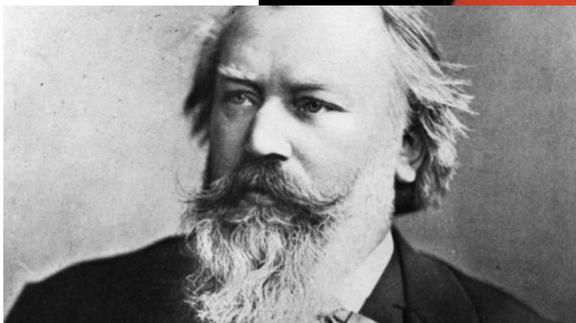
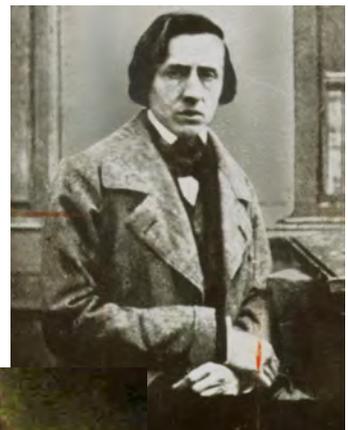
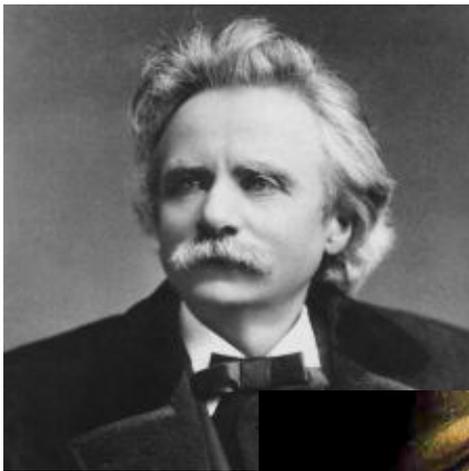


A-Level Music Handbook

A Guide to the Course

Name: _____



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Congratulations! An Introduction

You are now the proud owner of an A-Level music handbook! This book contains key information about the course, including how you will be assessed, what you will learn and key knowledge.



Some helpful guidelines to get you through the course in an efficient way:

- Make sure you read any feedback on your work—there will sometimes be a response required to show you have given the issue due consideration and started to address any misunderstandings. You will save yourself so much stress by approaching any misunderstandings head on through discussion with teachers, looking through your notes and looking for any guidance on the internet.
- A lot of your homework will be preparatory for the next lesson so make sure it is complete otherwise you will find the tasks in lesson harder than you might have otherwise found it.
- Remember to read around a subject a little. Looking up article online or in the Grove Dictionary found in the music department library will help you enormously with contextual understanding of the set works and any analytical skills.
- Keep your folder tidy. Make sure any sheets you given are hole-punched and are in the right part of your folder—don't leave them loose as they will become untidy.
- Use Teoria.com regularly to work on your general aural skills—this is typically where pupils have the most difficulty and it isn't a quick fix so make sure you do it regularly.
- Finally: enjoy it! You will develop lots of new skills during this course so try to use them as much as you can to access music in a way you previously haven't!

Remember: don't worry if you're finding something challenging, stick with it—this is high level stuff!

If your brain is fried and you need something else to do, I've hidden some quavers in this document. Try to find them. There are 10...



Useful Websites and File Locations

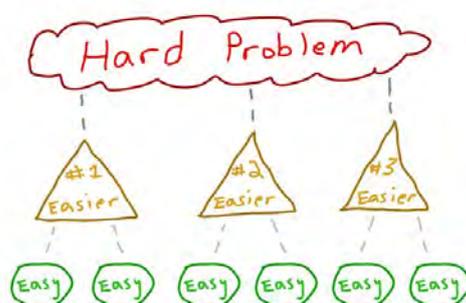
Teoria.com—this is an excellent website for practising aural skills. Do the exercises regularly (5 minutes every day or so).

