Violin A-String Pitch Path

Connect pitch changes to half-step distances.

Name _____ Date _____

This pitch map begins on open A4. Numbers are half steps above the open string, NOT finger numbers or physical distances. Adjacent boxes are one half step apart. Middle C is C4.

A4	Bb4	B4	C5	C#5	D5
0 half steps	1 half steps	2 half steps	3 half steps	4 half steps	5 half steps

Pitch-distance model: boxes are not a physical fingerboard or fingering chart.

Use the model above. Write a brief answer for each item.

1. Which pitch is two half steps above A4?

2. How many half steps separate B4 and C5?

3. Which pitch is four half steps above A4?

4. Move down one half step from D5. Where do you arrive?

5. How many half steps separate A4 and D5?

6. Which two displayed pitches use the letter C?

7. Does label 4 mean fourth finger?

8. A phrase rises A4-B4-C5. What are its two step sizes?

Viola C-String Interval Map

Build intervals from a low-string pitch reference.

Name _____ Date _____

Use the viola C-string map. Numbers count half steps above open C3; they are not finger numbers. A major second spans 2 half steps, a minor third 3, and a perfect fourth 5.

C3	Db3	D3	Eb3	E3	F3
0 half steps	1 half steps	2 half steps	3 half steps	4 half steps	5 half steps

Pitch-distance model: boxes are not a physical fingerboard or fingering chart.

Use the model above. Write a brief answer for each item.

1. Name the pitch a major second above C3.

2. Name the pitch a minor third above C3.

3. Name the pitch a perfect fourth above C3.

4. How many half steps separate Eb3 and E3?

5. Which pitch lies one half step below D3?

6. How many half steps separate D3 and F3?

7. A player selects E3 for a minor third above C3. Correct the pitch.

8. Does the map prescribe finger spacing in centimeters?

Cello Register Matching

Keep the letter name and octave number together.

Name _____ Date _____

Standard cello open strings sound C2-G2-D3-A3, low to high. The table gives pairs one octave apart. An octave preserves the letter name and changes the octave number by one.

Label	Reference model
A	C2 -> C3
B	G2 -> G3
C	D3 -> D4
D	A3 -> A4

Use the model above. Write a brief answer for each item.

1. Which pair begins on the lowest cello open string?

2. What pitch is one octave above open G2?

3. What pitch is one octave below D4?

4. Which pair begins on the highest cello open string?

5. Do C2 and C3 sound at the same pitch?

6. Which is higher: G2 or D3?

7. A note is labeled only A. What information is missing for an exact pitch?

8. What pitch is one octave above C3?

Double Bass Octave Decoder

Translate written notes into sounding pitches.

Name _____ Date _____

In standard orchestral double-bass notation, notes sound one octave below written pitch. Keep the letter and accidental; subtract one from the written octave number. Middle C is C4.

Label	Reference model
A	Written E2
B	Written A2
C	Written D3
D	Written F#3

Use the model above. Write a brief answer for each item.

1. What pitch sounds for A?

2. What pitch sounds for B?

3. What pitch sounds for C?

4. What pitch sounds for D?

5. Write the pitch that will sound G2.

6. Write the pitch that will sound Bb1.

7. Does octave transposition remove the sharp in D?

8. Cello and bass both read C3. Which sounds lower?

Violin Staff-to-String Choices

Match staff pitches to open-string options.

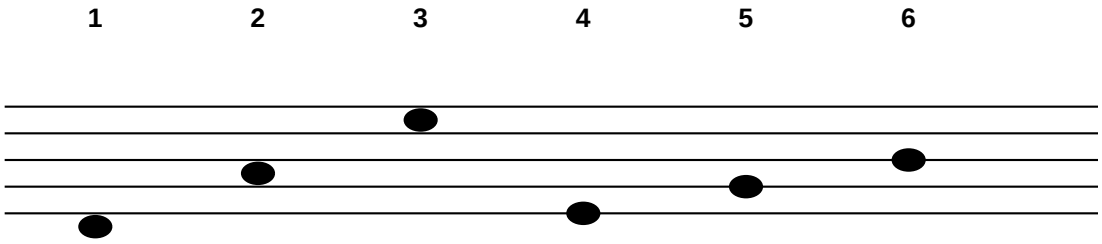
Name _____ Date _____

The labeled staff uses treble-clef positions: bottom line E4. Violin open strings are G3-D4-A4-E5. Name each note, then decide whether its exact pitch matches an open string. Noteheads show pitch only.

TREBLE

clef positions

Bottom line: E4



Numbers identify notes, not pitch names. Noteheads show pitch only, not duration.

Use the model above. Write a brief answer for each item.

1. Name note 1, including octave.

2. Name note 2, including octave.

3. Name note 3, including octave.

4. Name note 4, including octave.

5. Which labeled notes match open strings?

6. Why is note 4 not the open E string?

7. Name notes 5 and 6, including octave.

8. Which violin open string has no matching note here?

Viola Alto-Clef Neighbors

Use middle C to read neighboring staff positions.

