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**UNWRAP
THE MUSIC**


auckland
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orchestra



UNWRAP **RIMSKY-KORSAKOV'S** **SCHEHERAZADE**

PRESENTED BY **MARIJA NAUMOVSKA**

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THE ROMANTIC PERIOD

The Romantic Period, in Western Music history, is seen as the 90 years that spanned between 1820 and 1920. Composers extended and reinvented some of the Classical Period's common compositional forms, such as the sonata (ABA), Theme and Variations (T, V1, V2, V3 etc) and Rondo (ABACA), just to name a few.

Unlike the Baroque and the Classical period, the Romantic period did not have a centre of musical development. In the 17th century you would travel to Venice to learn from the best in the 18th century, Vienna was the center of musical development, in which the best composers, such as Haydn, Mozart and Beethoven lived. But in the Romantic period, several different areas around Europe produce noteworthy composers and talented musicians. Germany, France, Italy, Poland, Hungary, England and Russia are some of the areas worth mentioning.



<https://www.youtube.com/watch?v=IOu1nOTQA7A&app=desktop>

The Romantic period composers looked for inspiration from the natural and supernatural world and their own folk traditions, history and landscapes. The virtuosic performer rose in popularity and concerts were often program-based and told/inspired by a story, in an attempt to engage the listener more effectively. Technological advances influenced musical making and the brass and woodwind instruments were now capable of carrying melodic lines within the orchestra. To balance the sound and increase its dramatic power, the orchestra grew.

The Harp, Cymbals and Crash cymbals are frequently heard in orchestral music of the 19th century. Extreme dynamic range, flexible tempo for expressive purposes and complex chromatic harmonies, employed for a dramatic effect, were also common traits. Tchaikovsky, Brahms, Paganini, Kuhlau, Weber, Franz Xaver Wolfgang Mozart, Rossini, Schubert, Berlioz, Glinka, Mendelssohn, Chopin, Schumman, Liszt, Wagner, Verdi, Clara Shumman, Offenbach, Bruckner, Smetana, Borodin, Saint-Saëns are a few of main composers from this period.

THE ROMANTIC PERIOD IN A VIDEO



Student Task: MUSIC HISTORY DETECTIVE

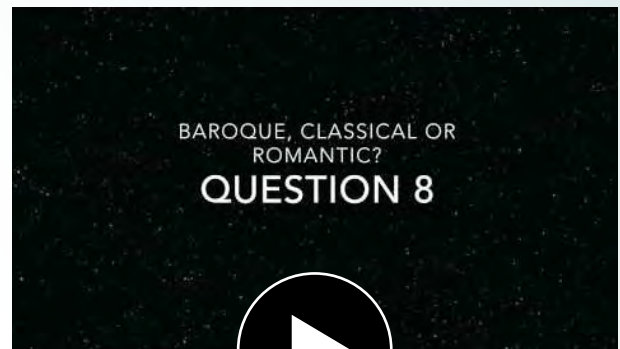


Listen to each of the 10 musical excerpts and identify which period each one of them comes from:

BAROQUE, CLASSICAL OR ROMANTIC

AND provide a reason why you classified it as such. The first one has been done for you as an example

1. **Romantic** use of brass and percussion instruments, wide range of dynamics, dramatic



1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____

Student Task:

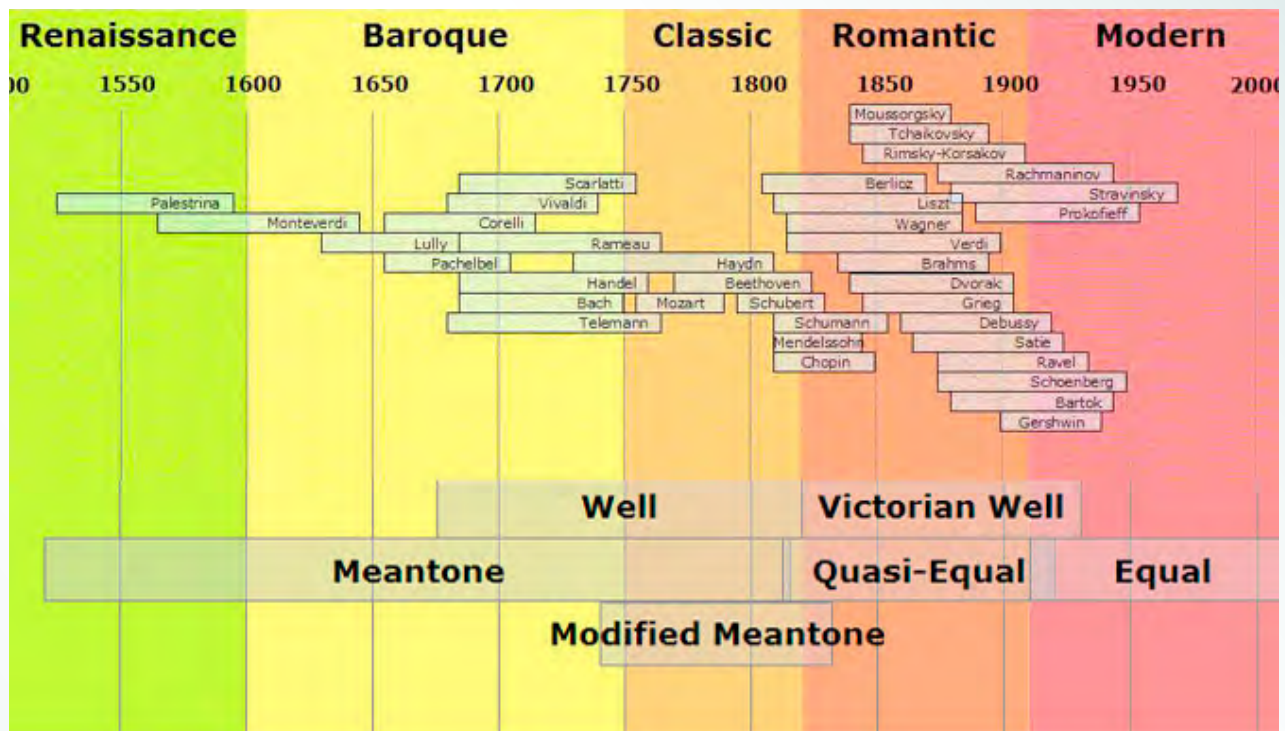
THE CHARACTERISTICS OF THE ROMANTIC PERIOD



Using the information from the previous slide and videos, complete the following table, summarising the typical musical Romantic Characteristics. The Baroque and Classical have been completed for you as examples.

BAROQUE	CLASSICAL	ROMANTIC
<p>Reasons for being a Baroque Piece</p> <ul style="list-style-type: none"> ▪ Use of <u>continuo</u> (an accompanying part which includes a bass line and harmonies, typically played on a keyboard instrument and with other instruments such as cello or lute) ▪ Continuously moving bass line ▪ Much use of sequence (is the restatement of a motif or longer melodic/harmonic passage at a higher or lower pitch in the same voice.) ▪ Long Phrase lengths ▪ Simple (Diatonic = major/minor) harmony ▪ Use of a solo ▪ Instrument with solo voice ▪ Use of harpsichord/organ and cello as continuo part ▪ Polyphonic Texture ▪ Repeated motif which is extended ▪ Imitation between soloist and keyboard instrument ▪ Many ornaments in the Music ▪ Use of recorder ▪ Terraced dynamics (Expressive style typical of some early music in which volume levels shift abruptly from soft to loud and back without gradual crescendos and decrescendos) ▪ Timpani was the only percussion used in the Baroque and if they did use it – it was not frequently. ▪ Up to 30 players in an orchestra 	<p>Reasons for being a Classical Piece. For example, an orchestral piece could include:</p> <ul style="list-style-type: none"> ▪ Periodic phrasing ▪ Simple harmony ▪ Homophonic Texture ▪ Strings dominate the orchestral sound ▪ Small woodwind sections ▪ Only timpani used as percussion ▪ Reasonably small orchestra 30-50 players max ▪ Alberti Bass (A stereotyped accompaniment played on a keyboard instrument with the left hand. The chords of the Alberti bass are played as arpeggios, or broken chords. The Alberti bass pattern uses a three pitch chord with the pattern - lowest pitch - highest pitch - middle pitch - highest pitch.) ▪ Use of scalar passages ▪ Dominant right hand melody ▪ Limited range of piano (the classical piano had only 5 octaves compared to the modern one of 8) ▪ Dynamics were written into the score but limited to f and p, occasionally mp and mf. ▪ Classical forms: concerto, Sonata (ABA), Rondo (ABACADA...), Binary (AB), Theme and Variation (A, A1, A2, A3) 	

COMPOSER'S TIMELINE



Student Task: GET TO KNOW THE ROMANTIC COMPOSERS



Choose a Romantic composer to focus on and create a profile based on the information you have watched in the video:

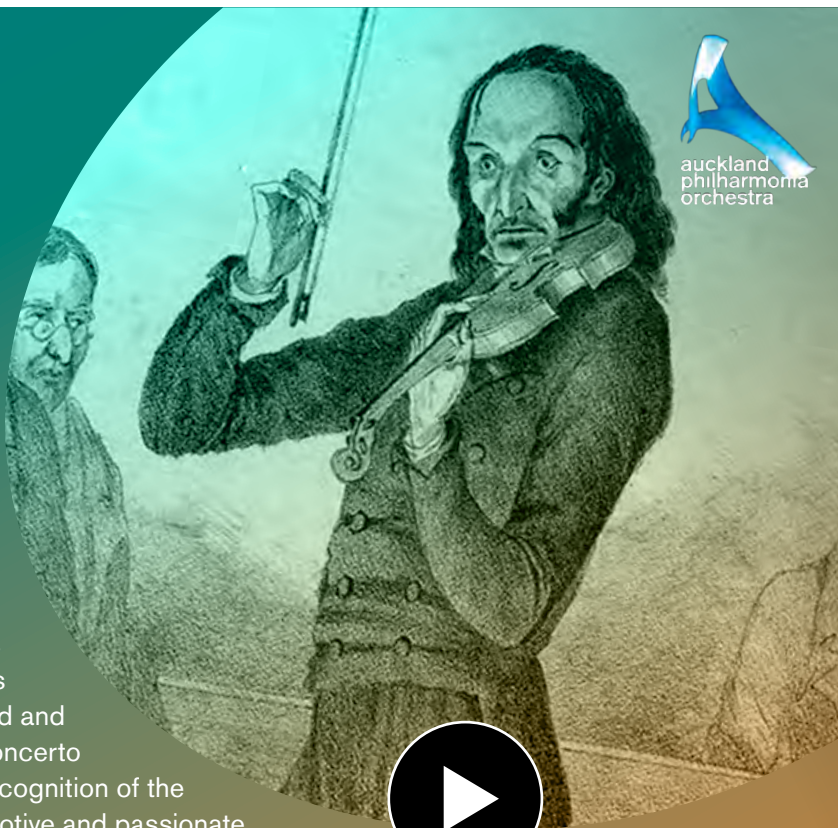
1. Name/ Surname
2. Date of Birth and age he passed away
3. Select one short piece they have composed, that you like and note down the typical Romantic Characteristics in it.



THE RISE OF THE INSTRUMENTAL VIRTUOSO

Although instrumental virtuosos have always been part of musical history very early on, as evident in Vivaldi's string, Bach's harpsichord and Mozart's piano and woodwind instrument concerto works, The Romantic Period saw a rise in recognition of the virtuosic instrumental players. The newly emotive and passionate music, existing for its own sake demanded brilliance from its players.

Niccolo Paganini (1782- 1840) on the violin and Franz Liszt (1811 – 1886) on the piano were the first instrumental superstars of the European musical circuit during the Romantic Period. Paganini's high notes, multiple stopping and trills, octave-double stopping, pizzicato and simultaneous bowing were some of his uniquely virtuosic trademarks with which he earned fame. At the time of his death at age 58, he had amassed 22 priceless violins from the Stradivari, Amati and Guarneri makers.



Paganini's Caprici



Liszt's upbringing mirrored Mozart's to an extent, until the age of 15 in 1827, when he retired from the spotlight temporarily to teach, after performing on average 152 recitals a year for four years in a row. In 1831 he saw Paganini perform and was inspired by his showmanship and virtuosity, to resume his performance career and go on tour. Furiously fast, rapid octave passages in both hands, wide-spread chords, multiple trills were some of his virtuosic traits and he was the first pianist to lift the lid of the instrument during his concerts.



Liszt Hungarian Rhapsody
No 2 in C minor

Student Task: A PROFILE OF A VIRTUOSI



The word virtuoso has Italian and Latin origins and it means “virtue”, “excellence” or “skill” in a particular area or field.

Task

Choose one of the following names/ or select a musical virtuosi of your own choosing:

MALE COMPOSERS	FEMALE COMPOSER
Wolfgang Amadeus Mozart	Clara Shumann
Franz Liszt	Amy Beach
Yo Yo Ma	Maud Powell
Joshua Bell	Anna Federova
Camille Saint Saens	Mitsuko Ushida

A PROFILE OF A VIRTUOSI

For your chosen virtuosi, complete the following questions. Some may not be applicable:

Name of virtuosi _____

Date of Birth _____

Place of Birth _____

List their family details (parents, siblings etc.) _____

A PROFILE OF A VIRTUOSI (cont)

Childhood Events _____

Schooling _____

Adulthood (husband, wife, children, where did/do they live/d?) _____

Date, cause and place of death (if applicable) _____

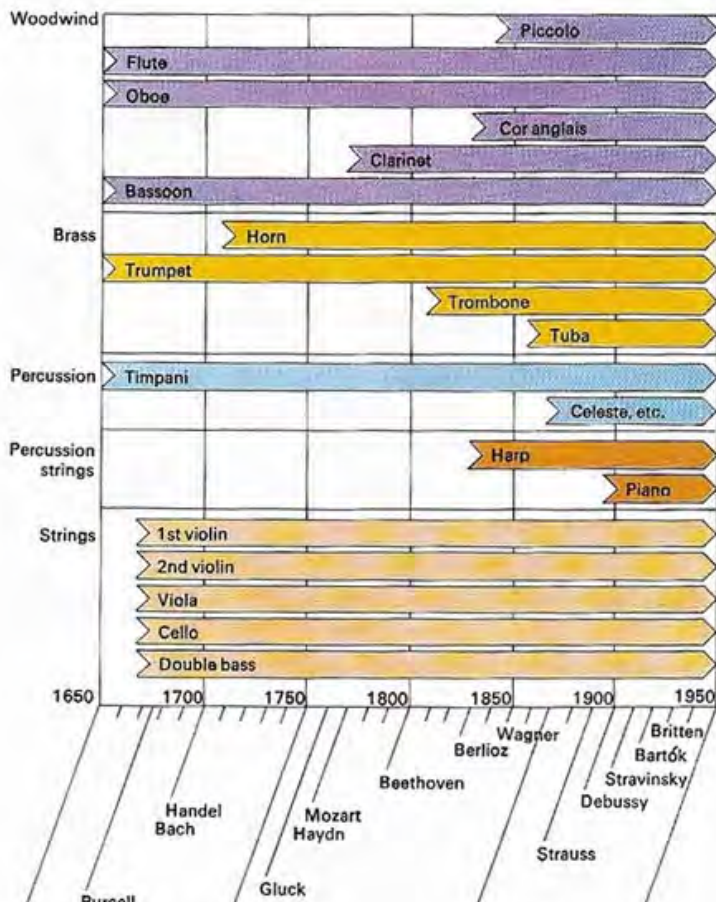
What made this virtuosi famous? _____

What hardships or obstacles did they overcome? _____

What aspects/ characteristics of this musicians' life are inspirational to you and why? _____

THE ROMANTIC ORCHESTRA

The 19th century saw great development and growth of the Orchestra. Inspired by the Industrial Revolution, composers and instrument makers explored how technology could advance instrumental sound production.



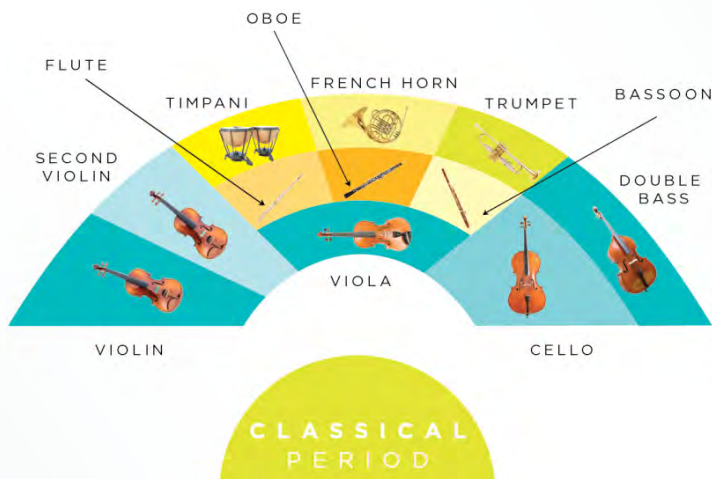
As a result, advancement in the design of the woodwind and brass instruments led to the expansion of their range and they were now capable of playing more than just the notes limited to their harmonic series. These developmental advances also led composers to write soloistic passages for them, like the English horn's and oboe's solo passages in Hector Berlioz's Symphonie Fantastique, in movement III, his use of the E flat clarinet in the finale of the same work to imitate the witches screeches and the contrabassoon' use in Mahler's symphonies.

Brass instruments were normally used for sacred (religious) music or for their fanfare capability, for heralding royal events. Beethoven's 5th was the first Symphony to use valved trombones in 1808 and this ushered in a new era of brass use for secular (non-religious) music but the well known piston valve was patented by 1839. Schubert was a bit more adventurous in the use of brass, giving the trombones and horns virtuosic passages. Mendelsohn, Schumann, Brahms and Weber followed suit.

