

# **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.

## Music: Long Term Plan

	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
Year 7	<p><b>Making Music</b> 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.</p> <p><b>Key Learning:</b> 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</p>	<p><b>Ukulele</b> 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 overcome 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.</p> <p><b>Key Learning:</b> 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</p>	<p><b>Instrumental Skills</b> Term 3 sees students have extended time learning a variety of instruments within the music classroom. They will work on a carousel system so that they can gain experience with all the instruments, learning to play a chosen piece of music using Musical Futures.</p> <p><b>Key Learning:</b> 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.</p>	<p><b>Band and Performance Skills</b> 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.</p> <p><b>Key Learning:</b> Performing as part of an ensemble Working towards a collective goal as an ensemble Reading and following notation Evaluating skills and performance</p>	<p><b>Introduction to Music Technology</b> 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.</p> <p><b>Key Learning:</b> Working with computers Using a DAW to create compositional starting points Identifying and using musical elements with technology Developing piano/keyboard skills</p>	<p><b>Electronic Dance Music</b> 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.</p> <p><b>Key Learning:</b> 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 of drum machine etc).</p>
Year 8	<p><b>The 4 Chord Trick &amp; Song Writing</b> In Year 8, students will start the year learning how to use just 4 chords to</p>	<p><b>Band &amp; Performance Skills</b> Much like in Year 7, students will focus on a class performance of a chosen song which could</p>	<p><b>Performing Hip-Hop</b> In Term 3, Year 8 students use Hip-Hop as a focus to explore and develop instrumental and</p>	<p><b>Making Hip-Hop</b> Continuing on from Term 3, students will move to the technology aspect of Hip-Hop and how to create their</p>	<p><b>Genre Study – Blues</b> During Term 5 students will look at the cultural implications and development of Blues</p>	<p><b>Video Game Music</b> Moving on from Hip-Hop and Electronic Dance Music which will have been studied previously,</p>

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

	<p>bass notation, developing reading and composition skills too.</p> <p><b>Key Learning:</b>  Instrumental performance skills  Reading notation (tab and formal)  Developing understanding of psychological impact/power of music  Fine motor skills playing hooks and riffs on guitar instead of chords  Performing as an ensemble  Forming a band</p>	<p>can contribute to a class performance using Musical Futures.</p> <p><b>Key Learning:</b>  Performing as part of an ensemble  Working towards a collective goal as an ensemble  Reading and following notation  Evaluating skills and performance</p>	<p>Students explore the different textural layers which make up Reggae music before exploring the different themes used in traditional Reggae lyrics</p> <p><b>Key Learning:</b>  Cultural significance and impact on music within genre  New chord pattern/progression for instrumental development  Syncopated rhythms  Lyrical context  Manipulation musical elements to create new genres</p>	<p>music through composition via technology, exploring new directions in music with theoretical concepts.</p> <p><b>Key Learning:</b>  Composition  Challenging: What is music?  Using DAW skills  Minimalism vs serialism  Keyboard skills  Critical listening and evaluation</p>	<p>opportunity to collectively pick an era and focus on a performance of a set song.</p> <p><b>Key Learning:</b>  Cultural significance and impact on music within genre  New chord pattern/progression for instrumental development  Lyrical context  Manipulation musical elements to create new genres</p>	<p>films.</p> <p><b>Key Learning:</b>  How and why does music fit with moving image?  Diegetic vs non-diegetic sound  Composition  Using DAW  Applying music to moving images  Keyboard skills  Critical listening and evaluation</p>
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<p><b>KS4 Performance Pathway (Year 1)</b></p>	<p><b>Elements of Music / Introduction to Performance</b></p> <p>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. Baseline 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 Scores; however it is important to note the difference at KS4 where development, application and critical analysis of the fundamentals is encouraged.</p> <p><b><u>Skills/Knowledge/ Understanding:</u></b></p> <ul style="list-style-type: none"> <li>Understand, recognise and use the elements of music: pitch, tempo, dynamics, duration, texture, timbre, articulation, silence, tonality.</li> <li>Draw on the elements of music effectively when</li> </ul>	<p><b>RSL Instrumental Development</b></p> <p>The purpose of this unit is to provide the musician with a greater understanding of the art of effective learning. Through the use of established models, the learner will work with their tutor in developing an effective framework for their further development as an instrumentalist, based around their own goals and objectives. This will in turn facilitate the capacity to use their instrument as their primary tool for creating and/or performing music. N.B. A musical instrument may be defined as any tool with the capability of making musical sounds.</p> <p><b><u>Skills/Knowledge/ Understanding:</u></b></p> <p>These criteria are taken directly from the RSL Specification and are linked directly to the AO (Assessment Objectives) to meet the qualification.</p> <p><b>1. Understand the basic care requirements of an instrument and the instrumentalist.</b></p> <p>1.1 Select and apply day-to-day maintenance procedures appropriate to maintaining the optimum operational performance of their instrument.</p> <p>1.2 Assess personal Health &amp;</p>	<p><b>RSL Instrumental Development (continued)</b></p> <p>The purpose of this unit is to provide the musician with a greater understanding of the art of effective learning. Through the use of established models, the learner will work with their tutor in developing an effective framework for their further development as an instrumentalist, based around their own goals and objectives. This will in turn facilitate the capacity to use their instrument as their primary tool for creating and/or performing music. N.B. A musical instrument may be defined as any tool with the capability of making musical sounds.</p> <p><b><u>Skills/Knowledge/ Understanding:</u></b></p> <p>These criteria are taken directly from the RSL Specification and are linked directly to the AO (Assessment Objectives) to meet the qualification.</p> <p><b>1. 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This unit and assignment looks to develop and capture this ability.</p> <p><b><u>Skills/Knowledge/ Understanding:</u></b></p> <p><i>These criteria are taken directly from the RSL Specification and are linked directly to the AO (Assessment Objectives) to meet the qualification.</i></p> <p><b>1.1</b> 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.</p> <p><b>1.2</b> Provide a comparison of their personal responses to the music in 1.1 to those of two peers. They must assess the similarities and differences in their responses, describing the influence the following have on the response of each individual: their initial reaction to the music; their emotional circumstance; their musical background/experience; their musical preference(s).</p> <p><b>1.3</b> Illustrate their responses and assess why the responses occur, in relation to the combination of musical elements within each piece, including where appropriate: tonality; tempo;</p>	<p><b>RSL Listening Skills</b></p> <p>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 effectively with a producer or sound engineer. 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They must assess the similarities and differences in their responses, describing the influence the following have on the response of each individual: their initial reaction to the music; their emotional circumstance; their musical background/experience; their musical preference(s).</p> <p><b>1.3</b> Illustrate their responses and assess why the responses occur, in relation to the combination of musical elements within each piece, including where appropriate: tonality; tempo;</p>	<p><b>Preparing For KS4 Year 2 &amp; Resits</b></p> <p>Due to the nature of students at Goldwyn Folkestone, it is possible that some may require an opportunity to resit part of the course/qualification. 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.</p> <p>Students who do not need to resit any components will be able to explore their own personal development further with potential future learning, transitions or enrichment.</p>
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	<p>engaging with short musical activities (listening, composing, performing, improvising).</p> <ul style="list-style-type: none"> <li>• Demonstrate ability to manipulate elements of music in practical tasks and activities.</li> <li>• Demonstrate ability to represent elements of music using graphic notation.</li> <li>• Recognise the elements of music when listening to and appraising music, applying critical analysis to form appropriate comments and opinions.</li> </ul>	<p>Safety issues in relation to their instrument and playing style and select the appropriate means by which to ensure all work is undertaken safely.</p> <p><b>2 Plan and use a range of methods to develop instrument-specific technique.