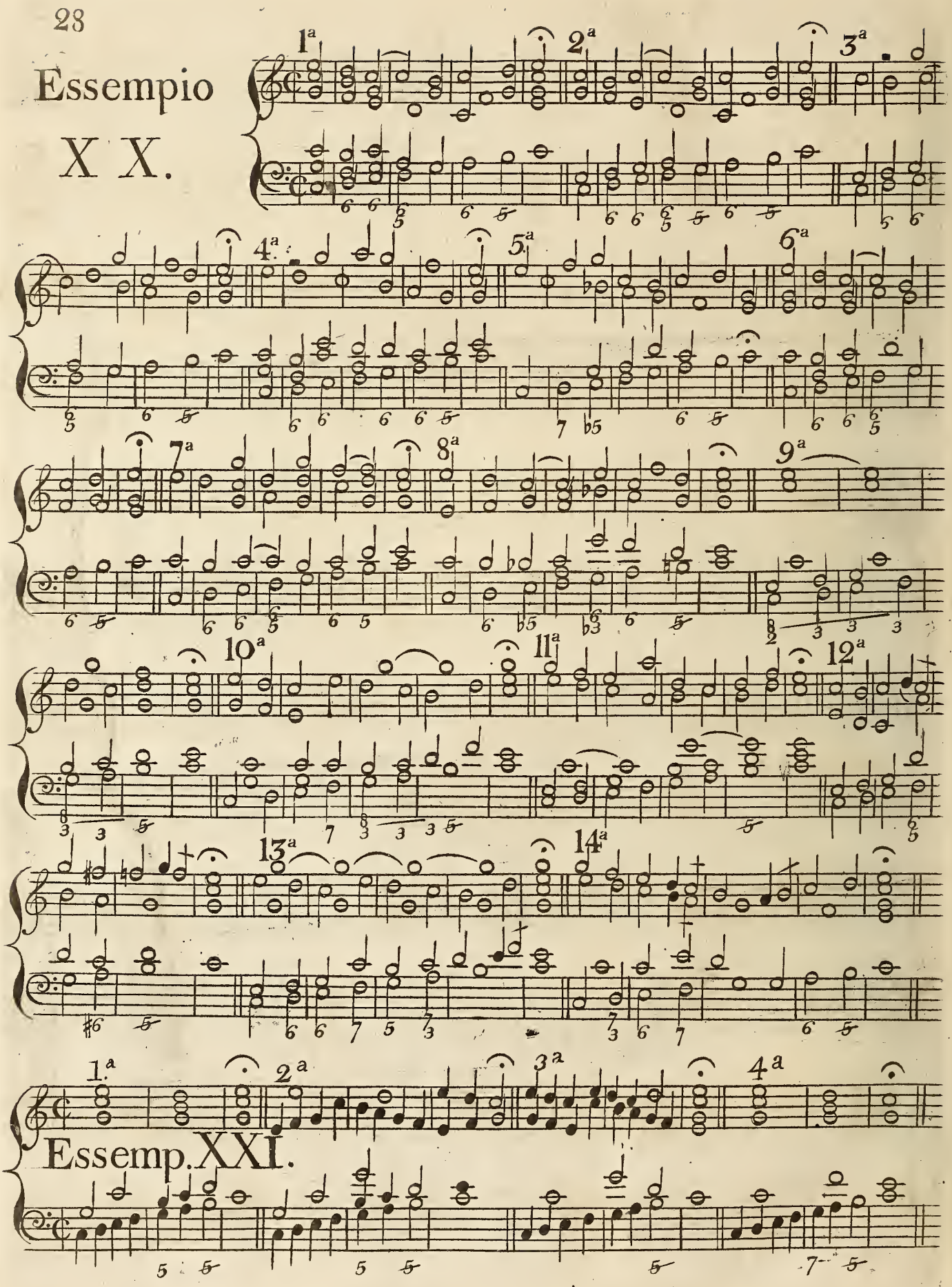
