A LOOK INSIDE THE SCORE

CURRICULUM

CLASS NOTES®
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Welcome and Introduction

This curriculum guide is designed to prepare, reinforce and extend learning concepts and ideas from the Class Notes video A Look Inside the Score. We hope you will personalize, modify or adjust these standards-based activities to meet the needs of your unique classroom.

A Look Inside the Score is packed full of musical concepts and ideas. On first viewing it can offer students a basic exposure to these concepts. Successive viewings will allow teachers to dig deeper and explore various concepts at greater length. This guide does not fully explore every element included in the video, but rather focuses on a few key areas.

Preparing to Watch the Video

Just as literacy teachers use prereading strategies, music teachers can use prelistening and prewatching strategies. This helps students create a mental framework in which to organize new ideas, relate new content to prior knowledge and make connections. What you bring to a listening experience will affect what you hear and take away from that experience.

1. Look at some scores! Here’s a great website/database to get you started.

There are hundreds of free, downloadable, public domain scores available on this website. Public libraries and used bookstores are also good resources for finding very inexpensive or free scores. When selecting scores, include a wide variety. Vary the time period, the country and the subgenre of music. Older works will be easier to find for free (public domain), but including newer works allows students to compare and contrast the evolution of the score over time. Observations about notational practice, not to mention writing implements and handwriting habits, are good fodder for classroom discussion.

Do a few side-by-side comparisons and identify common and divergent elements. Here are a few specific suggestions for good pairings:

   a. Iberia, C. Debussy and Petrouchka, I. Stravinsky
   b. The Four Seasons, A. Vivaldi and Variations for Orchestra, Op. 31, Arnold Schoenberg
   c. Symphonie Fantastique, Hector Berlioz and Night Music, Thea Musgrave
   d. Orfeo, C. Monteverdi and Threnody to the Victims of Hiroshima, K. Penderecki

And here are a few more general good pairings:

   a. Johannes Brahms and Olivier Messiaen
   b. Franz Schubert and George Crumb
   c. W.A. Mozart and John Adams
   d. Gustav Mahler and John Cage

Find audio for all of these pieces and composers on the Class Notes: A Look Inside the Score Lesson Plan Audio page.
2. Play Score Detective.

Explain to students that a score is like a roadmap or a set of instructions that musicians use to know what to play and when to play it. Tell them it is full of symbols—some that they might know and others that are unfamiliar (or in foreign languages). Tell them that they will receive the page of a score and their job is to guess what the circled symbols tell the conductor or musicians. Use the following mini-worksheet and the score sheet at the end of this guide to structure the activity.

<table>
<thead>
<tr>
<th>Draw/write symbol</th>
<th>What does it mean????</th>
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<tbody>
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**SCORE DETECTIVE**

Look at the score sheet and guess what each circled or boxed symbol means. Draw or write the circled/boxed symbol in the left column, and put your guess in the right column.

**REFORCE IDEAS AND CONCEPTS FROM THE VIDEO THROUGH ACTIVE LEARNING**

In *A Look Inside the Score*, Alison Young explains that a score tells us several things, with each item corresponding to a fundamental principle of music:

› What notes (pitches) to play (melody)
› How long to play each note (rhythm)
› When not to play (rests)
› How loudly or softly to play (dynamics)

She then delves in deeper on a few key areas:

› The staff
› Bass and treble clef
› Key signature (together with a short discussion of flats and sharps)
› Time signature
› Dynamics
› Instrumentation
DYNAMICS

1. Introduce terminology. Explain that musicians use an Italian word, piano, to indicate quiet sounds. Create and show a cue card to introduce the symbol. Explain that forte is the musical word for loud.

![p and f symbols]

Flash the cards as prompts for students to practice correct identification and vocabulary.

2. Introduce other dynamic markings until you have a range. Once all dynamics are learned, place them in order from softest to loudest.

```
ppp  pp  p  mp  mf  f  ff  fff
```

3. Add the idea of crescendo and diminuendo/decrescendo by drawing a giant crescendo below the chart. Reverse the order.

4. Ask students to recreate the dynamics spectrum. Ask them to add graphics of loud and quiet sounds from everyday life at the appropriate spot along the spectrum.

```
ppp  pp  p  mp  mf  f  ff  fff
```

5. Reinforce through listening activities. Select a variety of listening excerpts and ask students to label what they hear. Obviously, dynamics will change over the course of a piece, so either play very short snippets or ask them to choose one dynamic that conveys the overall dynamic level. There are not correct or incorrect answers. The idea is to get students to apply their learning and use the terminology. Here’s a sample list of pieces that work well. In this example, selected repertoire alternates very obviously back and forth between piano and forte. Use these or create your own.

<table>
<thead>
<tr>
<th>LISTENING EXCERPT</th>
<th>DYNAMIC LEVEL</th>
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</thead>
<tbody>
<tr>
<td>The Unanswered Question, C. Ives</td>
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<tr>
<td>“Hoedown,” from Rodeo, A. Copland</td>
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<tr>
<td>“Humming Chorus,” from Madame Butterfly, G. Puccini</td>
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<td>Circus Polka, I. Stravinsky</td>
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<td>Gymnopedie No. 1, E. Satie</td>
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<td>“O Fortuna” from Carmina Burana, C. Orff</td>
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<td>Träumerei, R. Schumann</td>
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<td>Night on Bald Mountain, M. Mussorgsky</td>
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</table>

Find audio for all of these pieces on the Class Notes: A Look Inside the Score Lesson Plan Audio page.
INSTRUMENTATION

It is difficult to find the definitive score order. There are standard rules, but there are many permutations. Composers pick and choose traditional and non-traditional instruments for each work they create, and a comparison of a number of scores will clearly illustrate the differences.

