

# 8<sup>th</sup> Grade Orchestra Assessment Book

## Bass



NAME \_\_\_\_\_

Contrabass

# Assessment #1

## 2 Note Slurred String Crossing

## REST VALUES

Rests have value just like notes. They show how short or long a silence is. We use numbers to show that value.

### Note and Rest Comparison Chart

$$\frac{4}{4} \quad \circ = \text{—} = 4 \text{ beats}$$

$$\frac{4}{4} \quad \text{♩} = \text{—} = 2 \text{ beats}$$

$$\frac{4}{4} \quad \text{♪} = \text{♪} = 1 \text{ beats}$$

Musical Math: Compute the sum of the following “note problems” based on the chart above. Example:  $\circ + \text{♪} + \text{♩} + \text{—} = 11$

$$(4 + 1 + 2 + 4 = 11)$$

1.  $\text{♪} + \text{♩} + \text{♪} + \text{♩} = \underline{\hspace{2cm}}$

2.  $\text{—} + \circ + \text{♩} + \text{♪} = \underline{\hspace{2cm}}$

3.  $\text{♪} + \text{—} + \text{♩} + \text{♩} = \underline{\hspace{2cm}}$

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# Assessment #2

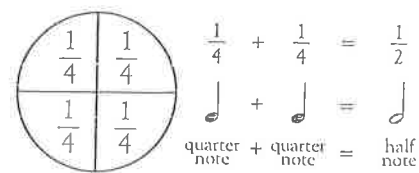
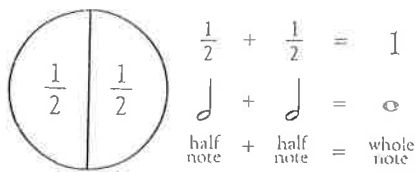
## Shifting Up - 3rd position

### VALUE

Value (also called duration) is how long a note sounds. We use numbers to show that value.  
 Example: Here is a value pattern based on four.

- = quarter note = one beat per note
- = half note = two beats per note
- = whole note = four beats per note

Another way to think about value is with fractions. Examples:



Musical Math: Fill in the blank with the correct note.

1. + =
2. - =
3. + =
4. - =

Find the rest! Circle the correct rests.

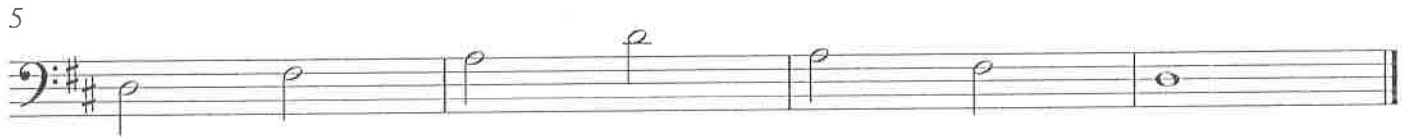
1. quarter rest
2. half rest
3. whole rest



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# Assessment #3

## D Scale and 1 Octave Arpeggio



Circle the letters in the D arpeggio.

0	1	2	3	0	1	2	3	0	1	L2	1	2	H3	4
D	E	F#	G	A	B	C#	D	E	F#	G	A	B	C#	D

### VALUES OF EIGHTH AND SIXTEENTH NOTES/RESTS

The beat in music can be divided into smaller values to make eighth and sixteenth notes and rests. These notes receive parts or fractions of the steady beat.

 ( 4 ) = quarter note/rest = 1 beat per note

 ( 8 ) = eighth note/rest = 1/2 beat per note




 ( 16 ) = sixteenth note/rest = 1/4 beat per note

True or False: Do each set of notes/rests equal the same number of beats? Write "True" if they are equal or "False" if they are not equal.

1.  = 

5.  = 




2.  +  = 

6.  +  = 

3.  = 

7.  = 

4.  +  = 

8.  +  = 

Musical Math: Fill in the blank with the correct note or rest.