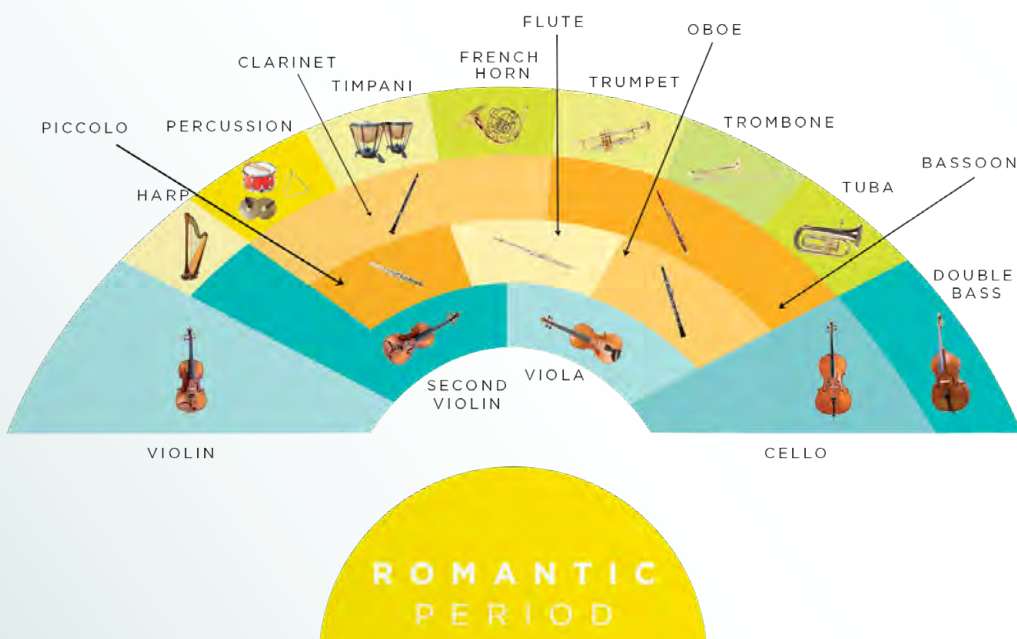
THE GROWTH OF THE ROMANTIC ORCHESTRA



THE CLASSICAL ORCHESTRA had around 50 players



THE ROMANTIC ORCHESTRA had from 70 – 120 (in some instances up to 250)



THE STRING SECTION



THE CLASSICAL PERIOD

The Classical Period String Section had around 46 bowed string instruments

THE EARLY ROMANTIC PERIOD

The Early Romantic Period had around 52 bowed string instruments and a harp

THE LATE ROMANTIC PERIOD

By the late Romantic Period the orchestra had 63 bowed instruments and two harps

THE WOODWIND SECTION



THE CLASSICAL PERIOD

The Classical Period Woodwind Section consisted of:

- 2 Flutes
- 2 oboes
- 2 Clarinets
- 2 Bassoons

THE EARLY ROMANTIC PERIOD

The Early Romantic Period saw the following growth:

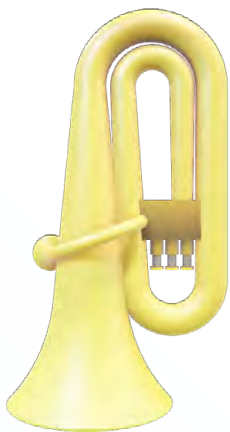
- 1 Piccolo
- 2 Flutes
- 2 Oboes
- 1 English Horn
- 2 Clarinets
- 1 Bass Clarinet
- 2 Bassoons
- 1 Contrabassoon

THE LATE ROMANTIC PERIOD

By the late Romantic Period the Woodwind section consisted of:

- Up to 2 piccolos
- Up to 4 Flutes
- Up to 3 oboes
- 1 English Horn
- Up to 4 Clarinets
- 1 Bass Clarinet
- Up to 4 Bassoons
- 1 Contrabassoon

THE BRASS FAMILY SECTION



THE CLASSICAL PERIOD

The Classical Period Brass Section consisted of:

- 2 French Horns
- 2 Trumpets
- 2 Trombones (rarely)

THE EARLY ROMANTIC PERIOD

The Early Romantic Period saw the following growth:

- 4 French Horns
- 2 Trumpets
- 3 Trombone
- 1 Tuba

THE LATE ROMANTIC PERIOD

By the late Romantic Period the Brass section consisted of:

- Up to 8 French Horns
- Up to 6 Trumpets
- Up to 4 Trombones
- Up to 2 Tubas
- Up to 4 Wagner Tubas

THE WOODWIND SECTION

THE CLASSICAL PERIOD

The Classical Period Percussion Family consisted of:

- 2 Timpani



THE EARLY ROMANTIC PERIOD

The Early Romantic Period saw the following growth:

- 2 Timpani
- Snare Drum
- Bass Drum
- Triangle
- Tambourine
- Orchestral Bells

THE LATE ROMANTIC PERIOD

By the late Romantic Period the Percussion section consisted of:

- 4 Timpani
- Snare Drum
- Bass Drum
- Cymbals
- Triangle
- Tambourine
- Xylophone
- Orchestral Bells
- Chimes

SCHEHERAZADE'S ORCHESTRAL SCORING

Student Task

Is Scheherazade's scoring typical for a work of the late Romantic period?

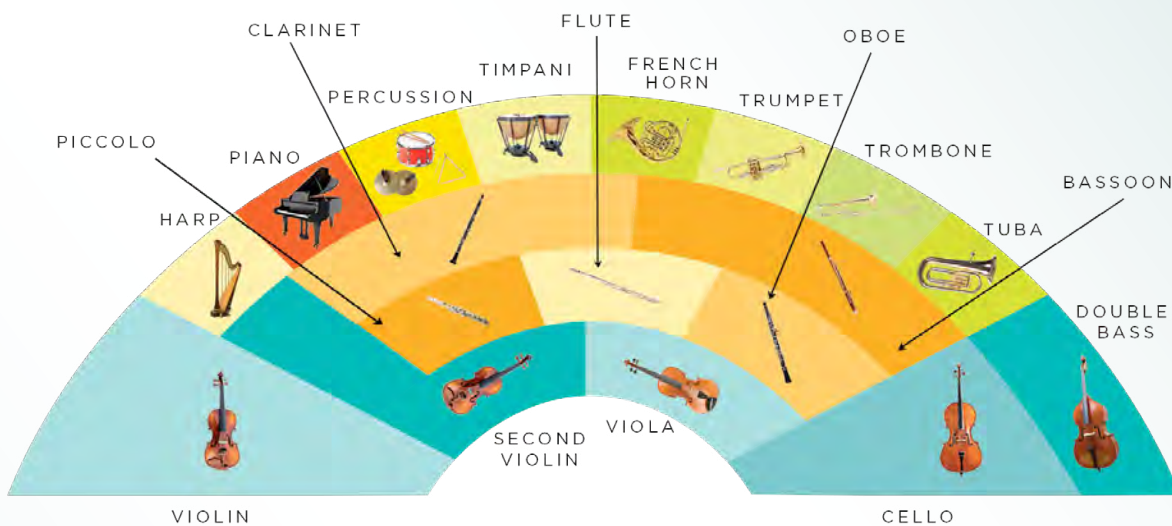
What are its differences?

Suggest a reason for this particular choice of instrumentation.

SCHEHERAZADE'S SCORING

2 flutes and piccolo
(the 2nd flute doubling 2nd piccolo)
2 oboes
2 English horn
2 clarinets
2 bassoons
4 horns
2 trumpets
3 trombones
3 tuba
Timpani and percussion
Harp
Strings

Student Quiz: **MODERN ORCHESTRAL SEATING PLAN**



Over history, musicians and composers have experimented with orchestral layout and for a modern orchestra have settled on the above seating plan.

As the string family produces sound that dissipates the fastest, they are seated closest to the audience and are largest in number. The woodwind family are seated second closest to the audience as their sound lasts a bit longer and is a bit louder and they are the second largest family in the orchestra. The brass family's sound can be quite loud and overpowering and the percussion family can be heard clearly over the orchestra, so they are seated furthest away from the audience.

TASK

Test your knowledge on the orchestral seating plan by playing this **quiz** and this **quiz**

Student Tasks: **GETTING FAMILIAR WITH THE ORCHESTRA**



The instruments in the orchestra are grouped in four different families/sections according to the material they are made out of and how they produce sound.

1. String
2. Woodwind
3. Brass
4. Percussion

Instruments that use strings to produce their sound belong to the string family.

Instruments that used to be made out of wood (but due to technological advances now also include metal and plastic in their design) and the player blows air through to create sound, belong to the woodwind family.

Instruments that are made out of brass and the player blows air through to create sound, belong to the brass family.

Instruments that you hit or strike to create sound belong to the percussion family.

Occasionally there are instruments that can fall in a couple of orchestral families. The Piano, for example, uses strings to produce sound but as the hammers hit the strings, it can be classified as a string and percussion instrument. The saxophones' body is made of brass but its mouth piece uses a wooden attachment called a reed, which the woodwind family uses, so this instrument belongs both to the brass and the woodwind family.

Tasks

1. Name the instruments of the orchestra in this **quiz**.
2. Can you classify the given instruments in their correct family? Test your knowledge in this **quiz**
3. Classify the named instruments in the correct orchestral family in this **quiz**

NIKOLAI RIMSKY-KORSAKOV

Nikolai Andreevich Rimsky-Korsakov was born on March the 18th 1844 in Tikhvin, 200km east from Saint Petersburg, now Russia's second largest city.

Although Rimsky-Korskov had noble origins, both his mother and father were illegitimate children and the result from the much frowned-upon upper and lower class unions at the time. His father however, used his political connections and friendships to legitimise the family's noble status. The surname Rimsky is a nod to his Roman roots.

Several generations of his family served in both the navy and the army. According to some reports, as a child, Nikolai was not very interested in playing the piano but had advanced aural skills. His mother and father dabbled in playing the piano as well, performing mostly by ear. He started composing at age 10 but was more drawn to books. Although he did not live anywhere near the sea, Korsakov developed a fascination for it and at age 12, joined the Imperial Russian Navy. His brother Voin (22 yrs older than Nikolai), signed him up for piano lessons hoping that it will help him get over his shyness.

