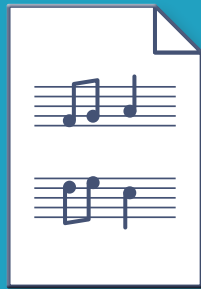


SCHOOL SHOW PACK



VIDEOS



PIECES



WORKSHEETS

TEACHER RESOURCE PACK FOR THE
KABOOM PERCUSSION SCHOOL SHOW

KABOOM
PERCUSSION

WELCOME!

Welcome to our Kaboom Percussion School Show Pack! We have included a whole bunch of activities that relate to the different themes and pieces in our show, and we're excited to share them with you. We started Kaboom because we love playing music and we hope our show and this pack are a fun step in your students' musical journeys!

About the Pack

This pack contains a wide range of video performances, pieces of music to learn, play-along pieces, composition activities, and worksheets suitable for Foundation to Year 8. It is a great addition to our in-school performance but it is not essential. You can use it to prepare your students for our visit, to follow-up after our visit, or at any point throughout the year where you need a quick activity or piece for your students.

Videos

This pack comes with extensive video content and this can be accessed in two different ways:

- Throughout the pack you will see video links that look like this:

 [Watch the VIDEOS here](#)



These links will take you directly to the videos (you will need to open the PDF in a program such as Adobe Acrobat to do this).

- At the end of the pack you will find the direct YouTube links to all of the videos.

Final Thoughts

Please feel free to use these resources in any way you wish. We constantly adapt our own materials when working with students to make them more suitable and we encourage you to do the same. We have worked hard on this pack and we kindly ask you not to share this book beyond your school staff.

Happy music making!

The Kaboom Percussion Team

The Kaboom Percussion School Show Pack
Written by Catherine Betts & Joshua Webster
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www.kaboompercussion.com



CURRICULUM LINKS

Taken from The Australian Curriculum
Version 9.0

Foundation

Year 1 and 2

Year 3 and 4

Year 5 and 6

Year 7 and 8



CURRICULUM LINKS

for foundation

Developing Practices and Skills
AC9AMUD01 - Use play, imagination, arts knowledge, processes and/or skills to discover possibilities and develop ideas

ELABORATIONS

- playing with the tactile qualities of a range of materials (rough, smooth, spikey, gooey) and exploring how they feel about these qualities to develop ideas for a visual artwork, dance or soundscape; for example, using art materials, movement and/or voice to depict or embody the tactile qualities they have discovered; moving their body to communicate the smooth or rough qualities of a stone or ball
- playing games to develop subject-specific practices such as pitch, beat and/or rhythm recognition, exploring ways that body parts, zones and bases can be moved safely and expressively
- responding to the emotions they experience while listening to different pieces of music and using movement to share their response; for example, using scarves and movement, or creating visual images using materials such as crayons or paint

ACTIVITIES

Pieces and Play-Alongs: The Bee's Knees, The Bare Necessities, Tritsch-Tratsch-Polka, Stop and Switch, I'm Still Standing, Comedian's Galop, Circle Back, Hands-On, Firework, Entry of the Gladiators, Going Home

Performance Videos: Body Percussion, Cups, Chairs, Buckets, Marimba, Tin Can Cimbalom

Live Performances: The Kaboom Percussion School Show

Worksheets: School Show Reflection

DISCUSSIONS

- What different objects could you use to make sounds?
- What different sounds can you make from your object?
- How would you classify these sounds? (eg. high, low, soft, loud, long, short)
- Does the sound of your object remind you of any other instruments? If so, which ones?
- How many different body percussion sounds can you create?
- Can you keep the beat with the video while Kaboom is playing?
- How did the music make you feel?
- What objects that you come across in your daily life could you use as an instrument?

foundation year

Creating and Making AC9AMUFC01 - Create arts works that communicate ideas

ELABORATIONS

- creating arts works in a range of forms to communicate ideas from lived personal or social experiences; for example, creating a dance or scenes showing favourite activities such as games; using digital devices to record their peers playing a game and creating a voice-over that describes what's happening; composing a song or chant about a favourite food or activity; drawing a home scene of people and animals
- repurposing materials and objects such as clothing or packing boxes as starting points for imagining and developing scenes and scenarios; for example, using packing boxes to create an imagined environment or vehicle

ACTIVITIES

Pieces and Play-Alongs: The Bee's Knees, The Bare Necessities, Tritsch-Tratsch-Polka, Stop and Switch, I'm Still Standing, Comedian's Galop, Circle Back, Hands-On, Firework, Entry of the Gladiators, Going Home

