



# **Arts Connect Student Concert**

**presented by**

**Symphony Viva**

***Scheherazade***

**Teacher's Guide**



**February 4-6, 2026**

**Southwest High School, Judson ISD PAC, Clemens High School**

# ***Scheherazade***

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# Arts Connect Student Concerts – Attendance Guidelines

## Before the Concert:

- ☐ Please prepare students for the concert using these Teacher's Guide materials.
- ☐ Students should be briefed on appropriate concert etiquette in advance.
- ☐ You will receive an email reminder about the concert, with bus drop-off and pickup information, about 2 weeks before the concert.
- ☐ Please share the bus plan with your bus drivers.
- ☐ Please contact Alamo City Arts via [artsconnect@alamocityarts.org](mailto:artsconnect@alamocityarts.org) if you have any students that require special accommodations.

## Day of the Concert (please read carefully!):

- ☐ Before leaving school, please allow time for students to visit the restroom.
- ☐ Share your cell phone number with your bus driver.
- ☐ Plan to arrive at the concert venue at least 20 minutes before the concert time.
- ☐ For any last-minute questions or concerns, please call Molly Zebrowski, ACA Volunteer, at (210) 383-4935.

## Upon Arrival at the performance venue

- ☐ Look for our volunteer ushers, who will direct busses and groups to the appropriate areas.
- ☐ Ushers will guide you and your students to your entrance and seating area.
- ☐ **All students should be in their seats at least five minutes before the program starts!**

## During the Concert

- ☐ No food or drink is permitted in performance venues.
- ☐ Please turn off your cell phones.
- ☐ Students and teachers should remain in their seats for the entire concert.
- ☐ If a student must visit the restroom during the concert ("emergency" only!), please have an adult accompany him or her.
- ☐ Students not maintaining acceptable behavior may be asked to leave.

## After the Concert

- ☐ Please have your group remain seated until dismissed following the concert.
- ☐ It may be that your group will NOT be exiting the same doors as those entered.
- ☐ **Upon dismissal, listen carefully and follow instructions for departing the building.**

# **Scheherazade**

## **Concert Program**

**Joe Kneer, conductor**

### ***Scheherazade, Op. 35 [excerpts]***

- The Sultan and Scheherazade
- The Story of Sinbad the Sailor
- The Story of the Mystic Prince
- The Story of the Prince and the Princess
- The Festival at Baghdad
- Scheherazade's Last Story- Sinbad's Ship Breaking on the Rock Cliffs

## Nikolai Rimsky-Korsakov, composer

Nikolai Rimsky-Korsakov was born in northern Russia in 1844. He began playing the piano at age 6 and was composing by age 10. At age 12, he became a naval cadet at the Imperial Naval Academy in St. Petersburg. While at school, young Nikolai attended the opera and orchestra concerts in St. Petersburg, where he developed a deep love for music. At age 18, he had a life-changing experience of meeting three important composers who would become his mentors. They were Mily Balakirev, César Cui, and Modest Mussorgsky.

After his graduation from the Naval Academy in 1862, Rimsky-Korsakov became an officer aboard a military ship and spent nearly three years at sea. By then, he had already written three movements of his First Symphony and spent much of his free time composing while at sea. Back in St. Petersburg in 1865, he revised his symphony with direction from Balakirev, who conducted its premiere later that year.

Soon he became a member of “The Mighty Handful,” also called “The Five,” a group of five composers including Balakeriv, Cui, Mussorgsky and Alexander Borodin. The group met regularly and sought to promote new works of Russian classical music.

Rimsky-Korsakov's reputation as a composer quickly grew, and in 1871 he became a professor of orchestration and composition at the St. Petersburg Conservatory of Music. Having been mostly self-taught, Rimsky-Korsakov struggled with his new role as a teacher. He found valuable assistance from an elder master composer, Pyotr Tchaikovsky, who was teaching similar classes at the Moscow Conservatory. Rimsky-Korsakov eventually became an excellent teacher who taught other famous composers, including Alexander Glazunov, Sergei Prokofiev and Igor Stravinsky.