</b></p> <p>2.1 Describe personal goals in relation to developing instrumental techniques</p> <p>2.2 Devise and evidence an action plan in relation to achieving the personal goals identified in 2.1, which will include a practice schedule and use of a range of practice techniques</p> <p><b>3 Review progress in instrumental techniques, identifying strengths and areas for development.</b></p> <p>3.1 Over an agreed study period, assess developmental progression as an instrumentalist in:</p> <ol style="list-style-type: none"> <li>Technical ability</li> <li>Dexterity</li> <li>Stamina</li> <li>Control of the instrument</li> </ol> <p>3.2 Define strengths and areas for further development in relation to instrumental techniques.</p>	<p>Safety issues in relation to their instrument and playing style and select the appropriate means by which to ensure all work is undertaken safely.</p> <p><b>2 Plan and use a range of methods to develop instrument-specific technique.</b></p> <p>2.1 Describe personal goals in relation to developing instrumental techniques</p> <p>2.2 Devise and evidence an action plan in relation to achieving the personal goals identified in 2.1, which will include a practice schedule and use of a range of practice techniques</p> <p><b>3 Review progress in instrumental techniques, identifying strengths and areas for development.</b></p> <p>3.1 Over an agreed study period, assess developmental progression as an instrumentalist in:</p> <ol style="list-style-type: none"> <li>Technical ability</li> <li>Dexterity</li> <li>Stamina</li> <li>Control of the instrument</li> </ol> <p>3.2 Define strengths and areas for further development in relation to instrumental techniques.</p>	<p>instrumentation; lyrical content; production techniques.</p> <p><b>1.4</b> Provide an assessment of personal strengths and areas for development in active listening.</p>	<p>instrumentation; lyrical content; production techniques.</p> <p><b>1.4</b> Provide an assessment of personal strengths and areas for development in active listening.</p>	
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<p><b>KS4 Performance Pathway (Year 2)</b></p>	<p><b>Elements of Music / Introduction to Performance</b></p> <p>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. Baseline 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 Scores; however it is important to note the difference at KS4 where development, application and critical analysis of the fundamentals is encouraged.</p> <p>Given the ability of the group and teacher discretion, it is possible that work towards qualifications could begin during Term 1, particularly for those students who are taking a second year of music to achieve an Extended Certificate.</p>	<p><b>RSL Live Music Performance</b></p> <p>This unit aims to further develop learners' abilities in the area of live performance. The purpose of the unit is to provide learners with an opportunity to undertake performance appropriate to a defined environment.</p> <p>Though the potential for artists to generate income from sales of recorded music may be declining, the audience's appetite for live music is still as voracious as ever. Live music can therefore be a useful source of income. It is also a very efficient promotional tool for the artist and an effective way of building a fan base. Live music can be a very effective way to engage communities and bring them together and as such serves as an extremely valuable tool for social cohesion.</p> <p>Therefore, artists need to develop the skills to engage an audience through their music. They must learn to perform in a manner that meets the expectations of their audience but that also accurately represents them as artists, incorporating a skilled approach to presentation.</p> <p><b><u>Skills/Knowledge/Understanding:</u></b>  <i>These criteria are taken directly from the RSL Specification and are linked</i></p>	<p><b>RSL Live Music Performance (continued)</b></p> <p>This unit aims to further develop learners' abilities in the area of live performance. The purpose of the unit is to provide learners with an opportunity to undertake performance appropriate to a defined environment.</p> <p>Though the potential for artists to generate income from sales of recorded music may be declining, the audience's appetite for live music is still as voracious as ever. Live music can therefore be a useful source of income. It is also a very efficient promotional tool for the artist and an effective way of building a fan base. Live music can be a very effective way to engage communities and bring them together and as such serves as an extremely valuable tool for social cohesion.</p> <p>Therefore, artists need to develop the skills to engage an audience through their music. They must learn to perform in a manner that meets the expectations of their audience but that also accurately represents them as artists, incorporating a skilled approach to presentation.