

# MSO

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# CLASSROOM

## LISTENING ACTIVITY 1: MACRO – MICRO – MACRO

### SUGGESTED FOR:

Students undertaking VCE Music (or similar)

### RESOURCES:

Something to write on, Internet access

**TIME:** 60 minutes

### BEFORE YOU BEGIN:

Read through the steps below and identify any terms you are unfamiliar with.

- Research these terms online (The record label [Naxos](#) has quite a good music dictionary)
- To remind yourself of the elements of music listed in the [VCE Music Study Design](#)
- To learn about the instruments of the orchestra visit: [msolearn.com.au/orchestra](https://msolearn.com.au/orchestra)

## THE TASK:

Discover the masterful way that Carl Vine manipulates the elements of music within his *Microsymphony*.

### MACRO

- Start by listening through the 12 minute symphony performed by the wonderful musicians of the Melbourne Symphony Orchestra. Just sit back and take it all in – enjoy! ([click here](#))

### micro

- Listen again and create a **list of instruments\*** you hear:
  - Add 3 or more words to describe their **tone colour**.
  - Note down **what influences the tone colour** (e.g. register, physical construction of the instrument, use of force, articulation & playing techniques etc.)
  - **Does the tone colour change?** Add new words to describe the new tone colour and note what the musicians change to create the different tone colour.
  - Now you have analysed the tone colour, identify which instruments sound similar and **blend** together and which have contrasting tone colours. *Remember, this may change throughout the work...*
- Next, listen again and focus on the **balance and blend** of musical lines.
  - Which instrument is the loudest? Which is the softest?
  - Who has the melody? Who is accompanying?
  - When there are multiple instruments playing the same thing, which instrument is the primary voice and which instrument is colouring the sound?
  - Is the blend homogenous or incongruent? Perhaps there are elements of both?
- This time, listen but only focus on the strings. Jot down everything you notice about their use of **articulation, dynamics and phrasing**.
- Next listen, focus on the woodwinds, brass and percussion. Make notes on their use of **articulation, dynamics and phrasing**.

\*To see the first three pages of the score visit the [Australian Music Centre website](#)

### CURRICULUM LINKS

- VCE Music Performance:
  - Outcome 3 — *Music Language*
- VCE Music Style and Composition:
  - Outcome 1 — *Responses to Music*

## MACRO (AGAIN...)

- To finish with, listen to the **whole orchestra** again and bring your observations together by responding to the “eternal question” — *Discuss how the elements of music are used to create character...*
- Remember to include the who (instrument), what (element), when (locate), why (effect) in each dot point!

## REFLECTION

- Create a list of the discoveries you uncovered during the micro listening.
- What surprised you? What questions do you have now?
- Which elements did you find easiest to write about?
- Which elements have the most significant impact on the creation of character? Create a hierarchy of the elements from most influential to least.



### EXTENSION #1: MACRO – micro – MACRO TAKE 2

Pick another orchestral work by Carl Vine or a work of your own choosing and complete another MACRO – micro – MACRO analysis.

### SPRINT ACTIVITY: COMPARISON

Here is a different recording Vine’s [\*MicroSymphony\*](#) performed by the Sydney Symphony Orchestra. Make a table identifying the similarities and differences between this recording and the MSO recording.

*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