

N5

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National 5 MUSIC



BrightRED Study Guide

Curriculum for Excellence

N5

MUSIC



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INTRODUCTION

COURSE OVERVIEW

INTRODUCTION

The aims of the National 5 Music course overall are to enable you to:

- broaden your knowledge and understanding of music and musical literacy by listening to music and learning to recognise, and distinguish, level-specific music concepts, signs and symbols used in music notation
- experiment with, and use, music concepts in creative ways, using compositional methods to compose original music and self-reflect on your creative choices
- develop performing skills on two instruments, or one instrument and voice, through regular practice and self-reflection.

Throughout the National 5 Music course you will develop

a range of musical skills, knowledge and understanding. These will include:

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

COURSE CONTENT

The National 5 Music course has an integrated approach to learning about music. It combines practical activities in performing and composing with music literacy and listening to music. Learning about a wide range of music concepts is central to the course. Throughout the course, you will have opportunities to draw upon your understanding of music styles and concepts as you experiment with these in creative ways when performing and creating music.

National 5 Music concepts

The music concepts are all the styles, music features and terms that you will learn about as part of your National 5 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 in the National 5 Music course 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 at National 3 and National 4 levels, in addition to knowledge and understanding of the National 5 music concepts.

The three tables shown list all the concepts that you will be required to know for National 3, National 4 and National 5 Music.

Styles	Melody/harmony	Rhythm/tempo	Texture/structure/form	Timbre/dynamics
Blues	Ascending	Accent/accented	Unison/octave	Striking (hitting)
Jazz	Descending	Beat/pulse	Harmony/chord	Blowing
Rock	Step	Bar	Solo	Bowing
Pop	Step (stepwise)	2, 3 or 4 beats in the bar	Accompanied	Strumming
Rock'n'roll	Leap (leaping)	Repetition	Unaccompanied	Plucking
Musical	Repetition	On the beat/off the beat	Repetition	Orchestra:
Scottish	Sequence	Repetition	Ostinato	Woodwind
Latin	Question and answer	Slower/faster	Riff	Brass
American	Improvisation	Pause	Round	Percussion (tuned and untuned)
	Chord	March		Strings
	Discord	Reel		Accordion
	Chord change	Waltz		Fiddle
		Drum fill		Bagpipes
		Adagio		Acoustic guitar
		Allegro		Electric guitar
				Piano
				Organ
				Drum kit
				Steel band
				Scottish dance band
				Folk group
				Voice
				Choir
				Staccato
				Legato
Music literacy				
Lines and spaces of the treble clef	Crotchet	<i>f</i> – forte		
Steps	Minim	<i>p</i> – piano		
Repetition	Dotted minim			
	Semibreve			
	Barlines	<i>cresc</i> – crescendo		
	Double barlines			
		<i>dim</i> – diminuendo		

Music concepts **National 3**

contd

Styles	Melody/harmony	Rhythm/tempo	Texture/structure/form	Timbre/dynamics
Baroque	Major/minor (tonality)	Syncopation	Canon	Brass band
Ragtime	Drone	Scotch snap	Ternary (ABA)	Wind band
Romantic	Broken chord	Strathspey	Verse and chorus	Violin
Swing	Chord progression (chords I, IV and V in major keys)	Jig	Middle 8	Cello
Concerto	Arpeggio	Simple time:	Theme and variation	Double bass
Opera	Chord progression (chords I, IV and V in major keys)	2 3 4	Cadenza	Harp
Scots ballads	Mouth music	4 4 4	Imitation	Flute
Reggae	Change of key	Compound time		Clarinet
African music	Pedal	Anacrusis		Saxophone
Rapping	Scale	Andante		Pan pipes
	Pentatonic scale	Accelerando		Recorder
	Octave	Rallentando		Trumpet
	Vamp	A tempo		Trombone
	Scat singing	Dotted rhythms		Timpani
	Ornament			Snare drum
				Bass drum
				Cymbals
				Triangle
				Tambourine
				Guiro
				Xylophone
				Glockenspiel
				Harpsichord
				Bass guitar
				Distortion
				Muted
				Soprano
				Alto
				Tenor
				Bass
				Backing vocals
Music literacy				
Treble clef stave	Quaver	<i>mf</i> – mezzo forte		
C-A' sequences	Semi-quaver	<i>mp</i> – mezzo piano		
	Grouped semi-quavers			
	Paired quavers			
	Repeat signs			

