

9th Grade Orchestra

Assessment Book

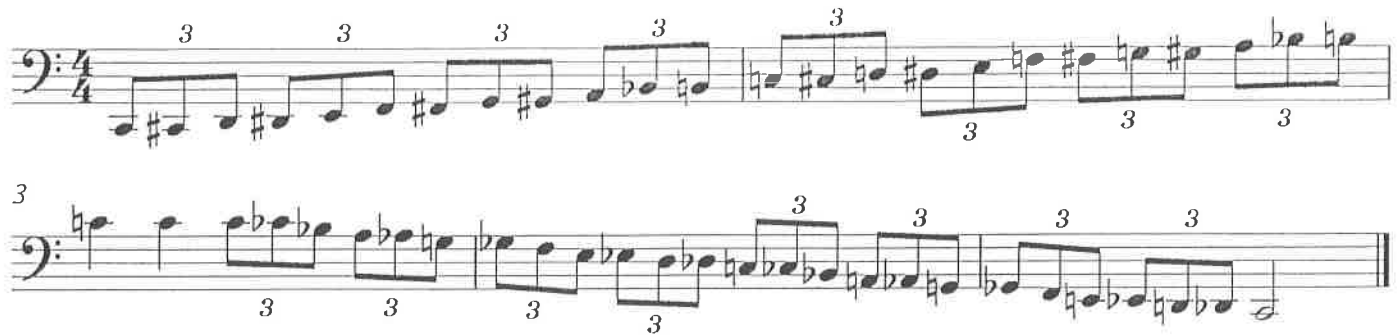
Cello



NAME _____

2 Octave Chromatic Scale

Violoncello



Meter is the number of beats in a measure. Numbers are used to organize meter. The number of beats in each measure is determined by the meter and indicated by a symbol called a **time signature**. Time signatures appear at the beginning of the music and use two numbers placed one above the other. The upper number indicates how many beats are in each measure. The lower number designates the note value that will receive one beat. Complete the chart below.

$\frac{4}{4}$ 4 beats per measure
 $\frac{4}{4}$ = 1 beat

$\frac{2}{4}$ _____

$\frac{7}{4}$ _____

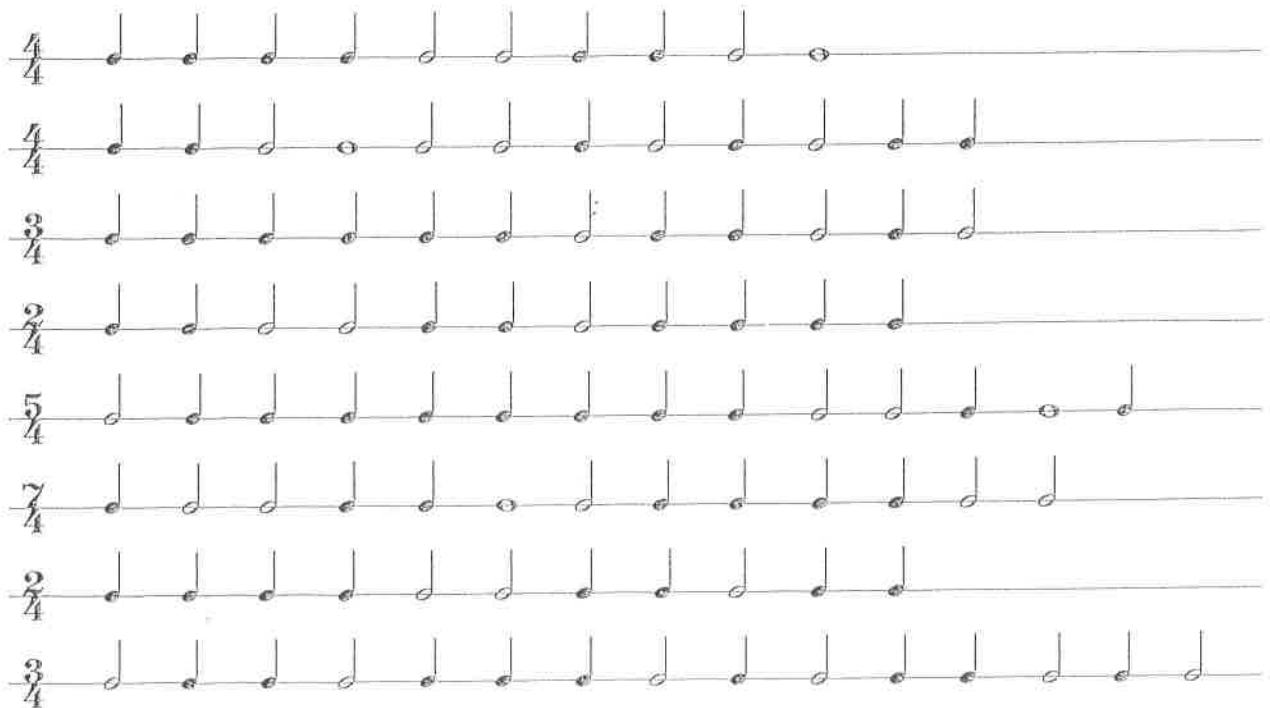
$\frac{3}{4}$ 3 beats per measure
 $\frac{3}{4}$ = 1 beat

