Indicative Examples of Baroque Rhythmic, Metric, and Textural Thinking for Improvisation, Composing

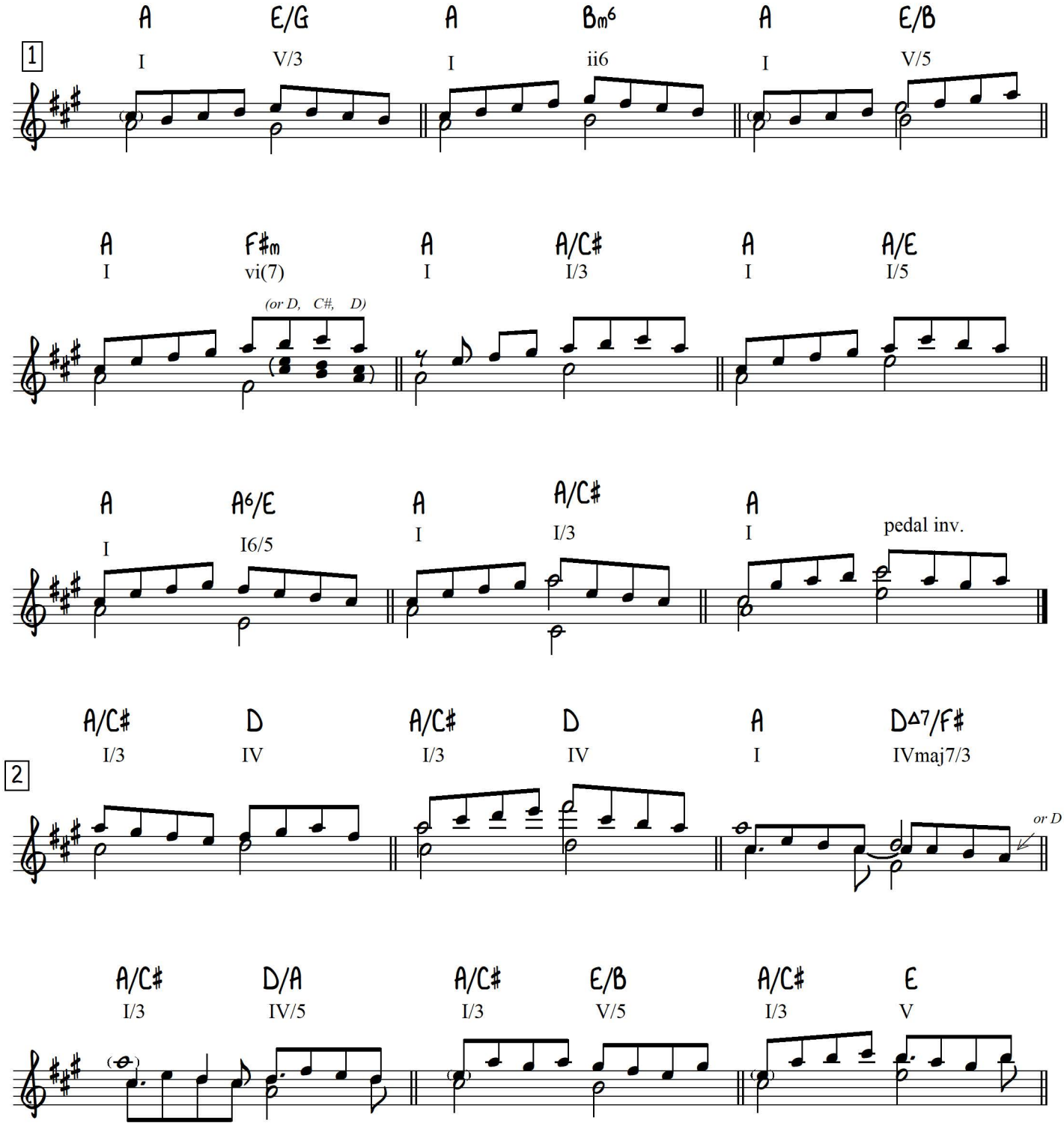
