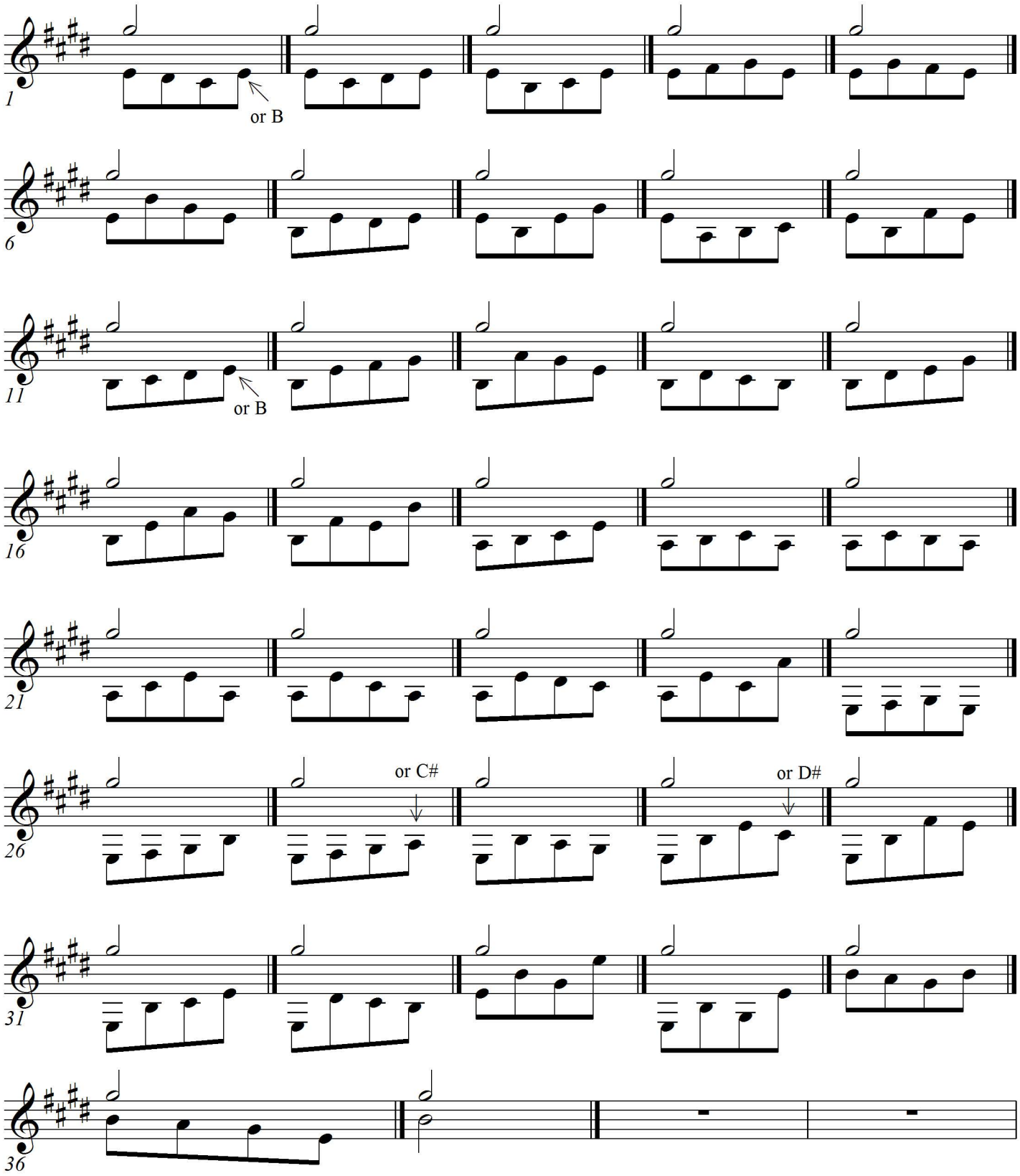
# *Counterpoint Studies - Bass Movement*