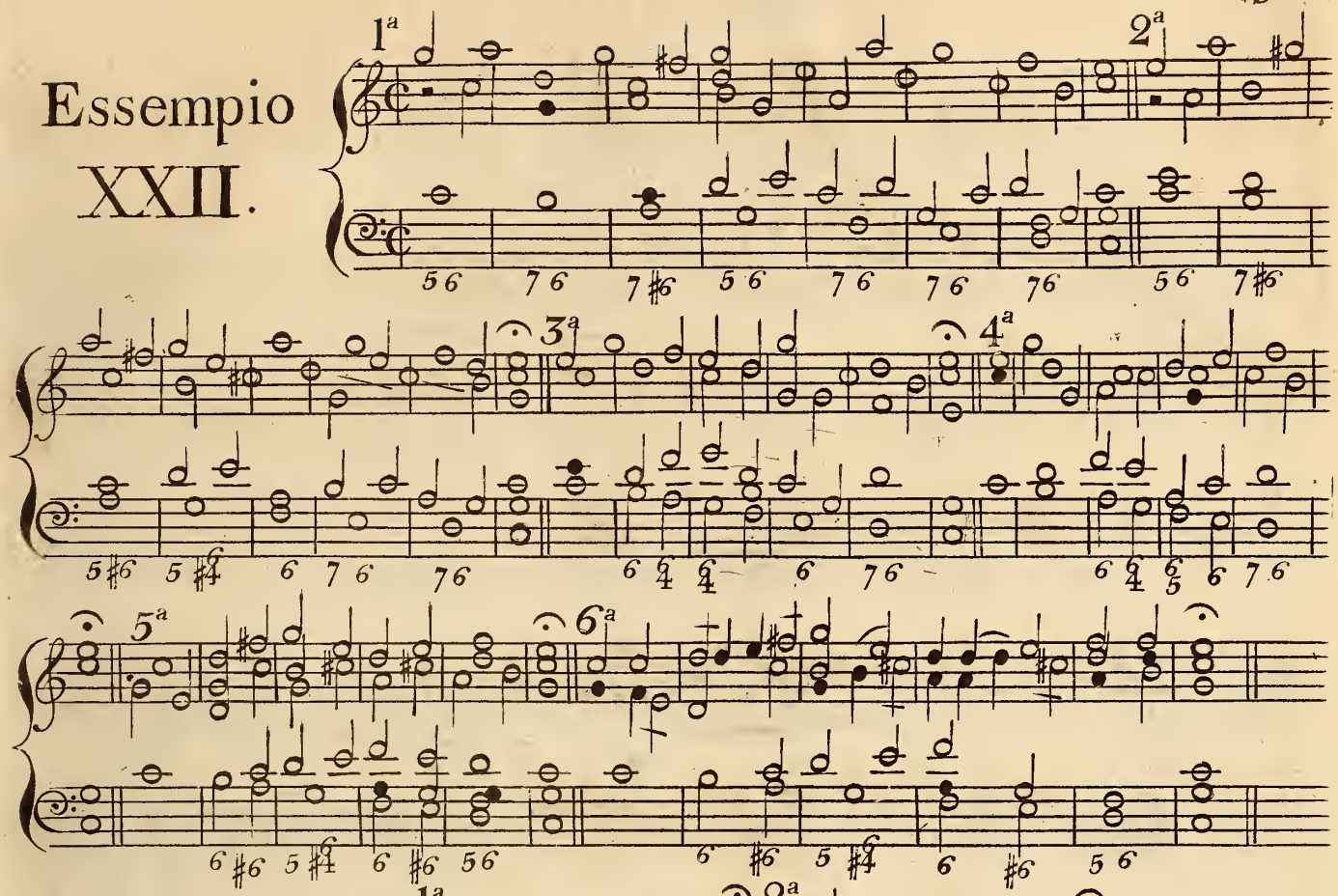


Essemp. XXI.

