

Playing order: ● × □ △
○ = opt.

Ted Greene
1980-12-15
1982-11-13

Baroque Practice Patterns in Minor Bass Harmonization

Also Classify Under: Broken Chord Scales in the Baroque

8va and explore which alternate harmonies work over which basses, and then meloize.

8va and do in Bbm instead.

C or Am/C

8va In many fingerings.

8va Melodizing

or D#

In both natural and melodic minors

Etc. with and without secondary dominants and temporary modulation.

8va

8va fingering --> 1

8va C Δ 7 8-to-1 on each degrees

And Here

1982-11-13 Because 3rds (6ths, etc.) are chord-implying intervals, lots of elaborations of them (on every degree) are good beginning exercises.

----- Basic -----

Am E Dm E Dm Am E Δ 7 Am
i V iv V iv i V i

More unusual type of elaboration:

"Baroque Practice Patterns in Minor Bass Harmonization" -- Ted Greene, p.2

Playing order: ● × □ △
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E7+ **A7b9**

8va 18 18 17 17 etc.

"Cycle" over pedal

Dm7 **G#0** **CΔ7** **F#0** **B(Δ)7** **F0 or E**

open 10 10 8 8 7 7

In Am or E

AmΔ7 **D#0** **G#m7** **C+** **FΔ7** **Fm7** **or C0** **B** **open E**

open 5 5 4 4 6 9 5

Do in key cycle of 5ths (not 4ths). Also in ascending 2nds in 4/4 meter.

Abm **Ebm** **Bb7** **F7b9** **Bb** **or Bb**

iv i V V7b9 of V V or V

6 6 8 8 6 6

or

C_m
G_m
D⁷_{b9}/G
G

Tonality
over
Pedal

D_m
G_m
A/D
D

i
iv
V
I

Start in 11th position:

E⁷

A_m⁷
D_m⁷
G
C^Δ⁷

etc.

