

# TCHAIKOVSKY

## The Tempest



*The Tempest by Pyotr Ilyich 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 Sydney Symphony. He has inspired generations of musicians through his work and continues to inspire new generations through his legacy.

## Syllabus link

### NSW Curriculum

*The Tempest* by Pyotr Ilyich Tchaikovsky covers a range of topics from the NSW syllabuses:

### Years 7-10 Elective

19<sup>th</sup> Century Music

Music for Large Ensembles

### 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: Musicology, Composition and Performance	4.1, 4.4, 4.7, 4.8, 4.9 5.1, 5.4, 5.7, 5.8, 5.9	Short written responses Notation Performance
Activity 2: Performance, Musicology and Composition	4.1, 4.4, 4.7, 4.9 5.1, 5.4, 5.7, 5.9	Performance Short written responses Composition / Improvisation
Activity 3: Aural Skills, Listening and Composition	4.4, 4.7, 4.8, 5.4, 5.7, 5.8,	Notating Short written responses Composition / Improvisation
Activity 4: Listening, Musicology and Composition	4.4, 4.7, 4.8, 4.9 5.4, 5.7, 5.8, 5.9	Short written responses Notation Composition
Activity 5: Listening, Performance and Musicology	4.1, 4.3, 4.7, 4.8 5.1, 5.3, 5.7, 5.8	Written response / Oral presentation Performance

## Stage 6 Music 1

Activities	Syllabus Outcomes	Ideas for assessment
Activity 1: Musicology, Composition and Performance	P1, P2, P4, P6 H1, H2, H4, H6	Score analysis Written responses Notation Ensemble performance
Activity 2: Performance, Musicology and Composition	P1, P2, P6 H1, H2, H6	Ensemble performance Written responses Composition / Improvisation
Activity 3: Aural Skills, Listening and Composition	P3, P6 H3, H6	Notating Written responses Composition / Improvisation
Activity 4: Listening, Musicology and Composition	P2, P3, P5, P6 H2, H3, H5, H6	Written responses Notation Composition
Activity 5: Listening, Performance and Musicology	P1, P4, P5, P6 H1, H4, H5, H6	Written response / Viva Voce Performance

## Stage 6 Music 2

Activities	Syllabus Outcomes	Ideas for assessment
Activity 1: Musicology, Composition and Performance	P1, P2, P4, P5, P7 H1, H2, H4, H5, H7	Score analysis Written responses Notation Ensemble performance
Activity 2: Performance, Musicology and Composition	P1, P2, P4, P7 H1, H2, H4, H7	Ensemble performance Written responses Composition / Improvisation
Activity 3: Aural Skills, Listening and Composition	P2, P4, P5 H2, H4, H5	Notating Written responses Composition
Activity 4: Listening, Musicology and Composition	P2, P4, P6, P7 H2, H4, H6, H7	Written responses Notation Composition
Activity 5: Listening, Performance and Musicology	P1, P5, P6, P7 H1, H5, H6, H7	Written response / Viva Voce Performance



## **Work: *The Tempest* by Pyotr Ilyich Tchaikovsky**

### Composer background

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

Pyotr Ilyich Tchaikovsky stands as one of the most celebrated and influential Russian composers of the Romantic era. His compositions are characterised by their emotional depth, lush orchestration, and memorable melodies. His career includes masterpieces in various genres, from symphonies and ballets to operas and chamber music.

An early breakthrough in his career was the *Romeo and Juliet Overture*, showcasing his ability to convey intricate emotions through musical expression. Tchaikovsky's compositions often reflected his personal struggles, particularly regarding his identity and societal expectations. This emotional turmoil found expression in his music, creating a deeply personal and introspective aspect to many of his compositions.

Tchaikovsky's approach to programmatic works was distinctive, utilizing various compositional devices such as fugues, fanfares, and marches to highlight the essence of the story. Notably, "The Tempest" exemplifies his mastery in employing different musical forms of musical ideas as a collage of sound pictures.

In the late 19th century, Tchaikovsky's unparalleled versatility, and his understanding of single-movement compositions, set him apart from his contemporaries. His compositions resonate with a unique Russian stylistic approach, characterised by an exceptional sensitivity to orchestral colour and the ability to craft evocative melodies. His international acclaim attests to the universal appeal of his music, making him one of the most beloved figures in the art repertoire.

### Work Background

#### ***The Tempest* (1873)**

Pyotr Ilyich Tchaikovsky's *The Tempest* is a symphonic fantasy inspired by William Shakespeare's play of the same name. Composed in 1873, it stands as one of Tchaikovsky's lesser known yet intriguing works. The composition captures the essence of Shakespeare's mystical and tempestuous tale through its evocative musical language.

