Scheherazade
A Musical Fantasy

School Day Concerts 2013
Resource Materials for Teachers
Education at the New York Philharmonic

The New York Philharmonic’s education programs open doors to symphonic music for people of all ages and backgrounds, serving over 40,000 young people, families, teachers, and music professionals each year. The School Day Concerts are central to our partnerships with schools in New York City and beyond.

The pioneering School Partnership Program joins Philharmonic Teaching Artists with classroom teachers and music teachers in full-year residencies. Currently more than 4,000 students at 16 New York City schools in all five boroughs are participating in the three-year curriculum, gaining skills in playing, singing, listening, and composing. For over 80 years the Young People’s Concerts have introduced children and families to the wonders of orchestral sound; on four Saturday afternoons, the promenades of Avery Fisher Hall become a carnival of hands-on activities, leading into a lively concert. Very Young People’s Concerts engage pre-schoolers in hands-on music-making with members of the New York Philharmonic. The fun and learning continue at home through the Philharmonic’s award-winning website Kidzone!, a virtual world full of games and information designed for young browsers.

To learn more about these and the Philharmonic’s many other education programs, visit nypil.org/education, or go to Kidzone! at nypilkids.org to start exploring the world of orchestral music right now.

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Welcome to your School Day Concert!

The lessons in this booklet work together with the School Day Concert itself to enable your students to put their ears to good use in the concert hall. They will learn to notice, to describe, to compare and contrast. Treating a major musical work as text, they will explore how various musical elements can suggest narratives. Learning historical context, they will discover how different cultures can enrich each other. They will enter into a thrilling world of sound – some of the most colorful music ever composed – empowered to make their own sense of what they hear.

This booklet is divided into four Units, each with its own number of Activities. Each Activity is presented with an approximate timing, and every teacher can adjust the lesson plans according to their students’ background and abilities. Elementary Extensions suggest ways to take each concept further at the grade-school level. Middle & High School Extensions provide ways to challenge those at the secondary level and/or students studying music.

To help you implement the Units presented here, we also offer a teacher workshop where our Teaching Artists will guide you through the lessons. It is important that as many participating teachers attend as possible.

Expect a dynamic and challenging experience at the concert, where everything will be both live and projected on the big screen. To make the most of the opportunity, play the enclosed CD for your students and carry out as many of the lessons in this book as you can. Enjoy the lessons, indulge in listening, and have fun at your School Day Concert – see you there!

Theodore Wiprud
Vice President, Education
The Sue B. Mercy Chair

School Day Concerts

FOR MIDDLE AND HIGH SCHOOL TEACHERS

Teacher Workshop:
Thursday, April 11, 2013
4:00–6:00 p.m.

Concert:
Thursday, May 23, 2013
10:30 a.m.

FOR ELEMENTARY SCHOOL TEACHERS

Teacher Workshop:
Wednesday, April 10, 2013
4:00–6:00 p.m.

Concerts:
Thursday, May 23, 2013
12:00 p.m.
Friday, May 24, 2013
10:30 a.m. and 12:00 p.m.

FOR TEACHERS IN THE SCHOOL PARTNERSHIP PROGRAM

Teacher Workshops:
Monday, April 8 and
Tuesday, April 9, 2013
4:00–6:00 p.m.

Concerts:
Friday, May 24, 2013
10:30 a.m. and 12:00 p.m.

All Teacher Workshops take place at Avery Fisher Hall
Helen Hull Room, 4th floor
132 West 65th Street, Manhattan
The Program

Case Scaglione, conductor
Theodore Wiprud, host

NIKOLAI RIMSKY-KORSAKOV Selections from Scheherazade, Op. 35 (1888)
The Sea and Sinbad’s Ship
The Kalendar Prince
The Young Prince and the Young Princess
Festival at Baghdad

YOUNG COMPOSERS Suite of New Works (May 23, 10:30 a.m.)
Aiyana Tedi Braun (Age 15, Haverford High School) .............Memories in Sand
Jack Guellemetti (Age 17, The Calhoun School) .................Shades for Orchestra
Tengku Irfan (Age 14, Professional Children’s School) .......Keraian

VERY YOUNG COMPOSERS Selection of New Works (May 23, 12:00 p.m.; May 24, 10:30 a.m. and 12:00 p.m.)
Ashanti Espiritusanto (Age 10, P.S. 165) .............Notes of Musical Coolness
Aarón Fig (Age 10, P.S. 199; Bank Street School) ........In the Town and by the Ocean
Graydon Hanson (Age 10, P.S. 187) .................Glash — Lunar Eclipse
Hawa Sakho (Age 11, P.S. 59 graduate) ...............Eagle to Tou et Bleu
Cassandra Stevens (Age 11, P.S. 199) ..............Remembered Souls

Credit Suisse Very Young Composers

Created by the New York Philharmonic’s Young Composers Advocate Jon Deak, Credit Suisse Very Young Composers (CS-VYC) enables students with or without musical background to compose music to be performed by Philharmonic musicians. Very Young Composers serves fourth- and fifth-graders as an after-school program for the Philharmonic’s School Partnership Program schools; middle-schoolers in the Composer’s Bridge program at Avery Fisher Hall; and children and teens in countries around the world where the program has been introduced. In every locale, Very Young Composers culminates in astonishing works revealing the power of children’s imaginations. Each year, over 100 new children’s compositions are played by ensembles of Philharmonic musicians – or by the full Orchestra at these School Day Concerts. For more information, visit nyphil.org/vyc.
The Philharmonic's Composer's Bridge program is designed to help middle school students interested in serious study of composition make the transition to a variety of New York City programs. The New York Youth Symphony's Composition Program, formerly known as "Making Score," is the first series of workshops in the country for young musicians to explore the world of composition and orchestration. The sessions explore the musical thought of a wide variety of composers, with a focus on instrumentation and orchestration. The Juilliard Pre-College Division offers small group composition classes for students of elementary through high school age who exhibit the talent, potential, and accomplishment to pursue a career in music. Face the Music, the only student ensemble in New York City dedicated to performing music by living classical composers, was founded in 2005 with eight students with unique passion for experimenting with music. The ensemble has now grown to more than 120 teens and pre-teens from over 40 elementary, middle, and high schools from across the New York City area. To find out more about these programs, visit www.juilliard.edu, www.nyyouthsymphony.org, and www.kaufmanmusiccenter.org.