Music concepts **National 4**

Styles	Melody/harmony	Rhythm/tempo	Texture/structure/form	Timbre/dynamics
Symphony	Atonal	Rubato	Strophic	Piccolo
Gospel	Cluster	Ritardando	Binary (AB)	Oboe
Classical	Chord progression (I, IV, V, VI in major keys)	Moderato	Rondo (ABACA...)	Bassoon
Pibroch	Imperfect/perfect cadences	Cross rhythms	Episode	(French) horn
Celtic rock	Inverted pedal	Compound time:	Alberti bass	Tuba
Bothy ballad	Chromatic	6 9 12	Walking bass	Viola
Waulking song	Polyphonic	8 8 8	Ground bass	Castanets
Gaelic psalm	Contrapuntal		Homophonic	Hi-hat cymbals
Aria	Coda		Polyphonic	Bongo drums
Chorus			Contrapuntal	Clarsach
Minimalist				Bodhrán
Indian				Sitar
				Tabla
				Arco
				Pizzicato
				Con sordino
				Flutter tonguing
				Rolls
				Reverb
				Mezzo-soprano
				Baritone
				A cappella
Music literacy				
Tones	Dotted rhythms	<i>ff</i> – fortissimo		
Semitones	Dotted crotchet	<i>pp</i> – pianissimo		
Accidentals (flats, sharps and naturals)	Dotted quaver	<i>sfz</i> – sforzando		
Scales and key signatures (C major, G major, F major and A minor)	Scotch snap			
Chords (C major, G major, F major and A minor)	First and second time bars			
Leaps				

Music Concepts **National 5**



THINGS TO DO AND THINK ABOUT

For the National 5 Music course, you will need to know all the music concepts for National 3, National 4 and National 5.

Create a mind map for each theme or topic that you study, showing which concepts relate to that theme.



ONLINE

Performance self-reflection sheets and composing review sheets are available at www.brightredbooks.net



ONLINE

The answers for all the activities in this book, along with many other resources, can be found at www.brightredbooks.net

POPULAR MUSIC

ROCK'N'ROLL, ROCK, POP, REGGAE, CELTIC ROCK AND RAP

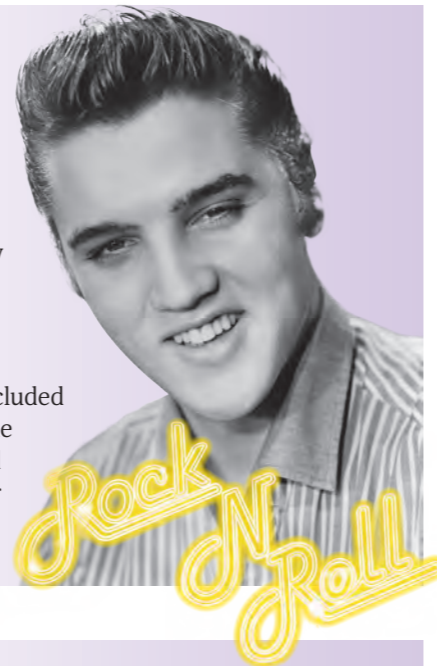
During the 1950s and 1960s, a number of different styles of popular music emerged. These included **Rock'n'roll**, **Rock**, **Pop** and **Reggae**. **Celtic Rock** and **Rap** both became popular in the 1970s and 1980s.

