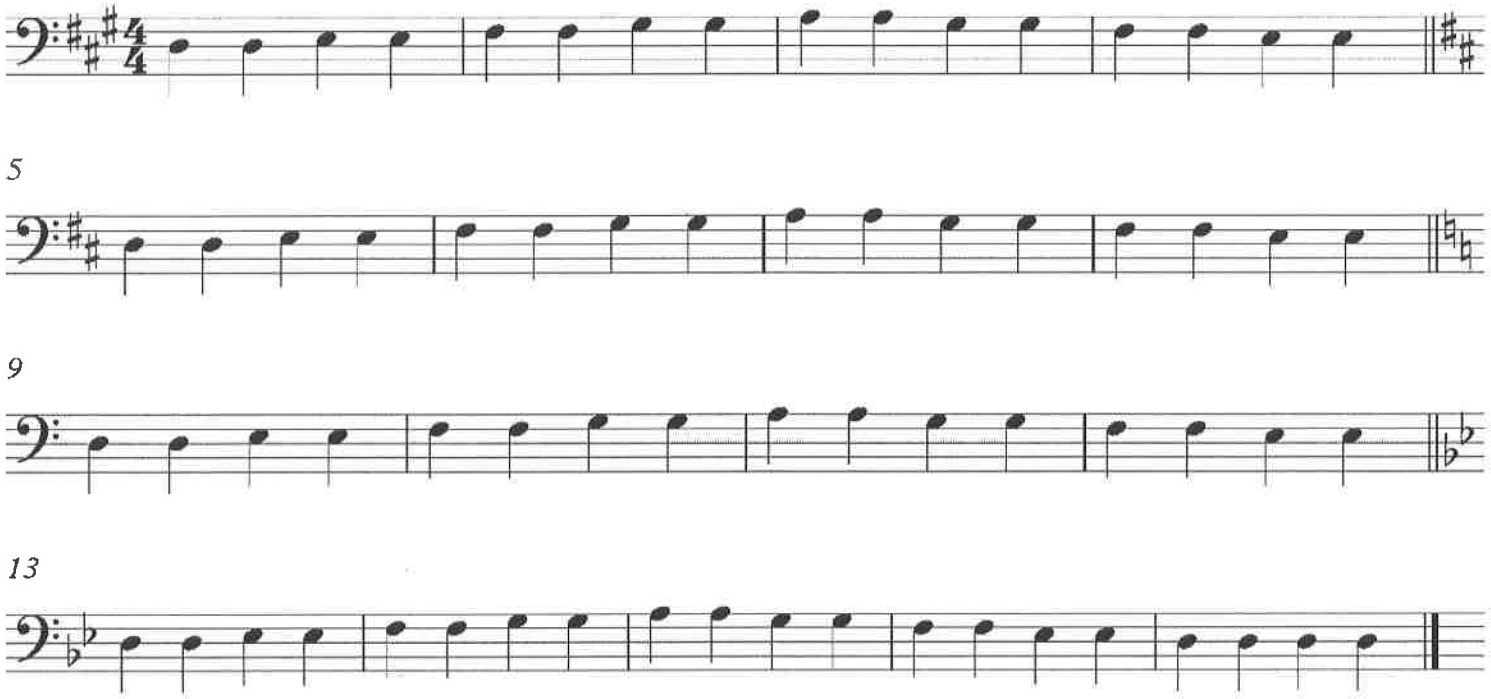
7th Grade Orchestra Assessment Book Bass

NAME_____

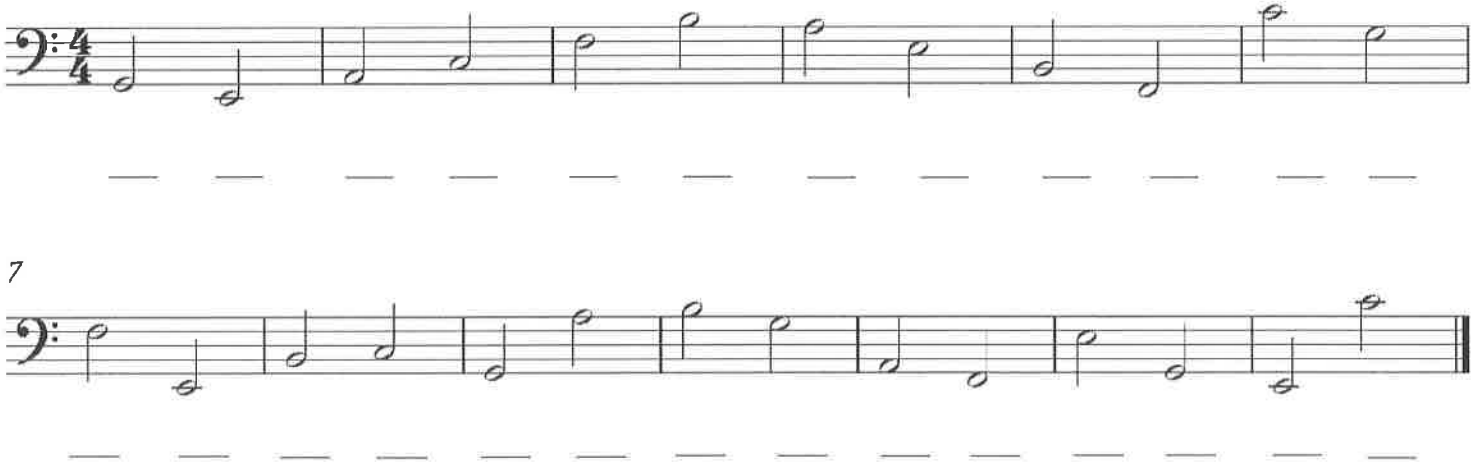
Contrabass

Assessment #1

Finger Patterns



Identify each note and write the note name on the line below.

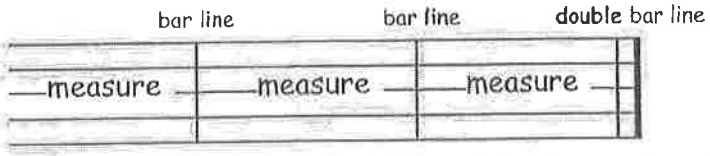


MEASURES AND BAR LINES

Staff: Music is written on a five line staff. The staff has five lines and four spaces.

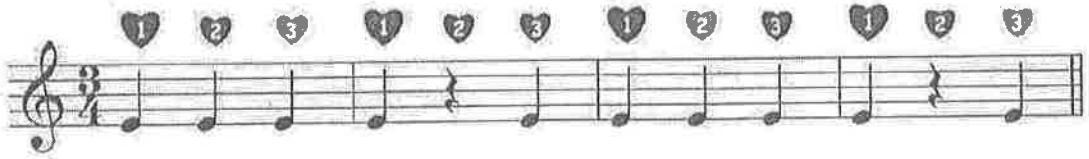
Bar Lines: Bar lines are found before an accented beat. Bar lines indicate the beginning and end of measures. Double bar lines show that you are at the end of a piece.

Measures: A measure is the distance between bar lines.



Part A: Draw a staff and divide it into four measures. Draw a double bar line at the end of the fourth measure. Draw your clef at the beginning of the staff.

Part B: Use the following example to answer the questions below.



1. How many measures are in the example? _____
2. What is a measure? _____
3. A bar line is found _____ an accented beat.
4. What is the space called that is found between bar lines? _____
5. Why is a double bar line used? _____
6. How many single bar lines do you count? _____
7. Music is written on five lines (and four spaces) called the _____.
8. Which clef is used? _____

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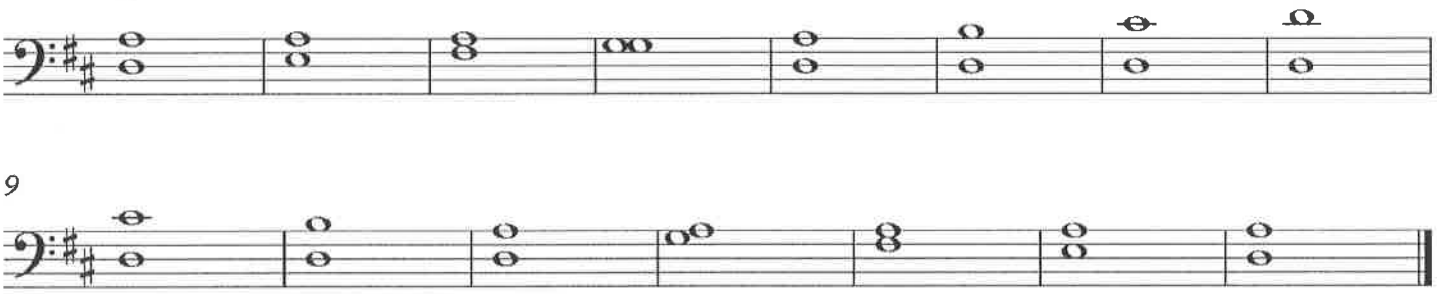
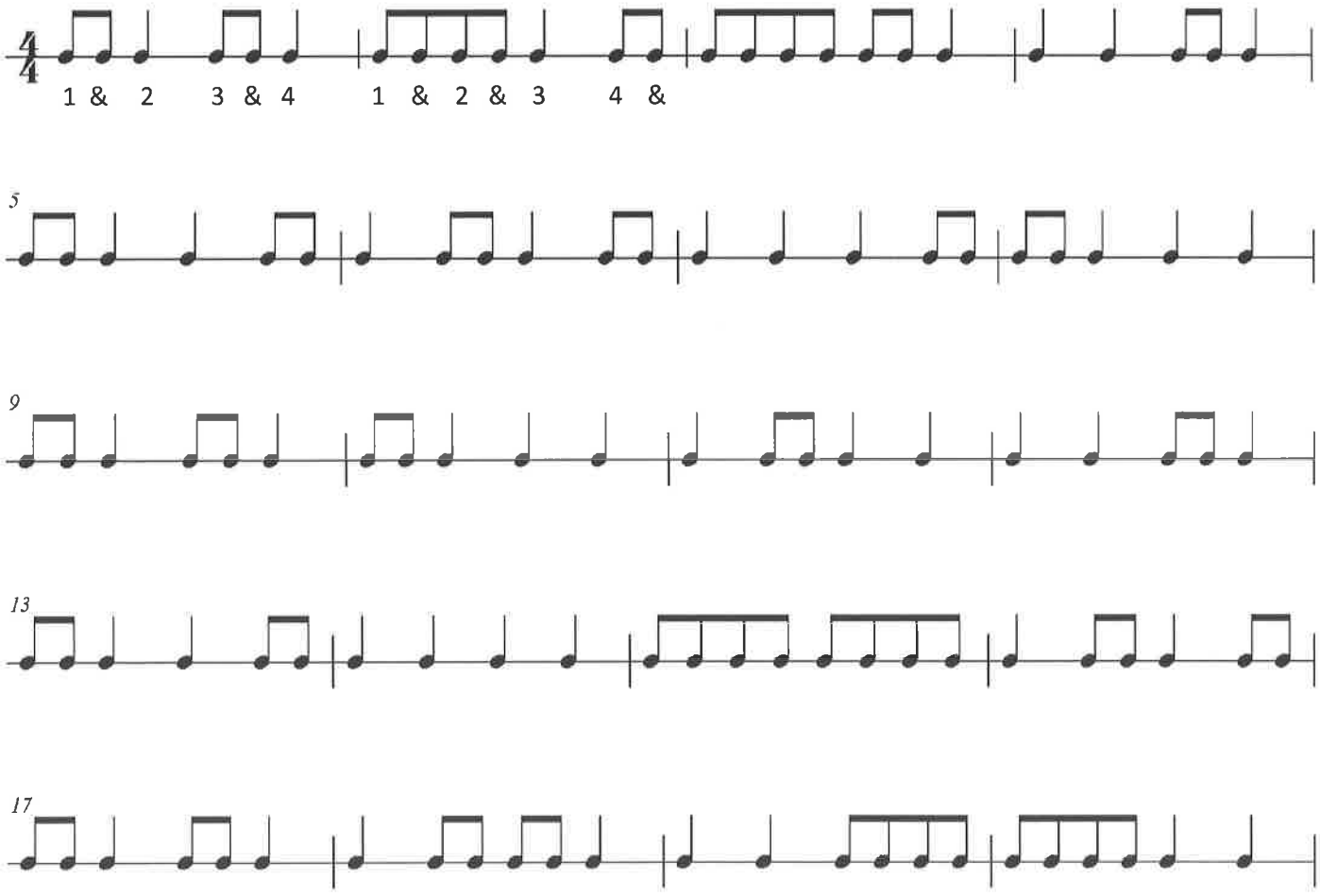
Assessment #2

