Baroque Counterpoint

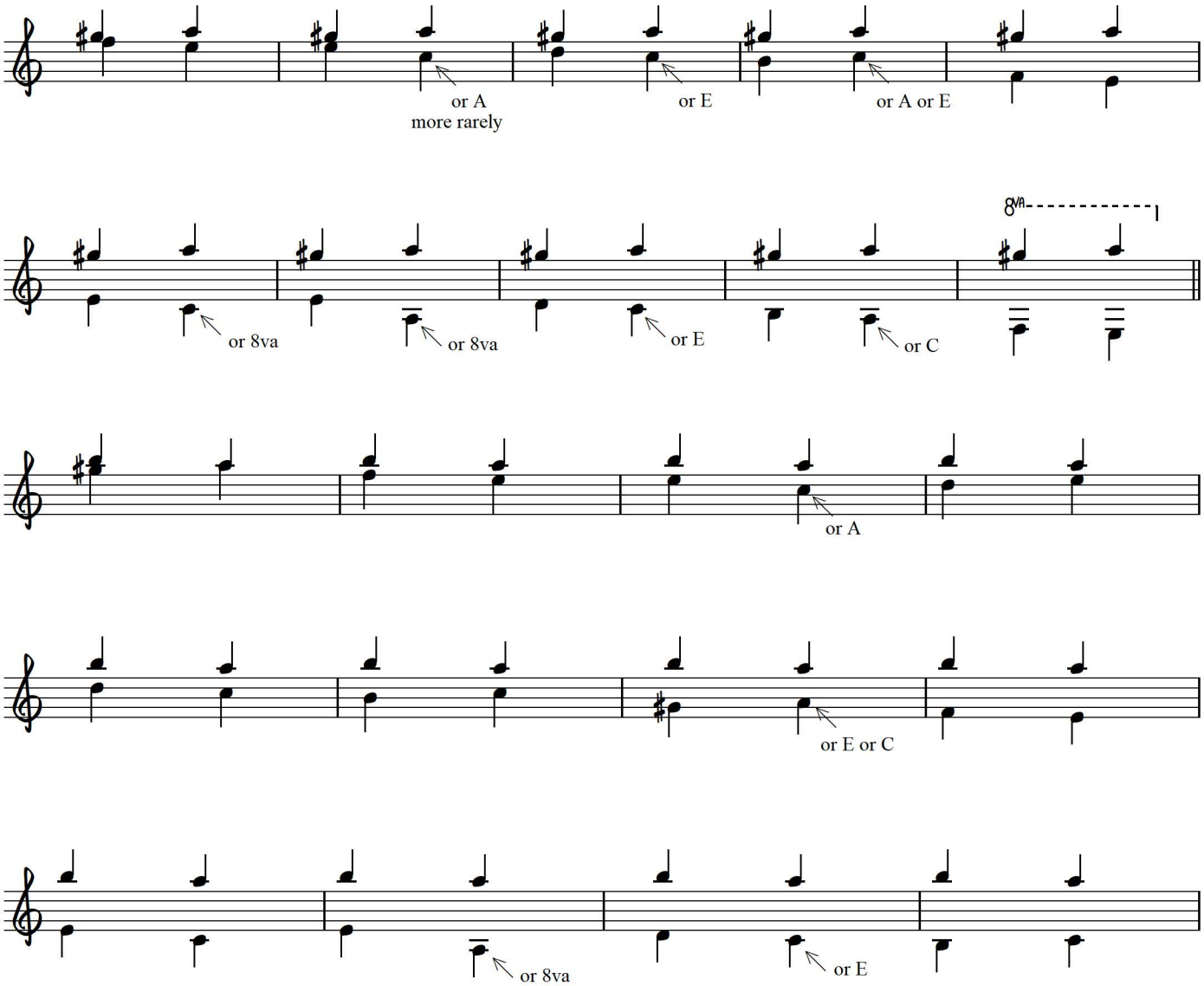
(1-to-1)