ROCK'N'ROLL

Rock'n'roll became popular in the 1950s with charismatic performers such as Elvis Presley, Chuck Berry and Little Richard. Rock'n'roll is a lively style of music that had its roots in a combination of African-American genres such as **Blues**, **Jazz**, **Gospel** and **Swing** and was particularly popular with teenagers at the time. Alongside the emergence of Rock'n'roll, dance crazes such as the jitterbug and jive also became popular.

The typical line-up of a Rock'n'roll band usually included one or two **electric guitars** (one lead guitar and one rhythm guitar), a **bass guitar** (or **double bass**), and **drum kit**. Many Rock'n'roll songs followed a 12-bar blues chord progression.

Elvis Presley



VIDEO LINK

Listen to Elvis Presley singing the Rock'n'roll classic *Hound Dog* at www.brightredbooks.net/N5Music

VIDEO LINK

Listen to Eric Clapton performing the Rock classic *Layla* at www.brightredbooks.net/N5Music

VIDEO LINK

Listen to examples of Pop music at www.brightredbooks.net/N5Music

ROCK

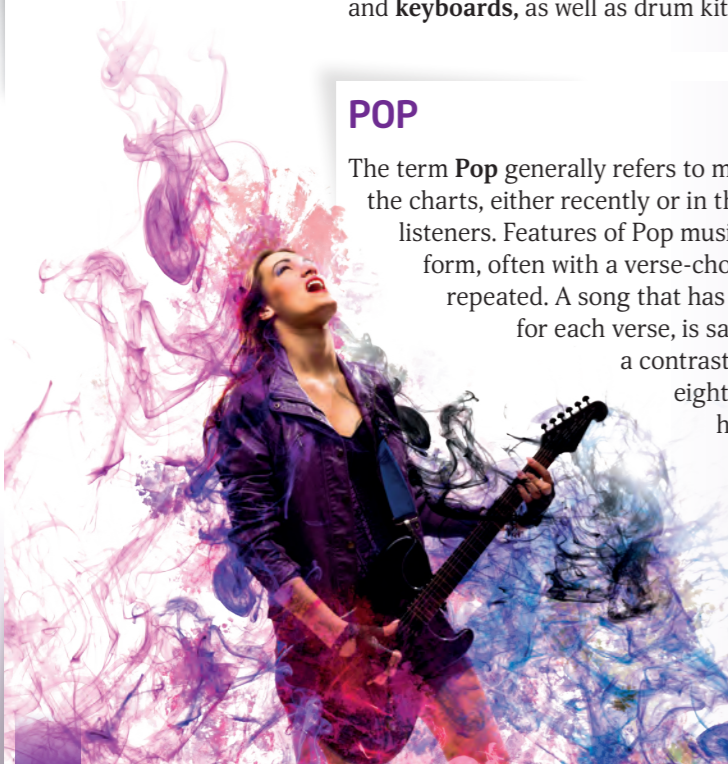
The term **Rock** can be used to describe a number of popular musical styles since the 1960s. Rock music is generally loud, with a heavy driving beat. A typical Rock group tends to feature a range of amplified instruments such as electric guitars, bass guitar and **keyboards**, as well as drum kit and vocals.

POP

The term **Pop** generally refers to music that is commercially successful and has been in the charts, either recently or in the past. Pop music tends to appeal to a wide range of listeners. Features of Pop music include relatively short songs composed in a simple form, often with a verse-chorus structure in which the verses and choruses are repeated. A song that has two or more verses, with the same music repeated for each verse, is said to be in **strophic form**. Many popular songs have a contrasting middle section. This contrasting section is often eight bars long and is called a **middle 8**. Pop music often has memorable or catchy melodies. A typical Pop group tends to feature vocals, electric guitars, drum kit and keyboards.

Successful Pop groups have included The Beatles, Abba, Take That, The Spice Girls, Little Mix and One Direction.