Teaching and Learning in the Arts

The Blueprint for Teaching and Learning in the Arts is a guide for arts educators in New York City public schools. The Music Blueprint defines five strands of learning, all addressed in these Materials for Teachers. In the course of these lessons, your students will make music, develop musical literacy, explore connections with other disciplines, get information about careers in music, and of course take advantage of an important community resource, the New York Philharmonic.

As the Common Core assumes center stage in education, the School Day Concert and these lessons specifically focus on the idea of music as text, and music's close connections with literary and historical texts.
One Thousand and One Nights — a rich treasury of ancient tales written in Arabic — has thrilled people the world over with its amazing stories of Aladdin, Ali Baba, Sinbad, and hundreds more. All the stories in the collection are told by Scheherazade, a clever woman who preserved her life each night by keeping her murderous husband in suspense for the outcome of another tale. This framing story of Scheherazade has its origins in Persian legend, and the stories themselves were compiled over hundreds of years in manuscripts found all over the Middle East, and eventually in translations in Europe.

The Russian composer Nikolai Rimsky-Korsakov (1844–1908) was only one of many creative artists — authors, filmmakers, even video game and hip-hop artists — whose imaginations have been fired by One Thousand and One Nights and by the heroic figure of Scheherazade, a woman whose wit and intelligence saved her life and many others.

Rimsky-Korsakov’s Scheherazade is one of the most beloved and most colorful works in the orchestral repertoire. It represents an ideal synthesis of the composer’s two opposite tendencies. Early in his career, before he had received formal training, Rimsky-Korsakov achieved renown for exciting music drawing on Russian folk song and folk tales. As such he was part of the “Mighty Handful” of nationalist composers that also included Musorgsky, Borodin, Balakirev, and Cui. When Rimsky-Korsakov was appointed to teach composition at St. Petersburg Conservatory, he found it necessary to study his craft systematically for the first time in order to stay ahead of his students, and at this time his own music took on a formal classical tone. With Scheherazade and other works of the 1880s, he found an ideal synthesis of fantasy and form, shaping wondrous stories in music through inventive thematic development and in clearly structured symphonic movements.

Because the composer leaves details of the stories to the listener’s imagination, Scheherazade asks the listener for active participation. What stories will you imagine when you hear the work’s vivid themes — the haunting violin solo that represents Scheherazade, the storyteller; the fearsome trombone motive that represents the cruel Sultan; the mysterious bassoon melody of the Kalendar Prince; the lilting love melody of the Prince and Princess? What techniques does Rimsky use to fire up our imaginations? How do imagination and technique support each other? What can students learn from the storyteller Scheherazade, and from Rimsky’s musical depictions, for their own writing and creative expression?
Unit 1
Scheherazade and Storytelling

The exotic legend of Scheherazade captured the imagination of Nikolai Rimsky-Korsakov and inspired him to write one of the most beloved pieces in the orchestral literature. Discover amazing Scheherazade, a character of exceptional beauty, intelligence, bravery and the power to tell some of the world’s most brilliant stories.
Traveling with Rimsky-Korsakov (10 minutes)

Nikolai Rimsky-Korsakov was a composer who loved to travel. He grew up in Russia hearing stories from his older brother who was a seafaring explorer, and fantasized about traveling the world like him. Nikolai eventually joined the navy and traveled to far-off lands like Spain, Italy, and Brazil. During this adventurous time he fell in love with the sea and exotic faraway places.

Discuss with students: Where are some places you’ve traveled? What is a faraway place that you’d like to travel to someday? Why? What interests you about that place? What is your fantasy of this faraway place? What’s so exciting about traveling to new places?

Middle & High School Extensions

Nikolai Rimsky-Korsakov was one of a group of composers during the late 19th century known as the “Mighty Handful.” He and the other composers in this group (Balakirev, Borodin, Cui, and Mussorgsky) were very nationalistic, i.e., very proud of their country. While he was very patriotic and proud of his Russian heritage, Rimsky-Korsakov was also enchanted by Central Asian and Middle Eastern cultures.

• Read a brief biography of Rimsky-Korsakov and indicate on a map:
  • Russia (his homeland)
  • Turkey (a place he traveled)
  • Iran, formerly known as Persia (Scheherazade’s homeland)

• Ask students to name a culture other than their own that they admire or are curious about, and tell why. (What do you admire? What are you curious about?)

• Now have them indicate on a map where they were born, where they are now, and where they would like to travel to learn more about another culture they admire or are curious about.

Exploring Arabian Inspirations (15 minutes)

When Rimsky-Korsakov traveled to Turkey he became inspired by the exotic sights and sounds he encountered there. He heard traditional Arabian music and was inspired to compose his own music about Arabian culture.

Listen to an Arabian music excerpt (Track 5)
Ask students: How would you describe this music? How is it different from music you know? How might it be similar?

Discuss with students: What do you know about the cultures of Arabia, Persia, and the Middle East?