$\frac{5}{4}$ _____

$\frac{6}{4}$ _____

RHYTHM DIVISION

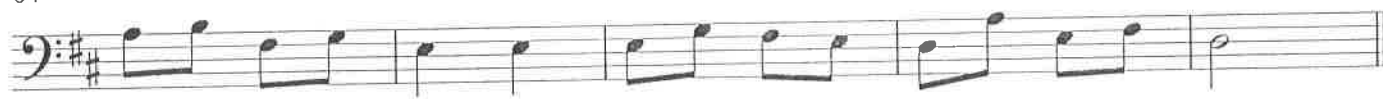
Divide the following rhythm patterns into measures. Be sure to notice the time signature for each example, and add a double bar at the end.



59





64

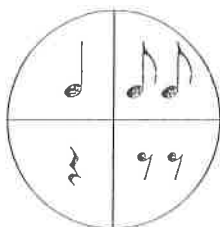


The beat in music can be divided into smaller values. These values, or notes, receive fractions, or parts of the steady beat.

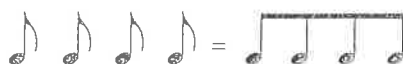
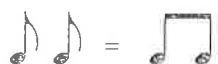
EIGHTH NOTES

 = 1/2 beat

 = 1/4 beat



Eighth notes can be beamed together to make them easier to read.



Draw four more eighth notes with flags.




Draw four more pairs of beamed eighth notes.



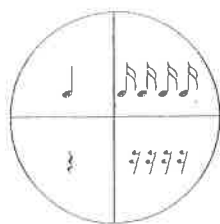
Draw four more eighth rests.



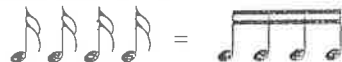
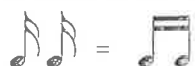
SIXTEENTH NOTES

 = 1/4 beat

 = 1/4 beat



Sixteenth notes can be beamed together to make them easier to read.




Draw four more sixteenth notes with flags.





Draw four more groups of sixteenth notes beamed together.



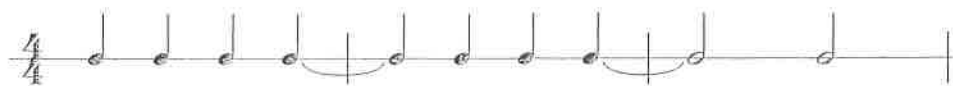
A **tie** is a curved line used to increase the value of a note. The value of a tied note equals the total of both notes added ("tied") together.

 = 4 beats

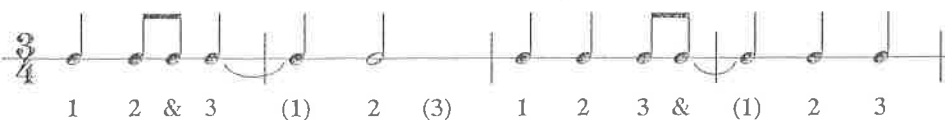
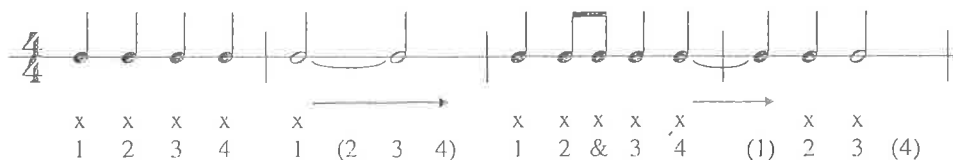
 = 2 beats

 = 1 beat


Ties can increase the value of a note across the bar line.




Clap the following rhythms containing tied notes. Do not clap on the second note of the tied notes; keep holding on to the first note for the full value of both notes tied together.




Another way to lengthen a note is to add a **dot**. A dot increases the value (duration) by half of the original value of the note it follows.

 = 2 beats

 + . =  = 3 beats

 = 1 beat

 + . =  = 1½ beats

 = ½ beat

 + . =  = ¾ beat*

*dotted eighth notes are often followed by a sixteenth

 = 1 beat  = 1 beat

TIME TO DIVIDE

Draw bar lines to divide the following rhythm patterns into measures.

Six musical staves with various rhythm patterns for division. The staves are labeled with time signatures: 4/4, 7/4, 3/4, 4/4, 3/4, and 2/4. The patterns include quarter notes, eighth notes, and sixteenth notes, some with beams and some with rests.

PROJECT: FIND THE MISSING DOTS!

Each measure below contains a note that is missing a dot. Add the dot to the correct note to complete each measure. When you are finished, compare your answers with a partner and take turns clapping the rhythms.

