

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

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(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)

1

A E/G A B_m⁶ A E/B

I V/3 I ii6 I V/5

4-to-1 soprano (and/or alto) in A major.

A F#m A A/C# A A/E

I vi(7) I I/3 I I/5

(or D, C#, D)

4-to-1 soprano (and/or alto) in A major.

A A⁶/E A A/C# A pedal inv.

I I6/5 I I/3 I

4-to-1 soprano (and/or alto) in A major.

2

A/C# D A/C# D A D⁷/F#

I/3 IV I/3 IV I IVmaj7/3

4-to-1 soprano (and/or alto) in A major.

A/C# D/A A/C# E/B A/C# E

I/3 IV/5 I/3 V/5 I/3 V

4-to-1 soprano (and/or alto) in A major.

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 A/C# I/3 B_m/D ii/3 A/C# I/3 B_m ii
 (or A, G#, F#) (or A, G#, F#)

A/C# I/3 A I A/C# I/3 pedal inv. A/C# I/3 D IV
 (or A, G#, F#) (or A, G#, F#) (or A, G#, F#) (or A, G#, F#)

3 A/E I/5 D/F# IV/3 A/E I/5 D IV(maj7) A/E I/5 D^{△7} IVmaj7
 (or G#, A, B) (or G#, A, B)

A/E I/5 E^{sus} V in des. & asc. 2nds. A/E I/5 E/B V/5 A/E I/5 E/G# V/3
 (or G#, F#, E)

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

optional sustain

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

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

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

4-to-1 cycle AΔ7/C# DΔ7/C# A D/F#
 cycle Imaj7/3 IVmaj7/7 I IV/3

10th position

INDICATIVE EXAMPLES OF BAROQUE RHYTHMIC, METRIC, AND TEXTURAL THINKING for improv.,
 (some with this stuff are less harmonically authentic) compo.,

Do in ABC + BCB 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

(+/- alto)

This section contains three staves of handwritten musical notation. The notation uses vertical stems with horizontal dashes to indicate rhythmic values. The first staff starts with a soprano line labeled "4 to 1 soprano". The second staff is labeled "(+/- alto)". The third staff is labeled "2". The music consists of measures grouped by vertical bar lines, with various Roman numerals (I, II, III, IV, V, VI, VII) placed above the stems to indicate harmonic progression. Some measures include additional markings like "VII 1/3", "VII 1/2", and "VII 1/3". The notation is dense and varied, reflecting the "Baroque Rhythmic, Metric, and Textural Thinking" mentioned in the title.

A single staff of handwritten musical notation, likely a continuation of the previous section. It shows a rhythmic pattern using vertical stems with horizontal dashes. The notation is more compact than the full score, focusing on a single line of music.

A single staff of handwritten musical notation, continuing the rhythmic style established in the previous examples. It features vertical stems with horizontal dashes and some small numbers below the stems.

A single staff of handwritten musical notation. It includes a key signature of four sharps, a time signature of 4/4, and a note labeled "4/2". Below the staff, it says "2/3 2/2" and "10th pos". The notation uses vertical stems with horizontal dashes.

A single staff of handwritten musical notation. It includes a key signature of one sharp, a time signature of 4/4, and a note labeled "cycle". Below the staff, it says "IV/3". The notation uses vertical stems with horizontal dashes.