</p> <p><b><u>Skills/Knowledge/Understanding:</u></b>  <i>These criteria are taken directly from the RSL</i></p>	<p><b>RSL Musical Context</b></p> <p>Understanding the origins and developmental journey of a musical style can give a musician insight into how the music is put together and help themselves progress with their own creative output. This unit aims to provide the learner with an understanding of the origins, characteristics and key players in the development of a musical style. It will provide opportunities for the learners to explore how this style has impacted on their own creative output, as they develop as musicians and artists.</p> <p><b><u>Skills/Knowledge/Understanding:</u></b>  <i>These criteria are taken directly from the RSL Specification and are linked directly to the AO (Assessment Objectives) to meet the qualification.</i></p> <p><b>1: Understand the context and musical elements relevant to a specified style of music</b></p> <p>1.1 Assess the profile of a chosen musical style in relation to:</p> <ol style="list-style-type: none"> <li>The factors that influenced its inception</li> <li>Significant artists/bands/producers</li> <li>Important recordings/performances/events</li> <li>Popularity of the style in relation to geographical location</li> <li>Imagery and fashion associated with the style</li> <li>Technological developments</li> <li>Media representation</li> </ol>	<p><b>RSL Musical Context (continued)</b></p> <p>Understanding the origins and developmental journey of a musical style can give a musician insight into how the music is put together and help themselves progress with their own creative output. This unit aims to provide the learner with an understanding of the origins, characteristics and key players in the development of a musical style. It will provide opportunities for the learners to explore how this style has impacted on their own creative output, as they develop as musicians and artists.</p> <p><b><u>Skills/Knowledge/Understanding:</u></b>  <i>These criteria are taken directly from the RSL Specification and are linked directly to the AO (Assessment Objectives) to meet the qualification.</i></p> <p><b>1: Understand the context and musical elements relevant to a specified style of music</b></p> <p>1.1 Assess the profile of a chosen musical style in relation to:</p> <ol style="list-style-type: none"> <li>The factors that influenced its inception</li> <li>Significant artists/bands/producers</li> <li>Important recordings/performances/events</li> <li>Popularity of the style in relation to geographical location</li> <li>Imagery and fashion associated with the style</li> <li>Technological developments</li> <li>Media representation</li> </ol>	<p><b>Preparing For KS4 Year 2 &amp; Resits</b></p> <p>Due to the nature of students at Goldwyn Folkestone, it is possible that some may require an opportunity to resit part of the course/qualification. 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.</p> <p>Students who do not need to resit any components will be able to explore their own personal development further with potential future learning, transitions or enrichment.</p>
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	<p><b>Skills/Knowledge/Understanding:</b></p> <ul style="list-style-type: none"> <li>Understand, recognise and use the elements of music: pitch, tempo, dynamics, duration, texture, timbre, articulation, silence, tonality.</li> <li>Draw on the elements of music effectively when engaging with short musical activities (listening, composing, performing, improvising).</li> <li>Demonstrate ability to manipulate elements of music in practical tasks and activities.</li> <li>Demonstrate ability to represent elements of music using graphic notation.</li> <li>Recognise the elements of music when listening to and appraising music, applying critical analysis to form appropriate comments and opinions.</li> </ul>	<p><i>directly to the AO (Assessment Objectives) to meet the qualification.</i></p> <p><b>1.1 Assess personal aims in relation to the live performance, clarifying the following:</b></p> <ol style="list-style-type: none"> <li>Own image</li> <li>Repertoire for performance</li> <li>Preparation process including time frame</li> <li>Confidence in the live performance</li> <li>Audience expectation</li> </ol> <p><b>1.2 Describe the profile of the intended performance, defining the following:</b></p> <ol style="list-style-type: none"> <li>The nature and location of the event</li> <li>Health &amp; Safety implications</li> <li>Personal equipment requirements</li> </ol> <p><b>1.3 Perform the repertoire defined in 1.1 to an audience, as part of the specified event</b></p> <p><b>1.4 Consider the success of the performance in relation to the criteria in 1.1 and 1.2 by responding to tutor and peer comments and assess areas of strength and those</b></p>	<p><i>Specification and are linked directly to the AO (Assessment Objectives) to meet the qualification.