Soprano Harmonization in the Baroque

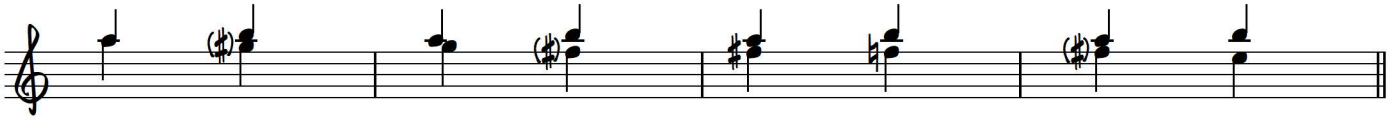
Ted Greene
1982-05-07
1984-07-14

More important than this is organize units of 3 melody notes, not 2

Key of Am

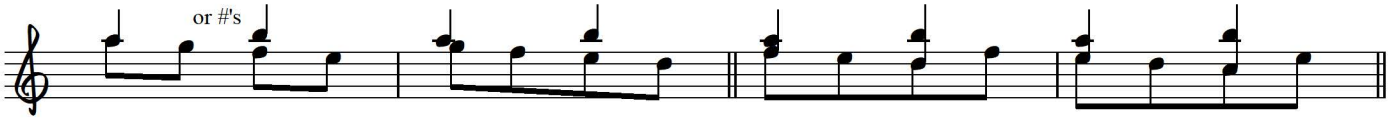
Melody: Root to 2

2 voices only (1-to-1) Contrary motion



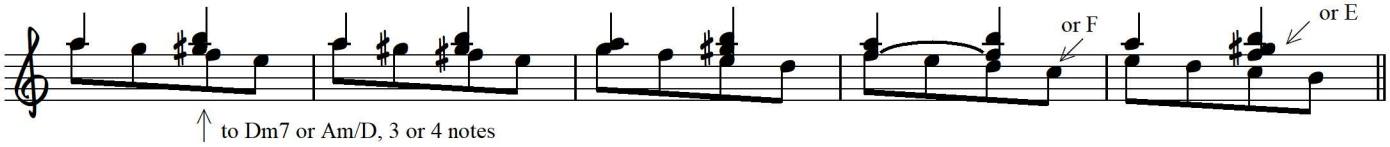
2-to-1 bass

2 voices sounding like 3

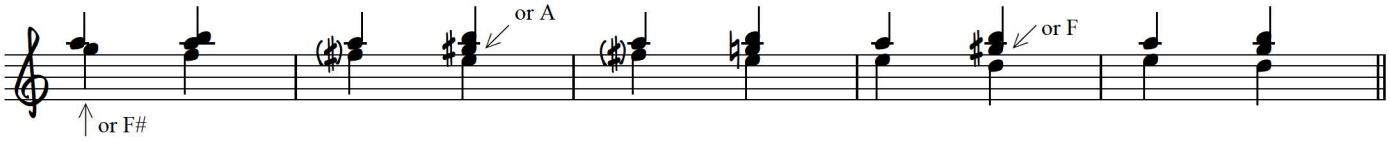


2-to-1 basses, and 2-to-3 voices

2-to-4 voices

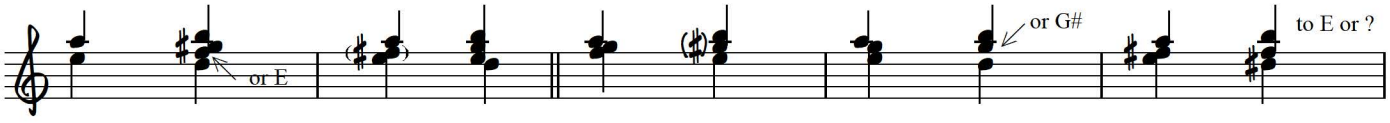


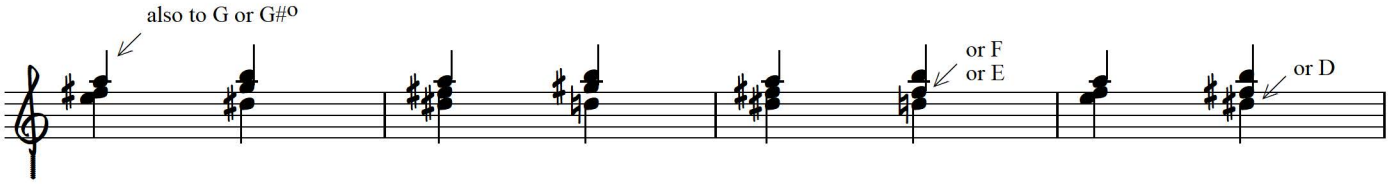
2-to-3 voices

