

# AHS GCSE MUSIC

## AOS 4 Afro Celt Sound System: 'Release'

NAME:

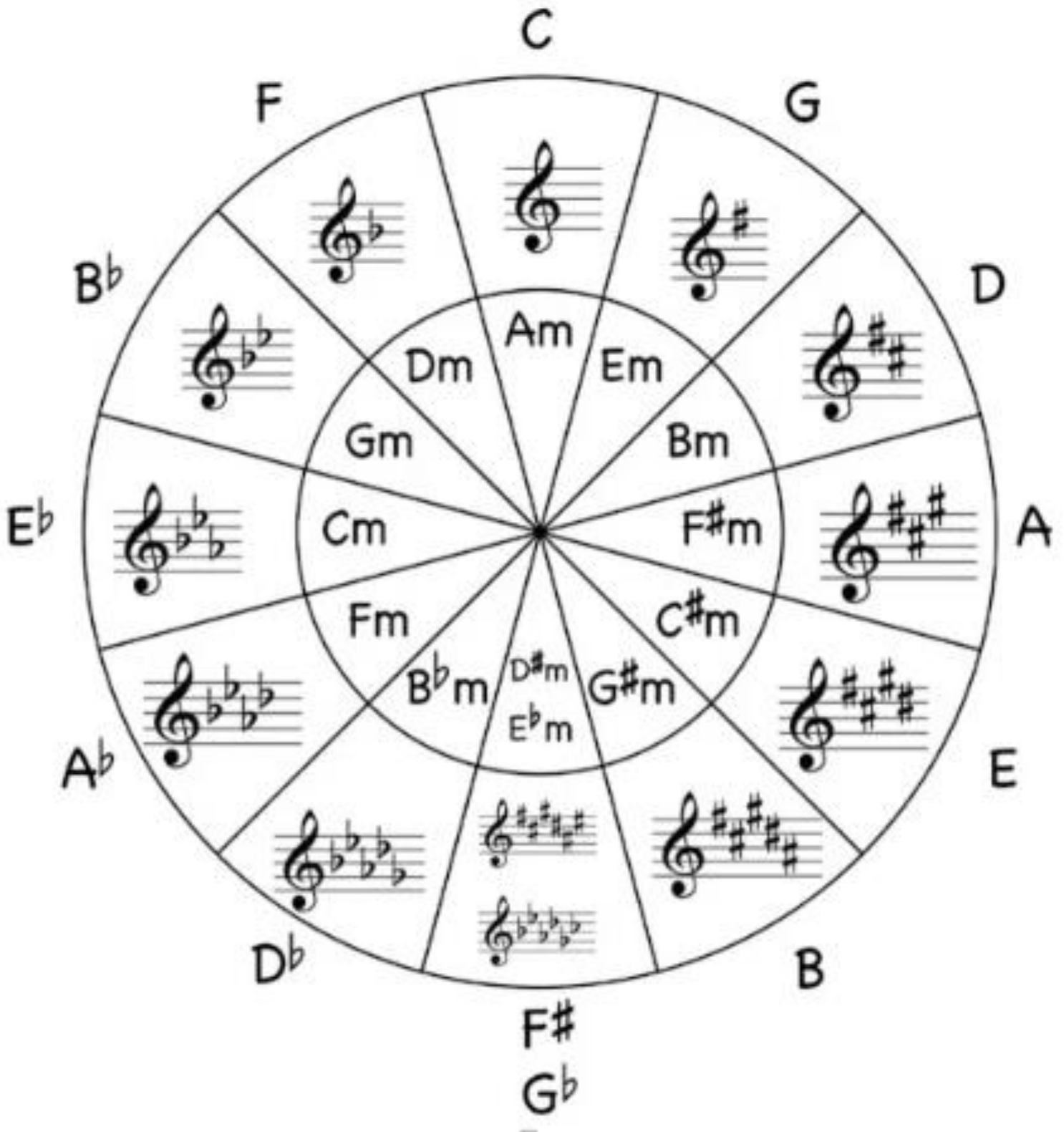
## Treble Clef Notes



## Bass Clef Notes



# Father Charles Goes Down And Ends Battle



# Battle Ends And Down Goes Charles Father

<b>TERM</b>	<b>MEANING</b>
Duration	
Dynamics	
Timbre/Sonority	
Pitch	
Tempo	
Texture	
Genre	
Rhythm	
Structure	
Melody	
Accompaniment	
Composer	
Era	
Harmony/Chords	
Tonality	
Ensemble	
Instrumentation	
Improvisation	
Time Signature/ metre	
Syncopation	

