

Teachers Resource Kit

RIMSKY-KORSAKOV
Scheherazade



Learning & Engagement
Stages 5 & 6

Scheherazade, Op.35 (1888) by Nikolai Rimsky-Korsakov
Stage 5 & 6 Teaching Resource

Sydney Symphony Orchestra

Acknowledgements

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“Your life can be changed and enriched through all sorts of music; music from now, music from the past, music from the very distant past and music from as recently as yesterday.

Through intensive listening students become involved in one of the highest orders of thinking.

As a teacher, by bringing students to a concert and studying music in the classroom, you are providing your students with a special pathway to musical knowledge through direct experience of and contact with live music.”

Richard Gill AO

(1941 – 2018)

Conductor, notable educator, and advocate. Richard was the founding Artistic Director of Education at Sydney Symphony. He has inspired generations of musicians through his work and continues to inspire new generations through his legacy.

Syllabus Link

NSW Curriculum

Scheherazade (1888) by Nikolai Rimsky-Korsakov covers a range of topics from the NSW syllabuses:

Years 7-10 Elective

19th century Music

Music for Large Ensembles

Music 1 Preliminary and HSC

Music of the 19th century

Music for Large Ensembles

Music 2 Preliminary

Mandatory Topic: Music 1600 - 1900

Music 2 HSC

Additional Topic: Music of the 19th century

Syllabus Outcomes

The activities included in this kit cover a range of outcomes across the NSW Music Syllabus stages, as mapped below:

Stage 5 Elective Music

Activities	Syllabus Outcomes
Activity 1: Composition/Performance/Aural	5.1, 5.4, 5.7, 5.8
Activity 2: Performance/Composition	5.1, 5.2, 5.3, 5.4, 5.6
Activity 3: Aural/Musicology	5.7, 5.8, 5.9
Activity 4: Aural/Musicology	5.7, 5.8, 5.9

Stage 6 Music 1

Activities	Syllabus Outcomes
Activity 1 Composition / Performance / Aural	P1, P3, P4, P6 H1, H3, H4, H6
Activity 2 Performance / Composition	P1, P2, P3, P4, P7 H1, H2, H3, H4, H7
Activity 3 Aural / Musicology	P1, P2, P5, P6 H1, H2, H5, H6
Activity 4 Aural / Musicology	P1, P2, P5, P6 H1, H2, H5, H6

Stage 6 Music 2

Activities	Syllabus Outcomes
Activity 1: Composition / Performance / Aural	P1, P2, P3, P4, P6, P7 H1, H2, H3, H4, H6, H7
Activity 2: Performance / Composition	P1, P2, P4, P8 H1, H2, H4, H8
Activity 3: Aural / Musicology	P2, P5, P6, P7 H2, H5, H6, H7
Activity 4: Aural / Musicology	P2, P5, P6, P7 H2, H5, H6, H7

Work: *Scheherazade* (1888) by Nikolai Rimsky-Korsakov

Duration: 44'36"

Movement I	<i>The Sea & Sinbad's Ship</i>
Movement II	<i>The Kalandar Prince</i>
Movement III	<i>The Young Prince & the Young Princess</i>
Movement IV	<i>Festival at Baghdad; The Sea; The Ship Breaks Against a Cliff Surmounted by a Bronze Horseman</i>

Composer Background

Nikolai Rimsky-Korsakov (1844-1908)

The Russian composer Nikolay Andreyevich Rimsky-Korsakov (1844-1908) came from a distinguished naval & military family. While he himself aspired to a career in the Navy, his childhood was filled with music – his mother singing folk songs and his father playing popular songs on the piano – and he composed as a child. Despite entering the College of Naval Cadets in St Petersburg at the age of 12, Rimsky-Korsakov continued to take piano lessons and compose. In 1861, he met the composers Balakirev, Cui and Mussorgsky (all in their early 20's). Balakirev, in particular, encouraged Rimsky-Korsakov to continue composing, pushing him to finish his first symphony (premiered in 1865). Rimsky-Korsakov intended to resign from the Navy in 1873. Instead, a friend created the position of Inspector of Naval Bands. In 1883, he finally left the Navy to become Balakirev's assistant Music Director at the Imperial Chapel.

Rimsky-Korsakov formed part of the 'Mighty Five' Russian composers, which also included Balakirev, Cui, Mussorgsky and Borodin. It was this group (all self-trained composers) that created a distinctly Russian style of classical music, incorporating folk song and church music. Rimsky-Korsakov became known for his operas such as *The Snow Maiden* (1882), *Sadko* (1898) and *Tsar Sultan* (1900) and his orchestral works including *Scheherazade* (1888) and the *Easter Festival Overture* (1888). He influenced future generations of composers through his writings (e.g. *Principles of Orchestration*) and teaching as professor of composition at the St. Petersburg Conservatory, with Glazunov, Stravinsky and Prokofiev all studying with him.¹

Work Background: *Scheherezade*

Scheherezade, Op. 35 (1888)

The symphonic suite of *Scheherazade*, Op.35 was composed in 1888. The work is based on tales from *One Thousand and One Nights*. The work was premiered in St. Petersburg, conducted by the composer himself. Later in 1910 the Ballet Russe presented it as a ballet, with choreography by Michel Fokine.

