

De Lacy: Five-Year Plan Music

Intent

“Music, arts and culture play an essential role in enriching pupils’ education” Nick Gibb

“Arts education isn't something we add on after we've achieved other priorities, like raising test scores and getting kids into college. It's actually critical for achieving those priorities in the first place.” Michelle Obama

Music is a universal language that embodies one of the highest forms of creativity. At De Lacy Academy we aspire to deliver high quality music lessons that engage and inspire students to develop a love of the art form as well as to nurture their talent as musicians. Through Music, students are supported in building personal skills and qualities:

- self-confidence through performance and collaborative learning;
- resilience – the creation of Art is built on initial failures and the artists ability to overcome these and sense of achievement;
- creativity through the exploration of compositional styles and techniques;
- sense of achievement through following work through to completion

Every music lesson at De Lacy has, at its core, practical music making, be that through composition or performance. Our aim, through the Music curriculum, is to increase the cultural capital of our students, ensuring they are able to:

- perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians
- learn to sing and to use their voices, to create and compose music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence
- understand and explore how music is created, produced and communicated, including through the inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.

| Pedagogy | Enrichment | Other General Principles |
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| Our pedagogy is underpinned by: <ul style="list-style-type: none"> • Practical music making with systematic and regular opportunities to perform and record • Use of teacher modelling covering a range of musical styles, genres and traditions • An ethos of embracing errors as integral to refining skills • Constant support and feedback (Verbal and written) from the teacher and each other | We will enrich our curriculum by: <ul style="list-style-type: none"> • Encouraging students to support and contribute to the department and the wider school • Producing regular academy performances for public audience and to accompany Academy events • Participate in performance opportunities out of school where possible • To provide free instrumental music lessons and extra curricular music making opportunities | Our curriculum will enable students to: <ul style="list-style-type: none"> • Learn in a sequential and progressive structure • Develop new skills through a range of different contexts to engage them • Understand what they need to do to improve • Feel valued and respected for their contribution • Develop a deeper understanding British values • To explore and develop their spiritual, social, moral and cultural understanding as wells as develop a better understanding of the world around them. |

| Year 7 | Rotation 1 | Rotation 2 |
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| Knowledge | Space Music This is a unit which looks to bridge any gaps in musical knowledge. There is a focus on understanding how the interrelated dimensions of music can be used within the context of composing and performing to a brief. Mad T-Shirt This unit explores the inter-related dimensions of music explicitly and individually. Students will learn the names and vocabulary associated with the elements of music. They will develop the critical listening skills needed to begin to analyse and understand music. | Carnival of the Animals This unit builds on the previous by looking at how specific instruments are used expressively or to communicate to the listener. Students will learn to identify the instruments of the orchestra through exploration of the Camille Saint-Saens suite ‘Carnival of the Animals’. Students will develop keyboard playing skills which will help them in the next units. They will also develop their composition skills to include tonality and intent. Instruments of the Orchestra This unit will see students explore the instruments of the orchestra, their names, timbres and how they are used in both solo and ensemble scenarios. It builds on the Mad T-Shirt unit through allowing students to apply listening skills discriminate between timbres and explore colour. |
| Skills | Understand and explore how music is created, produced and communicated, including through the inter-related dimensions: Pitch; Duration; Texture; Timbre; Structure; Phrasing; Melody; Articulation; Dynamics; Harmony; Instrumentation; Rhythm. They will also use their voices to explore these dimensions. Use staff and other relevant notations to explore the dimensions of music. | Perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians. Develop listening skills (aural perception) by recognising instruments. Develop and build upon keyboard playing technique. Learn to use and recognise staff notation. Build upon their knowledge of how music can be used to create imagery/emotion through instrumentation and modes. |
| Key Themes | HT1: Students will explore their relationships and resilience with each other through peer assessment. They will develop resilience through trial and error, making decisions and changing them responding to critical evaluation. They will explore relationships with regards to how we communicate with people to help them to understand us. HT2: Students will explore how the environment a piece of music is composed for can affect the way it sounds and the way that it is perceived. They will explore issues of community by considering diverse cultures and how we foster working relationships with people who are different from us. HT3: Students will explore how they might, throughout their lives, be in situations where they will have to work with/communicate with people from diverse backgrounds. They will also consider how others deal with the challenges that this may bring. | HT4: Students will consider the personalities of the instruments being used. How do they reflect the nature of the character being portrayed. They will explore how they themselves might be portrayed through the use of instrumentation and modes. HT5: Students will explore key figures from the Romantic era and reflect on the challenges they faced - how does modern-day Britain reflect the progress made from those times considering British values? HT6: Students will explore the animals portrayed in the suite. How are these animals affected by nature? How has the environment impacted on these creatures. How do we use these animals? |
| Links to Prior Learning | Students will have followed the KS2 National Curriculum for Music. These units seek to bridge gaps and develop knowledge. | Students will develop their understanding of the inter-related dimensions of music through the context of Programme music and the instruments of the orchestra. Students will use music notation to develop instrumental skills. They will use vocabulary associated with the inter-related dimensions of music to describe composer intent. |
| Preparation to future learning | Students will go on to develop their understanding of the inter-related dimensions of music through the context of Programme music and the instruments of the orchestra. Students will go on to use music notation to develop instrumental skills. They will use vocabulary associated with the inter-related dimensions of music to describe composer intent. | Students will go on to use instrumental skills to play pieces of greater complexity (Blues – Pachelbel’s Canon). Students will go on to develop as a solo performer and also in larger ensembles (Pachelbel’s Canon) Students will go on to develop their understanding of how melody lines can be accompanied by harmony and chords (Blues – Pachelbel’s Canon), they will also use technology to construct pieces in this context. |
| Assessment | Green pen live marking on handouts/workbooks. Formative, DIRT, self/peer, and summative assessment recorded in Enrichment assessment booklets. | Green pen live marking on handouts/workbooks. Formative, DIRT, self/peer, and summative assessment recorded in Enrichment assessment booklets. |
| Year 8 | Rotation 1 | Rotation 2 |
| Knowledge | Jazz and the Blues This topic builds on the skills learnt in Year 7 and develops those through performance and improvisation within a set structure (12 Bar Blues). It stretches the students through the requirement to perform in a particular style, and also brings in the context of slavery and segregation. This unit prepares them for the next by addressing chord progressions and chordal textures. Ostinato Students will learn how to recognise ostinato in a range of contexts. They will explore how they are used and what effect they have on the listener. They will use a Digital Audio Workstation (DAW) to compose using ostinatos. This builds on previous units by exploring how inter- | Chords and Harmony: Pachelbel’s Canon Students look at Pachelbel’s famous piece Canon in D. It builds on the previous unit by looking at how chords in a progression are constructed and by using chordal texture. This is done through looking at the differing music tradition of renaissance canon which uses chord and melodic texture. Students will also learn about the differences between: triads and inversions; major and minor chords; block and broken chords. Chords and Harmony (DAW) Students will use a DAW to record in a chord sequence utilising production tools (quantization, patches etc.) to manipulate and refine their piece. They will include a bassline and variations on the triads, utilising block and broken |