Some prompts to stimulate the conversation:

• Our story takes place in two areas: Iran, which was once known as Persia; and the Arabian lands, both the Arabian Peninsula and countries in North Africa.

• Let’s brainstorm and come up with what we know/think we know/want to know about these very rich cultures and countries.

**Elementary Extensions**

Search for images to see how Persia and the Arab countries are alike and how they are different. The languages, clothes, religion, food, and geography of these two areas are similar and different. Make a Venn diagram to find the differences and similarities of the two cultures.

**Activity 3**

**The Story of Scheherazade** (10 minutes)

Rimsky-Korsakov discovered the Persian legend of Scheherazade, the brilliant story-telling princess. He was inspired to write an orchestral fantasy based on Scheherazade and her stories. Read the following synopsis of the Scheherazade legend:

“Once upon a time in Persia there lived a strong and powerful Sultan. The Sultan loved two things: incredible beauty and exotic stories. Although this king was very strong, he had a broken heart and was very sad. The Sultan was lonely without a wife, but was afraid that a new wife would break his heart again. To solve this problem, the sultan’s assistant, the Vizier, thought of a wonderful plan: marry a new girl each night and at daybreak behead her! The Sultan agreed that was an excellent plan and would indeed keep his heart from getting broken. And so for many, many nights the king would marry a new girl and send his new wife away the next morning.

“As more and more young women went to the palace and never returned, the Vizier’s very own daughter decided she needed to do something. Her name was Scheherazade, the most beautiful and enchanting girl the king would ever meet. Reluctantly, the Vizier followed her wishes and presented Scheherazade to the Sultan. The Sultan was very pleased when he saw beautiful Scheherazade and again the wedding ritual began. However,
Scheherazade was not just beautiful, but very smart, too. She knew that the Sultan loved stories so she planned to weave an incredible tale, but would time the story just right so at sunrise she would stop at the most exciting part! The king was so mesmerized, her plan worked and he kept her alive another night. Scheherazade continued telling her stories for a 1,001 nights! By then the king had fallen in love and his broken heart had completely healed. He and Scheherazade were married and her enchanting stories are still retold today in the famous collection called *One Thousand and One Nights*.

Reflection questions:

**Based on this story about Scheherazade, what kind of woman was she?** Which characteristics helped to save her life? (intelligence, cunning, imagination, wit, etc.) Do you think Scheherazade was an ingenious woman? Explain how and why? Was the king a mean-hearted or misguided man? Pick one adjective and give reasons to support your answer.

Reflect on the qualities of a good storyteller. **What makes a great story? How do you think Scheherazade told her stories for 1,001 nights?**

**Elementary Extensions**

Brainstorm with students: *Have you ever been in a tight spot? Have you ever had to think on your feet? What options did you have? Were you impressed with your own inventiveness and prowess?*

- Look at creative solutions to problems in nature. *Suppose you were camping and you encountered a bear – What would you do? What options for survival would you have? Run? Stay still? Play dead?* Study the amazing adaptations of animals and ways they have evolved to save their skin. For example, the glass lizard breaks off its tail and runs away, the puffer fish blows up, the squid shoots black ink to confuse its predators and get away.


- Also worth reading: *The Barefoot Book of Princesses* by Caitlin Matthews (Barefoot Books, 2004), a collection of princess stories from around the world in which princesses find themselves in situations in which they must be very resourceful. Do a comparative study of their strengths, weaknesses, and situations. Pose the question, “What would you do under similar circumstances?” to explore empathy and putting yourself in someone else’s shoes.
Extension Activity 1:

Below is an account of the conversation between Scheherazade and her father as she prepared to marry the Sultan and knowingly put her life in danger (excerpted from the New York Philharmonic Digital Booklet included with iTunes album, recorded live September 28–29 & October 2, 2012, Avery Fisher Hall at Lincoln Center for the Performing Arts; Alan Gilbert, conductor).

The following passage from *One Thousand and One Nights* reveals how the brave and clever Scheherazade resolves to stop the Sultan from taking a new bride each day only to execute them the next.

One day, when the grand-vizir was talking to his eldest daughter, who was his delight and pride, Scheherazade said to him, “Father, I have a favor to ask of you. Will you grant it to me?”

“I can refuse you nothing,” replied he, “that is just and reasonable.”

“Then listen,” said Scheherazade. “I am determined to stop this barbarous practice of the Sultan’s, and to deliver the girls and mothers from the awful fate that hangs over them.”

“It would be an excellent thing to do,” returned the grand-vizir, “but how do you propose to accomplish it?”

“My father,” answered Scheherazade, “it is you who have to provide the Sultan daily with a fresh wife, and I implore you, by all the affection you bear me, to allow the honor to fall upon me.”

“Have you lost your senses?” cried the grand-vizir, starting back in horror. “What has put such a thing into your head? You ought to know by this time what it means to be the Sultan’s bride!”

“Yes, my father, I know it well,” replied she, “and I am not afraid to think of it. If I fail, my death will be a glorious one, and if I succeed I shall have done a great service to my country.”

“It is of no use,” said the grand-vizir, “I shall never consent. If the Sultan was to order me to plunge a dagger in your heart, I should have to obey. What a task for a father! Ah, if you do not fear death, fear at any rate the anguish you would cause me…”

But the maiden absolutely refused to attend to her father’s words, and at length, in despair, the grand-vizir was obliged to give way, and went sadly to the palace to tell the Sultan that the following evening he would bring him Scheherazade...

