

# Senior Phase Music

HIGHER

curriculum for excellence





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**WARNING** – This is a short course  
and 65% of the grade will be  
completed by end of February.

**YOU MUST  
START NOW AND CONTINUE TO  
WORK OVER THE SUMMER  
HOLIDAYS**

# **HIGHER MUSIC**

**COURSE WARNING**

# Course Assessment

4 Components

| Component                                  | Marks | Scaled Mark | Duration |
|--|-------|-------------|----------|
| Component 1;<br>Question Paper             | 40    | 35          | 45       |
| Component 2;<br>Assignment                 | 30    | 15          |          |
| Component 3;<br>Performing<br>Instrument 1 | 30    | 25          |          |
| Component 4;<br>Performing<br>Instrument 2 | 30    | 25          |          |

Finished  
by End  
of Feb

curriculum for excellence



# Component 1

## Question Paper

### Understanding Music

35  
marks

- Demonstrate an understanding of specific N4, N5 and new H musical concepts in the categories of Style, Melody/Harmony, Timbre/Dynamics, Structure and Rhythm
- Demonstrate an understanding of musical literacy
- Maintain a Concept Glossary through traffic lighting and describing specific concepts covered both in class and at home using [www.ataea.co.uk](http://www.ataea.co.uk)



Deep  
Understanding

give examples

identify

describe

recite

memorise

# S4 Higher Deadline 1

- Revise all N4 and N5 Musical concepts and be prepared to sit a N5 Question Paper in August (First week back).
- Demonstrate an understanding of musical literacy for N5 level
- Maintain a Concept Glossary through traffic lighting and describing specific concepts covered both in class and at home using [www.ataea.co.uk](http://www.ataea.co.uk)



Deep Understanding

give examples

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# Musical Concepts

## Music concepts lists

| Contexts for learning |                      |                     |                           |                        |                |
|-----------------------|----------------------|---------------------|---------------------------|------------------------|----------------|
| Level                 | Styles               | Melody/harmony      | Rhythm/tempo              | Texture/structure/form | Timbre         |
| Higher                | Plainchant           | Mode or modal       | 3 against 2               | Basso continuo         | Tremolando     |
|                       | Oratorio             | Relative major      | Time changes              | Concerto grosso        | Harmonics      |
|                       | Mass                 | Relative minor      | Irregular time signatures | Ritornello             | String quartet |
|                       | Recitative           | Interval            | Triplets                  | Passacaglia            | Ripieno        |
|                       | Sonata               | Obbligato           | Augmentation              | Da capo aria           | Concertino     |
|                       | Chamber music        | Acciaccatura        | Diminution                | Sonata form            | Coloratura     |
|                       | String quartet       | Mordent             |                           | Exposition             |                |
|                       | Lied                 | Plagal cadence      |                           | Subject                |                |
|                       | Impressionist        | Interrupted cadence |                           | Through-composed       |                |
|                       | Musique concrète     | Tierce de Picardie  |                           |                        |                |
|                       | Jazz funk            | Dominant 7th        |                           |                        |                |
|                       | Soul music           | Diminished triad    |                           |                        |                |
|                       |                      | Diminished 7th      |                           |                        |                |
|                       | Added 6th            |                     |                           |                        |                |
|                       | Harmonic minor scale |                     |                           |                        |                |
|                       | Melodic minor scale  |                     |                           |                        |                |

# Literacy

| music literacy |        |  |  |                        |   |
|----------------|--------|--|--|------------------------|---|
| Level          | Styles | Melody/harmony   | Rhythm/tempo   | Texture/structure/form | Dynamics/timbre   |
| Higher         |        | <p>Bass clef — E–C — range of notes from E below the stave to middle C</p> <p>Transposing from treble clef down one octave into bass clef</p> <p>Identifying chords I, IV, V and VI in major and minor keys in treble and bass clefs</p> <p>Identifying tonic, subdominant and dominant notes in the keys of C, G and F major and A minor</p> <p>Naming diatonic intervals: 2nd, 3rd, 4th, 5th, 6th, 7th, octave</p> <p>Writing diatonic intervals above a given note in treble clef</p> | <p>Quavers, crotchets, dotted crotchets and dotted minims within<br/>6 9 12<br/>8 8 8 time</p> <p>Triplet quavers, triplet crotchets</p> <p>Rests — quaver, crotchet, dotted crotchet, minim, semibreve, whole bar</p> <p>Da capo (D.C.)</p> | <p>Phrase mark</p>     | <p>Accents ( &gt; )</p> <p>Slurs</p> <p>Staccato ( . )</p>                                |
| National 5     |        | <p>Tones, semitones, accidentals — flats, sharps and naturals</p> <p>Scales and key signatures — C major, G major, F major, A minor</p> <p>Chords — C major, G major, F major and A minor</p> <p>Leaps</p>   | <p>Dotted rhythms</p> <p>Dotted crotchet</p> <p>Dotted quaver</p> <p>Scotch snap</p> <p>1st and 2nd time bars</p>  |                        | <p><i>ff</i> — fortissimo</p> <p><i>pp</i> — pianissimo</p> <p><i>sfz</i> — sforzando</p> |

# Component 2 Assignment

Composing

15  
marks

- Compose one piece of music lasting between a minimum of 1 minute and a **maximum of 3 minutes 30 seconds**. Complete by Christmas!

For composing music, candidates must:

- ◆ plan the assignment
- ◆ explore and develop musical ideas using at least four elements from melody, harmony, rhythm, structure and timbre, one of which must be **harmony**
- ◆ create one complete piece of music

# H

## Success Checklist



- I have created a **chord progression** from key options at **Higher** level
- I have experimented using **all 4 cadences** and explored use of **Tierce de Picardie**
- **I have created a good melody**
- I have **modulated** to the **relative major or minor** from my chosen key
- I have experimented with the following chords: **added 6th, augmented, diminished 7<sup>th</sup>, dominant 7<sup>th</sup>**
- I have explored either **augmentation** or **diminution** of rhythms
- I have experimented with **time changes**
- I have incorporated a **variety of rests**
- I have explored a **variety of rhythms** including **3 against 2, triplets** and **dotted rhythms**
- I have created a **bass part** by ear or using bass clef notation
- My composition has a **clear structure**

# Composing – Deadline 1

- Deadline 1 – End June
- Create an original idea and begin to develop (Chord Progression/Melody/Rhythm)
- Ensure it meets criteria for Higher Level

## H using Chords

1, 4, 5, 6 and added 6<sup>th</sup>,  
diminished, augmented  
and dominant 7<sup>th</sup> using  
all 4 cadences and  
modulation to relative  
key

### Key of C Major

C, F, G and Am

### Key of A Minor

Am, Dm, Em and F

### Key of G Major

G, C, D and Em

### Key of F Major

F, Bb, C and Dm

# Composing review - 10 marks



Candidates must keep a diary which will track decisions made and progress of composition. This will be completed digitally.

For the composing review, candidates must:

- ◆ with reference to compositional methods used, provide a detailed account of the main decisions when exploring and developing their musical ideas
- ◆ identify strengths and/or areas which may be improved

# Composing Review – Deadline 1

- Deadline 1 – End June
- Create a digital diary and begin to record any decisions made and explain any exploration or experimentation that takes place.

# Candidate Evidence



## **Evidence to be gathered**

The following candidate evidence must be submitted:

- ◆ an audio recording
- ◆ a score or performance plan
- ◆ a composing review

Use of the SQA composing review template is mandatory. The template is available from the Higher Music subject page.

Version 1.0

15

## **Volume**

The composing review can be presented in prose or bullet points and, as a guide, should be in the region of 200 to 350 words.

Word count is given to indicate the volume of evidence required. No penalty will be applied.

# SQA Marking guidelines - Composing

## Detailed marking instructions

| Composing music  | Summary statements  | Mark range |
|--|---|------------|
| Candidates must use at least four of the musical elements listed below, one of which must be <b>harmony</b> : <ul style="list-style-type: none"> <li>◆ melody</li> <li>◆ harmony</li> <li>◆ rhythm</li> <li>◆ structure</li> <li>◆ timbre</li> </ul> | An excellent composition demonstrating a range of musical ideas which have been developed imaginatively and convincingly — appropriate to the candidate's chosen style. The selection and use of elements is highly creative and effective. | 18–20      |
|  | A very good composition demonstrating a range of musical ideas which have been developed with some imagination — appropriate to the candidate's chosen style. The selection and use of elements shows creativity.                           | 15–17      |
|  | A good composition demonstrating a range of musical ideas which have been developed competently — appropriate to the candidate's chosen style. The selection and use of elements shows some creativity.                                     | 12–14      |
|  | A composition demonstrating musical ideas which have been developed satisfactorily — appropriate to the candidate's chosen style. The selection and use of elements may be simplistic and straightforward.                                  | 10–11      |
|  | A composition demonstrating musical ideas which have been developed inconsistently to the candidate's chosen style. The selection and use of elements is not always appropriate.  | 7–9        |
|  | A composition demonstrating limited musical ideas with little development appropriate to the candidate's chosen style. The selection and use of elements is poor.   | 4–6        |
|  | A composition which shows a very limited understanding of musical ideas with no development appropriate to the candidate's chosen style. The selection and use of elements is very poor.  | 1–3        |
|  | No evidence produced.   | 0          |

# SQA Marking guidelines - Review

| Composing review   | Summary statements   | Mark range |
|--|--|------------|
| <p>The composing review must, with reference to compositional methods used, include:</p> <ul style="list-style-type: none"> <li>◆ main decisions made</li> <li>◆ the exploration and development of musical ideas</li> <li>◆ strengths and/or areas for improvement</li> </ul> | <p>The composing review contains:</p> <ul style="list-style-type: none"> <li>◆ a detailed account of the main decisions made</li> <li>◆ a detailed explanation of the exploration and development of musical ideas</li> <li>◆ clear details of strengths and/or areas for improvement</li> </ul>                   | 9–10       |
|  | <p>The composing review contains:</p> <ul style="list-style-type: none"> <li>◆ a fairly detailed account of the main decisions made</li> <li>◆ a relevant explanation of the exploration and development of musical ideas</li> <li>◆ identification of strengths and/or areas for improvement</li> </ul>           | 7–8        |
|  | <p>The composing review contains:</p> <ul style="list-style-type: none"> <li>◆ a satisfactory account of the main decisions made</li> <li>◆ sufficient explanation of the exploration and development of musical ideas</li> <li>◆ satisfactory identification of strengths and/or areas for improvement</li> </ul> | 5–6        |
|  | <p>The composing review contains:</p> <ul style="list-style-type: none"> <li>◆ a limited account of the main decisions made</li> <li>◆ a limited explanation of the exploration and development of musical ideas</li> <li>◆ limited identification of strengths and/or areas for improvement</li> </ul>            | 3–4        |
|  | <p>The composing review contains:</p> <ul style="list-style-type: none"> <li>◆ a poor account of the main decisions made</li> <li>◆ a very limited explanation of the piece of music</li> <li>◆ little or no identification of strengths and/or areas for improvement</li> </ul>                                   | 1–2        |
|  | <p>No evidence produced.</p>   | 0          |

# Component 3 and 4 Performing on 2 Instruments

Higher

12 minutes  
Min 4 min on  
instr 2

50  
marks

- Perform in regular class concerts with a final prelim in January and a final exam from February 15th
- Demonstrate a good practice regime

Practise as if you are the worst, perform as if you are the best!

# Performing – Deadline 1

- Deadline 1 – Before or by End August
- Prepare and perform 1 piece on each instrument at Grade 4 Level
- Perform to class and receive a grade/10 for each piece

# Performing – Deadline 2

- Deadline 2 – Before or by end October
- Prepare and perform 2 pieces on each instrument at Grade 4 Level
- Perform to class and receive a grade/10 for each piece

# Performing Prelim – Deadline 3

- Deadline 3 – Performing Prelim - January
- Prepare and perform 12 minutes of music on both instruments (min 4 min on Instr 2)
- Perform to examiner and receive a grade/10 for each piece

When you are not practising , remember , someone somewhere is practising, and when you meet him he will win"

# Extra-Curricular

First Orchestra – Wednesday After School

Wind Band– Wednesday lunch

Senior Choir – Tuesday lunch

School Show Band– Thursday After School

**MUSIC**

**Music Department**

**Class Rules**

**NO MUSIC ; NO LIFE**

# Class Rules in Music

- Arrive on time
- Line up **quietly** outside class
- Remove chewing gum
- Remove non uniform items of clothing
- **Listen** to the person who is talking
- Treat everyone with **Respect**
- **Observe the Magic Arm**
- Return all resources to allocated place
- Place chairs under table before leaving



# What happens if I break a class rule?

- Private warning by teacher outside of class
- Punishment Exercise 1
- Punishment Exercise 2
- Referral to Mrs Reilly who will do one or all of the following:
  - ✓ Withdrawal from performing to complete a Behaviour Reflection Activity Sheet
    - ✓ Place on Conduct Card
  - ✓ Inform Guidance Teacher/Year Head
  - ✓ Contact Parent

THANKS

THANK YOU

THANKS

GRAZIE

THANK YOU

THANK YOU

THANK YOU!



Thank You  
Thank You  
Thank You  
Gracias  
Merci



THANKS

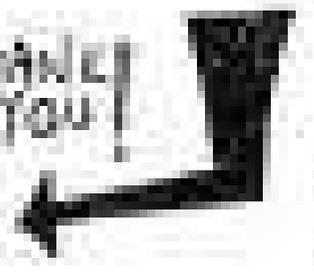
THANK YOU!

Merci

GRACIAS \*

THANK YOU

THANK YOU!



Music

A decorative musical staff with a treble clef on the right. The staff contains several notes: a half note on the first line, a quarter note on the second line, a quarter note on the second space, and a quarter note on the third space. There are also some decorative flourishes and a large swirl on the left side of the staff.

is what feelings  
sound like

# National 4/5 Music

Induction

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