

Teachers Resource Kit

The Environment and Me



Learning & Engagement
Stages 1–3

The Environment & Me
Stage 1 - 3 Teaching Resource

Sydney Symphony Orchestra

Acknowledgements

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Simone Young Chief Conductor, Sydney Symphony Orchestra

Craig Whitehead Chief Executive Officer, Sydney Symphony Orchestra

Resource Development

Writer: Tim Hansen

Editor: Sonia de Freitas

Design: Amy Zhou

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 Creative Arts K – 6: Music Syllabus addressing performing, organising sound and listening.

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 [Spotify playlist](#) 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 [Christopher Sainsbury and his music here](#).
- [Earth Day: How Mother Nature Inspired Four Major Composers](#)
- [Classical Music Inspired by the Sounds of Nature](#)

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 K - 6 Creative Arts: Music Syllabus.

Stage	Outcomes
Early Stage 1 <i>Kindergarten</i>	MUES 1.4 Listens to and responds to music
Stage 1 <i>Year 1 and 2</i>	MUS1.4 Responds to a range of music, expressing likes and dislikes and the reasons for these choices.
Stage 2 <i>Years 3 and 4</i>	MUS2.4 Identifies the use of musical concepts and musical symbols in a range of repertoire.
Stage 3 <i>Years 5 and 6</i>	MUS3.4 Identifies the use of musical concepts and symbols in a range of musical styles.

Materials

- Whiteboard markers
- Whiteboard with digital projection and audio facility
- Coloured pencils, textas, crayons or paint, and blank 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. 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.

Emphasise that non-bumblebee images are not “wrong”, but that everyone experiences music in a different way. Instead, you may examine the similarities between the different animals and how that is reflected in the music.

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.³

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	<p>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.</p> <p>The student was able to identify clear, sophisticated correlations between their own impressions of the music and other students'.</p>	<p>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.</p> <p>The student was able to identify basic correlations between their own impressions of the music and other students'.</p>	<p>The student was unable to make a decision about what animal/environment they heard in the music.</p> <p>The student was not able to identify correlations between their impressions of the music and other students'.</p>

The Environment & Me: Stage 1-3 Teaching Resource, Sydney Symphony Orchestra

Lesson Plan 2

How composers create worlds: pitch, tempo, and dynamics.

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 - tempo, pitch and dynamics

NSW Curriculum Links

The activities in this resource are mapped to the outcomes of the K - 6 Creative Arts: Music Syllabus.

Stage	Outcomes
Early Stage 1 <i>Kindergarten</i>	MUES 1.4 Listens to and responds to music
Stage 1 <i>Year 1 and 2</i>	MUS1.4 Responds to a range of music, expressing likes and dislikes and the reasons for these choices.
Stage 2 <i>Years 3 and 4</i>	MUS2.4 Identifies the use of musical concepts and musical symbols in a range of repertoire.
Stage 3 <i>Years 5 and 6</i>	MUS3.4 Identifies the use of musical concepts and symbols in a range of musical styles.

Materials

- Whiteboard markers
- Whiteboard with digital projection and audio facility
- The material in Appendix B. If doing as a class, you may make your own digital version of the exercise to do on a smart board, if doing in groups or pairs, enough copies of the material for each group/pair to have a matrix and three copies each of the three different environments.

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 the students understanding of the fundamentals of these concepts. Ask questions like:

What instruments/objects do we know that make high/low sounds?

Give an example of a loud sound vs a soft sound

What kind of animals would like fast music? What kinds of animals would like slow music?

3. Explain that in music, these concepts have special names, and write the following definitive terms and definitions on the board:

How fast or slow music is: TEMPO

How high or low a sound is: PITCH

How loud or soft a sound is: DYNAMICS

4. Listen again to one of the pieces in the repertoire - Rimsky-Korsakov's *Flight of the Bumblebee* is probably the most suitable - or choose a piece of your own that you'd like your students to listen to. An entire piece of music is obviously a complex mix of tempo, pitch, and dynamics, however *Flight of the Bumblebee* is short and fairly consistent, which makes it a good choice for this activity.

When finished, ask your students:

How would you describe the tempo/pitch/dynamics of this piece?

Is it fast or slow (or high or low, or loud or soft), or somewhere in between?

Does it change or stay the same?

