

Year 13 AQA Music A-Level Revision List

AOS 1

Musical elements

Students must be able to use knowledge and understanding of the following musical elements when appraising music from this Area of study.

The following table contains all the musical elements, for this area of study, that students must know and understand, to answer questions in section A (Listening) and section B (Analysis and Contextual understanding) of the exam. Marks will also be awarded for knowledge of other terms, if relevant to this area of study, in section B (Analysis and Contextual understanding) of the exam.

AOS1 - Set Works Studied:

Mozart

Le Nozze di Figaro k.492: Act 1:

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).

Chopin

Ballade no.2 in F major op. 38

Nocturne in E minor op.72 no.1

Brahms

Intermezzo in A major op.118.no. 2

Ballade in G minor op.118 no. 3

Grieg

Norwegian march op.54 no. 2

Notturmo op.54 no. 4

Element type	Element
Melody	<ul style="list-style-type: none"> • contour – ascending, descending, stepwise, conjunct, disjunct, scalar, 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 • échappée note • portamento • melodic devices – sequence, motif, fragmentation, repetition, intervallic augmentation and diminution.
Harmony	<ul style="list-style-type: none"> • 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 6th and augmented 6th chords (Italian, German, French) • cadences – perfect, imperfect, interrupted, plagal, half close, phrygian and tierce de Picardie • circle of 5^{ths} 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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)	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • solo, monophonic, unison, octaves, parallel 3rds • melody and accompaniment, homophonic, chordal

	<ul style="list-style-type: none"> • polyphonic, contrapuntal, imitative, fugal • antiphonal • trio sonata texture • polarised • countermelody, descant • canon.
Tempo, metre and rhythm	<ul style="list-style-type: none"> • simple and compound time • common Italian tempo terms including <i>ritenuto</i>, <i>rallentando</i> and <i>accelerando</i> • <i>rubato</i>, pause • syncopation, hemiola, cross-rhythm, motor-rhythm.
Dynamics and articulation	<ul style="list-style-type: none"> • common Italian dynamic terms including <i>sfz</i> and <i>fp</i> • accent, tenuto, staccato, marcato, legato.

Area of study 3: Music for media

For the purpose of this specification, music for media is defined as music specifically composed for film, television and gaming from 1958 to the present.

Named composers

- **Bernard Herrmann**
- Hans Zimmer
- **Michael Giacchino**
- Thomas Newman
- Nobuo Uematsu

Musical elements

The following table contains all the musical elements, for this area of study, that students must know and understand to answer questions in section A (Listening) and section C (Essay) of the exam. Marks will also be awarded for knowledge of other terms, if relevant to this area of study, in section C (Essay) of the exam.

Element type	Element
Melody	<ul style="list-style-type: none"> • leitmotif.
Harmony	<ul style="list-style-type: none"> • 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 C^ø and C⁺ • tonic and dominant pedal.
Tonality	<ul style="list-style-type: none"> • tonal • atonal

Element type	Element
	<ul style="list-style-type: none"> • modal.
Structure	<ul style="list-style-type: none"> • cue • underscore • soundtrack • mickey-mousing • diegetic and non-diegetic music • source music.
Sonority (Timbre)	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • cluster • polarised texture • drone.
Tempo, metre and rhythm	<ul style="list-style-type: none"> • mm (metronome marking) • additive rhythm • cross rhythm • rhythmic layering.

AOS3 - Set Works Studied:

- **Bernard Herrmann**
 - Taxi Driver
 - Psycho Prelude
 - Psycho – The Murder Scene
- **Michael Giacchino**
 - Married Life from Up
 - Escape from Muntz Mountain from Up
 - Glory Days from The Incredibles

Area of study 5: Jazz

For the purpose of this specification, jazz is defined as a style of music characterised by a strong but flexible rhythmic understructure with solo and ensemble improvisations on basic tunes and chord patterns and a highly sophisticated harmonic idiom from 1920 to the present.

Named artists

- **Louis Armstrong**
- **Duke Ellington**
- Charlie Parker
- **Miles Davis**
- Pat Metheny
- Gwilym Simcock

Musical elements

The following table contains all the musical elements, for this area of study, that students must know and understand to answer questions in section A (Listening) and section C (Essay) of the exam. Marks will also be awarded for knowledge of other terms, if relevant to this area of study, in section C (Essay) of the exam.

Element type	Element
Melody	<ul style="list-style-type: none">• glissando• pitch-bend• smear• spill/fall-off• rip.
Harmony	<ul style="list-style-type: none">• chord extension – secondary 7th, 9th, 11th, 13th chords• other added notes – eg 2nd, 6th, sus4th• substitution (especially tritone substitution)• commonly used jazz harmony symbols• turn-around.
Tonality	<ul style="list-style-type: none">• blue notes• blues scale• pentatonic scale• diminished (octatonic) scale• knowledge of specific modes for modal jazz.
Structure	<ul style="list-style-type: none">• 12-bar blues• chord changes• song form/standard form• middle eight/bridge• intro and outro• head• chorus• fours• break.

