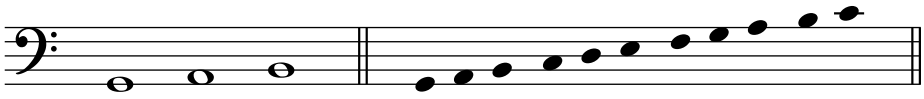
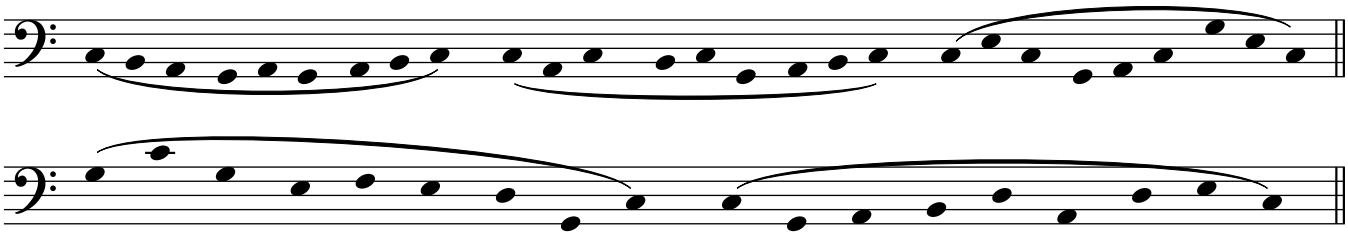
Lesson 1: The Bass Clef (Sol-Si)

Sol La Si

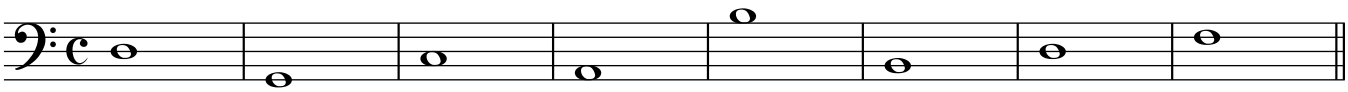
Study of **Sol, La** & **Si**



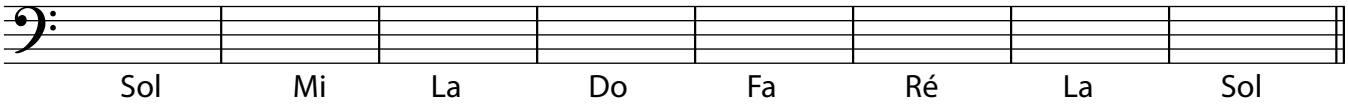
1 - Read freely the following notes as fast as possible.



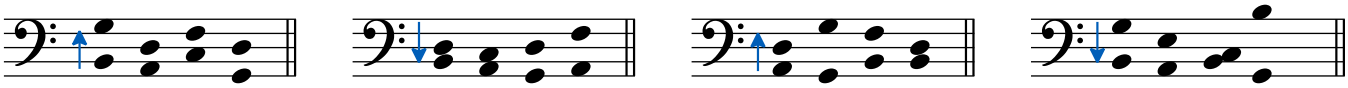
2 - Write the name of the following notes:



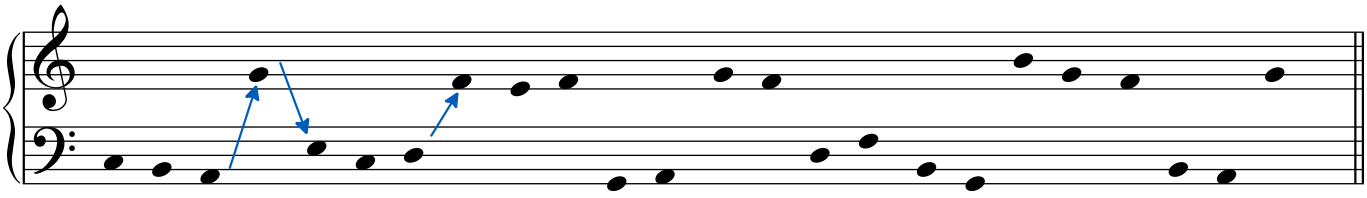
3 - Write the indicated notes:



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



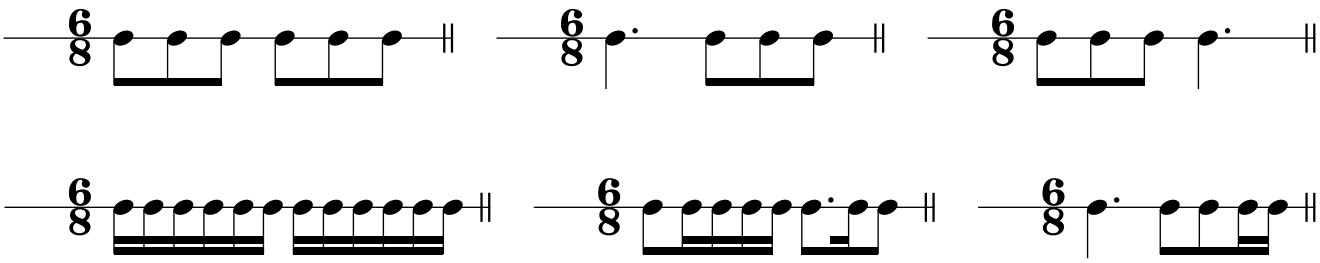
5 - Read the following notes. Pay attention to the clefs.



