

SYDNEY  
SYMPHONY  
ORCHESTRA

2026  
SEASON

Teachers  
Resource Kit



# TCHAIKOVSKY

## Symphony No.5

LISTEN TO THIS

Stages 5 & 6

# **Symphony No. 5 in E minor, Op. 64** **by Pyotr Tchaikovsky**

Stage 5 & 6 Teaching Resource  
Sydney Symphony Orchestra

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

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

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

Richard Gill AO

(1941-2018)

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

# Syllabus Links

## NSW Curriculum

*Symphony No.5* by Tchaikovsky covers a range of topics from the NSW syllabuses:

### Years 7-10

Art Music

### Music 1 Preliminary and HSC

Music of the 19<sup>th</sup> century

Music for large ensembles

### Music 2 Preliminary

Mandatory topic: Music 1600-1900

### Music 2 HSC

Additional Topic: Music in the 19<sup>th</sup> Century

# Syllabus Outcomes

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

## Stage 4 and Stage 5 Elective Music

Activities	Syllabus Outcomes	Ideas for assessment
Activity 1: Listening	MU4-LIS-01 MU5-LIS-01	Describe rhythms and their differences
Activity 2: Listening, Performance and Composition	MU4-LIS-01, MU4-COM-01 MU5-LIS-02, MU5-COM-02	List compositional devices & group improvisation
Activity 3: Listening	MU4-LIS-01 MU5-LIS-01	Extended written response
Activity 4: Composition	MU4-COM-01 MU5-COM-02	Composition

## Stage 6 Music 1

Activities	Syllabus Outcomes	Ideas for assessment
Activity 1: Aural Skills	P2, P6 H2, H6	Describe rhythms and their differences
Activity 2: Aural Skills, Performance and Composition	P1, P3, P4, P6 H1, H3, H4, H6	List compositional devices & Group improvisation
Activity 3: Aural Skills and Composition	P2, P4, P6 H2, H4, H6	Extended written response
Activity 4: Musicology and Composition	P2, P4, P5, P6 H2, H4, H5, H6	Discussion & Composition

## Stage 6 Music 2

Activities	Syllabus Outcomes	Ideas for assessment
Activity 1: Aural Skills	P2 H2	Describe rhythms and their differences
Activity 2: Aural Skills, Performance and Composition	P2, P5 H2, H5	List compositional devices & Group improvisation
Activity 3: Aural Skills and Composition	P2, P3, P4, P5, P7 H2, H3, H4, H5, H7	Melodic transcription & Extended written response
Activity 4: Musicology and Composition	P2, P5 H2, H5	Discussion & composition

# Work: *Symphony No.5 in E minor op. 64* by Pyotr Tchaikovsky

## Composer Background

### **Pyotr Tchaikovsky (1840-1893)**

Pyotr Tchaikovsky (born 1840 in Russia) is one of the most celebrated composers of the Romantic era. Tchaikovsky's compositions are famous for their emotional depth, memorable melodies and technical brilliance. He died in 1893, leaving behind many famous works, including symphonies, concertos, operas, ballets and chamber music. Many of Tchaikovsky's works are performed around the world every year, such as his symphonies, 'Swan Lake', '1812 Overture' and 'Nutcracker'.

Tchaikovsky's music expressed the emotional turbulence and longing he felt in his personal life. He wrote regular letters to Madame Von Meck, who was his patron, describing his progress and concerns. During the patronage, they agreed never to meet in person, instead exchanging more than 12,000 letters over a 13-year period.

## Work Background

### ***Symphony No.5 in E minor, Op 64* (1888)**

In 1888, Tchaikovsky was worried that his musical imagination had dried up. However, he found inspiration during a summer holiday and composed *Symphony No. 5* in four months. His letters to his patron expressed self-doubt and resignation to fate, also showing concern about the structure of the piece.

*Symphony No. 5* does not stick to a classical four movement structure, instead using a form that resembles patchwork. The sombre clarinet theme at the beginning of Movement 1 recurs throughout the symphony, being transformed into a fast waltz as well as a triumphant march.

The horn solo from Movement 2 has been borrowed and adapted by other composers to compose film music and jazz.

## Instrumentation of work

Woodwinds	Brass	Percussion	Strings
3 Flutes (Piccolo)	4 Horns in F	Timpani	Violin I
2 Oboes	2 Trumpets in A		Violin II
2 Clarinets in A	3 Trombones		Viola
2 Bassoons	Tuba		Cello
			Double Bass

# Listening Guide

## Overview

Tchaikovsky's Fifth Symphony is somewhat of a patchwork of 14 musical themes, one of which is developed across multiple movements to provide a sense of unity.

In this listening guide, the analysis of each movement has been presented in a different format for the reader to explore various ways of presenting and understanding form.

**Fun fact:** The solemn clarinet melody that starts the first movement of Tchaikovsky's 5<sup>th</sup> Symphony returns as the first theme of the 4<sup>th</sup> movement. Its reappearance is in a different key and there are a few other musical modifications. This recurring musical idea may represent the idea of fate.