Performance Videos: Body Percussion, Cups, Chairs, Buckets, Marimba, Tin Can Cimbalom

Live Performances: The Kaboom Percussion School Show

DISCUSSIONS

- What kind of instruments or objects do Kaboom use to create their music?
- If you were going to create a piece of music like Kaboom, what found objects would you use?
- What are the different ways that you can produce sound on an instrument? (eg. hitting, shaking, scraping)
- Can you use your instrument to sound like an animal? (eg. a horse galloping)

foundation year

Presenting and Performing AC9AMUFP01 - Share their arts works with audiences

ELABORATIONS

- performing songs, soundscapes or chants/raps, using music skills they have learnt and practised, such as listening to and aiming to match starting pitch, staying in time with the group or following the agreed plan; for example, following a graphic score when performing a soundscape
- talking about ideas such as themes, processes used to make the work, or features of the work such as patterns, pathways or lines; for example, talking with the teacher and explaining the important features of their work
- performing movement/dance sequences they have created for other groups in their class and introducing their work by describing their favourite moments in the sequence or explaining why they chose a particular movement

ACTIVITIES

Pieces and Play-Alongs: The Bee's Knees, The Bare Necessities, Tritsch-Tratsch-Polka, Stop and Switch, I'm Still Standing, Comedian's Galop, Circle Back, Hands-On, Firework, Entry of the Gladiators, Going Home

DISCUSSIONS

- Can we use found objects to create the sounds of a thunderstorm? How can we notate this so the whole class can follow the plan?
- What steps are there in learning a piece of music?
- What steps are there in learning a new instrument?
- What do we need to say when introducing a piece of music?
- What do musicians usually do at the end of a performance? (eg. smile, bow, thank the audience)

CURRICULUM LINKS

for year 1 and 2

Exploring and Responding
AC9AMU2E01 - Explore where, why and how people across cultures, communities and/or other contexts experience music

ELABORATIONS

- listening to and talking about music that features instruments and/or voices/vocalisations from diverse contexts and cultures, and sharing observations about the music, such as identifying the instruments used or identifying the purpose the music was composed for
- exploring ways that people in their local community are making and experiencing music; for example, identifying ways of being a musician such as singer, songwriter, composer, instrumentalist, sound engineer or digital music producer; being a listener or audience member (at home, in places designed especially for music performance and/or in physical or virtual public spaces)
- identifying opportunities for engaging with music in their daily life by being a composer, performer or audience; for example, singing when no-one else can hear you, singing in a group, writing and recording songs using available digital devices and apps, listening to music, improvising chants/raps to make everyday tasks more interesting, noticing how music is used in screen-based products such as games, cartoons or e-books
- practising active listening skills; for example, moving with the beat and clapping rhythmic ideas or being aware of pitch and volume when they are singing/vocalising and/or playing instruments

ACTIVITIES

Performance Videos: Body Percussion, Cups, Chairs, Buckets, Marimba, Tin Can Cimbalom

Live Performances: The Kaboom Percussion School Show

Worksheets: School Show Reflection

DISCUSSIONS

- What instruments did Kaboom use?
- Why do you think they chose these instruments?
- How do you think they are able to play these instruments? Did they need to practice?
- What other skills do you think Kaboom needed to use to make this video? (eg. composing, filming, editing etc.)
- How did the music make you feel?
- What does the sound of the instrument remind you of?
- What objects that you come across in your daily life could you use as an instrument?
- Can you keep the beat with the video while Kaboom is playing?

Developing Practices and Skills AC9AMU2D01 - Develop listening skills and skills for singing and playing instruments

ELABORATIONS

- playing music games or taking part in skill-development activities to develop skills for listening, composing and performing; for example, movement/body percussion games that develop skills relating to pulse, beat and rhythm
- improvising on pitch and rhythm patterns to develop skills relevant to different elements of music; for example, echo clapping, calling and response singing
- developing listening skills for specific purposes, such as listening to count-ins, to become confident about tempo; being quiet when listening to live music (and learning when applause or comment is expected during a performance); listening to ensure their voice/vocalisation/part is blended with other voices/being projected at about the same dynamic level when singing or playing in a group
- exploring and improvising ways to create and vary sounds using a range of sound sources, such as voice/vocalisation, classroom instruments, found/environmental/repurposed objects (buckets, leaves, etc.) or digital instruments; for example, exploring how they can vary sounds using elements of music such as dynamics, articulation or tone colour, the effects they can create by combining voices and instruments or combining sounds and silences, and asking questions such as, “Which way of playing/singing sounds best?”, “What is the way I want it to sound?”
- practising techniques for singing songs and playing classroom instruments