Essempio XXII.



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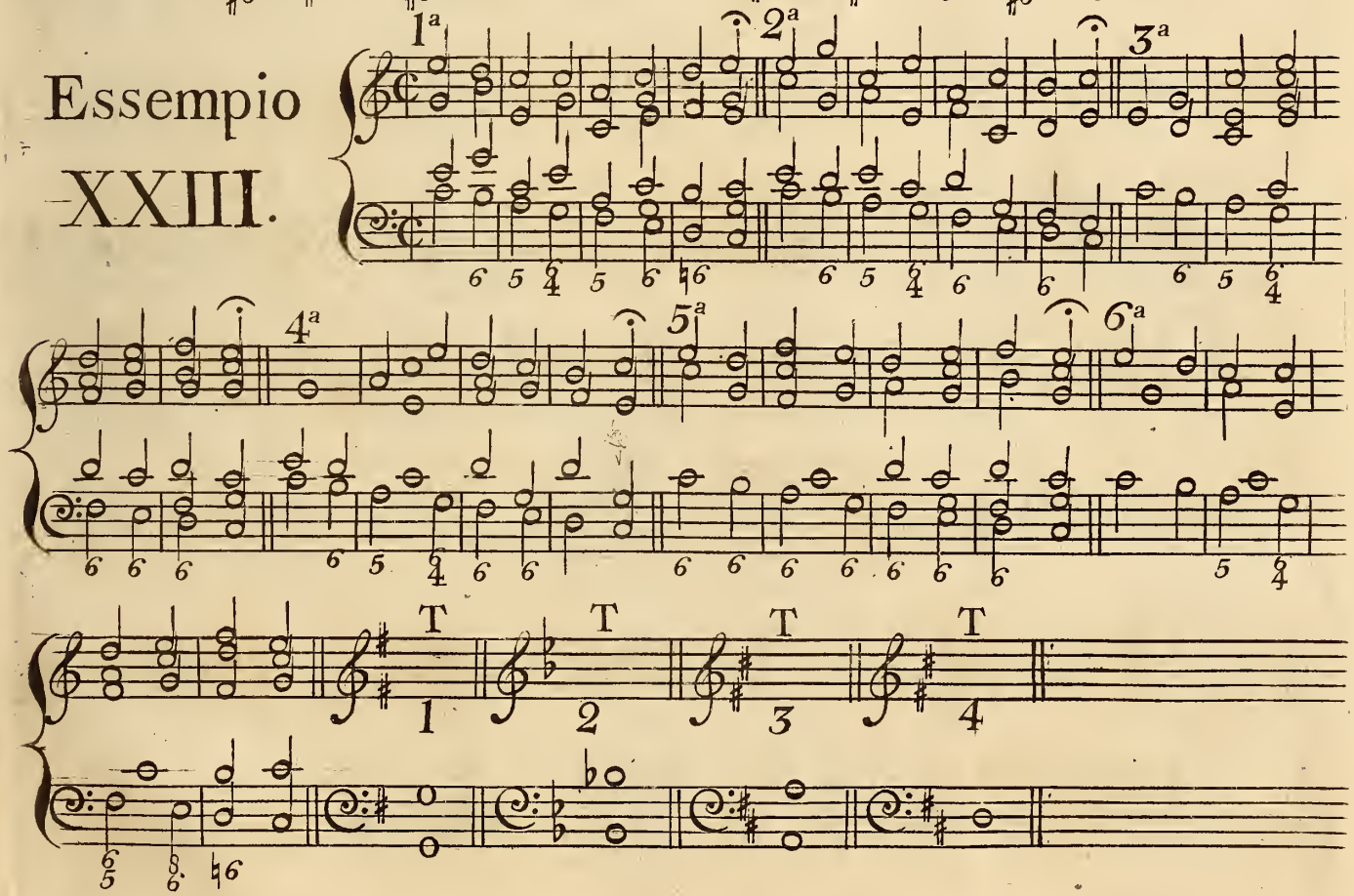

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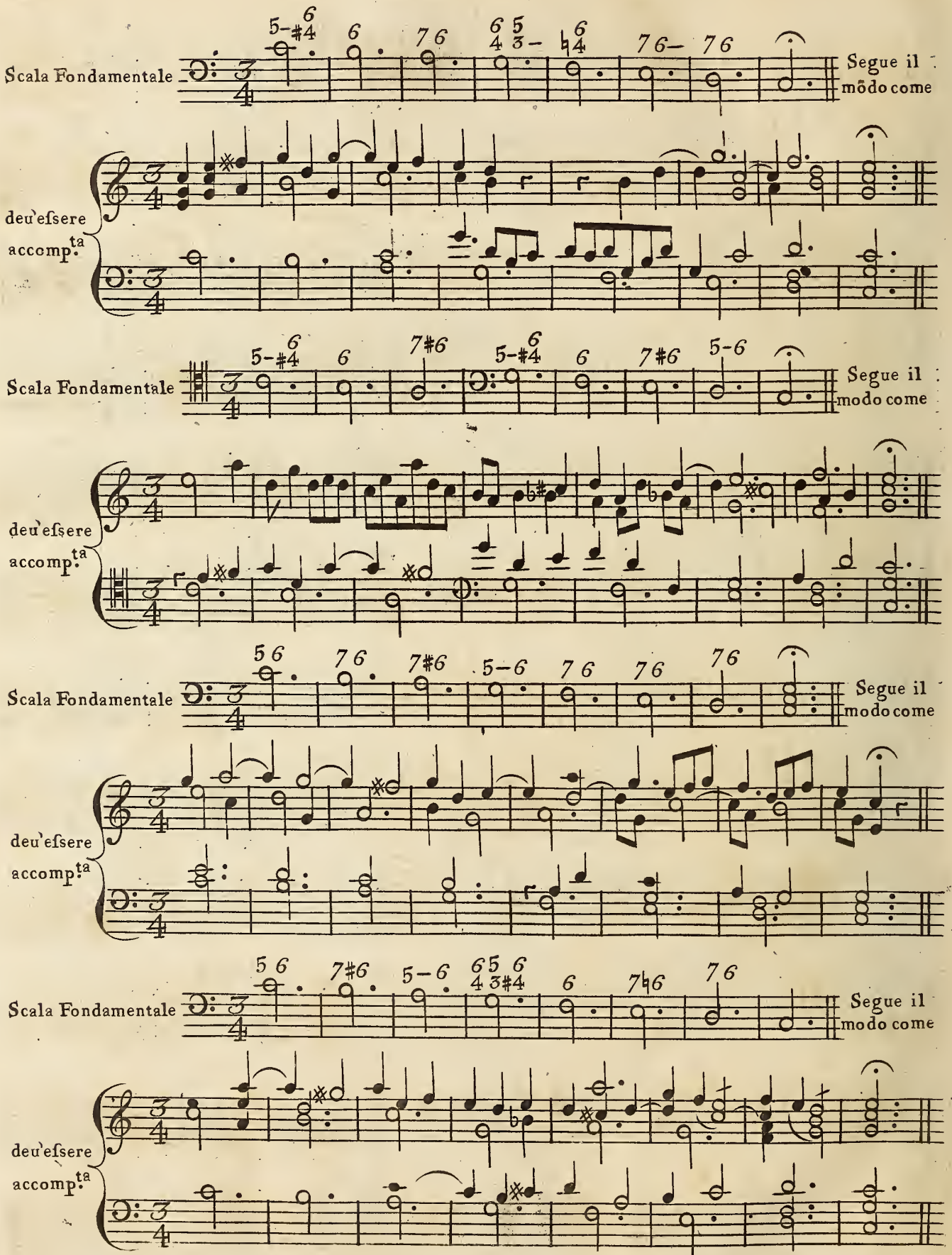

