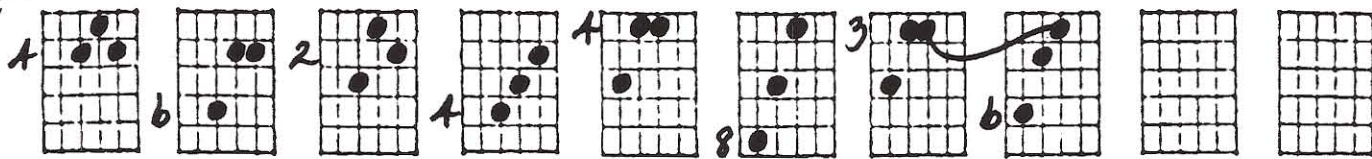


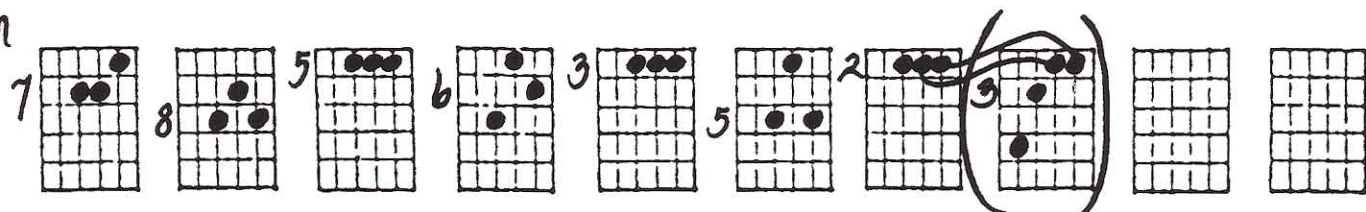
LEARNING BAROQUE Minor Key Vocabulary through CYCLE of 4ths Progressions (the most used cycle)