ACTIVITIES

Pieces and Play-Alongs: The Bee’s Knees, The Bare Necessities, Tritsch-Tratsch-Polka, Stop and Switch, I’m Still Standing, Comedian’s Galop, Circle Back, Hands-On, Firework, Entry of the Gladiators, Going Home

Live Performances: The Kaboom Percussion School Show

DISCUSSIONS

- Is the pattern we are playing the pulse or a rhythm?
- Can we copy back the rhythm that Kaboom are playing on the video?
- What dynamic are we playing the rhythm? Do you think you are playing at the same dynamic as the rest of the group?
- How would you describe the tempo of this piece?
- How do we create the best sound on these instruments?
- If we changed our sticks/beaters would that change the sound?
- Where is the best place to hold our sticks/beaters/instrument?
- Are there any other ways we could play this instrument to get a different sound?
- How can we best show the performer/s that we are listening?
- How do we know when the performance is over and when to applaud?

Creating and Making
AC9AMU2C01 - Select and combine elements of music when composing and practising music for performance

ELABORATIONS

- contributing to decisions about how to interpret the elements of music, such as tempo (duration/time), dynamics and/or articulation when performing songs, chants, rhymes or instrumental music
- improvising and making decisions about how to combine sounds to create compositions; for example, combining pitch and rhythm patterns, improvising melodies and drone accompaniments, making decisions about instrumentation, articulation, texture and dynamics
- using voices and body percussion to create music that features contrasting examples of elements of music, such as sound/silence, fast/slow, long/short, high/low, loud/soft
- using signs and symbols to notate or document patterns or soundscapes and/or using an available device to record work in progress so that they can listen and make decisions about what to do next
- practising music using accessible technologies; for example, using recordings to make decisions about dynamics or tempo

ACTIVITIES

Pieces and Play-Alongs: The Bee's Knees, The Bare Necessities, Tritsch-Tratsch-Polka, Stop and Switch, I'm Still Standing, Comedian's Galop, Circle Back, Hands-On, Firework, Entry of the Gladiators, Going Home

Worksheets: Composing with Rock-Paper-Scissors, Composing with Dice, My Percussion Play-Along, Recycled Instrument Invention

DISCUSSIONS

When rehearsing/performing:

- What tempo should this piece be played at?
- Would it sound different if we varied the tempo?
- What dynamics should we use? Should they stay the same throughout or should we vary them?
- How could we improve our performance?

When composing:

- What instrument would be best for this piece?
- What sounds can you create on this instrument?
- How would you classify these sounds? (high/low/soft/long/short etc.)
- How could you notate your rhythms?
- How could you notate the structure of the piece?
- Is there anything we could do to improve the piece?

Presenting and Performing AC9AMU2P01 - Sing and play music in informal settings

ELABORATIONS

- singing songs, performing chants/raps or playing instrumental music they have learnt or composed for an audience of peers and teachers
- following agreed decisions about how the music should sound; for example, using singing voice rather than speaking voice, holding beaters or instruments in ways that produce clear and clean sound, performing at the agreed tempo
- making decisions about how/where to sit/stand in a performance space; for example, deciding if they can see cues/signals from other performers or a conductor more easily if they are standing in curved or straight rows, or whether they can perform an instrumental part more accurately/comfortably when standing or sitting
- introducing a performance by writing text for a slide that shares information about the music with the audience; for example, the title of the music, the name of the composer and identifying where, when or why it was composed, and then projecting the slide before or during the performance
- listening intentionally and respectfully during performances and when invited, participating in the performance by using body percussion (clapping, tapping, stamping) or singing
- contributing to post-performance discussions; for example, sharing ideas about what the best part of the performance was or asking the performers questions such as, “How long have you been singing/playing as a group?” or “How did you get your instrument to ...?”

ACTIVITIES

Pieces and Play-Alongs: The Bee’s Knees, The Bare Necessities, Tritsch-Tratsch-Polka, Stop and Switch, I’m Still Standing, Comedian’s Galop, Circle Back, Hands-On, Firework, Entry of the Gladiators, Going Home

Worksheets: Composing with Rock-Paper-Scissors, Composing with Dice, My Percussion Play-Along, Recycled Instrument Invention, School Show Reflection

Live Performances: The Kaboom Percussion School Show

DISCUSSIONS

For in-class performances:

- How should you start the performance? Will someone introduce the piece? Will someone count it in?
- How are you going to sit/stand in the performance? Why?
- How can we show the performers that we enjoyed their performance?

