Goldwyn Folkestone - Music Subject Statement and Long Term Plan



Music – Statement of Intent

The Music Department at Goldwyn Folkestone takes full advantage of the unique and special quality that comes with such a creative, diverse and universal subject. The department prides itself on:

- Offering access to a wide range of resources
- Building connections with those who are disengaged with education
- Interacting with those who find it hard to communicate using traditional methods
- Fostering creativity using 'sound before symbol' to prioritise the development of music skills
- Breaking down barriers that can seem daunting, to allow independent creativity and expression through learning
- Continuous professional development to ensure the highest quality of teaching

"Music begins where the possibilities of language end" – Jean Sibelius

The curriculum is designed and sequenced to develop a range of skills and knowledge including:

- Listening skills
- Fundamental knowledge & vocabulary
- The history of music
- Technology & music
- Performance
- Composition

Students are given the opportunity to explore new sounds, technology and instruments within a supportive atmosphere. Encouraging confidence alongside knowledge is fundamental throughout all of Goldwyn, but particularly so in music.

Students at KS3 are guided through a curriculum that follows national expectations whilst meeting the specific needs of each individual. KS4 students who choose music are given the opportunity to achieve a Level 2 RSL qualification that matches their interests alongside the knowledge and course material.

The Music Department at Goldwyn Folkestone is also able to offer an alternative provision that promotes engagement in school and works with other centres across Goldwyn, with the goal to improving attendance before focusing on formal academics.

	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
Year 7	Term 1 Making Music Year 7 students begin the KS3 music journey with an introduction to the subject, classroom and resources by exploring what makes up a piece of music and how to interact with these elements. Students are encouraged to explore and be as practical as possible to gain positive and free experiences that cultivate passion and love. Key Learning: Performing (solo/ensemble) – general instruments and boomwhackers – using simple graphic notation Beginning to create musical ideas through exploration and play Listening to music and experiencing different styles/genres	Term 2 Ukulele In term 2, Year 7 students demonstrate consistency and commitment in learning a specific instrument across multiple weeks. This provides the opportunity to experience challenges and barriers as well as strategies to over come these. By the end of the term students should know a variety of chords on the ukulele which they can use to play along to multiple songs. Key Learning: Performing and practising ukuleles Being part of an ensemble Reading simple chord charts Developing rhythmic skills through listening and copying Working towards key musical goal	Term 3 Instrumental Skills Term 3 sees students have extended time learning a variety of instruments within the music classroom. They will work on a carrousel system so that they can gain experience with all the instruments, learning to play a chosen piece of music using Musical Futures. Key Learning: Exploring a variety of instruments (drums, electric guitar, bass guitar, keyboards) Identifying and developing confidence with instrumental skills Identifying key features of practicing Developing skills associated with reading music through Musical Futures.	Term 4 Band and Performance Skills After starting to develop instrumental skills in Term 3, Year 7 students will choose a specific instrument to work towards a whole class band performance of an agreed song on Musical Futures. Students will develop and embed skills and learning from previous terms and aim to produce a musical performance that they can be proud of. Key Learning: Performing as part of an ensemble Working towards a collective goal as an ensemble Reading and following notation Evaluating skills and performance	Introduction to Music Technology Term 5 sees Year 7 students being introduced to Music Technology using new and exciting resources. Students will use Garageband to develop keyboard skills along side critical listening to select loops and make simple projects. Students will be encouraged to explore and spend as much free time on Garageband as possible to further develop passion and love for the subject. Key Learning: Working with computers Using a DAW to create compositional starting points Identifying and using	Electronic Dance Music Year 7 students in Term 6 will be working on developing their skills from Term 5 but with a specific direction and target in creating a piece of electronic dance music. This is the first specific genre study that will provide students with the chance to explore how elements of music are put together to create a given genre. Key Learning: Identifying and describing elements of music associated with a genre Recreating elements of music with technology Manipulating elements of music within a defined genre to create own compositions Introduction to techniques associated with EDM (use
					musical elements with technology Developing piano/keyboard skills	of drum machine etc).
Year 8	The 4 Chord Trick & Song Writing In Year 8, students will start the year learning how to use just 4 chords to	Band & Performance Skills Much like in Year 7, students will focus on a class performance of a chosen song which could	Performing Hip-Hop In Term 3, Year 8 students use Hip-Hop as a focus to explore and develop instrumental and	Making Hip-Hop Continuing on from Term 3, students will move to the technology aspect of Hip- Hop and how to create their	Genre Study – Blues During Term 5 students will look at the cultural implications and development of Blues	Video Game Music Moving on from Hip-Hop and Electronic Dance Music which will have been studied previously,