Google.com—there are actually a lot of useful materials out there which explain various musical subjects. So, if you are unsure about a musical term, a quick google search will often come up with a good example of it to help clarify the situation.

M:\Music\A-level NEW—this has many of the scores on as well as other key documents for A-Level music should you need them e.g. recordings of the Romantic piano pieces and links to the Pop set works.

Healthy Studying

- The best time to revise new material/do your homework is as soon after the lesson as possible. You will have retained more information and you'll solidify it more efficiently.
- Aural skills will only improve with focussed, repeated practice of skills that are slightly harder than your current ability. You must be very self-aware when it comes to your own knowledge so you know exactly what you need to work on next and approach it head on—don't stick your head in the sand; the problem won't go away. Be proactive and think of how you're going to overcome a challenge.
- Break down big challenges into smaller more manageable chunks—remembering the information in your set works is perhaps the biggest memory challenge you will face. Breaking the pieces down into their individual components can aid in making the work more manageable e.g. melody, tonality, rhythm.
- Get plenty of sleep—make sure your room is dark and don't use your phone in bed.
- Get plenty of exercise—this won't prevent study stress but it's very good to get out, have a change of scenery and do something healthy.
- Have a healthy balance of work and play in your life—giving yourself a small reward for completing some challenging work is a positive thing.



The Assessments of this Course

There are **3** main sections to this course: **Appraisal**, **Performance** and **Composition**.

Students must complete all three components.

Component 1: Appraising music	+		Component 2: Performance	+	Component 3: Composition
<p>What's assessed</p> <ul style="list-style-type: none"> • Listening • Analysis • Contextual understanding 			<p>What's assessed</p> <p>Music performance</p>		<p>What's assessed</p> <p>Composition</p>
<p>How it's assessed</p> <p>Exam paper with listening and written questions using excerpts of music.</p>			<p>How it's assessed</p> <p>Solo and/or ensemble performing as an instrumentalist, or vocalist and/or music production (via technology).</p>		<p>How it's assessed</p> <ul style="list-style-type: none"> • Composition 1: Composition to a brief (25 marks) • Composition 2: Free composition (25 marks)
<p>Questions 🎵</p> <ul style="list-style-type: none"> • Section A: Listening (56 marks) • Section B: Analysis (34 marks) • Section C: Essay (30 marks) <p>This component is 40% of A-level marks (120 marks).</p>			<p>Requirement</p> <p>A minimum of ten minutes of performance in total is required.</p> <p>This component is 35% of A-level marks (50 marks).</p> <p>Non-exam assessment (NEA) will be externally marked by AQA examiners. Work must be completed between 1 March and the specified date given at aqa.org.uk/keydates</p> <p>Work must be sent by post/ uploaded to AQA by the specified date given at aqa.org.uk/keydates</p>		<p>Requirement</p> <p>A minimum of four and a half minutes of music in total is required.</p> <p>This component is worth 25% of A-level marks (50 marks).</p> <p>NEA will be externally marked by AQA examiners. Work must be completed and sent by post/uploaded to AQA by the specified date given at aqa.org.uk/keydates</p>

Important Dates

Make sure these dates are written in your diary and you prepare for each event in good time.

Occasionally dates have to change due to illness/unavoidable circumstances. We will notify you of any changes as soon as possible and you should amend these in the table below.

Event	Date	Amended Dates
Solo Performance Recording (Mock)	/11/2019	
Solo Performance Recording (Mock)	/03/2020	
Solo Performance Recording (Mock)	/11/2020	
Internal Exam Written Paper (Mock)	/01/2021	
Solo Performance Recording (Real)	/03/2021	
Composition Coursework Due	1/05/2021	
A-Level Written Exam	/06/2021	

The Exam in Detail – 2 hours and 30 minutes

Section A: Listening – 65 minutes TOTAL - 56 marks

AoS1 – You must answer all questions asked in this Area of Study – spend 25 minutes – (average 75 seconds per mark) – there is no printed extract to follow

They will present unfamiliar works that are similar to the set works. Some parallels might be:

Set Work	Parallel work possibly encountered in section A
Marriage of Figaro	Don Giovanni
Chopin/Brahms/Grieg Romantic Piano Music	Chopin Prelude in Cm
Bach Violin Concerto in Am	Vivaldi – Concerto in Am

It's a listening paper – there is no score to follow unless you have to dictate some missing notes.

You will be asked general listening questions e.g. dictation (usually 6 marks).

You will be asked to display your mastery of terms from the syllabus and your ability to aurally identify them (1 and 2 mark questions).

You will be asked a 10 marker. You have encountered many 10 markers. An example might be 'Analyse the musical features that are typical of a Baroque Solo Concerto'.

AoS2 – You must also answer all questions relating to Popular Music (AoS2) and Jazz (AoS5)

Pop – spend 20 minutes (average of 66 seconds per mark) - Lots of 1 markers and a 10 marker

Jazz – spend 20 minutes (average of 66 seconds per mark) - Lots of 1 markers and a 10 marker

Section B: Analysis – 40 minutes – 34 marks

This section asks questions about the set works you have studied in AoS1 only. You must answer two of three possible questions. You will be provided with extracts of printed music. Recordings are provided.

In the real exam, it is recommended that you spend 40 minutes on two sets of section B question questions (1 set = a few 1 markers, a 5 marker and a 10 marker). This means you should spend a maximum of 12 minutes on a 10 marker.

This equates to an average of 70 seconds per mark to complete Section B in time.

Example 5 marker: "Analyse Bach's approach to rhythm in the solo violin part of the excerpt, discussing ways in which this is typical of the Baroque concerto".

Example 10 marker: "Analyse how Bach uses musical elements to create contrast in this excerpt and explain how the excerpt relates to the 2nd movement as a whole"

Section C: Essay 45 minutes – 30 marks

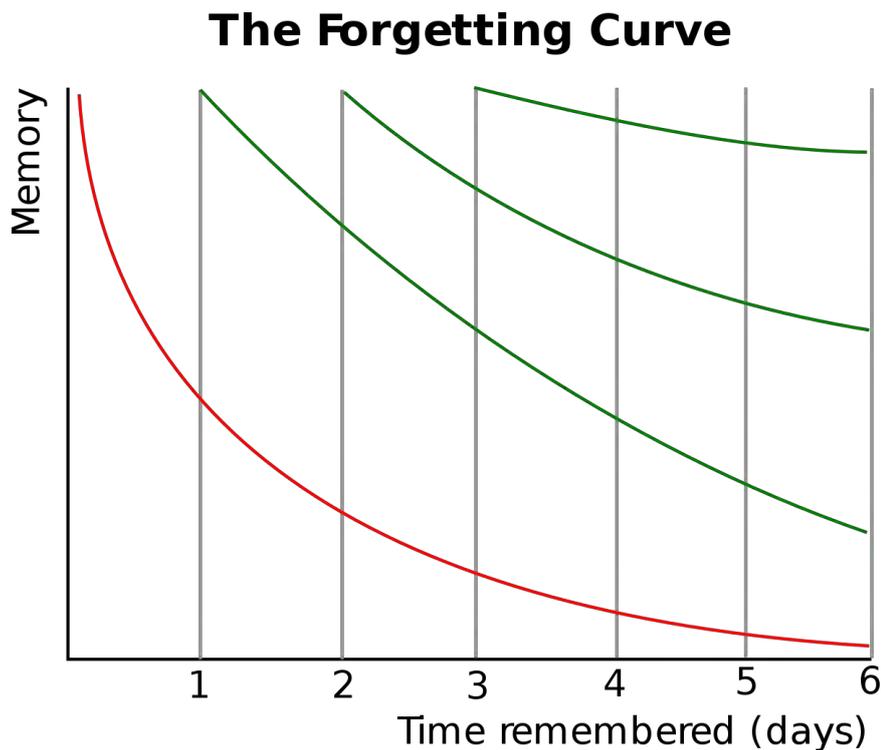
You will write an essay on a single given title.

Example essay question: “Choose two of the named artists. Explain how they have used a balance of repetition and surprise to create variety in their handling of musical structure”.

Ensure all sentences have a point – do not babble, make sure you know why you are writing what you are writing and ALWAYS ANSWER THE QUESTION.

Remember:

If you don't use it, you lose it! You must reuse learnt information to improve recall otherwise you will definitely forget it.



The Ebbinghaus Forgetting Curve

Good luck!

An Outline of Study—Year 1 (Piano and Pop with Mr Stamp)

Michaelmas	Topic
Week	1 Chopin Nocturne/look at key features of his music. Chopin = rather lyrical showing Bel Canto influences etc.
	2 Chopin Nocturne + mini test. Recap key features and continue to understand key terms.
	3 Chopin Nocturne
	4 Diminished 7th chords and their uses as a dominant substitute/means of modulation.
	5 Consolidate dim 7ths and start Chopin Ballade
	6 Chopin Ballade. What are the key features of a Ballade? Which musical elements display this?
	7 Chopin Ballade + mini test. Continue to analyse this work and understand the harmonic intricacies found within. How is this Romantic?
Half Term	
	8 Recap Chopin through pupil presentation
	9 Notes of melodic decoration. Read through an explanation of various notes of melodic decoration to further understand the importance of the terms in the syllabus and how they can be applied to music.
	10 Brahms Intermezzo/look at key features of his music. Brahms=Dense textures through cross rhythms, wide spanning L.H. parts etc.
	11 Brahms Intermezzo. Continue to analyse this piece. Recap and key features. What form is it in? Is there a ternary form within a ternary form in this piece? How does Brahms' use of musical elements display this?
	12 Brahms Intermezzo + mini test. Recap some key features and set a mini test on the key features. Have they been retained? Are they clearly understood?
	13 Class discussion. Compare the musical elements of Brahms and Chopin. How do they differ?
	14 Short exam-style test based on points discussed in previous week.
Lent	
	1 Brahms use of harmony. What is a ballade? What might some typical features be? (Modulating via common note) Do harmonic outline sheet.
	2 Brahms Ballade. Analyse. What are the key features of this piece? List according to Melody, Harmony, Rhythm, Structure, Texture.
	3 Brahms Ballade. Present the key features to consolidate knowledge.
	4 Brahms Ballade + mini test
	5 Class discussion: Compare two selected works by Chopin and Brahms.
	6 Introduction to Grieg
Half Term	
	7 Grieg March/look at key features of his music
	8 Grieg March - What are the key features of this piece? Sample paper
	9 Grieg March - How is Grieg's Norwegian March representative of his style? Explain using appropriate musical features from the score.
	10 Class discussion. Giving reference to a set work, what are the typical features of Grieg's piano music?
	11 What is a N6? Chromaticism in music/introducing Grieg Notturmo
Trinity	
	1 Grieg Notturmo - What are the key features of this composition? How does it contrast the Norwegian March?
	2 The Augmented 6th chords - how are they constructed? How are they used? How can we use them in compositions to modulate?
	3 The Augmented 6th chords - recap augmented 6th chords and make use of them to modulate through respelling/use as a dominant (particularly the Ger 6th).
	4 Experimenting with melody and chords 1. Nocturne composition task. Become more familiar with this style through composing a short Nocturne in the Romantic style - L.H. part.
	5 Experimenting with melody and chords 2. Continue to compose the Nocturne - florid right hand part using typical features of a Nocturne.
Half Term	
	6 Compare two contrasting piano works by Grieg and discuss the extent to which they are typical of his style
	7 Test on general analytical skills.
	8 Discuss test and tidy up issues. Construct an effective revision plan for summer.
	9 Give revision presentations on individual piano works.
	10 Introduction to Pop module.

An Outline of Study—Year 2 (Piano and Pop with Mr Stamp)

Michaelmas	Aim	The first half of Michaelmas will involve consolidating piano music knowledge through example 10 mark homework questions. These will represent those in the exam.
Week	Topic	Recap piano music topic. What are the key features of the three set composers? Can you remember the context of this music? How is it relevant to its time? Set regular ongoing homeworks of example 10 mark questions.
1	Recap Piano music	What are the key elements of a pop song? Which key words do we already understand? Which keywords must we define clearly in order to understand what is required of us in the exam?
2	Introduction to pop music	Begin analysis. What are the elements of a pop song: A study of a pop song.
3	Superstition	Plan answer to question: A successful pop song = strong chord pattern, element of repetition and powerfully projected bassline.
4	Superstition	Present and consolidate key elements of a pop song.
5	Superstition	Begin analysis. Write a full answer to the question: With reference to 'Get Lucky', discuss the extent to which you agree with the following statement: 'A successful Pop song contains a number of key elements. Chiefly a powerfully projected bass line, a strong chord pattern and an element of repetition.'
6	Get Lucky	Copy all notes into own scores. Create a revision table outlining the key parts of 'Get Lucky' under the following headings: Groove, Bassline, Structure, Instrumentation. Remember to drop in appropriate terms from the pop section of the syllabus.
7	Get Lucky	
Half Term		
8	Get Lucky	Understand the construction of extended and chromatic chords. Complete chord challenge.
9	Extended/chromatic harmonies	With reference to Labrinth's Jealous, explore the use of musical elements as a means of expressing the meaning of the words.
10	Jealous	Prepare a presentation and consolidate ideas of how this song expresses the meaning of the words through use of musical elements.
11	Jealous	How does this song differ from those already studied? Does this still constitute a pop song? What is the purpose of this song and how is its meaning expressed through the use of musical elements?
12	Jealous	Begin analysis. Which elements create an attractive groove in this music? What are the influences? What is the context of this music?
13	Sir Duke	Complete analysis. How does this song compare to other Superstition? Has there been much progression in Pop Music since?
14	Sir Duke	
Lent		
1	Let the Sun Shine	Begin analysis. What are the key elements of this song? Is it evidence of progression of Pop Music? What has stayed the same? What has changed? What is still an element of surprise, or is it largely based on repetition?
2	Let the Sun Shine	Is this pop music? Why? Can the pupil note the key parts of a pop song and identify them in this song? Is this song characterised by both surprise and repetition?
3	Let the Sun Shine	Prepare a presentation to consolidate the key parts of this song. An aural awareness must be demonstrated and pupil must be developing a mastery of logical thought and appropriate terms taken from the syllabus.
4	Harder Better Faster Stronger	Begin analysis. What is sampling? What are standard editing techniques? Panning, EQ filtering, types of reverb.
5	Harder Better Faster Stronger	Complete analysis. How does this song compare to other Superstition? Has there been much progression in Pop Music since? What is the evidence?
6	Jazz Listening - Cross the Heartland	Sample listening paper on Metheny and revising piano topic through 10 mark answers under timed conditions.
Half Term		
7	Jazz Listening - These are the Good Day	Sample paper and revising piano topic through 10 mark answers under timed conditions. Romantic piano - chopin recap. Make sure pupils are familiar with layout and timing of exam.
8	Revision	Timed essay. Unseen Pop listening and Jazz listening.
9	Revision	Timed essay. Unseen Pop listening and Jazz listening.
10	Revision	Timed essay. Unseen Pop listening and Jazz listening.
11	Revision	Timed essay. Unseen Pop listening and Jazz listening.
Trinity		
1		Timed essay. Unseen Pop listening and Classical listening. Realistic Section A listening 1
2		Timed essay. Unseen Pop listening and Classical listening. Mini Section B (and C)
3		Timed essay. Unseen Pop listening and Classical listening. Realistic section A listening 2. Pop essay Section C 2.
4		Study/leave
5		Study/leave
Half term		
6		Study/leave
7		Study/leave
8		Study/leave
9		Study/leave
10		Study/leave

Syllabus: Musical Elements to be Mastered for the Exam

The syllabus clearly lists the terms under various headings e.g. Melody, Rhythm, you are expected to learn and demonstrate knowledge of these in the exam—**you must know the syllabus backwards**. Here are all the terms you will need to know. You will also learn some other terms during the course to develop your musicianship more generally during the course.

Developing and applying the musical knowledge, understanding and skills set out in our specification can ensure your students form a personal and meaningful relationship with music. They will be encouraged to engage critically and creatively with a wide range of music and musical contexts, and reflect on how music is used in the expression of personal and collective identities.

The specification allows students to develop particular strengths and interests, encourage lifelong learning and provide access to higher education and university degree courses in music and music-related subjects as well as music-related and other careers.

The Subject content is divided into three components:

- Appraising music
- Performance
- Composition.

3.1 Appraising music

The areas of study provide an appropriate focus for students to appraise, develop and demonstrate an in-depth knowledge and understanding of musical elements, musical contexts and musical language. The areas of study can also provide a rich source of material for your students to work with when developing performance and composition skills.

There are seven areas of study:

- 1 Western classical tradition 1650–1910 (compulsory)
- 2 Pop music
- 3 Music for media
- 4 Music for theatre
- 5 Jazz
- 6 Contemporary traditional music
- 7 Art music since 1910.

Students **must** study Area of study 1: Western classical tradition 1650–1910 and choose **two** from Areas of study 2–7.

3.1.1 Area of study 1: Western classical tradition 1650–1910 (compulsory)

For the purposes of this specification, the western classical tradition is defined as art music of (or growing out of) the European tradition, normally notated, and normally intended for public performance.

There are **three** strands of music represented which cover **three** key genres:

- Baroque: the solo concerto
- Classical: the operas of Mozart
- Romantic: the piano music of Chopin, Brahms and Grieg.

Listening – unfamiliar music

Students must be able to listen attentively to unfamiliar music from each of the **three** strands to identify and accurately describe musical elements and use musical language (including staff notation).

Analysis and contextual understanding – set works

For **two** of the selected strands, students must also be able to critically appraise music through analysing excerpts from the set works using knowledge and understanding of:

- the effect of audience, time and place on how the set works were created, developed and performed
- how and why the music across the selected strand is different
- how the composer's purpose and intention for the set works is reflected in their use of musical elements
- relevant musical vocabulary and terminology for the set works
- the complex interdependencies between musical elements
- the sophisticated connections between music and its context.

Strand A: Baroque solo concerto

Composer	Set works
Purcell	Sonata for trumpet and strings in D major Z.850 (complete)
Vivaldi	Flute concerto in D <i>Il Gardellino</i> op.10 no.3 RV428 (complete)
Bach	Violin concerto in A minor BWV1041 (complete)

Strand B: The operas of Mozart

Composer	Set works
Mozart	<p><i>Le Nozze di Figaro</i> k.492: Act 1, focusing on:</p> <ul style="list-style-type: none"> • 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).

Strand C: The piano music of Chopin, Brahms and Grieg

Composer	Set works
Chopin	<ul style="list-style-type: none"> • Ballade no.2 in F major op.38 • Nocturne in E minor op.72 no.1
Brahms	<ul style="list-style-type: none"> • Intermezzo in A major op.118. no.2 • Ballade in G minor op.118 no.3
Grieg	<ul style="list-style-type: none"> • Norwegian march op.54 no.2 • Notturmo op.54 no.4

The edition and any translation used are at the discretion of the teacher and student. However we will name the editions used for the exam at aqa.org.uk/music

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.