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| | related dimensions of music are combined to create compositional devices. They will also begin to understand how ICT is used in the music making process. | chords. This unit contextualises the work being undertaken on chords and harmony and will also further develop their skills using a DAW. |
| Skills | <ul style="list-style-type: none"> • Students will: <ul style="list-style-type: none"> ○ understand and explore how music is created, produced and communicated, including through the inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations. ○ perform, listen to, review and evaluate music from a variety of styles, genres and traditions, including the works of great composers and musicians. ○ Develop keyboard/instrument skills including the use of two hands to play two parts. ○ Use technology to create and compose their own music. ○ Use their voices expressively to explore musical devices | <ul style="list-style-type: none"> • Students will develop skills through: <ul style="list-style-type: none"> ○ Playing in an ensemble and communicating with other musicians ○ exploration of compositional styles and techniques including recycling ideas through variation ○ perform, listen to, review, and evaluate music across a range of historical periods, genres, styles and traditions (Baroque era) ○ understand and explore how music is created, produced and communicated ○ instrument skills including dexterity and chord playing ○ Use their voices expressively to explore how the same chord sequence can be used to harmonise different melodies ○ Use technology to create and compose their own music. |
| Key Themes | <p>HT1: Change. Students will look at how societal changes influence and develop different styles, genres and traditions of music, be it through oppression, attitudes or developments in technology.</p> <p>HT2: Impacting on Others. Students will explore how the environment or community a person is brought up in effects how they produce and consume music. They may reflect on the micro-communities of musicians in the same ensemble, and how each individuals interact within the conventions of the style, genre, or tradition.</p> <p>HT3: Morality. Students will explore the moral/social issues of the periods of music explored. They may look at how a society ever condoned enslaving their fellow human, they may also look at whether science and technology have interfered with the skill of composing and producing music.</p> | <p>HT4: The Power of Education. Students will consider how we learn from our past, including how musical information is passed on to the next generation. They may consider attitudes towards education and schooling in the time of Pachelbel.</p> <p>HT5: Rights and Responsibilities. Students will consider copyright law and in what circumstances music can be legally used, either to create new music or to create new versions of older pieces. Students will also look at the responsibility of consumers towards a composer's work.</p> <p>HT6: Conflict. Students will explore national and international conflicts during the time that Pachelbel's Canon in D was composed. They will consider if any of these could have influenced his work.</p> |
| Links to Prior Learning | Students will have used listening skills to identify the inter-related dimensions of music which they will apply to their work on recognising and describing ostinati. Students may use their work on recognising the instruments of the orchestra to identify the component parts of music and assess their impact on the work as a whole. Students will use their prior instrumental work to play increasingly more difficult pieces of music. They will develop their understanding of the inter-related dimensions of music. | Students will use chordal ostinatos in their performance and technology work. Students will have used chord sequences in their work on the Blues and within the context of the Blues structure. Students will have developed instrumental skills which can be applied to the context of Pachelbel's canon e.g. time keeping and communication in a Steel Pan ensemble) |
| Preparation to future learning | Students will go on to: <ul style="list-style-type: none"> ○ use chordal ostinati in variety of contexts ○ explore how music is created, produced and communicated in differing contexts ○ develop their use of technology to create and perform their own music ○ perform in an ensemble context ○ use different musical devices (Y9 Rotation 2) ○ further develop instrumental and rehearsal techniques (KS4 RSL Unit 204ta) | Students will go on to: <ul style="list-style-type: none"> ○ use harmony and chords in alternative styles genres and traditions to compose and to perform ○ use DAW to extend and develop ideas ○ play increasingly complex pieces ○ use different types of tonality (Year 9 Rotation 2) ○ Explore the use of DAWs to create and produce music (KS4 RSL Unit 207ta) |
| Assessment | Green pen live marking on handouts/workbooks. Formative, DIRT, self/peer, and summative assessment recorded in Enrichment assessment booklets. | Green pen live marking on handouts/workbooks. Formative, DIRT, self/peer, and summative assessment recorded in Enrichment assessment booklets. |
| Year 9 | Rotation 1 | |
| Knowledge | <p>Syncopation: Reggae</p> <p>Students will explore the genre of Reggae, its inception, development, significant artists and recordings; and impact on culture. This unit will prepare students for KS4 (RSL Unit 201ta) and will build on previous units by combining elements and devices to generate style and genre.</p> <p>Syncopation: Calypso</p> <p>This unit explores the tradition of Calypso, its inception, development, significant artists and recordings; and impact on culture. Students will use the Steel Pans to create an ensemble calypso performance. They will explore how the instrument has developed and also look at Mardi Gras carnivals in Trinidad and Tobago. This unit will prepare students for KS4 (RSL Unit 201ta).</p> | <p>Bhajan: Indian Devotional Song</p> <p>This unit will explore the Hindu devotional song style Bhajan. Students will listen to examples and learn about their structure, mode, and instrumentation. Students will learn how to play the Sthayi section as well as compose their own Antarra section. This unit extends students' exposure to cultures and traditions, building on those explored in previous units. They will use non-western modes to perform and compose.</p> <p>Film Music and Leitmotif</p> <p>This unit looks at how composers use modes, the inter-related dimensions and devices to create mood and feeling. They will look at how specific characteristics can be emphasised through music to create an effect on the listener. Students will explore melody in both major and minor modes to create their own leitmotifs based on a character's persona.</p> |
| Skills | <ul style="list-style-type: none"> ○ Students will: <ul style="list-style-type: none"> ○ play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression ○ extend and develop musical ideas by drawing on a range of styles, genres and traditions ○ identify and use the interrelated dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices ○ listen with increasing discrimination to a wide range of music from great composers and musicians ○ develop a deepening understanding of the music that they perform and to which they listen, and its history | <ul style="list-style-type: none"> ○ Students will: <ul style="list-style-type: none"> ○ play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression ○ extend and develop musical ideas by drawing on a range of styles, genres and traditions ○ identify and use the interrelated dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices ○ listen with increasing discrimination to a wide range of music from great composers and musicians ○ develop a deepening understanding of the music that they perform and to which they listen, and its history |
| Key Themes | <p>HT1: Healthy body, healthy mind. Students will consider how people use music for enjoyment, and how through listening, singing, performing and dancing, they are able to improve and maintain their mental health.</p> <p>HT2: Careers and transition. Students will explore careers in the music industry, education, and health care. from creators and performers, to managers, technical support, therapists, and teachers.</p> <p>HT3: The media. Students will explore representations of Caribbean musicians from Harry Belafonte to Bob Marley, and consider how accurate they are reflecting on stereotypes and prejudices.</p> | <p>HT4: Internationalism. Students will reflect on how music transcends spoken language and how music from around the globe has influenced musicians and composers.</p> <p>HT5: Prejudice and discrimination. Students will look at historic attitudes towards people from India, reflecting on the impact of colonialism on prejudice and discrimination. They will consider how much progress has been made in challenging these attitudes.</p> <p>HT6: GCSE preparation. Students will be given an overview of the RSL course. They will learn about the units on offer as well as the skills needed to succeed.</p> |
| Links to Prior Learning | Students will have: <ul style="list-style-type: none"> ○ explored chords and harmony ○ played and performed in solo and ensemble contexts ○ used technology to record musical ideas | Students will have previously: <ul style="list-style-type: none"> ○ explored programme music ○ looked at how religion and music can be linked ○ explored how the interrelated dimension of music can be used to create meaning ○ used major and pentatonic modes |
| Preparation to future learning | Students will go on to: <ul style="list-style-type: none"> ○ Explore genres (KS4 RSL Unit 201ta) ○ Explore music from different parts of the globe ○ Identify and use the interrelated dimensions of music in the context of different styles, genres and traditions. ○ Build on religion in music (Rastafarianism) through the exploration of Indian devotional song. ○ Used different types of tonality ○ Perform live (KS4 Unit 202E) | Students will go on to: <ul style="list-style-type: none"> ○ Explore genres (KS4 RSL Unit 201ta) ○ Develop musical knowledge through analysis (RSL Unit 201ta) ○ Explore the use of DAWs to create and produce music (RSL Unit 207ta) |
| Assessment | Formative feedback through learning journey green pen/summative assessment at the end of rotation in Enrichment assessment handbook. | Formative feedback through learning journey green pen/summative assessment at the end of rotation in Enrichment assessment handbook. |