Though best known for his symphonic works, Rimsky-Korsakov was also a **prolific** composer of opera. He began work on his first opera, *May Night*, in 1878, and followed it with *Snow Maiden* in 1880. When Borodin passed away in 1887, Rimsky-Korsakov also helped complete his opera, *Prince Igor*. That same year, he wrote one of his most popular symphonic pieces, *Capriccio Espagnol*. He had originally intended this piece for solo violin and orchestra, but later decided that a full orchestra would be better suited for the fiery Spanish melodies. Following *Capriccio*, he wrote another symphonic masterpiece titled *Scheherazade*, which tells the tales of stories from the book *1,001 Arabian Nights* through an exciting and colorful musical landscape. Rimsky-Korsakov was also inspired by folk music and left behind a considerable amount of Russian Nationalist works. His contributions to Russian classical music and Western music in general are of great significance. He died in Lyubensk, Russia in 1908 and was buried next to Borodin and Mussorgsky.

Name \_\_\_\_\_

## Rimsky-Korsakov Biography Quiz

**Instructions:** Your teacher will hand out a brief biography of composer Nikolai Rimsky-Korsakov. Read the biography carefully and then answer the questions below.

1. Which of the following is NOT a famous work by Nikolai Rimsky-Korsakov?
  - a. *The Snow Maiden*.
  - b. *Russian Easter Festival Overture*.
  - c. *Scheherazade*.
  - d. *Peter and the Wolf*.
2. Where did Rimsky-Korsakov compose most of his First Symphony?
  - a. At the Naval Academy.
  - b. While at sea on a military ship.
  - c. At the St. Petersburg Conservatory.
  - d. At his grandfather's cabin.
3. Which composer helped Rimsky-Korsakov to revise his First Symphony?
  - a. Alexander Glazunov.
  - b. Igor Stravinsky.
  - c. Mily Balakirev.
  - d. Alexander Borodin.
4. Which composer did NOT belong to "The Mighty Handful" or "The Five"?
  - a. Pyotr Tchaikovsky
  - b. Modest Mussorgsky
  - c. Nikolai Rimsky-Korsakov
  - d. César Cui.
5. What is the mission of "The Mighty Handful" or "The Five"?
  - a. To provide Russians with access to music from other countries.
  - b. To form a music publishing business.
  - c. To seek funding for new music from the government.
  - d. To promote new works of Russian music.
6. May Night and The Snow Maiden are examples of \_\_\_\_\_ by Rimsky-Korsakov.
  - a. Symphonies
  - b. Piano works
  - c. Operas
  - d. Violin concerti
7. Rimsky-Korsakov's symphonic masterpiece, \_\_\_\_\_, was inspired by tales from the book *1,001 Arabian Nights*.
  - a. *Capriccio Espagnol*.
  - b. *Scheherazade*.
  - c. *Russian Easter Festival Overture*.
  - d. *Prince Igor*.
8. Which famous composer was NOT one of Rimsky-Korsakov's students?
  - a. Sergei Prokofiev.
  - b. Alexander Glazunov.
  - c. Igor Stravinsky.
  - d. Pyotr Tchaikovsky.
9. Rimsky-Korsakov's symphonic piece \_\_\_\_\_ was originally intended for solo violin and orchestra.
  - a. *Scheherazade*.
  - b. *Capriccio Espagnol*.
  - c. *Russian Easter Festival Overture*.
  - d. *Suite from The Golden Cockerel*.
10. According to the biography, which is true about Rimsky-Korsakov?
  - a. Almost no one has heard of him.
  - b. His works are mostly forgotten.
  - c. He was an important and influential Russian composer.
  - d. He should have stuck to sailing.

