Baroque Counterpoint - Focusing on 3rds with 3, 4, 5 of the Key in Soprano

Ted Greene, 1989-08-30

If you have your doubts that these can be and often are I & V chords to the ear consider:

And even without the bass:

2 of the key in the soprano will be covered in depth later. For now, V and friends go with it.

*Optional: tie the G too into the last beat of the bar.

Try the above in lots of keys (on the same strings though) before going on, please.
Now, let's take a more thorough look at the harmonic implications of these 3rd intervals, especially when they're combined with another voice:

I V7sus4 I
or I IV6 I
or I ii7 I
or overall, just I

D - A7 D
Bm - Em
B(m)7

GⅥ7-GⅥ GⅥ9

Do all these in reverse order of the given too. The other diatonic "bass notes" are not quite as common, but you may wish to try them.

More examples:

Dsus D A7

optional sustain for 1 or 2 more beats

F C7 F
Am-G7 Am-G7 C

"Trick voice-leading" Why?
BAROQUE COUNTERPOINT: focusing on 3rds with 3, 4, 5 of the key in the Soprano

Now let's take a more thorough look at the harmonic implications of these 3rd intervals especially when they're combined with another voice:

For instance:

- I Ⅴ succ. I
- or Ⅲ Ⅴ Ⅰ
- or overall, just I

The others are not quite as common, but you may wish to try them.

More examples:

- II Ⅳ
- Ⅳ Ⅵ
- Ⅵ Ⅰ
- etc.

Notes

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