Famous Pop singers have included Michael Jackson, Ed Sheeran, Kylie Minogue and Adele.



REGGAE

Reggae music originated in Jamaica in the late 1960s. It developed in Jamaica from different types of Caribbean music including Calypso, Mento and Ska.

Reggae generally has a loud **bass** playing a **riff**, and a distinct rhythm featuring **accents** on the second and fourth beats of the bar. A riff is a repeated musical phrase, found in many styles of popular music.

One musician who is particularly associated with Reggae music is Bob Marley.



Bob Marley

RAPPING

Rapping, also known as MCing or emceeing, is a style of music in which the performer speaks the lyrics in rhyme, generally to a regular beat. The backing music for **Rap** is often created by using excerpts, called samples, from other songs. The lyrics are usually very rapid and often make use of colloquial or slang words. Rapping is regarded as a sub-genre of hip-hop music.

CELTIC ROCK

Celtic Rock first became popular in the 1970s and 1980s. This is a style of music that mixes elements of traditional music (such as the use of bagpipes and fiddles) with elements of **Rock** music (such as electric guitars, bass guitar and drum kit). More information about Celtic Rock can be found in the Scottish music section of this study guide.

ACTIVITY

Listen to *Ballavanich* by the group Wolfstone at www.brightredbooks.net/N5Music

This is a typical example of Celtic Rock.

As you listen to *Ballavanich* by Wolfstone, try to identify the features of the music that suggest Celtic Rock. You should consider the instruments being played as well as any other features of the style.

THINGS TO DO AND THINK ABOUT

Listen to any song from a style of your choice. Create a plan of the song, identifying the prominent sections of the song, such as introduction, verse, chorus, middle 8 and **coda**.

Within your plan, try to identify any other prominent features, such as the instruments being played or any other melodic, harmonic or rhythmic features.



VIDEO LINK

Listen to Bob Marley performing *One Love* at www.brightredbooks.net/N5Music. This is a typical example of Reggae, featuring a riff played on the bass guitar.

VIDEO LINK

Listen to some examples of Rap at www.brightredbooks.net/N5Music

DON'T FORGET

Rock'n'roll is a lively style of music that contains elements of Swing.

DON'T FORGET

Pop music has memorable or catchy melodies and often has a **verse-chorus** structure.

DON'T FORGET

Rock music is generally loud, with a heavy driving beat.

DON'T FORGET

Reggae is a relaxed style of music featuring accents on the second and fourth beats of the bar.

DON'T FORGET

Celtic Rock is a style of music that mixes elements of traditional music with elements of Rock music.

DON'T FORGET

Rap is a style of music in which the performer speaks the lyrics in rhyme, generally to a regular beat.

ONLINE TEST

Test yourself on popular music styles at www.brightredbooks.net

POPULAR MUSIC

COMPOSING POPULAR MUSIC 2

MELODY

A common melodic feature of a lot of **Jazz** and **Blues** improvisations is the use of a **Blues scale**.

Blues scales generally have a number of accidentals (i.e. flats, sharps or naturals).

You will use Blues scales to improvise over the 12-bar Blues chord progression.

However, you will need to use the appropriate scale for each chord.

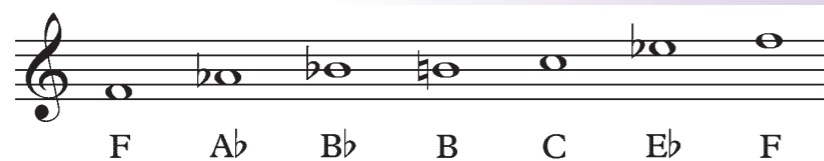
That means you will use the Blues scale based on C to improvise over the chord of C, the Blues scale based on F to improvise over the chord of F, and the Blues scale based on G to improvise over the chord of G.

Here are the three Blues scales that you will need to know to improvise over the 12-bar Blues chord progression on page 31.

