

(Indicative) Baroque Chord Progressions

- Contrapuntal Style

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1980-07-4,5,6

Organized by Bass Movement

Also by Rhythmic, Metric, and Textural Considerations

- 1) Do in various descending and ascending sequences.
- 2) Do on all string sets.
- 3) Try "sustained" ("koto") fingerings too.
- 4) Do in all keys.
- 5) Do similar in minor tonalities too.
- 6) Start on other degrees like vi or IV (as well as I).

Mainly 2 voices yielding 3 or 4. Progressions in units of 2. 4-to-1 soprano (and/or alto).

Other "heads" [meaning, other variation for the first half of measure 1.]:

I. - Bass in Diatonic Cycle of 4ths:

1)

Also 8va basso throughout this series.

or sustain

4

8

12

Other "tails" for any of the above "heads":

17

21

Also backwards

Only with some.....

25

29

Combine all above [on p.1] with reversed motifs

2) Reversed

33 Also 8va basso

Try the following in the head of I where applicable; and in the tail of II.

Example in "3 or 4" to 1:

36

Remember about sustaining notes: Compare vi7 vi7 to 6

39

Also 2-to-1 on tail is nice contrast

And a "1/4 note 2-to-1" can be a good effect at faster tempos. Example:

3) First inversion or 6th chords reverse

42

Other "heads"

Other "tails" can be made up too.

II. Diatonic Cycle of 4ths with Sustained or Repeated Bass

Remember: do in various sequences

1) For other heads see #4)

47

2) For variations see #4)

50 or E Barre

3) or 1/4 note

Try lots of above heads and tails as substitutes in this example.

4) Actually vi7 - ii7
as well as I(maj7) - IVmaj7 <-- other "heads"

Musical staff 54-56: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, 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4

86

Musical staff 86: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains four measures of music. Each measure begins with a half note chord, followed by a melodic line of eighth notes. The chords are: F#m (F#, C#, G#), C#m (C#, G#, D#), G#m (G#, D#, E#), and F#m (F#, C#, G#).

6)

90

7)

<-- other "heads"

optional sustain

Musical staff 90: Treble clef, key signature of three sharps. The staff contains four measures. The first measure has a half note chord (F#m) and a melodic line. The second measure has a half note chord (C#m) and a melodic line. The third measure has a half note chord (G#m) and a melodic line. The fourth measure has a half note chord (F#m) and a melodic line. An arrow points to the end of the melodic line in the fourth measure with the text "optional sustain". Above the third measure, an arrow points to the first note of the melodic line with the text "<-- other 'heads'".

94

1 2 4

or G#

Musical staff 94: Treble clef, key signature of three sharps. The staff contains four measures. The first measure has a half note chord (F#m) and a melodic line with fingerings 1, 2, 4. The second measure has a half note chord (C#m) and a melodic line. The third measure has a half note chord (G#m) and a melodic line. The fourth measure has a half note chord (F#m) and a melodic line with fingerings 1, 4, 3. An arrow points to the end of the melodic line in the third measure with the text "or G#".

98

also other tails

or A

Musical staff 98: Treble clef, key signature of three sharps. The staff contains four measures. The first measure has a half note chord (F#m) and a melodic line. The second measure has a half note chord (C#m) and a melodic line. The third measure has a half note chord (G#m) and a melodic line. The fourth measure has a half note chord (F#m) and a melodic line. An arrow points to the end of the melodic line in the third measure with the text "or A". Above the first measure, the text "also other tails" is written.

102

or C#

Musical staff 102: Treble clef, key signature of three sharps. The staff contains four measures. The first measure has a half note chord (F#m) and a melodic line. The second measure has a half note chord (C#m) and a melodic line. The third measure has a half note chord (G#m) and a melodic line. The fourth measure has a half note chord (F#m) and a melodic line. An arrow points to the end of the melodic line in the first measure with the text "or C#".

106

Musical staff 106: Treble clef, key signature of three sharps. The staff contains four measures. The first measure has a half note chord (F#m) and a melodic line. The second measure has a half note chord (C#m) and a melodic line. The third measure has a half note chord (G#m) and a melodic line. The fourth measure has a half note chord (F#m) and a melodic line.

109

or no sustain

or no sustain

Musical staff 109: Treble clef, key signature of three sharps. The staff contains four measures. The first measure has a half note chord (F#m) and a melodic line. The second measure has a half note chord (C#m) and a melodic line. The third measure has a half note chord (G#m) and a melodic line. The fourth measure has a half note chord (F#m) and a melodic line. Arrows point to the end of the melodic lines in the second and third measures with the text "or no sustain".