	perform a multitude of	then be performed during	performance skills alongside	own loops from pieces of	music. Students will	students will focus on how
	songs (C, G, Am & F).	the Christmas celebration.	the genre itself. Students	music. This unit of work will	explore historical and	music is used in video
	Students will be given the	Students will use skills and	should be given the chance	enable students to develop	cultural figures in music	games for themes, as well
	opportunity to explore	knowledge from their	to make and perform their	and embed learning from	and gain understanding	as FX. Students will be
	these chords on multiple	previous learning to	own raps and lyrics,	Term 5 and 6 of Year 7.	of how individuals and	given the chance to make
	instruments, embedding	identify their strengths as	alongside simple drum, bass	Students will be encouraged	society intertwine with	their own arrangements of
	skills and knowledge from	an ensemble and how they	and keyboard loops that	to use the raps and lyrics	music. Students will	pre-made video game
	Year 7, as well as beginning	can contribute to a class	could be performed by the	created in the previous term	work towards a whole	music, as well as having a
	to explore composition	performance using Musical	class. This is a great	as a focus for their own	class performance of a	go at making their own
	through lyrical song writing	Futures.	opportunity for students to	composition using	simple Blues song using	theme, stretching and
	and manipulating simple		express themselves and for	Garageband.	chosen instruments to	challenging themselves to
	chord progressions.	Key Learning:	the curriculum to be guided		further develop	compose using
		Performing as part of an	by student passion within	Key Learning:	instrumental skills.	technology. This unit is
	Key Learning:	ensemble	this popular genre.	Applying key features and		particularly good for
	Reading and performing	Working towards a		knowledge from previous	Key Learning:	embedding careers and
	chords, harmonies, on	collective goal as an	Key Learning:	term to technology	Cultural significance	developing an
	different instruments	ensemble	Instrumentation/key	Development of Garageband	and impact on music	understanding of CIEAG
	(guitar, keyboard)	Reading and following	features and elements	Use of sampling	within genre	within the curriculum.
	Chord progressions	notation	Loops	Creating/manipulating	New chord	
	Chord inversions	Evaluating skills and	Samples	samples	pattern/progression for	Key Learning:
	Harmonies to accompany	performance	Bass lines	Recording samples	instrumental	Composition
	melodies		Rap/Lyric battles	Cut/Paste/Stretch	development	DAW
	Developing individual		Rhyming	Audio manipulation	Swung rhythms	Workplace context and
	musical preferences and		Tempo adjustments (90bpm	Keyboard/Composition skills	Lyrical context	working to a given brief
	instrumental skills		– why)		Manipulating chord	MIDI sequencing and
			Cultural relevance of hiphop		progressions to develop	manipulation
			in America and it's		new sounds	Automation
			development as a genre.			FX (EQ, reverb)
Year 9	Hooks & Riffs	Band & Performance Skills	Reggae	Minimalism	Music Through Time	Film Music
	Year 9 students will start	Further building on prior	This unit explores Reggae	This unit introduces	Term 5 will see Year 9	The final term of KS3
	their final KS3 year by	learning, students will	music and culture behind its	students to the	students explore the	offers the chance for
	exploring hooks and riffs,	focus on a class	origins. Students will learn	development and	impact of music	students to study Film
	defining the terms and	performance of a chosen	about the importance of	conventions minimalist	through multiple	Music, ultimately making
	learning how to perform	song which could then be	bass lines in Reggae music	music. Students will analyse	decades, how music has	compositions to trailers or
	recognisable examples on	performed during the	and how offbeat chords are	how minimalist composers	defined specific eras	agreed scenes from
	multiple instruments	Christmas celebration.	a key feature of music in this	use small rhythmic and	and how society has	movies. Students will have
	before having a go at	Students will use skills and	genre. Students look at the	melodic motifs to build up a	impacted music. Set	the chance to explore
	creating their own. This	knowledge from their	famous Reggae musician,	bigger piece and learn about	time frames from 1950s	given scenarios from
	unit will provide the	previous learning to	Bob Marley and his	different compositional	onward will provide a	familiar films and critically
	opportunity for students to	identify their strengths as	influence on Rastafarianism	techniques and how to	basic structure, with	analyse the effectiveness
	engage with guitar and	an ensemble and how they	to a worldwide audience.	manipulate the elements of	students having the	and impact of music in
	Super the Building	an ensemble and new they				

bass notation, developing	can contribute to a class	Students explore the	music through composition	opportunity to	films.
reading and composition	performance using Musical	different textural layers	via technology, exploring	collectively pick an era	
skills too.	Futures.	which make up Reggae	new directions in music with	and focus on a	Key Learning:
		music before exploring the	theoretical concepts.	performance of a set	How and why does music
Key Learning:	Key Learning:	different themes used in		song.	fit with moving image?
Instrumental performance	Performing as part of an	traditional Reggae lyrics	Key Learning:		Diegetic vs non-diegetic
skills	ensemble		Composition	Key Learning:	sound
Reading notation (tab and	Working towards a	Key Learning:	Challenging: What is music?	Cultural significance	Composition
formal)	collective goal as an	Cultural significance and	Using DAW skills	and impact on music	Using DAW
Developing understanding	ensemble	impact on music within	Minimalism vs serialism	within genre	Applying music to moving
of psychological	Reading and following	genre	Keyboard skills	New chord	images
impact/power of music	notation	New chord	Critical listening and	pattern/progression for	Keyboard skills
Fine motor skills playing	Evaluating skills and	pattern/progression for	evaluation	instrumental	Critical listening and
hooks and riffs on guitar	performance	instrumental development		development	evaluation
instead of chords		Syncopated rhythms		Lyrical context	
Performing as an ensemble		Lyrical context		Manipulation musical	
Forming a band		Manipulation musical		elements to create new	
		elements to create new		genres	
		genres			