1.  +  = 

5.  +  +  = 

2.  +  = 

6.  +  = 

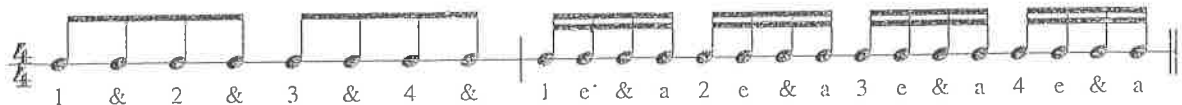
3.  +  = 

7.  -  = 

4.  -  = 

8.  -  = 

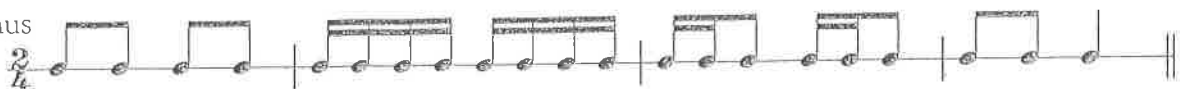
When you are tapping the beat, the eighth and sixteenth notes get only parts or fractions of the beat. Count "1 &" for eighth notes to divide the beat and "1 e & a" for sixteenth notes. The rests are felt in the same manner only without sound. This partial beat may take some practice to understand and perform.



Try the following exercises: Tap, clap or count.

1. 

2. 

Bonus  
3. 

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# Assessment #4

## G Scale and 1 Octave Arpeggio



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Circle the letters in the G arpeggio

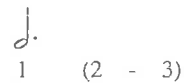
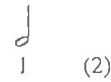
0	1	2	3	0	1	2	3	0	1	L2	3	0	1	L2
G	A	B	C	D	E	F#	G	A	B	C	D	E	F#	G

### DOTS

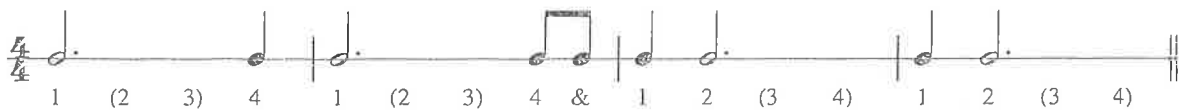
A dot may be added to any note. A dot increases the value (duration) by half of the original value of the note it follows.

Example: In  $\frac{3}{4}$  and  $\frac{4}{4}$  meter, a half note gets 2 beats.

By adding a dot it now gets 3 beats.



Practice: Count and clap the following rhythm pattern with dotted half notes:



Example: In  $\frac{2}{4}$ ,  $\frac{3}{4}$  and  $\frac{4}{4}$  meter, a quarter note gets one beat. If we add a dot to a quarter note, the note will now get  $1\frac{1}{2}$  beats.



**Practice:** Count and clap the following rhythm pattern with dotted quarter notes.

Example: In  $\frac{2}{4}$ ,  $\frac{3}{4}$  and  $\frac{4}{4}$  meter, an eighth note gets  $\frac{1}{2}$  of a beat. If we add a dot to an eighth note, the note will now get  $\frac{3}{4}$  of a beat.

**Practice:** Count and clap the following rhythm pattern using dotted eighth notes.

**Fill in the measures:** Complete the following exercise using either one note or rest where needed in the measures. Then count and clap or tap.

**Musical Math:** Fill in the blank with the correct note.

1.  $\text{quarter note} + \text{quarter note} = \underline{\hspace{1cm}}$

5.  $\text{quarter note} - \text{quarter note} = \underline{\hspace{1cm}}$

2.  $\text{quarter note} + \text{eighth note} = \underline{\hspace{1cm}}$

6.  $\text{quarter note} + \text{quarter note} = \underline{\hspace{1cm}}$

3.  $\text{quarter note} - \text{quarter note} = \underline{\hspace{1cm}}$

7.  $\text{quarter note} + \text{quarter note} + \text{quarter note} = \underline{\hspace{1cm}}$