In crafting his composition, Tchaikovsky's focus centred on evoking the seascape around Prospero's island and capturing the blossoming love between Miranda and Ferdinand. Additionally, he incorporated musical portrayals of key characters such as Ariel, Prospero himself, and Caliban. *The Tempest* is structured in a single movement, and it takes the form of a freely associating fantasia, allowing Tchaikovsky to weave together various thematic elements, mastery of orchestration and musical expressions in a fluid and imaginative manner.

The piece opens with an ominous sea motif, representing the storm that initiates the play's events. Throughout the composition, Tchaikovsky employs various motifs and musical themes to depict characters and scenes from the play, creating a vivid sonic representation of the Shakespearean drama. Notably, Tchaikovsky's *The Tempest* is distinct from other musical adaptations of the play, such as those by Sibelius and Purcell. Tchaikovsky's interpretation focuses on the emotional and psychological aspects of the characters, reflecting his deep understanding of human sentiment.

The symphonic fantasy unfolds with dynamic shifts, intricate counterpoint, and lush orchestration, guiding the listener through the narrative twists and turns of Shakespeare's enchanted island. Tchaikovsky's *The Tempest* stands as a testament to the composer's ability to infuse classical forms with dramatic storytelling, contributing to the broader landscape of Romantic-era programmatic music. Though overshadowed by some of Tchaikovsky's more popular works, *The Tempest* remains a compelling exploration of the intersection between literature and music, capturing the spirit of Shakespeare's timeless play in a symphonic tapestry.

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### Instrumentation of work

Woodwind	Brass	Percussion	Strings
3 Flutes (Piccolo)	4 Horns in F	Timpani	Violin I
2 Oboes	2 Trumpets in F	Cymbals	Violin II
2 Clarinets in B flat	3 Trombones	Bass Drum	Viola
2 Bassoons	1 Tuba		Cello
			Double Bass

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# Listening guide

## Overview


Score excerpts are from Public Domain, IMSLP: [The Tempest, Op.18](#)



The timings refer to the following recording included in the [Spotify playlist](#).




*The Tempest, Op.18, TH 44: Pyotr Ilyich Tchaikovsky, Berliner Philharmoniker, Claudio Abbado, 1999.*

*The Tempest* is structured as a freely associating fantasia, characterised by a sense of free-form exploration. Introducing musical themes that transform and reappear in reverse order, the piece employs a palindromic structure, fostering cohesion, unity, while also allowing for creative variation and development throughout the piece. The inclusion of the composer's program notes, provides listeners and performers with valuable context, enhancing the understanding of the thematic and structural choices made:

*The Sea. The magician Prospero commands his spirit Ariel to create a storm, of which a victim is the fortunate Ferdinand. The enchanted island. The first timid stirrings of love between Ferdinand and Miranda. Ariel. Caliban. The lovers are overwhelmed by their passion. Prospero renounces his magical powers and leaves the island. The Sea.*

Page Location	Audio Excerpts	Features
1	00:00	<p><b>SECTION 1: The Sea</b>  <i>3/4 Andante con moto</i></p> <p>The piece starts with sustained F minor triad in woodwinds and brass. Obscure sense of the downbeat through the use of ties.</p>
2	00:22 00:33	<p>Melancholy minor chord inversions / arpeggiations in strings. Chords explored using polyrhythmic layering of quavers, triplets, semiquavers, and syncopation. Introduction of the P8 leap in double bass – prominent interval in this section.</p> <p>Main melody played by the horn features a dotted rhythm and an ascending octave leap.</p>
3	00:46	 <p><i>p ma marcato</i></p>
6 - 21		<p>Octave leaps are further reinforced in the shimmering woodwind parts, featuring triplets – <i>Ariel</i> emerging with rapid flickering in high winds.</p> <p>Throughout the rest of the section the main melodic material is developed through the use of fragmentation, imitation, interval contraction (P8 to P5), and tone colour exploration, closing with sustained chordal material and a triplet driven ostinato as a transition to the next section.</p>