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KS4	Elements of Music /	RSL Instrumental	RSL Instrumental	RSL Listening Skill	RSL Listening Skills	Preparing For KS4
Performan	Introduction to Performance	Development	Development (continued)			Year 2 & Resits
ce Pathway				Listening skills, alongside	Listening skills, alongside	
(Year 1)		The purpose of this unit is to	The purpose of this unit is to	communication skills, are extremely	communication skills, are extremely	Due to the nature
	KS4 begins with a recap of the	provide the musician with a	provide the musician with a	important within music – no matter	important within music – no matter	of students at
	fundamental skills, knowledge	greater understanding of the	greater understanding of the	what role or pathway you take. The	what role or pathway you take. The	Goldwyn
	and understanding required to	art of effective learning.	art of effective learning.	ability to express accurate	ability to express accurate	Folkestone, it is
	study music effectively.	Through the use of established	Through the use of established	descriptions, thoughts and emotions	descriptions, thoughts and emotions	possible that
	Elements of music are revised	models, the learner will work	models, the learner will work	about music allows a classically	about music allows a classically	some may require
	and developed from KS3 to	with their tutor in developing	with their tutor in developing	trained musician to communicate	trained musician to communicate	an opportunity to
	provide reassurance and	an effective framework for	an effective framework for	effictively with a producer or sound	effictively with a producer or sound	resit part of the
	familiarity before beginning	their further development as	their further development as	engineer. This unit and assignment	engineer. This unit and assignment	course/qualificati
	the KS4 musical journey that	an instrumentalist, based	an instrumentalist, based	looks to develop and capture this	looks to develop and capture this	on. Term 6
	focuses on developing,	around their own goals and	around their own goals and	ability.	ability.	provides the
	stretching and challenging	objectives. This will in turn	objectives. This will in turn			chance for those
	skills, knowledge and	facilitate the capacity to use	facilitate the capacity to use	Skills/Knowledge/	Skills/Knowledge/	who meet the
	understanding. The content of	their instrument as their	their instrument as their	Understanding:	Understanding:	criteria for
	this term is flexible to enable	primary tool for creating	primary tool for creating	These criteria are taken directly from	These criteria are taken directly from	resitting a
	access for all students.	and/or performing music.	and/or performing music.	the RSL Specification and are linked	the RSL Specification and are linked	component, to do
	Baseline assessments help	N.B. A musical instrument may	N.B. A musical instrument may	directly to the AO (Assessment	directly to the AO (Assessment	so. Students are
	identify prior skills, knowledge	be defined as any tool with the	be defined as any tool with the	Objectives) to meet the qualification.	Objectives) to meet the qualification.	only able to resit a
	and understanding in terms of	capability of making musical	capability of making musical			single component,
	performing, composing,	sounds.	sounds.	1.1 Assess and compare their personal	1.1 Assess and compare their personal	and can only resit
	listening, evaluating and			responses to two contrasting,	responses to two contrasting,	the chosen
	responding to music. Much in	Skills/Knowledge/	Skills/Knowledge/	unidentified pieces of music, defining	unidentified pieces of music, defining	component once.
	the same way as at KS3,	Understanding:	Understanding:	the specific elements from each piece	the specific elements from each piece	
	students are then introduced	These criteria are taken	These criteria are taken	which most influence their reaction to	which most influence their reaction to	Students who do
	to the different elements of	directly from the RSL	directly from the RSL	it.	it.	not need to resit
	music, and will explore	Specification and are linked	Specification and are linked	1.2 Descriptions of the in	1.2 Describes a second size of the in	any components
	Graphic Notation and Graphic	directly to the AO (Assessment	directly to the AO (Assessment	1.2 Provide a comparison of their	1.2 Provide a comparison of their	will be able to
	Scores; however it is	Objectives) to meet the	Objectives) to meet the	personal responses to the music in 1.1	personal responses to the music in 1.1	explore their own
	important to note the	qualification.	qualification.	to those of two peers. They must	to those of two peers. They must	personal
	difference at KS4 where	1. Understand the basis save	1. Understand the basis save	assess the similarities and differences	assess the similarities and differences	development
	development, application and	1. Understand the basic care requirements of an	1. Understand the basic care requirements of an	in their responses, describing the	in their responses, describing the	further with potential future
	critical analysis of the fundamentals is encouraged.	instrument and the	instrument and the	influence the following have on the	influence the following have on the response of each individual: their	•
	fundamentais is encouraged.	instrumentalist.	instrumentalist.	response of each individual: their initial reaction to the music; their	initial reaction to the music; their	learning, transitions or
	Skills/Knowledge/	instrumentalist.	instrumentalist.	emotional circumstance; their musical	emotional circumstance; their musical	enrichment.
	Understanding:	1.1 Select and apply day-to-	1.1 Select and apply day-to-	background/experience; their musical	background/experience; their musical	ennennent.
	 Understand, recognise and 	day maintenance procedures	day maintenance procedures	preference(s).	preference(s).	
	use the elements of music:	appropriate to maintaining the	appropriate to maintaining the			
	pitch, tempo, dynamics,	optimum operational	optimum operational	1.3 Illustrate their responses and	1.3 Illustrate their responses and	
	duration, texture, timbre,	performance of their	performance of their	assess why the responses occur, in	assess why the responses occur, in	
	articulation, silence, tonality.	instrument.	instrument.	relation to the combination of musical	relation to the combination of musical	
	 Draw on the elements of 	mstrument.	instrument.	elements within each piece, including	elements within each piece, including	
	music effectively when	1.2 Assess personal Health &	1.2 Assess personal Health &	where appropriate: tonality; tempo;	where appropriate: tonality; tempo;	
	music effectively when	1.2 Assess personal health &	1.2 Assess personal health &	where appropriate: tonality; tempo;	where appropriate: tonality; tempo;	