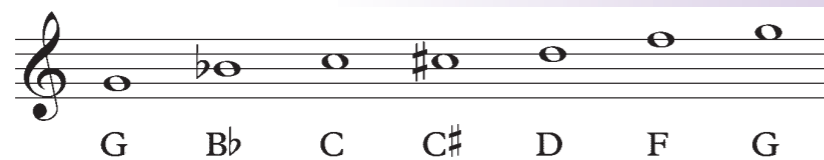
Blues scale based on C:



Blues scale based on F:

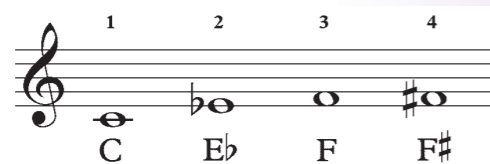


Blues scale based on G:



To become familiar with each Blues scale you should first practise them in smaller sections. For example, when starting to learn the Blues scale based on C, you should start by learning just the first four notes.

Here are the first four notes of the Blues scale on C:

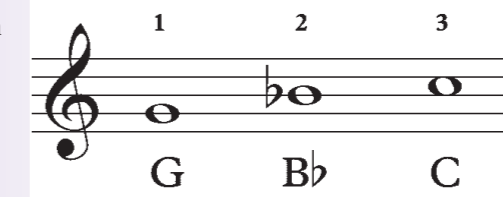


The numbers printed above the notes are the finger numbers you should use if you are playing the notes on either the keyboard or piano. Start by playing up and down the four notes to become familiar with them. Then try to vary the order of the notes and improvise short phrases using only these four notes.

contd

Once you are familiar with these four notes you should then do the same with the last three notes of the scale.

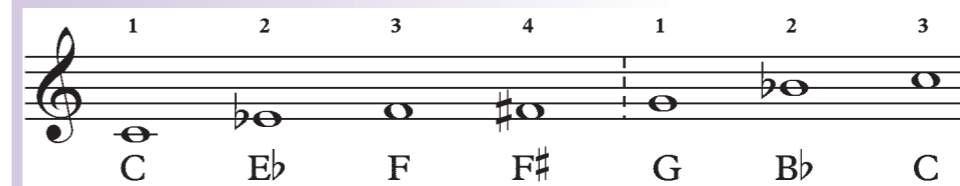
Here are the last three notes of the Blues scale based on C:



Again, the numbers printed above the notes are the finger numbers you should use if you are playing the notes on the keyboard or piano. You should start by playing up and down these three notes to become familiar with them, and then try to vary the order of the notes and improvise short phrases using only these three notes.

Once you are confident with improvising on each section of the Blues scale on C you should then try improvising using all the notes of the scale:

Once you are confident improvising with the full Blues scale on C, you should use the same process to learn the Blues scale on F and the Blues scale on G.



ACTIVITY

Improvise a melody in a Blues style, over a 12-bar Blues chord progression.

Use the appropriate Blues scale for each chord.

If you play a melody instrument, you could ask someone else to play the chord progression or **walking bass** for you.

If you play the piano, you could try playing the walking bass with your left hand, while you improvise using the appropriate scales with your right hand.

If you play the electronic keyboard, or digital piano, you could use an appropriate rhythm accompaniment style such as Big Band or Swing as a backing for your improvisation.

Repeat the 12-bar Blues chord progression as many times as you like, trying to vary the improvisation each time.

As each chord in the chord progression changes, you should be prepared to improvise with the corresponding scale.

THINGS TO DO AND THINK ABOUT

To demonstrate that you have met the requirements of the composing assignment you should have evidence to show that you have:

- *Planned* your composition in a **Jazz** or **Blues** style.
- *Explored* and *experimented* with appropriate concepts such as a 12-bar Blues chord progression and the Blues scale.
- *Developed* musical ideas by adding a walking bass and some **improvisation**.
- *Reviewed* your own music, identifying what you like most about your composition, and what you could do to improve it.