## Movement 1 - *Andante - Allegro con anima*

The time codes refer to a YouTube clip with visuals of the notated score:

<https://www.youtube.com/watch?v=TbDnIAmMtSE>



[0:06] **Theme A** (in E minor) is on heard on clarinet, over chords in the strings with rests in between. The dynamics build gradually then die away. In bar 8, the clarinet plays the same rhythm but on a single pitch. In bar 21, the opening clarinet theme is heard again, but with different chords in the accompaniment.



Three slow phrases and eight short chords in the strings (from bar 38) provide a transition to **Theme B** (in E minor) [2:38] which is still in a minor key. To provide contrast, this theme is faster, more dance-like, and in compound duple time. The theme is played softly and in unison by bassoons and clarinets over stabbing, soft chords in the strings with rests in between. The theme is repeated with similar stabbing chords, then in bar 50 Theme B is developed in the flutes and clarinets, still over soft, stabbing chords in the strings. At bar 57, Theme B moves to the upper strings while the clarinets and bassoons play semiquaver runs.

From bar 66, a five-note scale passage is passed between flutes, oboes and viola, while Theme B is played in the strings which is marked *forte* this time. Syncopation appears in many other parts, contributing to a complex texture. At bar 72, Theme B modulates a third higher, while the five-note scale passages and syncopated accompaniments continue.

Bar 84 marks a new section, with a three-note dotted rhythm motif played *fortissimo* by most of the orchestra, separated by five-note scales in woodwinds and strings. The dotted rhythm is passed around the orchestra in a playful way.

At bar 100, Theme B is shortened and developed with fugal entries one bar apart. Accompanying parts play descending scales. At bar 108, Theme B is reconstructed and played in its entirety by strings and woodwinds, marked *fff*.



A dramatic timpani roll helps transition to **Theme C** (bar 116), played by the strings [4:24]. The key has changed to B minor. The dynamic markings swell and die away in the strings while the woodwinds play an octave jump each, creating a bird-like call between them. At bar 132, the woodwinds play Theme C, accompanied by brass and pizzicato strings. Octave jumps are passed around the strings this time.



The key moves towards D major. [5:21] At bar 154, the woodwinds and horns play a bouncing motif featuring leaps of a fifth that alternates with ascending scales in the violins. This is **Theme D**.



[5:40] **Theme E** is heard in the violins at bar 170, accompanied by woodwinds and horns. Theme E uses syncopated rhythms, with three crotchets being displaced by a quaver. The rest of the brass and timpani are gradually added to the texture, building to a climax marked *fff* at bar 194. This section develops many of the earlier ideas, including themes B, D and E. The phrases become shorter and shorter as the climax dies away.

[6:52] At bar 214 the horns and strings alternate, playing version of **Theme D**. The horns' second phrase changes one note to create a minor tonality. The texture becomes thicker as more themes and motives are developed again. At bar 255, a three-note dotted rhythm is played loudly by the orchestra, followed by five-note scale passages alternating between the woodwinds and strings sections.

[8:03] **Theme C** returns at bar 269, its arching contour played first in the violins then played two bars later by viola and cello creating a fugal entry. At bar 277, the woodwinds play part of **Theme B** in a fugal manner, entering at one-bar intervals. Many earlier ideas are developed in a thick and complex texture that builds to another loud climax. As the climax fades, the phrases become shorter and the instruments drop out gradually until bar 321 when the bassoons play all of Theme B *pp* accompanied by soft chords in the strings. From bar 337, the strings develop Theme B while the woodwinds add colour by playing short semiquaver passages.

[10:20] From bar 365 the music feels familiar. **Themes B, C, D** and **E** are played in order but with different orchestration and dynamics. At bar 445 the flutes and strings develop the