Once more, there is no objectively "correct answer", the purpose of these questions is to encourage the students to listen to the music and consider these concepts.

5. Ask the class if anyone knows what a person who writes music is called.

Write the following definitive term on the board:

COMPOSER: A person who writes music for others to play.

Tell the class they are going to imagine they are composers writing music for a whole orchestra.

6. The following exercise can be done as a class, in groups, or pairs:
 - a. if doing in groups/pairs hand out copies of the blank matrix in Appendix B and three of each of the small images of the environments. If doing as

- a class, you decide the best method to present the material.
- b. imagine you were going to write some music about each of these three environments. What kind of music would you write?
 - c. decide where the music that evokes each of the three environments belongs on the dynamic spectrum (softest to loudest), the pitch spectrum (highest to lowest), and the tempo spectrum (fastest to slowest). (See example in Appendix B).
 - d. glue the images in the “correct” place on the matrix
 - e. if students are advanced, you may also ask them to name some instruments that would be in their piece.
7. Hold a class discussion to help students assess their answers.

Extension Activity

On their devices, have students open Google [“Songmaker”](#).

The students are to choose an environment they want to write some music about. It may be one of the three in the previous exercise, or perhaps one they imagine.

- Does the environment have high pitched sounds, or low pitched sounds?
- Is the music fast tempo, or slow?
- There are no dynamics in Songmaker, but there are different instrument sounds: which instrument best suits the environment you’re trying to create?

Extra Resources:

You might also watch the following resources:

[What is Tempo?](#) (Music with Meg (7 min)

[What is Pitch?](#) (Music with Meg) (5.5min)

[What is Dynamics?](#) (Mr Henry’s Music World) (2.5min)

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.
Provide conceptual definitions for - or give examples of - tempo, pitch and dynamics	The student is able to match each term to its definition. The student demonstrates an ability to describe, give examples of, and use each term freely throughout the lesson.	The student is sometimes able to match each term to its definition. The student sometimes demonstrates an ability to describe, give examples of, and use each term throughout the lesson, with some inconsistency.	The student is unable to match each term to its definition. The student sometimes demonstrates an ability to describe, give examples of, and use each term throughout the lesson, with some inconsistency.

Lesson Plan 3

Create an Environmental Soundscape using Graphic Notation

Learning intention

To help students make the connection between notation and representation of sound.

Success criteria

Students can:

- conceive their own symbols that appropriately represent sounds
- interpret symbols in musical performance
- work as part of a group to create a coherent musical performance

NSW Curriculum Links

The activities in this resource are mapped to the outcomes of the K - 6 Creative Arts: Music Syllabus.

Stage	Outcomes
Early Stage 1 <i>Kindergarten</i>	MUES1.1 Participates in simple speech, singing, playing and moving activities, demonstrating an awareness of musical concepts. MUES 1.2 Creates own rhymes, games, songs and simple compositions
Stage 1 <i>Year 1 and 2</i>	MUS1.1 Sings, plays and moves to a range of music, demonstrating an awareness of musical concepts. MUS 1.2 Explores, creates, selects and organises sounds into simple structures MUS1.3 Uses symbols to represent sounds
Stage 2 <i>Years 3 and 4</i>	MUS2.1 Sings, plays and moves to a range of music, demonstrating a basic knowledge of musical concepts. MUS 2.2 Improvises musical phrases, organises sounds, and explains reasons for choices MUS2.3 Uses commonly understood symbols to represent own work
Stage 3 <i>Years 5 and 6</i>	MUS3.1 Sings, plays and moves to a range of music, individually and in groups, demonstrating a knowledge of musical concepts MUS 3.2 Improvises, experiments, selects, combines and orders sounds using musical concepts MUS3.3 Notates and discusses own work and the work of others.

Materials

- Whiteboard markers
- Whiteboard with digital projection and audio facility
- Audio recording of Australian environments (see Appendix A)
- Instruments for each student. Ideally 3-4 different groups of instruments. These can include body percussion or vocalisation.
- Drawing materials and paper (optional)

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. Explain to the students that they are going to create their own musical work to represent an Australian Environment.
3. In Appendix A you will find two links to youtube videos of Australian environment soundscapes. One is a creek in a forest during the day, the other is a swamp during the night. (Each is rather long, so listen to the first two to three minutes of each for now.)

