

MSO Classroom

LIVE ONLINE

CREATIVE TASKS 2: THE TWO MINUTE SYMPHONY

SUGGESTED FOR:

Students with 2 or more years' musical training

RESOURCES:

Manuscript and a pencil or notation program ([Sibelius](#), [Noteflight](#), [Finale](#), [Dorico](#), etc.)

TIME: +60 minutes

BEFORE YOU BEGIN:

Attend the MSO Classroom Live Online, exploring construction of Schumann's Symphony No.2 in C Major, Op.61.

THE TASK:

To write a two-minute symphony following the 4-movement structure of Schumann's Symphony No.2.

RESEARCH:

Develop your understanding of the structure of a Symphony by completing independent research. Ensure you understand the musical definitions of the titles of each movement:

- Movt. I — *Sostenuto assai — Allegro, ma non troppo*
- Movt. II — *Scherzo: Allegro vivace*
- Movt. III — *Adagio espressivo*
- Movt. IV — *Allegro, molto vivace*

Interestingly all four movements are based on the same tonic note. Movements I, II and IV start in C Major and Movement III starts in C minor.

FOLLOW SCHUMANN'S EXAMPLE:

- Compose 4 short melodies that match the descriptive titles of the four movements above.
- OR "borrow" a melody or two from other composers, just like Schumann did.
- Be sure that all movements have the same tonic note.
- Each movement should be under 30 seconds in length.
- Remember that repetition is important in tying your work together. Consider using phrase structures such as: A-B, A-B-A, A-A1-B-A1 etc.
- Like Schumann's Symphony No.2, Movt. I and Movt. IV should have some of the same melodic themes.
- You may like to include other ideas discussed in the presentation (e.g. the horn call or spelling BACH in note names).
- See below an extension task to orchestrate the melody of your recently composed Two Minute Symphony.

CURRICULUM LINKS

- Victorian F-10:
 - Music — *Explore and Express*
 - Music — *Music Practices*
 - English — *Writing*
 - Critical and Creative Thinking — *Meta-cognition*
- VCE Music Performance:
 - Unit 2 Outcome 4 — *Organisation of Sound*
 - Outcome 3 — *Music Language*
- VCE Music Style and Composition
 - Outcome 3 — *Creative Response*

SHARE:

Send a PDF and an MP3 recording of your Two Minute Symphony to your friends, family and teachers and of course, send it in to the MSO at schools@mso.com.au for feedback!

REFLECTION

- What was easy for you? Why?
- What was challenging? Why?
- What adjustments did you have to make during the process?
- What could you do in the future to get better at composing?
- What did you learn about the way that you work that you could apply to other areas of your study?
- Please send your reflections through to us at schools@mso.com.au



EXTENSION #1: ORCHESTRATE YOUR SYMPHONY

- Use your theory knowledge and experiment to find chords that suit your Two Minute Symphony.
- Decide on which instruments you would like to orchestrate your symphony for.
- Writing for a full symphony orchestra can be very time consuming so consider using just a few instruments.
- Consider who will play the melody and who will play the accompaniment.
- Whilst using a notation program like [Sibelius](#), [Noteflight](#), [Finale](#), [Dorico](#), can help you hear what each instrument sounds like all at once, the great composers started by imagining the sound they wanted first. Try using manuscript and a pencil to sketch out your ideas first.
- This process can be time consuming and it does take practice. Be patient. **Practice makes progress!**

EXTENSION #2: COMPOSE A NEW MELODY OVER SCHUMANN'S CHROMATIC BASS FIGURE

Listen to the MSO perform the mesmerising chromatically ascending bass figure from Movement III — *Adagio espressivo* (Click [here](#) to listen).

- Using your instrument, work out how to play the chromatic bass line.
- Then write it out in music notation and record it (I recommend looping it several times).
- Press play on your recording and use your instrument to experiment with different melodic ideas that fit.
- When you find an idea you like write it down. How many new melodies can you come up with?

EXTENSION #3: SCHUMANN MASH UP

Having listened to the MSO perform excerpts from Schumann's Symphony No.2 in C Major, Op.61, download the score from IMSLP and pick 3 to 6 melodic fragments you like and turn them into a mash up.

- Use repetition and variation to create a sense of structure.
- Try using some melodic ideas as bass lines or counter melodies.
- Play your mash up on your instrument.
- Use a DAW (like garage band, logic or audacity) to cut up audio files and construct your Schumann mash up. You may even like to add samples from other songs such as a drum beat.

BIOS



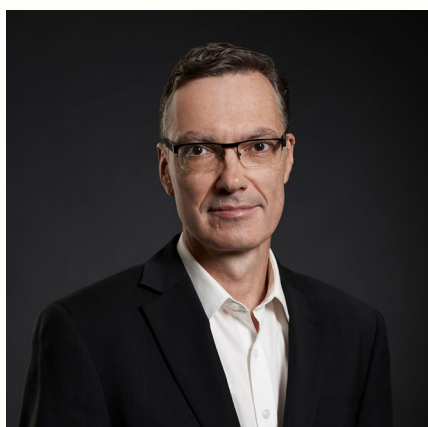
NICHOLAS BOCHNER

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.



CRAIG HILL

Craig Hill has been a member of the Melbourne Symphony Orchestra's Clarinet section since 1991. Craig grew up in Wagga Wagga and completed his formative studies with Phillip Miechel at the Victorian College of the Arts where he was a recipient of a German Academic Exchange scholarship that saw him complete further studies with Dieter Kloecker at the Freiburg Musikhochschule in 1991. As a specialist on period clarinets Craig has appeared at festivals throughout Australia, the United States and Denmark in repertoire spanning from Vivaldi to Brahms.

He has regularly performed as guest principal clarinet with the Australian Chamber Orchestra, the Orchestra of the Antipodes and the Australian Brandenburg Orchestra with whom he has frequently appeared as soloist.

In April 2009 he directed a mini-festival of period instrument chamber music, Concertino Copenhagen, which brought together musicians from Australia and Europe for concerts at the newly opened Melbourne Recital Centre.



LEIGH HARROLD

Leigh Harrold enjoys a reputation as a "musician of rare talent and intelligence", and is one of Australia's busiest and most sought-after pianists.

Leigh has performed extensively throughout Europe, North America, Africa and Australia as both soloist and chamber musician, including concerts at Australia House in London, the Royal Academy of Music, the Mozarteum in Salzburg, the Harare International Festival of Arts, and concerto engagements with many Australian orchestras. His international reputation as an associate artist has led to collaborations with some of the world's greatest musicians, including Michael Cox, Denis Bouriakov, and Daniel Gaede. Leigh is a founding member of the Helpmann Award-nominated Syzygy Ensemble which has gone on to become one of Australia's most critically lauded and active contemporary music ensembles. Additionally, Leigh has recorded and released CDs for Sony, ABC Classics, and Move Records.

An enthusiastic and committed teacher, speaker, and writer, Leigh is regularly invited to tutor and lecture at many institutions, adjudicate competitions, and has given several masterclasses around Australia, Africa, the USA and the UK. He currently holds positions on the Faculties of ANAM and the University of Melbourne, and is pianist with the Melbourne Symphony Orchestra.

RESOURCES & CONTENT



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.

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.



ERNEST PRICE

Ernest Price is the Education Officer at Victorian Association for the Teaching of English, after ten years teaching and leading English departments. Ernest has written study guides for a range of texts and has travelled the state presenting for both students and staff.

Thank you to our content and resource consultants:

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

Ernest Price, Education Officer, Victorian Association for the Teaching of English