Page Location	Audio Excerpts	Features
21	03:39	<p><b>SECTION 2: Royal Characters</b></p> <p><i>3/4 Allegro moderato</i></p> <p>Tri-pe-let ta rhythmic ostinato.</p>  <p>Corni.</p>
	03:43	<p>A new melodic motive is introduced in the celli and double basses, accompanied by parts in semiquaver offbeat triplets and sextuplets.</p> 
22 24 - 26	03:56	<p>Chordal, choral, and regal-like section in rhythmic unison using minims and crotchets.</p> <p>For motivic development, Tchaikovsky employs fragmentation, taking the first four notes of the celli and double bass motive, and rhythmic diminution, progressing from minims to crotchets, to quavers, to semiquavers.</p>
26 - 27	04:45	<p><b>SECTION 3: Prospero</b></p> <p>♩ (cut common) <i>Andante alla breve</i></p> <p>Glorious, sombre, chorale-like fanfare in semibreves and minims signals <i>Prospero's</i> majesty and the daunting call of the tempest/storm.</p>
27  29  41 & 47 49  53	05:30    07:35	<p><b>SECTION 4: The Storm</b></p> <p>C (common) <i>Allegro vivace</i></p> <p>The storm's commencement is heralded by sustained timpani roll.</p> <p>The storm is depicted through the use of dotted rhythms, off-beat and tied features, dispersed entries, extensive chromatic scale-like patterns, the altered opening motive from <i>The Sea</i>, syncopation, and frantic 2-bar semiquaver intersections, mostly in thirds.</p> <p>The reintroduction of the triplet rhythmic material and chordal-like crotchet and minim movement, offset by a syncopated bass line, alludes to the appearance of the struggling royals.</p> <p>The orchestration becomes lighter and transparent. Against surging strings, the woodwinds vividly fragment the horn call theme from the opening as survivors land on the enchanted island.</p> <p>The section concludes with a sustained pedal tone, symbolizing the calm after the storm.</p>

Page Location	Audio Excerpts	Features
		<b>SECTION 5: Love Theme (tentative)</b>
		<i>3/4 Andante con moto</i>
53	08:47	A series of hesitant statements and questions unfold between the celli's 4-bar melody and the woodwind's 2-bar off-beat answers, depicting the tender and shy awareness of emotions between <i>Ferdinand</i> and <i>Miranda</i> .
53	09:17	
54	09:32	A counter melody is introduced by the clarinet.
		Intercepting syncopation is introduced, creating an engaging dialogue between woodwinds and strings, as they play in rhythmic unison.
55 57	10:17	A timpani roll is heard once again, this time suggesting a different type of storm.
60	12:30	As the love theme is being repeated in various ways, a new counter melody featuring triplets is introduced by the celli, violas, and bassoon, accompanied by chords in woodwinds and horns.
		Return of the simplified, fragmented version of the Q and A, between the woodwinds and violin 2s. The opening fragment of the <i>love theme</i> , now played by the horn, is then heard as a transition to the next section.
		<b>SECTION 6: Ariel and Caliban</b>
		<i>3/4 Allegro animato</i>
60	13:07	Fast, soft, graceful, and scherzo-like interlude depicting <i>Ariel</i> – the spirit of the air. This section features heavy use of quavers and semiquavers, as well as constant dialogue between woodwinds and strings.
64	13:48	A new loud, angular, clumsy, and elephantine melody emerges in the celli and double bass depicting deformed, half-monster <i>Caliban</i> .
		
		
64	13:56	This melody is accompanied by a countermelody in the violin 1, constant textural exploration, syncopation and off beat rhythms, and fragmentations.
71	14:46	

Page Location	Audio Excerpts	Features
		The tempo marking shifts, introducing a polyphonic detour reminiscent of the storm and shipwreck music with some glimpses of the love theme.
79	15:37	<b>SECTION 7: Love Theme (passion)</b> <i>3/4 Andante non tanto</i> The <i>Love Theme</i> reaches its most extravagant triumph, with statements of the theme becoming longer, reaching higher registers, thickening in texture, and growing more complex in nature.
81		The accompaniment undergoes a constant change, shifting from triplet patterns to semiquavers and syncopated patterns, incorporating multiple countermelodies and melodic imitations. This dynamic evolution builds the intensity of the music.
87	18:52	<i>Allegro molto</i> semiquaver ascending unison melodic pattern leads the orchestra into the final outburst of the love theme, reaching extreme dynamics ( <i>ffff</i> ).
90	20:02	<b>SECTION 8: Royal Characters</b> The regal fleet music returns in the <i>Allegro risoluto</i> section, featuring dotted rhythms and rhythmic unison across the orchestra, including the descending scale-like 3-bar bass line.
92	20:14	<b>SECTION 9: Prospero (denouncing power)</b> C (common) <i>Listesso Tempo</i> The triplet-crotchet pattern returns, once again introducing <i>Prospero's</i> choral-like fanfare.
94	20:47	<b>SECTION 10: The Sea</b> <i>3/4 Andante con moto</i> In this section, the fanfare segment is incorporated through sustained chordal melodic material, while the string accompaniment reintroduces the opening polyrhythmic sea accompaniment, but this time slightly simplified with the omission of the semiquaver layer.
97		The C major tonality further reflects the storyline of <i>Prospero's</i> renunciation of power, with an immediate depletion of its pomposity, leading to a ghostly fade until the piece fully returns to F minor and the original opening.