Ted Greene
1980-07-04

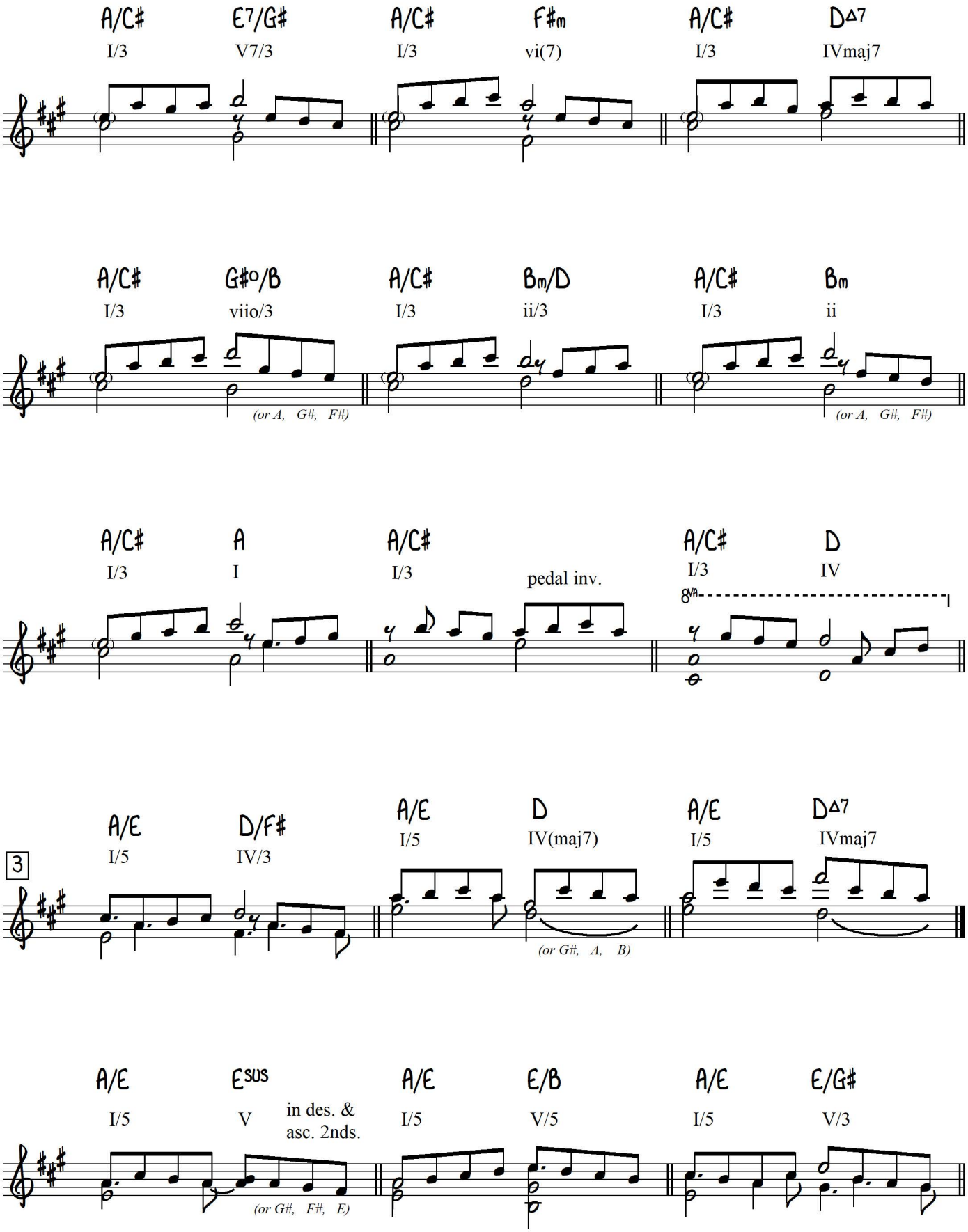
(Some with 4ths and 5ths are less harmonically authentic)

