

Typical Key Schemes and General Plans for Baroque Improvisation

Ted Greene, 1974-12-12

1) 3/4 Time:

Em (Cycle of 4ths....other progressions to establish key [that don't imply much of G major].)

G

Or right to G or skip G altogether.

III – ii^o – VI – V – i

C – B^o – F – E – Am (cycle of 4th...other progressions to establish key [that don't imply much of G major].)

C

etc., thru all minor and major keys (with an occasional retrogression into keys in 5ths.

Example:

From C → C – F#^o – Bm – Em – Am – D – G..... Em..... back to C)

IV – vii^o – iii – vi – ii – V – I

1a) 3/4 Time:

(as above) E F#m A Bm D etc.

Or: Am7 – D7 – G^A7 – C^A7 – F#^o7 – B7 – E7⁴₃ – Dm⁶₄ – E7^{b9}₅ – E7 – Am (or B7^{b9}₃ – B7^{b9}₅)

2) (C D(7) – E(7)) Am B^b(^A7) – C(7) – F etc.

3) Modulation to IV and IV of IV perpetually. Two beats on each chord.

C – F – B^b – E^o – A(m) – Dm – Gm – Cm – F – B^b – Eb – A^b – D^o – G – Cm – Fm – B^bm – E^b – A^b etc.

Or → A^o – D – Gm – Cm – Fm – B^bm – Eb – A^b etc.

8-7-75

① TYPICAL KEY SCHEMES + GENERAL PLANS FOR BAROQUE IMPROVISATION on right to G or SKIRG ALTOGETHER

$\frac{3}{4}$ TIME: Em ... (CYCLE OF 4ths... OTHER PROG to ESTABLISH KEY (that don't imply much of G MAJOR)) G etc then

all minor + major keys (with an occasional retrogression into keys in 5ths EX:
 from C → C F#o Bm Em Am D G ... Em ... back to C)

(a) $\frac{3}{4}$ time: (as above) E ... F#m ... A ... Bm ... D etc
 or Am7 D7 G7 C7 F#o7 B7 E7³ Dm⁴ E7 b9⁵ E7 Am (or B7 b9³ Am⁴ B7 b9⁵)

② (C D(7) E(7) Am B(7) C(7) F etc.

③ $\frac{3}{4}$ TIME: C F Bb Eo A Dm Gm Am F Bb Eb Ab D^o G Am Fm B^bm E^b A^b etc.
 or \hookrightarrow A^o D Gm Am " " " "