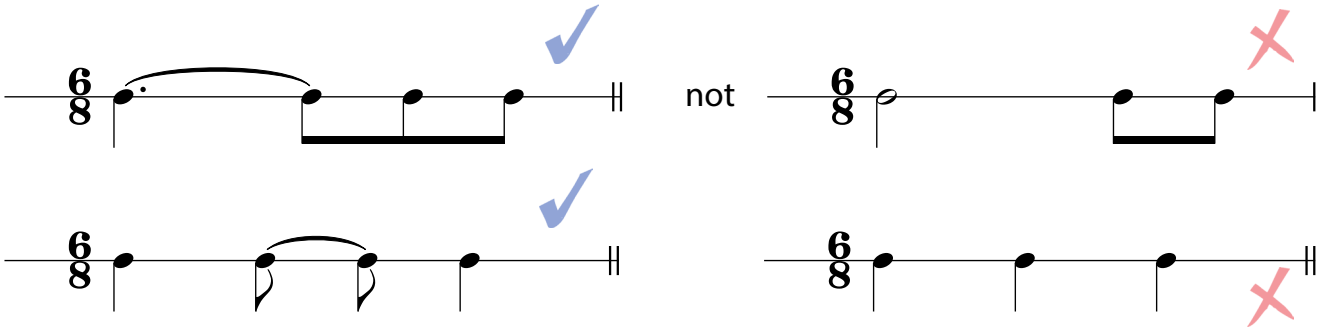
Beaming in Compound Time

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.

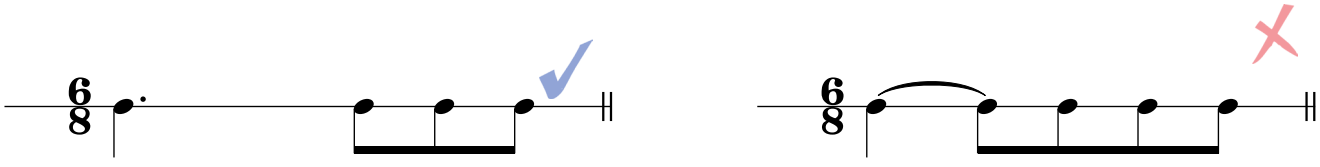
Examples of beaming in different time signatures:



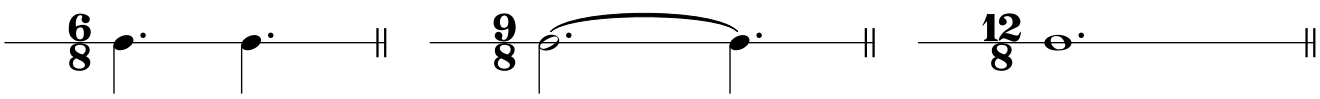
Ties should be used for notes crossing from the 1st to the 2nd beat:



Ties should not be used within a dotted quarter note:



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



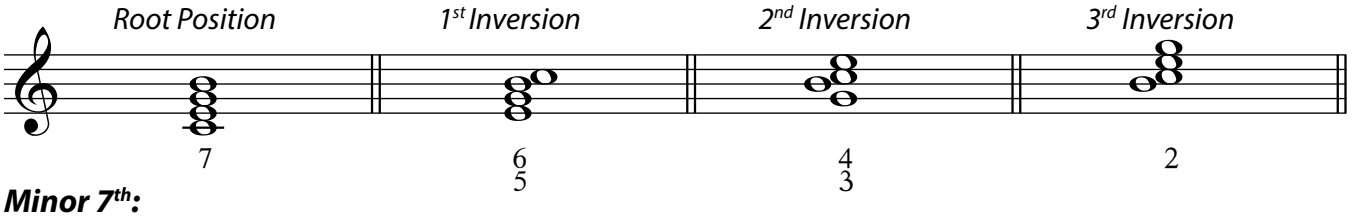
Major & Minor Seventh Chords
Inversions & Figured Bass

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

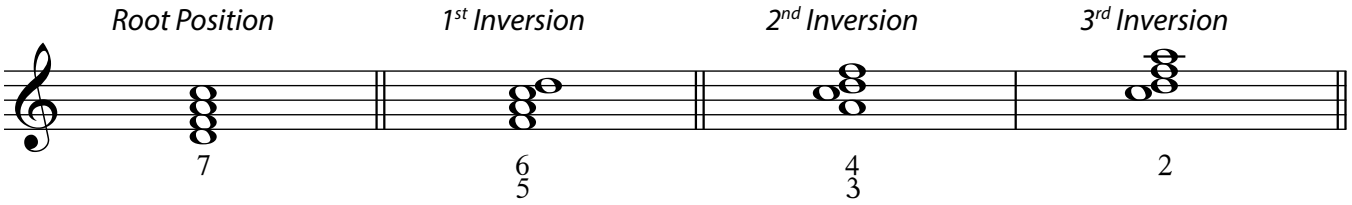
Major and Minor seventh chords share the **same figured bass.** Exceptions occurs when accidentals are used: accidentals are placed before the number of the altered interval.