1-to-1 Counterpoint Training Exercises

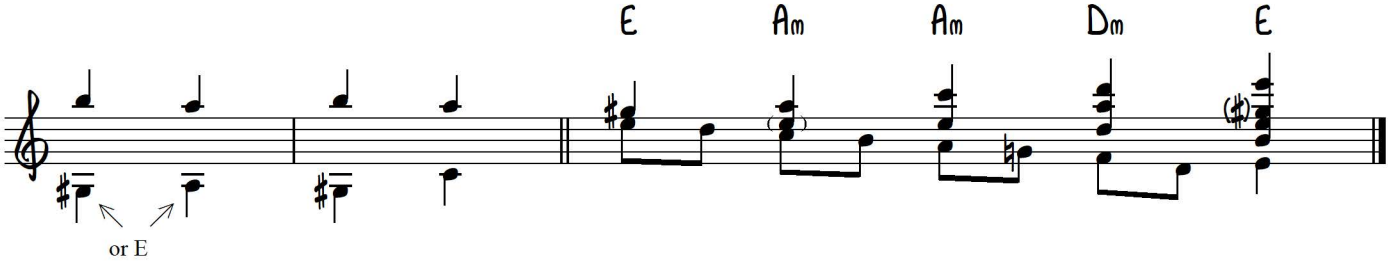
Ted Greene
1982-04-27
1981-10-18
1980-02-24
1982-10-12

(Soprano) Melodically Organized

V(7)(b9) - i Do in major also



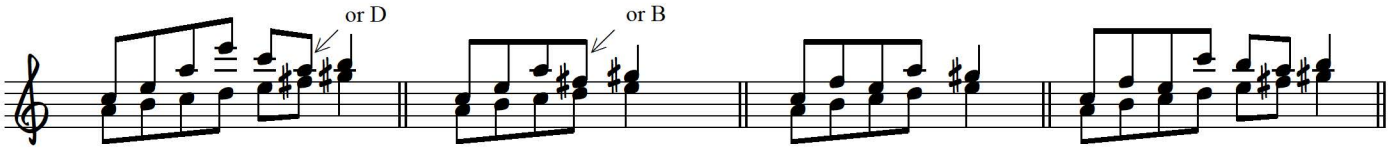
2-to-1 Application:



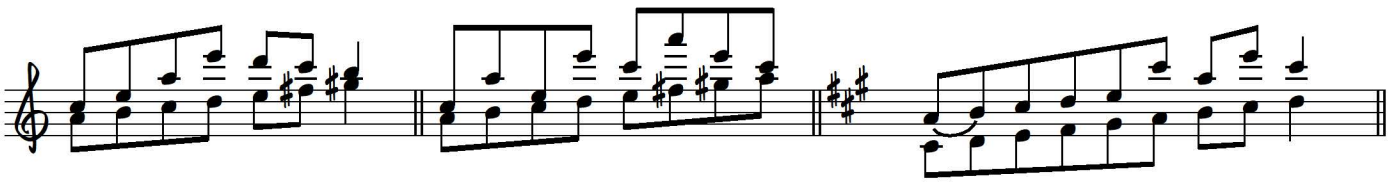
Also fill in.
Also do subdominant - dominant - tonic,
and dominant - subdominant - tonic.

Baroque Counterpoint

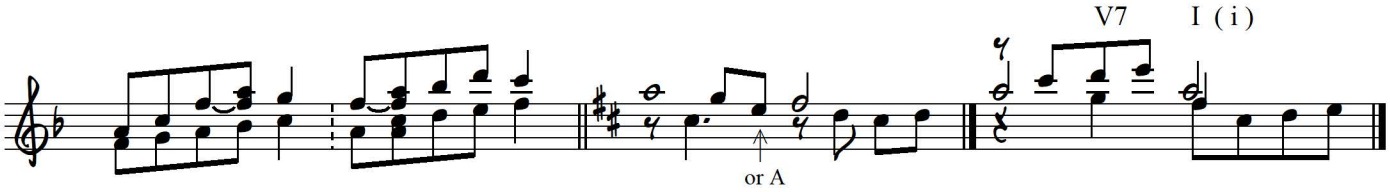
1-to-1
Key of Am Do in major also



1-to-1 with ties
(9th position and up)