The themes of the *Scheherazade* and *the Sultan* act as unifying threads throughout the work. While the piece is programmatic, Rimsky-Korsakov did not stick strictly to the story. Instead, the themes are used as he thought best for the musical development of the work.

¹ Sadie, S (1980), *The New Grove Dictionary of Music & Musicians*, Grove

In vain do people seek in my suite leading motives linked unbrokenly with ever the same poetic ideas and conceptions. On the contrary, in the majority of case, all these seeming leitmotifs are nothing but purely musical material or the given motives for symphonic development.

For example.... *The principal theme of the Kalandar's narrative (B minor, 3/4) and the theme of the Princess in Movement III (Bb major, 6/8, clarinet) in altered guise and quick tempo appear as the secondary themes of the Bagdad festival; yet nothing is said in The Arabian Nights about these persons taking part in the festivities.*²

Orchestration

As concert halls grew, so too did the size of the orchestra. Scheherazade is scored for a standard late 19th century orchestra.

Instrumentation of work


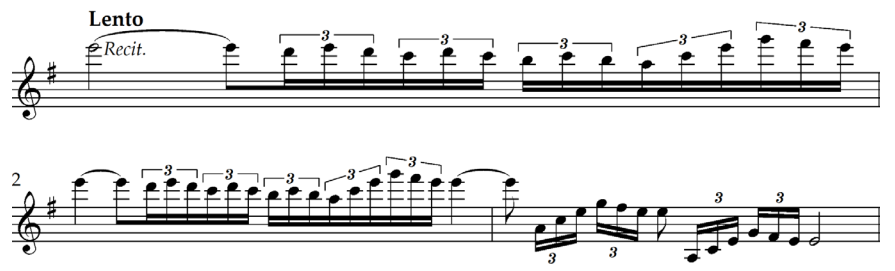
Woodwind	Brass	Percussion	Strings
2 Flutes and Piccolo	4 Horns in F	Timpani	Violin I
2 Oboes (2 nd Doubling Cor Anglais)	2 Trumpet in A and B flat	Bass Drum	Violin II
2 Clarinets in A and B flat	3 Trombones	Snare Drum	Viola
2 Bassoons	1 Tuba	Cymbals	Cello
		Crotales	Double Bass
		Triangle	Harp
		Tambourine	
		Tam-Tam	

² Nikolay Rimsky-Korsakov, Nadezhda Nikolaevna Rimskaja-Korsakova, Judah Achilles Joffe and Carl Van Vechten (1935). *My musical life : tr. from the revised second Russian edition*. New York: Tudor.

Listening Guide

Overview



Movement I: *The Sea & Sinbad's Ship*


Bars	Timing	Features
1 - 13	0:00 - 0:39	<ul style="list-style-type: none"> The Sultan's theme is introduced in octaves from the clarinets, bassoons, trombones, tuba & strings <p>Largo e maestoso <i>Pesante</i></p>  <ul style="list-style-type: none"> The tempo marking of <i>Largo e maestoso</i>, loud dynamic (<i>ff</i>) and low register establish the menacing nature of the Sultan From bar 8, a series of five chords in the woodwind & horn leads to A minor
14 - 17	0:40 - 1:16	<ul style="list-style-type: none"> Scheherazade's theme is introduced in the solo violin, based around an A minor arpeggio, with dorian inflections (evident in subsequent iterations). Rimsky-Korsakov marks the <i>solo recitativo</i> <p>Lento <i>Recit.</i></p>  <ul style="list-style-type: none"> The harp response to each of Scheherazade's statements with arpeggios. The part is marked <i>colla parte</i>, as an accompanist to a vocal recitative would be, making this a possible representation of Scheherazade playing a lyre In contrast to the Sultan, this theme is written in a high register
18 - 46	1:17 - 2:13	<ul style="list-style-type: none"> Rimsky-Korsakov now transports us to Sinbad's sailing ship E major <i>Allegro non troppo</i> Time signature of 6/4. The compound metre is reminiscent of other works representing flowing/moving water ³ The <i>Sultan's theme</i> is now developed in the clarinets & violins, with chromatic inflections and trills to create variety. The theme is accompanied by undulating broken fifths in the violas & cellos Oboe takes up the melody with violins from bar 27 Strings alternate between <i>pizzicato</i> (plucked) and <i>arco</i> (bowed) A series of modulations from bar 35 leads to A major at bar 41

³ See also: *The Moldau* by Smetana; *The Flying Dutchman Overture* by Wagner; *La Mer* by Debussy




