

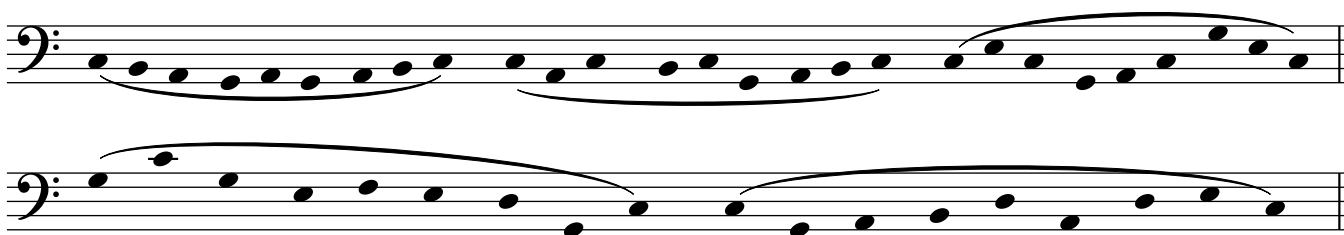
# Lesson 1: The Bass Clef (Sol-Si)

Sol La Si

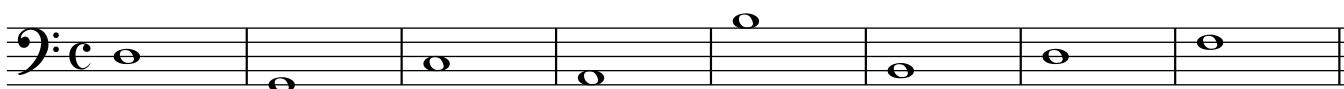
Study of **Sol, La & Si**



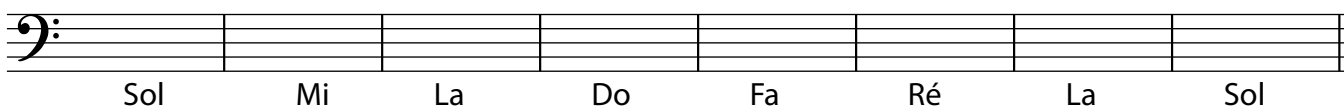
1 - Read freely the following notes as fast as possible.



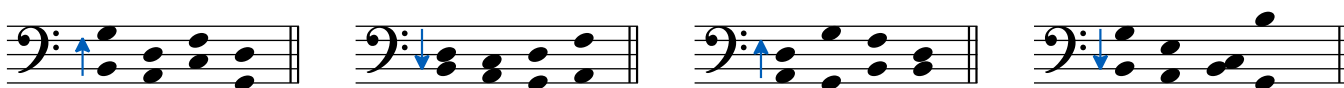
2 - Write the name of the following notes:



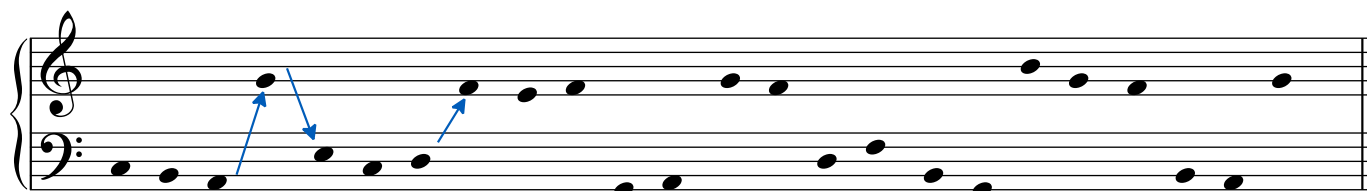
3 - Write the indicated notes:



4 - Read freely the following notes as fast as possible. (*Pay attention to the direction*)



