Teachers Resource Kit

THE ENVIRONMENT AND ME

SYDNEY SYMPHONY ORCHESTRA

Learning & Engagement

STAGE 4

The Environment & Me
Stage 4 Teaching Resource

Sydney Symphony Orchestra

Acknowledgements

Contact

For information concerning the Sydney Symphony Orchestra's Learning & Engagement program, contact:

Email: education@sydneysymphony.com

Online: www.sydneysymphony.com

"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 Sydney Symphony. He has inspired generations 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.

This resource contains three main elements:

1. **Background information on the music** you'll hear at the performance
2. **A library of exciting digital resources** to engage with (great for learning differentiation and extension of students)
3. **A series of five lesson plans**, complete with suggested assessment rubrics, and useful for both pre- and post-concert engagement

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 Education team at education@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 Music 7 - 10 Syllabus addressing performing, composing and listening objectives.

Introduction to the concert theme

In the Environment & Me program, students will explore the natural environment and human-made environment through the medium of music in an interactive concert presented by Sydney Symphony with the help of science communicator, Dr Naomi Koh Belic. Students learn about insect life, bird life, our connection to country and the high winds of spring that disperse seeds. Additionally, students get to create music with the Sydney Symphony by building a city scape to explore a human-made environment.

Introduction to the repertoire

An overview of the repertoire that will be played by the orchestra in the concert is provided below. To listen to the repertoire, visit our Resource Library page in this resource kit where you can enjoy both a <u>Spotify playlist</u> and YouTube links to each work where available.

CHRISTOPHER SAINSBURY Guwara

4 minutes

Guwara means high wind, and the piece suggests early Spring in Australia when the winds are up. Sainsbury is a descendant of those Aboriginal people placed in Australia's first mission - the Dharug of the Sydney region. It is a word from his Dharug language, and using it through the piece is participating in our language recovery. At times the work uses a melody thickening and reverb technique between Violins I and Violins II where one part imitates the other a half a beat later, a bit hard but a great effect when it works, and the kids got it in the first performance. The cellos and basses under them play in gusts and bursts..

BEETHOVEN Pastoral Symphony No.6 Mvt II Scene by the Brook

12 minutes (Excerpt selected for the concert)

Beethoven's iconic work, his Pastoral Symphony, is an important example of music that evokes a story or a scene.

NIKOLAI RIMSKY-KORSAKOV Flight of the Bumblebee

2 minutes

This piece was written as an orchestral interlude the opera *The Tale of Tsar Saltan.* It was composed in 1899–1900. Its composition is intended to musically evoke the seemingly chaotic and rapidly changing flying pattern of a bumblebee.

OTTORINO RESPIGHI The Birds (Gli uccelli), L'usignuolo (The nightingale)

4 minutes

This suite for small orchestra was composed by the Italian composer Ottorino Respighi. It is inspired by 17th and 18th century music. Respighi incorporates birdsong into the music and represents bird movement too. There are 5 movements; first a prelude, and the remaining four movements each representing a different bird: dove, hen, nightingale and cuckoo.

EDVARD GRIEG Holberg Suite, Praeludium

3 minutes

The Praeludium is the first movement of the Holberg Suite by the Norwegian composer, Grieg. It is inspired by the style and forms of 18ᵗʰ century dance music.

Resource Library

Below is a curated selection of additional 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 all available concert repertoire: The Environment & Me

- Please note that there currently is no recording available for *Guwara* by Chris Sainsbury.

- Alternatively, enjoy the links below to alternative repertoire formats:

  BEETHOVEN Pastoral Symphony No.6 Mvt II Scene by the Brook

  RIMSKY-KORSAKOV - Flight of the Bumblebee

  RESPIGHI The Birds(Gli uccelli), L'usignuolo (The nightingale)

  GRIEG Holberg Suite, Praeludium

Things to watch

- Explore the natural world through song by accessing this collection of video material that covers topics such as photosynthesis, trees, the seasons and more.