Without Accidentals

Major 7th:

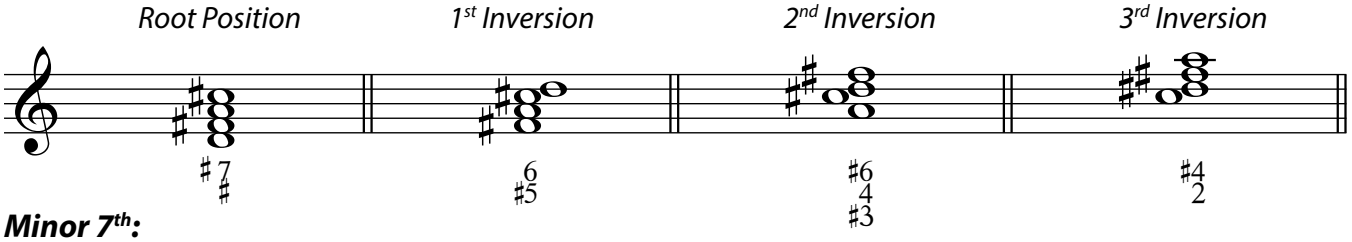


Minor 7th:

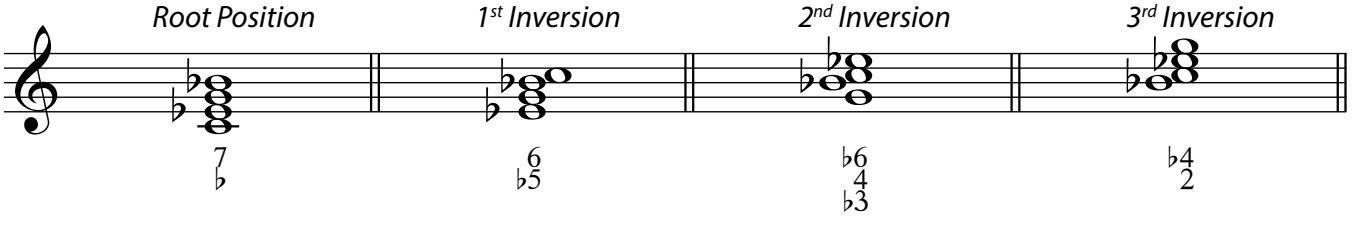


With Accidentals

Major 7th:



Minor 7th:



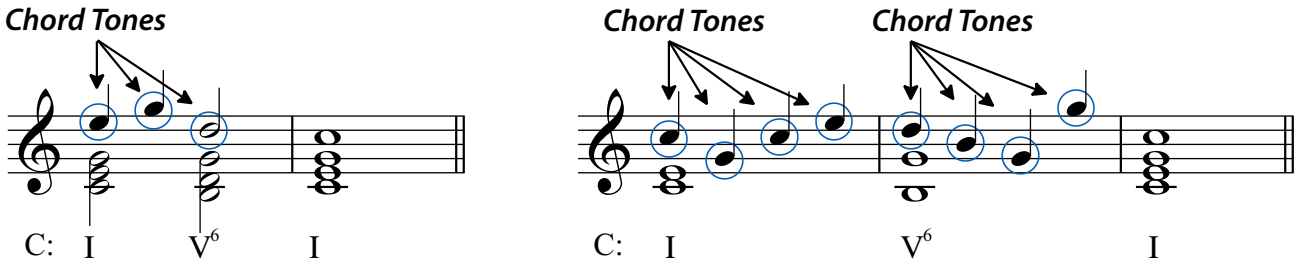
7th Chords (M/m): *(abbreviated)*	7 — 6/5 — 4/3 — 2
7th Chords (M/m):	7 (5) (3) — 6/5 (3) — (6)/4/3 — (6)/(4)/2

Chord Tones & Non-Chord Tones

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

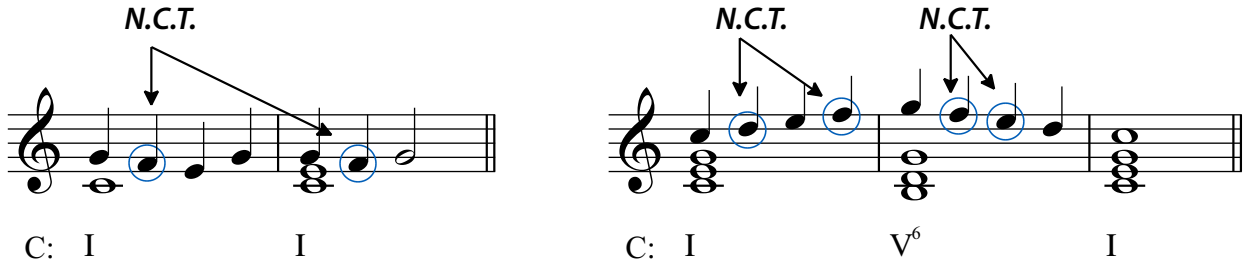
Chord-Tones are notes that are part of the harmony.