## 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: \*The Tempest\*, Op.18 \(with score\)](#)

[Tchaikovsky: Classics for Kids](#)

[Tchaikovsky's Fate: Documentary](#) (20:19 - 21:32)

[Tchaikovsky: Documentary](#)

## Audio Excerpts

Access the Spotify playlist by visiting the following link:

[The Tempest, Op.18](#)

Excerpt No.	Section	Location or Bar No.	Time	Activity	Page
1	Section 1: <i>The Sea</i>	Bars 1 - 22	00:05 - 01:13	Activity 1 Task 1 & Activity 4 Task 3	16 & 24
2	Section 10: <i>The Sea</i>	Rehearsal Mark U, page 94	20:47 - 21:41	Activity 1 Task 1	16
3	Section 1: <i>The Sea</i>	Opening - end of rehearsal mark B, page 3	00:05 - 03:21	Activity 1 Task 2	17
4	Section 2: <i>Royal Characters</i> and Section 3: <i>Prospero</i>	Rehearsal mark D, page 24 - 27	04:20 - 05:29	Activity 2 Task 3	19
5	Section 5: <i>Love Theme</i> (tentative)	Rehearsal mark L, page 57	11:10 - 11:42	Activity 3 Task 1	21
6	Section 5: <i>Love Theme</i> (tentative)	page 53	08:47 - 13:02	Activity 3 Task 2	21
7	Section 7: <i>Love Theme</i> (passion)	Rehearsal mark P, page 79	15:37 - 20:01	Activity 3 Task 2	21
8	Section 6: <i>Ariel and Caliban</i>	Page 60 Allegro animato – page 64	13:07 - 13:47	Activity 4 Task 1	23
9	Section 6: <i>Ariel and Caliban</i>	Pages 64 - 70	13:48 - 14:48	Activity 4 Task 1 & 2	23
10	Section 6: <i>Ariel and Caliban</i>	Page 71 <i>Allegro vivo</i>	14:48 - 15:32	Activity 4 Task 3	24



## Score Excerpts

Score excerpts are from Public Domain, IMSLP: [The Tempest, Op.18](#)

Score excerpt resources can be accessed at this [link](#).

Excerpt	Section	Location or Bar No.	Time	Activity	Page
1	Section 10: <i>The Sea</i>	Rehearsal mark U, page 94	20:47 - 21:41	Activity 1 Task 1	16
2	Section 1: <i>The Sea</i>	Opening - end of rehearsal mark B, page 3	00:05 - 03:21	Activity 1 Task 2	17
3	Section 2: <i>Royal Characters</i> and Section 3: <i>Prospero</i>	Rehearsal mark D, page 24 - 27	04:20 - 05:29	Activity 2 Task 3	19
4	Section 6: <i>Ariel and Caliban</i>	Page 71 <i>Allegro vivo</i>	14:48 - 15:32	Activity 4 Task 3	24
5	Section 7: <i>Love Theme</i> <i>(passion)</i>	Rehearsal mark S – T, page 88 - 90	19:10 - 20:01	Activity 5 Task 2	25

## Learning Activities

### Activity 1: Musicology and Performance

Students will acquire a nuanced understanding of Tchaikovsky's *The Sea* section, mastering layer analysis, harmonic progression identification, transposition, creative variation of motives, and ensemble performance skills in the percussion arrangement.

#### Task 1

Begin by observing and listening to the opening section, *The Sea* section, of *The Tempest*, bars 1 – 22 **Audio Excerpt 1** (00:05 - 01:13).

1. Use the word bank provided below to assist you in describing the various layers.

melody		arpeggio		tempo
	accompaniment		motive	
bass		harmony		tonality
	polyrhythm		syncopated	
rippling		flowing		dynamics
	pedal tone		dialogue	
sustained		ascending		descending
	chordal		leap	
obscure beat		uneven		roll
	dotted		complex	

2. Identify the specified chords within the harmonic progression in the **return** section of *The Sea*, **Score Excerpt 1** rehearsal mark U, **Audio Excerpt 2** (20:47 - 21:41).

Bar	Chord	Notes of the chord	Relationship to the dominant key (C major) and original key (F minor)
U - 1	C major	C E G	I (tonic) / V (major dominant)
U - 3			
U - 4			
U - 8			
U - 9			

U - 12			
U - 13			
U - 15			
U - 16	What is the function or purpose of the D flat? Answer:		

## Task 2

- Below is the horn melody, *The Sea* motive, from bars 11 - 17. Transpose and notate the same part in concert pitch (C).

*p ma marcato*

- Learn to play the 6-bar transposed motive on the available instruments. You can incorporate an F pedal tone in your performance.
- Examine **Score Excerpt 2** (opening - end of rehearsal mark B), **Audio Excerpt 3** (00:05 - 03:21) and discuss how the above motive has changed and developed throughout this section.
- Create your own melodic variation of the motive. Use similar melodic devices that guided Tchaikovsky.
- Play the motive followed by the melodic variation, accompanied by the pedal tone.

## Task 3

Study the score of the opening section (bars 1 - 22) and answer the following questions.

- How does the composer create a feeling of the sea, through the exploration of duration?
- What rhythms are used in this section?
- Define the term polyrhythm and explain how it applies to this excerpt.
- Learn to play the classroom arrangement of *The Sea* section of the *Tempest* arranged for 7 percussion lines. Access the arrangement at this [link](#).

This reduction highlights rhythmic patterns used, providing insight into the development and distribution of material across instruments. Learn each part independently before attempting a full ensemble performance.

## Activity 2: Performance, Musicology and Composition

Students will become acquainted with the second section of *The Tempest*, focusing on the introduction of the royal characters, and explore thematic elements and compositional devices through ensemble rendition. They will also analyse score markings, identify intervals, and create a short piece using discussed compositional devices.




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### Task 1

1. Access the classroom arrangement of at this [link](#). In groups of five, each person chooses a part to play on.
2. Practice each part separately, first focussing on the notes and timing. Then rehearse the work as an ensemble, consider the expression and dynamic markings together.
3. Perform for the class.
4. As a class, discuss the key features that were observed or that you found interesting as you learnt the music.

### Task 2

1. There are several score markings and performance directions used in this excerpt. Explain what each marking requires the performer to do.

Direction	Meaning
<i>Allegro moderato</i>	
<i>leg.</i>	
Corni.	
	
	
	
<i>pp</i>	
<i>pizz.</i>	

<i>arco</i>	
	
<i>poco a poco cresc.</i>	
<i>poco string.</i>	
	
	
<i>f</i>	

- Identify and label seven intervals used in the first four bars of *Prospero's* majestic chorale-like fanfare.

**Andante alla breve** ♩ = 72



### Task 3

Listen to the rehearsal mark D excerpt of *The Tempest* **Audio Excerpt 4** (04:20 - 05:29), refer to the score provided **Score Excerpt 3**, pages 24 - 27, and complete the following activities.

- What role do horns have in this excerpt?
- What compositional device is used in bars D5 - 6? Explain addressing the concepts of pitch and tone colour.
- Tchaikovsky develops this 1-bar melodic idea by employing several different compositional devices.

Explain what each of these devices are and mark them in the score:

Compositional devices	Explanation
Exact repetition	
Sequence	
Imitation	
Diminution	
Octave displacement	
Doubling	
Unison	
Dynamic alteration	
Register alteration	
Interval expansion	

4. What impact did Tchaikovsky achieve through the utilisation of these devices in this excerpt?
5. In small groups, create a short composition incorporating a 1-bar melodic ostinato and exploring a 1-bar melodic motive employing the discussed compositional devices. Perform the piece for the class and invite classmates to identify the compositional devices employed in your creation.

## Activity 3: Aural Skills, Listening and Composition

Students will demonstrate the ability to notate and analyse melodic excerpts, engage in a discussion comparing the *Love Theme* sections from *The Tempest* with reference to the concepts of music, and compose two variations using Tchaikovsky's melodic material.

### Task 1

1. Complete the melodic dictation. Notate the *Love Theme* heard in this excerpt played by the violins using **Audio Excerpt 5** (11:10 - 11:42)

*Andante mosso* ♩ = 72

*f* *ff*

*p*

2. Learn how to play the melody.
3. Identify the scale used in the melody.
4. How are the notes being played?
5. What instruments are playing the countermelody in this excerpt?
6. Analyse the rhythms utilised in the countermelody.
7. The tempo of this section is marked *Andante mosso*. What does it mean?

### Task 2

Listen to the entire *Love Theme* section **Audio Excerpt 6** (08:47 - 13:02) and answer the following questions.