For the Kaboom School Show:

- How can we best show the performers that we are listening?
- What questions could we ask Kaboom after the performance?
- What were your favourite parts of the Kaboom show?

CURRICULUM LINKS

for year 3 and 4

Exploring and Responding

AC9AMU4E01 - Explore where, why and how music is composed and/or performed across cultures, times, places and/or other contexts

ELABORATIONS

- exploring ways to make instruments from a range of materials; for example, using recycled/repurposed materials to construct instruments that produce sounds across a range of pitches and/or tone colours and effects; for example, cardboard tubes filled with cotton and rice, or food wrappers scrunched up loosely in recycled plastic bags; then using these instruments to create Foley sounds for a soundscape to accompany an exhibition of sculpture made from recycled/repurposed materials
- exploring ways of notating or documenting forms of music, such as graphic notation, lead-sheets (lyrics, melody and/or harmony/chords), using visual images or staff notation and/or using music terminology, identifying and explaining how each type of notation/documentation conveys information to performers

ACTIVITIES

Performance Videos: Body Percussion, Cups, Chairs, Buckets, Marimba, Tin Can Cimbalom

Live Performances: The Kaboom Percussion School Show

Worksheets: Composing with Rock-Paper-Scissors, Composing with Dice, My Percussion Play-Along, Recycled Instrument Invention

DISCUSSIONS

- What instruments or objects did Kaboom use to make music?
- Why do you think they chose these instruments?
- What objects that you come across in your daily life could you use as an instrument?
- How do you think Kaboom remember the music? Do you think they write it down? If so, how?
- How could you notate the structure of the piece that Kaboom is playing?

Developing Practices and Skills

AC9AMU4D01 - Develop listening skills and skills for manipulating elements of music when singing and playing instruments

ELABORATIONS

- manipulating elements of music to create and control intended effects, using sounds from a range of sources, such as voice/vocalisation, classroom instruments, found objects or digital instruments; for example, varying dynamics in repeated sections to create interest or using different instruments/combinations of instruments to create a particular mood or feeling.
- singing and playing learnt pitch and rhythm patterns and varying elements of music within them to create different effects; for example, singing softer or louder, faster or slower, repeating phrases, extending or shortening rhythmic values
- listening to the effects they create by manipulating elements of music in different ways and discussing how easy/difficult different choices are to perform accurately; asking questions such as “What works and why” (noting that there may be a range of responses across the class)
- practising reading staff, graphic and/or invented notation as they rehearse and perform
- exploring options for representing sounds in a score; for example, inventing a graphic score to represent sounds of the environment or using a combination of staff notation and invented symbols; then using the score when rehearsing and making changes to ensure that it is accurate and useful/easy to follow in performance

ACTIVITIES

Pieces and Play-Alongs: The Bee’s Knees, The Bare Necessities, Tritsch-Tratsch-Polka, Roar, Radetzky March, Stop and Switch, I’m Still Standing, Comedian’s Galop, Upside Down, Havana, Mountain King, Circle Back, Stand Aside, In Full Swing, Hands-On, Firework, Entry Of The Gladiators, Two On One, Best Day Of My Life, William Tell, Going Home

DISCUSSIONS

- How could you change the sounds you are making on your instrument? What effect would this have on the audience’s perception?
- If we changed our sticks/beaters would that change the sound?
- What tempo is most suitable for this piece? Would playing it faster or slower make it easier or more difficult to play?
- How have Kaboom used different symbols to notate the rhythms in this piece?
- Is there any other way you could notate it?
- What are some different ways you could represent the structure of the piece?

Creating and Making

AC9AMU4C01 - Manipulate elements of music to communicate ideas, perspectives and/or meaning when composing and practising for performance

ELABORATIONS

- using available technologies to create accompaniments; for example, improvising patterns (body percussion, classroom instruments) and recording as a loop or using digital tools to notate/document music; for example, using a template to create a lead-sheet or a story-boarding app to record information about where music will be used in a claymation they are creating in Media Arts
- improvising phrases of music on an instrument to practise known notes and rhythm patterns or to extend the range of notes they can play on an instrument
- listening to live or recorded performances of music and gathering ideas they can use in their performance, such as the feel or mood of the song/music, how to interpret characteristic rhythmic patterns or how they might use body percussion or other movements in their performance
- combining composed and improvised sections to create a complete work; for example, composing a melody and accompaniment to create a theme song and combining with improvised/soundscape sections to accompany a reading/narration of a story they have written
- working in pairs or groups to create ostinatos or accompaniments; for example, using ukuleles or bucket drums and composing ostinatos or accompaniments for songs they are learning

