

# MSO Classroom

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## LIVE ONLINE

### CREATIVE TASKS 1: COMPOSE YOUR OWN BALLET

#### 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 Stravinsky's sensational *The Rite of Spring*.
- Watch the [100th Anniversary performance](#) of *The Rite of Spring* with the original 1913 choreography!
- Try and keep up with these *The Rite of Spring* tap along videos: [Easy Version](#) & [Hard Version](#).
  - For more tap along videos visit [www.lpo.org.uk/explore/tap-along-timpani.html](http://www.lpo.org.uk/explore/tap-along-timpani.html)
  - Then have some fun with Two Set Violin [www.youtube.com/watch?v=eiDqiZhM7Tc](http://www.youtube.com/watch?v=eiDqiZhM7Tc)

#### 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:

Compose your own short ballet using rhythmic ideas inspired by *The Rite of Spring*.

#### DEVELOPMENT OF MOTIFS

1. Select a short section from the tap along videos above and practice clapping along.
2. Once you have mastered clapping the rhythm, turn the sound off and try and play the rhythm on your instrument using just one note.
3. Now experiment with filling in some of the rests with other notes until you have developed a new motif.
  - a. You may find that using leaps or dissonant intervals might create a more Stravinsky like sound.
  - b. Feel free to make changes to the pitch, meter and rhythm as you develop your motifs. Borrowing from Stravinsky is just a starting point...
4. Repeat steps 1, 2 & 3 two more times so that you have 3 of your own motifs.
  - a. You may like to try and use a different key or tonality for each motif.
  - b. Imagine how a dancer would move to each of your motifs.
  - c. You may like to notate your motifs as you go so you can remember them later.

## CONSTRUCTION

5. Take your first motif (let's call it **A**) and repeat it as many times as feels natural.
6. Then add your second motif (call it **B**). How many times will it repeat?
7. Now you have a choice to make – go back to **A** or move on to your third motif (**C**)? Either way, we are probably ready for some contrast. Try changing the dynamic, register or tone colour to create a different character in the music.
8. Experiment with different combinations of your **A**, **B** & **C** motifs ensuring you use enough repetition and contrast to keep things interesting.
  - a. At this stage, use a notepad to keep track of your form.
  - b. If you need to add a **D** section feel free!
  - c. You may also find you want to add some bridging material between sections.

## DOCUMENT

9. Record yourself playing your short ballet.
10. Play it back and experiment with adding another part.
  - a. This could be a harmony line on the same instrument or another instrument, or you could get creative with assembling a home made percussion section...
11. Finally, notate your short ballet in a notation program or on manuscript.

## SHARE

Send a PDF and an MP3 recording of your ballet to your friends, family and teachers, and of course, send it in to the MSO at [schools@mso.com.au](mailto:schools@mso.com.au) for feedback!

If you know any dancers, you should definitely send your ballet to them and ask them to create choreography that matches your music!

## 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?



### EXTENSION #1: ORCHESTRATE YOUR BALLETT

- Decide on which instruments you would like to orchestrate your ballet for.
- Writing for a full symphony orchestra like what you hear in *The Rite of Spring* can be very time consuming, so consider using just a few instruments.
- While using a notation program like [Sibelius](#), [Noteflight](#), [Finale](#) or [Dorico](#), can help you hear what each instrument sounds like all at once, the great composers started by imagining the sound they wanted first.
- Make a timeline of how you will use the elements of music to create mood in the music. Consider the use of: instrumentation, dynamics, harmony, articulation, texture etc.
- The orchestration process can be time consuming and it does take practice.  
**Practice makes progress!**

*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



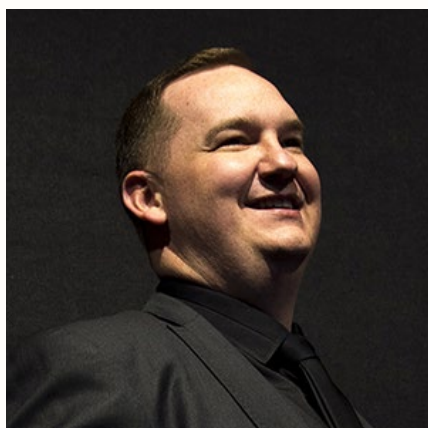
## NICHOLAS BOCHNER

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