

SYDNEY
SYMPHONY
ORCHESTRA

2026
SEASON

Teachers
Resource Kit



ORCHESTRAL COLOUR AND STORY

SCHOOLS CONCERT

Stage 4

Orchestral Colour and Story

Stage 4 Teaching Resource
Sydney Symphony Orchestra

Acknowledgements

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The Sydney Symphony Orchestra would like to express its gratitude to the following for their generous support of the Learning & Engagement program and the production of this resource kit:

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“Your life can be changed and enriched through all sorts of music; music from now, music from the past, music from the very distant past and music from as recently as yesterday.

Through intensive listening students become involved in one of the highest orders of thinking.

As a teacher, by bringing students to a concert and studying music in the classroom, you are providing your students with a special pathway to musical knowledge through direct experience of and contact with live music.”

Richard Gill AO

(1941-2018)

Conductor, notable educator and advocate. Richard was the founding Artistic Director of Education at the Sydney Symphony. He has inspired generation of musicians through his work and continues to inspire new generations through his legacy.

Background

The purpose of this resource

This Teaching and Learning Kit has been designed by Sydney Symphony Orchestra, in collaboration with registered educators, to assist you in building meaningful learning experiences around your concert attendance.

You may choose to use the existing lesson plans as they appear, or - using our handy differentiation hints - adapt them to align with the needs and interests of a particular group of students. Alternatively, go above and beyond and use the Resource Library to extend the students who really love to deep-dive into the world of orchestral music.

How will you use these flexible and adaptable resources? The choice is yours!

As always, we welcome all feedback and suggestions regarding the nature of our Teaching and Learning Kits. Please feel free to be in touch with our friendly Learning & Engagement team at schools@sydneysymphony.com.

How curriculum is referenced in this resource

This resource is mapped to the NSW Curriculum. The beginning of each Lesson includes a matrix aligning the learning activities to the outcomes of the Creative Arts K – 6: Music Syllabus addressing performing, listening and composing.

Resource Library

Below is a curated selection of additional third-party resources you might choose to use in supporting your students to engage in concert preparation. The lesson plans in this resource will suggest you select from these in order to plan/undertake your lessons - alternatively, these resources may also be used for differentiation and extension.

Things to listen to

This Teaching and Learning Kit has been designed by Sydney Symphony Orchestra, in collaboration with registered educators, to assist you in building meaningful learning experiences around your concert attendance.

Discover this Spotify playlist featuring concert repertoire audio recordings where available.

- [Spotify Playlist: Orchestral Colour & Story](#)
- Appalachian Spring by Aaron Copland
[Appalachian Spring I. Very Slowly](#)
[Appalachian Spring II. Allegro](#)
[Appalachian Spring VII. Doppio Movimento "Simple Gifts"](#)
[Appalachian Spring VIII. Coda](#)

- [Three-cornered Hat Suite No. 2 by Manuel De Falla](#)
[Three-cornered Hat: Suite No. 2, 1. Dance of the Neighbours \(Seguidillas\)](#)
[Three-cornered Hat: Suite No.2, 2. Dance of the Miller \(Farruca\)](#)
[Three-cornered Hat: Suite No. 2, 3. Final Dance \(Jota\)](#)
- [Boléro by Maurice Ravel](#)

Things to watch

- [North Sydney Symphony Orchestra Falla: Three-Cornered Hat - Suite no. 2](#)
- [Falla - The Three-Cornered Hat - Proms 2013](#)
- [Appalachian Spring \(Ballet\)](#)

Things to explore

- [Musical Journeys: Instruments of the Orchestra \(BBC\)](#)
- [Where to learn about flamenco](#)
- [Instruments of the Orchestra - Listening Test](#)
- [Guide to the Orchestra - Minnesota Orchestra](#)
- [Discovering Music: Instruments of the Orchestra \(BBC\)](#)
- [Learn & Listen by Instruments \(Dallas Symphony Orchestra\)](#)
- [Instruments of the Philharmonia Orchestra](#)
- [Google Arts & Culture AI Instrument Playground](#)
- [BandLab](#)

Introduction to the concert theme

In the *Orchestral Colour & Story* concert, students will discover how composers use rhythm, texture, instrumentation and movement to create vivid musical worlds.

Guided by acclaimed conductor Benjamin Northey, the Orchestra brings to life music that dances, swells and transforms before their eyes and ears.

Through carefully selected works, from sweeping American landscapes to fiery Spanish dances and driving rhythmic build-ups, students will explore how orchestral music communicates emotion, energy and narrative without a single word.

Introduction to the repertoire

Hi-Vis by Holly Harrison

Hi-Vis by Holly Harrison is a contemporary piece inspired by the sounds of roadworks and construction sites. Written in 2017, it uses musical effects to imitate drilling, beeping, and machinery. The work explores rhythm, texture, and everyday sounds in a creative way. It is important because it shows how modern composers turn real-life environments into music, making it engaging and relatable for students learning about contemporary composition.

Three-cornered Hat Suite No. 2 by Manuel De Falla

The *Three-Cornered Hat Suite No. 2* by Manuel De Falla was written in 1919, drawn from his lively ballet about a clever miller and his wife outwitting a foolish magistrate. Inspired by Spanish folk traditions, it features energetic dances like the flamenco-style Farruca and Jota. Full of rhythm and colour, the music celebrates Spanish culture and storytelling, making it an important and exciting work for students to explore in classical music.

Appalachian Spring by Aaron Copland

Appalachian Spring by Aaron Copland was written in 1943–44 as a ballet for choreographer Martha Graham. It tells the story of a young pioneer couple starting a new life in rural America. Commissioned for a small ensemble, it captures hope, community, and the American spirit. Famous for its use of the Shaker tune *Simple Gifts*, the work became one of the most important and recognisable pieces of American classical music.

Boléro by Maurice Ravel

Boléro by Maurice Ravel was written in 1928 as a ballet. It is famous for its steady, repeating rhythm played on the snare drum and a single melody that gradually grows louder as more instruments join in. The piece was created as an experiment in orchestration, showing how music can build excitement through repetition and change in colour. Today, it is one of the most recognisable and important works in classical music.

Lesson 1: What is Orchestral Colour?

Intended Learning Outcome

Students explore the idea of tone colour by using and changing the sounds of their voice and listening to a variety of musical instruments.

NSW Curriculum Links

The activities in this resource are mapped to the outcomes of the Music 7–10 Syllabus (2024).

| Stage | Outcomes |
|---------------------------------|--|
| Stage 4 <i>Years 7 and 8</i> | MU4-LIS-01 uses listening skills to describe music in relation to stylistic, cultural, historical or social contexts and the elements of music |

Materials

- iPad or Computer to access audio software. For example, GarageBand, BandLab, Google AI Instrument Playground or YouTube.
- Worksheet: **Sound Descriptor Log**

Lesson Plan

1. Quick exercise: Everyone has a unique voice! The class should close their eyes, the Teacher should tap someone on the shoulder to say “Can you guess who I am?” Can the class identify whose voice that is, just from listening?

Similarly each musical instrument has a unique sound. This is called tone colour. Composers use these instruments or combinations of instruments to create effect in their music.

2. Listen to the following instruments: Listen to the following instruments: snare drum, flute, clarinet, bassoon, trumpet, tenor saxophone, bass pizzicato, trombone, oboe, piccolo.

Here are some handy links to helpful resources:
[Google Arts & Culture AI Instrument Playground](#)
[BandLab](#)

3. Listen to a selection of the concert repertoire:
 - a. Appalachian Spring by Aaron Copland
[Appalachian Spring I. Very Slowly](#)

[Appalachian Spring II. Allegro](#)
[Appalachian Spring VII. Doppio Movimento "Simple Gifts"](#)
[Appalachian Spring VIII. Coda](#)

- b. Three-cornered Hat Suite No. 2 by Manuel De Falla
[Three-cornered Hat: Suite No. 2, 1. Dance of the Neighbours \(Seguidillas\)](#)
[Three-cornered Hat: Suite No.2, 2. Dance of the Miller \(Farruca\)](#)
[Three-cornered Hat: Suite No. 2, 3. Final Dance \(Jota\)](#)

c. [Boléro by Maurice Ravel](#)

4. Create a **Sound Descriptor Log** for each instrument you listen to. Keep adding to it throughout the weeks leading up to the **Sydney Symphony Orchestra Orchestral Colour & Story** concert.
 - a. How many new instruments and instrument techniques can you add to your diary?
 - b. How might you describe the sound of each instrument?
 - c. Any techniques that you came across in this work?
 - d. Any particular instruments that you liked?