His first piano teacher identified his musical



talents but it was Nikolai's second teacher, Feodor A. Kanille, that tapped into his passion for musical composition by exposing him to the great works of Mikhail Glinka and Robert Schumann. Kanille also introduced him to Mily Balakirev (promising concert pianist and composer), who folded Nikolai into his friendship group with Cesar Cui (military engineer), Aleksandr Borodin (professor of organic chemistry) and Modest Mussorgsky (Imperial Guard officer), all known composers at the time, despite being in their 20's. The group became known as "The Mighty Handful" (*Moguchaya kuchka*), "The Big Five".

By age 24, Rimsky-Korsakov became recognised, amongst The Five, as a talented orchestrator and was often asked by his friends to orchestrate and arrange their works and the works of others, for various combinations of instruments or smaller groups.

He developed a special friendship with Mussorgsky and in 1871 Nikolai invited him to move in together. They devised a schedule for the use of their one piano, in order to balance their musical needs. Mussorgsky used the piano in the



Modest Mussorgsky



Nikolai
Rimsky-Korsakov

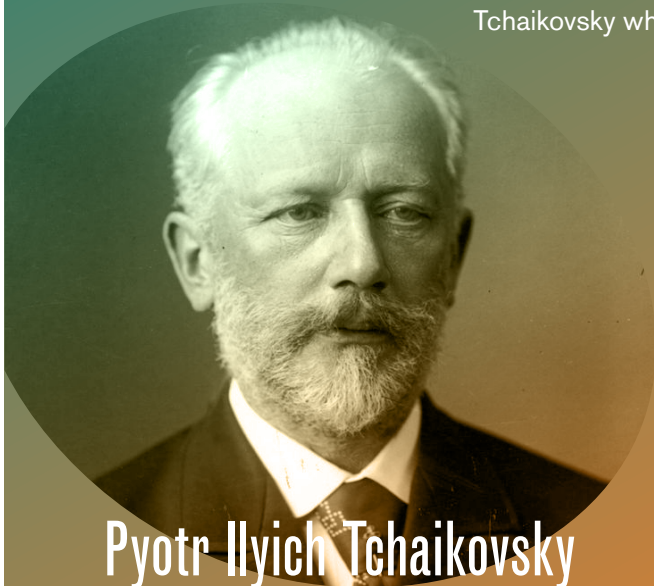
Q: What is an orchestrator?

mornings, while Nikolai in the afternoons but the evenings were negotiable. They influenced each other's composing and in Nikolai's words, both of them 'accomplished a lot' during that time.

That same year Nicolai became Professor of Practical Composition and Instrumentation at the St Petersburg Conservatory, a job for which he was paid generously, despite knowing almost next to nothing about harmony and musical theory. At this point, he had also not yet had the opportunity to conduct an orchestra yet. He reached out to Pyotr Ilyich Tchaikovsky, who was not liked by

The Five, for advice.

Tchaikovsky who



Pyotr Ilyich Tchaikovsky

was a Professor of Music Theory at the Moscow Conservatory at the time advised Korsakov to start from the beginning and teach himself the basics. Acting on this advice, Nicolai put his composing on hold for three years and while teaching his students, taught himself. In 1873 he was appointed to the role of Inspector of Naval Music bands, which he held for 11 years, and in the process learned to be a very efficient orchestrator. Korsakov and Tchaikovsky remained close friends for the remainder of Tchaikovsky's life.

Nicolai met and married Nadezda Purgold in 1872, with Mussorgsky by his side as his best man. Over the next few years Nadezda and Nikolai produced seven children. Nadezda was a very well-trained

musician whose opinions and criticism of her husbands' works were to his great advantage and pushed him to better his work. She travelled with him, arranged and performed his music and after his death continued to prepare material for his museum.

The following year he was able to resign his commission as a Naval Band inspector and was no longer required to wear Navy uniform, thus allowing him to become a fully fledged conductor. He started writing a textbook on orchestration which took him over three decades to almost fully complete.

His three year intense immersion in the studies of harmony and theory at the Conservatory released within him a newfound respect for the musical practices and his subsequent compositions were heavily influenced by fugues, sonatas and string quartets. The Five had scorned this system and did not appreciate his newfound influences often commenting that his works have now become too German-sounding. But in 1874, Korsakov initially transcribed 40 Russian folk songs for voice and piano, with another 100 to follow shortly after, and used this nationalist database as an inspiration for future projects. He was also asked to edit Mikhail Glinka's works along with Balakirev and Anton Lyadov, by Glinka's sister in order to preserve them after his death and Korsakov credited this process for bringing him back to modern music.

Nadezda
Purgold



THE ORIENT BECKONS



The Mighty five were very interested in the music ways of the orient. Aleksandr Borodin had travelled to Algiers and collected Arab melodies, a collection which Korsakov borrowed and based his Antar Symphony's main melody.

In 1874, Rimsky-Korsakov took his young family to Sevastopol, on the coast of Crimea, across the Black Sea from Istanbul (then known as Constantinople). From there they travelled to the town of Bakhchisaray and immersed himself in the markets, coffee houses and loud bazar environment.

"It was while hearing the gypsy-musicians of Bakhchisaray that I first became acquainted with oriental music in its natural state, and I believe I caught the main feature of its character... in front of every coffee house there was continual playing and singing,"

He wrote in his autobiography My Musical Life.

Student Task: ARABIC MUSIC CHARACTERISTICS

Arabic music is based on a system of melodic modes, known as the *maqām*. The notes used in the *maqām* are separated by the half tones and whole tones, like the scales found in Western music but they can also use three-quarter and five-quarter tones as part of their structure.

There are about 50 *maqāmāt* (plural of *maqām*) in existence but some are used more frequently than others.

Rhythm and time in Arabic music is organized in a system of rhythmic modes called *iqa'at*.

Check out this collection of *iqa'at* commonly used in Arabic Music by clicking on this [link](#).

COMMON ARABIC INSTRUMENTS

UD (ALSO SPELLED OUD)

This is a pear-shaped plucked lute which has a short, unfretted neck. It has five strings in double courses tuned to low G, A, D, G and c.

It is played with a plectrum held in the right hand. The main body of the instrument has a rounded back and a flat face.



VIOLIN / KAMAN

In the mid-nineteenth century, an indigenous spiked lute (called **kaman** or **kamanja/kamanga**) was replaced in ensembles by the western violin.

In Arabic music the violin (which is now also called **Kaman**) is tuned to low G, D, G and d.



QANUN (ALSO SPELLED KANUN)

This is a trapezoidal zither that is placed either across the performer's lap or on a small table in front of the seated performer. It has 25 to 27 sets of strings stretched across the face of the instrument; each set of strings contain 3 strings tuned to the same note.

The strings are plucked by a short plectrum attached to the index finger of each hand. Tiny levers placed under each course of strings (on the left side of the instrument) allow the player to change the length and tune the strings. The instrument has a range of over three octaves.



NAY (ALSO SPELLED NEY)

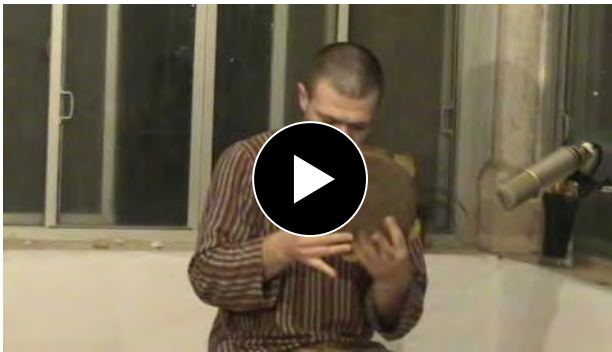
This is an end-blown flute made from a piece of hollow reed, which comes in different sizes.

Each *nay* has nine segments with six holes on top and one thumbhole on the underside. The instrument is open at both ends; the player rests their lips on one end and blows across the rim (rather like blowing over a bottle) to produce the sound, holding it obliquely to the right side of the body.



RIQQ

This is a tambourine with 5 sets of cymbals mounted around the rim. The face of the tambourine is traditionally made from goat or fish skin and is mounted on a circular wooden frame.



DARBUKA

This is a single-head membranophone with a goblet-shaped body. It has been around for thousands of years, used in Mesopotamian and Ancient Egyptian cultures. Goblet drums were seen in Babylonia and Sumer, from as early as 1100 BCE.



Student Task: COMPOSE WITH ARABIC SCALES

Although Scheherazade is not based on a particular maqam, explore the following to create a melody, marrying it with one of the iqa'at from the link on the previous slide.

NAHAWAND (C MINOR HARMONIC)



NAHAWAND (C MINOR HARMONIC)



NAHAWAND ATHAR



ATHAR KURD



HUJAZ KAR



ZENGERAN





KORSAKOV'S LATER YEARS

In 1881 Mussorgsky died and six years later Borodin, leaving *Prince Igor*, an opera, unfinished which the then devastated Korsakov took on as a personal project to complete. In the process of doing so, he became inspired by its exotic thematic material to write an orchestral suite of his own

From 1883 Nikolai regularly took part in the weekly "quartet Fridays", concerts which were held in the private home of a music patron. Orchestras and halls were hired for these private concerts and inspired him to write *Scheherazade*, *Capriccio Espagnol* and the Russian Easter overture for these occasions. During this period Korsakov also found like-minded composers who appreciated the old methods but also pushed the boundaries to come up with new paths.

