

MSO Classroom

LIVE ONLINE

CREATIVE TASKS 2: YOU SHOULD HAVE BEEN THERE!!

SUGGESTED FOR:

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

RESOURCES:

Note pad and pen, or word processor

TIME: +20 minutes

BEFORE YOU BEGIN:

- Attend the MSO Classroom Live Online, exploring Stravinsky's sensational *The Rite of Spring*.
- 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 — *Explore and Express*
 - Music — *Music Practices*
 - 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*

THE TASK:

Write a letter to a friend depicting what you heard, saw and felt at the legendary premiere of *The Rite of Spring* back in 1913.

PLAN

- Before launching into writing your letter, complete independent research to help develop your understanding of WHY the premiere of *The Rite of Spring* has become folklore.
- Consider the following questions:
 - What were the common plots, topics and locations of other ballets and operas at this time?
 - What type of people would attend the premiere of a ballet in Paris in 1913?
 - What would you be expecting the music to sound like? (Be sure to consider all of the elements of music listed in the [VCE Music Study Design](#) (page 13).
 - How would you envisage the dancers would move in a ballet in 1913?
 - What type of costumes would you be expecting they would wear?
 - How did *The Rite of Spring* differ from your conventions/assumptions?
- Develop your own character:
 - Are you a young bohemian looking for the next big artistic trend?
 - Or are you an old aristocrat interested in being seen at all of the premieres in Paris?
- Pick a side:
 - Do you love the cutting edge avant-garde sounds and movement of Stravinsky and Nijinsky?
 - Or do you loath it and thought Stravinsky went quite far enough with *The Firebird*?
 - Write a list of reasons of why you love it or loath it.

WRITE

- After greeting your friend, depict what it was like entering the [Théâtre des Champs-Élysées](#). What were you feeling at this stage?
- Press play on the [100th Anniversary performance](#) of *The Rite of Spring* with the original 1913 choreography and describe what you hear and see (don't forget to describe the audiences reaction and your own feelings about the music too!)
- Close your letter by predicting how you think this cornerstone work will influence both music and dance in the future AND how it has affected you personally.

SHARE

Share your story with us by emailing schools@mso.com.au

These resources have been devised by James Le Fevre for exclusive use in MSO Classroom Live Online. Reproduction without permission prohibited and totally not cool.

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 (Victoria) 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.

Thank you to our content and resource consultants:

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