

MSO

REGIONAL TOUR 2017



Teaching Guide: Secondary

mso.com.au/education

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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 you 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.

ARTISTS AND PRESENTERS

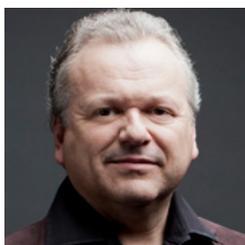
MELBOURNE SYMPHONY ORCHESTRA

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 SOLOIST

Schools Concerts,
MSO Regional Tour 2017

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 premières 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, Andrés 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 SOLOIST

Schools Concerts,
MSO Regional Tour 2017

Born in Darwin, Australia, 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 BOCHNER PRESENTER

Schools Concerts,
MSO Regional Tour 2017

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.

REPERTOIRE

The MSO will present the following repertoire at its schools concerts during Regional Tour 2017:

AVERY	<i>Yananha</i>
MENDELSSOHN	<i>Konzertstücke No.1, Op.113</i>
BEETHOVEN	<i>Symphony No.8, Op.93</i>

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!

LESSON PLAN SUGGESTIONS

Relating to the following content descriptions

SECONDARY (LEVELS 7–10)

STRAND FOCUS: RESPOND AND INTERPRET

- Levels 7/8: Analyse composers' use of the elements of music and stylistic features when listening to and interpreting music (VCAMUR038)
- Identify and connect specific features and purposes of music from contemporary and past times to explore viewpoints and enrich their music making (VCAMUR039)
- Levels 9/10: Evaluate a range of performances and compositions to inform and refine their own music making (VCAMUR045)
- Analyse a range of music from contemporary and past times, to explore differing viewpoints and enrich their music making, and consider music in international contexts (VCAMUR046)

STRAND FOCUS: MUSIC PRACTICES, EXPLORE AND EXPRESS

- Levels 7/8: Create, practise and rehearse music to develop listening, compositional and technical and expressive performance skills (VCAMUM035)
- Structure compositions by combining and manipulating the elements of music and using notation (VCAMUM036)
- Experiment with elements of music, in isolation and in combination, using listening skills, voice, instruments and technologies to find ways to create and manipulate effects (VCAMUE033)
- Develop music ideas through improvisation, composition and performance, combining and manipulating the elements of music (VCAMUE034)
- Levels 9/10: Create, practise and rehearse music to interpret a variety of performance repertoire with increasing technical and expressive skill and awareness of stylistic conventions (VCAMUM042)
- Plan, develop, and notate compositions with an understanding of style and Convention (VCAMUM043)
- Improvise and arrange music, using aural awareness and technical skills to manipulate the elements of music to explore options for interpretation and developing music ideas (VCAMUE040)
- Manipulate combinations of the elements of music in a range of styles, using technology and notation to communicate music ideas and intentions (VCAMUE041)

STRAND FOCUS: PRESENT AND PERFORM

- Levels 7/8: Rehearse and perform to audiences in different settings and contexts, a range of music they have learnt or composed, using techniques and expression appropriate to style (VCAMUP037)
- Levels 9/10: Perform music applying techniques and expression to interpret the composer's use of the elements of music and compositional devices (VCAMUP044)

LESSON PLAN SUGGESTIONS

For Year Levels 7–10

1. Understanding the Influence of Context

AIM:

- To ready the students for a 'deep dive' into each composer's focus work (a Concert Preparation Guide will be distributed by the MSO in the month prior to the concert)

MATERIALS:

- A class set of laptops, iPads or classroom access to an internet search engine
- Whiteboard and markers for discussion/brainstorm (or interactive whiteboard and interactive whiteboard markers)

1. **Learning intention:** to understand context as an important feature of composition
2. **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)
3. **Explain:** *the concert by MSO will include three works/pieces of music: the concert piece by Mendelssohn, the symphony by Beethoven, and a new piece called 'Yananha' by Eric Avery who is an Indigenous composer and musician. There are existing recordings of the Mendelssohn and Beethoven, but the Avery is going to be a surprise. It has never before been recorded.*
4. **Activity:** Split students into three small groups and have each research one of the three composers – ask students to include all they find in an 'e-folio' (could be a Word document or PowerPoint presentation, or similar) to share with the class at the end of the lesson (you may choose to spend two lessons on this task)
5. **Discuss:** *what did we learn? What do we think the context (i.e. the composer's history, background, values, preferences etc.) contributes to the work (or in the case of the Avery, might contribute to the work?)*

LESSON PLAN SUGGESTIONS

For Year Levels 7–10

2. Connecting Music with Experience/Emotion

AIM:

- To introduce/reiterate the concepts of connecting music with experience/emotion

MATERIALS:

- Writing book
- Auxiliary percussion instruments (bells, tambourines, etc.) or students may use their own personal instruments (preferable) or hands/bodies/voices

1. **Learning intention: understanding the music expresses experience and emotion**
2. **Model/discuss three ‘big moments’ (defining moments) in the three composers’ personal histories – preferably social/personal issues connected to the three composers you’ve researched in the prior lesson plan (i.e. for Beethoven, his going deaf; for Avery, his connection to his homeland; for Mendelssohn... you choose!**
3. **Discuss: *what might our own personal ‘big moments’ be?***
4. **Have students consider/articulate their own ‘big moments’ from their personal histories and students into three groups, each connected with one big moment of a student in their group**
5. **NOTE: Be sure to check that each student’s big moment is appropriate to share with the group, and – most importantly – that the students who are chosen to have their ‘big moments’ interpreted are happy to be involved in the task in this way**
6. **Activity: Each group spends the lesson composing a piece as a musical interpretation of a student’s ‘big moment’**
7. **Bring students together to perform their ‘big moment’ works**
8. **Discuss: *what did we learn? What compositional elements did we use to interpret the student’s ‘big moment’? Why did we make that choice?***

LESSON PLAN SUGGESTIONS

For Year Levels 7–10

3. Rediscovering ‘Call and Response’

AIM:

- To re-introduce to students the ‘compositional device’ of ‘call and response’, plus discuss elements of improvisation within this technique
- 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 instruments or their hands/bodies/voices to create 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 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 to contextualise the techniques discussed by Ben Northey in the clip
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. Students split into groups with their instruments and create their own ‘call and response’ compositions that include elements of improvisation on the original call and response theme (the theme could be dictated by the teacher, or created by the students)
7. Ask students to record or film the compositions (use an iPhone or similar if your school’s policy allows such activity) for recall at a later date
8. Reflect: come back together as a group, perform the compositions, and discuss observations: *What worked well? What didn’t work so well? How could we improve our ‘call and response’?*
9. 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.

<https://itunes.apple.com/au/app/mso-learn/id441422027?mt=8>

SEASON 2017

2017 has something for everyone! Tickets still available. Check it out today.

mso.com.au/education

VCAA

The content descriptions included in this document have been referenced from the Victorian Curriculum website

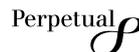
<http://victoriancurriculum.vcaa.vic.edu.au>

Melbourne Symphony Orchestra

PARTNERS



Principal Partner



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MAJOR EDUCATION SUPPORTERS

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