## Interesting Facts About Rimsky-Korsakov

- ♪ Rimsky-Korsakov was mostly self-taught in orchestration, the art of writing music for an orchestra. When he became professor of orchestration and composition at the Saint Petersburg Conservatory, he felt lost by all the things he didn't know. He had to study hard at home every night for three years in order to stay one step ahead of his students. Later in his life, Rimsky-Korsakov wrote a book on orchestration containing more than 300 examples from his own works!
- ♪ Rimsky-Korsakov on orchestration: "Orchestration is part of the very soul of the work. A work is thought out in terms of the orchestra, certain tone-colors being inseparable from it in the mind of its creator and native to it from the hour of its birth."
- ♪ When Rimsky-Korsakov left on a nearly three-year cruise as an 18-year-old naval officer aboard a military ship, he had no intention of giving up his musical studies. He bought a piano to take aboard the ship and purchased sheet music of other compositions at each port. He also studied books on orchestration and wrote three movements to his First Symphony! Towards the end of his tour, however, he wrote to his friend Balakirev, "Thoughts of becoming a musician and composer gradually left me altogether." Thankfully, he did find inspiration to compose again in the years following his return to Russia.
- ♪ As a young composer in St. Petersburg, Rimsky-Korsakov became a member of "The Mighty Handful" or "The Five," along with composers Balakirev, Cui, Borodin, and Mussorgsky. The group didn't always along well with the elder Russian master composer, Tchaikovsky. They thought his works followed European tradition too closely and weren't on the cutting edge of Russian music. Rimsky-Korsakov gradually shifted his position on this idea, however, and eventually sought Tchaikovsky's advice when he became a composition professor. The two became friends, and Tchaikovsky later wrote of "The Five." "So many talents from which, with the exception of Rimsky, we can scarcely hope for anything serious." Rimsky-Korsokov later became a member of another group of composers called the Belyayev Circle, which included many of his own students from the Conservatory. Unlike "The Five," the Belyayev Circle respected and honored Tchaikovsky's musical works and tradition.



## Joseph Kneer, Conductor

Conductor and violinist, **JOSEPH KNEER**, currently serves as Associate Professor of Music and Conductor of the Trinity Symphony Orchestra at Trinity University, as well as Music Director of Alamo City Symphony Viva, a concert and ballet orchestra based in San Antonio. Joseph also recently held the position of Conductor of the Campanile Orchestra at Rice University's Shepherd School of Music. Under Joseph's artistic leadership, both Symphony Viva and the Trinity Symphony Orchestra were named national prize winners in their respective categories for the 2023 American Prize in Orchestral Performance.

Winner of the 34<sup>th</sup> International Conductors Workshop and Competition (Atlanta) as well as recipient of the Audience Choice Award and Third Prize at the 2023 Los Angeles Conducting Competition, Kneer has conducted numerous orchestras and ensembles, including the Oberlin Chamber Players, the Mercyhurst String Ensemble and community string chamber music program, the Mercyhurst Civic Orchestra, and the Brown Memorial Presbyterian Chancel Choir in Baltimore. Recent collaborations and engagements include Dvořák's Violin Concerto with Jinjoo Cho, Beethoven's *Choral Fantasy* with pianist Carolyn True, Brahms's *German Requiem* with the Trinity University Choir and Orchestra, a period production of *Dido and Aeneas* with Trinity's Opera Workshop, Symphony Viva's double-bill production of Prokofiev's *Peter and the Wolf* and the U.S. premiere of Eloise Gynn's *Little Red Riding Hood*, and the world premiere of Roger Zare's commissioned work *Neowise* for the TSO in May 2021. In demand during the 2025-2026 season, Joseph leads a full slate of concerts and ballet performances, including productions of *The Nutcracker* and *Midsummer Night's Dream* with the Alamo City Dance Company and a new Student Performance Series initiative with Symphony Viva. Conducting mentors include Larry Rachleff, Donald Schleicher, Neil Thomson, Scott Weiss, John Farrer, Howard Williams, Phillip Greenberg, and Adrian Gnam.

Kneer holds a B.M. in Violin Performance from Oberlin Conservatory, an M.M. and D.M.A. in Violin Performance from the Peabody Institute, and an M.M. in Theory Pedagogy, also from Peabody. Joseph's principal violin teachers include Mary West, Milan Vitek, Herbert Greenberg, and Violaine Melançon. Prior teaching appointments include Mercyhurst University and the Peabody Preparatory.



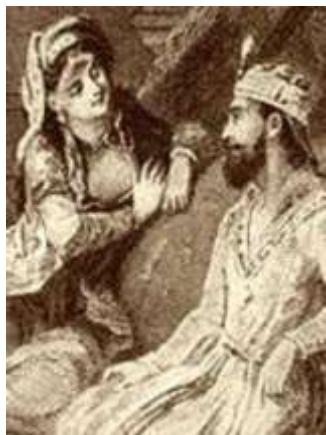
## What is a conductor?