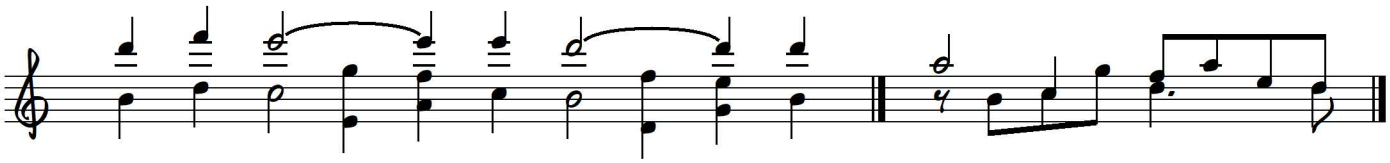


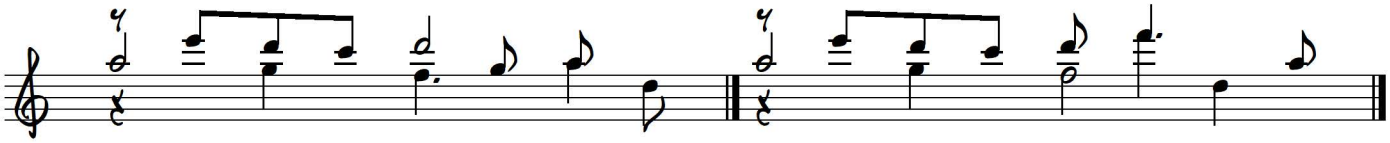
4-to-1 with offset bass
Use various fingerings, do on all string sets,
and in various cycles and modulatory patterns.



Baroque Counterpoint based on true 6th chords (& 6/5 and 7ths too) in 1-to-1 rhythmic ratio with and without sustains.

Contrapuntal Patterns Based on Chord Forms combined 2-to-1 and 4-to-1.



