



groove'n'play

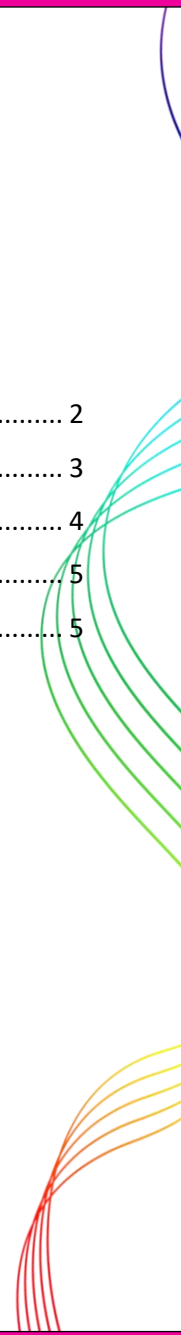
Whole-Class Instrumental and Vocal Programmes

Planning & Progression

woodwind

Table of Contents

| | |
|---|---|
| Musicianship | 2 |
| Playing | 3 |
| Improvising & Composing | 4 |
| Listening | 5 |
| Social Skills & Personal Development | 5 |



| | Sessions 1-4 Tonight's Special Guest | Sessions 5-6 Keep It Real | Sessions 7-9 Pizzicato Swing | Sessions 10-11 Bring It On | Sessions 12-13 Slip Slidin' | Sessions 14-15 Latin Mystery | Sessions 16-18 Manhattan Taxi | Sessions 19-20 A Little Night Waltz |
|---|---|--|--|--|--|---|--|--|
| Musicianship | develop and demonstrate understanding | develop and demonstrate understanding | develop and demonstrate understanding | develop and demonstrate understanding | develop and demonstrate understanding | develop and demonstrate understanding | develop and demonstrate understanding | develop and demonstrate understanding |
| | notation/rests crotchets minims semibreves | notation/ rests crotchets minims semibreves | notation/ rests crotchets minims semibreves dotted minim | notation/ rests crotchets minims semibreves dotted minim | notation/ rests crotchets minims semibreves dotted minim quavers | notation/ rests crotchets minims semibreves dotted minim quavers | notation/ rests crotchets minims semibreves dotted minim quavers dotted crotchet | notation/ rests crotchets minims semibreves dotted minim quavers dotted crotchet |
| | pitch notation | pitch notation | pitch notation | pitch notation | pitch notation | pitch notation | pitch notation | pitch notation |
| | treble clef B, E | treble clef B, A E, D | treble clef B, A, G, E, D, C | treble clef C, B, B flat, A, G, F, E, D, C | treble clef C, B, B flat, A, G, F, E, D, C, B flat | treble clef C, B, B flat, A, G, F, E, D, C, B, B flat, A | treble clef D, C, B, B flat, A, G, F sharp, F, E, D, C, B, B flat, A, G | treble clef D, C, B, B flat, A, G, F sharp, F, E, D, C, B, B flat, A, G |
| | time signature 4/4 | time signature 4/4 | time signature 4/4 | time signature 4/4 | time signature 2/4 | time signature 4/4 | time signature 4/4 | time signature 3/4 |
| structure rhythmic accuracy internalisation of rhythm patterns | structure rhythmic accuracy internalisation of rhythm patterns ties | structure ties pizzicato | structure ties articulation dynamics: <i>p, mp, mf, f</i> <i>crescendo</i> <i>diminuendo</i> | structure ties articulation dynamics <i>crescendo</i> <i>diminuendo</i> | structure articulation dynamics <i>crescendo</i> <i>diminuendo</i> slurs pause | structure ties articulation dynamics <i>crescendo</i> <i>diminuendo</i> slurs | structure ties articulation dynamics <i>crescendo</i> <i>diminuendo</i> | |

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|----------------|---|--|---|--|---|---|---|---|
| Playing | play & perform flute/clarinet in C | play & perform flute/clarinet in C | play & perform flute/clarinet in C | play & perform flute/clarinet in C | play & perform flute/clarinet in C | play & perform flute/clarinet in C | play & perform flute/clarinet in C | play & perform flute/clarinet in C |
| | demonstrate aurally & reading notation as above | demonstrate aurally & reading notation as above | demonstrate aurally & reading notation as above | demonstrate aurally & reading notation as above | demonstrate aurally & reading notation as above | demonstrate aurally & reading notation as above | demonstrate aurally & reading notation as above | demonstrate aurally & reading notation as above |
| | flute notes: B | flute notes: B, A | flute notes: B, A, G | flute notes: C, B, B flat, A, G | flute notes: C, B, B flat, A, G, F | flute notes: C, B, B flat, A, G, F, E | flute notes: D, C, B, B flat, A, G, F sharp, F, E, D | flute notes: D, C, B, B flat, A, G, F sharp, F, E, D |
| | clarinet in c note: E | clarinet in C note: E, D | clarinet in C note: E, D, C | clarinet in C note: G, F, E, D, C | clarinet in C note: G, F, E, D, C B flat | clarinet in C note: G, F, E, D, C, B, B flat, A | clarinet in C note: G, F sharp, F, E, D, C, B, B flat, A, G | clarinet in C note: G, F sharp, F, E, D, C, B, B flat, A, G |
| | set up & instrument care embouchure breath control sound production playing posture playing & rest positions | set up & instrument care embouchure breath control tone production playing posture playing/rest positions ties | embouchure breath control tone production playing posture play/rest positions ties tonguing | embouchure breath control tone production playing posture play/rest positions ties tonguing articulation dynamics: <i>p, mp, mf, f</i> <i>crescendo</i> <i>diminuendo</i> | embouchure breath control tone production playing posture play/rest positions ties in 2/4 tonguing articulation dynamics: <i>p, mp, mf, f</i> <i>crescendo</i> <i>diminuendo</i> | embouchure breath control tone production playing posture play/rest positions tonguing articulation dynamics: <i>pp - f</i> <i>crescendo</i> <i>diminuendo</i> slurs pause | embouchure breath control tone production playing posture play/rest positions ties tonguing articulation dynamics <i>crescendo</i> <i>diminuendo</i> slurs | embouchure breath control tone production playing posture play/rest positions ties tonguing articulation dynamics <i>crescendo</i> <i>diminuendo</i> slurs |
| | ensemble skills: following conductor playing together | ensemble skills: following conductor and awareness of part within instrumental ensemble | ensemble skills: as before | ensemble skills: as before | ensemble skills: as before and awareness of what others are playing | ensemble skills: as before with more awareness of part within an ensemble and what others are playing | ensemble skills: as before, working on blend with others as part of overall ensemble | ensemble skills: as before, blending with others and observance of all score markings |