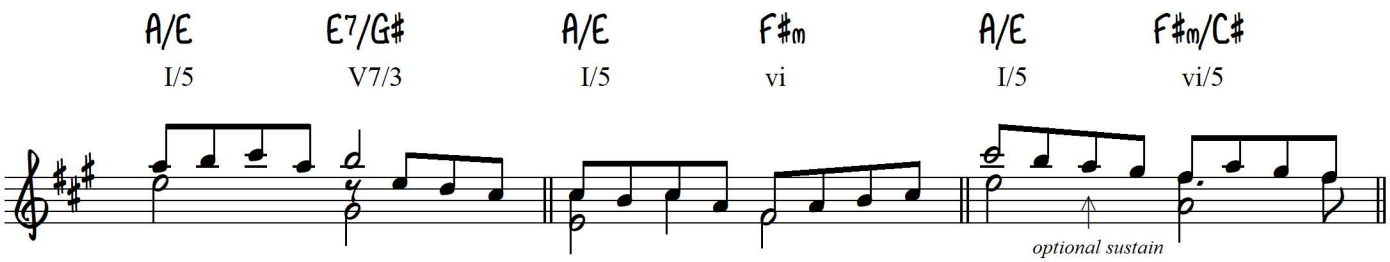
Do in ascending and descending sequence
Do in all keys
Do on all string sets
Do similar in minor tonality

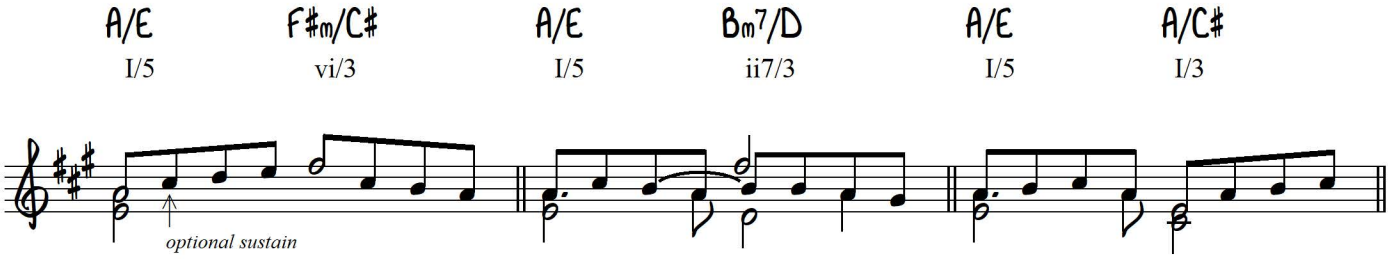
Progressions in units of 2

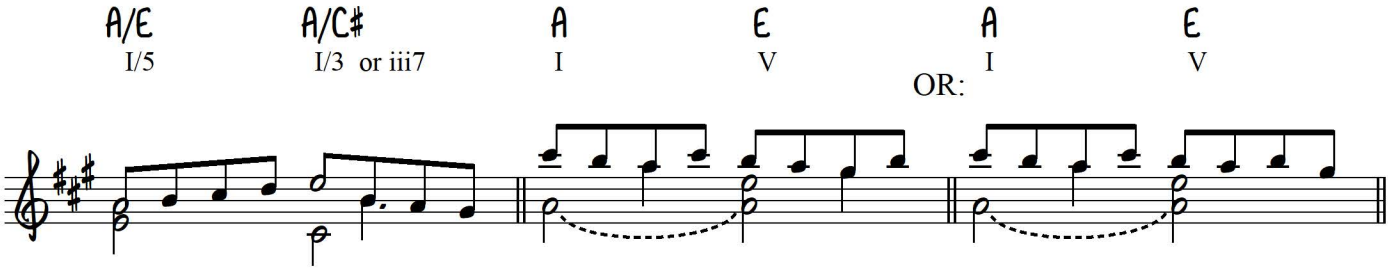
4-to-1 soprano
(and/or alto)