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

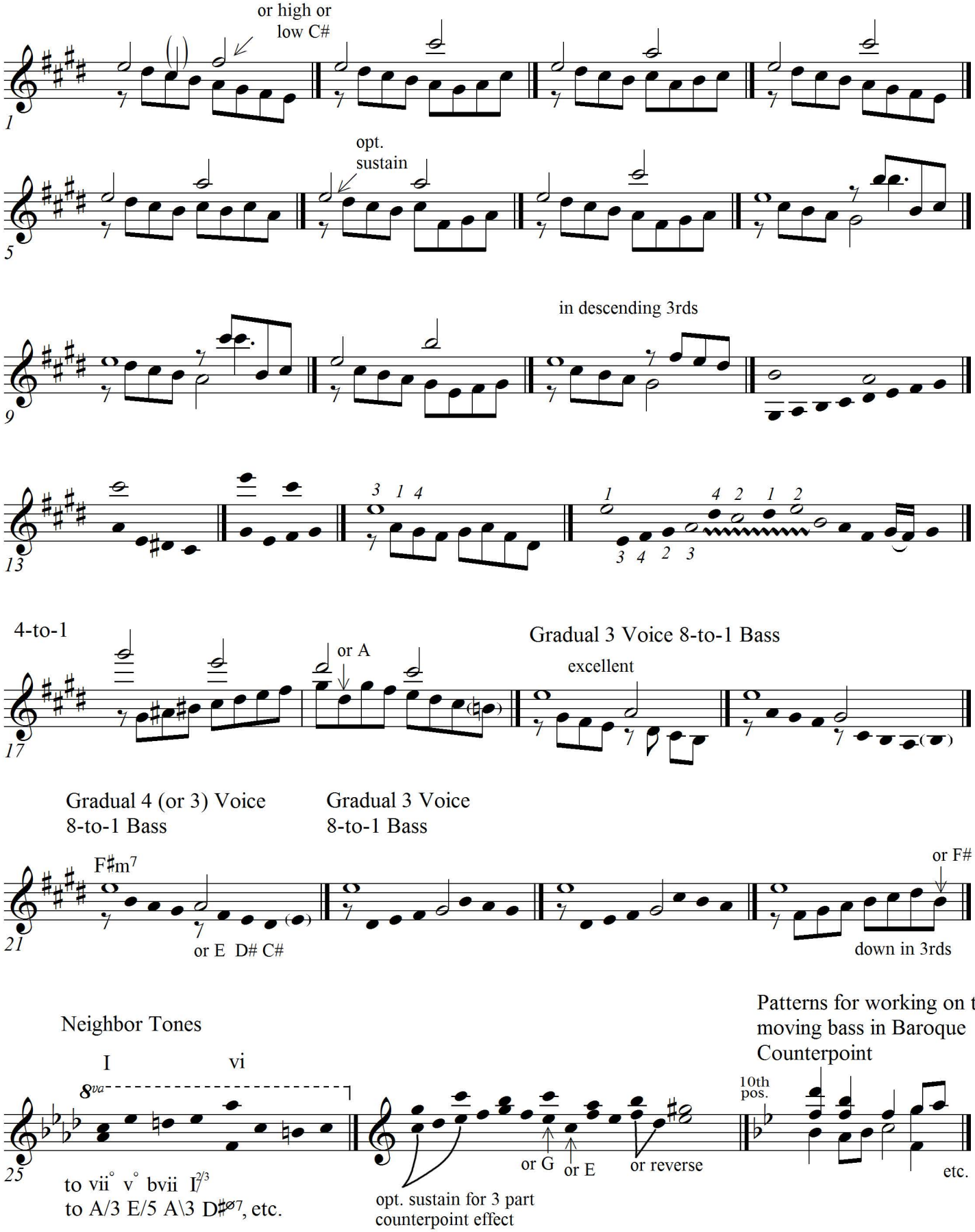
Do each pattern diatonically (from *each* degree in each position) (major key) in all positions and in various "lengthwise" fingerings. 8va too. Also do in "3", 6, 8, 2, and in all 3 minor types.



# *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 ascendng 3rds, 4ths, 5ths. Also in 2, 3, etc.



8-14-77
1-1-79

# COUNTERPOINT STUDIES - BASS MOVEMENT

Do each pattern historically (major key) in all positions and in various "lengthwise" fingerings

FROM EACH DEGREE in EACH POSITION

8VA

also do in "3", 6, 8, 2 and in all 3 MINOR TYPES

or B

or D#

or C#

1-1-79

# BASS IN MOTION

HIGH or LOW or C# 8 to 1 BASS

Do DESC & ASC in ALL POS, in all 3 MINOR TYPES

ALSO in ASC 3rds 4ths, 5ths

4 to 1 or 8 to 1

OPT SUST.

ALSO in 2, 3, etc.

in Desc. 3rds

4 to 1

or A

GRADUAL 3 VOICE 8 to 1 BASS EXCELLENT

GRADUAL 4 voice (or 3) F#m7 8 to 1 BASS

or E D# C#

GRADUAL 3 VOICE 8 to 1 BASS

or F#

down in 3rds

NEIGHBOR TONES 8 to 1

I vi to vii° vo bvii I 2/3 to A/3 A/3 E/5 D#7 etc.

or G or or

SUSTAIN 4 or 3 PART COUNT. EFFECT

PATTERNS for working on the Moving Bass in Baroque Counterpoint

10th pos

etc.

5-29-81