engaging with	short musical	Safety issues in relation to	Safety issues in relation to	instrumentation; lyrical content;	instrumentation; lyrical content;	
activities (liste	ening,	their instrument and playing	their instrument and playing	production techniques.	production techniques.	
composing, pe	erforming,	style and select the	style and select the			
improvising).		appropriate means by which	appropriate means by which	1.4 Provide an assessment of personal	1.4 Provide an assessment of personal	
Demonstrate	e ability to	to ensure all work is	to ensure all work is	strengths and areas for development	strengths and areas for development	
manipulate el	ements of music	undertaken safely.	undertaken safely.	in active listening.	in active listening.	
in practical tas	sks and activities.					
Demonstrate	e ability to	2 Plan and use a range of	2 Plan and use a range of			
represent eler	ments of music	methods to develop	methods to develop			
using graphic	notation.	instrument-specific	instrument-specific			
 Recognise the 	ne elements of	technique.	technique.			
music when lis	stening to and					
appraising mu	isic, applying	2.1 Describe personal goals in	2.1 Describe personal goals in			
critical analysi	is to form	relation to developing	relation to developing			
appropriate co	omments and	instrumental techniques	instrumental techniques			
opinions.						
		2.2 Devise and evidence an	2.2 Devise and evidence an			
		action plan in relation to	action plan in relation to			
		achieving the personal goals	achieving the personal goals			
		identified in 2.1, which will	identified in 2.1, which will			
		include a practice schedule	include a practice schedule			
		and use of a range of practice	and use of a range of practice			
		techniques	techniques			
		3 Review progress in	3 Review progress in			
		instrumental techniques,	instrumental techniques,			
		identifying strengths and	identifying strengths and			
		areas for development.	areas for development.			
		3.1 Over an agreed study	3.1 Over an agreed study			
		period, assess developmental	period, assess developmental			
		progression as an	progression as an			
		instrumentalist in:	instrumentalist in:			
		a. Technical ability	a. Technical ability			
		b. Dexterity	b. Dexterity			
		c. Stamina	c. Stamina			
		d. Control of the instrument	d. Control of the instrument			
		3.2 Define strengths and areas	3.2 Define strengths and areas			
		for further development in	for further development in			
		relation to instrumental	relation to instrumental			
		techniques.	techniques.			

KS4	Elements of Music /	RSL Live Music Performance	RSL Live Music Performance	RSL Musical Context	RSL Musical Context (continued)	Preparing For KS4
Performan	Introduction to Performance		(continued)			Year 2 & Resits
ce Pathway		This unit aims to further		Understanding the origins and	Understanding the origins and	D
(Year 2)	KS4 begins with a recap of the	develop learners' abilities in	This unit aims to further	developmental journey of a musical	developmental journey of a musical	Due to the nature
	fundamental skills, knowledge	the area of live performance.	develop learners' abilities in	style can give a musician insight into	style can give a musician insight into	of students at
	and understanding required to	The purpose of the unit is to	the area of live performance.	how the music is put together and	how the music is put together and	Goldwyn
	study music effectively.	provide learners with an	The purpose of the unit is to	help	help	Folkestone, it is
	Elements of music are revised	opportunity to undertake	provide learners with an	themselves progress with their own	themselves progress with their own	possible that
	and developed from KS3 to provide reassurance and	performance appropriate to a defined environment.	opportunity to undertake	creative output. This unit aims to provide the learner with an	creative output. This unit aims to provide the learner with an	some may require
		defined environment.	performance appropriate to a defined environment.		understanding of the origins,	an opportunity to resit part of the
	familiarity before beginning	Though the notential for	defined environment.	understanding of the origins,	o o ,	•
	the KS4 musical journey that focuses on developing,	Though the potential for artists to generate income	Though the potential for	characteristics and key players in the development of a musical style. It will	characteristics and key players in the development of a musical style. It will	course/qualificati on. Term 6
	stretching and challenging	from sales of recorded music	artists to generate income	provide opportunities for the learners	provide opportunities for the learners	provides the
	skills, knowledge and	may be declining, the	from sales of recorded music	to explore how this style has impacted	to explore how this style has impacted	chance for those
	understanding. The content of	audience's appetite for live	may be declining, the	on their own creative output, as they	on their own creative output, as they	who meet the
	this term is flexible to enable	music is still as voracious as	audience's appetite for live	develop as musicians and artists.	develop as musicians and artists.	criteria for
	access for all students.	ever. Live music can therefore	music is still as voracious as			resitting a
	Baseline assessments help	be a useful source of income.	ever. Live music can therefore	Skills/Knowledge/Understanding:	Skills/Knowledge/Understanding:	component, to do
	identify prior skills, knowledge	It is also a very efficient	be a useful source of income.	These criteria are taken directly from	These criteria are taken directly from	so. Students are
	and understanding in terms of	promotional tool for the artist	It is also a very efficient	the RSL Specification and are linked	the RSL Specification and are linked	only able to resit a
	performing, composing,	and an effective way of	promotional tool for the artist	directly to the AO (Assessment	directly to the AO (Assessment	single component,
	listening, evaluating and	building a fan base. Live music	and an effective way of	Objectives) to meet the qualification.	Objectives) to meet the qualification.	and can only resit
	responding to music. Much in	can be a very effective way to	building a fan base. Live music			the chosen
	the same way as at KS3,	engage communities and bring	can be a very effective way to	1: Understand the context and	1: Understand the context and	component once.
	students are then introduced	them together and as such	engage communities and bring	musical elements relevant to a	musical elements relevant to a	
	to the different elements of	serves as an extremely	them together and as such	specified style of music	specified style of music	Students who do
	music, and will explore	valuable tool for social	serves as an extremely	1.1 Assess the profile of a	1.1 Assess the profile of a	not need to resit
	Graphic Notation and Graphic	cohesion.	valuable tool for social	chosen musical style in	chosen musical style in	any components
	Scores; however it is		cohesion.	relation to:	relation to:	will be able to
	important to note the	Therefore, artists need to		a. The factors that	a. The factors that	explore their own
	difference at KS4 where	develop the skills to engage an	Therefore, artists need to	influenced its inception	influenced its inception	personal
	development, application and	audience through their music.	develop the skills to engage an	b. Significant	b. Significant	development
	critical analysis of the	They must learn to perform in	audience through their music.	artists/bands/producers	artists/bands/producers	further with
	fundamentals is encouraged.	a manner that meets the	They must learn to perform in	c. Important	c. Important	potential future
		expectations of their audience	a manner that meets the	recordings/performances/ev	recordings/performances/ev	learning,
	Given the ability of the group	but that also accurately	expectations of their audience	ents	ents	transitions or
	and teacher discretion, it is	represents them as artists,	but that also accurately	d. Popularity of the style in	d. Popularity of the style in	enrichment.
	possible that work towards	incorporating a skilled	represents them as artists,	relation to geographical	relation to geographical	
	qualifications could begin	approach to presentation.	incorporating a skilled	location	location	
	during Term 1, particularly for those students who are taking	Skills /Knowlodge / Inderstand	approach to presentation.	 e. Imagery and fashion associated with the style 	e. Imagery and fashion	
	a second year of music to	Skills/Knowledge/Understand ing:	Skills/Knowledge/Understand	f. Technological	associated with the style f. Technological	
	achieve an Extended	These criteria are taken	ing:	developments	developments	
	Certificate.	directly from the RSL	<u>Ille.</u> These criteria are taken	g. Media representation	g. Media representation	
		Specification and are linked	directly from the RSL	g. Media representation	g. Wedia representation	
		specification and are mixed				