<b>Term</b>	<b>Definition</b>
Transcription	
Modal	
Aeolian	
Dorian	
Pentatonic	
Natural minor scale	
Improvisation	
Pedal note	
Tonality	
Drone	
Double stopping	
Breakdown	
Build (up)	
Homophony	

Heterophony	
Polyphony	
Polyrhythm/Crossrhythm	
Word setting	
Tessitura	
Melismatic/Melisma	
Syllabic	
Hurdy-Gurdy	
Accordion	
Low whistle	
Bodhran	
Fiddle	
Uilleann Pipes	
Kora	
Djembe	

Talking drum	
Free time	
Static harmony	
Vocables	
Parlando	
Loop	
Multi-track recording	
Mixing	
Panning	
Stereo field	
Filter sweep	
Reverb	
Delay	
Samples	

What is FUSION music?

Style/culture 1	Style/culture 2
Why? Eg. Instruments/features	Why? Eg. Instruments/features

Style/culture 1	Style/culture 2
Why? Eg. Instruments/features	Why? Eg. Instruments/features

Style/culture 1	Style/culture 2
Why? Eg. Instruments/features	Why? Eg. Instruments/features

Style/culture 1	Style/culture 2
Why? Eg. Instruments/features	Why? Eg. Instruments/features

Style/culture 1	Style/culture 2
Why? Eg. Instruments/features	Why? Eg. Instruments/features



# CELTIC INSTRUMENTS:

## Fiddle

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## Accordion

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## Uilleann pipes

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## Low Whistle

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# Instruments

Name the instruments & add under the correct heading.



African	Celtic	Western



<b>Section</b>	<b>Timing</b>	<b>Instruments/description</b>



**Dynamics**

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**Texture**

Monophony =

Homophony =

Polyphony =

Heterophony =

**Tempo/Metre**

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.....

.....

.....

# Rhythm

Free time =

Swing =

Syncopation =

What rhythms can you spot?



## Breath Samples



Polyrhythms/ Cross Rhythm =



## **Harmony**

- What does harmony mean?
- Which are the main accompanying instruments?

## **Harmony terms:**

- Loops/Ostinato =
- Block chords =
- Arpeggiated chords =
- Drone =
- Pedal note =
- Static harmony =
- Double stopping =

# Harmony – which term describe each clip



1

## Harmony terms:

- Loops/Ostinato -
- Block chords -
- Arpeggiated chords -
- Drone -
- Pedal note -
- Static harmony -
- Double stopping -



2



3



4

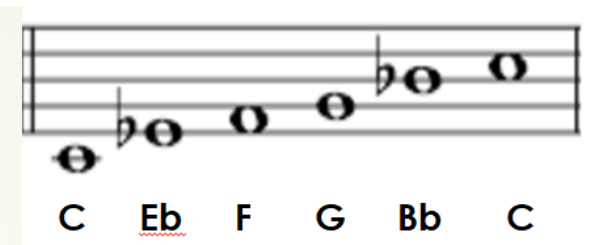
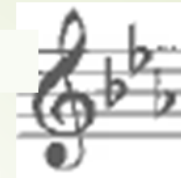


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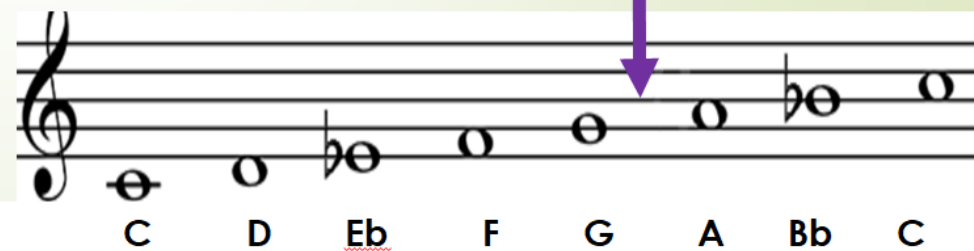
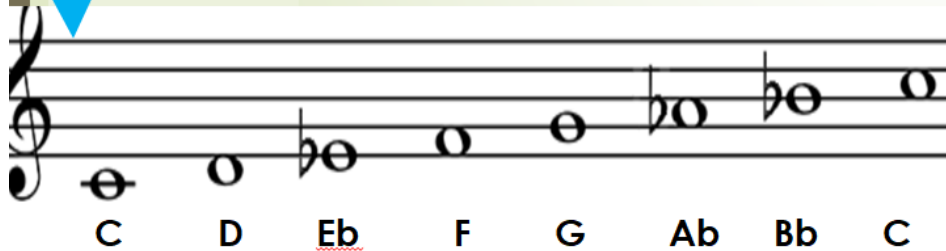
# Tonality

- What key is the piece in?
- How many flats in the key signature?
- What note was used as the pedal note & drone?
- What scale was used for the melody?
- Which terms best describe the tonality of this piece?