When they were alone, Scheherazade addressed her [sister, Dinarzade] thus:
“My dear sister; I want your help in a very important affair. My father is going to take me to the palace to celebrate my marriage with the Sultan. When his Highness receives me, I shall beg him, as a last favor, to let you sleep in our chamber, so that I may have your company during the last night I am alive. If, as I hope, he grants me my wish, be sure that you wake me an hour before the dawn, and speak to me in these words: ‘My sister, if you are not asleep, I beg you, before the sun rises, to tell me one of your charming stories.’ Then I shall begin, and I hope by this means to deliver the people from the terror that reigns over them.”

In light of the conversation above and Scheherazade’s actions, how does Scheherazade redefine the identity of a princess? [The traditional princess would probably wait for a male hero to save her from her predicament. Meanwhile, Scheherazade crafts and executes a plan that effects social change.]

**Extension Activity 2:**
Show articles and video clips to familiarize students with Malala Yousafzai, a Pakistani high school student and education activist who was shot by the Taliban (but survived) after she began to rise in prominence, giving interviews in print and on television.

Discuss: What qualities do Scheherazade and Malala Yousafzai share?

**Extension Activity 3:**
Discuss with students: If you were the casting director for a movie being made about Scheherazade today, who would you cast as beautiful, charming Scheherazade, and who would you cast as the stern, powerful Sultan? Why? Select a song that is popular today to be the movie’s overall theme song – why did you select that song? (e.g., “One More Night” by Maroon 5)
Activity 4

Listening to Scheherazade and the Sultan (10 minutes)

Brainstorm a list of feelings that Scheherazade might experience as she weaves her tales for the Sultan and also how the Sultan might react or treat Scheherazade. How might music sound to represent these feelings? (Consider musical elements such as tempo, dynamics, instrumentation, rhythm, and melody.)

Listen to and discuss the following excerpt which represents the characters Scheherazade and the Sultan (Track 6)

Which part do you think is Scheherazade? The Sultan? What do you know about those two characters that makes you say that? How does it match, musically?
One of listening’s great pleasures is allowing your imagination to run free with the music. Each movement of Scheherazade is connected to a story from *One Thousand and One Nights*, but Rimsky-Korsakov wanted his audiences to indulge in fantasy inspired by his music rather than the original stories.
Getting to Know the Tales of Scheherazade  (10 minutes)

Scheherazade told many tales in One Thousand and One Nights, but Rimsky-Korsakov thought of a way to suggest the whole range of them in four movements (large separate sections) of his piece Scheherazade.

Discuss the following background on the characters and situations Rimsky-Korsakov evoked in titling his four movements.

1. The Sea and Sinbad's Ship

The brave Sinbad is a sailor who sets out with his great ship on seven wild adventures at sea. Shipwrecked each time, Sinbad finds himself in faraway lands of magical creatures where he fights monstrous beasts that guard their treasure and meets mighty kings who lavish him with expensive gifts. Each time, he returns back with his newfound wealth to his home in Baghdad. Between voyages, Sinbad grows restless with his leisurely life and always seeks a new adventure out on the high seas.

2. The Legend of the Kalendar Prince

The Kaldemars were a type of fakir, roving monks who turned up at Eastern courts and bazaars. In this story, a prince is tired of living his routine life in a palace and wants to go out to experience life in the exciting city. He does this by disguising himself as a mysterious old Kalendar who could do magic tricks and tell someone’s fortune in exchange for some food or a gold coin.

3. The Young Prince and the Young Princess

Here is the story of Prince Ibrahim who falls in love with a portrait – a picture of the most beautiful girl he has ever seen. As hard as he tries, Prince Ibrahim cannot stop thinking about the girl in the portrait. Though he has never met her, Ibrahim is determined to find out who this girl is and sets off to find her. After a long search through all the villages in the land, he finally comes to another castle just like his own. Inside the castle walls he finds the beautiful girl in the picture – Princess Jemilah. Ibrahim tells Jemelah how much he loves her and she is impressed by how long and earnestly he has searched for her. They fall in love and marry.
4. The Festival at Baghdad/The Sea and the Shipwreck

The conclusion to the symphonic suite unites many storylines and musical themes. Baghdad is the home of Sinbad and of many of the characters in *One Thousand and One Nights*. In this Baghdad scene we have a brilliant festival—a celebration of light and dance. We hear the Sultan become impatient with Scheherazade’s stalling and storytelling. However, as she continues with another—her most exciting tale yet—of Sinbad and a shipwreck, the Sultan finally gives in and realizes he has fallen in love with the beautiful, and clever, Scheherazade.

**Elementary Extensions**

These four stories, like the other *Arabian Nights* stories, were derived from Arabic, Persian, Indian, Egyptian, and Mesopotamian tales, folklore, and literature. Have students research, identify, and summarize some famous tales or folk stories associated with their own cultural heritage. Now, imagine that the plot of Scheherazade were to take place in a different setting—in the context of your culture, e.g., Puerto Rican Scheherazade, Italian Scheherazade. Which folk stories from your culture would be the most exciting ones to tell?

Showcase Your Class Work at the School Day Concerts!

We invite your students to submit their own responses to Scheherazade. Their submissions may be featured at the School Day Concerts for all to see and hear!

You may respond to either or both of these options.

1. Portraits of Scheherazade

Invite your students to imagine and create fantasy portraits of Scheherazade, thinking about her personal qualities and about her Persian culture. You may choose to take a look online at Arabic geometric designs, fabrics, or Persian miniatures (check them for appropriateness before showing to your class!).

Photograph or scan a select number of art works. Visit nyphil.org/sdc and click on “School Day Concert Submissions” to fill out a submission form, including permission to exhibit the images and directions for uploading your files.

