

Skye Waulking Song ...

From the album 'Nàdurra'.

Released album in 2000.

Nàdurra is Gaelic for 'naturally'.

Full title of the piece is:

Choir M'Àthair Mise Dhan Taigh Charraideach

which translates as: "My father sent me to a house of sorrow."

ABOUT THE PIECE:

Divided into 2 main sections!

Based on pentatonic scale.

It's in 6/8, with 2 beats in a bar.

The strong rhythm helped workers keep in time!

All instruments play in middle range

It has a polyrhythmic texture,

lots of different rhythms played at same time.

Singer's part has different rhythm to rest of band. Same parts, singer is at 1/8,

while hi-hat plays 3 crotchet in a bar, making it feel like 3/4.

It has a fade out ending.

Capercaille: "Skye Waulking Song"

no high pitch squeaking notes.

ABOUT CAPERCAILLIE

core from Manchester

- Modern folk band.
- 8 musicians from Scotland + Ireland.
- Formed in Oban, Scotland in 1984.
- Famous worldwide, sold 1 million albums
- Singer is Karen Matheson, sings in Scotts Gaelic
- Traditional folk instruments: bouzouki, uilleann pipes, accordion, flute, fiddle. BLENDED with more modern instruments: piano, drums, keyboard, bass guitar.
- Their music is a mix of traditional Celtic songs and more contemporary ideas, (like modern drumbeat), BLENDED together.

Waulking is a part of clothmaking.
1) name for stage in traditional clothmaking.

2) Woolen cloth / tweed was cleaned, thickened and softened by this process. Women pounded cloth against table or trampled it.

3) Women would sing songs to pass the time and keep rhythm of the pounding. They needed to move cloth in time with each other. Also lifted their spirits, it was harder.

1) same last name as ... one with a verse other than

- THIS SONG BRINGS TOGETHER TRADITIONAL FOLK MUSIC WITH ELEMENTS OF FOLK MUSIC.

• SONG IS IN 2 SECTION

- MELODY IS BASED ON PENTATONIC SCALE.
- IN 6/8 - 2 BEATS IN A BAR
- STRONG RHYTHM - HELPS TO KEEP IN TIME.
- PLAYED ON MIX OF TRADITIONAL MODERN INSTRUMENTS.
- FIDDLE, PIPES, WHISTLE, ACCORDIAN, BOUZOUKI = TRADITIONAL.
- GUITAR, BASS GUITAR, DRUM KIT, KEYBOARD = MODERN.
- ALL PLAY IN MIDDLE RANGE - NO HIGH-PITCHED NOTES.

CAPERCAILLIE - SWYE WAULKING SONG

- POLYRHYTHMIC TEXTURE - DIFFERENT RHYTHMS PLAY AT SAME TIME.

- SINGER PART HAS DIFFERENT RHYTHM TO BAND.

- SOME POINTS SINGER PART IS IN 6/8 - WHILE HI-HATS PLAYING 3 CROTECHETS IN BAR - FEELS LIKE 3/4.

- FADE OUT ENDING.

SECTION 2

- FULL RHYTHM SECTION (DRUMS/BASS PART) THEY DRIVE IT FORWARD.
- IN G MAJOR. (RELATIVE MAJOR OF E MINOR)
- LOUDER, BUT QUIET WHEN DRUMS / BASS GUITAR STOP.
- PIPE SOLO THAT USES SOME VOCAL MELODY LINE IN ITS IMPROVISATION. HARMONISED BACKING VOICES TOO

SECTION 1

- FEELS VERY TRADITIONAL, WITH SIMPLE BEAT.
- IN E MINOR - CHORDS CHANGE BETWEEN Em and G.
- QUIET, CALM, PEACEFUL - SOUNDS SUBDUED.
- NO INSTRUMENTS REALLY STAND OUT - FOCUS IS ON THE SINGER.

THE LYRICS ARE IN SCOTS GAELIC

2 MAIN VERSES.

2 INSERTS (SEISD 1 & SEISD 2)

SEISD IS
PRONOUNCED
'SHEST'

SEISD 1: 'HI RI HURAIBHI OHO'

SEISD 2: 'O HI A BHO RO HU OHO'

AFTER EACH LINE OF VERSE,
1 OF INSERTS IS SUNG

chuir m'athair mise dha'n taigh.
HI RI HURAIBHI OHO.
N' oidhche sun a runne bhanais
O HI A BHO RO HU OHO.