Double Stops



Write the counting underneath the notes. The first few measures have been done for you as an example.



INTRODUCTION TO SCALES

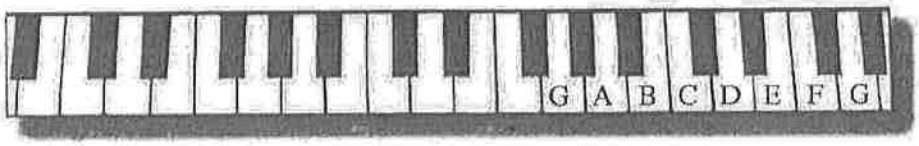
whole, whole, half, whole, whole, whole, half

The notes of the **C scale** are shown on the keyboard above. C to D is a **whole step**. You can tell it is a whole step because there is a black key between the white keys. E to F has no black key in between, so E to F is a **half step**. Using the keyboard, write whether the following steps are whole steps or half steps.

1. C to D is a whole step.
2. D to E is a _____ step.
3. E to F is a half step.
4. F to G is a _____ step.
5. G to A is a _____ step.
6. A to B is a _____ step.
7. B to C is a _____ step.

The pattern of steps that makes up a major scale is whole, whole, half, whole, whole, whole, half.

Does this pattern work when starting on a different note? Remember, the pattern that makes up a major scale is : whole, whole, half, whole, whole, whole, half. Try it on the G scale shown below.



1. G to A is a whole step.
2. A to B is a _____ step.
3. B to C is a half step.
4. C to D is a _____ step.
5. D to E is a _____ step.
6. E to F is a _____ step.
7. F to G is a _____ step.

The pattern is wrong in one place! E to F is a half step, but the pattern that makes up a major scale must include a whole step in that place. To turn E to F into a whole step you must raise F a half step, to the black key - you make F **sharp**. Musicians say that when playing a G scale, they are playing in the key of G. In the key of G, all of the F's are sharp.

Now try the pattern beginning on F.

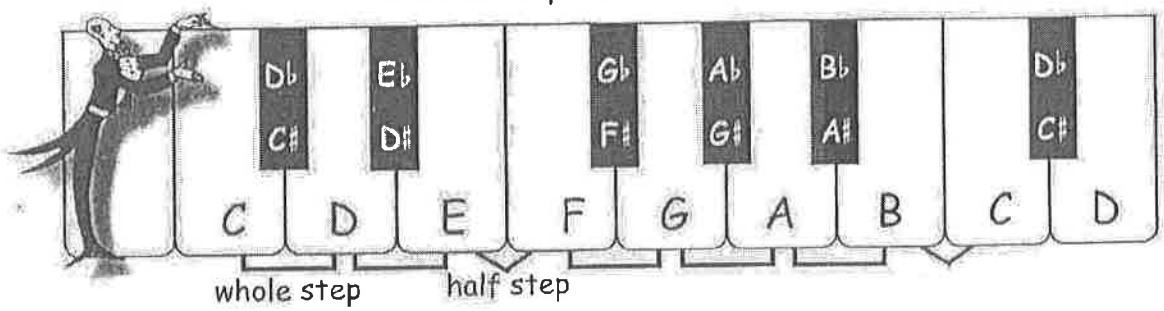
1. F to G is a whole step.
2. G to A is a _____ step.
3. A to B is a _____ step.
4. B to C is a _____ step.
5. C to D is a _____ step.
6. D to E is a _____ step.
7. E to F is a _____ step.

The pattern is wrong in one place! A to B is a whole step, but the pattern that makes up a major scale must include a half step in that place. To turn A to B into a half step you must lower B a half step, to the black key - you make B **flat**. Musicians say that when playing an F scale, they are playing in the key of F. In the key of F, all of the B's are flat.

WHOLE AND HALF STEPS

The notes of the C scale are shown on the keyboard below. C to D is a whole step. You can tell it is a whole step because there is a black key between the white keys. E to F has no black keys in between, so E to F is a half step. Using the keyboard, write whether the following steps are whole or half steps.

C to C♯ is a half step. C to D is a whole step.
A whole step has a note in between.



C to D is a whole step.

D to E is a _____ step.

E to F is a half step.

F to G is a _____ step.

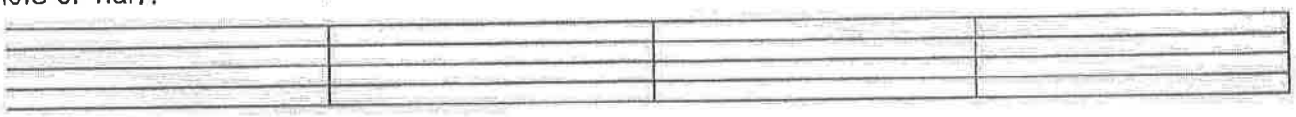
G to A is a _____ step.

A to B is a _____ step.

B to C is a _____ step.

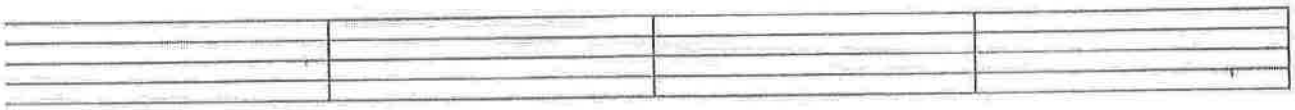
Part A: Draw your clef at the beginning of the staff. Write the notes on the staff using whole notes. Refer to the keyboard above and decide if the notes are a whole or half step apart. Circle whole or half.

1.



A A♯	B B♭	C D	E F
whole / half	whole / half	whole / half	whole / half

2.



C C♯	E E♭	B C	D E
whole / half	whole / half	whole / half	whole / half

Part B: Answer the questions.

1. How can you tell if the notes are a half step apart? _____

_____

2. How can you tell if the notes are a whole step apart? _____

_____

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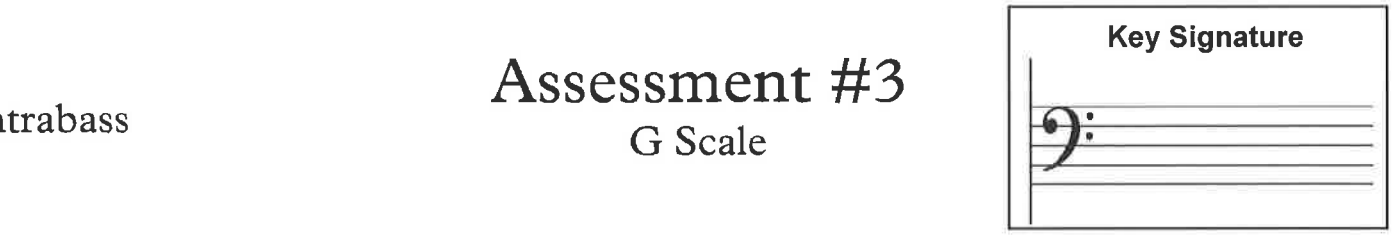
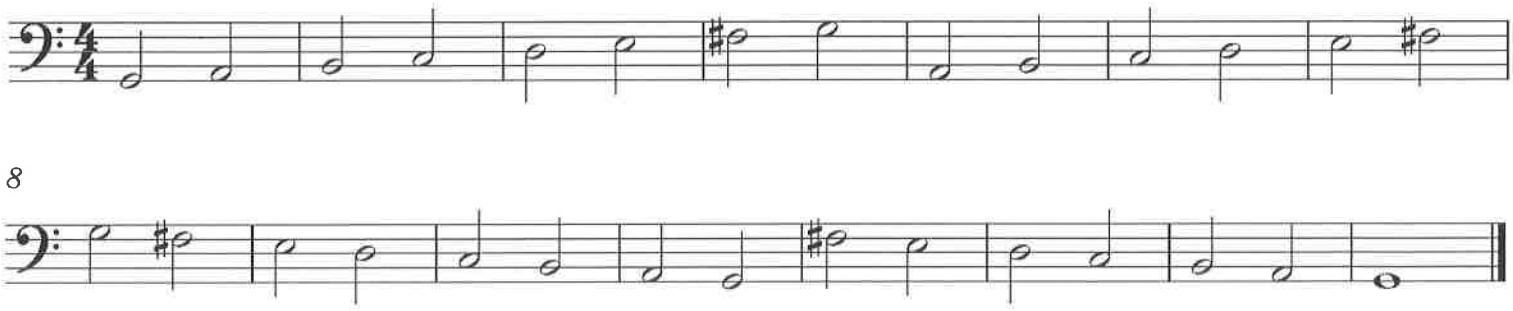
Assessment #3