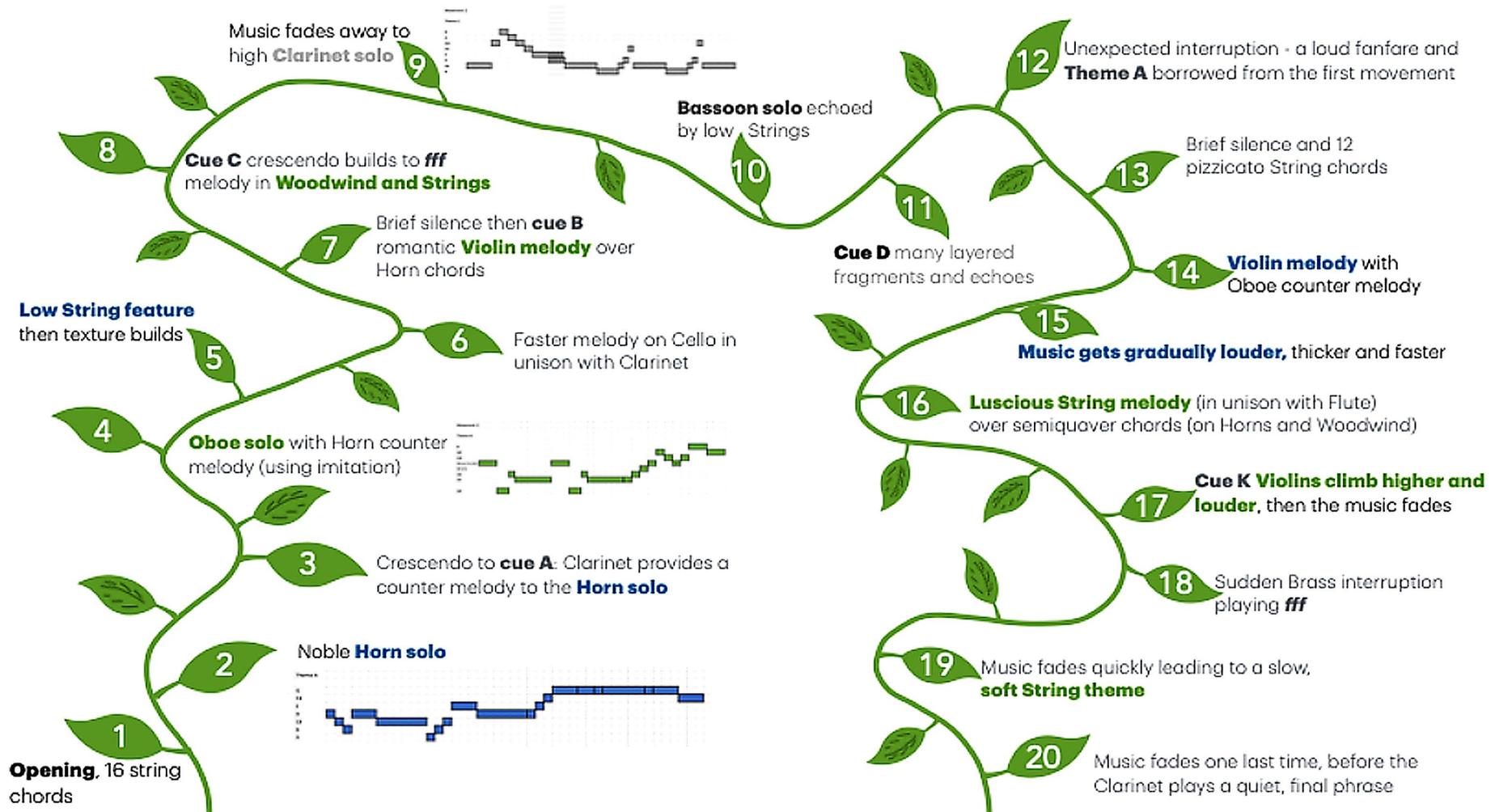
displaced crotchet rhythm from Theme E as the orchestra builds towards another climax. Theme B is played briefly – first by the horns then by the oboes – while most of the orchestra plays displaced crotchets. At bar 459 Theme D is developed as part of a thick texture, then again from bar 471 with a thin texture. From bar 487 Theme B is developed, moving between woodwinds and upper strings.

A final climax builds from '*p*' at bar 493 to '*fff*' at bar 502. Theme B is played and deconstructed by different instruments as the texture thins and the dynamics fade away. The movement finishes in E minor, and on the final chord, only the bassoons, timpani, cello and double bass remain.

## Movement 2 - *Andante cantabile con alcuna licenza*

In the listening vine below, the three new themes are shown in graphic notation.

The listening notes are also colour coded to show when the themes are developed as the movement progresses.



Fun facts:

- The horn theme of the second movement has been 'jazzed up' to create the melody on [Glenn Miller's "Moon Love"](#).
- The first five notes of the horn theme are similar to the start of John Denver's "Annie's Song".

### Movement 3 - Valse: *Allegro moderato*

In this listening guide, the orchestral family holding the melody is shown in yellow. When the melody is accompanied by a scale or counter melody, it is indicated in the table.

There are two main themes in the third movement.

Theme A:



Theme B:



The table shows where each theme recurs (all or in part) and when it is developed.

	Cue A		Cue B		Cue C	Cue D	
Woodwind		counter melody	Theme A developed	Theme A	Theme A	Theme A developed	
Brass							
Strings	Theme A	Theme A			ascending scale		Theme B
	bars 1-11	bars 12-19	bars 20-36	bars 37-44	bars 45-54	bars 55-71	bars 72-80

	Cue E		Cue F	Cue G		Cue H	
Woodwind		fragments	Theme B developed	fragments	fragments	fragments	
Brass		fragments		fragments		fragments	
Strings	Theme B developed	fragments		fragments		fragments	Theme B developed
	bars 81-87	bars 88-95	bars 96-103	bars 104-112	bars 113-117	bars 118-126	bars 127-134 bars 135-141

	Cue I	Cue K		Cue L		Cue M	Cue N
Woodwind	Theme A	thick texture	Theme A developed	Theme A	Theme A developed	melody	
Brass		thick texture					
Strings	Theme B developed	Theme A			ascending scale		melody
	bars 142-152	bars 153-160	bars 161-177	bars 178-185	bars 186-195	bars 196-213	bars 214-218

	Cue O			Cue P	Cue Q	
Woodwind	crotchet chords		crotchet chords	Theme developed from movement 1		6 chords
Brass	crotchet chords		crotchet chords			6 chords
Strings	crotchet chords	melody	crotchet chords		melody	6 chords
	bars 219-224	bars 225-232	bars 233-240	bars 241-255	bars 256-263	bars 264-266

