

Beethoven Scherzo (Symphony 2)

Practical Work - Classroom Ensemble Instructions for Use

Time frame for task - 1 half term (circa 7/8 lessons of around *40min each).

Class size - average (circa 25 students)

Instruments - tuned/untuned percussion & recorders (keyboards a bonus)

Have as many students doubling up on tuned percussion, either doing both notes together - a nice challenge! - or dividing the part between two people. Leave the recorder part 'lightish' and use only 1 person per untuned percussion (doubling is always a bad idea due to the acoustical heaviness of these instruments).

If recorder is not available, use keyboard.

If you practice in a space where keyboards are available, you can also use these to double up the 'tuned' instruments, matching up the technological voice type to the instrument doubled.

Feel also free to include the keyboard scherzo parts. I've not, however, put them into the score.

All students have a role, some more 'important' than others hence students understand that music is not a democracy!

Tips:

- save the headache of lost sheet music by insisting that students stick everything into a book or folder, ideally with lesson dates for record keeping/general good practice.
- rotate students about so that they get the experience of as many parts as possible.
- get students to establish the highest and lowest note on their sheet music and then show the piece's range on their instrument. This is especially handy for tuned percussion players who are more likely to keep under control their beaters & avoid waving them unnecessarily about.
- if rhythm is ever a problem, students should put down their instruments and clap out their part rhythmically.
- record your class performance and ask for feedback! Compare/contrast your version to the 'original' (in terms of speed, dynamics, articulation).
- Types of beater (hard/soft/rubber etc..) can be decided upon as a class

* I've never known a class to start on time, above all when setting up and clearing away instruments/furniture is involved. Incidentally, this is the most exhausting part of music teaching!

Scherzo (Symphony 2)

ensemble version by
Stephanie Lewis

L. van Beethoven (1770-1827)

Musical score for measures 1-8. The score includes parts for Descant Recorder, Triangle, Cymbals, Side Drum, Bass Drum, Glockenspiel, Xylophone, and Alto Metallophone. The key signature is one sharp (F#) and the time signature is 3/4. Dynamics range from *f* to *ff*. A box labeled "With beater" is present above the Cymbals part in measure 7.

Musical score for measures 9-12. The score includes parts for D. Rec., Tri., Cym., S. D., B. D., Glock., Xyl., and Alto Met. The key signature is one sharp (F#) and the time signature is 3/4. Dynamics range from *f* to *ff*. A *cresc.* marking is present above the D. Rec. part in measure 10.

Descant Recorder

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L. van Beethoven (1770-1827)

8

f *p* *ff*

4

10

p *cresc.*

Triangle

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ensemble version by
Stephanie Lewis

L. van Beethoven (1770-1827)

The image shows two staves of musical notation for a Triangle part. The first staff begins with a treble clef, a 3/4 time signature, and a repeat sign. The first measure contains a whole rest. The second measure starts with a half note on G4, marked with a piano (*p*) dynamic and a triangle symbol. This is followed by a quarter rest, then a half note on A4 with a triangle symbol, and a quarter rest. The pattern continues with half notes on B4, C5, and B4, each with a triangle symbol, separated by quarter rests. The second staff starts with a measure rest labeled '8' and a first ending bracket labeled '2'. It contains the same sequence of notes as the first staff, ending with a repeat sign and a double bar line.

Cymbals

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The musical notation consists of two staves. The first staff begins with a treble clef, a 3/4 time signature, and a repeat sign. It features a six-measure rest, followed by a box labeled "With beater". The notation then shows a series of notes: a dotted quarter note marked *ff*, followed by two eighth notes, a quarter note, and two eighth notes with accents. The second staff starts with the number "10" and a repeat sign, followed by a six-measure rest, then a dotted quarter note marked *ff*, and two eighth notes. The piece concludes with a double bar line and repeat dots.

Bass Drum

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ensemble version by
Stephanie Lewis

L. van Beethoven (1770-1827)

The image displays two staves of musical notation for a Bass Drum. The top staff begins with a double bar line, a 3/4 time signature, and a half note marked *f*. This is followed by a measure with a whole rest, then a half note marked *p*. A thick black bar labeled '4' spans the next four measures. The staff concludes with three dotted half notes marked *ff*. The bottom staff starts with a measure number '9' and a double bar line, followed by a half note marked *f*. This is followed by a measure with a whole rest, then a half note marked *p*. A thick black bar labeled '4' spans the next four measures. The staff ends with three dotted half notes marked *ff* and a repeat sign.

Glockenspiel

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5

11

p

p

cresc.

ff

Xylophone

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Stephanie Lewis

L. van Beethoven (1770-1827)

6

11

f *p* *f* *p* *ff*

Alto Metallophone

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ensemble version by
Stephanie Lewis

L. van Beethoven (1770-1827)

6

11

f

p

f

p

ff

2

2