Teaching Guide: Primary
CONTENTS

3  HOW TO USE THE RESOURCES
4  ARTISTS AND PRESENTERS
7  REPERTOIRE
8  LESSON PLAN SUGGESTIONS
12  FURTHER RESOURCES
HOW TO USE THE RESOURCES

USING THESE RESOURCES
We are thrilled to make available to you this set of online pre-concert resources MSO’s Regional Tour 2017. We can’t wait to join you!

WHY PROVIDE PRE-CONCERT RESOURCES?
The MSO aims to provide exciting, engaging and meaningful experiences that extend well beyond the concert hall. That’s why we’ve designed this special pack of online pre-concert resources for you and your students to discover in the lead up to the concerts.

While developing this resource pack, we focussed on the creation of content that is adaptable, inspiring, and linked to curriculum. The MSO’s Education concerts and pre-concert resources are intended as a method of supercharging curriculum, using learning to inspire a love of and deep-seated passion for music and the arts.

WHAT’S ON OFFER?
This Teaching Guide is just one of the many resources available to you on the MSO’s website. For other Regional Tour 2017 resources and more, visit mso.com.au/education/resources

HOW CAN I USE THE RESOURCE PACK?
We suggest you use this document in conjunction with the other Regional Tour 2017 resources to design and execute a pre-concert learning sequence crafted to suit your students and their particular interests and needs.

How much time you spend working with and discussing each resource is up to you – you’re the expert!

Note that the lesson plan suggestions in this teaching guide are intended to function as an introduction to the broad concepts/ideas that will feature in the MSO’s concerts. A more detailed Concert Preparation Guide covering the concert’s repertoire (as well as fun, digital resources for learning the interactive elements of the concerts) will be published in the month prior to the concerts.
Established in 1906, the Melbourne Symphony Orchestra (MSO) is an arts leader and Australia’s oldest professional orchestra. Chief Conductor Sir Andrew Davis has been at the helm of MSO since 2013. Engaging more than 2.5 million people each year, the MSO reaches a variety of audiences through live performances, recordings, TV and radio broadcasts and live streaming. As a truly global orchestra, the MSO collaborates with guest artists and arts organisations from across the world. Its international audiences include China, where the MSO performed in 2016 and Europe where the MSO toured in 2014.

The MSO performs a variety of concerts ranging from core classical performances at its home, Hamer Hall at Arts Centre Melbourne, to its annual free concerts at Melbourne’s largest outdoor venue, the Sidney Myer Music Bowl. The MSO also delivers innovative and engaging programs to audiences of all ages through its Education and Outreach initiatives.

The MSO also works with Associate Conductor, Benjamin Northey, and the Melbourne Symphony Orchestra Chorus, as well as with such eminent recent guest conductors as Thomas Ades, John Adams, Tan Dun, Charles Dutoit, Jakub Hrůša, Mark Wigglesworth, Markus Stenz and Simone Young. It has also collaborated with non-classical musicians including Burt Bacharach, Nick Cave, Sting, Tim Minchin, Ben Folds, DJ Jeff Mills and Flight Facilities.
Michael Collins is one of the most complete musicians of his generation. With a continuing, distinguished career as a soloist, he has in recent years also become highly regarded as a conductor and in 2010 took the position of Principal Conductor of the City of London Sinfonia. Highlights this season include a return to the Philharmonia Orchestra as conductor for a regional tour; a Royal Festival Hall concert with violinist Alina Pogostkina; and tours in South Africa and Australia.

Michael Collins has been committed to expanding the repertoire of the clarinet for many years. He has given premieres of works such as John Adams’ Gnarly Buttons, Brett Dean’s Ariel’s Music and Turnage’s Riffs and Refrains, which was commissioned by the Hallé Orchestra. In great demand as a chamber musician, Collins performs regularly with the Borodin, András Schiff, Martha Argerich, Stephen Hough, Mikhail Pletnev, Lars Vogt, Joshua Bell and Steven Isserlis.

Michael Collins records exclusively for Chandos and plays exclusively on Yamaha clarinets.