## Movement 4 - *Finale: Andante maestoso*

The timings refer to the following recording found at (YouTube)  
<https://www.youtube.com/watch?v=TbDnlAmMtSE>

Bar	Audio Excerpts	Features
1	31:57	The fourth movement begins with <b>Theme A</b> in the violins which is similar to the opening of the first movement. 
23	33:05	Strings play triplet sequences, closely followed by Theme A in the flutes, oboes and clarinets.
58	34:52	<b>Theme B</b> is introduced by staccato violins, then developed with scales and triplets. 
82	35:10	Oboes play <b>Theme C</b> over a thin texture, before passing Theme C between low strings and high woodwinds. 
98	35:22	Strings play <b>Theme D</b> as a two-part fugue. 
114	35:35	Scales build to a tutti climax ' <i>fff</i> '.
128	35:45	Upper woodwinds present <b>Theme E</b> then it is developed with fugal entries. 
172	36:19	<b>Theme A</b> is developed.
202	36:43	Tutti orchestra develop <b>Theme B</b> – marked ' <i>ff</i> and <i>staccato</i> '.
234	37:07	Cello, double bass and bassoons develop <b>Theme E</b> , with a fugal entry by clarinet two bars later. Then all the woodwinds state the new version of Theme E in unison before developing it further.

Bar	Audio Excerpts	Features
304	38:09	Strings and woodwinds play <b>Theme B</b> loudly. Triplet sequences return in violins before giving way to a sweeping strings scale across two octaves.
324	38:24	<b>Theme C</b> returns in the original key, played by oboes, then low strings, followed by oboe and flute.
340	38:36	<b>Theme D</b> returns in the original key as a two-part fugue.
356	38:49	Bars 356 and 357 are similar scales to bars 114 and 115 but, it develops differently this time.
378	39:05	<b>Theme E</b> played by the woodwinds.
428	39:43	<b>Theme A</b> played by the brass.
474	40:35	<b>Theme A</b> returns in the strings, in the original key but two octaves higher. It is accompanied by triplets in the woodwinds (unison octaves). Another climax builds.
490	41:20	Tutti climax marked ' <i>fff</i> '. Oboes play Theme A over fast scale passages and <i>staccato</i> chords.
504	41:59	<i>Presto</i> section transforms <b>Theme C</b> into major, played by flutes, clarinets and violins. This section features sweeping crescendos.
518	42:09	Woodwinds and strings develop part of <b>Theme E</b> , now in C major.
546	42:30	The tempo slows and time signature changes. Oboes and trumpets play something similar to Movement 1's <b>Theme A</b> . The symphony finishes with triumphant chords in E major.

## Additional Media Resources

Below is a curated selection of additional third-party media resources teachers might choose to use in supporting their students to engage in concert preparation.

Tchaikovsky: Symphony no. 5 - 1st movement (Benjamin Zander - Interpretation Class)  
[https://www.youtube.com/watch?v=8ykcTuD7YCQ&ab\\_channel=BostonPhilharmonic](https://www.youtube.com/watch?v=8ykcTuD7YCQ&ab_channel=BostonPhilharmonic)

<https://thelistenersclub.com/2019/12/11/tchaikovskys-fifth-symphony-a-journey-from-darkness-to-light/>

Tchaikovsky: Symphony No. 5 in E minor, Op. 64 (with Score)  
<https://www.youtube.com/watch?v=TbDnlAmMtSE>

## Score Excerpts

Score excerpts are from Public Domain, IMSLP: [Symphony No. 5 by Tchaikovsky](#)

Excerpt No.	Section	Bars	Activity	Page
1	Movement 1	1 - 180	Activity 1 Task 2	14
2	Movement 4	16 - 127	Activity 4 Task 1	19



## Task 2

Choose one of the following, as a way to familiarise yourself with the main thematic material:

- a) Listen to the first movement (to 6:05) of Tchaikovsky's Symphony No. 5 and try to identify the five main themes. Use the rhythms from Task 1 and the audio from: <https://www.youtube.com/watch?v=TbDnlAmMtSE>
- b) Use the score of the first movement of Tchaikovsky's Symphony No. 5 (up to bar 180) and try to find the first appearance of each main theme. Highlight the themes in the score and/or note down the related bar numbers. Use the rhythms from Task 1 as a hint.

## Task 3

Label the rhythms in Task 1 accordingly (Theme A, B, C...) to show their correct order of appearance.

Use your own words to describe the character of each rhythm. What are the similarities and differences between them?

## Activity 2: Listening, Performance and Composition

At the end of this activity, you will have explored ways to build a climax and add interest to a piece of music.

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### Task 1

Divide the class into four small groups.

Each group will listen to one section from the first movement and discuss the musical features that help build towards a climax.

The sections are listed below with time codes from the YouTube video <https://www.youtube.com/watch?v=TbDnlAmMtSE> as well as bar numbers.

- a) 3:40 – 4:15 (bars 84 – 109)
- b) 7:30 – 8:00 (bars 245 – 266)
- c) 9:51 – 10:31 (bars 345 – 372)
- d) 13:10 – 13:50 (bars 471 – 510)

### Task 2

Each group shares their observations from Task 1.

