

MSO

MSO EDUCATION CONCERT

SCHEHERAZADE

Teaching and Learning Guide (Levels K–6)



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REPERTOIRE

RIMSKY-KORSAKOV *Scheherazade*

Find the repertoire on:

- YouTube
 - [Rotterdams Philharmonic Orchestra with Claus Peter Flor](#)
- Spotify
 - [Berlin Philharmonic with Herbert von Karajan](#)

Please note: MSO reserves the right to tweak repertoire at any time prior to the commencement of the concert. In this case, MSO will contact ticket holders immediately to advise of the extent of the change.

NARRATIVE AND CONCEPT

This concert explores the musical magic of a much-loved collection of easter fairytales, originally published in Arabic and titled *One Thousand and One Nights*. The orchestral suite brings together two fabulous features that often characterise Russian repertoire and the work of Rimsky-Korsakov in particular: rich, colourful and ever-exciting orchestration and an interest in eastern philosophy. The name ‘Scheherazade’ is in reference to the main character of *One Thousand and One Nights* – namely, Shahrazad.

The narrative of our concert, inspired by this concept, takes this beautiful and intriguing text to a whole new level of creative and imaginative value.

From our presenter, Richard Vaudrey:

“A little boy (Sinbad) is blind, born without sight. He feels cursed, wishing he could see the world around him. One day, on his seat by the park he meets a little girl (Scheherazade) who convinces him she can restore his sight through stories. She says that if she tells him one thousand and one stories, he will be able to see, smell and hear everything in the whole wide world. Intrigued and bewitched by her proposition, Sinbad encourages her to continue.

In one of the stories, Scheherazade talks of a magical orchestra in a faraway kingdom that is said to have incredible healing powers. With the little girl’s help, Sinbad discovers every inch and corner of this tantalising aural feast.

He meets the girl everyday at the park to hear her stories. One day, however, with only one story to go to reach the fabled one thousand and one, Scheherazade doesn’t show. Day after day she doesn’t return and then when she does, she has no voice: she has lost it from telling too many stories. The girl feels ashamed to see the boy whom she feels she has failed.

Sinbad isn’t deterred, however, and remembers the story of the magical orchestra. He finds a way to take the girl to a concert where she hears the orchestra and her voice returns, allowing her to complete the telling of her final story.”

EDUCATIONAL OVERVIEW

From our presenter, Richard Vaudrey:

“As Rimsky-Korsakov desired in a late edition of this work, the listener should hear the work as themed symphonic music that evokes a sense of the classic fairy tale adventure. Thus, our version of the story – while based loosely on the original fable – is aimed at a younger primary audience, reworking the content in a manner that creates a wonderful, narrative-based listening journey for young students incorporating themes of communication, collaboration, diversity, friendship and, of course, creativity.

- *The musical educational focus draws on Rimsky-Korsakov’s desire for the imagination of “fairy tale adventure.” Thus, we explore questions such as:*
- *Which instruments evoke particular characters? Why/how do you know?*
- *How is emotion created by the music?*
- *Which elements of music (e.g. rhythm, tempo, melody etc.) creates a particular mood?*

Ideally, in your preparation for the unit, the work should be used to encourage students to come up with their own imaginative stories. Students can practise articulating which instrument, timbre and rhythmic energy are informing their imaginative scenario: the perfect listening storm!

You may like to consider using the titles of movements as a creative starting point, but do remember Rimsky-Korsakov’s original intentions here: that the music was never intended to have specific stories attached and rather should be left open to interpretation of each individual listener.

We hope you love this as much as we do performing it for you!”

CURRICULUM LINKS

This Teaching and Learning guide links directly to key elements of the Victorian Curriculum (F–6) and the Victorian Early Years Learning and Development Framework (Kinder).

ARTIST INFORMATION

MELBOURNE SYMPHONY ORCHESTRA

The Melbourne Symphony Orchestra is a leading cultural figure in the Australian arts landscape, bringing the best in orchestral music and passionate performance to a diverse audience across the nation and around the world.

Each year the MSO engages with more than 5 million people through live concerts, TV, radio and online broadcasts, international and regional tours, recordings and education programs.

