

# COUNTERPOINT EXERCISES

Miscellaneous #1

Ted Greene  
1979-01-02, 1980-11-29  
1982-10-10, 1978-06-05  
1982-05-18

Moving lines based on 9th chord

Also  
3-to-1  
4-to-1  
6-to-1  
8-to-1

*C*<sup>9</sup> Etc.

On 3rd set of 3.

## Contrapuntal Endings

2  
3 4

or to:

opt. SVST.

## Baroque Counterpoint

Organized by intervals over bass

Do in minor too.

RR (Rhythmic Ratio):  
2-to-1 soprano.  
Bass: C, B

or omit  
1st note

or B or C or D or E

or F, G, A,  
B, or C

or A, B,  
C, D, E

or E, F, G,  
A, B

or F, G, A, B,  
C, D, or E

or D, E, G, A,  
B, C, D, E

or D, F, A, B,  
C, D, E, F

or D, E, F, B, C, D

# Counterpoint Exercises - Motion in Alternating Voices

Do in all positions and fingerings; all scales. Also do 3-to-1, 4-to-1, etc.

Also descending

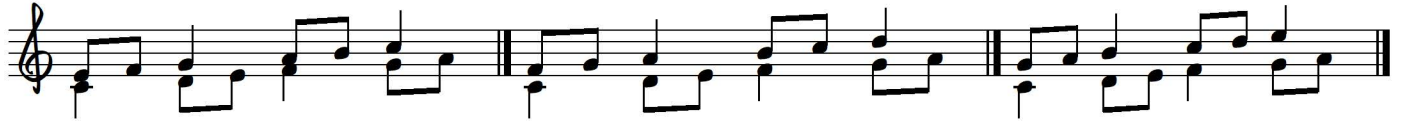
Non-Baroque

Descending 3rds or interrupted asc. 4ths.

Non-Baroque

|----- I -----| |----- IV -----|

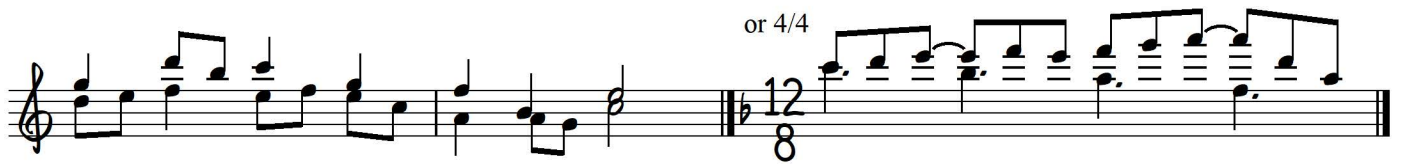
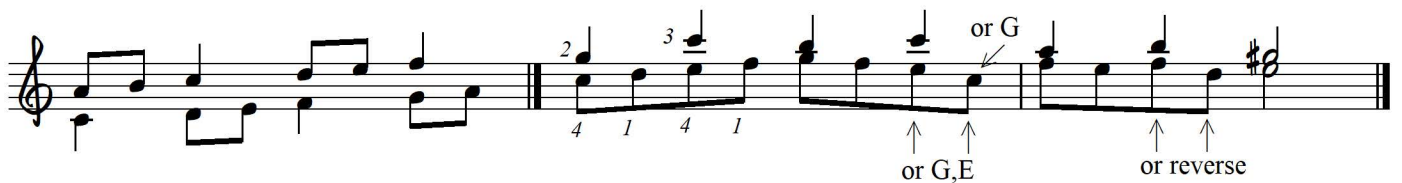
IV ii vii° V



Watch the bass here and say the letters of it as you play. In all 7 positions, with two fingerings each:

7th & 6th position opt. and sustains

(Also listed on "Bass in Motion" page)



Think: 1) Broken chord scale, or 2) 10ths with fill-in

9th - 10th position



By progression:

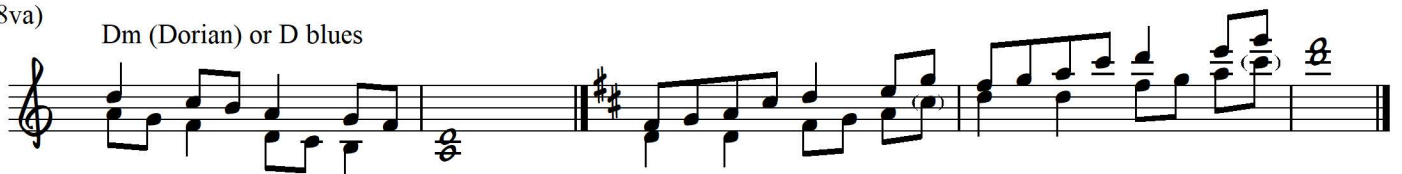
I IV V<sup>7</sup> I IV V I



7th position (also 8va)

Semi-Imitation: Trading the Theme

Dm (Dorian) or D blues





**MOVING LINES BASED ON 9th CHORD**

1-2-79

ALSO  
3rd  
4th  
6th  
8th

**CONTRAPUNTAL ENDINGS**

11-29-80

on 3rd out of 3

OPT. SUST.

10-10-82

**BAROQUE COUNTERPOINT ORGANIZED BY INTERVALS OVER BASS**

DO IN MINOR TOO

RR (RHYTHMIC):

2nd SACRIFICE  
CB  
OMIT 1ST NOTE

6-5-78

ALL DO IN ALL POS & FINERINGS; ALLERS  
SCALES; also 3rd, 4th, etc. desc 3rds by INTERRUPTED  
I N IV II VII ASC HAS  
non-baroque non-baroque  
WATCH THE BASS LINE  
THINK'S OF BROKEN CHORD SCALE OF 10ths  
THINK OF 9th-10th POS  
WATCH THE BASS LINE  
LETTERS  
BASS INTERVALS  
POS (do 2nd 4th 6th 8th)  
SEM-IMITATION: TRADING THE THEME

4th 8th 9th COUNTERPOINT ORGANIZED BY INTERVALS  
ASC etc.  
or IV VII<sup>0</sup> VI II  
SACH THINKING: VII<sup>0</sup> VII<sup>0</sup> I<sup>b</sup> II

**DOUBLE COUNTERPOINT EXERCISES (2) (3)**

5-10-82

① JUST PLAY THE THEME IN THE BASS