

**SECONDARY
10 PIECES PLUS!**

**SYMPHONY No 10
SECOND MOVEMENT
'SCHERZO'
by
SHOSTAKOVICH**

TEACHER PAGES

SECOND MOVEMENT 'Scherzo' from SYMPHONY NO 10

by
DIMITRI SHOSTAKOVICH
<http://www.bbc.co.uk/programmes/p034s7rj>

CONTEXT

Dimitri Shostakovich wrote his 10th Symphony after the death of Stalin in 1953. The funeral was a massive event, attended by thousands and many people were crushed to death by the tanks which attempted to hold them back. The music reflects Shostakovich's anger at having his music censored and being manipulated by the Communist state for over ten years.

Stalin first met Shostakovich in 1943 when he was judging a competition for a new National Anthem. At the time artist, poets, painters and musicians suffered from censorship: many had their work banned, some faced serious charges and others were killed. Shostakovich was forced to attend several peace conferences on behalf of Stalin, but he was always very careful when he was speaking in public. His music was often criticized by the newspapers and for a time it did not enjoy popularity.

Shostakovich wrote 15 symphonies and many other pieces including 'The Nose', (an opera) and a piece called 'Lady Macbeth' which Stalin disliked. Shostakovich was influenced by Beethoven and Mahler, particularly Beethoven, because he had also endured a revolution.

The 10th Symphony is based on a six-note motto or motif and is full of contrasts and contradictions. He uses a wide range of notes, driving rhythms and chromaticism. The second movement is a 'scherzo', meaning a joke.

MUSICAL INGREDIENTS

Dynamics: There are 50 crescendos and only 2 diminuendos

Structure: The entire symphony is based on a 6-note motto or motif
ABA Ternary form

Tempo/meter: Fast tempo 2/4 with some bars of 3/4

Rhythm: Strict rhythms, driving throughout
Snare drum features as a military link

Pitch: Use of minor key with the climax in a major key
Wide range of notes, based on the motto or motif
Use of chromaticism

Mood: Anger at Stalin's actions: an all-controlling and powerful dictator
Contrasts and contradictions throughout

LEARNING ACTIVITIES SUMMARY

- Performing challenge: Ensemble performance piece **It's tal in the mind**
- Composing challenge 1: Musical Motto
- Composing challenge 2: Musical Cryptogram
- Active listening challenge: Follow a section of the orchestra

KEY LEARNING

Knowledge of musical dimensions: rhythm; quaver / semi-quaver rhythmic groupings
Skills development: developing a motto; creating a musical cypher

RELATED LISTENING EXAMPLES

- Download the mp3
http://downloads.bbc.co.uk/tv/tenpieces/secondary/music/shostakovich_symphony_no_10.mp3
- Read about Shostakovich
<http://www.bbc.co.uk/programmes/articles/2IF8hsCs7sYW7pVPZ0gmSjz/symphony-no-10-2nd-movement-scherzo>
- Lutoslawski Two studies for piano <https://www.youtube.com/watch?v=2Uq3lbAIAI>
- Prokofiev https://www.youtube.com/playlist?list=PLX97np_xRqWEgLqM4nWx3vFqH0F-SEnOx
- Khachaturian https://www.youtube.com/watch?v=gqg3l3r_DRI 'popular' version
<https://www.youtube.com/watch?v=k30kLVsWivU>

KS3 MUSIC CURRICULUM LINKS

- Music using codes, or leitmotif
- Programme Music
- Nationalism
- The symphony

SUGGESTED LINKS TO OTHER SUBJECTS

- PSHE: working in a dictatorship - working under censorship
- Art: Russian 'Social realism'
- Drama

LEARNING ACTIVITIES – TEACHER NOTES

PERFORMING CHALLENGE: IT'S TAL IN THE MIND

Teacher Resource

- Teacher score: **It's tal in the mind** - ensemble pieces with some simplified ideas taken from the opening of the Scherzo.
- Midi file: Shostakovich - It's tal in the mind (optional backing track)

Pupil Resource found in the pack

- Performing challenge: **It's tal in the mind** (individual parts).

Suggested approach

- Begin by teaching everyone the drum rhythm.
- Allocate other parts according to the abilities of pupils.
- Teach each part through a combination of rote learning and individual practice.
- Rehearse and perform each piece as a classroom ensemble.
- Ask the pupils to analyse the melodic and rhythm shapes and patterns in this short piece.

COMPOSING CHALLENGE 1: MUSICAL MOTTO

Pupil Resource found in the pack

- Composing challenge1: musical motto sheet
- Access to classroom instruments/ orchestral instruments or score-writing programmes on computer or iPad.

