



MUS3 The Concerto Through Time

Personal learning checklist | 1 of 2

OCR GCSE Music J536 | Components 1 & 2 & 3 · Specification 2b AoS2

Name _____ Class _____ Date _____

Tick one box for each statement. Red: need help. Amber: partly confident.
Green: can do independently.

Support confidence with listening, notation and actual musical work. Quick checks do not assess a complete performance or composition.

I can	Red	Amber	Green
Concerto principles and Baroque context			
Distinguish solo concerto, concerto grosso, concertino and ripieno.	☐	☐	☐
Explain Baroque continuo resources and orchestral roles.	☐	☐	☐
Follow ritornello returns, episodes and tonal direction.	☐	☐	☐
Identify sequence, imitation, ornament and rhythmic momentum.	☐	☐	☐
Explain Baroque dynamic/textural contrast without rigid stereotypes.	☐	☐	☐
Locate musical evidence in named Baroque concerto examples.	☐	☐	☐
Classical concerto			
Explain Classical orchestral development and piano resources.	☐	☐	☐
Describe phrase structure, thematic dialogue and changes of role.	☐	☐	☐
Explain common concerto sonata procedures and recapitulation.	☐	☐	☐
Distinguish a cadenza from a harmonic cadence.	☐	☐	☐
Compare selected Mozart and Beethoven concerto passages.	☐	☐	☐

My next revision priority _____



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Romantic expansion			
Explain Romantic solo virtuosity and expressive demands.	☐	☐	☐
Describe orchestral growth and how balance supports a soloist.	☐	☐	☐
Explain chromatic harmony, flexible phrasing and thematic transformation.	☐	☐	☐
Analyse named Romantic examples with located musical evidence.	☐	☐	☐
Relate concerto development to commissioners, audiences, venues and instrumental change.	☐	☐	☐
Concerto listening and practical application			
Compare period features through multiple audible observations.	☐	☐	☐
Analyse solo/orchestra interaction and compositional devices in a passage.	☐	☐	☐
Distinguish concerto, symphony, sonata and sonata form.	☐	☐	☐
Explore how contrasting accompaniments alter a concerto motif.	☐	☐	☐

My next revision priority _____