G Scale





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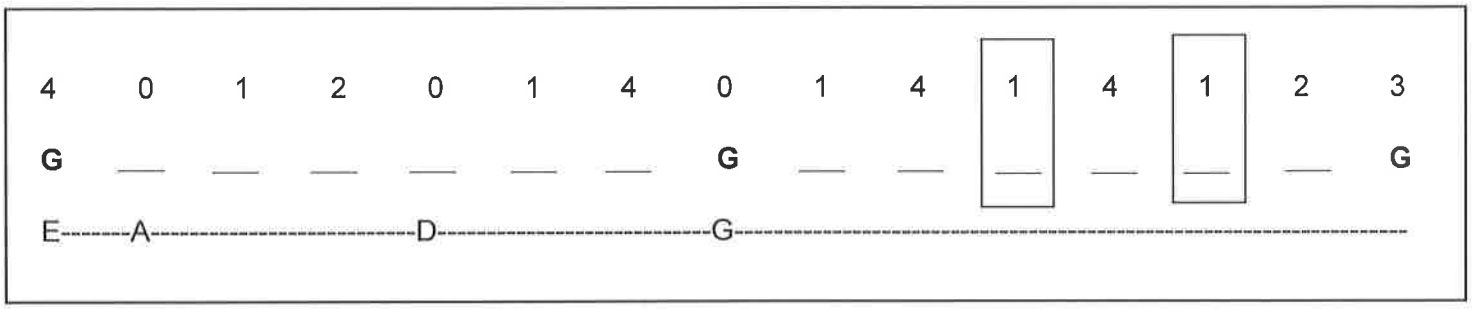

DYNAMICS

Dynamics: The dynamics in music refer to how loud or soft the music is. Italian words are used to describe different dynamics.

Crescendo < Gradually get louder. **Decrescendo** > Gradually get softer.

These dynamics tell us to play the music **loud**.

Italian:	Symbol:	Play or Sing:
fortissimo	*ff*	very loud
forte	*f*	loud
mezzo forte	*mf*	medium loud

These dynamics tell us to play the music **soft**.

Italian:	Symbol:	Play or Sing:
mezzo piano	*mp*	medium soft
piano	*p*	soft
pianissimo	*pp*	very soft

Part A: Write the name of the dynamics term in the blank.

f _____

mf _____

ff _____

p _____

pp _____

mp _____

Part B: Fill in the blanks with the correct answer.

1. Mezzo forte means _____.
2. _____ means very loud.
3. Dynamics tell us _____.
4. Forte means _____.
5. Write the abbreviation for: forte _____ fortissimo _____ mezzo forte _____
6. Crescendo means _____. The symbol is _____
7. Decrescendo means _____. The symbol is _____
8. _____ means very soft.
9. Mezzo piano means _____.
10. List all the dynamics from **loudest** to **softest**: _____

_____

_____

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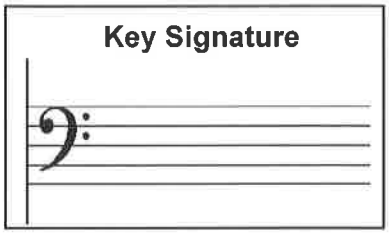
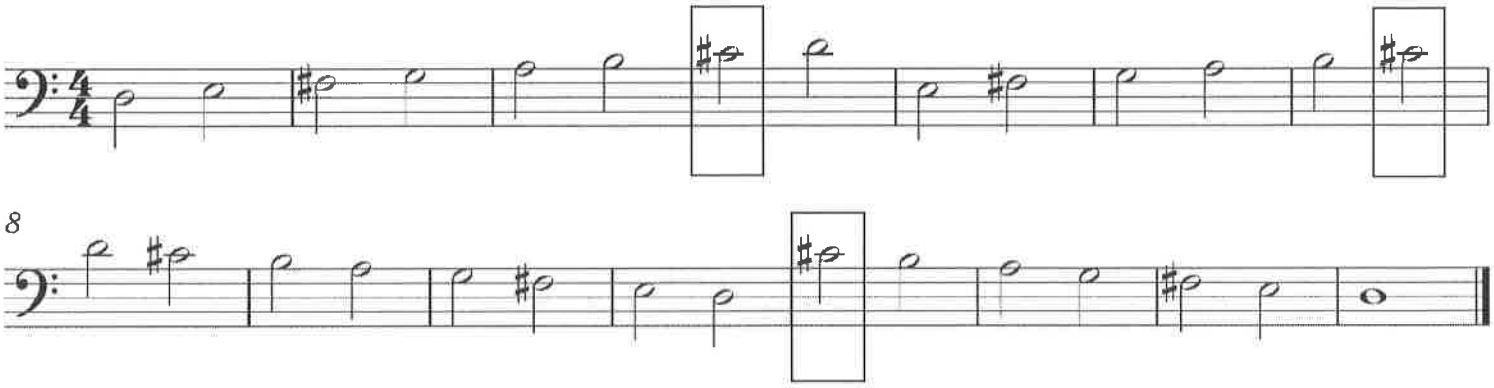
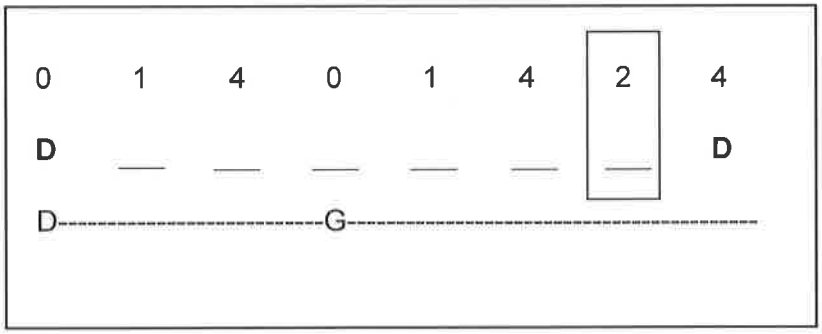
Assessment #4

D Scale





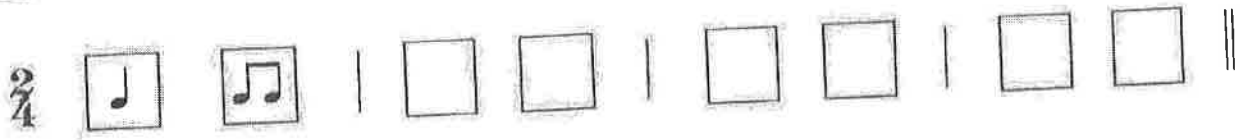


TIME SIGNATURE PRACTICE

The number on the top tells us how many beats are in each measure.
The **two** on the top means that there are two beats in each measure.

The bottom number tells us what kind of note gets a single beat.
The **four** on the bottom means that a quarter note ♩ gets one beat.

Part A: Draw one quarter note ♩, quarter rest 𝄽 or pair of eighth notes ♫ in each beat box.

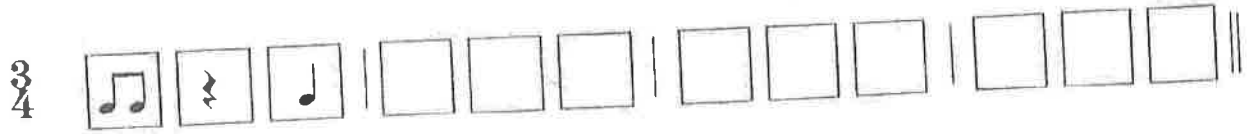


Write your rhythm pattern in the measures.

The **three** on the top means that there are three beats in each measure.

The **four** on the bottom means that a quarter note ♩ gets one beat.

Part B: Draw one quarter note ♩, quarter rest 𝄽 or pair of eighth notes ♫ in each beat box.



Write your rhythm pattern in the measures.

