

SYDNEY  
SYMPHONY  
ORCHESTRA

2026  
SEASON

Teachers  
Resource Kit



# ORCHESTRAL COLOUR AND STORY

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SCHOOLS CONCERT

Stages 2 & 3

# **Orchestral Colour and Story**

Stages 2 & 3 Teaching Resource  
Sydney Symphony Orchestra

# Acknowledgements

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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](mailto: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](#)

## 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 K - 6 Creative Arts Syllabus (2024).

Stage	Outcomes
Stage 2 <i>Years 3 and 4</i>	<b>CA2-MUS-01</b> performs, uses listening skills and composes to communicate musical ideas, and describes ways the elements of music are used to convey musical ideas
Stage 3 <i>Years 5 and 6</i>	<b>CA3-MUS-01</b> performs, uses listening skills and composes to communicate musical ideas using the elements of music, and explains how musical ideas are conveyed and ways contexts influence music  <b>CA3-CWT-01</b> creates written texts to communicate ideas and understanding in Dance, Drama, Music and Visual Arts

## Materials

- Device (iPad or laptop)
- Found sounds (optional)
- Worksheets
- Pen/pencil

## Lesson Plan

1. 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 effects in

their music.

2. Let's continue to explore the tone colour of our voices. Split the class into groups of 3 or 4. Label each group A,B,C,D (or use another creative way to identify each group).
3. Give each group a couple of sound descriptor cards. See the **Descriptor Cards Worksheet**. Each card has a word; for example: jumpy, warm, smooth...
4. Each group should choose one descriptor and create a sound to match. Students can use any combination of voice, body percussion and/or found sounds to create their sound as a group.
5. Each group should share their word and sound with the rest of the class one by one. Class discussion: Any favourite sounds? Why do you think the sound matches the descriptor?
6. (Optional) Now, let's try different sound combinations. Call out various combinations of groups to perform their sound simultaneously. For example: Group A & B, then A & C then A, B & C.  
Class discussion: Were there any sound combinations that worked well together? Why?
7. Now, using your knowledge of tone colour and descriptors. Use the **Describe the Instrument's Sound Worksheet** to search up the instruments listed. Listen to their sound and write down a few descriptors of each instrument's sound. Here's are some handy sites to access audio for each instrument:

[Guide to the Orchestra - Minnesota Orchestra](#)

[Discovering Music: Instruments of the Orchestra \(BBC\)](#)

[Learn & Listen by Instruments \(Dallas Symphony Orchestra\)](#)

## Extension and differentiation ideas

- Listen to the sound of every instrument of the orchestra and write down a few descriptors for the sound you hear.

## Assessment

Outcome (Stage 2–3)	Learning Focus	Success Criteria	Assessment Evidence
<b>CA2/3-MUS-01 (Performing)</b>	Uses voice, body percussion & found sounds	Creates and performs a sound matching a descriptor	Group performance of sound.
<b>CA2/3-MUS-01 (Composing)</b>	Explores tone colour (timbre)	Selects and combines sounds to create effect	Quality of sound choices in group task
<b>CA2/3-MUS-01 (Listening)</b>	Identifies and describes sounds	Uses appropriate descriptors for voices/instruments	Participation in class discussion
<b>CA3-CWT-01 (Responding)</b>	Reflects on sound choices	Explains why sounds match descriptors	Verbal responses + worksheet answers
<b>CA2/3-MUS-01 (Composing)</b>	Experiments with sound combinations	Collaborates to create and refine group sound	Group collaboration + optional layering task

## Worksheet: Sound Descriptors

Each group should choose one descriptor and create a sound to match.

JUMPY

BUZZING

SMOOTH

CRUNCHY

FLUFFY

SPARKLY

SOFT

SPIKEY

NASAL

DEEP

## Worksheet: Describe the Instrument's Sound

Listen to audio examples of each of these instruments. Add a few descriptors for the sound you hear.