CAPERCAILLIE

- SKYE WALKING SONG

INSERTS: example of vocables. - nonsense syllables like 'Hey nonny nonny + 'Fa la la?' everyone can join in.

VERSES: Taken directly from 13th lament called Seatham, Mac Righ Eireann. about a girl unhappy with marriage her father arranged.

PIPE SOLO: 2 verses divided by pipe solo.

STRUCTURE: BIT different to traditional waulking songs. (They have verse-chorus structure)
Capercaillie wasn't traditional - 2 verses + 2 inserts but no chorus.
it's a STROPHIC STRUCTURE - melody is same for both verses

THE WHOLE ALBUM
RECORDED IN TWO SESSIONS
2 2 2 2 2 2

ALL BLUES is mainly IMPROVISED!

Miles Davis:
"All Blues"...

1) Band is made up of:
• trumpet, alto saxophone,
tenor saxophone, piano, double bass
and drums.

2) Trumpet, both saxophones,
piano each have improvised!
SOLO.

(The two saxes² play
♥ together when not a solo.)

3) At recording studio, band had little
idea for what they would do.
Miles gave them a few SCALES
and MELODY LINES to IMPROVISE on!

INTRO:

8 BARS LONG.
MADE UP OF TWO **4 BAR SECTIONS.**
(Intro 1 and 2).

In **INTRO 2**,
alto and tenor saxes
play **RIFF B** in **3rds**
don't play in **first four bars.**

OUTRO:
12 BARS LONG.
SAXES play **RIFF B.**
TRUMPET
has new!
RIFF C!

Head comes back. -
12 bar theme followed
by **Intro 2.** Play both bits

TWICE!

HEAD (32 BARS)

32 BARS LONG.
• **MUTED TRUMPET** plays **12 BAR THEME.** Saxes play **RIFF B** in background. Plays **INTRO 2** followed by theme again, then repetition of **INTRO 2.**

Miles Davis:
"All Blues",
THE SECTIONS.

IMPROV. SOLO SECTIONS:

• Four sections each feature a different instrument...

48 BARS

- 1.) TRUMPET
- 2.) ALTO SAX
- 3.) TENOR SAX
- 4.) PIANO

IMPROV!

24 BARS.

'PRIYAGITAH'

- Improvised in recording studio.
- Based on traditional raga structure.
- * Some differences: modern ragas miss sections to keep audience attention!
- 3 backs on CD.
 1. ALAP.
 2. GATS? EACH GAT'S BASED
 3. GATS } ON DIFFERENT TALA.

RAAG DESH IS THE RAINY SEASON RAGA

- EACH RAGA PLAYED AT A SPECIFIC TIME OF DAY, DURING SPECIFIC SEASON
- CREATE CERTAIN MOODS.
- **RAAG DESH** :- SHOULD BE PLAYED AT NIGHT IN RAINY SEASON.
- MOOD :- ROMANCE + DEVOTION

RAAG DESH

3 VERSIONS OF RAAG DESH

1. ALAP :- TAMBURA DRONE.
 • BANSURI & ESRAJ
 (Instrument quite like a Sarangi - with no frets)
 • Improvise, slow, flowing, no pulse to drive it along.

2. 1st GAT :-
 • TABLA - STEADY RHYTHM
 • BANSURI - IMPROVISED MELODY.
 • FASTER THAN ALAP
 • GAT IS BASED - RUPAK tala. = 7 BEATS.

3. 2nd GAT :- RAGA LOT FASTER
 • TABLA = FAST COMPLICATED RHYTHM. = 12-BEAT ^{ekta} tala.
 • BANSURI PLAYS OVER TOP // MELODY MORE STRUCTURED.
 • PRE-COMPOSED MELODY LOTS OF RUNS - BASED ON RAAG DESH.

- **PRIYAGITAH**: THE NIGHTINGALE performed by Steve Gorn + Benji Wertheimer.
- "LIVE AT CARNEGIE HALL" performed by Anoushka Shankar.
- "MEWAR REMIRA" performed by S.D Dhandhada and H Dhandhada.

