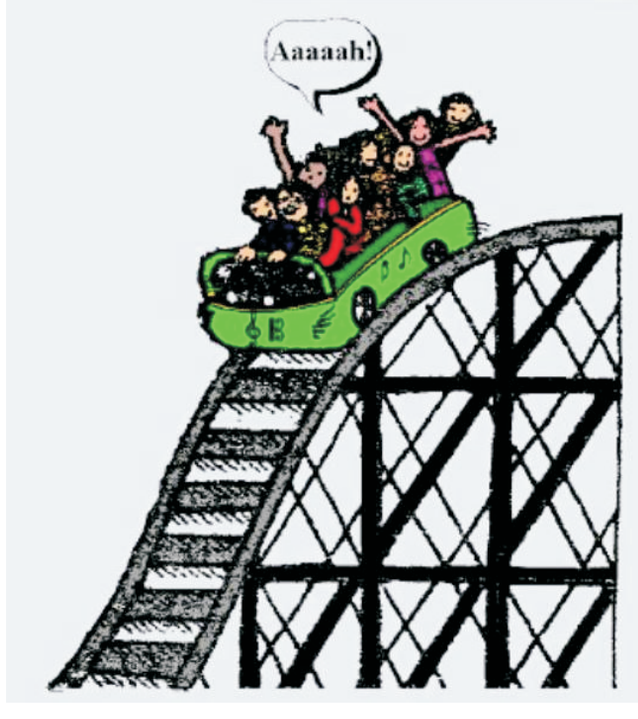
RIDING THE BASS

TENOR SWITCHBACK

Brief background notes

With the treble / alto switch sheets introduced in the early 1980s there also came an accompanying teacher's 'commentrary' 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.

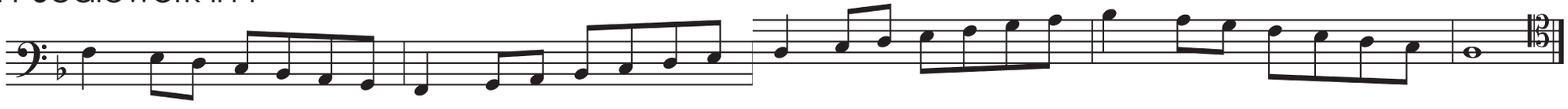
The bass / tenor sheets have long since disappeared and I have no idea even what pieces were then used. I used to introduce the treble / alto sheets very early (before the end of the second year), influenced by the great American teacher Paul Rolland; but perhaps on this point the same thinking may not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