ACTIVITIES

Pieces and Play-Alongs: The Bee's Knees, The Bare Necessities, Tritsch-Tratsch-Polka, Roar, Radetzky March, Stop and Switch, I'm Still Standing, Comedian's Galop, Upside Down, Havana, Mountain King, Circle Back, Stand Aside, In Full Swing, Hands-On, Firework, Entry Of The Gladiators, Two On One, Best Day Of My Life, William Tell, Going Home

Worksheets: Composing with Rock-Paper-Scissors, Composing with Dice, My Percussion Play-Along, Recycled Instrument Invention

Performance Videos: Body Percussion, Cups, Chairs, Buckets, Marimba, Tin Can Cymbalom

Live Performances: The Kaboom Percussion School Show

DISCUSSIONS

When rehearsing/performing:

- What kind of technology could we use to record our piece of music?
- What is improvisation?
- Could one person improvise while the rest of us play the pattern we've learnt as an ostinato?
- Are the musicians in Kaboom always playing the same thing as each other? Do they take turns being the feature?
- What performance techniques did Kaboom use? (eg. choreography, audience interaction)

When composing:

- What instrument would be best for this piece?
- What sounds can you create on this instrument?
- How could you notate your rhythms?
- How could you notate the structure of the piece?
- Is there anything we could do to improve the piece?

Presenting and Performing

AC9AMU4P01 - Sing and play music they have learnt and/or composed in informal settings

ELABORATIONS

- performing music such as unison songs, rounds and instrumental music arranged for small ensembles that feature melody and accompaniment parts, such as ostinato or drones
- introducing performances by sharing information such as the intended purposes of their compositions with others, and documenting how they used the elements of music when composing and/or performing
- rehearsing and performing music using a range of technologies; for example, learning and (with assistance) applying techniques for using sound reinforcement equipment such as PA, microphones and speakers efficiently to ensure that the audience can hear their performance and they can hear other performers (foldback) or making recordings of rehearsals, listening and evaluating how well they are achieving their aims and making adjustments (as required)
- planning how they will stage a performance and introduce their performances to audiences using spoken, written or audio-visual formats
- reading from notation and/or documentation such as a lead-sheet (lyrics and chords), staff or graphic notation that includes invented or learnt symbols when practising and performing music

ACTIVITIES

Pieces and Play-Alongs: The Bee's Knees, The Bare Necessities, Tritsch-Tratsch-Polka, Roar, Radetzky March, Stop and Switch, I'm Still Standing, Comedian's Galop, Upside Down, Havana, Mountain King, Circle Back, Stand Aside, In Full Swing, Hands-On, Firework, Entry Of The Gladiators, Two On One, Best Day Of My Life, William Tell, Going Home

DISCUSSIONS

- What are the different elements of music we are using in this piece? (eg. dynamics, tempo)
- How would we vary our performance for a larger or smaller space?
- How are you going to sit/stand in the performance? Why?
- What are some different ways that we could introduce the performance?
- Will we read from the music during the performance or will we memorise the piece? What are some advantages and disadvantages of doing this?
- How could we improve our performance?

CURRICULUM LINKS

for year 5 and 6

Exploring and Responding
AC9AMU6E01 - Explore ways that the elements of music are combined in music across cultures, times, places and/or other contexts

ELABORATIONS

- listening to music that uses a range of instrumentation or forms (song forms, theme and variations, binary) and describing how the elements of music are used or combined; for example, identifying which instruments are playing the melody and which are playing accompanying parts, or exploring the effect of changing instruments by comparing original versions with arrangements/covers/reimagined versions
- identifying and describing features of music that create effects, such as ways in which elements of music are manipulated (using rhythm, melody, articulation, dynamics or instrumentation) or use of compositional devices/structural features such as riffs or use of specific instrumental techniques; for example, strumming patterns

ACTIVITIES

Performance Videos: Body Percussion, Cups, Chairs, Buckets, Marimba, Tin Can Cimbalom

Live Performances: The Kaboom Percussion School Show

DISCUSSIONS

- Can you identify any rhythmic patterns that appeared more than once in the piece?
- Did Kaboom play in unison the whole time? What were the roles of each performer at various points throughout the piece?
- Does the musician change the way they play when playing the melody vs. the accompaniment?
- Did you notice any dynamic changes in the piece? What effect did they have?

