

BrightRED Study Guide



ADVANCED Higher

MUSIC



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INTRODUCTION

COURSE OVERVIEW

INTRODUCTION

The aims of the Advanced Higher Music course overall are to enable you to:

- broaden your knowledge and understanding of music and music literacy by listening to music, analysing and identifying music concepts, and identifying signs and symbols used in music notation
- create original music or arrange existing music, using compositional methods, and self-reflect on your creative choices
- perform music on at least one instrument or voice, and self-reflect on your progress.

Throughout the Advanced Higher Music course, you will further develop a range of musical skills, knowledge and understanding to an advanced level. These include:

- skills in listening to music to promote aural perception and discrimination
- knowledge and understanding of music styles and concepts, as well as signs and symbols in music notation
- analysing music
- creating original music or arranging existing music using compositional methods
- reviewing the creative process of composing and/or arranging
- performing music in contrasting styles on one instrument, two contrasting instruments, or one instrument and voice
- self-reflection and review of your rehearsal and practice skills.

COURSE CONTENT

The Advanced Higher Music course has an integrated approach to learning about music. It combines practical activities in performing and composing (and/or arranging) with music literacy and listening to music. Learning about music concepts is central to the course. Through listening to a wide range of music you will deepen your understanding of a variety of music styles and concepts, as well as extending your knowledge of signs and symbols used in music notation.

Throughout the course, you will have opportunities to draw on your understanding of music styles and concepts as you experiment with these in creative ways when performing and creating music. You will develop performing skills on one instrument or voice through regular practice and reflection on your progress. You also have the choice of one of the following options:

- Performance option – performing on a second, contrasting, instrument or voice
- Portfolio option – composing a portfolio of music.

Advanced Higher Music concepts

The music concepts are all the styles, music features and terms that you will learn about as part of your Advanced Higher Music course. You will explore these concepts in a variety of ways through listening to music, creating your own music and performing music.

The concepts at Advanced Higher level build on previous knowledge and understanding of music concepts at lower levels. This means that you will be expected to have a secure understanding of the music concepts from National 3, National 4, National 5 and Higher levels, in addition to knowledge and understanding of the Advanced Higher music concepts.

The tables below list all the concepts that are introduced at Advanced Higher level. The concepts for National 3, National 4 and National 5 Music can be found in the *Bright Red National 5 Music Study Guide*, and all the concepts for Higher level can be found in the *Bright Red Higher Music Study Guide*.

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Advanced Higher Music concepts

Styles	Melody/harmony	Rhythm/tempo	Texture/structure/form	Timbre
Renaissance Pavan Galliard Motel Ayre or air Ballett Madrigal Anthem Chorale Nationalist Neoclassical Serial Contemporary jazz Electronic dance music (EDM)	Appoggiatura Turn Tritone Augmented triad Suspension Chords I, IV, V and VI in major and minor keys Chord II and its first inversion (major keys only) Polytonality or bitonality Tone row or note row	Hemiola	Fugue Subject Answer	Consort Countertenor Piano trio Sprechgesang

Advanced Higher Music literacy

Melody/harmony	Rhythm/tempo
Bass clef C–F two ledger lines below staff to two ledger lines above Transposing from bass clef one octave higher into treble clef Rewriting (in either treble or bass clef) a note at the same pitch using up to two ledger lines below or above the staff Enharmonic equivalent — rewriting a note at the same pitch Scales and key signatures — D major, B flat major, E minor and D minor 1st and 2nd inversions of major and minor triads in the keys of C, G, F, D and B flat major and A, E and D minor Chord II and its 1st inversion (major keys as listed above) Identifying chords at cadence points and under melodies Inserting chords at cadence points Creating a bass line using chord information provided Diminished 7th Dominant 7th Added 6th Augmented triad Tritone Augmented 4th Diminished 5th 8va (octave higher); 8vb (octave lower)	Ties Syncopated rhythms Time signature: 5 4 Time changes Dal segno (D.S.) Fine

You will notice that there are no additional music literacy concepts introduced in the **texture/structure/form** or **dynamics/timbre** categories at Advanced Higher level. However, do remember that you will still be expected to demonstrate a knowledge and understanding of music literacy concepts in these categories from lower levels.

The tables can be used as a checklist of the Advanced Higher concepts you need to know. You could highlight the concepts, choosing a different colour for each theme or topic. This will also help you to identify all the concepts that you already know, and let you see which concepts you might not be so sure of. You might find it helpful to create a mind map for each music style or topic that you study, showing which concepts relate to one another.



THINGS TO DO AND THINK ABOUT

Remember to:

- reflect regularly on your performing progress
- review and evaluate your composing and/or arranging
- revise both the music concepts and the music literacy concepts.



DON'T FORGET

For Advanced Higher Music, you will also need to know all the music concepts from National 3, National 4, National 5 and Higher levels.



MUSIC CONCEPTS

SONG CYCLE 1

During the Romantic period, composers such as Schubert and Schumann composed many examples of lieder. Sometimes they would compose a group of songs, using texts by the same writer and based on the same theme or subject, often outlining a story. A selection of songs linked together in such a way is called a **song cycle**. Well-known examples of song cycles include Schubert's *Winterreise* (*Winter Journey*) and *Die schöne Müllerin* (*The Fair Maid of the Mill*), Schumann's *Dichterliebe* (*A Poet's Love*) and *Frauenliebe und Leben* (*Woman's Love and Life*), and Beethoven's *An die ferne Geliebte* (*To the Distant Beloved*).

DON'T FORGET

A lied is a German song for voice and piano from the Romantic period. The piano accompaniment often helps to create the mood and character of the song.



Franz Schubert (1797-1828)

DON'T FORGET

Anacrusis is a note, or group of notes, that comes before the first beat of a bar.

ONLINE

Go online to the Digital Zone and click the link to listen to *Das Wandern* at www.brightredbooks.net/subjects.

DON'T FORGET

Through-composed is a form in which there is little or no repetition from one verse to another.

SCHUBERT'S DIE SCHÖNE MÜLLERIN (THE FAIR MAID OF THE MILL)

ACTIVITY:

Schubert's *Die schöne Müllerin* (*The Fair Maid of the Mill*) is a cycle of twenty songs based on poems by Wilhelm Müller. They tell the story of a young miller who falls in love with the daughter of the mill's owner. She falls in love with a hunter, however, and rejects the miller. In despair, the miller drowns himself in a stream which had become a 'companion' to him.

In the first song, *Das Wandern* (*Wandering*), the miller expresses of his joy at wandering through the countryside, singing of the restless waters, millstones and millwheels of his profession. The music is in a major key, has two beats in a bar, and starts with a piano accompaniment featuring broken chords. The baritone voice enters with an anacrusis, while the piano continues its repetitive accompaniment, changing between broken chords and octaves. The song is in strophic form and ends with a short coda based on the same musical idea as the introduction.

Allegro moderato

Das Wan-der-n ist des Mül-ler's. Lust, das
(To wan-der is the mil-ler's, joy to

Wan-der-n! Das Wan-der-n ist des Mül-ler's. Lust, das Wan-der-n!
wan-der, to wan-der is the mil-ler's, joy, to wan-der,

In the second song, *Wohin?* (*Whither?*), the miller comes upon a brook flowing down a hillside, which he decides to follow. The music starts with a rippling piano accompaniment featuring continuous semiquavers, suggesting the flowing water. The overall structure of the song is through-composed.

contd

Moderato

Ich, hört' ein Bäch-lein rau-schen wohl
(I hear a stream-let gush-ing from

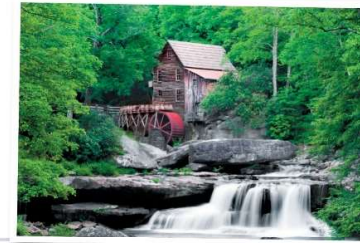
aus dem Fel-sen-uell, hin-ab zum Tha-le
out it's rock-y bed, far-down the val-ley

rau-schen so frisch und wund-er-hell.
rush ing, so fresh and clear-it sped.)

In the seventh song, *Ungedulde* (*Impatience*), the miller is impatient to tell the world of his love. The song is in strophic form and the piano plays an agitated offbeat triplet rhythm, suggesting the miller's restless state of mind.

In the fourteenth song, *Der Jäger* (*The Hunter*), the miller's rival – the hunter – appears on the scene. The music is in compound time and in strophic form, with the tonality rapidly alternating between a minor key and its relative major.

The nineteenth song, *Der Müller und der Bach* (*The Miller and the Brook*), is like a conversation between the stream and the broken-hearted miller. The gentle chordal accompaniment gives way to a broken chord pattern, as the tonality changes from minor to major. The song is in ternary form overall, ending with a coda played by the piano.



THINGS TO DO AND THINK ABOUT

Listen to different songs from Schubert's *Die schöne Müllerin*. In each case:

- identify the structure of the song (e.g. binary, ternary, strophic or through-composed)
- consider how the piano part contributes to the overall mood and character of the song
- identify any other prominent melodic, harmonic or rhythmic concepts in the music.

ONLINE

Go online to the Digital Zone and click the link to listen to *Wohin?* At www.brightredbooks.net/subjects.

ONLINE

Go online to the Digital Zone and click the links to listen to *Die schöne Müllerin* and Schumann's *Frauenliebe und Leben* at www.brightredbooks.net/subjects.