Five musical staves with rhythm patterns for a dot-finding project. The staves are labeled with time signatures: 4/4, 5/4, 3/4, 7/4, and 4/4. Each measure contains a note that is missing a dot, and the student is to add the dot to the correct note to complete the measure.

CHALLENGE

For each set of tied notes below, notate one dotted note that equals the same value.

1. =

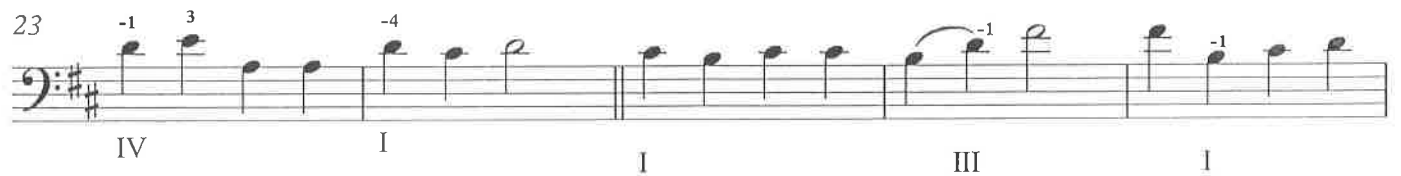
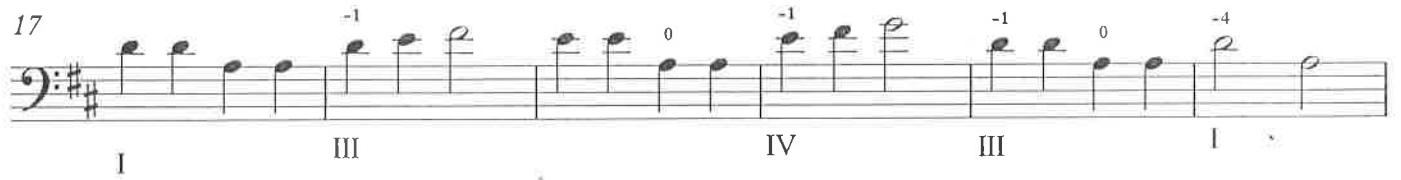
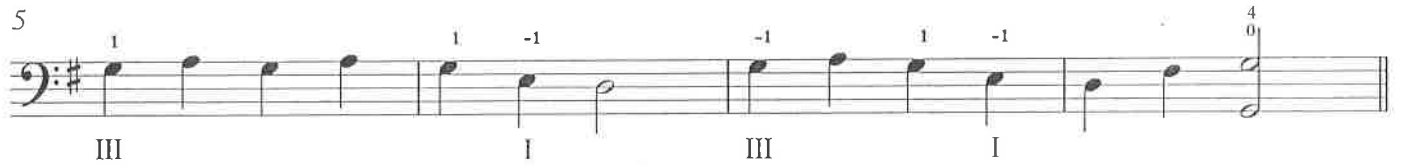
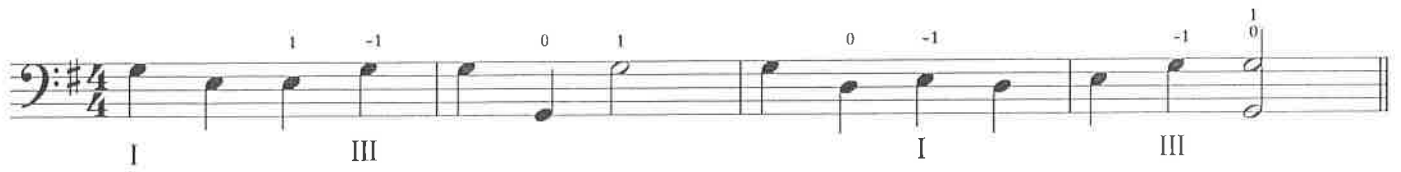
2. =

3. =

4. =

Shifting to Position

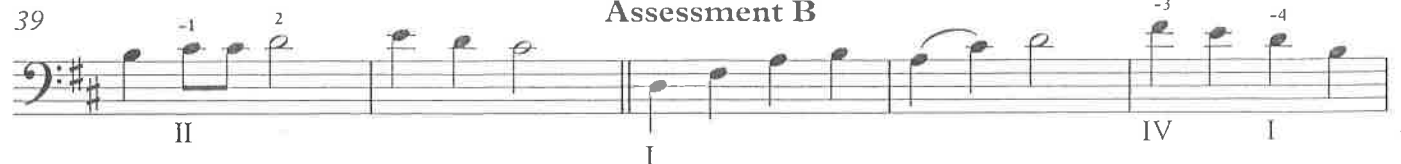
Violoncello



Assessment A



Assessment B



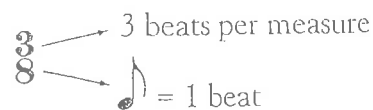
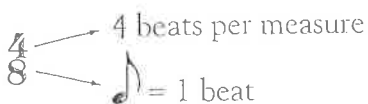
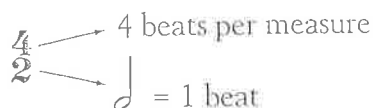
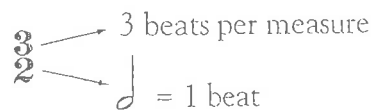
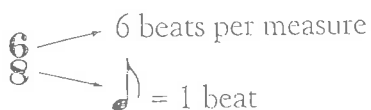
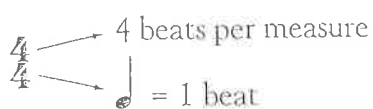
V.S.