Assessment

| Outcome (Stage 2–3) | Learning Focus | Success Criteria | Evidence |
|---------------------|-------------------------|--|-------------------------------|
| MU4-LIS-01 | Listening & tone colour | Identifies and describes instrument timbre | Sound Descriptor Log |
| MU4-LIS-01 | Elements of music | Uses appropriate musical vocabulary | Written descriptors |
| MU4-LIS-01 | Instrument recognition | Distinguishes between instruments/techniques | Log entries + class responses |
| MU4-LIS-01 | Context | Links sounds to stylistic/use (where relevant) | Extended log comments |
| MU4-LIS-01 | Reflection | Evaluates and justifies preferences | Personal responses in log |

Sound Descriptor Log: Orchestral Colour

Each time you listen to a new instrument, note its sound qualities down here.

| Instrument | Piece/Work | Composer | Technique | Effect/Mood |
|------------|------------|----------|-----------|-------------|
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Lesson 2: Create Your Own *Boléro*

Intended Learning Outcome

Students identify instruments in *Boléro* by Ravel and analyse the structure of the work. Students perform a classroom arrangement.

NSW Curriculum Links

The activities in this resource are mapped to the outcomes of the Music 7–10 Syllabus (2024).

| Stage | Outcomes |
|--------------------------|--|
| Stage 4 Years 7 and 8 | MU4-LIS-01 uses listening skills to describe music in relation to stylistic, cultural, historical or social contexts and the elements of music MU4-PER-01 uses performance skills to demonstrate understanding of the elements of music and communicate musical ideas |

Materials

- **Audio:** [Boléro by Maurice Ravel](#)
- **Audio Reference:**
[Theme from Boléro \(Theme & Drum\)](#)
[Theme from Boléro \(Theme Solo\)](#)
[Theme from Boléro \(Drum\)](#)
- **Score:** Theme from Boléro

Reminder: Students should continue to add to their **Sound Descriptor Log** as they work through this Lesson Plan.

Lesson Plan

1. Listen to *Boléro* by Maurice Ravel. Can you identify the instruments or instrument sections as they each play the main tune (theme)?
2. Class discussion: What do you notice?
Suggested answer: The snare drum starts and then other instruments play the main musical idea as they enter. Each time instruments are added the music gets louder and louder (crescendo).
3. Students should learn to sing or play the *Theme from Boléro*. See worksheet for the notation and use the audio file for reference. Students may use any combination of voice, musical instruments or found sounds for this exercise.

Note: Using voice is the most accessible way to learn this tune.

4. Divide the class into small groups (pairs or in 3). Nominate one group to play the drum part. Note: the drum plays a repeated rhythmic pattern (ostinato).
5. The teacher should act as the conductor cueing each group to start as well as showing how the music gets louder and louder (crescendo). Here's a diagram of how each part should enter:

| | | | | | |
|------------------------|-------|--------|--------|--------|--------|
| Group 3 (Bolero Theme) | | | | Start | Repeat |
| Group 2 (Bolero Theme) | | | Start | Repeat | Repeat |
| Group 1 (Bolero Theme) | | Start | Repeat | Repeat | Repeat |
| Drum Ostinato | Start | Repeat | Repeat | Repeat | Repeat |

6. Each group enters one at a time. Students experience the **gradual build of the music** and explore ensemble playing (turn-taking, listening, working as a team).
7. Students could take turns to be the conductor, cueing each group to enter as well as controlling the crescendo (gradually getting louder).

Extension and differentiation ideas

- The Boléro theme is written in the phrygian mode. Explore the phrygian mode (play E to E on the white keys of a piano). The phrygian mode is a common feature of Spanish music. Create your own Boléro tune to match the drum ostinato.



Assessment

| Outcome | Learning Focus | Success Criteria | Evidence |
|-------------------|----------------|--|--------------------------|
| MU4-LIS-01 | Listening | Identifies instruments, ostinato & crescendo | Class responses |
| MU4-LIS-01 | Elements | Describes texture (layering) & dynamics | Verbal discussion |
| MU4-PER-01 | Performing | Sings/plays theme accurately | Group performance |
| MU4-PER-01 | Ensemble | Enters on cue, maintains part | Ensemble observation |
| MU4-PER-01 | Expression | Demonstrates crescendo control | Performance / conducting |

Theme from Boléro

Maurice Ravel

Theme

Drum

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Theme from Boléro

Maurice Ravel

The image displays a musical score for the 'Theme from Boléro' by Maurice Ravel. It consists of three staves of music, all in 3/4 time. The first staff begins with a treble clef and a 3/4 time signature. It contains three measures of music, each featuring a triplet of eighth notes. The second staff starts with a measure rest labeled '4', followed by four measures of music, each containing a triplet of eighth notes. The third staff starts with a measure rest labeled '8', followed by four measures of music, each containing a triplet of eighth notes. The score concludes with a double bar line.

Lesson 3: Spanish Colours

Intended Learning Outcome

Students research the characteristics of Spanish music and dance. Students understand how traditional forms influence classical composers.

NSW Curriculum Links

The activities in this resource are mapped to the outcomes of the Music 7–10 Syllabus (2024).

| Stage | Outcomes |
|--------------------------|--|
| Stage 4 Years 7 and 8 | MU4-LIS-01 uses listening skills to describe music in relation to stylistic, cultural, historical or social contexts and the elements of music |

Materials

- **Audio:** Three-cornered Hat Suite No. 2 by Manuel De Falla
[Three-cornered Hat: Suite No. 2, 1. Dance of the Neighbours \(Seguidillas\)](#)
[Three-cornered Hat: Suite No.2, 2. Dance of the Miller \(Farruca\)](#)
[Three-cornered Hat: Suite No. 2, 3. Final Dance \(Jota\)](#)
- **Worksheet:** Spanish Dance Styles
- Devices to research online

Reminder: Students should continue to add to their **Sound Descriptor Log** as they work through this Lesson Plan.

Lesson Plan

1. Play an excerpt from *The Three-Cornered Hat Suite No. 2 Final Dance (Jota)*. Ask:
 - a. What mood or energy do you hear?
 - b. What kind of dance could this be?
2. Research Task: Students should research the following Spanish Dance Style that inspired Manuel De Falla's orchestral work *The Three-cornered Hat Suite*. Here are a few introductory notes to share about each dance style.
 - a. **Seguidillas:** Fast, lively. Light, playful character. Often uses guitar and clapping (palmas).

- b. **Farruca:** Serious, dramatic. Strong rhythms, often performed by male dancers. Minor key, intense mood.
 - c. **Jota:** Energetic and festive. Triple meter (like a waltz feel). Features castanets and lively footwork.
3. Students should use their device to research online and take notes in the **Spanish Dance Styles** worksheet. Consider the following:
- a. What instruments are used? e.g. guitar, castanets, voice
 - b. What other percussion is used? e.g. clapping (palmas), foot stomping (zapateado)
 - c. Who is dancing? Is it a partner dance? Is it a man or woman dancing?
 - d. How did this dance style come about?
4. Now that students have familiarised themselves with these 3 dance styles, listen to excerpts from each movement of *The Three-Cornered Hat Suite No. 2* by De Falla. Students complete a quick listening task

Guided Questions:

- a. Which dance style does this sound like? Seguidillas, Farruca, Jota?
- b. What instruments can you hear?
- c. How does the composer imitate Spanish dance/music?
- d. What is the tempo, dynamics, and mood?

Assessment

| Outcome | Learning Focus | Success Criteria | Evidence |
|-------------------|---|---|---|
| MU4-LIS-01 | Listening response to <i>Final Dance (Jota)</i> | Identifies mood, energy, and suggests appropriate dance style using musical terminology | Verbal or written responses to guided questions |
| MU4-LIS-01 | Research of Spanish dance styles (Seguidillas, Farruca, Jota) | Describes key features including instruments, performers, and origins | Completed Spanish Dance Styles worksheet |
| MU4-LIS-01 | Note-taking skills | Records accurate and relevant information from research | Quality and completeness of worksheet notes |
| MU4-LIS-01 | Comparative listening of Suite excerpts | Identifies dance styles and musical features (tempo, dynamics, instrumentation) | Listening task responses |
| MU4-LIS-01 | Analysis of musical features | Explains how musical elements imitate Spanish dance/music | Written or verbal explanation |

Worksheet: Spanish Dance Styles

Seguidillas



Farruca



Jota



Lesson 4: Musical Storytelling & Composition

Intended Learning Outcome

Students explore how music can tell a story. Students compose their own musical ideas.