+ DON'T FORGET

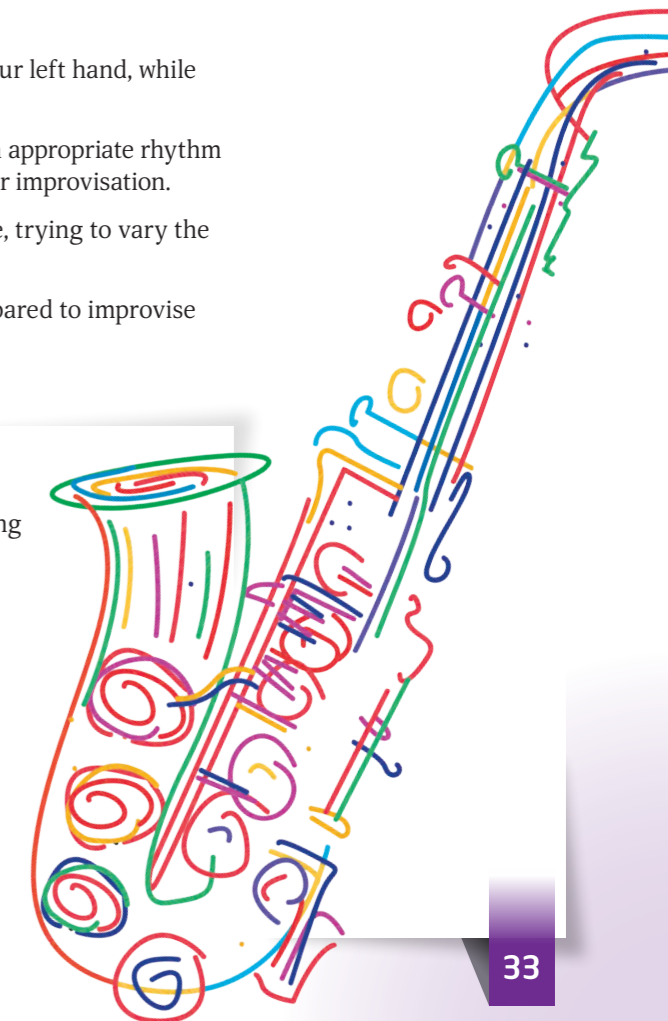
Make sure that you are familiar with the appropriate Blues scale that goes with each chord.

+ DON'T FORGET

Although your composition may contain sections of improvisation, this must be in the context of a wider composition which demonstrates composing skills. A piece of music which is solely an improvisation is not acceptable.

ONLINE

If you play a transposing instrument (such as the clarinet, trumpet or saxophone), or use guitar tablature, you will find a suitable version of the Blues scales at www.brightredbooks.net/N5Music



TIMBRE – INSTRUMENTS AND HOW THEY ARE PLAYED

INSTRUMENTS OF THE ORCHESTRA: BRASS

The **brass** section consists of four instruments all made of metal: **trumpet**, **French horn**, **trombone** and **tuba**. All brass instruments consist of a mouthpiece (that the player blows into), a column of air that vibrates to produce the sound, and a bell (where the sound comes out).

VIDEO LINK

Listen to the *Fanfare for St. Edmundsbury* by Benjamin Britten, for three trumpets, at www.brightredbooks.net/N5Music

TRUMPET

The trumpet is the smallest and highest instrument in the brass section. Air vibrates through a player's lips and into a mouthpiece. The player then uses the three valves to change the pitch of the notes. The trumpet can play very loud and high.



VIDEO LINK

Listen to part of *Symphony No. 5* by Tchaikovsky, featuring a French horn solo, at www.brightredbooks.net/N5Music



FRENCH HORN

The **French horn** is made in a similar way to the trumpet but is a little larger. The player holds it by placing their right hand into the bell of the instrument while their left hand operates the three valves to change the pitch of the notes. The French horn produces a mellow sound.