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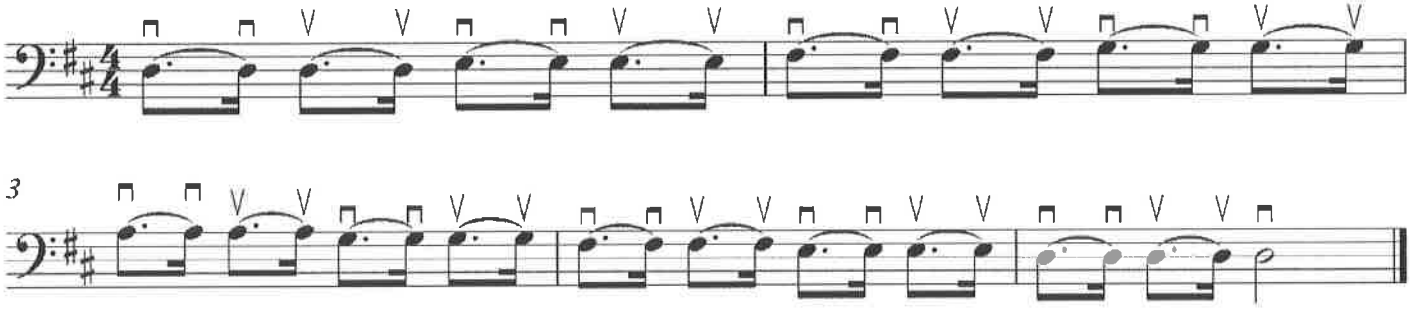
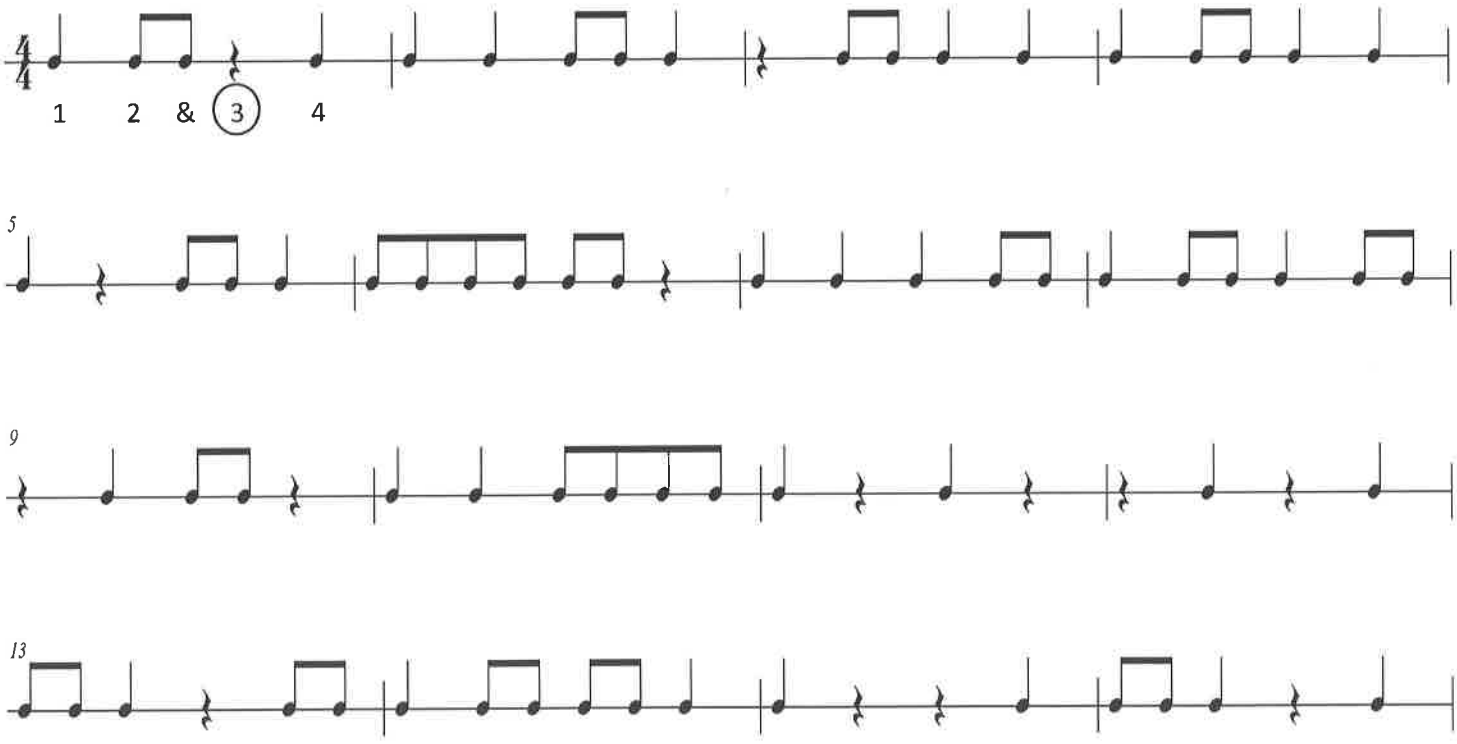
Assessment #5

Hooked Bowing



Write the counting under each note and rest. The first measure has been done for you as an example. Circle the number under the rests to note that it is silent



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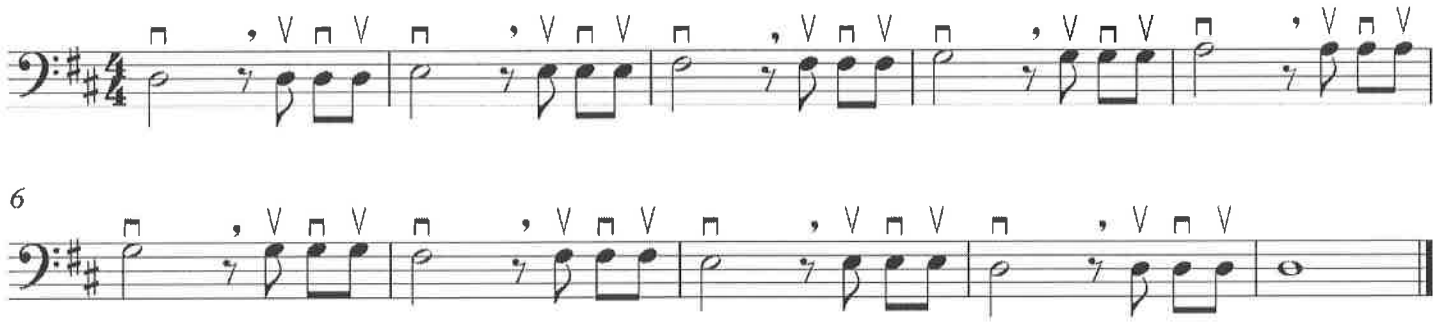
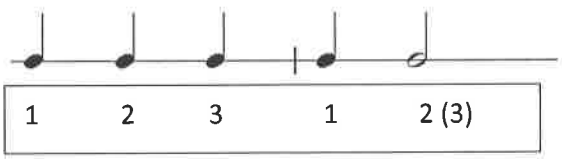
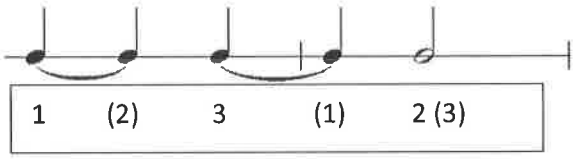
Assessment #6

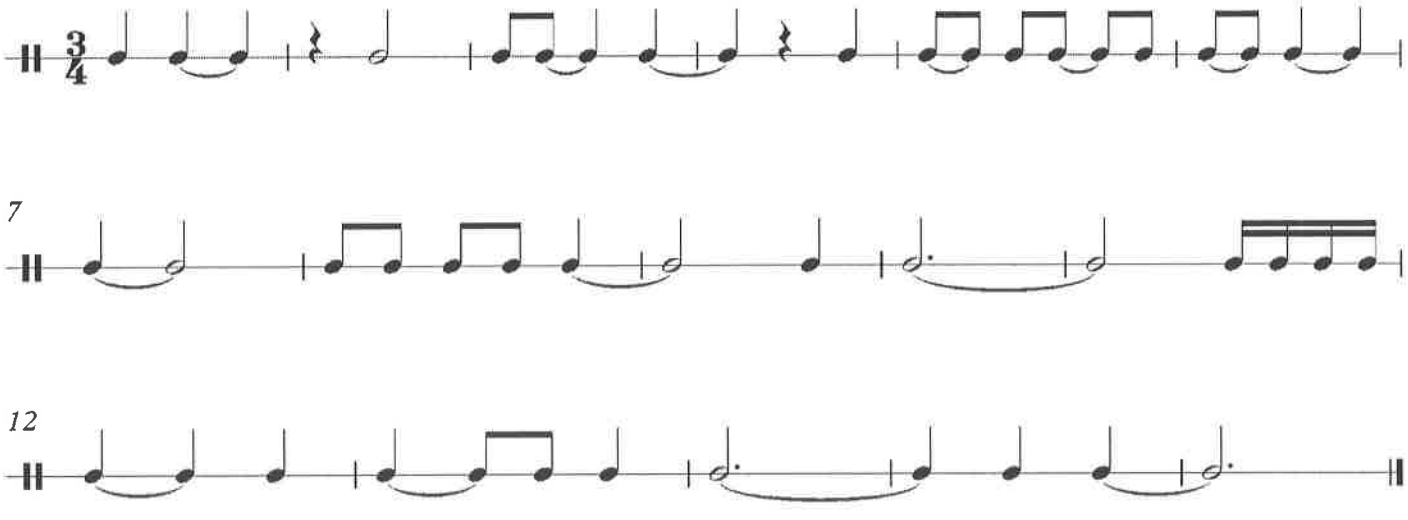
Retake Bowing



A **TIE** connects two of the same notes together and means you should play 1 long note instead of two separate notes. Below is an example of how the same measure (one without ties and one with ties) is counted and sounds differently. When writing in counting for ties put the tied beat in parenthesis so that you know that the beat is observed yet not counted out loud.



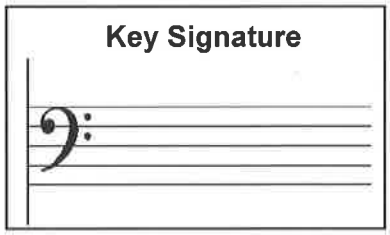


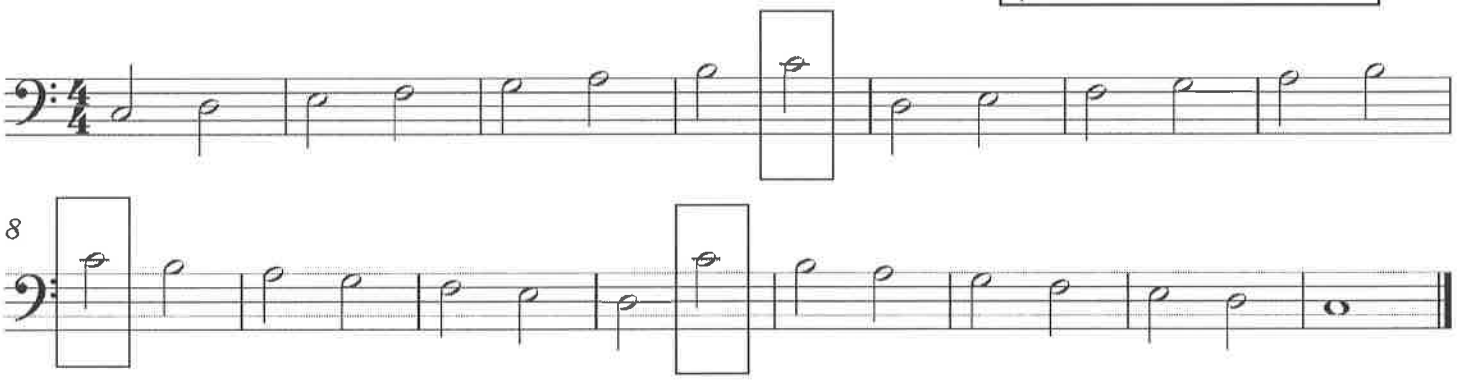


Contrabass

Assessment #7

C Scale





2	0	1	2	0	1	-	2	1
C	—	—	—	—	—		—	C

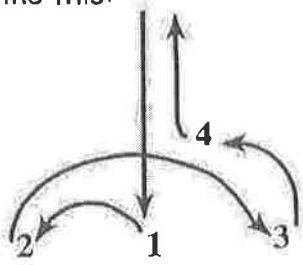
A-------D----------G----------

CONDUCTING PATTERNS

The Conductor: The conductor interprets the music and directs the performance of a band, orchestra or chorus. Conducting patterns are used for different time signatures.