In 1903 he was fired from the Conservatory because of his liberal political views and for siding with his protesting students, a 100 of which were expelled as a result. He opted to teach them from his home instead for almost a full year, before a restructuring at the Conservatory under Glazunov, saw him reinstated in 1905 to his post. In 1906 however, he decided to retire. Much of the musical works he wrote during this period were either banned, censored and heavily criticised by the officials but he received much monetary and moral support from the public.

In 1908 he heard Debussy's opera *Pelleas at Melisande* and deemed it horrible but also became aware that his music was becoming outdated. That same year he passed away from complications with angina, an illness he suffered from since 1890. He was buried at the Alexander Nevsky Monastery in Saint Petersburg, next to Borodin, Glinka and Mussorgsky.

GLINKA AND THE RISE OF RUSSIAN NATIONALISM

In 1703 Tzar Peter the Great, formed St. Petersburg and used the capital to westernise and therefore modernise Russia by employing French and German musicians at the court. Later on, Catherine the Great, a fan of Italian Opera, also employed Italian musicians and court composers.

The main inspiration for The Big Five, St. Petersburg-based composers, were the works of a Russian composer called Mikhail Glinka (1805 – 1857). Glinka listened to his uncle's orchestras of serfs as a child but was influenced and taught by Irish and Italian composers when he moved to Italy and met Mendelsohn, Berlioz and Liszt on his

European journeys. But when Mikhail was 29, his father died when he returned home, he decided to focus on developing and cultivating a distinctive Russian musical style. His operas were laced with folk songs, traditional Russian rhythms and meters, and were inspired by national poets and historic events. His first opera, *The Life of a Tzar*, contain folk material and was deemed by the aristocratic society an insult to their upper class senses and so the 1830's saw the rise of the Nationalistic backlash.

Catherine the Great



Mikhail Glinka



Tzar Peter the Great



KORSAKOV AND THE MIGHTY FIVE

Balakirev encouraged Nikolai to compose his first symphony, which he completed over two years at sea, at age 18. Balakirev mentored Nikolai but eventually the student found his mentor too restrictive.

Nikolai was the youngest of the Mighty Five and was influenced by his friendship group, their musical tastes and opinions. The group appreciated Berlioz's Treatise of Instrumentation and they held the Romantic composer in high regard as well as Shumann and Beethoven. However the normally respected Bach was thought of as too mathematical, Mozart and Haydn were written-off as "out of date".

Cesar Cui wrote in *"Some Thoughts on the History and Historiography of Russian Music"*

"...We formed a close-knit circle of young composers. And since there was nowhere to study (the Conservatory didn't exist) our self-education began. It consisted of playing through everything that had been written by all the greatest composers, and all works were subjected to criticism and analysis in all their technical and creative aspects. We were young and our judgements were harsh. We were very disrespectful in our attitude towards Mozart and Mendelssohn... we were very enthusiastic about Liszt and Berlioz. We worshiped Chopin and Glinka..."

Nikolai Rimsky-Korsakov
(1844–1908)



Modest Mussorgsky
(1839–1881)



Mily Balakirev (1837–1910)

Aleksandr Borodin
(1833–1887)



César Cui (1835–1918)

THE MIGHTY HANDFUL — AN INTRODUCTION



A CLOSER LOOK AT THE MIGHTY FIVE



Student Task:

GETTING TO KNOW ONE OF THE MIGHTY FIVE

Select one of the “Mighty Five” to complete the following composer profile:

Name of composer _____

Date of Birth _____

Place of Birth _____

List their family details (parents, siblings etc.) _____

Childhood Events _____

Schooling _____

Adulthood (husband, wife, children, where did/do they live/d?) _____

Date, cause and place of death (if applicable) _____

In what way has this composer contributed to the Russian Nationalistic movement? _____

List three pieces this composer wrote:

Select one from the above list to examine in more detail:

a) When was it written? _____

b) Which instruments was it written for? _____

c) What major events were happening in the composer's life around the time this piece was written

When and where was it premiered and who performed it? _____

When was it published? _____

Why do you like this piece? _____

The Mighty Five were inspired by Oriental music but they also implements traditional Russian folk tunes in their music. What would your own composition sound like if it was influenced by your own background?

- STEP 1** Research the scales that are typical from the region where you come from.
 - STEP 2** Select the one which you like the best and write it out below:
 - STEP 3** Research the rhythms that are typical from the region where you come from.
 - STEP 4** Record three rhythmical motives that you could use for your selected scale.

This image shows a full page of white paper with horizontal blue ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Create two contrasting themes using the chosen rhythm and scales:

THEME 1

THEME 2



KORSAKOV AND SYNAESTHESIA

Synaesthesia literally means a fusion of the senses. It affects one in two thousand people and it is more common in women than men. Musical synaesthesia is the most common and most dramatic one, according to Oliver Sacks and it allowed Korsakov the ability to perceive colours when listening to music.

Aristotle and Isaac Newton assigned colours to different musical elements, such as notation, intervals and scales. Liszt, Messiaen, Rimsky-Korsakov, Scriabin, Beethoven, Wagner are some of the musicians who claim to have had synaesthesia. Lorde, Billie Eilish, Pharrell Williams, John Mayer and Hans Zimmer are also gifted with this special ability.

Lorde in a recent Twitter Q&A, revealed:

"One funny thing is when I'm writing, if a song's colours are too oppressive or ugly sometimes I won't want to work on it - when we first started Tennis Court we just had that pad playing the chords, and it was the worst textured tan colour, like really dated, and it made me feel sick, and then we figured out that pre chorus and I started the lyric and the song changed to all these incredible greens overnight!"

The Brain assigns colours (or shapes) to musical keys (amongst other things), so when a musician hears music they see colours. Two or more people who have musical synaesthesia do not necessarily experience the same colours.

Synaesthesia is involuntary and automatic, believed to be hereditary and a result of simultaneous left/right brain activation. It commonly appears in:

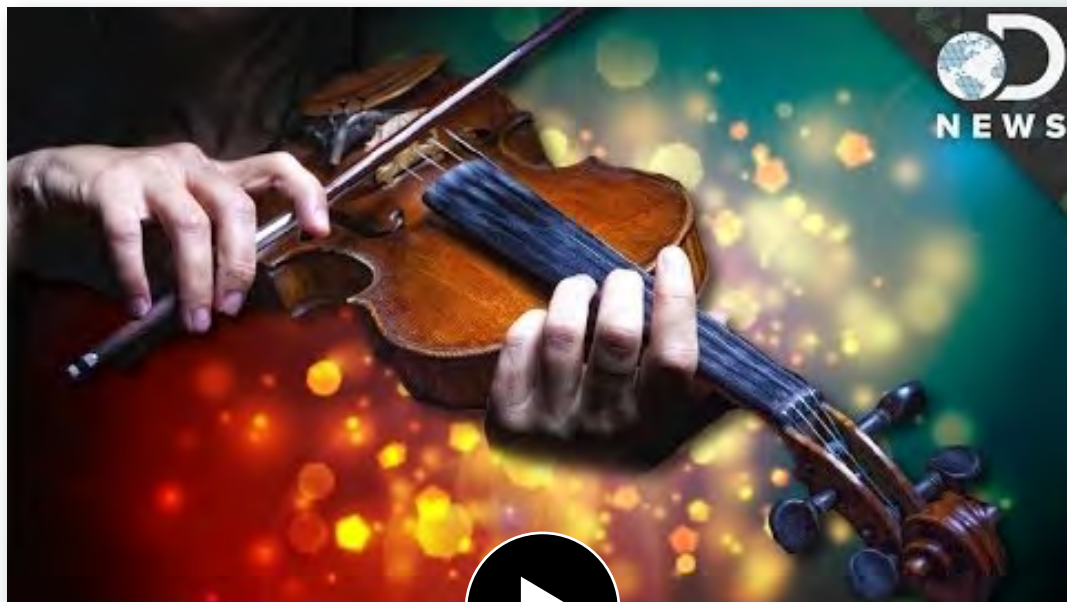
- highly intelligent
- ambidextrous
- creative individuals with fantastic memory.

Korsakov's started being aware of his synaesthesia in his early 20's and in 1907 met with Rachmaninov and Scriabin in a café in Paris to discuss the relationship of sound and colour, an unknown phenomenon to Rachmaninov up to this point.



Do you think you may have synaesthesia?
Take this quiz

WHAT IS IT LIKE TO HAVE SYNAESTHESIA



KEYS AND COLOURS FOR KORSAKOV

Here's a list of key signatures and the colours Rimsky-Korsakov's associated with them:

- A Major – Rosy
- Ab Major – Gray/ violet
- E Major – Sapphire Blue, bright
- E flat Major – dark, gloomy, grey-bluish
- B Major – gloomy, dark blue with steel shine
- B flat Major – darkish
- F major – Green, clear
- F# Major – Green/ grey
- D Major – Yellow
- D flat Major – Dusky
- C Major – White
- G major – Brownish-gold, light

Student Task

1. Identify the main keys used in each of the movements in Scheherazade and identify the colours Korsakov would have perceived, when composing this work.

Movement 1: _____

Colour/s: _____

Movement 2: _____

Colour/s: _____

Movement 3: _____

Colour/s: _____

Movement 4: _____

Colour/s: _____

Do you notice any patterns? Are particular themes always in the same key? If not, what could that symbolise for the character in the story?

SCRIABIN'S PROMETHEUS: POEM OF FIRE



Scriabin was another composer who perceived synaesthesia.