- Read through this article, Composers on Nature, and watch videos all about composers inspired by nature.

- Classical Music Inspired by Birdsong

Things to read

- The Australian Music Centre is a great resource for information on Australian composers. Learn more about <u>Christopher Sainsbury and his music here</u>.

- <u>Earth Day: How Mother Nature Inspired Four Major Composers</u>

- <u>Classical Music Inspired by the Sounds of Nature</u>

Lesson Plan 1

Exploring how composers use music to evoke environment

Learning Intention

To introduce students to the concept of programmatic music

Success Criteria

Students can:

- Identify and explain programmatic techniques.
- Create a picture based on a programmatic piece and explain their choices.

NSW Curriculum Links

The activities in this resource are mapped to the outcomes of the Music Years 7-10 Syllabus.

Stage	Outcomes
Stage 4 *Years 7-8*	**4.7** Demonstrates an understanding of musical concepts through listening, observing, responding, discriminating, analysing, discussing and recording musical ideas
	4.8 Demonstrates an understanding of musical concepts through aural identification and discussion of the features of a range of repertoire

Materials

- Whiteboard markers
- Whiteboard with digital projection and audio facility
- Access to Canva, Miro or similar graphic design platform, Microsoft Word or Pages for Mac will do the job if needed.

Lesson Plan

1. Remind students they'll soon be attending/have recently attended a performance given by the Sydney Symphony Orchestra. The theme of this concert is/was *The Environment and Me* (Music and the Environment)

2. You are going to guide the students to understanding the concept of "environments" as a way to describe specific environmental settings, separate from the concept of "The Environment" in terms of conservation.

   Write on the board the question:

What is an environment?

Ask students to consider an answer. You will probably get a lot of answers vaguely related to conservation. What you are seeking is an understanding of environments as different natural (or possibly manmade) settings. For example, you might consider an exchange like this:

Teacher: *Where do we find kangaroos? In the ocean?*
Students: *No! They live in the bush!*
Teacher: *Oh okay! So what else do we find in the bush?*
Students: *Trees, birds, flowers, koalas, etc*
Teacher: *So we can all imagine places in Australia where we would find all these things together? And we call it "The Bush"?*
Students: *Yes!*
Teacher: *"The Bush" is one kind of environment. What are some other kinds?*

You may need to guide the students again through the process, but you should end up with a whiteboard full of specific environments and what kinds of things we'd expect to find there. For example, the beach, the ocean, the desert, mountains, farmland, snow/arctic, the city.

3. Tell the students you will now play a piece of music - *Flight of the Bumblebee* by Rimsky-Korsakov - that evokes a specific type of animal. (See Appendix).

   You may choose to give them vague hints as to what the animal is, or not. The purpose of the exercise is not a guessing game, but to have the students examine what the music suggests to them and consider why that is.

   When the piece is finished ask:

   How did that make you feel?
   Can you name any instruments in the piece of music?
   Can you describe the sounds you heard?
   What animal did the music make you think of?

4. It may be tempting to tell the class what animal is being evoked in this piece, but instead, hand out drawing/painting materials. Explain you will play the piece of music again and this time the students are to draw/paint the animal they believe is being portrayed in the music and the environment you'd find such a creature. Give the students about 10-15 minutes to complete their artwork.

5. Invite the students to display their art to the class and explain their choices. Once the class discussion is over, then you may reveal what animal is the inspiration for the piece.

6. You may want to repeat this exercise over several lessons with other music from the repertoire, or even your own choice of music that evokes a sense of environment or animals. Don't forget to display the artworks!

Extension Activity

If you have an older or more advanced class, you may consider undertaking this activity listening to the 4th Movement of Beethoven's Pastoral Symphony, "The Storm" (See Appendix A). Instead of an animal, this piece evokes a summer storm over farmland. Aside from that detail, the activity can be undertaken in the same way described above.

