

Baroque Counterpoint

(1-to-1)

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1-to-1 Counterpoint Training Exercises

(Soprano) Melodically Organized

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

or A more rarely
or E
or A or E

or 8va
or 8va
or E
or C

or A

or E or C

or 8va
or E

2-to-1 Application:

E Am Am Dm E

or E

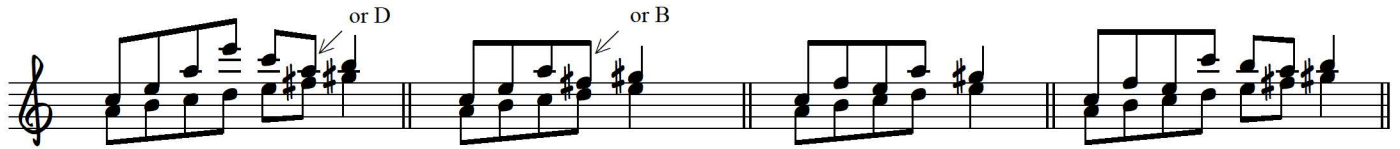
Also fill in.

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

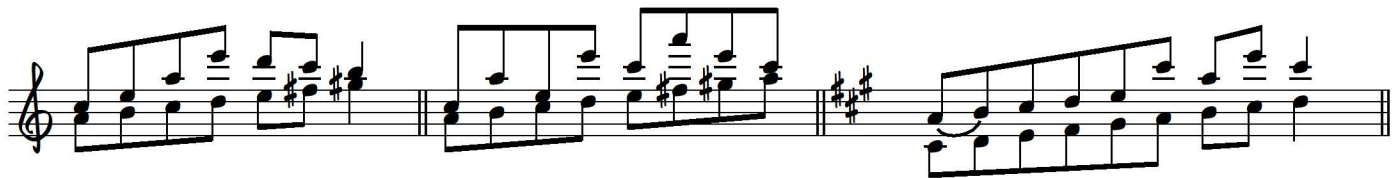
Baroque Counterpoint

1-to-1

Key of Am Do in major also

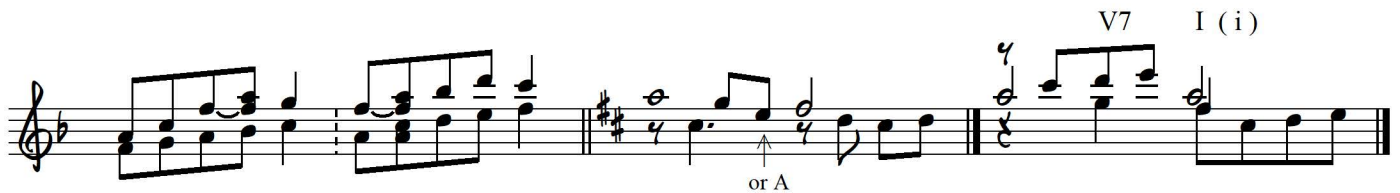


1-to-1 with ties
(9th position and up)



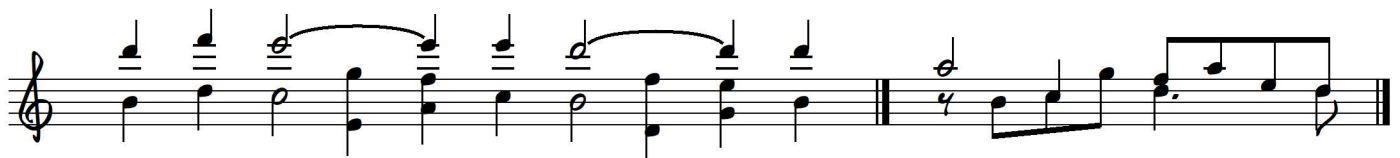
4-to-1 with offset bass

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

Given: I vi ii V I [1] 1-to-1

Musical notation for the given chord progression: I vi ii V I. The first five measures show the chords in a treble clef with whole notes. The sixth measure is a double bar line. The next five measures show the 1-to-1 counterpoint exercise, with the original chords in the bass and a new line in the treble.

[2]

[2A]

Musical notation for exercise 2 and 2A. Exercise 2 shows the original chords with a new line in the treble. An arrow points to the second measure of the new line with the text "or E". Exercise 2A shows the original chords in the bass and a new line in the treble.

[3] 2-to-1

[2b]

Musical notation for exercise 2b and 3. Exercise 2b shows the original chords with a new line in the treble. Exercise 3 shows the original chords in the bass and a new line in the treble.

[4] Convert to relative minor too.

Musical notation for exercise 4, showing the original chords in the bass and a new line in the treble.

(SOPRANO) MELODICALLY ORGANIZED

1 to 1 COUNTERPOINT TRAINING EXERCISES

DO IN MAJOR ALSO

also fill in

also do
Subdom
Tonic
Tonic
Subdom
Tonic

2 to 1 APPLICATION
#0 + ± #
0 1 1
1 1
1 1

DO IN MAJOR
also

BAROQUE COUNTERPOINT

SUN OCT 18 '81

1 to 1
Key of Am

USE VARIOUS FINGERINGS,
DO ON ALL
STRINGS,
IN VARIOUS + MODULATORY PATTERNS
w/ OFFSET
BASS

10-12-82
BAROQUE
COUNTERPOINT
BASED ON
TRUE
6th
CHORDS
(+ 5th + 7th
5 too)

1 to 1

CONTRAPUNTAL PATTERNS BASED ON CHORD FORMS

COUNTERPOINT STUDIES (INSPIRED BY FORGON RAMMONT)

ADDING A PART

GIVEN: I vi ii I I

(1) 1 to 1
(2)
(2a)
(2b)
(3) 2 to 1
(4) CONVERT TO REL. MINOR too