1. Describe how texture and tone colour are employed to maintain interest in this section.
2. The first introduction of *the Love Theme*, representing the tentative love interest between Ferdinand and Miranda, is done in the form of a Question and Answer. What does that mean?
3. Which instruments are playing this initial statement of the theme?
4. Performance directions say *Con sordini dolcissimo e molto cantabile ed espressivo*. What does it mean?
5. What makes this music sound like a *Love Theme*? Refer to the concepts of music in your answer.
6. Before *The Tempest* ends, the *Love Theme* is brought back again, **Audio Excerpt 7** (15:37 - 20:01). How would you describe the second statement of the *Love Theme* in comparison to its initial introduction in Tchaikovsky's *The Tempest*?

### Task 3

Keeping in mind all of Tchaikovsky's compositional techniques studied so far, create your own two variations on one of the following three melodies. This task can be completed as a notation or improvisation activity.

**Option 1:** *Love Theme* melody used for the melodic dictation (Task 1)

**Option 2:** Tchaikovsky's melodic excerpt from the second statement of the *Love Theme* from *The Tempest*

Musical notation for Option 2, consisting of two staves of music in 3/4 time. The first staff begins with a treble clef and a 3/4 time signature. The melody starts with a half note G4, followed by quarter notes A4 and B4, then a half note C5. The second measure contains a half note D5, followed by quarter notes E5 and F5. The third measure contains a half note G5, followed by quarter notes A5 and B5. The fourth measure contains a half note C6, followed by quarter notes B5 and A5. The first staff ends with a double bar line. The second staff begins with a treble clef and a 3/4 time signature. The melody starts with a half note G5, followed by quarter notes A5 and B5. The second measure contains a half note C6, followed by quarter notes B5 and A5. The third measure contains a half note G5, followed by quarter notes F5 and E5. The fourth measure contains a half note D5, followed by quarter notes C5 and B4. The fifth measure contains a half note A4, followed by quarter notes G4 and F4. The second staff ends with a double bar line. The dynamic marking *pp dolce* is placed below the first staff, and *pp* is placed below the end of the second staff.

**Option 3:** Modified excerpt of the melody from the Option 2, particularly suitable for the younger students.

Musical notation for Option 3, consisting of one staff of music in 3/4 time. The melody starts with a treble clef and a 3/4 time signature. The melody is identical to the first four measures of Option 2: G4 (half), A4 B4 (quarter), C5 (half); D5 (half), E5 F5 (quarter); G5 (half), A5 B5 (quarter); C6 (half), B5 A5 (quarter). The staff ends with a double bar line. The dynamic marking *pp dolce* is placed below the first measure, and *pp* is placed below the final measure.



## Activity 4: Listening, Musicology and Composition

Students will develop proficiency in identifying musical features, notating rhythms, composing melodies that accurately represent character traits, transcribing musical excerpts, and recognising recurring musical themes within polyphonic sections.

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### Task 1

1. Engage with Tchaikovsky's depiction of the fantasy creatures Ariel and Caliban in *The Tempest*. First, read the provided descriptions of each creature.
  - Ariel is a sprightly, light, and graceful air spirit with a scherzo-like character **Audio Excerpt 8** (13:07 - 13:47).
  - Caliban as a noisy, angular, and angry deformed half-monster **Audio Excerpt 9** (13:48 - 14:48).
2. Next, listen to the musical representation of these characters in the given section. Finally, discuss how Tchaikovsky employs the concepts of music to vividly convey the distinct personalities of Ariel and Caliban.
3. Share your observations with class on how the composer skilfully brings these fantasy creatures to life through the power of music.

### Task 2

1. Listen to Caliban's melody once again, **Audio Excerpt 9** (13:48 - 14:48). Notate the rhythm of the first 10 bars of the melody performed by celli and double basses.

The notation shows three staves of music. The first staff is in 3/4 time and starts with a quarter note, followed by two bars of rests. The second staff shows four bars of rests. The third staff shows seven bars of rests, with a quarter note in the final bar.

2. Identify the three distinct types of rhythms utilised by Tchaikovsky in this theme.
3. Embark on a creative journey by inventing your fantasy creature. Compose a melody that vividly represents this creature, basing it on the notated rhythm above. Pay careful attention to elements such as range, register, instrumentation, dynamics, and articulation during the composition process.

4. Perform your crafted melody for the rest of the class. Encourage your peers to summarise the characteristics of your imagined creature based on the melody you've just played.

### Task 3

For this task refer to the recording **Audio Excerpt 10** (14:48 - 15:32) and the **Score Excerpt 4** of *The Tempest*.

1. Below is the viola part (page 71). What clef is used for the viola part? Transcribe it in treble clef.

*con tutta forza*



2. Describe the rhythm used in the viola part.
3. This is the polyphonic section that incorporates multiple themes from *The Tempest*. First describe what the term *polyphonic* means, then list all the themes that you can perceive in this rather complex musical passage.
4. Speaking of musical themes finding their way in various sections, features of *Ariel's* music, air spirit, are also found in *The Sea* opening section. Listen to **Audio Excerpt 1** (00:05 - 01:13) again and locate instances where *Ariel's* elements are subtly introduced in this section of the composition.

## Activity 5: Listening, Performance and Musicology

Students will compare two of Tchaikovsky's famous love themes, perform a classroom excerpt from *The Tempest*, and explore various composers' interpretations of the play.

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### Task 1

Many music enthusiasts state that Tchaikovsky's love themes from *The Tempest* and his renowned *Romeo and Juliet* (1870) share many similarities in their emotional expression and melodic characteristics.

After studying *The Tempest's* love theme in Activity 3, listen to the *Romeo and Juliet's* love theme [Audio Excerpt](#) (14:30 - 15:39) [Score Excerpt](#) (bars (386) 388 - 418) and discuss similarities and differences between the two themes.

### Task 2

Click this [link](#) to access the classroom arrangement of the excerpt from Tchaikovsky's *The Tempest* which includes closing sections of the love theme, royal fleet, and Prospero's theme (rehearsal marks S - T) **Score Excerpt 5** (bars 1 - 48).

1. With attention to dynamics, rhythm, and articulation, perform the specified excerpt using your classroom instruments.
2. Ensure that each instrument in the ensemble follows and executes the notated musical elements accurately.
3. Pay special attention to all marked changes in tempo.
4. Strive for a unified and cohesive ensemble sound.
5. Practice and refine the ensemble performance until the group achieves a polished rendition of the excerpt capturing the essence and character intended by Tchaikovsky.

## Optional Extension Activity

Tchaikovsky was not the sole composer inspired by Shakespeare's *The Tempest*. In fact, the Sydney Symphony Orchestra will feature three different compositions based on the play in its concert, *A Musical Tempest with John Bell*. Alongside Tchaikovsky's *The Tempest*, the performance will include selections from Purcell's and Sibelius' pieces of the same name.

Choose one of these pieces for research and discuss its interpretation of Shakespeare's play. If you are still not too familiar with the play itself, you might wish to begin there.

**Option 1:** *The Tempest (The Enchanted Island)* by Purcell – [recording](#) (overture, Act 1, Act 3-5), [recording](#) (Act 2, Act 5)

**Option 2:** *The Tempest* by Sibelius – [recording](#)

**Option 3:** *The Tempest* by Adès (2004) – [recording](#)

# Suggested Answers and Teaching Notes

## Activity 1

### Teaching Notes

- Each arrangement comes with its Sibelius file, allowing you to add/remove instruments, transpose parts, or simplify them based on your classroom needs.

### Task 1

1. The piece commences with a slow, soft F minor chordal passage in woodwinds and brass, characterized by an uneven and obscure downbeat due to the use of ties over the bar line. Strings join in with a rippling, flowing accompaniment with arpeggiated ascending and descending chords, adding a harmonic layer. Complexity is enriched by polyrhythmic elements in chords and a syncopated, dotted-rhythm bass line. The main melody is initiated by a bass drum roll and a tuba pedal tone, featuring the Sea motive played by the horn, featuring a double-dotted rhythm and an octave leap. The subsequent portion of the excerpt unfolds as a dialogue between the main motive and a woodwind shimmering triplet passage.
2. Last column is recommended only for Stage 6 Music 2 students.

Bar	Chord	Notes of the chord	Relationship to the dominant key (C major) and original key (F minor)
U - 1	C major	C E G	I (tonic) / V (major dominant)
U - 3	A flat major	Ab C Eb	bVI / III
U - 4	D7 half dim	D (F) Ab C	ii7 half dim / vi7 half dim
U - 8	G# dim	G# BD	#Vdim (bvi) / bii dim
U - 9	E major	E G# B	III / VII (built on #7)
U - 12	F#7 dim	F# (A) C Eb	iv7 dim / #i7 dim (bii7 dim)
U - 13	E flat major	Eb G Bb	bIII / VII
U - 15	G7	G B D F	V7 (dominant 7) / V7/V (secondary dominant)
U - 16	What is the function or purpose of the D flat? Answer: (chromatic) passing tone		

## Task 2

1.



3. The motive has undergone repetition, transposition, fragmentation, imitation, extension, and alteration (including interval contraction from a Perfect 8th to a Perfect 5th).








