

COUNTERPOINT EXERCISES

Miscellaneous #2

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PMS Files

Start from all notes in a key. Do "in position" and lengthwise too.
Do on all string sets, even "2-string 5ths & 6ths."

- 1) Baroque counterpoint over stepwise basses,
- or 2) Intervallic organization of counterpoint

Ascending:

5ths & 6ths

or F#

or A

5ths & 4ths

5ths & 3rds

[or triplets in soprano]

5ths & 7ths

5ths & 5ths

11ths & 7ths

In 2 fingering

Descending:

5ths & 3rds

5ths & 4ths

10ths & 7ths

6ths & 5ths 5ths but..... 7ths & 6ths

This exercise consists of two measures of music in G major. The first measure contains two pairs of intervals: a 6th and a 5th, and a 5th and a 6th. The second measure contains two pairs of intervals: a 7th and a 6th, and a 6th and a 7th. Arrows point to the 5th intervals in the first measure.

10ths & 9ths 10ths & 9ths

This exercise consists of two measures of music in G major. The first measure contains two pairs of intervals: a 10th and a 9th, and a 9th and a 10th. The second measure contains two pairs of intervals: a 10th and a 9th, and a 9th and a 10th. Some notes are highlighted in blue.

13ths & 12ths 4ths & 5ths & 6ths
Up by 3rds

This exercise consists of two measures of music in G major. The first measure contains two pairs of intervals: a 13th and a 12th, and a 12th and a 13th. The second measure contains two pairs of intervals: a 4th and a 5th, and a 5th and a 6th. Some notes are highlighted in blue.

Cycle or reverse

This exercise consists of two measures of music in G major. The first measure shows a cycle of intervals: a 4th, a 5th, and a 6th. The second measure shows the reverse cycle: a 6th, a 5th, and a 4th. Some notes are highlighted in blue.

Stationary Root or 4-to-1 Cycle Cycle

F or Am7 Dm7 I IVmaj7 IV6
or iii(9)7 vi(9)7

This exercise consists of two measures of music in G major. The first measure shows a stationary root cycle: F, Am7, Dm7. The second measure shows a 4-to-1 cycle: I, IVmaj7, IV6, vi(9)7. Some notes are highlighted in blue.

3/4 Cycle

Dm Gm7/3 Gm7 2 voices, alternating motion with gradual sustain creating more voices.

This exercise consists of two measures of music in G major. The first measure shows a 3/4 cycle: Dm, Gm7/3, Gm7. The second measure shows two voices, alternating motion with gradual sustain creating more voices. Some notes are highlighted in blue.

5ths & 5ths 4ths & 7ths 4-to-1 Cycle

R /3 close harmony

8^{va}-----

or offset

/7 or /5 close to R Cycle gradual "bass appearance"

8^{va}-----

IV vii

2-to-1 compound cycle Variation:

Sustained bass 12-to-1 compound 3-to-1 (6-to-1) cycle

vi iii IV I etc.

or with soprano

Cycle Offset sustain bass in cycle

Parallel 5ths cycle

or E open harmonic or 5th fret

3-to-1 Bass
Good moving bass cycle

10th position

C F B^o E_m A_m D_m G C F B^o E_m A_m

To key of D_m, B_b, etc.
Or A_m, C.

B_m7/11 E7#9 A_m

Interlude

G_m D7_{b9} G_m

D7_{b9} G7 C_m G7_{b9}

Cycle

1) BAROQUE COUNTERPOINT over system
 2) INTERLUDE ORGANIZ. OF COUNTER POINT

ASC
 5ths + 6ths
 5ths + 4ths
 5ths + 3rds

DESC
 5ths + 3rds
 5ths + 4ths

Start from "all notes" in key DO IN POSITION and LENGTHWISE TOO

5ths + 6ths
 5ths + 4ths
 5ths + 3rds
 5ths + 6ths
 5ths + 4ths
 5ths + 3rds

etc. etc. etc. etc.

STATIONARY ROOT or CYCLE
 FOR Am7 Dm7

CYCLE OR REVERSE

Reverse slightly
 differently

2 VOICES, ALTERNATING MOTION w/ gradual sustain creating more voices

5ths + 3rds
 5ths + 4ths
 5ths + 6ths
 5ths + 4ths
 5ths + 3rds

5 + 5
 A + 7

4 to 1 Cycle
 R 1/3
 U.S. HAR

17ths for CYCLE
 GRADE SVA "BASS APPEARANCE"

IV VII

2 to 1 Compound Cycle
 1st, 2nd

VARIATION
 1st, 2nd

SUSTAINED BASS 12 to 1
 Compound 3 to 1
 Cycle (6 to 1)

OFFSEY SUSTAIN BASS in cycle

PARALLEL SVA CYCLE

3 to 1 BASS
 GOOD MAKING BASS CYCLE
 3rd pos. 3rd

Em Am Dm G C F B0 E Am

or with soprano

late cycle

if the, then 3rd voice is created or tie by sustain of bass

INTERLUDE

G7 Cm G79
 b7

cycle
 1st, 2nd