		<ul style="list-style-type: none"> • A <i>crescendo poco a poco</i> builds to <i>ff</i> at bar 46
48 - 71	2:14 - 3:01	<ul style="list-style-type: none"> • The previous section is repeated • Another <i>crescendo poco a poco</i> builds to <i>f</i> at bar 67, before the piece modulates to C major at bar 72
72 - 124	3:02 - 4:49	<ul style="list-style-type: none"> • Rimsky-Korsakov provides a marking of <i>tranquillo</i> for the next section • The section begins in C major • Broken chords are now played by a solo cello, outlining the harmony • A solo French horn plays a statement that is answered in order by solos flute, oboe & clarinet. • The solo violin returns with Scheherazade's theme, first in B minor, and then later in A minor • The solo cello continues to accompany with broken chords • From bar 104 the upper woodwind and violin 1 play triplet arpeggios at an <i>f</i> dynamic, derived from a variation of Scheherazade's theme, as the piece builds once more • At this point, the Sultan's theme returns in the horns, before being joined by the trombones & tuba at bar 116
125 - 150	4:50 - 5:43	<ul style="list-style-type: none"> • Return to E major • The violins take up the Sultan's theme at bar 127, with trumpets joining in at bar 137 • Accompaniment includes arpeggios in the viola & cello; and sustained chords in wind & brass
151 - 174	5:44 - 6:34	<ul style="list-style-type: none"> • The piece <i>decrendos</i> to <i>pp</i> • The texture thins with six violin I & six violin II creating a more chamber ensemble like grouping • A solo cello a statement that is answered, in order, by solos clarinet, oboe, & flute
175 - 207	6:35 - 7:42	<ul style="list-style-type: none"> • Scheherazade's theme returns one final time before the piece builds to the climax with increasing dynamics & layers, arriving decisively in E major • Accompaniment includes fast moving arpeggios in the clarinet & violas
208 - 239	7:43 - 9:08	<ul style="list-style-type: none"> • Final <i>tranquillo</i> • Flute plays the Sultan's theme, accompanied by arpeggios in the clarinet, and reduced violins

Movement II - The Kalandar Prince

Bars	Timing	Features
1 - 4	0:00 - 0:33	<ul style="list-style-type: none"> The second movement opens with the return of Scheherazade's theme in the solo violin, this time based around an E minor arpeggio Again, the harp responds to each of Scheherazade's statements with arpeggios The cadenza bar at the end includes double stops, increasing the complexity from the first movement
5 - 25	0:34 - 1:17	<ul style="list-style-type: none"> The theme of the Kalandar Prince is introduced in the upper register of the bassoon, accompanied by sustained open fifths in the four solo double basses, played in octaves <p style="text-align: center;">Andantino</p>  <p style="text-align: center;"><i>dolce ed espressivo</i></p>
26 - 47	1:18 - 1:58	<ul style="list-style-type: none"> The oboe now takes up the theme, with harp providing arpeggios Sustained notes are added by the horns and woodwind, with a pizzicato bass from the cellos
48 - 85	1:59 - 2:54	<ul style="list-style-type: none"> Violin 1 plays the theme, with quickly played broken chords in the rest of the strings in a combination of arco & pizzicato Tempo is now <i>A tempo giusto, poco piu mosso</i> The woodwind & horns taking the theme, accompanied by pizzicato chords in the strings
86 - 103	2:55 - 3:29	<ul style="list-style-type: none"> The first section finishes with theme fragments of Scheherazade, the Kalandar Prince and the Sultan
104 - 163	3:30 - 4:46	<ul style="list-style-type: none"> The second section is introduced with descending, chromatic triplets in the low strings. There is then a call & response of new thematic material (theme B) between the trombone & trumpet. The solos are marked <i>ad lib.</i>, with sustained chords as accompaniment (tremolo in the strings) <p style="text-align: center;">Molto moderato</p>  <p style="text-align: center;"><i>con forza</i></p> <ul style="list-style-type: none"> The Sultan's theme appears in bar 112, based around triplets, in octaves between the bassoons and low strings, before the call & response between the trombone and trumpet returns Throughout this section to metre shifts between 2/4 & 3/2, before settling into 2/4 The descending chromatic triplets are played once more, this time canonically in the violins, a tritone apart From bar 132 theme B is played again by the trombones & trumpets, but with increasing frequency as the theme is fragmented. Tempo increases to <i>Tempo giusto, Allegro molto</i>. The clarinets and bassoons create instability with a sustained tritone pedal.
164 - 166	4:47 - 5:18	<ul style="list-style-type: none"> The piece returns to a recitativo, with the clarinet playing an repeated

