

Specific Terminology

Low pass filter - A digital effect which allows only the low frequencies to pass through.

Layering - Combining multiple individual sounds to create a single, more complete sound.

Double Stopping - Playing two notes at the same time on a string instrument - for example a violin.

Performing Forces

African forces: kora, talking drum.

Celtic forces: hurdy-gurdy, uilleann pipes, bodhrán, fiddle, whistle, accordion.

Western (dance) forces: male vox, female vox, synthesisers (including string pad, soft pad, bells, string bass), breath samples, drum machine, electric piano, shaker and tambourine.

Much of the piece is made from *looping*.

Playing techniques include: *glissando*, *ornamentation*, *double stopping*, *open* and *closed hi-hat*.

Structure

- There is a distinct verse form. It contains an intro, solos, breaks and an outro. There are no choruses in this piece and the piece contains three verses.
- The intro starts with a *drone*.
- The piece ends with most of the loops dropping out leaving only the piano loops to fade out.

Melody

- Use of nonsense lyrics
- Main verse is *syllabic*
- Some spoken parts
- Short phrases
- Limited range for the female vocal (6th). The male has a more extended range of a 13th
- Vocal samples
- Repetitive
- Sense of *improvisation* from opening female vocals
- Use of *glissando* (sliding) - this can be heard in the white part during the solo section.
- Use of *ornamentation* (*acciaccatura*)
- Use of *reverb* is very obvious for the whole track

Tonality

- Key of C minor
- Modal - e.g the bass loop in Verse 1 plays between a Bb and C
- Hint of *chromaticism* - heard in the Synth - Verse 2

Tempo, Metre and Rhythm

- *Free time* at the start
- Steady tempo established at 50'' – 100 bpm
- Slightly *swung* semiquavers (gives a lilting/relaxed quality to the music)
- Use of *syncopation*, *triplets*, *sextuplets*, *accents*, *rhythmic ostinato*
- Use of *riffs* and short rhythmic phrases usually 2-4 bars

Texture

- Constantly changing textures.
- Use of *layering*.
- Loops are used throughout and provide the basis of this piece.
- *Main texture is homophonic* e.g in verse one the accompaniment is simple chords.
- *Heterophonic* texture (during outro). This can be heard between the female vocal samples, uilleann pipe solo, and the hurdy gurdy.
- *Polyphonic* texture in Verse 3 with the hurdy-gurdy and uilleann pipe solo playing underneath the main vocals.

Harmony

- Use of *extended chords* (7th, 9th)
- Slow harmonic pulse
- Use of *drone*
- Chord sequences are repetitive