</i></p> <p><b>1.1 Assess personal aims in relation to the live performance, clarifying the following:</b></p> <ol style="list-style-type: none"> <li>Own image</li> <li>Repertoire for performance</li> <li>Preparation process including time frame</li> <li>Confidence in the live performance</li> <li>Audience expectation</li> </ol> <p><b>1.2 Describe the profile of the intended performance, defining the following:</b></p> <ol style="list-style-type: none"> <li>The nature and location of the event</li> <li>Health &amp; Safety implications</li> <li>Personal equipment requirements</li> </ol> <p><b>1.3 Perform the repertoire defined in 1.1 to an audience, as part of the specified event</b></p> <p><b>1.4 Consider the success of the performance in relation to the criteria in 1.1 and 1.2 by responding to tutor and peer comments and assess areas of</b></p>	<p>1.2 Describe the main musical elements of the style identified in 1.1, referring to the relevance of the following, where appropriate:</p> <ol style="list-style-type: none"> <li>Instrumentation</li> <li>Structure</li> <li>Rhythm</li> <li>Lyrical content</li> <li>Production, making reference to recorded examples by at least three prominent artists that demonstrate the evolution of the style</li> </ol> <p>1.3 Describe personal response to the style identified in 1.1 in terms of, where applicable:</p> <ol style="list-style-type: none"> <li>Relationship to own musical output</li> <li>Relationship to own image/lifestyle</li> <li>Relationship to other personal musical likes and dislikes</li> </ol>	<p>1.2 Describe the main musical elements of the style identified in 1.1, referring to the relevance of the following, where appropriate:</p> <ol style="list-style-type: none"> <li>Instrumentation</li> <li>Structure</li> <li>Rhythm</li> <li>Lyrical content</li> <li>Production, making reference to recorded examples by at least three prominent artists that demonstrate the evolution of the style</li> </ol> <p>1.3 Describe personal response to the style identified in 1.1 in terms of, where applicable:</p> <ol style="list-style-type: none"> <li>Relationship to own musical output</li> <li>Relationship to own image/lifestyle</li> <li>Relationship to other personal musical likes and dislikes</li> </ol>	
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		requiring further development in relation to future performances	strength and those requiring further development in relation to future performances			
<b>KS4 Technology Pathway (Year 1)</b>	<b>Music Skills Development / Introduction to Music Technology</b>  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	<b>RSL Sequencing and Production</b>  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.  <u><b>Skills/Knowledge/Understanding:</b></u> These criteria are taken directly from the RSL Specification and are linked	<b>RSL Sequencing and Production (Continued)</b>  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.  <u><b>Skills/Knowledge/Understanding:</b></u> These criteria are taken directly from the RSL Specification and are linked	<b>RSL Listening Skills</b>  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 effectively with a producer or sound engineer. This unit and assignment looks to develop and capture this ability.  <u><b>Skills/Knowledge/Understanding:</b></u> <i>These criteria are taken directly from the RSL Specification and are linked directly to the AO (Assessment Objectives) to meet the qualification.</i>  <b>1.1</b> 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.  <b>1.2</b> Provide a comparison of their	<b>RSL Listening Skills</b>  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 effectively with a producer or sound engineer. This unit and assignment looks to develop and capture this ability.  <u><b>Skills/Knowledge/Understanding:</b></u> <i>These criteria are taken directly from the RSL Specification and are linked directly to the AO (Assessment Objectives) to meet the qualification.</i>  <b>1.1</b> 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.  <b>1.2</b> Provide a comparison of their	<b>Resits / Exams</b>  Due to the nature of students at Goldwyn Folkestone, it is possible that some may require an opportunity to resit part of the course/qualification. 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

	<p>Scores; however it is important to note the difference at KS4 where development, application and critical analysis of the fundamentals is encouraged.</p> <p><b>Skills/Knowledge/Understanding:</b></p> <ul style="list-style-type: none"> <li>• Understand, recognise and use the elements of music: pitch, tempo, dynamics, duration, texture, timbre, articulation, silence, tonality.</li> <li>• Draw on the elements of music effectively when engaging with short musical activities (listening, composing, performing, and improvising).</li> <li>• Demonstrate ability to manipulate elements of music in practical tasks and activities.</li> <li>• Demonstrate ability to represent elements of music using graphic notation.</li> <li>• Recognise the elements of music when listening to and appraising music, applying critical analysis to form appropriate comments and opinions.