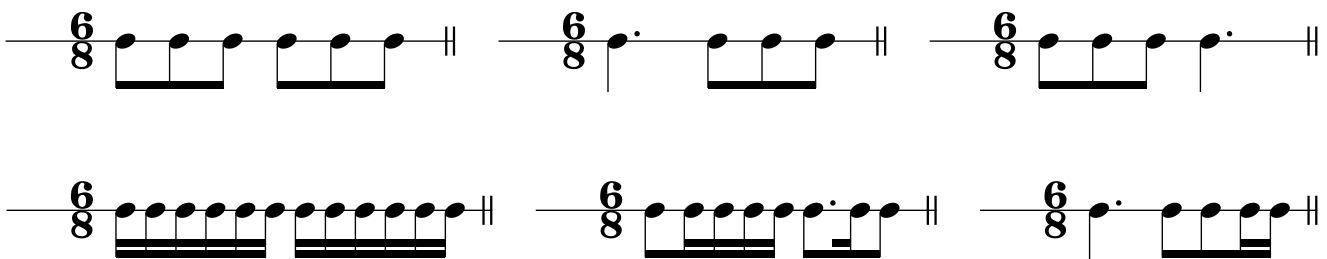
5 - Read the following notes. Pay attention to the clefs.



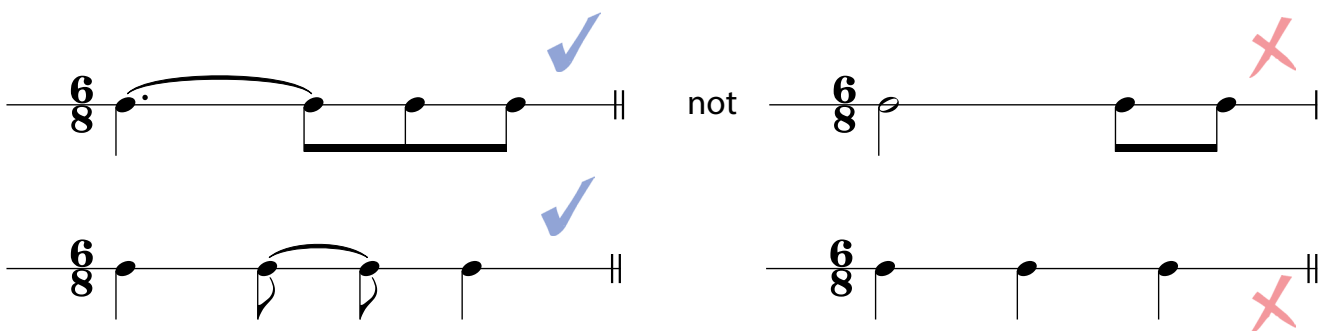
## Beaming in Compound Time

Beaming in compound time is similar to beaming in simple time signature, it follows the **value of the beat**. In compound time the value of the beat is always a dotted note.

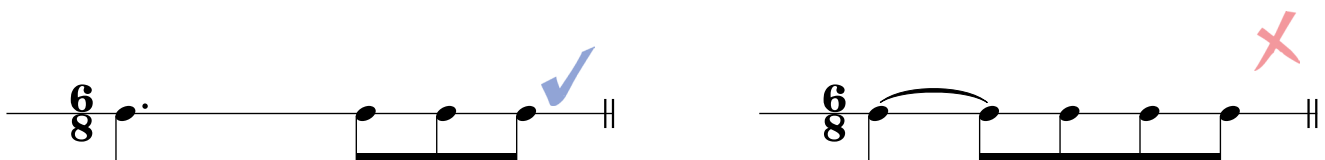
Examples of beaming in different time signatures:



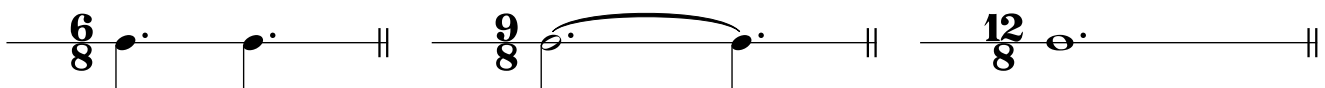
*Ties* should be used for notes crossing from the 1<sup>st</sup> to the 2<sup>nd</sup> beat:



*Ties* should not be used within a dotted quarter note:



Notes taking up a *whole bar* should be written like this:



# Major & Minor Seventh Chords

## Inversions & Figured Bass

**Seventh chords** have 3 different **inversions** other than the root position.

Major and Minor seventh chords share the **same figured bass**. Exceptions occurs when accidentals are used: accidentals are placed before the number of the altered interval.

### Without Accidentals

#### Major 7<sup>th</sup>:

Root Position	1 <sup>st</sup> Inversion	2 <sup>nd</sup> Inversion	3 <sup>rd</sup> Inversion
7	$\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$	$\begin{smallmatrix} 4 \\ 3 \end{smallmatrix}$	2

#### Minor 7<sup>th</sup>:

Root Position	1 <sup>st</sup> Inversion	2 <sup>nd</sup> Inversion	3 <sup>rd</sup> Inversion
7	$\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$	$\begin{smallmatrix} 4 \\ 3 \end{smallmatrix}$	2

### With Accidentals

#### Major 7<sup>th</sup>:

Root Position	1 <sup>st</sup> Inversion	2 <sup>nd</sup> Inversion	3 <sup>rd</sup> Inversion
$\begin{smallmatrix} \#7 \\ \# \end{smallmatrix}$	$\begin{smallmatrix} \#6 \\ \#5 \end{smallmatrix}$	$\begin{smallmatrix} \#6 \\ \#4 \\ \#3 \end{smallmatrix}$	$\begin{smallmatrix} \#4 \\ 2 \end{smallmatrix}$

#### Minor 7<sup>th</sup>:

Root Position	1 <sup>st</sup> Inversion	2 <sup>nd</sup> Inversion	3 <sup>rd</sup> Inversion
$\begin{smallmatrix} 7 \\ \flat \end{smallmatrix}$	$\begin{smallmatrix} 6 \\ \flat 5 \end{smallmatrix}$	$\begin{smallmatrix} \flat 6 \\ 4 \\ \flat 3 \end{smallmatrix}$	$\begin{smallmatrix} \flat 4 \\ 2 \end{smallmatrix}$

7<sup>th</sup> Chords (M/m):  
(abbreviated)

7     $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$      $\begin{smallmatrix} 4 \\ 3 \end{smallmatrix}$     2

7<sup>th</sup> Chords (M/m):

$\begin{smallmatrix} 7 \\ (5) \\ (3) \end{smallmatrix}$      $\begin{smallmatrix} 6 \\ 5 \\ (3) \end{smallmatrix}$      $\begin{smallmatrix} (6) \\ 4 \\ 3 \end{smallmatrix}$      $\begin{smallmatrix} (6) \\ (4) \\ 2 \end{smallmatrix}$

# Chord Tones & Non-Chord Tones

When combining melody and harmony, the melodic notes fall into two categories: **Chord Tones** & **Non-Chord Tones**.

**Chord-Tones** are notes that are part of the harmony.

*For Example:*

Chord Tones

Chord Tones

Chord Tones

C: I V<sup>6</sup> I

C: I V<sup>6</sup> I

**Non-Chord Tones** are melodic notes that are not part of the harmony. **N.C.T.** is the abbreviation of Non-Chord Tones.

*For Example:*

N.C.T.

N.C.T.

N.C.T.

C: I I

C: I V<sup>6</sup> I

**Exercise:**

1 - Circle all the Non-Chord Tones in the following examples. (*Chords are indicated above the staff*)

C G Am Em F C F G

G Am D G

F Dm Gm C F

## Exercises:

1 - Tick the Box showing the best way of playing each ornament marked.