4.  $\text{quarter note} - \text{quarter note} = \underline{\hspace{1cm}}$

8.  $\text{quarter note} - \text{quarter note} = \underline{\hspace{1cm}}$


**Add bar lines to the following examples.**

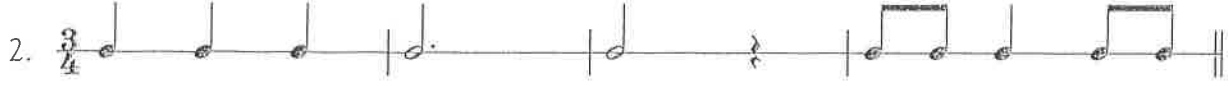
1.


2.

3.


Write the correct beat under the following rhythm patterns. Observe time signatures.


1.  $\frac{4}{4}$  


2.  $\frac{3}{4}$  

3.  $\frac{4}{4}$  

Add bar lines to the following examples to show the correct number of beats per measure.

1.  $\frac{2}{4}$  

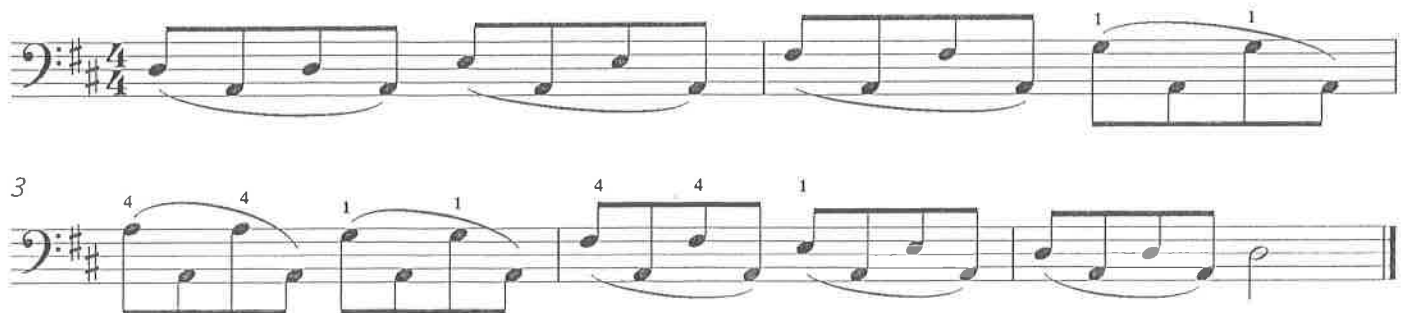
2.  $\frac{3}{4}$  

3.  $\frac{4}{4}$  

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## Assessment #5

### 4 Note Slurred String Crossing





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# Assessment #6

## Shifting Down - 3rd position

The notes in the middle of the grand staff are B, C, D. They can be written using ledger lines in both the treble and bass clefs.

Find the common note: Compare the notes in each example. Decide if the two notes are the same pitch or different. Circle your answer.

1. Same or different    2. Same or different    3. Same or different

### LEDGER LINES

Notes that extend above or below the treble or bass clef staves use *ledger lines* (sometimes spelled leger).

Ledger lines also connect the treble and the bass clefs in the grand staff.

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# Assessment #7

## C Scale and Arpeggio



Circle the letters in the C arpeggio

3	0	1	L2	3	0	1	L2	3	0	L1	L2	1	2	3
C	D	E	F	G	A	B	C	D	E	F	G	A	B	C

Key signatures have names. To find the name of a sharp key signature: Count up one half step from the last sharp (farthest to the right). In this example, the last sharp is on the “D” line. A half step up from D# is “E”, so the name of the key signature is “E”. A song in the Key of E uses the pitches of the E scale. The sharped pitches are F#,G#,C#,D#.

Key of E    F#   G#   A   B   C#   D#   E

### SHARP KEY SIGNATURES:

one sharp – Key of G

two sharps – Key of D

three sharps – Key of A

four sharps – Key of E

five sharps – Key of B

six sharps – Key of F#

seven sharps – Key of C#

Practice: Write the following sharp key signatures:

In the following example, every B and E are lowered a half step because of the two flats in the key signature.

To find the name of a flat key signature: 1. Count down four letter names from the last flat or 2. Name the second to the last flat when there are two or more flats in the signature.

### FLAT KEY SIGNATURES:

one flat – Key of F

two flats – Key of Bb

three flats – Key of Eb

four flats – Key of Ab

five flats – Key of Db

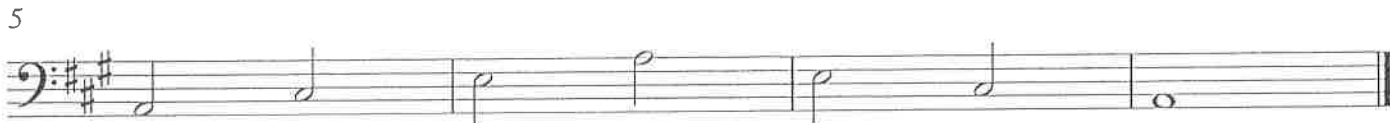
six flats – Key of Gb

seven flats – Key of Cb

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# Assessment #8

A major Scale and Arpeggio



Circle the letters in the A arpeggio

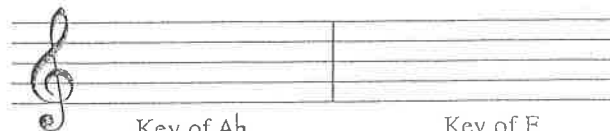
1	2	H3	0	1	2	H3	0	1	2	3	0	1	2	3
A	B	C#	D	E	F#	G#	A	B	C#	D	E	F#	G#	A

Practice: Write the following flat key signatures:



Key of B $\flat$

Key of E $\flat$



Key of A $\flat$

Key of F

Mix and Match: Name the key signature.



1. \_\_\_\_\_



2. \_\_\_\_\_



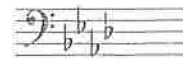
3. \_\_\_\_\_



4. \_\_\_\_\_



5. \_\_\_\_\_



6. \_\_\_\_\_

Bonus: Name the key signature that has no flats or sharps. \_\_\_\_\_

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# Assessment #9

## Chromatic Changes 1

### ENHARMONIC NOTES

Notes that have different names but sound the same are called *enharmonic notes*. Notice that the half steps between E/F and B/C also have enharmonic names.

Example:

The note A# is a half step up from A while Bb is a half step down from B. These notes sound the same, but have different names.

A#/Bb

E#/F

Fill in the enharmonic note.

E      Fb

A#      Bb

Eb      D#

F#      Gb

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# Assessment #10

## 1 Octave Chromatic Scale

3 3 3 3 3 3 3 3 3 3 3 3

### CHROMATIC SCALE

A chromatic scale is made up of consecutive half steps. Sharps are used for going up the scale and flats are used for coming down. Example:

Key of C C# D D# E F F# G G# A A# B C C B Bb A Ab G Gb F Eb D Db C

Practice: Play the C chromatic scale (ascending and descending) on the piano. (Remember: C is the 1st white key to the left of a group of 2 black keys on the piano.)

A chromatic scale can be built in any key signature. Just create 12 consecutive half steps.

Create an ascending chromatic scale in the key of F in the treble staff.

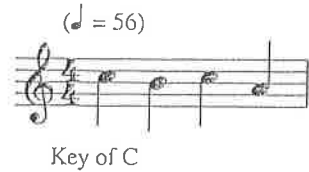
Key of F F# G G# A Bb Bb C C# D D# E F

Practice: Play the ascending F chromatic scale on the piano. Now play the descending scale. (Remember: F is the 1st white key to the left of a group of 3 black keys.)

# TEMPO

*Tempo* is how fast or slow the steady beat is counted in music. Composers of today will often use a note followed by a number to indicate tempo. This note and number system tells the musician how many beats to count in one minute and what kind of note gets that beat.

Example:



In this example, the quarter note (♩) gets the beat and the composer wants 56 beats per minute. This would be like a normal heart rate (60 beats per minute). A mechanical device called a metronome is used to indicate different tempi.

**Experiment:** Use a stopwatch or clock. Have a friend clap a steady beat. Determine the number of claps or beats per minute. Switch and pick a faster or slower tempo.

**Tempo Math:**

1. If 60 beats per minute is considered moderate speed, would 120 beats per minute be a faster or slower speed? \_\_\_\_\_
2. Which is faster, 30 beats per minute or 180 beats per minute? \_\_\_\_\_
3. Write a tempo that is slower than (♩ = 100). \_\_\_\_\_

Tempo terms are often written in Italian or other languages. Some of the most common terms are listed below.

<u>Italian</u>	<u>Pronounced</u>	<u>English meaning</u>
Largo, Lento	LAHR-goh	very slow
Adagio	ah-DAH-jee-oh	moderately slow
Andante	ahn-DAH-n-teh	"walking tempo"
Andantino	ahn-dahn-TEE-noh	a little faster than Andante
Moderato	mah-deh-RAH-toh	moderately
Allegretto	ah-leh-GRE-toh	a little slower than Allegro
Allegro	ah-LEH-groh	fast
Vivace	vee-VAH-cheh	lively
Presto	PREH-stoh	very fast

Other terms are used to indicate a gradual change in tempo:

<u>Italian</u>	<u>Pronounced</u>	<u>English meaning</u>
Ritardando (rit.)	(ree-tahr-DAH- <i>n</i> -doh)	gradually becoming slower
Accelerando (accel.)	(ahk-chel-leh-RAHN-doh)	gradually becoming faster
Poco a Poco	(POH-koh ah POH-koh)	little by little
Molto	(MOHL-toh)	much, very

Matching: Match the English meanings to the Italian terms by drawing a line.


1. Vivace	much
2. Accelerando	very slow
3. Allegro	lively
4. Molto	gradually becoming faster
5. Largo	fast

Terms may be combined to indicate very specific directions to a performer.

Allegro moderato is moderately fast.

Bonus: What do you think molto ritardando means? \_\_\_\_\_

A composer may indicate a temporary change in tempo by using these signs.

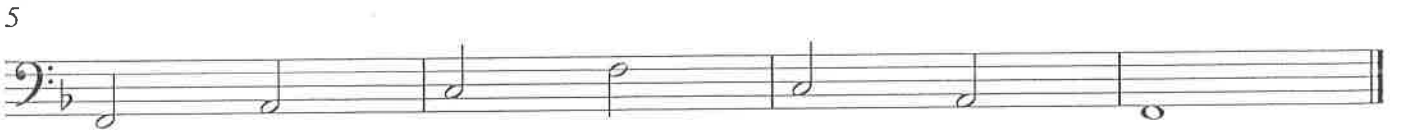
<u>Term</u>	<u>Sign</u>	<u>Meaning</u>
Fermata (pronounced fur-MAH-tah)		hold the note longer than its normal value
Caesura (pronounced seh-SHOO-rah)	//	sudden silence; break or pause in the music



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# Assessment #11

## F Major Scale and Arpeggio



L2	3	0	L1	L2	3	0	L1	L2	1	L2	1	2	3	L4
F	G	A	Bb	C	D	E	F	G	A	Bb	C	D	E	F

### MINOR SCALE

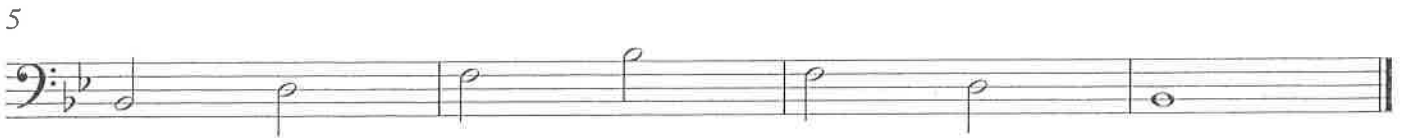
Every major scale has a relative minor scale with the same key signature (concept 15). The relative minor scale begins on the 6th step of the major scale with the same key signature. Example:

C Major	C	D	E	F	G	A	B	C
	1	2	3	4	5	6	7	8
A minor	A	B	C	D	E	F	G	A
	1	2	3	4	5	6	7	8

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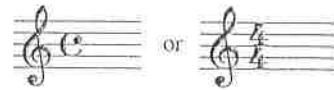
# Assessment #12

## Bb Major Scale and Arpeggio



### COMMON TIME

The letter C may be substituted for the  $\frac{4}{4}$  time signature and is called common time. Example:

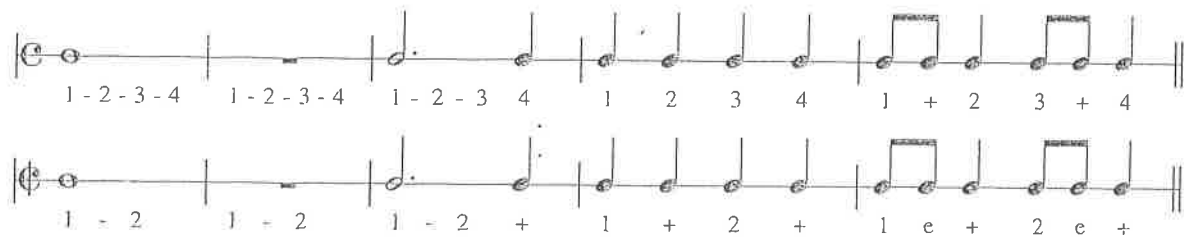


### CUT TIME

In  $\mathbb{C}$  time the note/rest value would be: or = 2 beats per measure  
= Half note gets one beat

In  $\frac{2}{2}$  time the note/rest value would be: or = 2 beats  
 or = 1 beat  
 or = 1/2 beat

Compare common time and cut time in the examples below. Clap and count.



Write the counting for cut time in the following example:



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# Assessment #13

## Third Position

### TIES

A *tie* is a curved line connecting notes of the same pitch. Play or sing one note for the combined counts of the tied notes.

Example:

1 - 2 - 3 - 4      1 - 2 - 3 - 4

Ties can cross bar lines joining one note to another note of the same pitch in the next measure.

Example:

1 - 2 3 - 1    2 - 3 - 1 - 2 3      1 2 - 1 2

The duration of the tied notes is the sum of all the notes.

Example:

3 + 1 = 4 beats      2 + 1 = 3 beats      1 + 1 = 2 beats

Practice: Write the correct number of beats each tied set of notes will receive.

6      \_\_\_\_\_

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# Assessment #14

Row Row Row Your Boat - in position

5 -4 0 -1  
II I

$\frac{6}{8}$  means there are 6 beats per measure, and every eighth note gets one beat. Example:

6 = 6 beats per measure

8 =  $\frac{1}{8}$  gets 1 beat;  $\frac{2}{8}$  gets 2 beats;  $\frac{3}{8}$  gets 3 beats.

$\frac{6}{8}$  1 2 3 4 5 6 1-2 3 4-5-6 1-2-3 4-5-6

Fill in the correct beats below the notes in the exercise below. Clap and count.

$\frac{6}{8}$  1 2 3 4-5 6

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# Assessment #15

Ensemble performance test - Menuet in D Minor by Handel



Contrabass II

# Assessment #15

Ensemble performance test - Menuet in D Minor by Handel



Contrabass III

# Assessment #15

Ensemble performance test - Menuet in D Minor by Handel



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# Assessment #16 - FINAL

Minuet 1 - J.S. Bach



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