| Year 10 | | | |
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| RSL LEVEL 2 CERTIFICATE IN PERFORMANCE/TECHNOLOGY & COMPOSITION FOR MUSIC PRACTITIONERS | | | |
| Pathway | All students | Performance | Technology & Composition |
| Unit name and number | 201ta: Musical Knowledge - (internal core) | 204ta: Improving Instrumental Performance - (internal optional) | 207ta: Using a Digital Audio Workstation (DAW) – (internal optional) |
| Aim | The aim of this unit is to build the learner's musical knowledge and give them the ability to articulate their thoughts and feelings about music using the appropriate industry & theoretical language whilst drawing upon knowledge learned within this unit. Learners will study musical styles and the various distinctive traits that comprise them. Through study of this unit learners will build a wider contextual and theoretical knowledge of contemporary music. This knowledge will be demonstrated through the ability to identify and analyse the key stylistic and musical elements present within contemporary music. | This unit aims to enhance the learner's capacity to understand how to maximise their development as an instrumentalist, to recognise success and to encourage improvement in areas which require further work through objective and reflective self-assessment. The purpose of this unit is to facilitate the learner's ongoing development as an instrumentalist, based around their own goals and objectives using structured planning and reflection of personal development. This will in turn facilitate the capacity to use their instrument as their primary tool for creating and/or performing music. | The aim of this unit is to develop the learner's understanding of the functions of a DAW and develop a learner's keyboard skills in relation to music sequencing. |
| Learning outcomes | 1. Identify and describe contrasting musical styles 2. Recognise and discuss key musical elements | 1. Demonstrate care of the instrument and the instrumentalist 2. Understand how to develop instrument-specific technique appropriate to performance at this level 3. Know how to review progress in instrumental techniques and identify strengths and areas for development | 1. Describe the operation of Digital Audio Workstation (DAW) software 2. Demonstrate the skills to use a keyboard to input and edit music 3. Evaluate their work and consider ways to further enhance their skills |
| Assessment Criteria | <p>1.1 Describe the contributing traits of two contrasting contemporary musical styles through consideration of:</p> <p>a. The factors that influenced its inception b. Significant artists/bands/producers c. Important recordings/performances/events d. Imagery and fashion associated with the style</p> <p>2.1 Listen to a piece of music, recognising and discussing the following musical elements:</p> <p>a. Tonality b. Tempo c. Instrumentation d. Lyrical content (where applicable) e. Production Techniques</p> | <p>1.1 Assess the day-to-day maintenance requirements of their instrument and identify those which may be undertaken personally</p> <p>1.2 Describe personal Health & Safety issues in relation to their instrument and playing style and review personal approach to the issues associated with playing their instrument</p> <p>2.1 Review personal goals in relation to playing an instrument and identify a plan of action in negotiation with a tutor. This will include:</p> <p>a. A practice plan agreed with the tutor b. Identification of specific aims for ongoing development c. Timescales for achieving the aims</p> <p>3.1 Over an agreed study period, demonstrate developmental progression as an instrumentalist through engagement with the practice plan agreed with an instrumental tutor. To include improvement in:</p> <p>a. Technical ability b. Dexterity c. Stamina d. Control of the instrument</p> <p>3.2 Clarify achievements in relation to the personal goals identified in 1.2, highlighting strengths and areas for development and plan for ongoing development as an instrumentalist</p> | <p>1.1 Create an overview of the main features and functions of a DAW programme including any associated hardware.</p> <p>2.1 Apply keyboard skills to accurately construct 8th note based 8 bar rhythms/beats in a DAW in real time using a drum or percussion patch in the following time signatures:</p> <p>a. 4/4 b. 3/4</p> <p>2.2 Using keyboard skills in real time carry out the following activities:</p> <p>a. Develop an 8 bar bass line for one of the beats in 2.1 b. Develop an 8 bar chord progression using inversions which is relative to the bass line in 2.2a c. Play both into a DAW using appropriate patches</p> <p>2.3 Correctly edit the parts created in 2.1 and 2.2 to include the following:</p> <p>a. Quantisation at the correct resolution b. Erasure of unwanted notes</p> <p>3.1 Evaluate the success of the process identifying strengths and areas requiring further development</p> |
