

BRITTEN

Young Person's Guide to the Orchestra



Young Persons Guide to the Orchestra
Stages 2 and 3 Teaching Resource

Sydney Symphony Orchestra

Acknowledgements

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

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

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

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

Richard Gill AO
(1941 – 2018)

Conductor, notable educator and advocate. Richard was the founding Artistic Director of Education at 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.

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 extend the students who really love to deep-dive into the world of orchestral music.

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

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

How curriculum is referenced in this resource

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

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 to each work. Please note that the selection of repertoire may change for the live concert.

ADAM MANNING Rhythmic Acknowledgement of Country

2 minutes

[Recording of Acknowledgement of Country by SSO.](#)

BREE VAN REYK Fanfare for Solidarity

4 minutes

[Fanfare for Solidarity. Recording made by the Sydney Symphony Orchestra](#)

BRITTEN Young Person's Guide to the Orchestra

15 minutes

[Young Person's Guide to the Orchestra with Carmen Lawrence and the SSO](#) (I reference the tracks in this recording in the lesson plans).

BERNSTEIN Symphonic Dances from West Side Story (Selected Excerpts)

5 minutes

[Symphonic Dances from Westside Story, No. 4 Mambo](#)

Lesson 1

Acknowledgement of Country

Intended Learning Outcome

In this lesson you will discuss deep listening, introduce your students to composer Adam Manning and explore a recording of his piece *Rhythmic Acknowledgement of Country*, performed by Sydney Symphony Orchestra.

NSW Curriculum Links

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

Stage	Outcomes
Stage 2 Years 3 and 4	MUS2.4 Identifies the use of musical concepts and musical symbols in a range of repertoire.
Stage 3 Years 5 and 6	MUS3.4 Identifies the use of musical concepts and symbols in a range of musical styles.

Deep Listening is about being still and really listening to the natural world around us with a sense of curiosity and wonder. It is about noticing that we are just one small part of the natural world. Deep Listening can also be called 'Dadirri' (da-did-ee), a word from the Ngan'gikurunggur and Ngen'giwumirri languages of the Aboriginal peoples of the Daly River region, 220 kilometres south of Darwin, Northern Territory. Aboriginal writer and senior elder Miriam-Rose Ungunmerr-Baumann describes Dadirri as follows:

"Dadirri recognises the deep spring that is inside us. Dadirri is inner, deep listening and quiet, still awareness. We call on it and it calls to us. This is the gift that Australia is thirsting for. It is something like what you call 'contemplation'. When I experience Dadirri, I am made whole again. I can sit on the riverbank or walk through the trees; even if someone close to me has passed away, I can find my peace in this silent awareness. There is no need of words. A big part of Dadirri is listening. There is no need to reflect too much and to do a lot of thinking. It is just being aware"

Source: Miriam Rose Foundation - Dadirri, retrieved from <https://www.miriamrosefoundation.org.au/dadirri/>

Activity

1. Discuss the idea of Deep Listening / Dadirri and explain that you are going to do an activity to practice this as a class.
2. Find somewhere outside where you won't be interrupted. If that is not possible, open the windows of the classroom so that you can hear the outside world.
3. Guide students through a meditation activity that begins with a simple breathing exercise to regulate and calm the students. With their eyes closed invite them to focus their listening on different sound sources including natural / man-made / far /close. See example script below.

This is an example of the guided listening activity, please adapt depending on where you do the activity. You might like to remind students that the questions that you ask throughout, are for them to answer in their own heads (not out loud).

Find yourself a comfortable position and take a moment to wiggle your fingers and toes to let some of the energy flow out of your hands and feet.

If you feel comfortable to do so, let your eyes gently close (or let your focus rest gently somewhere).

Take a moment to notice your breathing. Don't change anything just notice it as you breathe in ... and out ...

Now see if you can count to four as you breathe in and 6 as you breathe out (repeat 3 times).

Turn your focus now to your heart beat. Find it on your body either your wrist or at the top of your neck under your jaw. Notice what speed your heart is beating at, we call this rate your beats per minute. It is your body's inner rhythm.

Let's focus now on what you can hear. In your own mind count three different things that you can hear right now.

Let's focus our listening on something very close to us, like our own heart beat or breathing, or perhaps a buzzing fly. Notice what that sounds like.