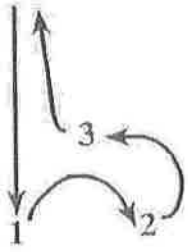
C Common Time
When there are 4 beats in the bar you can use either $\frac{4}{4}$ or **C** time signature.

The conducting pattern for $\frac{4}{4}$ is shown like this:



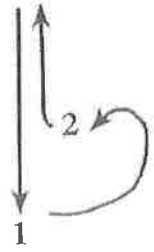
Create a rhythm pattern in $\frac{4}{4}$ time. Practice conducting your pattern. In $\frac{4}{4}$ time there are 4 beats in each measure.

The conducting pattern for $\frac{3}{4}$ is shown like this:



Create a rhythm pattern in $\frac{3}{4}$ time. Practice conducting your pattern. Remember that in $\frac{3}{4}$ time there are 3 beats in each measure.

The conducting pattern for $\frac{2}{4}$ is shown like this:

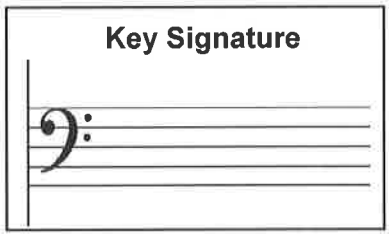


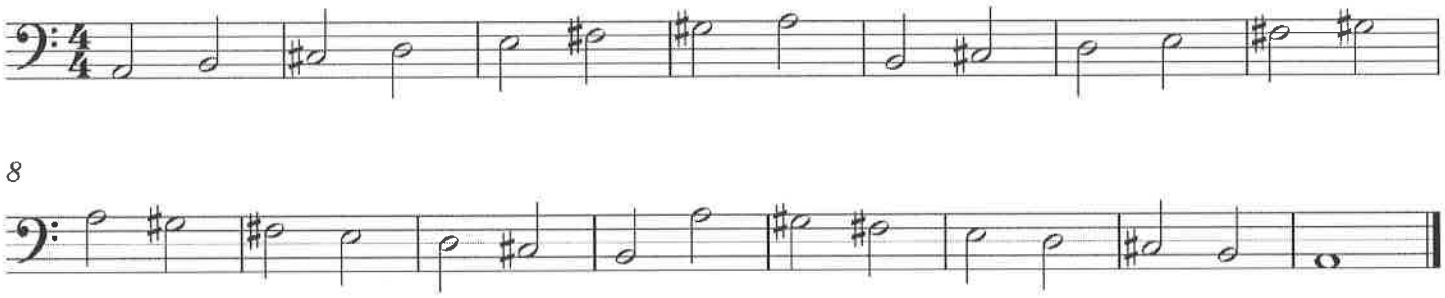
Create a rhythm pattern in $\frac{2}{4}$ time. Practice conducting your pattern. In $\frac{2}{4}$ time there are 2 beats in each measure.

Contrabass

Assessment #8

A Scale





0 1 4 0 1 4 L1 2

A ___ ___ ___ ___ ___ ___ **A**

A----------D----------G----------

TIME SIGNATURES

Time Signatures: The time signature is a pair of numbers found at the beginning of the staff. The top number tells us how many beats are in a measure. The bottom number tells us what kind of note receives a single beat.

The **top** number tells us how many beats are in a measure.

$\frac{2}{2}$ 𝅗𝅥 𝅗𝅥 = <u>two</u> beats in a measure

$\frac{4}{4}$ ♩ 𝄽 ♩ 𝄽 = <u>four</u> beats in a measure

$\frac{3}{8}$ ♪ 𝄾 ♪ = <u>three</u> beats in a measure

$\frac{6}{8}$ ♫ ♫ = <u>six</u> beats in a measure

Part A: Write the number of beats in the measures. Fill in the **top** numbers for these time signatures.

1. $\frac{\square}{8}$ ♪ 𝄾 ♪
2. $\frac{\square}{4}$ ♩ ♩ ♩ ♩
3. $\frac{\square}{2}$ 𝅗𝅥 𝅗𝅥
4. $\frac{\square}{4}$ ♩ ♩ ♩
5. $\frac{\square}{8}$ ♫ ♫

The **bottom** number tells us which kind of note receives a single beat:

$\frac{2}{2}$ = **half note** 𝅗𝅥 gets one beat

$\frac{4}{4}$ = **quarter note** ♩ gets one beat

$\frac{3}{8}$ = **eighth note** ♪ gets one beat

$\frac{2}{16}$ = **sixteenth note** 𝅘𝅥𝅯 gets one beat

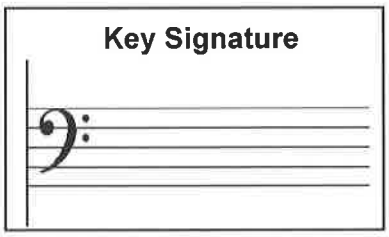
Part B: Fill in the blank and draw the note that receives one beat for the following time signatures. Use the chart above to help you answer the questions.

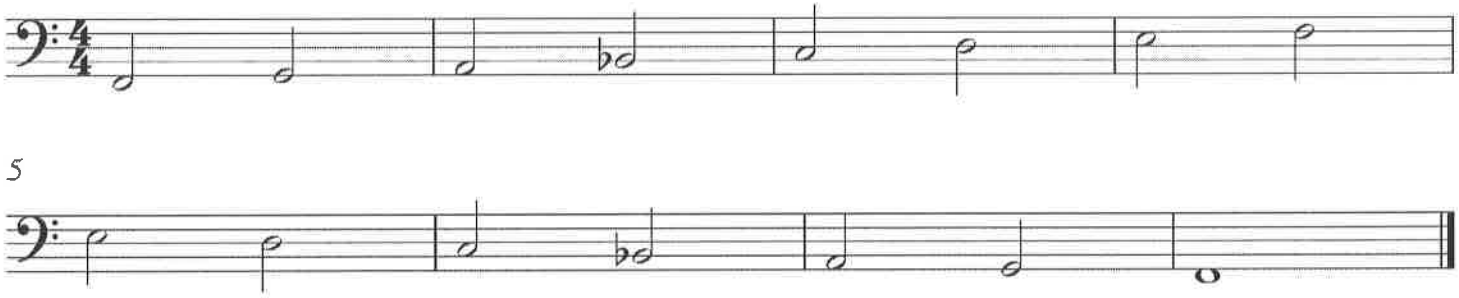
1. $\frac{6}{8}$ ♫ ♫ A(n) eighth note note ♪ receives one beat.
2. $\frac{3}{2}$ 𝅗𝅥 𝅗𝅥 𝅗𝅥 A(n) _____ note _____ receives one beat.
3. $\frac{5}{4}$ ♩ 𝄽 ♩ ♩ ♩ A(n) _____ note _____ receives one beat.
4. $\frac{2}{2}$ 𝅗𝅥 𝅗𝅥 A(n) _____ note _____ receives one beat.

Contrabass

Assessment #9

F Scale





*Play F scale in ½ position until the shift

L1	4	0	L1	4	0	2	4	0	2	4	1	4	2	4
F							**F**							**F**

E----------A----------D----------G----------

SIXTEENTH NOTES

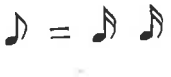
Four sixteenth notes are one beat in $\frac{4}{4}$ time.

 = 1 beat

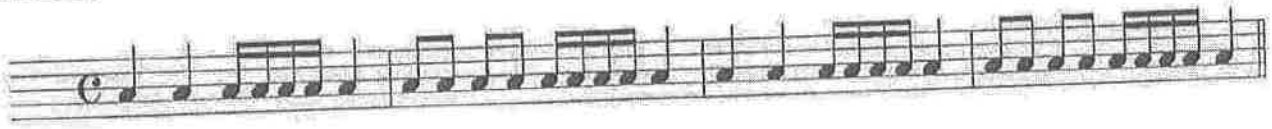
 = 1 beat

A quarter note is equal to 4 sixteenth notes.

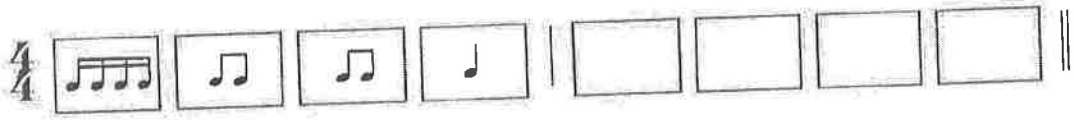
An eighth note is equal to 2 sixteenth notes.



Part A: Draw your clef. Write the counting under the notes. Clap or say the rhythms.



Part B: Draw one quarter note ♩, pair of eighth notes ♫ or a group of sixteenth notes in the beat boxes. Clap or play your rhythms.



Part C: Add the note and rest values. All rhythms are in $\frac{4}{4}$ time.

