



Nat 5 Music

Bass lines, Chords, Popular Styles

For Nat 5 music, you need to know a range of musical concepts under the following headings:

- **Styles**
- **Melody / Harmony**
- **Rhythm / Tempo**
- **Texture / Structure / Form**
- **Timbre**

See the back of this booklet
for a concept dictionary

Nat 3		Nat 4		Nat 5	
Styles					
• Blues	☐	• African music	☐	• Aria	☐
• Jazz	☐	• Baroque	☐	• Bothy ballad	☐
• Latin American	☐	• Concerto	☐	• Celtic rock	☐
• Musical	☐	• Mouth music	☐	• Chorus	☐
• Pop	☐	• Opera	☐	• Classical	☐
• Rock	☐	• Ragtime	☐	• Gaelic psalm	☐
• Rock'n'roll	☐	• Rapping	☐	• Gospel	☐
• Scottish	☐	• Reggae	☐	• Indian	☐
		• Romantic	☐	• Minimalist	☐
		• Scots ballad	☐	• Pibroch	☐
		• Swing	☐	• Symphony	☐
				• Waulking song	☐

Nat 3		Nat 4		Nat 5	
Melody / Harmony					
• Ascending/Descending	☐	• Accidentals - flats, sharps, naturals	☐	• Atonal / Cluster	☐
• Chord	☐	• Broken chord/arpeggio	☐	• Chord progressions I-IV-V-VI in major keys	☐
• Chord change	☐	• Change of key	☐	• Chromatic	☐
• Discord	☐	• Chord progressions I-IV-V	☐	• Contrary motion	☐
• Improvisation	☐	• Drone	☐	• Countermelody	☐
• Leap	☐	• Major/minor tonality	☐	• Descant (voice)	☐
• Q&A	☐	• Octave	☐	• Glissando	☐
• Repetition	☐	• Ornament	☐	• Grace note	☐
• Sequence	☐	• Pedal	☐	• Imperfect/perfect cadences	☐
• Step	☐	• Pentatonic	☐	• Inverted pedal	☐
		• Scale	☐	• Key signatures - C, F, G major; A minor	☐
		• Scat singing	☐	• Modulation	☐
		• Semitone	☐	• Pitch bend	☐
		• Tone	☐	• Syllabic/melismatic	☐
		• Vamp	☐	• Tone/semitone	☐
				• Trill	☐
				• Whole-tone scale	☐

Nat 3		Nat 4		Nat 5	
Rhythm / Tempo					
• 2-3-4 beats per bar	☐	• A tempo	☐	• 1st and 2nd time bars	☐
• Adagio	☐	• Accelerando	☐	• Compound time (6/8 , 9/8, 12/8)	☐
• Allegro	☐	• Anacrusis	☐	• Cross-rhythms	☐
• Beat/pulse	☐	• Andante	☐	• Moderato	☐
• Drum fill	☐	• Compound time	☐	• Ritardando	☐
• March	☐	• Dotted rhythms	☐	• Rubato	☐
• On/off beat	☐	• Jig	☐		
• Pause	☐	• Rallentando	☐		
• Reel	☐	• Repeat signs	☐		
• Repetition	☐	• Scotch snap	☐		
• Slower/faster	☐	• Simple time (2-3-4)	☐		
• Waltz	☐	• Strathspey	☐		
• Accent / accented	☐	• Syncopation	☐		

Nat 3		Nat 4		Nat 5	
Timbre / Dynamics					
Woodwind	piccolo, flute, oboe, clarinet, bassoon. saxophone, recorder				☐
Brass	trumpet, french horn, trombone, tuba				☐
Strings	violin, viola, cello, double bass, harp				☐
Percussion	timpani, snare drum, bass drum, xylophone, glockenspiel, cymbals, triangle, tambourine, guiro, castanets, hi-hat cymbals, drum kit				☐
World / Scottish	bagpipes, clarsach, accordion, fiddle, bodhran, sitar, tabla, panpipes, steel drums, bongo drums				☐
Voices	soprano, mezzo soprano, alto, tenor; baritone, bass, backing vocals				☐
Keyboard	piano, organ, harpsichord				☐
Guitar	acoustic guitar, electric guitar				☐
Dynamics	pp, p, mp, mf, f, ff, sfz, crescendo, diminuendo				☐
• Folk group	☐	• brass band	☐	• A cappella	☐
• legato	☐	• distortion	☐	• arco	☐
• Scottish dance band	☐	• muted	☐	• con sordino	☐
• staccato	☐	• wind band	☐	• flutter tonguing	☐
• Steel band	☐			• pizzicato	☐
				• reverb	☐
				• rolls	☐

Nat 3		Nat 4		Nat 5	
Texture / Structure / Form					
• accompanied	☐	• Cadenza	☐	• Alberti bass	☐
• Harmony/chord	☐	• Canon	☐	• Binary/AB	☐
• Ostinato/riff	☐	• Imitation	☐	• Coda	☐
• Round	☐	• Middle 8	☐	• Contrapuntal	☐
• Solo	☐	• Ternary/ABA	☐	• Ground bass	☐
• unaccompanied	☐	• Theme and Variation	☐	• Homophonic	☐
• Unison/octave	☐	• Verse and Chorus	☐	• Polyphonic	☐
				• Rondo/ABACA (episode)	☐
				• Strophic	☐
				• Walking bass	☐



Listen to and follow the score of Mozart's sonata in C. Look out for melody / harmony concepts and tick and that you notice using the grid below.

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				• Whole-tone scale	☐

1 *mp*

4 *p*

7 *p*

10 *f*

13 *mp*

15 *tr* *mp*

17 *tr* *mp*

19

21 *p*

24 *f* *tr*

26



Now see if there are any concepts in other categories that you can find & add them here:

Rhythm / Tempo	
Texture / Structure / Form	
Timbre / Dynamics	
Style	

Bass lines & Chords

• ALBERTI BASS

Broken chords played by the left-hand outlining harmonies whilst the right hand plays the melody. Typically, the notes are presented in the order *lowest, highest, middle, highest*. The broken chord pattern helps to create a smooth, sustained, flowing sound on the piano. It can also be heard as an accompaniment pattern on other instruments. **Classical** composers such as Haydn and Mozart used this technique extensively. It gets its name from the 18th Century Italian composer, Domenico Alberti, who used it in many of his compositions.



Name these notes

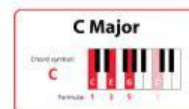
An **ALBERTI BASS LINE** has the following musical features:

- It is an **ACCOMPANIMENT PATTERN**, often in the **BASS LINE**.
- It is based on the **ROOT, THIRD** and **FIFTH** notes of a **CHORD**.
- The notes of the **CHORD** are played in a specific order:



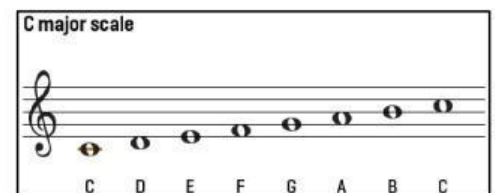
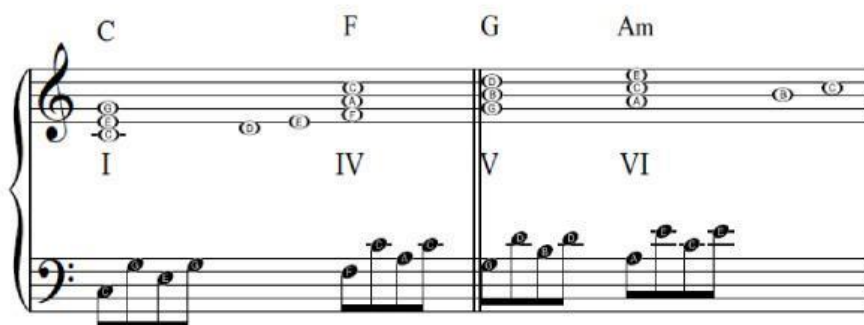
- It's normally repeated but the notes change as the chord changes.
- There is normally a **MELODY** line (the main 'tune') on top of the **ALBERTI BASS LINE** giving a **HOMOPHONIC (MELODY AND ACCOMPANIMENT) TEXTURE**.
- Used by Classical composers, especially in solo piano music, such as Sonatas.

Chords



Chords can be built on all the notes of the scale. The most common chords in any key are chord I, IV, V, VI. Notice, that in every key, chords VI is **MINOR** (e.g. Am)

In C major, chord I is C, chord IV is F, chord V is G, chord VI is Am



C	F	G	Am
I	IV	V	VI

Write in the notes that make up each of these chords in the boxes below



C	
F	

G	
Am	

Practise playing the chords using the single finger setting on your keyboard. Then try with the alberti bass pattern

Alberti Bass Lines in Modern Music

It's not only Classical composers like Mozart and Thomas Attwood that have used **ALBERTI BASS LINES** in their music. Composers, such as Ludovico Einaudi (shown right), have used this accompaniment pattern. Listen to a short extract of music on **Extract 1** called "*Experience*" by Einaudi which will be played **FOUR TIMES**. A score of the music has been given below (transposed into a different (easier) key). Listen and follow the score through, answering the questions below.



Opening score of "*Experience*" by Ludovico Einaudi

mp

A E C E C G E G E B G B F C A C



1. What **SOLO** instrument performs "*Experience*"?
2. Which of the following Italian musical terms best describes the **TEMPO** of "*Experience*"?