VIDEO LINK

Listen to *Fantasy for Trombone* by Malcolm Arnold at www.brightredbooks.net/N5Music

TROMBONE

The **trombone** can be one of the loudest instruments in the orchestra. Unlike the trumpet and French horn, it does not have valves, but uses a movable slide to produce different notes. The trombone can play quite low notes.



VIDEO LINK

Listen to an example of a glissando being played on a trombone at www.brightredbooks.net/N5Music

The fact that the trombone uses a movable slide to change the pitch of the notes means that it can produce a characteristic effect of sliding from one note to another. The concept used to describe this sliding effect is **glissando**.



TUBA

The **tuba** is the largest of the brass instruments and has a very low range of notes. It also has valves which are used to change the pitch of the notes. Due to its size, the tuba is usually played with the player sitting down and resting the instrument on their knees.



VIDEO LINK

Listen to *Tuba Smarties* by Herbie Flowers at www.brightredbooks.net/N5Music

VIDEO LINK

Listen to a muted trumpet at www.brightredbooks.net/N5Music

VIDEO LINK

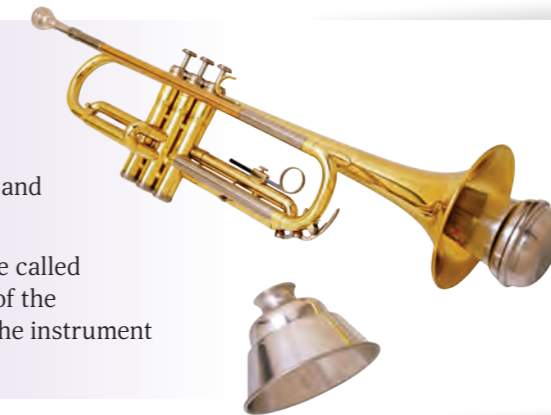
Listen to a wind band playing at www.brightredbooks.net/N5Music

CON SORDINO

Con sordino is an Italian term asking for a musician to use a mute.

This term is generally applied to brass and **string** instruments.

Brass players use a cone-shaped device called a mute, which is inserted into the bell of the instrument. This changes the tone of the instrument and reduces the volume.



VIDEO LINK

Listen to a brass band playing at www.brightredbooks.net/N5Music

WIND BAND AND BRASS BAND

A **wind band** is a group of musicians playing a variety of **woodwind**, **brass** and **percussion** instruments.

A **brass band** is a group of musicians playing a variety of brass and percussion instruments. Whereas the brass section of the orchestra features the trumpet, French horn, trombone and tuba, a brass band features instruments such as the **cornet** (like a trumpet), **flugelhorn**, **tenor horn** and **baritone horn**.

DON'T FORGET

Con sordino is an Italian term for an instrument being muted.

DON'T FORGET

Glissando is a sliding effect, often played on a trombone.

THINGS TO DO AND THINK ABOUT

Listen to examples of brass instruments and make sure that you are able to tell one instrument from the other.

Name some of the different brass instruments that you would expect to find in either a brass band or an orchestra.

ONLINE TEST

Test your knowledge of brass instruments at www.brightredbooks.net/N5Music

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Curriculum for Excellence

N5

MUSIC

Adrian Finnerty

This BrightRED Study Guide is just the thing you need to tackle your course and gain the exam skills essential to succeed at National 5 Music. Written by trusted author and experienced teacher Adrian Finnerty, this book is packed with brilliant examples, tasks and advice. It is the ultimate companion to your studies:

- ▶ **Contains all of the essential course information**, arranged in easily digestible topics.
- ▶ **Designed in full colour, highly illustrated, accessible and engaging** to make sure all that study sticks!
- ▶ **Don't forget!** pointers offer advice on key facts and on how to avoid common mistakes.
- ▶ **Things to do and think about** sections at the end of each topic allow for further practice and research.
- ▶ **A glossary of key terms** helps you reference and check important course concepts.

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