**VIOLIN**



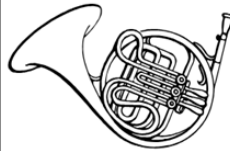
**SNARE DRUM**



**FLUTE**



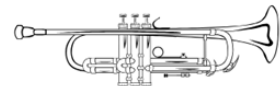
**FRENCH HORN**



**OBOE**



**TRUMPET**



**SAXOPHONE**



**CLARINET**



# Lesson 2: Create Your Own Storyboard

## Intended Learning Outcome

Students create a narrative by responding to music.

## NSW Curriculum Links

The activities in this resource are mapped to the outcomes of the K - 6 Creative Arts Syllabus (2024).

Stage	Outcomes
Stage 2 Years 3 and 4	<b>CA2-MUS-01</b> performs, uses listening skills and composes to communicate musical ideas, and describes ways the elements of music are used to convey musical ideas
Stage 3 Years 5 and 6	<b>CA3-MUS-01</b> performs, uses listening skills and composes to communicate musical ideas using the elements of music, and explains how musical ideas are conveyed and ways contexts influence music

## Materials

- Worksheet: **Create Your Own Storyboard**
- **Audio:** *Appalachian Spring* by Aaron Copland (Select Movements)  
[Appalachian Spring I. Very Slowly](#)  
[Appalachian Spring II. Allegro](#)  
[Appalachian Spring VII. Doppio Movimento "Simple Gifts"](#)  
[Appalachian Spring VIII. Coda](#)
- Scissors

## Lesson Plan

The composer Aaron Copland wrote the music *Appalachian Spring* for a ballet. The music and dance tell the story of a Bride and her Husband as they get married and celebrate with the community.

In this activity, students will explore the idea of story to match the music of *Appalachian Spring*.

As a class, listen to one of the movements of *Appalachian Spring* by Aaron Copland. Class discussion:

- a. Does the music remind you of anything?
- b. What story do you think is taking place?  
What mood do you think the music creates? e.g. happy, sad, calm...

Optional: Repeat with another movement of *Appalachian Spring*.

2. Now, let's create our own story. Students should choose one of the two story options on the worksheet: Story 1: Folk On The Farm, or Story 2: Epic Soccer Game.

Optional: Students could create their own story altogether and draw their own images.

3. Cut out each picture in the worksheet: **Create Your Own Storyboard.**
4. Choose your favourite movement of *Appalachian Spring*. Use some or all of the story images and arrange them in any order to create your own story to match the music.
5. Listen to the music and point to the moment in your story to match the music.

## Assessment

Outcome	Learning Focus	Success Criteria	Evidence
CA2-MUS-01	Listening & storytelling	Identifies mood/story in music	Class discussion responses
CA2-MUS-01	Composing (sequencing)	Orders images to match music	Completed storyboard
CA2-MUS-01	Performing/responding	Matches story to music in real time	Points/aligns story with audio
CA3-MUS-01	Elements of music	Explains how music conveys mood/story	Verbal explanation
CA3-MUS-01	Context	Connects music to narrative/context	Discussion + storyboard choices

Story 1: Folks on the Farm

## Worksheet: Create Your Own Storyboard

✂ Instructions for Students: 1. Choose 1 of the 2 story options. 2. Cut out each picture below. 3. Use some or all of the story images and arrange them in any order to create your own story to match the music. 4. Listen to the music and point to the moment in your story.