The MSO is a vital presence, both onstage and in the community, in cultivating classical music in Australia. Internationally acclaimed, the Orchestra nurtures strong cultural partnerships throughout South East Asia. The MSO is the only Australian orchestra partnered with UNITEL, the world's leading distributor of classical music programs for film, television and video.

The MSO regularly attracts great artists from around the globe; including Anne-Sophie Mutter, Lang Lang, Renée Fleming and Thomas Hampson, while bringing Melbourne's finest musicians to the world through tours to China, Indonesia, Europe and the United States.

The nation's first professional orchestra, the Melbourne Symphony Orchestra has been the sound of the city of Melbourne since 1906. The MSO was the first Australian orchestra to perform overseas (1965) and the first to debut at Carnegie Hall (1970).

Committed to shaping and serving the city it inhabits, the MSO regularly reaches beyond the customary classical audience by collaborating with artists such as Sting, Professor Brian Cox, Nick Cave & Warren Ellis, Flight Facilities, Kate Miller-Heidke, Tim Minchin and Laura Mvula.



ARTIST INFORMATION



MIGUEL HARTH-BEDOYA
CONDUCTOR

Celebrating more than 30 years of professional conducting, Miguel Harth-Bedoya is Chief Conductor of the Norwegian Radio Orchestra and Music Director of the Fort Worth Symphony Orchestra.

Harth-Bedoya regularly conducts American orchestras including the Chicago Symphony, Boston Symphony, Cleveland, Philadelphia, New York Philharmonic and Philadelphia Orchestras. He has also nurtured close relationships with orchestras worldwide, including the Helsinki Philharmonic, New Zealand Symphony and Sydney Symphony Orchestras. In the 2019/20 season he will appear as a guest with the New World Symphony, BBC Scottish Orchestra and National Orchestra of Spain.

June 2020 will be the inaugural season of Harth-Bedoya's Summer Orchestral Conducting Institute (SOI), a three-week program with the mission of inspiring talented musicians of all levels to explore the art and craft of orchestral conducting in a rigorous and encouraging environment.

Born and raised in Peru, Harth-Bedoya received his Bachelor of Music degree from the Curtis Institute of Music and his Master of Music degree from The Juilliard School, both under the guidance of Otto-Werner Mueller.



RICHARD VAUDREY
PRESENTER

Cellist and songwriter Richard Vaudrey is a notable force in the new breed of string players – classically trained and proficient across a multitude of genres. Richard completed Doctoral study in classical cello and contemporary improvisation at Stony Brook, New York with Colin Carr and Ray Anderson. Richard has a prolific background in chamber music performing regularly both as a soloist and collaborator across genres including classical, new music, jazz, folk and pop in venues including Carnegie Hall, Alice Tully Hall and the Melbourne Recital Centre.

Richard's solo project *VAUDREY*, a blend of indie-folk-pop for cello voice and electronics, has been showcased in NYC, Sydney and Melbourne to great acclaim. His works extends throughout the music industry and include scoring for the television series *Sammy J and Randy in Ricketts Lane* and *Ministry of Sound*, mixing audio for Universal Music Australia, as well as recently performing the solo electric cello part in Hans Zimmer's *Planet Earth 2 Live in Concert*.

Richard is currently Head of Instrumental and Ensemble Music at Peninsula Grammar.

A WORD FROM OUR ARTISTS



STEPHEN NEWTON
DOUBLE BASS

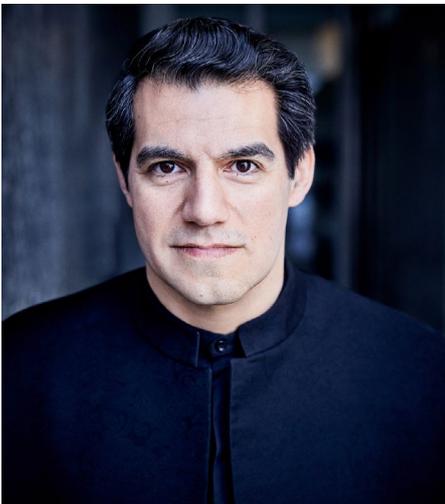
Q: What do you love most about this incredible piece?