Adagio

Moderato

Allegro

Accelerando

3. Which of the following musical **TEXTURES**, best describes "*Experience*"?

Unison
(monophonic)

Homophonic
(melody with accomp.)

Polyphonic



4. What do the letters *mp* mean in bar 1? _____
5. Look carefully at the first 4 **NOTES** in the **BASS CLEF** in bar 1 (shown in the box). The chord used here is **A MINOR**. Using the words: **ROOT**, **THIRD** and **FIFTH**, in what order are the notes played in the box?

6. What chords are used to form the **ALBERTI BASS LINE** patterns in bars 2, 3 and 4 (remember that "*Experience*" is in the key of **A MINOR**)

Texture

Music is built up of
LAYERS.

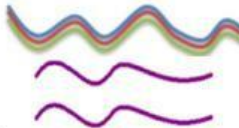
The way these layers
interweave creates
different effects within
the music.

Unison

"Uni" = "One"

Definition: One melody is performed by multiple voices
or instruments simultaneously at the SAME pitch.

or in OCTAVES (ie same note but at a
lower or higher octave)



Homophonic

"homo" + "phonic" = "homophonic"
"same" + "sound" = "same sounds"

Definition: All parts moving together as chords
or melody and chordal accompaniment.



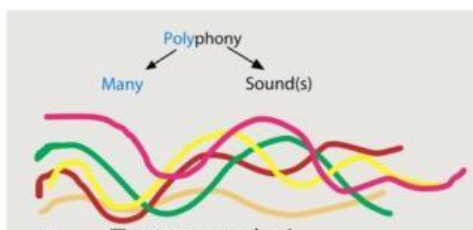
Polyphonic

"poly" + "phonic" = "polyphonic"
"many" + "sound" = "many sounds"

Definition: Music that contains two or
more melodic lines simultaneously.

The parts weave round each other and
there can be lots of IMITATION.
Also known as

CONTRAPUNTAL



- Texture quiz 1
- Texture quiz 2

In G major, chord I is G, chord IV is C, chord V is D, chord VI is Em

G major scale

Write in the notes that make up each of these chords in the boxes below.

G	
C	

D	
Em	

An extra 7th can be added especially to chord V to create a V7.

D dominant 7th chord

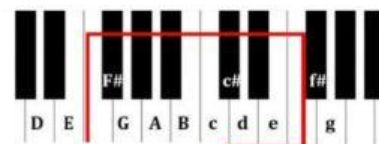
BASS CLEF
(F Clef)

Constructing and Performing Alberti Bass Line Patterns

The score below shows the opening of another piece of music from the Classical period by the composer Thomas Attwood: *Sonatina in G Major*, which uses an **ALBERTI BASS LINE** (in the **BASS CLEF**) using **CHORD I**, **CHORD IV**, **CHORD V**, **CHORD V7** and **CHORD VI**. Fill in the missing **ALBERTI BASS LINE** patterns using chords **CHORD IV**, **CHORD V** and **CHORD VI**, then try performing the piece.



Look at the melody line of 'Faded' by Alan Walker and learn to play the melody and alberti bass on a keyboard/ piano. If you can. Have a go at the fuller version on the next page.



Em C

Melody (Right Hand)

E B G B

Accompaniment - Bass Line (Left Hand)

C G E G

G D

Melody (Right Hand)

Accompaniment - Bass Line (Left Hand)

D A F# A F# A

G D B D

Chord progression I V VI IV

Many songs are built on the chord progression **I V VI IV**. Watch the following video – all the songs are in the key of D major. Practise playing the chords along with the songs:

D	A	Bm	G
I	V	VI	IV

Here is the same chord progression in the key of G major

G	D	Em	C
I	V	VI	IV



Task

- Practise playing the chords of this different progression– use the single finger setting on your keyboard and then try the alberti bass pattern.
- Try writing a simple tune above the alberti bass (see below), making sure that the notes fit the chord. Remember the Faded tune is very simple but effective!

G D

Em C

6

Piano

This piano score is written for a piece in D major (one sharp) and 4/4 time. The music is organized into eight systems, each containing a grand staff (treble and bass clefs). The first four measures of the first system are marked with the chords Em, C, G, and D respectively. The piece begins with a steady eighth-note accompaniment in the bass. The melody in the treble starts with quarter notes and eighth notes, featuring some rests and ties. The second system (measures 5-8) and third system (measures 9-12) continue the melodic and harmonic development. The fourth system (measures 13-16) introduces longer note values, including half notes and whole notes, with ties. The fifth system (measures 17-20) continues with similar note values. The sixth system (measures 21-24) and seventh system (measures 25-28) feature a more active melody with eighth-note runs. The final system (measures 33-36) concludes the piece with a final melodic flourish and a sustained bass accompaniment.