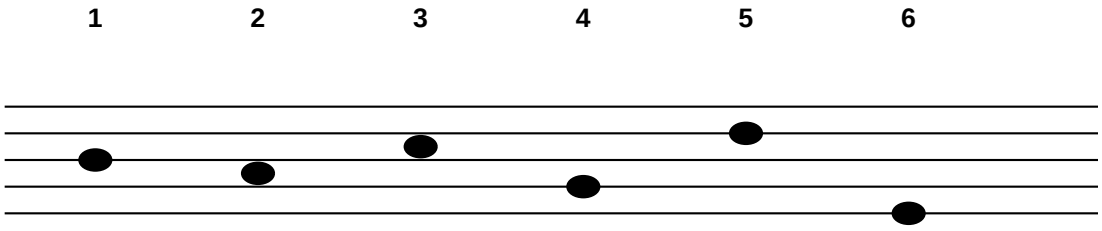
Name _____ Date _____

This labeled staff uses alto-clef positions: middle line C4; bottom line F3. Each next line or space advances one letter. Noteheads show pitch only, with no rhythmic values.

ALTO

clef positions

Bottom line: F3



Numbers identify notes, not pitch names. Noteheads show pitch only, not duration.

Use the model above. Write a brief answer for each item.

1. Name note 1, including octave.

2. Name note 2, including octave.

3. Name note 3, including octave.

4. Name note 4, including octave.

5. Name note 5, including octave.

6. Name note 6, including octave.

7. Which notes are one staff step away from middle C?

8. Which labeled notes lie on lines?

Cello Bass-Clef Contour

Read the shape of a short pitch sequence.

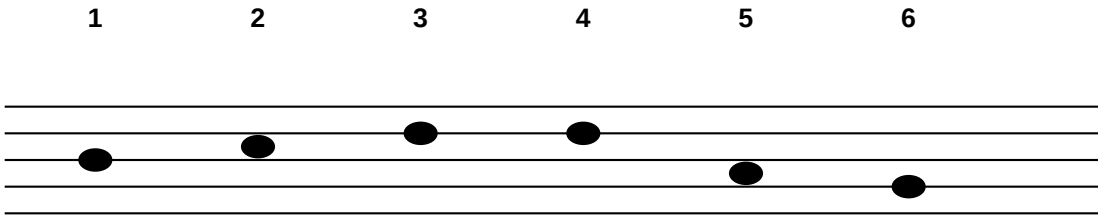
Name _____ Date _____

This labeled staff uses bass-clef positions: bottom line G2. Read 1 through 6 in order. A staff step moves to the next line or space; a repeated position repeats the pitch. Rhythm is not shown.

BASS

clef positions

Bottom line: G2



Numbers identify notes, not pitch names. Noteheads show pitch only, not duration.

Use the model above. Write a brief answer for each item.

1. Name note 1, including octave.

2. Name note 2, including octave.

3. Name notes 3 and 4, including octave.

4. Name note 5, including octave.

5. Name note 6, including octave.

6. Which adjacent pair repeats a pitch?

7. Which move descends by a fourth: 4-5 or 5-6?

8. Describe the contour from note 1 through 6.

Pizzicato and Arco Switches

Track playing technique across a rehearsal plan.

Name _____ Date _____

Pizzicato (pizz.) means pluck; arco means use the bow. For this exercise, a technique remains in effect until the next technique change. Begin arco. No other technique markings occur.

At measure	Technique marking
1	arco
3	pizz.
6	arco
8	pizz.

Use the model above. Write a brief answer for each item.

1. How is measure 2 played?

2. How is measure 3 played?

3. How is measure 5 played?

4. At which measure does bowing resume?

5. How is measure 7 played?

6. How is measure 9 played?

7. How many technique changes occur after the start?

8. Does pizzicato mean to play faster?

Orchestra Bow Budget

Plan a model stroke using equal beat allocations.

Name _____ Date _____

For EACH stroke, use all 8 bow units. Share them in proportion to note duration; keep speed constant within that stroke. Speed may differ between models. Real bow use also depends on tone, dynamics and teacher guidance.

Label	Reference model
A	4-beat stroke: one note lasts all 4 beats
B	4-beat slurred stroke: notes last 1, 1, 2 beats
C	4-beat slurred stroke: notes last 2, 2 beats
D	2-beat stroke: one note lasts 2 beats

Use the model above. Write a brief answer for each item.

1. In A, how many bow units are allocated per beat?

2. In B, allocate units to the three notes.

3. In C, allocate units to the two notes.

4. In D, how many units are allocated per beat?

5. Which uses more units per beat: A or D?

6. In B, how many units remain after the first two notes?

7. Would 3, 3, 3 units fit the 8-unit budget in B?

8. Does this model establish one correct bow speed for all music?

Orchestra String-Crossing Map

Count changes between strings in a written route.

Name _____ Date _____

Use violin strings in low-to-high order G-D-A-E. A crossing occurs whenever consecutive events use different strings. Count changes, not bow strokes; no bow direction is specified.

Label	Reference model
A	D - D - A - A - D
B	G - D - A - E - E
C	A - E - A - D - G
D	G - G - G - G - G

Use the model above. Write a brief answer for each item.