</li> </ul>	<p>directly to the AO (Assessment Objectives) to meet the qualification.</p> <p><b>1. Know how to use DAW software to create a music project and assess their own strengths and areas for development in using a DAW (Logic Pro X) as a tool to create music.</b></p> <p><b>1.1</b> Use DAW software to create a simple music project, demonstrating the following:</p> <ul style="list-style-type: none"> <li>➤ The creation of at least eight tracks to include: <ul style="list-style-type: none"> <li>- At least one programmed drum track</li> <li>- A created and saved synth patch</li> <li>- A created and saved patch within a sampler using at least three agreed audio files</li> </ul> </li> <li>➤ The use of the sequencer to edit note data and velocity</li> <li>➤ The use of at least one insert and one send effect</li> <li>➤ The creation of automation data that controls a minimum of two different aspects of the project (e.g. the mixer, an instrument or a plug-in)</li> <li>➤ The ability to save music as a project/self-contained file in one location (including sampler and synth patch) and include an .mp3 mix-down</li> </ul> <p><b>1.2</b> Assess the success of the music project created in 1.1 in relation to the specified criteria, defining personal strengths and areas for development in using DAW software.</p>	<p>directly to the AO (Assessment Objectives) to meet the qualification.</p> <p><b>1. Know how to use DAW software to create a music project and assess their own strengths and areas for development in using a DAW (Logic Pro X) as a tool to create music.</b></p> <p><b>1.1</b> Use DAW software to create a simple music project, demonstrating the following:</p> <ul style="list-style-type: none"> <li>➤ The creation of at least eight tracks to include: <ul style="list-style-type: none"> <li>- At least one programmed drum track</li> <li>- A created and saved synth patch</li> <li>- A created and saved patch within a sampler using at least three agreed audio files</li> </ul> </li> <li>➤ The use of the sequencer to edit note data and velocity</li> <li>➤ The use of at least one insert and one send effect</li> <li>➤ The creation of automation data that controls a minimum of two different aspects of the project (e.g. the mixer, an instrument or a plug-in)</li> <li>➤ The ability to save music as a project/self-contained file in one location (including sampler and synth patch) and include an .mp3 mix-down</li> </ul> <p><b>1.2</b> Assess the success of the music project created in 1.1 in relation to the specified criteria, defining personal strengths and areas for development in using DAW software</p>	<p>personal responses to the music in 1.1 to those of two peers. They must assess the similarities and differences in their responses, describing the influence the following have on the response of each individual: their initial reaction to the music; their emotional circumstance; their musical background/experience; their musical preference(s).</p> <p><b>1.3</b> Illustrate their responses and assess why the responses occur, in relation to the combination of musical elements within each piece, including where appropriate: tonality; tempo; instrumentation; lyrical content; production techniques.</p> <p><b>1.4</b> Provide an assessment of personal strengths and areas for development in active listening.</p>	<p>personal responses to the music in 1.1 to those of two peers. They must assess the similarities and differences in their responses, describing the influence the following have on the response of each individual: their initial reaction to the music; their emotional circumstance; their musical background/experience; their musical preference(s).</p> <p><b>1.3</b> Illustrate their responses and assess why the responses occur, in relation to the combination of musical elements within each piece, including where appropriate: tonality; tempo; instrumentation; lyrical content; production techniques.</p> <p><b>1.4</b> Provide an assessment of personal strengths and areas for development in active listening.</p>	<p>personal development further with potential future learning, transitions or enrichment.</p>
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<p><b>KS4 Technology Pathway (Year 2)</b></p>	<p><b>Music Skills Development / Introduction to Music Technology</b></p> <p>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. Baseline 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 Scores; however it is important to note the difference at KS4 where development, application and critical analysis of the fundamentals is encouraged.</p> <p>Given the ability of the group and teacher discretion, it is possible that work towards qualifications could begin during Term 1, particularly for those students who are taking a second year of music to achieve an Extended Certificate.</p>	<p><b>RSL Sound Recording</b></p> <p>This unit aims to develop learners' skills in planning for and recording a live performance and to underpin the skills needed in multi-track recording.