REMEMBER!

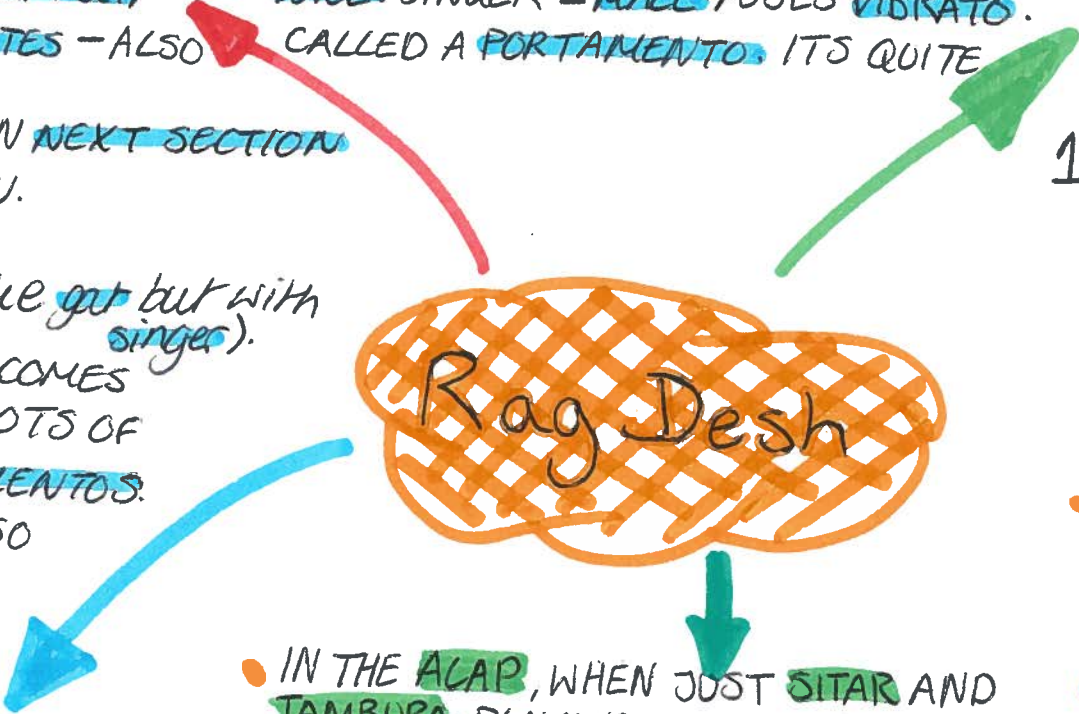
ASCENDING PATTERN IS DIFFERENT TO DESCENDING: MORE NOTES
NI IS FLATTENED.



'MEWAR REMIRA' HAS A SINGER!

- THIS VERSION USES VOICE TO SING THE RAGA
- PERFORMED BY - S. D. DHANDHADA and H. DHANDHADA
- ALAP - SITAR IMPROVISES USING NOTES OF RAGA OVER TAMBURA DRONE.
- THEN JOINED BY - SARAGI, THEN VOICE. SINGER = MALE → USES VIBRATO.
- HE ALSO SCOOPS NOTES - ALSO CALLED A PORTAMENTO. ITS QUITE A SHORT ALAP.
- TEMPO INCREASES IN NEXT SECTION AND TABLA COMES IN.
- FINAL SECTION:

THE BANDISH, - (like gat but with singer).
 THE VOCAL PART BECOMES MORE ELABORATE. LOTS OF TRILLS AND PORTAMENTOS.
 HAND CYMBALS ALSO USED TOWARD END.



- IN THE ALAP, WHEN JUST SITAR AND TAMBURA PLAYING, YOU CAN HEAR THE DIFFERENT TECHNIQUES ANOUSHKA USE'S - SHE STRUMS, PLUCKS AND BENDS NOTES. BENT NOTES ARE MADE BY PULLING STRING TO CHANGE SOUND.
- 1st GAT → 10 beat tala called Jhaptaal. 2nd GAT → Faster, uses 16 beat tintal tala.
- THIS VERSION ALL ON 1 TRACK. NO GAPS - LISTEN FOR TEMPO AND TABLA.