A conductor is a musician who leads other musicians in a performance by using visible gestures with their body. Conductors will often use a **baton** a short wooden stick to help clearly mark the beats. Conductors do a lot more however than direct musical performances. They spend a lot of time studying **scores** books of music for large compositions like symphonies and getting to know the pieces they conduct. Conductors also lead rehearsals this means that they get to make all the decisions about how a piece of music should sound and how it should be played in terms of **tempo, dynamics, balance** and many other factors. Conductors use their knowledge and tastes to interpret pieces of music for the audience.

## An Introduction to *Scheherazade*

"Recite to us some new story, delightsome and delectable, wherewith to while away the waking hours of our latter night."

--*Arabian Nights*, Burton



Schehera—..who? Who's that?" you might be thinking. The famous tale of the wise queen Scheherazade (pronounced shé -ä-zähd) comes to us from the *Book of the Thousand Nights and One Night*, also known as *1,001 Arabian Nights*, or just *Arabian Nights*, in case you were wondering. The book is a massive collection of ancient legends and fairy tales from regions of South Asia, Northern Africa, and the Middle East. It has several English translations. Scheherazade is the **protagonist** of the first and last chapters of the book. In the story, she recites the tales to her husband, the **Sultan** (a ruler, like a king). The book often this way, an approach that was common to the regions from which they came.

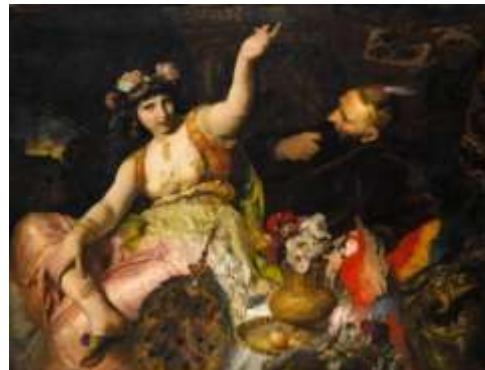
The Sultan is a crusty old king of hardened heart who distrusts all women. Each afternoon he marries a new young woman, only to have her put to death in the morning. This evil practice continues for about three years, until Scheherazade willingly volunteers to be his wife. "Why on earth would she do that?" you might be wondering. But Scheherazade was a very wise young woman. According to the story:

She had perused the books, annals, and legends of preceding kings, and the stories, examples, and instances of bygone men and things. Indeed it was said that she had collected a thousand books of histories relating to antique races and departed rulers. She had perused the works of the poets and knew them by heart, she had studied philosophy and the sciences, arts, and accomplishments. And she was pleasant and polite, wise and witty (Burton)

... and besides all this, her beauty excelled that of any girl in the kingdom. (A. Lang)

The people of the Sultan's kingdom are shocked when she volunteers to marry him. As you might imagine, however, Scheherazade had a plan! Just before sunrise on the morning after their wedding, Scheherazade begins to tell the Sultan a long tale, but one so engaging that he can't have her put to death without hearing the end of it. Each night forward, she finishes the tale from the last night and begins another, with each tale being "even more captivating than the last." In this way, he can never get rid of her as he always wants to hear the end of the story! After 1,001 nights of story-telling, the Sultan finally falls in love with Scheherazade. He decides to stop his evil practice and keep her as his wife. Scheherazade is seen as a hero who stopped the bloodshed of the young women of her kingdom.

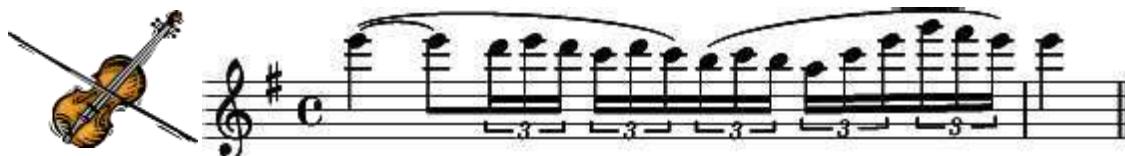
Today the book of *Arabian Nights* is regarded as a literary classic. The tales contained within are full of adventure and imagination, shipwrecks and hidden treasures, ruthless kings, beautiful princesses, and strange creatures. In 1887, the book inspired Russian composer Nikolai Rimsky-Korsakov to write a symphonic masterpiece based on some of the tales, which he named *Scheherazade*.



