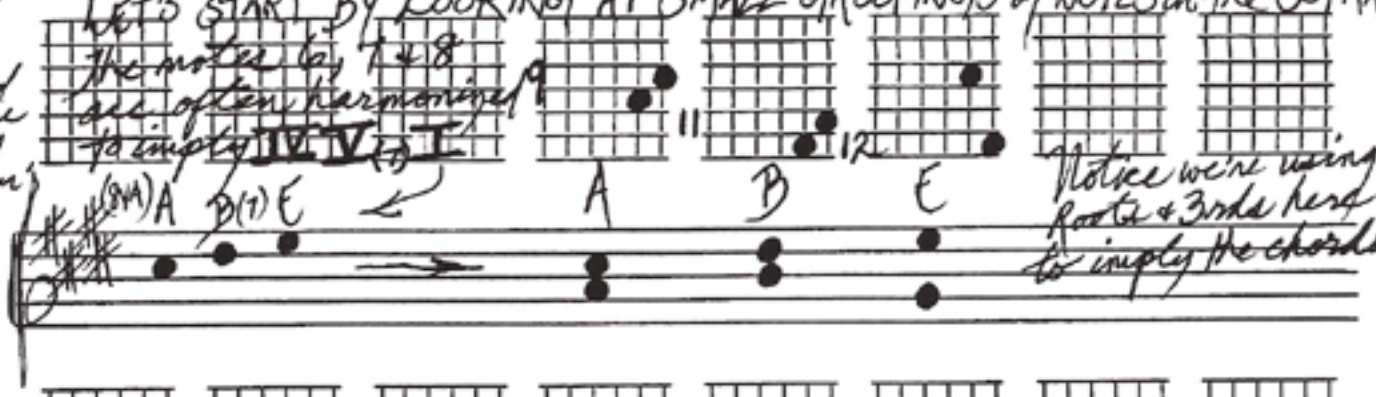
BAROQUE COUNTERPOINT : TOP 2 Strings (Mainly)

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 + V since easily 90% of this music is based on some form of 'one', 'four' or 'five' chord!

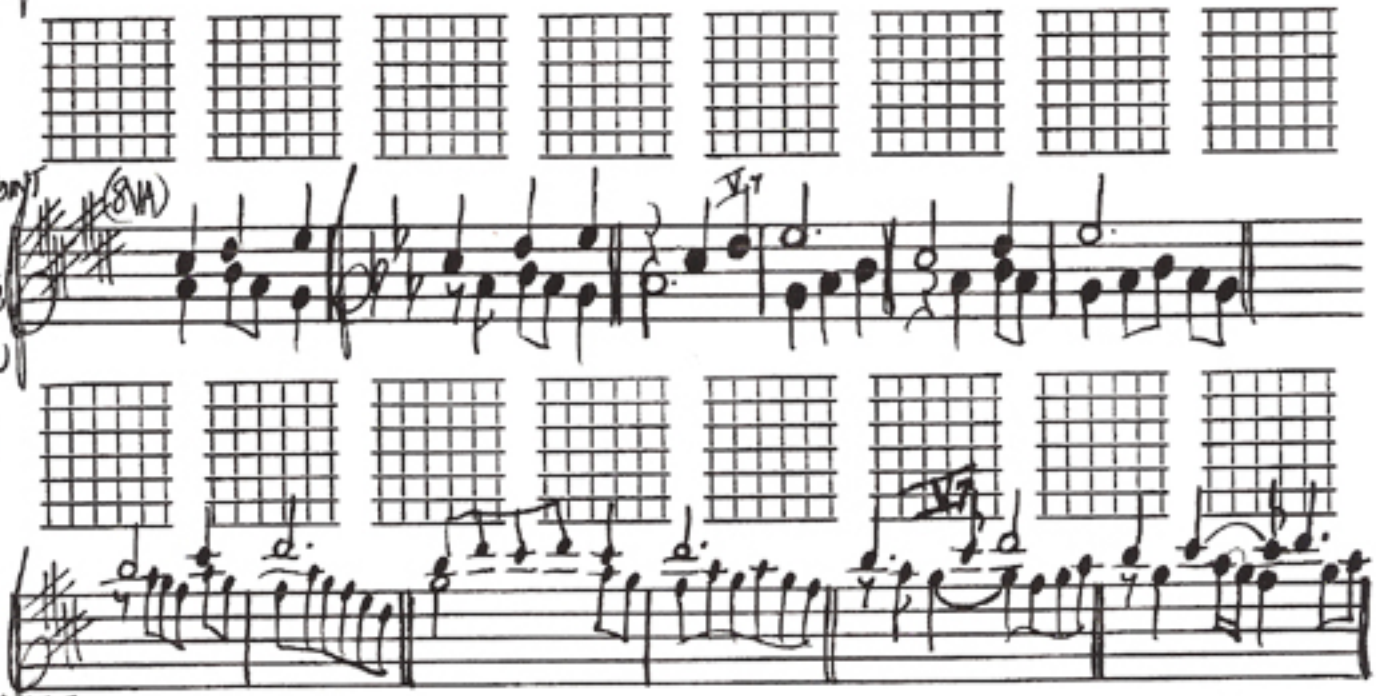
LET'S START BY LOOKING AT SMALL GROUPINGS of NOTES in the SOPRANO.

The notes 6, 7 + 8 are often harmonized to imply IV V(7) I



Notice we're using Roots + 3rds here to imply the chords

NOW LET'S TRY SOME MORE-ACTIVE COUNTERPOINT BASED ON THESE INTERVALS, WHICH ARE BASED ON the CHORDS.



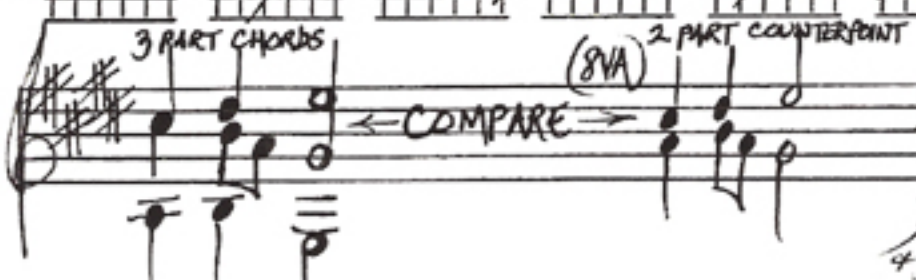
ASSIGNMENT:

① Practice all these passages over + over until you can play them cleanly, 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.

③ 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 + Stravinsky for starters!