NSW Curriculum Links

The activities in this resource are mapped to the outcomes of the Music 7–10 Syllabus (2024).

| Stage | Outcomes |
|---------------------------------|---|
| Stage 4 <i>Years 7 and 8</i> | MU4-LIS-01 uses listening skills to describe music in relation to stylistic, cultural, historical or social contexts and the elements of music MU4-COM-01 improvises, arranges or composes using the elements of music to create musical ideas MU4-PER-01 uses performance skills to demonstrate understanding of the elements of music and communicate musical ideas |

Materials

- **Audio:** Appalachian Spring by Aaron Copland
[Appalachian Spring I. Very Slowly](#)
[Appalachian Spring II. Allegro](#)
[Appalachian Spring VII. Doppio Movimento "Simple Gifts"](#)
[Appalachian Spring VIII. Coda](#)
- Notation software/paper

Reminder: Students should continue to add to their **Sound Descriptor Log** as they work through this Lesson Plan.

Lesson Plan

Explore the Music of *Appalachian Spring*

1. Listen to excerpts from Movements 1, 2, 7, and 8. Also listen to the famous “Simple Gifts” theme. Discuss:
 - a. What kind of place do you think the composer tried to describe in the music?
e.g. a busy city or the countryside or outer space

Answer: Aaron Copland tells the story of a young pioneer couple starting a new life in rural America in his music.

- b. What mood or feeling do you hear? e.g. calm, energetic
- c. How does the music create a sense of daily life or activity?

Suggested answer: Singable/memorable folk melodies, repetition, choice of instruments

Create a Musical Scene

Students compose a short piece (approx. 8 beats/ 2 bars) that represent a moment in rural life.

1. Choose a Scene. Select ONE idea:
 - a. Sunrise
 - d. Working on a farm
 - e. Dancing / celebration
2. Create a musical idea that captures the scene. Keep it simple and repeat it.
3. Develop Your Idea. Use at least two musical elements:
 - a. Dynamics (loud/soft)
 - b. Tempo (fast/slow)
 - c. Pitch (high/low)
 - d. Rhythm (steady, syncopated, repeated patterns)
4. Perform or Notate.

- a. Perform on an instrument, voice, or body percussion OR
- b. Write using simple notation or graphic notation

Extension and differentiation ideas

- Repeat the exercise by choosing a different scene.
- Add a second contrasting idea to match your scene. (e.g. calm → energetic)
- Perform for the class and explain your scene.

Assessment

| Outcome | Learning Focus | Success Criteria | Evidence |
|-------------------|--|--|--|
| MU4-COM-01 | Composition – creating a musical scene inspired by <i>Appalachian Spring</i> (Aaron Copland) | Creates a short (8-beat) composition using a motif/theme | Student composition (performance or notation) |
| MU4-COM-01 | Use of musical elements | Effectively uses at least two elements (e.g. dynamics, tempo, pitch, rhythm) | Composition demonstrates control of elements |
| MU4-LIS-01 | Listening & interpretation | Identifies mood/scene from listening and applies ideas in composition | Class discussion responses and musical choices |
| MU4-PER-01 | Performance (optional) | Performs composition with accuracy and expression | Live or recorded performance |

Lesson 5: Create Your Own Roadworks Piece

Intended Learning Outcome

Students use the sounds and imagery of roadworks as stimulus to create a piece of music with contrasting ideas.

NSW Curriculum Links

The activities in this resource are mapped to the outcomes of the Music 7–10 Syllabus (2024).

| Stage | Outcomes |
|---------------------------------|---|
| Stage 4 <i>Years 7 and 8</i> | MU4-LIS-01 uses listening skills to describe music in relation to stylistic, cultural, historical or social contexts and the elements of music MU4-COM-01 improvises, arranges or composes using the elements of music to create musical ideas MU4-PER-01 uses performance skills to demonstrate understanding of the elements of music and communicate musical ideas |

Materials

- Instruments
- Found sounds

Reminder: Students should continue to add to their **Sound Descriptor Log** as they work through this Lesson Plan.

Lesson Plan

Part 1: Let's Learn From Australian Composer, Holly Harrison (Interview)

Australian composer, Holly Harrison, was inspired by roadworks for her orchestral work *Hi-Vis*. There were loud roadworks happening outside her Western Sydney home from 9PM - 4 AM each night and she took the sounds she heard and the lights she saw. There were flickering lights, continuous drilling, humming, reversing, beeping, and grinding. There were all sorts of rhythms from the machinery and neon colours, LED traffic batons, and, of course, workers in hi-vis vests.