1. How many string changes occur in route A?

2. How many string changes occur in route B?

3. How many string changes occur in route C?

4. How many string changes occur in route D?

5. Which routes use all four strings? List all.

6. In route A, which event first changes string?

7. In route C, is E to A a move toward a lower or higher string?

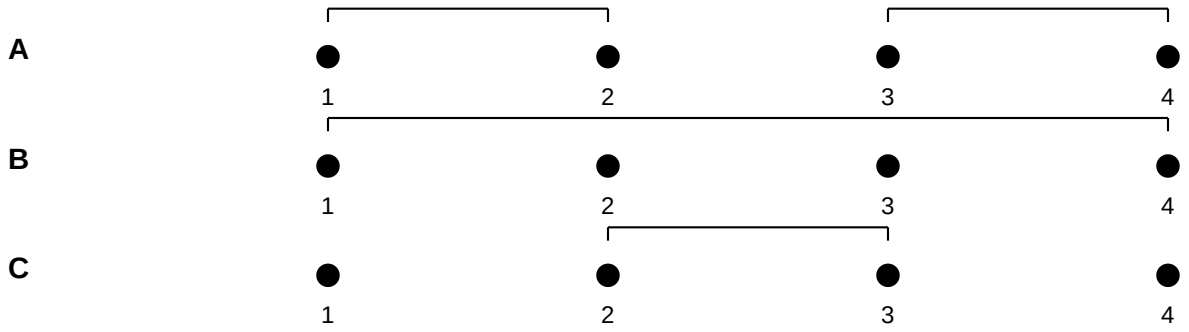
8. Can you infer the number of bow strokes from these routes?

Orchestra Slur Group Planner

Separate note count, stroke count and duration.

Name _____ Date _____

Each bracket is one slurred bow stroke; a single unbracketed note uses one stroke. All notes have different pitches, so no ties occur. Every note is a quarter note lasting one beat in 4/4.



Use the model above. Write a brief answer for each item.

1. How many strokes are in model A?

2. How many strokes are in model B?

3. How many strokes are in model C?

4. How many beats does the first stroke in A last?

5. How many beats does the stroke in B last?

6. How many notes are in each model?

7. Which stroke in C lasts two beats?

8. Does model B combine the four pitches into one held pitch?

Orchestra Rest and Entry Counts

Keep the measure count separate from the beat count.

Name _____ Date _____

In 4/4, count four quarter-note beats per measure. Start counting at measure 1. The table gives each part rest measures, then its entrance. There are no pickups, repeats or tempo changes.

Label	Reference model
Violin	Rest measures 1-2; enter measure 3, beat 1
Viola	Rest measures 1-3; enter measure 4, beat 1
Cello	Rest measure 1; enter measure 2, beat 1
Bass	Rest measures 1-4; enter measure 5, beat 1

Use the model above. Write a brief answer for each item.

1. How many quarter-note beats does violin rest?

2. How many quarter-note beats does viola rest?

3. Which part enters first?

4. Which part enters last?

5. How many beats does bass rest?

6. Which part enters one measure after violin?

7. On which beat does cello enter?

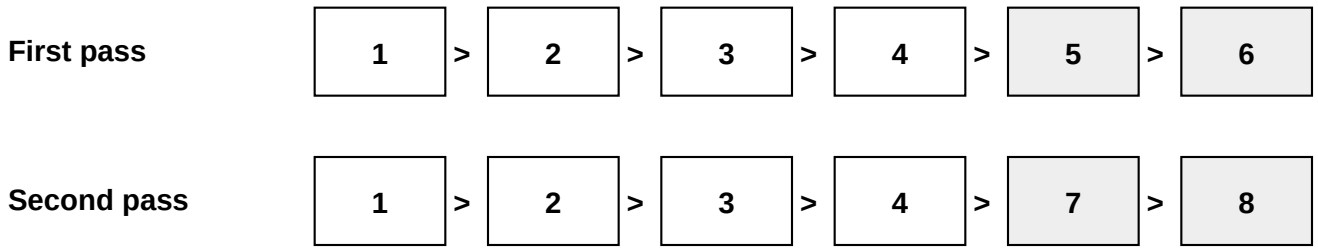
8. If viola loses its place, what two counts must it recover?

Orchestra Repeat Roadmap

Follow a repeat and two endings in order.

Name _____ Date _____

Follow this supplied route: play measures 1-4, then first ending 5-6; repeat from 1. On the second pass, skip 5-6 and play second ending 7-8, then stop. Each measure is 4/4; there are no other repeats.



Use the model above. Write a brief answer for each item.

1. Which measure follows 6 on the first pass?

2. Which measure follows 4 on the second pass?

3. How many times is measure 3 played?

4. How many times is measure 5 played?

5. Write the complete measure order.

6. How many measures are played in total?

7. How many quarter-note beats are played in total?

8. Why is measure 5 omitted on the second pass?

Orchestra Melody Handoff

Track which section carries the principal line.

Name _____ Date _____

This rehearsal plan names the principal melody and supporting parts. Support does not mean silence. Balance is judged by listening to whether the melody is clear within the intended ensemble sound.

Measures	Assigned roles
1-4	Melody: violin | Support: viola, cello, bass
5-8	Melody: viola | Support: violin, cello, bass
9-12	Melody: cello | Support: violin, viola, bass
13-16	Melody: violin + viola | Support: cello, bass

Use the model above. Write a brief answer for each item.