This is a video of his work Prometheus: Poem of Fire, which was performed and presented along with the colours the composer experienced throughout the performance of his work.

SCHEHERAZADE — THE STORY

Shahryar, a fictional Persian sultan, was betrayed by his first wife, who was unfaithful to him. He was deeply wounded by her betrayal and decided he could trust no other woman ever again. In his bitterness, he decided to marry a new woman every day and behead her in the morning, thus ensuring he would not be betrayed again. He had married and killed 1001 women by the time he was introduced to Scheherazade, at which point most of the remaining young women from the kingdom had fled to save their lives.

Scheherazade was a vizor's daughter who was described as a book worm that devoured all sorts of literature that came her way. She was not only well educated in poetry, philosophy, arts

and sciences but she was also polite, pleasant, witty and wise. She had witnessed the injustice in the kingdom, and against her father's wishes, volunteered herself to be the sultan's next wife.

After the wedding, on her wedding night, Scheherazade had hatched a cunning plan with her sister Dunyazad. Scheherazade was an incredible entertainer and a masterful story teller so her sister prompted her to tell a story, in the presence of the sultan. Scheherazade's story-telling talent kept the sultan entranced. But just as the story was reaching its peak, she abruptly stopped. The sultan begged her to complete the story, but Scheherazade said there was no time, as dawn was breaking. Appreciating a good cliff-hanger, the sultan allowed her to live until the next day so she could finish the story, but as she did, Scheherazade offered to start another story, followed by another, always stopping halfway to ensure she lived to see another day. Many of her stories were about love and adventure but demonstrated how someone can change, or how one cannot avoid one's destiny.

Scheherazade told a story every night for three consecutive years (approximately 1001 stories) and in this time bore the sultan three sons. At that point, Scheherazade told the sultan that she had no more tales to tell him and that he could execute her. However, the sultan had fallen in love with her so he spared her life and kept her as his queen.



SCHEHERAZADE — THE SYMPHONIC SUITE

A symphony is a musical work written for an orchestra which consists of three or four movements and a suite is a collection of musical pieces based on a few particular theme/s.

Rimsky-Korsakov composed Scheherazade in 1888 and it was premiered in St. Petersburg the following year. It is loosely based on the stories that feature in 1001 Arabian Nights but does not focus on specific stories within it. It merely expresses “different moods, images, actions and pictures”, according to its composer.

Korsakov initially provided this program note to go along with the work:

“...The Sultan Schahriar, convinced of the perfidy and faithlessness of women, vowed to execute each of his wives after the first night. But the Sultana Scheherazade saved her own life by interesting him in the tales she told him through 1001 nights. Impelled by curiosity, the Sultan put off her execution, and at last entirely abandoned his sanguinary resolve. Many marvels did Scheherazade relate to him, citing the verses of poets and the words of songs, weaving tale into tale, story into the story...”

He also shared the original descriptions for each of the four movements with Glazunov, a colleague/student of his:

“... the first movement is a prelude, the second a tale, the third a reverie, and the fourth an Oriental feast, a dance, in short a kind of carnival in Baghdad”

But removed both the program note and the descriptive movement titles subsequently.

In his autobiography, *My Musical Life* (1906, published 1923) Rimsky justified his decision by stating the following:

“My aversion to seeking too definite a program in my composition led me subsequently to do away with even those hints of it that had lain in the headings of each movement... The program I had been guided by in composing Scheherazade consisted of separate, unconnected episodes and pictures from The Arabian Nights, scattered through all four movements of my suite: the sea and Sinbad’s ship, the fantastic narrative of the Prince Kalandar, the Prince and the Princess, the Baghdad festival and the ship dashing against the rock with the bronze rider upon it... I meant these hints to direct but slightly the hearer’s fancy... All I had desired was that the hearer, if he liked my piece as symphonic music, should carry away the impression that it is beyond doubt an oriental narrative of some numerous and varied fairy-tale wonders and not merely four pieces played one after the other...”

Student Tasks:

1. TONE POEM AND/ OR PROGRAMME MUSIC?

Scheherazade can also be classified as a tone poem - an orchestral piece that explores a state of mind of a character or describes an episode in that character's life. Liszt invented this form of music and created 12 tone poems, each one seeking to capture the characters of famous mythological figures, such as Mazeppa, Prometheus, Tasso, Orpheus and Hamlet.

Scheherazade also falls within the definition for Programme Music or music that is intended to evoke images or convey the impression of events.

Vivaldi's Four Seasons can be classified as programme music, as each of the four seasons is inspired and captured by the musical elements in his compositions beautifully, but the term programme music was not fully explored until the late Romantic Period.

Hector Berlioz's Symphony Fantastique, Gustav Holts' The Planets and Edward Elgar's Variations on an Original Theme (Enigma) are further examples of programme music.

2. EXPLORING PROGRAMME MUSIC

Many composers in the Romantic Period captured the sea or river using their music:



1. Robert Schumann – *the Water Sprite*
2. Bedrich Smetana – *The Moldau*
3. Franz Liszt – *At the Source*
4. Franz Schubert – Songs: *The River, By the River, On the River*
5. Maurice Ravel – *Jeux d'Eaux*
6. Claude Debussy – *Poissons d'Or (Goldfish) & Ondine (Water Siren)*

Select one of the above for further study. Discuss how each composer captures water in their music. For example, the river Moldau is captured in the work *Ma Vlast* (My Homeland), a symphonic poem in six movements written by Czech composer, Bedřich Smetana. Listen to its second movement, and to his use of the following musical elements to depict the river:



The use of instrumentation
Tempo
Dynamics
Range of instrument

THE MOVEMENTS IN SHEHERAZADE

This Symphonic suite in four movements. Each movement features several theme which reoccur in one form or another throughout other movements. Each of the four movements were originally untitled but were subsequently given these titles by one of Korsakov's former students, Anatoly Lyadov:

MOVEMENT 1 – The Sea and Sindbad's Ship

MOVEMENT 2 – The Story of the Kalandar Prince

MOVEMENT 3 – The Young Prince and the Young Princess

MOVEMENT 4 – Festival at Baghdad; the Sea; the Ship Goes to Pieces on a Rock Surmounted by a Bronze Warrior

	NAME	SECTIONS	KEY	FORM
MOVEMENT	1 The Sea and Sindbad's Ship	<i>Largo e maestoso</i> <i>Lento</i> <i>Allegro non troppo</i> <i>Allegro non troppo</i>	<i>e minor/ E major</i> "E major was a "dark blue" key to Rimsky Korsakov, who was afflicted with an excessively keen sense of definite association between keys and colours." (Abraham)	Vague Sonata Form. In the beginning themes are stated, in the middle they are subjected to variation, the main theme (Sinbad) returning in the end.
	2 The Story of the Kalandar Prince	<i>Lento</i> <i>Andantino</i> <i>Allegro molto</i> <i>Vivace scherzando</i> <i>Moderato assai</i> <i>Allegro molto ed animato</i>	<i>b minor</i>	ABA – Coda/ Scherzo
	3 The Young Prince and the Young Princess	<i>Andantino quasi allegretto</i> <i>Pocchissimo più mosso</i> <i>Come prima</i> <i>Pochissimo più animato:</i>	<i>G major</i> – which Korsakov perceived as light brownish-gold	ABA
	4 Festival in Baghdad. The sea. The ship breaks up against a cliff surmounted by a bronze horseman. Conclusion.	<i>Allegro molto</i> <i>Lento</i> <i>Vivo</i> <i>Allegro non troppo e maestoso</i> <i>Tempo come I:</i>	<i>e minor/E major</i>	Free-form. Episodic, sectional.

Student Task:

TRANSLATE THE FOLLOWING ITALIAN TEMPO INDICATIONS IN ENGLISH

ITALIAN TERM	MEANING
<i>Largo e maestoso</i>	
<i>Lento</i>	
<i>Allegro non troppo</i>	
<i>Allegro non troppo</i>	
<i>Lento</i>	
<i>Andantino</i>	
<i>Allegro molto</i>	
<i>Vivace scherzando</i>	
<i>Moderato assai</i>	
<i>Allegro molto ed animato</i>	
<i>Andantino quasi allegretto</i>	
<i>Pocchissimo più mosso</i>	
<i>Come prima</i>	
<i>Pochissimo più animato:</i>	
<i>Allegro molto</i>	
<i>Lento</i>	
<i>Vivo</i>	
<i>Allegro non troppo e maestoso</i>	
<i>Tempo come I:</i>	

SCHEHERAZADE AND ITS LEIMOTIFS



Scheherazade's theme appears in all four movements and it is the only theme that does so. It can therefore be seen as a unifying feature, a *leitmotif*. Created by German operatic composer Richard Wagner, leitmotif is a technique wherein specific instruments or musical themes are assigned to individual characters or events.

Rimsky-Korsakov did admit that the melody of the solo violin heard in each of the four movements “*delineates Scheherazade herself as telling her wondrous tales to her stern Sultan.*” But he was concerned that Scheherazade would be seen as definite programmatic work of the Scheherazade stories and therefore stated that

“It is vain to search in my suite for leitmotifs always associated with the same poetic images and concepts. On the contrary, in most cases what seems to be a leitmotif is nothing more than musical material for symphonic elaboration. These are scattered all through the suite, alternating and intertwining, one with another, appearing now and then in a different light, each time depicting various traits and expressing different feelings peculiar to various images, actions and scenes”.