*Albéniz, Suite Española*

a) (Allegro)

☐
☐
☐
☐

*J. S. Bach, Fugue No. 1 Book 2*

b)

☐
☐
☐
☐

2 - Write each ornament as it should be played.

*Chopin, Mazurka, Op. 33 No. 4*

a)

*Bach, Keyboard Concerto in F Minor*

b)

*Bach, French Suite No. 6*

c)

# Part 1 Examination Paper

Quiz 1 - NDU School of Music - Fall 2018

1 - Analyse the following Bach chorales by:

- a) Writing Roman Numeral analysis of each chord.
- b) Identifying Non-Harmonic Tones.
- c) Indicating the type of cadence used at each fermata.

(24pts)

a - Bach: *Du Friedefürst, Herr Jesu Christ*. BWV 116, m. 1-4

Handwritten musical score for the first four measures of the chorale 'Du Friedefürst, Herr Jesu Christ' (BWV 116). The score is in G major (one sharp) and common time (C). It features a treble and bass staff. The melody in the treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5, and ends with a half note G4. The bass line in the bass staff begins with a half note G3, followed by quarter notes F3, E3, and D3, and ends with a half note G3. The first measure contains a half note G4 in the treble and a half note G3 in the bass. The second measure contains a half note A4 in the treble and a half note F3 in the bass. The third measure contains a half note B4 in the treble and a half note E3 in the bass. The fourth measure contains a half note C5 in the treble and a half note D3 in the bass. The fifth measure contains a half note G4 in the treble and a half note G3 in the bass, with a fermata over the G4. The sixth measure contains a half note G4 in the treble and a half note G3 in the bass, with a fermata over the G4.

b - Bach: *Eins ist noth, ach Herr, dies Eine*. BWV 304, m. 1-4

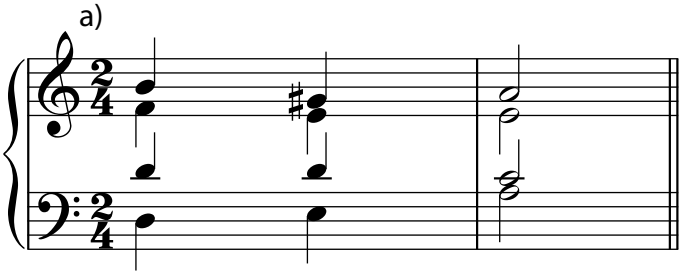
Handwritten musical score for the first four measures of the chorale 'Eins ist noth, ach Herr, dies Eine' (BWV 304). The score is in G major (one sharp) and common time (C). It features a treble and bass staff. The melody in the treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5, and ends with a half note G4. The bass line in the bass staff begins with a half note G3, followed by quarter notes F3, E3, and D3, and ends with a half note G3. The first measure contains a half note G4 in the treble and a half note G3 in the bass. The second measure contains a half note A4 in the treble and a half note F3 in the bass. The third measure contains a half note B4 in the treble and a half note E3 in the bass. The fourth measure contains a half note C5 in the treble and a half note D3 in the bass. The fifth measure contains a half note G4 in the treble and a half note G3 in the bass, with a fermata over the G4. The sixth measure contains a half note G4 in the treble and a half note G3 in the bass, with a fermata over the G4.

