

Chuir M'Athair Mise Dhan Taigh Charraideach

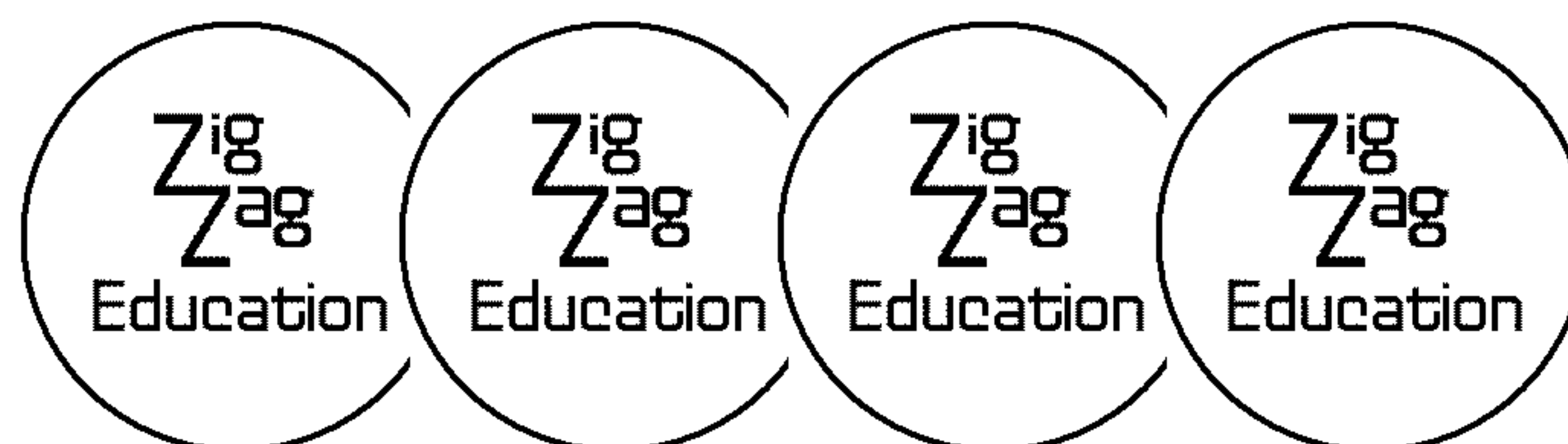
(Skye Waulking Song)

GCSE Set Work Analysis & Activities



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POD 3506



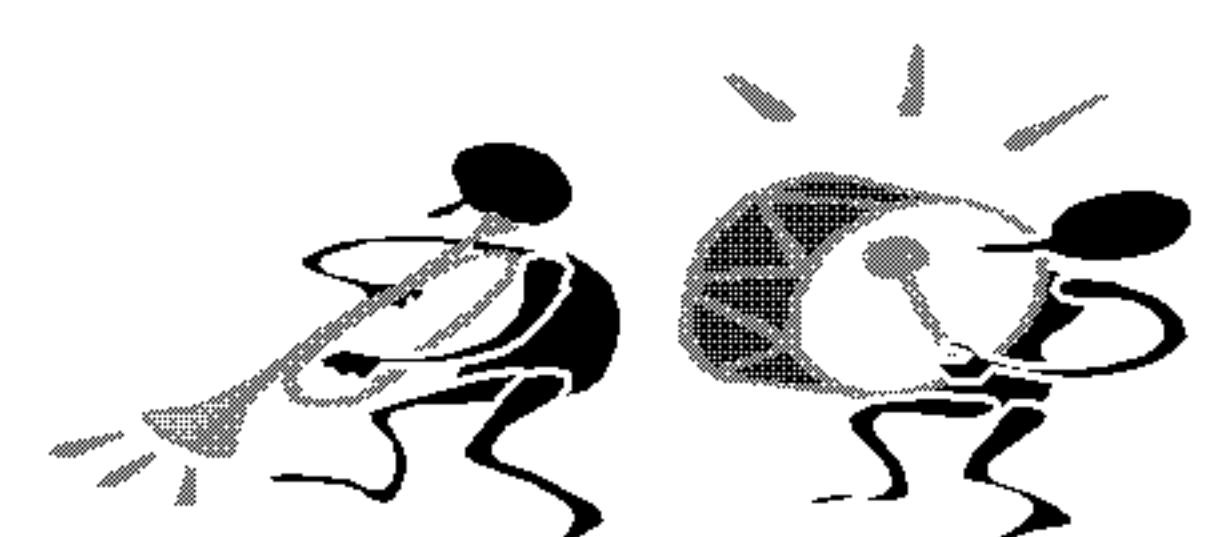
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Contents

Thank You for Choosing ZigZag Education.....

Teacher Feedback Opportunity

Terms and Conditions of Use.....

Teacher’s Introduction.....

Introduction to *Chuir M’Athair Mise Dhan Taigh Charraideach* (Skye Waulk)
 Factual Information

Geographical Information.....

Unit 1: Performing.....

Analysis of Chuir M’Athair Mise Dhan Taigh Charraideach (commentary).....

Using the Class Activity Worksheet

Class Activity Worksheet.....

Unit 2: Composing

Analysis of Chuir M’Athair Mise Dhan Taigh Charraideach (based on the composition con

Instrumentation and Technique

Melodies and Tonality

Lyrics for Chuir M’Athair Mise Dhan Taigh Charraideach.....

Composing Task: Compose a Folk Fusion Piece

Unit 3: Listening and Appraising.....

Analysis of Chuir M’Athair Mise Dhan Taigh Charraideach (based on the detailed listeni

Practice Questions: Area of Study 4.....

Section A.....

Section B.....

Mark Scheme for Practice Questions

Key Words.....

Match-Up Exercise

Key Words Exercise – Fill In the Definitions

Definitions Exercise – Fill In the Key Words

Dominoes Exercise

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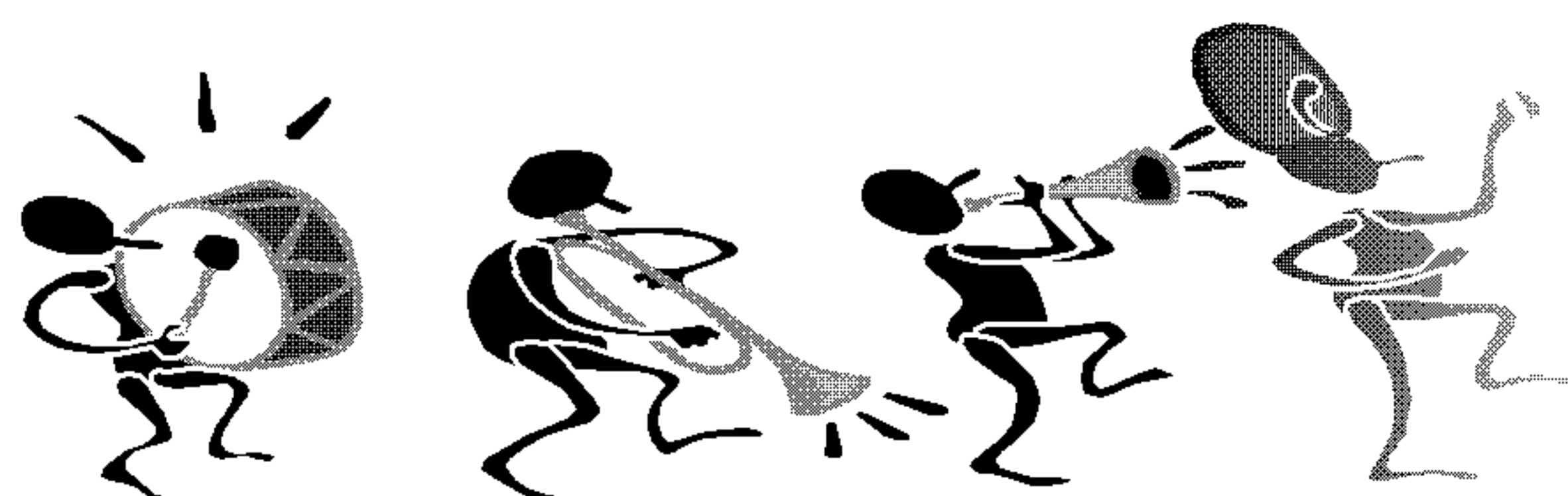
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Teacher's Introduction

This is an extremely valuable resource for candidates of all abilities. However, some candidates in particular will find it very useful for raising their standards, or for looking at notation, and find it difficult to understand and use music vocabulary. This resource tackles these common difficulties in its layout, approach and recommendations.

The factual information at the beginning of the resource provides some useful background that will support the Section B part of the terminal written exam as well as help with understanding of the music. The overview of the composition uses a lot of musical snippets of score could be scanned into Sibelius music software and shown to candidates may be shown how to follow the score. The PDF version of this resource would work quite well as a visual aid to support the literature on the photographs.

The composition task and the practice questions are aimed at all grades. The resource is a piece that should be taught jointly as a performance piece and as a learning resource. The arrangement and harmony mentioned. Its overall structure and internal structure are templates for a composition along with the further suggestions given. Candidates can be guided by the teacher to analyse the music and to learn the devices, arrangement style and what they sound like by doing the task.

The separate composition task will take the candidates through the steps of creating a popular music fusion-inspired composition. *Chuir M'Athair Mise Dhan Taigh* is analysed in detail in chronological order of musical events. It is then analysed again using the guide, and then for a third time using the detailed unit content of the listening task. The resource is made more accessible for different types of learner and to make it adaptable to different styles.

There are mark schemes for the practice questions and a keywords table with definitions. This resource is aimed at teachers that have little or no knowledge of the folk music of Scotland. Its sole aim is to provide quick and accessible information to the busy teacher who has to analyse and prepare resources for this new specification. It has been written with the Edexcel Schemes of Work, but aspects of this resource may also be useful for Key Stages 3 and 5 due to the detail of information provided.

MA (IOE, London), PGCE (Cambridge), B.Mus Hons (Edinburgh)

Sheila James has 12 years experience as a Head of Music in challenging environments and 10 years experience as both a GCSE and GCE Music examiner.

Note:

If you have purchased the editable Word version of this resource, you will need the OpenType font 'Zig Zag' (version 4.x or higher) installed on your computer, you will already have the font. It can be installed by installing the browser extension 'Scorch' from the Sibelius website (www.sibelius.com/). To find the font file (a .tff file) for download on our website, zigzageducation.co.uk: click on 'Download Files' at the top of the page. To install this font onto a Windows computer, double-click the font file, open the CD window, click the font file once to highlight it, then click on **File > Install** and follow the prompts.

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Introduction to *Chuir M'Athair Mise Dhan Taigh* (Skye Waulking Song)

Factual Information

Title of set work: *Chuir M'Athair Mise Dhan Taigh*
Charraideach (Skye Waulking Song).

Edexcel GCSE Music area of study: Four

Topic: Fusion

Artist: Capercaillie

Album title: Nadurra

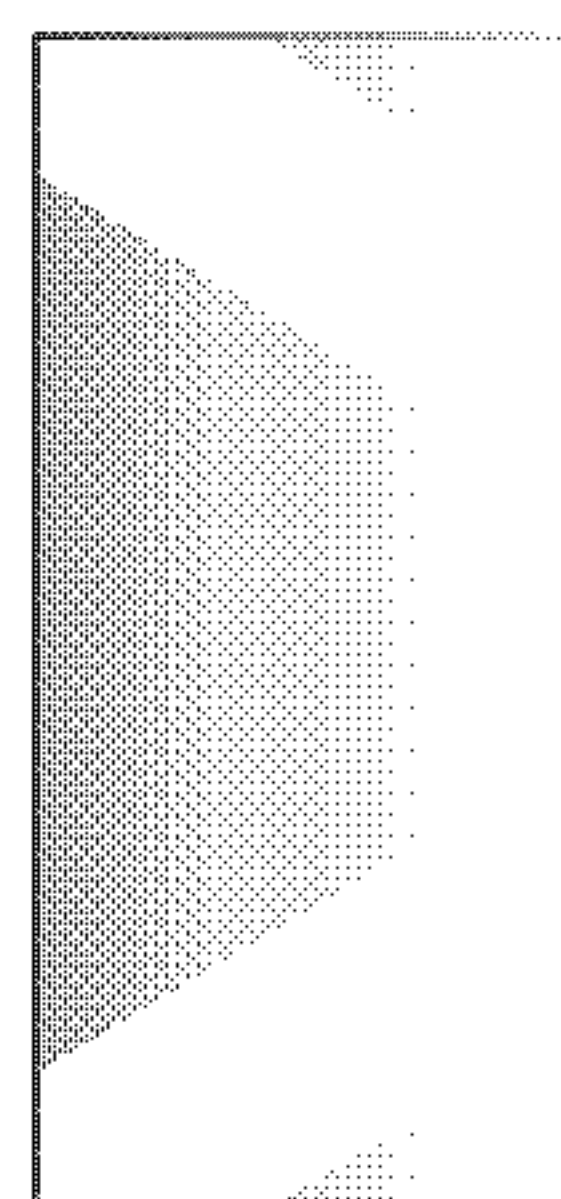
Album date: 2000

Stockist: www.amazon.co.uk

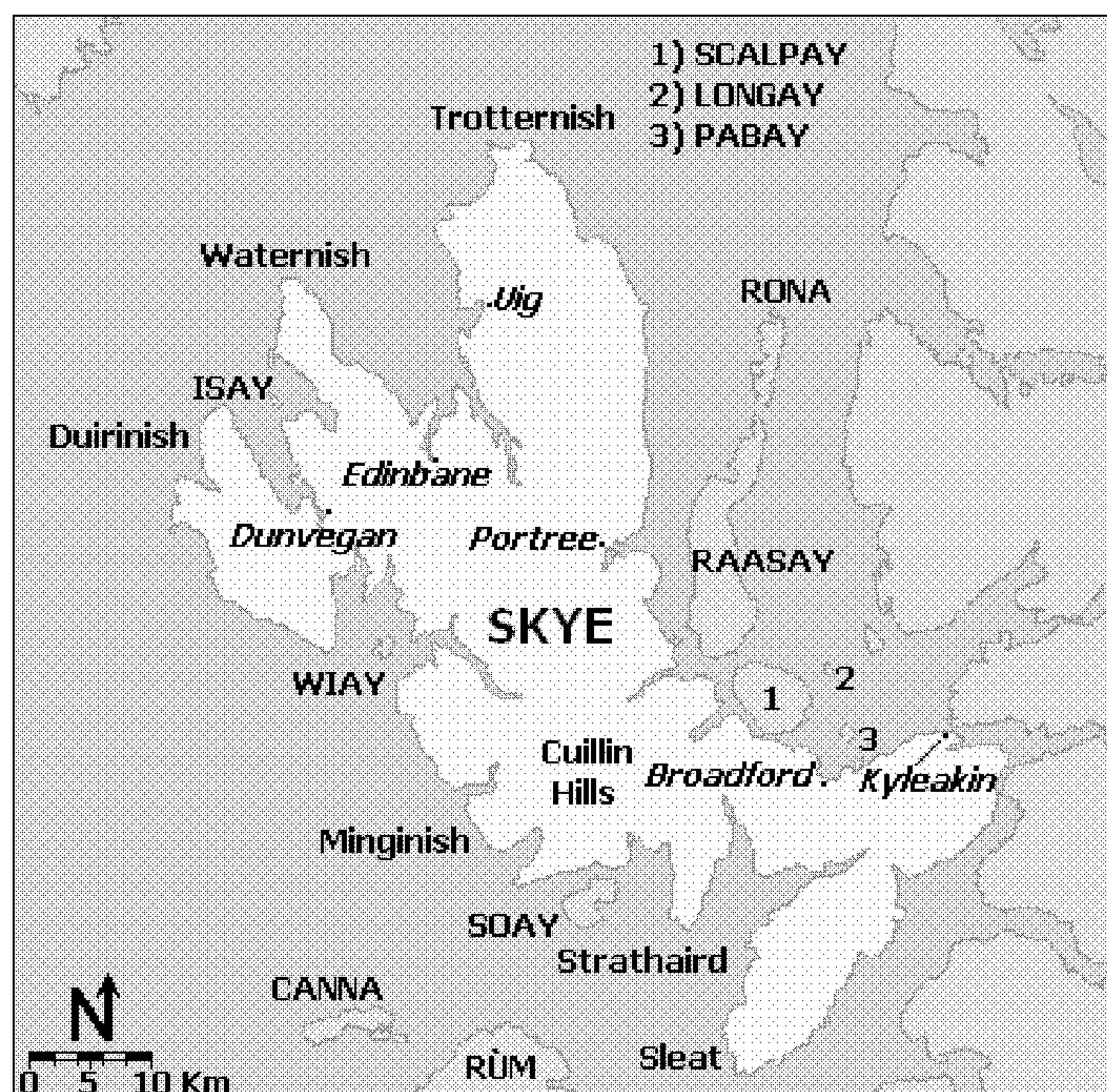
A performance may be seen and heard on YouTube. Please purchase the original version from Amazon to use with this resource.

Duration: 4 minutes 40 seconds

Place and Country of origin: Isle of Skye, Scotland, United Kingdom



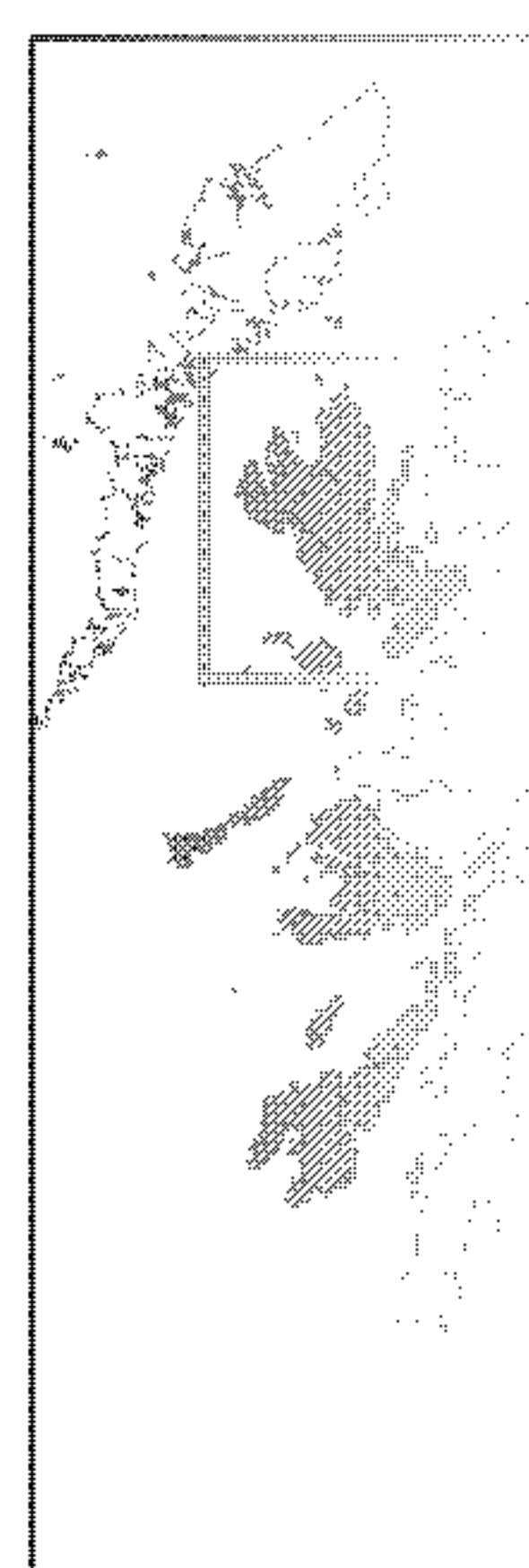
Geographical Information



Map of the Isle of Skye

Geographical information: The map shows the location of the Scottish isles situated within Scotland.

Languages: English and Gaelic



Scotland (Inset Map)

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Social, historical and cultural context

A waulking song is basically a work song which belongs to the tradition of Skye. Waulking songs were used in a similar way to African work songs in keep the workers in time with each other during long team-based tasks. In the traditional weaving of tweed. The song topics would be about any local lyrics would be Gaelic.

Modern-day practice when performing the folk music of the British Isles is authentically as possible in terms of language and instrumentation. It is performed in settings such as pubs, clubs and churches and also at concerts. Contemporary folk sometimes fused with modern popular music styles to form a variety of folk fusion.



Picture of women weaving tweed while singing a waulking song

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Important Folk and Popular Music Fusion Styles		
Fusion Style	Contributing Popular Music	Country of Origin
Folk rock	US rock	USA
Country rock	US rock	USA
Ska	US rhythm & blues	Jamaica
Bhangra	Jamaican reggae	India
Samba	US jazz	Brazil
Soca	US soul	Trinidad and Tobago



Unit 1: Performing

Analysis of Chuir M’Athair Mise Dhan Taigh Charraideach

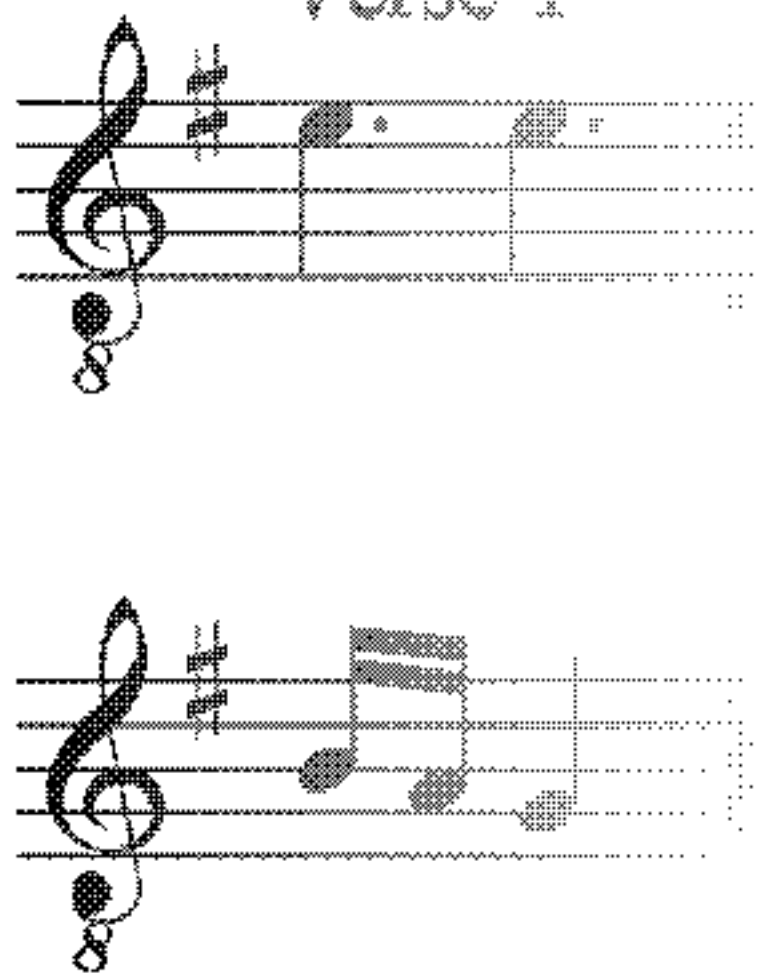
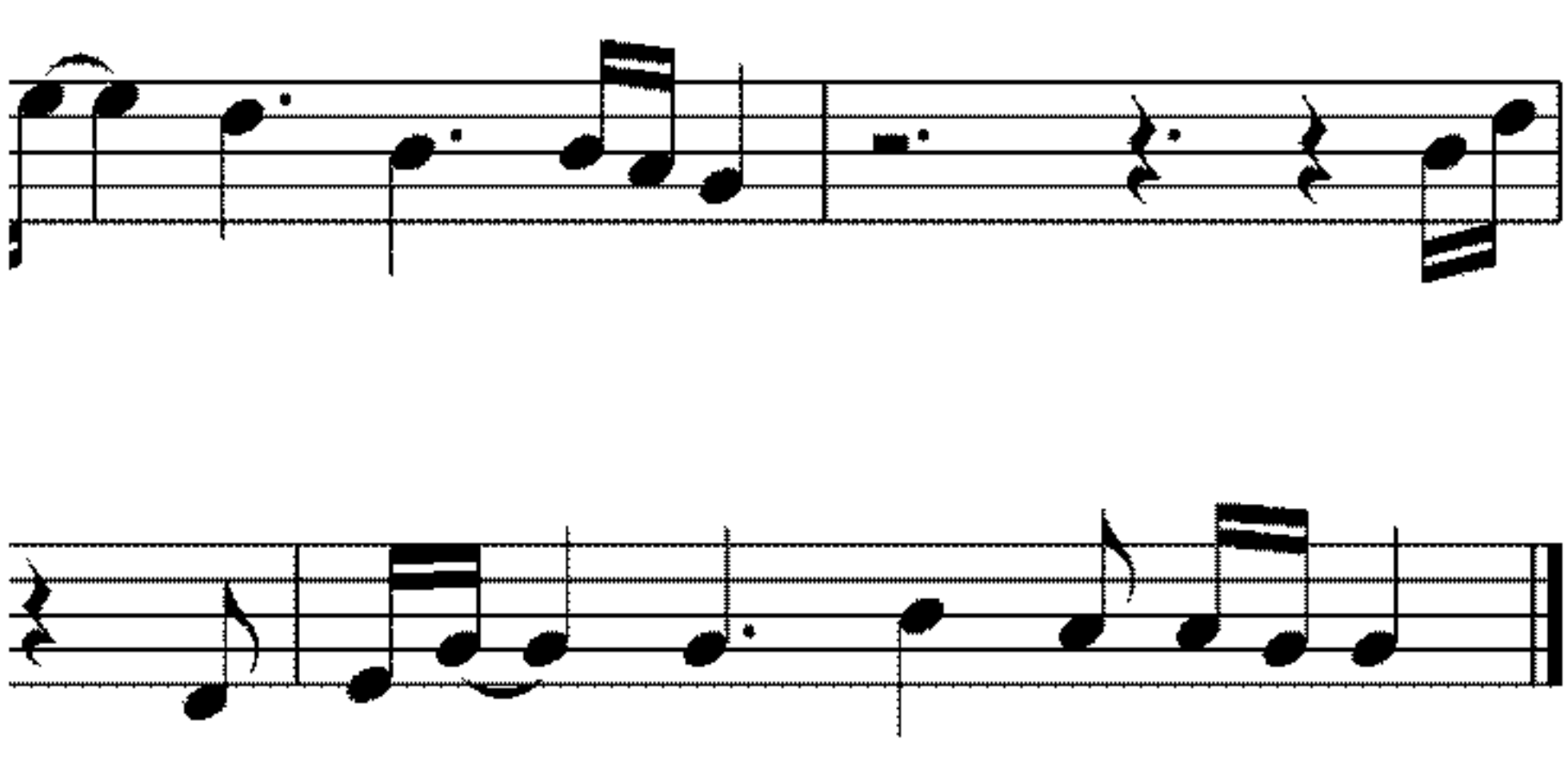
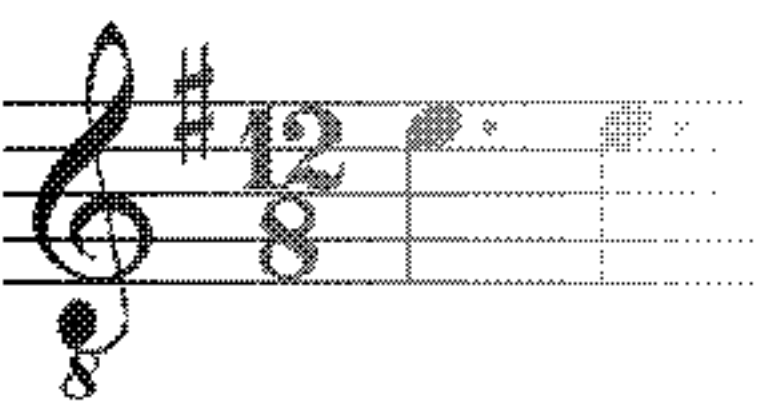
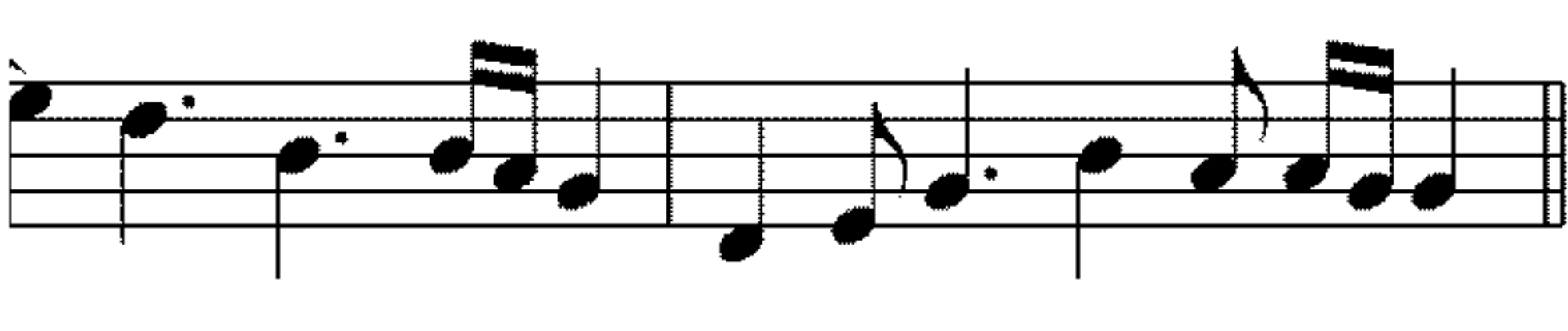
The Overview

This is a strophic song in a folk music fusion style of waulking songs and folk rock. The song is in the key of E minor, but uses the natural minor only. It is in 12/8 time and uses multiple metres simultaneously of 6/4 against 12/8. The song is sung in Gaelic.


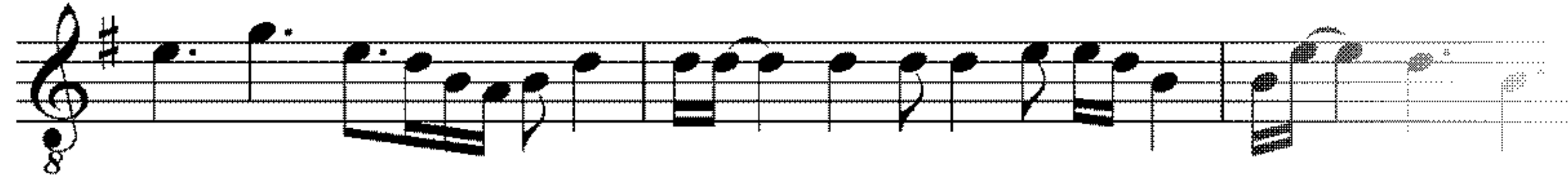

Section	Description
Introduction	<p>The introduction begins with an ambient voice on the keyboard playing (G B D F#) for the first bar. Bar 2 introduces the tremolo violin on the notes of the Em9 chord are ghosted singularly.</p> <p>Bar 3 introduces the bass guitar, bouzouki, drum kit and second keyboard. The key signature is established by the call and response tune between the bouzouki and keyboard.</p> <p>6 bars of instrumental</p> <p>Bouzouki</p> <p>Keyboard</p> <p>The bass guitar contradicts by playing in 12/8 time but occasionally to suit the 6/4 rhythms.</p> <p>Bass</p> <p>Simili</p> <p>However, the drum kit is playing a rhythmic motif on the snare and the motif implies a simple time metre due to the metric accents. However, it is in 6/4 time.</p> <p>Percussion</p> <p>Perc.</p> <p>This motif begins at bar 3 and is played until the end of verse 3. It includes occasional fill, e.g. bar 8.</p> <p>The violin tremolo lowers pitch to a G# in the last 2 bars of the introduction.</p> <p>Chords: Em G alternate each bar from bar 3 of the introduction until the end of verse 3.</p>

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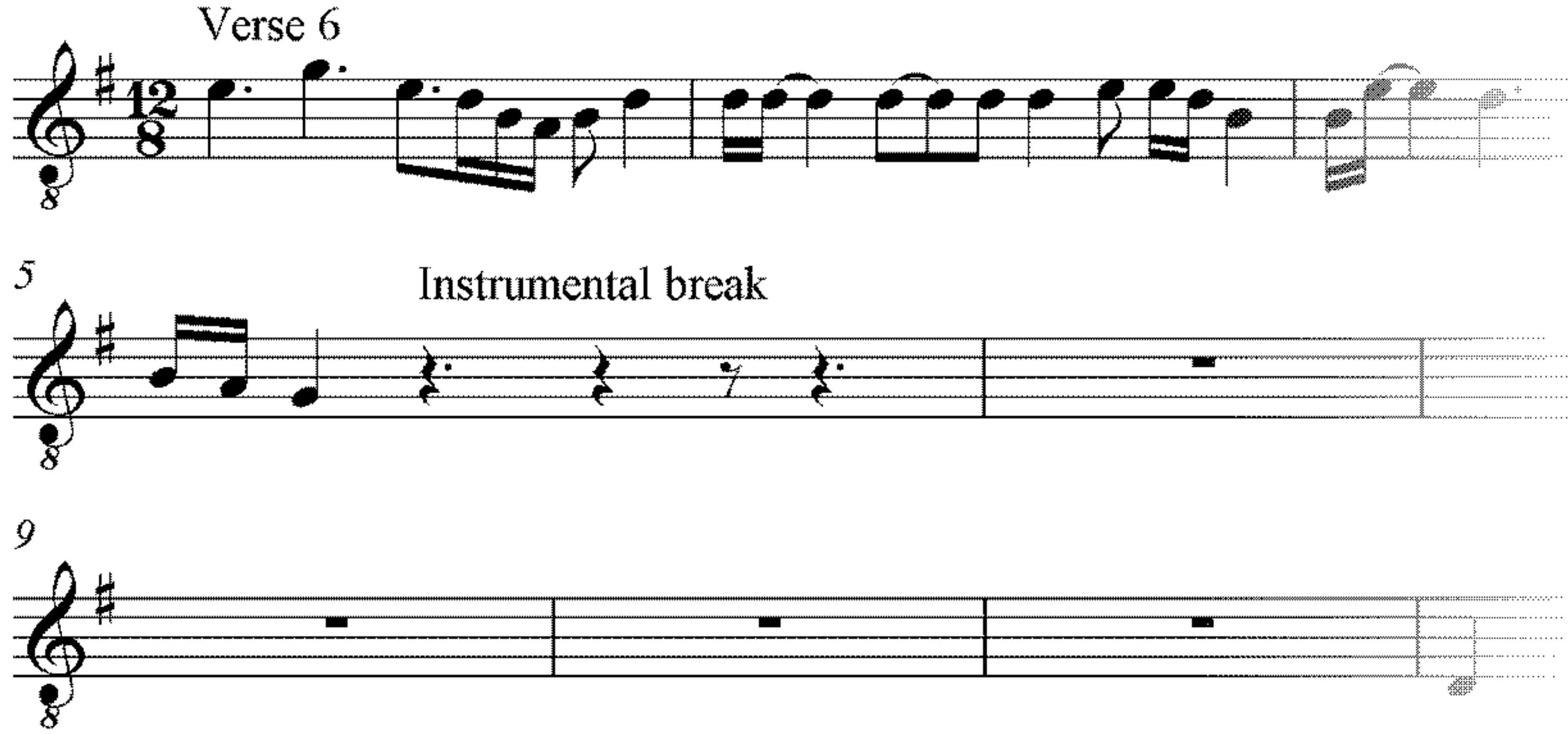

Section		
<p>Verse 1</p> <p>A short instrumental link occurs where the voice rests.</p> <p>The last bar is the vocal music for the last line of verse 1. This flows straight into verse 2.</p>	<p>The instrumental is intermittent not in each bar is used to follow it. It has 1 bar. However, bars 4 to the four-bar link.</p> <p>Verse 1</p>  <p>The words for verse 1 are:</p> <p><i>Hi ri huraibhi o h</i> <i>Chuir m'athair n</i> <i>O hi a bho ro ho</i> <i>Hi ri ho</i> (short instrumental) <i>Chuir m'athair n</i></p> <p>Chords: Em G</p>	<p>for the violin, which is limited to a few low is the introductory tune. The music is varied from the other verses that the same last bar as the other verses. The first verse eight bars long in contrast</p> 
<p>Verse 2</p>	<p>The tune scored for four-line stanza voice is mezzo-soprano intermittent and a free and improvisation.</p> <p>Tune A</p>  <p>The words for verse 2 are:</p> <p><i>Hi ri huraibhi o h</i> <i>'N oidhche sin o</i> <i>O hi a bho ro ho</i> <i>'N oidhche sin o</i></p> <p>Chords: Em G</p>	<p>The first bar is the tune for each line of the stanza to accommodate the different words. The music is the same as that of verse 1. The violin is still in the same position as the bouzouki and keyboard develops in the same way.</p> 





Section	Description
Verse 3	<p>The music continues in the same way as verse 2. However, all back bar and last line of the verse, leaving the voice alone to finish the</p> <p style="text-align: center;">Tune A</p>  <p>The words for verse 3 are:</p> <p><i>Hi ri huraibhi o ho</i> <i>Gur truagh a Righ nach b’e m’fhalairidh</i> <i>O hi a bho ro hu o ho</i> <i>Gur truagh a Righ nach b’e m’fhalairidh</i></p> <p>Chords: Em G continue to alternate with one chord per bar.</p>
Verse 4	<p>The music now settles into a clear 12/8 metre in all instrumental parts, almost the same. The only difference is the second note in the first bar, an E♭ to a G♭. Vocal harmony parts are added on the first and third lines of the lyrics are used.</p> <p style="text-align: center;">Tune A1</p>  <p>The texture is fuller due to: chords strummed by the bouzouki; the bass guitar part that both fall mainly on the beat and with very little syncopation which enters for the first time playing rhythmic chords.</p> <p>Chords: C G Em C G </p>
Verse 5	<p>Tune A is resumed. However, the rest of the music of this verse is different. Different lyrics are used.</p> <p style="text-align: center;">Tune A</p>  <p>Chords: C G Em C G </p>





Section	Description
<p>Verse 6</p> <p>This is 12 bars long in total.</p> <p>The instrumental break dovetails with the end of the voice in bar 5 and is almost seven bars long.</p> <p>The voice returns for the last bar of verse 6.</p>	<p>Tune A1 returns from verse 4, but ends with the tune of verse 1. It is further extended here in verse 6 to almost seven bars long before the end of the song as in verse 1.</p> <p>Verse 6</p>  <p>Hi ri huraibh o ho Sheathain chridhe nan sul socair O hi a bho ro hu o ho Hi ro ho (Instrumental break) (sound) Tha do bhata nochd's na portaibh</p> <p>The instrumentation which accompanies the voice is the same as verse 5. The drum kit, bouzouki, violin and uilleann pipes are still present on the first and alternating lines.</p> <p>The instrumental interlude introduces the accordion and uilleann pipes. The violin returns to take part with the uilleann pipes accompanied by a subtle and fine blend of melody on the accordion and the strummed bouzouki. Meanwhile the drum kit parts continue the rhythmic feel of the previous verses.</p> <p>Chords: C G Em C G C G Em C G C G Em C G </p> <p>It is debatable whether the instrumental interlude is a new section or not. It can be viewed from the vocal perspective as an extension to verse 6 to extend the end.</p>
<p>Verse 7</p>	<p>The vocal tune and the vocal harmonies return to that of verse 5. The texture becomes sparse and the music as a whole takes on a quieter feel because the drum kit, bouzouki, violin and uilleann pipes are faded. The bass guitar and accordion stick to punctuating the vocal parts. The ambient keyboard voice adds broken and sustained chords to the overall soothing musical atmosphere. Different lyrics are used.</p> <p>Tune A</p>  <p>Beautiful blends continue as the Am7 chord is used to substitute for the G chord in bar 1 whilst the harmonies sing a C chord. Then an Em7 chord is used in bar 2 and the instruments substitute the previously used G chord with an Em chord in bar 3. The D notes.</p> <p>Chords: Am7 Em7 Em G </p>

Section	Description
Verse 8	<p>The rhythmic elements of bass guitar and drum kit return and the changes at the end. The accordion and the bouzouki play the chor counter melody to complement the vocal parts.</p> <p>Verse 8</p>  <p><i>Hi ri huraibhi o ho</i> <i>O nach roch thu, ghaoil, na toiseach</i> <i>O hi a bho ro hu o ho</i> <i>Hi ro ho</i> <i>Hi ro ho</i></p> <p>Chords: C G Em C G </p>
Outro	<p>The outro is a call and response between the vocal melody with v instrumental polyphonic interplay between the uilleann pipes, acc counter melodies used are developments of those used in the inst These parts are accompanied by the usual rhythmic parts of the b the rhythmically strummed chords of the bouzouki.</p> <p>Outro</p>  <p><i>Hi ri huraibhi o ho</i> <i>Hi ri huraibhi o ho</i> <i>Hi ro ho</i> (hums)</p> <p>After the words are sung, the instruments play on for a fade-out e Chords: C G C G – these chords continue to alternate with a through the fade-out ending.</p>

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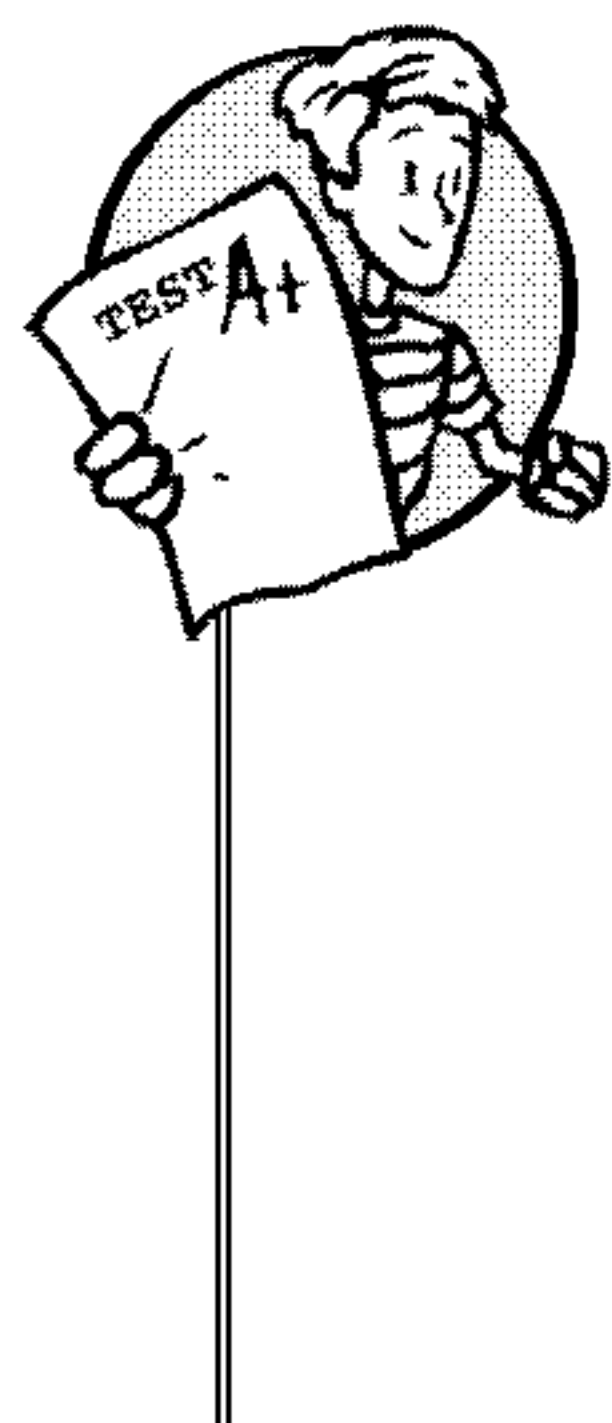
Using the Class Activity Worksheet

Knowledge

The following 'Class Activity Worksheet' is primarily a learning resource. It is to be used to learn more about the musical arrangement of this set work. Candidates learn the melody and the bass by playing them. Candidates can hear the piece in stages, see the parts and learn more about the roles of tune, chords and bass.

Performing

Candidates may also choose to use this activity as their exam ensemble performance. The piece is of *difficulty* due to being repetitive despite some syncopation. Parts 2 and 3 would be suitable for them as they are simple. Part 1 would suit a D–C grade student who can learn the main tune on a suitable instrument. The remaining parts would suit D–E grade candidates because they can be learnt by ear but the notation should be referred to by candidates during the learning process to develop music reading skills. The teacher might want to teach this piece as part of their rehearsal.

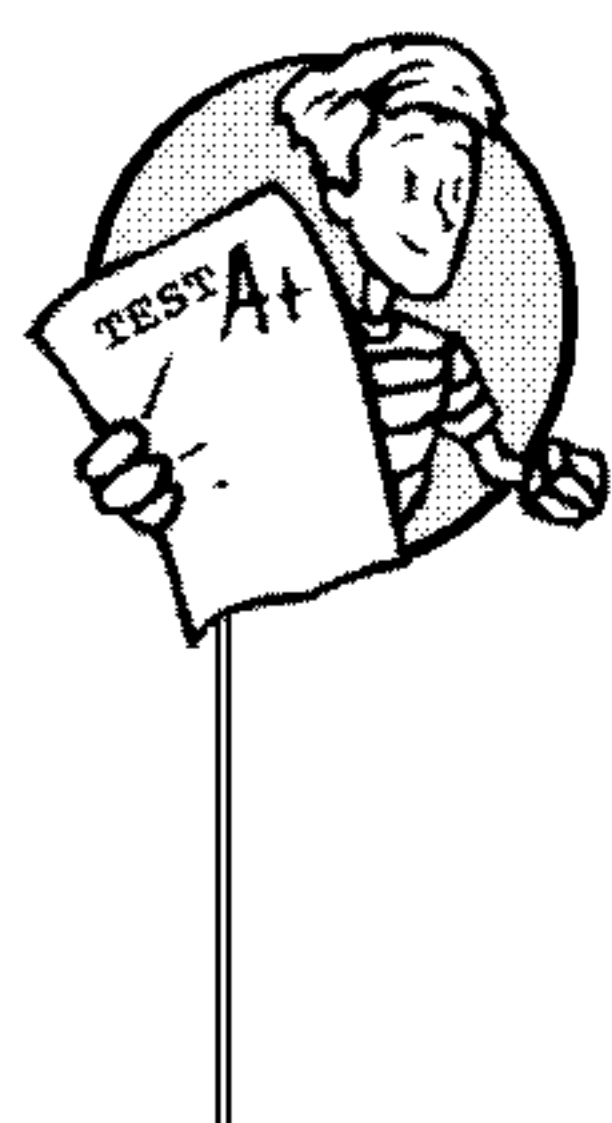


Going for an A

A grade candidates would use the Class Activity Worksheet as a learning resource for their performance piece. However, the difficulty level could be raised by adding a musical break to the piece based on more difficult improvisation material. Such a break could be structurally inserted just after bar 8 and before bar 9 as this would allow the piece to end on existing bars 9–12) to end the piece.

Composing/Arranging

Candidates composing in this style and structure should choose an existing nursery rhyme or folk song. There should be an underlying strophic structure. Candidates should change the melody and harmony for recognition. They should change the metre, pitch, harmony and instrumentation. The piece should also fulfil the fusion criteria. Alternatively, tune A of this set work could be used as a basis for variations in a folk and fusion style.



Going for an A

A piece idiomatically arranged and scored for both acoustic and electronic instruments would be a candidate securely on a B grade. For the A grade, candidates must also demonstrate a wide pitch range and a variety of playing techniques.

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CLASS ACTIVITY WORKSHEET

Andante

Tune

E E E DBAB D DD D DD EEDB BE D B BA

Chords

C C G G Em Em C

CEG CEG GBD GBD EGB EGB CEG

Bass

C C G F# E C

5

Tune

E E E DBAB D DD D DD EEDB BE D B BA

Chords

C C G G Em Em C

CEG CEG GBD GBD EGB EGB CEG

Bass

C C G F# E C

9

Tune

E G E DBAB D DD D DD EEDB BE

Chords

C C G G Em

CEG CEG GBD GBD EGB

Bass

C C G F# E

12

Tune

D E G B A A G G

Chords

G G

GBD GBD

Bass

G G

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Unit 2: Composing

Analysis of *Chuir M'Athair Mise Dhan Taigh Charraideach* (based on the composition content guide)

Use and Development of Ideas

There is one primary tune – tune A. Its slight variant is tune A1, which has the second line of the melody different. Verses 1, 2 & 8 are based on tune A or A1 with extended endings. The counter melodies used in the instrumental break in verse 6 recur in the

Exploitation of the Medium

Different playing techniques are used for many instruments. The keyboard and synths and sometimes play single melodies as well as chords. The bouzouki strums chords. The fiddle/violin bends notes and double stops notes but sticks to bowing technique. The accordion plays single tunes in interplay with the fiddle and uilleann pipes as well as

Structure and Form

This is a strophic song consisting of an introduction, eight verses and an outro. The verses are the same apart from different words. However, every first and third line consists of mostly the same melody. There is a short instrumental link just before the last line of verse 1 and an instrumental link before verse 6. The outro uses similar material from before.

Accompaniment

The accompaniment varies throughout the song. It begins with sustained ambient music using violin, bass guitar and drum kit to accompany the antiphonal writing between the vocalists and the bouzouki. The same accompaniment style accompanies the voice in verses 1 to 3. In verses 4, 5, 6, 7, 8, guitar, accordion, bouzouki and violin accompanies the vocal parts with rhythmic accompaniment. Verse 5, part of verse 6, verse 8 and the outro. Verse 7 has a sparse accompaniment that is static with less movement because the drum kit part is omitted.

Texture and Timbre

The texture varies in different verses from polyphony, homophony, and ambient music. The timbres are the main feature of this music as there are many fine and unique blends of instruments and combinations and texture.

Tempo and Rhythms

The vocal part and most of the song is in compound quadruple time – 12/8. However, the first three verses use multiple metres. The shaker and the drum kit create a metric accent effect and the first three verses use multiple metres. The shaker and the drum kit create a sense of a bar line. However the repetitive motif can be scored to fit the 6/4 metre. The fiddle is in 6/4 and has a distinct triple time feel to its melody, and also has some syncopation. The keyboard and tremolo violin are static so do not help with a sense of metre in any way. The shaker helps to distinguish the 6/4 in the introduction and in the first three verses.

The 6/4 metre used in the introduction continues throughout verses 1, 2 and 3 while the vocalists sing in 12/8 time against it. Although all the beats add up, the metric accents are contrary and especially because of the duplet feel of the percussion.

From verse 4 onwards the song and all parts are in 12/8 time. This time signature changes; the chords change every bar for most verses.

Dynamic Contrast

The song uses mostly terrace dynamics. The last line of each verse is normally quiet and the first line is also quieter in general in comparison to the rest of the song. There is natural dynamic contrast.

Use of Technology


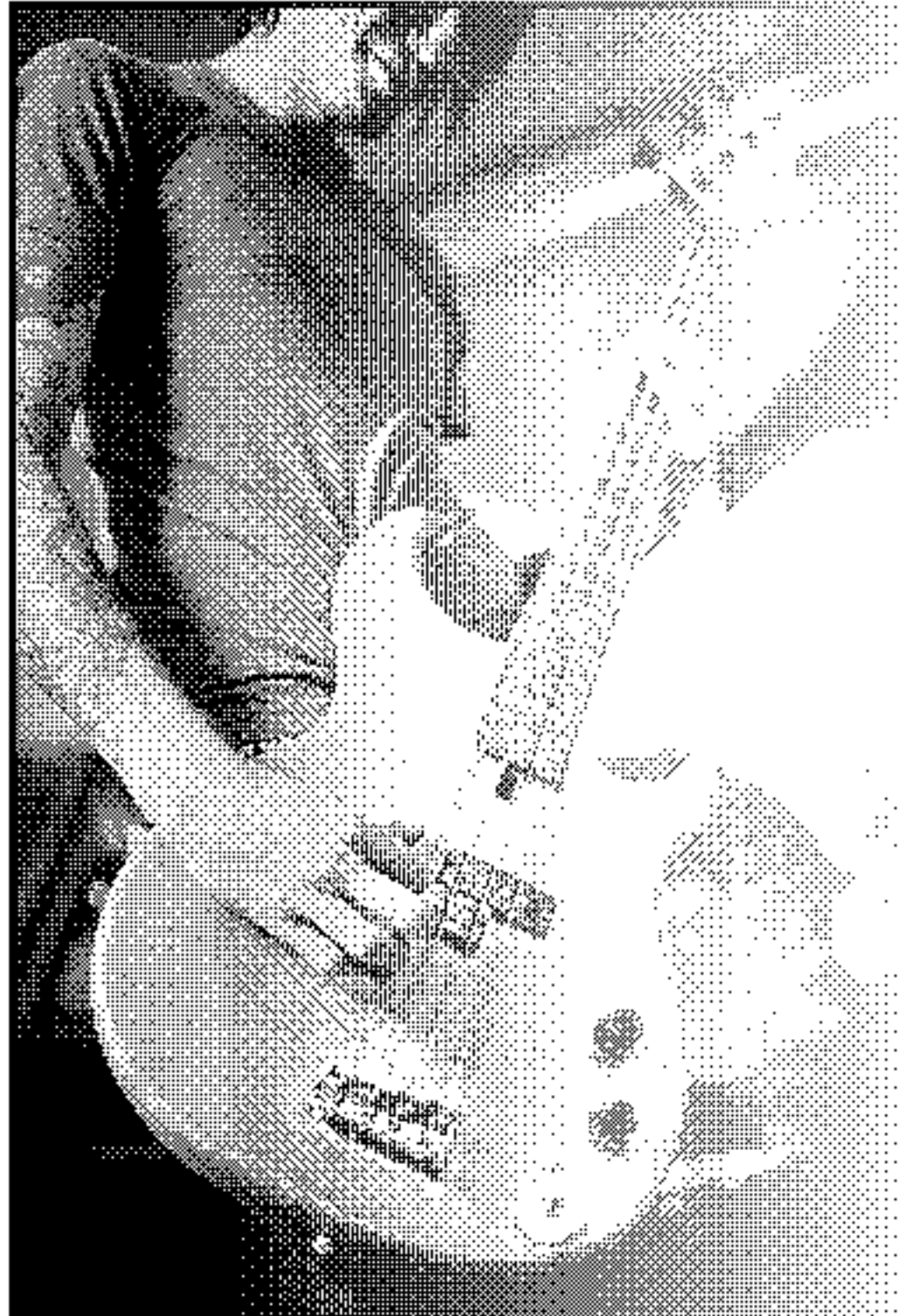
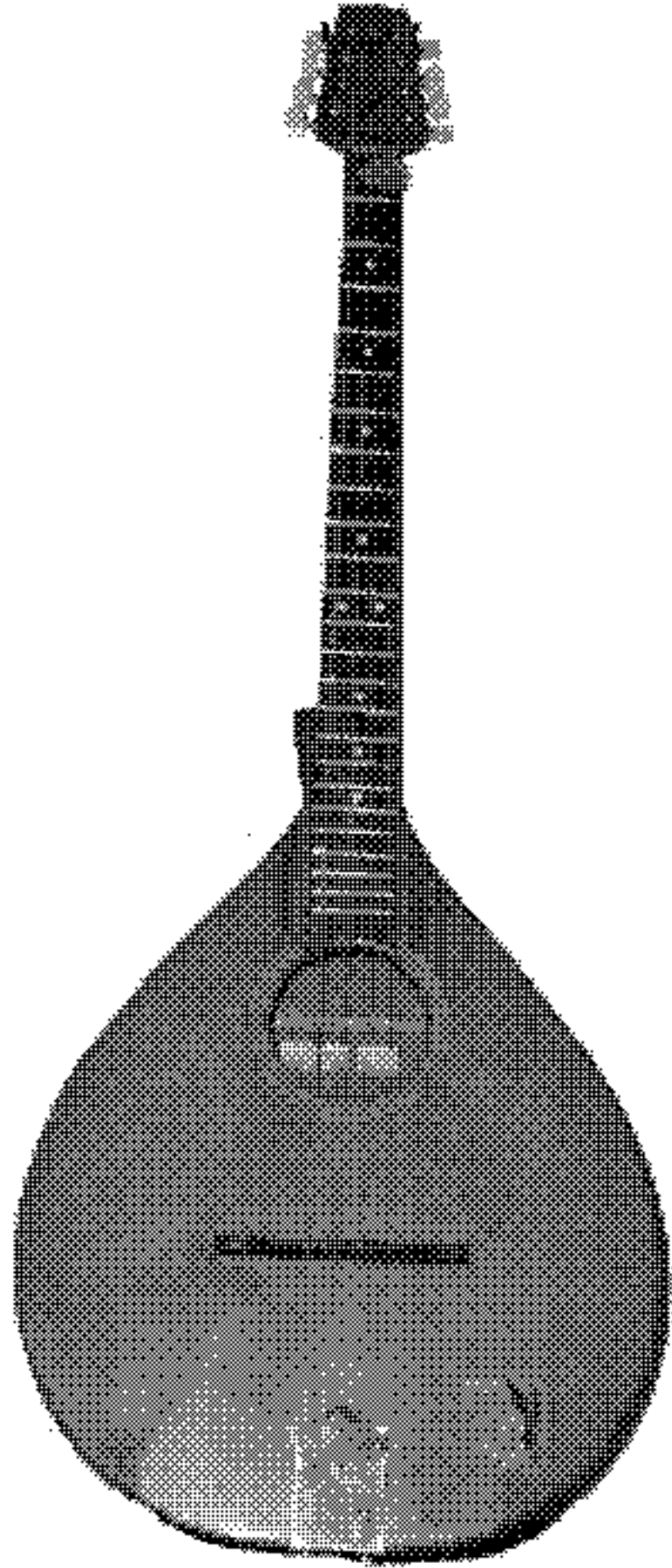
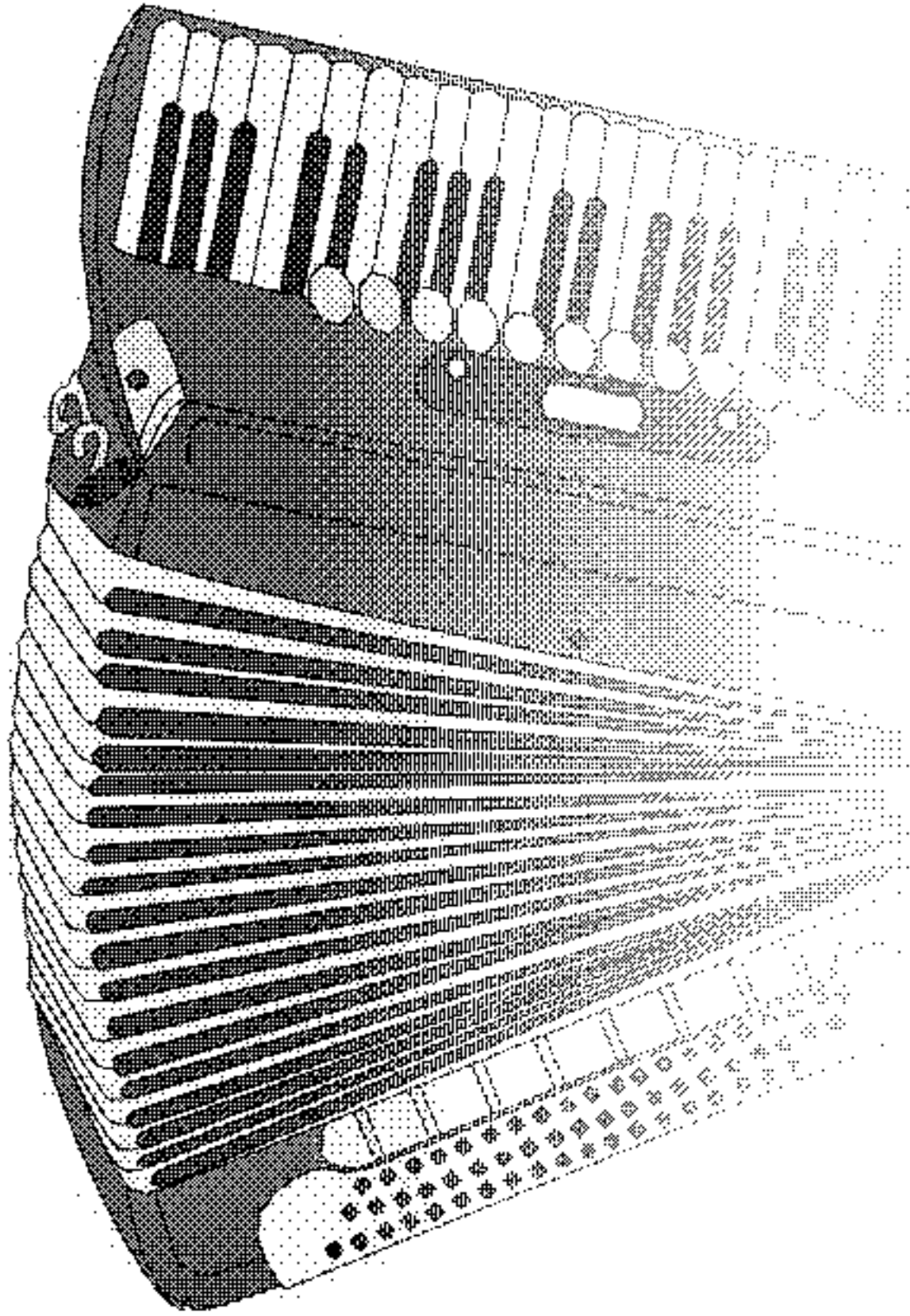
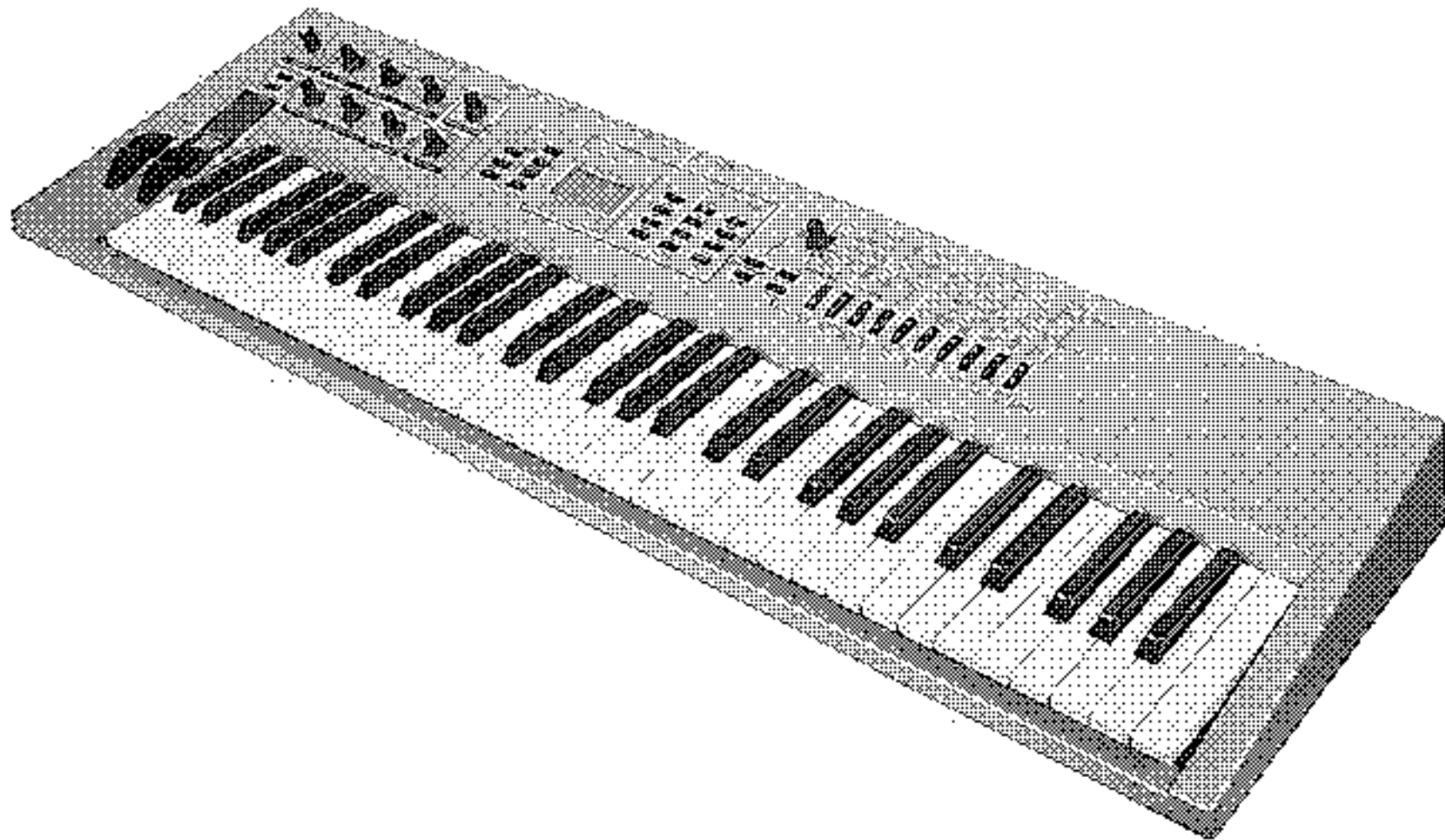
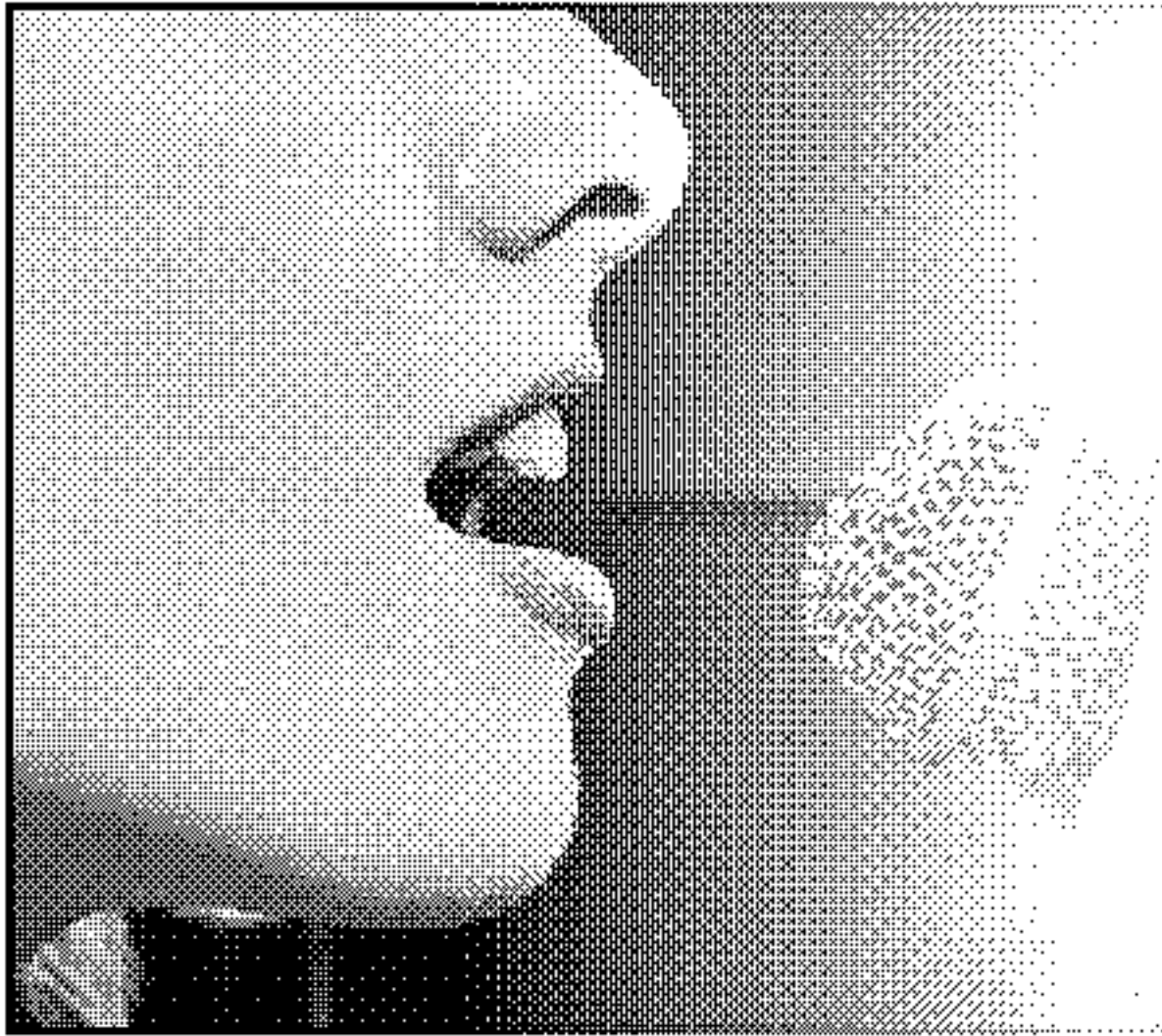
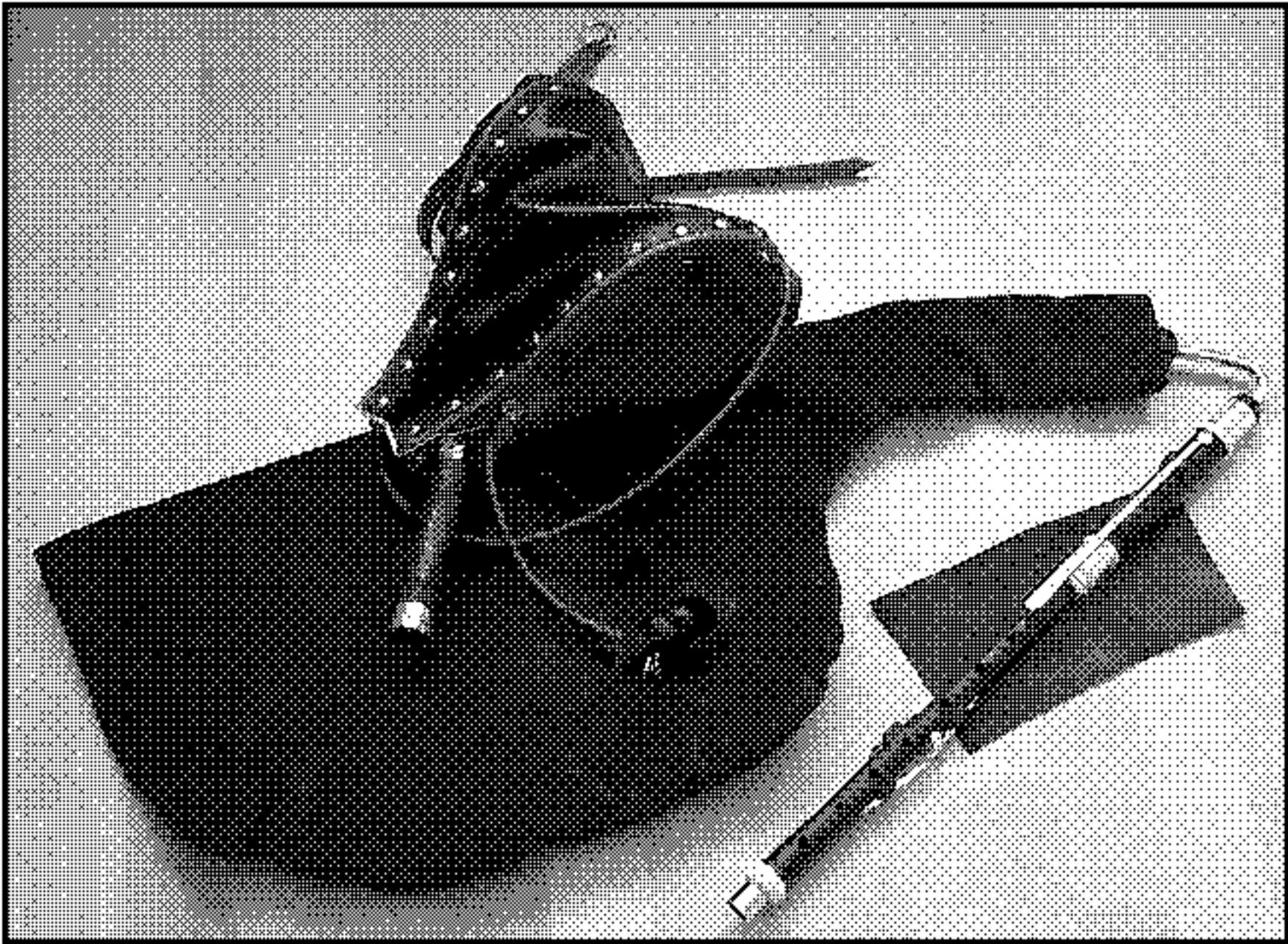
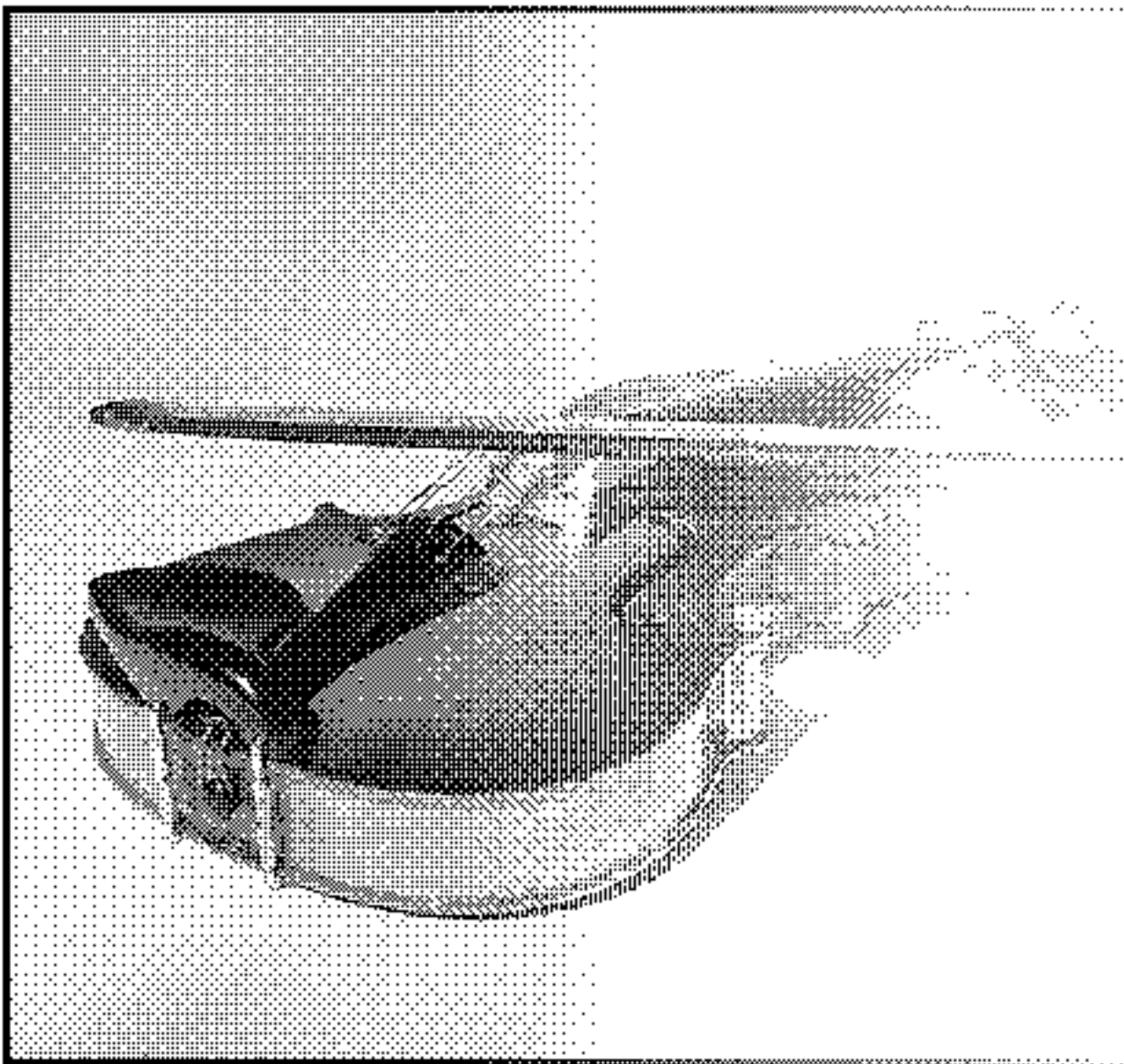
This piece uses electronic keyboards and electric bass for some performances because of the sound. However, the BBC video performance on YouTube aimed for a more authentic folk sound so the keyboards were replaced by an acoustic piano and the electric bass with an acoustic bass.