• ALL 3 VERSIONS SOUND DIFFERENT - THEY'RE BASED ON THE SAME RAGA.

THE IMPROVISED NATURE OF THE MUSIC MEANS THERES LOTS OF DIFFERENT INTERPRETATIONS OF IT.

1. ANOUSHKA SHANKAR plays the Sitar. She is a classically trained pianist, conductor and sitar player. Daughter of Indian musician - who's worldwide famous. He taught her Sitar.
- THIS VERSION OF RAG DESH WAS RECORDED LIVE IN NEW YORK. WAS COMPOSED BY RAVI SHANKAR, AND ANOUSHKA'S ACCOMPANIED BY 2 TABLA PLAYERS - BIKRAM GHOSH AND TANMOY BOSE. THERES ALSO A TAMBURA DRONE.
- ITS MADE UP OF AN ALAP AND 2 DIFFERENT GATS.

EACH ONE HAS A DIFFERENT INSTRUMENT PLAYING THE MAIN MELODY.

BANSURI



- FLUTE MADE OF BAMBOO

IN: 'PRIYAGITAH: THE NIGHTINGALE'

SITAR

IN: 'LIVE AT CARNEGIE HALL'



• 7 string = 5 are plucked for melody = 2 create drone.

MALE SINGER.

IN: 'MEWAR RE MIRA'



INDIAN CLASSICAL MUSIC

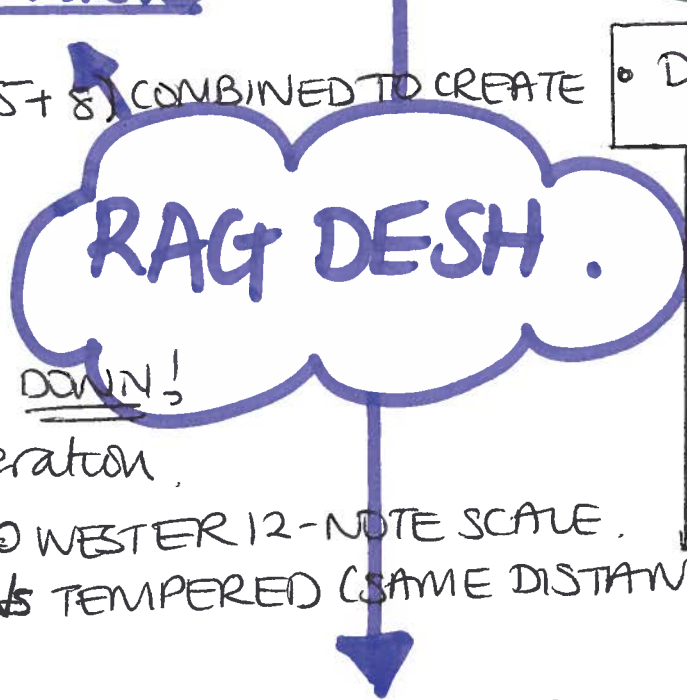
BASED ON RAGAS.

- A SET OF NOTES (BETWEEN 5 + 8) COMBINED TO CREATE A MOOD.
- RAGA PERFORMANCES ARE IMPROVISED.

based on traditional tunes + rhytm. NEVER WRITTEN DOWN!

passed on ORALLY to generation.

- RAGA USE SCALE SIMILAR TO WESTER 12-NOTE SCALE. INTERVALS CAN VARY IN RAGA.
- VS TEMPERED (SAME DISTANCE BETWEEN NOTES). AS IN WESTER



- DESCRIBE DIFFERENCES BETWEEN EXTRACTS
- MENTION INSTRUMENTS.
- TEMPOS.
- IS IT IMPROVISED OR PRE-COMPOSED.

TANBURA. (TANPURA)



- SIMILAR SHAPE TO SITAR.
- USUALLY HAS 4 METAL STRINGS. BUT CAN HAVE 6
- USED AS A BACKING INSTRUMENT.



TABLA

- PAIR OF DRUMS.
- SMALLER RIGHT-HAND DRUM CALLED TABLA. (ALSO DAYAN)
- LARGER, LOWER-SOUNDING DRUM CALLED BAYAN.

