

# MUSIC Curriculum Intent

By the end of Key Stage 3 our students will know:	By the end of Key Stage 4 our students will know:	By the end of Key Stage 5 our students will know:
<p><b>1. Integration of practice</b></p> <ol style="list-style-type: none"> <li>Performing, composing, listening</li> <li>Group context</li> <li>Perform with increasing control</li> <li>Practise, rehearse and perform with awareness of different parts</li> <li>Participating, collaborating and working with others</li> <li>Create, develop and extend musical ideas</li> <li>Improvise, explore and develop musical ideas</li> <li>Listen with discrimination</li> <li>Identify use of musical elements, devices, tonalities and structures</li> </ol> <p><b>2. Cultural understanding</b></p> <ol style="list-style-type: none"> <li>Understanding musical tradition</li> <li>Exploring how ideas, experiences and emotions are conveyed in a range of music from different times and cultures</li> </ol> <p><b>3. Critical understanding</b></p> <ol style="list-style-type: none"> <li>Drawing on a wide range of musical contexts and styles to inform judgements</li> <li>Developing views and justifying opinions</li> </ol> <p><b>4. Creativity</b></p> <ol style="list-style-type: none"> <li>Exploring ways that music can be combined with other art forms</li> <li>Using existing musical knowledge, skills and understanding for new purposes and in new contexts</li> </ol> <p><b>5. Communication</b></p> <ol style="list-style-type: none"> <li>Exploring how thoughts, feelings ideas and emotions can be expressed through music</li> </ol> <p><b>6. Reviewing and evaluating</b></p> <ol style="list-style-type: none"> <li>analyse, review evaluate and compare pieces of music</li> <li>identify conventions and contextual influences in music of different styles, genres and traditions</li> <li>communicate ideas and feelings about music using expressive language and musical vocabulary to justify their opinions</li> <li>adapt their own musical ideas and refine and improve their own and others' work</li> </ol> <p><b>7. Range and content</b></p> <ol style="list-style-type: none"> <li>performance activities in a range of contexts</li> <li>staff notation and other relevant notations</li> <li>the use of ICT and other music technologies</li> </ol>	<p>REMEMBERING, UNDERSTANDING, IDENTIFYING, APPLYING, ANALYSING, EVALUATING, CREATING;</p> <p>The elements:            organisation of pitch (melodically and harmonically)            tonality            structure (or form)            sonority (broadly synonymous with timbre)            texture            tempo, metre and rhythm            dynamics / articulation</p> <p><i>-To aim for a depth of understanding and to be able to have an excellent grasp of the specifics of music and the intended effect that the piece of music has on the listener taking into account the context of the piece.</i></p> <p><i>-creating and applying are used to compose and there will be an ongoing analysis and evaluation of the effectiveness of how the elements come together to create a composition.</i></p> <p><b><u>PERFORMANCE- UNIT 1</u></b></p> <p><i>-The ability to perform with control, using phrasing and dynamics appropriate to their chosen styles and moods of music.</i>  <i>-Demonstrate convincing technical control; convincing coordination, breath control, diction, and/or pedalling.</i>  <i>-Choosing music where the demands of the piece are within the ability of the performer.</i>  <i>-Aiming for very good tone quality across the pitch range / sensitive tonal contrast throughout and/or very good intonation</i>  <i>-Tempo is appropriate and consistent throughout.</i>  <i>-Appropriate use of dynamics, phrasing and articulation to shape the performance.</i>  <i>-Aiming for a performance which communicates very well, with no more than one or two less successful moments.</i>  <i>-In ensemble performances there is excellent awareness of balance throughout.</i>  <i>-Aiming for fluent and coherent performances which are largely accurate with no more than one or two minor errors in pitch and/or rhythm.</i>  <i>-Ensuring that In ensemble performances there is a consistently responsive reaction.</i></p>	<ul style="list-style-type: none"> <li>actively engage in the process of music study- listening and analysis.</li> <li>develop performing skills to demonstrate an understanding of musical elements, style, sense of continuity, interpretation and expression</li> <li>develop composing skills to demonstrate the manipulation of musical ideas and the use of musical devices and conventions</li> <li>recognise the interdependence of musical knowledge, understanding and skills, and make links between the integrated activities of performing, composing and appraising underpinned by attentive listening</li> <li>broaden musical experience and interests, develop imagination and foster creativity</li> <li>develop and extend the knowledge, understanding and skills needed to communicate effectively as musicians</li> <li>develop knowledge and understanding of a variety of instruments and styles, and of relevant approaches to both performing and composing</li> <li>appraise contrasting genres, styles and traditions of music, and develop understanding of musical contexts and a coherent awareness of musical chronology</li> <li>develop as effective, independent learners and as critical and reflective thinkers with enquiring minds</li> <li>reflect critically and make personal judgements on their own and others' music</li> <li>engage with, and extend appreciation of, the diverse heritage of music in order to promote personal, social, intellectual and cultural development.</li> <li>learn the key features of each set work, including common musical devices and main keys used.</li> <li>Know the context of each set work, including the date of composition, and be able to describe the stylistic features in relation to the period in which it was written, or the genre to which it belongs.</li> <li>In the essays give specific examples of wider listening by naming a piece and the movement, rather than just a composer and be able to justify the connection by writing a small amount of information to describe the example.</li> <li>Give a musical explanation of the effect of each feature. Then, link it to an example of wider listening with explanation as to how that feature is used in that piece.</li> <li>Develop essay-writing skills to produce a well-structured piece of writing with wider listening examples embedded</li> </ul>