WOODWINDS

› Piccolo
› Flute
› Oboe
› Clarinet
› Bassoon

BRASS

› French horn
› Trumpet
› Trombone
› Tuba

PERCUSSION – unpitched

› Cymbals
› Triangle
› Concert snare
› Concert bass drum

PERCUSSION – pitched

› Timpani
› Glockenspiel
› Chimes
› Marimba
› Vibraphone
› Xylophone
› Harp
› Piano
› Organ

VOICES

› Soprano
› Alto
› Tenor
› Bass

STRINGS

› Violin
› Viola
› Cello
› Bass
Since composers pick and choose instruments for each work they create a side-by-side comparison of instrumentation for various pieces will clearly illustrate the differences. By memorizing the basic structure of score order, students reinforce instrument identification skills and the ability to place instruments into the correct family.

Here is a multistep activity that will support learning in all of those areas. Adjust or choose among the activities to meet the needs/level of your students.

1. Start by creating a comprehensive list of orchestral instruments. Place the name of each instrument on an index card. Create four large boxes on a whiteboard or bulletin board (or using PowerPoint and a projector or a smartboard). Label each box with the name of an instrument family. Stack the boxes to align with the order on a score: woodwinds, brass, percussion, strings. Ask students to place instruments in the appropriate box. Here's an incomplete example:
2. Select a piece or several pieces to study at greater length. Create a worksheet that asks students to analyze the components included in A Look Inside the Score.

A completed version might look like this:

NAME:______________________

TITLE OF WORK: ___________

COMPOSER: ________________

TIME SIGNATURE: ___________

KEY SIGNATURE: ___________
That means ____________ are sharp and ____________ are flat.

LIST THREE DYNAMIC MARKINGS YOU SEE:

LIST THE INSTRUMENTATION:

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EXTEND LEARNING WITH PROJECTS AND ACTIVITIES

1. Continue the instrumentation exercise by photocopying a number of worksheets to create a Listening Journal. Listen to one excerpt each class period, or every two weeks, or at some regular interval. Begin with examples such as the Brahms Symphony in which there are clear, obvious answers for every question. Move on to scores that might not provide straightforward answers for each question. Here’s an example:

<table>
<thead>
<tr>
<th>NAME: ____________________</th>
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</thead>
<tbody>
<tr>
<td>TITLE OF WORK: Music for String Instruments, Percussion, and Celesta I</td>
</tr>
<tr>
<td>COMPOSER: Bela Bartok</td>
</tr>
<tr>
<td>TIME SIGNATURE: changes constantly</td>
</tr>
<tr>
<td>KEY SIGNATURE: none, atonal, with a loose tonal center of A</td>
</tr>
<tr>
<td>LIST THREE DYNAMIC MARKINGS YOU SEE: pp, p, mp</td>
</tr>
<tr>
<td>LIST THE INSTRUMENTATION: timpani, celeste, 4 violins, 2 violas, 2 cellos, 2 contrabasses</td>
</tr>
</tbody>
</table>

*note: at no point do all instruments play together.

Another interesting comparison:

<table>
<thead>
<tr>
<th>NAME: ____________________</th>
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<tbody>
<tr>
<td>TITLE OF WORK: clapping music for two performers</td>
</tr>
<tr>
<td>COMPOSER: Steve Reich</td>
</tr>
<tr>
<td>TIME SIGNATURE: none marked</td>
</tr>
<tr>
<td>KEY SIGNATURE: none</td>
</tr>
<tr>
<td>LIST THREE DYNAMIC MARKINGS YOU SEE: f</td>
</tr>
<tr>
<td>LIST THE INSTRUMENTATION: clap 1, clap 2</td>
</tr>
</tbody>
</table>

Find audio for these pieces on the Class Notes: A Look Inside the Score Lesson Plan Audio page.
LEARNING CHECKLIST

☐ I can analyze and construct interpretations of artistic work.
☐ I can identify and describe elements that make contrasting musical selections different from each other.
☐ I can identify expressive elements while listening to and interacting with a variety of music.
☐ I can evaluate artistic work by applying criteria.
☐ I can apply teacher-provided criteria to evaluate musical selections or performances, citing specific elements and characteristics.
A LOOK INSIDE THE SCORE

PRINT PAGES
**SCORE DETECTIVE CHART**

Look at the score sheet and guess what each circled or boxed symbol means. Draw or write the circled/boxed symbol in the left column, and put your guess in the right column.

<table>
<thead>
<tr>
<th>Draw/write symbol</th>
<th>What does it mean????</th>
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NAME: ______________________

TITLE OF WORK: ____________________________________________

COMPOSER: __________________________________________________________

TIME SIGNATURE: ________________________________________________

KEY SIGNATURE: ________________________________________________
That means ________________ are sharp and ______ are flat.

LIST THREE DYNAMIC MARKINGS YOU SEE:
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________

LIST THE INSTRUMENTATION: