

Chart of “Bass” Harmonization for Baroque Period

(extreme rarities not included)

(In any register, even very high, as long as it’s the lowest note being heard, it’s still the bass)

— For 2-Part Counterpoint —

Ted Greene, 1980-06-09

Shown in the key of C only.

MAJOR KEY – C

Harmonic → 8	C	C#	D	D#	E	F	F#	G	G#	A		
Function												
7	B	C		D		E			G	G#	A	
b7, #6	Bb	B	C		D	D#	E	F	F#	G		A
6	A	Bb	B	C	C#	D	D#	E	F	F#	G	G#
b6, #5		A	Bb	B	C	C#	D		E	F		G
5	G		A		B	C		D		E	F	
#4, b5	F#	G	G#	A	Bb	B	C	C#	D	D#	E	F
4	F	F#	G	G#	A	Bb	B	C		D		E
3	E	F	F#	G	G#	A		B	C	C#	D	D#
b3, #2	D#	E	F	F#	G	G#	A	Bb	B	C	C#	D
2, 9	D		E	F	F#	G	G#	A		B	C	C#
b2, #1		D		E	F		G		A			C
Basses →	C	C#	D	D#	E	F	F#	G	G#	A	Bb	B

Less common appoggiaturas are not included here.

Also, +v6 of ii not accounted for; likewise, #5 and similar chords.
 [?] 4

Since the guitar does have distinct physical limitations, it would not be unwise to practice counterpoint as follows:

- 1) First on the top 2 strings only.
- 2) Then on all other adjacent pairs
- 3) Then on the top 3 [strings] only
- 4) The other sets of 3 [strings], and so on, *or*
- 4) The top 4 [strings] only, and so on.

For each minor key, memorize all 12 notes and how they function as bass notes (and as melody tones). Then put each melody tone (as targets of lines) over each bass tone (144 theoretical possibilities), and harmonize with inner voices.

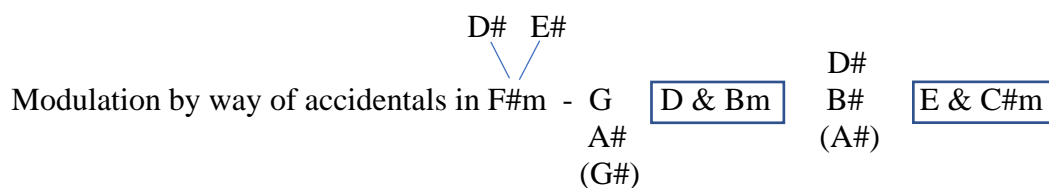


CHART OF "BASS" HARMONIZATION for BAROQUE PERIOD

(EXTREME REALITIES NOT INCLUDED)
(in any register, even very high, as long as the lowest note being heard, it's still the bass)

Shown in the Key of C only

MAJOR KEY - C

HARMONIC FUNCTION → 8	C	C#	D	D#	E	F	F#	G	G#	A		
7	B	C		D		E		F	F#	G	A	
LESS COMMON APPROPRIAT. ARE NOT INCLUDED HERE	Bb	B	C		D	D#	E	F	F#	G		A
6	A	Bb	B	C	C#	D	D#	E	F	F#	G	G#
also, 4th & 5th not accounted for;		A	Bb	B	C	C#	D		E	F		G
5	G		A		B	C		D		E	F	
likewise 4th, 5th + SIMILAR CHORDS	F#	G	G#	A	Bb	B	C	C#	D	D#	E	F
4	F	F#	G	G#	A	Bb	B	C		D		E
3	E	F	F#	G	G#	A		B	C	C#	D	D#
b3, #2	D#	E	F	F#	G	G#	A	Bb	B	C	C#	D
2, 9	D		E	F	F#	G	G#	A		B	C	C#
b2, #1		D		E	F		G		A			C
BASSES →	C	C#	D	D#	E	F	F#	G	G#	A	Bb	B

Since the guitar does have distinct physical limitations, it would not be unwise to practice counterpoint as follows:

- ① First on the top 2 strings only
- ② Then on all other adjacent pairs
- ③ Then on the top 3 only
- ④ The other sets of 3 + so on or
- ⑤ The top 4 only + so on

For each minor key, memorize all 12 notes & their function as BASS NOTES (and as melody tone). Then put each melody tone over each bass tone (AA theoretical possib.) and harmonize with inner voices

as TARGETS of LINES

Mod by way of
accidentals in F#m: G, D + Bm (A#), (G#)