

Sgoil Ghàidhlig Ghlaschu

Ceòl Àrd Ìre

# Revision Booklet

Ainm:

Clas:

Tidsear:





## Melody – features of the tune

Scales  Ascending – up Descending – down	<b>Chromatic</b>	Scale moves in semitones – C C# D D# E F ...
	<b>Whole tone</b>	Scale moves in tones only – C D E F# G# A#
	<b>Pentatonic</b>	A five note scale – C D F G A
	<b>Mode</b>	Early scales which are neither major nor minor but still tonal. Often used in early music, jazz and modern music.
	<b>Relative major/ Relative minor</b>	A major and minor key which have the same sharps/flats in the key signature, e.g. C major and A minor, G major and E minor.
	<b>Harmonic minor</b>	Same key signature as relative major, with raised 7 <sup>th</sup> note, e.g. A B C D E F G# A. Sounds Eastern/Egyptian.
	<b>Melodic minor</b>	Same key signature as relative major with 6 <sup>th</sup> and 7 <sup>th</sup> notes raised when ascending, but when descending follows the key signature e.g. A B C D E F# G# A G F E D C B A
Ornaments	<b>Trill</b>	Rapid alternation between the main note and the note above
	<b>Acciaccatura</b>	A grace note, crushed quickly before the main note.
	<b>Mordent</b>	Main note, note above (or below), main note
Interval	Distance between two pitches. Tone, Semitone, Octave or 2 <sup>nd</sup> , 3 <sup>rd</sup> , 4 <sup>th</sup> , 5 <sup>th</sup> , 6 <sup>th</sup> or 7 <sup>th</sup> .	
Obbligato	A prominent solo instrumental part in a piece of vocal music	

## Harmony – the accompaniment and chords

Tonality	<b>Major</b>	Sounds happy or positive
	<b>Minor</b>	Sounds sad, scary, tense
	<b>Atonal</b>	Not major or minor, lots of dissonance
	<b>Modal</b>	Based on modes, often sounds between major and minor.
Cadences	<b>Cadence</b>	Final two chords in a phrase
	<b>Perfect Cadence</b>	Sounds finished – chord V to chord I
	<b>Plagal Cadence</b>	Sounds finished – chord IV to chord I – tonic in both chords
	<b>Imperfect Cadence</b>	Sounds finished – ends on chord V
	<b>Interrupted Cadence</b>	Sounds unexpected – chord V to any chord except I
Chords	<b>Tierce de Picardie</b>	In a minor tonality, the last chord is major.
	<b>Dominant 7<sup>th</sup></b>	Major chord + flattened 7 <sup>th</sup> - C E G Bb. Often used in cadences (V7 > I), and in Jazz music.
	<b>Diminished 7<sup>th</sup></b>	Chord built using minor 3 <sup>rd</sup> s e.g. C Eb Gb A. Sounds very minor, can be used for a scary/spooky effect.
	<b>Added 6<sup>th</sup></b>	Major chord + 6 <sup>th</sup> note of the scale e.g. C E G A. Jazzy.
Modulation	A change of key.	
Pedal	Bass note stays the same while chords change.	
Inverted Pedal	High note held/repeated while chords change.	
Broken Chord	Notes of a chord are played separately.	
Arpeggio	Notes of chord are played separately but in order (1 3 5 1 3 5 3 1 5 3 1)	

## Texture – the layers of the music

<b>Homophonic</b>	All parts move at the same time, or melody with accompaniment.
<b>Polyphonic</b>	Parts move independently, weaving in and out of each other.
<b>Contrapuntal</b>	Each part has equal melodic importance, parts weave in and out.
<b>Imitation</b>	The melody is immediately copied in another part.
<b>Canon</b>	Strict imitation. One part plays a melody and another part enters shortly afterwards with exactly the same melody.
<b>Basso Continuo</b>	Baroque accompaniment including bass instrument and keyboard instrument.

## Rhythm – the pulse and beat

The music is in _____ time...	<b>Simple</b>	The beat divides into 2 – COF-FEE
	<b>Compound</b>	The beat divides into 3 – STRAW-BER-RY
<b>Anacrusis</b>	The melody begins before the first strong beat of the music.	
<b>Cross Rhythms</b>	Parts play contrasting rhythms at the same time.	
<b>Syncopation</b>	Strongly accented notes play off or against the beat.	
<b>3 against 2</b>	One part plays triplets while another part plays quavers.	
<b>Time changes</b>	The time signature changes, e.g. 3/4 to 4/4, or 5/8 to 2/4.	
<b>Irregular time sig</b>	Each bar does not divide into equal beats, e.g. 5/8, 7/8 (1 2 1 2 1 2 3)	
<b>Augmentation</b>	Each note value is lengthened (e.g. crotchets become minims). Music sounds slower.	
<b>Diminution</b>	Each note value is shortened (e.g. crotchets become quavers). Music sounds faster.	

## Tempo – the speed of the music

<b>Allegro</b>	Fast
<b>Moderato</b>	Moderate tempo
<b>Andante</b>	Walking Pace
<b>Adagio</b>	Slow
<b>Accelerando</b>	getting faster
<b>Rallentando</b>	getting slower – also <b>ritardando</b>
<b>Rubato</b>	Speeding up or slowing down to suit the mood of the piece.
<b>Pause</b>	A note or rest is held for longer than written.
<b>A tempo</b>	The music returns to the previous speed after a pause or rallentando

## Structure or Form – the layout of the music

<b>Binary – AB</b>	The music has two different parts.	
<b>Ternary – ABA</b>	The A section is repeated after the B section.	
<b>Theme and Variation</b>	A theme is repeated with variations each time.	
<b>Rondo - ABACADA</b>	The A theme returns after each different theme.	
<b>Strophic</b>	The music has the same melody for each verse.	
<b>Ostinato</b>	A short repeated rhythmic or melodic pattern.	
<b>Cadenza</b>	In a concerto, the soloist “shows off” - unaccompanied	
<b>Coda</b>	A section at the end which rounds the music off well.	
<b>Through-composed</b>	Each verse has a different melody, with no repetition. Sometimes used in Lieder.	
<b>Da capo aria</b>	An aria in ternary form. The repeat of the A section is ornamented. Baroque.	
<b>Passacaglia</b>	Variations over a ground bass. Three beats in the bar.	
<b>Sonata form</b>	<b>Exposition</b>	1 <sup>st</sup> subject in tonic – bridge passage - 2 <sup>nd</sup> subject in dominant
	<b>Development</b>	Subjects are developed using repetition, sequence, modulation
	<b>Recapitulation</b>	1 <sup>st</sup> subject in tonic – bridge passage - 2 <sup>nd</sup> subject in tonic
<b>Ritornello</b>	A recurring theme which returns several times, sometimes in different keys.	

## Instrumental Groups

	<b>Strings</b>	<b>Woodwind</b>	<b>Brass</b>	<b>Percussion</b>
<b>Orchestra</b>	x	x	x	x
<b>Wind Band</b>		x	x	x
<b>Brass Band</b>			x	x
<b>String Quartet</b>	2 Violins, 1 Viola & 1 Cello			

# Types of musical work

<b>Sonata</b>	Solo instrument accompanied by piano, or piano solo. Three movements.
<b>Concerto</b>	Solo instrument accompanied by orchestra. Three movements.
<b>Concerto Grosso</b>	Group of soloists, <b>concertino</b> , accompanied by strings and basso continuo, <b>ripieno</b> . The melodic material is often passed between the two groups. Baroque.
<b>Symphony</b>	A work for orchestra, usually in four movements.
<b>Mass</b>	Music for the Roman Catholic mass, sung in Latin. Can be accompanied, a cappella or plainchant. Movements: <i>Kyrie, Gloria, Sanctus, Benedictus, Agnus Dei</i> .
<b>Oratorio</b>	Soloists and chorus accompanied by orchestra or organ. Religious text.
<b>Opera</b>	Soloists and chorus accompanied by orchestra.
<b>Musical</b>	Soloists and chorus, accompanied by pop instruments.
<b>String Quartet</b>	Music for String Quartet, written in four movements. Classical/Romantic.

# Dynamics – the volume of the music

Dynamic	Italian	English meaning
<i>pp</i>	<i>Pianissimo</i>	very quiet
<i>p</i>	<i>Piano</i>	quiet
<i>mp</i>	<i>Mezzo-piano</i>	moderately quiet
<i>mf</i>	<i>Mezzo-forte</i>	moderately loud
<i>f</i>	<i>Forte</i>	loudly
<i>ff</i>	<i>Fortissimo</i>	very loudly
<i>cresc. or &lt;</i>	<i>Crescendo</i>	Gradually getting louder
<i>dim. or &gt;</i>	<i>Diminuendo</i>	Gradually getting softer

# Scottish Music

Instruments
Accordion
Bagpipes
Bodhran
Clarsach
Fiddle

Scottish Dance Band	Folk Group
Accordion Fiddle Piano Drum Kit Double Bass	Any combination of acoustic instruments. Could also include tin whistle, acoustic guitar, drum kit, vocals etc.

# Scottish Dances

Dance	Speed	Beats	Other features
<b>Waltz</b>	Medium	3	Only dance with 3 beats
<b>Jig</b>	Fast	2 – 6/8 time	STRAWBERRY, compound time
<b>Reel</b>	Fast	4	COCA COLA, simple time, flowing
<b>Strathspey</b>	Medium	4	Jumpy, Scotch Snap
<b>March</b>	Medium	2 or 4	Steady, strong pulse - marching speed

# Scottish Vocal Music

Song	Sung by	In...	Why?	Accomp?	Other
<b>Waulking Song</b>	Women	Gaelic	Work song	No	Beating sound
<b>Bothy Ballad</b>	Men	Scots	Farm stories	Not usually	Tells a story
<b>Scots Ballad</b>	Either	Scots	Tells a story	Maybe	Lots of verses and chorus
<b>Gaelic Psalm</b>	A group	Gaelic	Church	No	Call & Response, not all singing in time
<b>Mouth Music</b>	Either	Gaelic	Nonsense words	Maybe	Imitating Scottish dances

# Instruments and Playing Techniques

Section	Instrument	Playing Technique
<b>Strings</b>	Violin	<b>Arco</b> (bowing)
	Viola	<b>Pizzicato</b> (plucking)
	Cello	<b>Col legno</b> (playing with the wood of the bow)
	Double bass	<b>Glissando</b> (sliding to/from a note)
	Harp	<b>Tremolando</b> (fast “shaking” repetition of note) <b>Harmonics</b> (bowing while lightly pressing a string to create a very high, thin sounding note)
<b>Woodwind</b>	Piccolo	<b>Flutter tonguing</b> (rolling your Rs while playing a note) – flute only
	Flute	
	Oboe	
	Clarinet	Clarinet and saxophone can play <b>glissando</b> (sliding to/from a note)
	Bassoon	
	Saxophone (not in orchestra)	
<b>Brass</b>	Trumpet	<b>Flutter tonguing</b> (rolling your Rs while playing a note) <b>Con Sordino / Muted</b> (using a mute changes the sound) <b>Glissando</b> (sliding to/from a note)
	French Horn	
	Trombone	
	Tuba	
<b>Tuned Percussion</b>	Xylophone (wooden)	<b>Roll</b> – quickly repeating a note  Xylophone and Glockenspiel can play <b>glissando</b>
	Glockenspiel (metal)	
	Timpani	
<b>Untuned Percussion</b>	Drum kit	
	Snare drum	
	Hi hat cymbals	
	Bass drum	
	Cymbals	
	Triangle	
	Tambourine	

# World Music

Origin	Instruments	Features
<b>Latin America</b>	Pan pipes	Music for dancing, features lots of percussion instruments, brass and piano. Lots of syncopation.
	Latin Percussion: Guiro (scraper), bongo drums	
<b>Caribbean</b>	Steel band	Reggae has a strong off-beat pattern played on electric gtr.
	Reggae – pop instruments	
<b>Africa</b>	Drums and bells	Lots of different drums playing different rhythms.
	Call and response singing	
<b>India</b>	Sitar	Sitar has a shimmery metallic sound, often plays glissando.
	Tabla	
<b>Spain</b>	Castanets	Rhythmic music for dancing often featuring acoustic guitar.
	Acoustic guitar	

# Voices

	Female	Male
High	Soprano	Tenor
Medium	Mezzo Soprano	Baritone
Low	Alto	Bass

# Vocal Music

Word Setting	<b>Syllabic</b>	One note for each syllable.
	<b>Melismatic</b>	One syllable is sung across several notes.
<b>Gospel</b>	Religious lyrics, often in praise or thanksgiving to God.	
<b>Choir</b>	A group of singers singing together.	
<b>Aria</b>	A solo song in an opera or oratorio, with continuous orchestral accompaniment.	
<b>Recitative</b>	Sung by a soloist, with sparse orchestral accompaniment. Moves the story along using natural speech-like rhythms, usually with a simple melody line. Comes before an Aria.	
<b>Chorus</b>	A group of singers singing together, often in opera or oratorio.	
<b>A cappella</b>	Voices singing unaccompanied.	
<b>Descant</b>	A counter melody which is sung above the main melody, often in hymns.	
<b>Plainchant</b>	Early church music. Single melody line, sung unaccompanied and in unison.	
<b>Lied/Lieder</b>	German Romantic songs, sung by a soloist with piano accompaniment.	
<b>Coloratura</b>	Very high, agile soprano singing – Queen of the Night, Olympia from Tales of Hoffman.	

# Popular Music




Era	Styles	Features
<1900s	<b>Ragtime</b>	Piano playing <b>syncopated</b> melody and <b>vamp</b> accompaniment.
1900s	<b>Blues</b>	Slow melody, often with sad lyrics. 12 bar blues chord pattern. Walking bass. Improvisation.
1920s	<b>Jazz</b>	Walking bass, syncopated chords and melody, improvisation. Scat singing – nonsense words.
1930s	<b>Swing</b>	Large brass and saxophone section, with piano, drums and double bass. Brass often play muted.
1950s	<b>Rock 'n' roll</b>	Early pop music which usually features 12 bar blues chord progression, walking bass and backing vocals.
1960s	<b>Pop</b>	Can feature various combinations of instruments and voices, often with backing vocals.
1960s	<b>Rock</b>	Features heavier style of drumming and electric guitar playing. May use effects such as reverb or distortion.
1960s	<b>Soul</b>	A combination of Afro-American Gospel, Blues and Jazz music. Sounds funky, rhythmic and sung with lots of expression.
1970s	<b>Jazz funk</b>	Electronic/Amplified instruments and Synthesizers with elements of Jazz such as improvisation, Riff/Ostinato accompaniment, Syncopation
1990s	<b>Hip Hop</b>	Features <b>rapped</b> vocals over a looped beat. Often uses synthesisers to create electronic sounds.

# Music in History





Era	Style	Instruments	Features
<1400	Medieval	Voices	Plainchant
1600-1750	Baroque	Organ & Harpsichord	Often <b>polyphonic</b> or <b>contrapuntal</b> <b>Ornaments</b> – trills, grace notes Some compositions use a <b>ground bass</b> . <b>Harpichord</b> usually plays continuously.
		Recorder, Oboe	
		Strings	
		Trumpet	
1750-1820	Classical	Piano	Piano music often uses <b>Alberti bass</b> . Strict <b>structure and form</b> . Usually <b>homophonic</b> .
		Small orchestra	
		Clarinet, Timpani	
		Chamber Music	
1820-1910	Romantic	Large orchestra	Music describes emotions using large <b>dynamic</b> range and emotive melodies.
		More brass	
		More percussion	
1890-1930	Impressionist	Solo piano	Musical ideas merge and change to create a rather blurred, hazy and vague outline. Often uses <b>whole tone scale</b> .
		Orchestra	
1900+	20 <sup>th</sup> Century	Various groups	Music is often <b>atonal</b> , using <b>discords</b> or <b>clusters</b> , and can feature <b>cross rhythms</b> .
1960+	Minimalist	Various groups	Simple rhythmic and melodic figures are constantly <b>repeated</b> with very slight changes each time.
1970+	Musique Concrète	Various groups	Recorded natural sounds are altered by cutting and re-ordering, changing the speed, playing backwards etc.

## Literacy

### Accidentals

















Sharp	Flat	Natural
 <p>Raises note by a semitone.</p>	 <p>Lowers note by a semitone.</p>	 <p>Cancels accidentals or key signature.</p>

### Key Signatures

<b>C major</b>	No sharps or flats	
<b>F major</b>	One flat	
<b>G major</b>	One sharp	
<b>A minor</b>	No sharps or flats but G#s in music	



# Literacy

Note	Rest	Name	Length (beats)
		Semibreve	4
		Dotted Minim	3
		Minim	2
		Dotted Crotchet	1½
		Crotchet	1
		Dotted Quaver 	$\frac{3}{4}$
		Quaver 	$\frac{1}{2}$
		Semiquaver 	$\frac{1}{4}$

## Remember...

A dot adds half the value of the note before it.

Minim = 2 beats  
Dotted minim = minim + (½ minim) = 3 beats

Crotchet = 1 beat  
Dotted crotchet = crotchet + (½ crotchet) = 1½ beats



## Scotch Snap



## Triplet







# Time Signatures

		Time signatures are written <b>only on the first line</b> of the music. They are written <b>beside the treble clef</b> or <b>after the key signature</b> (if there is one). <b>You do not need to put a line between the two numbers.</b>
<b>Simple Time</b> Beat divides into 2 quavers		<b>Compound Time</b> Beat divides into 3 quavers
<b>2</b> / <b>4</b> 2 crotchet beats per bar	<b>6</b> / <b>8</b> 2 dotted crotchet beats per bar	
<b>3</b> / <b>4</b> 3 crotchet beats per bar	<b>9</b> / <b>8</b> 3 dotted crotchet beats per bar	
<b>4</b> / <b>4</b> 4 crotchet beats per bar	<b>12</b> / <b>8</b> 4 dotted crotchet beats per bar	



# Literacy



## Treble Clef Note Names

Notes on Lines	Notes in Spaces
<p>Every Glasgow Bus Drives Fast</p>  <p>E G B D F</p>	<p>F A C E</p>  <p>F A C E</p>

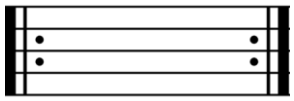

Notes Below the Stave	Notes Above the Stave
 <p>B C D</p>	 <p>G A B</p>

## Bass Clef Note Names

Notes on Lines	Notes in Spaces
<p>Gorillas Buy Doughnuts From Asda</p>  <p>G B D F A</p>	<p>All Cows Eat Grass</p>  <p>A C E G</p>

Notes Below the Stave	Notes Above the Stave
 <p>D E F</p>	 <p>B C D</p>

## Repeat Signs

Repeat Signs	1 <sup>st</sup> and 2 <sup>nd</sup> Time Bars	Da Capo
 <p>Start End Dots must not touch the lines of the stave.</p>	 <p>Play first time only      Play second time only</p>	<p><b>D.C. al Fine</b> Go back to the beginning and play to the marking "Fine"</p> <p><b>D.C. al Coda</b> Go back to the beginning and end with the Coda.</p>

## Naming Intervals

When you measure an interval, start counting from the lower note.

Then count upwards to the higher note.



- Start counting on the lower note, which is A.
- Count upwards to the higher note, E.
- This gives you A, B, C, D and E.
- You counted five letter names, so this interval is called a fifth.

If we count four letter names, the interval is a fourth, and so on, until we reach a seventh. If we count eight notes and arrive back at the same letter, the interval is called an "octave". If the two notes are the same pitch, it's called "unison".



## Common Articulation Markings



1.	<b>Staccato marks</b>	Play notes short and detached
2.	<b>Slurs</b>	Notes should be played smoothly, in one breath or bow
3.	<b>Accents</b>	The note is emphasised (usually louder)
4.	<b>Phrase marks</b>	Shows a section that makes up a musical "phrase"

## Transposing to the Bass Clef



1. Pencil in middle C in both parts. Name the first note in the treble clef. Work out where it will start in the bass clef.



2. Carefully write the new first note, one octave lower, immediately below the original.



3. Write in the rest of the notes. The shape of your music must match the shape of the original.



4. Add stems and erase your middle Cs.

# Exam Paper Layout

## Question 1 Multiple Choice 6 Marks

Read the instructions carefully and tick the right number of boxes – you get no marks if you tick too many. If you’re not sure, use the process of elimination – what are the least likely answers? You can score out concepts you know are not there or likely to be there.

*When giving a written answer use Italian terms when you can. Look carefully at what the question is asking eg. style, playing technique, feature etc.*

## Question 2 Musical Map 5 Marks

1.	The first woodwind instrument is a/an _____.	1
2.	The playing technique used by the lower strings is _____ (Italian term).	1
3.	There is a/an _____ note in the bass.	1
4.	The melody features a descending _____ scale.	1
5.	The tonality here is _____.	1

A voice says the number before the concept is heard. Think carefully about instruments and voices – what family, are they high or low? Listen carefully for scale passages.

## Question 3 “Write the concept” 3 Marks

Look carefully at what the question is asking before writing your answer. These questions are likely to be about chords and cadences.

Remember:

“...that describes the **style**” = genre

“...that describes the **timbre**” = instruments/voices/effects

“...that describes the **texture**” = homophonic/polyphonic

“...that describes the **tonality**” = major/minor/atonal/modal

“...that describes the **word setting**” = syllabic/melismatic

“...the **rhythmic feature**” = anacrusis/scotch snap/3 against 2/ cross rhythms (etc.)

“...the **ornament**” = acciaccatura/mordent/trill

“a ..... **scale**” = major/harmonic or melodic minor/chromatic/pentatonic/ whole tone

**Question 4                      Literacy Question                      6 Marks**

**Do these before or after the music is played:**

**Time signatures** – can include 6/8. Look to see if quavers are grouped in 2s or 3s.

**Intervals** – remember to count up from and including the lower note.

**Missing rests** – know your rest shapes and count the beats in the bar carefully.

**Transpose down an octave into the bass clef** – make sure you start at the right octave. If the notes are above middle C in the treble clef, they will be above the second space in the bass.

**Do these while the music is playing:**

**Missing notes** – likely to be a sequence or slight change from something that has already been played.

**Chord progressions** – look at the notes in the music to help you.

**Question 5                      Multiple Choice                      4 Marks**

Read the instructions carefully and write the right number of concepts – you get no marks if you write too many. If you’re not sure, use the process of elimination – what are the least likely answers? You can score out concepts you know are not there or likely to be there.

**Question 6                      Write concepts on lyrics                      5 Marks**

- melismatic singing in harmony
- modulation to relative minor
- first example of imperfect cadence
- imitation
- orchestra and voices in unison/octaves

Insert the five underlined words at the point where they occur.

Insert each word once only.

5

Ah.....,	1
Amen,	2
Amen,	3
Amen,	4
Allelujah, amen.	5
<i>(String interlude)</i>	6
God save the king.	7
Long live the king.	8
May the king live forever.	9

Write the underlined word next to the numbered line in which the concept occurs. Write each word only **once**.

**Question 7                      “Write the concept”                      2 Marks**

Similar to Question 3. Look carefully at what the question is asking before writing your answer. These questions are likely to be about playing techniques, ornaments etc.

### Question 8 Paragraph Question

6 Marks

There are three categories worth two marks each. Choose two strong and safe concepts for each box, then add others you are sure of.

Possible boxes and concepts are:

**Melody:** Ornaments, Scales, Repetition/Sequence/Imitation

**Harmony:** Cadences, Tonality

**Rhythm:** Time Signature

**Tempo:** Adagio/Andante/Moderato/Allegro/Accelerando/Rallentando

**Dynamics:** Crescendo/Diminuendo/Piano/Forte

**Timbre:** Instruments/Voices/Groups (Orchestra/String Quartet/SATB Choir/Ripieno etc)

**Texture:** Homophonic/Polyphonic

### Question 9 Grid Question

5 Marks

	Concepts	Column A Excerpt 1	Column B Excerpt 2	Column C Five features common to both
Melody	Melodic minor scale			
	Counter melody			
	Syllabic			
Harmony	Interrupted cadence			
	Perfect cadence			
	Tierce de Picardie			
Rhythm	Anacrusis			
	Time changes			
	Rallentando			
	Compound time			
Timbre	Con sordino			
	Ripieno			
	Bodhran			
	Glockenspiel			
				5 marks

Tick boxes in Columns A and B when you hear concepts.

Cross boxes in Columns A and B when you know they are definitely incorrect/incompatible (i.e. can't be Baroque and Classical or Sonata and Concerto).

**Leave Column C to the end!**

# National 3 Concepts

Styles	Melody & harmony	Rhythm & tempo	Texture, structure & form	Timbre & dynamics
Blues	Ascending	Accented	Unison	Striking
Jazz	Descending	Beat	Octave	Blowing
Rock	Step/stepwise	Pulse	Harmony	Bowing
Pop	Leap/leaping	Bar; 2, 3 or 4	Chord	Strumming
Rock 'n' roll	Sequence	beats in the bar	Solo	Plucking
Musical	Question	Off the beat	Accompanied	Orchestra
Scottish	Answer	On the beat	Unaccompanied	Strings
Latin American music	Improvisation	Repetition	Repetition	Brass
	Chord	Slower	Ostinato	Woodwind
	Discord	Faster	Riff	Percussion
	Chord Change	Pause	Round	Accordion
		March		Fiddle
		Waltz		Bagpipes
		Reel		Acoustic guitar
		Drum fill		Electric guitar
		Adagio		Piano
		Allegro		(instrument)
				Organ
				Drum kit
				Steel band
				Scottish dance band
				Folk groups
				Voice
				Choir
				Staccato
				Legato

## Music literacy content

Melody & harmony	Rhythm & tempo	Timbre & dynamics
Lines and spaces of the treble clef Step/stepwise Repetition	Crotchet Minim Dotted minim Semibreve Bar; 2, 3 or 4 beats in the bar	< - <i>crescendo</i> > - <i>diminuendo</i> <b>f</b> - <i>forte</i> <b>p</b> - <i>piano (dynamics)</i>

# National 4 Concepts

Styles	Melody & harmony	Rhythm & tempo	Texture, structure & form	Timbre & dynamics
Baroque Ragtime Romantic Swing Concerto Opera Scots ballad Mouth music Reggae African music Rapping	Major Minor Drone Arpeggio Broken chord Chord progressions (I, IV, V) Change of key Pedal Scale Pentatonic Octave Vamp Scat singing Ornament	Syncopation Scotch snap Strathspey Jig Simple time Compound time Anacrusis Andante Accelerando Rallentando A tempo Dotted rhythm	Canon Ternary ABA Verse and chorus Middle eight Theme and variation Cadenza Imitation	Brass band Wind band Violin, Cello Double bass Harp Flute, Clarinet Saxophone Pan pipes Recorder Trumpet Trombone Timpani Snare drum Bass drum Cymbals Triangle Tambourine Güiro Xylophone Glockenspiel Harpsichord Bass guitar Distortion Muted Soprano, Alto Tenor, Bass Backing vocals

## Music literacy content

Melody & harmony	Rhythm & tempo	Timbre & dynamics
Treble clef stave C-A' Sequence	Grouped semiquavers Paired quaver Quaver Repeat sign Semiquaver	<i>mf</i> — mezzo forte <i>mp</i> — mezzo piano



# National 5 Concepts

Styles	Melody & harmony	Rhythm & tempo	Texture, structure & form	Timbre & dynamics
Symphony Gospel Classical Pibroch Celtic rock Bothy ballad Waulking song Gaelic psalm Aria Chorus Minimalist Indian	Atonal, cluster Chord progressions I, IV, V, VI (major keys) Imperfect / perfect cadences Inverted pedal Chromatic Whole tone scale Grace note Glissando Modulation Contrary motion Trill Syllabic Melismatic Countermelody Descant (voice) Pitch bend Tone/semitone	Rubato Ritardando Moderato Cross rhythms Compound time 6/8, 9/8, 12/8	Strophic Binary — AB Rondo (ABACA...) — episode Alberti bass Walking bass Ground bass Homophonic Polyphonic Contrapuntal Coda	Piccolo, oboe, bassoon (French) horn, tuba Viola Castanets, hi-hat cymbals, bongo drums Clarsach bodhran Sitar, tabla arco, pizzicato Con sordino Flutter tonguing Rolls Reverb Mezzo soprano, baritone A cappella

## Music literacy content

Melody & harmony	Rhythm & tempo	Timbre & dynamics
Tones, semi tones, accidentals — flats, sharps and naturals Scales, key signatures and chords C, G and F maj, A min Leaps	Dotted rhythms Dotted crotchet Dotted quaver Scotch snap 1st and 2nd time bars	<i>ff</i> — fortissimo <i>pp</i> — pianissimo <i>sfz</i> — sforzando

# Higher Concepts

Styles	Melody & harmony	Rhythm & tempo	Texture, structure & form	Timbre & dynamics
Sonata Oratorio Impressionist Musique concrete Plainchant Mass String quartets Recitative Chamber music Jazz funk Soul music	Mode/modal Relative major/minor Interval Obbligato (instrumental) Acciaccatura Mordent Plagal cadence Interrupted cadence Tierce de Picardie Dominant 7th Diminished 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 Sonata form Exposition Subject Basso continuo Ritornello	Tremolando Harmonics Coloratura Ripieno Concertino String quartet

## Music literacy content

Melody & harmony	Rhythm & tempo	Texture, structure & form	Timbre & dynamics
Bass clef — E–C Note naming and transposing into bass clef Chords I, IV, V and VI in major and minor keys — diminished, dominant Naming and writing diatonic intervals formed from the tonic	6/8 time Quavers Crotchets Dotted crotchets Dotted minims Triplets Rests — Quaver, Crochet, Dotted crotchet, Minim, Semibreve	Da capo <i>dc</i>	Slurs Accents Staccato marks Phrase marks



## Online Revision Materials

- Revision materials can be downloaded from the Music Department website:
  - [blogs.glowscotland.org.uk/gc/ssggceol](https://blogs.glowscotland.org.uk/gc/ssggceol)
- Quizlet.com – Flashcards for concept definitions. There are interactive games to test yourself (click the buttons along the top). Also available for other subjects.
  - Search for “N6 Music” or “New Higher Music”
- Education Scotland NQ Music – Concept definitions and quizzes
  - [www.educationscotland.gov.uk/nqmusic](http://www.educationscotland.gov.uk/nqmusic)
- Learn Listening Online - Concept definitions and quizzes
  - [www.educationscotland.gov.uk/learnlisteningonline](http://www.educationscotland.gov.uk/learnlisteningonline)
- Music Listening Revision – Past paper style questions with audio. Good for practising literacy questions.
  - Search for “Music Listening Revision Higher”
- Britten 100 - good demonstrations of Instruments of the Orchestra.
  - [www.britten100.org](http://www.britten100.org) > New to Britten > Learning
- Music Theory – explanations and quizzes for practising the basics of Music Literacy
  - [www.musictheory.net](http://www.musictheory.net)
- Music Theory Revision – a subscription service with practise questions for literacy and theory for ABRSM/Trinity exams.
  - [www.musictheoryrevision.com](http://www.musictheoryrevision.com)