

Baroque Counterpoint - Top 2 Strings (mainly)

Ted Greene – 1989-01-09 and 1989-03-25

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, and 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, and 8 are often harmonized to imply IV, V(7), I:

(8va) A B(7) E →

A B E

10 12 12

Notice we’re using roots and thirds here to imply the chords.

Now let’s try some more active counterpoint based on these intervals which are based on the chords:

(8va) A B E Ab Bb Eb

10 12 12 9 11 11

Ab Bb7 Eb Ab Bb7 Eb

9 11 11

V⁷

G A7 D G A7 D

7 10 10 8 10 10

Diagram illustrating guitar chord positions and corresponding musical notation for a passage in G major. The diagrams show two positions for the first two chords (8th fret), and two positions for the last two chords (8th and 10th fret). The notation shows a melodic line in 4/4 time with a repeat sign.

Assignment:

- 1) Practice all these passages over and over until you can play them clearly, 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:

3-Part Chords ← Compare → 2-Part Counterpoint

Diagram illustrating guitar chord positions and corresponding musical notation for a comparison of 3-Part Chords and 2-Part Counterpoint. The 3-Part Chords are shown in 5th, 2nd, and 5th positions. The 2-Part Counterpoint is shown in 10th, 12th, and 12th positions. The notation shows the corresponding musical lines.

(8va)

Welcome to the world of 2-part counterpoint....you're in good company. Bach, Beethoven, Mozart and Stravinsky for starters!

We will focus on notes 3, 4, and 5 in the major scale on this page.

As before, we're using roots and thirds to imply the most commonly used chords under these three melody tones, I IV and V.

Now some more active counterpoint:

G C D D7 G

E \flat A \flat B \flat 7 D G A7 D

BAROQUE COUNTERPOINT: TOP 2 STRINGS (Mainly)

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

The notes G, F, E are often harmonized to imply IV V 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.

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- For those of you who are not convinced of the chordal implications of counterpoint, try the following:

3 PART CHORDS 2 PART COUNTERPOINT

(SVA) ← COMPARE →

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BAROQUE COUNTERPOINT : Top 2 Strings (Mandya)

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We will focus on notes 3, 4 & 5 in the Major scale on this page.

As before, we're using roots and 3rds to imply the most commonly used chords under these 3 melody tones, I IV + V.

Now some more active counterpoint