For Example:



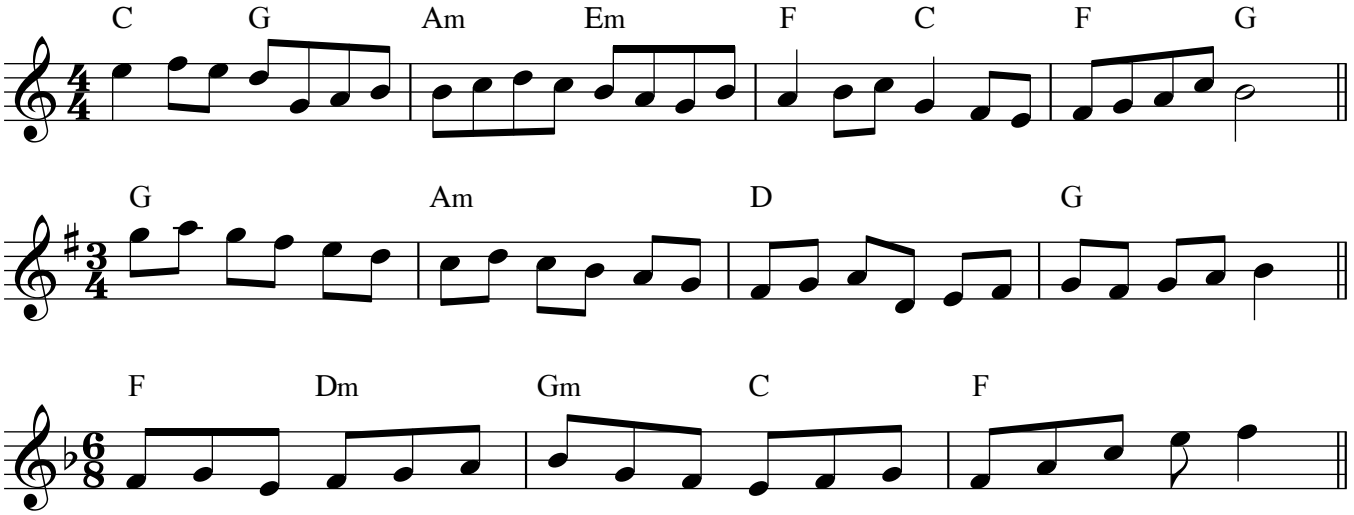
Non-Chord Tones are melodic notes that are not part of the harmony. **N.C.T.** is the abbreviation of Non-Chord Tones.

For Example:



Exercise:

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

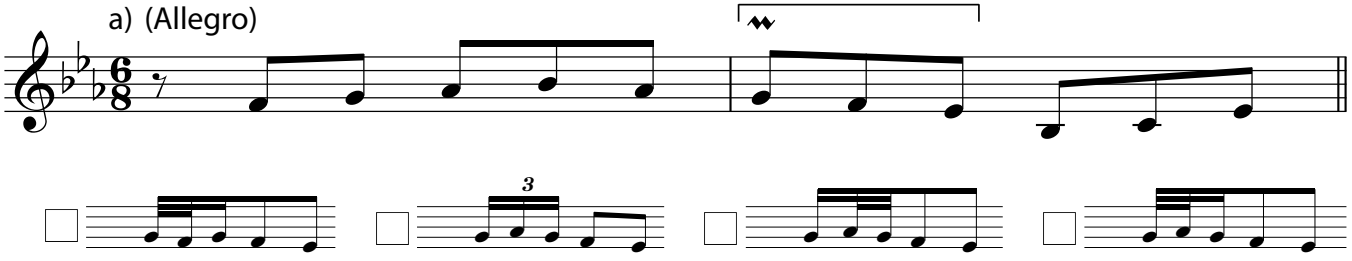


Exercises:

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

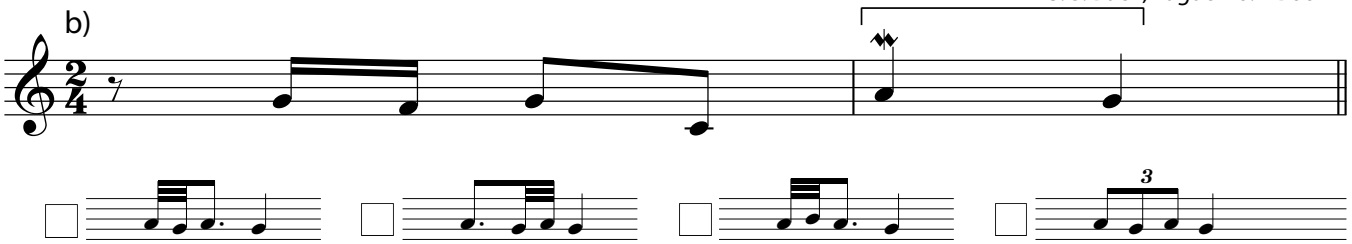
Albéniz, Suite Española

a) (Allegro)



