



### Brief background notes

With the treble / alto switch sheets introduced in the early 1980s there also came an accompanying teacher's 'commentary' pack explaining its rationale and use. As it says, the sheets aimed to help "develop the perception of the different staves as being, as indeed they are, just some sections of a larger overall picture" (the Great Stave). It was also a natural progression from the thinking behind my Creative Music Writing sheets (as set out in the *Images and Imagination* booklet).

Often the pieces chosen will encourage a mental comparison of similar phrases and the early examples try to illustrate this by stressing the continuing A, F and D lines running across the whole page, so hence without C clef signs initially.

Both the treble / alto and also some bass / tenor sheets were first introduced in 1985 through an article in the STRAD magazine - and reaching Australia long before the world-wide web was even a dream for most of us. They first appeared under the title *Images and Imagination* for an ESTA conference in London in July 1986.

The bass / tenor sheets have long since disappeared and I have no idea even what pieces were then used. I used to introduce the treble / alto sheets very early (before the end of the second year), influenced by the great American teacher Paul Rolland; but perhaps on this point the same thinking may not apply for cellists.

Kerry Milan, July 2020



# RIDING THE BASS



Musical staff with a pink wavy line and a double bar line.

## TENOR SWITCHBACK 1

### 1: Scalework in F



Musical staff for Scalework in F.

### 2: Frere Jacques



Musical staff for Frere Jacques.



Musical staff for Frere Jacques continuation.

### 3: Lewis Bridal Song



Musical staff for Lewis Bridal Song. *Fine*



Musical staff for Lewis Bridal Song continuation. *D.C. al Fine*

# RIDING THE BASS

## TENOR SWITCHBACK 2

### 4: Greensleeves

Musical score for Greensleeves, featuring a bass line and two tenor staves. The piece is in 6/8 time and B-flat major. The bass line starts with a V-shaped bowing mark. The tenor staves show a switchback pattern between the two staves.

### 5: The Ash Grove

Musical score for The Ash Grove, featuring a bass line and two tenor staves. The piece is in 3/4 time and B-flat major. The bass line starts with a V-shaped bowing mark. The tenor staves show a switchback pattern. The score includes a *Fine* marking and a *D.C. al Fine* instruction.

### 6: Ye banks and braes

Musical score for Ye banks and braes, featuring a bass line and two tenor staves. The piece is in 6/8 time and B-flat major. The bass line starts with a V-shaped bowing mark. The tenor staves show a switchback pattern.

# RIDING THE BASS

## TENOR SWITCHBACK 3

### 7: Londonderry Air

Musical score for 'Londonderry Air' in G major, common time. The score consists of three staves. The first staff is in bass clef and contains the melody with a 'V' marking above the first measure. The second and third staves are in alto clef (C4) and provide harmonic accompaniment. The piece concludes with a double bar line and repeat dots.

### 8: Apuski Dusky

Musical score for 'Apuski Dusky' in D major, common time. The score consists of two staves in alto clef (C4). The melody is characterized by frequent rests, creating a sparse, rhythmic texture. The piece concludes with a double bar line and repeat dots.

### 9: Passing

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Musical score for 'Passing' in D major, 3/4 time. The score consists of two staves in alto clef (C4). The tempo/mood is marked 'Molto espressivo'. The melody features several slurs and 'V' markings. The piece concludes with a double bar line and repeat dots.