Element type	Element
Melody	<ul style="list-style-type: none"> 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 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.

Element type	Element
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 • 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.

Musical language

Students must be able to use musical language appropriate to this Area of study in the following ways:

Reading staff notation

Students must be able to identify musical elements (as above) when reading staff notation.

For unfamiliar music, students must be able to read short passages of a minimum of four bars and a maximum of eight bars.

For familiar music, students must be able to read approximately two pages of music score.

Writing staff notation

Students must be able to:

- write melodic notation in all keys within short passages of music of a minimum of four bars and a maximum of eight bars
- write rhythmic notation, including compound time within short passages of a minimum of four bars and a maximum of eight bars.

Chords

Students must learn standard and extended chords, including chord inversions and secondary dominant 7^{ths}, and be able to identify them in aural and written form. Examples of relevant types of chords can be found in the [Musical elements](#)

Musical vocabulary and terminology

Students must be able to identify and apply appropriate musical vocabulary and terminology to both music heard and notated. The appropriate vocabulary and terminology required can be found in the tables appropriate to the student's selected Area of study.

3.1.2 Areas of study 2–7

Students must choose **two** areas of study from the following:

- 2 Pop music
- 3 Music for media
- 4 Music for theatre
- 5 Jazz
- 6 Contemporary traditional music
- 7 Art music since 1910.

Listening – unfamiliar music

Students must be able to listen attentively to unfamiliar music from **all** the named artists/composers in their selected areas of study to identify and accurately describe musical elements and use musical language (including staff notation).

Analysis and contextual understanding

For **three** of the named artists/composers from each of their selected areas of study, students must be able to appraise music and make critical judgements, using knowledge and understanding of:

- how the artists'/composers' use of musical elements for **at least two** published works reflects the style of the genre and their purpose and intentions for the work
- how the style of the artists'/composers' music has varied over time through comparison of published works
- musical vocabulary and terminology relevant to the work and Area of study.

Intentionally blank

Selection of the published works for each named artist/composer is at the discretion of the teacher and student. However, the works must be in the public domain such that they are easily accessible to examiners.

3.1.3 Area of study 2: Pop music

For the purpose of this specification, pop music is defined as popular mainstream music derived from and including a number of musical genres including rock, funk and R&B from 1960 to the present.

Named artists

- Stevie Wonder
- Joni Mitchell
- Muse
- Beyoncé
- Daft Punk
- Labrinth

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"> • riff • pitch bend • melisma, syllabic • hook • slide • glissando • ostinato • blue notes.
Harmony	<ul style="list-style-type: none"> • power chords • sus4 chords • chord extensions – secondary 7th, 9th, 11th, 13th • other complex chords eg half diminished 7th, added 6th • chord symbols eg C/E C⁷ C^o and C⁺ • tonic and dominant pedal.
Tonality	<ul style="list-style-type: none"> • specific modes eg dorian, lydian • pentatonic • blues scale.

Element type	Element
Structure	<ul style="list-style-type: none"> • intro/outro • middle 8 • bridge • breakdown • verse • chorus • instrumental • break • drum fill.
Sonority (Timbre)	<ul style="list-style-type: none"> • studio/technological effects eg reverb, panning • standard contemporary instrumental types eg electric guitar, synthesisers • drum kit components and techniques eg rim shot • vocal timbres eg falsetto, belt, rap • specific instrumental techniques eg slap bass • specific instrumental effects eg distortion.
Texture	<ul style="list-style-type: none"> • looping • layering • a cappella.
Tempo, metre and rhythm	<ul style="list-style-type: none"> • bpm (beats per minute) • mm (metronome marking) • groove • backbeat • irregular metre.
Dynamics and articulation	<ul style="list-style-type: none"> • fade in/fade out.

3.1.6 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.

Element type	Element
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.
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.