

MSO Classroom

LIVE ONLINE

LISTENING ACTIVITY 1: MACRO – MICRO – MACRO

SUGGESTED FOR:

Students of all levels of musical training (including those without any)

RESOURCES:

Something to write on, Internet access

TIME: 60 minutes

BEFORE YOU BEGIN:

Read through the steps below and identify any terms you do not know the meaning of.

- Visit this simple [Online Music Dictionary](#) to learn about musical terms
- Or the [VCE Music Study Design](#) (page 13)
- To learn about the instruments of the orchestra visit: msolearn.com.au/orchestra

CURRICULUM LINKS

- Victorian F-10:
 - Music — *Respond and Interpret*
 - Critical and Creative Thinking — *Meta-cognition*
- VCE Music Performance:
 - Outcome 3 — *Music Language*
- VCE Music Style and Composition:
 - Outcome 1 — *Responses to Music*
 - Outcome 2 — *Organisation and Context*

THE TASK:

To make discoveries of how Schumann masterfully crafts his sensational second movement, [Scherzo: Allegro Vivace](#), from his Symphony No.2 in C major, Opus 61.

MACRO

- Start by listening to the whole movement performed by the wonderful musicians of the Melbourne Symphony Orchestra. Just sit back and take it all in — enjoy! ([click here](#))

micro

- Now just focus on listening to the **melody**.
 - Different instruments will take over the role of playing the melody and sometimes there might be more than one instrument playing more than one melody.
 - Write down everything you notice about the melody. You can print out this document or type in the fillable forms below.

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- This time just listen to the **accompaniment**.
 - o Take note of how active the rhythm and harmony is (e.g. how fast and long the notes are played, or how often the chords change).
 - o When does the accompaniment align with the melody?
 - o When doesn't it?
 - o What effect does this have?

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- Now focus on the **lower strings**.
 - o Do they play a more melodic or accompanying role?
 - o Does this change?
 - o What else do you notice about the sound of the lower strings?

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- This time you are listening to the **brass and timpani**.
 - o How does the character / mood of the music change when they play?
 - o Do they play narrow or wide intervals?
 - o What else do you find interesting about the brass and timpani parts?

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- Finally, just listen to the **woodwinds**.
 - How does the sound of the woodwinds colour the tone of the orchestra?
 - Do they always play as a unit or do the different woodwind instruments perform different roles?
 - When do they play the melody?
 - Who has the melody when they are playing the accompaniment?

MACRO (AGAIN...)

- To finish with, listen to the **whole orchestra**.
 - How does Schumann create light and shade in the music?
 - How does he make it sound exciting and frantic?
 - What does he change to make the character light and playful?
 - How does he create a graceful and swooning mood?

REFLECTION

- Highlight or create a list of all of the discoveries you uncovered during this activity.
 - What surprised you?
 - What did you realise you already knew?
 - What questions do you have now?
 - How could you apply this type of process in other subjects?
- Please send your reflections through to us at schools@mso.com.au



EXTENSION #1: MACRO – micro – MACRO TAKE 2

Choose your own piece of music and complete the MACRO – micro – MACRO analysis. Your recording might have different instruments to focus your listening on, but the process is the same.

Here are some suggested recordings on [Spotify](#).

EXTENSION #2: COMPARISON

Here is a different recording of the *Scherzo* from Schumann's [Symphony No.2 in C Major, Op.61](#) performed by the Berlin Philharmonic Orchestra. Make a table identifying the similarities and differences between this recording and the MSO recording.

BIOS



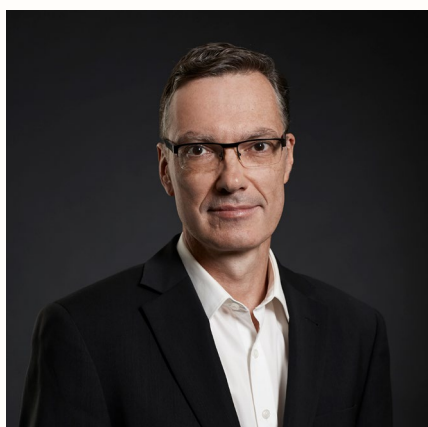
NICHOLAS BOCHNER

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