How did Holly Harrison use the sounds of the orchestra to create a roadwork scene? Let's learn more from an interview with Holly:

SSO: The brass instruments and string instruments have very interesting parts to play. How did these instruments make roadworks sounds in your orchestral work called *Hi-Vis*?

HH: *In the opening, I imagined the brass and strings as a type of hi-vis quasi-fanfare! I imagined bright neon and reflective colours of oranges and yellows – perhaps the hi-vis vests of night roadworkers, but also the flashing lights of machinery. The brass and strings trade back and forth, swapping ascending string glissandi for flutter-tongue trombones, and string tremolos for wah-wah trumpets*

SSO: You used many different sounds in the percussion section. Can you tell us how you chose all those striking sounds?

HH: *I have a background as a rock drummer, so the drum kit was always going to be a feature! As for selecting colours, I aimed to contrast wooden percussion sounds (i.e. woodblocks, vibraslap, slapstick) with more metallic sounds (i.e. cymbals, triangle, shaker, tambourine). This contrast helps to define each section and colour the instrument family they're paired with. In addition, there are a few percussion instruments that act as effects – sports whistle, train whistle, and ratchet. These function as a reminder of the roadwork inspiration and cityscape, taking us out of the music and into the real world for a moment.*

SSO: What is the most fun or interesting sound you used in this piece?

HH: *I'm quite partial to the ratchet in the opening and right at the end! I think of it as literally cranking up the orchestra in the beginning and then winding it down.*

SSO: In some parts of your work *Hi-Vis* the texture features more selective instrumentation (e.g. woodwinds and percussion) before expanding into a fuller orchestral sound. How did you make decisions about instrumental contrast in these moments? Were you imagining a shift in scene or experience?



HH: *This section pairs the bassoons with woodblocks. It acts as a contrast to the hi-vis opening by choosing instruments that have a darker timbre, as well as creating a thinner texture within the orchestra itself. Here, I imagined the bassoons and woodblocks as being like a roadworkers boots, and I started to wonder what music a roadworker might be listening to and the rhythm this creates. This brought out a kind of bluegrass influence in the piece, which we can hear through the flute and violin solos, with their bent notes and bluesy runs.*

SSO: Do you have any advice for students on how to effectively create contrast in their own roadworks-inspired compositions, particularly through instrument/ sound choice?

HH: *Absolutely! Think big and be extreme with contrasts! Think about how high and how low instruments can play and the types of sounds this gives you access to. You can create contrast between instrument groups, and how they are paired together, as well as within a single instrument part.*

Consider the rhythm of roadworks themselves – they can be continuous and full of momentum, or they could be on/off and constantly stopping and starting. Most of all, enjoy experimenting with the sounds themselves! Think: what happens if...

Part 2: Create your own roadworks musical ideas

Holly Harrison used many words to describe the sounds and sights of the roadworks near her home. These are some of the words Holly thinks you could use to create your very own roadworks ideas.



1. Working in pairs or groups of 3, each group should pick a descriptor word and come up with a roadworks inspired sound.
2. Students can use any combination of: voice, body percussion, found sounds, and instruments to create their musical idea. Allow about 10 minutes for students to explore ideas. Encourage students to notate their ideas using traditional or graphic notation.
3. Now, each group should pick another descriptor word to create a **CONTRASTING** musical idea. Remember Holly Harrison's advice about how to create contrast in music.

Part 3: Structure your composition

1. Using their 2 musical ideas, each group should create a piece of music in Ternary Form (ABA).
2. Each group should perform their roadworks piece for the class.
3. Class discussion:
 - a. Before each group shares their through process, can the class guess their descriptor words?
 - b. How does each group achieve contrast in this roadworks piece?

Assessment

| Outcome | Learning Focus | Success Criteria | Evidence |
|-------------------|------------------------|--|---------------------------------------|
| MU4-COM-01 | Composition | Creates two contrasting roadworks-inspired musical ideas using sound sources (voice, body percussion, instruments, found sounds) | Teacher observation, rehearsal work |
| MU4-COM-02 | Structure & Notation | Organises ideas into clear ternary (ABA) form and represents ideas using graphic or traditional notation | Student score/notation |
| MU4-PER-01 | Performance | Performs composition with control of rhythm, dynamics, and ensemble skills | Group performance |
| MU4-LIS-01 | Listening & Reflection | Identifies and explains how contrast is achieved and links sounds to descriptor words | Class discussion, student explanation |