Skills/Knowledge/Understand	directly to the AO (Assessment	Specification and are linked	1.2 Describe the main musical	1.2 Describe the main musical	
ing:	Objectives) to meet the	directly to the AO (Assessment	elements of the style	elements of the style	
 Understand, recognise 	qualification.	Objectives) to meet the	identified in 1.1, referring to	identified in 1.1, referring to	
and use the elements of	qualification.	qualification.	the relevance of the	the relevance of the	
music: pitch, tempo,	1.1 Assess personal	quanjication.	following, where	following, where	
dynamics, duration,	aims in relation to	1.1 Assess personal	appropriate:	appropriate:	
texture, timbre,	the live	aims in relation to	a. Instrumentation	a. Instrumentation	
articulation, silence,	performance,	the live	b. Structure	b. Structure	
tonality.	clarifying the	performance,	c. Rhythm	c. Rhythm	
 Draw on the elements of 	following:	clarifying the	d. Lyrical content	d. Lyrical content	
music effectively when	a. Own image	following:	e. Production, making	e. Production, making	
engaging with short	b. Repertoire for	a. Own image	reference to recorded	reference to recorded	
musical activities	performance	b. Repertoire for	examples by at least three	examples by at least three	
(listening, composing,	c. Preparation	performance	prominent artists that	prominent artists that	
performing, improvising).	process including	c. Preparation	demonstrate the evolution	demonstrate the evolution	
Demonstrate ability to	time frame	process including	of the style	of the style	
manipulate elements of	d. Confidence in the	time frame			
music in practical tasks	live performance	d. Confidence in the	1.3 Describe personal response	1.3 Describe personal response	
and activities.	e. Audience	live performance	to the style identified in 1.1	to the style identified in 1.1	
Demonstrate ability to	expectation	e. Audience	in terms of, where	in terms of, where	
represent elements of	1.2 Describe the profile	expectation	applicable:	applicable:	
music using graphic	of the intended	1.2 Describe the profile	a. Relationship to own	a. Relationship to own	
notation.	performance,	of the intended	musical output	musical output	
Recognise the elements	defining the	performance,	b. Relationship to own	b. Relationship to own	
of music when listening	following:	defining the	image/lifestyle	image/lifestyle	
to and appraising music,	a. The nature and	following:	c. Relationship to other	c. Relationship to other	
applying critical analysis	location of the event	a. The nature and	personal musical likes and	personal musical likes and	
to form appropriate	b. Health & Safety	location of the event	dislikes	dislikes	
comments and opinions.	implications	b. Health & Safety			
	c. Personal	implications			
	equipment	c. Personal			
	requirements	equipment			
	1.3 Perform the	requirements			
	repertoire defined	1.3 Perform the			
	in 1.1 to an	repertoire defined			
	audience, as part of	in 1.1 to an			
	the specified event	audience, as part of			
	1.4 Consider the success	the specified event			
	of the performance	1.4 Consider the success			
	in relation to the	of the performance			
	criteria in 1.1 and	in relation to the			
	1.2 by responding to	criteria in 1.1 and			
	tutor and peer	1.2 by responding to			
	comments and	tutor and peer			
	assess areas of	comments and			
	strength and those	assess areas of			