Minor Modal



- MODAL =
- THEREFORE.... Using a pentatonic scale can be described as a MODE
- ALSO... they do not use a traditional minor scale (harmonic/melodic minor scales), they the NATURAL minor scale, called the **AEOLIAN MODE**
- And another weird scale/mode called the **DORIAN MODE**



# Tonality – modes explained further

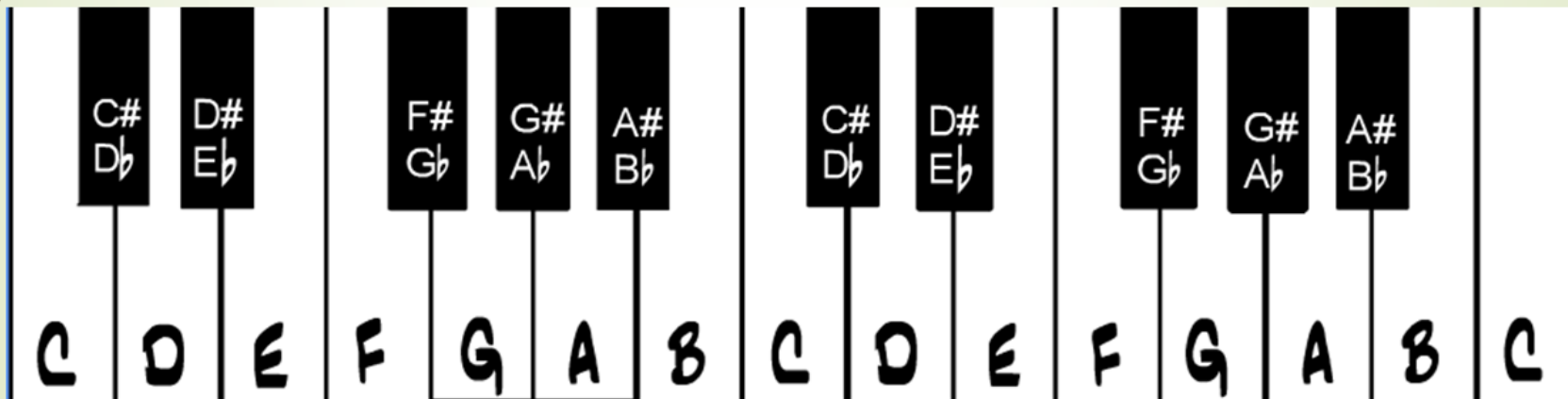
Every Major scale sounds the same cos they follow the same pattern of Tones & Semi-tones:

Tone, Tone, Semi-tone, Tone, Tone, Tone, Semi-tone  
(Remember a tone is a distance, not a note!)

