



THOMAS TELFORD SCHOOL MUSIC DEPARTMENT

A LEVEL MUSIC

PRACTICE DIARY

Name : _____



Practice Diary

It is important that you structure your practice in preparation for your 'A' level music recital. You should practice regularly, and have a plan for improvement. Use this booklet to help you. Firstly, list the material you plan to practice in each of the five zones.

1

- **New material**
- Divide into sections
- Establish interpretive/technical plan
- Practice at a Slow tempo

2

- **Ongoing practice: Developing material**
- Refine interpretation
- Increase tempo

3

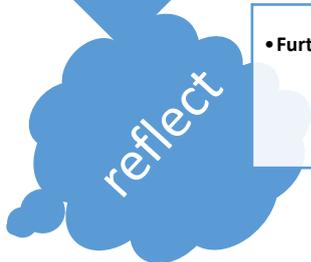
- **Ongoing Practice of Performance material**
- Practice performing
- Maintain memory
- Renew and innovate

4

- **Technique**
- Scales
- Arpeggios
- Voice/instrument-specific work

5

- **Musicianship**
- Sight-reading
- Theory/ear training
- Composition/improvisation
- Listening/study



- **Further Considerations:**

20 Steps to Effective Musicianship

Note your responses to these reflections, true or false. Review your responses termly, and always answer truthfully. The aim is for all of these habits to be true for your ongoing practice routine.

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2. I keep to a regular practice schedule.	T or F
3. My practice space is fully equipped with the things I need.	T or F
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15. I have a broad-based plan to polish my technique, and I practice technique daily.	T or F
16. I review my favourite pieces in detail so that the expressive and technical components stay vibrant.	T or F
17. I routinely practice sight-reading.	T or F
18. I'm advancing my knowledge of music theory, ear training, and other general music topics.	T or F
19. When I make errors in practice, I view them as instructive and not as indicative of failure.	T or F
20. As I practice, I embody habits of excellence: ease, expressiveness, accuracy, rhythmic vitality, beautiful tone, focused attention, and positive attitude.	T or F

Music Practice Log (Advanced Students)

Take this log to your instrumental or vocal lessons and to your Music Performance classes

	Piece 1 (Composer and Title)	Piece 2	Piece 3
Term 2a			
Term 2b			
Term 3a			
Term 3b			

Sample practice plan

Aim to play for 1 hour per day. A practice plan I use myself could be described thus:

- 10 mins warm up: etude or other technical work
- 20 mins work on your chosen main piece for the session
- 10 mins spot practice to tackle technical or expressive difficulties
- 15 mins work on a contrasting piece
- 5 mins sight reading (do not skip this stage; it will really benefit your playing)
- 10 mins easy playing: choose a favourite piece and concentrate on your sound production

I also include silent study of the music for an additional 30 mins, e.g.:

- 15 mins study of your score and piano score (if not a pianist)
- 15 mins study of an additional work by the same composer in order to build your knowledge of that composer and musical style

After your practice, keep a record of your work to help you revise your progress.

Aims, achievements and work in progress

Aims of this block of practice sessions

- 1.
- 2.
- 3.

Achievements

- 1.
- 2.
- 3.

Work in progress: Targets for Improvement

- 1.
- 2.
- 3.

Notes

Daily Log

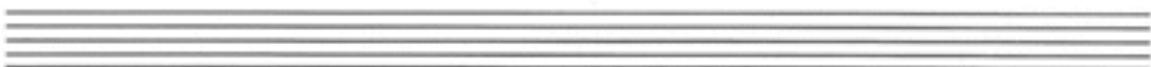
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Focus Repertoire:

Useful Strategies

Record your practice below – log how many minutes you have practised each day:

DAY OF LESSON	DAY 2	DAY 3	DAY 4	DAY 5	DAY 6	DAY 7



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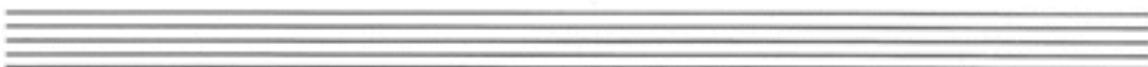
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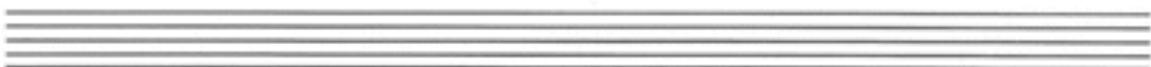
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Assessment: Your final recital will be judged on the following criteria:

Performance assessment grid 1: Technical control – Technique

These marks are awarded for the interpretation of musical ideas with technical control. In this grid, this is defined as control of the instrument, for example:

- coordination between the hands, or of the bow/fingers
- breath control
- diction
- pedalling
- registration
- intonation
- tone quality
- use of filters and effects
- control of musical sources.