		fragment of Scheherazade's theme against an repeated pizzicato chords in the strings
167 - 323	5:19 - 7:07	<ul style="list-style-type: none"> • Theme B restated in the trumpet, and then in the winds • Violin 2 & viola accompany with sextuplet against semiquavers • Instrumental layers build as the section moves through the metres of 2/4 & 3/8 • Tempo builds with introduction of <i>Vivace scherzando</i>, and then <i>stringendo</i> • Theme gets passed around the wind & brass, with accompaniment including high natural harmonics, violin <i>divisi tremolo</i>, trills, and pizzicato • Theme is developed into a more substantial melody at 302 in woodwind and brass
324 - 352	7:08 - 8:01	<ul style="list-style-type: none"> • A variation of the clarinet recitativo is introduced in the bassoon, accompanied by fast pizzicato chords in the strings • Response from the high woodwind  <ul style="list-style-type: none"> • The theme introduced by the bassoon is now passed from oboe, flute, clarinet, bassoon and then clarinet
352 - 452	8:02 - 11:02	<ul style="list-style-type: none"> • The Kalandar Prince theme returns in the high woodwind and violin I, as the tempo halves (quaver = crotchet) • From bar 371 the woodwind and horns perform the recitativo themes • A change in mood occurs at bar 420 with the previous bassoon recitativo now played in muted tremolos by the strings, accompanied by the harp • The Kalandar Prince returns at bar 428 in the flute • A dialogue occurs between the recitativo (horn; open & then muted) Kalandar Prince theme (violin & then cello)
453 - 477	11:03 - 11:37	<ul style="list-style-type: none"> • The movement builds to its climax with an increase in instrumental layers, <i>accelerando</i> and <i>crescendo</i> • Cello and double bass play the Sultan's theme while clarinet (joined by the flute at 465) play a variation of the previous recitativo • More and more instruments play the semi-quaver triplets until the final chord or open fifths on B, marked <i>sf</i>

Movement III - The Young Prince & the Young Princess

Bars	Timing	Features
1 - 20	0:00 - 1:20	<ul style="list-style-type: none"> The Prince's theme is introduced in the violins  <ul style="list-style-type: none"> The remaining strings play sustained chords based in the tonality of G major
21 - 24	1:21 - 1:34	<ul style="list-style-type: none"> A scalic motivic idea is introduced in the clarinet on F dorian This is accompanied by a rising motif in the cellos that will appear throughout the movement 
25 - 44	1:35 - 2:55	<ul style="list-style-type: none"> The theme now moves to the oboes, cello (played in the upper register) in the dominant of (D), and then to cor anglais and clarinet The sustained chords have moved to the woodwind and horns, while the rising motif is now played by the violins & viola in pizzicato
45 - 48	2:56 - 3:12	<ul style="list-style-type: none"> Theme 2 is now played by the flute in C dorian The rising motif continues, this time in the violas
49 - 68	3:13 - 4:25	<ul style="list-style-type: none"> The original theme is now developed in the clarinets and violin II The second theme appears in the violin I, while the rising motif is evident in the flutes, oboe & cor anglais These two themes and the accompanying motif are then passed around the orchestra
69 - 106	4:26 - 5:40	<ul style="list-style-type: none"> The Princess' theme now appears in the clarinet  <ul style="list-style-type: none"> A tambourine provides accompaniment As the theme is passed around a triplet accompanying motivic idea is added, first in the flute II The theme is developed, first by the violins in bar 87, and then in the flutes & oboes
107 - 126	5:41 - 6:23	<ul style="list-style-type: none"> A variation of the theme appears in the piccolo and clarinets The triplet accompanying motivic is played, first by the trumpet, before appearing in other parts of the orchestra, climaxing in an ostinato for all

		four percussionists and timpani
127 - 136	6:24 - 7:40	<ul style="list-style-type: none"> • Theme 1 returns in the violins • The cellos play the broken chords, similar to the first movement • The melody is taken by the celli in their upper register, while violins play theme 2 • The rising motif returns in the woodwinds
137-140	7:41 - 8:14	<ul style="list-style-type: none"> • Scheherazade returns in the solo violin, accompanied by the harp • The violin plays rapid arpeggios using broken chords across the four strings
141 - 169	8:15 - 10:13	<ul style="list-style-type: none"> • A fragment of the Prince's theme returns in the oboe, and then cor anglais, with the rapid violin arpeggios continuing as accompaniment • The solo violin then takes over the theme, before a ff tutti at bar 153 • Theme B appears in the flutes, clarinet & harp from bar 157 • The section ends with the melody being passed from horn, to violin I, to flute
170 - 205	10:14 - 12:03	<ul style="list-style-type: none"> • The Princesses' theme returns for the coda, with accompanying triplets • The Princes' theme returns at bar 194 in violin 1, as do the broken chords in the cello • Triplet runs in the flute, oboe and bassoon (the final development of the Prince's theme) lead to the end of the movement, before a final pizzicato G major chord in the strings