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

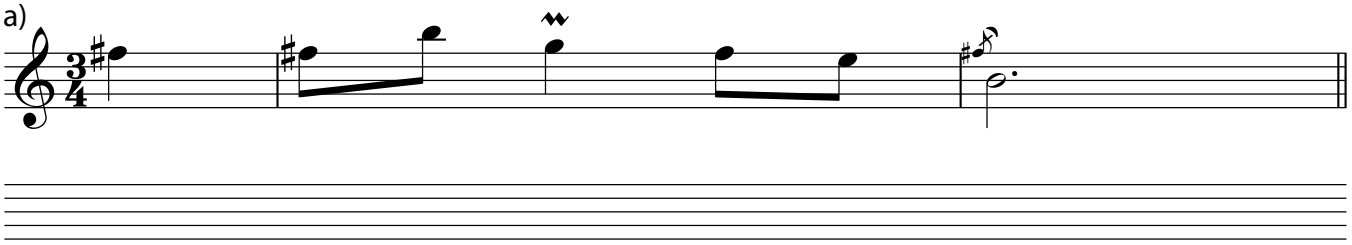
b)



2 - Write each ornament as it should be played.

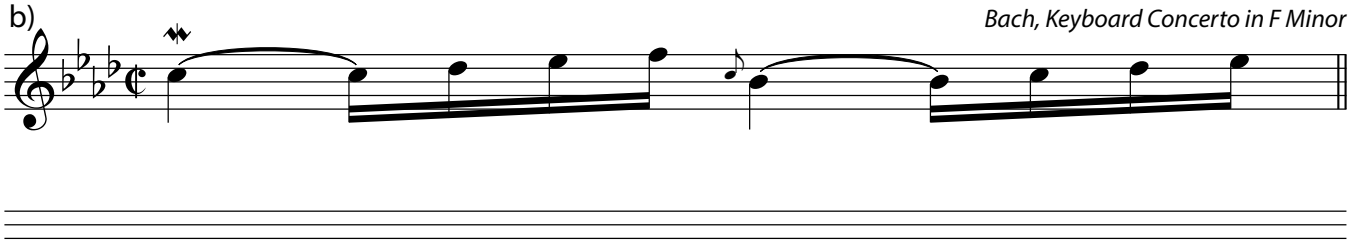
Chopin, Mazurka, Op. 33 No. 4

a)



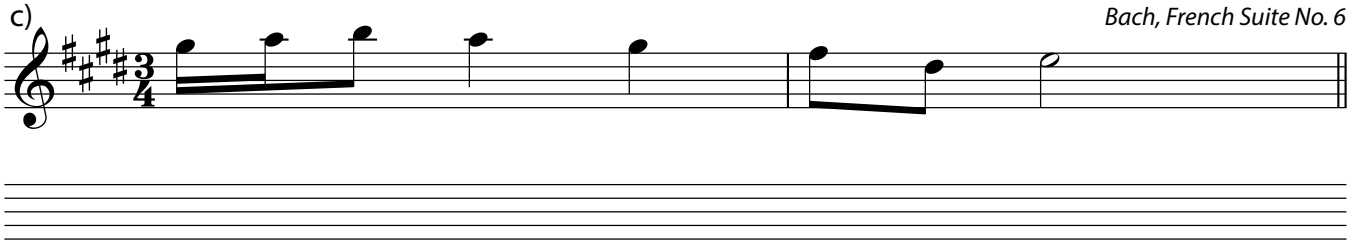
b)

Bach, Keyboard Concerto in F Minor



c)