Developing Practices and Skills

AC9AMU6D01 - Develop listening/aural skills and skills for manipulating elements of music to achieve expressive effects when composing, singing and playing instruments

ELABORATIONS

- developing vocal and/or instrumental skills by focusing on specific elements of music; for example, improvising patterns, phrases or melodies, such as harmonic, rhythmic or melodic patterns, and describing different ways they are using rhythm, melody and structure in their improvisations
- combining listening/aural and performance skills; for example, listening to hear other parts when singing or playing in a group and adjusting own volume to achieve a balanced sound
- exploring vocal/instrumental techniques they can use to manipulate elements of music to create contrast, repetition and balance in their compositions (for example, when composing instrumental parts for a song or creating bass and harmony parts to add texture to a melody they have composed), using focused listening and aural skills to evaluate the effects they are creating, practising and refining techniques required to achieve accuracy and making decisions about how to refine their ideas to accommodate their level of technical skill
- developing vocal and instrumental skills such as manipulating the timbre of instruments and voices/vocalisation to create and vary mood or atmosphere, or techniques that will extend their range, fluency, control or accuracy; for example, using observations from listening and questions based on Viewpoints to set goals, track progress or explore areas of interest (“How did that performer get that sound?” or “I think that this song is about ..., how can I share my feeling with the audience”?)
- using digital tools to build skills such as accuracy and control; for example, using a digital tuner, using software to monitor articulation or dynamic range, or a digital metronome to monitor tempo
- practising techniques for singing and playing to develop technical skills in solo and ensemble music; for example, to accurately interpret rhythm and pitch

ACTIVITIES

Pieces and Play-Alongs: Bring It Back, Roar, Radetzky March, Lead The Way, The Greatest Show, Upside Down, Havana, Mountain King, Double Cross, Fireflies, Stand Aside, In Full Swing, Two Seat Beat, Backseat Driver, Two On One, Best Day Of My Life, William Tell, Pompeii, Going Home

DISCUSSIONS

- What is improvisation?
- Which part is the melody or feature and which part is the accompaniment? How should they vary? (eg. dynamics)
- What are some techniques we could use to make this piece more interesting?
- Is the tempo we are playing at appropriate for the piece and our current skill level? How would changing the tempo vary this?
- Could we vary how we play the instrument to achieve different effects? (eg. playing with different sticks, playing in a different spot on the instrument)
- How can we use a metronome as an effective practice tool?
- What are some other strategies we could use to practice this piece?
- What parts of the piece need the most improvement? Are there ways we could target these sections?

Creating and Making

AC9AMU6C01 - Manipulate elements of music and use compositional devices to communicate ideas, perspectives and/or meaning when composing and practising music for performance, and notate, document and/or record the music they compose

ELABORATIONS

- working collaboratively to compose music in response to an image, theme or question; for example, writing lyrics and using acoustic instruments and/or digital tools to create melodies, a chord progression, bassline or other parts for a song that they will use in a presentation of learning in a subject such as History or English
- improvising and experimenting with combinations of sounds and/or using digital tools to create moods and atmospheres, or organising, developing and refining ideas by experimenting with elements such as texture, tone colour or structure to achieve intended effects
- rehearsing a range of unison and part music individually and/or in an ensemble, using listening skills and questions based on Viewpoints to assist decision-making about how specific elements of music will be interpreted and using listening skills to refine their work (“How did the composer intend this melody to sound?” or “How can I incorporate a sense of the energy in the original performance of this song when my band doesn’t have all the instruments?”)
- using a limited range of pitches to compose melodies for a selected instrument such as one they are learning to play; for example, a pitch range that only uses notes they can play, and using digital tools to add other parts
- composing a melody, manipulating elements of music such as rhythm, pitch, dynamics, texture or timbre, and using a compositional device/s such as a given form (verse/chorus, binary or ternary), contrast or repetition to structure the music, notating, documenting and/or recording; for example, using a combination of graphic and staff notation or making an audio recording
- using digital tools, voices and instruments to compose, notate, document music and/or record music; for example, combining loops constructed from melodic and/or rhythmic patterns with live performance, using voices and instruments or using notation software to create a score for performance by voice and instruments

ACTIVITIES

Pieces and Play-Alongs: Bring It Back, Roar, Radetzky March, Lead The Way, The Greatest Show, Upside Down, Havana, Mountain King, Double Cross, Fireflies, Stand Aside, In Full Swing, Two Seat Beat, Backseat Driver, Two On One, Best Day Of My Life, William Tell, Pompeii, Going Home
Worksheets: Composing with Rock-Paper-Scissors, Composing with Dice, My Percussion Play-Along, Recycled Instrument Invention

DISCUSSIONS

- What are some different techniques we could use to compose music? (eg. chance music, improvisation, notation software, garage band)
- Can you analyse the structure of a Kaboom piece or play-along? Could we use this same structure to compose our own piece?
- Can you analyse the melody of Going Home? How many different ideas are used? Are melodic ideas repeated?
- Could we rearrange the notes in the melody to create our own composition?
- Could we take a rhythmic pattern from a piece or play-along and use it to accompany a different song?

