

Music

Topic: Afro Celt sound system - Release- Context, structure, sonority, melody.



1. Context and structure			2. Melody				4. K	4. Key vocabulary		
4	Afro-Celt sound	A collective of musicians formed in 1995 by guitarist Simon Emmerson. A vocal form where	1	Repetitive	Hearing the same piece of music over and over again.		1	Musical collectiv	A constantly evolving group of musicians who come together to	
1	system		2	Stepwise	Melody moving from one note to the next in the scale.	lL	\dashv	е	create music.	
	Strophic		3	Idiomatic	Solos that suit the instruments they are written for.			Fusion	Music that combines two or more styles.	
2	form	the same music is	4	Disjunct	Melody containing leaps. E.g. the Uillean pipe solo.	 		Celtic	Term generally used to describe the distinctive sound of Irish and Scottish music. It makes extensive use of modes and the pentatonic scale.	
_		used for each verse. No chorus.	3	Conjunct	Melody that mainly moves by step. E.g. The low whistle solo.		3			
3	Introducti on	Opening of a piece of music – Spoken vocals in Maninka	4	Glissando	Slide over a series of notes, commonly found in piano, harp and string music. Used in solos.					
		0.00-1.38		Ornament General term for various types of musical decoration,				Electron ic dance	Term for music produced for clubs and raves – often	
4	Verse 1	Female vocal in English. 1.38-2.55	5	ation	including trills, turns, mordents, acciaccaturas and appoggiaturas.		4	music	combined with other styles to create fusions.	
5	Verse 2	Male vocal in Irish. 2.55-3.51	6 Acciaccatu		A crushed in note, used in the instrumental solos.		5	African music	Term for music that features the musical tradition of Africa. Often	
	Solos	Uilleann Pipe, high							involves percussion and voices.	
	30105	and low whistle,	3. Se	3. Sonority – How the instruments are used				Motif	Short repetitive phrases. Ours is	
4		hurdy gurdy. 3.51- 4.55	1	African forces	Kora, talking drum.		6		two bars long and mainly moves by step, with a range of a 6 th .	
5	Verse 3	Male and female vocal lead. 4.55- 5.51	2	Celtic forces	Hurdy-gurdy, Uilleann pipe, bodhrain, fiddle, whistle and accordian.		7	Improvi sation	Making the music up as you go along. All instrumental solos do	
				Western	Western Synths, breath samples, drum machine, electric piano,				this.	
Build		Texture comes together to build	3	dance forces	shaker and tambourine.		8	Syllabic	Singing only one note per syllable	
	Outro	tension. 5.51-6.59 Repeat of verse 3.	4	Reverb	An electronically produced echo effect. Used on all tracks.			Samples	Digitally recorded clips of sound used in pieces of music.	
7		Added loops. 6.59- 7.28		Double stopping	A string technique used to play two notes at once. Used in the fiddle.		1	Nonsens e lyrics	Using made up sounds as lyrics. E.g. Oohs and Aahs.	



Music

Topic – Afro Celt Sound System – Release – Texture, tempo, rhythm and metre and Harmony and tonality.