Bach, French Suite No. 6



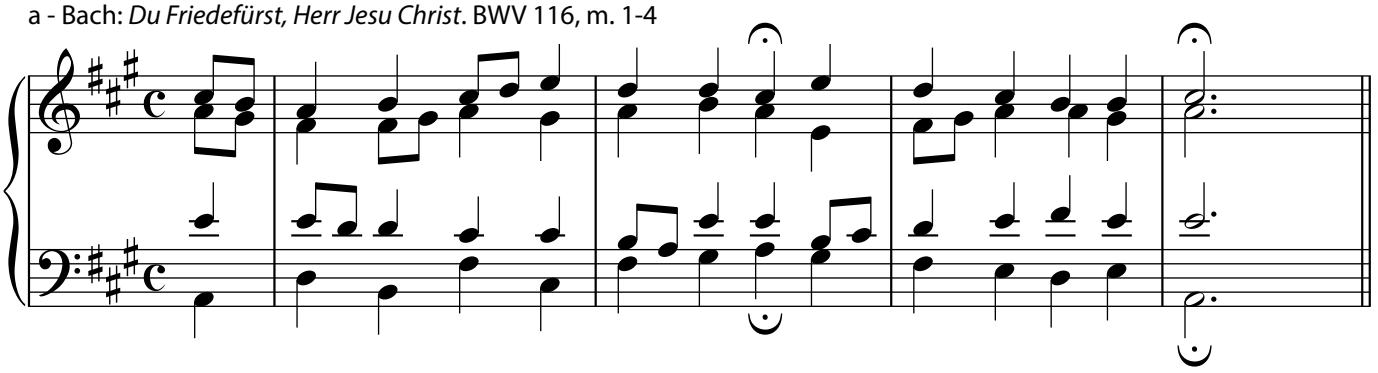
Part 1 Examination Paper

Quiz 1 - NDU School of Music - Fall 2018

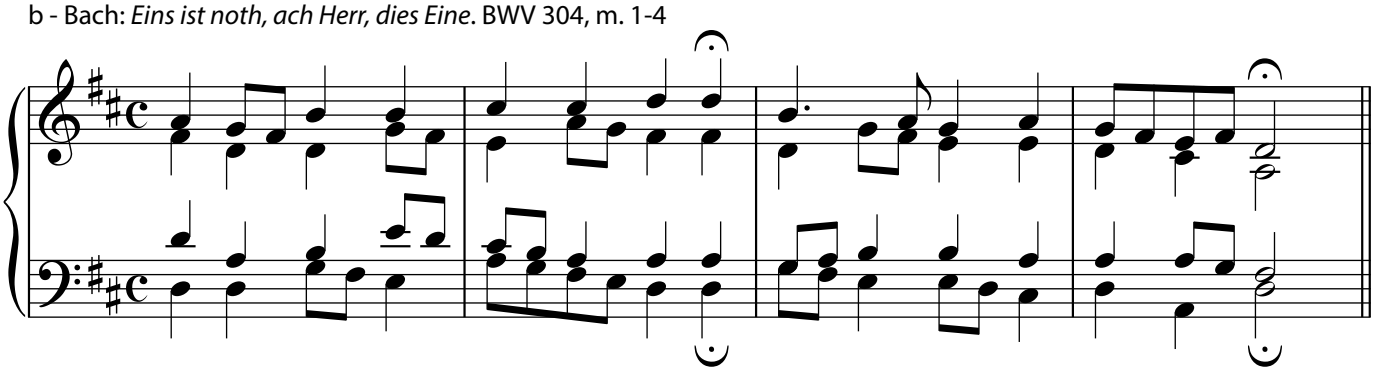
1 - Analyse the following Bach chorales by:

a) Writing Roman Numeral analysis of each chord.
b) Identifiyng Non-Harmonic Tones.
c) Indicating the type of cadence used at each fermata. (24pts)

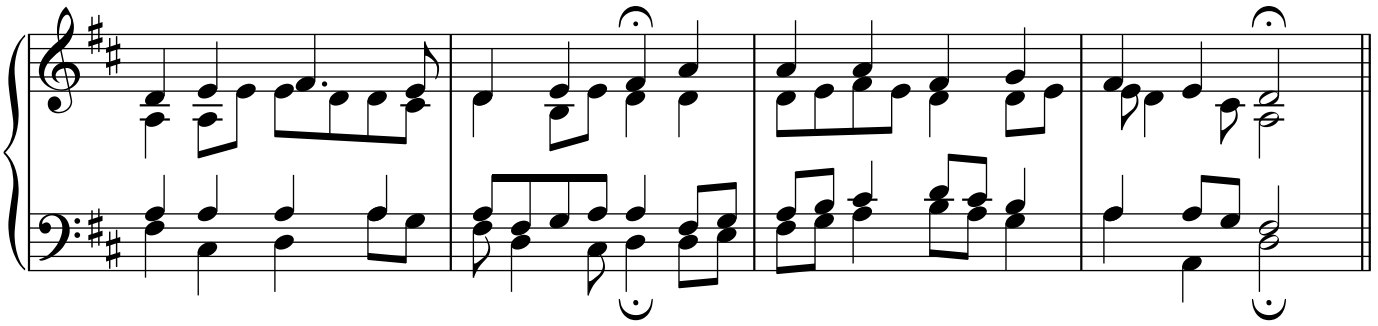
a - Bach: *Du Friedefürst, Herr Jesu Christ*. BWV 116, m. 1-4