		requiring further development in relation to future performances	strength and those requiring further development in relation to future performances			
KS4 Technology Pathway (Year 1)	Music Skills Development / Introduction to Music Technology KS4 begins with a recap of the fundamental skills, knowledge and understanding required to study music effectively. Elements of music are revised and developed from KS3 to provide reassurance and familiarity before beginning the KS4 musical journey that focuses on developing, stretching and challenging skills, knowledge and understanding. The content of this term is flexible to enable access for all students. Baselines assessments help identify prior skills, knowledge and understanding in terms of performing, composing, listening, evaluating and responding to music. Much in the same way as at KS3, students are then introduced to the different elements of music, and will explore Graphic Notation and Graphic	RSL Sequencing and Production Computers are paramount today in the production of music. The invention of the sequencer (DAW) has enabled us to create and record music through a piece of software. The sequencer is used in numerous applications from recording in a studio, sequencing a dance track or audio production for the visual image. It is important not only for producers but also musicians to gain an understanding of how sequencing works. Through the skills provided by this unit, individuals will be able to use the key concepts within the area of sequencing and apply them to their own practice. Skills/Knowledge/ Understanding: These criteria are taken directly from the RSL Specification and are linked	RSL Sequencing and Production (Continued) Computers are paramount today in the production of music. The invention of the sequencer (DAW) has enabled us to create and record music through a piece of software. The sequencer is used in numerous applications from recording in a studio, sequencing a dance track or audio production for the visual image. It is important not only for producers but also musicians to gain an understanding of how sequencing works. Through the skills provided by this unit, individuals will be able to use the key concepts within the area of sequencing and apply them to their own practice. Skills/Knowledge/ Understanding: These criteria are taken directly from the RSL Specification and are linked	RSL Listening Skills Listening skills, alongside communication skills, are extremely important within music – no matter what role or pathway you take. The ability to express accurate descriptions, thoughts and emotions about music allows a classically trained musician to communicate effictively with a producer or sound engineer. This unit and assignment looks to develop and capture this ability. Skills/Knowledge/ Understanding: These criteria are taken directly from the RSL Specification and are linked directly to the AO (Assessment Objectives) to meet the qualification. 1.1 Assess and compare their personal responses to two contrasting, unidentified pieces of music, defining the specific elements from each piece which most influence their reaction to it. 1.2 Provide a comparison of their	RSL Listening Skills Listening skills, alongside communication skills, are extremely important within music – no matter what role or pathway you take. The ability to express accurate descriptions, thoughts and emotions about music allows a classically trained musician to communicate effictively with a producer or sound engineer. This unit and assignment looks to develop and capture this ability. Skills/Knowledge/ Understanding: These criteria are taken directly from the RSL Specification and are linked directly to the AO (Assessment Objectives) to meet the qualification. 1.1 Assess and compare their personal responses to two contrasting, unidentified pieces of music, defining the specific elements from each piece which most influence their reaction to it. 1.2 Provide a comparison of their	Resits / Exams Due to the nature of students at Goldwyn Folkestone, it is possible that some may require an opportunity to resit part of the course/qualificati on. Term 6 provides the chance for those who meet the criteria for resitting a component, to do so. Students are only able to resit a single component, and can only resit the chosen component once. Students who do not need to resit any components will be able to explore their own

Scores; however it is	directly to the AO (Assessment	directly to the AO (Assessment	personal responses to the music in 1.1	personal responses to the music in 1.1	personal
important to note the	Objectives) to meet the	Objectives) to meet the	to those of two peers. They must	to those of two peers. They must	development
difference at KS4 where	gualification.	qualification.	assess the similarities and differences	assess the similarities and differences	further with
development, application and	quamentarion.	quanneation.	in their responses, describing the	in their responses, describing the	potential future
critical analysis of the	1. Know how to use DAW	1. Know how to use DAW	influence the following have on the	influence the following have on the	learning,
fundamentals is encouraged.	software to create a music	software to create a music	response of each individual: their	response of each individual: their	transitions or
Turidumentais is encouraged.	project and assess their own	project and assess their own	initial reaction to the music; their	initial reaction to the music; their	enrichment.
Skills/Knowledge/	strengths and areas for	strengths and areas for	emotional circumstance; their musical	emotional circumstance; their musical	
Understanding:	development in using a DAW	development in using a DAW	background/experience; their musical	background/experience; their musical	
Understand, recognise and	(Logic Pro X) as a tool to	(Logic Pro X) as a tool to	preference(s).	preference(s).	
use the elements of music:	create music.	create music.	[· · · · · · · · · · · · · · ·	[· · · · · · · · · · · · · · · ·	
pitch, tempo, dynamics,			1.3 Illustrate their responses and	1.3 Illustrate their responses and	
duration, texture, timbre,	1.1 Use DAW software to	1.1 Use DAW software to	assess why the responses occur, in	assess why the responses occur, in	
articulation, silence, tonality.	create a simple music project,	create a simple music project,	relation to the combination of musical	relation to the combination of musical	
• Draw on the elements of	demonstrating the following:	demonstrating the following:	elements within each piece, including	elements within each piece, including	
music effectively when	The creation of at least	The creation of at least	where appropriate: tonality; tempo;	where appropriate: tonality; tempo;	
engaging with short musical	eight tracks to include:	eight tracks to include:	instrumentation; lyrical content;	instrumentation; lyrical content;	
activities (listening,	- At least one programmed	- At least one programmed	production techniques.	production techniques.	
composing, performing, and	drum track	drum track			
improvising).	- A created and saved synth	- A created and saved synth	1.4 Provide an assessment of personal	1.4 Provide an assessment of personal	
 Demonstrate ability to 	patch	patch	strengths and areas for development	strengths and areas for development	
manipulate elements of music	 A created and saved patch 	 A created and saved patch 	in active listening.	in active listening.	
in practical tasks and activities.	within a sampler using at least	within a sampler using at least			
 Demonstrate ability to 	three agreed audio files	three agreed audio files			
represent elements of music	The use of the sequencer to	The use of the sequencer to			
using graphic notation.	edit note data and velocity	edit note data and velocity			
Recognise the elements of	The use of at least one	The use of at least one			
music when listening to and	insert and one send effect	insert and one send effect			
appraising music, applying	The creation of automation	The creation of automation			
critical analysis to form	data that controls a minimum	data that controls a minimum			
appropriate comments and	of two different aspects of the	of two different aspects of the			
opinions.	project (e.g. the mixer, an	project (e.g. the mixer, an			
	instrument or a plug-in)	instrument or a plug-in)			
	The ability to save music as	The ability to save music as			
	a project/self-contained file in	a project/self-contained file in			
	one location (including	one location (including			
	sampler and synth patch) and	sampler and synth patch) and			
	include an .mp3 mix-down	include an .mp3 mix-down			
	1.2 Assess the success of the	1.2 Assess the success of the			
	music project created in 1.1 in	music project created in 1.1 in			
	relation to the specified	relation to the specified			
	criteria, defining personal	criteria, defining personal			
	strengths and areas for	strengths and areas for			
	development in using DAW	development in using DAW			
	software.	software			
	sortific.	solution	l	l	1

