

AQA GCSE Music

Revision



Area of Study:

Western Classical 1650–1910

Popular Music

Traditional Music

Western Classical since 1910+



Contents

AREA OF STUDY 1: WESTERN CLASSICAL 1650-1910

AREA OF STUDY 2: POPULAR MUSIC

AREA OF STUDY 3: TRADITIONAL MUSIC

AREA OF STUDY 4: WESTERN CLASSICAL SINCE 1910

ELEMENTS OF MUSIC

CONTEXT

- **Affection:** The prevailing mood in a Baroque movement.
- **Bossa nova:** 'New trend'- One of the most popular musical styles of the 50s and 60s in Brazil. Mixes elements of samba with jazz.
- **Chamber music:** Music for a small group of musicians, usually a string section and limited number of wind players.
- **Classical era:** The period between 1750 and 1825.
- **Film score:** The complete set of original music to accompany a film, forming part of the film's soundtrack.
- **Incidental music:** Music to be performed as part of a play.
- **Main Title:** Heard during the opening credits, sets the mood for the film
- **Pathetique:** A mood that is moving/emotional.
- **Patronage:** A system where composers were commissioned and earned money from a wealthy person. (patron)
- **Romantic era:** The predominant style in the 1800s.
- **Samba:** National dance style of Brazil, known for energetic drumming and syncopated rhythms.
- **Secular:** Music used for a non-religious occasion.
- **Session musician:** Freelance musician hired to play on recording sessions.
- **Underscore:** Background music, played under spoken dialogue.

ELEMENTS OF MUSIC

MELODY

- **Anthem:** An uplifting song with a strong, memorable melody.
- **Angular:** Movement by leaps.
- **Appoggiatura:** A 'leaning' note. An expressive dissonance that moves by step to resolve onto a note of the current chord.
- **Auxiliary figure:** A form of melodic decoration that falls between two identical notes. It can be higher or lower.
- **Compound interval:** An interval extending over more than an octave.
- **Conjunct/scalic:** Movement by step.
- **Fanfare:** A celebratory piece for brass instruments often marking the opening of an important event or ceremony.
- **Leitmotif:** A musical idea that is associated with a person, object, place or emotion.
- **Melisma:** When several notes are sung to the same syllable.
- **Mordent:** An ornament played as a rapid wiggle from the printed note to the note above and back.
- **Motif:** A short distinctive melody or rhythm used in different ways to form longer passages of music.
- **Ornaments:** Notes that decorate a melody.
- **Ostinato:** A rhythmic, melodic or harmonic pattern repeated many times in succession.
- **Passagework:** A constantly moving passage, often in patterns of quick notes.
- **Sequence:** The immediate repetition at a different pitch of a melody.
- **Syllabic:** One note per syllable
- **Variant:** A phrase whose shape resembles the original.
- **Vocalisation:** Wordless singing using a vowel syllable.
- **Word painting:** How the music reflects the meaning of a word or phrase in a text.

ELEMENTS OF MUSIC

STRUCTURE

- **Answer:** In a fugue, the subject repeated in response to its initial appearance, usually a 4th or 5th higher or lower.
- **Build:** Long crescendo and thickening of texture in electronic music.
- **Breakdown:** Sounds drop out prior to a build.
- **Countersubject:** The melody after the subject or answer has been sounded.
- **Coda:** The closing section.
- **Da capo aria:** A song with a ternary structure (ABA).
- **Development:** The central section of sonata form.
- **Exposition:** The first section of a movement in sonata form.
- **Fugue:** A musical form consisting of exposition, middle section and final section. The music is contrapuntal.
- **Fusion:** The blending of two or more musical styles, usually from different cultures.
- **Ground bass:** A constantly repeating bass pattern above which a melody unfolds. Popular in the Baroque.
- **Loop:** Short section of music constantly repeated using technology.
- **Movement:** An independent section in a longer piece of music.
- **Recapitulation:** The final section of sonata form.
- **Subject:** The short main theme of the fugue.
- **Sonata form:** A common structure in the Classical era and later. Consists of subjects, expositions, development, recapitulation and coda.
- **Ternary form:** ABA. Three sections where the first is repeated at the end.
- **Transition:** A section used to take the music from one key to another by modulation. Acts like a 'bridge'.

ELEMENTS OF MUSIC

TECHNOLOGICAL EFFECTS

- **Distortion:** Effect that increases volume, sustain, and noise on an electric guitar.
- **Flanger:** An effect creating a swirling sound.
- **Low pass filters:** A filter that passes low frequencies.
- **Multi-tracking:** Recording on separate tracks for editing individually.
- **Overdrive:** A guitar effect that produces a deliberately distorted sound.
- **Overdubbing:** Recording a part over previously recorded music.
- **Pad:** Synthesiser sound designed to be used in chords.
- **Panning:** Giving sounds different levels in the right and left speakers.
- **Reverb:** An effect that creates the impression of being in a physical space.
- **Samples:** A short segment taken from an existing recording for reuse in a new composition.
- **Synthesiser:** Electronic instrument that creates sounds by modifying existing sounds.
- **Wah-wah:** A filter effect in which the peak is swept up and down the frequency range in response to the player's foot movement on a rocker pedal.

ELEMENTS OF MUSIC

RHYTHM, METRE AND TEMPO

- **Accents:** Place a stronger attack on note.
- **Alla breve time:** 2/2 time signature.
- **Allegro di molto e con brio:** Quickly, with much vigour.
- **Anacrusis:** One or more notes that occurs before the first strong beat of a phrase.
- **A tempo:** Back to the original speed.
- **Compound quadruple time:** 12/8 metre. 4 dotted crotchet beats in a bar.
- **Fermata:** Pause on a note or rest.
- **Free time:** No established tempo.
- **Grave:** Very slow tempo.
- **Rallentando:** Slow down.
- **Riff:** A repeated pattern in popular music.
- **Rubato:** Tiny fluctuations in tempo for expressive effect.
- **Syncopation:** Emphasising beats of the bar that are normally unaccented.
- **Triplet:** 3 notes played in the time of 2.
- **Swung rhythm:** A pair of notes where the 1st is lengthened and 2nd is shortened.