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

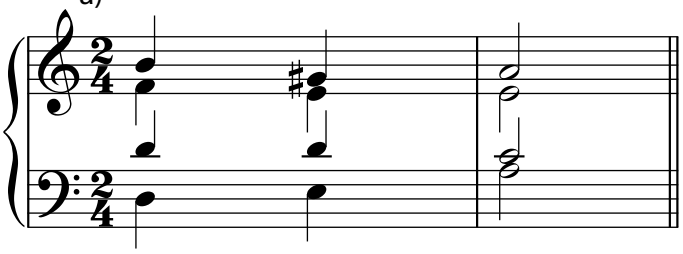


c - Bach: *Gott der Vater wohn' uns bei*. BWV 317, m. 13-16

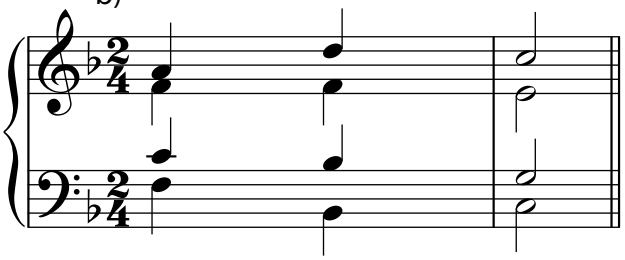


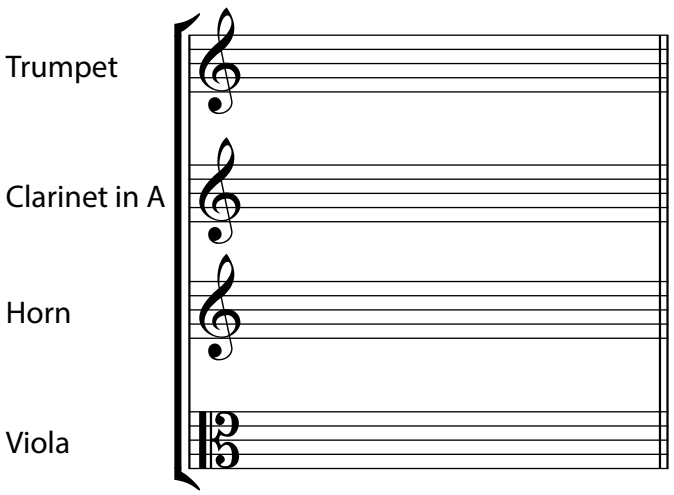
7 - Notate the following progressions for the indicated transposing instruments.

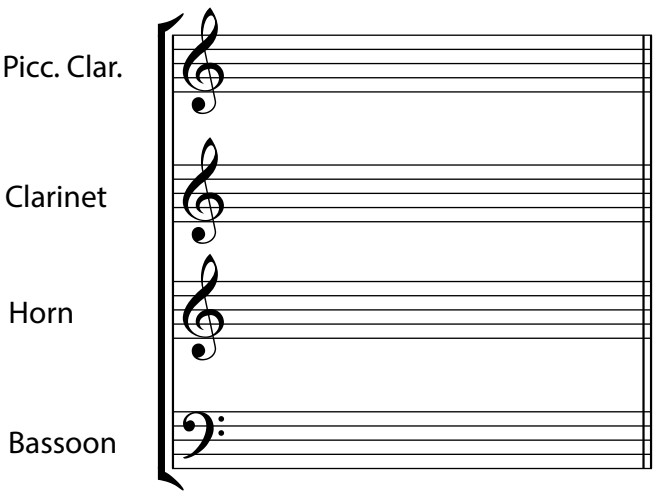
a)



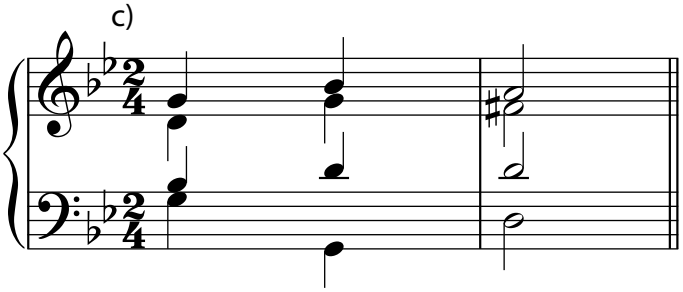
b)



