

# groove'n'play

## Whole-Class Instrumental and Vocal Programmes

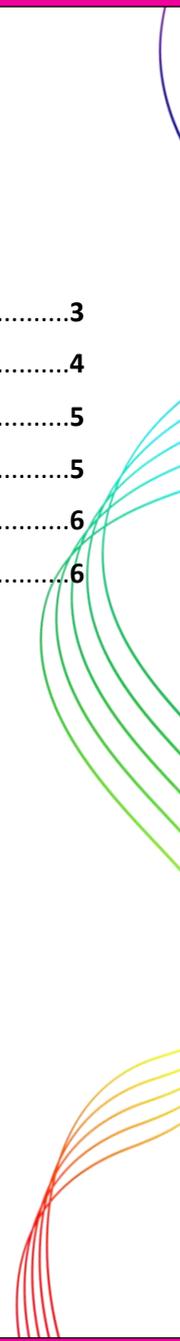
Planning & Progression

# fifths 1



## Contents

Singing.....	3
Playing.....	4
Improvising & Composing .....	5
Listening .....	5
Lyric Reference .....	6
Social Skills & Personal Development .....	6



Singing	Sessions 1-2 Rhythms & Reading	Sessions 3-4 Stick Cup 'n' Pad	Sessions 5-7 The Rap	Session 8-10 The Salsa
	(see playing)	<p>sing &amp; perform in <b>unison</b></p> <p>perform from memory in the style of the song</p> <p><b>demonstrate</b> knowledge &amp; understanding:</p> <p>good vocal quality with supported breathing</p> <p>clear diction</p> <p>rhythmic accuracy</p> <p>accurate tuning</p> <p>appropriate articulation – staccato, accent</p> <p>awareness of structure</p> <p>awareness of varied rehearsal techniques</p>	<p>sing(rap) &amp; perform in <b>unison</b></p> <p>perform from memory in the style of the song</p> <p><b>demonstrate</b> knowledge &amp; understanding:</p> <p>expressive interpretation conveying meaning of lyrics</p> <p>rhythmic accuracy of varied rhythmic patterns</p> <p>dynamic contrast <i>mf- ff crescendo</i></p> <p>supported sustained legato vocal lines</p> <p>sensitive use of dynamics</p> <p>balance between the vocal parts</p> <p>synchronised choreography</p> <p>awareness of structure</p> <p>awareness of varied rehearsal techniques</p> <p>self &amp; peer evaluation to inform improvements</p>	<p>sing &amp; perform in <b>unison</b></p> <p>perform from memory in the style of the song</p> <p><b>demonstrate</b> knowledge &amp; understanding:</p> <p>lively rhythmic expressive vocal interpretation reflective of the style and lyrics of the song</p> <p>rhythmic accuracy – ties, triplets, syncopation</p> <p>articulation – accents</p> <p>synchronised choreography</p> <p>awareness of structure</p> <p>awareness of varied rehearsal techniques</p> <p>self &amp; peer evaluation to inform improvements</p>

	Sessions 1-2 Rhythms & Reading	Sessions 3-4 Stick Cup 'n' Pad	Sessions 5-7 The Rap	Session 8-10 The Salsa
<b>Playing</b>	play & perform <b>percussion</b>	play & perform <b>percussion</b> (2-4 pts)	play & perform <b>percussion</b> (2pts), <b>recorder</b> (4 pts), <b>guitar</b> (4 pts)	play & perform <b>percussion</b> (2pts), <b>recorder</b> (4 pts), <b>guitar</b> (4 pts) <b>violin/keyboard</b>
	<b>demonstrate</b>	<b>demonstrate</b>	<b>demonstrate</b>	<b>demonstrate</b>
	<b>percussion</b> aurally & visually recognition and reading of rhythm notation, notes and rest symbols:	<b>percussion</b> aurally & visually, recognition and reading of rhythm notation, notes and rest symbols:	<b>percussion</b> recognition and reading rhythm & pitch notation, notes & rest symbols: crotchet, paired quavers beats (1&3, 2&4)	<b>percussion</b> recognition and reading rhythm & pitch notation, notes & rest symbols: beats: 1, 2, 3&4, 2&4,1 &3) instrument hold & playing positions appropriate playing techniques
	semibreve minim crotchet paired quavers	crotchet paired quavers (swung)	playing & rest position appropriate playing technique	appropriate playing techniques
	time signature	playing & rest positions	<b>recorder</b> <b>B A G - C B A G E</b>	<b>recorder</b> <b>B A G E</b>
	playing co-ordination	playing allocated rhythm patterns	treble clef, stave lines and spaces playing & rest position	playing & rest position
	appropriate instrument hold	R L co-ordination, alternating stick patterns	appropriate playing technique	appropriate playing technique
	appropriate playing technique	appropriate instrument hold	good breath control	good breath control
	accurate timing	appropriate playing technique	scalic movement and by leap	scalic movement and by leap
		accurate timing	<b>guitar</b> chords & strumming playing & rest position	<b>guitar</b> playing & rest position appropriate playing technique:
	use of assessment to aid progression	appropriate playing technique: strumming, picking <b>Em, Am, B7</b> alternating chords <b>E A G Fsharp</b> melody, picking	<b>open strings</b> <b>E B (A optional)</b> <b>violin/keyboard</b> G D A E open strings, 1 <sup>st</sup> finger F sharp playing & rest position bowing or pizzicato appropriate playing technique:	