Calm Sunrise



Folk Dancing



Gentle Ending



Evening Sunset



Working on the Farm



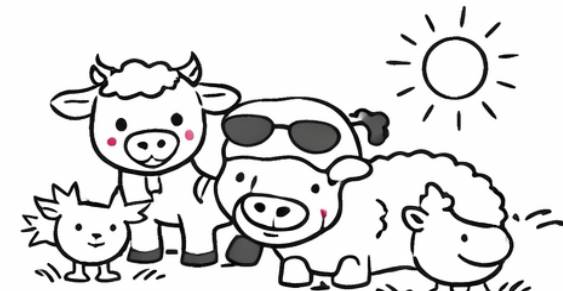
Wedding Scene



Oh No! Something Went Wrong

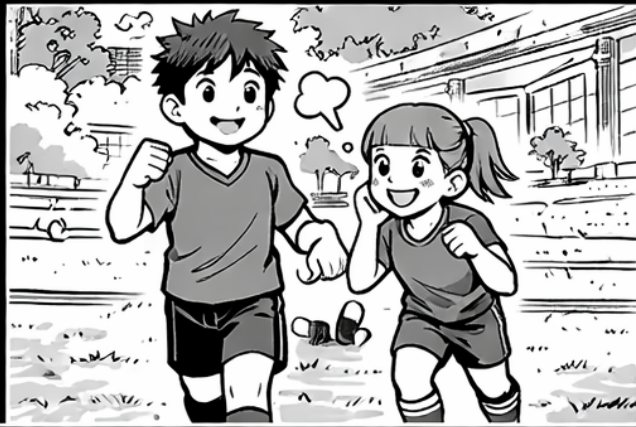
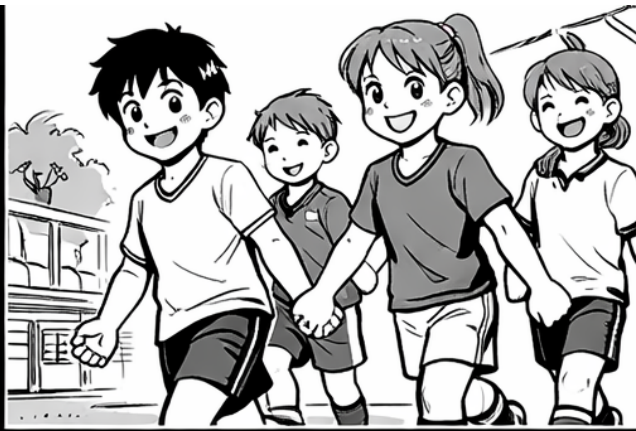


Cart Stuck in the Mud



Happy Animals on the Farm

Story 2: Epic Soccer



## Lesson 3: Perform the *Boléro*

### Intended Learning Outcome

Students learn the main musical idea from *Boléro*. Students perform a classroom arrangement.

### NSW Curriculum Links

The activities in this resource are mapped to the outcomes of the K - 6 Creative Arts Syllabus (2024).

Stage	Outcomes
Stage 2 Years 3 and 4	<b>CA2-MUS-01</b> performs, uses listening skills and composes to communicate musical ideas, and describes ways the elements of music are used to convey musical ideas
Stage 3 Years 5 and 6	<b>CA3-MUS-01</b> performs, uses listening skills and composes to communicate musical ideas using the elements of music, and explains how musical ideas are conveyed and ways contexts influence music

### Materials

- Voice
- Musical Instruments
- Found sounds
- Body percussion
- **Score:** Theme from *Boléro* (Simplified)
- Audio Examples:
  - [Theme from \*Boléro\* \(Theme & Drum\)](#)
  - [Theme from \*Boléro\* \(Theme Solo\)](#)
  - [Theme from \*Boléro\* \(Drum\)](#)
- **Audio:** [Boléro by Maurice Ravel](#)

### Lesson Plan

1. Listen to the recording of *Boléro* by Ravel. 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).*

- Students should learn to sing or play the *Theme from Boléro*. See worksheet for the notation and use the audio files 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.

- 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).
- 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

- 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).

### Extension and differentiation ideas

- Depending on your students' ability, you may choose to learn part of the tune for the purposes of this exercise, e.g. the first couple of bars.
- Students could take turns to be the conductor, cueing each group to enter as well as controlling the crescendo (gradually getting louder).
- For a simplified version of this activity, the whole class can learn to sing the tune and each time they repeat it they should sing louder. Start by humming the tune "hmmmm", then on the repeat sing on the sound "dooo", then on the 3rd repeat sing with a loud "laaa".