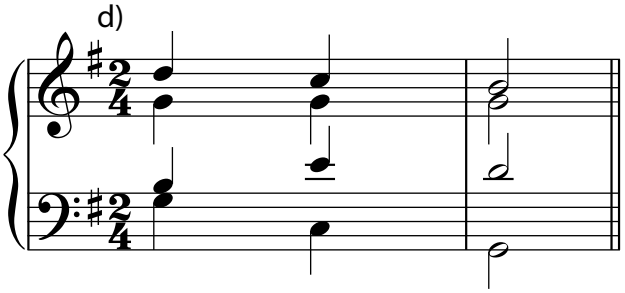


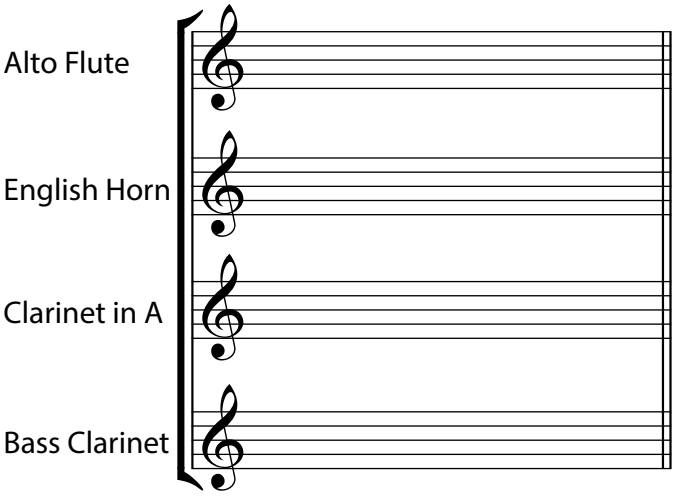


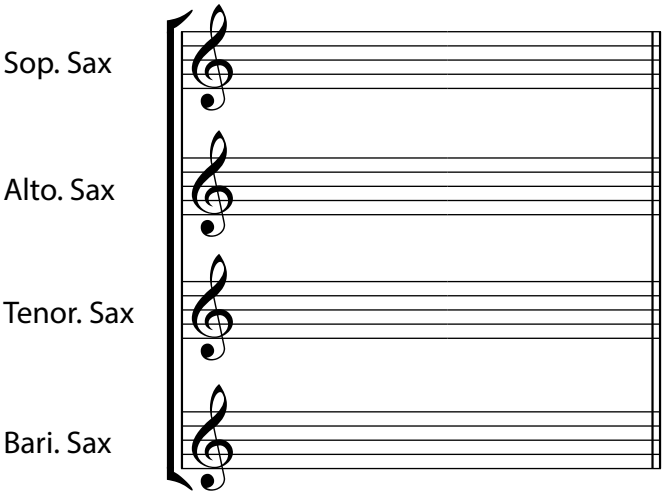
c)



d)

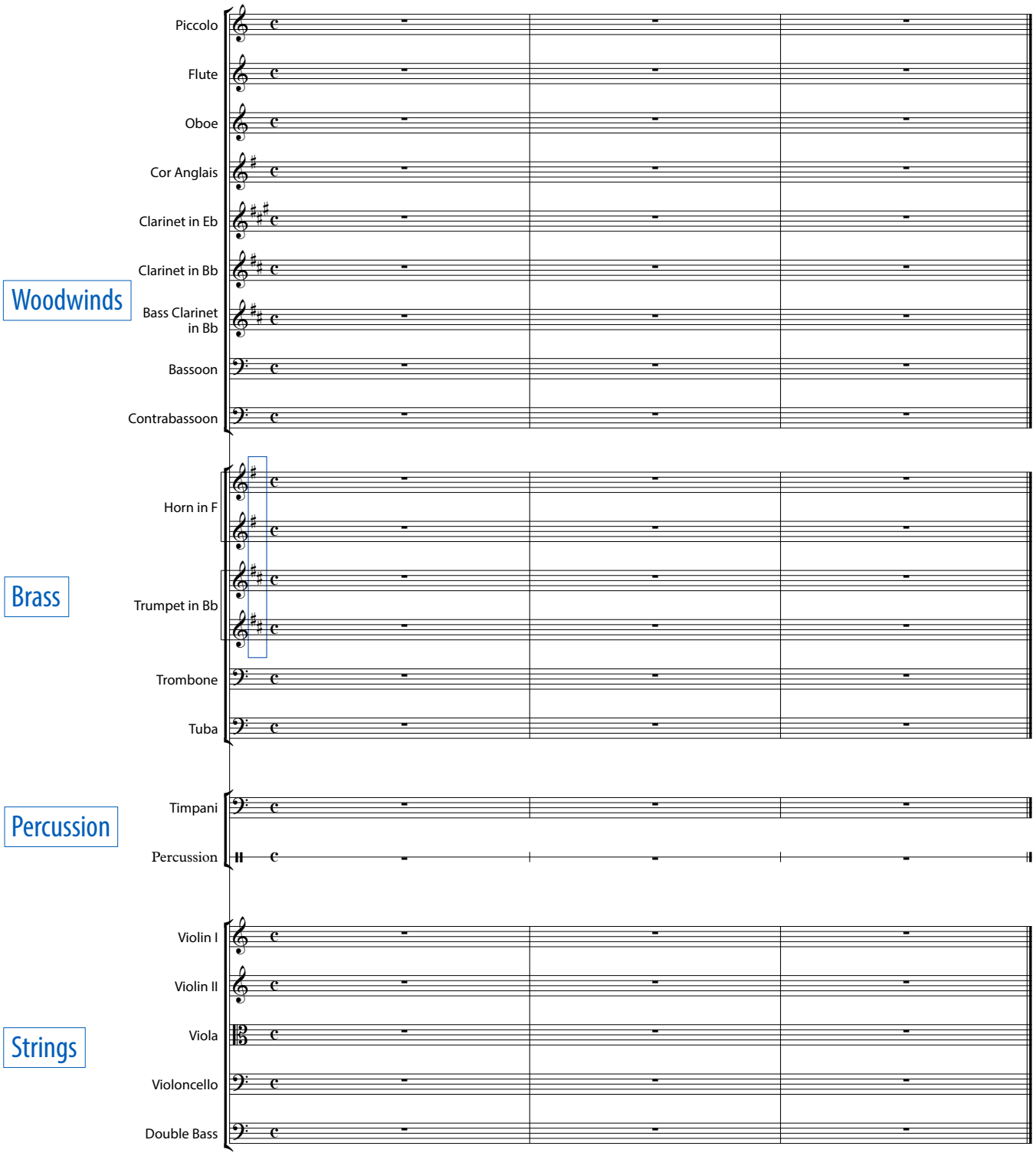






Orchestral Score

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



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