

# MSO Classroom

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## LIVE ONLINE

### LISTENING ACTIVITY 3: 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 visit page 13 of the [VCE Music Study Design](#)
- To learn about the instruments of the orchestra visit: [msolearn.com.au/orchestra](http://msolearn.com.au/orchestra)

### THE TASK:

Discover how Beethoven masterfully crafts the sublime second movement, *Allegretto*, from his Symphony No.7 in A major, Opus 92.

#### 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

- Listen again and jot down what you notice about the use of **repetition**, **variation** or **contrast**. Be sure to consider each of the **elements of music** (see page 13 of the [VCE Music Study Design](#))
- Use your observations from the previous listening to discuss the **structure** of the movement. Feel free to complete some additional research regarding the structure, or consult a score via [IMLSP](#).
- Next, listen to the use of **texture** and **instrumentation** and describe what you hear.
- Then describe the **tone colour** of every instrument you hear and discuss the balance and blend.
- Now just focus on the **rhythm**, **metre** and **tempo**.
- By now you have probably already referred to the use of **harmony**, **tonality** and **melody**. Just to be sure, write your observations about these elements.
- Finally, bring your attention to the use of **dynamics**, **phrasing** and **articulation**. How does MSO's interpretation of Beethoven use these elements to contribute to the creation of character?

#### MACRO (AGAIN...)


- To finish with, listen to the **whole orchestra**.

#### CURRICULUM LINKS

- VCE Music Performance:
  - Outcome 3 — *Music Language*
- VCE Music Style and Composition:
  - Outcome 1 — *Responses to Music*
  - Outcome 2 — *Organisation and Context*

## REFLECTION

- Create a list of the discoveries you uncovered during the micro listenings.
- What surprised you?
- What questions do you have now?
- Which discoveries do you think you would have found without the micro listenings?
- 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 one of the other movements from [Beethoven's 7th](#) or a work of your own choosing and complete the MACRO – micro – MACRO analysis.

## SPRINT ACTIVITY: COMPARISON

Here is a different recording of the second movement, Beethoven's 7th performed by the [Royal Concertgebouwworkest Orchestra](#) (from the Netherlands). Make a table identifying the similarities and differences between this recording and the MSO recording.

## JUST FOR FUN... JAM WITH BEETHOVEN

One of the features of the second movement of Beethoven's 7th is the repeating harmonic pattern present throughout the opening section. Press play from the start of the movement and try improvising your own melody over the top (I'm sure Beethoven won't mind too much – he was a fabulous improviser himself!)

Take it to the next level by sampling the opening sequence from the MSO performance and looping it in a program like Garage Band or Ableton Live (or any other DAW). Then try developing a more sophisticated and embellished improvisation each repeat of the loop. Why not go all the way and drop a beat in too....

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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.



## 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 – 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.



### 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