KS4	Music Skills Development /	RSL Sound Recording	RSL Sound Recording	RSL Musical Context	RSL Musical Context (continued)	Resits / Exams
Technology	Introduction to Music		(continued)			.
Pathway	Technology	This unit aims to develop		Understanding the origins and	Understanding the origins and	Due to the nature
(Year 2)		learners' skills in planning for	This unit aims to develop	developmental journey of a musical	developmental journey of a musical	of students at
	KS4 begins with a recap of the	and recording a live	learners' skills in planning for	style can give a musician insight into	style can give a musician insight into	Goldwyn
	fundamental skills, knowledge	performance and to underpin	and recording a live	how the music is put together and	how the music is put together and	Folkestone, it is
	and understanding required to	the skills needed in multi-track	performance and to underpin the skills needed in multi-track	help	help	possible that
	study music effectively.	recording.		themselves progress with their own	themselves progress with their own	some may require
	Elements of music are revised and developed from KS3 to	The purpose of the	recording.	creative output. This unit aims to provide the learner with an	creative output. This unit aims to provide the learner with an	an opportunity to resit part of the
	provide reassurance and	unit is to enhance	The purpose of the	understanding of the origins,	understanding of the origins,	course/qualificati
	familiarity before beginning	the development	unit is to enhance	characteristics and key players in the	characteristics and key players in the	on. Term 6
	the KS4 musical journey that	of the multi-track	the development	development of a musical style. It will	development of a musical style. It will	provides the
	focuses on developing,	recording skills	of the multi-track	provide opportunities for the learners	provide opportunities for the learners	chance for those
	stretching and challenging	required to	recording skills	to explore how this style has impacted	to explore how this style has impacted	who meet the
	skills, knowledge and	function effectively	required to	on their own creative output, as they	on their own creative output, as they	criteria for
	understanding. The content of	in a live	function effectively	develop as musicians and artists.	develop as musicians and artists.	resitting a
	this term is flexible to enable	environment.	in a live			component, to do
	access for all students.		environment.	Skills/Knowledge/Understanding:	Skills/Knowledge/Understanding:	so. Students are
	Baseline assessments help	Learning how to record is a		These criteria are taken directly from	These criteria are taken directly from	only able to resit a
	identify prior skills, knowledge	valuable skill for any musician, whether the aim is to capture	Learning how to record is a valuable skill for any musician,	the RSL Specification and are linked	the RSL Specification and are linked	single component,
	and understanding in terms of	song ideas, listen back to	whether the aim is to capture	directly to the AO (Assessment	directly to the AO (Assessment	and can only resit
	performing, composing,	rehearsals or to produce more	song ideas, listen back to	Objectives) to meet the qualification.	Objectives) to meet the qualification.	the chosen
	listening, evaluating and	professional recordings for the	rehearsals or to produce more			component once.
	responding to music. Much in	public to listen to and pay for.	professional recordings for the	1: Understand the context and	1: Understand the context and	
	the same way as at KS3,	Recorded music is still one of	public to listen to and pay for.	musical elements relevant to a	musical elements relevant to a	Students who do
	students are then introduced	the primary methods of	Recorded music is still one of	specified style of music	specified style of music	not need to resit
	to the different elements of	musicians earning money – as	the primary methods of	1.1 Assess the profile of a	1.1 Assess the profile of a	any components
	music, and will explore	u o ufo uno o uo	musicians earning money – as	chosen musical style in	chosen musical style in	will be able to
	Graphic Notation and Graphic	performers,	performers,	relation to:	relation to:	explore their own
	Scores; however it is	composers,	• •	a. The factors that	a. The factors that	personal
	important to note the difference at KS4 where	engineers,	composers,	influenced its inception b. Significant	influenced its inception b. Significant	development further with
	development, application and	producers and	engineers,	artists/bands/producers	artists/bands/producers	potential future
	critical analysis of the	people involved in	producers and	c. Important	c. Important	learning,
	fundamentals is encouraged.	record labels, film,	people involved in	recordings/performances/ev	recordings/performances/ev	transitions or
		TV, games and	record labels, film,	ents	ents	enrichment.
	Given the ability of the group	retail.	TV, games and	d. Popularity of the style in	d. Popularity of the style in	
	and teacher discretion, it is	Skills/Knowledge/Understand	retail.	relation to geographical	relation to geographical	
	possible that work towards	ing:	Skills/Knowledge/Understand	location	location	
	, qualifications could begin	These criteria are taken	ing:	e. Imagery and fashion	e. Imagery and fashion	
	during Term 1, particularly for	directly from the RSL	These criteria are taken	associated with the style	associated with the style	
	those students who are taking	Specification and are linked	directly from the RSL	f. Technological	f. Technological	
	a second year of music to	directly to the AO (Assessment	Specification and are linked	developments	developments	
	achieve an Extended	Objectives) to meet the	directly to the AO (Assessment	g. Media representation	g. Media representation	
	Certificate.	qualification.	Objectives) to meet the			

