

# groove'n'play

## Whole-Class Instrumental and Vocal Programmes

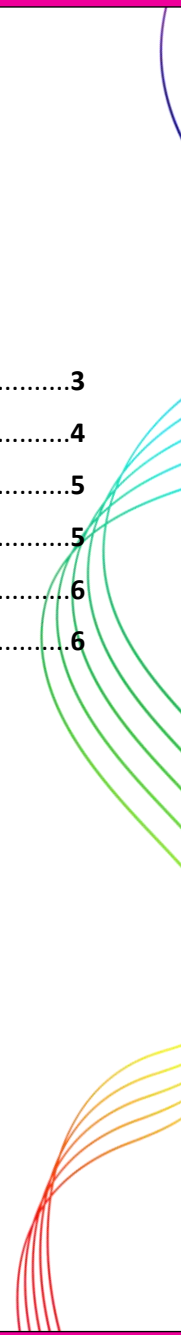
Planning & Progression

recorders  
sticks & songs



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	Sessions 1-3 Pipe & Drum	Sessions 4-6 Sometimes	Sessions 7-9 The Talking Bossa Nova	Session 10 Performance	Sessions 11-13 Do It Like You Dig It	Sessions 14-16 The Tango in the Bag	Sessions 17-19 Can You...?	Session 20 Performance
<b>Singing</b>	sing & perform in <b>unison</b> call & response	sing & perform in <b>unison</b>	sing, scat & perform in <b>unison</b> <b>2-4 parts</b>	perform 3 pieces	sing & perform in <b>unison</b> , optional backing vocals	sing & perform in <b>unison, 3 parts</b> call and response	sing and perform in <b>unison</b> <b>2-4 parts</b>	perform 3 to 6 pieces
	perform from memory in the style of the song	perform from memory in the style of the song	perform from memory in the style of the song		perform from memory in the style of the song	perform from memory in the style of the song	perform from memory in the style of the song	
	<b>demonstrate</b>	<b>demonstrate</b>	<b>demonstrate</b>	<b>demonstrate</b>	<b>demonstrate</b>	<b>demonstrate</b>	<b>demonstrate</b>	<b>demonstrate</b>
	good breath control	appropriate articulation	scat singing	knowledge & understanding:	singing recorder parts to develop aural skills	clear diction	awareness of pitch by step and leap using <b>solfa: d-d'</b>	knowledge & understanding:
	clear diction	dynamics	awareness of scalic pitch movement using <b>solfa do - so</b> <b>1- 4 parts</b>	phrasing	improved tuning	rhythmic singing	good breath control	phrasing breath control
	rhythmic singing	phrasing	good breath control	breath control	appropriate stylistic awareness incorporating syncopation	staccato, legato, articulation	staccato, legato, articulation	staccato, legato, articulation
	staccato articulation	good breath control	clear diction	accents		accents	clear diction	accents
	chromatic vocal line	clear diction	controlled legato phrasing	dynamics		appropriate stylistic awareness	controlled legato phrasing	dynamics
	accurate tuning	staccato, legato articulation	dynamic contrast	syncopation			dynamic contrast	syncopation
	syncopation	accents	appropriate stylistic awareness	appropriate stylistic awareness			appropriate stylistic awareness	high standards of presentation, interpretation & performance
appropriate stylistic awareness	appropriate stylistic awareness						good quality singing that demonstrates musical learning and skills	

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<b>Playing</b>	play & perform drumssticks, egg shakers 2pt recorder	play & perform drumssticks, egg shakers 2pt recorder	play & perform drumsticks 2pts, recorder	play & perform 3 pieces	play & perform drumsticks, egg shakers, recorder	play & perform egg shakers 2pts recorder 2pts	play & perform egg shakers, lap percussion, recorder 2pts	play & perform 3-6 pieces
	<b>demonstrate</b>	<b>demonstrate</b>	<b>demonstrate</b>	<b>demonstrate</b>	<b>demonstrate</b>	<b>demonstrate</b>	<b>demonstrate</b>	<b>demonstrate:</b>
	<b>percussion</b> aurally & reading notation: crotchets, quavers, crotchets notes & rests	<b>percussion</b> aurally & reading notation: crotchets notes & rests, repeat signs	<b>percussion</b> aurally & reading notation: crotchet & single quaver notes & rests	knowledge & understanding:  rhythmic accuracy	<b>percussion</b> aurally & reading notation: crochet beats (2&4) & rests	<b>percussion</b> aurally & reading notation: crotchets, quavers, notes & rests	<b>percussion</b> aurally & reading notation: crotchets notes & rests & paired quavers	knowledge & understanding:  rhythmic accuracy
	<b>recorder note: B,</b> melodic lines incorporating semibreves, minims, crotchets	<b>recorder notes: B, A</b> melodic lines incorporating minims & crotchets	<b>recorder notes: B, A, G</b> melodic lines including semibreves, ties, legato playing with tonguing referenced through scat: la – ta – da	playing in time with others  good posture	<b>recorder notes: C, B, A, G</b> melodic line with step, leap and scalic movement	<b>recorder notes: D, C, B, A, G</b> legato melodic lines with scalic movement	<b>recorder notes: D, C, B, A, G, E</b> legato melodic lines with scalic movement.& melodic leaps	good tuning  response to signals
	good breath control	repeat signs  accuracy of rest	good playing position & rest position	response to signals - start, stop	good breath control	good breath control	slurs	appropriate posture, rest, playing positions
	appropriate playing and rest position	good breath control	rest and playing positions	rest and playing positions	appropriate playing and rest position	appropriate playing and rest position	appropriate tonguing	appropriate playing techniques
	good posture	appropriate playing and rest position	appropriate playing and rest position	playing B, A, G on the recorder in context	good posture	good posture	good breath control	musical balance within the ensemble
								playing 6 notes on the recorder with accuracy & confidence in context of varied stylistic compositions

