Minor Key: 2-to-1 Stepwise Ascending Bass Motion as the Main Generator of the Harmony

with Delayed Entrance

Don't be alarmed at the clash. Play the example fluidly and your ear will probably learn to accept this kind of dissonance.
Assignment:
1) Play each example as many times as necessary until it sounds fluid and the voices really ring. Try all the optional notes too!

2) Write the names in over at least the final chord in each example. These chords were the main thing for me, either stumbling into them because of the lines (voice motions) or heading for them on purpose and working backwards to smooth the approach, or changing the 2nd to the last chord to heighten the impact upon the final arrival.

3) Really study all the subtleties between the different examples. As you may have noticed, minor keys have much to offer, one reason being the various minor scale types which all generate their own harmonies, and yet which can all be mixed together, still keeping a form of DIATONIC harmony, in a larger sense anyway.
MINOR KEY: 2 to 1 BASS MOTION as the GENERATOR of the HARMONY

ASSIGNMENT:

0 Place each example as many times as necessary until it sounds smooth and the pattern is clearly being heard all the optional notes too!

1 Write the names in one at least the final chord in each example.

2 Notice how the music sounds one or to the listener, how to lead them forward in the lines (see sections) or leading to them in proper order. Work on the lines forward to the last chord, the apparenting, or bringing the end to the last chord to heighten the impact upon the final arrival.

3 Notice how, the substitution between the different examples, the one now have notice of music, keeps before much to offer, the reason being the various minor scale types which all generate their own harmonies, and how which can all be played together, will generate a form of DIATONIC HARMONY. Create the sense