		qualification.	1.2 Describe the main musical	1.2 Describe the main musical	
Skills/Knowledge/Understand	1.1 Produce a recording		elements of the style	elements of the style	
ing:	plan, describing:	1.2 Produce a recording	identified in 1.1, referring to	identified in 1.1, referring to	
Understand, recognise	a. The track or	plan, describing:	the relevance of the	the relevance of the	
and use the elements of	repertoire to be	a. The track or	following, where	following, where	
music: pitch, tempo,	recorded, including	repertoire to be	appropriate:	appropriate:	
dynamics, duration,	instrumentation and	recorded, including	a. Instrumentation	a. Instrumentation	
texture, timbre,	personnel	instrumentation and	b. Structure	b. Structure	
articulation, silence,	b. The room in which	personnel	c. Rhythm	c. Rhythm	
tonality.	the recording will	b. The room in which	d. Lyrical content	d. Lyrical content	
Draw on the elements of	take place	the recording will	e. Production, making	e. Production, making	
music effectively when	c. Resources	take place	reference to recorded	reference to recorded	
engaging with short	required, e.g.	c. Resources	examples by at least three	examples by at least three	
musical activities	microphones, DI	required, e.g.	prominent artists that	prominent artists that	
(listening, composing,	boxes, leads etc.	microphones, DI	demonstrate the evolution	demonstrate the evolution	
performing, improvising).	d. A schedule for	boxes, leads etc.	of the style	of the style	
Demonstrate ability to	undertaking and	d. A schedule for			
manipulate elements of	completing the	undertaking and	1.3 Describe personal response	1.3 Describe personal response	
music in practical tasks	recording and mix-	completing the	to the style identified in 1.1	to the style identified in 1.1	
and activities.	down processes,	recording and mix-	in terms of, where	in terms of, where	
Demonstrate ability to	including timescale	down processes,	applicable:	applicable:	
represent elements of	and deadline	including timescale	a. Relationship to own	a. Relationship to own	
music using graphic	2.1 Create a multi-track	and deadline	musical output	musical output	
notation.	recording of an ensemble of	2.1 Create a multi-track	b. Relationship to own	b. Relationship to own	
Recognise the elements of	at least four instruments or	recording of an ensemble of	image/lifestyle	image/lifestyle	
music when listening to and	voices, which meets the	at least four instruments or	c. Relationship to other personal musical likes and dislikes	c. Relationship to other	
appraising music, applying	following requirements: a. There should be at	voices, which meets the	musical likes and dislikes	personal musical likes and dislikes	
critical analysis to form	least four tracks	following requirements: a. There should be at		UISIIKES	
appropriate comments and	b. Use of a variety of	least four tracks			
opinions.	microphones for	b. Use of a variety of			
	different	microphones for			
	applications (e.g.	different			
	vocal and	applications (e.g.			
	instrument)	vocal and			
	c. Use of appropriate	instrument)			
	microphone	c. Use of appropriate			
	placement (ambient	microphone			
	and/or close mic'ing)	placement (ambient			
	d. Use of sound	and/or close mic'ing)			
	screens/acoustic	d. Use of sound			
	panels to diffuse	screens/acoustic			
	reflections, where	panels to diffuse			
	appropriate	reflections, where			
	e. Use of Direct	appropriate			
	Injection	e. Use of Direct			

	filles of summer 1.1	La la atta a
	f. Use of appropriate	Injection
	input gain to avoid	f. Use of appropriate
	distortion and	input gain to avoid
	excessive noise	distortion and
	levels	excessive noise
	g. Application of EQ,	levels
	pan and level to mix	g. Application of EQ,
	the track	pan and level to mix
	h. Use of effects	the track
	(internal or external)	h. Use of effects
	on at least one track	(internal or external)
	i. Creation of a	on at least one track
	balanced two-track	i. Creation of a
	(stereo) mix	balanced two-track
	2.2 Assess the success of	(stereo) mix
	the recording made in 2.1 in	2.2 Assess the success of
	relation to the specified	the recording made in 2.1 in
	criteria, defining personal	relation to the specified
	strengths and areas for	criteria, defining personal
	development in	strengths and areas for
	relation to planning for and	development in
	recording music	relation to planning for and
		recording music