c - Bach: *Gott der Vater wohn' uns bei*. BWV 317, m. 13-16

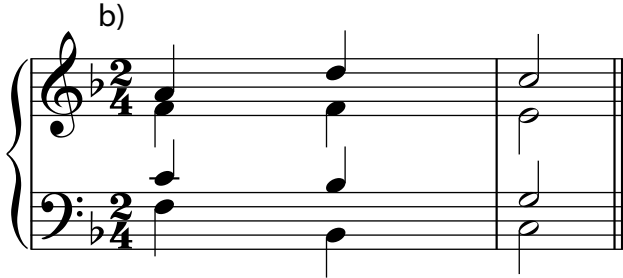
Handwritten musical score for measures 13-16 of the chorale 'Gott der Vater wohn' uns bei' (BWV 317). The score is in G major (one sharp) and common time (C). It features a treble and bass staff. The melody in the treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5, and ends with a half note G4. The bass line in the bass staff begins with a half note G3, followed by quarter notes F3, E3, and D3, and ends with a half note G3. The first measure contains a half note G4 in the treble and a half note G3 in the bass. The second measure contains a half note A4 in the treble and a half note F3 in the bass. The third measure contains a half note B4 in the treble and a half note E3 in the bass. The fourth measure contains a half note C5 in the treble and a half note D3 in the bass. The fifth measure contains a half note G4 in the treble and a half note G3 in the bass, with a fermata over the G4. The sixth measure contains a half note G4 in the treble and a half note G3 in the bass, with a fermata over the G4.

7 - Notate the following progressions for the indicated transposing instruments.

a)



b)

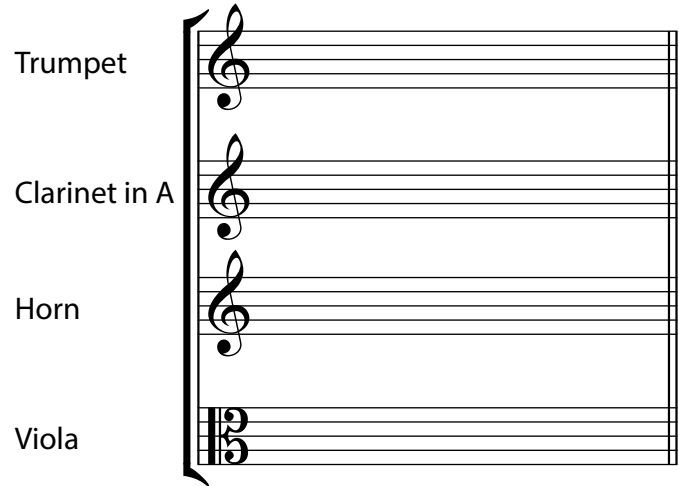


Trumpet

Clarinet in A

Horn

Viola

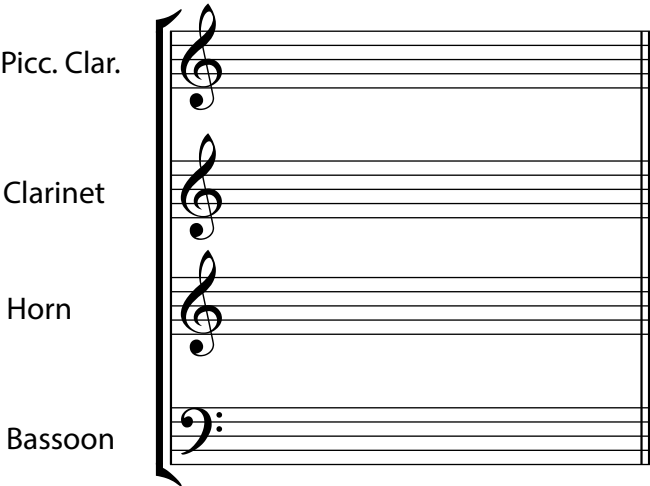


Picc. Clar.