Kerry Milan, July 2020

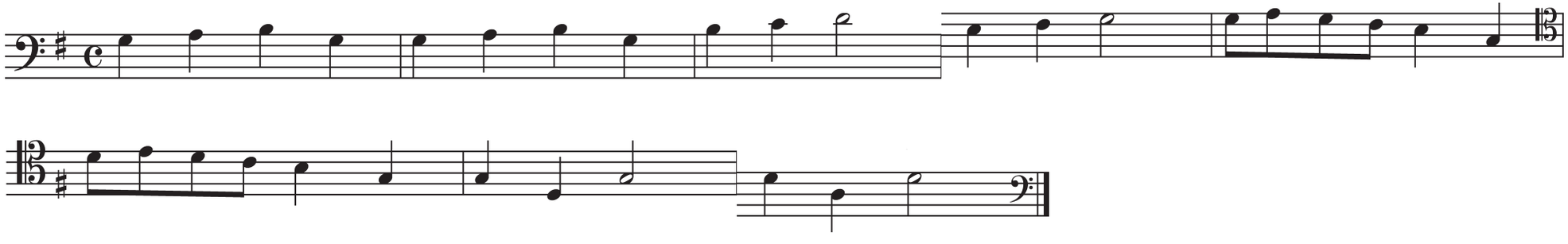
RIDING THE BASS

TENOR SWITCHBACK 1

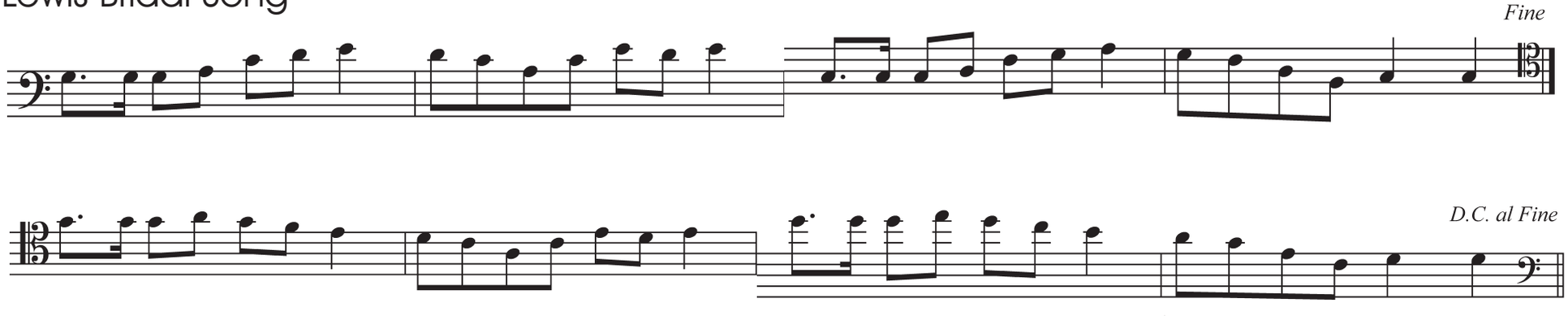
1: Scalework in F



2: Frere Jacques



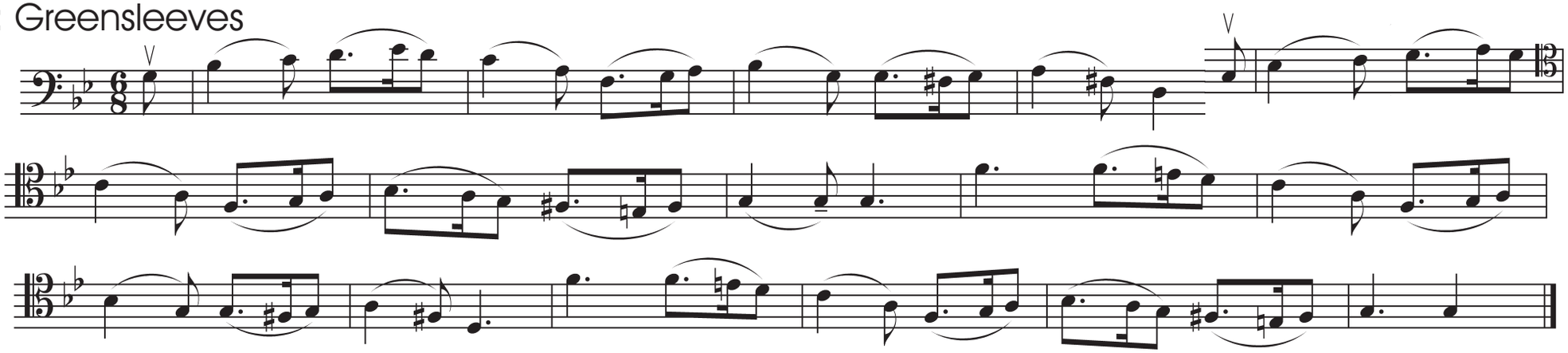
3: Lewis Bridal Song



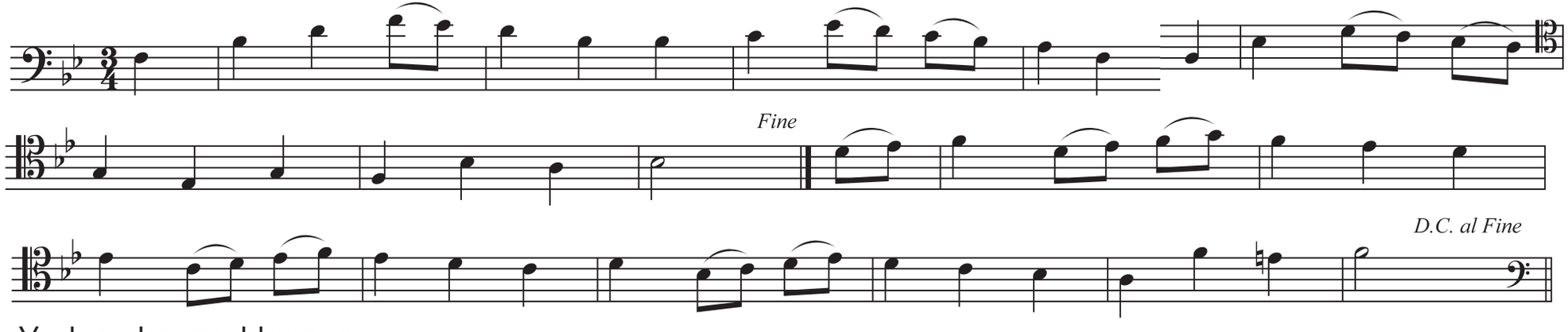
RIDING THE BASS