Now see if you can zoom your listening far away to the trees outside, can you hear the leaves rustling in the breeze, or the birds singing to each other, or the insects pulsing together?

See if you can focus your listening to the traffic noise / what vehicle does it sound like to you?

Zoom your listening now as far away as you possibly can and see what you can hear.

Let's take some time now to focus on our own breathing again in this space. Wiggle your fingers and toes to bring your focus back into your body and open your eyes when you are ready.

Reflection

1. In small groups take a moment to note down the things you heard in different categories (quiet / loud / close / far / natural environment / man-made etc).
2. Share these with the class and discuss how the experience made you feel. Did you hear something new that you haven't noticed before?
3. What do you think would happen if everyone spent time to practice deep listening during their day?
4. What are the traditional lands that you are on right now? Do you know the names of the custodians of these lands?

Composer Feature - Adam Manning (1981 -)

Adam Manning was born on Awabakal/Worimi Country and has Kamilaroi kinship. He is a musician, artist, designer, producer and researcher at the University of Newcastle, NSW.

"As an original Custodial Descendant of Kamilaroi Barray (Land), and a composer/percussionist and artist/designer, rhythmic expression connects me to Land, People, Culture and Story and articulates the natural frequency (heart beat) of Ngaya Barray (Mother Earth). Given this, my rhythmic expressions are articulated in varying forms. In the main, these varying rhythmic forms/expressions are both old and new, and or cross-disciplinary."

<https://www.adammanning.info/>

Rhythmic Acknowledgement of Country by Adam Manning

The Gadigal People of the Eora Nation are the traditional custodians of Tubowgule, the land on which the Sydney Opera House was built. Adam was commissioned by the Sydney Symphony Orchestra to write this piece as an Acknowledgement to those custodians of the land. Here are the notes he wrote about the piece.

"The piece consists of rhythms including crotchets, quavers, and dotted quaver-semiquaver patterns, which have been performed throughout Australia for many thousands of years. This Acknowledgment invites the orchestra to play these rhythms as a way of honouring the land, using their instruments and clapsticks."

Activity

1. Listen to recording of Rhythmic Acknowledgement of Country.
2. This acknowledgement of country was written specifically for SSO and involves the whole orchestra playing, this is very unique. How would you describe the rhythm in this piece? (Energetic/driving/exciting) What does the music make you feel?
3. Adam Manning often uses deep listening in his creative practice. He was inspired to write this piece of music to honour the land that the orchestra performs on. Take a moment to name some beautiful or important natural places around your school or home. (Eg: wetland, beach, park, mountain or hill, perhaps it is home to a certain species of bird or lizard).
4. If instruments are available, in small groups use these as inspiration to write your own piece of music celebrating your place and perform for the class. (See more detailed Composition Activities in Lesson 4 and 5 that could also be used here).

Lesson 2 - Meet the Instruments

Intended Learning Outcome

In this lesson you will introduce your students to the instruments of a symphony orchestra using Benjamin Britten's *Young Person's Guide to the Orchestra* (hereafter YPG). You will need access to the [SSO Instrument Guide](#) on a smart board or similar, access to YPG performed by [SSO and Carmen Lawrence](#).

NSW Curriculum Links

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

Stage	Outcomes
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.

Activity

1. Use the SSO Instrument guide to select and explore the following four instruments:

- Violin
- Clarinet
- Trumpet
- Timpani

Use the table below to discuss sound production of each orchestral section using your chosen instrument from the guide.

Instrument	Section	Sound Production	Tracks to play after discussion of sound production
Violin	Strings	Dragging or pulling a bow across a string, using fingers to change the length of the string for different notes	12-16
Clarinet	Woodwind	Blowing air through a reed and down a pipe, using fingers to cover holes to change the notes.	8-11
Trumpet	Brass	Blowing a raspberry through a metal mouthpiece attached to a long metal tube which can change in length to change the pitches.	17-19
Timpani	Percussion	Instruments which are struck with a mallet, scraped or crashed together.	20

- After exploring each section of the orchestra using the guide, play the tracks listed from YPG in the final column. Ask students to listen along and choose their favourite instrument from each section and explain why.