Invite the students to find a comfortable place in the room, perhaps sitting on the floor or even lying down.

Tell the students you are going to play a recording of an Australian environment and ask them to pay attention to the different sounds they hear.

4. After the recording is finished, ask the students to list the different sounds they heard; write them on the board. Repeat with the second recording.
5. Choose 3 or 4 (or more, depending on the level of students) sounds on the board and ask the students to describe the sounds:
Is it a high sound or low sound? (Pitch)
Is it a loud sound or quiet sound? (Dynamics)
Is it a fast or slow sound? (Tempo)
Is there an instrument it sounds like? (Tone Colour)
6. (See Appendix C for an example of how this activity might develop).

Wipe the board clean and write the 3 or 4 sounds on the board in their own space.

Invite the students to come to the board and suggest an appropriate way to represent each of the 3-4 sounds on the board.

How do you draw the sound of a bird? A frog? A creek? The wind?

To help them, you might suggest dots, lines, swirls, geometric shapes etc.

For ES1/S1, you may consider cutting geometric shapes out of cardboard instead.

Try to avoid overly elaborate symbols; they should be easily replicated.

7. Ask the class to choose one symbol for each of the sounds.
8. Ask the class to decide which instruments available would be the closest/best choice to represent each of sounds.

What instrument/sound is closest to a frog? To a bird? To a creek? To the wind?

Divide the class into smaller groups, each one allocated a sound/symbol/instrument combination.

9. Experiment briefly with the class to hear how each symbol sounds when played by the group.
10. Time to compose! Depending on the age group, it may be appropriate for you to be the scribe on the board, or if the students are older/advanced, invite them to be the scribe:
 - From left to right, draw the symbols on the board in the same way you'd write musical notes with spaces (rests) between them, with the leftmost side of the board being the beginning of the piece, the rightmost side being the end.
 - Some sounds may need to be present throughout the piece (eg wind blowing, water flowing) while others may be sporadic (eg. bird cries, frog croaks).
 - "Conduct" the piece: using a ruler or your hand, guide the students through the piece from left to right. Do take the time to help shape the piece with the students, e.g. ask them to consider if they are playing an appropriate dynamic or speed.
11. If the students are advanced enough, you can break them into smaller groups and get them to compose their own environmental soundscape using either the symbols the class have created, or else come up with their own. Present the graphic notation and performances to the class.

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
Students can make correlations between natural sounds and musical concepts, e.g. pitch, tempo and dynamics	The student was able to identify natural sounds and correctly use musical terms to describe them	The student was able to identify natural sounds and was sometimes able to correctly use musical terms to describe them.	The student was unable to identify natural sounds, or was unable to correctly use musical terms to describe them.
Students can associate symbols with creating musical sounds and performance	<p>The student suggested inventive and/or effective symbols for natural sounds and had clear explanations for them.</p> <p>The student understood how to interpret graphic notation to make a coherent performance.</p> <p>The student was confidently able to participate as part of an ensemble in performing music</p>	<p>The student suggested generic or ineffective symbols for natural sounds, and had vague explanations for them.</p> <p>The student attempted to interpret graphic notation.</p> <p>The student participated in the ensemble with some guidance from either the teacher or other students.</p>	<p>The student was unable to suggest any symbols for natural sounds.</p> <p>The student was unable to interpret graphic notation.</p> <p>The student was unable to participate in ensemble performance.</p>

Lesson Plan 4

Sing the trees, the sky, the earth: responding musically to the environment

Learning intention

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

Success criterion

Students can:

- Demonstrate a willingness to work with others creatively
- Experiment with their voice and explain their creative choices

NSW Curriculum Links

The activities in this resource are mapped to the outcomes of the K - 6 Creative Arts: Music Syllabus.