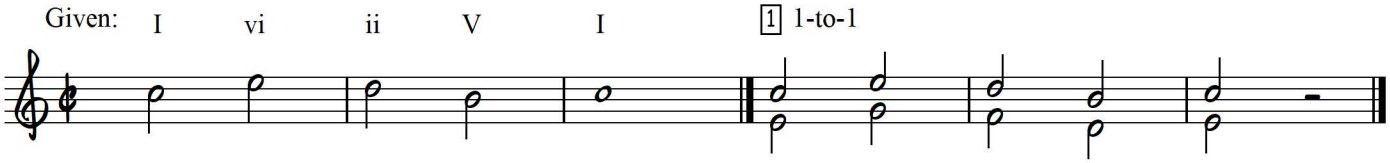


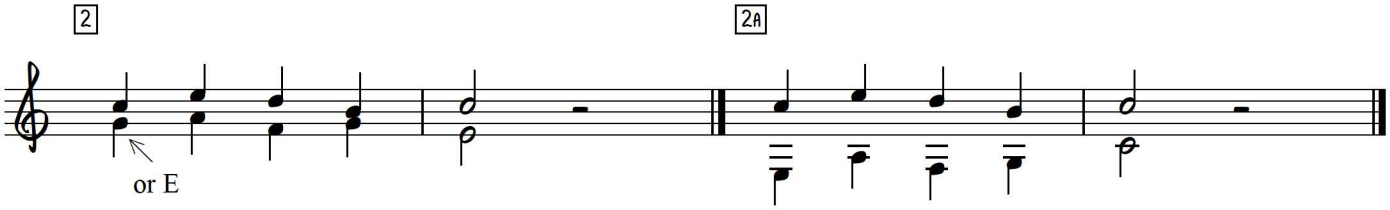
Counterpoint Studies

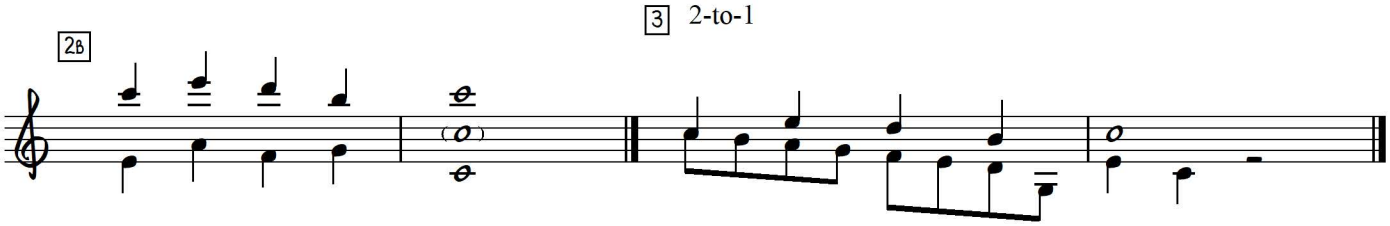
(inspired by Gordon Delamont)

Based on Chord Progressions

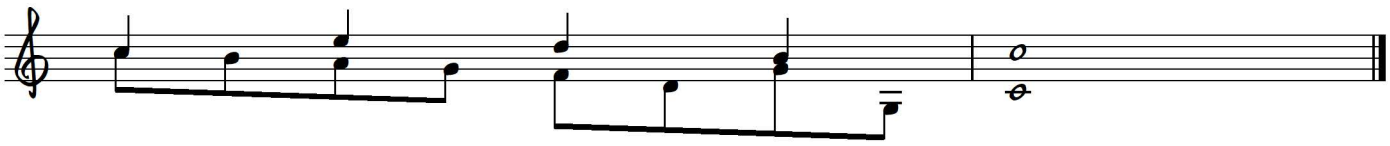
Adding a Part







4 Convert to relative minor too.

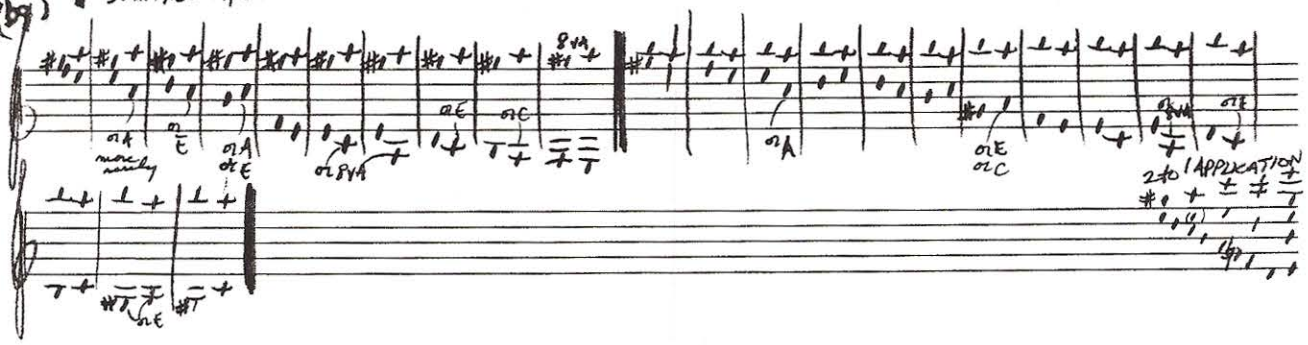


1 to 1 COUNTERPOINT TRAINING EXERCISES

4-27-82 ©Ted Greene

(SOPRANO) MELODICALLY ORGANIZED

V (7 (b9)) i DO IN MAJOR ALSO



also Fill in

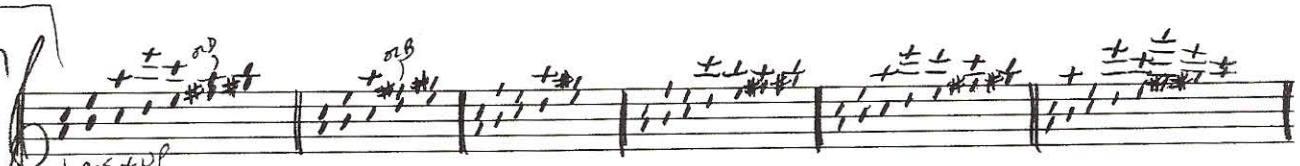
also do Subdom Dom Tonic & Dom Subdom Tonic