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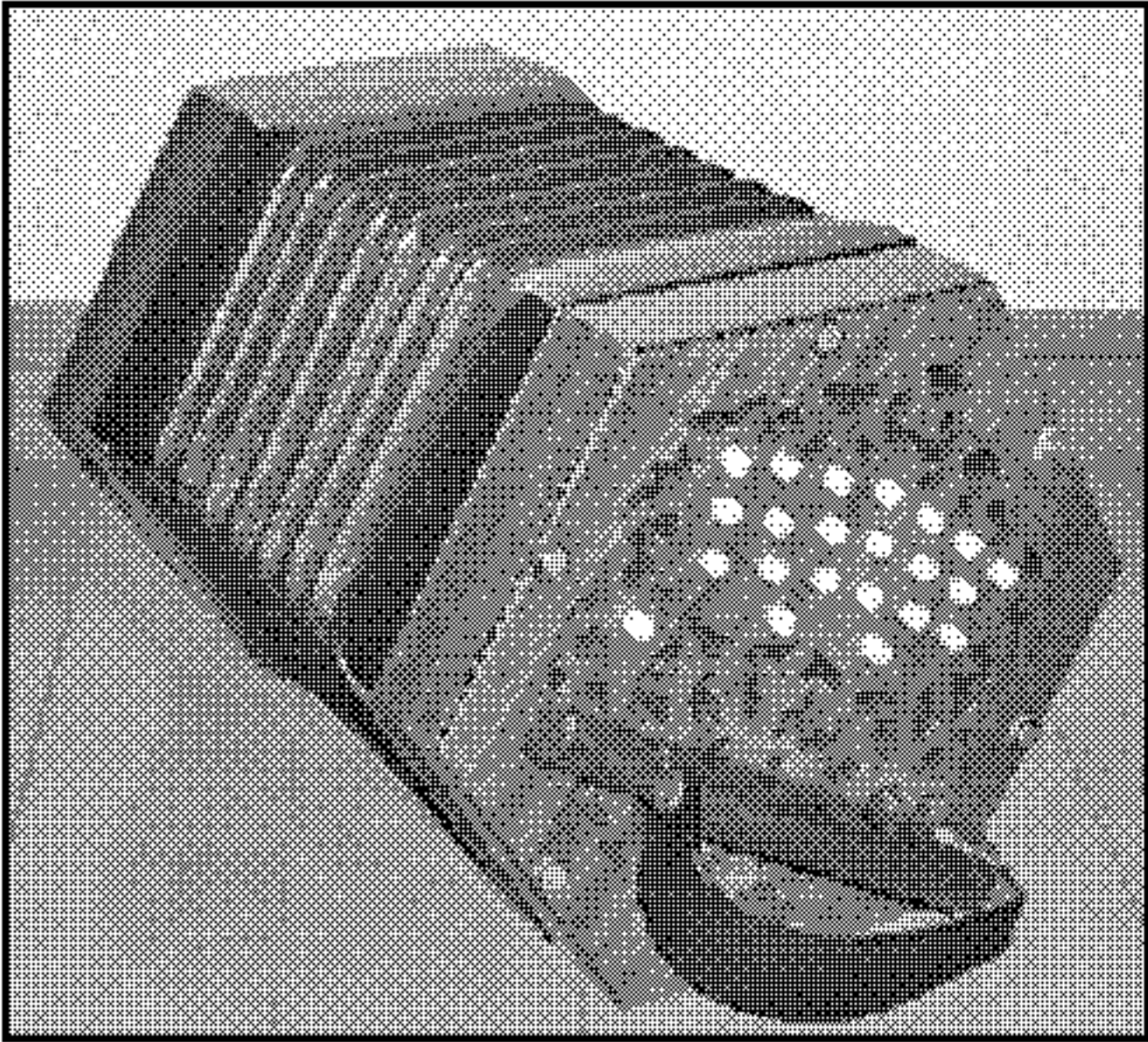
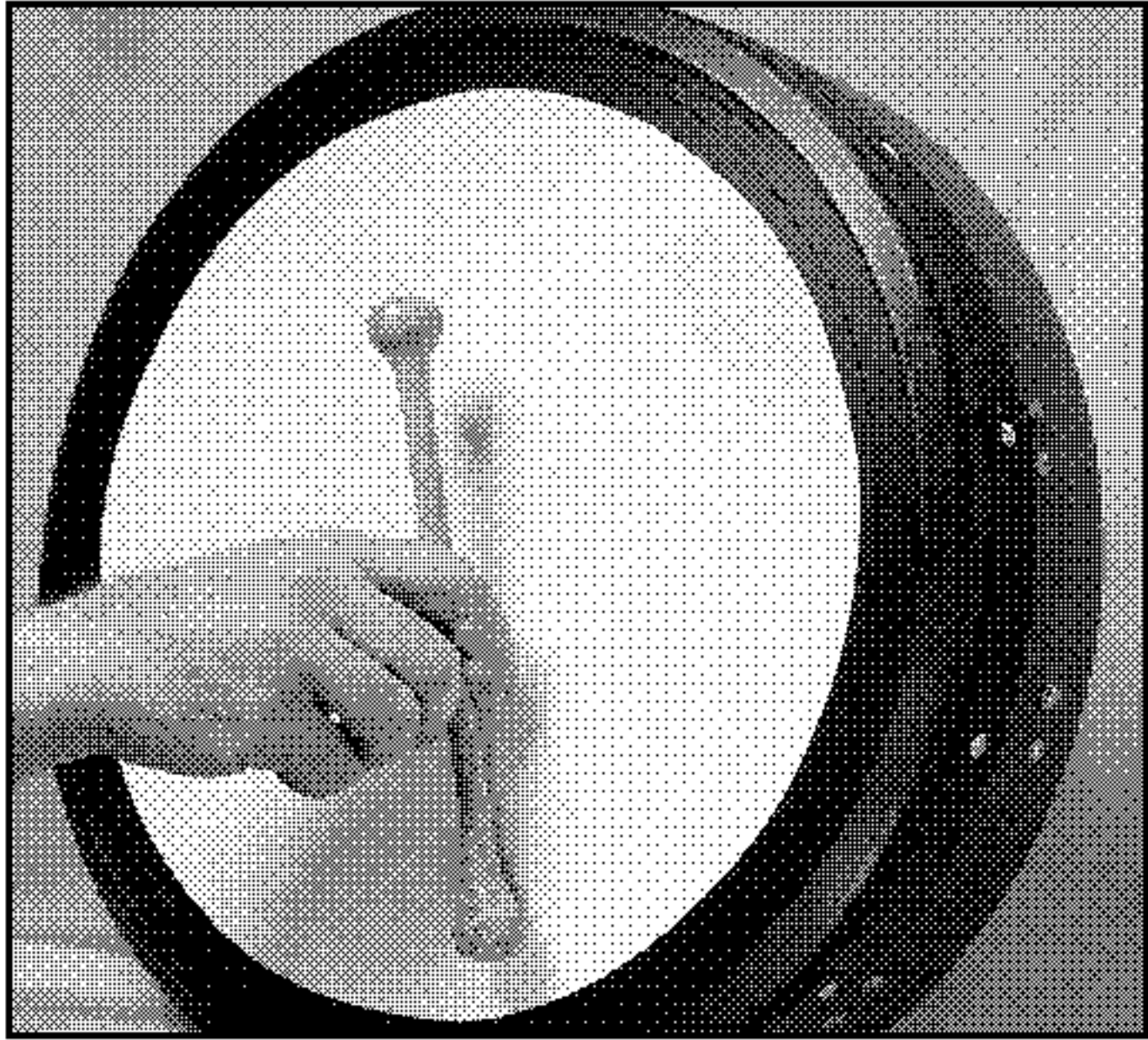
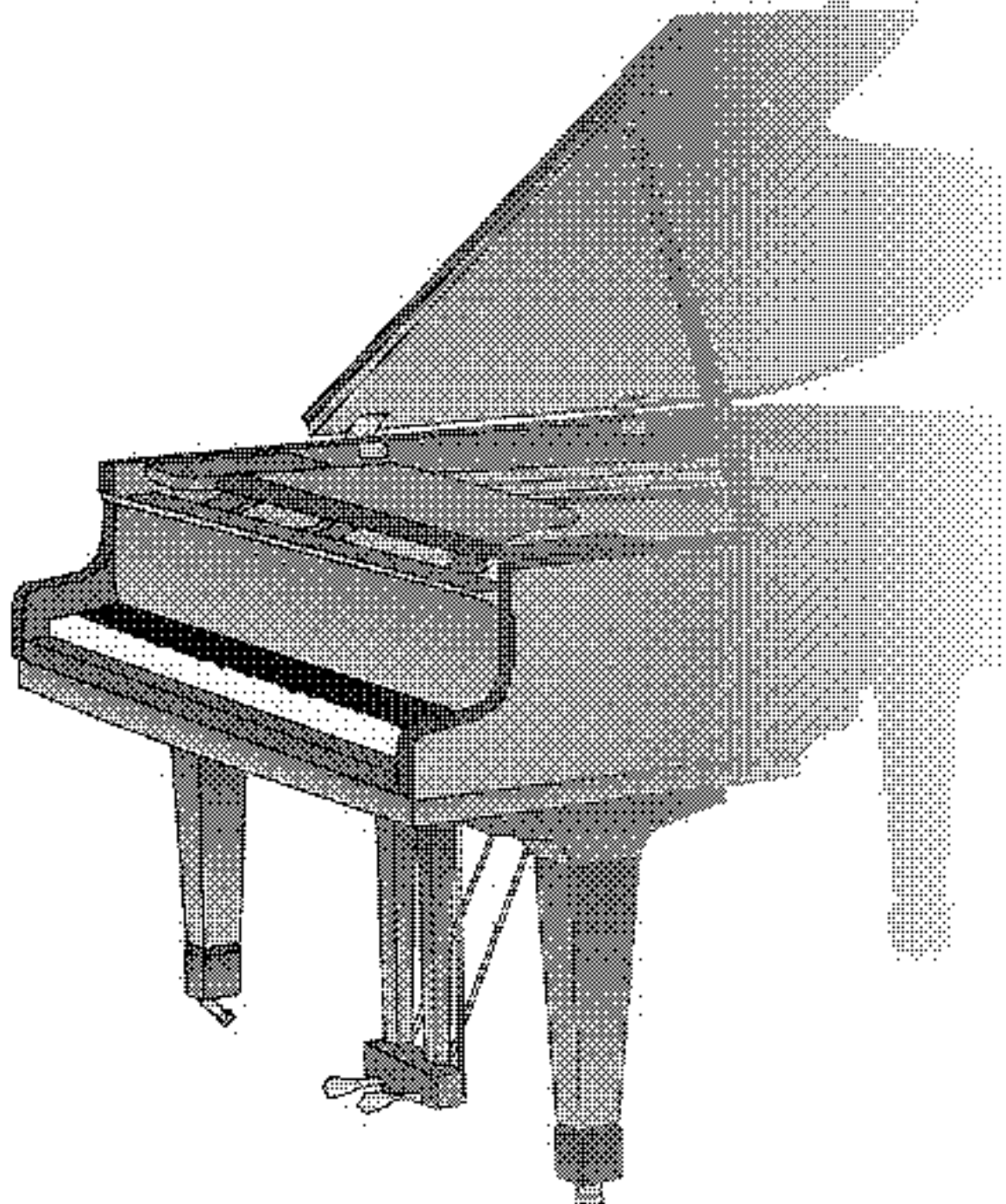
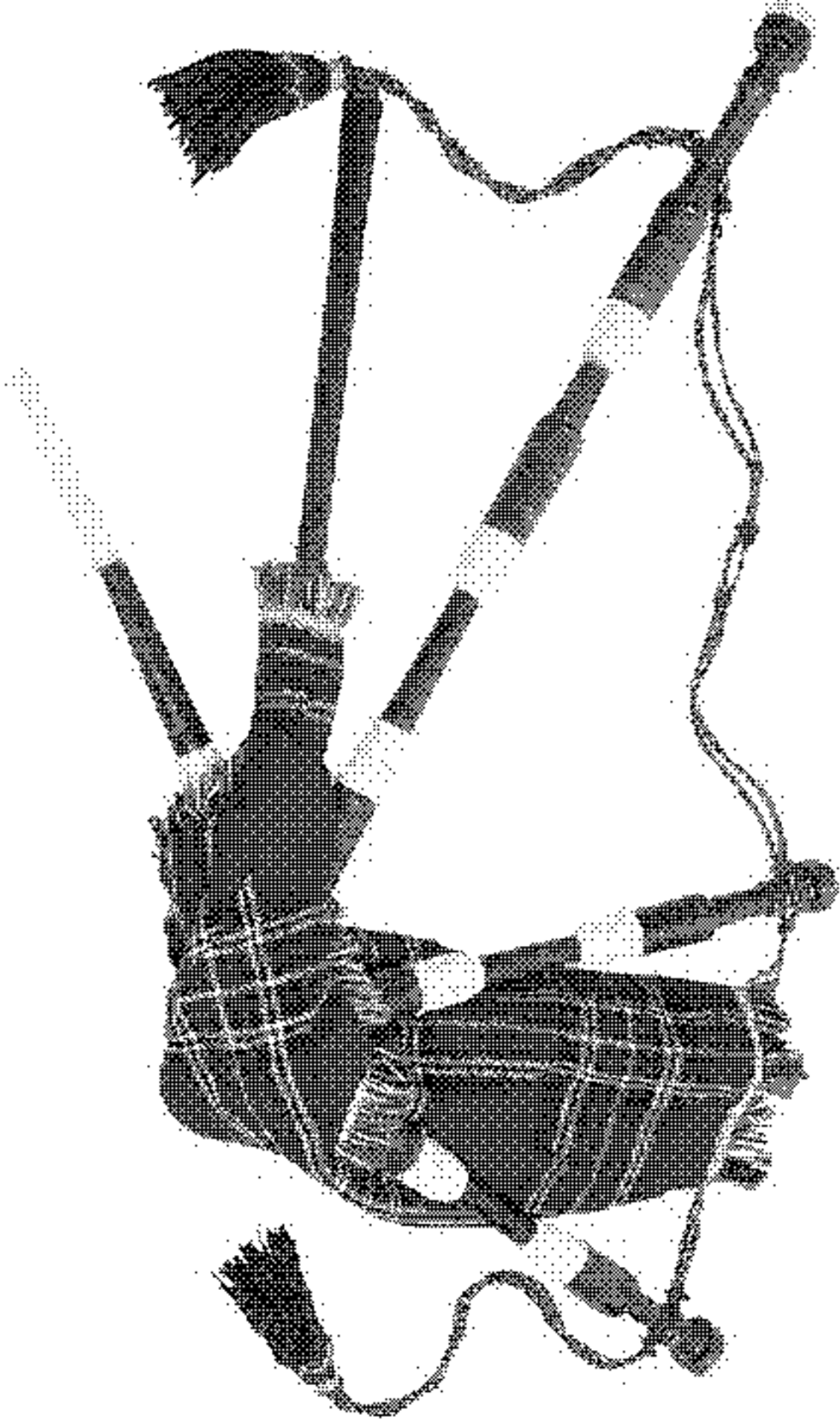
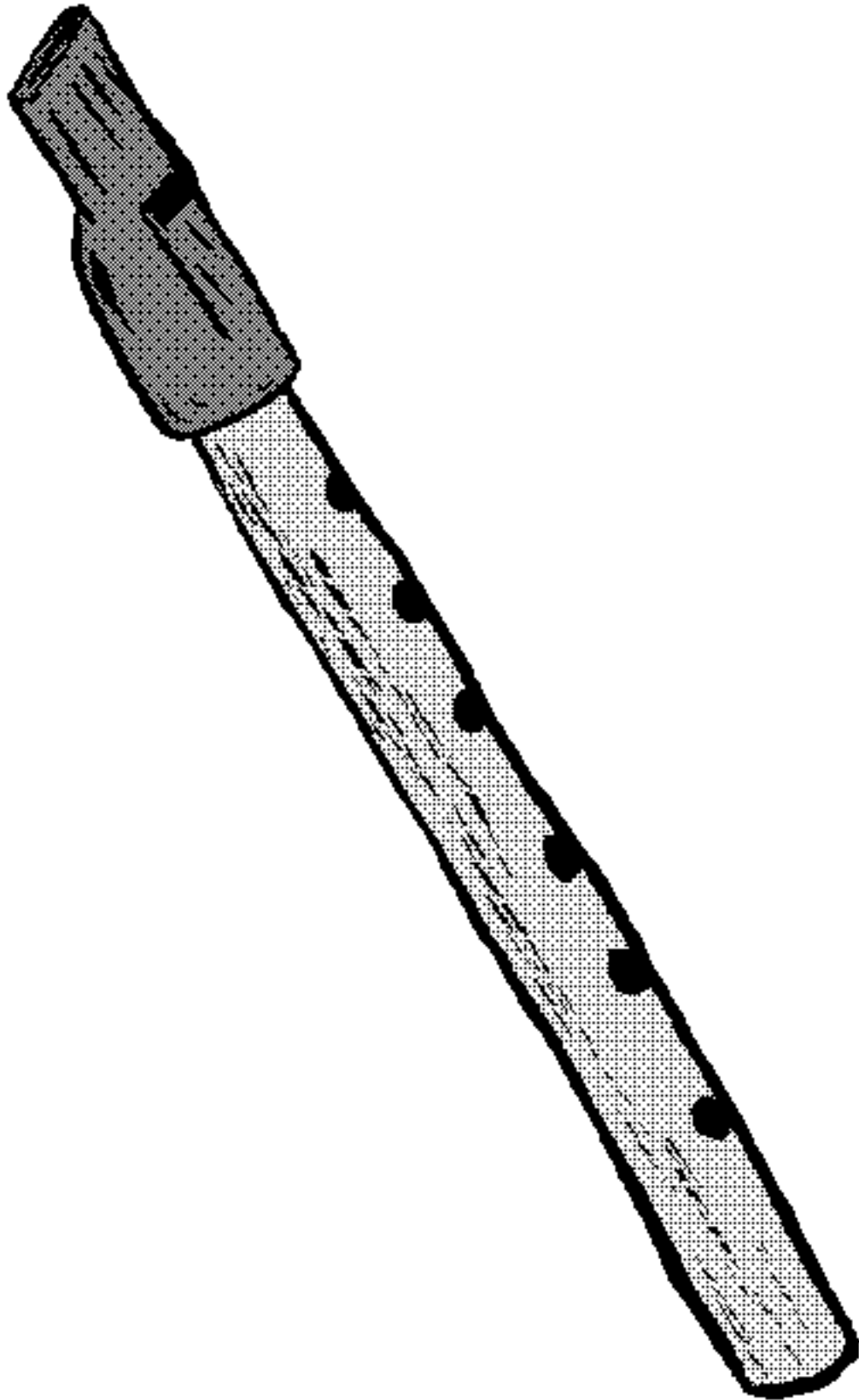
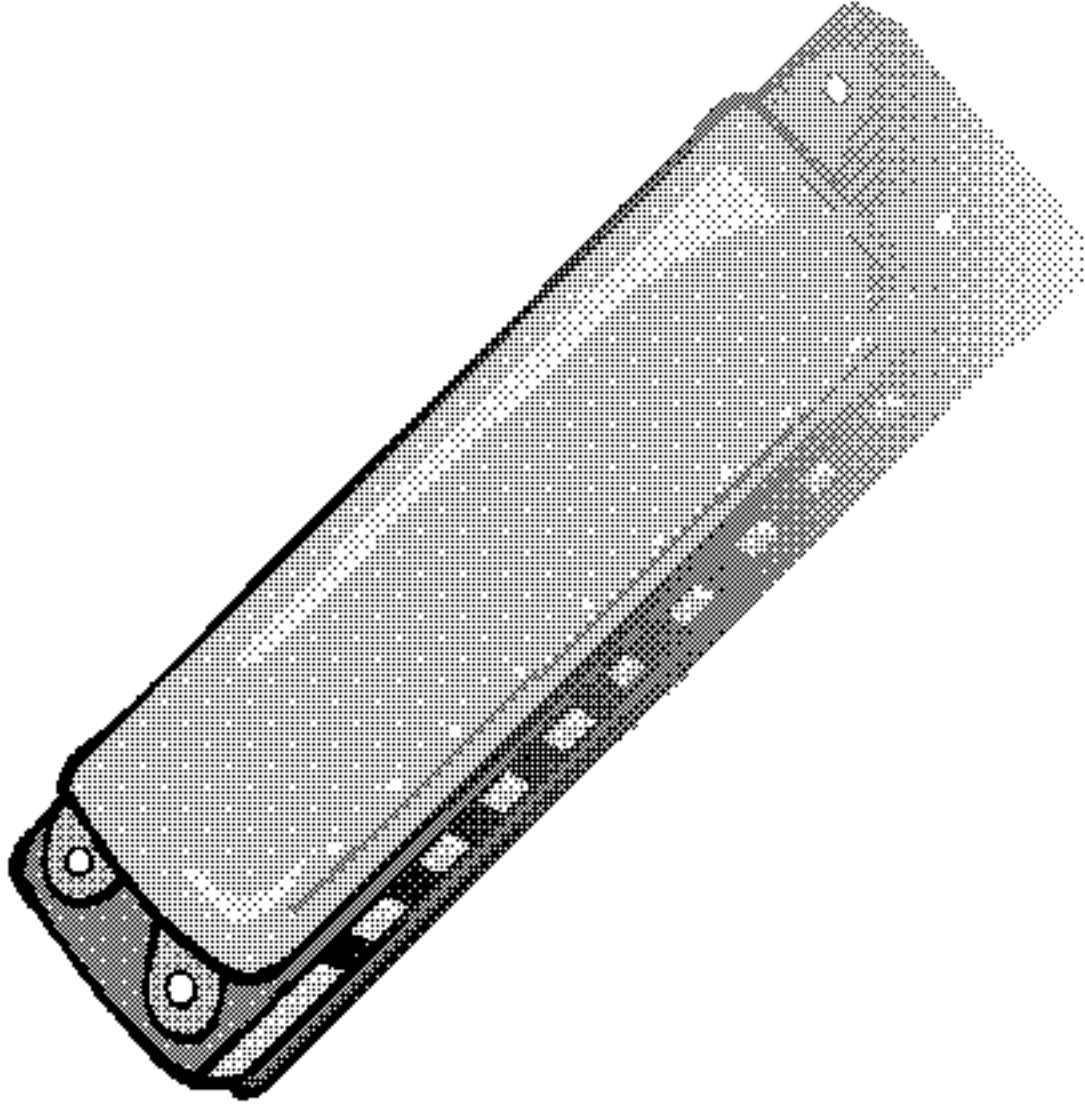
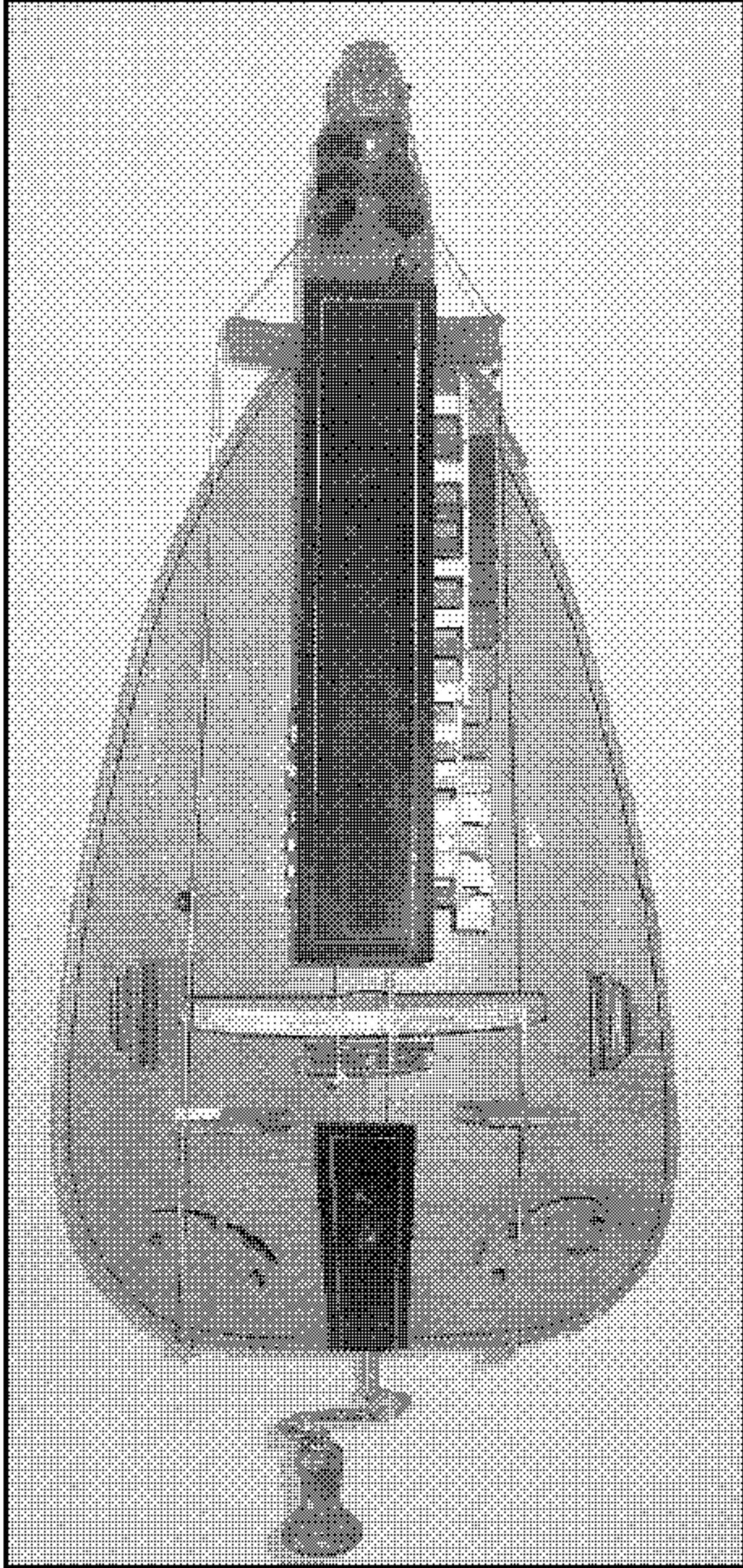

Instrumentation and Technique

Rhythm		
<div>Drum kit</div> 	<p>The drum kit is played with sticks or brushes.</p>	<div>Bass guitar (electric bass)</div> 
Harmonies and melodies		
<div>Bouzouki</div> 	<p>The bouzouki is played like any other acoustic guitar. It is plucked or strummed.</p>	<div>Accordion</div> 
<div>Synthesizer</div> 	<p>A synthesizer is an electronic keyboard which allows musicians to create their own sounds.</p>	<div>Vocals</div> 
Melodies only		
<div>Uilleann pipes</div> 	<p>The uilleann pipes are played sitting down. The bags are attached to the arms and air is pumped to support the notes played on the chanter. A switch on the wrists allows drones to be switched on or off.</p>	<div>Violin (also called a fiddle)</div> 

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Other Folk Music Instruments of the UK		
<p>Concertina</p> 	<p>Bodhran</p> 	<p>Acoustic piano</p> 
<p>Bagpipes</p> 	<p>Penny (Tin) Whistle</p> 	<p>Harmonica</p> 
<p>Hurdy Gurdy</p> 	<p>Banjo</p> 	

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Melodies and Tonality

The music is in the key of E minor and uses the natural minor.



E F# G A B C D E

E F# G

The tunes used in the *Chuir M’Athair Mise Dhan Taigh Charraideach*

Tune A




Tune A1



Tune A has been extended in the case of verse 1 and verse 8

Verse 1





Verse 8





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Tune A1 has been extended in the case of verse 6.

Verse 6

Instrumental interlude

Bar 1 and the end of bar 4 to the beginning of bar 5 of verse 1 introduces motifs th
outro.

Outro

Lyrics for *Chuir M'Athair Mise Dhan Taigh Charraideach*

The lyrics are about the King of Ireland's son, Seathan, from the perspective of his mother. The song tells the story of Seathan's life, character, deeds, her experiences with him, and then his death. The title translates as 'My father sent me to a house of sorrow'. It is an abridged version of the original (which has nearly 200 verses).

Introduction

Instrumental (no vocals)

Verse 1

Hi ri huraibhi o ho
Chuir m'athair mise dha'n taigh charraideach
O hi a bho ro hu o ho
Hi ri ho
(Short instrumental link)
Chuir m'athair mise dha'n taigh charraideach

Verse 2

Hi ri huraibhi o ho
'N oidhche sin a rinn e bhanaid dhomh
O hi a bho ro hu o ho
'N oidhche sin a rinn e bhanis dhomh

Verse 3

Hi ri huraibhi o ho
Gur truagh a Righ nach b'e m'fhalairidh
O hi a bho ro hu o ho
Gur truagh a Righ nach b'e m'fhalairidh

Verse 4

Hi ri huraibhi o ho
M'an do bhris mo lamh an t-aran dhomh
Hi ri huraibhi o ho
M'an do bhris mo lamh an t-aran dhomh

Verse 5

Hi ri huraibh o ho
M'an d'rinn mo sgian bìd
O hi a bho ro hu o ho
M'an d'rinn mo sgian bìd

Verse 6

Hi ri huraibh o ho
Sheathain chridhe nan sì
O hi a bho ro hu o ho
Hi ro ho
(Instrumental break)
(Sound) Tha do bhata na

Verse 7

Hi ri huraibhi o ho
Och, ma tha, chaneil i so
O hi a bho ro hu o ho
Och, ma tha, chaneil i so

Verse 8

Hi ri huraibhi o ho
O nach roch thu, ghaoil,
O hi a bho ro hu o ho
Hi ro ho
Hi ro ho

Outro

Hi ri huraibhi o ho
Hi ri huraibhi o ho
Hi ro ho
(Hums)

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Lyrics: Skye Waulking Song
Capercaillie
Trad. arr Capercaillie (Survival Music)



COMPOSING TASK: COMPOSE A FOLK FUSION PIECE

Compose a folk fusion piece of music for solo woodwind/stringed instrument and electric keyboard. It will use the Aeolian mode and be in a triple time such as 3/4 or 3/8.

Resources

In order to complete this task, candidates will need access to music software, a keyboard to play the instruments that they are writing for. They will also need up to 14 hours of performing time.

Compose your piece by following the instructions from 1 to 10 below.

1. Open your music software and create three tracks called 'tune', 'chords' and 'keyboard'. The 'tune' track needs to have a bracketed treble and bass clef stave in its part.
2. Set the music software metronome to triple time and a moderate tempo. (The metronome has a triplet accent.) Play this in the background while composing bits of melody in triple time. Play or step write the bits of melody you like into the computer until you have an eight-bar melody. Tweak the eight-bar melody until you have a memorable tune that you like.
3. Write down the Aeolian mode on a treble clef stave on a piece of manuscript paper. The first, fourth and fifth notes of the mode by writing two further notes above the first note. If the first note is in a space, the two extra notes will be in the spaces immediately above the first note. If the first note is on the line, i.e. the line goes through the middle of the note, the two extra notes will be on the lines immediately above the notes.) Write down the letter names involved in the mode. The chords will all be minor chords and will be used to back up your tune. To find the name of the chord the bottom of the chord is the chord name and the small letter 'm' is put beside it e.g. Em.
4. Add the keyboard chords to your tune. This is done both visually and by ear. In the melody match the notes of each chord and assign chords where they fit. Write down each chord. Next, listen to the effect and make chord changes to the ones preferred. When the keyboard's right hand chords are established, follow step 6 after applying step 5.
5. Copy and paste the chords into the guitar part and then write the chord symbols. The keyboard player plays chords from chord symbols such as Em, Am etc rather than reading staff notation.
6. Add the keyboard left hand bass part by step writing into the bass clef the root notes of the chords. Go back over the keyboard bass part and work these notes into an interesting bass line. Now go back over the bass part again and change some of the notes to use other notes from the chord in use at the given point. (It is essential that the bass part must match the notes of the guitar and keyboard chords above it.) Fill out the bass part more by adding passing notes where they will add to the smooth flow of the music.
7. Now that the music is basically established, develop and extend the structure of the piece into three verses, by simply copying and pasting all the material 3 times. Go over the three verses and make changes such as bass rhythm in one verse, melody in another verse, or have one verse louder. Other changes may be made.
8. Compose a short four-bar introduction using the same procedures above. Re-use the introduction as a coda/outro.
9. Listen to the music all the way through and make changes where you like to create a piece that flows naturally.
10. Choose musicians that can learn quickly and are capable of performing your music. Practice with your musicians and add final expression and articulation marks such as dynamics to your score during the rehearsal process. When the music is at the stage where it can be performed through without mistakes, record the performance. Print off your score and have a copy of your composition.

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Unit 3: Listening and Appraising

Analysis of *Chuir M'Athair Mise Dhan Taigh Charraideach* (based on the detailed listening and appraising unit content)

Musical Element

Pitch	The tonality is in E minor. The main female part goes as low as bottom C to the G above middle C.
Rhythm	The music begins in multiple metres of 6/4 against 12/8, but settles to 12/8 by verse 4.
Dynamics	The dynamics are terraced overall with only natural additional shaping. Higher pitched phrases are sung louder than the very low pitched phrases.
Tempo	The tempo is moderate.
Timbre	The timbres are a main feature. They are unusual due to the unfamiliarity of the rare folk instruments. The blend of the violin with uilleann pipes, with the ambient solo melody on the keyboard against another keyboard playing chords, and the accordion with the strummed bouzouki as inner part accompaniment blends.
Texture	The texture varies from time to time but is generally of medium thickness. A fairly thin texture is created in the introduction and verses 1–3 by the independent instrumental parts that are doing quite different things: the vocal melody with its breathy tone to begin with to match the mood created by the timbre of the uilleann pipes. Verses 4–6 and then 8 and the outro are full in texture due to many instruments. The instrumental break in verse 6 and the outro use many interweaving chords on two other instruments plus bass and drum kit which all contribute to the texture.
Structure	This is generally a strophic song. It has eight verses but begins with an introduction and ends with an outro.