1.  = ____

2.  = ____

3.  = ____

4.  = ____

5.  = ____

6.  = ____

7.  = ____

8.  = ____

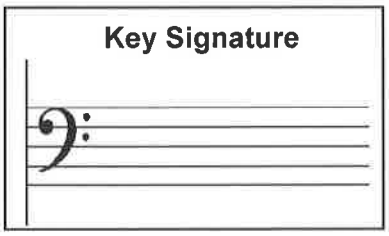
9.  = ____

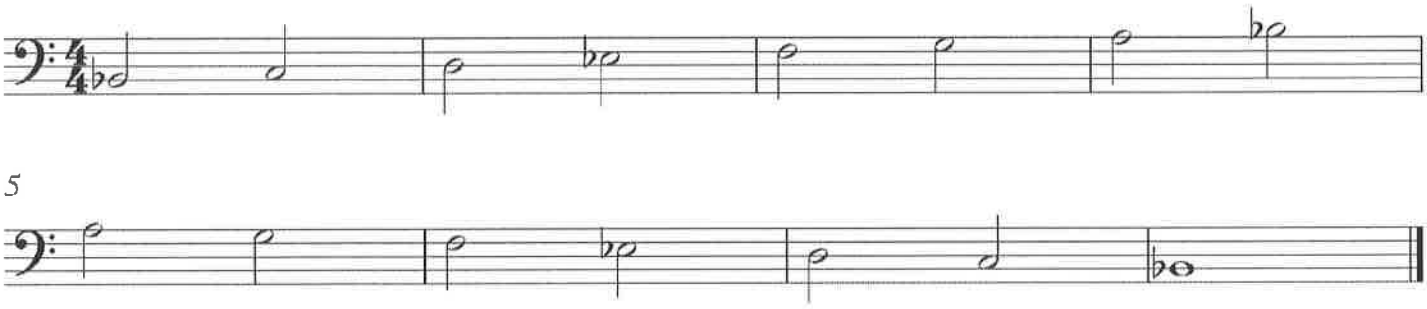
10.  = ____

Contrabass

Assessment #10

Bb Scale





*Play in ½ position

L1	4	0	L1	4	0	2	4
Bb	—	—	—	—	—	—	**Bb**

A----------D----------G----------

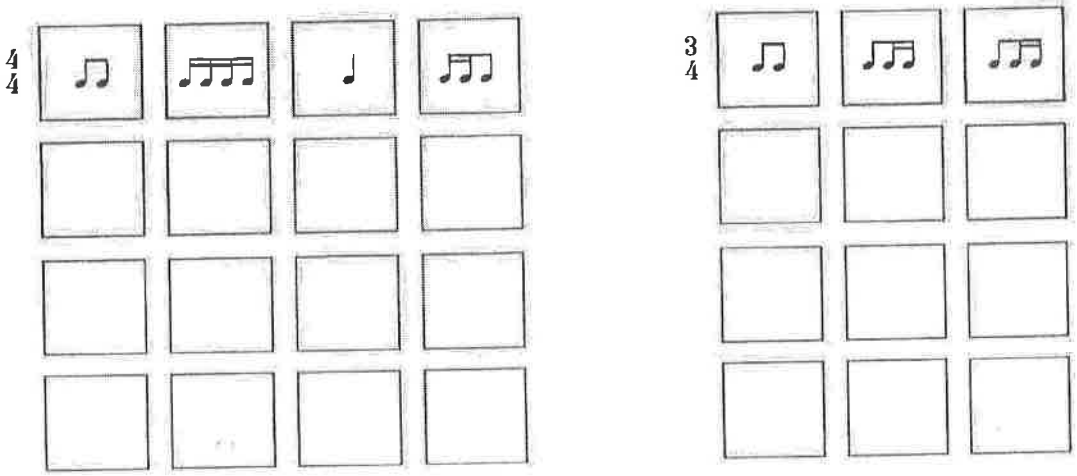
UNEVEN RHYTHMS

This is a sixteenth note. This is a sixteenth rest.

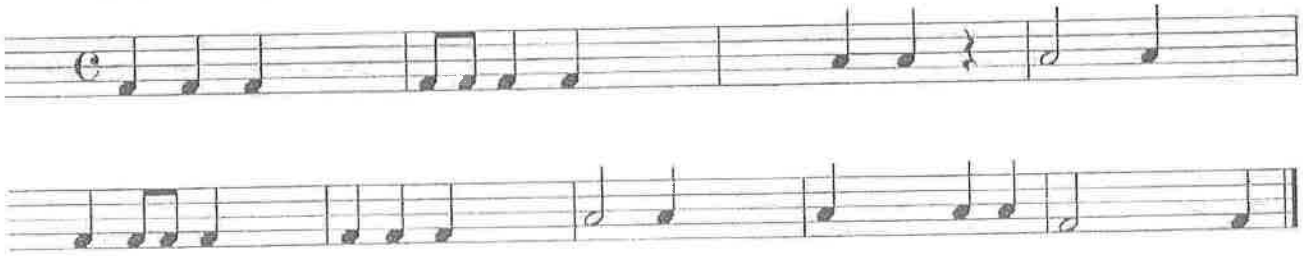
A pair of sixteenth notes joined with an eighth note are one beat in $\frac{4}{4}$ time.

Part A: Clap the rhythms. The following examples show sixteenth notes joined with an eighth note.

Part B: Fill in the beat boxes with quarter notes, sixteenth notes, eighth notes and these uneven rhythms: or . Clap, play or say your patterns.



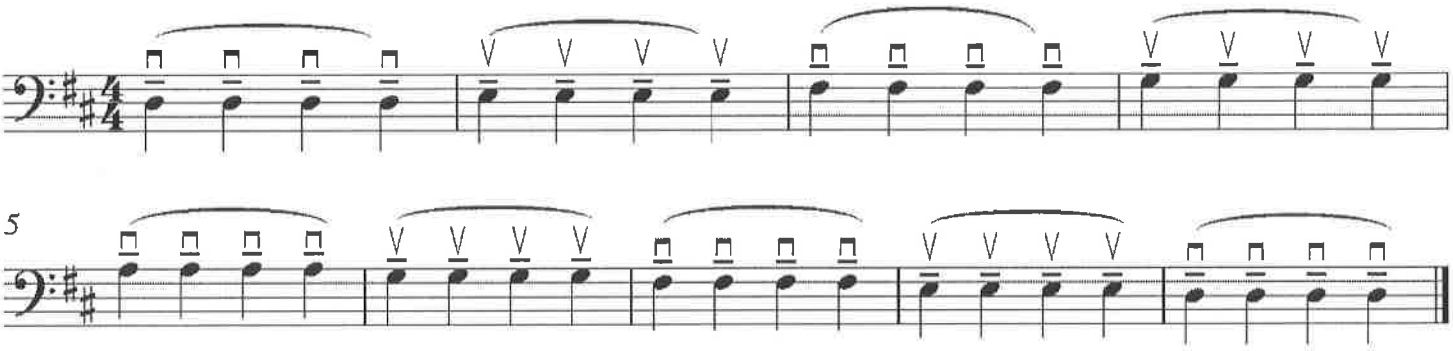
Part C: Draw your clef at the beginning of the staff. Fill in the measures with sixteenth notes or uneven rhythms: or .



Contrabass

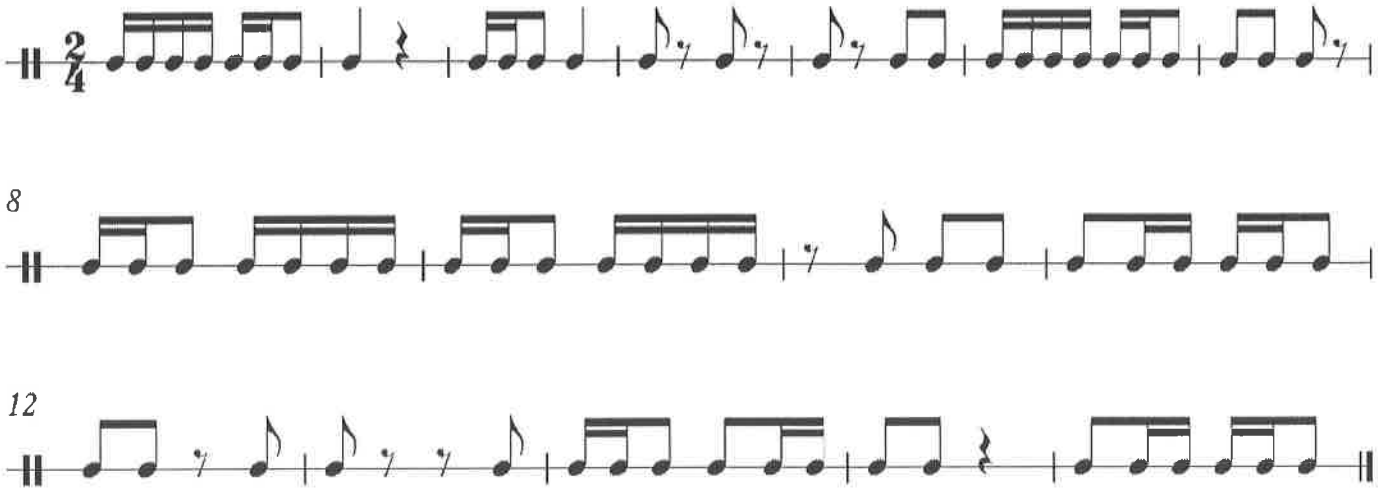
Assessment #11

Loure Bowing



When counting 16th notes remember to always start with a number. Example below.

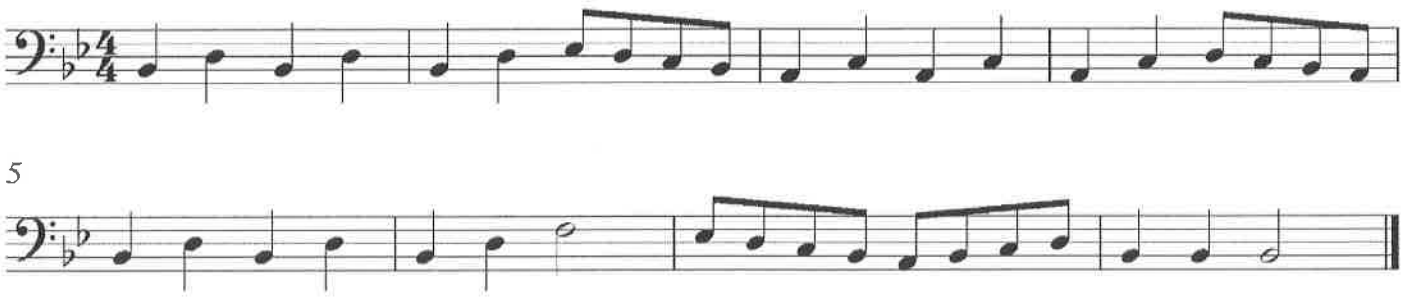
Write the counting underneath each note.