*Scheherazade* is a symphonic **suite** consisting of four movements, each based on a different tale from *Arabian Nights*. The first movement begins with the dark and threatening theme of the Sultan played by low notes for the full orchestra



This theme or **motif** reappears several times throughout the work. Next comes the beautiful voice of Scheherazade as she begins to tell the story. Scheherazade's voice is played by a solo violin and is accompanied by the harp:



The first tale that she tells is that of Sinbad the Sailor, and accordingly the first movement is "The Sea and Sinbad's Ship." In the tale, a rich man named Sindbad sells all he has and sets forth on a ship as a merchant seeking adventure. Over a span of 27 years, Sindbad journeys on seven incredible voyages, encountering a whole host of strange creatures and amazing places,



deserted islands, and shipwrecks. In the movement, you can hear the rocking of the ship created by the low strings as their notes ascend and descend in repetition. The Sultan seems to be a curious listener, as he often interrupts Scheherazade to ask questions about the story. This time, the Sultan's voice is played by the horn, and Scheherazade answers through woodwind instruments, first the flute, then the oboe and then the clarinet. Later, you can also hear things that might be

crashing waves, sunny skies, and air bubbles coming up from the depths. Frequent changes in **tonality** represent the various twists and turns in the tale's **plot**. The weaving voice of Scheherazade returns at intervals, as well as that of the Sultan, prodding her along in the story.

The second movement of *Scheherazade* relates "The Story of the Kalendar Prince," as so it is called. The story is a bit of an **oxymoron**, as **Kalandar** is the name for a type of **dervish**, or a poor wanderer who begs for a living. "How could a prince be a dervish?" you might be thinking. In the tale, the rich father, the king, is betrayed and removed from the throne. The prince is forced to give up everything and escapes into exile. He changes his appearance to that of a dervish to protect his identity. In this movement, you can hear the mournful voice of the Kalendar prince introduced by the bassoon.



Listen as well for the whirling of the dervishes, represented by rapid **triplets** creating a spinning sound in the solo clarinet and bassoon. "Whirling" is a real practice by which dervishes wearing a long gown would spin quickly in circles with their arms outstretched. Whirling was part of a religious ceremony called **Sama**. It is still performed today, although mostly as a spectacle for entertainment.

The third movement of *Scheherazade* tells the story of a young prince and a young princess from faraway countries who both refuse their fathers' demands that they take a spouse to be married. They are both young and don't want to think about marriage! But each king imprisons his child for their disobedience. The prince and the princess have never met, but one night they dream of each other. The feeling of love at first sight is so strong that they become desperate to find each other. The prince finally escapes from his father and finds the princess after a long journey. They are married, but on their way back to the in the effort to find one another again.



In the beginning of the third movement, the strings play a sweet, tender melody, but one that is perhaps full of wistfulness and longing.



Later, you can hear the sounds of a wedding procession. Occasionally you can hear a moment of desperation, as if the prince or princess is saying to the other, "what would I do without you?" Gusty sighs appear throughout represented by wave-like runs in the winds and strings.

The exciting finale, or final movement to *Scheherazade*, captures the story of another Kalandar dervish. This Kalandar is also a prince, but one with quite a different story. The tale begins at a house party with several strange guests, including three one-eyed princes disguised as dervishes, two mistreated black dogs, and an important minister dressed as a merchant. After some time, the hostess and her sisters suddenly take their

guests hostage and force each to tell his true story. When it is time for the last of the dervishes to tell his tale, this is what he relates: He was a prince and the commander of a great fleet of ships! But when his ship falls to pieces against a mysterious mountain of magnetic rock, the prince alone survives, marooned on a deserted island. After many tragic adventures, the prince takes an oath of poverty and clothes himself in the rags of a dervish.



The movement begins with Sultan's theme, and this time he sounds frantic, as if trying to hurry Scheherazade along. Her voice appears again as the solo violin, spinning her last tale. Festive party music follows, and it is clear that there is merriment and dancing. At the end of the movement, one hears the great waves of the sea crashing into the ship as the Kalandar relates his tale. The ship sinks, shown by a descending scale of **tremolo** strings, and bubbles rise to the surface. Finally, the sultan reappears, but this time his voice is calm and tender, as if whispering to Scheherazade. Her voice appears for the last time, ending at last on a peaceful chord. It is as if she can finally go to sleep, without having to tell stories all night!