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<b>Improvising &amp; Composing</b>	improvise & develop 4-beat rhythm patterns using combinations of semibreves, minims, crotchets to create short rhythmic composition (e.g. 8 bars – notated for others to play) - using body percussion, voice & percussion lead others in improvisation	improvise rhythm patterns using combinations of semibreves, minims, crotchets & rests to create short composition (e.g. 8 bars – notated for others to play) - using body percussion, voice & percussion lead ensemble rhythm activities based on improvised patterns	improvise & develop rhythm patterns aurally within the context of the bossa nova  explore pitch using solfa do to so, signing and singing	where appropriate: incorporate, rhythmic &/or vocalised improvisations/ compositions within the overall performances	improvise & develop instrumental section of Do It Like You Dig It using voice, recorder or percussion  incorporate improvisation/ composition sections into the performance, where appropriate	improvise and develop body percussion ensemble piece initially based on rhythm patterns from the song Tango in the Bag which includes quavers incorporate compositions into the overall structure of the piece, where appropriate	compose lyrics demonstrating understanding of meter (basic rhythmic structure of a line, number of syllables, emphasis on syllables) and rhyme  develop alternative body percussion patterns	where appropriate: incorporate rhythmic & or melodic compositions or improvisations within the overall performances perform compositions, created in response to the programme's music, or as pieces within their own right
<b>Listening</b>	suggestions: rock guitar: Matteo Mancuso (The Price of Love) sitar: Anoushka Shankar (Monsoon) vln: Nicola Bernadetti V.Williams (The Lark Ascending) Mandolin: Danilo Brito (Sussuarana) vibes: Warren Wolf (Solo Vibraphone) sax: YolanDa Brown (Summertime)	suggestions: Cole Porter Irving Berlin Rogers and Hammerstein Jerry Herman Sondheim Gershwin	suggestions: Antônio Carlos Jobim Stan Getz João Gilberto Elis Regina Sergio Mendes Astrud Gilberto	Lucie Horsch (Tico Tico)	suggestions: examples of genres referenced in lyrics: blues and soul rock 'n' roll indie pop hip hop orchestral thrash metal  opera  bhangra	suggestions: Astor Piazzolla: Libertango Carlos Gardel: Por Una Cabeza Francisco Canaro: Argentino traditional tango music Juan d'Arienzo – Best Tango Music, King of the Beat	suggestions: Mumford and Sons Janice Burns & Jon Doran The Rheingans Sisters Joni Mitchell Peter Paul & Mary Neil Young Leonard Cohen Paul Simon	The Royal Wind Music: Pierre Phalèse Bransle

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<b>Lyric References</b>	<p>sing/learn:</p> <p>early music-making to present day</p> <p>i.e. Pipe &amp; Drum to tape cassette, vinyl deck, satellite, audio stream, MP3, CD</p> <p>rock guitar, sitar violin, mandolin vibraphone, saxophone</p>	<p>sing/learn:</p> <p>the concept of rest</p> <p>silence waiting breathing</p>	<p>sing/learn:</p> <p>curricular areas and language: science maths english music history geography languages</p> <p>scat supporting development of recorder tonguing articulation</p>	<p>sing/learn:</p> <p>historical context</p> <p>importance of silence</p> <p>importance of articulation</p>	<p>sing/learn:</p> <p>music references rock 'n' roll blues 'n' soul indie pop hip hop orchestral thrash metal bhangra opera</p>	<p>sing/learn:</p> <p>Keeping a strict beat</p> <p>Playing in time, precisely and together</p> <p>recorder fingering</p>	<p>sing/learn:</p> <p>reflective questioning leading to the quest to learn more</p>	<p>sing/learn:</p> <p>historical context</p> <p>importance of: silence articulation timing within an ensemble stylistic characteristics a questioning mind with a thirst to learn more</p>
<b>Social Skills &amp; Personal Development</b>	<ul style="list-style-type: none"> <li>work as a constructive team member as part of a class ensemble</li> <li>model or demonstrate to peers and listen to modelling and demonstration of peers</li> <li>lead activities and/or take instruction from other members of the class</li> <li>contribute to the evaluative process: listening, considering, suggesting, discussing leading to implementation of ideas suggested by individuals within the group</li> <li>show mutual respect for other musicians in the class, listening attentively to musical contributions</li> <li>develop confidence as a member of a group and solo performer as well as confidence to contribute to musical comment</li> </ul>							

The background features a white central area with decorative elements. On the left and right sides, there are large, light grey treble clefs. Scattered around are several musical notes in grey and pink. On the right edge, there are colorful, wavy lines in shades of blue, green, and yellow. The top and bottom of the page are solid magenta.

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