Student Task:

GETTING TO KNOW THE THEMES IN SCHEHERAZADE

The following table contains the themes and the characters each represents, in the order they in the first movement. First example has been done for you. In your own words write down their characteristics – describing the feelings they evoke in you, and why?

MOVEMENT/S	ORCHESTRATION	THEME	CHARACTERISTICS AND ELEMENTS
1	Trombone and Tuba	The Sultan's Theme	Menacing melody, signifying the ferocious Sultan, on trombone and tuba, with strings and winds in accompaniment.
1	Solo violin	Scheherazade's Theme	
		Sinbad, Rough Sea/ Calm Sea	
		Sinbad Theme	
		Sea waves	
		The Kalandar Prince	
		The Prince Theme	
		The Princes Theme	
		Festival Theme	

Student Task:

LISTEN TO THE THEMES IN SCHEHERAZADE

Your teacher will play you the themes of Scheherazade in a random order, from this [link](#). Connect the correct score excerpt to its matching title. The first example has been done for you.

THEME	SCORE EXCERPTS
The Sultan's Theme	
Scheherazade's Theme	
Sinbad, Rough Sea/ Calm Sea	
Sinbad Theme	
Sea waves	
The Kalandar Prince	
The Prince Theme	
The Princes Theme	
Festival Theme	

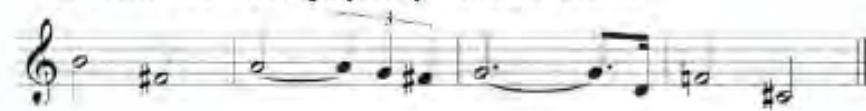
Student Task: THE THEMES IN SCHEHERAZADE

1. Re-create this page from scratch
2. Create a worksheet for students to identify (visually or by listening as well?)

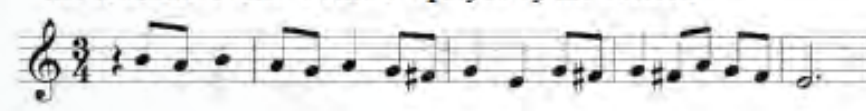
Scheherazade's Theme - played by a solo violin



The Sultan's Theme - played by the brass section



The Kalendar Prince's Theme - played by the bassoon



Announcement Theme - played by members of the brass family



Prince and Princess Love Theme - played by the string family



Processional Theme



Bagdad Festival Theme



THE THEMES OF SCHEHERAZADE

SULTAN'S THEME (BRASS SECTION)



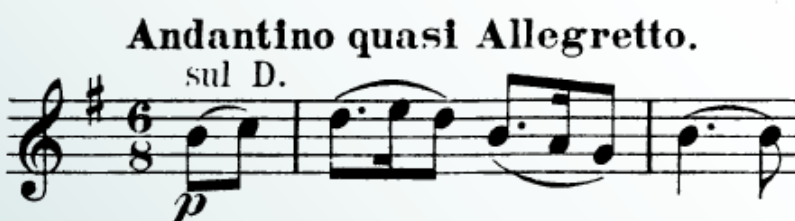
SCHEHERAZADE'S THEME (SOLO VIOLIN)



KALANDER PRINCE THEME (BASSOON)



THE PRINCE THEME



THE LEITMOTIF AND MOVIES

The twenty years that spanned from the 1930's until the 1950's is considered to be the Golden Age of Film Scoring. Although soundtracks to silent movies of the late 19th century were explored with, it wasn't until this Golden Era that composers started exclusively writing for film.

1. Max Steiner made extensive use of *leitmotif* in his 1933 score for *King Kong*.
2. Enrich Korngold's - *The Adventures of Robin Hood* (1938) and *The Sea Hawk* (1940)—which went on to greatly influence:
3. John Williams' work on *Star Wars* in 1977.

Student Tasks: EXPLORING LEITMOTIF IN MOVIES

Leitmotifs are manipulated to match the action and mood of a scene.

They could be altered by:

- changing the rhythm or pitch
- changing the instrumentation or accompaniment
- adding new material
- developing fragments of the idea

Choose one of the following movies to focus your exploration of its leitmotif/s:

- Jaws
- Lord of The Rings
- How to Train Your Dragon
- Indiana Jones
- Batman
- Harry Potter

Explore how leitmotifs are used in the movie of your choice by using these questions as a starter:

1. Composers use leitmotifs to help the audience understand how the characters relate to the plot and/ or the character relationships. Which character does the leitmotif represent?
2. What is its instrumentation and why do you think the composer selected it?
3. What kind of emotion does the leitmotif evoke in you, while you listen to it?
4. How is the tonality of the leitmotif contributing to your experience of this emotion?
5. How does the composer use dynamics in the leitmotif and are they consistent or do they change? What could the reason be for their change?
6. How does the composer use instrumental range in the leitmotif and is this range consistent or does it change? What could the reason be for the change?

Student Task:

THE TRANSFORMATION OF SCHEHERAZADE'S THEME

As mentioned earlier, Scheherazade's theme is the only theme that appears in all four movements always in the solo violin.

Listen out for and compare the differences in the theme as it appears in each of the four movements, to gain a better understanding of her character development through the symphony.

MOVEMENT:	ONE	TWO	THREE	FOUR
Synopsis				
Describe Scheherazade's theme use and the musical elements of tonality, harmony, dynamics, instrumental effects and range within it				
How does the composer use these elements to mirror the character's journey?				

MOVEMENT 1 THE SEA AND SINDBAD'S SHIP

THE STORY

In 1001 Nights, Sinbad The Sailor features in seven various stories of his incredible adventures on his ship, at sea. Despite being shipwrecked in each of those adventures, the lure of far-away lands, mystical dangerous creatures and profitable treasures is too irresistible for him and he keeps returning to the sea.

The movement moves between e minor and E Major, which for Korsakov transformed into sapphire blue colours. Since the sea is a dominant feature in this movement, one could presume a co-relation. Professional travelling storytellers (bards) often accompanied themselves with a string instrument, like the lyre, and Korsakov uses the harp with Scheherazade's theme.

It uses Arabic-flavoured but isn't based on any particular maqam (scale).

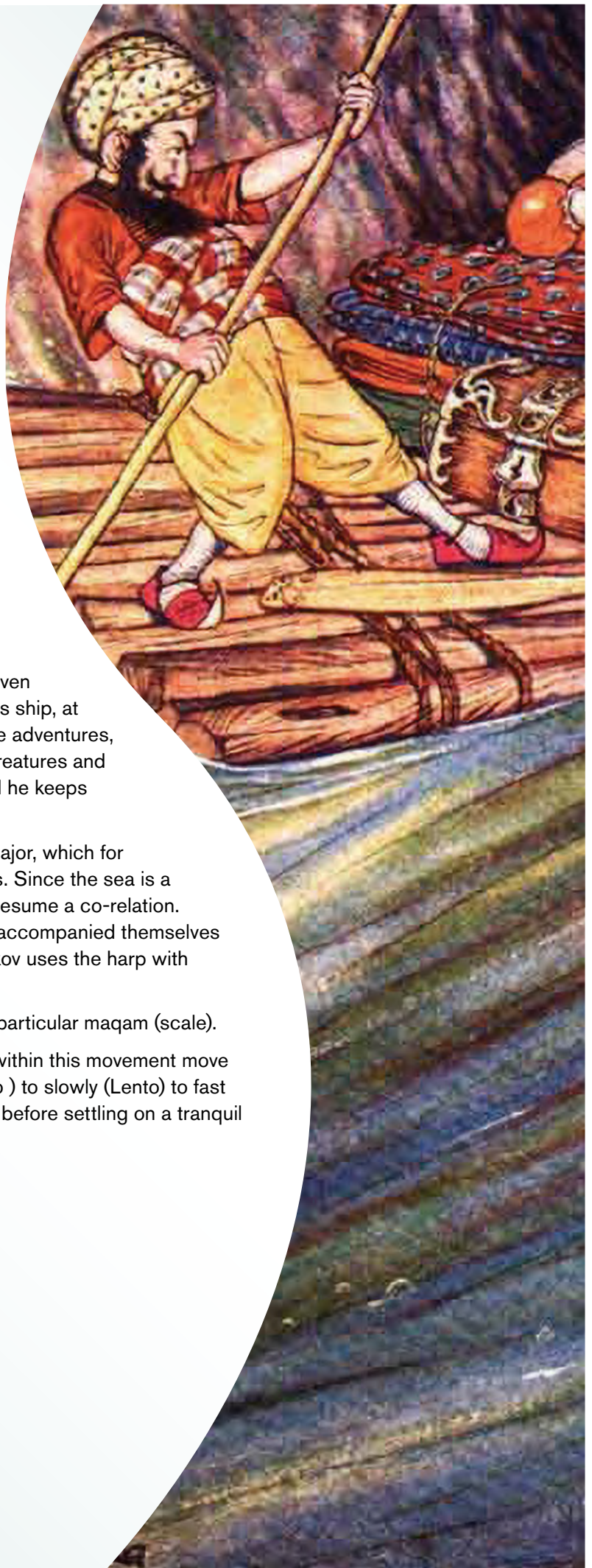
The tempo indications throughout the sections within this movement move from broadly and majestically (Largo e maestoso) to slowly (Lento) to fast and lively but not too much (Allegro non troppo) before settling on a tranquil (Tranquillo) last section.