**COMPOSING- UNIT 2**

*-Composing musical ideas which are developed and extended successfully and with assurance, meeting the intended purpose and/or audience appropriately.*

*-Choosing stylistic characteristics and conventions for the genre/style appropriately and handling them convincingly throughout.*

*-For brief-set composition only: An imaginative response to the brief with a well-developed sense of audience and occasion.*

*-Use of appropriate musical elements is secure throughout, Instrumental and/or vocal forces are handled idiomatically and exploited imaginatively.*

*-Textures are varied, complex, and/or clear as appropriate to the style.*

*-A sense of coherence and wholeness is achieved throughout.*

*-There is a consistent sense of fluency and contrast throughout with a convincing sense of direction overall.*

*fluently throughout.*

**PERFORMING UNIT 1**

● *A public performance of one or more pieces, performed as a recital.*

● *The performance will demonstrate complete control of the instrument.*

● *The handling of sonority is outstanding as heard in excellent tone quality across the pitch range (exciting, vibrant, rich, resonant, sensitive and colourful. The performance will sensitively exploit tonal contrast.*

● *The performance will demonstrate entirely accurate pitch and rhythm, with only one or two insignificant errors at the lower end of the band.*

● *The performance should be fluent and entirely free from hesitation or omission.*

● *In ensemble performances there is an excellent awareness of balance throughout.*

*A mature, individual and imaginative interpretation achieved through:*

● *the use of tempo that is always consistent, and in ensemble performances a consistently responsive reaction and, where appropriate, adjustment to other parts is evident throughout. (Expressive control)*

● *effective communication that is idiomatic, and musically shaped, with consistent use of dynamics, phrasing and articulation to shape the performance (Style and context)*

**COMPOSING- UNIT 2**

● *A process involving the development and practice of compositional technique developed through research, exercise and useful feedback from teachers.*

● *Musical ideas are created, developed and extended with assurance and imagination throughout.*

● *Musical elements and ideas all contribute to a sense of wholeness with a sophisticated sense of fluency, and a mature balance of unity and variety throughout.*

● *The musical elements are used with maturity and confidence to create contrasted and well-paced moods, atmosphere and effects that are communicated successfully throughout.*

● *The control of musical elements is assured and sophisticated throughout.*

● *Stylistic devices and conventions for the chosen genre/style have been selected appropriately and handled convincingly throughout.*

● *Forces and textures are handled idiomatically and exploited and varied with creativity and authority.*