Lesson 3 - Learn About Theme and Variation

Composer Feature – Benjamin Britten (1913 – 1976)

Benjamin Britten was an English composer, conductor, and pianist; and one of the central figures of Twentieth century music. Of his own music, Britten said: “I write music for human beings — directly and deliberately... I want my music to be of use to people, to please them, and, ‘to enhance their lives’.” Benjamin Britten composed *Young Person’s Guide to the Orchestra* Op.34 in 1945 for a British education film, *Instruments of the Orchestra*.

NSW Curriculum Links

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

Stage	Outcomes
Stage 2 Years 3 and 4	MUS2.1 Sings, plays and moves to a range of music, demonstrating a basic knowledge of musical concepts.
Stage 3 Years 5 and 6	MUS3.1 Sings, plays and moves to a range of music individually and in groups, demonstrating a knowledge of musical concepts.

Reflection

How does music enhance and enrich your life? And how is it useful in your life? (Movies / shopping centers / dancing / lift mood / exercise / singing / TV shows / advertisements / announcements).

Activity

Benjamin Britten was inspired by the music of Henry Purcell and used one of his melodies as the main theme in the *Young Person’s Guide to the Orchestra*. Have a listen to the main theme by playing Track 2.

1. Benjamin Britten used this melody as part of a musical form known as Theme and Variation. Every time the theme is restated, it is varied slightly using one or more of the musical parameters listed below.
 - a. Tempo / speed
 - b. Dynamics / volume
 - c. Rhythm
 - d. Instrumentation
 - e. Articulation (ie legato/smooth and connected, staccato/short and detached)
 - f. Melody
2. Listen to each variation of the main theme (Track 3 - 7) and discuss which musical elements have been used to vary the main theme. (Instrumentation is the obvious one, try using sound quality to extend the exercise).

3. As a class sing *Twinkle Twinkle Little Star*, (or play on classroom instruments). In pairs, devise a variation of the main theme by altering one of the elements listed above.
4. Perform for the class and have classmates identify which element was varied from the original theme.
5. BONUS relaxation exercise, lie on the floor and listen to [Twinkle Twinkle Little Star by Mozart](#).

Extension activity for advanced students

Listen to Track 8 - 20 from Young Person's Guide to the Orchestra and note down how each variation alters the original theme.

Lesson 4 - Learn About Fanfares

Composer Feature – Bree van Reyk (1978 -)

Bree van Reyk is a drummer, percussionist, composer and sound artist who makes unconventional and tradition-challenging performance works. Her music resides in the intersection between contemporary classical, indie-rock and performance art and is equally warm-hearted, celebratory, and focused on issues of equality. Bree van Reyk lives in Sydney with her family.

Fanfare in Solidarity was composed as part of the SSO's 50 Fanfares commission and is dedicated to the players of the Sydney Symphony Orchestra.

For van Reyk, the success of the Australian Federal Government's marriage equity bill in 2017 which amended the previous act that did not recognise unions in the LGBTQI community, was a significant reason to celebrate. She writes: *This piece using my voice in the gayest, most joyful way I could imagine, is written to celebrate love and solidarity shown by the orchestral members who used their collective voice to contribute to positive change at a crucial moment in time.*

NSW Curriculum Links

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

Stage	Outcomes
Stage 2 Years 3 and 4	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 Years 5 and 6	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.

Activity

1. A fanfare is traditionally a short piece of music featuring brass and percussion instruments that marks an important occasion. Listen to this standard example of a fanfare and list the instruments you hear. [Fanfare for a Common Man by Aaron Copland](#).
2. Where might you hear a fanfare played? (The news, military events, royal events, sporting events)
3. Why do you think brass and percussion instruments are used in fanfares? (They are very clear and loud for outdoor events)

4. Listen to *Fanfare for Solidarity* by Bree van Reyk. What makes this fanfare unique? (It is written for tambourines)
5. Bree van Reyk was inspired by an event that directly affected her and her community to write her *Fanfare for Solidarity*. In small groups think about an event coming up at your school or in the calendar year that you might like to celebrate with a fanfare. Write about what the event is and why you want to celebrate it.

Extension activity

Make your own tambourine and devise a fanfare! (See Appendix 1 for instructions)

In small groups or as a class, devise a piece of music using your tambourines. You may like to use canon or call and response to help you get started.

For a canon, try using the rhythms from *Row, Row, Row Your Boat*.