1. Who carries the melody in measure 6?

2. Who carries the melody in measure 10?

3. Who shares the melody in measure 14?

4. Which section supports throughout the plan?

5. At measure 5, how does violin role change?

6. At measure 9, whose line should supporting parts listen for?

7. If the melody disappears under support at measure 6, what should be checked?

8. Does a supporting role mean the part should stop playing?

Orchestra Tuning Evidence

Read tuner evidence without confusing pitch and volume.

Name _____ Date _____

For this paper task, the tuner is set to the intended note and reference. Negative cents = flat; positive cents = sharp; 0 = matching the target. Use absolute distance from 0 to compare closeness.

Label	Reference model
A	-12 cents
B	+5 cents
C	0 cents
D	+18 cents

Use the model above. Write a brief answer for each item.

1. Which sample is flat?

2. Which samples are sharp?

3. Which sample matches the tuner target?

4. Which sample is farthest from the target?

5. Which is closer to target: A or B?

6. Sample A changes to -3 cents. Is it closer to target?

7. Does +18 cents mean louder than the others?

8. Can these four readings alone prove an ensemble blends well?

Orchestra Rhythm Repair

Repair incomplete and overfilled 4/4 measures.

Name _____ Date _____

Each row is one 4/4 measure. Quarter note or quarter rest = 1 beat; half note = 2; eighth note = 1/2. Add the durations, including rests. There are no pickups or tuplets.

Label	Reference model
A	Half note + quarter note + quarter rest
B	Half note + quarter note
C	Half note + half note + quarter note
D	Quarter note + 2 eighth notes + half note

Use the model above. Write a brief answer for each item.

1. How many beats are in A?

2. How many beats are in B?

3. How many beats are in C?

4. How many beats are in D?

5. Which rows already fill one 4/4 measure?

6. Add one rest to complete B. Name its duration.

7. Remove one note from C to make 4 beats. Which one?

8. How many beats do the two eighth notes in D occupy together?

Orchestra Rehearsal Priority Lab

Choose a focused check from specific written evidence.

Name _____ Date _____

Use only the observations below. Choose a test that directly addresses each issue. A good next check has a clear location and a result you can hear or count; these are sample rehearsal decisions.

Label	Reference model
A / m. 8	Cello enters one beat late.
B / m. 12	Viola melody cannot be heard under violin.
C / m. 16	Bass plays F natural where the part marks F#.
D / m. 20	Players release the final note at different times.

Use the model above. Write a brief answer for each item.

1. For A, choose: rehearse the rest count OR increase volume.

2. For B, what relationship needs checking?

3. For C, name the intended pitch spelling.

4. For D, what should the group coordinate?

5. Which observation concerns a wrong pitch rather than timing?

6. Write a measurable success check for A.

7. Would replaying the entire piece prove that B is fixed?

8. Give a focused success check for D.

Orchestra Cue and Release Plan

Read rehearsal instructions at beat-level precision.

Name _____ Date _____

This is a supplied 4/4 rehearsal plan, not a universal conducting pattern. Prepare silently on the stated beat; sound begins at ENTER and stops at RELEASE. No tempo change or fermata is implied.

Label	Reference model
Prepare	Measure 4, beat 4: watch and prepare silently
Enter	Measure 5, beat 1: begin the sustained note
Continue	Hold through measures 5 and 6
Release	Measure 7, beat 1: stop together

Use the model above. Write a brief answer for each item.

1. On which measure and beat do players prepare?

2. Does the preparation beat itself begin the sound?

3. On which measure and beat does sound begin?

4. How many complete measures does the note sound?

5. How many quarter-note beats does the sound span?

6. When does the sound stop?

7. A player stops at measure 6, beat 1. How many beats early is that?

8. Does this plan tell players to slow down before release?

Violin A-String Pitch Path

Connect pitch changes to half-step distances.

Name _____ Date _____

This pitch map begins on open A4. Numbers are half steps above the open string, NOT finger numbers or physical distances. Adjacent boxes are one half step apart. Middle C is C4.

A4	Bb4	B4	C5	C#5	D5
0 half steps	1 half steps	2 half steps	3 half steps	4 half steps	5 half steps

Pitch-distance model: boxes are not a physical fingerboard or fingering chart.

Use the model above. Write a brief answer for each item.

1. Which pitch is two half steps above A4?

B4

2. How many half steps separate B4 and C5?

1

3. Which pitch is four half steps above A4?

C#5

4. Move down one half step from D5. Where do you arrive?

C#5

5. How many half steps separate A4 and D5?

5

6. Which two displayed pitches use the letter C?

C5 and C#5.

7. Does label 4 mean fourth finger?

No. It means four half steps above A4.

8. A phrase rises A4-B4-C5. What are its two step sizes?

2 half steps, then 1 half step.

Viola C-String Interval Map

Build intervals from a low-string pitch reference.

Name _____ Date _____

Use the viola C-string map. Numbers count half steps above open C3; they are not finger numbers. A major second spans 2 half steps, a minor third 3, and a perfect fourth 5.

C3	Db3	D3	Eb3	E3	F3
0 half steps	1 half steps	2 half steps	3 half steps	4 half steps	5 half steps

Pitch-distance model: boxes are not a physical fingerboard or fingering chart.