Lesson 1: Learning Outcome Reflection

Assessment rubric

This rubric is designed to offer you assistance with formative assessment of students' knowledge and understanding regarding the learning intentions of this lesson. Please feel free to adapt this resource as you see fit, or use it as the basis for more informal methods of assessment or reflection at the conclusion of the lesson.

Success Criterion	High	Medium	Developing
Students can identify and explain programmatic connections in music	The student was able to make a strong decision about what animal/environment they heard in the music, and explain their decision using detailed examples and/or clear music terminology. The student was able to identify clear, sophisticated correlations between their own impressions of the music and other students'.	The student made a decision about what animal/environment they heard but was only able to use vague language describing why they made that choice. The student was able to identify basic correlations between their own impressions of the music and other students'.	The student was unable to make a decision about what animal/environment they heard in the music. The student was not able to identify correlations between their impressions of the music and other students'.

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Lesson Plan 2

Meet the Composer

Learning intention
Students learn about an Australian composer, and create and perform music inspired by their compositions.

Success criteria

Students can:

- Explain what a composer does
- Connect the concepts of music, culture and language

NSW Curriculum Links

The activities in this resource are mapped to the outcomes of the Music Years 7-10 Syllabus.

Stage	Outcomes
Stage 4 *Years 7-8*	**4.11** demonstrates an appreciation, tolerance and respect for the aesthetic value of music as an artform

Materials

- Audio/video set up
- iPads/ laptops to share in the class

Lesson Plan

1. Remind students they'll soon be attending/have recently attended a performance given by the Sydney Symphony Orchestra. The theme of this concert is/was *The Environment and Me* (Music and the Environment)

2. What is a composer?

   Divide the class into groups of 3 -4. Each group shall explore the question "What is a composer?" by using some of the following resources. Allow the groups about 15 minutes for this.

   What does being a composer mean to you?
   What does it mean to be a composer today?

Class notes: How do composers compose?
What is a composer?

Each group should share their findings with the class.

Optional: Create a mind map to capture all the ideas.

3. Now, let's get to know the composer Christopher Sainsbury. Watch this video to meet him.

4. To learn about Sainsbury's work, *Guwara*, watch this video. Have a class discussion about what you have leant. Here are a few prompting questions to support your discussion:

   a. Where does the word *guwara* come from?
   b. What does the word *guwara* mean?
   c. How does Sainsbury share language with others?
   d. How did Sainsbury use this word to compose his music?

5. Watch this video where Sainsbury explains the music of his work *Guwara*. Discuss the following as a class:

   a. How does Sainsbury capture aspects of the natural environment?
   b. How does he use the instruments, for example the 1st and 2nd violins, to bring the concepts to life?
   c. How does Sainsbury structure the music?

6. Sainsbury discussed the Dharug language of Sydney in the following video. What other Dharug words do you know?

   To learn more Dharug words explore the follow resources:

   How we can all use Dharug dhalang every day
   Learn to speak Dharug language
   Learn to count in Dharug

Lesson 2: Learning Outcome Reflection

Assessment rubric

This rubric is designed to offer you assistance with formative assessment of students' knowledge and understanding regarding the learning intentions of this lesson. Please feel free to adapt this resource as you see fit, or use it as the basis for more informal methods of assessment or reflection at the conclusion of the lesson.

Success Criterion	High	Medium	Developing
Students can explain what a composer does	The student can readily identify and give detailed examples of what a composer does. Exemplary understanding will be demonstrated by the student being able to align the role of a composer with other professions (e.g. a builder using tools to complete a job; a chef using ingredients to cook a recipe etc.)	The student can identify and give examples of what a composer does. There may be inconsistency in their responses or some understanding that needs to be corrected.	The student cannot identify and give examples of what a composer does.
Students can connect the concepts of music, culture and language	The student participates in class discussions and is able to articulate the links between music, language and culture.	The student contributes to class discussions about the composer and music by listening and sharing their thoughts.	The student contributes to the class discussions.