Contrabass

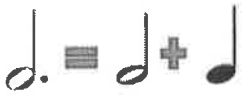
Assessment #12

Rakes of Mallow - Key of Bb

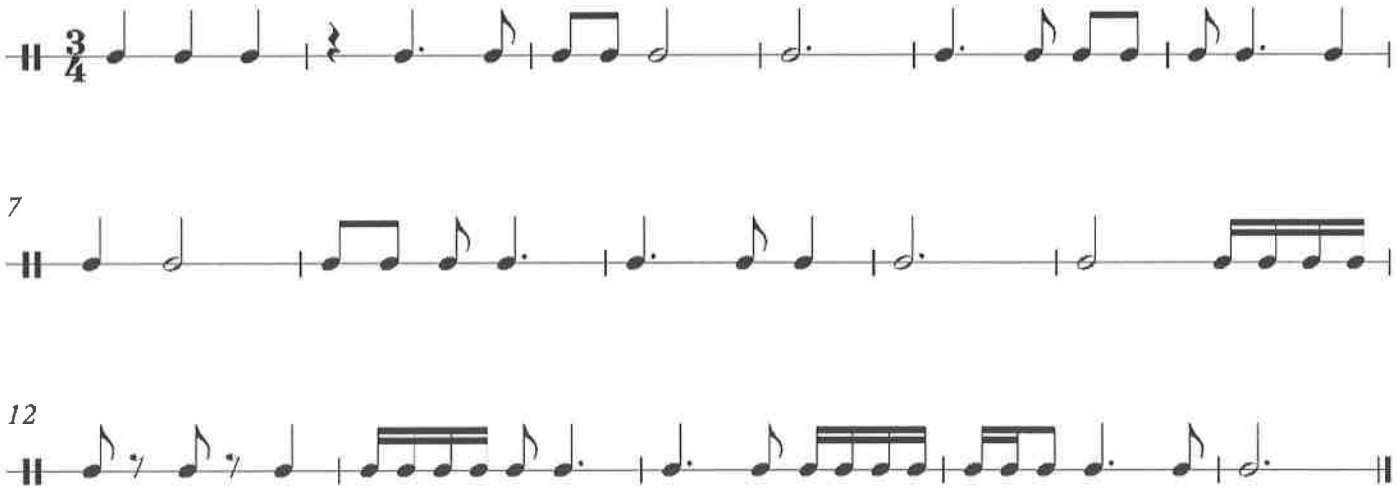


DOTTED NOTES have an added value to them. Whenever you see a note that has a dot beside it that means you need to add half of whatever type of note it is to the original note. Look below at the example and the write the counting underneath the notes.

A quarter note equals 1 beat. The dot adds half of the note's value, so it would equal 1 ½ beats.

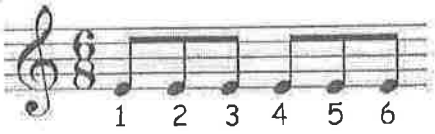


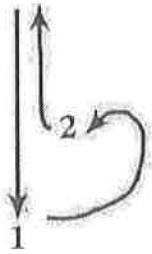
A half note equals 2 beat. The dot adds half of the note's value, so it would equal 3 beats.



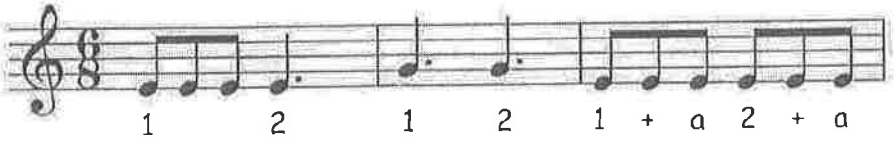
$\frac{3}{8}$ AND $\frac{6}{8}$ TIME SIGNATURE

When the music is played slowly, we can count all six beats.

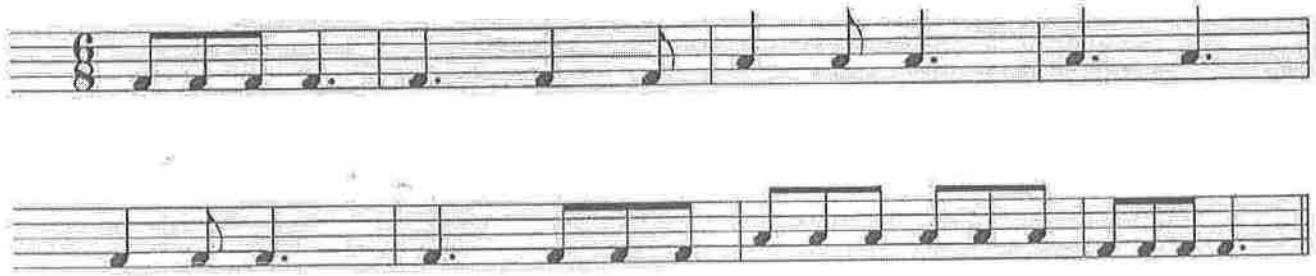




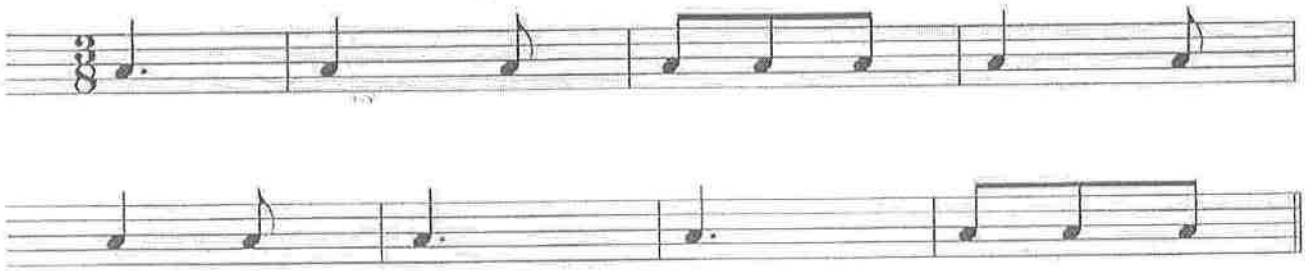
When the music is fast it is very difficult to count all of the beats.
In a fast piece of music $\frac{6}{8}$ is counted in two.



Part A: Draw your clef on the staves below. Write the counts under the notes in $\frac{6}{8}$ time.



Part B: Draw your clef on the staves below. Write the counts under the notes in $\frac{3}{8}$ time.

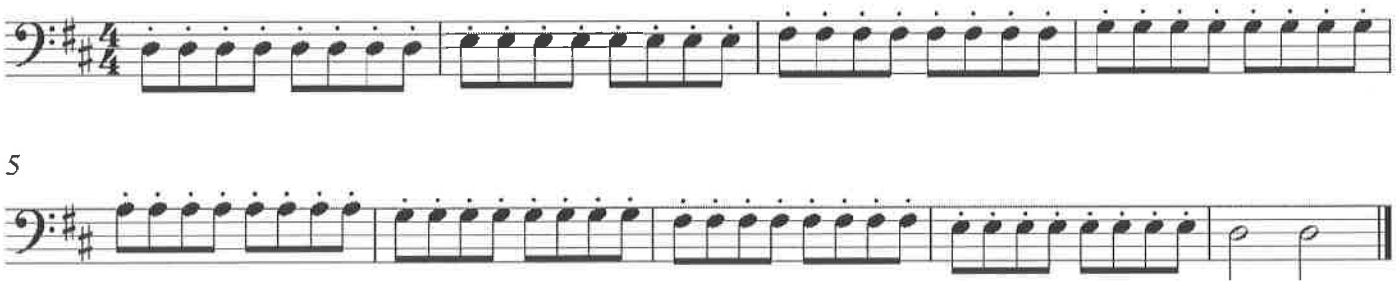


Part C: Add bar lines for each measure.

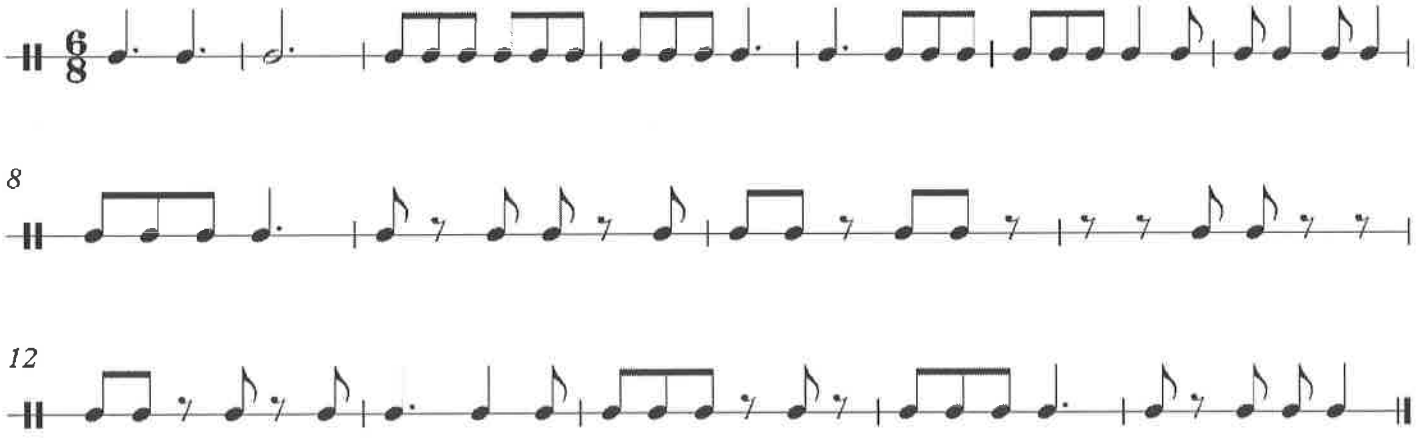
Contrabass

Assessment #13

Spiccato Bowing



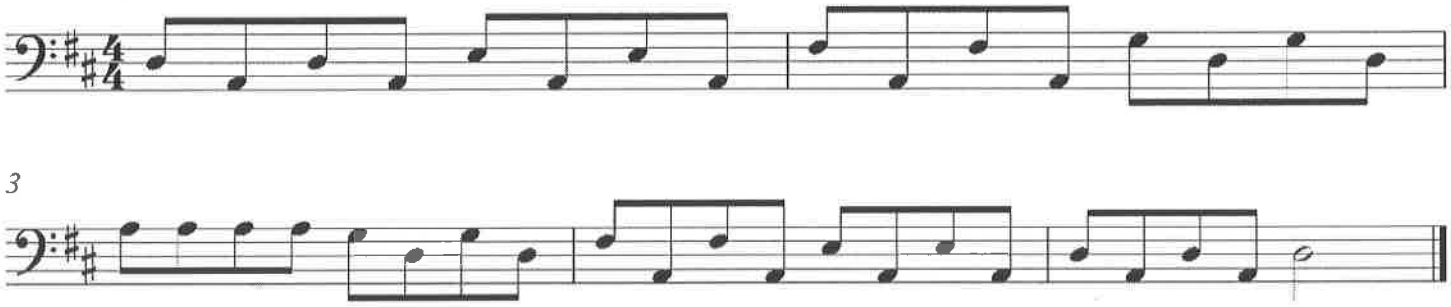
Write the counting underneath each note.