Movement IV: Festival at Baghdad; The Sea; The Ship Breaks Against a Cliff Surmounted by a Bronze Horseman

Bars	Timing	Features
1 - 7	0:00 - 0:07	<ul style="list-style-type: none"> The fourth movement opens with the Sultan's theme in compound time (6/8) and <i>Allegro Molto</i>, the fastest version of this theme The theme is played in octaves between woodwind and strings, with G.P. bars adding dramatic effect
8 - 9	0:08 - 0:38	<ul style="list-style-type: none"> Scheherazade's theme enters in the solo violin, based around an E minor arpeggio, and accompanied dominant pedals (B) in the cellos and double basses. This is the lowest register for this theme Use of double stopping & triple stopping in the solo violin The harp enters only once with a B major arpeggio, which is then played by the solo violin
10 - 28	0:39 - 0:52	<ul style="list-style-type: none"> The Sultan's theme is played in extended form by the orchestra Trills are added to the melody The music begins at <i>ff</i>, diminuendos to <i>pp</i> before a crescendo to a <i>sf</i>
29	0:53 - 1:10	<ul style="list-style-type: none"> Scheherazade's theme returns once more, this time in A minor, with the addition of double, triple & quadruple stopping. It is marked <i>con forza</i>, the most intense presentation in the work Cellos & Double Basses provide a pedal dominant pedal on E, which becomes the tonic of the next section.
30 -104	1:11 - 1:57	<ul style="list-style-type: none"> A section begins with an unusual time signature marking of 2/8 (6/16 3/8), indicating that they co-exist simultaneously A duple metre motivic idea is introduced in the viola (6/16) A new theme representing the Festival at Baghdad appears in the flute, accompanied by the viola. Chromatic alternation between G & G# create a minor/major ambiguity over the E pedal The violins take the new theme, with horns taking over the accompanying motif from the viola. A second syncopated accompanying motif appears in the bassoon and viola There is dovetailing of arpeggiated 5ths in cellos and double bass from bar 62, implying a new tonal centre of A Woodwind take the melody at bar 70, with violins playing a new variation. Accompaniment now consists of chords in bassoon, horns and pizzicato strings The trumpets take the triple metre motif as melody from bar 85
105 - 117	1:58 - 2:09	<ul style="list-style-type: none"> A new melody, marked <i>Un poco pesante</i>, is played by the clarinet, trumpets and violins, this time in 3 as opposed to previous material that in 2 Flute oboes and bassoons play the melody as a response, before the first group performs it again
118 - 141	2:10 - 2:24	<ul style="list-style-type: none"> A fragment of Scheherazade's theme now appears, first in the violin I, and the violin II and flute Brass provide chordal accompaniment
142 - 157	2:25 - 2:37	<ul style="list-style-type: none"> The Princess' theme from theme from the third movement is played by the

		<p>flute & clarinet</p> <ul style="list-style-type: none"> • Tonality is A major • Bassoon and tambourine play the triple metre motif that first appeared in bar 30 as accompaniment
158 - 173	2:38 - 2:51	<ul style="list-style-type: none"> • The Princess' theme is now played by violin and upper woodwind, but now in Db major • Duple metre accompaniment continues in clarinets, horns and cellos
174 - 205	2:52 - 3:13	<ul style="list-style-type: none"> • Violin I play a variation of the Festival at Baghdad theme, accompanied by the earlier syncopated motif in the oboes and bassoon • The variation is then passed to the clarinet at bar 190
206 - 274	3:14 - 3:39	<ul style="list-style-type: none"> • Woodwind play a series of descending patterns, answered by fanfares in the trumpets and trombone • This is interrupted by a quick triplet pattern in the woodwind, trombones, cymbals and strings • This all repeats, but transposed down a 5th
275 - 300	4:00 - 4:16	<ul style="list-style-type: none"> • The Sultan's theme returns in a triplet pattern, containing more chromatic alteration • The Festival of Baghdad theme is then superimposed against this in the flutes and oboe at bar 293
301 - 334	4:17 - 4:40	<ul style="list-style-type: none"> • The woodwind descending patterns from bar 206 are played again, answered by fanfares in the violins, related to material from the second movement • Trumpets and Horn interject with fragments of the fanfare (theme B) from the Kalandar Prince (mov. 2)
335 - 436	4:41 - 5:48	<ul style="list-style-type: none"> • Flute & oboe play the Festival of Bagdad theme at a soft dynamic (p), accompanied by horn and tambourine playing the 6/16 metre accompaniment against straight semiquavers in 2/8 • From bar 351 the theme is played at f in the upper woodwind and violins, against accented chords and tutti interjections which become closer together to create a sense of climax • Horn & trumpets then play fast, repeated semi & demisemiquavers from bar 381, with strings interjecting with fragments of the Festival of Bagdad theme • Oboe, Clarinet & Violins play a melody from bar 405, before a frantic pattern of demisemiquavers in Violin 1 from bar 414 builds to a climax
437 - 452	5:49 - 6:02	<ul style="list-style-type: none"> • Flute & oboe play the Princess' theme in the key of C • Trumpet & tambourine accompany with fast, repeated semi & demisemiquavers
453 - 468	6:03 - 6:15	<ul style="list-style-type: none"> • Clarinet, horns & cellos now play the theme, as the piece modulates to E • The repeated note accompaniment is now played in the flutes & violins, including high natural harmonics
469 - 496	6:16 - 6:35	<ul style="list-style-type: none"> • The Festival of Baghdad theme is played in a new chromatic demisemiquaver variation by violin I, before the flutes take over at bar 485 • Cellos provide accompaniment with arpeggiated 5ths on A