| Summative Assessment | <p>LO1: In order to be assessed, learners should describe two distinct musical styles of their choosing and address the following criteria: The factors that influenced its inception – Learners will consider the economic/political/social climate that led to the inception of the chosen style Significant artists/bands/producers – Learners will select prominent artists/band/producers that accurately illustrate the chosen style Important recordings/performances/events – Learners will select seminal recordings/performances/events that accurately relate to, and illustrate the chosen style Imagery and fashion associated with the style – Learners will provide examples of imagery and fashion describing how they were used and to what effect.</p> <p>LO2: In order to be assessed, learners will demonstrate their knowledge and understanding of the key elements of music, through consideration of the following: Tonality – Learners will identify the Major/Minor, Tonal/Atonal characteristics of the track Tempo – Learners will identify the tempo and relate this to the feel of the track Instrumentation – Learners will identify contemporary instrumentation present on the selected track and describe the effect this instrumentation has on the overall recording Lyrical content – Learners will consider and analyse lyrical content (where appropriate) and analyse the tracks meaning Production techniques – Learners will recognise the balance of the tracks mix, panning, effects, and EQ.</p> | <p>The effectiveness of the skills being assessed will be measured primarily by assessing the standard of the learner's instrumental skills measured during the initial assessment against those evidenced at the time of the performance identified as the success measure. From this, a quality judgement will then need to be made on the progress achieved. Learners will evaluate the results of this to inform planning for further improvement.</p> <p>To evidence this unit, it is recommended that learners produce the following:</p> <ul style="list-style-type: none"> • A documented assessment of day-to-day maintenance requirements of their instrument and personal Health & Safety • issues in relation to the instrument/playing style • An improvement plan including practice plan, specific aims for development and • timescales in which to complete them • An evaluative record of developmental progression, documenting improvement in technical ability, dexterity, • stamina and control of instrument • An evaluative record of achievements in relation to personal goals, highlighting strengths and areas for development. | <p>LO1: Learners are to be given the opportunity to describe the operation of DAW software and associated hardware. This may be through written, presented, or blogged work.</p> <p>LO2: Learners should attempt, and evidence all practical elements listed in the assessment criteria and evidence their completion appropriately through finished audio files and additional written, presented, blogged work where necessary.</p> <p>LO3: They need to evaluate the success of their skills by analysing their strengths and areas for development</p> <p>To evidence this unit, it is recommended that learners produce the following:</p> <ul style="list-style-type: none"> • Sequencer project with edits • Screenshots and annotations • Evaluation |
| Subject vocabulary | Style, Inception, Significant, Important, Imagery, Fashion, Musical Elements, Tonality Major, Minor, Tonal, Atonal, modulation, relative major/minor, tonic major/minor, Tempo, Instrumentation, Lyrical Content, Production Techniques, Panning, Mix Levels, EQ, Effects | Maintenance, Personal goals, Practice plan, Timescales, Developmental progression, Technical Ability, Dexterity, Stamina, Control of the instrument, Achievements | DAW, Hardware, Real time, Patch, Bass line, Chord progression, Quantisation, Erasure |
| Year 11 | Term 1 | Performance Pathway | Technology & Composition |
| Unit name and number | 204ta: Improving Instrumental Performance - (internal optional) Or 207ta: Using a Digital Audio Workstation (DAW) – (internal optional) | 202E: Live Performance – (External Core) | 203ta: Music Sequencing and Production – (External Core) |
