

National 5 Music

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**

N5 MUSIC

COURSE WARNING

Course Assessment

4 Components

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

Finished
by End
of Feb

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35
marks

Component 1

Question Paper

Understanding Music



- Demonstrate an understanding of specific N4 and N5 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

S4H - **know EVERY N3/4/5** concept prior to starting course in August

Deep Understanding

give examples

identify

describe

recite

memorise

Contexts for learning					
Level	Styles	Melody/harmony	Rhythm/tempo	Texture/structure/form	Timbre
National 3	Blues	Ascending	Accent/accented	Unison/octave	Striking (hitting), blowing, bowing, strumming, plucking
	Jazz	Descending	Beat/pulse	Harmony/chord	
	Rock	Step (stepwise)	2, 3 or 4 beats in the bar	Solo	Orchestra, strings, brass, woodwind and percussion (tuned and untuned)
	Pop	Leap (leaping)	On the beat/off the beat	Accompanied/ unaccompanied	
	Rock 'n' roll	Repetition	Repetition	Repetition	Accordion, fiddle, bagpipes
	Musical	Sequence	Slower/faster	Ostinato/riff	Acoustic guitar, electric guitar
	Scottish	Question and answer	Pause	Round	Piano, organ
	Latin American	Improvisation	March		Drum kit
		Chord	Reel		Steel band
		Discord	Waltz		Scottish dance band
		Chord change	Drum fill		Folk group
			Adagio		Voice
			Allegro		Choir
					Staccato, legato

Contexts for learning					
Level	Styles	Melody/harmony	Rhythm/tempo	Texture/structure/form	Timbre
National 4	Baroque	Major/minor (tonality)	Syncopation	Canon	Brass band, wind band
	Ragtime	Drone	Scotch snap	Ternary/ABA	
	Romantic	Broken chord/arpeggio	Strathspey	Verse and chorus	Violin, cello, double bass, harp
	Swing	Chord progressions — chords I, IV and V (major keys)	Jig	Middle 8	Flute, clarinet, saxophone, pan pipes, recorder
	Concerto	Change of key	Simple time — 2 3 4 4 4 4	Theme and variation	
	Opera	Pedal	Compound time	Cadenza	Trumpet, trombone
	Scots ballad	Scale	Anacrusis	Imitation	
	Mouth music	Pentatonic scale	Andante		Timpani, snare drum, bass drum, cymbals, triangle, tambourine, guiro, xylophone, glockenspiel
	Reggae	Octave	Accelerando		
	African music	Vamp	Rallentando		Harpsichord
	Rapping	Scat singing	A tempo		Bass guitar
		Ornament	Dotted rhythms		Distortion
					Muted
					Soprano, alto, tenor, bass
					Backing vocals

Music concept lists

Contexts for learning					
Level	Styles	Melody/harmony	Rhythm/tempo	Texture/structure/form	Timbre
National 5	Symphony	Atonal, cluster	Rubato	Strophic	Piccolo, oboe, bassoon
	Gospel	Chord progressions — chords I, IV, V and VI in a major key	Ritardando	Binary/AB	(French) horn, tuba
	Classical	Imperfect/perfect cadences	Moderato	Rondo/ABACA — episode	Viola
	Pibroch	Inverted pedal	Cross rhythms	Alberti bass	Castanets, hi-hat cymbals, bongo drums
	Celtic rock	Chromatic	Compound time — 6 9 12 8 8 8	Walking bass	Clarsach, bodhran
	Bothy ballad	Whole-tone scale		Ground bass	Sitar, tabla
	Waulking song	Grace note		Homophonic	Arco, pizzicato
	Gaelic psalm	Glissando		Polyphonic	Con sordino
	Aria	Modulation		Contrapuntal	Flutter-tonguing
	Chorus	Contrary motion		Coda	Rolls
	Minimalist	Trill			Reverb
	Indian	Syllabic, melismatic			Mezzo-soprano, baritone
		Counter melody			A cappella
		Descant (voice)			
		Pitch bend			
		Tone/semitone			

Music literacy					
Level	Styles	Melody/harmony	Rhythm/tempo	Texture/structure/form	Dynamics
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>
National 4		<p>Treble clef stave</p> <p>C–A' — range of notes from middle C to first ledger line A</p> <p>Sequences</p>	<p>Quaver</p> <p>Semiquaver</p> <p>Grouped semiquavers</p> <p>Paired quavers</p> <p>Repeat signs</p>		<p><i>mf</i> — mezzo forte</p> <p><i>mp</i> — mezzo piano</p>
National 3		<p>Lines and spaces of the treble clef</p> <p>Steps</p> <p>Repetition</p>	<p>Crotchet</p> <p>Minim</p> <p>Dotted minim</p> <p>Semibreve</p> <p>Barlines</p> <p>Double barlines</p>		<p><i>f</i> — forte</p> <p><i>p</i> — piano</p> <p>< <i>cresc.</i> — crescendo</p> <p>> <i>dim.</i> — diminuendo</p>

Musical Concepts – S4 Higher

Every N3/4/5 concept and the following

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			

Version 1.0

4

Any pupil who continues with S4 Higher must pass a question paper at N5 level demonstrating an understanding of all N3/4/5 concepts

Literacy – S4 Higher

All N3/4/5 Literacy and the following

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

Any pupil who continues with S4 Higher must demonstrate a clear understanding of the literacy concepts for N3/4/5

N5

Component 2 Assignment - Composition

15
marks

Course assessment structure: assignment

Assignment

30 marks

The purpose of the composing assignment is to explore and develop musical ideas to create music. The assignment has two parts:

- ♦ composing one piece of music
- ♦ reviewing the composing process

The composed piece may be in any style/genre and must last between a minimum of 1 minute and a maximum of 2 minutes and 30 seconds.