| Improvising & Composing | Sessions 1-4 Tonight's Special Guest | Sessions 5-6 Keep It Real | Sessions 7-9 Pizzicato Swing | Sessions 10-11 Bring It On | Sessions 12-13 Slip Slidin' | Sessions 14-15 Latin Mystery | Sessions 16-18 Manhattan Taxi | Sessions 19- 20 A Little Night Waltz |
|-------------------------|--|--|--|--|---|---|---|---|
| | <p>improvise & develop 4-beat repeated rhythm patterns using actions, body percussion and voice based on rhythm pattern from Tonight's Special Guest</p> | <p>improvise & develop body percussion rhythm patterns aurally in 4/4 initially based on rhythm patterns from Keep It Real</p> <p>use combinations of crotchets & rests to create a stand-alone short composition e.g. 8 bars</p> <p>using voice, explore 2-note improvisation (based on pitches introduced in the sessions)</p> | <p>improvise & develop rhythm patterns using body percussion & voice aurally in 4/4 initially based on rhythm patterns from Pizzicato Swing</p> <p>use known rhythm combinations to create a short stand-alone composition e.g. 8 bars</p> <p>include dotted minim and crotchet as one of the patterns</p> <p>using voice, explore 3-note improvisations (based on pitches introduced in the sessions)</p> | <p>improvise & develop rhythm patterns using body percussion & voice aurally in 4/4 initially based on rhythm patterns from Bring It On</p> <p>use known rhythm combinations create a short stand-alone composition e.g. 8 bars</p> <p>include dotted minim and crotchet as one of the patterns</p> <p>using voice/scat, explore vocal improvisations using Bring It On to provide stylistic inspiration</p> | <p>improvise & develop rhythm patterns using voice & instruments aurally in 2/4 initially based on rhythm patterns from Slip Slidin'</p> <p>ideas to incorporate: echo responses fixed responses solo improv.</p> <p>include paired quavers in one of the patterns</p> <p>using voice/scat, explore vocal improvisations using Slip Slidin' to provide stylistic inspiration</p> <p>as an extension notate for others to play</p> | <p>improvise and develop rhythm patterns using body percussion to create an ensemble piece in 4/4 initially based on rhythm patterns from Latin Mystery</p> <p>explore vocal sounds and rhythms to create a group response/ composition</p> <p>include paired quavers in one of the patterns</p> <p>rehearse and perform stand-alone improvisation/ composition in response to Latin Mystery</p> <p>as an extension notate for others to play</p> | <p>improvise and develop body percussion ensemble piece in 4/4 initially based on rhythm patterns from Manhattan Taxi and incorporating the various elements of music</p> <p>explore vocal sounds and rhythms to create a group response/ composition</p> <p>include dotted crotchet and quaver in one of the patterns</p> <p>rehearse and perform stand-alone improvisation/ composition in response to Latin Mystery</p> <p>as an extension notate for others to play</p> | <p>improvise and develop body percussion ensemble piece in 3/4 initially based on rhythm patterns from A Little Night Waltz and incorporating the various elements of music</p> <p>explore vocal sounds and rhythms to create a group response/ composition</p> <p>include dotted crotchet and quaver in one of the patterns</p> <p>where appropriate: incorporate rhythmic & or melodic compositions or improvisations within the overall performances</p> <p>perform compositions, created in response to the music as stand-alone pieces</p> |

| Listening | Sessions 1-4 Tonight's Special Guest | Sessions 5-6 Keep It Real | Sessions 7-9 Pizzicato Swing | Sessions 10-11 Bring It On | Sessions 12-13 Slip Slidin' | Sessions 14-15 Latin Mystery | Sessions 16-18 Manhattan Taxi | Sessions 19- 20 A Little Night Waltz |
|---|---|---------------------------------|------------------------------------|----------------------------------|-----------------------------------|------------------------------------|-------------------------------------|--|
| | | coming soon | coming soon | coming soon | coming soon | coming soon | coming soon | coming soon |
| Social Skills & Personal Development | <ul style="list-style-type: none"> • work as a constructive team member as part of a class ensemble • model or demonstrate to peers and listen to modelling and demonstration of peers • lead activities and/or take instruction from other members of the class • contribute to the evaluative process: listening, considering, suggesting, discussing leading to implementation of ideas suggested by individuals within the group • show mutual respect for other musicians in the class, listening attentively to musical contributions • develop confidence as a member of a group and solo performer as well as confidence to contribute to musical comment | | | | | | | |



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