2. The Thousand-and-Second Night

Scheherazade saved her life each night by creating interest and suspense – both in the stories she told and in the way she told them. Guide your class, or invite individual students, to write a story that could qualify as Scheherazade’s 1,002nd tale! You may incorporate elements from the story outlines in Unit 2, Activity 1 (pages 13-14). Your story should have a segment that can be filmed in 20-30 seconds and should be portrayed by your class’s most dynamic storyteller(s).

Visit nyphil.org/sdc and click on “School Day Concert Submissions” to fill out a submission form, including permission to exhibit the video and directions for uploading your file.

DID YOU KNOW?

One Thousand and One Nights is a collection of stories compiled over many centuries, in Arabic. Within the framing story of Scheherazade, subsequent authors inserted folk stories from Arabia, India, Egypt, and Mesopotamia. After the collection appeared in translation in Europe, around 1700, European authors inserted additional Arabic stories in order to bring the actual number to 1,001, including some of the most famous: “Aladdin’s Wonderful Lamp,” “Ali Baba and the Forty Thieves,” and “The Seven Voyages of Sinbad the Sailor.”

Middle & High School Extensions

1. Go to: www.eapoe.org/works/tales/schzdc.htm and have students read the excerpt from Edgar Allan Poe’s “The Thousand-and-Second Tale of Scheherazade,” which was inspired by Scheherazade’s storytelling in One Thousand and One Nights. This passage illustrates the wild nature of Scheherazade’s far-fetched stories, as well as her vivid imagination.

Use Poe’s writing as an example for students’ own colorful and captivating story that is chock-full of mesmerizing imagery and fantasy.

2. In Audacity (free download) or another multi-track sound recording program, create a backing track over which to videotape students reading their own “Thousand-and-Second Night” tale. Your backing track may feature an excerpt from Rimsky-Korsakov’s Scheherazade that best portrays the character of their story, or any other music they may want to excerpt or create.
Activity 2

Fantasy and Impressions  (15 minutes)

Rather than tell stories exactly, Rimsky-Korsakov wanted his music to create scenes and impressions of the kinds of stories Scheherazade told. He wrote, “In composing Scheherazade, I meant these hints to direct only slightly the listener’s fancy on the path that my own fancy had traveled, and to leave more minute and particular conceptions to the will and mood of each.” This gives the listener the freedom to fantasize and create his or her own images or story based on what they hear.

Rimsky-Korsakov evokes vivid images with his dazzling music. What images or scenes come to mind when you hear:

- Sinbad’s ship at sea (Track 7)
- The mysterious Kalendar Prince (Track 8)
- The Prince and Princess in love (Track 9)
- Waves and the wreck of Sinbad’s ship (Track 10)

Here are some prompts to help students support their ideas with evidence from the music:

- “When I hear… I imagine…”
- “I envision… because…”
- “The music makes me think and feel… because…”
- “When the music goes… I feel…”
- “The part of the story I imagine is… because I heard…”
- “With his music, I think Rimsky Korsakov is trying to create…”
- “I was surprised by…”
- “I can connect it to…”

Activity 3

Hearing Whole Movements  (15 minutes)

Since there are only intimations of story, listening to this music can be an adventure in which students can fantasize their own stories. Listen to an entire movement and listen for the “plot” of the music. After listening, share some of the students’ interpretations of the music. No story they imagine will be wrong, since the composer only wanted to stimulate the listener’s imagination. Always encourage students to connect their images to what they hear in the music.
Rimsky-Korsakov described his *Scheherazade* as “a kaleidoscope of fairy tale images.” One way he creates this effect is by using and weaving musical melodies, or themes, throughout the entire piece, across movements and from story to story.
Activity 1

Themes and Character (15 minutes)

In music, a theme is a melodic idea that is memorable and used frequently, or in an important way. Sometimes themes can represent story elements, like characters, as in the well-known piece *Peter and the Wolf*.

Brainstorm traits for one of the characters from the movements and stories (Scheherazade, the Sultan, Sinbad, the Vizier, etc.) How might your character be portrayed musically? Choose instruments, range, tempo, dynamics, articulations, etc. *Do you want your theme to portray your character in a particular mood or situation? How might it sound different?*

Students can compose their own theme for one of the characters. For example:

<table>
<thead>
<tr>
<th>The Vizier</th>
</tr>
</thead>
<tbody>
<tr>
<td>old</td>
</tr>
<tr>
<td>smooth, slow, shaky notes</td>
</tr>
</tbody>
</table>

Activity 2

Melodic Themes from *Scheherazade* (20 minutes)

Listen to the following excerpts and learn to sing or play the seven main themes from *Scheherazade*. (Please note — Rimsky-Korsakov did not name each theme, but for memory and reference purposes the themes will be named and referred to as such in the School Day Concert.)
“Scheherazade” theme _track 11

A G A G F G F E F E D F A C B A A

1 2 & a 3 & a 4 & a 5 & a 6 & a hold

“Sultan” theme _track 12

B F# A G F# G D F nat C#

Tum tum tum tum tum tum tum

“Kalendar Prince” theme _track 13

B A B A G A G F# G E G F# G F# A G F# E

Yah da dum Yah da dum Yah da dum Yah da dum da da da da dum

“Announcement” theme _track 14

A E A A C B Bb A E A

Doo da doo da doo doo doo doo da doo

“Prince and Princess Love” theme _track 15

F# G A B A F# E D F#___ F# G A B A B A G F# G F# E D F# B

& a 1 & a 2 & a 3 & a 1 2 & 2 & 3 & 3 & 4 & 5 6
“Procession” theme  Track 16

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\[ \begin{array}{c}
\text{D} & \text{E} & \text{F\#} & \text{Fnat} & \text{F\#} & \text{A} & \text{G} & \text{F} & \text{Fnat} & \text{F\#} \\
\text{deh}\text{ da} & \text{deh}\text{ da} & \text{deh}\text{ da} & \text{deh}\text{ da} & \text{deh}\text{ da} & \text{deh}\text{ da} & \text{deh}\text{ da} \\
\end{array} \]
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“Baghdad Festival” theme  Track 17