Task:

- Compose a piece based on a musical motto

Suggested approach

- Play the beginning of the scherzo: identify the development of the melody from a small 3-note motif.
- Show the notation of initial motif to pupils, either in staff notation or grid notation.
- Demonstrate how this motif can be developed by simple techniques of *retrograde*, *inversion* and *retrograde inversion* and *augmentation*.
- Give pupils the opportunity to play these notated versions either from staff notation or from the grid on the sheet.
- Listen to the opening of the scherzo again: identify the pedal point played in the piano and cello in the score from the BBC website:
http://downloads.bbc.co.uk/tv/tenpieces/arrangements/shostakovich/grade_4_5/shostakovich_10_aminor_arr_gareth_glyn_gd4-5_score.pdf
- Arrange pupils in pairs or small groups: allocate a melody or pedal part and ask pupils to rehearse.
- Demonstrate and discuss ways in which to develop the motif.
- Ask pairs / groups to develop their own piece from the given motif and notate.
 - Allow time for pupils to rehearse their composition and to perform live or play the score through the device, programme or app.

COMPOSING CHALLENGE 2: ALTERNATIVE CREATIVE APPROACH MUSICAL CRYPTOGRAM

Pupil Resource found in the pack:

- Composing Challenge 2: Musical cryptogram approach sheet

Task:

- Compose a short piece of music using a cryptogram to disguise a name or a hidden message.

Other required resources:

- Classroom or orchestral instruments or score-writing programmes on computer or iPad.
Grid paper or manuscript paper

Suggested approach

- Discuss the issues of freedom of speech for people like Shostakovich, who lived, or still live under oppressive regimes, for example, Ai Weiwei.
- Show examples of composers who have used hidden codes and messages in their music.
- Demonstrate Shostakovich's use of his name in the third movement of this symphony.
- Explain that the task requires pupils to be spies in a foreign country, who need to send hidden messages home. They will achieve this through their music compositions, using a code or cypher.
- Explain the French and German codes on the pupil pages and how to use chromatic notes to represent the letters of the alphabet.
- Students can use either system or create a code and then compose a short piece based on it.
- The message/composition must be notated and then played live or through a computer or iPad.
- The challenge is to ensure that the message can be deciphered!

LISTENING CHALLENGE: FOLLOW A SECTION OF THE ORCHESTRA

Pupil Resource found in the pack

- Active listening challenge: Follow a section of the orchestra (enlarge to A3 or four A4 sheets)

Task:

- Individually or in pairs pupils evaluate the effect of each section of the orchestra
-

Suggested approach:

- Allocate a section of the orchestra to each pupil, or pairs of pupils: strings, brass, percussion or woodwind
- Each section of the orchestra has a question to answer (see pupil pages). These can be changed or adapted to accommodate pupils' experience or understanding.
- Encourage pupils to listen to the scherzo and focus on just one section of the orchestra.
- Ask pupils to record their responses in any chosen format – words, pictures, phrases etc. It might be useful to provide a list of the interrelated dimensions as an aide memoire.
- Listen to the recording at least twice more and allow pupils time to write or draw their responses.
- Arrange pupils in larger groups with a representative from each section of the orchestra to discuss their overall responses.

IT'S TAL IN THE MIND - TEACHER SCORE

Flute/Recorder A B C B A B C

Trumpet/Clarinet *ff*

Plucked Percussion *ff* A C A D E

Snare Drum *f*

Guitar A A A A A B C B A B C D A E F

Bass/Cello/Dble Bass *ff*

Piano/Keyboard *ff*

Violin *f* V

// 6 D A E B F F F G G A //

8 F G A

8 F G A

5 V

Detailed description: This is a musical score for the piece 'It's Tal in the Mind'. The score is written for a 2/4 time signature and includes parts for Flute/Recorder, Trumpet/Clarinet, Plucked Percussion, Snare Drum, Guitar, Bass/Cello/Double Bass, Piano/Keyboard, and Violin. The first system (measures 1-5) features a melody in the Flute/Recorder and Trumpet/Clarinet parts, with notes A, B, C, B, A, B, C. The Plucked Percussion part has notes A, C, A, D, E. The Snare Drum part has a rhythmic pattern of eighth notes. The Guitar part has notes A, A, A, A, A, B, C, B, A, B, C, D, A, E, F. The Bass/Cello/Double Bass part has a simple bass line. The Piano/Keyboard part has chords. The Violin part has notes V. A double bar line (//) is placed after measure 5. The second system (measures 6-10) features a melody in the Flute/Recorder and Trumpet/Clarinet parts, with notes D, A, E, B, F, F, F, G, G, A. The Plucked Percussion part has notes F, G, A. The Snare Drum part has a rhythmic pattern of eighth notes. The Guitar part has notes F, G, A. The Bass/Cello/Double Bass part has a simple bass line. The Piano/Keyboard part has chords. The Violin part has notes V and a measure with a '5' above it. A double bar line (//) is placed after measure 10.

