

# 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



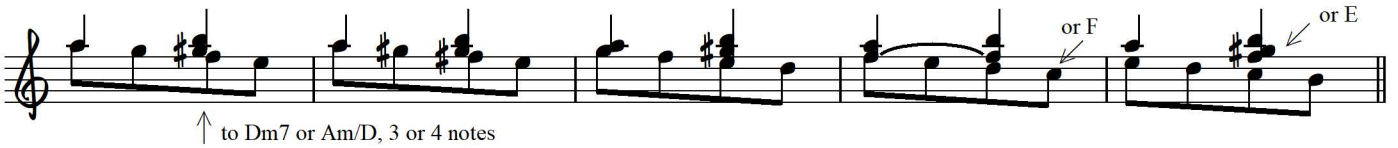
2-to-1 bass

2 voices sounding like 3

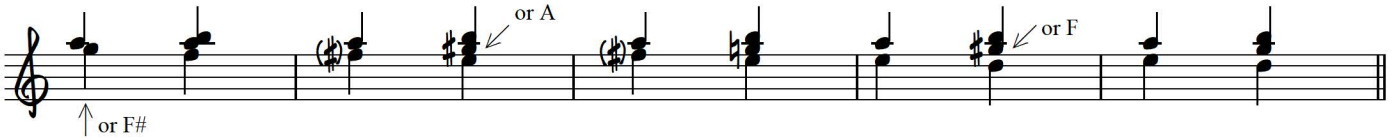


2-to-1 basses, and 2-to-3 voices

2-to-4 voices

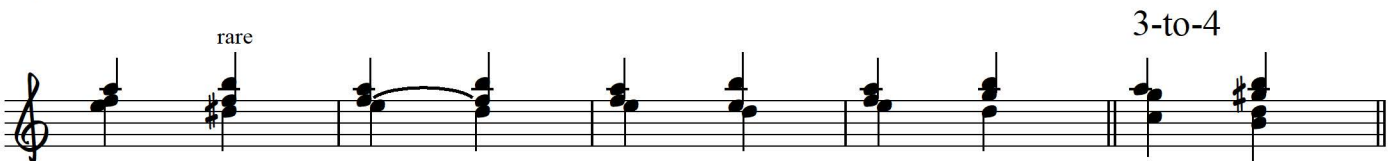
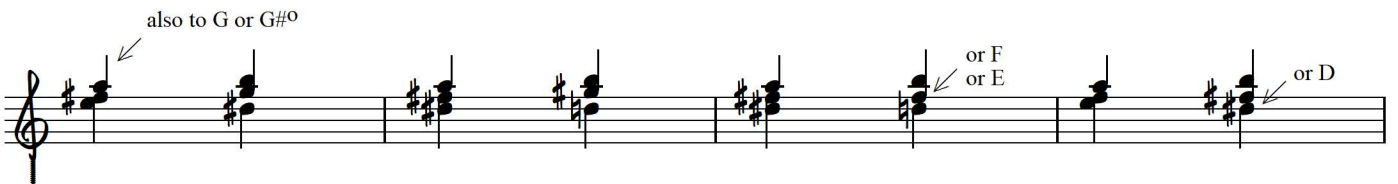
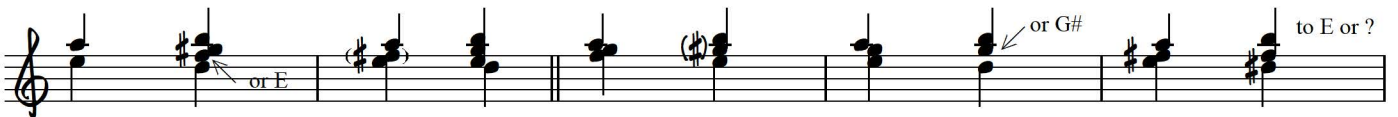


2-to-3 voices



2-to-4 voices

3-to-3 voices



End of Minuet or ?

Also try one of these as a quarter note instead



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 |

$F\#m7^{\wedge}E$      $D^{\wedge}D/3$      $A^{\wedge}3/5$

9

[Sample voicings:]

$Bbm7$      $Gb/3$      $Db/5-6$      $Ab7/3$      $Gb/5$      $C^{\flat}7/3$      $F$

In Db:

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

SOPRANO  
HARMONIZATION in the BAROQUE

5-7-82

Melody 2 to 2

2 VOICES (1 to 1)

2nd voice

2 VOICES SOUNDING LIKE

2nd (bass) 2 to 3 voices

2nd voice

CONTRARY MOTION

3 to 4

in 1 to 1  
try  
mixing  
any voice  
in 2 to 1  
anywhere  
(naturally)

END of minuet?

7-measure

also trying of these as a 6 instead

MAJOR KEY

Root to 2nd

QUARTER NOTES

I V | I OPEN I OPEN for I increase V OPEN | I low V 25th | I I 7 |

F#m7 VE D3 A3 | in Eb: Gb m7 Gb/3 | Bb/3 A6/3 Gb/5 C#7/3 F

PLAN for BAROQUE HARMONIZATION

we w/out PASSING TONES

Don't forget: RR? & such (also repeats)

2-1-83