Jan Willem © 8-30-90

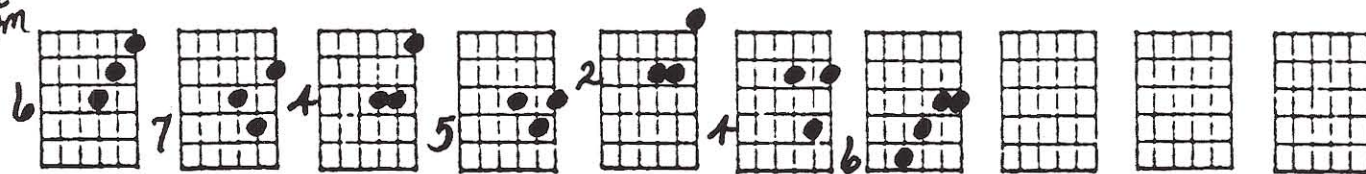
① Key of E^bm



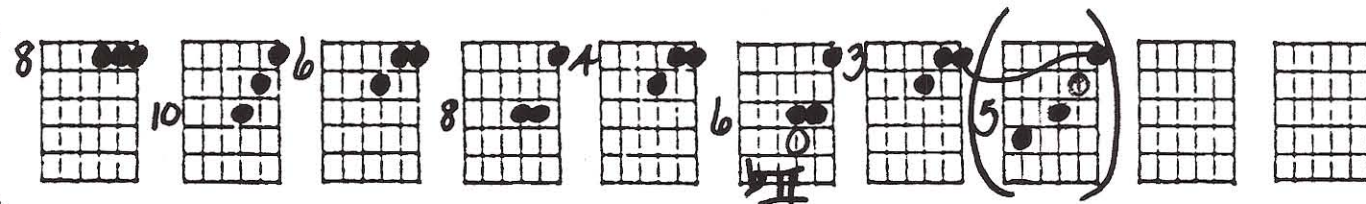
② Key of D^om



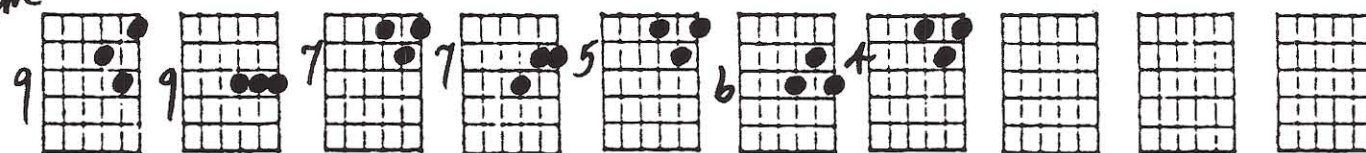
③ Key of C^om



④ Key of G^om



⑤ Key of G^om

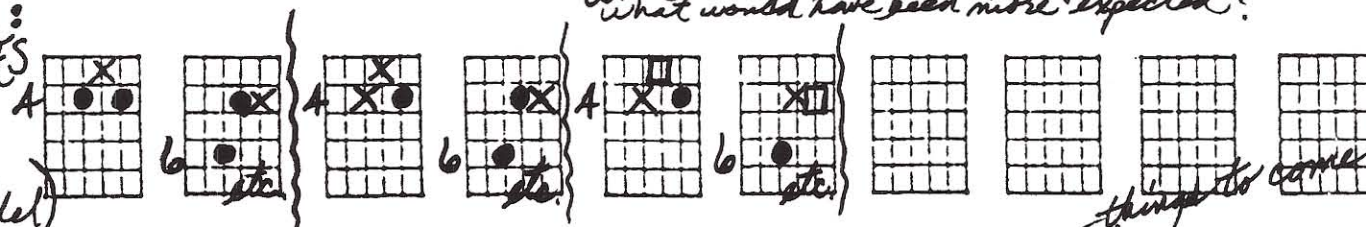


⑥ Key of G^om

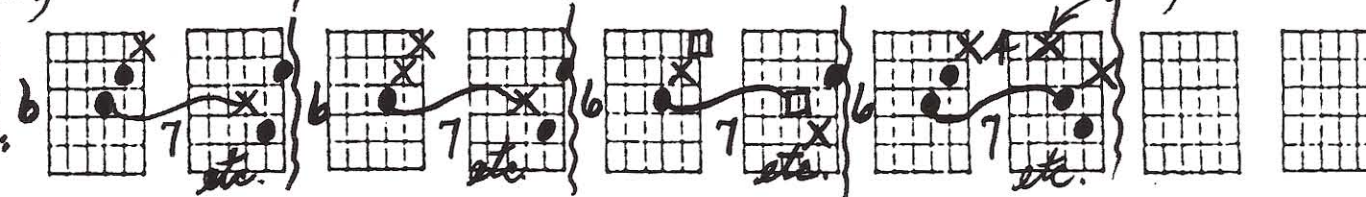


What's happened here? What would have been more expected?

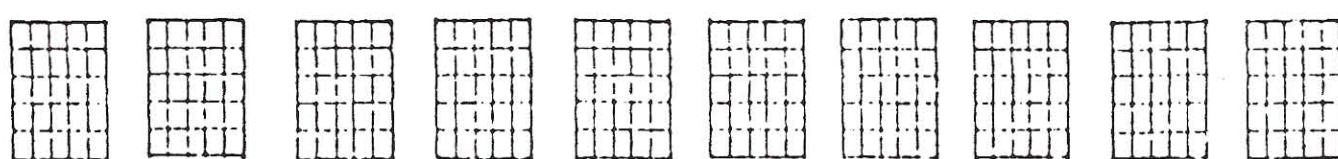
OTHER: TEXTURES TO APPLY (USING ① as a model)



USING ② as a model here:



things to come



LEARNING BAROQUE Minor Key Vocabulary through CYCLE of 4ths Progressions (the most used cycle)

Jan Willem © 8-30-90

① Key of E^bm

E^bm Abm Db Gb Cb F^o Bb E^bm

② Key of D^m

D^m G^m C F Bb E^o A D^mΔ7

③ Key of C[#]m

C[#]m F[#]m B E A D^{#o} G[#]

④ Key of C^m

C^m F^m Bb Eb Ab Db G C^m

⑤ Key of G[#]m

G[#]m C[#]m F[#] B E A^{#o} D[#]

⑥ Key of G^m

G^m C^m F Bb Eb A^o7 D

What's happened here?
What would have been more expected?

