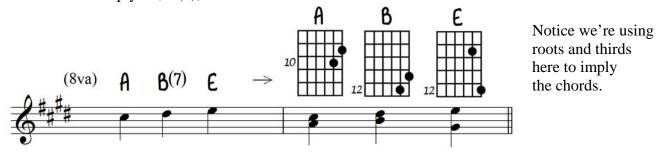
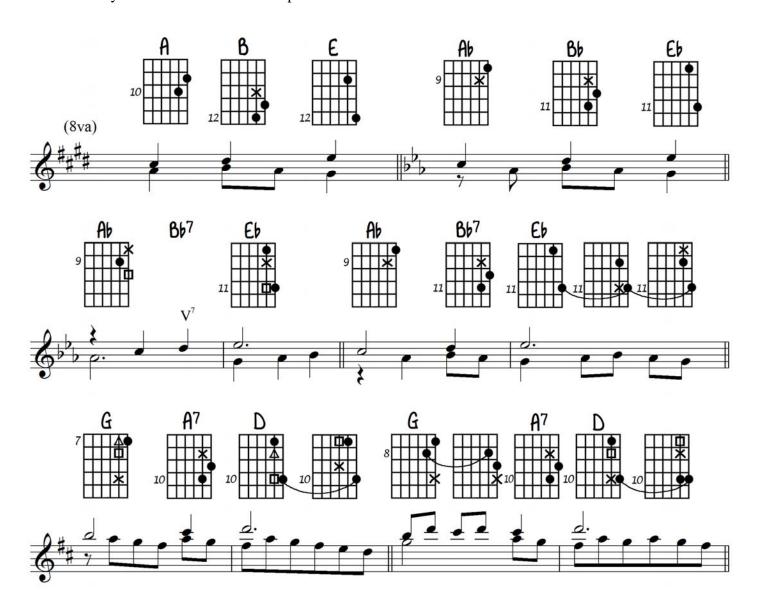
Baroque Counterpoint - Top 2 Strings (mainly) Ted Greene – 1989-01-09 and 1989-03-25

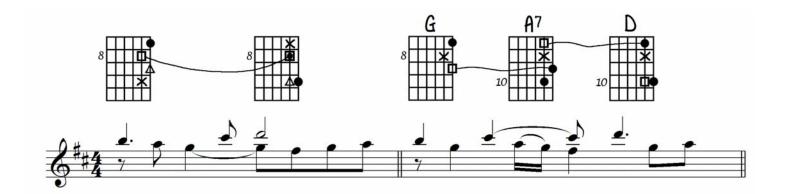
One way Baroque composers worked with counterpoint was to base it on *chord progressions*. A logical place for us to begin is with I, IV, and V, since easily 90% of this music is based on some form of "one", "four" or "five" chord!

Let's start by looking at small groupings of notes in the soprano. The notes 6, 7, and 8 are often harmonized to imply IV, V(7), I:



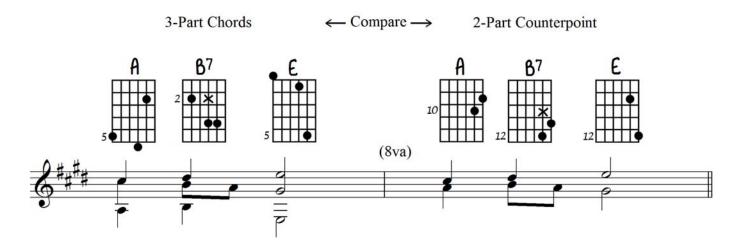
Now let's try some more active counterpoint based on these intervals which are based on the chords:





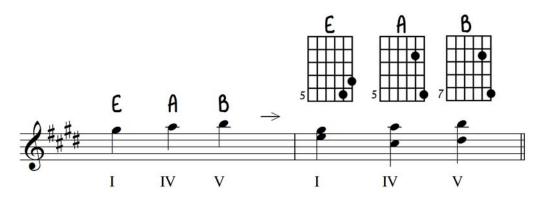
Assignment:

- 1) Practice all these passages over and over until you can play them clearly, quickly, and with all notes ringing for the correct amount of time.
- 2) Transpose your favorites to at least a few other keys for now.
- Analyze the harmonic implications...it's easy stuff here...all I IV V or V7 for now, as mentioned above.
- 4) For those of you who are not convinced of the chordal implications of counterpoint, try the following:



Welcome to the world of 2-part counterpoint....you're in good company. Bach, Beethoven, Mozart and Stravinsky for starters!

We will focus on notes 3, 4, and 5 in the major scale on this page.



As before, we're using roots and thirds to imply the most commonly used chords under these three melody tones, I IV and V.

Now some more active counterpoint:

