

| COMPONENT 1 | | | | |
|--------------------|---|---|---|---|
| | | R | A | G |
| 1.1 | I can name iconic Reggae composers, artists, bands and producers who have influenced and impacted musical styles. | | | |
| 1.2 | I can name iconic Disco composers, artists, bands and producers who have influenced and impacted musical styles. | | | |
| 1.3 | I can name iconic Britpop composers, artists, bands and producers who have influenced and impacted musical styles. | | | |
| 1.4 | I can name iconic Nu-metal composers, artists, bands and producers who have influenced and impacted musical styles. | | | |
| 1.5 | I can name iconic Heavy-metal composers, artists, bands and producers who have influenced and impacted musical styles. | | | |
| 1.6 | I can name iconic Bhangra composers, artists, bands and producers who have influenced and impacted musical styles. | | | |
| 1.7 | I can name iconic Classical composers, artists, bands and producers who have influenced and impacted musical styles. | | | |
| 1.8 | I can name iconic Rock n roll composers, artists, bands and producers who have influenced and impacted musical styles. | | | |
| 1.9 | I understand the impact of technology on musical styles, instruments, production and recording. | | | |
| 1.10 | I can describe Instrumentation, e.g instrumental techniques, type of ensemble, alternative instrumentation, sonic features, electronic sounds. | | | |
| 1.11 | I can describe texture, e.g. solo, duet, homophonic, polyphonic, unison. | | | |
| 1.12 | I can describe timbre, e.g. sonic features, electronic sounds, FX. | | | |
| 1.13 | I can describe tonality, scales and modes, e.g. major scale, minor scales, blues scale, pentatonic scale, modes, ragas, exotic scales. | | | |
| 1.14 | I can describe scales and modes, e.g. major scale, minor scales, blues scale, pentatonic scale, modes, ragas, exotic scales. | | | |
| 1.15 | I can describe harmony, e.g. major and minor triads, power chords, 7th chords, sus chords, extended chords, suspensions, inversions, chord sequences, arpeggios, broken chords. | | | |
| 1.16 | I can describe rhythmic techniques, e.g. metre, tempo/bpm, syncopation, swing, one drop/skanking, polyrhythms, hemiola, phasing. | | | |
| 1.17 | I can describe structure/ form, e.g. verse/ chorus, 12-bar blues, through-composed, bridge, intro, outro, ABACAD | | | |
| 1.18 | I can describe melodic techniques, e.g. conjunct, disjunct, chromatic, diatonic, phrasing, repetition, sequence, ornamentation, motifs, round/canon, riffs, hooks, head, improvisation. | | | |
| 1.19 | I can describe production, e.g. microphone use, recording styles, sampling, FX, looping, controllerism, turntablism, quantisation, sequencing, automation. | | | |
| 1.20 | I can make creative choices based on a sufficient understanding of the techniques used to create music | | | |
| 1.21 | I can consider and use relevant relevant musical elements in the creation of music. | | | |
| 1.22 | I can apply experimental techniques and processes to realise music. | | | |
| 1.23 | I can develop my ideas. | | | |

| COMPONENT 2 | | | | |
|--------------------|---|--|--|--|
| 2.1 | I can plan logically and in sequence | | | |
| 2.2 | I can self-assess my musical skills and techniques | | | |
| 2.3 | I understand how to develop my skills | | | |
| 2.4 | I can choose appropriate methods to develop my skills | | | |
| 2.5 | I can write perceptively when reflecting on my work | | | |

| | | | | |
|------|---|--|--|--|
| 2.6 | I can plan further improvements based on my reflections | | | |
| 2.7 | I can play with stylistic accuracy | | | |
| 2.8 | I can demonstrate musical content effectively | | | |
| 2.9 | I can apply professional skills | | | |
| 2.10 | I can develop my musical skills effectively | | | |

COMPONENT 3

| COMPONENT 3 | | R | A | G |
|--------------------|---|---|---|---|
| 3.1 | I can plan taking a considered approach to how to respond to the brief. | | | |
| 3.2 | I can explain how the proposed musical material will address most of the aims and requirements of the brief. | | | |
| 3.3 | I can explain how musical elements, styles and playing /producing techniques that are relevant to the brief will be used. | | | |
| 3.4 | I can describe the resources and skills development needed, with reference to strengths and weaknesses. | | | |
| 3.5 | I can create an interpretation that effectively addresses most of the creative aims of the music brief by making creative choices appropriate to musical style. | | | |
| 3.6 | I can create an interpretation that demonstrates consistently accurate use of musical elements throughout which are deployed appropriately. | | | |
| 3.7 | I can create an interpretation that contains musical characteristics which make it recognisable as being in a musical style. These key features are demonstrated competently. | | | |
| 3.8 | I can perform accurately with some stylistically appropriate techniques | | | |
| 3.9 | I can perform demonstrating consistent use of musical expression. | | | |
| 3.10 | I can perform consistently | | | |
| 3.11 | I can create a clear and consistent product | | | |
| 3.12 | I can meet the technical requirements of the brief | | | |
| 3.13 | I can explain how and why the music was developed through the creative process with clear reference to the decision making process | | | |
| 3.14 | I can explain how and why musical elements, styles and techniques were modified to reinterpret the piece | | | |
| 3.15 | I can explain the strengths and areas for improvement of the final product with reference to examples | | | |