The Environment & Me: Stage 4 Teaching Resource, Sydney Symphony Orchestra

Lesson Plan 3

How composers create worlds: tone colour

Learning intention

Students develop an understanding of musical concepts.

Success criteria

Students can:

- Explain what a composer does
- Provide conceptual definitions for - or give examples of - tone colour
- Imagine how tone colours can interact

NSW Curriculum Links

The activities in this resource are mapped to the outcomes of the Music Years 7-10 Syllabus.

Stage	Outcomes
Stage 4 *Years 7-8*	**4.7** Demonstrates an understanding of musical concepts through listening, observing, responding, discriminating, analysing, discussing and recording musical ideas
	4.8 Demonstrates an understanding of musical concepts through aural identification and discussion of the features of a range of repertoire

Materials

- Whiteboard markers
- Whiteboard with digital projection and audio facility
- Images of Australian landscapes
- Student's own instruments they are learning
- Access to devices

Lesson Plan

1. Remind students they'll soon be attending/have recently attended a performance given by the Sydney Symphony Orchestra. The theme of this concert is/was *The Environment and Me* (Music and the Environment).

2. Begin by assessing students' prior knowledge. Ask students what *tone colour* is, and see if students can attempt a definition.

   Ask students if they know the name for someone who writes music.

3. Explicit teaching: take a moment to check students' definitions, then write the following definitive terms on the board:

   Tone Colour: the sound of an instrument that distinguishes it from another instrument

   Composer: a person who writes music for others to play

4. As a class, open the Dallas Symphony Orchestra Instruments webpage, and play an example of an instrument from each of the major instrument families. You may choose which instruments, or invite the class to decide.

5. Read/discuss the physical features of the instruments, and how they make sound, and play examples.

6. Ask the class:

   a. How would you describe the tone colour of the instrument. Is it metallic? Wooden? Bright? Dark? Thin? Heavy? Could you compare it to an animal/weather/object/emotion?

   b. If the instruments' sound was a colour, what colour would it be? Bright red? Dark blue? Grey?

   c. How would you compare the tone colour of one instrument to another?

7. Play *Flight of the Bumblebee* and follow the score. Ask the students to identify important instruments in the excerpt.

8. Remind students that this piece evokes a bumblebee. Ask the students why they think the composer made the choices they did, specifically why the violin. Discuss as a class.

9. Tell the students that they are going to imagine that they are composing a piece of music based on an Australian environment.

10. Display the images of Australian environments in Appendix A on the board. Tell the students they are going to choose one environment, and, using the Dallas Symphony Orchestra Instruments webpage pick four instruments they feel would be good choices to evoke that environment.

    One of those instruments must be their own instrument (if a student is a singer, instruct the student to listen to how their voice sounds when they sing a plain "aah" sound. If a student has no clear instrument they are learning, they can simply pick four from the Dallas Symphony Orchestra website).

    They are to explain their choices using the matrix on the following page.

11. Discuss and keep answers for the next lesson.

Instrument	Family	Some words to describe the tone colour of this instrument are	What colour would this instrument be if you could see its sound?	I have chosen this instrument because

Lesson 3: Learning Outcome Reflection

Assessment rubric

This rubric is designed to offer you assistance with formative assessment of students' knowledge and understanding regarding the learning intentions of this lesson. Please feel free to adapt this resource as you see fit, or use it as the basis for more informal methods of assessment or reflection at the conclusion of the lesson.

Success Criterion	High	Medium	Developing
Provide conceptual definitions for - or give examples of - tone colour	The student demonstrates a high level of consideration to describing the tone colour of various instruments, offering insightful and creative descriptors.	The student demonstrates a satisfactory level of consideration to describing the tone colour of various instruments, offering generic descriptors.	The student is unable to differentiate between different tone colours, or offers basic descriptors.

The Environment & Me: Stage 4 Teaching Resource, Sydney Symphony Orchestra

Lesson Plan 4

How composers create worlds: texture

Learning intention

Students develop an understanding of musical concepts.