A: I have been playing this piece since I was in the Sydney Youth Orchestra.

I've performed it many times and even though it's never been my favourite piece, it's been a powerful and dramatic performance in each and every performance. Whether amateur, student or professional orchestra, *Scheherazade* can handle anything brought on by both its interpreters onstage and its critics offstage!

It comes to no surprise that Rimsky-Korsakov was a formidable teacher; Glazunov, Respighi and Stravinsky were among his students. He clearly understood that good, simple harmonies, elegant tunes and logical orchestration were the keys to writing good music. It didn't matter if the piece had an eastern flavour (as with *Scheherazade*) or was more western-sounding. He could write music with ease through the intelligent application of his craft.

From the macho Sultan theme to the light, whimsical, alluring and elegant tune of *Scheherazade*, the listener and performer are all convinced, drawn into the story and moved to tears by this irreplaceable masterpiece.



MIGUEL HARTHA-BEDOYA
CONDUCTOR

Q: What's the most challenging thing about conducting a work like *Scheherazade*?

A: *Scheherazade* is challenging in a couple of ways: firstly, it is a technically difficult piece that requires a lot of conducting skills, including very good hand-eye-ear coordination. Second, at the same time that you are contending with the challenging technique, you are trying to convey a very rich and detailed story (1001 Nights) through the music. The challenges make *Scheherazade* a very rewarding piece to perform and I love conducting it!

BEFORE THE CONCERT



WATCH

General MSO learning resources:

- [Tianyi's Guide to the Orchestra](#)
- [Interview with Prudence Davis, Flute](#)
- [Interview with Shane Hooton, Trumpet](#)
- [Interview with Brent Miller, Percussion](#)
- [Interview with Freya Franzen, Violin](#)
- [How do musicians prepare for a concert?](#)

Live performances of *Scheherazade*:

- [Rotterdams Philharmonic Orchestra with Claus Peter Flor](#)
- [Rotterdams Philharmonic Orchestra with Elim Chan](#)
- [Sinfonica de Galicia with Leif Segerstam](#)

About Rimsky-Korsakov and the repertoire:

- [CMUSE: 10 Interesting Facts about Rimsky-Korsakov](#)
- [Colston Hall: Inside the Music \(*Scheherazade*\) with Jonathan James](#)
- [Geethanjali Kids: 1001 Nights: An Animation \(Part 1\)](#)

Interviews:

- [Nashville Symphony: An Interview with Miguel Harth-Bedoya](#)
- [Fort Worth Symphony: Celebrating 15 Years with Miguel](#)

LISTEN

Our pick of the recordings:

- [Berlin Philharmonic with Herbert von Karajan](#)
- [Boston Symphony Orchestra with Seiji Ozawa](#)

Podcasts

- [San Francisco Symphony: Program Notes Podcast – *Scheherazade*](#)
- [Houston Public Media Classical Classroom: *Scheherazade*](#)
- [BBC Radio 3 Composer of the Week: Nikolai Rimsky-Korsakov](#)

READ

Biographical entries:

- [Classics for Kids: Rimsky-Korsakov](#)
- [Making Music Fun: Meet Rimsky-Korsakov](#)
- [Academic Kids: Rimsky-Korsakov](#)

SAMPLE LESSON PLANS

LESSON PLAN 1: MSO MUSICIANS AND THEIR INSTRUMENTS

SUGGESTED FOR:

Pre-concert engagement

LEARNING INTENTION:

To get to know the musicians and instruments of the Melbourne Symphony Orchestra

MATERIALS:

- Interactive whiteboard (with visuals and sound)
- Student workbooks and/or designated learning devices
- Access to pens, pencils etc.

