Counterpoint Studies - Bass Movement

Ted Greene, 1979-01-01 (1977-08-14)

Do each pattern diatonically (from each degree in each position) (major key) in all positions and in various "lengthwise" fingerings. 8va too. Also do in "3", 6, 8, 2, and in all 3 minor types.
Bass in Motion: 4 (or 8)-to-1 Bass
Ted Greene, 1979-01-01

Do descending in all positions, in all 3 minor types. Also in ascending 3rds, 4ths, 5ths. Also in 2, 3, etc.

or high or low C# or A

opt. sustain

in descending 3rds

3 1 4 1 4 2 1 2

Gradual 3 Voice 8-to-1 Bass

Gradual 4 (or 3) Voice
8-to-1 Bass

Gradual 3 Voice
8-to-1 Bass

F#m7 or E D# C#

or F#
down in 3rds

Patterns for working on the moving bass in Baroque Counterpoint

Neighbor Tones

I vi vi

vi vi vi

to vii v bvii V7

to A/3 E/5 A/3 D#7, etc.

opt. sustain for 3 part counterpoint effect
COUNTERPOINT STUDIES - BASS MOVEMENT

Draw a pattern diatonically (main key) in all positions and in various "lengthwise" fingerings
from each degree in each position.

BASS IN MOTION

8th Note Bass

Gradual Voice
8th Note Bass

Gradual Voice
8th Note Bass

Patterns for working on the Moving Bass in Counterpoint