Stage	Outcomes
Early Stage 1 <i>Kindergarten</i>	MUES1.1 Participates in simple speech, singing, playing and moving activities, demonstrating an awareness of musical concepts. MUES 1.2 Creates own rhymes, games, songs and simple compositions
Stage 1 <i>Year 1 and 2</i>	MUS1.1 Sings, plays and moves to a range of music, demonstrating an awareness of musical concepts. MUS 1.2 Explores, creates, selects and organises sounds into simple structures MUS1.3 Uses symbols to represent sounds
Stage 2 <i>Years 3 and 4</i>	MUS2.1 Sings, plays and moves to a range of music, demonstrating a basic knowledge of musical concepts. MUS 2.2 Improvises musical phrases, organises sounds, and explains reasons for choices MUS2.3 Uses commonly understood symbols to represent own work
Stage 3 <i>Years 5 and 6</i>	MUS3.1 Sings, plays and moves to a range of music, individually and in groups, demonstrating a knowledge of musical concepts MUS 3.2 Improvises, experiments, selects, combines and orders sounds using musical concepts MUS3.3 Notates and discusses own work and the work of others.

Materials

- An outdoor space
- Drawing material

Lesson Plan

NOTE: If your playground is not suitable, you may wish to undertake this activity in a park, perhaps near the concert venue either immediately before or after the concert.

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. Tell the students that today they're going to create a song about the environment at school, but first they need to warm up. The warm up is to allow the students to discover sounds they can make with their voices, e.g humming, ooh, aah, eeh, lip trills, tongue clicks (but no screaming). You can either run this yourself or follow the vocal warm up in the link in Appendix A (HAVE TO MAKE THIS VIDEO).
3. Next, we're going outside. You're going to take the students to an area in the playground with trees. (Ideally this area will be grassy, however if not it will be fine).
Invite the students to explore the area. The following is to be done without talking, inside the student's own head:
Feel the grass/ground. Get up close. Look how far away it stretches. What words would you use to describe it?
Next, move to a tree. Feel the tree. Look how high up it goes. Look at its branches, think about its roots. What words would you use to describe a tree?
Finally look up at the sky (perhaps lie on your back?). What kind of a sky is it today? Is it clear, cloudy, looks like rain? How far can you see it stretch? What words would you use to describe it?
4. Find a shady spot and sit in a circle. Invite the students to discuss their answers to the following:
What words would you use to describe the grass/ground?
If the grass/ground could make musical sounds, what kinds of sounds might it make?
How could we make those sounds with our own voices?
Gain some consensus as a group, and experiment making a collective "grass" sound.
Repeat for the trees and the sky.
5. Split the class into three groups, grass, tree and sky. Tell the group you are going to combine the sounds to create a song about the environment you are in right now. How should we do this?
Do we all start at the same time, or one by one?
Do we all sing as loud as each other, or do we need the groups to be different dynamics?
Does each group stay at the same pitch, or do they change?
What is the tempo of our song? Does it stay the same, or get faster, or slower?
Can we make the song feel like it has a beginning, middle and end?

It's important to note there's no "wrong" way to do this, this is a lesson in pure collective creativity. However you are going to need to conduct this activity.

Consider recording the creation with your device to play back to the class later.

6. Return to the classroom. Invite the students to draw an image about what they have just created. It may be a graphic notation of the piece. It may be a drawing of the area they were in. It may be a combination of both. The point is to allow the students to reflect upon what they have just created as a group.

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 experiment with their voice to contribute to an ensemble performance	<p>The student made enthusiastic suggestions for vocal noises clearly related to the stimuli presented by the teacher.</p> <p>The student was confidently able to participate as part of an ensemble in performing music</p>	<p>The student attempted suggestions for vocal noises vaguely related or apparently unrelated to stimuli presented by the teacher, but did so with enthusiasm.</p> <p>The student was confidently able to participate as part of an ensemble in performing music</p>	<p>The student was unable to make suggestions for vocal noises related to the stimuli presented by the teacher.</p> <p>The student was unable to participate in ensemble performance.</p>

The Environment & Me: Stage 1-3 Teaching Resource, Sydney Symphony Orchestra

Lesson Plan 5

Reflecting on our concert experience

Learning intention

To help students reflect on and learn from their experience attending the Sydney Symphony Orchestra concert.

Success criteria

Students can:

- Recall and describe key aspects of their concert experience
- Explain their observations using key terminology encouraged in previous lessons

NSW Curriculum Links

The activities in this resource are mapped to the outcomes of the K - 6 Creative Arts: Music Syllabus.