Success criterion

Students can:

- Provide conceptual definitions for - or give examples of - texture
- Conceive a visual representation of musical texture

NSW Curriculum Links

The activities in this resource are mapped to the outcomes of the Music Years 7-10 Syllabus.

Stage	Outcomes
Stage 4 *Years 7-8*	**4.7** Demonstrates an understanding of musical concepts through listening, observing, responding, discriminating, analysing, discussing and recording musical ideas
	4.8 Demonstrates an understanding of musical concepts through aural identification and discussion of the features of a range of repertoire

Materials

- Whiteboard markers
- Whiteboard with digital projection and audio facility
- Drawing materials and paper

Lesson Plan

1. Remind students they'll soon be attending/have recently attended a performance given by the Sydney Symphony Orchestra. The theme of this concert is/was *The Environment and Me* (Music and the Environment).
2. Begin by assessing students' prior knowledge. Ask students what texture is, and see if students can attempt a definition.

3. Explicit teaching: take a moment to check students' definitions, then write the following definitive term on the board:

   Texture: how instruments interact with each other to create melody, harmony, and motion

4. Play [this video](#) introducing the concept of texture.

5. Demonstrate on the board that music can be visually represented as lines of music interacting and winding amongst each other, like a piece of fabric. (You may also want to play [this video](#) that demonstrates this).

6. Time to listen to some music! Refer to the resources at the beginning of this Teaching Kit. Alternatively, if you have some favourite music that you feel displays a good use of texture, you may use that.

    Ask the students:

    What kind of texture has the composer made? Homophonic, polyphonic, monophonic? (All the listening is homophonic).

    What are some words you could use to describe the texture of the piece?

7. Ask the students to take out their tone colour matrices from the previous lesson, and display the Australian environments images in Appendix A once more. Hand out drawing materials and paper.

8. Ask the students to:

    a. imagine they are a composer once more, and are going to compose a piece of music based on an Australian landscape. But first, they are going to map out what the texture of their piece might look like.

    b. decide on a colour for each of their instruments from the drawing materials available (you may need multiple sets of pencils/textas/crayons to ensure there's enough of each colour to go around. Ideally there will be at least 12 different colours in each set of materials).

    c. Imagine what kind of texture would best evoke the environment they've chosen. Would it be homophonic, monophonic, polyphonic, or a combination of all three? Would it be jagged, or smooth, or dense, or sparse? Invite them to write down some words to describe the texture they imagine/they believe best fits their environment.

    d. Using the coloured pencils/textas/crayons they have chosen for their instruments, they are going to create a visual representation of the texture they imagine. You may need to do a demonstration on the board for an example.

    e. An example of what a finished drawing might look like is in Appendix B.

9. When they are complete, invite the students to explain their drawings. Don't forget to display them!

Lesson 4: Learning Outcome Reflection

Assessment rubric

This rubric is designed to offer you assistance with formative assessment of students' knowledge and understanding regarding the learning intentions of this lesson. Please feel free to adapt this resource as you see fit, or use it as the basis for more informal methods of assessment or reflection at the conclusion of the lesson.

Success Criterion	High	Medium	Developing
Students can provide conceptual definitions for - or give examples of - texture	The student demonstrates a high level of consideration to describing texture, offering insightful and creative descriptors.	The student demonstrates a high level of consideration to describing texture, offering insightful and creative descriptors.	The student is unable to describe texture.
Students can represent texture visually	The student creates a dynamic, vibrant image of interacting lines with a clear visual sense of a beginning, middle, end and/or climactic sections and quieter sections.	The student creates a thoughtful if basic image of interacting lines of music. There may be a vague sense of beginning, middle and end, or some sort of climax.	The student creates a rudimentary image of interacting lines of music. There is a limited sense of structure.

