

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.

The image displays eight staves of musical notation for a bass movement exercise in G major. Each staff begins with a treble clef and a key signature of one sharp (F#). The staves are numbered 1, 6, 11, 16, 21, 26, 31, and 36. The notation consists of eighth-note patterns, often beamed in groups of four. Above each staff, a half note indicates the starting pitch. Specific notes are marked with arrows and text: 'or B' on the 1st and 11th staves, 'or C#' on the 26th staff, and 'or D#' on the 26th staff. The 26th staff also features downward-pointing arrows above the notes. The 36th staff concludes with a double bar line and a final whole note.

Bass in Motion: 4 (or 8)-to-1 Bass

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

1

or high or low C#

8-18-77
1-1-79

COUNTERPOINT STUDIES - BASS MOVEMENT

Do each pattern diatonically (major key) in all positions and in various "lengthwise" fingerings
FROM EACH DEGREE IN EACH POSITION

8VA
#0

also in 4, 3, 6, 8, 2 and in all 3 MMBs

BASS IN MOTION

1-1-79

NEIGHBORHOOD BASS to RESOLVE in ALL POS, in all 3 MMBs
Also in ASC 3rd, 4th, 5th, 6th

Also in 2, 3, etc.

GRADUAL VOICE 8th BASS EXCELLENT

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NEIGHBORHOOD PINES I vi to vii^o vi^o biii I 2 3 to 4 3

ok GRADUAL VOICE 8th BASS

down in 3rd

SUSTAIN PART COUNTRY EFFECT

PATTERNS for working on the Moving Bass in Baroque Counterpoint

10th pp5

5-29-79