

## Rhythmic variation

6 Write a bass part for violoncello to 'Musette', the melody being played by a clarinet (in a later exercise you will add an inner part).

- Work with an even rhythm *based on the strong beats* in the first phrase (b 1-2), and make contrast with upbeat rhythm in the second phrase of the A section; see p 45, Ex 1 and 2. (Notice that a bass note is required on the 3rd beat of the 2nd bar of the A section, in order to complement the melody rhythmically – as opposed to the Mozart example.)
- A good method is to start with the *rhythm* of the bass part in the manner shown in Exercise 4 and then notate the pitch.
- Bar 1: The second time you may vary the octave position of the first note; see p 49, Ex 1.
- Use movement from 1–3 or 3–1 and octave leap as well as strong endings in the cadences.\*
- Feel free to alter the harmony provided.

### MUSETTE

Gluck: from 'Armide'

\* in the first cadence in b 3-4 a weak ending may be used; see p 41, Ex 3.

*Leading note in the bass*

7 Write a bass part for cello to 'Minuet', the melody being played by a violin (in a later exercise you will add an inner part).

- Use the 3rd as a leading note in the dominant 7th chords, resolving to the root of the next chord; see p 43, Ex 4. Notice that in the chord B<sup>b</sup>/F in b 4 and F/C in b 8 and 15 the bass notes F and C respectively are regarded as the root of the chord (cadential suspension/cadential six-four).
- Use strong endings, ie without the 3rd in the bass (b 8 and 15-16).
- Avoid the root in the tonic in b 9, in order to make a contrast to b 1 – compare b 1, 5 and 9 in Ex 1 on p 49. (You may also vary the octave position in b 1 at the repeat if suitable.)

*MINUET*

Heinrich Koch

Chords for the first system: F, C7, F, B<sup>b</sup>, F, C7, B<sup>b</sup>/F, F

Chords for the second system: B<sup>b</sup>, F, (opt. 1x B<sup>b</sup> F(7) B<sup>b</sup> D7 G7) Gm, F/C, C

Chords for the third system: F, D7, Gm, (D7), Gm, C7, F

Chords for the fourth system: B<sup>b</sup>, F, B<sup>b</sup> 3, F/C, C7, F

## Stepwise and chromatic movement in the bass

- 8 Write bass parts which are *entirely* built on stepwise and chromatic movement using the following chord progressions; see pages 52–53.

### Stepwise movement:

- using inversions of the chords (see p 53, Ex 1):

D A7 D Em A B<sup>b</sup> F7 B<sup>b</sup> Cm F

- using passing notes between each root in a chord progression (see p 53, Ex 2):

F Dm B<sup>b</sup> Gm C7 F

- using movement from 8-7 (see 'The seventh in the bass' on p 52) and passing notes between chord notes within the same chord (see p 53, Ex 3):

G7 Cm F7 B<sup>b</sup>

### Chromatic movement:

- using inversions of the chords (see p 53, Ex 4):

G D G7 C Cm G D7 G

- 9 Compose a melody in traditional style (or just a chord progression with bass) using stepwise and/or chromatic bass.

- 10 Write a bass part for violoncello to 'Minore' (in a later exercise you will add two parts to complete the arrangement for string orchestra or string quartet.)

- Allow the bass to form a held or rhythmized pedal point in bars 1–4; see p 50–51 ('rhythmized and varied with octave leaps'; see p 51, Ex 3).
- Use strong endings in the main cadences – particularly in the last 5 bars.
- Try to create stepwise movement using the technique you have studied in example 2–3 in Exercise 8 above; see also p 53, Ex 1–5.
- Write 'fills' in the bass between phrases.
- Play the chords when shaping the bass.

Text book: pages 52–53

MINORE

C. M. Bellman: Epistle No 71 (2nd section)

Em (B7) F#°7 B7

held or rhythmic pedal point

7 Em Em C Am

13 Em/B B7 Em E7 Am

19 D7 G Em

25 C Am Em/B B7 C Am Em/B B7 Em

Text book: pages 50–53