## Task 3

1. A potential response might explore and link various musical elements to the characteristics of the sea, including the choice of tempo, shifts between static and angular melodic contours (both ascending and descending), the use of octave leaps, the employment of soft dynamics with subtle crescendos and decrescendos, and the unevenness of the polyrhythm despite moving in a similar direction.
2. Sustained tied notes, crotchets, quavers, semiquavers, triplets, syncopation, and dotted rhythm.
3. Polyrhythm refers to the simultaneous presence of two or more independent rhythmic patterns or meters within a musical composition. A clear example can be observed in the strings starting from bar 9, where all the previously mentioned rhythms are played simultaneously.

# Activity 2

## Task 2

1.

Direction	Meaning
<i>Allegro moderato</i>	Tempo marking; moderately fast
<i>leg.</i>	<i>Legato</i> ; in a smooth and connected manner
Corni.	Horns
	Triplets; the beat is divided into three even part
	Sextuplets; the beat is divided into six even parts
	Accent; play with emphasis, stress or strong attack
<i>pp</i>	Pianissimo; very soft
<i>pizz.</i>	<i>Pizzicato</i> ; (strings) play by plucking the string
<i>arco</i>	<i>Arco</i> ; (strings) play by using bow
	Answers could include: <b>rhythmic unison</b> , chordal writing, chorale-like excerpt, etc.
<i>poco a poco cresc.</i>	"little by little crescendo"; get louder little by little
<i>poco string.</i>	Poco stringendo; little accelerated and intensified
	Accidentals (sharp, natural, double sharp)
	Tenor clef
	Forte dynamic; loud

2. m6, P4, M6, M6, P8, P5, m6. Younger students could only identify general intervals: 6, 4, 6, 6, 8, 5, 6.

### Task 3

1. Ostinato (melodic and rhythmic)
2. Imitation

Compositional devices	Explanation
Exact repetition	Melodic material is repeated exactly
Sequence	Restatement of a melodic material at a higher or lower pitch
Imitation	Repetition of a melodic material shortly after its first appearance in a different voice or instrument
Diminution	The shortening of the note values of a melody – usually by half
Octave displacement	Placing notes of a melody in different octaves
Doubling	Melody is being played by more than one instrument usually in a different octave
Unison	Melody is being played by more than one instrument – same pitch, same octave
Dynamic alteration	Dynamics are changed
Register alteration	Register is changed
Interval expansion	Interval is enlarged

3. Allow students to voice their own thoughts and observations but guide them towards the discussion of melodic development and the purpose of it such as creation of contrast and interest.



## Activity 3

### Task 1

1. Violin 2 part - pages 57 - 59 (9 bars)
3. B flat major
4. *Legato and rubato*
5. Cello, viola, and bassoon
6. Quaver triplets for the first four bars, then quavers
7. A tempo slightly slower than *Andante* (easy walking pace)

### Task 2

1. Refer to the Listening Guide for this question.
2. Question and Answer: one instrument(s) poses a musical question, or a phrase that feels unfinished, and another instrument(s) answers or finishes it. It sounds like a musical dialogue between two instruments or instrumental sections.
3. Celli (question), oboe and clarinet (answer)
4. With mute, sweetly and very singable and expressive.
5. Allow student to express their own observations, however, ensure the proper use of musical terminology and that students address the concepts of music in their answer (pitch, duration, tone colour, dynamic and expressive techniques, texture, structure).
6. Refer to the Listening Guide for this question.

## Activity 4

### Teaching Notes

- Encourage students to refer to the Composer Background section for initial information. Also this website might be of interest: [Libertyparkmusic.com](http://Libertyparkmusic.com)

### Task 1

- *Ariel*: soft dynamics (*p – pp*), light legato and staccato articulation, transparent orchestration, thin texture, fast moving rhythms, use of repetition and imitation, more upper register focussed, *Allegro animado*, fast tempo, more consonant in nature, etc.
- *Caliban*: loud dynamics (*ff*), heavy accented angular and angry sounding melody, prominent counter melodies giving it more of a polyphonic nature, mostly stepwise motion beside few very prominent leaps of m7, heavier orchestration and thicker texture, more complex layering, use of uneven rhythms, lower register based, etc.

### Task 2

1. Refer to the score page 64
2. Quavers, tied notes (dotted feeling) and syncopation.

### Task 3

1. Offbeat rhythm



2. Polyphonic refers to a musical texture characterised by the simultaneous interweaving of multiple independent melodic lines or voices. The themes (in full or in shorter segments) that can be heard in this section are Caliban's theme (in bass line), Ariel's whimsical upper register movement (in woodwinds), off beat fragment of the love theme (page 73 + page 76), the sea theme (page 73).
3. Woodwind triplet interceptions in the opening section (page 3).

### Activity 5

#### Teaching Notes

- Each arrangement comes with its Sibelius file, allowing you to add/remove instruments, transpose parts, or simplify them based on your classroom needs.