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PERFORMING CHALLENGE: IT'S TAL IN THE MIND

- Choose the part you wish to play.
- Clap or play the rhythms until you are confident.
- Learn the notes of the melodic parts.
- Rehearse your part individually then try to play together. Count the bars rest 1, 2, 3, 4; 2, 2, 3, 4.

Drum

Drum

The drum part is written on a single staff with a 2/4 time signature. It consists of three lines of music. The first line starts with a dynamic marking of *f* and contains the lyrics: "This is a scher-zo, play fas-ter not slow. This rhy-thm's on the drum." The second line contains the lyrics: "This is a scher-zo, keep with the tem-po, Ta ra ta ta ta ta". The third line contains the lyrics: "ta ra ta ta ta tum". The notation uses various rhythmic values including eighth and sixteenth notes, rests, and a final double bar line.

Recorder/Flute

The Recorder/Flute part is written on a single staff in 2/4 time. It begins with a rest for two bars. The melody starts on a dotted quarter note, followed by eighth notes and quarter notes. Above the notes are letters: A, B, C, B, A, B, C, D, A, E, B, F, F, F, G, G, A. A dynamic marking of *ff* is placed below the first few notes. The piece ends with a double bar line.

Clarinet/trumpet

The Clarinet/trumpet part is written on a single staff in 2/4 time with a key signature of one sharp (F#). It starts with a double bar line, followed by a first ending bracket labeled '2' over two bars. The melody begins with a dynamic marking of *ff* and a hairpin symbol (<). The piece ends with a double bar line.

Piano/keyboard

The Piano/keyboard part is written on a grand staff (treble and bass clefs) in 2/4 time. The right hand plays a series of chords, and the left hand plays a simple bass line. A dynamic marking of *f* is placed at the beginning. The piece ends with a double bar line.

Pitched percussion

Musical notation for Pitched Percussion in 2/4 time. The staff begins with a fermata over two measures, followed by notes for A, C, A, D, E, F, G, and A. The dynamic is *ff*.

Violin

Musical notation for Violin in 2/4 time. The staff shows a sequence of notes: A, C, A, D, E, F, G, and A. The dynamic is *f*.

Guitar

Musical notation for Guitar in 2/4 time. The staff shows a sequence of notes: A, A, A, A, A, B, C, B, A, B, C, D, A, E, F, F, G, and A. The dynamic is *ff*.

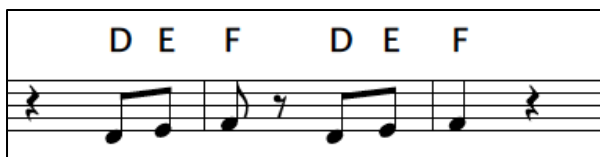
Bass

Musical notation for Bass in 2/4 time. The staff shows a sequence of notes: A, C, A, D, E, F, G, and A. The dynamic is *ff*.

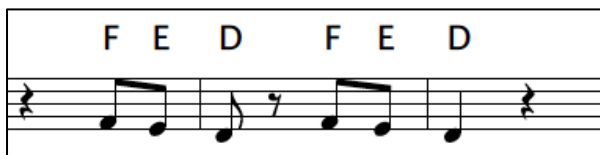
COMPOSING CHALLENGE 1: MUSICAL MOTTO

Clap, sing and play the motto and the other versions.

Motto



Reversed (Retrograde)



Motto inverted

Reversed inverted

ALTERNATIVE NOTATION

Motto

1	&	2	&	1	&	2	&	1	&	2	&
		D	E	F		D	E	F			

Motto inverted

1	&	2	&	1	&	2	&	1	&	2	&
		F	E	D		F	E	D			

Motto reversed [retrograde]

1	&	2	&	1	&	2	&	1	&	2	&
		F		E	D		F	E	D		

Motto reversed and inverted

1	&	2	&	1	&	2	&	1	&	2	&
		D		E	F		D	E	F		

- Shostakovich uses a **theme** or **motto** over a **pedal point**, or **drone**.
- Choose the order for playing your motto and variations.
- Try playing the motto figures over a low pedal D.
- Start by playing them slowly and when you are more confident, try a faster tempo e.g. 120 bpm

