

SOUND ENVELOPES AND THE NOTATIONAL GRID

Begin the second stroke with a downward curve to the left that crosses the vertical "stem" of the clef at the point where it intersects with the fourth line. Reverse the direction of the curve and continue downward, crossing the "stem" at the first line. Proceed around, up to the third line, cross the "stem" and continue down, stopping in the middle of the first space.

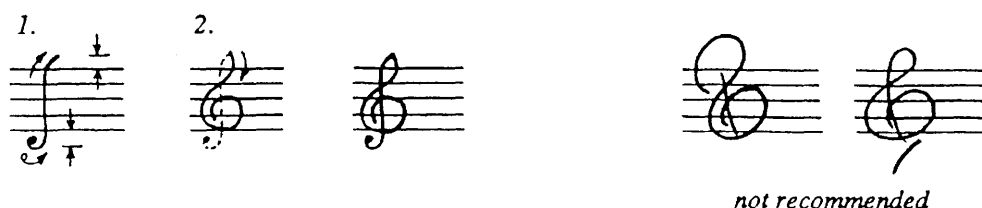


FIGURE 1-7

After the first stroke and before starting the second, be sure to pause for a moment without lifting your pencil off the paper. In this way you'll avoid round "loops" at the top of the clef as opposed to the more desirable point.



FIGURE 1-8

The Bass Clef

The first line of the *bass clef* (see Example 1-9) is assigned to the pitch G an octave and a fourth below middle C, the second line to B, the third to D, the fourth to F, and fifth to A. The first through fourth spaces are assigned to pitches A, C, E, and G respectively. It's because the bass clef embraces the F line that it is often referred to as the "F clef".



EXAMPLE 1-9