BAROQUE COUNTERPOINT

SUN OCT 18, '81

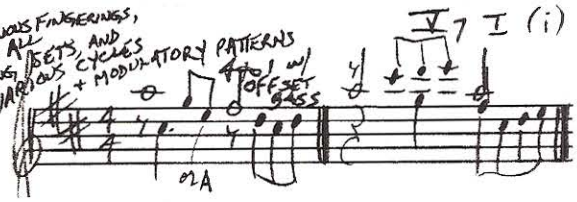
Do in MAJOR also

1 to 1 Key of Am



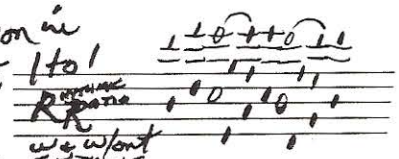
1 to 1 w/ TIES 9th POS + UP

USE VARIOUS FINGERINGS, DO ON ALL STRING SETS, AND IN VARIOUS CYCLES + MODULATORY PATTERNS



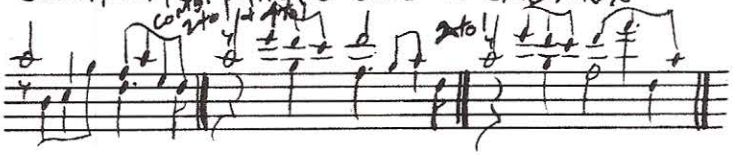
10-12-82

BAROQUE COUNTERP. BASED on in TRUE 6th CHORDS (+ 6 + 7ths too)

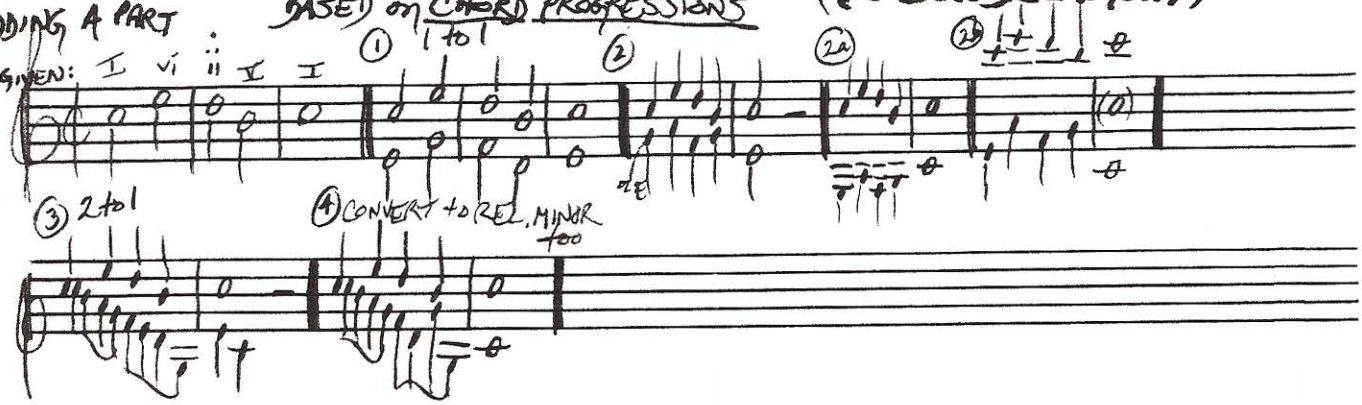


CONTRAPUNTAL PATTERNS BASED ON CHORD FORMS

2-24-80



COUNTERPOINT STUDIES (INSPIRED BY GORDON DELAMONT)

BASED on CHORD PROGRESSIONS

ADDING A PART