1–2 Level 1 Poor technique	The performance demonstrates poor technical control, as heard in poor coordination, breath control, diction and/or pedalling. The demands of the music are beyond the current ability of the performer. The handling of sonority is poor, as heard in dull, thin, coarse tone quality across the whole range and/or poor intonation throughout and/or poor use of filters and effects throughout.
3–5 Level 2 Limited technique	The performance demonstrates limited technical control, as heard in limited coordination, breath control, diction and/or pedalling. There are several places where the demands of the music are beyond the current ability of the performer. The handling of sonority is limited as heard in several passages where tone is less than acceptable (dull, coarse, thin, uneven) and/or several passages of poor intonation and/or limited use of filters and effects throughout.
6–8 Level 3 Basic technique	The performance demonstrates basic technical control of the instrument, as heard in basic coordination, breath control, diction and/or pedalling. There are a few places where the demands of the music are beyond the current ability of the performer. The handling of sonority is basic as heard in tone quality that is generally acceptable and/or several individual notes out of tune and/or basic use of filters and effects throughout.
9–11 Level 4 Convincing technique	The performance demonstrates convincing technical control of the instrument, as heard in convincing coordination, breath control, diction and/or pedalling. There are only one or two places where the demands of the music are beyond the current ability of the performer. The handling of sonority is convincing as heard in consistently good tone quality and awareness of tonal contrast, except at the extremities of the pitch range or at moments of technical difficulty, and/or generally good intonation with no more than a few out of tune notes and/or convincing use of filters and effects throughout.
12–14 Level 5 Assured technique	The performance demonstrates assured technical control of the instrument, as heard in assured coordination, breath control, diction and/or pedalling. The demands of the music are within the current ability of the performer. The handling of sonority is assured as heard in very good tone quality across the pitch range (satisfying, interesting and even as the music demands) and/or generally convincing intonation and/or assured use of filters and effects throughout. The performance will sensitively exploit tonal contrast in places, where appropriate.
15–16 Level 6 Outstanding technique	The performance will demonstrate complete control of the instrument. The handling of sonority is outstanding as heard in excellent tone quality across the pitch range (exciting, vibrant, rich, resonant, sensitive and colourful, as the music demands) and/or entirely secure intonation (within only one or two out of tune notes at the lower end of the band) and/or excellent use of filters and effects throughout. The performance will sensitively exploit tonal contrast.

Performance assessment grid 2: Technical control (Accuracy) and Expressive control (Fluency)