Stage	Outcomes
Early Stage 1 <i>Kindergarten</i>	MUES1.1 Participates in simple speech, singing, playing and moving activities, demonstrating an awareness of musical concepts. MUES1.4 Listens to and responds to music.
Stage 1 <i>Year 1 and 2</i>	MUS1.1 Sings, plays and moves to a range of music, demonstrating an awareness of musical concepts. MUS1.4 Responds to a range of music, expressing likes and dislikes and the reasons for these choices.
Stage 2 <i>Years 3 and 4</i>	MUS2.1 Sings, plays and moves to a range of music, demonstrating a basic knowledge of musical concepts. MUS2.4 Identifies the use of musical concepts and musical symbols in a range of repertoire.
Stage 3 <i>Years 5 and 6</i>	MUS3.1 Sings, plays and moves to a range of music, individually and in groups, demonstrating a knowledge of musical concepts MUS3.4 Identifies the use of musical concepts and symbols in a range of musical styles.

Materials

- Whiteboard markers
- Whiteboard with digital projection and audio facility
- Any further resources connected to your choice of activity below

Lesson Plan

1. Remind students they 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. This lesson is an opportunity for you and your students to reflect on their Sydney Symphony Orchestra concert experience and further explore any particular aspect of the experience that attracts your/their interest. You may:
 - a. Visit the [Dallas Symphony Orchestra website](#) and explore the different instruments of the orchestra. Ask the students to research their favourite instrument they'd never heard of, and invite them to consider what kind of environment or animal that instrument suggests. Draw a picture of the instrument in that environment.
 - b. Explore Songmaker again, or any of the other [Google Chrome Music Lab](#) interactive musical experiments.
 - c. Revisit some of the repertoire from the program, such as the class' favourite piece, or have each student listen to their favourite piece individually on their device and reflect upon it by either drawing a picture, writing a short poem or story about the piece, or creating a dance or movement piece to go with it.
 - d. Consider rehearsing and recording the result of the "Graphic Notation" or "Sing the trees, the sky, the earth" activities and sharing it with the school.
 - e. Undertake one or more of the activities from this resource again, this time delving deeper having experienced the orchestra.
 - f. Create a wall of all the artwork and graphic notation activities your class has generated.
3. Whatever you decide, we'd love to see what you and your students create! (Seriously!)

Once your students have finished this activity, feel free to send their work through to us at education@sydneyssymphony.com

4. Have students write a story, letter to our musicians, or draw a picture that represents their experience at the concert - you might use sentence starters such as:

The thing I loved most about the concert was...

One thing I learned at the concert was...

After this concert, I felt...

During the concert, I felt...

What I will remember most about the concert is...

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
Recall and describe key aspects of their concert experience.	The student describes (in any mode relevant to the student's level/needs) elements of the concert experience in detail, articulating how the concert was experienced through the senses. The range of experiences described is significant.	The student describes (in any mode relevant to the student's level/needs) elements of the concert experience, perhaps articulating how the concert was experienced through the senses. The range of experiences described is satisfactory.	The student does not describe elements of the concert experience. The response includes very few or no observations of the experience.
Explain their observations using key terminology engaged with in previous lessons.	The student uses a high degree of key terms from previous lessons in order to describe their concert experience.	The student uses some key terms from previous lessons in order to describe their concert experience.	The student does not use any key terms from previous lessons in order to describe their concert experience.

The Environment & Me: Stage 1-3 Teaching Resource, Sydney Symphony Orchestra

Appendix A

Links to listening:

Beethoven: "Pastoral Symphony" in F Major, Opus 68, IV. The Storm.

<https://open.spotify.com/track/2pOR6p3xnfKv2cNe3DqCVI?si=af11e50e1a6a47f4>

Strauss: The Blue Danube

<https://open.spotify.com/track/2uJNCMYvaDVd3UovEaocCM?si=90f6a68e26ce4a55>

Rimsky-Korsakov: Flight of the Bumblebee

<https://open.spotify.com/track/0nF5aQoLs2YtbWwCIXvumL?si=1d3b1f2e4f3f41fe>

Australian Swamp at night

https://youtu.be/xDxkSfo_77Y

Australian Creek at day

https://youtu.be/wfs_5EfO2mU

Appendix B

Pitch (high/low), tempo(fast/slow), dynamics(loud/soft) matrix and images of Australian environments

Softest		Loudest

Lowest		Highest

Slowest		Fastest

Cut out and give each student three of each image of the Australian natural environment to be glued into matrix on previous page



Appendix C

Example of Graphic Notation Exercise

