

# MSO

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# CLASSROOM

## 10 DAY EAR EXPANSION

One of the most challenging aspects of analysis is getting pen to paper quickly and developing an understanding of the expansive range of idioms. Over the next 10 days you will find an array of diverse YouTube recordings to analyse. You only need to choose a 1 to 2 minute excerpt. To simulate the end of year exam, set your timer for 10 minutes and see how much you can write. But then go back and add as much detail as you can. The “eternal analysis question” below can help guide your analysis.

### THE ETERNAL ANALYSIS QUESTION:

Describe ways in which performer/s shape interpretations through their approach to and manipulation of:

- tempo,
- tone colour,
- dynamics,
- articulation,
- phrasing,
- blend of instrumental voices,
- balance of music lines,
- improvisation/embellishment/ornamentation

<b>DAY 1</b>	An easy start – pick a favourite recording and choose three elements to write about.
<b>DAY 2</b>	Find a country music recording and discuss the articulation, tone colour and blend. (The Australian band Mustered Courage might be a good starting point).
<b>DAY 3</b>	Find a recording from the Tasmanian Symphony Orchestra’s Daily Dose series: <a href="http://www.tso.com.au/tso-daily-dose/">www.tso.com.au/tso-daily-dose/</a>
<b>DAY 4</b>	Pick any musical theatre recording and; A) discuss how the accompaniment is used to convey character B) describe the interpretive decisions used by the vocalist
<b>DAY 5</b>	Find a world music recording from South America, Africa or the Balkans and select three elements to focus on.
<b>DAY 6</b>	Find something from Triple J’s “Like a Version” series and compare it to the original recording.
<b>DAY 7</b>	Find a recording of the Melbourne Symphony Orchestra performing something by Australian composers Peter Sculthorpe or Nigel Westlake.
<b>DAY 8</b>	Turn on the radio (or find an online radio station) to find a piece that you have never heard before. ABC Classic FM or 3MBS are good places to start, but if you really want to stretch yourself, look for a radio station from a different country.
<b>DAY 9</b>	Find a performance or composition by Yorta Yorta woman and MSO Composer in Residence Deborah Cheetham to analyse.
<b>DAY 10</b>	Look up a past program from the <i>National Folk Festival</i> or <i>WOMADelaide</i> and find a recording of one of the performers. In your analysis focus on the idiomatic use of the elements.

## OTHER STUDY IDEAS USING PAST EXAM PAPERS

1. Visit the VCAA Website and go through the past exam papers to read the questions and excerpts used.
  - a. [www.vcaa.vic.edu.au/assessment/vce-assessment/past-examinations/Pages/Music-Performance.aspx](http://www.vcaa.vic.edu.au/assessment/vce-assessment/past-examinations/Pages/Music-Performance.aspx)
  - b. [www.vcaa.vic.edu.au/assessment/vce-assessment/past-examinations/Pages/Music-Style-and-Composition.aspx](http://www.vcaa.vic.edu.au/assessment/vce-assessment/past-examinations/Pages/Music-Style-and-Composition.aspx)
2. Find a recording of the excerpt in a past exam paper and answer the question.
3. Use the questions from past exam papers to analyse a recording of your choosing.
4. Write the most detailed response you can free of any time limit.
5. Having written a detailed response, give yourself 5 minutes to complete the question again.
6. Listen to a recording and brainstorm/plan your response.
7. Ask a friend or a teacher for feedback on your work.
8. Set a 5 minute time limit to answer 1 question.
9. Set a 1 minute time limit to answer 1 question.
10. Ask a friend or family member to pick a recording to analyse.
11. Read your answer to a friend, a family member, or a pet. Answer any questions they have about terminology.
12. Pick 3 elements and 3 recordings and set a timer for 15 minutes.
13. Create a Google Doc for you and a friend to complete a question collaboratively.
14. Have a piece of chocolate after every question you complete. (Actually make that two pieces – you deserve it!)