Use the model above. Write a brief answer for each item.

1. Name the pitch a major second above C3.

D3

2. Name the pitch a minor third above C3.

Eb3

3. Name the pitch a perfect fourth above C3.

F3

4. How many half steps separate Eb3 and E3?

1

5. Which pitch lies one half step below D3?

Db3

6. How many half steps separate D3 and F3?

3

7. A player selects E3 for a minor third above C3. Correct the pitch.

Use Eb3.

8. Does the map prescribe finger spacing in centimeters?

No. It shows pitch intervals only.

Cello Register Matching

Keep the letter name and octave number together.

Name _____ Date _____

Standard cello open strings sound C2-G2-D3-A3, low to high. The table gives pairs one octave apart. An octave preserves the letter name and changes the octave number by one.

Label	Reference model
A	C2 -> C3
B	G2 -> G3
C	D3 -> D4
D	A3 -> A4

Use the model above. Write a brief answer for each item.

1. Which pair begins on the lowest cello open string?

A: C2 to C3.

2. What pitch is one octave above open G2?

G3

3. What pitch is one octave below D4?

D3

4. Which pair begins on the highest cello open string?

D: A3 to A4.

5. Do C2 and C3 sound at the same pitch?

No. C3 is one octave higher.

6. Which is higher: G2 or D3?

D3

7. A note is labeled only A. What information is missing for an exact pitch?

Its octave (and any accidental, if relevant).

8. What pitch is one octave above C3?

C4: middle C.

Double Bass Octave Decoder

Translate written notes into sounding pitches.

Name _____ Date _____

In standard orchestral double-bass notation, notes sound one octave below written pitch. Keep the letter and accidental; subtract one from the written octave number. Middle C is C4.

Label	Reference model
A	Written E2
B	Written A2
C	Written D3
D	Written F#3

Use the model above. Write a brief answer for each item.

1. What pitch sounds for A?

E1

2. What pitch sounds for B?

A1

3. What pitch sounds for C?

D2

4. What pitch sounds for D?

F#2

5. Write the pitch that will sound G2.

G3

6. Write the pitch that will sound Bb1.

Bb2

7. Does octave transposition remove the sharp in D?

No. F# remains F#.

8. Cello and bass both read C3. Which sounds lower?

Bass: C2. The cello sounds C3.

Violin Staff-to-String Choices

Match staff pitches to open-string options.

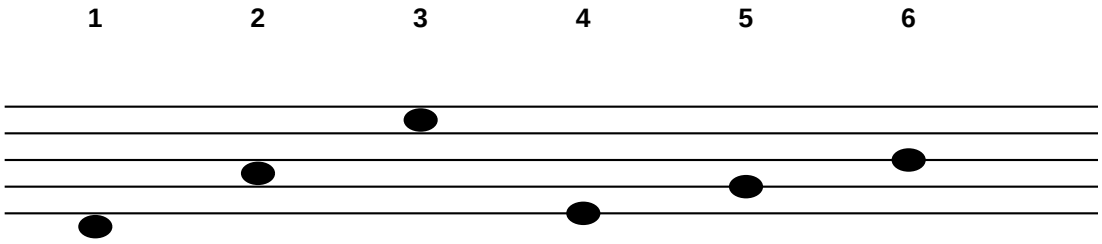
Name _____ Date _____

The labeled staff uses treble-clef positions: bottom line E4. Violin open strings are G3-D4-A4-E5. Name each note, then decide whether its exact pitch matches an open string. Noteheads show pitch only.

TREBLE

clef positions

Bottom line: E4



Numbers identify notes, not pitch names. Noteheads show pitch only, not duration.

Use the model above. Write a brief answer for each item.

1. Name note 1, including octave.

D4

2. Name note 2, including octave.

A4

3. Name note 3, including octave.

E5

4. Name note 4, including octave.

E4

5. Which labeled notes match open strings?

1, 2 and 3.

6. Why is note 4 not the open E string?

Note 4 is E4; the open E string is E5.

7. Name notes 5 and 6, including octave.

Note 5 is G4; note 6 is B4.

8. Which violin open string has no matching note here?

G3.

Viola Alto-Clef Neighbors

Use middle C to read neighboring staff positions.

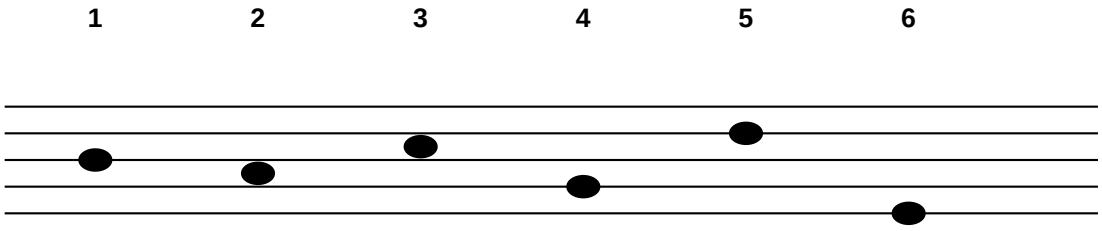
Name _____ Date _____

This labeled staff uses alto-clef positions: middle line C4; bottom line F3. Each next line or space advances one letter. Noteheads show pitch only, with no rhythmic values.

ALTO

clef positions

Bottom line: F3



Numbers identify notes, not pitch names. Noteheads show pitch only, not duration.

Use the model above. Write a brief answer for each item.

1. Name note 1, including octave.

C4

2. Name note 2, including octave.

B3

3. Name note 3, including octave.

D4

4. Name note 4, including octave.

A3

5. Name note 5, including octave.

E4

6. Name note 6, including octave.

F3

7. Which notes are one staff step away from middle C?

2 and 3: B3 and D4.

8. Which labeled notes lie on lines?

1, 4, 5 and 6.

Cello Bass-Clef Contour

Read the shape of a short pitch sequence.

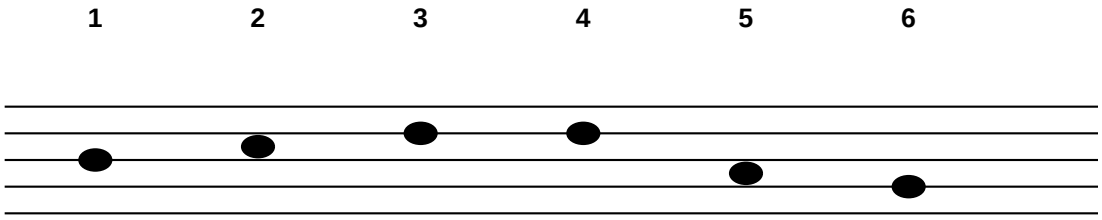
Name _____ Date _____

This labeled staff uses bass-clef positions: bottom line G2. Read 1 through 6 in order. A staff step moves to the next line or space; a repeated position repeats the pitch. Rhythm is not shown.

BASS

clef positions

Bottom line: G2



Numbers identify notes, not pitch names. Noteheads show pitch only, not duration.

Use the model above. Write a brief answer for each item.

1. Name note 1, including octave.

D3

2. Name note 2, including octave.

E3

3. Name notes 3 and 4, including octave.

Both are F3.

4. Name note 5, including octave.

C3

5. Name note 6, including octave.

B2

6. Which adjacent pair repeats a pitch?

3 to 4.

7. Which move descends by a fourth: 4-5 or 5-6?

4-5: F3 down to C3.

8. Describe the contour from note 1 through 6.

Up, up, repeat, down, down.

Pizzicato and Arco Switches

Track playing technique across a rehearsal plan.

Name _____ Date _____

Pizzicato (pizz.) means pluck; arco means use the bow. For this exercise, a technique remains in effect until the next technique change. Begin arco. No other technique markings occur.

At measure	Technique marking
1	arco
3	pizz.
6	arco
8	pizz.

Use the model above. Write a brief answer for each item.

1. How is measure 2 played?

With the bow (arco).

2. How is measure 3 played?

Plucked (pizzicato).

3. How is measure 5 played?

Plucked (pizzicato).

4. At which measure does bowing resume?

Measure 6.

5. How is measure 7 played?

With the bow.

6. How is measure 9 played?

Plucked.

7. How many technique changes occur after the start?

3: at measures 3, 6 and 8.

8. Does pizzicato mean to play faster?

No. It changes how the string is sounded.

Orchestra Bow Budget

Plan a model stroke using equal beat allocations.

Name _____ Date _____

For EACH stroke, use all 8 bow units. Share them in proportion to note duration; keep speed constant within that stroke. Speed may differ between models. Real bow use also depends on tone, dynamics and teacher guidance.

Label	Reference model
A	4-beat stroke: one note lasts all 4 beats
B	4-beat slurred stroke: notes last 1, 1, 2 beats
C	4-beat slurred stroke: notes last 2, 2 beats
D	2-beat stroke: one note lasts 2 beats

Use the model above. Write a brief answer for each item.

1. In A, how many bow units are allocated per beat?

2 units per beat.

2. In B, allocate units to the three notes.

2, 2 and 4 units.

3. In C, allocate units to the two notes.

4 and 4 units.

4. In D, how many units are allocated per beat?

4 units per beat.

5. Which uses more units per beat: A or D?

D.

6. In B, how many units remain after the first two notes?

4 units.

7. Would 3, 3, 3 units fit the 8-unit budget in B?

No. That totals 9 units.

8. Does this model establish one correct bow speed for all music?

No. It is a simplified planning model.

Orchestra String-Crossing Map

Count changes between strings in a written route.

Name _____ Date _____

Use violin strings in low-to-high order G-D-A-E. A crossing occurs whenever consecutive events use different strings. Count changes, not bow strokes; no bow direction is specified.

Label	Reference model
A	D - D - A - A - D
B	G - D - A - E - E
C	A - E - A - D - G
D	G - G - G - G - G

Use the model above. Write a brief answer for each item.

1. How many string changes occur in route A?

2

2. How many string changes occur in route B?

3

3. How many string changes occur in route C?

4

4. How many string changes occur in route D?

0

5. Which routes use all four strings? List all.

B and C.

6. In route A, which event first changes string?

Event 3: D changes to A.

7. In route C, is E to A a move toward a lower or higher string?

Toward a lower string.