Make a combined list of compositional devices/techniques used to create interest, build tension and create a climax.

### Task 3

The following activity focuses on the compositional devices shared in Task 2 but does not need to use any of Tchaikovsky's melodic or harmonic material.

1. Agree on a key that suits all the instruments in the room.
2. Using a common chord progression (such as 12-bar blues or I-vi-IV-V), improvise as a group. Use the instruments in the classroom and allocate melodic improvisation to one or two students.
3. Select two to three compositional devices/techniques to explore while improvising, from those shared in Task 2.
4. Using the selected compositional devices/techniques, build towards a climax near the end of the improvisation.
5. Record your improvisation.
6. Discuss the effectiveness of the climax, then try an alternative approach.

## Activity 3: Listening, Musicology and Composition

At the end of this activity, you will have explored ways to vary the theme that recurs in Tchaikovsky's *Symphony No. 5*.

### Task 1

Add time codes to the listening guide for the fourth movement using the second column.

Bar	Audio Excerpts	Features
1	31:57	The fourth movement begins with <b>Theme A</b> in the violins which is similar to the opening of the first movement. 
23	33:05	Strings play triplet sequences, closely followed by Theme A in the flutes, oboes and clarinets.
58	34:52	<b>Theme B</b> is introduced by <i>staccato</i> violins then developed with scales and triplets. 
82	35:10	Oboes play <b>Theme C</b> over a thin texture, before passing Theme C between low strings and high woodwinds. 
98		Strings play <b>Theme D</b> as a two-part fugue. 
114		Scales build to a tutti climax ' <i>fff</i> '.
128		Upper woodwinds present <b>Theme E</b> then it is developed with fugal entries. 
172		<b>Theme A</b> is developed.
202		Tutti orchestra develop <b>Theme B</b> – marked ' <i>ff</i> ' and <i>staccato</i> .
234		Cello, double bass and bassoons develop <b>Theme E</b> , with a fugal entry by clarinet two bars later. Then all the woodwinds state the new version of Theme E in unison before developing it further.

Bar	Audio Excerpts	Features
304		Strings and woodwinds play <b>Theme B</b> loudly. Triplet sequences return in violins before giving way to a sweeping strings scale across two octaves.
324		<b>Theme C</b> returns in the original key, played by oboes, then low strings, followed by oboe and flute.
340		<b>Theme D</b> returns in the original key as a two-part fugue.
356		Bars 356 and 357 are similar scales to bars 114 and 115 but, it develops differently this time.
378		<b>Theme E</b> played by the woodwinds.
428		<b>Theme A</b> played by the brass.
474		Theme A returns in the strings, in the original key but two octaves higher. It is accompanied by triplets in the woodwinds (unison octaves). Another climax builds.
490		Tutti climax marked ' <i>fff</i> '. Oboes play Theme A over fast scale passages and <i>staccato</i> chords.
504		Presto section transforms <b>Theme C</b> into major, played by flutes, clarinets and violins. This section features sweeping crescendos.
518		Woodwinds and strings develop part of <b>Theme E</b> , now in C major.
546		The tempo slows and time signature changes. Oboes and trumpets play something similar to Movement 1's <b>Theme A</b> . The symphony finishes with triumphant chords in E major.

## Task 2

1. Transcribe the rhythm and/or pitch of the opening 8 bars of the fourth movement of Tchaikovsky's 5<sup>th</sup> Symphony by listening to the start of the Spotify track, or 31:57 – 32:21 of the YouTube clip <https://www.youtube.com/watch?v=TbDnIAmMtSE>

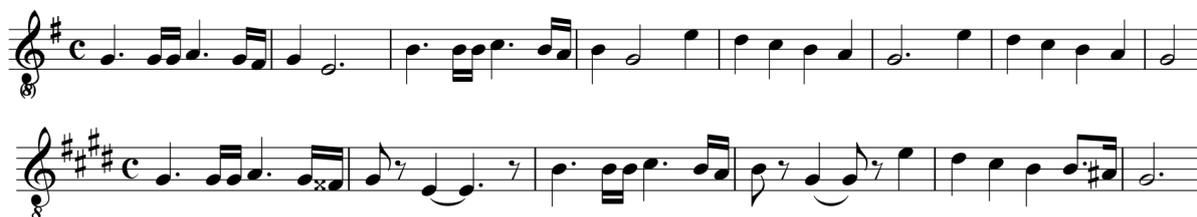
This is the first theme of the fourth movement (**Theme A**).



2. Transpose the Theme A of the fourth movement to suit your vocal range. Create lyrics to go with it, using facts from Tchaikovsky's background. Share your melody with the class.

### Task 3

1. Divide the class in pairs or small groups, compare Theme A of Movement 1 with Theme A of Movement 4.



Using the score, see how many similarities and differences you can identify. Use the table below to make a table of your observations.