## OTHER USEFUL VCE RESOURCES

### RESOURCES FROM VCAA

- [VCE Music Study Design](#)
- [VCE Music Past Papers and Examiners Reports](#)
- [VCE Music Performance Performance Exam Specifications](#)
- [VCE Music Performance Performance Examination Assessment Criteria](#)
- [VCE Music Performance Written Exam Specifications](#)

### RESOURCES FROM VCE AUTHORS

- [Listening Beyond Hearing website](#) (take a look at the Articles and Events pages)
- [Music Analysis Text](#) by Jenny Gillan
- [Deborah Smith Music website](#) (check out the online modules)
- [Decoding Sound text](#) by Deborah Smith
- [VCE Music](#) with Melinda Ceresoli

### SOME OTHER GREAT RESOURCES

- [Classical Uncovered Podcast](#) with Graham Abbott
- [Music: An Appreciation text](#) by Roger Kamien
- [MSO Classroom VCE Exam Preparation](#) session from 2020

*These resources have been devised by James Le Fevre for exclusive use in MSO Online Classroom.  
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# BIOS



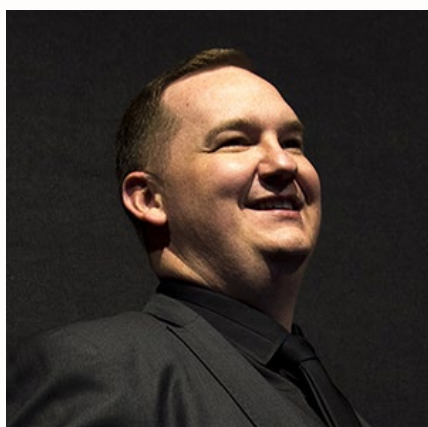
## NICHOLAS BOCHNER

After training in Adelaide and London, Nicholas spent 3 years as Artist-in-Residence at the University of Queensland as part of the ensemble *Perihelion*, forging a strong reputation as an exponent of contemporary music. He joined the MSO as Assistant Principal Cello in 1998. Since then he has appeared as a soloist, chamber musician and recitalist. He has also taught cello and improvisation at the Australian National Academy of Music (ANAM).

Nicholas has always had a strong commitment to music education and community engagement. In 2010 he was awarded the Dame Roma Mitchell Churchill Fellowship to study the LSO's iconic Discovery program and the use of improvisation in training classical musicians at the Guildhall School of Music.

In 2016, Nicholas' considerable experience as an orchestral musician and his passion for communication led him to undertake a fellowship at ANAM where he developed, conducted and presented educational concerts for primary school children. During the fellowship he was mentored by Paul Rissmann, Graham Abbott and the legendary Richard Gill AO. Since then he has presented educational concerts for children and adults for MSO, ANAM and the Melbourne Chamber Orchestra.

In 2020 he was named the MSO's Cybec Assistant Conductor for Learning and Engagement. He is also the conductor of the Melbourne University Biomedical Students' Orchestra. In support of his work as an education presenter, Nicholas has been studying conducting with Benjamin Northey and won a coveted place at the TSO's 2019 Australian Conducting Academy.



## JAMES LE FEVRE

For the past 15 years, James Le Fevre has been sharing his passion and enthusiasm for music education with students and colleagues from around the country across the Independent, Catholic and State School systems. He was recently appointed as Head of Music at the Victorian College of the Arts Secondary School having served as The Arts Learning Area Leader and also Director of Bands at Our Lady of Sion College for 7 years prior. As an active member of the music community, James performs regularly across a wide range of genres and is forging a reputation as an engaging presenter and conductor. He proudly serves as the Immediate Past National President and as a Vice President of the Australian Band and Orchestra Directors Association – Victoria.

James holds a Bachelor of Music with Honours from the Australian National University majoring in Jazz Saxophone, and education qualifications from Monash University. In 2016, James completed studies in Education Leadership on scholarship to the Expert and Leading Teachers Colloquium through the National Excellence in School Leadership Initiative.

*Thank you to our content and resource consultants:*

James Le Fevre, Head of Music, Victorian College of the Arts Secondary School