## Assessment

Outcome	Learning Focus	Success Criteria	Evidence
<b>CA2-MUS-01</b>	Performing	Sings/plays theme accurately	Group performance
<b>CA2-MUS-01</b>	Listening & ensemble	Enters at correct time, maintains ostinato	Ensemble participation
<b>CA2-MUS-01</b>	Elements (dynamics)	Demonstrates crescendo	Performance observation
<b>CA3-MUS-01</b>	Musical structure	Explains layering/entry of parts	Verbal response

# Theme from Boléro

Simplified

Maurice Ravel

Theme

C B C D C B A C C A C B C A G E F G

Drum

7

T

F E D E F G A G A B A G F E D E D C C D E F

D

13

T

D G

D





# Lesson 4: Spanish Sounds & Shapes (Graphic Notation)

## Intended Learning Outcome

Students will create a graphic score to represent a section of the music and identify:

- Traditional Spanish instruments (e.g. castanets)
- Dance influences (e.g. flamenco)

## NSW Curriculum Links

The activities in this resource are mapped to the outcomes of the K - 6 Creative Arts Syllabus (2024).

Stage	Outcomes
Stage 2 <i>Years 3 and 4</i>	<b>CA2-MUS-01</b> performs, uses listening skills and composes to communicate musical ideas, and describes ways the elements of music are used to convey musical ideas
Stage 3 <i>Years 5 and 6</i>	<b>CA3-MUS-01</b> performs, uses listening skills and composes to communicate musical ideas using the elements of music, and explains how musical ideas are conveyed and ways contexts influence music

## Materials

- Audio:
  - [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 \(Jota\)](#)
- Paper and pencils/pens
- Device to play/share YouTube videos

## Lesson Plan

### Part 1: Listening & Imagining

1. Play an excerpt from the suite (e.g. Dance of the Miller or Final Dance). Ask students:
  - a. What kind of movement do you hear? e.g. fast, stomping, swirling?
  - b. What instruments stand out? e.g. clicking, clapping, strumming?
  - c. Does it remind you of dancing? What kind?

*Teacher note: Guide students toward recognising: Castanets (clicking sounds), Percussion & rhythm (strong beats for dancing), Flamenco style (dramatic, rhythmic, expressive)*

### Part 2: Explore Flamenco & Other Spanish Dance Style

The composer Manuel De Falla was inspired by traditional Spanish Dances in his composition *The Three-cornered Hat Suite*. Let's explore Flamenco together.

1. Flamenco includes stamping feet (zapateado), clapping (palmas), and expressive movement. Music often has strong rhythms and accents. The castanets are a typical instrument that feature in Spanish music.
2. Explore some of these resources together as a class to get to know the style of flamenco music and dance.

[The Sydney Flamenco Studio](#)

[Flamenco: Music Genres for Kids](#)

[What is Flamenco Dancing? Spain's traditional dance!](#)

[How to Play the Castanets in Flamenco & Spanish Dance](#)

3. Quick body activity:
  - a. Clap a repeating rhythm
  - b. Add foot stomps
  - c. Try a dramatic pose!

### Part 3: Create a Graphic Score

1. Choose one movement of the *Three-cornered Hat Suite No. 2*
2. Students draw a graphic representation of the music using shapes, lines, and symbols.  
They should:

- a. Show how the music moves over time (left → right)
- b. Represent different sounds with different symbols

Suggested Symbol Ideas:

<b>Sound</b>	<b>Graphic Idea</b>
Castanets	Small dots or clicking shapes
Stomping	Bold squares or footprints
Flowing melody	Wavy lines
Loud accents	Spikes or bursts
Fast rhythm	Repeated patterns

Encourage creativity. There is no “right” answer!