	Theme A: Movement 1	Theme A: Movement 4
Pitch contour		
Time signature		
Rhythms		
Dynamics		
Orchestration		
Articulations		
Mood or emotion		

### Task 4

Use the table from Task 4 to write two or more paragraphs about the similarities and differences between the treatment of **Theme A** in the first and fourth movements of Tchaikovsky's Symphony No. 5. Write a concluding statement about the effect of using similar material at both the beginning and the end of the symphony.

## Optional Extension Tasks

1. Individually, create your own version of **Theme A**, making at least two changes to the pitch and at least three changes to the rhythm.
2. Swap your theme with a partner to see how many modifications they can identify.
3. Use the harmonic reductions to compare the different harmonic treatments of Theme A.

Movement 1 Theme A harmonic reduction

Piano

Harmonic reduction for Movement 1 Theme A.

Movement 4 Theme A harmonic reduction

Pno.

Harmonic reduction for Movement 4 Theme A.

## Activity 4: Musicology and Composition

At the end of this activity, you will be familiar with the use of transitions within the structure of the fourth movement.

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### Task 1

Use the score to investigate how Tchaikovsky transitions between themes of the fourth movement of Symphony No. 5. For example, bars 16-23, 74-82, 114-127.

As a class, make a list of the ways Tchaikovsky transitions from one theme or section into the next theme or section.

### Task 2

Transcribe or copy out three short melodies (for example a popular song or nursery rhyme) that you know well, leaving four bars of rests in between each melody.

Add chords or a simple bass line.

Add a percussion part.

### Task 3

Experiment with two different ways to transition between the three melodies (from Task 2).

### Optional Extension Task

- a) Invent a character for each main theme in the fourth movement. (There are five in total.)
- b) Sketch or describe the five characters.
- c) Create a story or drawing that mirrors the thematic structure of the fourth movement. (Use the listening guide on pages 10 and 11 to guide the order in which the themes appear and re-appear.)

Invent your own way to describe the structure of the last movement of Tchaikovsky's 5<sup>th</sup> Symphony.

## Activity 5: Composition and Performance

At the end of this activity, you will be able to perform a passage from the symphony (the opening of the second movement) and explore the composer's use of pitch, dynamics and duration.

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See **Appendix 1** on page 32 for the Score and Parts of the classroom arrangement of a passage (bar 1 – 23) from the second movement of Tchaikovsky's *Symphony No. 5*.

The parts are flexible. Explore your arranging skills by adapting this arrangement for all the musicians in your class. Be sure to include at least one melody part, at least one counter melody and at least one bass line.

Optional: Invent a percussion part.



## Activity 2

### Task 1

Divide the class into small groups. Each group will listen to one section from the first movement and discuss the musical features that help build towards a climax.

- a) 3:40 – 4:15 (bars 84 – 109)
  - Three-note dotted rhythm motif followed by semiquaver scale passages
  - Three-note dotted rhythm motif passed around the orchestra
  - Tutti three-note dotted rhythm repeated and clipped to be shorter and shorter
  - Part of Theme B repeated a fifth higher and extended
  - Scale passage
  
- b) 7:30 – 8:00 (bars 245 – 266)
  - One-bar fragment of Theme D alternating with chords
  - Short scale passages
  - Three-note dotted rhythm motif alternates with short scales
  
- c) 9:51 – 10:31 (bars 345 – 372)
  - Five-note semiquaver motif swaps between instruments
  - Part of Theme B developed over scale passages
  - Five-note semiquaver motif accompanied by syncopated chords
  - Chromatic scale passage
  
- d) 13:10 – 13:50 (bars 471 – 510)
  - Two alternating motives
  - Alternating motives shortened
  - Part of Theme B developed and alternated between woodwinds and strings sections
  - Sequences with crescendo
  - Part of Theme B rhythm developed over a timpani roll

## Activity 3

### Teaching Notes

- The Teacher Resource Kit presents listening guides in four very different formats.
- Talk to your students about which format is easier to follow. Perhaps different formats will appeal to different students or different musical styles.

### Task 1

Timings for the audio excerpts (in the second column) were taken from:

<https://www.youtube.com/watch?v=TbDnlAmMtSE>

Bar	Audio Excerpts	Features
1	31:57	The fourth movement begins with Theme A in the violins which is similar to the opening of the first movement. 
23	33:05	Strings play triplet sequences, closely followed by Theme A in the flutes, oboes and clarinets.
58	34:52	Theme B is introduced by staccato violins then developed with scales and triplets. 
82	35:10	Oboes play Theme C over a thin texture, before passing Theme C between low strings and high woodwinds. 
98	35:22	Strings play Theme D as a two-part fugue. 
114	35:35	Scales build to a tutti climax ' <i>fff</i> '.
128	35:45	Upper woodwinds present Theme E then it is developed with fugal entries. 
172	36:19	Theme A is developed.