The Environment & Me: Stage 4 Teaching Resource, Sydney Symphony Orchestra

Lesson Plan 5

Create an environment with music

Learning intention

To work as an ensemble to create a new piece of music.

Success criteria

Students can:

- Demonstrate a willingness to work with others creatively
- Make choices concerning tone colour and texture, and explain them

NSW Curriculum Links

Music Years 7-10 Syllabus.

Stage	Outcomes
Stage 4 *Years 7-8*	**4.3** Performs music demonstrating solo and/or ensemble awareness
	4.4 Demonstrates an understanding of musical concepts through exploring, experimenting, improvising, organising, arranging and composing.
	4.5 Notates compositions using traditional and/or non-traditional notation
	4.12 Demonstrates a developing confidence and willingness to engage in performing, composing and listening experiences

Materials

- Whiteboard markers
- Whiteboard with digital projection and audio facility
- Butchers paper or A3 sheets of paper
- Ample space for the class to split into small ensembles if it is a larger group
- Instruments for each student, ideally their own instrument, if not, a combination of different percussion/keyboard instruments the students are confident with. Can be voice.

Lesson Plan

NOTE:
You may choose to undertake this activity after they've attended the concert as a long-term means to reflect on what they've learned and experienced.

This activity make take two to three lessons to complete as it involves group work and composition.

1. Remind students they'll soon be attending/have recently attended a performance given by the Sydney Symphony Orchestra. The theme of this concert is/was *The Environment and Me* (Music and the Environment).

2. Review definitions of *tone colour* and *texture.* You may wish to replay videos from the previous lessons.

3. Tell the students they are going to create their own short piece of music to evoke an environment. You may choose to create the music as a class, or split the class into smaller ensembles. If it is the latter, suggest that ensembles be made up of instruments from differing families.

    If you are creating as a class, decide what kind of environment you are going to evoke. You may choose to use an image from the Appendix A, choose a new image, or simply imagine the environment. If you are creating as smaller ensembles, ask each group to decide what environment they will evoke, again either using the images, finding a new one, or imagining it.

    If composing as a class, divide the whiteboard into three columns; if composing as ensembles, hand out two large pieces of paper per group and divide into columns:

Environment	Tone Colour	Texture

4. Ask the students to consider the following questions, and feel free to add your own:

    What are some words that could describe our environment? Hot, cold, wet, dry, dense, sparse?
    What time of day is it in our environment?
    What is the season?
    Is the environment active, or still?
    What is in the environment? Trees? Bushes? Rocks? Water?
    What creatures might we expect to find there?

Desert Example:

Environment	Tone Colour	Texture
Hot		
Dry		
Empty		
Dirt/sand/rocks		
Daytime		
Summer		
Still		
Lizards		
Snakes		
Insects		

5. Next, invite the students to consider the instruments in their ensemble, and decide on some descriptors from the first column that could be effectively evoked using the instruments available. Perhaps they will assign an instrument to all the descriptors, perhaps they will choose one descriptor per instrument. Give them about five minutes to discuss and decide. Eg (a four person ensemble of trumpet, guitar, cello and piano)

Desert Example:

Environment	Tone Colour	Texture
Hot	Trumpet	
Dry	Guitar	
Empty	Cello	
Dirt/sand/rocks	Guitar	
Daytime	Trumpet	
Summer	Trumpet	
Still	Cello	
Lizards	Piano	
Snakes	Piano	
Insects	Guitar	

6. Next, ask the students to consider the texture the piece might have. Would it be busy, calm, smooth, pointillistic? Would it be homophonic, polyphonic, homophonic, or a combination of all three? Get the students to write down an agreed-upon description of the texture in the appropriate column.