THE THEMES

- Sultan Shahryar Theme (descending whole-tone scale)
- Scheherazade Theme
- Sinbad Theme
- The Sea themes

FORM:

- A
- B
- C
- A1
- B
- C1



MOVEMENT 2

THE STORY OF THE KALANDAR PRINCE

THE KALANDER PRINCE STORIES

In 1001 Arabian nights there are three kalandar prince stories. A kalandar is a wandering mystic, a beggar of sorts, who relied on other people's generosity for food and shelter often in exchange for his stories. The idea of a kalandar prince is intriguing to say the least.

Each of the three kalanders began their lives as a prince, but, through a series of fantastical misfortunes, two were blinded in one eye and the third turned into a monkey, each reduced to begging in the streets of Baghdad, where they all meet. We cannot be sure which of the three Kalandar Prince's stories Rimsky-Korsakov had in mind when composing this movement, but the music has a sense of adventure that fits them all.

All kalandar prince have a thirst for adventure and poses curiosity, face a grander evil which they escape with their lives intact but are forever changed and are robbed of their stature to meet each other as beggars, unable to return to their former lives.

Lento – Andantino – Allegro molto – Vivace scherzando – Moderato assai – Allegro molto ed animato (B minor)

Which Kalandar Prince story fits the best with the music of the second movement, for you?

Tale 1

Tale 2

Tale 3

THE THEMES

- Scheherazade Theme
- Kalandar Theme and its variations
- Sultan's Theme

FORM:

Theme and Variations



MOVEMENT 3 THE YOUNG PRINCE AND THE YOUNG PRINCESS

THE STORY

There are numerous princes and princesses stories in 1001 Arabian Nights.

Originally titled "A Reverie", this movement features a prince theme and a princess theme. Love is used as a transformative tool in many of the Arabian Night stories and it is perhaps why Scheherazade's theme features in the end, as she reminds the sultan of love's powers, urging him to let go of his bitterness of the past.

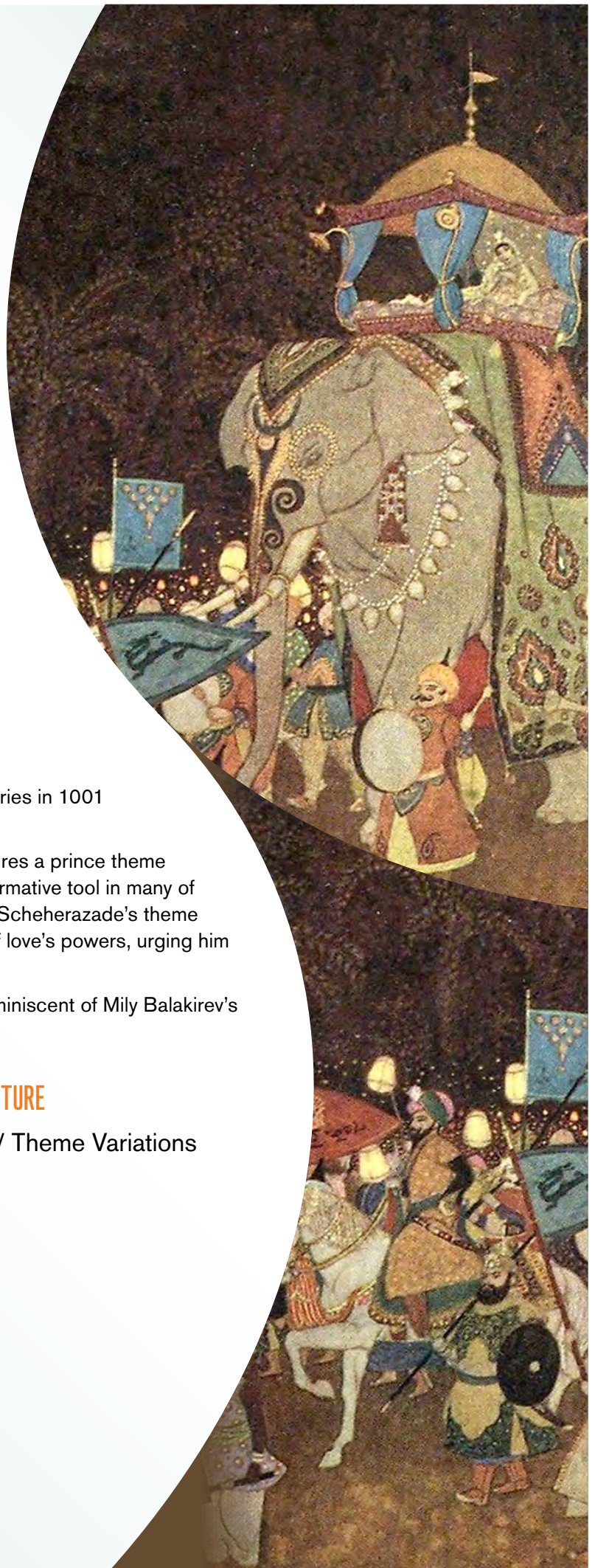
This movement's musical material is at times reminiscent of Mily Balakirev's Tamara.

THE THEMES

- The Prince theme
- Codetta
- The Princess theme
- Variations 1-3
- Scheherazade's Theme

STRUCTURE

ABA/ Theme Variations



MOVEMENT 4

FESTIVAL AT BAGHDAD; THE SEA; THE SHIP GOES TO PIECES ON A ROCK SURMOUNTED BY A BRONZE WARRIOR

THE STORY

The final movement presents all the themes the other movements have featured so far and includes some new ones. Like the first movement it moves between e minor and E major.

Korsakov described this movement himself as a kaleidoscope of sounds. He starts off the movement with the Sultan's theme, but less menacing, followed with Scheherazade's theme but double-stopped and with some dissonance as though she knows that if she does not sustain his interest in her stories, he will end her life.

In the first section, the Festival at Baghdad theme is in 2/8 time and fast pace. The Kalandar theme appears in the brass, followed by the princess theme in the flute. The Festival theme returns spiccato assai, followed by the Kalandar fanfares we heard from movement 2.

In the second section Sinbad's theme in the brass, faces the storm's vengeance in the strings and woodwind and his ship crashes into the Bronze Horseman, represented by the horns. Check out the performance of this section at 45:00

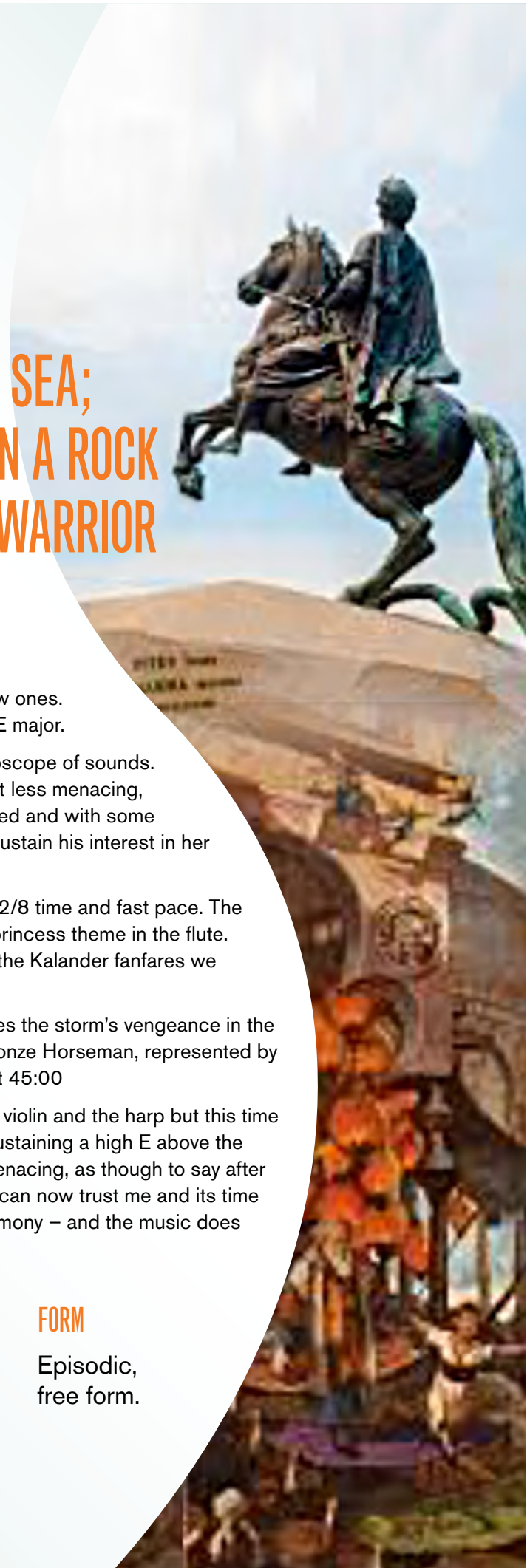
In the third section Scheherazade returns with the solo violin and the harp but this time her cadenza reaches the highest point, reaching and sustaining a high E above the sultan's theme in the cellos, still threatening but less menacing, as though to say after 1000 stories packed with adventures, and 3 sons, you can now trust me and its time for you to let go of your bitterness so we can live in harmony – and the music does finally resolve E major chord.

THE THEMES

- The Sultan Theme
- Scheherazade Theme
- Festival Theme
- Kalandar Theme
- Princess Theme
- The Sea Themes
- The Storm Theme
- Sinbad's Theme

FORM

Episodic,
free form.



Student Tasks: **LEARN TO PERFORM THE THEMES FROM SCHEHERAZADE**

For guitar: <https://www.youtube.com/watch?v=9ocaWN032Rc>

For the Pianists + add score