Bar	Audio Excerpts	Features
202	36:43	Tutti orchestra develop Theme B – marked <i>ff</i> and <i>staccato</i> .
234	37:07	Cello, double bass and bassoons develop Theme E, with a fugal entry by clarinet two bars later. Then all the woodwinds state the new version of Theme E in unison before developing it further.
304	38:09	Strings and woodwinds play Theme B loudly. Triplet sequences return in violins before giving way to a sweeping strings scale across two octaves.
324	38:24	Theme C returns in the original key, played by oboes, then low strings, followed by oboe and flute.
340	38:36	Theme D returns in the original key as a two-part fugue.
356	38:49	Bars 356 and 357 are similar scales to bars 114 and 115 but, it develops differently this time.
378	39:05	Theme E played by the woodwinds.
428	39:43	Theme A played by the brass.
474	40:35	Theme A returns in the strings, in the original key but two octaves higher. It is accompanied by triplets in the woodwinds (unison octaves). Another climax builds.
490	41:20	Tutti climax marked <i>fff</i> . Oboes play Theme A over fast scale passages and <i>staccato</i> chords.
504	41:59	<i>Presto</i> section transforms Theme C into major, played by flutes, clarinets and violins. This section features sweeping crescendos.
518	42:09	Woodwinds and strings develop part of Theme E, now in C major.
546	42:30	The tempo slows and time signature changes. Oboes and trumpets play something similar to Movement 1's Theme A. The symphony finishes with triumphant chords in E major.

## Task 2

Transcribe the rhythm and/or pitch of the opening eight bars of the fourth movement of Tchaikovsky's 5<sup>th</sup> Symphony.



## Task 4

	Theme A: Movement 1	Theme A: Movement 4
<b>Pitch contour</b>	One wave, one higher wave, two descending lines	Similar, but with some interval qualities changed
<b>Time signature</b>	Four beats per bar – Common time	Four beats per bar – Common time
<b>Rhythms</b>	Mostly simple rhythms; some dotted	Same rhythms but with rests added; two extra dotted rhythms
<b>Dynamics</b>	<i>piano</i> through to <i>forte</i>	Mostly loud ( <i>ff</i> or <i>f</i> )
<b>Orchestration</b>	Soft low strings, clarinet solo	Lush strings with doubling, clarinets, bassoons, horns, tuba
<b>Articulations</b>	Slurs, <i>tenutos</i> on crotchets	<i>Staccatos</i> , accents, two short slurs, <i>tenutos</i> on crotchets
<b>Mood or emotion</b>	Triumphant	Unsettled and dark

## Task 5

The same theme is used to begin both the first and fourth movement of Tchaikovsky's Symphony No. 5, creating continuity within the symphony. However, the theme is treated slightly differently by Tchaikovsky to create different effects and moods.

The pitch contour in these movements is very similar, the main difference being some of the qualities of the intervals have changed, being set within two different tonalities. The time signature is the same, but the articulations and rhythms are slightly different. In the fourth movement, the rhythm is broken up with quaver rests, contributing to the darker, unsettling tone. In addition, there are slight variations in articulation - the fourth movement theme contains *staccatos* on the semiquavers and fewer slurs than in the first movement.

Perhaps the most important difference between the treatment of the theme in these two movements is the dynamics and orchestration, which leave the first movement sounding more mysterious, while making the fourth movement sound expansive and triumphant. In the fourth movement, the dynamics of Theme A (bars 1-8) are mostly very loud, with a decrescendo towards the end of the theme. A troubling and unsettled feeling is established in the fourth movement, by coupling chromatic movement at the start of the theme with an impressive, thick texture (strings, tuba, horns and some woodwinds). In contrast to this, the tonal treatment and thinner texture (solo clarinet accompanied by the strings section without violin 1 results in a more sombre and tonal beginning.

The different treatment of the theme in the two movements achieves different emotions and musical effects, while the use of similar melodic material creates continuity and ties the symphony together.

## Activity 4

### Task 1

Use the score to investigate how Tchaikovsky transitions between sections of the fourth movement of Symphony No. 5. For example, bars 16-23, 74-82, 114-127.

Bars 16-23:

- Four-note sequence over brass part that uses the rhythm of the first half of Theme A
- Minim chords
- Triplet sequence

Bars 74-82:

- Simplified version of Theme B over a long, slow scale
- Long, slow scale articulated as triplets

Bars 114-127:

- Scales in contrary motion
- Two-note ostinato with varied dynamics over long notes in fourths and fifths

## Activity 5

### Teaching Notes

The horn melody has been copied and transposed for C instruments. The clarinet counter melody is also supplied in the key of C.

## Appendix 1





13

Fl. *pp*

Cl. *pp*

Alto Sax. *pp*

Hn. *mf* *p*

Tpt. *mf* *p*

Tbn. *pp*

Gtr. TAB

Bass *pp*

Bass TAB *pp*

Vln. I

Vln. II *pp*

Vla. *pp*

Vc. *pp*

*A7* *D* *Bm* *F#m* *F#m7*

17

Fl. *pp*

Cl.

Alto Sax. *pp*

Hn. *mf* > *p*

Tpt. *mf* > *p*

Tbn. *pp*

Gtr. TAB

Bass *pp*

Bass *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Chord diagrams: B, Em, A, D, G#<sup>o</sup>, D, E<sup>7</sup>, A<sup>7</sup>, D, Am



4-string Bass Guitar

# Movement 2 arrangement bars 1-23

Andante cantabile

1

7

pp

12

pp

16

pp

21

pp



# Alto Saxophone Movement 2 arrangement bars 1-23

Andante cantabile

The musical score is written for Alto Saxophone and consists of five staves of music, numbered 1 through 23. The key signature is D major (F# C# G# D) and the time signature is 12/8. The tempo/mood is marked "Andante cantabile".