Tone = move TWO notes (including #/b) Eg. C-D, C#-D#

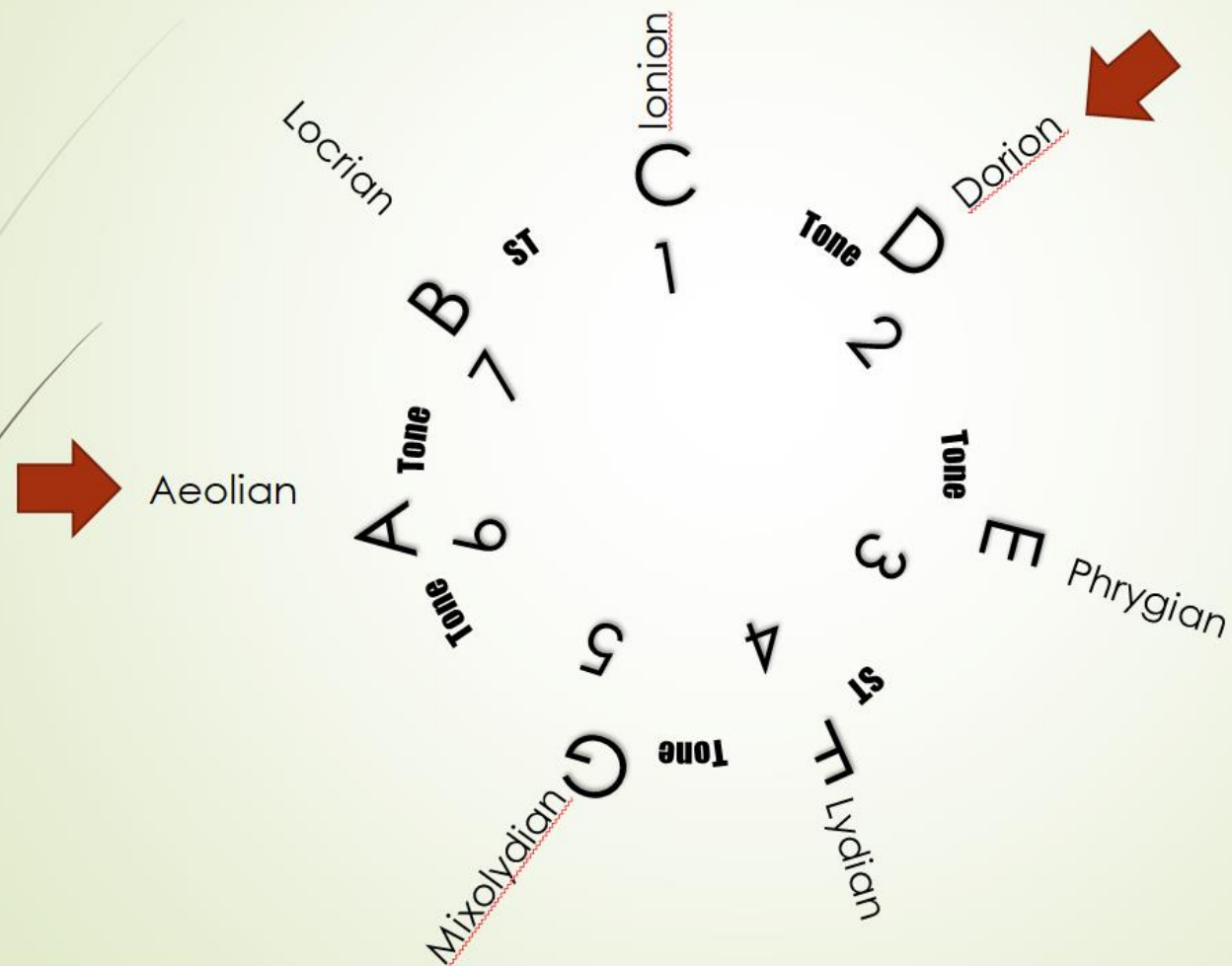
Semi-tone = move ONE note (including #/b) Eg. C-C#, E-F

Tone   Tone   ST   Tone   Tone   Tone   ST  
C   D   E   F   G   A   B   C



Modes are created when you play the same major scale but starting on a different note

C      D      E      F      G      A      B      C  
Tone   Tone   ST   Tone   Tone   Tone   ST









**Structure**

**Texture**

**Context**

**Dynamics**

**Composer:**

**Instrumentation**

**Harmony and tonality**

**Tempo, Metre and rhythm**

**Melody**

## 'Release' (Afro Celt Sound System)

### Audio 7

The band Afro Celt Sound System was formed in 1995 by Simon Emmerson, and features a wide variety of guest artists. The group has performed regularly at the international arts festival WOMAD, which celebrates the world's many forms of music, arts and dance. Their music combines elements of a variety of musical styles including African, Celtic and electronic dance music to a background of contemporary dance beats. Rousing drum patterns from the African talking drum and djembe (a goat skin covered drum shaped like a large goblet) and Celtic bodhrán (a frame drum played with a double-headed stick) are interlocked with programmed digital beats. The song 'Release' comes from their 1999 album *Volume 2: Release*.

### Following the score

The song has a standard pop music form; at the same time there are different loops dropping in and out of the mix.

Intro	Verse 1	Verse 2	Solos	Verse 3	Build	Outro
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There are two sections to the score. The first section shows the main material of the song – the vocals, and the solos by the uilleann pipes (the national bagpipe of Ireland) and the low whistle. The second section shows all of the loops which drop in and out of the mix. The music of the different sections is outlined below. CD timings are given.

### Structure

The song was written collectively by the band along with Sinéad O'Connor who provides most of the vocals. The founder member of the band, Simon Emmerson, plays guitar and keyboards alongside an eclectic collection of instruments including talking drum, whistles, uilleann pipes, kora and the hurdy gurdy. The hurdy gurdy is found in many European countries. Its sound is produced by a crank-turned wheel rubbing against strings in a similar way to a violin bow. Hurdy gurdy melodies are played on a keyboard with a sound similar to that of a violin. The kora is a long-necked African stringed instrument quite similar to a lute.