Violoncello

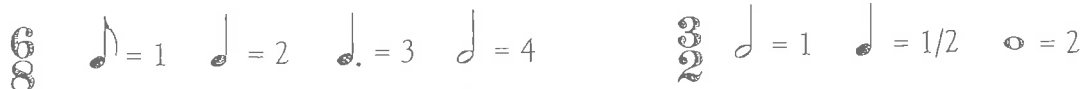
44



Early in your music study, you may have noticed that **time signatures** almost always had the number four as the bottom number, giving the quarter note one beat. Other note values are also used as the basic unit of beat. This is indicated by a number other than four as the bottom number of a time signature.

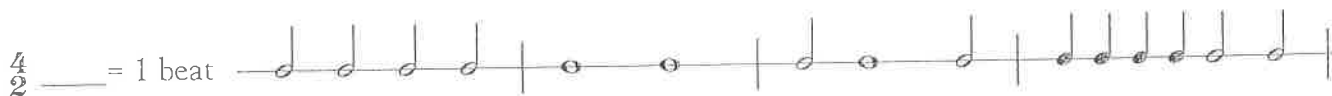
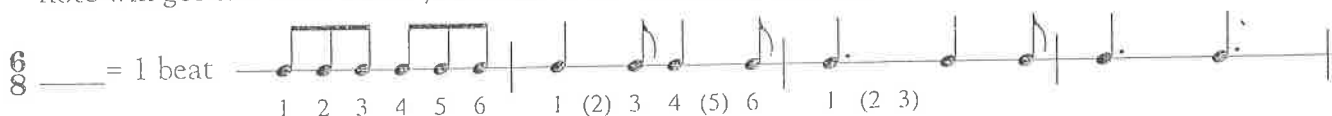


When the basic unit of beat changes, so do the values of the other notes.



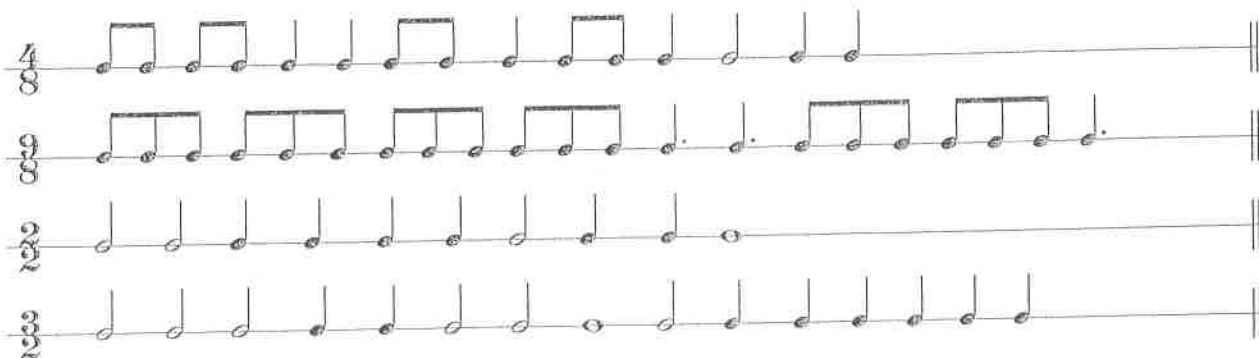
WHO'S GOT THE BEAT?

Write in the counting for the rhythms below. Be sure to note the time signature to decide which note will get one beat. After you write in the counting, clap and count the rhythms.



RHYTHM RELATIVITY

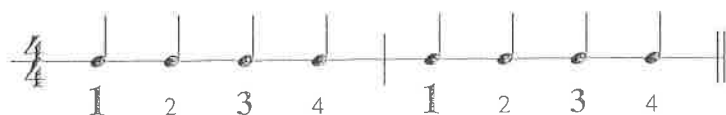
Divide each example into measures according to the time signature given. Clap and count the rhythms to check your work.



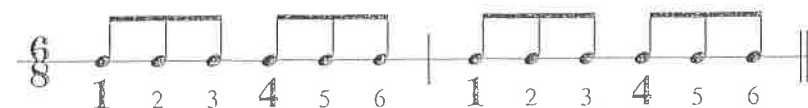
In many rhythm patterns, the strongest beat occurs on the first beat of the measure.