<p>Level 1 Poor accuracy and fluency 1–2</p>	<p>Obtrusive errors of pitch and/or rhythm impact on many passages. Performances at the lower end of the band are largely inaccurate, with many noticeable/obtrusive errors of pitch and/or rhythm. Fluency is frequently compromised by breakdowns and/or omissions. Improvised performances will demonstrate little accuracy when performing the stimulus and little development of this material. The improvisation will lack coherence and contrast. In ensemble performances there is little awareness of balance throughout.</p>
<p>Level 2 Limited accuracy and fluency 3–5</p>	<p>Performances in this band will have several noticeable/obtrusive errors in pitch and/or rhythm which impact on the success of the performance overall. Fluency is compromised in several places and coherence is often lost. Improvised performances will demonstrate some accuracy when performing the stimulus, and will go on to show limited development of this stimulus. The overall improvisation will sound repetitive, predictable and/or formulaic. In ensemble performances there is little awareness of balance for the majority of the piece.</p>
<p>Level 3 Basic Fluency and Accuracy 6–8</p>	<p>Performances in this band will have more than two noticeable/obtrusive errors or omissions, or several errors that have little or no impact on the success of the performance overall, or several errors in just one (difficult) passage. There will be moments where coherence is lost but the performance will still be reasonably fluent for the majority of piece. Improvised performances will demonstrate a mostly accurate performance of the stimulus, and will go on to show some development of this stimulus. The overall improvisation will show some attempt at creating variety but may rely heavily on repetition and will be repetitive, predictable and/or formulaic in places. In ensemble performances there is some awareness of balance.</p>
<p>Level 4 Convincing accuracy and fluency 9–11</p>	<p>There will be no more than one or two noticeable/obtrusive errors or omissions in pitch and/or rhythm, or a few errors that have little or no impact on the success of the performance overall. The performance will be mostly fluent despite the occasional hesitation and/or omission. Improvised performances will demonstrate a mostly accurate performance of the stimulus, and will go on to show some development of this stimulus. The overall improvisation will sound mostly coherent, well balanced and effective, if not always imaginative. In ensemble performances there is a good awareness of balance, with only the odd minor misjudgement.</p>
<p>Level 5 Assured accuracy and fluency 12–14</p>	<p>The performance will have a few minor errors in pitch and/or rhythm, but these errors will have no impact on the success of the performance overall. Performances will be fluent despite the occasional very slight hesitation and/or omission. Improvised performances will demonstrate an accurate performance of the stimulus, and will go on to produce an interesting realisation of this stimulus. The overall improvisation will sound coherent, well balanced and effective, if not fully exploiting all possibilities. In ensemble performances there is a good awareness of balance throughout.</p>
<p>Level 6 Outstanding accuracy and fluency 15–16</p>	<p>The performance will demonstrate entirely accurate pitch and rhythm, with only one or two insignificant errors at the lower end of the band. The performance should be fluent and entirely free from hesitation or omission. Improvised performances will demonstrate an accurate performance of the stimulus, and will go on to produce an ambitious and creative realisation of this stimulus. The overall improvisation will sound coherent, well balanced and imaginative. In ensemble performances there is an excellent awareness of balance throughout</p>

Performance assessment grid 3: Expressive control, style and context

<p>Level 1 Poor interpretation 1–2</p>	<p>Very few interpretative skills evident through: an inconsistent tempo throughout, and in ensemble performances there is evidence of difficulty in reacting and adjusting to other parts throughout. (Expressive control) little or no appropriate dynamic contrast, and little or no attention given to phrasing and articulation. (Style and context)</p>
<p>Level 2 Limited interpretation 3–5</p>	<p>An insecure interpretation through: an inconsistent tempo for the majority of the piece, and in ensemble performances there is evidence of difficulty in reacting and adjusting to the other parts for the majority of the piece. (Expressive control) limited use of dynamics, phrasing and articulation to shape the performance (Style and context) a performance that struggles to communicate and may sound mechanical. (Style and context)</p>
<p>Level 3 Basic interpretation 6–8</p>	<p>A secure interpretation through: several inconsistencies of tempo (perhaps around difficult passages), and in ensemble performance there is occasional difficulty in reacting and adjusting to other parts. (Expressive control) some use of dynamics, phrasing and articulation to shape the performance, but several opportunities, notated or otherwise, are missed (Style and context) some involvement with the music, but character and style are evident only intermittently. (Style and context)</p>
<p>Level 4 Convincing interpretation 9–11</p>	<p>A confident and engaging interpretation achieved through: only a few minor inconsistencies of tempo, and in ensemble performances there is generally good reaction and, where appropriate, adjustment to other parts, with only minor misjudgements. (Expressive control) some use of dynamics, phrasing and articulation to shape the performance, but a few opportunities, notated or otherwise, are missed (Style and context) fairly successful communication, with one or two less successful moments lower in the band. (Style and context)</p>
<p>Level 5 Assured interpretation 12–14</p>	<p>An exciting and communicative interpretation achieved through: the tempo being consistent with only one or two minor inconsistencies, and in ensemble performances there is a good reaction and, where appropriate, adjustment to other parts throughout. (Expressive control) the frequent use of dynamics, phrasing and articulation to shape the performance (Style and context) characterful communication that is mostly idiomatic, and musically shaped. (Style and context)</p>
<p>Level 6 Outstanding interpretation 15–16</p>	<p>A mature, individual and imaginative interpretation achieved through: the use of tempo that is always consistent, and in ensemble performances a consistently responsive reaction and, where appropriate, adjustment to other parts is evident throughout. (Expressive control) effective communication that is idiomatic, and musically shaped, with consistent use of dynamics, phrasing and articulation to shape the performance (Style and context)</p>