</p> <p>The purpose of the unit is to enhance the development of the multi-track recording skills required to function effectively in a live environment.</p> <p>Learning how to record is a valuable skill for any musician, whether the aim is to capture song ideas, listen back to rehearsals or to produce more professional recordings for the public to listen to and pay for. Recorded music is still one of the primary methods of musicians earning money – as performers, composers, engineers, producers and people involved in record labels, film, TV, games and retail.</p> <p><b><u>Skills/Knowledge/Understanding:</u></b>  <i>These criteria are taken directly from the RSL Specification and are linked directly to the AO (Assessment Objectives) to meet the qualification.</i></p>	<p><b>RSL Sound Recording (continued)</b></p> <p>This unit aims to develop learners' skills in planning for and recording a live performance and to underpin the skills needed in multi-track recording.</p> <p>The purpose of the unit is to enhance the development of the multi-track recording skills required to function effectively in a live environment.</p> <p>Learning how to record is a valuable skill for any musician, whether the aim is to capture song ideas, listen back to rehearsals or to produce more professional recordings for the public to listen to and pay for. Recorded music is still one of the primary methods of musicians earning money – as performers, composers, engineers, producers and people involved in record labels, film, TV, games and retail.</p> <p><b><u>Skills/Knowledge/Understanding:</u></b>  <i>These criteria are taken directly from the RSL Specification and are linked directly to the AO (Assessment Objectives) to meet the</i></p>	<p><b>RSL Musical Context</b></p> <p>Understanding the origins and developmental journey of a musical style can give a musician insight into how the music is put together and help themselves progress with their own creative output. This unit aims to provide the learner with an understanding of the origins, characteristics and key players in the development of a musical style. It will provide opportunities for the learners to explore how this style has impacted on their own creative output, as they develop as musicians and artists.</p> <p><b><u>Skills/Knowledge/Understanding:</u></b>  <i>These criteria are taken directly from the RSL Specification and are linked directly to the AO (Assessment Objectives) to meet the qualification.</i></p> <p><b>1: Understand the context and musical elements relevant to a specified style of music</b></p> <p>1.1 Assess the profile of a chosen musical style in relation to:</p> <ol style="list-style-type: none"> <li>The factors that influenced its inception</li> <li>Significant artists/bands/producers</li> <li>Important recordings/performances/events</li> <li>Popularity of the style in relation to geographical location</li> <li>Imagery and fashion associated with the style</li> <li>Technological developments</li> <li>Media representation</li> </ol>	<p><b>RSL Musical Context (continued)</b></p> <p>Understanding the origins and developmental journey of a musical style can give a musician insight into how the music is put together and help themselves progress with their own creative output. This unit aims to provide the learner with an understanding of the origins, characteristics and key players in the development of a musical style. It will provide opportunities for the learners to explore how this style has impacted on their own creative output, as they develop as musicians and artists.</p> <p><b><u>Skills/Knowledge/Understanding:</u></b>  <i>These criteria are taken directly from the RSL Specification and are linked directly to the AO (Assessment Objectives) to meet the qualification.</i></p> <p><b>1: Understand the context and musical elements relevant to a specified style of music</b></p> <p>1.1 Assess the profile of a chosen musical style in relation to:</p> <ol style="list-style-type: none"> <li>The factors that influenced its inception</li> <li>Significant artists/bands/producers</li> <li>Important recordings/performances/events</li> <li>Popularity of the style in relation to geographical location</li> <li>Imagery and fashion associated with the style</li> <li>Technological developments</li> <li>Media representation</li> </ol>	<p><b>Resits / Exams</b></p> <p>Due to the nature of students at Goldwyn Folkestone, it is possible that some may require an opportunity to resit part of the course/qualification. 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.</p> <p>Students who do not need to resit any components will be able to explore their own personal development further with potential future learning, transitions or enrichment.</p>