| Aim | Students will use this half term to complete their work on the above units. This will ensure that they have had enough time to develop as musicians and composers/arrangers through year 10. | Through study of this unit learners will engage with a full live performance project including planning, rehearsal, performance, and evaluation. The skills learned within this unit can be directly applied to any future pursuits in the live music industry. The rehearsal elements of the unit are designed to develop the learner's ability to rehearse effectively. Learners will develop their planning, organisation, communication, and evaluation skills throughout the rehearsal process. The purpose of the unit is to prepare learners for the undertaking of a live musical performance in front of an audience. | The purpose of this unit is to develop skills in using music sequencing software. The aim of the unit is to produce a 3-5 minute composition, following the set criteria. |
| Learning Outcomes | | <p>1. Plan for a live performance</p> <p>2. Undertake an effective rehearsal process</p> <p>3. Demonstrate, in collaboration with others, the skills to perform a set in a specific live environment to a target audience</p> <p>4. Reflect on the performance and consider ways to improve future performances</p> | <p>1. Plan a music production project</p> <p>2. Demonstrate use of DAW software to create a music production project</p> <p>3. Reflect on the music production project and consider ways to improve future endeavours</p> |
| Assessment Criteria | | <p>1.1 Describe personal aims in relation to the live performance including ideas for own image, repertoire and audience expectation</p> <p>1.2 Produce a production plan for the Live performance to meet the needs of an agreed brief</p> <p>1.3 Produce a rehearsal plan</p> <p>1.4 Describe Health & Safety issues in the context of performing live music</p> <p>2.1 Undertake the rehearsal process produced in 1.3</p> <p>2.2 Make appropriate modifications to the set of music through the rehearsal process</p> <p>3.1 Present a performance to a target audience</p> <p>4.1 Review their performance in the light of feedback</p> <p>4.2 Suggest ways to improve future performances</p> | <p>1.1 Create a project plan that considers the following in relation to the agreed brief:</p> <p>a. Personal aims b. Project timeline c. Audience expectation d. Resources</p> <p>2.1 Use DAW software to create a project, demonstrating the following:</p> <p>a. The creation of at least eight tracks to include:</p> <ul style="list-style-type: none"> • At least one programmed drum track • A created and saved synth patch • A created and saved patch within a sampler using at least three agreed audio files <p>b. Use the system's internal routing options to create two alternative signal paths (e.g. sends, inserts, C.V.s, virtual wiring)</p> <p>c. Use of the sequencer to edit note data and velocity</p> <p>d. Use of at least one insert and one send effect</p> <p>e. Creation of automation data that controls a minimum of the mixer, one plug-in and one instrument</p> <p>f. Save music as a project/self-contained file in one location (including sampler and synth patch) and include an .mp3 mixdown</p> <p>3.1 Review the project in the light of feedback, making sure to highlight strengths and areas for development.</p> |
| Assessment evidence | | <p>The learner must produce evidence of achievement of the assessment criteria. This must include:</p> <ul style="list-style-type: none"> • Statement of personal aims and proposed ideas for the performance including own image, repertoire, and audience expectations (1.1): • Production plan and description of Health & Safety issues (1.2, 1.4): supportive written/visual documents with accompanying notes | <p>The learner must produce evidence of achievement of the assessment criteria. This must include:</p> <ul style="list-style-type: none"> • Statement of personal aims and project plan (1.1): written work, video presentation, blog, vlog • Project audio file (2.1): Project file & mp3 audio mixdown (these do not count towards the recommended evidence for Learning |

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| | | <ul style="list-style-type: none"> • Rehearsal plan (1.3): a diary, blog or vlog template • Rehearsal diary/blog/vlog (2.1, 2.2): completed rehearsal diary, blog or vlog • Live performance to the target audience (3.1): video recording • Performance review (4.1, 4.2): written work, presentation, blog entry, vlog entry. | <p>outcome 2, however they must be no more than 5-minutes in length as per the practical guidance</p> <ul style="list-style-type: none"> • Project written evidence (2.1): screenshots of DAW project with annotation or narration presented in; written work, • presentation, blog entry, vlog entry • Project review (3.1): written work, presentation, blog entry, vlog entry. |
| Summative Assessment | | Externally assessed by RSL | |