



## *A Look Inside the Score*

### WELCOME AND INTRODUCTION

This Curriculum Guide is designed to prepare, reinforce, and extend learning concepts and ideas from the MPR Class Notes video *A Look Inside the Score*.

The information and activities in the Guide are intended to make music come alive and align with Minnesota Standards in Music Education. We hope you will personalize, modify, or adjust content 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 . This curriculum 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 pre-reading strategies, music teachers can use pre-listening/pre-watching 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:

<http://imslp.org/>

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
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.

<b>SCORE DETECTIVE</b>	
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.	
Draw/write symbol	What does it mean????

## REINFORCE IDEAS AND CONCEPTS FROM THE VIDEO THROUGH ACTIVE LEARNING

In *A Look Inside the Score* Alison Young explains that a score tells us a number of 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)

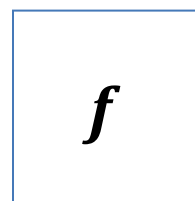
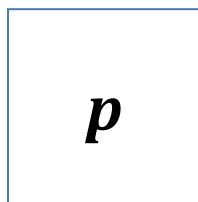
She then delves in deeper on a few key areas:

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

Because lessons and activities for all of those concepts could fill an entire text book, the activities below will focus on just two areas: dynamics and 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.



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 underneath the chart. Reverse the order.
4. Ask students to re-create 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's not really 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—all available on iTunes—that work well. In this example, selected repertoire alternates very obviously back and forth between *piano* and *forte*. Use these or create your own.

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

## 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

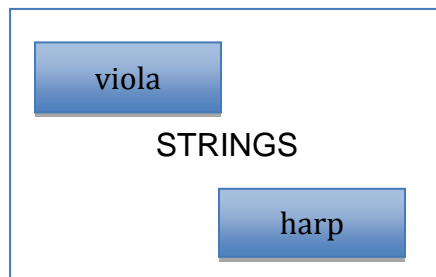
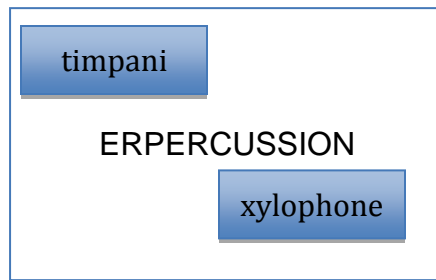
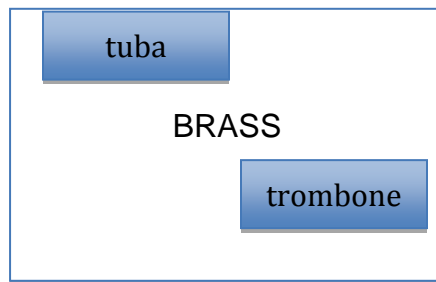
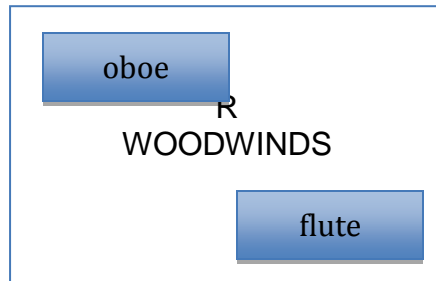
#### STRINGS

- Violin
- Viola
- Cello
- Bass

There are *many* permutations. Composers pick and choose instruments for each work they create, and 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's a multi-step 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 power point and a projector or a smart board.) 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 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 *What's in a Score?*

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:**



A completed version might look like this:

NAME: \_\_\_\_\_

**TITLE OF WORK:** Symphony No. 1 in c minor, Op. 68

**COMPOSER:** Johannes Brahms

**TIME SIGNATURE:** 6/8

**KEY SIGNATURE:** c minor

That means nothing is sharp and b, e, and a are flat.

**LIST THREE DYNAMIC MARKINGS YOU SEE:**

f, p, and a crescendo marking

**LIST THE INSTRUMENTATION:**

2 flutes

2 oboes

2 clarinets in Bflat

2 bassoons

Contrabassoon

2 horns in C

2 horns in Eflat

2 trumpets in C

timpani

violin I

violin II

viola

cello

bass

**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:

NAME: \_\_\_\_\_

**TITLE OF WORK:**  
Music for String Instruments, Percussion, and Celesta, I

**COMPOSER:** Bela Bartok

**TIME SIGNATURE:** changes constantly

**KEY SIGNATURE:**  
none, atonal, with a loose tonal center of A

**LIST THREE DYNAMIC MARKINGS YOU SEE:**  
*pp, p, mp*

**LIST THE INSTRUMENTATION:**  
timpani  
celeste  
4 violins  
2 violas  
2 cello  
2 contrabass

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

Another interesting comparison:

NAME: \_\_\_\_\_

**TITLE OF WORK:** clapping music for two performers

**COMPOSER:** Steve Reich

**TIME SIGNATURE:** none marked

**KEY SIGNATURE:** none

**LIST THREE DYNAMIC MARKINGS YOU SEE:**

*f* is the only dynamic marking

**LIST THE INSTRUMENTATION:**

clap 1

clap 2



## STANDARDS

The activities in this Teachers Guide directly and indirectly include Minnesota Standards in Music Education.

The dynamics activities are designed for younger or less experienced students and most directly cover the following standards:

1. K–3. 1. Artistic Foundations. 1. Demonstrate knowledge of the foundations of the arts area. Music. 0.1.1.3.1. Identify the elements of music including melody, rhythm, harmony, dynamics, tone color, texture, form and their related concepts.
2. K–3. 4. Artistic Process: Respond or Critique. 1. Respond to or critique a variety of creations or performances using the artistic foundations. Music. 0.4.1.3.1. Compare and contrast the characteristics of a variety of musical works or performances.
3. Corresponding strands, standards, and benchmarks from #1 and #2 for Grades 4–5.

The instrumentation activities are more advanced and correspond closely with the following standards:

1. Grades 6–8. 1. Artistic Foundations. 1. Demonstrate knowledge of the foundation of the arts area. Music. 6.1.1.3.1. Analyze the elements of music including melody, rhythm, harmony, dynamics, tone color, texture, form and their related concepts.
2. Grades 6–8. 4. Artistic Process: Respond or Critique. 1. Respond to or critique a variety of creations or performances using the artistic foundations. Music. 6.4.1.3.1. Analyze and interpret a variety of musical works and performances using established criteria.