8. Can you infer the number of bow strokes from these routes?

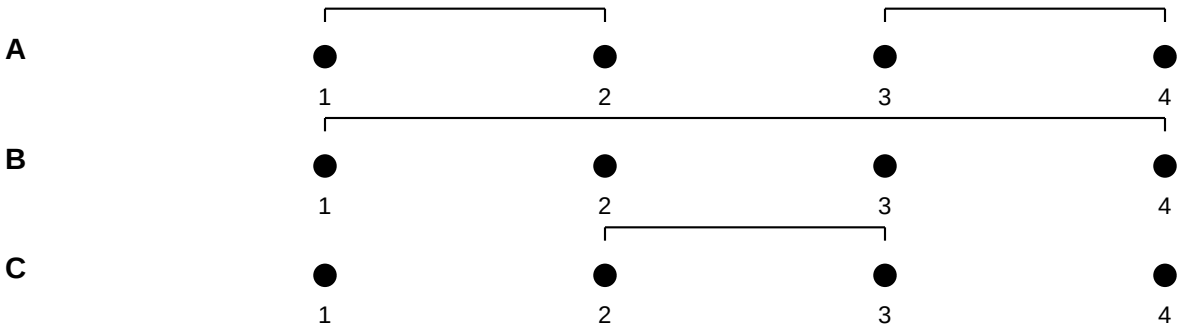
No. Bow grouping is not specified.

Orchestra Slur Group Planner

Separate note count, stroke count and duration.

Name _____ Date _____

Each bracket is one slurred bow stroke; a single unbracketed note uses one stroke. All notes have different pitches, so no ties occur. Every note is a quarter note lasting one beat in 4/4.



Use the model above. Write a brief answer for each item.

1. How many strokes are in model A?

2

2. How many strokes are in model B?

1

3. How many strokes are in model C?

3

4. How many beats does the first stroke in A last?

2 beats.

5. How many beats does the stroke in B last?

4 beats.

6. How many notes are in each model?

4 notes.

7. Which stroke in C lasts two beats?

The middle stroke, containing notes 2 and 3.

8. Does model B combine the four pitches into one held pitch?

No. Four pitches are played within one bow stroke.

Orchestra Rest and Entry Counts

Keep the measure count separate from the beat count.

Name _____ Date _____

In 4/4, count four quarter-note beats per measure. Start counting at measure 1. The table gives each part rest measures, then its entrance. There are no pickups, repeats or tempo changes.

Label	Reference model
Violin	Rest measures 1-2; enter measure 3, beat 1
Viola	Rest measures 1-3; enter measure 4, beat 1
Cello	Rest measure 1; enter measure 2, beat 1
Bass	Rest measures 1-4; enter measure 5, beat 1

Use the model above. Write a brief answer for each item.

1. How many quarter-note beats does violin rest?

8 beats.

2. How many quarter-note beats does viola rest?

12 beats.

3. Which part enters first?

Cello.

4. Which part enters last?

Bass.

5. How many beats does bass rest?

16 beats.

6. Which part enters one measure after violin?

Viola.

7. On which beat does cello enter?

Beat 1 of measure 2.

8. If viola loses its place, what two counts must it recover?

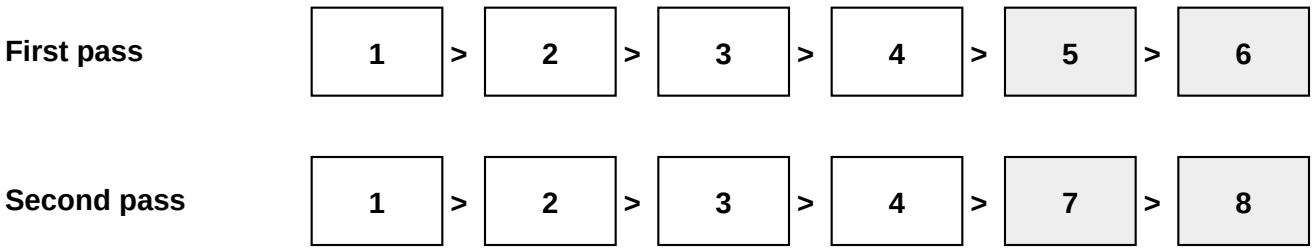
The current measure and beat within that measure.

Orchestra Repeat Roadmap

Follow a repeat and two endings in order.

Name _____ Date _____

Follow this supplied route: play measures 1-4, then first ending 5-6; repeat from 1. On the second pass, skip 5-6 and play second ending 7-8, then stop. Each measure is 4/4; there are no other repeats.



Use the model above. Write a brief answer for each item.

1. Which measure follows 6 on the first pass?

Measure 1.

2. Which measure follows 4 on the second pass?

Measure 7.

3. How many times is measure 3 played?

Twice.

4. How many times is measure 5 played?

Once.

5. Write the complete measure order.

1-2-3-4-5-6-1-2-3-4-7-8

6. How many measures are played in total?

12 measures.

7. How many quarter-note beats are played in total?

48 beats.

8. Why is measure 5 omitted on the second pass?

It belongs to the first ending; use the second ending instead.

Orchestra Melody Handoff

Track which section carries the principal line.