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\[ \begin{array}{c}
\text{E} & \text{F\#} & \text{Gnat} & \text{E} & \text{F\#} & \text{Gnat} & \text{E} & \text{F\#} & \text{G} & \text{Fnat} & \text{E} & \text{F} & \text{D} & \text{E} & \text{F} & \text{E} \\
\text{doop}\text{ a} & \text{doop}\text{ a} & \text{doop}\text{ a} & \text{doop}\text{ a} & \text{doop}\text{ a} & \text{did-da-ly doo-da-ly doop} \\
\end{array} \]
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**Activity 3**

**Using Themes to Create Drama**  (15 minutes)

Choose a scene from one of the Scheherazade stories to act out or mime. Use the various themes from *Scheherazade* (Tracks 11-17) and create a theme “playlist” to serve as your dramatic soundtrack. A teacher or student can act as DJ and cue the music to follow the action as your students mime. Throughout your process ask yourselves: *What makes for a good dramatic scene? How are we being good storytellers? What is it about the music that makes us connect to our drama? What makes for a good choice of soundtrack? What might be a surprising or unconventional choice we might make use of?*

**Middle & High School Extensions**

For Scheherazade to preserve her life for 1,001 nights, her stories had to hold the Sultan's attention for hours at a time. However, Scheherazade also needed to artfully set up a “cliffhanger” each night that kept the Sultan looking so forward to what would happen next that he wouldn't kill her because he had to keep her alive to hear more.

You may watch the last minute or so of each of the following Batman videos to illustrate what a “cliffhanger” is:

- www.youtube.com/watch?v=fd4K0WvH8qI  (Start at 23:20)
- www.youtube.com/watch?v=xo9gN7EmZKQ  (Start at 22:46)
For homework, assign each student one movement to listen to. While listening, students will identify “cliffhanger” moments in their movement by writing down the exact time or time range (minutes:seconds) in the movement that tension builds to a suspenseful moment, e.g., ~0:51 in the fourth movement. After identifying these moments, students should go back and listen to them with eyes closed and jot down what they picture happening during these moments.

Additionally, students can look at examples of Persian miniatures and create a Persian miniature of their own that illustrates the scene they imagined during the cliffhanger moment in their assigned movement. Students should include a brief written description of their “cliffhanger” moment below their Persian miniatures.

You may visit the following website to learn about Persian miniatures:

www.hurstgallery.com/exhibit/recent/IndianPersianPaintings/

**Activity 4**

**Ways to Develop a Theme**  (30 minutes)

Rimsky-Korsakov often uses his themes in different ways to create different moods, change the scene, or depict a character. Some ways to develop or change a theme are:

- Changing instruments
- Changing tempo (speed)
- Changing dynamics (louds and softs)
- Switching mode (major and minor)
- Switching meter (groupings of beats)
- Varying the rhythm of the melody
- Articulation (smooth, choppy, plucky, etc.)

Listen to examples of themes changing and discuss how the theme sounds different. *What might this tell us about the characters, mood, or plot of the stories?*

**“Sultan” theme developments:**

*Track 18*

Heard in “The Sea and Sindbad's Ship” movement, the theme here is broad and smoldering, with the lowest strings of the violins playing and later joined by the exotic sound of the oboe. Eventually the theme is repeated faster and becomes more insistent as each statement becomes higher, louder, and fuller with the addition of more instruments. In the background is a repeated undulating pattern played by the cellos that keeps the theme’s energy building throughout.
Track 19

From the middle of the “Festival in Baghdad” movement, the Sultan’s theme is frantic with fast and rhythmic repetitions of the second half of the theme. The brass are prominent with their forceful and rhythmic interjections of the beginning of the theme. Listen carefully and you can hear the woodwinds layer the “Baghdad Festival” theme in the background.

Track 20

This variation takes place at the the end of the “Festival at Baghdad” movement. The theme is now much slower and calmer with the basses and cellos playing it rich and smoky in their deepest register. The violins and violas are in the background with pulsing heartbeat rhythm. Floating above it all is the delicate and shimmering sound of the Scheherazade solo violin. Some may imagine that Scheherazade has finally won and the Sultan has finally been placated, his broken heart mended.

“Scheherazade” theme developments:

Track 21

We are introduced to Scheherazade and her theme in the first movement. The violin plays the theme in a high and passionate register and delicate strums from the harp punctuate the solo. Variations in speed, along with lots of repetition of the second half of the theme, build the intensity and beseeching quality of the violin solo.

Track 22

Later on in the first movement the violin plays the “Scheherazade” theme, but passes off repetitions with echoes in the clarinet. A solo cello rises and falls with smooth lines in the background. The strings pluck pizzicatos to keep a steady pulse underneath it all.

As your students build endurance, have them listen to whole movements of Scheherazade. Challenge them to hear all seven themes and hundreds of Rimsky-Korsakov’s thematic variations and developments.
**Elementary Extension**

Explore the idea of theme development in literature. Use cumulative books such as *This is the House that Jack Built, The Napping House* by Audrey and Don Wood (HMH Books, 2000), or *Bringing the Rain to Kapiti Plain* by Verna Aardema (Puffin, 1992). These books begin with a line which is elaborated and repeated to construct a story.