CONTENT

1. Remind students they'll soon be attending a performance given by the Melbourne Symphony Orchestra
2. Introduce the learning intention
3. Choose one of our general video resources to watch with students (see our Resource Library in [Section 4](#) of this guide) – you may also like to split students into groups according to their favourite instrument families, and have them watch the correlating video
4. Ask students to write a personal reflection on the video using prompts such as:
 - What in the video did you already know?
 - What are you still wondering?
 - List some things you learned about [name or artist/instrument]
 - If you met [artist's name], what would you ask them?
5. While students prepare their reflections, you may like to play some music from the concert – use any of the recordings listed in our Resource Library (earlier in this resource)
6. Time to reflect: have a class discussion regarding students' reflections focusing on linking students' experiences with the experiences of MSO musicians as elicited in the video resources – you may like to expand on these reflections in future lessons

VARIATION

- Early finishers? Get your students to jump on our award-nominated [MSO Learn](#) web app, the best way to introduce your students to the wonder of a live symphony orchestra!

Alternatively you may like to engage students in any of the following activities in response to the questions posed:

- Think/pair/share
- Creation of a class KWL (Know/Want to Know/Learned) chart
- Oral presentation
- Informative poster (individual, or in pairs/small groups)
- Visual presentation (e.g. PowerPoint, Prezi, OneNote etc.)

LINKS TO CURRICULUM: VICTORIAN CURRICULUM F-6

- Critical and Creative Thinking (capability)
- Personal and Social (capability)
- Music (learning area)
 - Respond and Interpret

VICTORIAN EYLDF

- Outcome 1: Children have a strong sense of identity
- Outcome 2: Children are connected with and contribute to their world
- Outcome 5: Children are effective communicators

SAMPLE LESSON PLANS

LESSON PLAN 2: WHAT DOES A COMPOSER DO?

SUGGESTED FOR:

Pre-concert engagement

LEARNING INTENTION:

Understanding and learning about the role of a composer

MATERIALS:

- Interactive whiteboard (with visuals and sound)
- A3 coloured paper
- Textas, markers, pens, pencils etc.
- Student workbooks and/or designated learning devices

CONTENT

1. Remind students they'll soon be attending this performance given by the Melbourne Symphony Orchestra
2. Introduce the learning intention and consider giving students an overview of the narrative of this concert (see [Section 1](#) of this guide)
3. Have a whole-class discussion around the following prompts:
 - What do we think a composer does?
 - Can we name any composers?
 - Think of a band or pop musician you like: is that person also a composer?
 - What do you want to know about the composer of *Scheherazade*?

Alternatively, you may like to shape the discussion to Mussorgsky specifically, rather than composers in general (the same goes for the following research activity)

4. Use students' answers to the final of these four questions to shape some research questions they can engage with in small groups

5. Split students into small groups – modelling the desired research skills and pointing students in the direction of resources listed in the Resource Library (see [Section 4](#) of this guide; this step may be conducted/modelled over several lessons, if desired)
6. Students create a poster based on their research – you may like to shape specific sections of the poster around a response to particular questions – for example:
 - What does a composer do?
 - Who is Rimsky-Korsakov?
 - Why is a composer important?
 - Who are some other famous composers?
7. When students complete their posters, arrange a classroom display and/or school gallery display – you may like to undertake a 'gallery walk' where students get to explain and present their posters to the rest of the class

VARIATION

- For older students, you may like to ask them to prepare a PowerPoint, [Google Slides](#) or [Prezi presentation](#) instead of a poster (extend this lesson over several sessions)
- Early finishers? Get your students to jump on our award-nominated [MSO Learn](#) web app, the best way to introduce your students to the wonder of a live symphony orchestra!

LINKS TO CURRICULUM:

VICTORIAN CURRICULUM F-6

- Critical and Creative Thinking (capability)
- Personal and Social (capability)
- Music (learning area)
 - Respond and Interpret
 - Music Practices

VICTORIAN EYLDF

- Outcome 1: Children have a strong sense of identity
- Outcome 2: Children are connected with and contribute to their world
- Outcome 5: Children are effective communicators

SAMPLE LESSON PLANS

LESSON PLAN 3: THE FAMOUS VIOLIN SOLO

SUGGESTED FOR:

Pre- or post-concert engagement

LEARNING INTENTION:

- To familiarise ourselves with the famous violin solo from *Scheherazade* (pre-concert engagement), or
- To explore how music makes us feel (pre- or post-concert engagement)

MATERIALS:

- Interactive whiteboard (with visuals and sound)
- Student workbooks or large pieces of scrap paper
- Textas, markers, pens, pencils etc.