TENOR SWITCHBACK 2

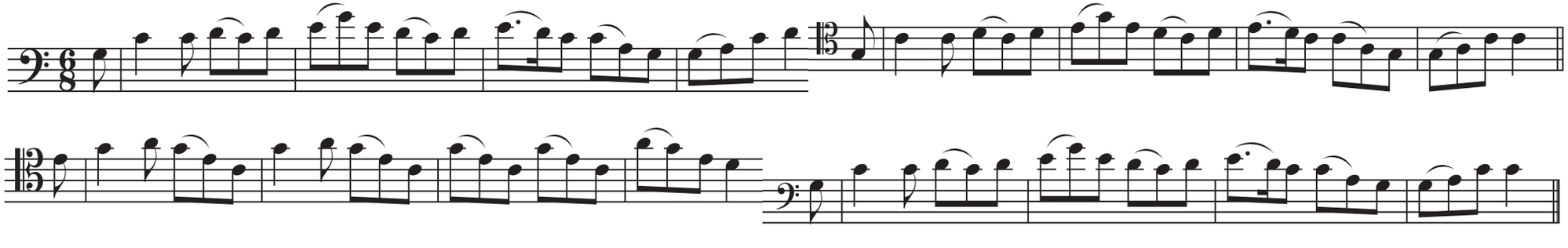
4: Greensleeves



5: The Ash Grove

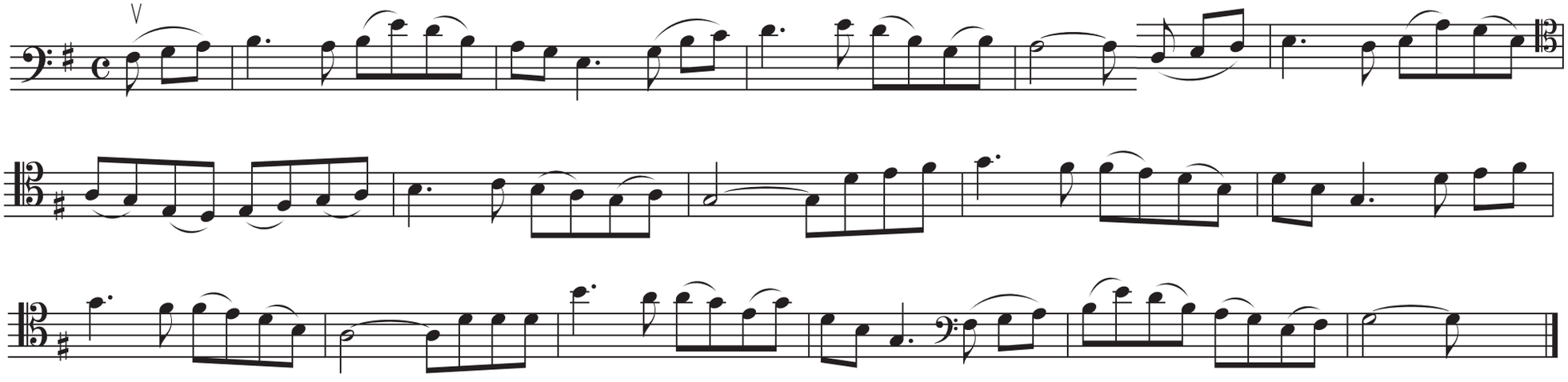


6: Ye banks and braes

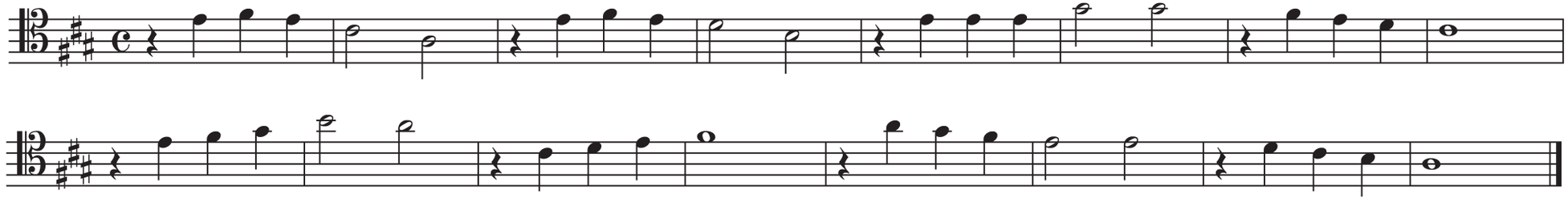
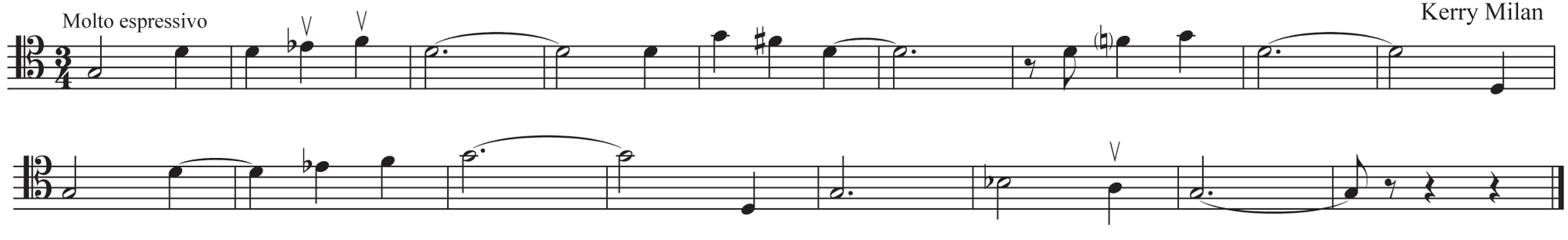


TENOR SWITCHBACK 3

7: Londonderry Air



8: Apusski Dusky



9: Passing