OTHER TEXTURES TO APPLY (USING ① as a model)

USING ② as a model here:

things to come

Baroque Minor Key Cycle of 4ths Progressions: Triads, Prepared 7ths

Ted Greene
1990-09-23

Top 3
strings

Key of Em

1)

Diagram 1 shows the chord diagrams for the cycle: Em (12), Am (4), D (10), G (12), C (8), F#0 (11), B (7), and Em (9). The musical notation below shows the top three strings of each chord in a 4/4 time signature.

Now with figuration by way of "delay"

2)

Diagram 2 shows the chord diagrams for the cycle with 'X' marks on strings that are muted. The musical notation below shows the top three strings with a 'delay' figuration, where notes are held across bar lines.

Try extending this further;.....use F#m near the end.....and this final chord:

Diagram 3 shows the extended cycle: Am (5), D (7), G (3), C (5), F#m (2), B (4), and Em (12). The musical notation below shows the top three strings with a 'delay' figuration.

And with passing "prepared" 7ths

3)

Diagram 4 shows the cycle with prepared 7ths: Em7 (12), Am (4), D7 (10), G (12), CΔ7 (8), F#0 (11), B (7), and Em (9). The musical notation below shows the top three strings with a 'delay' figuration.

Offset in the meter, and with early I7

4)

Em 9, E7 12, Am 14, D7 10, G 12, C Δ 7 8, F#0 11, B7 7

Em 9, Am7 5, D 7, G Δ 7 3, C 5, F#m7 2, B 4

optional fingering: 1 4 1

also try A#

The following are examples of what you might try if you're trying to be more deeply acquainted with this material. And these are of course only tip of the iceberg stuff. Let's put it another way: if you love Baroque harmony, transpose to all keys. If you just like it a bit, the above will be sufficient.

5)

Key of Am

Am 14, Dm 10, G 12, C 8, F 10, Bm 7, E 9, Am 5

also try D#

and try C#

Dm 7, G 3, C 5, F 1, B0 4, E 1, Am 2

6)

Chord diagrams for Dm (10), Gm (12), C (8), F (10), Bb (6), E^o (9), Am (5), and Dm (7). The musical notation shows a sequence of chords in a 1st inversion SW progression.

Chord diagrams for Gm (3), C (5), F (1), Bb (3), E^o (5), A (2), and D (3). The musical notation shows a sequence of chords in a 1st inversion SW progression.

Or: E⁷b⁹/A (3) → A (2)

Or richer: Dm (3) → ASUS (2) → D (option) (5)

The musical notation shows an alternative progression with a key signature change to one sharp.

Key of Gm

7)

Chord diagrams for Gm (12), G⁷ (15), C^m (17), F⁷ (13), Bb (15), E^bΔ⁷ (11), A^o (14), and D⁷ (10). The musical notation shows a sequence of chords in a 1st inversion SW progression.

Chord diagrams for Gm (12), C^m7 (8), F (10), BbΔ⁷ (6), E^o (9), A⁷ (5), and D (7). The musical notation shows a sequence of chords in a 1st inversion SW progression.

BAROQUE MINOR KEY CYCLE of 4th PROG: TRIADS, PREPARED TUNE

Andreas
© 9-23-90

Key Em

12 4 10 8 11 7 9

2 Now with ligatures on highway delay

12 10 8 7 9

Preceding this further use form near the end of this final chord

3 And w/ passing prepared 1-7th

12 10 8 7 9

4 OFFSET IN THE METER, and w/ early I 7

12 10 8 7 9 5

OPTIONAL FINGERING 1+1

The following are examples of what you might try if you're trying to be more deeply acquainted w/ this material.

Key Am

10 8 7 5 3

1 2

And these are of course only tip of the iceberg stuff.

Key Dm

10 12 3 2 3 2 3 2

LET'S PUT IT ANOTHER WAY: IF YOU LOVE BAROQUE HARMONY,

Key Gm

12 15 17 15 etc.

TRANSPOSE TO ALL KEYS. IF YOU JUST LIKE IT A BIT, THE ABOVE WILL BE SUFFICIENT.