



groove'n'play

Whole-Class Instrumental and Vocal Programmes

Planning & Progression

recorders sticks & songs

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Singing	sing & perform in unison call & response	sing & perform in unison	sing, scat & perform in unison 2-4 parts	perform 3 pieces	sing & perform in unison , optional backing vocals	sing & perform in unison, 3 parts call and response	sing and perform in unison 2-4 parts	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	
	demonstrate	demonstrate	demonstrate	demonstrate	demonstrate	demonstrate	demonstrate	demonstrate
	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 solfa: d-d'	knowledge & understanding:
	clear diction	dynamics	awareness of scalic pitch movement using solfa do - so 1- 4 parts	phrasing	improved tuning	rhythmic singing		phrasing breath control
	rhythmic singing	phrasing		breath control		staccato, legato, articulation	good breath control	staccato, legato, articulation
	staccato articulation	good breath control	good breath control	staccato, legato articulation	appropriate stylistic awareness incorporating syncopation	accents	clear diction	accents
	chromatic vocal line	clear diction	clear diction	accents		appropriate stylistic awareness	controlled legato phrasing	dynamics
	accurate tuning	staccato, legato articulation	controlled legato phrasing	dynamics			dynamic contrast	syncopation
	syncopation	accents	dynamic contrast	syncopation			appropriate stylistic awareness	high standards of presentation, interpretation & performance
	appropriate stylistic awareness	appropriate stylistic awareness	appropriate stylistic awareness	appropriate stylistic awareness				good quality singing that demonstrates musical learning and skills

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

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Improvising & Composing	<p>improvise & develop 4-beat rhythm patterns using combinations of semibreves, minims, crotchets to create a stand-alone short rhythmic composition (e.g. 8 bars – notated for others to play) - using body percussion, voice & percussion</p> <p>lead others in improvisation activities</p>	<p>improvise & develop rhythm patterns using combinations of semibreves, minims, crotchets & rests to create a stand-alone short composition (e.g. 8 bars – notated for others to play) - using body percussion, voice & percussion</p> <p>lead ensemble rhythm activities based on improvised rhythm patterns</p>	<p>improvise & develop rhythm patterns aurally within the context of the bossa nova</p> <p>explore pitch using solfa do to so, signing and singing</p>	<p>where appropriate:</p> <p>incorporate, rhythmic &/or vocalised improvisations/ compositions within the overall performances</p>	<p>improvise & develop instrumental section of Do It Like You Dig It using voice, recorder or percussion</p> <p>incorporate improvisation/ composition sections into the performance, where appropriate</p>	<p>improvise and develop body percussion ensemble piece initially based on rhythm patterns from the song Tango in the Bag which includes quavers</p> <p>incorporate compositions into the overall structure of the piece, where appropriate</p>	<p>compose lyrics demonstrating understanding of meter (basic rhythmic structure of a line, number of syllables, emphasis on syllables) and rhyme</p> <p>develop alternative body percussion patterns</p>	<p>where appropriate:</p> <p>incorporate rhythmic & or melodic compositions or improvisations within the overall performances</p> <p>perform compositions, created in response to the music within the programme, as stand-alone pieces within their own right</p>
Listening	examples of instruments referenced in lyrics: vibraphone, saxophone, rock guitar, sitar, violin, mandolin	show tune examples by Cole Porter, Irving Berlin, Rogers and Hammerstein, Jule Styne, Jerry Herman, Charles Strouse, etc.	bossa nova examples by Antônio Carlos Jobim, Stan Getz, João Gilberto, Elis Regina, Sergio Mendes etc.		examples of genres referenced in lyrics: blues and soul, rock 'n' roll, indie pop, hip hop, orchestra, thrash metal, opera, bhangra etc.	argentine tango examples by Carlos Gardel, Francisco Canaro, Juan d'Arienzo, Astor Piazzolla etc.	folk/pop artists e.g. Joni Mitchell, Peter Paul & Mary, Neil Young, Leonard Cohen, Paul Simon, Mumford and Sons etc.	

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



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