Presenting and Performing AC9AMU6P01 - Perform music in a range of forms they have learnt and/or composed in informal and/or formal settings

ELABORATIONS

- rehearsing and refining performances to engage audiences and communicate ideas, perspectives and/or meaning
- providing and responding to feedback to refine performances and compositions; for example, discussing how the composer indicates dynamics in the music and how the performer/s interpret this information and how the performer/s communicate the mood of the music; for example, using tone colour/timbre and/or articulation (phrasing, staccato, legato)
- presenting performances via digital platforms including, if age-appropriate, interacting with audiences via platforms such as school intranet or website, and considering online safety protocols; for example, streaming or uploading recordings of performances and posing questions for the audience to respond to in a chat space

ACTIVITIES

Pieces and Play-Alongs: Bring It Back, Roar, Radetzky March, Lead The Way, The Greatest Show, Upside Down, Havana, Mountain King, Double Cross, Fireflies, Stand Aside, In Full Swing, Two Seat Beat, Backseat Driver, Two On One, Best Day Of My Life, William Tell, Pompeii, Going Home

DISCUSSIONS

- What are some techniques we can use to effectively rehearse the piece?
- How does a performance situation vary from a rehearsal? (eg. nerves, different space, distractions)
- How can we re-create these differences in a rehearsal situation?
- What feedback can we give to a performer to help them improve?
- What are some different platforms for performance? (eg. live performance, video recording, flash mob, live stream)

CURRICULUM LINKS

for year 7 and 8

Exploring and Responding

AC9AMU8E01 - Investigate the ways that composers and/or performers use the elements of music and/or compositional devices in music composed across cultures, times, places and/or other contexts

ELABORATIONS

- accessing and researching music through live or recorded/streamed performances to analyse performers' interpretations of composers' intentions; for example, using recordings and score/s or chart/s or other information such as an interview or review to identify how performers have interpreted a composer's intentions, such as tempo choices, instrumentation, feel or articulation
- listening to live or recorded music and identifying stylistic characteristics; for example, analysing how elements of music are manipulated and how compositional devices are used; then using this information to describe features of a style or to inform their performance of music in that style
- listening to and evaluating how elements of music are manipulated in music composed by a range of composers

ACTIVITIES

Performance Videos: Body Percussion, Cups, Chairs, Buckets, Marimba, Tin Can Cymbalom

Live Performances: The Kaboom Percussion School Show

DISCUSSIONS

- What style would you classify the music Kaboom plays as?
- Can you analyse the structure of a Kaboom piece? How do the two players interact?
- What musical elements can you identify in the piece?
- How do Kaboom use different techniques/timbres to maintain interest throughout the piece?
- What compositional devices are being used in this piece? (eg. repetition, call-and-copy, theme and variations)

Developing Practices and Skills

AC9AMU8D01 - Develop and practise listening/aural skills and vocal and/or instrumental skills/ techniques for manipulating elements of music to achieve expressive effects

ELABORATIONS

- experimenting with ways in which vocal/instrumental techniques can be used to manipulate elements of music to achieve intended effects, such as an expressive sound that is typical of a particular style, and transcribing or documenting their ideas as a reference for future performances or composition
- practising technical and expressive skills such as intonation, pitch/rhythmic accuracy, phrasing or shaping dynamics and articulation to communicate expressive intent using voices and/or instruments
- developing techniques for extending/varying patterns such as harmonic, rhythmic or melodic patterns; for example, identifying qualities of chords in isolation and experimenting with different ways to order the chords to create a chord progression and improvising over the progression, or using the chord progression in a song or instrumental music
- experimenting with ways in which digital tools can be used when arranging musical ideas or creating effects; for example, using digitally produced parts alone or in combination with voice/ vocalisation or other instruments
- developing ability to manipulate and control elements of music to enhance performance and communicate intentions; for example, recording alternative approaches to interpreting a phrase or melody and evaluating it to identify preferred options

ACTIVITIES

Pieces and Play-Alongs: Lead The Way, The Greatest Show, Waltz No. 2, Double Cross, Fireflies, Tritsch-Tratsch-Polka, Two Seat Beat, Backseat Driver, All Rise, Crossover, Pompeii, O Fortuna