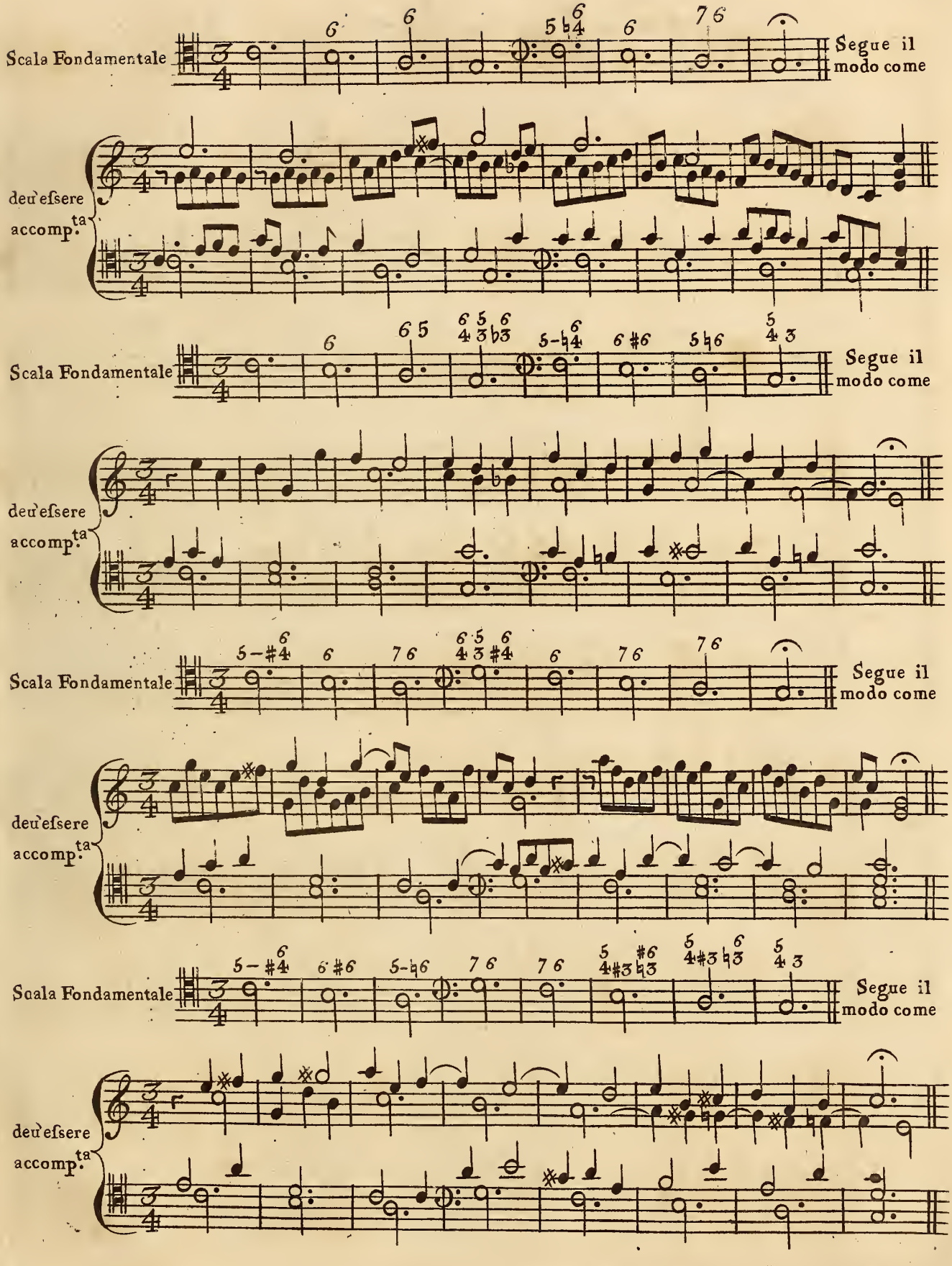
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