Contrabass

Assessment #14

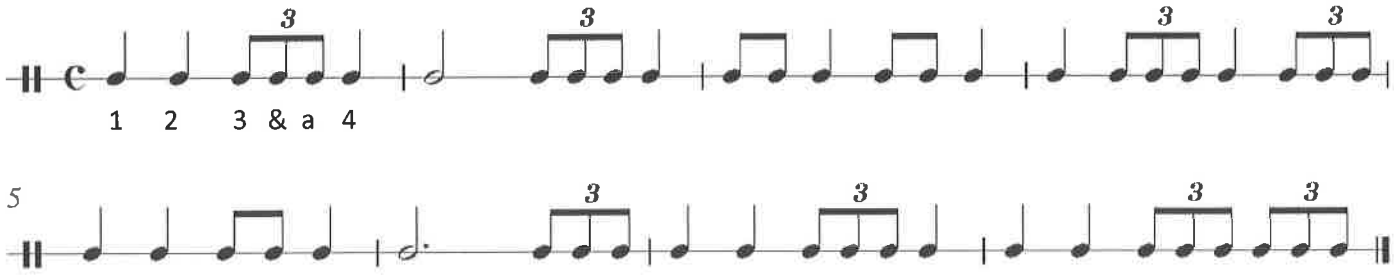
String Crossing



Triplets eighth notes

A Triplet is three notes played in the amount of time that is usually given to two notes of the same kind. For example, 1 pair of eighth notes receive 1 count in 4/4 time. When eighth notes are grouped as a triplet, all three notes are played in 1 count.

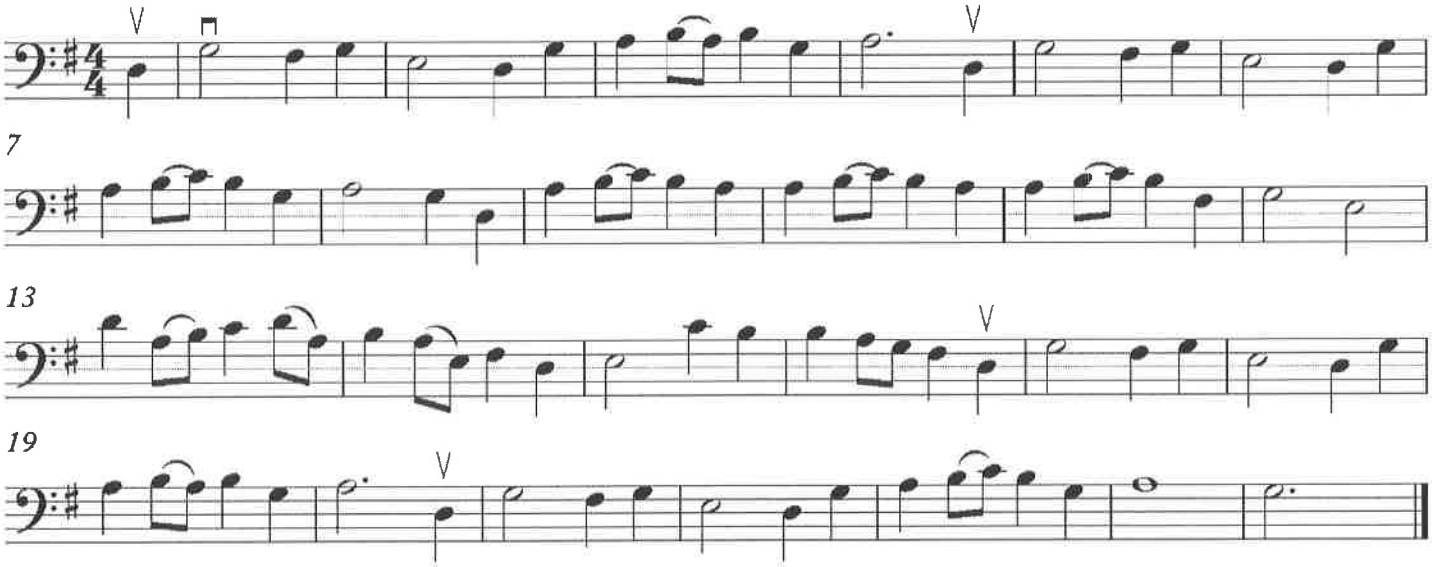
Write the counting in below the notes the first measure has been done for you as an example.



Contrabass I

Assessment #15

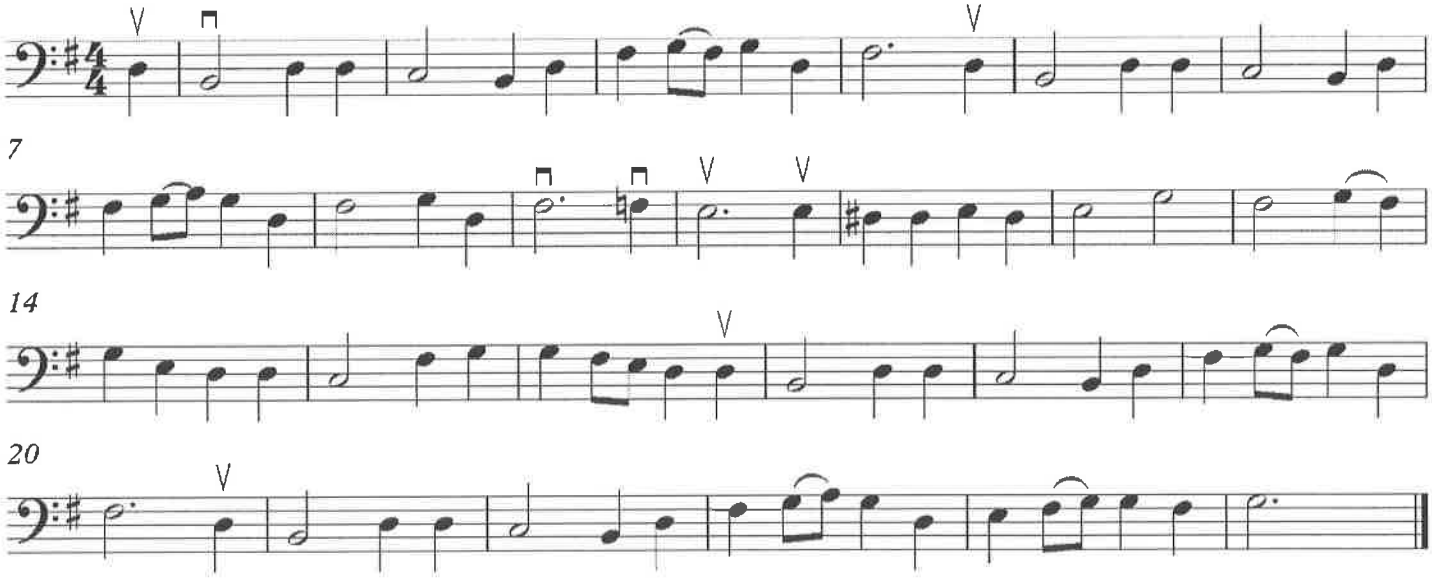
Theme from Symphony No. 1- Brahms



Contrabass II

Assessment #15

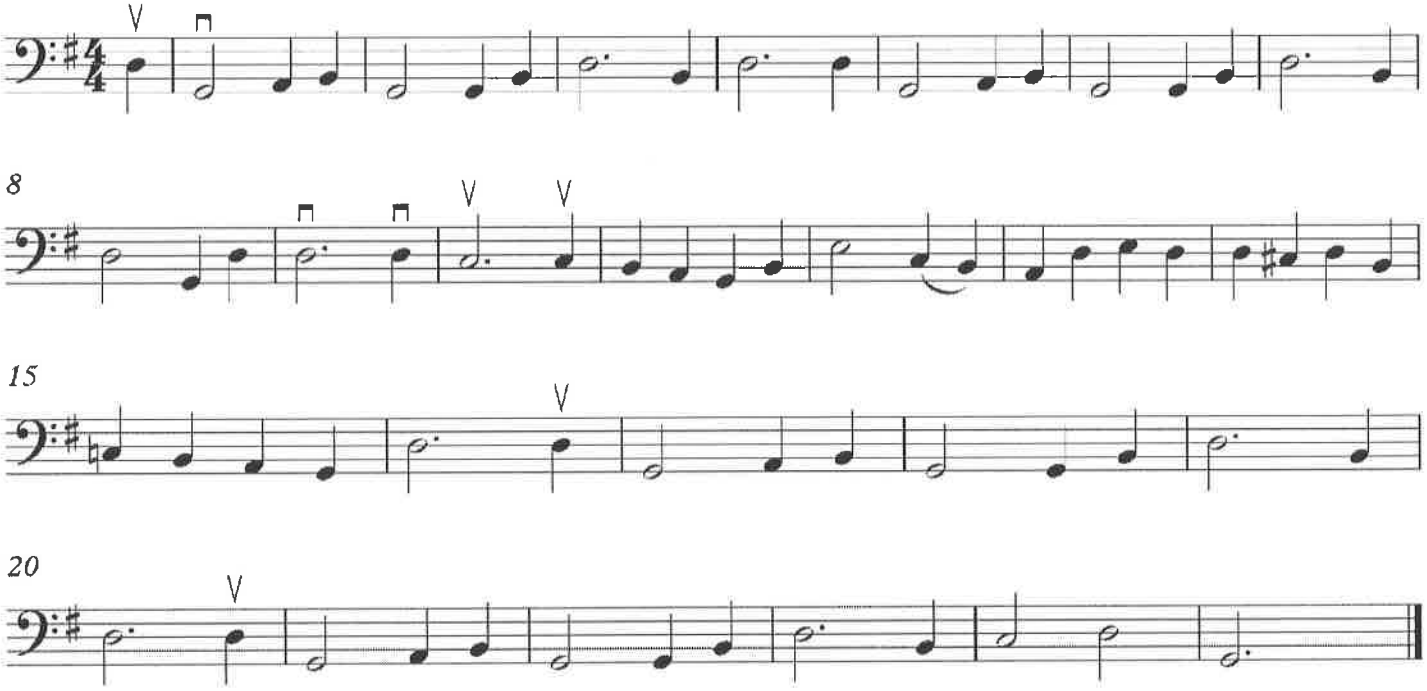
Theme from Symphony No. 1- Brahms



Contrabass III

Assessment #15

Theme from Symphony No. 1- Brahms



Contrabass

Assessment #16 - FINAL

Irish Washer Woman