DISCUSSIONS

- What are some other strategies we could use to practice this piece?
- What parts of the piece need the most improvement? Are there ways we could target these sections?
- What technologies could we use to assist in our practice? (eg. metronome, recording videos to watch back)
- How else could we play this pattern? (eg. play the same pattern on a different instrument, use different sticks to change the sound, play the pattern backwards, varying dynamics)

Creating and Making

AC9AMU8C01 - Interpret music in a variety of forms and/or styles, manipulating elements of music and employing relevant vocal/instrumental techniques

AC9AMU8C02 - Compose using the elements of music and compositional devices to communicate ideas, perspectives and/or meaning, and notate, document and/or record the music

ELABORATIONS

- investigating and trialling ways of realising stylistic features when rehearsing; for example, using effects such as distortion, decay or delay, or using accent/stress to achieve a stylistic feel when interpreting melodies or rhythmic patterns
- interpreting music that is notated/documentated in a range of formats, such as graphic or interactive scores, staff notation or tablature (TAB) and recordings; for example, using a recording and a chart that includes melody, form and harmony/chords to develop an arrangement of a song
- using student and teacher set goals as a focus for practising and rehearsing a range of solo and/or ensemble music
- writing songs or instrumental music to communicate ideas or opinions about themes or issues, such as their perspectives on local issues relating to sustainable ways of living or relationships such as friendship
- combining and manipulating the elements of music in ways that are characteristic of selected styles, creating and notating, documenting and/or recording a composition, using available digital tools
- using patterns such as harmonic, rhythmic or melodic patterns as the basis for improvisation or composition; for example, creating a composition entirely from loops or recording a series of loops (ostinati/repeating patterns) and then composing/improvising additional melodic lines
- using software to notate, document and/or record compositions in formats that are appropriate to a genre, style or instrument, such as chord charts or percussion notation

ACTIVITIES

Pieces and Play-Alongs: Lead The Way, The Greatest Show, Waltz No. 2, Double Cross, Fireflies, Tritsch-Tratsch-Polka, Two Seat Beat, Backseat Driver, All Rise, Crossover, Pompeii, O Fortuna

Worksheets: Composing with Rock-Paper-Scissors, Composing with Dice

DISCUSSIONS

- How do Kaboom use accents in their rhythmic patterns to create interest and groove?
- Would putting accents on different notes of the pattern change the sound/feel?
- Can you learn a piece only from the notation? After you've learnt the patterns, watch the Kaboom video to see how close you were.
- Could you notate the pattern in a different way?
- What are you aiming to achieve in this rehearsal?
- What are some different techniques you could use to compose an ostinato?
- What technology could you use to record and loop an ostinato?

Presenting and Performing AC9AMU8P01 - Perform music using relevant vocal and/or instrumental techniques and performance skills

ELABORATIONS

- rehearsing a range of music in solo and ensemble activities for performance to a variety of audiences
- analysing the performance practices of musicians identified as experts in specific styles/genres to identify strategies for interpreting the styles authentically; for example, using online resources and creating a voice-over to add commentary to create a guide/set of aims for rehearsals
- performing with correct posture, understanding that the body is part of the performance; for example, standing or sitting as appropriate for the instrument, ensemble, audience and any technology in use such as a microphone; maintaining technical control throughout the performance of a piece of music, controlling tone and volume to create a balanced sound in ensemble performance, reflecting and problem-solving to address imbalances in tone and volume in real-time and seeking feedback from the audience that they can use to reflect on and modify their musical practices in future performances
- planning performances, rehearsing and performing their own vocal and/or instrumental compositions, individually or in a group, paying attention to expressive skills that convey stylistic understanding, such as articulation and accents
- planning and presenting an in-school performance, attending to how they manipulate elements of music and use vocal/instrumental techniques to convey stylistic understanding

ACTIVITIES

Pieces and Play-Alongs: Lead The Way, The Greatest Show, Waltz No. 2, Double Cross, Fireflies, Tritsch-Tratsch-Polka, Two Seat Beat, Backseat Driver, All Rise, Crossover, Pompeii, O Fortuna

Performance Videos: Body Percussion, Cups, Chairs, Buckets, Marimba, Tin Can Cimbalom

Live Performances: The Kaboom Percussion School Show

DISCUSSIONS

- What are some techniques we can use to effectively rehearse the piece?
- How does a performance situation vary from a rehearsal? (eg. nerves, different space, distractions)
- How can we re-create these differences in a rehearsal situation?
- What performance techniques do Kaboom use that you could integrate into your performance?
- What is the correct posture for this instrument?
- Is the ensemble creating a balanced sound? If not, how can it be improved?
- What are some different platforms for performance? (eg. live performance, video recording, flash mob, live stream)