In $\frac{4}{4}$ time, the strongest beat falls on beat one as well, with a secondary beat on beat three.



In $\frac{6}{8}$ time, strong beats occur on beat one and beat four.

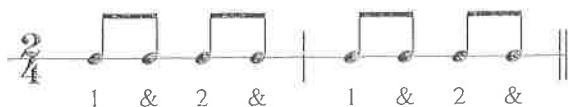


When beats other than these receive a strong accent, we hear **syncopation**. Syncopation in music is when an accent occurs on what is usually a weak beat in a measure. One of the most common syncopated rhythms is when the eighth note appears on beat one, followed by a quarter note.

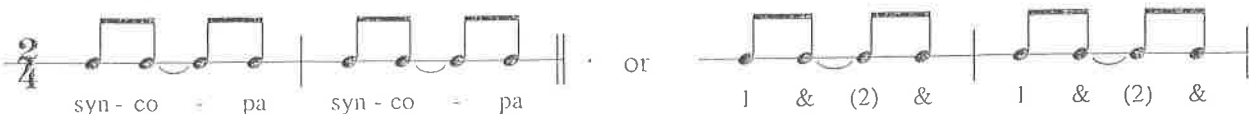


DISCOVERING SYNCOPATION

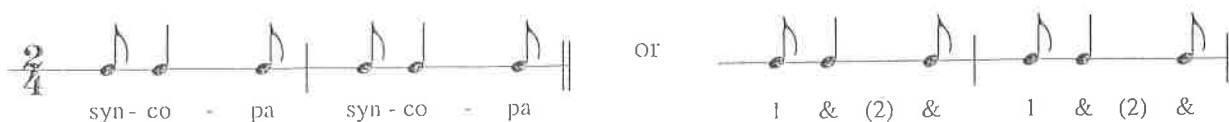
Clap the steady eighth note rhythm.



Clap the eighth note rhythm with a tie added.



Clap this same rhythm written a different way.



CREATING SYNCOPATION

Clap the following rhythms in two ways. First, clap the rhythms letting the accents fall where they usually do.

4/4: 1 2 3 4 | 1 2 3 4 | 1 2 & 3 4 | 1 2 3 4

6/8: 1 2 3 4 5 6 | 1 (2) 3 4 (5) 6 | 1 (2 3) 4 5 6

Now accent the beats differently, as indicated by the accent marks below. > is the musical sign for **accent**, or extra emphasis.

4/4: 1 2 3 4 | 1 2 3 4 | 1 2 & 3 4 | 1 (2) 3 4

6/8: 1 2 3 4 5 6 | 1 (2) 3 4 (5) 6 | 1 (2 3) 4 5 6

Can you feel the syncopation? Was it easy to accent the beats the second time?
Explain your answer.

SYNCOPATION CHALLENGE

1. Add bar lines to the following rhythms. Use a double bar line at the end of each line.
2. Write in the counting underneath the notes.
3. Clap and count the rhythms.

4/4: [Notes: quarter, quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter, quarter, quarter, quarter]

3/4: [Notes: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter, quarter, quarter, quarter]

4/4: [Notes: quarter rest, eighth, quarter rest, eighth, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter]

6/8: [Notes: quarter rest, eighth, quarter rest, eighth, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter]

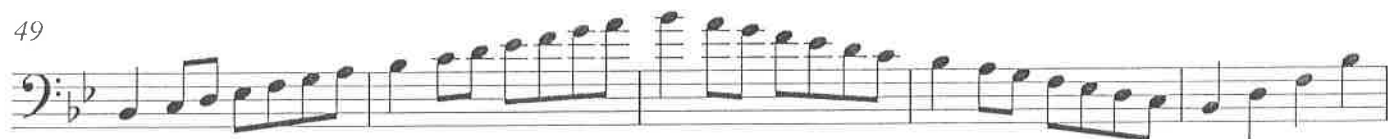
Major Scales and Arpeggios



43



49



54



59



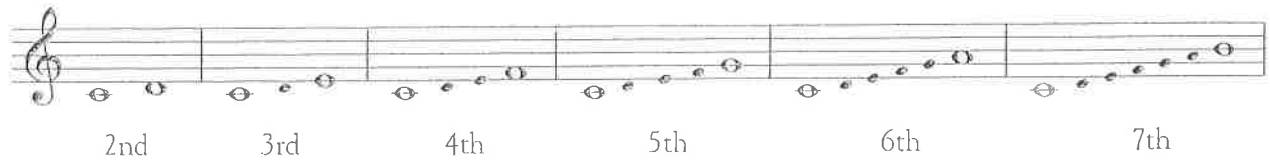
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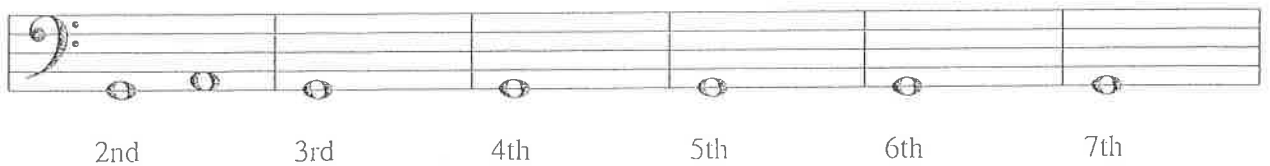
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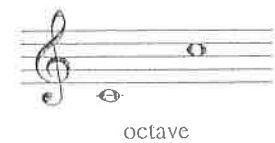
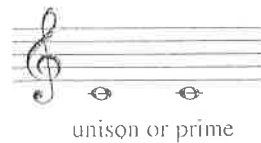
An **interval** in music is the distance between two notes and is identified by a number. To find the distance or interval between two notes, count the number of lines and spaces between the notes, including the note you start on and the note you end on. Play or sing each of the intervals on the treble clef below.