*Scheherazade* is thought by many to be among the greatest orchestral works of classical music. It is an ever-popular choice for symphony orchestra programming around the world.

## **What is a Protagonist?**

The protagonist is often the “hero” of a story. He or she is the main character who faces and overcomes the major challenges in the plot.

## **What is a Suite?**

A suite is a musical composition made up of several independent sections called movements, which can be performed separately or in order.

Name \_\_\_\_\_

## An Introduction to *Scheherazade* Quiz

Instructions: After reading the “Introduction to Scheherazade,”: circle the best answer to each question.

1. Which is NOT one of the names for the book on which *Scheherazade* is based?
  - a. *1,001 Arabian Nights*.
  - b. *Nights in the Arabian Palace*.
  - c. *Book of One Thousand Nights and One Night*.
  - d. *Arabian Nights*.
2. The character Scheherazade can most closely be described as \_\_\_\_\_.  
  - a. a clever and daring young woman.
  - b. a very boring person.
  - c. a terrible storyteller.
  - d. the happy young wife of the Sultan.
3. Which is the best definition for **protagonist**?
  - a. a person who promotes agony.
  - b. The “hero” or main character.
  - c. a sidekick or supporting character.
  - d. a Russian word meaning “composer.”
4. Rimsky-Korsakov’s symphonic masterpiece, *Scheherazade*, is \_\_\_\_\_.  
  - a. an opera in three acts.
  - b. an oratorio in the style of Handel.
  - c. a symphony.
  - d. a symphonic suite.
5. In musical terms, a **suite** is \_\_\_\_\_.  
  - a. a work made up of several independent sections or movements.
  - b. a tuxedo worn by a conductor.
  - c. a short segment of a movement.
  - d. an exotic Arabian dance rhythm.
6. Which is the best definition for a **motif**?
  - a. a castle moat wide enough for large ships to sail in it.
  - b. A musical theme representing a character or idea.
  - c. a fairy tale or legend.
  - d. a large pillow, ideal for storytelling.
7. How does Rimsky-Korsakov describe Sinbad’s ship in the first movement?  
  - a. with loud brass chords.
  - b. with fluttering woodwind trills.
  - c. with rising and falling notes in the low strings.
  - d. with tam-tam and cymbal crashes.
8. Which is the best definition for a **Kalandar**?
  - a. the months of the year.
  - b. a low-sounding brass instrument.
  - c. a prince.
  - d. a poor, wandering dervish.
9. The fourth movement of *Scheherazade* tells the tale of \_\_\_\_\_.  
  - a. a wild house party and a shipwreck.
  - b. a young prince and a young princess.
  - c. a prince forced into exile.
  - d. the last voyage of Sindbad the Sailor.
10. *Scheherazade* is \_\_\_\_\_.  
  - a. a relatively unknown composition.
  - b. only famous in Russian.
  - c. a much-beloved work of classical music, even today.
  - d. no longer relevant to the modern music-lover.

## Concert Etiquette Activity

### **Teaching Objective:**

Students will examine, discuss and practice appropriate concert behavior in different settings.

### **Preparatory Activities:**

1. Ask the students to list places or situations where they might be part of an audience. Solicit examples such as a rock concert, tennis match, football game, golf tournament, sitting at home watching television with the family. Create a list of answers where everyone can see them.
2. Discuss the way audience behavior in various settings would be different. Discuss how different venues or activities have different expectations for audience behavior. Discuss how an audience can positively or negatively affect the performer/athlete.

### **Teaching Sequence:**

1. Assign a group of two or more students to act out behavior that would occur at various venues at the front of the classroom. For example, have two students pretend to be playing tennis.
2. Instruct the rest of the class to pretend that they are the audience for the event being portrayed. Instruct the “audience” to show their appreciation for the performers/athletes pretending in front of the class.
3. Critique the “audience” behavior and discuss why certain behavior was appropriate or inappropriate for the situation. Talk about audience reactions such as applause, yelling or whistling and when it is appropriate or inappropriate.
4. Ask the performers to tell the class how the “audience” behavior affected their efforts.

### **Culminating Activity:**

Talk to the students about the upcoming Symphony Viva concert. Discuss with them what they should expect to happen and how they can appropriately show their appreciation for the orchestra.