## Assessment Schedule – Lesson 4: What Is a Toccata? – Graphic Notation & Form (Stage 3)

Outcome	Music Practice	Assessment Activity	Evidence of Learning
<b>MUS3.4</b> Identifies the use of musical concepts and symbols in a range of musical styles.	<b>Listening</b>	Guided listening to <i>Toccata and Fugue in D minor</i> identifying fast passages and repeated ideas	Students describe characteristics of a toccata using appropriate musical language
		Viewing and tracing graphic representations of the music using hands or props	Accurate tracking of musical shape and changes over time
<b>MUS3.1</b> Sings, plays and moves to a range of music, demonstrating musical concepts.	<b>Performing</b>	Movement responses using scarves/ribbons to follow melodic contour	Physical movement reflects pitch direction, speed and gesture
<b>MUS3.4</b> Identifies the use of musical concepts and symbols in a range of musical styles.	<b>Composing</b>	Creation or interpretation of graphic notation representing musical ideas	Visual symbols clearly correspond to musical features (e.g. speed, contour, repetition)
		Identifying patterns and melodic shape in simplified staff notation (optional note naming)	Recognition of repeated ideas and pitch movement in standard notation

Assessment mapped to the outcomes of the K - 6 Creative Arts: Music Syllabus.

## Assessment

Outcome	Learning Focus	Success Criteria	Evidence
<b>CA2-MUS-01</b>	Performing	Sings/plays theme accurately	Group performance
<b>CA2-MUS-01</b>	Listening & ensemble	Enters at correct time, maintains ostinato	Ensemble participation
<b>CA2-MUS-01</b>	Elements (dynamics)	Demonstrates crescendo	Performance observation
<b>CA3-MUS-01</b>	Musical structure	Explains layering/entry of parts	Verbal response
<b>CA3-MUS-01</b>	Expression & control	Uses dynamics to shape performance	Conductor role / performance

# Lesson 5: Create Your Own Hi-Vis Roadworks Soundscape

## Intended Learning Outcome

Students use the sounds and imagery of roadworks as stimulus to create a soundscape.

## NSW Curriculum Links

The activities in this resource are mapped to the outcomes of the K - 6 Creative Arts Syllabus (2024).

Stage	Outcomes
Stage 2 <i>Years 3 and 4</i>	<b>CA2-MUS-01</b> performs, uses listening skills and composes to communicate musical ideas, and describes ways the elements of music are used to convey musical ideas
Stage 3 <i>Years 5 and 6</i>	<b>CA3-MUS-01</b> performs, uses listening skills and composes to communicate musical ideas using the elements of music, and explains how musical ideas are conveyed and ways contexts influence music  <b>CA3-CWT-01</b> creates written texts to communicate ideas and understanding in Dance, Drama, Music and Visual Arts

## Materials

- Instruments
- Found sounds

## 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.*



## Part 2: Create your own roadworks sound

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 sounds.



1. Using these descriptor words, each student (or pair of students) should pick one 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 sound. Allow about 10 minutes for students to explore ideas for their sounds.
3. Let's play our roadwork Soundscape! Now, the Teacher (or a student conductor) stands in front of the class and moves their hand from left to right slowly. As their hand passes the students it activates their sound.

Remember to have a signal to stop the roadworks at the end!

## Assessment

Outcome	Learning Focus	Success Criteria	Evidence
<b>CA2-MUS-01</b>	Listening & responding	Identifies how instruments create effects	Discussion responses
<b>CA2-MUS-01</b>	Composing (sound ideas)	Creates sound matching descriptor	Individual/pair sound
<b>CA2-MUS-01</b>	Performing	Performs sound on cue	Soundscape participation
<b>CA3-MUS-01</b>	Elements & tone colour	Explains use of timbre/effects	Verbal explanation
<b>CA3-MUS-01</b>	Context	Connects sounds to real-world inspiration	Discussion + performance choices
<b>CA3-CWT-01 (Responding)</b>	Reflects on sound choices	Explains why sounds match descriptors	Verbal responses