Add a note to show these intervals on the bass staff below. The first one has been done for you.

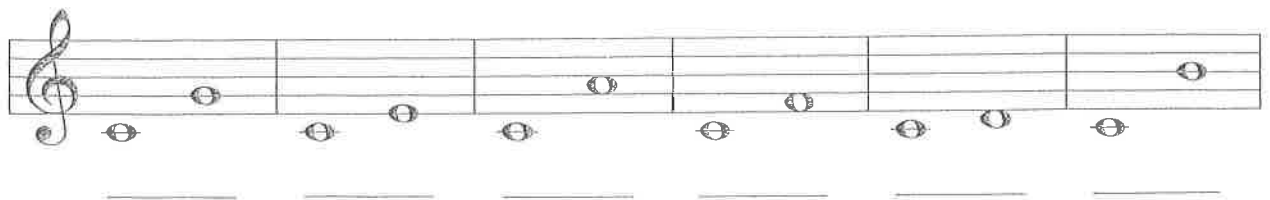
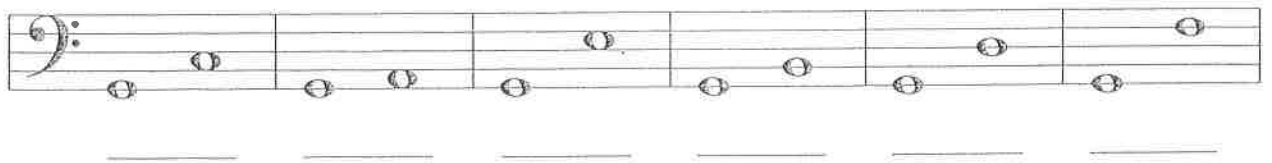


When two notes are the same interval, it is called **prime**, or **unison**. An interval of 8 notes is called an **octave**.



WHAT'S YOUR INTERVAL?

Identify the following intervals. With a partner or in small groups, sing each interval or play the intervals on a keyboard. Take turns identifying the intervals by ear.



Broken Thirds

Violoncello

G Broken Thirds



Violoncello

Moldau

Bedrich Smetana

MAJOR OR MINOR?

Name each of the scales below. Then decide if the scale is major or minor. If it is minor, decide which form: natural, harmonic or melodic. Circle your answer. Finally, mark in the half (H) and whole (W) steps.

Scale: major or minor (natural, harmonic, melodic)

1.

Scale: major or minor (natural, harmonic, melodic)

2.

Scale: major or minor (natural, harmonic, melodic)

3.

Scale: major or minor (natural, harmonic, melodic)

4.

Scale: major or minor (natural, harmonic, melodic)

5.

Each major scale has a **relative minor scale** that shares the same key signature. The term *relative* is used because that is how the two scales are related, by their shared key signature. The relative minor scale begins on the 6th step of the major scale with the same key signature.

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

Minor scales are unique in that they have 3 forms: **Natural**, **Harmonic**, and **Melodic**.

NATURAL MINOR

When the scale begins on A and uses the C Major key signature (no sharps or flats), it is called the A natural minor scale. Notice that a new pattern of half and whole steps is created: W H W W H W W. Play this scale.

W H W W H W W

HARMONIC MINOR

Raise the 7th pitch of the scale ascending and descending. NOTE: When you raise the 7th step, the distance between steps 6 and 7 becomes one and one-half steps. (W+H) Play this scale.

W H W W H W+H H W+H H W W H W

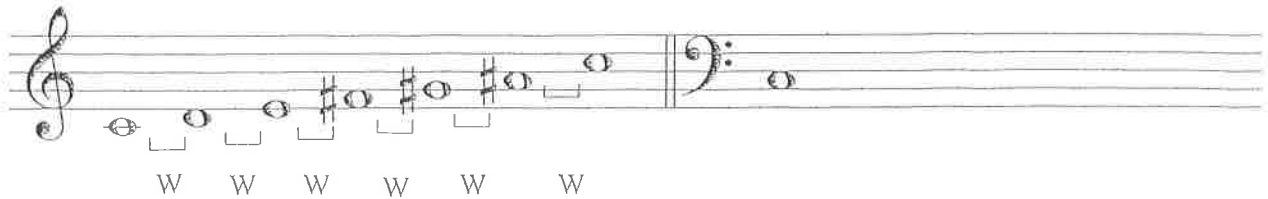
MELODIC MINOR

Raise the 6th and 7th pitches of the scale ascending, but not descending. Play this scale.