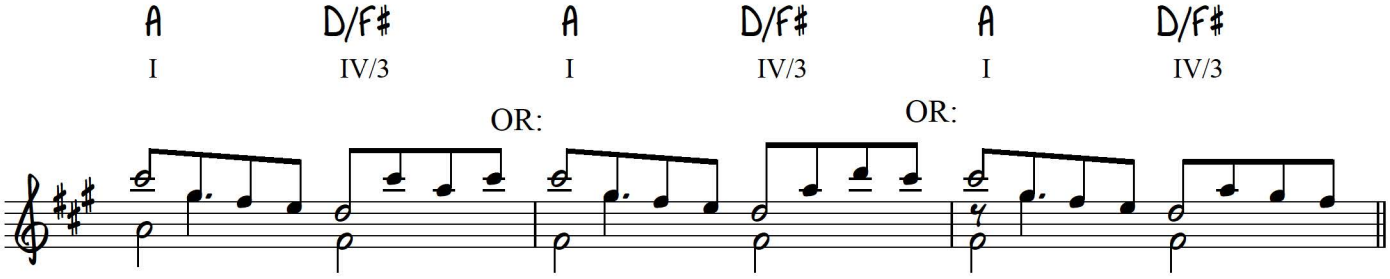


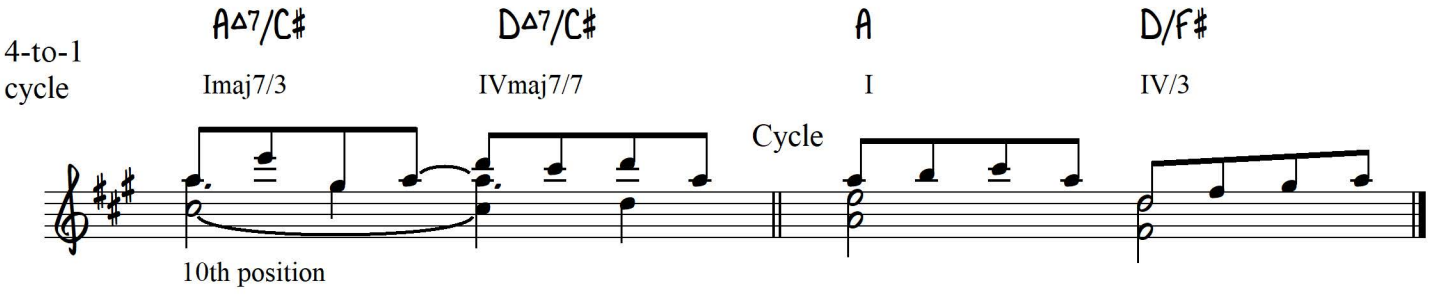

A/C♯ I/3
E7/G♯ V7/3
A/C♯ I/3
F♯m vi(7)
A/C♯ I/3
D△7 IVmaj7
A/C♯ I/3
G♯o/B viio/3
(or A, G♯, F♯)
A/C♯ I/3
Bm/D ii/3
A/C♯ I/3
Bm ii
(or A, G♯, F♯)
A/C♯ I/3
A I
A/C♯ I/3
pedal inv.
A/C♯ I/3
D IV
8va
3
A/E I/5
D/F♯ IV/3
A/E I/5
D IV(maj7)
(or G♯, A, B)
A/E I/5
D△7 IVmaj7
A/E I/5
Esus V
in des. & asc. 2nds.
(or G♯, F♯, E)
A/E I/5
E/B V/5
A/E I/5
E/G♯ V/3