Lloyd Van’t Hoff is fast building a career as one of Australia’s most dynamic and versatile young clarinetists, creators and educators. 2017 will see Lloyd perform as a solo, chamber and orchestral musician at festivals and venues around Australia and the world, as well as continue a passionate advocacy for music education and new music through teaching and commissioning work. In 2015 Lloyd was crowned the ABC Symphony Australia Young Performer of the Year. Lloyd has also followed his passion for chamber and orchestral music around Australia and the world, with recent appearances at festivals in virtually every state and territory in the nation, as well as in Asia, Europe and North America. Lloyd is also a founding member of the award-winning Arcadia Winds who have been recently named as Musica Viva’s inaugural FutureMakers. Recent orchestral highlights include concerto performances with the Tasmanian Symphony Orchestra and Orchestra Victoria, and appearances as guest Principal Clarinet with the Melbourne Symphony Orchestra, Orchestra Victoria and Melbourne Chamber Orchestra.

Lloyd studied under of Paul Dean, Floyd Williams and David Thomas at the Queensland Conservatorium of Music and the Australian National Academy of Music. More recently, Lloyd has learned with esteemed pedagogue Yehuda Gilad in Banff, Canada.

Nicholas began his music studies on piano aged 7 and took up the cello two years later. Throughout his school years he pursued a widely varied range of musical styles. After leaving school Nicholas concentrated on cello, studying with Janis Laurs at the University of Adelaide where he completed a Bachelor of Music with honours. Nicholas then spent two years with Stefan Popov at the Guildhall School of Music, London. In 1995 he returned to Australia to take up the position of Artist in Residence at Queensland University as part of the contemporary music ensemble Perihelion. During this time he forged a strong reputation as an exponent of new music and has had several works commissioned for him.

In 1998, Nicholas joined the Melbourne Symphony Orchestra as Assistant Principal cellist. In addition to his work with the orchestra, Nicholas has been in demand as both a chamber musician and a teacher. He was a principal instrumental teacher at the Australian National Academy of Music from 2004 – 2009.

In 2009 Nicholas was awarded the Dame Roma Mitchell Churchill Fellowship to travel to the UK to study the use of improvisation in teaching classical musicians. He also spent time exploring the London Symphony Orchestra’s iconic Discovery program.

In 2011 Nicholas appeared as a soloist with the Melbourne Symphony Orchestra in performances of Dvorak’s cello concerto, and in 2012 appeared at the Adelaide Festival in a concert for solo cello and electronics. In 2016 Nicholas was awarded a Fellowship at ANAM to develop and present educational concerts.
ERIC AVERY
PRESENTER
Schools Concerts, MSO Regional Tour 2017

Eric Avery is from the Ngiyampaa, Yuin and Gumbangirr tribes of NSW. Eric dances, choreographs and is a musician. Eric works reviving the songs of his family in his practice with the hope that Ngiyampaa will be spoken again by Ngiyampaa people.

Currently Eric dances with Marrugeku – A leading intercultural dance theatre based in Sydney and Broome and is the recipient of the 2017 APRA/AMCOS Smugglers Of Light Award for Indigenous music and media.

THEA ROSSEN
PRESENTER
Schools Concerts, MSO Regional Tour 2017

Thea Rossen is a percussionist, creator and educator based in Melbourne. She is director of the Ad Lib Collective, an ensemble focused on concert curation, commissioning new Australian works and community engagement. Her work with the group has recently taken her to a residency at the Banff Centre for Arts and Creativity in Canada where she developed a program of works dealing with the issues surrounding climate change.

As a soloist and chamber musician, Thea has performed with a range of international artists including So Percussion, Speak Percussion, Lisa Moore and Simone Young. Thea has performed with the Melbourne and West Australian Symphony Orchestras, Orchestra Victoria and presented works at the Perth and Melbourne International Arts Festivals, White Night Festival and Bendigo International Festival for Exploratory Music.