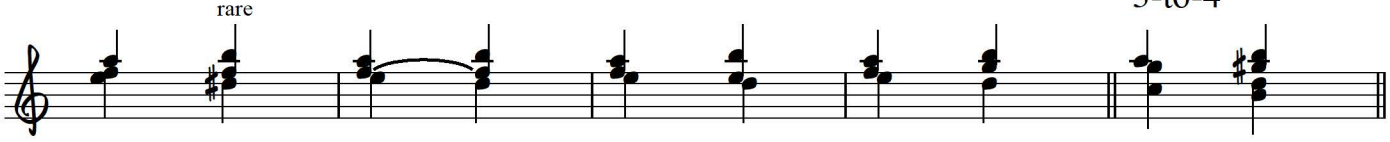


2-to-4 voices

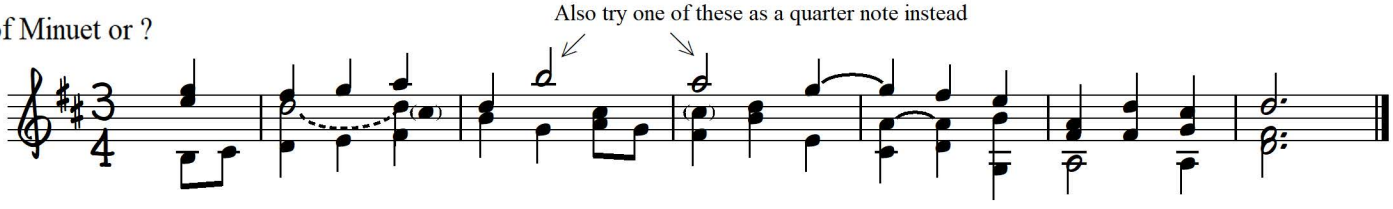
3-to-3 voices







End of Minuet or ?



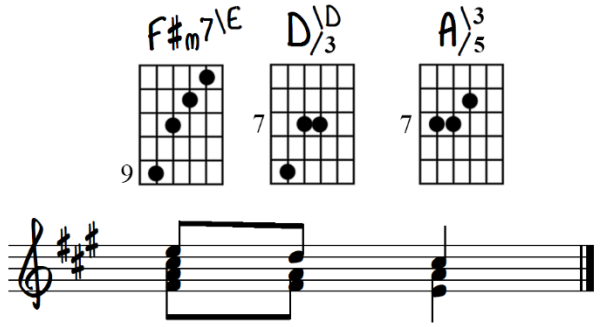
In 1-to-1, try moving any voice in 2-to-1 anywhere (metrically).

Plan for Baroque Soprano Harmonizations

Ted Greene, 1983-02-01

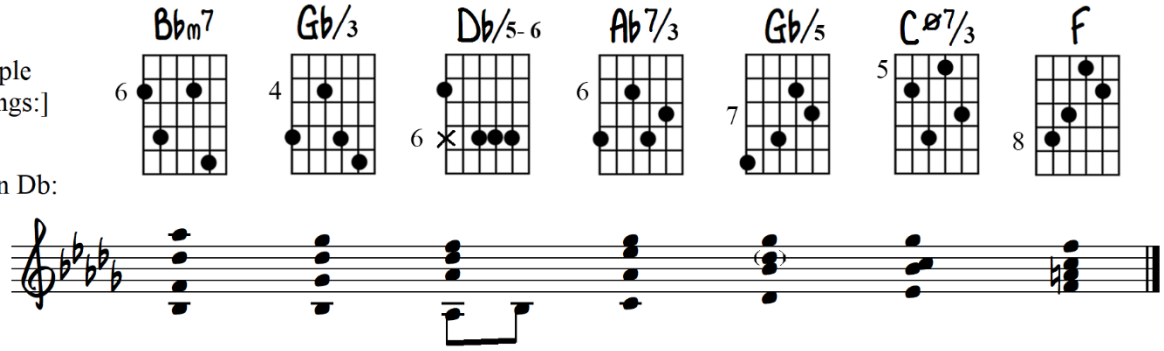
Major key
Root to 2nd
Quarter notes
With and without passing tones
Don't forget repeats: RR ? and such || also RRR ||

| I – V | I open – V open – &/or I incomplete – V open | I sus – V two 5ths | I – V7 |



[Sample voicings:]