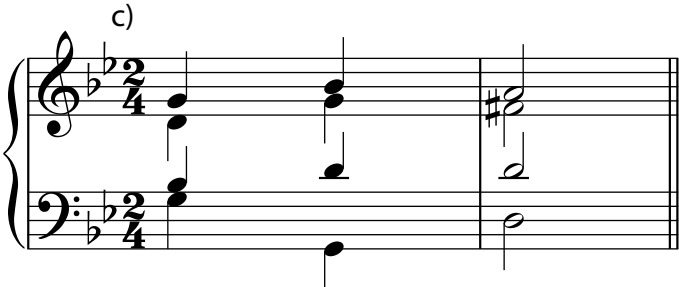
Clarinet

Horn

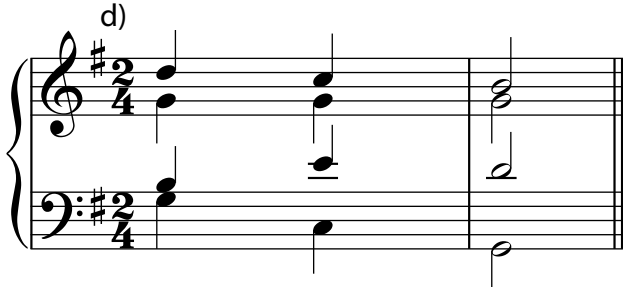
Bassoon



c)



d)

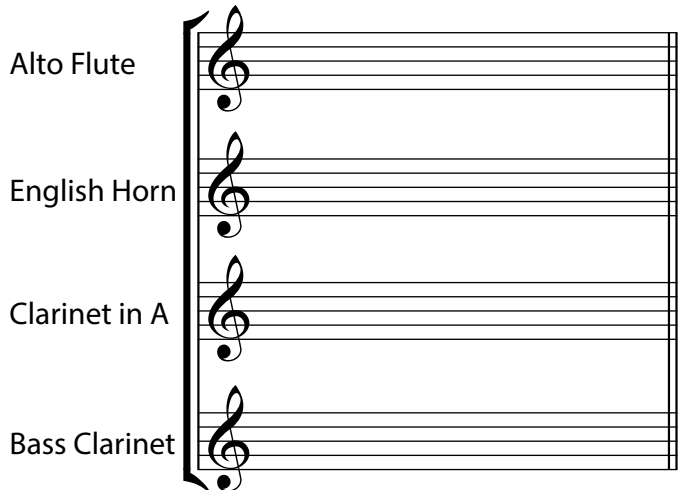


Alto Flute

English Horn

Clarinet in A

Bass Clarinet

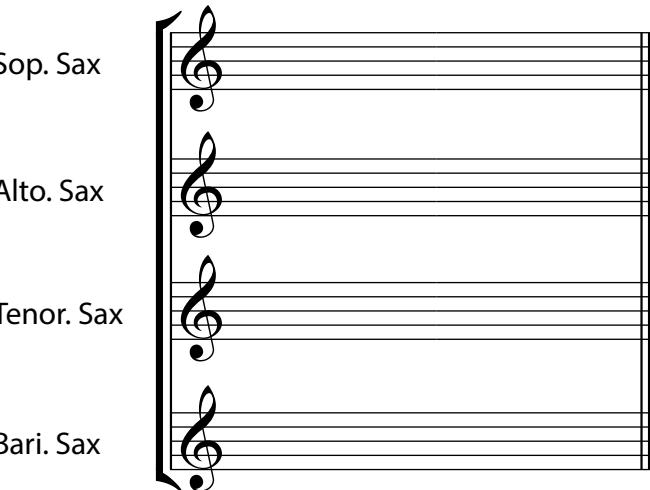


Sop. Sax

Alto. Sax

Tenor. Sax

Bari. Sax



# Orchestral Score

The instruments in an orchestral score are written from the highest sounding to the lowest sounding instrument in each of the four sections: Woodwinds, Brass, Percussion, and Strings

Woodwinds

Piccolo

Flute

Oboe

Cor Anglais

Clarinet in Eb

Clarinet in Bb

Bass Clarinet in Bb

Bassoon

Contrabassoon

Brass

Horn in F

Trumpet in Bb

Trombone

Tuba

Percussion

Timpani

Percussion

Strings

Violin I

Violin II

Viola

Violoncello

Double Bass

**N.B.:** Other instruments or voices such as the piano, choir, guitar, etc. might be added between the percussion and the strings.