As an educator Thea has designed and facilitated music workshops in regional, remote and metropolitan Australia. She is currently developing a touring show with Musica Viva in Schools, presenting outreach workshops on behalf of the Melbourne Recital Centre with the Tomorrow Today Fund and a new immersive installation for children as part of Art Play’s new ideas lab.

During her time at the Australian National Academy of Music with teacher Peter Neville, Thea was awarded prizes for all of her solo recitals including Most Outstanding Performance, Best Program and Paul and Brett Deal Prize for the Most Outstanding Performance of an Australian Work. Thea received her Bachelor of Music Degree with honours at the University of Western Australia studying with Dr Louise Devenish and Tim White.
The MSO will present the following repertoire at its schools concerts during Regional Tour 2017:

**AVERY**  
Yananha

**MENDELSSOHN**  
Konzertstücke No.1, Op.113

**BEETHOVEN**  
Symphony No.8, Op.93

**TOP TIP:**
Visit our [resources page](#) and click on ‘Regional Tour 2017’ to listen to streamed recordings of the Mendelssohn and Beethoven. *Yananha* will be a surprise: it has never been recorded by orchestra!
LOWER PRIMARY (TO LEVEL 2)

STRAND: RESPOND AND INTERPRET
Foundation Level: Respond to music, expressing what they enjoy and why (VCAMUR020)
Levels 1/2: Respond to music, communicating their preferences and discussing where and why people make and perform music (VCAMUR024)

STRAND: MUSIC PRACTICES, EXPLORE AND EXPRESS
Foundation Level: Sing and play instruments to create and practise chants, songs and rhymes including those used by cultural groups in the local community (VCAMUM018)
Explore sound and silence and ways of using their voices, movement and instruments to express ideas (VCAMUE017)
Levels 1/2: Sing and play instruments to improvise, compose and practise a repertoire of chants, songs and rhymes, including those used by cultural groups in the local community (VCAMUM022)
Use imagination and experimentation to explore musical ideas using voice, movement, instruments and body percussion (VCAMUE021)

STRAND: PRESENT AND PERFORM
Foundation Level: Rehearse and perform songs and short instrumental pieces which they have learnt and composed (VCAMUP019)
Levels 1/2: Rehearse and perform songs and instrumental music they have learnt and composed to communicate ideas to an audience (VCAMUP023)

UPPER PRIMARY (TO LEVEL 6)

STRAND: RESPOND AND INTERPRET
Levels 3/4: Identify features of the music they listen to, compose and perform, and discuss the purposes it was created for using music terminology (VCAMUR028)
Levels 5/6: Explain how aspects of the elements of music are combined to communicate ideas, concepts and feelings by comparing music from different cultures, times and locations (VCAMUR032)

STRAND: MUSIC PRACTICES, EXPLORE AND EXPRESS
Levels 3/4: Use voice and instruments to sing, play and arrange music from different cultures, times and locations, and improvise and compose music in different forms (VCAMUM026)
Use imagination and creativity to explore pitch, rhythm/time and form, dynamics and tempo using voice, movement and instruments (VCAMUE025)
Levels 5/6: Develop and practise technical skills and use of expressive elements of music in singing, playing instruments, improvising, arranging and composing (VCAMUM030)
Explore ways of combining the elements of music using listening skills, voice and a range of instruments, objects and electronically generated sounds to create effects (VCAMUE029)

STRAND: PRESENT AND PERFORM
Levels 3/4: Rehearse and perform songs and instrumental music they have learnt and composed, shaping elements of music to communicate ideas to an audience (VCAMUP027)
Levels 5/6: Rehearse and perform songs and music they have learnt, including their own compositions, combining aspects of the elements of music and using performance skills, to communicate ideas and intentions to an audience (VCAMUP031)
1. Compare and Contrast

**AIM:**
- Introducing to students the idea that music can portray different images/stories/emotions, and that the images/stories/emotions portrayed will be different for every person

**MATERIALS:**
- Media player (video/sound) with internet connection
- Sketchbooks or loose paper
- Pencils, crayons, textas
- Whiteboard and markers (or interactive whiteboard and markers) for discussion/brainstorm