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	<p><b>Skills/Knowledge/Understanding:</b></p> <ul style="list-style-type: none"> <li>Understand, recognise and use the elements of music: pitch, tempo, dynamics, duration, texture, timbre, articulation, silence, tonality.</li> <li>Draw on the elements of music effectively when engaging with short musical activities (listening, composing, performing, improvising).</li> <li>Demonstrate ability to manipulate elements of music in practical tasks and activities.</li> <li>Demonstrate ability to represent elements of music using graphic notation.</li> </ul> <p>Recognise the elements of music when listening to and appraising music, applying critical analysis to form appropriate comments and opinions.</p>	<p><b>1.1 Produce a recording plan, describing:</b></p> <ol style="list-style-type: none"> <li>The track or repertoire to be recorded, including instrumentation and personnel</li> <li>The room in which the recording will take place</li> <li>Resources required, e.g. microphones, DI boxes, leads etc.</li> <li>A schedule for undertaking and completing the recording and mix-down processes, including timescale and deadline</li> </ol> <p><b>2.1 Create a multi-track recording of an ensemble of at least four instruments or voices, which meets the following requirements:</b></p> <ol style="list-style-type: none"> <li>There should be at least four tracks</li> <li>Use of a variety of microphones for different applications (e.g. vocal and instrument)</li> <li>Use of appropriate microphone placement (ambient and/or close mic'ing)</li> <li>Use of sound screens/acoustic panels to diffuse reflections, where appropriate</li> <li>Use of Direct Injection</li> </ol>	<p><i>qualification.</i></p> <p><b>1.2 Produce a recording plan, describing:</b></p> <ol style="list-style-type: none"> <li>The track or repertoire to be recorded, including instrumentation and personnel</li> <li>The room in which the recording will take place</li> <li>Resources required, e.g. microphones, DI boxes, leads etc.</li> <li>A schedule for undertaking and completing the recording and mix-down processes, including timescale and deadline</li> </ol> <p><b>2.1 Create a multi-track recording of an ensemble of at least four instruments or voices, which meets the following requirements:</b></p> <ol style="list-style-type: none"> <li>There should be at least four tracks</li> <li>Use of a variety of microphones for different applications (e.g. vocal and instrument)</li> <li>Use of appropriate microphone placement (ambient and/or close mic'ing)</li> <li>Use of sound screens/acoustic panels to diffuse reflections, where appropriate</li> <li>Use of Direct</li> </ol>	<p>1.2 Describe the main musical elements of the style identified in 1.1, referring to the relevance of the following, where appropriate:</p> <ol style="list-style-type: none"> <li>Instrumentation</li> <li>Structure</li> <li>Rhythm</li> <li>Lyrical content</li> <li>Production, making reference to recorded examples by at least three prominent artists that demonstrate the evolution of the style</li> </ol> <p>1.3 Describe personal response to the style identified in 1.1 in terms of, where applicable:</p> <ol style="list-style-type: none"> <li>Relationship to own musical output</li> <li>Relationship to own image/lifestyle</li> <li>Relationship to other personal musical likes and dislikes</li> </ol>	<p>1.2 Describe the main musical elements of the style identified in 1.1, referring to the relevance of the following, where appropriate:</p> <ol style="list-style-type: none"> <li>Instrumentation</li> <li>Structure</li> <li>Rhythm</li> <li>Lyrical content</li> <li>Production, making reference to recorded examples by at least three prominent artists that demonstrate the evolution of the style</li> </ol> <p>1.3 Describe personal response to the style identified in 1.1 in terms of, where applicable:</p> <ol style="list-style-type: none"> <li>Relationship to own musical output</li> <li>Relationship to own image/lifestyle</li> <li>Relationship to other personal musical likes and dislikes</li> </ol>	
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		<p>f. Use of appropriate input gain to avoid distortion and excessive noise levels</p> <p>g. Application of EQ, pan and level to mix the track</p> <p>h. Use of effects (internal or external) on at least one track</p> <p>i. Creation of a balanced two-track (stereo) mix</p> <p><b>2.2 Assess the success of the recording made in 2.1 in relation to the specified criteria, defining personal strengths and areas for development in relation to planning for and recording music</b></p>	<p>Injection</p> <p>f. Use of appropriate input gain to avoid distortion and excessive noise levels</p> <p>g. Application of EQ, pan and level to mix the track</p> <p>h. Use of effects (internal or external) on at least one track</p> <p>i. Creation of a balanced two-track (stereo) mix</p> <p><b>2.2 Assess the success of the recording made in 2.1 in relation to the specified criteria, defining personal strengths and areas for development in relation to planning for and recording music</b></p>			
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