

PAUL · SIMON  
GRACELAND



# AREA OF STUDY 3 PAUL SIMON SET WORK

AQA GCSE MUSIC

EXTENDED  
WRITING PRACTICE  
QUESTIONS/  
CONTEXTUAL  
UNDERSTANDING

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Diamonds on the Soles of Her ShoesSONORITY/INSTRUMENTS/PERFORMANCE TECHNIQUESAfrican

Guitar

Bass

Drums

Percussion – djembe, talking drum, shaker

Vocals – Ladysmith Black Mambazo (style of singing is

Isicathamiya – rich unaccompanied harmonies)

Western

Trumpet

Tenor sax

Alto sax

Vocals – Paul Simon (“normal” voice, falsetto in places, syllabic but melismatic in places)

Staccato horn section in instrumental

TECHNOLOGY

Reverb and delay added to

voice to give dreamy and

heavenly sound (in intro)

Soloist multi-tracked

Horns multi-tracked and

produced in stereo (panned to

each channel)

HARMONY & TONALITY

Major

Diatonic/consonant

E major opening (major triad)

Key change to F major (chords

I, IV and V or chords F, Bb and

C) – primary chords

Bass guitar plays root of chord

Perfect cadence (V-I)

Plagal cadence (IV-I)

Changes in harmonic rhythm

TEXTURE

A cappella opening (close harmonies by backing singers – 3 part and 4 part harmony)

Call and response or antiphonal

Melody and accompaniment

Homorhythmic intro

Homophonic

RHYTHM, METRE & TEMPO

4/4 moderato

Swung quavers

Syncopation

Off beat rhythms

Anacrusis (up-beat)

Clear pulse in Western section

Instrumental section – fast rhythmic

patterns (dotted rhythms, semiquavers,

syncopation and off-beat). Shaker plays

continuous semiquavers

Drum kit plays fills, snare and hi-hat on

off-beats (2 &amp; 4)

Some vocal phrases start off-beat

Rhythmic ostinato patterns

Speech-like rhythms

STRUCTURE

Lots of different sections:

- a cappella intro (bars 1-8)
- repeat of cappella intro (9-16), with soloist
- a cappella title hook (17-32)
- instrumental intro (33-42) (2 bar groove in electric guitar)
- verse (43-66)
- bridge (67-68)
- instrumental

continues in a similar way

- outro

MELODY

Vocals have narrow pitch range (tessitura)

Syllabic but lots of melismas

Repetitive

Vocalist is multi-tracked

Mostly conjunct

Some disjunct (look for

specific lyrics)

Use of appoggiaturas (leaning notes)

Passing notes

Use of sequence

Glissando (in instrumental)

Scat (in outro)

**EXTRACT 1 – DIAMONDS ON THE SOLES OF HER SHOES**

<https://www.youtube.com/watch?v=FAb2Mu0CRk4>

Listen up to 0'57"

1. Choose an appropriate word for the tempo

---

2. What word describes the harmony in the opening?

Diatonic

chromatic

dissonant

modal

3. Now describe in more detail exactly the type of harmonies you can hear

---

---

4. Underline the word that describes the texture in this extract

Monophonic

a cappella

polyphonic

unison

5. Underline the word that describes the way in which the rhythms are to be performed

Straight

syncopated

swung

6. Describe the pitch range of the melody

---

7. Now describe the melody in more detail

---

---

8. Describe the types of rhythms that you can hear

---

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9. Describe the use of technology at the end of this extract

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**CONTEXTUAL UNDERSTANDING of Extract 1 - DIAMONDS ON THE SOLES OF HER SHOES**

1. Identify two ways in which an African atmosphere is created in the vocals in extract 1

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2. Identify 2 uses of technology in extract 1

---

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3. Describe the melody in extract 1

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---

---

4. Describe the rhythms that you hear

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---

5. Identify 2 types of texture in the introduction

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6. Describe the harmonies

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**EXTRACT 2 - DIAMONDS ON THE SOLES OF HER SHOES**

<https://www.youtube.com/watch?v=FAb2Mu0CRk4>

Listen from 0'57 – 2'15"

1. Underline the key in this new section

E major

F major

G major

2. Identify two features of the opening electric guitar solo

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---

3. This section is based on only 3 chords. Identify these chords. (You can use letters e.g. C, or Roman numerals e.g. IV)

---



---

4. Underline the word that best describes the rhythms played by the bass guitar

Straight

dotted

syncopated

off beat

5. Tick the statements that you believe to be TRUE

	STATEMENT	Tick for TRUE
1	This section represents a fusion between Western and African styles and instrumentation	
2	This section represents only Western instruments	
3	The tempo of this section is the same as the opening section	
4	The vocalist's singing style is mainly syllabic	
5	The texture is monophonic	
6	The melody has a limited range	