1. Tap the rhythm together as a class
2. Divide into 2 groups, start Group 1 then begin Group 2 after 'stream'.

Row Row Row your Boat
Gently down the Stream
(Start Group 2 when Group 1 is here) Merrily, Merrily, Merrily, Merrily,
Life is but a Dream.

Lesson 5 - Inspiration in Music

Intended Learning Outcome

In this lesson your students will learn about what inspires composers to write music, meet Leonard Bernstein and Mambo from West Side Story and create their own music.

NSW Curriculum Links

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

Stage	Outcomes
Stage 2 Years 3 and 4	MUS2.1 Sings, plays and moves to a range of music, demonstrating a basic knowledge of musical concepts. MUS2.2 Improvises musical phrases, organises sounds and explains reasons for choices. MUS2.4 Identifies the use of musical concepts and musical symbols in a range of repertoire.
Stage 3 Years 5 and 6	MUS3.1 Sings, plays and moves to a range of music individually and in groups, demonstrating a knowledge of musical concepts. MUS3.2 Improvises, experiments, selects, combines and orders sound using musical concepts. MUS3.4 Identifies the use of musical concepts and symbols in a range of musical styles.

Composer Feature – Leonard Bernstein (1918 - 1990)

Leonard Bernstein was a composer, conductor, concert pianist, and music lecturer. He was known as one of the best composer/conductors of the 20th Century and wrote music for orchestras, choirs, chamber ensembles and solo piano as well as operas and musicals. Bernstein was passionate about bridging the gap between contemporary music and classical music. He was regularly inspired by other art forms and genres of music and often included elements of jazz and Latin American styles in his compositions, of which *West Side Story* is the most famous example.

Activity

Listen to [No.4 Mambo from Symphonic Dances from West Side Story](#), it was inspired by the rhythms, instruments and mood of Latin American dance music.

1. Which section of the orchestra provides the Latin American grooves and rhythms? (Percussion)
2. Listen to the track again and join in with the orchestra when they shout 'Mambo' (It happens twice in the music).

Every composer in this concert was inspired by something different to create their music. Either other musical genres or styles (Leonard Bernstein), different composers' existing works (Benjamin Britten), or even events happening in their own lives (Bree van Reyk). They each took that inspiration and used musical forms such as theme and variation to create the music that we will hear in the performance.

1. As a class come up with some things that inspire you. It might be certain types of weather, times of day, cultural events, activities you love, animals, people, food, historic events - anything at all!
2. Settle on a short list of three or four things and, as a class, discuss how you could use music to celebrate or represent that thing e.g. rumbling drums for a stormy day, whistles and rustling hands for birds in the trees, tinkling triangles for star gazing at night, fast rhythmic music for an exciting running race etc.
3. In small groups devise music for one of the inspirations on the board using classroom instruments, body percussion and voices. You may like to plan three separate parts of your composition, a beginning, middle and an end.
4. Present to the class without an introduction and see if the students can guess which inspiration you used.
5. Reflect and discuss.

Extension activity

- Use graphic notation to represent your composition.
- Choose one of the compositions to teach to the whole class and present at assembly.

Appendix 1 – DIY Tambourine Instructions

Fanfare for Solidarity by Bree van Reyk is written for three tambourine players and will be performed by the Sydney Symphony Orchestra percussion section in the upcoming concert.

You might like to make your own tambourine and devise a tambourine fanfare with your class!

You will need:

1. 2 x paper plates (substantial cardboard ones are best)
2. Colourful ribbons
3. Hole punch
4. Pipe cleaners
5. 6 - 8 x small bells per tambourine
6. Stickers, textas, paints etc. to decorate

Step 1. Decorate the bottom sides of both plates.

Step 2. Line the plates up facing inwards and punch evenly spaced holes between both plates around the outside of the plates. Aim for 10 - 12 holes.

Step 3. Use the pipe cleaners to secure the bells to the paper plates through the punched holes. Leave some holes empty for the next step.

Step 4. Thread the ribbons through the remaining holes to decorate.

Step 5. Enjoy playing your tambourine!

You may like to follow this video as a guide.

https://www.youtube.com/watch?v=ag_r8gib0Ps

See this link for 4 different types of DIY tambourines to try.

<https://www.youtube.com/watch?v=Ex0FoBXJiRo>