

TRANSCRIPTION #1205

<https://youtu.be/9fNIBHsrF1g>

Initial Hearings :: Listen for phrase endings. Draw fermati at each phrase ending, above the treble clef and below the bass clef.

Next Hearings :: Determine the rhythmic placement of missing pitches. Sing along as able. (Warning: Never draw a beam on a flagged eighth note.)

Remaining Hearings :: Notate the missing pitches. Sing along to confirm the association between what you hear and its notation.

Source: Freylinghausen, 1704

J.S. Bach (1685-1750)

The image displays a musical score for a chorale, consisting of two staves: the top staff is labeled 'Chorale Melody' and the bottom staff is labeled 'Bass Line'. The music is in 4/4 time and the key signature has two flats (B-flat and E-flat). The score is divided into three systems, each with four measures. The first system contains measures 1 through 4, the second system contains measures 5 through 8, and the third system contains measures 9 through 11. The notation includes various note values such as quarter notes, eighth notes, and sixteenth notes, with some notes being beamed together. The score ends with a double bar line at the end of measure 11.

REVIEW YOUR NOTATION!

Are noteheads clearly in a space or on a line?

Are rhythms distributed evenly across the measure, not crunched up close to a barline?

Do treble-clef note heads align with bass-clef note heads, when the two occur on the same beat?