6. Now change the statements that were NOT TRUE, so that they are now TRUE

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7. Describe 2 unusual vocal features

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**CONTEXTUAL UNDERSTANDING of Extract 2 - DIAMONDS ON THE SOLES OF HER SHOES**

1. What is the new key of this section and how is it related to the opening key

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2. Identify two different styles of music in Diamonds on the Soles of Her Shoes

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3. Identify two features of the rhythms hear in Extract 2

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4. Describe the harmonic rhythm in extract 2

---

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---

5. Describe the vocalist's melody

---

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---

6. Describe what sections you hear in this extract

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**EXTRACT 3 - DIAMONDS ON THE SOLES OF HER SHOES**

<https://www.youtube.com/watch?v=FAb2Mu0CRk4>

Listen from 2'15" – 4'28

1. Identify the three instruments in the horn section

---

2. Underline the word that best describes their articulation and performance technique

Legato                  staccato                  rubato                  glissando

3. What word describes the texture of the horn section at this point?

---

4. What technology has been used in order to enrich the texture?

---

5. Explain/describe any additional technology that has been used in the horn section

---

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6. Just before the vocals re-enter, there is an improvised solo on what instrument?

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7. Describe the melody in extract 3

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**EXTRACT 4 - DIAMONDS ON THE SOLES OF HER SHOES**

<https://www.youtube.com/watch?v=FAb2Mu0CRk4>

Listen from 4'28" to the end

1. Answer TRUE or FALSE to the following statements

	STATEMENT	TRUE/FALSE
1	There is a final key change in this section	
2	The texture changes from homophonic to slightly more contrapuntal	
3	The texture stays the same as in extracts 2 and 3	
4	There is no fade out	
5	There is a rallentando at the end	
6	The extract ends in exactly the same way as extract 1 began	

2. Now correct the four statements that were false, making sure you justify your answer

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3. Identify the percussion instrument that accompanies the voices at the end

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4. The lyrics at the end are "ta na na na, ta na na na na". Underline the cadence heard at the end of the final "na"

Perfect          imperfect          plagal          interrupted

5. Underline the word that describes the overall harmony

Diatonic          chromatic          dissonant



GRACELANDSONORITY/INSTRUMENTS/PERFORMANCE  
TECHNIQUES

Electric Guitar  
 Fretless Bass (plays typically African repetitive groove with characteristic glissando)  
 Drums  
 Percussion – djembe, talking drum, shaker, claves, shaker, tambourine, wood block, sampled hand claps  
 Pedal steel guitar (popular in African and American folk music. Played using a “slide” technique)

Vocals – Paul Simon & Everly Brothers  
 Backing vocals – Paul Simon  
 Some lead vocal phrases half-spoken/sung

TECHNOLOGY

Reverb added to vocals, as well as pedal steel guitar and electric guitar  
 Sampled sounds – hand claps  
 Multi-tracking of lead vocalist, enabling him to add harmony part  
 Some vocal samples (low pitched)

HARMONY & TONALITY

E major  
 Diatonic

Chords I, IV and V  
 (occasionally chord VI)

Chord IV (intro) in 2<sup>nd</sup> inversion (A/E)

The chord of D is also used in the choruses and gives a modal feel and also throws the feeling of the tonic key

RHYTHM, METRE & TEMPO

4/4  
 Simple quadruple  
 118 bpm (moderato)  
 Percussion keeps a regular pulse  
 Vocals are quite free in rhythm  
  
 Vocals include triplet quavers and dotted rhythms in verse  
  
 Repeated chords in electric guitar

TEXTURE

Melody and accompaniment  
  
 2 part harmony in backing vocals

STRUCTURE

Lots of different sections:

- Long instrumental intro (bars 1-20)
- Verse 1 (8 bars)
- Chorus 1 (16 bars) – 4 vocal phrases ABCB
- Verse 2 (20 bars)
- Chorus 2 (16 bars)
- Verse 3 (20 bars)
- Chorus 3 (16 bars)
- Outro

MELODY

Range of an octave  
 Triadic movement  
 Used of repeated notes  
 Mainly syllabic (verse)  
 Use of pentatonic scale in vocals (verse)  
 (E F# G# B C#)

Title hook “Graceland” features descending 3<sup>rd</sup> – in phrase A and B of chorus  
 Phrase B of chorus has wider leaps  
 Phrase C has repeated notes

Rising broken chord/arpeggio in guitars after each vocal phrase

**EXTRACT 1 – GRACELAND**

<https://www.youtube.com/watch?v=GP6a-7MP91g>

Listen up to 0'56"

This question focuses on the introduction and verse 1

1. What instrument plays a tonic pedal note? (1)

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2. Identify the other stringed instruments playing in the introduction (2)