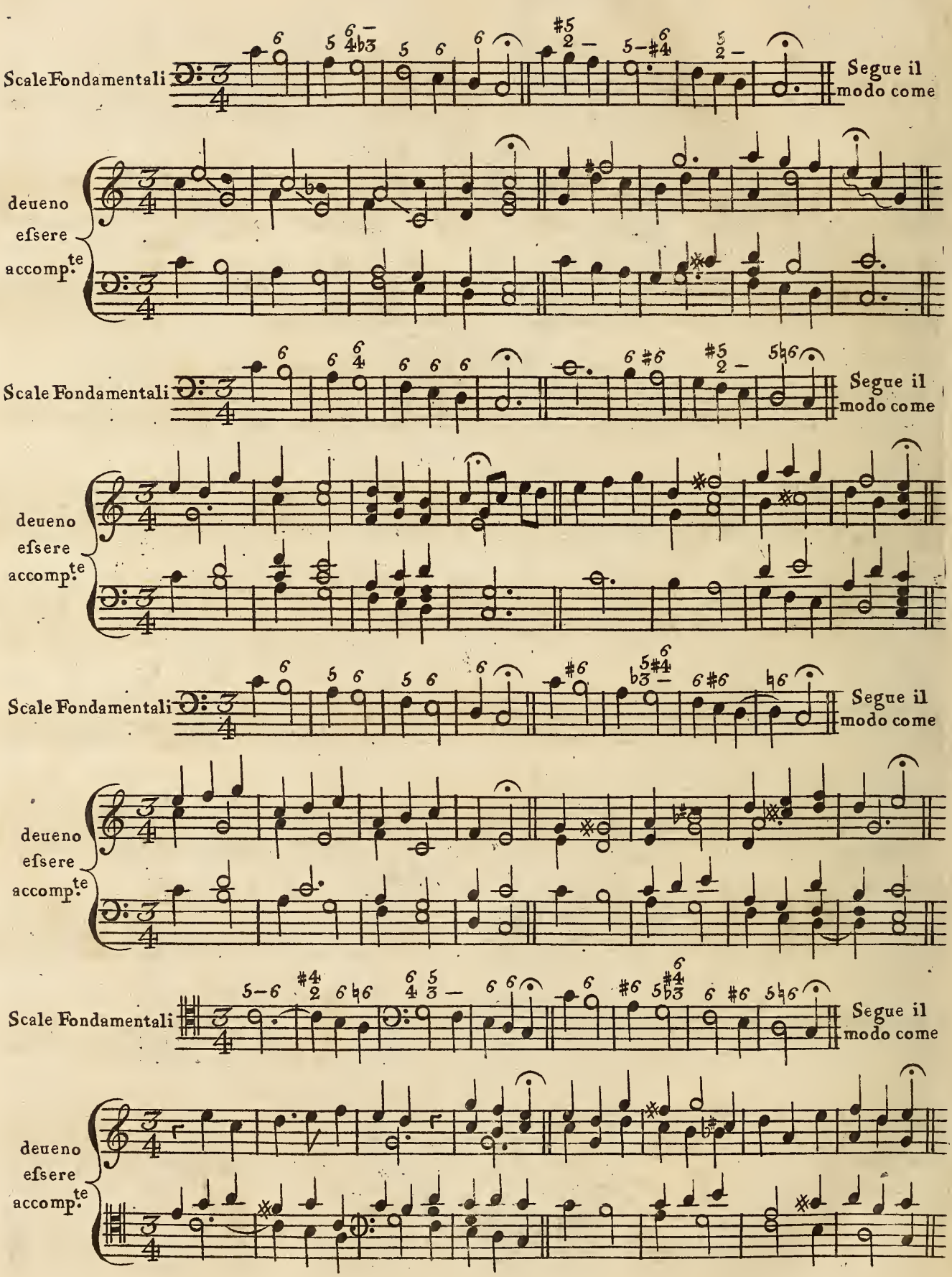
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