Improvising & Composing	Sessions 1-2 Rhythms & Reading	Sessions 3-4 Stick Cup 'n' Pad	Sessions 5-7 The Rap	Session 8-10 The Salsa
		improvise & develop 4-beat repeated rhythmic patterns using actions, body percussion	improvise & develop 4-beat repeated rhythmic patterns using actions, body percussion and voice  develop improvised rhythm patterns into compositions	improvise & develop 4-beat repeated rhythmic patterns using actions, body percussion and voice  develop improvised rhythm patterns into compositions  rehearse & perform compositions
Listening	<p>suggestions:</p> <p>Hands Free: Anna Meredith</p> <p>Brushes/Brooms: Stomp</p> <p>R B Dance Company: Papaoutai (Stromae) – Tap Dance</p> <p>Ballet Flamenco: Sara Baras – Sabones</p> <p>Handclapping Song – The Meters</p> <p>National Dance Company of Ireland: rhythm of the Dance</p>	<p>suggestions:</p> <p>Cups from Pitch Perfect 'When I'm Gone'</p> <p>Sandpaper Ballet: Leroy Anderson</p> <p>Typewriter: Leroy Anderson</p> <p>Stomp – Hands vs Feet</p> <p>Clapping; Steve Reich</p> <p>Evelyn Glennie Plays: Waterphone improvisation</p> <p>Symphony for Percussion 1<sup>st</sup> movement: Eric Ewazen</p>	<p>suggestions:</p> <p>Beatpella House: K-Pop Medley (Beatbox)</p> <p>Hamilton: My Shot</p> <p>Concerto Fantasy for Two Timpanists and Orchestra 1<sup>st</sup> movement: Philip Glass</p> <p>Lucie Horsch Amsterdam Vivaldi Players Concerto per flautino</p> <p>Air &amp; Fire and Morana: Perkelt</p>	<p>suggestions:</p> <p>Celia Cruz: La Vida Es Un Carnival (Salsa)</p> <p>Eduardo Sandoval y Orquesta; Bonito Todo (Salsa)</p> <p>Tito Puente: Gozan (Mambo)</p> <p>Astrud Gilberto/Jobim: Agua de Beber (Bossa Nova)</p> <p>Frenesi – Tito Puente (Cha Cha Cha)</p> <p>Coco Banda : La Faldita (Merengue)</p> <p>Beethoven Symphony No.5 and Mambo No 5: Akira Miyagawa</p>

	<b>Sessions 1-2</b> <b>Rhythms &amp; Reading</b>	<b>Sessions 3-4</b> <b>Stick Cup 'n' Pad</b>	<b>Sessions 5-7</b> <b>The Rap</b>	<b>Session 8-10</b> <b>The Salsa</b>
<b>Lyric References</b>	<p>sing/learn:</p> <p>N/A</p>	<p>sing/learn:</p> <p>importance of rhythm when playing any instrument</p>	<p>sing/learn:</p> <p>importance of: continuous counting (in 4) repetition and rehearsal to improve playing the recorder with appropriate technique playing 6 string guitar fun when playing an instrument</p>	<p>sing/learn:</p> <p>importance of: rhythmic beat fun instruments played in the Salsa dances: Salsa, Mambo, Bossa Nova, Merengue and Cha Cha Cha</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, faint 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 pink.

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