



curriculum for excellence



NATIONAL
QUALIFICATIONS
MUSIC



Advanced Higher Music

Course Book

Name:.....

Class:.....

Teacher:.....



COURSE details and overview

<p style="text-align: center;"><u>PERFORMING</u></p> <p>Grade 5</p> <p>Performance on 2 instruments/ voice</p> <p>Reflection on your performance</p> <p>Performing NAB</p>	<p style="text-align: center;"><u>COMPOSITION</u></p> <p>Prepare an audio folio of a <i>minimum</i> of 3 minutes' work containing at least two contrasting pieces of work.</p> <p>The final compositions must be recorded on CD and include a detailed programme note and score/ performance plan for each piece.</p> <p style="text-align: center;">INTERNALLY ASSESSED NAB</p>
<p style="text-align: center;"><u>LISTENING</u></p> <p>Understanding of Advanced Higher level concepts</p> <p>Advanced Higher <u>literacy</u></p> <p>Ability to identify concepts in context</p> <p>Listening NAB</p>	<p style="text-align: center;"><u>EXAM</u></p> <p><u>External performance exam</u></p> <p>= 60 MARKS</p> <p>Performance on 2 instruments</p> <p>Programme of:</p> <p>15 minutes on instrument 1</p> <p>10 Minutes on instrument 2</p> <p><u>Understanding Music Question Paper = 40 MARKS</u></p>

Revision Tips

It is essential that you revise all concepts regularly. You must have an understanding of each concept and be able to identify them within a piece of music. Therefore it is essential that you listen to each concept and regularly listen to an analyse music at home.

Here are some useful websites for listening and revision:

www.educationscotland.gov.uk/nqmusic

This website has access to every concept at N3/ N4/ N5 level with sound clips of each.

www.musiclisteningrevision.co.uk

Another website with concepts at all levels and sound clips
It also has good literacy and listening quiz/ assessments.

www.mrscrossan.weebly.com

The Official music department website. This has links to all course information/ booklets and websites.
****Check it out****

www.classicfm.com

A great way to relax and listen to some classical music.
Try spotting instruments and concepts as you listen.
They also have interesting information on composers.

www.musictheory.net

A great website for literacy practice.

www.grooveshark.com

Brilliant online resource for listening to music.

www.naxos.com

Again a brilliant resource for listening to music.

www.youtube.com

Check the music website for new youtube clips worth checking out.

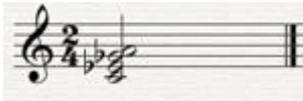
COURSE DEADLINES

PERFORMING	COMPOSING
<p>Performing assessments throughout the year:</p> <ul style="list-style-type: none"> • October assessment- <ul style="list-style-type: none"> ○ 2 pieces on 1st instrument, 1 piece on 2nd • January assessment- <ul style="list-style-type: none"> ○ full programme assessment <p><u>EXTERNAL PERFORMING EXAM = MAY</u></p>	<p><u>Composition 1</u></p> <p>First Draft = OCTOBER Final Draft = DECEMBER</p> <p><u>Composition 2</u></p> <p>First Draft = JANUARY Final Draft = MARCH</p>
LISTENING	COMMENTARY
<p>➤ <u>Unit Assessments:</u></p> <ul style="list-style-type: none"> ➤ Medieval and Renaissance = SEPTEMBER ➤ Baroque = OCTOBER ➤ Classical = NOVEMBER ➤ Romantic = DECEMBER ➤ 20th Century = JANUARY <p><u>EXTERNAL LISTENING EXAM= MAY</u></p>	<p>SEPTEMBER:- PIECES CHOSEN</p> <p>NOVEMBER:- ANALYSIS OF PIECE 1</p> <p>DECEMBER:- ANALYSIS OF PIECE 2 / COMPARE & CONTRAST</p> <p>JANUARY:- FIRST FULL DRAFT</p> <p>MARCH:- FINAL DRAFT, INCLUDING PRINTED MUSICAL EXAMPLES AND AUDIO CD.</p>

Concept Glossary

Higher

THERE ARE NO NEW CONCEPTS AT ADVANCED HIGHER LEVEL. A GREATER UNDERSTANDING AND DEPTH OF KNOWLEDGE OF HIGHER, NATIONAL 3, 4 AND 5 CONCEPTS IS REQUIRED.

✓	Concept	Definition
	Accents	Notes which sound louder than others.
	Acciaccatura	An ornament which sounds like a crushed note played very quickly on the beat or just before it. 
	Added 6 th	Root, 3rd and 5th of a chord with the 6th added. This chord is used frequently in jazz and popular music. 
	Augmentation	An increase in the length of notes. The music will sound slower when imitated or repeated.
	Basso Continuo	Sometimes referred to as continuo. In the Baroque period, the continuo part consisted of a bass line (basso continuo) played by cello, bass, viola da gamba or bassoon. In addition the harpsichord, organ or lute player was expected to fill in harmonies built on that bass line. Sometimes figures were written under the bass line indicating the chords the composer would like played. This was called figured bass.
	Chamber Music	Music written for a small instrumental ensemble with one player to a part.
	Coloratura	Term for high, florid vocal singing involving scales, runs and ornaments. Sometimes these passages were written down, but often were extemporised by the performer.
	Concertino	In a Concerto grosso this is the name given to the small, solo group of instrumentalists as opposed to the main group, the Ripieno.
	Concerto Grosso	A type of concerto in which a group of soloists (concertino) is combined and contrasted with a larger group (ripieno).
	Da Capo Aria	An aria in Ternary form (ABA) used in opera and oratorio in the 17th and 18th centuries. The third section is not written out but the instruction Da capo (from the beginning) is given instead. The repeat of the A section was performed with the solo ornamented.
	Diminished 7 th	A chord consisting of three intervals of a minor 3rd built one on top of the other, the interval between the lower and top note being a diminished 7th. This can be a very useful chord for modulation to distant keys.  <p>A diminished 7th chord built on C.</p>

Diminution	A decrease in the length of notes. The music will sound faster when imitated or repeated.
Dominant 7th	Chord built on the dominant (5th) note of a key which adds the 7th note above its root. It is sometimes written as V7 or, in the key of C major, G7(GBDF). The last chord of the excerpt is a dominant 7th sung as an arpeggio.  A dominant 7th chord built on C.
Exposition	The first section of a movement in <u>Sonata</u> form (Exposition - Development - Recapitulation) or the first section of a Fugue where each voice has played or sung at least one entry of subject or answer.
Harmonic Minor Scale	Scale which shares the same key signature as its relative major but raises the 7th note by a semitone. This is a scale of C harmonic minor. 
Harmonics	The high eerie sounds produced on a bowed string instrument by lightly touching the string at certain points. On a guitar these will sound bell-like.
Impressionist	A term borrowed from painting in which brief musical ideas merge and change to create a rather blurred and vague outline. Debussy was an important composer of this style. (Extended definition - Texture and timbral exploration were also important features, including use of whole tone and pentatonic scales, parallel chords and unresolved discords.)
Interval	The distance in pitch between two notes, eg C - F is a 4th. The excerpt contains all the intervals starting on C and using all the white notes on a keyboard for one octave.
Interrupted Cadence	A cadence is formed by two chords at the end of a phrase. An interrupted cadence is usually formed by the chords V–VI. (In the key of C major, chords G to A minor.) This is known also as the surprise cadence as the listener may be expecting V–I which has a  more final sound.
Irregular Metres	Often in modern or rhythmically based ethnic music, groupings of notes change, but the underlying pulse remains constant. Groupings of two and three produce irregular accents and metres. (Extended definition – Sometimes composers in the 20th century try to destroy the feeling of a regular down beat by changing the time signature frequently. Stravinsky often used this technique, particularly in ‘The Rite of Spring’.
Jazz Funk	A combination of jazz improvisation and the amplified instruments and character of Rock.
Lied	This term (the German word for song) refers specifically in the Romantic era to works for solo voice and piano. The text is in German, the structure of the verses is strophic and through composed. An important feature is that the voice and piano are equally important.

Mass	In the Renaissance era the Mass was a sacred choral work using the five main sections of the Roman Catholic church liturgy. Features of the Mass include Latin text and polyphonic texture, and it is usually sung a cappella. Originally used in church worship, but in later years became a large-scale work for chorus, soloists and orchestra.
Melodic Minor Scale	Scale which shares the same key signature as its Relative major but raises the 6th and 7th notes by a semitone ascending, and similarly lowers them descending. 
Mode/ Modal	Mode: Usually refers to any of the early scales called modes, eg Dorian mode. It can also be used more generally as a reference to major mode (in a major key) or minor mode (in a minor key). Modal: is the term used to describe music based on a mode, a type of early scale used before major and minor keys were developed. Modes are used in jazz and pop music for improvising.
Mordent	An ornament which sounds the main note, the note above and then the main note again. An inverted mordent sounds the main note, the note below and then the main note again. The example is of a lower mordent.  Lower mordent..... Upper mordent
Musique Concrete	Recorded natural sounds which are transformed using simple editing techniques such as cutting and re-assembling, playing backwards, slowing down and speeding up.
Obbligato (Instrumental)	A prominent solo instrument part in a piece of vocal music.
Oratorio	Usually a story from the Bible set to music for soloists, chorus and orchestra. It may include recitatives, arias, duets and chorus. It is performed without acting or stage design.
Passacaglia	Variations over a ground bass.
Plagal Cadence	Plagal cadence – A cadence is formed by two chords at the end of a phrase. A plagal cadence is the subdominant to tonic chords (IV–I). In the key of C major, chords F to C. 
Plainchant	Also known as Plainsong and Gregorian chant. Unaccompanied melody set to words of the Roman Catholic liturgy, such as the Mass. Plainchants are modal and have no regular metre. They follow the rhythm of the Latin words.
Recitative	A type of vocal writing where the music follows the rhythm of speech. It is used in operas and oratorios to move the story or plot on.

Relative Major/ Minor	A change from minor to major key with the same key signature found three semitones higher, eg D minor to F major.
Ripieno	In Baroque music, especially Concerto Grosso, the term means the main group of instrumentalists as opposed to the small/solo group which was known as the Concertino.
Ritornello	Little return. A 17th-century term for a brief introduction or interlude in a vocal composition, or for a brief instrumental passage between scenes in a 17th-century opera. In a Concerto grosso, the ritornello is the main theme played by the Ripieno group (the orchestra) and sometimes by Concertino (the soloists). The ritornello may return frequently throughout the movement, similar to a Rondo.
Sonata	A work for solo piano, or a solo instrument accompanied by piano, in three or four movements.
Sonata Form	Sometimes known as first movement form. This term is used to describe the structure of the first movement of many sonatas, symphonies and often overtures. It falls into three sections: exposition, development and recapitulation. The exposition introduces two contrasting themes in related keys. These are developed and heard again in the recapitulation, this time in the same key.
Soul	A style of Afro-American popular music including elements of blues and gospel and conveying strong emotions.
Subject	The main theme in a composition, the main themes in sonata form, or the main theme on which a fugue is based.
Three against Two	One line of music may be playing quavers in groups of two whilst at the same time another line of music will be playing triplets. Other note values can be similarly used. 
Through Composed	A vocal/choral composition in which there is little or no repetition of the music.
Tierce De Picardie	The final chord of a piece of music in the minor key is changed to major.
Tremolando	Term for the rapid up-and-down movement of a bow on a stringed instrument creating an agitated, restless effect. The term also describes rapid alternation of two different notes at least a 3rd apart played on piano, strings or wind instruments.

Pick off the concepts you know!



Music Concept Checklist ~ Higher

Styles	Melody/Harmony	Rhythm/Tempo	Texture/ Structure/Form	Timbre/Dynamics
Sonata Oratorio Impressionist Musique Concrete Plainchant Mass String Quartet Recitative Chamber Music Jazz Funk Soul	Mode/modal Relative major/minor Interval Obbligato(Instrumental) Acciaccatura Mordent Plagal Candece Interrupted Cadence Tierce de Picardie Dominant 7th Dininished 7th Added 6th Harmonic Minor Scale Melodic Minor Scale	3 against 2 Time changes Irregular time signatures Augmentation Diminution	Through Composed Da Capo Aria Lied Passacaglia Concerto Grosso - - ritornello Sonata Form - - Exposition Subject Basso Continuo Ritornello	Tremolando Harmonics Coloratura Ripieno Concertino String Quartet
Music Literacy				
	Bass Clef: E - C Note Naming Transposing into Bass Clef Chords: I, IV, V, vi in major and minor keys Diminished Dominant	6 8 time Quavers Crotchets Dotted crotchets Dotted minims Triplets Rests - - Quaver - Crotchet - Dotted Crotchet - Minim - Semibreve Da Capo dc		Slurs Accents Staccato marks Phrase marks

Advanced Higher

Literacy

Below are the literacy concepts and techniques you need to know at advanced higher level. Make sure you are familiar with them as they will be assessed on them in the listening exam and required to demonstrate use of a variety of them throughout your compositions.

	MELODIC	HARMONIC	RHYTHMIC	TIMBRE
NATIONAL 4	<ul style="list-style-type: none"> ◆ Treble Clef Stave: C – A' ◆ Notation of repetitions and sequences 		<ul style="list-style-type: none"> ◆ Semibreve, Dotted minim, minim, Crotchet, Paired Quavers ◆ Barlines ◆ Double Barlines ◆ Repeat signs ◆ 2/4, 3/4, 4/4 ◆ Accelerando, Rallentando ◆ Allegro, Andante, Adagio 	<ul style="list-style-type: none"> ◆ f Forte, p piano ◆ crescendo, diminuendo
NATIONAL 5	<ul style="list-style-type: none"> ◆ Tones, Semitones, Accidentals ◆ Scales and Key Signatures: C, G and F Major, A minor 	<ul style="list-style-type: none"> ◆ Chords of C, G and F major, A minor 	<ul style="list-style-type: none"> ◆ Dotted Crotchet + Single Quaver ◆ Grouped semiquavers ◆ Dotted Quaver + semiquaver ◆ Scotch Snap ◆ 1st and 2nd time bars 	<ul style="list-style-type: none"> ◆ ff fortissimo ◆ pp pianissimo
HIGHER	<ul style="list-style-type: none"> ◆ Bass Clef: E,, - C ◆ Note naming and Transposing into bass clef 	<ul style="list-style-type: none"> ◆ Chords: I, IV, V & VI in major keys and minor keys ◆ Naming and writing diatonic intervals formed from the tonic 	<ul style="list-style-type: none"> ◆ 6/8 time with straightforward note groupings, excluding dotted quavers ◆ Triplets ◆ Rests: Quaver – semibreve ◆ Da Capo, Dal Segno, Fine 	<ul style="list-style-type: none"> ◆ Slurs ◆ Accents ◆ Staccato marks ◆ Phrase marks ◆ sfz
ADVANCED HIGHER		<ul style="list-style-type: none"> ◆ Putting chords to cadence points and melodies ◆ Diminished 7th ◆ Dominant 7th ◆ Added 6ths ◆ Inversion 	<ul style="list-style-type: none"> ◆ Ties ◆ Notation of syncopated rhythms ◆ 5/4 time signature 	

COMMENTARY

Writing an essay on music? Here are some questions to help you prepare...

Composer's full name

Composer's dates

Composer's nationality

Full title of Work & Opus number

Nickname of work (if any)

Date of composition

Composers age at the time of composition

Period of composition (Renaissance, Baroque, Classical, Romantic, 20th Century)

Is there a story behind the work? If 'yes', tell it briefly

WHERE was the work written? And/ or WHEN and WHERE was it first published?

WHY was the work written? E.g. was it commissioned?

FIRST PERFORMANCE(S) WHEN, WHERE, BY WHOM? Was it well received?

Has the work been revised? If yes, WHEN and WHY?

Has the composer written any similar works? If 'yes', how many? (give a few names, dates)

How important is this work in the composer's overall output?

What INSTRUMENTS/ VOICES is the work scored for?

How many movements/ sections/ songs/ acts (etc.) are in this work? Give the TITLE and/ or TEMPO of each

Mention any UNUSUAL or INNOVATIVE FEATURES of this work

For its time, is this work... TYPICAL or MODERN (innovative etc.) or CONSERVATIVE (traditional)?

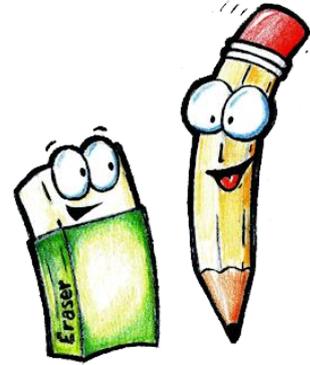
PASSING PERFORMING...

EQUIPMENT AND GOOD PRACTICE TECHNIQUES

Equipment

Each week you must bring/use:

1. Your Instrument
2. Your Music
3. CD Backing Track and/or Piano Accompaniments
4. A pencil and rubber



Good Practice Techniques

- Don't always start your practice at the beginning of a piece! (Spend time on the areas you are having difficulties with).
- Break the piece into small manageable 'chunks' - this will allow you to learn the whole piece quicker.
- Think about the RHYTHM of the music - it's no use just learning the notes in the correct order - look at how long they last for and COUNT!
- **ALWAYS** practice with your backing track/accompanist if possible - as a musician you have to learn to play along with others.
- Make sure you always ask for help - don't waste time being 'stuck'.
- Practice **ONLY** the pieces you are working on - no riffs/pieces from memory - this wastes time.
- **Be self-disciplined!** Practise on your own to progress each week 'push yourself' as much as you can.

Good Luck! and I am looking forward to hearing you play.

Performance Repertoire

List the pieces you are practicing in the table below.

Instrument 1:

Title	Grade	Time	Recorded/ Signed off by teacher

Instrument 2:

Title	Grade	Time	Recorded/ Signed off by teacher

Final Programme

In the table below you should write your **15 minute** examination programme.

Remember you need a total of **10 minutes** on instrument 1 and **5 minutes** on instrument 2.

INSTRUMENT 1	
TITLE	TIME
TOTAL	=

INSTRUMENT 2	
TITLE	TIME
TOTAL	=

Target & Reflection: Instrument 1

Name of 1ST Instrument:



It is your responsibility to keep the Log up to date on a weekly basis.

Date	Title of Music Played	Target	Reflections	Next Steps

Date	Title of Music played	Target	Reflections	Next Steps

Date	Title of Music played	Target	Reflections	Next Steps

Target & Reflection: Instrument 2

Name of 2ND Instrument:



It is your responsibility to keep the Log up to date on a weekly basis.

Date	Title of Music Played	Target	Reflections	Next Steps

Date	Title of Music played	Target	Reflections	Next Steps

Date	Title of Music played	Target	Reflections	Next Steps

Recording and Reflecting

To complete the Unit -

You must be able to -

1. Carry out an effective practice routine
(using your Log Book each week to monitor your own progress).
2. Set achievable targets to further your skills and identify when you have reached these targets.
3. Choose appropriate music and perform music in contrasting styles.
4. Perform in front of other people (others in the class; your Teacher etc).
5. Record your performances (in a variety of ways as evidence).
6. Evaluate your performances (in a variety of ways e.g. written evaluations; audio clips; group discussions, blogs, video etc.)
7. Take good care of your instrument.
8. Listen to other professional recordings of performances on your instrument.

Standards required
for Performance
National 3 - ADV
Higher Music

Level	Grade
National 3/Level 3	1
National 4/Level 4	2
National 5	3
Higher	4
Advanced Higher	5