497 - 586	6:36 - 7:26	<ul style="list-style-type: none"> • Cellos and basses now play the Festival of Baghdad theme • Strings and horns accompany with a variation of the syncopated accompaniment from earlier in the movement • Trumpets interject with fragments of the fanfare from the Kalandar Prince, accompanied by tambourine • The section builds to a climax at bar 586, with percussion used more fully to underscore the drama
587 - 641	7:27 - 9:28	<ul style="list-style-type: none"> • We are immediately transported back to Sinbad's Ship with the return of the 6/4 metre, undulating arpeggios in the cellos and violins, and the Sultan's Theme in the trombones • The wild seas are represented by the use of chromatic scales across the orchestra, and crashing cymbals, and the repeated use of accented descending 4ths • Rimsky-Korsakov represents the ship crashing from bar 618 (figure Y). The Kalandar Prince fanfare returns in clarinets & trumpets across the 6/4 metre • Cellos are marked <i>sul ponticello</i> to provide a harsher tone colour through this section • Tam tam and a <i>fff</i> brass chord signifies the final moment of destruction at bar 624 • A calm descends on the section, with the use of diminuendo and thinning of the texture • Against this a softer (<i>pp</i>) dynamic the Sultan's Theme is played in the violin I in A, against a B pedal, creating dissonance. The undulating figures from the first movement return.
642 - 665	9:29 - 11:48	<ul style="list-style-type: none"> • Scheherazade returns with one final recitation in the solo violin • The Sultan's Theme is played again, this time in cellos and double basses • Tonality returns to E minor • Woodwind play chords as a choir from bar 656, echoing the ascending chords from the first movement (bar 8-13) while the solo violin sustains a harmonic E • One final arpeggio in the solo violin, accompanied by chords in the woodwind and horns, concludes the work in E major

Audio Excerpts

Access the Spotify playlist by visiting the following link: [Scheherazade \(1888\) by Nikolai Rimsky-Korsakov](#)

Excerpt No.	Movement	Time	Activity	Page
1	Movement III: <i>The Young Princess and the Young Princess</i>	0:00 – 0:25	Activity 3	24

Score Excerpts (Click below to access)

Score excerpts are from Public Domain, IMSLP: [Scheherazade \(1888\) by Nikolai Rimsky-Korsakov](#)

Excerpt No.	Movement	Bars	Activity	Page
1	Movement I : <i>The Sea & Sinbad's Ship</i>	8-12	Activity 3	23

Learning Activities

Activity 1: Composition, Performance and Aural

By the end of the activity you will:

- be able to research a character featured in *Scheherazade*
- be able to create and perform a theme for a character from *Scheherazade*
- be able to compare your theme to the original by Rimsky-Korsakov

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1. Form small groups and choose one of the characters from *Scheherazade*.
 2. Research the story of your character in *One Thousand and One Nights* (the source text for *Scheherazade*). Create a mind map or word cloud with their character traits.
 3. Outline possible musical features to represent your chosen character. Refer to the Listening Guide provided to identify the key themes of the character(s). You may like to use the table below to assist:

Character:	
Concept	Musical Features
Pitch	
Duration	
Tone Colour	
Dynamics & Expressive Techniques	
Texture	

Structure	
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4. Create a theme for your chosen character, with accompaniment, based around the possible musical features that you outlined.
5. Perform your theme & accompaniment to the class. You may like to explain how you have represented the character musically, or have them give their insights.
6. What are the similarities and differences between your theme and the original by Rimsky-Korsakov?

Concept	Rimsky-Korsakov	Your Composition
Pitch		
Duration		
Tone Colour		
Dynamics & Expressive Techniques		
Texture		
Structure		

Activity 2: Performance and Composition

By the end of the activity you will:

- Be able to perform a theme from *Scheherazade*
- Create an accompaniment for a theme from *Scheherazade*

1. Perform one or more of these key themes from *Scheherazade* on your instrument.

The Sultan

Largo e maestoso
Pesante

Musical score for 'The Sultan' in 2/2 time, key of D major. The tempo is 'Largo e maestoso' and the mood is 'Pesante'. The score consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff begins with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, and D5. The bass staff provides a harmonic accompaniment with a half note D3, followed by quarter notes E3, F#3, G3, A3, B3, C4, and D4. There are triplets in both staves: a triplet of quarter notes in the treble staff (G4, A4, B4) and a triplet of quarter notes in the bass staff (G3, A3, B3).