Desert Example:

Environment	Tone Colour	Texture
Hot	Trumpet	Long low flat sounds without
Dry	Guitar	much movement, broken up with
Empty	Cello	

Dirt/sand/rocks	Guitar	small moments of activity.
Daytime	Trumpet	Mostly monophonic.
Summer	Trumpet	
Still	Cello	
Lizards	Piano	
Snakes	Piano	
Insects	Guitar	

7. Composing time! The students are to create a small musical moment that evokes the environment they have chosen using the descriptors and choices they've made. The students will need some time to do this properly, between 15-20 minutes each session minimum. Instruct the students the piece must:

- have a beginning, middle and end

- use all the instruments

- last between 1-2 minutes

- be notated somehow on a new piece of paper/the whiteboard. The students may use traditional notation, or non-traditional notation using the coloured pencils/texture method from the previous lesson, or some other graphic notation the students invent. (Be sure to instruct that, if using traditional notation, it is not necessary to write each and every note of the piece, just enough for the group members to recall their parts.)

8. You will probably need to guide this exercise. If in small ensembles, float between groups and assist with suggestions as necessary. Some students will embrace this exercise, others will be uncertain with free creativity. In the case of the latter, offer them some either/or options, and get them to improvise around those choices. Ultimately there are no wrong choices, as long as the student can explain why they chose what they chose.

9. When the pieces are finished, each group performs for the class, and the class discusses what environment they think the group created and explains their choices. The group then explains what environment they evoked and why they made the choices they made.

We would love to hear what you make! Please feel free to send recordings of your class' creations to us at **education@sydneysymphony.com.** And thanks so much for coming!

Lesson 5: Learning Outcome Reflection

Assessment rubric

This rubric is designed to offer you assistance with formative assessment of students' knowledge and understanding regarding the learning intentions of this lesson. Please feel free to adapt this resource as you see fit, or use it as the basis for more informal methods of assessment or reflection at the conclusion of the lesson.

Success Criterion	High	Medium	Developing
Students demonstrate an understanding of how texture and tone colour interact to create music	The student makes creative, insightful suggestions as to how to use the instrumental forces in their ensemble to combine texture and tone colour effectively. The student is able to notate clear prompts to assist themselves or their ensemble to perform.	The student participates in making suggestions, but they are generic, vague or unrelated to the stimulus. The student attempts to notate either their own part or others to assist them, but their notation is unclear or unhelpful.	The student offers little to no suggestions as to how to combine texture and tone colour related to the stimulus. The student is unable to create any notation related to the activity.
The student participates in creative group activity.	The student is willing to make space for others' suggestions to be heard, is happy to explore others ideas, and is willing to rehearse the music to an acceptable standard of performance.	The student is willing to make space for others' suggestions to be heard, is happy to explore others ideas, and is willing to rehearse the music to an acceptable standard of performance.	The student is unable to accommodate others suggestions or to rehearse the music to an acceptable standard of performance.

The Environment & Me: Stage 4 Teaching Resource, Sydney Symphony Orchestra

Appendix A

Images of the Australian natural environment to be glued into matrix on previous page
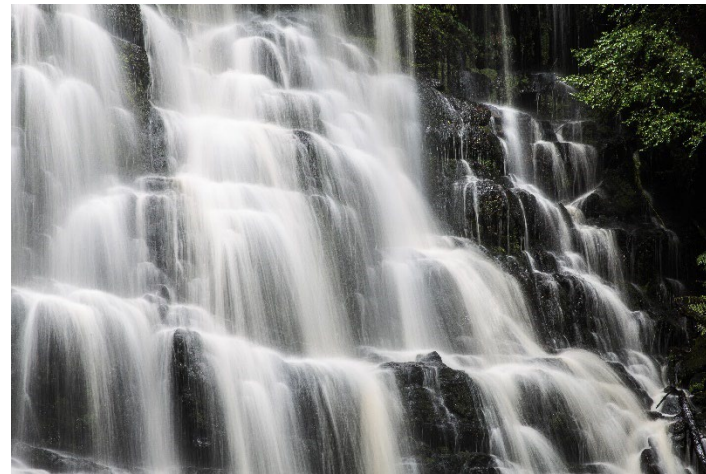
Appendix B
Example of Textural representation