CONTENT

1. Remind students that they'll soon be attending this performance given by the Melbourne Symphony Orchestra, or recount your class' visit to the concert (if engaging with this lesson plan in the post-concert period)
2. Introduce the learning intention (it is suggested that for now you don't revisit the concert narrative just yet in order to preserve the opportunity for students' display of their own interpretations of the music)
3. Explain that you're going to listen to the famous violin solo from this piece of orchestral music and you'd like students to draw a picture based on how the music makes them feel

To begin, you may like to re-introduce students to the violin using our interview with Freya Franzen in [Section 4](#) of this guide

Otherwise, here's a [live recording of the solo](#) by violinist, Robert Kwiatkowski (YouTube)
4. You may now like to revisit the concert narrative/ introduction to the concert concept as noted in [Section 1](#) of this resource – otherwise, ask students to share their drawing and discuss:
 - a. What they drew
 - b. Why they drew it (what about the music made you feel that way?)

LINKS TO CURRICULUM: VICTORIAN CURRICULUM F-6

- Critical and Creative Thinking (capability)
- Personal and Social (capability)
- Music (learning area)
 - Respond and Interpret
 - Music Practices

VICTORIAN EYLDF

- Outcome 1: Children have a strong sense of identity
- Outcome 3: Children have a strong sense of wellbeing
- Outcome 5: Children are effective communicators

5. Finish up by discussing the significance of the connection between music and emotion – this [TEDx resource](#) featuring Dr Amy Belfi may help you lead this discussion

VARIATION

- For older students, you may like to ask them to prepare a PowerPoint, [Google Slides](#) or [Prezi presentation](#) instead of a drawing
- If students are interested in further information regarding music and emotion, you may like to direct students to the TEDx resource listed in Content step 5
- Students may prefer to prepare a written response to the music in lieu of a drawing
- Early finishers? Get your students to jump on our award-nominated [MSO Learn](#) web app, the best way to introduce your students to the wonder of a live symphony orchestra!

SAMPLE LESSON PLANS

LESSON PLAN 4: POST-CONCERT REFLECTION

SUGGESTED FOR:

Post-concert engagement

LEARNING INTENTION:

To reflect on, and learn from, our time at the MSO concert

MATERIALS:

- Interactive whiteboard (with visuals and sound)
- Student workbooks and/or designated learning devices

CONTENT

1. Pre-select some repertoire that was featured in the concert to play while students write their responses to part three of this lesson (use any of the recordings listed in [Section 4](#) of this resource, or others that you may prefer)
2. Remind students that they have recently attended the MSO concert
3. Students can sit individually at their tables to answer the following questions in their workbooks or via a think/pair/share protocol:
 - What is the most interesting thing you saw at the concert?
 - What did you learn by going to see the MSO play?
 - What more do you want to know about what you saw/heard?
4. Have a group reflection at the conclusion of the lesson
5. Collate the students' remaining questions (from point 3 of this lesson plan) and consider sending them through to us at schools@mso.com.au – we'll do our best to get you some answers!

LINKS TO CURRICULUM: VICTORIAN CURRICULUM F-6

- Critical and Creative Thinking (capability)
- Personal and Social (capability)
- Music (learning area)
 - Respond and Interpret
 - Music Practices

VICTORIAN EYLDF

- Outcome 1: Children have a strong sense of identity
- Outcome 2: Children are connected with and contribute to their world
- Outcome 5: Children are effective communicators

WANT TO LEARN MORE?

SEASON 2020 IS LIVE!

Our 2020 Schools' Season is on sale now! Check out all our offerings at mso.com.au/education or visit our handy, printable [product guide](#).

MSO LEARN

Our award-nominated, brand new web app designed to introduce your students to the wonder of a live symphony orchestra.

We look forward to seeing you in the concert hall.

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