**Middle & High School Extension**

Have students perform one of the themes in *Scheherazade* on band or orchestra instruments. Then let students “morph” the same theme in one or more ways so that it communicates something different. For example, “morph” one of the themes by:

- thinking of a feeling and trying to communicate that feeling;
- emulating a particular style or time period’s music;
- emulating the music of another culture.
Unit 4
Orchestration: Fantasies in Melody and Background

Rimsky-Korsakov was one of the greatest masters of orchestration. His colorful combinations of instruments paint sumptuous images of Scheherazade’s fantasies through music. From shimmering flute and harp pairings to the rich blending of French horns and cellos, the orchestra’s sound endlessly smolders, whispers, and sparkles to delight listeners of all ages.
Exploring Foreground and Background (10 minutes)

Guide students in looking at a picture with a clear foreground and background. Discuss what students observe. *Which parts seem near and which parts seem far? What is the most important part of the picture? How does the background add to the overall picture?*

Elementary, Middle & High School Extensions

Have students draw a scene from one of the four story-themed movements, or from Scheherazade’s overall experience with the Sultan, with a clearly defined foreground and background. When pondering what to draw, students might imagine some intimate moments:

- the conversation between Scheherazade and her father;
- the wedding of Scheherazade to the Sultan;
- Scheherazade by herself, planning;
- a moment when Scheherazade has completely enchanted the Sultan with her stories;
- daybreak, the day after Scheherazade’s wedding;
- the day the Sultan finally decides never to kill Scheherazade and, instead, tells her that he has healed and that he loves her.

Ambitious students might try using a small paper box with three separate drawings of different sizes that illustrate foreground, middle, and background.

Creating Musical Backgrounds (20 minutes)

In music, the *melody* is most often the foreground of the music. In most pop music the lead singer has the melody and the backup singers are in the background.

Choose one of the themes from Unit 3 as your foreground melody to sing or play on the recorder. Once your students can confidently play their foreground melody, brainstorm ways of creating backgrounds using voices, recorders, percussion instruments, or other found sounds.

Split the class into groups and try adding different backgrounds to your melody.
For example, the “Kalendar Prince” theme:

Here are some sample backgrounds your class or ensemble can try singing or playing. To take it one step further, let students compose their own ostinato backgrounds.

Share and reflect: How does the feeling, color, or mood change with each background?

### Middle & High School Extension

Improvise singing the “Kalendar Prince” theme, the “Announcement” theme, and the “Love” theme (page 19) over Cosmic Sojourner’s “Scheherazade,” from the album *Love, Harmony & Beauty*, as a background. This listening example is available on Spotify and YouTube.

Feel free to adapt the rhythm of the melody to the background and to connect the melody with scalar riffs. How does this rhythmic and harmonic context change the nature of each melody?
Listening to Rimsky-Korsakov’s Orchestrated Backgrounds in Scheherazade (15 minutes)

Rimsky-Korsakov was a master of orchestration — choosing and blending instruments in interesting ways — and his backgrounds create dazzling effects in color and mood.

Listen to the many variations of orchestration and background in the “Kalendor Prince” theme:

 orcetation variation 1 (Track 23)

The first appearance of the “Kalendor Prince” theme features the bassoon playing in its high register. Extra quick notes ornament the melody and give the bassoon an exotic and improvisatory Middle Eastern flair. The background is simple and mysterious, with long, open chords in the double basses.

 orcetation variation 2 (Track 24)

The melody is now at a faster tempo as the horns and woodwind section take the melody, adding choppy staccato articulation and energetic swells. The strings add to the energy with their beating pizzicatos and are reinforced by booming timpani interjections.

 orcetation variation 3 (Track 25)

The piccolo leads the orchestra’s highest instruments in the melody as the lower string background swells higher and higher, their whirling chromatic scales threatening to take over the melody’s prominent role.

 orcetation variation 4 (Track 26)

The strings assert the melody with a deep and aggressive sound. The winds, brass, and percussion all combat the melody with powerful and rhythmic interjections, only to join forces in sudden and dramatic swells.

 orcetation variation 5 (Track 27)

In its highest register, the flute cries out with an extended version of the melody and the harp strums along in quick succession. The high strings create a delicate but agitated background with their bows shaking in soft tremolos that whisper and sparkle beneath the flute.

Reflection questions: How does Rimsky-Korsakov use the orchestra to change the sound of his melody? What kinds of interesting instrument combinations do you hear? How would you describe each background? How do moods and colors change with each orchestration change?
Activity 4

Further Orchestration (15 minutes)

Visit Orchestration Station in the Composition Workshop on the New York Philharmonic’s Kidzone (nyphilkids.org) and try the following:

- Have different solo instruments play a melodic theme;
- Combine two or more instruments to create a new color or mood. Students may blend instruments from the same family, or combine instruments from different families.
How to Have a Great Day at the Philharmonic

Before You Come…

• Leave food, drink, candy, and gum behind — avoid the rush at the trash cans!
• Leave your backpack at school, too — why be crowded in your seat?
• Go to the bathroom at school — so you won’t have to miss a moment of the concert!

When You Arrive…

• Ushers will show your group where to sit. Your teachers and chaperones will sit with you.
• Settle right in and get comfortable! Take off your coat and put it right under your seat.
• If you get separated from your group, ask an usher to help you.

On Stage…

• The orchestra will gather on stage before your eyes.
• The concertmaster enters last — the violinist who sits at the conductor’s left hand side. Quiet down right away, because this is when the players tune their instruments. It’s a magical sound signaling the start of an orchestra concert.
• Then the conductor will walk on. You can clap, then get quiet and listen for the music to begin.
• Each piece has loud parts and quiet parts. How do you know when it ends? Your best bet is to watch the conductor. When he turns around toward the audience, then that piece is over and you can show your appreciation by clapping.