#### Intro (0.0 – 1.38)

The song opens with a synth drone and various effects before a solo on the talking drum and vocal samples. Next we hear the first three loops on bodhrán, shaker and drums until the vocals come in with Fig. 1, see p.76. Two more loops join in next on synth and drums (Loops 4 and 5), see p.78.

#### Verse 1 (1.38 – 2.55)

The female vocalist sings the first verse of the song (Fig 2, see p.76) accompanied by various loops dropping in and out. Loops 6-13 enter for the first time.

### Verse 2 (2.55 – 3.51)

The male vocalist sings the second verse of the song (Fig 3 and 4) accompanied by various loops. Loops 14 and 15 appear for the first time.

### Solos (3.51 – 4.55)

The first solo is on uilleann pipes (Fig 5) accompanied by various loops. Next we hear a solo on the low whistle (Fig 6), then male vocals followed by a solo on the hurdy gurdy (Loop 20). During this section we hear Loops 16–21 for the first time.

### Verse 3 (4.55 – 5.51)

Another verse sung by the female vocalist, Sinéad O'Connor. We hear solos from the hurdy gurdy and uilleann pipes again plus the first appearances of Loops 22 (synth) and 23 (fiddle).

### Drum break and build (5.51 – 6.59)

In this lively section a drum **break** (Loop 24) leads into the build with the electric piano (Loops 25 and 26) and more layers of loops including two new loops by the hurdy gurdy and uilleann pipes (Loops 27 and 28).

### Outro (6.59 – 7.28)

The outro opens with the female vocalist singing 'Reach out and touch me', more loops and then the song fades out.

#### What to listen for

- Describe the mood of the intro.
- Notice the way that the vocals of the verses move mainly in stepwise motion.
- Listen to the solos. How would you describe the sound of the uilleann pipes and the hurdy gurdy?
- Describe the mood of the build section.
- How does the song end?

### Wider listening

'Release' fuses elements of electronic dance music, Celtic and African music. On their album *Beautiful Wasteland*, the band Capercaille combines traditional Gaelic folk and elements of rock music. Listen to the song 'Homeless' from the album *Graceland*. Here the American singer Paul Simon worked together with the South African vocal group Ladysmith Black Mambazo.

# 'Release' (Afro Celt Sound System)



Written by Simon Emmerson, James McNally, Iarla Ó Lionáird, Martin Russell & Síndad O'Conno

## Vocal solos

Slightly swing quavers ♩ = 100

**Fig. 1** Female Vox.

Ah, sh, sh

don't think you can't see me...

**Fig. 2** Female Vox.

1. Don't ar-gue a-mongst your-selves be-cause of the loss of me,  
 2. Don't ar-gue a-mongst your-selves be-cause of the loss of me,  
 3. Reach out and you'll touch me, make ef-fort to speak to me,

1.

I'm sit-ting a-mongst your-selves, I have-n't gone an-y-where call out and you'll hear me, don't think you can't see me.

2. 3.

but out of my bo-dy, be hap-py for me.

**Fig. 3** Male Vox.

1.

2.

**Fig. 4**  
Male Voc.

**Fig. 5**  
Uilleann Pipe Solo

**Fig. 6** Low Whistle  
(Break = Strings Fig. 2, Accordion & Tambourine)

Slightly swung quavers ♩ = 100

Loop 1

Bedbren



Loop 2

Shaker



Loop 3

Drums



Loop 4

Synth Strings



Loop 5

Drums



Loop 6

Drums

(very faint)



Loop 7

Tambourine



Loop 8

Talking Drum



Loop 9

Kora



Loop 10  
Synth Strings

Loop 11  
Soft Synth. Pad

Loop 12  
Bass

Loop 13  
Breath Samples

Loop 14  
Drums

Loop 15  
Piano

Loop 16  
Synth.

Loop 17  
Accordion

Loop 18

Bohrin



Loop 19

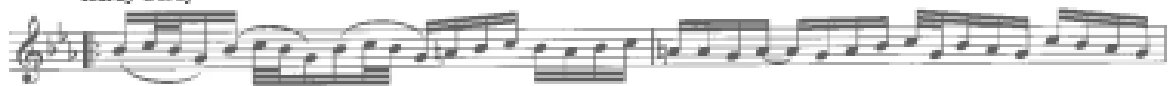
Male Voc.

(Pickup)



Loop 20

Hardy Gurdy



Loop 21

Synth. Pad



Loop 22

Synth.



Loop 23

Fiddle



**Loop 24**  
Drums

4

**Loop 25**  
Elec. Piano 1

4

**Loop 26**  
Elec. Piano 2

4

**Loop 27**  
Hurdy-Gurdy

4

**Loop 28**  
Uilleann pipes

4