W H W W W W H W W H W W H W

WHOLE TONE SCALE

A whole tone scale uses a pattern of 7 consecutive whole steps. This scale can begin on any note and has an exotic sound. Write a whole tone scale on the bass clef and mark the whole steps. Play both scales.

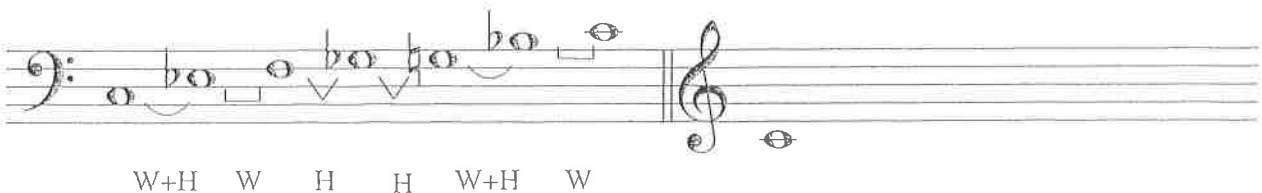


BLUES SCALE

The blues scale is heard in blues and jazz. The interval pattern for this scale is:

W+H W H H W+H W

Notate the blues scale on the treble clef. Mark the intervals.



PROJECT: CHOOSE YOUR SCALE

Choose two of the following scales: major, natural minor, harmonic minor, melodic minor, chromatic, whole tone, and blues. Notate the scale ascending and descending. Use a key signature or add sharps or flats as needed. Mark the pattern of half and whole steps below the notes.

1. scale name _____











2. scale name _____



CHALLENGE

Can you sing the scales you notated?

Articulation affects how musical sound is performed. Musical sounds can be smooth and connected to one another, or short and detached. Symbols represent the many types of articulation commonly heard in music.

	staccato	detached, short
	accent	emphasize or stress
	slur	legato, smooth and connected
	tenuto	note held for full value
	fermata	note held for longer than full value
	caesura	sudden silence, break in the music
	marcato	heavily accented
	sforzando	strong sudden accent

ARTICULATION CROSSWORD

Across:

Down:

2. stressed note

1. sudden break in music

5. smooth and connected

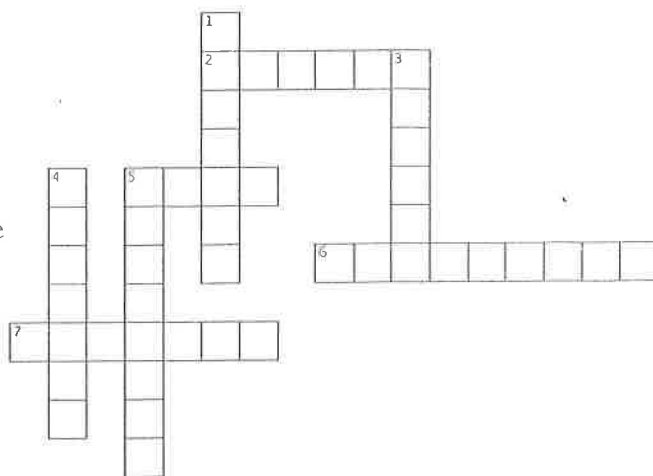
3. note held for full value

6. 

4. 


7. 

5. 



SLUR OR TIE?

It's easy to confuse a slur with a tie, the curved line connecting notes of the same pitch. Ties and slurs can be placed above or below a note, and can be long or short, but a tie *always* connects notes of the *same pitch*. Circle tie or slur under each example.



tie or slur tie or slur tie or slur tie or slur tie or slur tie or slur tie or slur tie or slur

Violoncello I

Ensemble Playing Test

Chorale in Eb major

J.S. Bach

Violoncello I part of the Chorale in Eb major. The score is written in bass clef, 3/4 time, with a key signature of three flats (Bb, Eb, Ab). The first line contains measures 1-6, the second line measures 7-12, and the third line measures 13-18. The piece concludes with a double bar line at the end of measure 18. Fingerings are indicated by small squares above notes, and slurs are used for phrasing. A 'V' marking is present above the first note of measures 1, 6, 12, and 18.

Violoncello II

Ensemble Playing Test

Chorale in Eb major

J.S. Bach

Violoncello II part of the Chorale in Eb major. The score is written in bass clef, 3/4 time, with a key signature of three flats (Bb, Eb, Ab). The first line contains measures 1-6, the second line measures 7-12, and the third line measures 13-18. The piece concludes with a double bar line at the end of measure 18. Fingerings are indicated by small squares above notes, and slurs are used for phrasing. 'V' markings are present above the first notes of measures 1, 6, 12, and 18.