Element type	Element
Sonority (Timbre)	<ul style="list-style-type: none"> • growl/talking trumpet • harmon mute • wah-wah mute • ghosted notes • slap bass • rim-shot • standard big band instruments.
Texture	<ul style="list-style-type: none"> • heterophonic • a cappella
Tempo, metre and rhythm	<ul style="list-style-type: none"> • swing and straight rhythm • cross rhythms eg. three over four • push and drag • double time • ametrical • stop time • riff.

AOS5 - Set Works Studied:

- **Louis Armstrong**
 - St. Louis Blues
 - West End Blues
- **Duke Ellington**
 - Koko
 - Take the A Train
- **Miles Davis**
 - Shhh/Peaceful
 - So What

Unfamiliar listening revision – look above at specific terms you need to know for each AOS!
You must be familiar with the definitions of key terms and have the ability to listen to these features in a listening scenario.

Tip - Do lots of listening to different styles and identify features!

MADTSHIRTS	Element/Area	Examples of theory to look at/key words
M	➤ Melody	<ul style="list-style-type: none"> ➤ Melodic Devices - e.g. conjunct, disjunct, triadic, sequence, imitation Identifying Intervals Melodic dictation – pitch direction and accidentals
A	➤ Articulation	➤ e.g. slurs, staccato, accents
D	➤ Dynamics	➤ <i>pp, p, mp, mf, f, ff</i> , crescendo, diminuendo/decrescendo – all Italian terms
T	➤ Texture	➤ e.g. unison, octaves, homophonic, heterophonic, imitative, polyphonic, melody and accompaniment
S	➤ Structures	➤ e.g. Binary, Ternary, Rondo, Theme and Variation, Pop Song Structure, 12 Bar Blues, Strophic, Through-composed, Forms such as - AABA, ABAB' etc.
H	<ul style="list-style-type: none"> ➤ Harmony and Tonality ➤ Harmonic Devices 	<ul style="list-style-type: none"> ➤ e.g. major, minor, modal, atonal ➤ e.g. scale degrees/modulations/ chord names (roman numerals) ➤ e.g. Key Signatures – circle of 5ths ➤ e.g. Pedal/Drone ➤ e.g. Cadences e.g. Identify through listening – Perfect, plagal, imperfect and interrupted
I	➤ Instrumentation/types of ensemble	➤ e.g. Jazz ensemble, chamber music, Musical Features of different Areas of Study
	➤ Instruments – recognition and function	➤ e.g. Instruments within the Brass, Woodwind, Percussion and String family
	➤ Sonority explanation	➤ e.g. describing the sound quality
R	➤ Rhythmic devices	<ul style="list-style-type: none"> ➤ e.g. hemiola, ostinato, syncopated, triplets, cross rhythms ➤ Identifying rhythms - dictation
T	➤ Tempo	➤ e.g. <i>adagio, andante, allegretto, allegro, vivace, accelerando,</i>

		ritordando etc
	➤ Time signatures	➤ e.g. 6/8, 4/4 (compound and simple times)
S	➤ Style/genre	➤ Film music, Classical, Jazz, Pop, Rock, Welsh folk, Country etc.
Describing melody and accompaniment parts	➤ Melody – pitch, instrument, ascending, descending, arch shape, stepwise, triadic, scalar, disjunct, conjunct etc. ➤ Accompaniment – e.g. alberti bass, arpeggio, triadic, arpeggio, pedal, drone.	

Essay writing guidance:

Essay Writing Skills

• ***In addition:***

- Use of musical terminology.
- Introduction – context of film and date, composers approach to composition (composition toolkit).
- Mature and consistent writing style.
- Comprehensive musical understanding.
- Illustrate musical examples – think like the person reading your essay doesn't know anything about the music.

Point (musical examples)

Time Stamp

Convey (the aural experience)

Effect (the music portrays)

Link (back to the question)



Useful websites

Teoria (www.teoria.com - [teoria - Exercises](#)) and toned ear ([EartTraining \(tonedear.com\)](http://EartTraining.com)) for ear training – chords/intervals/melodic dictation etc.

[How Intervals Work - Music Theory Crash Course \(youtube.com\)](#)

Specification - [A-level Music 7272 Specification \(aqa.org.uk\)](http://A-level Music 7272 Specification (aqa.org.uk))

These are very informative – (no media unfortunately!)

[Teaching guide: area of study 5 - jazz \(aqa.org.uk\)](#)

[Teaching guide: area of study 1 - operas of Mozart \(aqa.org.uk\)](#)

[Teaching guide: area of study 1 - piano music of Chopin, Brahms and Grieg \(aqa.org.uk\)](#)

[Teaching guide: area of study 1 - Baroque solo concerto \(aqa.org.uk\)](#)