Instrumentation

- Main voice, higher and lower vocal parts, drum kit, keyboard, electric bass guitar and uilleann pipes.

Key Musical Features

- The unusual timbres and instrumental blends, particularly the uilleann pipes and to a lesser extent the accordion.
- The nonsense phrase of words which recur on alternate lines throughout each verse.
- Fusion of folk music and rock cultures.

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Musical and Melodic Devices

- Repetition of the main tunes.
- Call and response/antiphony between the keyboard melody and bouzouki in the verses.
- Improvisation.
- Interplay between the violin and uilleann pipes during the instrumental break.

Rhythmic Devices

- The introduction and verses 1, 2 and 3 are bi-metric because 12/8 and 6/4 metres are used.
- The melody uses syncopation caused by the lyrics.

Tonality

- The music begins in E \flat minor (Aeolian mode on E) but progresses to G major from the second verse.

The Context of the Music

- Traditionally, a Skye Waulking song is used as a work song which is sung by a team of women working in time together as they combine their efforts to weave tweed cloth. This song has been adapted and sung as entertainment to fans of folk music in clubs and pubs. Later on it was recorded and broadcast by various media.

Conventions of the Music

- Traditional folk music would use authentic acoustic instruments. This piece breaks this convention by introducing an electric bass and electronic keyboard to the instrumentation.
- Like many other folk music traditions around the world in other cultures, Skye Waulking is an oral tradition (taught from memory to the next generation by the older generation, usually from parents to their children). A result of this is that the song can gradually change over time, like the game of Chinese whispers. Some people may mourn the loss of the original version, but the advantage is that the change will be to a tune that is more appealing to the current generation, keeping the song alive in the tradition of that culture.
- Folk songs often fall under basic headings such as work songs (to help groups of people working together), protest songs (to complain about social political or national political issues), or historical events, love songs etc. This set work is a work song as well as a story.

Sharing Opinions

- There is a debate about the use of electric instruments in folk music as they are not traditional. This piece is loosely a musical fusion, as it combines traditional Scottish folk music with modern electronic instrumental sounds and their idiomatic playing styles.

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Practice Questions: Area of Study 4

Section A

Capercaillie: Chuir M'Athair Mise Dhan Taigh Charraideach (Skye Waulking Song)

1. Listen to 00:00–00:33 of *Chuir M'Athair Mise Dhan Taigh Charraideach* **two** times.

a. Name the opening instrument. _____

b. Other instruments join in from bars 3–8. Name **two** of the instruments.

1. _____

2. _____

c. **Circle** the musical term that best describes the musical device used by sharing the melodies:

_____ canon

_____ call and response

_____ imitation

_____ unison

d. Listen to Verse 1 from 00:33–00:51 **three** times. Briefly describe, using vocabulary, the correlation between the metre of the accompaniment and the singer.

e. Listen to Verse 4 from 01:44–01:58 **three** times. Describe what new role the piano takes and identify the other instrument that shares this role.

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Section A

Capercaillie: Chuir M'Athair Mise Dhan Taigh Charraideach (Skye Waulking Song)

2. Listen to *Chuir M'Athair Mise Dhan Taigh Charraideach* by Capercaillie.

a. Name the country or region that this piece is from. _____

b. Name **two** necessary procedures used in the technique of playing a uilleann pipe.

1. _____

2. _____

c. Listen to Verse 6 **two** times from 02:31–03:01. **Circle** the musical term in the instrumental section of verse 6.

coda

outro

instrumental break

d. Briefly describe the meaning of the following musical terms:

- Heterophony
- Interplay
- Extended chord

e. Listen to the outro from 03:38–04:38 **two** times. Describe how previous terms are used during the outro.

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Section B

Answer EITHER Question 3 OR Question 4

3. The following questions are about *Chuir M'Athair Mise Dhan Taigh Charraideach*.

a. Give the year that this track was released. _____

b. State whether *Chuir M'Athair Mise Dhan Taigh Charraideach* is written in a traditional Scottish classical music style, or a fusion of two of these styles.

c. Comment on the following musical elements or features in *Chuir M'Athair Mise Dhan Taigh Charraideach*.

- The different chord patterns of verse 2 and verse 4, giving chord names
- Instrumentations
- Texture between the introduction and the instrumental break in verse 2
- Structure – the basic outline
- How this piece is used as a work song

Use correct musical vocabulary throughout your answers.

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Section B

4. The following questions are about *Chuir M'Athair Mise Dhan Taigh Charraideach*.

a. Give the English meaning of the song title.

b. What traditional social occasion would *Chuir M'Athair Mise Dhan Taigh Charraideach* be used for?

c. Briefly explain the playing techniques used by the following instruments in *Mise Dhan Taigh Charraideach*.

- Uilleann pipes
- Bouzouki
- Accordion
- Violin/fiddle
- Double bass

Use correct musical vocabulary throughout your answers.

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Mark Scheme for Practice Questions

SECTION A		
1.	a	Synthesizer.
	b	Any of: second keyboard, bouzouki, violin, drum kit.
	c	Call and response.
	d	The voice is in 12/8 and the instruments in 6/4 but there are the same number of quaver beats in each meter so the bars work simultaneously.
	e	The bouzouki changes to playing chords and the accordion also joins in.
2.	a	Skye/Isle of Skye/Scotland/UK/United Kingdom (any one will do).
	b	1. Pull on bellows attached to the elbows. 2. Change fingering on the violin.
	c	Instrumental break.
	d	Heterophony - the same tune with one part playing slightly different notes. Interplay – tunes shared between two instruments by occasionally swapping roles. Extended chord – 7ths or 9ths or other notes added to the basic triad.
	e	The tune of verse 1 is extended to include parts of the instrumental break in verse 6 and small parts of the voice part are repeated a few times. (Answers in lines will do.)
SECTION B		
3.	a	2000.
	b	A fusion of two of these styles (folk and popular music).
	c	<ul style="list-style-type: none">• The chords alternate between Em and G for verse 2 whereas for verse 3 they are C G Em C G .• There are unusual instruments such as uilleann pipes, bouzouki combined with rock instruments such as drum kit, bass guitar and electric violin is both an orchestral and folk music instrument (Comments on both are acceptable)• Texture can be thin at times, for example in the introduction, or thick in the instrumental break during verse 6.• There are eight verses including an introduction and an outro.• The lilting compound time would help workers stay in time with the rhythm as they weave cloth together.
4.	a	My father sent me to a house of sorrow.
	b	Weaving tweed cloth.
	c	<ul style="list-style-type: none">• Notes are produced by pumping bellows attached to the elbows and playing different notes on the pipes.• The bouzouki is plucked or strummed.• The accordion is played using a combination of pulling the bellows and playing notes.• The violin is bowed throughout this song. Double stopping is used at a few occasions. Tremolo is used at the beginning. (Any 2 points will do.)• The double bass is plucked in this set work, despite convention in Western classical music.

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🎵 Key Words 🎵

Key Word	Definition
Abridged	A shortened version.
A capella	Unaccompanied voice.
Accent	A note played a little louder than other notes.
Accompaniment	The backing parts that support the tune.
Aeolian mode	The scale that begins on A and ends an octave higher on A; the mode may be transposed to begin on a different note such as C D E.
Alternate	Every other item.
Ambient	Soothing, meditative and relaxing.
Antiphony	Call and response, where a musical idea is answered by another.
Backing	Accompaniment. The music that is playing to support the tune.
Bend notes	Moving a note whilst it is playing so that it slides off pitch.
Blend	The sounds of different instruments combined, which produces a new sound.
Break	The regular run of the music is interrupted while an instrument is played, featuring solo parts backed by other instruments.
Call and response	A tune is played then answered by another tune.
Canon	More than one player plays the same tune, but begin and end at different times.
Coda	The final section of a musical piece.
Chords	Three or more notes played together.
Counter melody	Another melody that is played alongside the main melody.
Cross-rhythm	When duplet rhythms are played in one part and clash with another part.
Development	Short musical ideas that were presented earlier in the music are played in different ways.
Double stopping	More than one note played together on an instrument of the type of stringed instrument that would normally only play single notes.
Dovetail	Another tune beginning by overlapping the ending of the previous tune.
Drone	Two notes playing continually in the background throughout the music.
Dual metric accent effect	Two metric accents which are contrary to each other but are played at the same time. The effect is that of very different metres playing simultaneously.
Duplet	Notes grouped in twos.
Duration	The length of time.
Dynamics	The loudness and softness of the music.
Exploitation of the medium	Making full use of the capabilities of the musical resources, including various playing techniques, timbres and full pitch range.
Fade-out	Gradually dying away in volume until the music can no longer be heard.
Full band	All instruments play.
Folk rock	A fusion musical style of traditional Western/European folk music and rock.

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Key Word	Definition
Forte	Loud.
Fortissimo	Very loud.
Form	The term applied to particular musical structures within a g. rondo form and song form. These imply expected sections of, the music.
Fusion	The combining of two musical styles to create a new style.
Gaelic	An ancient language spoken in remote parts of Scotland and Ireland.
Harmony	When the different parts combine to create chords, e.g. different tunes that combine to make vocal chords.
Homophony	All musicians playing the same rhythm at the same time denotes.
Improvise	To make up music on the spot.
Instrumental	Music which has no vocal parts.
Instrumentation	The instruments used in a musical piece.
Instrumental link	A short bit of music which has no singing and joins one section to the next.
Interplay	Separate melodic parts on different instruments weave in and out, swapping roles from time to time from higher to lower parts.
Intermittent	Occasional and infrequent, with no particular pattern.
Introduction	The opening section of a musical piece.
Lyrics	The words of a song.
Major	The tonality, key, chord or interval that is based on a major scale.
Metre	The time signature.
Metric accent	The natural accents that would occur in music that uses a particular metre.
Mezzo forte	Moderately loud.
Mezzo piano	Moderately soft.
Minor	The tonality, key, chord or interval that is based on a minor scale.
Motif	A short musical idea that is no longer than a bar.
Movement	A large section of a very long piece of music such as a symphony or concerto.
Natural minor	A type of minor scale that is identical to the Aeolian mode in relation to the scale.
Note	An individual sound.
Occasional fill	Adding in extra rhythms by playing other drums around the main rhythm.
Octave	The distance between two notes of an eighth, e.g. from C to C.
Oral tradition	The process of teaching traditional cultural songs from one generation, e.g. the teaching of nursery rhymes by parents.
Outro	The ending section of a musical piece/coda.
Passing notes	A note that is placed between two notes that are a 3rd apart to make a smoother melody.
Pedal	A long note that is held while other parts of the music change.
Phrasing	The natural musical sentences that are part of the music.

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Key Word	Definition
Piano	Soft/quiet.
Pianissimo	Very soft/very quiet.
Pluck	To pull at a stringed instrument with the fingers or an implement.
Polyphony	Different instruments performing different tunes and different time.
Protest song	A song with lyrics that complain about a situation in society. Songs include Caribbean calypsos and African American work songs. Modern day equivalent protest songs are found in the Punk and Rap genres.
Quadruple time	Any time signature which has four or a multiple of four at the bottom.
Score	The written version of the music.
Snippets	Short bits of a tune.
Stanza	A section of lyrics or poetry such as a verse.
Static	Not moving very much.
Strophic song	A song based on repetitive sections such as verses and a refrain.
Structure	The overall shape or plan of the music in terms of expected sections.
Strum	To brush the hand over several strings of a stringed musical instrument so that the strings sound at the same time.
Sustained chords	Chords that are held on and smoothly change.
Syncopation	Adding accents that are contrary to the main beat.
Tacet	Silent.
Technique	Method of doing things.
Tempo	The overall speed of the music.
Texture	The number of instruments playing together and the effect of the combination.
Timbre	The quality of the sound, e.g. mellow, wooden, metallic, strident.
Tonality	The key that the music is in, based on the scale that the music is written in.
Tremolo	Rapid notes of the same pitch played in succession.
Triple time	Any time signature which has three or a multiple of three at the bottom.
Tune	A melody.
Unison	Performers playing the same tune together.
Variant	A slightly different version.
Verse	The stanza of a song or poem which moves the story on.
Vocal	Of the voice.
Waulking song	A work song which belongs to the tradition of folk music on the Scottish island of Skye.
Work song	A song that is used to keep teams of manual workers working together. Work songs were work songs that were used by sailors to row in the navy. They were used by slaves in the Americas to work together on the plantations.

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Match-Up Exercise

Match up the key words with the correct definitions

Key Word	Definition
Accompaniment	A section of lyrics or poetry such as a verse
Aeolian mode	A short bit of music which has no singing at the end of the next section.
Antiphony	A song that is used to keep teams of men working together. Rowing songs were work songs that were sung in row in time together. Work songs were used to get men to work together on various labouring tasks.
Backing	A tune is played then answered by another tune
Bend notes	A type of minor scale that is identical to the natural minor scale with added accidentals to the scale.
Break	A work song which belongs to the tradition of the Western Isles of Skye
Call and response	Accompaniment. The music that is playing behind the main melody
Coda	All musicians playing the same rhythm at the same time but on different pitch notes.
Fade-out	Call and response, where a musical idea is repeated and then fades out
Harmony	Chords that are held on and smoothly change from one to the next
Homophony	Gradually dying away in volume until the next section begins
Instrumental link	Moving a note whilst it is playing so that it changes to a different note
Minor	The backing parts that support the tune.
Natural minor	The ending section of a musical piece/coda
Outro	The final section of a musical piece.
Stanza	The regular run of the music is interrupted by a short section of the music is played, featuring solo parts
Sustained chords	The scale that begins on A and ends an octave higher on A'. The Aeolian mode may be transposed to other keys such as E. This would be E F# G A B C D E.
Verse	The stanza of a song or poem which moves the story forward
Waulking song	The tonality, key, chord or interval that is used in a piece of music
Work song	When the different parts combine to create a new melody by singing different tunes that combine to make a new melody

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🎵 Key Words Exercise – Fill In the Definition

Read the key word and write its definition in the box to its right.

Key Word	Definition
Abridged	
Alternate	
Ambient	
Blend	
Canon	
Development	
Double stopping	
Dovetail	
Drone	
Exploitation of the medium	
Folk rock	
Form	
Full band	
Gaelic	
Instrumentation	
Intermittent	
Interplay	
Lyrics	
Movement	
Note	
Occasional fill	
Passing notes	
Phrasing	
Protest song	
Score	
Snippets	
Static	
Structure	

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Definitions Exercise – Fill In the Key

Read the definition and write the key word that it defines in the

Key Word	Definition
	Unaccompanied voice.
	Three or more notes played together.
	Another melody that is played alongside the main melody
	The combining of two musical styles to create a new style
	To make up music on the spot.
	Music which has no vocal parts.
	The opening section of a musical piece.
	The tonality, key, chord or interval that is based on a major
	A short musical idea that is no longer than a bar.
	The distance between two notes of an eighth, e.g. from C
	The process of teaching traditional cultural songs from one generation, e.g. the teaching of nursery rhymes by parents
	A long note that is held while other parts of the music change
	To pull at a stringed instrument with the fingers or an imp
	Different instruments performing different tunes and different time.
	A song based on repetitive sections such as verses and a r
	To brush the hand over several strings of a stringed music strings sound at the same time.

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🎵 Dominoes Exercise 🎵

Cut out the dominoes and match up the key words to the correct definition.

Accent	Mezzo forte	Dynamics
Moderately soft.	Loud.	Any time signature which has four or a multiple of four at the top, e.g. 4/4 or 12/8.
Quadruple time	Duration	Cross-rhythm
Very soft/very quiet.	A note played a little louder than other notes.	The length of time.

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Metre	Duplet	Dual met accent eff
Two metric accents which are contrary to each other but add to the interest of the music. The effect is that of very different metres playing simultaneously.	Moderately loud.	Soft/quiet

Mezzo piano	Metric accent	
The natural accents that would occur in music that uses a time signature.	Very loud.	

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