1. Get comfy; ask students to choose to lie on the floor or sit cross-legged
2. Learning intention: to imagine the story behind music
3. Choose and play one key excerpt (suggested maximum of 2min per excerpt) from the Mendelssohn concert piece and Beethoven Symphony (visit our resources page and click on ‘Regional Tour 2017’ to access streamed recordings)
4. Activity: Ask students to write or draw what images/stories/emotions each work creates for them
5. Discussion: *What is the same and what is different about the images/stories/emotions we imagined for each work? Focus on reasoning e.g. what was it about the music that made you imagine that?*
6. Reflection: Sitting in a circle, discuss and reflect upon students’ writing/drawing
e.g. let’s make a concept map that shows us the kinds of images/stories/emotions we imagined for each work, and when walking across the land of our home
2. What Does Home Sound Like?

AIM:
- To encourage empathy and building of peer-to-peer communication and friendships via discussion regarding the ways in which music can represent identity

MATERIALS:
- Sketchbooks or loose paper
- Pencils, crayons, textas
- Auxiliary percussion instruments (bells, tambourines, etc.) or students may use their own hands and bodies to explore percussive sounds

1. Students sit on the floor (not yet with instruments)
2. Learning intention: to understand how we can paint pictures with sound
3. Explain: the concert by MSO will include three works/pieces of music: a concert piece by Mendelssohn, a symphony by Beethoven, and a new piece called ‘Yananha’ by Eric Avery who is an Indigenous composer and musician. There are recordings of the Mendelssohn and Beethoven because they were written a long time ago, but the Avery is going to be a surprise. It has never before been recorded! It’s a piece about the special feeling the composer gets when walking across the land of his home.
4. Activity: Ask students to draw a picture of their home, or the place they feel happiest, and write some words on the picture for the emotions they feel when thinking about/drawing this place
5. Ask students to share their creations and discuss: how would we represent these pictures and emotions with music? Model some examples (like a brisk, upbeat rhythm for ‘happy’)
6. Distribute instruments, ask students to split into small groups, choose one student’s image to turn into music, and (for younger students, you may like to run this as a whole-class rather than small group activity)
7. Reflect: come back together as a group and discuss observations: What did you enjoy most about this activity? What was difficult? What was easy? What would you do differently next time?
3. Discovering ‘Call and Response’

AIM:
- To introduce to students the ‘compositional device’ of ‘call and response’, a simple, interactive exercise that will be used in the concerts
- This activity uses another set of the MSO’s resources – this one, from our 2017 Education Week concert series

MATERIALS:
- Media player (video/sound) with internet connection
- Auxiliary percussion instruments (bells, tambourines, etc.) or students may use their own hands/voice/bodies to explore percussive sounds

1. Students sit on the floor (not yet with instruments)
2. Learning intention: We are learning about (WALA) ‘call and response’
3. Go to the MSO’s resources page, click on Meet the Orchestra with James Morrison and watch from the start to 2min 11sec of Clip No.2 that focuses on Spencer Williams’ jazz piece Basin Street Blues
4. Then, download and listen to the Basin Street Blues recording at the same webpage
5. Discuss following: How would you explain to your friend what ‘call and response’ is if they have no idea what that means? Think/pair/share or discuss as a class
6. Distribute instruments – run brief ‘call and response’ activity as a class, or in small groups
7. Reflect: come back together as a group and discuss observations: What worked well? What didn’t work so well? How could we improve our ‘call and response’?
8. Remind students: we’ll be using ‘call and response’ in the MSO concerts
FURTHER RESOURCES

MSO LEARN
Download the MSO’s free app to learn about all about the orchestra and its musicians.

SEASON 2017
2017 has something for everyone! Tickets still available. Check it out today.
msocom.au/education

VCAA
The content descriptions included in this document have been referenced from the Victorian Curriculum website
http://victoriancurriculum.vcaa.vic.edu.au

Melbourne Symphony Orchestra

PARTNERS

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