Scheherazade

Lento

Musical score for 'Scheherazade' in 2/2 time, key of D major. The tempo is 'Lento'. The score consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff begins with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, and D5. The bass staff provides a harmonic accompaniment with a half note D3, followed by quarter notes E3, F#3, G3, A3, B3, C4, and D4. There are triplets in both staves: a triplet of quarter notes in the treble staff (G4, A4, B4) and a triplet of quarter notes in the bass staff (G3, A3, B3). The score is marked with a '2' at the beginning of the second system.

Kalandar Prince

Andantino
dolce ed espressivo

Musical score for 'Kalandar Prince' in 3/8 time, key of D major. The tempo is 'Andantino' and the mood is 'dolce ed espressivo'. The score consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff begins with a quarter note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, and D5. The bass staff provides a harmonic accompaniment with a quarter note D3, followed by eighth notes E3, F#3, G3, A3, B3, C4, and D4. There are triplets in both staves: a triplet of eighth notes in the treble staff (G4, A4, B4) and a triplet of eighth notes in the bass staff (G3, A3, B3).

The Prince

Andantino quasi allegretto

p

p

The musical score for 'The Prince' consists of two systems of music. The first system is a piano introduction in G major, 6/8 time, marked 'Andantino quasi allegretto' and 'p'. The melody in the treble clef features a series of eighth notes and quarter notes, while the bass clef provides a rhythmic accompaniment with eighth notes and quarter notes. The second system continues the melody and accompaniment, ending with a double bar line.

The Princess

Transposed to concert pitch

p

p

The musical score for 'The Princess' consists of two systems of music. The first system is a piano introduction in B-flat major, 6/8 time, marked 'Transposed to concert pitch' and 'p'. The melody in the treble clef features a series of eighth notes and quarter notes, while the bass clef provides a rhythmic accompaniment with eighth notes and quarter notes. The second system continues the melody and accompaniment, ending with a double bar line.

2. Take one of the themes above and create your own accompaniment in a style of your choice. This can be done live, in a DAW (e.g. Ableton), or in notation software (e.g. Sibelius). You may like to use the table below to help research your chosen style.

Concept	Musical Features
Pitch	
Duration	
Tone Colour	
Dynamics & Expressive Techniques	
Texture	
Structure	

Activity 3: Aural and Musicology

By the end of the activity you will:

- Be able to identify a range of instrumental techniques
- Complete transpositions
- Identify chords
- Complete a melodic dictation

1. What instrumental techniques can you locate & define in this work?

2. Transpose the cor anglais melody below into concert pitch:

Andantino quasi allegretto

Cor Anglais

Concert Pitch

4

C. A.

C.P.

3. Identify the chords used in **Score Excerpt 1** (bars 8-12) in the first movement, *The Sea & Sinbad's Ship*:

- i. _____ ii. _____ iii. _____ iv. _____ v. _____

4. Listen to **Audio Excerpt 1** (0:00 – 0:25). Complete the following melodic dictation for the violins bars 1-8 of the third movement, *The Young Prince & the Young Princess*

Andantino quasi allegretto

The image shows two staves of musical notation. The top staff is in G major (one sharp) and 6/8 time. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The first note is a quarter note G4, followed by an eighth note A4, and a dotted quarter note B4. A piano (*p*) dynamic marking is placed below the first note. The melody continues with a slur over a dotted quarter note C5, followed by an eighth note D5, and a dotted quarter note E5. The next measure contains a dotted quarter note F#5, an eighth note G5, and a dotted quarter note A5. The following measure has a dotted quarter note B5, an eighth note C6, and a dotted quarter note D6. The melody then descends with a slur over a dotted quarter note C6, an eighth note B5, and a dotted quarter note A5. The final measure of the top staff shows a dotted quarter note G5, an eighth note F#5, and a dotted quarter note E5. The bottom staff is also in G major and 6/8 time. It starts with a treble clef and a key signature of one sharp. The first measure is empty. The second measure contains a dotted quarter note G4, an eighth note A4, and a dotted quarter note B4. The third measure has a dotted quarter note C5, an eighth note D5, and a dotted quarter note E5. The fourth measure contains a dotted quarter note F#5, an eighth note G5, and a dotted quarter note A5. The fifth measure has a dotted quarter note B5, an eighth note C6, and a dotted quarter note D6. The sixth measure contains a dotted quarter note C6, an eighth note B5, and a dotted quarter note A5. The seventh measure has a dotted quarter note G5, an eighth note F#5, and a dotted quarter note E5. The eighth measure contains a dotted quarter note D5, an eighth note C5, and a dotted quarter note B4. The piece ends with two fermatas over the final notes.

