Baroque – Practice Program Summary
Basically 1 key per day if possible
Ted Greene, 1975-04-01

I. Mental
1) Triad spelling, (isolation, reverse)
2) Minor keys (forwards, backwards)
3) Major keys (isolation, reverse)
4) This sheet and other related sheets (isolation, cycle of 4ths, other progressions like i-vi⁰7-II7-V7)
5) 5 Main areas in cycle of all, 21 notes

II. Baroque Physical

30 minutes

1) Single-Note
   Go slow and say names occasionally,
   also, sheet on “Some Ways to Learn a Scale Fingering”
   1) One scale fingering each day in either Major, (Natural Minor), Harmonic Minor, Melodic Minor with various melodic patterns (from sheet) with or without suspensions (or harmonizations)
   2) Diminished 7th fingerings (arpeggio) from Harmonic Minor scales, and other arpeggios, also 1/2 step ascending and descending embellishments of diminished 7th arpeggio.

30 minutes

2) Streams with 3-note triads in major or minor key per day
   a) isolate by other voicings on each set of strings
   b) go up each set of strings
   c) go across the strings
   d) do the chord stream – this applies to each degree of scale.

30 minutes

3) Chord Scales in 1 major or minor key per day; with
   3-note triads,
   4-note triads,
   7th chords
   Sheet on “Some Ways to Make Music with Triads”
   “Broken and Decorated Chord Scales”
   Hold any note in scale and more others over it

30 minutes

4) Pedals
   a) soprano pedals
   b) inner pedals
   c) bass pedals [See special Bach Minor Key sheet] (superimpose progression sequence parallel diatonic intervals, chord scales, counterpoint patterns
   d) double outside pedals
   e) miscellaneous
30 minutes  5) **Vamps** (in major and minor keys) or “stream vamps” (or reverse these) on:
- Similar in minor keys; also iv⁰ – i | bvi⁰ – i | i – iv⁶ (or iv⁷) | II⁷9 (or fragment) – V |

45 minutes  6) **Chord Progressions** (major and minor keys)
(See listing on “Common Diatonic Chord Progressions in Baroque Harmony”)

a) Bass View or Root Progression View – using voice-leading or non-voice-leading, inversions or all root position, 7ths or more. (ascending, descending, or broken [leaps]), diatonic or altered; prerequisite: knowledge of all harmonies according to bass. Also, ii or II – bVI – bII – V – i or I. | Handel ascending bass 1/2 cadence – (“A Certain Smile” intro voicings).

b) Sequences on Cycle of 4ths (with or without moving lines, decorations, suspensions). Later use altered (secondary) chords in all cycle of 4ths (see separate sheet on this).
- 1) 3-note triads (closed)
- 2) 3-note triads (open)
- 3) 3-note triads (mixed)
- 4) 4-note triads (mixed)
- 5) 3-note triads and 7th chords
- 6) 7th chords only.

Study **Voice-Leading Reference Charts** and apply to all above.

30 minutes  7) **Modulation** – one key scheme per day thru all keys with at least one device
(See sheets on this)

15 minutes  8) **Counterpoint, Pyramids, Switches**

1) Any two voices in 1-to-1, 2-to-1, etc., starting from all odd and even intervals in key (chromatic sometimes).
2) Stationary voice
3) Semi-contrary
Important melodic pattern:

![Melodic Pattern](image)

etc.

Main Areas: Studying, teaching, writing, playing, listening, composing.

Other key words for other periods as well: style, tone color, dynamics, (mood).

**Baroque Style**

1975-02-11

**Main Considerations:**

01) Mood
02) Tempo
03) Meter (or pulses of 1-to-1, 2-to-1, 3-to-1, 4-to-1, 6-to-1, 8-to-1)
04) Rhythm
05) Key (or scale, mode)
06) Tune in to a Theme based on
   a) melody only.
   b) melody derived from or implying an inherent chord progression,
   c) known melody from classical, popular, or other source.
07) Remember about contrasts in Texture (density)
08) Lots of decoration and suspensions
09) Cadences: authentic, half, deceptive, plagal
10) Possibly use Baroque pieces or suitable popular tunes (such as
    “The Green Leaves of Summer”) as vehicles.
11) Form
12) Remember to use all densities and voicings
BAROQUE

PRACTICE PROGRAM SUMMARY - BASICALLY 1 KEY PER DAY IF POSSIBLE

I. MENTAL
1. TRIADES:
2. MINOR KEYS
3. MAJOR KEYS
4. MODULATION SHEET
5. 5 MAIN AREAS IN CIRCLE OF 5THS NOTES

II. BAROQUE PHYSICAL
1. SINGLE NOTE: 1st, 4th, 7th, occasionally 2nd, 5th, 8th, etc., some way to learn la scala scale
2. DIMINISHED 7TH FINGERING (ARPEGGIO) FROM HARMONY MINOR SCALE, AND OTHER SCALES
3. PREDOMINANTLY MAJOR MINOR KEYS

II. 2 STREAMS
1. 1 MAJOR OR MINOR KEY PER DAY = 2 IN 24 HOURS
2. EACH KEY TO HAVE 3 MAJOR 3 MINOR KEYS

II. CHORD SCALES
1. CHORD PROGRESSIONS 2 CHORDS PER DAY
2. LEARN CHORDS IN 3 MINOR KEYS
3. LEARN CHORDS IN 3 MAJOR KEYS

II. VAMPS
1. VAMPS IN MAJOR MINOR KEYS

II. CHORD PROGRESSIONS
1. MAJOR CHORD PROGRESSIONS
2. MINOR CHORD PROGRESSIONS

II. VOICES
1. USE VOICES ALTERNATING GROSSENCHEITZ
2. VARIOUS VOICES ALTERNATING GROSSENCHEITZ

II. 2 CHORDS PER DAY
1. USE CHORDS IN 3 MINOR KEYS
2. USE CHORDS IN 3 MAJOR KEYS

II. MODULATIONS
1. USE MODULATION SHEET
2. USE CHORD PROGRESSIONS
3. USE VOICES

II. IMPORTANT TYPES OF CHORDS
1. TRIADES
2. SEVENTH CHORDS
3. AUGMENTED CHORDS

II. IMPORTANT MELODIC PATTERN
1. BASIC MELODIC PATTERN
2. MODULATION SHEET
3. OTHER TYPES

II. COMPOSING
1. BAROQUE STYLE
2. MAJOR CONSIDERATIONS
3. CHORDS
4. KEY
5. MODULATION
6. TEMPO
7. TUNE TO A THEME
8. VEHICLES
9. FORM
10. REMEMBER TO USE ALL VEHICLES