**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 | PurcellSonata for trumpet and strings in D major Z.850  |  |  |  |
| VivaldiFlute concerto in D Il Gardellino op.10 no.3 RV428  |  |  |  |
| BachViolin 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)
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| The piano music of Chopin, Brahms and Grieg |

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| 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
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| 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
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| 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
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| 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
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| 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
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| 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
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| 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
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| 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
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| Texture | * solo, monophonic, unison, octaves, parallel 3rds
* melody and accompaniment, homophonic, chordal
* polyphonic, contrapuntal, imitative, fugal
* antiphonal
* trio sonata texture
* polarised
* countermelody, descant
* canon
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| 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
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| Dynamics and articulation | * common Italian dynamic terms including sfz and fp
* accent, tenuto, staccato, marcato, legato
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|  |  | Self Assessment |
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| Area of study 3: Music for media |
| Named artists | * Bernard Herrmann
* Hans Zimmer
* Michael Giacchino
* Thomas Newman
* Nobuo Uematsu
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| Melody | * leitmotif
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| 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
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| Tonality | * tonal
* atonal
* modal
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| Structure | * cue
* underscore
* soundtrack
* mickey-mousing
* diegetic and non-diegetic music
* source music
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| 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
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| Texture | * cluster
* polarised texture
* drone
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| Tempo, metre and rhythm | * mm (metronome marking)
* additive rhythm
* cross rhythm
* rhythmic layering
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| Dynamics and articulation | * fade in/fade out
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