Year Group: 10/11

texture throughout the piece, layering the loops on top of each other. Musical texture where there is a melody supported by harmony. Almost the whole piece uses this. Heterophoni of continually device where there is a melody supported by harmony. Almost the whole piece uses this. Polyphonic of instruments play simultaneous variations of the same theme. Texture used in the outro. Musical texture where two or more voices or instruments play simultaneous variations of the same theme. Texture used in the outro. Musical texture where two or more voices or instruments play simultaneous variations of the same theme. Texture used in the outro. Musical texture where two or more voices or instruments play simultaneous variations of the same theme. Texture used in the outro. Musical texture where two or more voices or instruments play simultaneous variations of the same theme. Texture used in the outro. Musical texture where two or more voices or instruments play simultaneous variations of the same theme. Texture used in the outro. Musical texture where two or more voices or instruments play simultaneous variations of the same theme. Texture used in the outro. Musical texture where two or more voices or instruments play simultaneous variations of the same theme. Texture used in the whole piece uses them. A scale system going from the white notes, popular in fusion. The main medue sed in this piece. Solved by the white notes, popular in fusion. The secondary mode in the piece. A pattern of chords. Sequences. Triplets A repeated musical pattern. Seen in the Bodhran part as rhythmic ostinato. Where the music moves up or down using all notes of the scale, including sharps and flats. In the control of each verse used it. This provide the fusion of the scale, including sharps and flats. In the control of each verse used it. This c	5. Texture				7 Harmony and tonality			8. Key vocabulary			
A-A using the white notes, popular in fusion. The main mode used in this piece.	1	1	throughout the piece, layering the loops on top of	1	C minor	with three flats – The		1	Loops	, · ·	
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Musical texture containing two or more independent melodic lines, also described as contrapuntal. E.g. Verse three. 6. Tempo, metre and rhythm 1. Free time 2. 4/4 3. Triplets 3. Triplets 4. Syncopation Bythm A relaxed rhythm used in jazz where the beat has a triplet feel. Used through most of the piece. 7. Syncopation Bythm A rythmic device where a note is stressed on a weak beat or between beats. E.g. Figure 3 − male yox. 7. Scotch snap 7. Scotch snap 7. Scotch snap A note played quickly on the beat, followed by a longer note 3 times its length. E.g. semiquaver to dotted quaver used in instrumental melodies. 8. Sunday flay the piece independent melodic lines, also described as contrapuntal. E.g. Verse three. 9. Static harmony 1. Free time 1. Spondary mode in the piece. 2. A pattern of chords. Release uses very repetitive chords sequences. 8. A pattern of chords. Release uses very repetitive chord sequences. 8. Chromati general rung flam and flam	3				Dorian	piece.		3		device held under a changing melody/harmony. E.g. synth – loop 21.	
contrapuntal. E.g. Verse three. 6. Tempo, metre and rhythm 1 Free time No set tempo – used in the opening. 2 4/4 4 crotchet beats per bar. 3 Triplets 3 notes in the space of 2. E.g. Figure 6 in low whistle. 4 Swung rhythm A relaxed rhythm used in jazz where the beat has a triplet feel. Used through most of the piece. Syncopation Rhythmic device where a note is stressed on a weak beat or between beats. E.g. Figure 3 – male vox. A rhythmic figure, indicated by a '3' where three equal notes are played in the time of two of the same note value. Figure six low whistle. A note played quickly on the beat, followed by a longer note 3 times its length. E.g. semiquaver to dotted quaver used in instrumental melodies. Chord sequence Release uses very repetitive chords sequences. Chromati c Chromati c Chromati notes of the scale, including sharps and flats. End of each verse used it. Seen in the Bodhran part as rhythmic ostinato. Sequence Sequences. 5 Diatonic Where the notes all belong to one key. Sequence she rhythmic ostinato. Seprior to predictive chord sequences. Similar of players in the Bodhran part as rhythmic ostinato. Sequence she yery repetitive chord sequences. Similar of players in the Bodhran part as rhythmic ostinato. Sepan in the Bodhran part as rhythmic shears which is clease uses very repetitive chord sequences. Sepon in the Bodhran part as rhythmic ostinato. Shear in the Bodhran part as rhythmic shears which mich sequence shears which makes are repetitive chord sequences. Similar of players in the Bodhran part as rhythmic ostinato. Sequence Sequences. Similar of players in the Bodhran part as rhythmic devices were repetitive chord sequences. Sepon in the Bodhran part as rhythmic ostinato. Shear in the Bodhran part as rhythmic ostinato. Sequence Sequences. Similar of players in the Bodhran part as rhythmic device where the used in sequence on each sequence. Similar of players in the Bodhran part as rhythmic device where the nucle of possible to predictive chords are upor down usin	4	Polyphonic	-		mode	using the white notes, popular in fusion. The					
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