The assignment has 30 marks (15% of the overall course award).

Marks are awarded for:

- ♦ composing music (20 marks)
- ♦ composing review (10 marks)

For composing music, candidates are required to:

- ♦ plan the assignment
- ♦ explore and develop musical ideas using at least three of the elements of melody, harmony, rhythm, timbre and structure
- ♦ create one complete piece of music

For composing review, candidates are required to:

- ♦ provide a detailed account of the main decisions when exploring and developing their musical ideas
- ♦ identify strengths and/or areas which may be improved

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Composing - S4 Higher

20 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:

Higher

- ♦ 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

Any pupil who continues with S4 Higher must demonstrate a clear understanding of the relationship between melody and harmony

Composing – Deadline 1

- Deadline 1 – End June
- Create an original idea and begin to develop (Chord Progression/Melody/Rhythm)
- Ensure it meets criteria for N5 Level (See next slide)

Success Checklist



- I have created a chord progression from key options at N5 Level or above
- My melody fits the chord progression and I understand this relationship
Writing a Hook Hook theory I have used sequences and repetition to develop my melody
- I have used perfect and imperfect cadences
- I have considered modulating to the relative major or minor from my chosen key
- I have explored use of: trill, glissando, inverted pedal, chromatic
- I have created a countermelody and explored use of contrary motion
- I have explored one or more of the following: rubato, ritardando, cross rhythms, compound time, scotch snap, 1st and 2nd time bars
- I have incorporated a variety of rests and dotted rhythms
- I have included dynamic contrast
- I explore a wide range of timbre
- I have experimented with word setting: melismatic, syllabic (Song only)
- My composition has a clear structure

- Choose a Key from your level and create a chord progression

N5 using Chords 1,4,5,6 using Perfect and Imperfect Cadences and possibly a modulation	H using Chords 1,4,5,6 and added 6 th , diminished, augmented and dominant 7 th using all 4 cadences and modulation to relative key	AH using Chords 1,2,4,5,6 , and suspensions, added 6 th , diminished, augmented and dominant 7 th , using all 4 cadences and modulation/s
Key of C Major C, F, G and Am	Key of C Major C, F, G and Am	Key of C Major C, Dm, F, G and Am
Key of A Minor Am, Dm, <u>Em</u> and F	Key of A Minor Am, Dm, <u>Em</u> and F	Key of A Minor Am, Dm, <u>Em</u> and F
Key of G Major G, C, D and <u>Em</u>	Key of G Major G, C, D and <u>Em</u>	Key of G Major G, Am, C, D and <u>Em</u>
Key of F Major F, Bb, C and Dm	Key of F Major F, Bb, C and Dm	Key of Bb Major Bb, <u>Eb</u> , F and Gm
		Key of D Major D, <u>Em</u> , G, A, <u>Bm</u>
		Key of E Minor <u>Em</u> , Am, <u>Bm</u> and C

Composing Final Deadline – 18th Dec

Evidence to be gathered

The following evidence must be included:

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

The SQA composing review template is mandatory and is available from the National 5 Music subject page.

Volume

The composing review can be presented in prose or bullet points and as a guide should be in the region of 200 to 300 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
<p>Candidates must use at least three of the musical elements listed below:</p> <ul style="list-style-type: none"> ♦ melody ♦ harmony ♦ rhythm ♦ timbre ♦ structure 	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.	0

SQA Marking Guidelines

Review

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

Performing Instrument 1 and 2 Component 3 and 4

50
marks



S4 H – 12 minutes
with minimum 4
min on Instr 2 at

Grade 4

- Perform an 8 minute programme of music on 2 instruments at national 5/grade 3 level. Min 2 minutes on 2nd instrument.
- Perform in regular class concerts with a final prelim on Friday November 17th **Final Exam in February**
- Demonstrate a good practise regime and ability to work independently
- Attend appropriate musical ensemble/s to enhance performing skills

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

Skills for learning, skills for life and skills for work

This course helps candidates to develop broad, generic skills. These skills are based on [SQA's Skills Framework: Skills for Learning, Skills for Life and Skills for Work](#) and draw from the following main skills areas:

3 Health and wellbeing

3.1 Personal learning

5 Thinking skills

5.3 Applying

5.4 Analysing and evaluating

5.5 Creating

These skills must be built into the course where there are appropriate opportunities and the level should be appropriate to the level of the course.

Further information on building in skills for learning, skills for life and skills for work is given in the course support notes.

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

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Family Learning Evening

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