Listening Closely…

• Watch the conductor and see whether you can figure out which instruments will play by where he is pointing or looking.
• See if you can name which instruments are playing by how they sound.
• Listen for the melodies and try to remember one you’ll be able to hum later. Then try to remember a second one. Go for a third?
• If the music were the soundtrack of a movie, what would the setting be like? Would there be a story?
• Pick out a favorite moment in the music to tell your family about later. But keep your thoughts to yourself at the concert — let your friends listen in their own ways.
The New York Philharmonic is by far the oldest symphony orchestra in the United States, and one of the oldest in the world. It was founded in 1842 by a group of local musicians, and currently plays about 180 concerts every year. On May 5, 2010, the Philharmonic gave its 15,000th concert—a record that no other symphony orchestra in the world has ever reached. The Orchestra currently has 106 members. It performs mostly at Avery Fisher Hall, at Lincoln Center, but also tours around the world. The Orchestra’s first concerts specifically for a younger audience were organized by Theodore Thomas for the 1885–86 season, with a series of 24 “Young People’s Matinees.” The programs were developed further by conductor Josef Stransky, who led the first Young People’s Concert in January of 1914. The Young People’s Concerts were brought to national attention in 1924 by “Uncle Ernest” Schelling, and were made famous by Leonard Bernstein in the 1960s with live television broadcasts. Today’s New York Philharmonic offers a wide array of educational programs to families, schools, and adults, both live and online.
Meet the Artists

**Case Scaglione, conductor**

Assistant Conductor of the New York Philharmonic, Case Scaglione was named the 2011 Solti Fellow by the Solti Foundation U.S. — an honor awarded only three times in the foundation’s history. He recently finished his tenure as music director of the Young Musicians Foundation Debut Orchestra of Los Angeles, where he also founded 360° Music, an educational outreach program that brought the orchestra to inner-city schools. A frequent guest assistant and cover conductor with the St. Louis Symphony Orchestra and David Robertson, he has also assisted at the Baltimore Symphony Orchestra and Baltimore Opera, and he has conducted the Los Angeles Philharmonic at the Hollywood Bowl alongside Bramwell Tovey. A native of Texas, Mr. Scaglione received his bachelor’s degree from the Cleveland Institute of Music. His postgraduate studies were spent at the Peabody Institute, where he studied with Gustav Meier.

**Theodore Wiprud, host**

Composer and educator Theodore Wiprud has led education at the New York Philharmonic since 2004. He began his teaching career at Walnut Hill School, near Boston. After directing national grantmaking programs at Meet the Composer, he returned to the classroom as a Teaching Artist in New York City schools. Mr. Wiprud went on to create education and community engagement programs for the Brooklyn Philharmonic, the American Composers Orchestra, and the Orchestra of St. Luke’s. At the New York Philharmonic, Mr. Wiprud oversees programs ranging from the historic Young People’s Concerts and the Very Young People’s Concerts, to the School Partnership Program and adult education programs. He has hosted the Philharmonic’s School Day Concerts since 2005 and the Young People’s Concerts since 2009.
# School Day Concert CD

## Track Listing

### Nikolai Rimsky-Korsakov *Scheherazade, Op. 35 (1888)*

1. The Sea and Sinbad’s Ship
2. The Kalendar Prince
3. The Young Prince and the Young Princess
4. Festival at Baghdad

### Arabic Music Excerpt


### Instructional Excerpts

6. Scheherazade and Sultan (Unit 1, Activity 4)
7. Sinbad’s ship at sea (Unit 2, Activity 2)
8. The mysterious Kalendar Prince (Unit 2, Activity 2)
9. The Prince and Princess in love (Unit 2, Activity 2)
10. Waves and breaking of Sinbad’s ship (Unit 2, Activity 2)
11. “Scheherazade” theme (Unit 3, Activity 2)
12. “Sultan” theme (Unit 3, Activity 2)
13. “Kalendar Prince” theme (Unit 3, Activity 2)
14. “Announcement” theme (Unit 3, Activity 2)
15. “Prince and Princess Love” theme (Unit 3, Activity 2)
16. “Procession” theme (Unit 3, Activity 2)
17. "Baghdad Festival" theme (Unit 3, Activity 2)
18. “Sultan” theme, excerpt 1 (Unit 3, Activity 4)
19. “Sultan” theme, excerpt 2 (Unit 3, Activity 4)
20. “Sultan” theme, excerpt 3 (Unit 3, Activity 4)
21. “Scheherazade” theme, excerpt 1 (Unit 3, Activity 4)
22. “Scheherazade” theme, excerpt 2 (Unit 3, Activity 4)
23. Orchestration variation 1 (Unit 4, Activity 3)
24. Orchestration variation 2 (Unit 4, Activity 3)
25. Orchestration variation 3 (Unit 4, Activity 3)
26. Orchestration variation 4 (Unit 4, Activity 3)
27. Orchestration variation 5 (Unit 4, Activity 3)
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Rimsky-Korsakov: Scheherazade, Op. 35
New York Philharmonic; Alan Gilbert, conductor
Glenn Dicterow, violin
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IMAGES:
Cover: Walter Paget, “The Arabian Nights” (1907); Page 4: Edmund Dulac, “Princess Scheherazade” (1908), Sani-al-Mulk, “One Thousand and One Nights” (c. 1853); Page 5: Edmund Dulac, “Supposing me asleep, they began to talk” (1911); Page 12: Edmund Dulac, cover illustration of Housman’s Stories from the Arabian Nights (1911); Page 17: Anhalt carpet from Iran, Metropolitan Museum (mid-16th century); Page 24: Leon Bakst, set design for Scheherazade (1910).