**Student Learning Reflection & Personalised Learning Checklist**

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| **Subject/Course:** | **MUSIC A level** |
| **Student Name:** |  |

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|  |  | Self Assessment | | |
| Topic | Key knowledge/skills | Red | Amber | Green |
| Area of study 1: Western classical tradition 1650–1910 | | | | |
| Baroque solo concerto | Purcell  Sonata for trumpet and strings in D major Z.850 |  |  |  |
| Vivaldi  Flute concerto in D Il Gardellino op.10 no.3 RV428 |  |  |  |
| Bach  Violin concerto in A minor BWV1041 |  |  |  |
| The operas of Mozart | Le Nozze di Figaro k.492: Act 1, focusing on:   * Overture * No.1 Duettino (Figaro and Susanna, including following recitative) * No.3 Cavatina (Figaro, including the previous recitative) * No.4 Aria (Bartolo) * No.5 Duettino (Susanna and Marcellina) * No.6 Aria (Cherubino) * No.7 Terzetto (Susanna, Basilio, Count) * No.9 Aria (Figaro) |  |  |  |
| The piano music of Chopin, Brahms and Grieg | |  |  | | --- | --- | | Chopin   * Ballade no.2 in F major op. 38 * Nocturne in E minor op.72 no.1 | * Ballade no.2 in F major op. 38 * Nocturne in E minor op.72 no.1 | | Brahms   * Ballade no.2 in F major op. 38 * Nocturne in E minor op.72 no.1 | * Intermezzo in A major op.118.no. 2 * Ballade in G minor op.118 no. 3 | | Grieg   * Ballade no.2 in F major op. 38 * Nocturne in E minor op.72 no.1 | * Norwegian march op.54 no. 2 * Notturno op.54 no. 4 | |  |  |  |
| Melody | * contour – ascending, descending, stepwise, conjunct, disjunct, scalic, triadic and arpeggio * intervals, including compound intervals * phrase length – equal, unequal and balanced * ornaments – trill, mordent, turn, acciaccatura and appoggiatura * passing notes – accented, unaccented and chromatic * auxiliary notes – upper, lower and chromatic * note of anticipation * echappée note * portamento * melodic devices – sequence, motif, fragmentation, repetition, intervallic augmentation and diminution |  |  |  |
| Harmony | * consonant and dissonant * diatonic – primary and secondary triads, dominant 7th and all inversions * chromatic – diminished 7th, secondary dominant 7th, substitution chords (borrowing from opposite mode), chord of the Neapolitan, Neapolitan 6thand augmented 6th chords (Italian, German, French) * cadences – perfect, imperfect, interrupted, plagal, half close, phrygian and tierce de Picardie * circle of 5ths progression, harmonic sequence * pedal notes – tonic, dominant, inverted and inner * suspensions (4–3, 7–6, 9–8 and bass), preparation and resolution * cadential 6/4 |  |  |  |
| Tonality | * major, minor, and their key signatures * modulation to dominant, subdominant, and their relatives, also to tonic minor, relative minor and tertiary keys * enharmonic keys * modality |  |  |  |
| Structure | * binary, rounded binary and ternary * ritornello and episode * sonata form * through-composed * introduction and coda * recitative and aria * foursquare * antecedent and consequent phrases * ostinato |  |  |  |
| Sonority (timbre) | * standard orchestral and vocal types * basso continuo * pizzicato, arco, col legno, con sordino, sul ponticello, sul tasto and double stopping * sotto voce, vibrato * una corda, pedalling |  |  |  |
| Texture | * solo, monophonic, unison, octaves, parallel 3rds * melody and accompaniment, homophonic, chordal * polyphonic, contrapuntal, imitative, fugal * antiphonal * trio sonata texture * polarised * countermelody, descant * canon |  |  |  |
| Tempo, metre and rhythm | * simple and compound time * common Italian tempo terms including ritenuto, rallentando and accelerando * rubato, pause * syncopation, hemiola, cross-rhythm, motor-rhythm |  |  |  |
| Dynamics and articulation | * common Italian dynamic terms including sfz and fp * accent, tenuto, staccato, marcato, legato |  |  |  |

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| Area of study 3: Music for media | | | | |
| Named artists | * Bernard Herrmann * Hans Zimmer * Michael Giacchino * Thomas Newman * Nobuo Uematsu |  |  |  |
| Melody | * leitmotif |  |  |  |
| Harmony | * power chords * sus4 chords * chord extensions – 7th, 9th, 11th, 13th * other complex chords eg half diminished 7th, added 6th * chord symbols eg C/E C7 Cøand C+ * tonic and dominant pedal |  |  |  |
| Tonality | * tonal * atonal * modal |  |  |  |
| Structure | * cue * underscore * soundtrack * mickey-mousing * diegetic and non-diegetic music * source music |  |  |  |
| Sonority (timbre) | * standard orchestral instruments * standard jazz, rock and pop instruments * electronic instruments * ethnic instruments suitable for sense of location * technological effects eg echo, reverb, panning, distortion * tremolo |  |  |  |
| Texture | * cluster * polarised texture * drone |  |  |  |
| Tempo, metre and rhythm | * mm (metronome marking) * additive rhythm * cross rhythm * rhythmic layering |  |  |  |
| Dynamics and articulation | * fade in/fade out |  |  |  |