

Baroque 2-Voice Counterpoint: Adding a Part to an Ascending Scale-wise Bass (in 2-to-1 Ratio)

[Chord symbols represent implied harmony]

Key of F#m

2 ● × F#m 1 ● × G#m7b5-C# 4 ● × F#m 7 ● × Bm7 9 ● × C# 6 ● × D#7-G# 6 ● × C# 6 ● × C#7

1)

9 ● × F#m 6 ● × G#m7b5-C# 7 ● × F#m 9 ● × Bm7 11 ● × C# 13 ● × D#7-G# 10 ● × C# 9 ● × C#7

3

9 ● × F#m 11 ● × G#m7b5-C# 12 ● × F#m 14 ● × Bm 11 ● × C# 13 ● × D#7-G# 14 ● × C# 14 ● × C#7

5

Key of Dm

1 ● × F Dm 3 ● × Gm 5 ● × F 6 ● × Em7b5 or B 9 ● × A 5 ● × BbΔ7 or B 7 ● × A 8 ● × Dm

2)

Em E7 A A7 Dm C#o7 Dm A7

9

3-voice texture has taken over.

Dm Gm7 C F#7 Bb Em7b5 A

optional optional optional and/or E

11

Not too fast, please!
...Make it sing or
it's not worth it...

Key of Bbm

F G° A° Bbm C° Bbm Ebm FSUS Ebm

optional pickup chord

3)

13

C#o7 A7b9 F+-F Bbsus-Bbm Gb/#11 Cm(7b5) FSUS-F Eo7 C7b9 C7

16

Optional continuation.....

F/b9
F7
Bbm/9
Bbm7
Eb7
Gb/#11
Ab/9
Ab7

18

4-to-1 now

DbΔ7
Db6
Gb/9
GbΔ7
C°
Gb
F7b9

20

Bb7
Eb7
Ab7
DbΔ7

22

or if continuing further

C7
F
C7
F
F7b9

24

etc.

BAROQUE 2 VOICE COUNTERPOINT: ADDING A PART TO AN ASC. MINOR SCALEWISE BASS
in 2 to 1 ratio

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Ted Brown

1) Key of F#m

2 4 7 9 6 6 9 6 7 9

2) Key of Dm

1 3 5 6 9 5 7 8 10 11 12 9

3) Key of Bbm: NOT TOO FAST, PLEASE! MAKE IT SING OR IT'S NOT WORTH IT....

1 3 5 6 8 9 10 12 13

9 6 8 7 8 5 6 4 6 9 11

8 9 8 9 11 11 11 10 8 8 6 6

5 8 8 5

OPT. PICKUP CHORD

3 VOICE TEXTURE HAS TAKEN OVER

OPTIONAL CONTINUATION.....

4 to 1 now

or
if continuing further