### **Evaluation:**

Were students able to understand how and why audience behavior might be different in different settings and venues? Did they understand the importance of their role as an audience member?

## Instrument Families of the Orchestra



The **Brass** family is one of the oldest families of the orchestra and includes the trumpet, French horn, tuba, trombone, which are all made of brass! Sound is produced when a brass player buzzes his or her lips into a cup-shaped mouthpiece to produce vibrating air. The vibrating air then travels through a long metal tube that modifies and amplifies the vibrations. In order to change pitch, brass players use two techniques. One is to change the speed that they buzz their lips. The other is to change the length of the tubing that they are blowing air through. They are able to change the length of tubing either by pressing a key to open a valve, as with a trumpet, or using a slide to physically increase or decrease the length of tubing, as with a trombone. Brass instruments have a very sweet and round sound. They can also play very loudly and are often used in the most exciting parts of a piece.

The **Woodwind** family includes the flute, clarinet, oboe and bassoon. This family produces sound by blowing a vibrating column of air inside some form of tube. In the past, woodwind instruments were all made out of wood, but now some instruments, such as the flute, are made out of metal. Woodwinds create the vibrating column of air in different ways. Flutes blow across the top of an open hole. Clarinets blow between a reed – usually a small, flat piece of bamboo – against a fixed surface. That is why clarinets are sometimes called “single-reed” instruments. Bassoons and oboes blow between two reeds that vibrate against each other. That is why bassoons and oboes are sometimes called “double-reed” instruments. Woodwinds usually change the pitch of their instruments by changing the length of the tube they are blowing the vibrating air through. They most often change the length by opening and closing holes using keys on their instruments. Woodwind instruments have a very beautiful, singing sound. They are often used to play solo parts during symphonies when their unique tonal qualities can be heard even if the entire orchestra is playing.



The **String** family is made up of the violin, viola, cello and bass. Instruments in this family produce sound by (you guessed it!) vibrating strings! The strings are vibrated in two ways. One way to produce vibrations is to use a bow made out of horsehair stretched on a wood stick, to rub the strings and produce vibrations. The other way is to pluck the string, usually with the hand. This is called “Pizzicato.” String instruments change pitch by adjusting the length of the string. This is usually accomplished by putting fingers down at some point on the string to shorten the length of the vibrating string. String instruments have a very mellow, rich sound. There



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are many string players in an orchestra because each instrument alone does not have a very loud sound compared to other instrument families. Often strings will play a beautiful melody, but sometimes the strings play the harmony parts.



The **Percussion** family is probably the most varied family in the orchestra. Percussion instruments create sound by physically hitting, rubbing or shaking either a solid material, like a metal triangle, or a membrane, like the top of a snare drum. The membranes used to be made out of animal skins, but today most drums use a synthetic material. Only a few percussion instruments produce a specific pitch. Pitched percussion instruments that use a solid material, like a xylophone, change pitches by hitting different sized materials. Pitched percussion instruments that use a membrane, like a timpani, change pitch by changing the tension of the membrane. There are many different kinds of percussion instruments used in an orchestra, including the snare drum, maracas, and even sometimes even metal parts from a car! Percussion instruments produce many different types of sounds, but they are usually used in an orchestra to provide rhythm for the music. Often at the most exciting part of a piece there are many percussion instruments playing.



## TEKS Objectives

All numbers refer to the Knowledge and Skills section of the TEKS

**3<sup>rd</sup> Grade: Fine Arts – Music -**

**(b)** 1(A, B), 3(A, B, C), 5(A, C, D), 6(A, D)

**4th Grade: Fine Arts – Music -**

**(b)** 1(A, B), 2(A,B), 3(C), 5(A), 6(A D)

**5th Grade: Fine Arts – Music -**

**(b)** 1(A, B), 3(A, B,-C), 5(A,B, C, D), 6(A, D)

# Answer Keys & Works Cited

## Rimsky-Korsakov Biography Quiz

**Answer Key:** 1:c, 2:b, 3:c, 4:a, 5:d, 6:c, 7:b, 8:d, 9:b, 10:c

## An Introduction to *Scheherazade* Quiz

**Answer Key:** 1:b, 2:a, 3:b, 4:d, 5:a, 6:b, 7:c, 8:d, 9:a, 10:c

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