Extension ideas

Choose the order of playing your motto and variation:

- Add dynamic contrast e.g. *ff* or *pp*.
- Play the notes smoothly (legato) or in a detached manner (staccato).
- Add an extra chromatic note to the motto (see example below)
- Play the motto in augmentation, making each note of the motto longer (see example below),

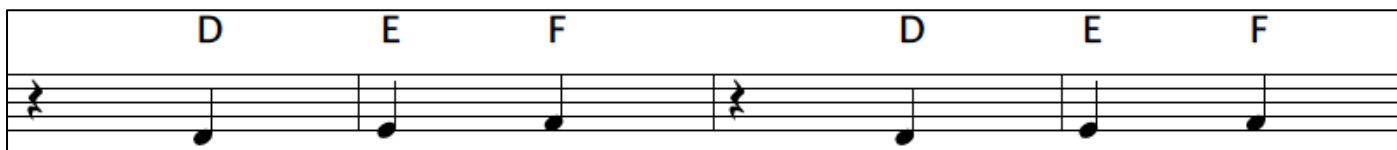
Example of adding an extra chromatic note

1	&	2	&	1	&	2	&	1	&	2	&
		DD#	E	F		DD#	E	F			



Example of augmentation

1	&	2	&	1	&	2	&	1	&	2	&	1	&	2	&
		D	—	E	—	F	—			D	—	E	—	F	—



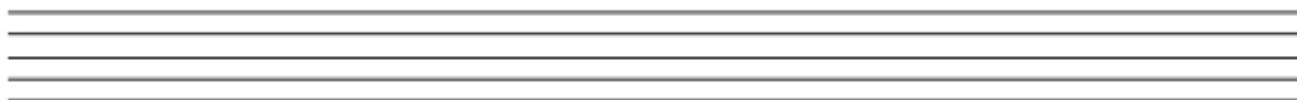
Develop the motto

- Add a drum rhythm
- Play the motto at different pitches: move the motif up in sequence or play an octave lower or higher
- Add harmony (chords) D minor
- End a pattern in the major key (F#)

Extension: Change the meter from 2/4 to 3/4. How does this change the feel of the piece?

Create your own motif:

1	&	2	&	1	&	2	&	1	&	2	&	1	&	2	&



Motto reversed:

1	&	2	&	1	&	2	&	1	&	2	&	1	&	2	&

Motto inverted:

1	&	2	&	1	&	2	&	1	&	2	&	1	&	2	&

Motto reversed and inverted

1	&	2	&	1	&	2	&	1	&	2	&	1	&	2	&

Motto augmented:

1	&	2	&	1	&	2	&	1	&	2	&	1	&	2	&

Manuscript: Write out your motto inverted, reversed, reversed and inverted, augmented

COMPOSING CHALLENGE 2: MUSICAL CRYPTOGRAM

Shostakovich uses a musical cryptogram of his name to create a motto in the third movement of the symphony. Many composers use codes and even create hidden messages in their music.


KEY

German method of using notes names

A B C D E F G

B \flat = B B = H E \flat = S A \flat = As

D E \flat C B



D Shostakovich = D E \flat C B

These four notes represent the start of his name

French method of using notes names

A	B	C	D	E	F	G
H	I	J	K	L	M	N
O	P	Q	R	S	T	U
V	W	X	Y	Z		

Can you create your own method of using notes names for letters of the alphabet?

You have the 8 notes names: **A B C D E F G**, you also have sharps and flats.

A	A#	B	C	C#	D	D#	E	F	F#	G	G#
	B \flat	[C \flat]	[B#]	D \flat		E \flat		[E#]	G \flat		A \flat



COMPOSING

You are a spy for another country and you have to get an important message to your bosses. Compose a short piece of music using your cryptogram to disguise your name or a hidden message. The message needs to be short and simple.

Incorporate your motto code into your composition. Decide on the following features:

tempo
metre
instrumental /vocal timbre
pitch

rhythmic pattern
structure
dynamics

ACTIVE LISTENING CHALLENGE: FOLLOW A SECTION OF THE ORCHESTRA

BRASS SECTION – Do the brass instruments play all the time? How does the brass section add to the dynamics of the piece?



WOODWIND SECTION – How would you describe the woodwind part? What effect does this part have on the mood of the piece?



PERCUSSION SECTION – the percussion section is very important in this piece. How do they add to the drama of the piece?



STRINGS SECTION – How does this music make you feel? How do the strings add to the overall mood of this piece?