Violoncello III

Ensemble Playing Test

Chorale in Eb major

J.S. Bach

Violoncello III part, measures 1-15. The score is in bass clef, Eb major (three flats), and 3/4 time. It features a series of eighth and quarter notes with various articulations (accents, slurs, and breath marks) indicated by 'V' and 'n' symbols.

Violoncello IV

Ensemble Playing Test

Chorale in Eb major

J.S. Bach

Violoncello IV part, measures 1-15. The score is in bass clef, Eb major (three flats), and 3/4 time. It features a series of eighth and quarter notes with various articulations (accents, slurs, and breath marks) indicated by 'V' and 'n' symbols.

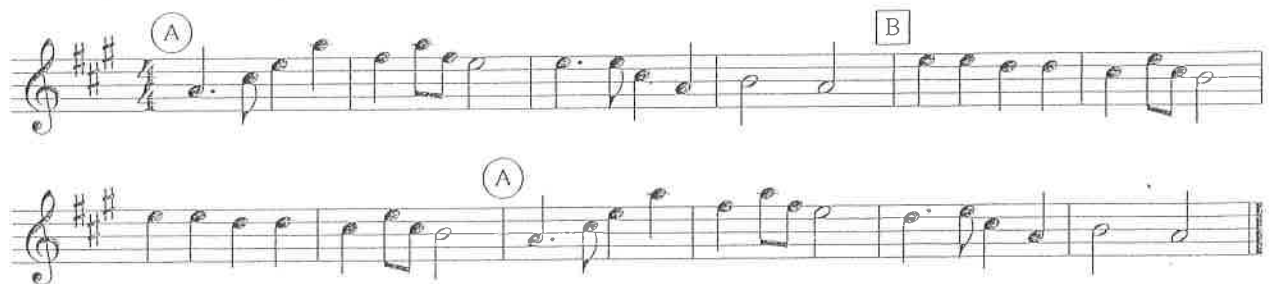
Form in music is the organization of musical ideas. Pitch, rhythm, dynamics and tempo come together to become a piece of music. Form shows the overall design or shape of a musical composition.

One of the simplest forms in music is **two-part form**, also called **binary form**. A common two-part form is a song with a verse that alternates with a refrain, as in "Jingle Bells." Form is often shown using letters. Two-part form would be AB. "Jingle Bells" is an example of AB form.

Verse (A): Dashing through the snow, in a one-horse open sleigh,
O'er the fields we go, laughing all the way!
Bells on bobtail ring, making spirits bright,
What fun it is to ride and sing a sleighing song tonight!

Refrain (B): Jingle bells, jingle bells, jingle all the way.
Oh what fun it is to ride in a one-horse open sleigh, hey!
Jingle bells, jingle bells, jingle all the way,
Oh what fun it is to ride in a one-horse open sleigh!

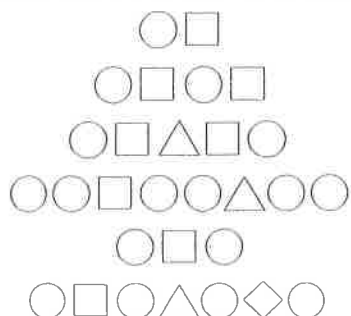
Another common form in music is **three-part**, or **ternary form**, shown in letters as ABA. "German Folk Song" is an example of three-part form.



Form can become more complex. Each new section is shown with a different letter. Another common form, **Rondo** form alternates new sections with the return of the A section. Shown in letters, Rondo form looks like this: ABACADA.

FORM IDENTIFICATION

Match the form shown in shapes to the correct form using letters.



ABA

AABAACAA

ABAB

ABACADA

AB

ABCBA

○ = A

□ = B

△ = C

◇ = D

FORM DETAIL

When sections of music are similar, but not exactly the same, letters can still be used to show the form. In this case a small number 1 is placed after the letter to show there is a slight difference. "Greensleeves" is an example of AA' BB'. Circle the measures in A' that are different from A. Circle the measures in B' that are different from B.

The first system of musical notation for 'Greensleeves' in 6/8 time. It consists of four staves labeled A, A', B, and B'. Each staff contains a melody line. The notation shows the first two measures of each section, with some notes circled to indicate differences between A and A', and between B and B'.

PROJECT: FORMULATIONS

Use letters to show the form of the rhythm examples below. Clap the rhythms after you have labeled the form.

Five lines of rhythmic notation for a project. Each line starts with a time signature (4/4, 2/4, 3/4, 6/8, and an unlabeled 4/4) followed by a sequence of notes and rests. Brackets above the notation indicate different sections of the rhythm, labeled A, B, and A'.

FINAL - Minuet 2

Violoncello

J.S. Bach

8

15

22

29

35