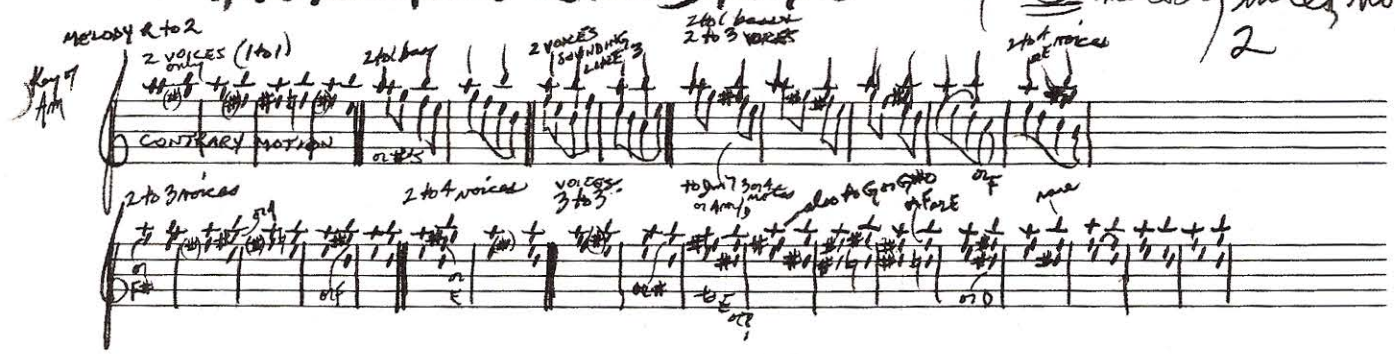
In Db:

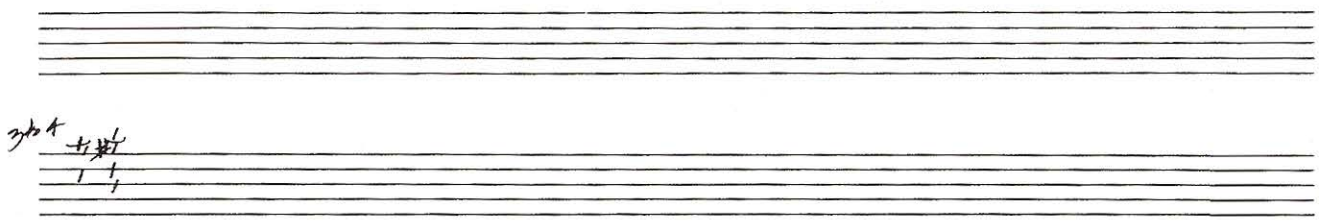


More important than this is organize units of 3 melody notes, not 2

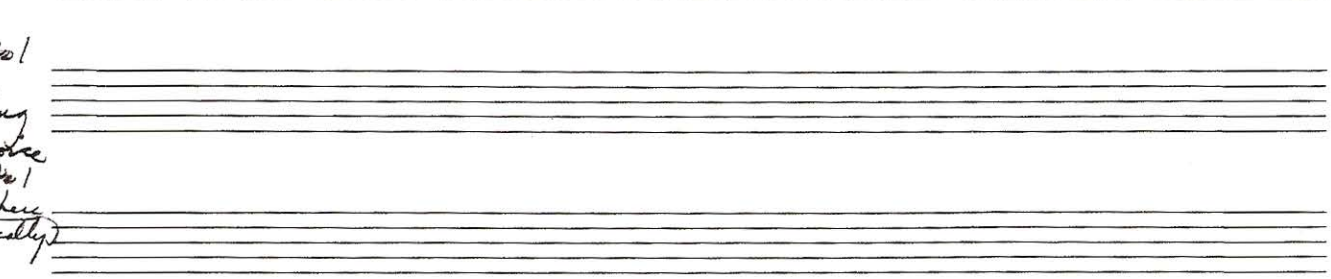
5-7-82

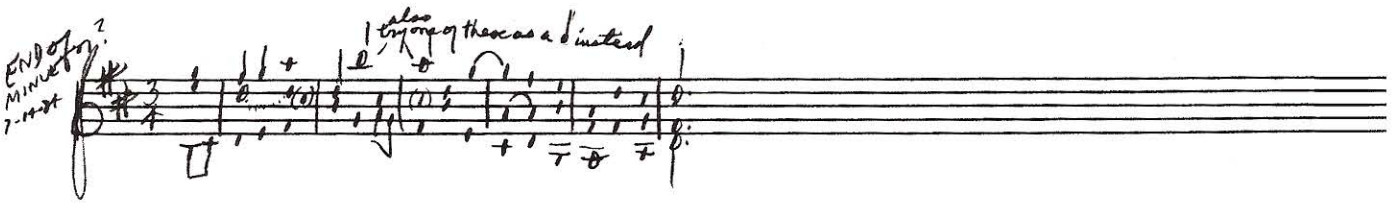
SOPRANO HARMONIZATION in the BAROQUE





in 1 to 1 try moving any voice in 2 to 1 anywhere (metrically)





PLAN for BAROQUE SOPRANO HARMONIZATION

2-1-83

MAJOR KEY
Root to 2nd
QUARTER NOTES

W+ w/out PASSING TONES

DON'T FORGET: RR ? & such | also RRR || repeats

I V | I OPEN V OPEN +/or I INCOMPLETE V OPEN | I sus V 2 5ths | I V7 |

F#m7 D/3 A/5 | in D♭: G♭m7 G♭/3 D♭/5 v6 A♭7/3 G♭/5 C♯7/3 F