Activity 4: Aural and Musicology

By the end of the activity you will:

- Compare & contrast the use of orchestration in Scheherazade to one other work you have studied
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In the preface to his book *Principals of Orchestration*, Rimsky-Korsakov said that “*Orchestration is part of the very soul of the work. A work is thought out in terms of the orchestra, certain tone-colours being inseparable from it in the mind of its creator and native to it from the hour of its birth*”

How does Rimsky-Korsakov’s use of the orchestra compare to one other work you have studied? You may like to consider the range of instruments employed; the role of instruments; combinations of instruments; and instrumental techniques.

Suggested Answers

Activity 3: Aural and Musicology

- a. What instrumental techniques can you locate & define in this work?

Answers may include, but are not limited to:

Pizzicato – Mov.1, b.26 (violins); Mov.2, b.26 (cello); Mov.2, b.48 (violin II etc.); Mov.3, b.25 (double bass)

Double Stops – Mov.2, b.4 (solo violin); Mov.3, b.8 (solo violin)

Triple Stops - Mov.3, b.8 (solo violin); Mov.2, b.29 (solo violin)

Quadruple Stops - Mov.2, b.29 (solo violin)

Con Sord. – Mov.2, b.175 (violins)

Natural harmonics – Mov.2, b.183 (violin I)

Tremolo – Mov.2, b.184 (violin I)

Glissando – Mo.3, b.157 (harp)

- b. Transpose the cor anglais melody below into concert pitch:

The concert pitch part has been written an octave higher for ease of reading

Andantino quasi allegretto

Cor Anglais

Concert Pitch

C. A.

C.P.

(8)

c. Notate & identify the chords used from bars 8-12 in the *first movement*:

- i. E minor
- ii. D major
- iii. C major
- iv. F# major
- v. A minor

d. Complete the following melodic dictation for bars 1 - 8 of the *third movement*

Andantino quasi allegretto

The musical score is written in G major (one sharp) and 6/8 time. It consists of two systems of two staves each. The first system shows the first 8 bars of the piece, with a piano (*p*) dynamic marking. The second system shows the continuation of the piece, ending with a double bar line. The melody is in the treble clef and the bass line is in the bass clef. The first system includes a piano (*p*) dynamic marking in both staves.

Glossary

Musical term	Definition
a2	Two instruments play the given pitch.
Accompaniment	The part of the music that is not the main theme or tune, but the musical support.
Da capo	From the beginning.
Dissonant	The term describing the sound when notes played simultaneously do not blend together but clash.
Duration	Referring to the rhythmic aspects of music, length of sounds or silence.
Dynamics and expression	Volume and choice of how the sound is made.
Expressive techniques	Ways of playing or articulating a sound often related to the interpretation of a style.
Extended Techniques	When a player is required to play their instrument in an untraditional manner, such as blowing into a trumpet without the mouthpiece or tapping the belly of a stringed instrument.
Forte (f)	Loud
Fortepiano (fp)	To commence a note loudly and becoming very soft immediately after.
Graphic Notation	A method of indicating pitch, rhythm and dynamics using symbols instead of traditional musical notation.
Legato	Smoothly
Melody	Tune
Metre	The way that the beats are grouped in a piece of music, ie the number of beats in a bar
Orchestra	A group of mixed instruments comprising woodwind, brass, percussion and stringed instruments and usually directed by a conductor.
Ostinato	A repeating pattern – may be rhythm only or rhythm and pitch.
Pentatonic Scale	A scale consisting of five notes only – the most common being the 1 st , 2 nd , 3 rd , 5 th , and 6 th notes of the scale.
Piano (p)	A dynamic marking meaning soft.
Pitch	The relative highness or lowness of sounds. Discussion of pitch includes the melody and direction of pitch movement and the harmony (different parts).
Pizzicato	A technique used by string players where the sound is made by plucking the string rather than bowing it.
Program music	Music which is inspired by a story, character, place or atmosphere i.e. it is inspired by a non musical program.
Sequence	A pattern that repeats at a higher or lower pitch.
Sforzando piano (sfp)	To accent the start of the note loudly, then become suddenly soft.
Soundscape	Compositions of organised sounds which describe a scene of a place.
Staccato	Playing a note so that it sounds short and detached.

Structure (form)	The plan underlying the construction or the design of a piece of music. Structure relates to the ways in which sections of music sound similar or different.
Texture	The layers of sound in a piece of music.
Timbre/Tone Colour	The particular features of a sound which distinguish one sound (instrument or singer) from another.
Tuned and Untuned percussion	Tuned percussion refers to percussion instruments which play specific pitches such as xylophones. Untuned percussion instruments include shakers, triangles and other instruments with no definable pitch.