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:

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:
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:

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:
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 chord or group of chords.

Let's start by looking at small groupings of notes in the soprano.

Notice we're using some notes hard to imply the chords.

Now let's try some more counterpoint based on these intervals, which are based on the chords.

Assignment:
1. Practice all these progressions over a verse 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:

Welcome to the world of 2-part counterpoint.

You're in good company: Bach, Beethoven, Mozart, & Stravinsky for starters!
We will focus on notes 3, 4, 5 in the Major scale on this page.

As before, we're using Root and 3rd to imply the most common well-chord under these 3 melody tones, I, IV, V.

Now some more active counterpoint.