---

3. The introduction lasts for 20 bars. Describe the way in which the percussion is developed (2)

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4. Underline the 2<sup>nd</sup> chord that is played in the introduction (1)

I

IV

V

5. What African instrument is added to the texture? Describe what it plays (2)

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6. Underline the type of cadence heard at the end of the introduction (1)

Perfect

plagal

imperfect

interrupted

7. Answer TRUE or FALSE to the following statements (5)

STATEMENT	TRUE/FALSE
The vocal range is wide	
The scale used in the melody is a pentatonic scale	
The melody is melismatic	
The chords in the verse are I, IV, VI and V (in that order)	
The texture is call and response	

**EXTRACT 2 – GRACELAND**

<https://www.youtube.com/watch?v=GP6a-7MP91g>

Listen from 0'56" – 1'29"

1. There are 4 vocal phrases in the chorus. Complete the missing boxes in the table below

Line	Vocal Range	Conjunct/disjunct	Structure	Graceland Hook
1	narrow		A	
2		More disjunct		
3			C	
4				Yes

2. The "Graceland" hook (descending) comprises 2 notes. Underline the correct interval (1)

2<sup>nd</sup>

3<sup>rd</sup>

4<sup>th</sup>

5<sup>th</sup>

3. The texture is call and response between the voice and which instruments? (2)

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4. Describe 2 vocal features (2)

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5. Identify two features of the rhythm, metre and tempo heard in the extract (2)

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**CONTEXTUAL UNDERSTANDING of Extracts 1 & 2 – GRACELAND**

1. Identify two ways in which an African influence can be heard

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2. Identify 2 uses of technology in extracts 1 & 2

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3. Describe the melody in extracts 1 & 2

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4. Describe the rhythms that you hear

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5. Identify 2 types of texture in extracts 1 & 2

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6. Describe 2 features of the harmony and tonality

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**EXTENSION TASK**

Listen to the 2<sup>nd</sup> chorus (from 2'09" – 2'43")

Describe 2 differences between chorus 2 and chorus 1

**EXTRACT 3 – GRACELAND**

<https://www.youtube.com/watch?v=GP6a-7MP91g>

Listen from 1'29" – 2'09"

1. Complete the table below by inserting the appropriate letters for each sentence. The first one is done for you as an example

e.g. A = The lead vocal line contains a triplet rhythm

B = bongos play a fill just before some lyrics

C = the first minor chord is heard (also circle the word, as well indicating the line)

D = The vocalist holds the first part of a word for 3 beats (circle the word)

E = The melody descends through an octave by step

F = Backing vocals are added

LYRICS	
She comes back to tell me she's gone	A
As if I didn't know that	
As if I didn't know my own bed	
As if I'd never noticed	
The way she brushed her hair from her forehead	
And she said, "losing love	
Is like a window in your heart	
Everybody sees you're blown apart	
Everybody sees the wind blow"	

**EXTRACT 4 – GRACELAND (contextual understanding)**

<https://www.youtube.com/watch?v=GP6a-7MP91g>

Listen from 3'24" – 4'51"

1. Identify the 2 sections heard in this extract (2)

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2. Explain how technology has been used on the vocals in the first section (2)

---

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3. Describe the vocal melody in the first section (2)

---

---

4. In section 2, describe 2 African influences that can be heard (2)

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---

5. Describe the harmony and tonality in section 2 (2)

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6. Describe the 2 stylistic influences heard in this extract (2)

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7. Describe the overall structure of Graceland (2)

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## CONTEXTUAL UNDERSTANDING OF GRACELAND

Explain how Paul Simon used musical elements to transform the basically simple structure of Graceland into an innovative song.

[illegible]

You Can Call Me AlSONORITY/INSTRUMENTS/PERFORMANCE  
TECHNIQUES

African Performers:

Guitar

Bass (some slap bass solos)

Drums (3 tom toms)

Western Performers

Percussion

Synthesizer

6 string electric bass

Guitar synthesizer

Bass and baritone saxophone

Trumpets

Trombones

Pennywhistle (characteristic of South African street music – kwela)

Vocals

Backing vocals

TECHNOLOGY

Reverb

Panning of tom toms (from right to left) – at the end of the intro and each verse

Voice doubled at the octave in the chorus

HARMONY & TONALITY

F major

Diatonic

consonant

Chords I, IV and V (in chorus) (occasionally chord ii in verse)

Clear cut cadences

TEXTURE

Melody and accompaniment

Chordal brass section

2 part harmony in backing vocals

RHYTHM, METRE & TEMPO

4/4

Simple quadruple

Percussion keeps a regular pulse

Vocals are quite free in rhythm

Moderate tempo, but fast rhythms in melody and bass make it feel faster

Vocals include triplet quavers and dotted rhythms in verse

Repeated chords in electric guitar

STRUCTURE

Lots of different sections:

- Introduction (bars 1-8)
- Verse 1 (bars 9-24)
- Chorus 1 (bars 25-32)
- Verse 2 (bars 33-48)
- Chorus 2 (bars 49-58)
- Instrumental verse (bars 57-72)
- Middle 8 (bars 73-80)
- Verse 3 (bars 81-96)
- Chorus 3 (bars 97-104)
- Verse 4 (bars 105-120)
- Instrumental break (bars 121 – 122)
- Outro (bars 123 – end)

MELODY

Verses are limited range, mainly conjunct (step). Rhythmically syncopated with tied notes and off beat rhythms, depending on the lyrics.

Conversational style of singing  
Speech-like rhythms

Melody is occasionally doubled, an octave lower

Penny whistle solo is more disjunct (8 short phrases of music)

**EXTRACT 1 – YOU CAN CALL ME AL**

<https://www.youtube.com/watch?v=KHxeM1hQOSc>

Listen up to 1'00"

1. Identify the 3 different sections in this extract (3)

I. \_\_\_\_\_  
 II. \_\_\_\_\_  
 III. \_\_\_\_\_

**Section 1**

2. On which beat of the bar does the opening riff start? (1)

\_\_\_\_\_

3. Which melodic pattern represents the top notes of the riff? Tick the line (1)

5

9

4. Identify the key of this extract (1)

\_\_\_\_\_

5. Identify the 3 instruments playing the riff (3)

I. \_\_\_\_\_  
 II. \_\_\_\_\_  
 III. \_\_\_\_\_

6. Describe what happens on the repeat of the riff (2)

\_\_\_\_\_  
 \_\_\_\_\_

Section 2

1. Describe the vocals/vocal melody (3)

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---

2. Underline the chords that make up the harmony (1)

I IV V      I ii IV      I ii V      I V vi

3. Describe the part sung by the backing singers (2)

---

---

Section 3

1. How many bars of music are in this section? (1)

---

2. How many phrases do you hear in this section? (1)

---

3. Underline the term that represents the texture of the riff (1)

Monophonic      homophonic      polyphonic

4. The lead vocals on the words "if you'll be my bodyguard" are doubled an octave lower. Explain how this has been produced in the studio (1)

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5. Identify the 2 other chords heard in this section (2)

CHORD I    +    \_\_\_\_\_    +    \_\_\_\_\_

**EXTRACT 2 – YOU CAN CALL ME AL**

<https://www.youtube.com/watch?v=KHxeM1hQOSc>

Listen from 1'43" to 2'30"

1. Identify the 2 sections heard in this extract (2)

I. \_\_\_\_\_  
II. \_\_\_\_\_

Section i

2. What is this section based on? Underline your answer (1)

Intro          verse          chorus          middle 8

3. What major differences in rhythm can be heard? (2)

\_\_\_\_\_  
\_\_\_\_\_

4. Identify the instrument playing the solo in section i (1)

\_\_\_\_\_

5. The solo melody does not start on the first beat of the bar. Underline the beat where it starts (1)

On the second quaver of beat 1  
On the second quaver of beat 2  
On the second quaver of beat 3

6. Underline the word that best describes the melody (1)

Conjunct          disjunct          repeated notes

Section ii

7. In which section did you originally hear this riff? (1)

\_\_\_\_\_

8. What additional instrument is playing? (1)

\_\_\_\_\_

**EXTRACT 3 – YOU CAN CALL ME AL**

<https://www.youtube.com/watch?v=KHxeM1hQOSc>

Listen from 3'43 to the end

1. What instrument plays the opening solo? (1)

---

2. Describe the melody of the solo (1)

---

3. What is the name of the final section, after this short solo? (1)

---

4. Underline the texture featured in this solo (1)

Monophonic          homophonic          polyphonic

5. The tom toms are clearly heard just before the voice enters. What technological effect has been applied to the sound? (1)

---

6. Underline the vocal technique heard on the "oohs" (1)

Belt          chest          head          falsetto

7. Describe the articulation in the riff (1)

---

8. What is the name given to the way in which the piece ends? (1)

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**CONTEXTUAL UNDERSTANDING OF YOU CAN CALL ME AL** (2 mark questions)

1. Identify 2 instruments in the horn section

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2. Identify 2 chords used in the introduction (except the tonic chord)

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3. Identify 2 melodic features of the verse lyrics

---

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4. Identify 2 ways in which the chorus contrasts with the preceeding section

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5. Describe 2 stylistic influences that can be heard in this piece

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6. Identify 2 rhythmic features in the vocal melody

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7. Identify 2 features of the harmony

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[illegible]