

# *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-vi<sup>ø</sup>7-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:  
 I – IV | V – I | I – IV – (I) – V – I | I – V – (I) – IV – I | adjacent degrees | chord scale |  
 V7 – I | vii<sup>ø</sup>7 – I | ii – V – (I) – (vi) | #iv<sup>ø</sup>7 – I |  
 Similar in minor keys; also iv<sup>o</sup> – i | bvi<sup>o</sup> – i | i – iv6 (or iv7) | II7b9 (or fragment) – V |

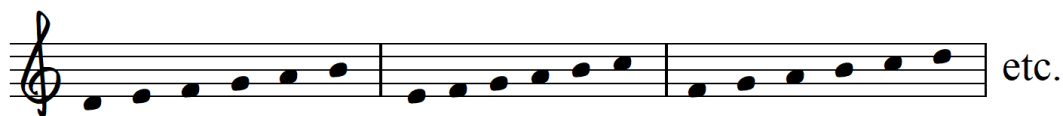
45 minutes 6) **Chord Progressions** (major and minor keys)  
 (See listing on “*Common Diatonic Chord Progressions in Baroque Harmony*”)  
 a) Bass View or Root Progression View – using voice-leading or non-voice-leading, inversions or all root position, 7ths or more. (ascending, descending, or broken [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  
     } Streams or Switches possible on these  
 c) First inversion following root position triads on same bass (sequence, use *any* symmetric pattern)  
 d) Successive 1st inversion sequences (sequence, use *any* symmetric pattern)  
 e) Other symmetric progressions (see *Modulation* sheet) in all 6 type of chord voicings listed above at left, with or without voice-leading, with or without altered chords, with or without uni-location, anti-sequence.  
 f) Other progressions using altered chords (second chords) – see sheet on this, include ascending and descending 3rds with 1 or 2 passing tones.  
 g) Harmonic Tendencies View (enables you to make new, fresh progressions)  
 h) Miscellaneous: pedal and appoggiatura <sup>6</sup>/<sub>4</sub>; try building bass first on any root progression formula: high G<sup>6</sup>/<sub>4</sub>, Bm7, Bm7<sub>2</sub>, C<sup>A</sup>7<sup>4</sup>/<sub>3</sub>, D7sus, D7, G.

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:



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

4-1-75

FORWARDS, BACKWARDS, ISOLATION, REVERSE ISOL., CYCLE OF 4ths, OTHER PROG LINE: I, VI, II, VII, III, IV, V

## I. MENTAL - 1) TRIAD SPELLING

2) MINOR KEYS 3) MAJOR KEYS 4) THIS SHEET + OTHER RELATED SHEETS  
 5) 5 MAIN AREAS IN CYCLE OF ALL 21 NOTES  
 names occasionally, also sheet on "some ways to learn a scale fingering"

## II. BAROQUE PHYSICAL

1) SINGLE NOTE - 1) one scale fingering each day in either MAJOR, (NAT. MINOR), HARM. MIN., MEL. MINOR with various melodic patterns (from sheet) with or without suspensions (or harmonic min. scales, and other arpeggios)  
 2) diminished 7th fingering (arpeggio) from harmonic minor scales, and other arpeggios  
 also 4:5 step asc + desc embel of 7th arpeggios  
 30 - 2) STREAMS in 1 major or minor key per day; isolate brother voicings on each set of strings, go up each set of strings, go across the strings  
 d) do the chord stream - this applies to each degree of scale.

30 - 3) CHORD SCALES in 1 major min key per day; with 3 NOTE TRIADS, 4 NOTE TRIADS, 7th chords, the sheet on "some ways to make music with triads: BROKEN, RECORDED CHORD SCALES, other 1st

30 - 4) PEDALS - a) SOPRANO PED. b) INNER PED. c) BASS PEDALS (successive prog. seq. parallel dist intervals, chord scales, counterpoint patterns, SEE SPECIAL BACH MINOR KEY SHEET d) double outside pedals e) miscellaneous

30 5) VAMPS or "stream namps" on I IV | V I | I IV (I) V I | I V (I) IV I | ADJACENT DEGREES | CHORD SCALE  
 similar in MINOR KEYS; also i v i | v i i | i i v i | i v i |  
 using voice leading or non-V.L., INVERSIONS OR ALL ROOT POS. THIS

45 6) CHORD PROGRESSIONS or Root Progression view (see listing on COMMON DIAT. CHORD PROC. IN BAROQUE HARMONY)  
 a) BASS VIEW (asc desc or BROKEN LEAPS) DIAT. OR ALT.; prerequisite: KNOWLEDGE of all harmonics according to bass.  
 b) Sequences on cycle of 4ths (with or without MOVING LINES, DECORATION, SUSPENSIONS)

MAJOR + MINOR KEYS  
 1) 3 NOTE TRIADS (CLOSED)  
 2) " " " (OPEN)  
 3) " " " (MIXED)  
 4) 4 " "  
 5) " " " + 7th chords  
 6) 7th chords only  
 later use altered (SECONDARY) chords in all cycles of 4ths; see separate sheet on this  
 also ii on II bII bII V i or I | HANDEL ASC BASS 4 CAD. - CERTAIN SIMIL INTRO VOICINGS

c) 1st INV. following root pos. tried on same bass (sequence, use any SYMMETRIC PATTERN)  
 d) SUCCESSIVE 1st INV. sequences (likewise...)  
 e) OTHER SYMMETRIC PROG (see MODULATION SHEET) WITH OR WITHOUT VOICE LEADING, WITH OR WITHOUT ALT. CHORDS  
 f) OTHER PROG USING ALTERED CHORDS (SECOND CHORDS) - see sheet on this  
 g) HARMONIC TENDENCIES VIEW (enable you to make many fresh progressions) - INCLUDE ASC + DESC 3RDS WITH 1 OR 2 PASSIVE NOTES  
 h) miscellaneous: PEDAL + APPROX 4; try building bass 1st on any root prog formula: high G, Bm, 7, 2, C7, D7sus, D7, G

STUDY VOICE LEADING REFERENCE CHARTS + apply to all above

30 7) MODULATION - one key scheme per day than all keys with at least one device (see SHEETS on this)  
 15 8) COUNTERPOINT, PYRAMIDS, SWITCHES many 2 VOICES in 1st; isolate starting from all old + even INTERVALS in key (chrom. sometimes)  
 3rd AT. CONTRARY VOICE 3) SEMI-CONTRARY

IMPORTANT MELODIC PATTERN:



COMPOSING MAIN AREAS: STUDYING, TEACHING, WRITING, PLAYING, LISTENING, OTHER KEYWORDS FOR OTHER PERIODS: GAWLITZ, STYLE, TONE COLOR, DYNAMICS

### 2-11-75 BAROQUE STYLE

- MAIN CONSIDERATIONS:  
 1) MOOD 2) TEMPO 3) METER (or pulse) of 1 to 1, 2 to 1, 3 to 1, 4 to 1, 6 to 1, 8 to 1  
 4) RHYTHM 5) KEY 7) MODULATIONS  
 6) 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.  
 8) Remember about contrasts in TEXTURE (DENSITY)  
 9) LOTS OF DECORATION + SUSPENSIONS  
 10) CADENCES: AUTHENTIC, HALF, DECEPTIVE, PLAGAL  
 11) POSSIBLY USE BAROQUE PIECES OR SUITABLE POPULAR TUNES (SUCH AS GREEN LEAVES OF SUMMER) AS VEHICLES  
 12) FORM 13) REMEMBER TO USE ALL DENSITIES + VOICINGS