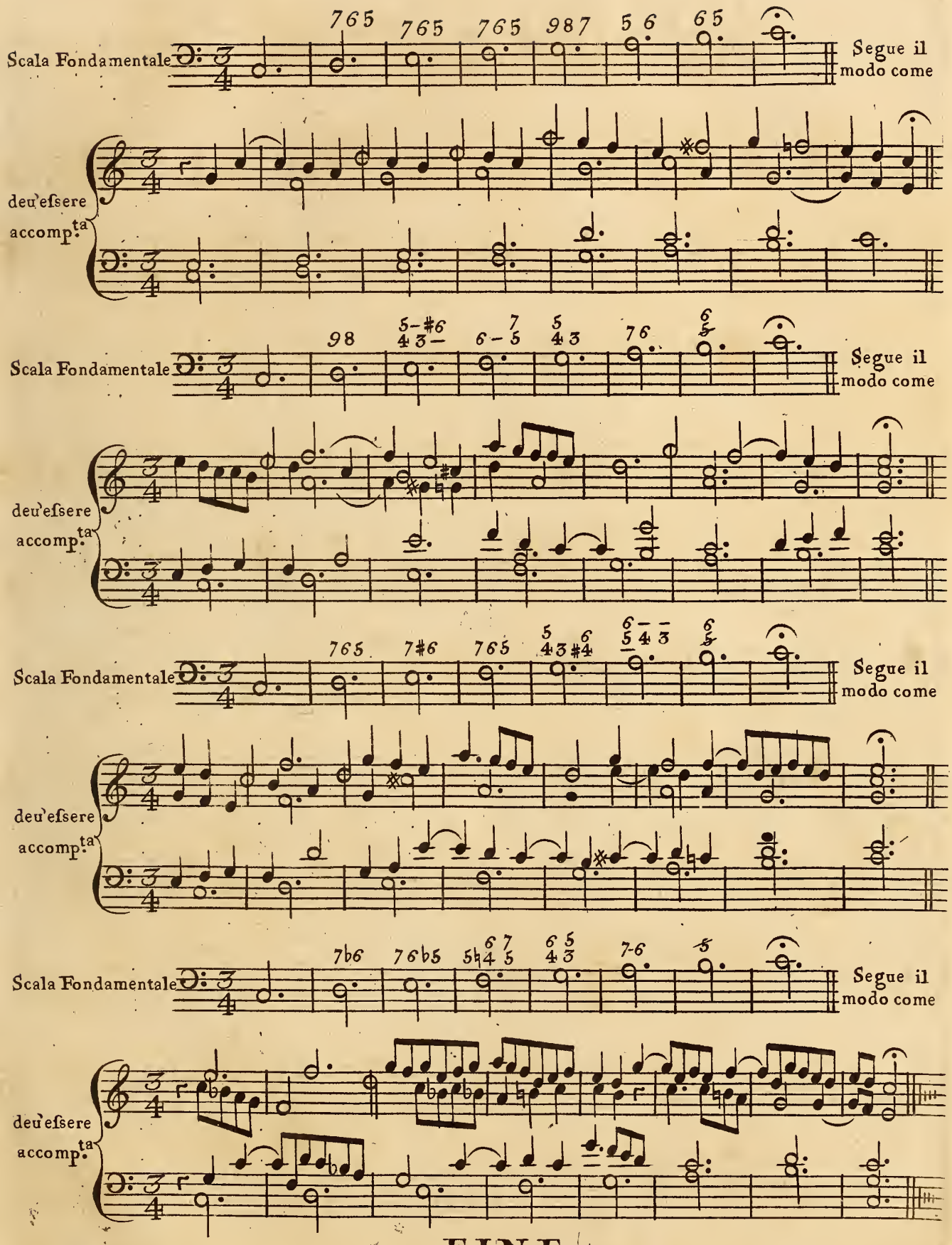
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