

Flicking Worksheet #2

1

Exercise 1: Three staves of bass clef music in common time (C). The first staff contains four measures of quarter notes: G2, A2, B2, C3; B2, A2, G2, F2; E2, D2, C2, B1; A1, G1, F1, E1. The second staff contains four measures: G2, A2, B2, C3; B2, A2, G2, F2; E2, D2, C2, B1; A1, G1, F1, E1. The third staff contains four measures: G2, A2, B2, C3; B2, A2, G2, F2; E2, D2, C2, B1; A1, G1, F1, E1.

2

Exercise 2: One staff of bass clef music in common time (C) with a key signature of one sharp (F#). The staff contains six measures: G2, A2, B2, C3; D3, E3, F#3, G4; A4, B4, C5, D5; E5, F#5, G6, A6; B6, C7, D7, E7; F#7, G8, A8, B8.

3

Shaker Tune

Exercise 3: Four staves of bass clef music in 4/4 time with a key signature of one sharp (F#). The music features eighth and sixteenth notes with slurs and accents. The first staff contains four measures: G2, A2, B2, C3; D3, E3, F#3, G4; A4, B4, C5, D5; E5, F#5, G6, A6. The second staff contains four measures: G2, A2, B2, C3; D3, E3, F#3, G4; A4, B4, C5, D5; E5, F#5, G6, A6. The third staff contains four measures: G2, A2, B2, C3; D3, E3, F#3, G4; A4, B4, C5, D5; E5, F#5, G6, A6. The fourth staff contains four measures: G2, A2, B2, C3; D3, E3, F#3, G4; A4, B4, C5, D5; E5, F#5, G6, A6.

BOUREE

A bouree is a quick 17th Century dance, in duple meter, usually with a pick-up note.

4

Musical score for exercise 4, bass clef, 4/4 time signature. The piece consists of five staves of music. The first staff begins with a pick-up note (quarter note G2) followed by a series of eighth and quarter notes. The subsequent staves continue the melodic line with various rhythmic patterns, including eighth notes, quarter notes, and half notes, ending with a final quarter note and a double bar line.

5

Musical score for exercise 5, bass clef, common time signature. The piece consists of two staves of music. The first staff begins with a pick-up note (quarter note G2) followed by a series of quarter notes. The second staff continues the melodic line with quarter notes, ending with a final quarter note and a double bar line.

6

Exercise 6 is written in bass clef with a 6/8 time signature and a key signature of one sharp (F#). It consists of three staves of music. The first staff begins with a bass clef, a sharp sign, and a 6/8 time signature. The music features a series of eighth-note patterns with accents, followed by a quarter rest and a quarter note. The second staff continues the eighth-note patterns with accents and includes a quarter rest. The third staff concludes the exercise with eighth-note patterns and accents, ending with a quarter rest.

7

Exercise 7 is written in bass clef with a 3/4 time signature and a key signature of one sharp (F#). It consists of two staves of music. The first staff begins with a bass clef, a sharp sign, and a 3/4 time signature. The music features a series of quarter notes with slurs, followed by a quarter rest. The second staff continues the quarter notes with slurs and concludes with a quarter rest.

8

Exercise 8 is written in bass clef with a 3/4 time signature and a key signature of three flats (Bb, Eb, Ab). It consists of two staves of music. The first staff begins with a bass clef, a sharp sign, and a 3/4 time signature. The music features a series of quarter notes with slurs, followed by a quarter rest. The second staff continues the quarter notes with slurs and includes dynamic markings: *p* (piano) at the beginning and *f* (forte) in the middle. The exercise concludes with a quarter rest.

First system of musical notation, measures 1-5. The top staff is in bass clef with a 3/4 time signature and a key signature of one flat. It begins with a forte (*f*) dynamic. The bottom staff is also in bass clef with a key signature of one flat. The music consists of eighth and sixteenth notes with some slurs.

Second system of musical notation, measures 6-10. The top staff continues with eighth notes and slurs. The bottom staff has a measure rest in measure 6. A double bar line with repeat dots appears at the end of measure 8. The dynamic changes to mezzo-piano (*mp*) in measure 9. The key signature changes to two flats at the start of measure 10.

Third system of musical notation, measures 11-15. The top staff has a 3/8 time signature and a key signature of two flats. It begins with a forte (*f*) dynamic. The bottom staff continues with eighth notes and slurs. The system ends with a double bar line and repeat dots.

Trio

Fourth system of musical notation, measures 16-20. The top staff begins with a piano (*p*) or mezzo-forte (*mf*) dynamic. The bottom staff has a measure rest in measure 16. The music features eighth notes and slurs. The system ends with a double bar line and repeat dots.

Fifth system of musical notation, measures 21-25. The top staff has a forte (*f*) or piano (*p*) dynamic with a triplet (*f(p)₃*) in measure 24. The bottom staff has a triplet (*3*) in measure 24. The system ends with a double bar line and repeat dots.

Sixth system of musical notation, measures 26-30. The top staff has a piano (*p*) or forte (*f*) dynamic with a triplet (*p(f)₃*) in measure 26. The bottom staff has a triplet (*3*) in measure 26. The system ends with a double bar line and repeat dots.

Menuetto da Capo