A/E
I/5
E7/G#
V7/3
A/E
I/5
F#m
vi
A/E
I/5
F#m/C#
vi/5
optional sustain


A/E
I/5
F#m/C#
vi/3
optional sustain
A/E
I/5
Bm7/D
ii7/3
A/E
I/5
A/C#
I/3


A/E
I/5
A/C#
I/3 or iii7
A
I
E
V
OR:
A
I
E
V


A
I
D/F#
IV/3
OR:
A
I
D/F#
IV/3
OR:
A
I
D/F#
IV/3

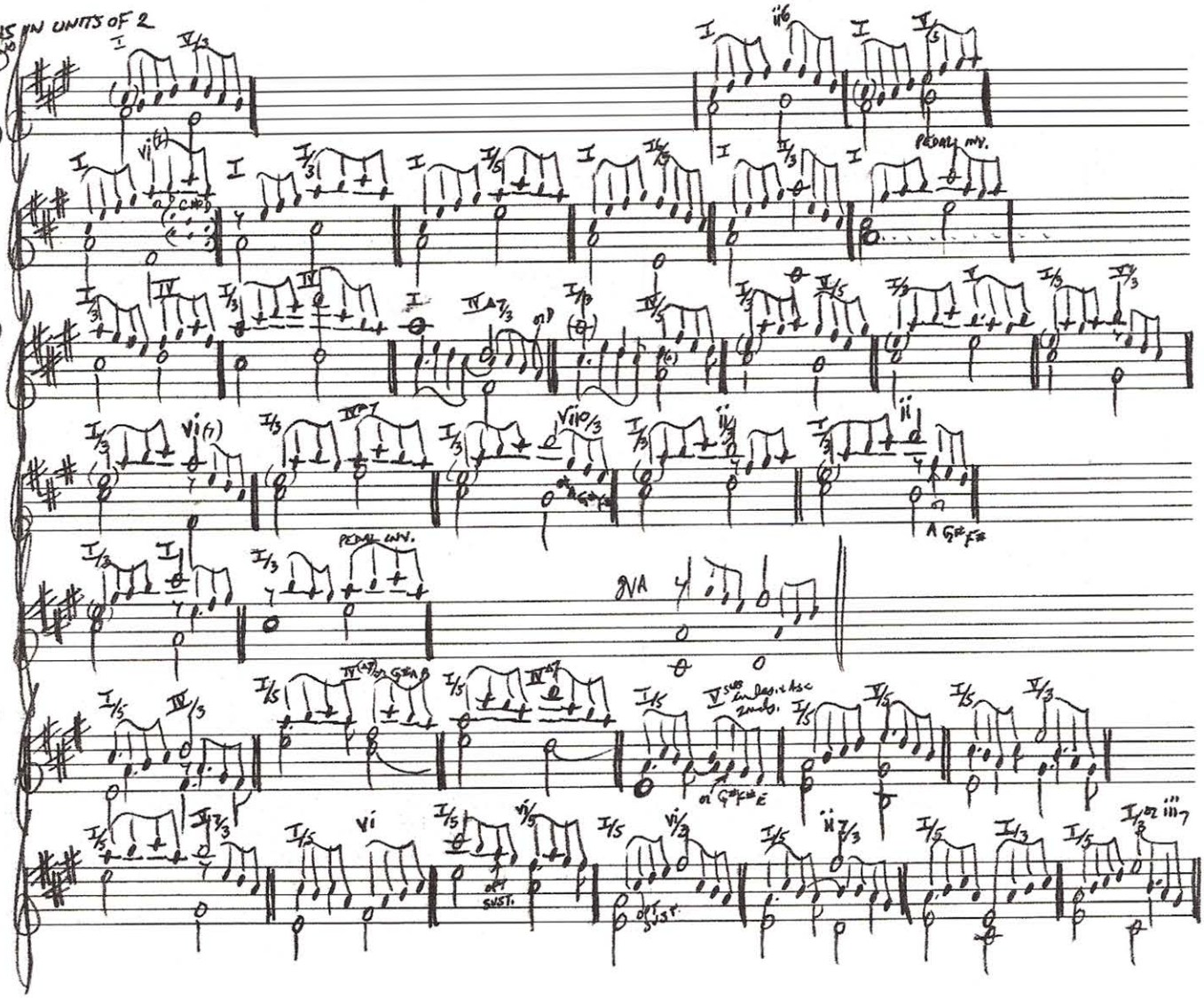
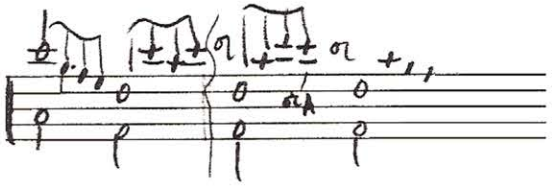

4-to-1
cycle
A△7/C#
Imaj7/3
D△7/C#
IVmaj7/7
A
I
D/F#
IV/3
Cycle
10th position

INDICATIVE EXAMPLES OF BAROQUE RHYTHMIC, METRIC, AND TEXTURAL THINKING for IMPROV., COMPOS.,

(Some with 4ths & 5ths are less harmonically authentic)

Do in ASC + DESC SEQUENCE
Do on all string sets
Do in all keys
Do similar in MINOR TONALITY

7-4-80

PROGRESSIONS IN UNITS OF 2
4 to 1 SOPRANO

(+/or ALTO)