Name _____ Date _____

This rehearsal plan names the principal melody and supporting parts. Support does not mean silence. Balance is judged by listening to whether the melody is clear within the intended ensemble sound.

Measures	Assigned roles
1-4	Melody: violin | Support: viola, cello, bass
5-8	Melody: viola | Support: violin, cello, bass
9-12	Melody: cello | Support: violin, viola, bass
13-16	Melody: violin + viola | Support: cello, bass

Use the model above. Write a brief answer for each item.

1. Who carries the melody in measure 6?

Viola.

2. Who carries the melody in measure 10?

Cello.

3. Who shares the melody in measure 14?

Violin and viola.

4. Which section supports throughout the plan?

Bass.

5. At measure 5, how does violin role change?

From melody to support.

6. At measure 9, whose line should supporting parts listen for?

Cello.

7. If the melody disappears under support at measure 6, what should be checked?

Compare support levels with the viola melody.

8. Does a supporting role mean the part should stop playing?

No. It continues its written part with appropriate balance.

Orchestra Tuning Evidence

Read tuner evidence without confusing pitch and volume.

Name _____ Date _____

For this paper task, the tuner is set to the intended note and reference. Negative cents = flat; positive cents = sharp; 0 = matching the target. Use absolute distance from 0 to compare closeness.

Label	Reference model
A	-12 cents
B	+5 cents
C	0 cents
D	+18 cents

Use the model above. Write a brief answer for each item.

1. Which sample is flat?

A.

2. Which samples are sharp?

B and D.

3. Which sample matches the tuner target?

C.

4. Which sample is farthest from the target?

D: 18 cents away.

5. Which is closer to target: A or B?

B: 5 cents away versus 12.

6. Sample A changes to -3 cents. Is it closer to target?

Yes. Its distance falls from 12 to 3 cents.

7. Does +18 cents mean louder than the others?

No. Cents describe pitch difference, not loudness.

8. Can these four readings alone prove an ensemble blends well?

No. Blend and musical context also require listening.

Orchestra Rhythm Repair

Repair incomplete and overfilled 4/4 measures.

Name _____ Date _____

Each row is one 4/4 measure. Quarter note or quarter rest = 1 beat; half note = 2; eighth note = 1/2. Add the durations, including rests. There are no pickups or tuplets.

Label	Reference model
A	Half note + quarter note + quarter rest
B	Half note + quarter note
C	Half note + half note + quarter note
D	Quarter note + 2 eighth notes + half note

Use the model above. Write a brief answer for each item.

1. How many beats are in A?

4 beats.

2. How many beats are in B?

3 beats.

3. How many beats are in C?

5 beats.

4. How many beats are in D?

4 beats.

5. Which rows already fill one 4/4 measure?

A and D.

6. Add one rest to complete B. Name its duration.

A quarter rest (1 beat).

7. Remove one note from C to make 4 beats. Which one?

Remove the quarter note.

8. How many beats do the two eighth notes in D occupy together?

1 beat.

Orchestra Rehearsal Priority Lab

Choose a focused check from specific written evidence.

Name _____ Date _____

Use only the observations below. Choose a test that directly addresses each issue. A good next check has a clear location and a result you can hear or count; these are sample rehearsal decisions.

Label	Reference model
A / m. 8	Cello enters one beat late.
B / m. 12	Viola melody cannot be heard under violin.
C / m. 16	Bass plays F natural where the part marks F#.
D / m. 20	Players release the final note at different times.

Use the model above. Write a brief answer for each item.

1. For A, choose: rehearse the rest count OR increase volume.

Rehearse the rest count and entrance.

2. For B, what relationship needs checking?

Melody/support balance between viola and violin.

3. For C, name the intended pitch spelling.

F#.

4. For D, what should the group coordinate?

The release of the final note.

5. Which observation concerns a wrong pitch rather than timing?

C.

6. Write a measurable success check for A.

Example: cello enters on the written beat in two attempts.

7. Would replaying the entire piece prove that B is fixed?

Only if listeners check whether the viola melody is clear at m. 12.

8. Give a focused success check for D.

Example: all players release together on the agreed cue.

Orchestra Cue and Release Plan

Read rehearsal instructions at beat-level precision.

Name _____ Date _____

This is a supplied 4/4 rehearsal plan, not a universal conducting pattern. Prepare silently on the stated beat; sound begins at ENTER and stops at RELEASE. No tempo change or fermata is implied.

Label	Reference model
Prepare	Measure 4, beat 4: watch and prepare silently
Enter	Measure 5, beat 1: begin the sustained note
Continue	Hold through measures 5 and 6
Release	Measure 7, beat 1: stop together

Use the model above. Write a brief answer for each item.

1. On which measure and beat do players prepare?

Measure 4, beat 4.

2. Does the preparation beat itself begin the sound?

No. Preparation is silent.

3. On which measure and beat does sound begin?

Measure 5, beat 1.

4. How many complete measures does the note sound?

2: measures 5 and 6.

5. How many quarter-note beats does the sound span?

8 beats.

6. When does the sound stop?

At measure 7, beat 1.

7. A player stops at measure 6, beat 1. How many beats early is that?

4 beats early.

8. Does this plan tell players to slow down before release?

No. No tempo change is specified.