Staff 1 (bars 1-6):  
- Bar 1: *p*  
- Bar 2: *p*  
- Bar 3: *p*  
- Bar 4: *p*  
- Bar 5: *p*  
- Bar 6: *p*

Staff 2 (bars 7-13):  
- Bar 7: *pp*  
- Bar 8: *pp*  
- Bar 9: *pp*  
- Bar 10: *pp*  
- Bar 11: *pp*  
- Bar 12: *pp*  
- Bar 13: *pp*

Staff 3 (bars 14-18):  
- Bar 14: *pp*  
- Bar 15: *pp*  
- Bar 16: *pp*  
- Bar 17: *pp*  
- Bar 18: *pp*

Staff 4 (bars 19-21):  
- Bar 19: *pp*  
- Bar 20: *pp*  
- Bar 21: *pp*

Staff 5 (bars 22-23):  
- Bar 22: *pp*  
- Bar 23: *pp*

# Movement 2 arrangement bars 1-23

Clarinet in B $\flat$

**Andante cantabile**

12/8

*p*

*pp*

**2**

*pp*

# Movement 2 arrangement bars 1-23

Counter melody (for C instruments)

*Andante cantabile*

**15**



18



22



Flute

# Movement 2 arrangement bars 1-23

Andante cantabile

1  
*p*

7  
*pp*

12  
*pp*

16  
*pp*

21  
*pp*

# Movement 2 arrangement bars 1-23

Andante cantabile

Chord diagrams for Movement 2 arrangement bars 1-23:

1-4: Bm, Em, Bm, C#° (bar 1), Bm, Em, Bm, Em (bar 2)

5-8: Bm, G, D, Em7, A7, Bm7, A, D (bar 3)

9-11: A7, D, Em7, A7 (bar 4)

12-15: D, A7, D, Bm (bar 5)

16-18: F#m, F#m7, B, Em, A, D (bar 6)

19-21: G#°, D, E7, A7, D, Am, B7, Em (bar 7)

22-23: A, D, Bm, D, E, Em, D (bar 8)

Each system includes a guitar staff with treble (T), middle (A), and bass (B) clefs, and a 12/8 time signature.

# Movement 2 arrangement bars 1-23

Horn in F

Andante cantabile

7

11

15

19

22

*mf* *p*

*mf* *p*

*p*

# Movement 2 arrangement bars 1-23

Melody (for C instruments)

Andante cantabile

7

11

15

*mf* *p*

19

<sup>2</sup>*mf* *p*

22

*p*

# Movement 2 arrangement bars 1-23

Trombone

Andante cantabile

1

7

7

14

14

19

19

22

22

# Movement 2 arrangement bars 1-23

Trumpet in Bb

Andante cantabile

7

11

15

19

22

*mf* *p*

*mf* *p*

*p*

Viola

# Movement 2 arrangement bars 1-23

Andante cantabile

Musical staff 1, bars 1-6. The staff is in 12/8 time with a key signature of two sharps (F# and C#). The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. Dynamics include *p* at the beginning and end, with hairpins indicating a crescendo and decrescendo.

7

Musical staff 2, bars 7-11. The notes are: G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1. Dynamics include *pp* at the end, with hairpins indicating a decrescendo.

12

Musical staff 3, bars 12-15. The notes are: G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1. Dynamics include *pp* at the end, with hairpins indicating a decrescendo.

16

Musical staff 4, bars 16-20. The notes are: G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3. Dynamics include *pp* at the beginning and end, with hairpins indicating a decrescendo.

21

Musical staff 5, bars 21-23. The notes are: G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5. Dynamics include *pp* at the end, with hairpins indicating a decrescendo.

Violin 1

# Movement 2 arrangement bars 1-23

Andante cantabile

9

pp

Detailed description: This system contains five measures of music. The first measure is a whole rest. The second measure begins with a half note G4, followed by a dotted half note G4. The third measure contains a half note G4, a quarter note A4, and a quarter note B4, all beamed together. The fourth measure contains a half note G4, a quarter note F#4, and a quarter note E4, all beamed together. The fifth measure contains a half note G4 and a quarter rest.

14

pp

Detailed description: This system contains five measures of music. The first measure is a whole rest. The second measure contains a half note G4. The third measure contains a half note A4. The fourth measure contains a half note B4. The fifth measure contains a half note G4 and a quarter rest.

19

pp

Detailed description: This system contains three measures of music. The first measure contains a half note G4. The second measure contains a half note A4. The third measure contains a half note B4 and a quarter rest.

22

pp

Detailed description: This system contains two measures of music. The first measure contains a half note G4. The second measure contains a half note A4 and a quarter rest.

# Movement 2 arrangement bars 1-23

Violin II

Andante cantabile

5

10

16

21

*pp*

*pp*

*pp*

*pp*

Violoncello

# Movement 2 arrangement bars 1-23

Andante cantabile

1

7

7

14

14

19

19

22

22