ELEMENTS OF MUSIC

PERFORMING FORCES

- **Arpeggiated chords:** A spread chord, normally from the bottom to the top.
- **Articulation:** The way the note is played, how it is attacked and prolonged.
- **Basso continuo:** A constantly repeating bass pattern above which a melody unfolds. Popular in the Baroque.
- **Bend:** A slight change in the pitch of the note while it is still sounding.
- **Bodhrán:** Hand held drum used in Irish traditional music.
- **Chest register:** The vocal technique usually used to sing in a low range. The area of resonance is the chest.
- **Concertino:** The group of soloists in a concerto grosso.
- **Concerto grosso:** Large scale composition for orchestra with a group of soloists.
- **Continuo:** A bass part played by one or more bass and/or chordal instruments in Baroque music.
- **Double stops:** Playing 2 notes at the same time on a string instrument.
- **Fill:** A brief improvised flourish to fill the gap between two phrases.
- **Fortepiano:** An early piano.
- **Glissando:** Slide from one note to another.
- **Harmonic:** A very high note on a string instrument produced by placing a finger on a string very lightly before plucking or bowing.
- **hurdy-gurdy:** String instrument with hand cranked wheel. Can produce drone sounds.
- **Improvisation:** A line that is not notated but freely chosen by the performer.
- **Kora:** A long necked harp, shaped like a lute, used in West African music.
- **Legato:** Play in a smooth and connected manner.
- **Mordent:** An ornament played as a rapid wiggle from the printed note to the note above and back.
- **Pull off:** Plucking the guitar string with the fretting hand.
- **Ripieno:** The accompaniment group in a concerto grosso.
- **Talking drum:** African drum with tonal variety, mimics patterns of speech.
- **Tenor:** A high male voice.
- **Tremolo:** The continuous, rapid repetition of a pitch or alternating pitches.
- **Sforzando:** An accent to be played with greater force.
- **Solo Concerto:** Concerto that has one soloist.
- **Stabbed chord:** Loud, detached chord.
- **Staccato:** Play in a short and detached manner.
- **Sustaining pedal:** Used to prolong a piano sound after the note is played.
- **Slides:** An ornament consisting of 2 notes that rapidly rise by step to the main note.
- **Uilleann pipes:** Type of Irish bagpipe used in folk music.
- **Vibrato:** Technique used to cause rapid variations in pitch.
- **Virtuosic:** A performance of outstanding technical ability.

ELEMENTS OF MUSIC

TEXTURE

- **Antiphony:** Call and response. Music performed alternately by 2 groups.
- **Canon:** Contrapuntal device where the melody is overlapped by the same melody in another part starting a few notes later.
- **Colla voce:** Band follows the vocalist's tempo.
- **Contrapuntal:** A polyphonic texture where the parts play against each other and interweave.
- **Contrary motion:** Simultaneous melodic lines whose pitches move in opposite directions.
- **Dialoguing:** Motifs exchanged between different parts without overlapping.
- **Heterophonic:** Two or more instruments playing the same melody at the same time, with each embellishing it in a slightly different way.
- **Homophonic/melody dominated homophony:** Melody and accompaniment.
- **Homorhythm:** A type of homophonic texture where all parts have the same rhythm.
- **Imitation:** When a melody in one part is copied a few notes later in a different part.
- **Layering:** Different levels of repeating patterns are placed on top of each other. Entire layers drop in or out to provide contrast.
- **Monophonic:** A single line which can be played or sung by several people.
- **Pedal:** A sustained or repeated note sounded against changing harmonies.
- **Polyphonic:** When 2 or more different lines play simultaneously.
- **Solo:** An extended improvised melodic line played by a single instrument, over a chord sequence usually in the middle of the song.
- **Stretto:** Entries of the subject occur closer together than before, heightening the tension of the music.
- **Tutti:** A passage where all instruments are playing.
- **Unison:** More than one part playing the same melody at the same pitch.
- **Vamp:** A short repeated accompanying phrase.

ELEMENTS OF MUSIC

HARMONY AND TONALITY

- **Alberti bass:** A figuration commonly used in the Classical period, made up of broken chords used as an accompaniment.
- **Bitonality:** When two different keys are used simultaneously.
- **Broken chords:** When the notes of a chord are played one at a time rather than simultaneously.
- **Cadence:** The end of a musical phrase, often harmonised by two chords.
- **Cadential 6/4:** A perfect cadence using chords IC-V-I.
- **Chromatic:** Notes that do not belong to the key or move by semitones.
- **Circle of 5ths:** A series of chords where the roots are a 5th higher or lower from the previous one.
- **Compound interval:** An interval extending over more than an octave. **Diatonic:** Notes that belong to the current key.
- **Diatonic:** Notes that belong to the current key.
- **Diminished 7th:** A 4 note chord comprising of minor third intervals.
- **Dominant:** The fifth degree of a scale.
- **Dissonance:** Sounds that are not pleasant when played together.
- **Dominant preparation:** A passage focused on the dominant chord to create expectation for a return to the tonic.
- **Enharmonic equivalent:** 2 notes or scales that are written differently but sound the same, eg. C# and Db.
- **Extended chord:** A chord with an added note such as a 9th or 11th.
- **Drone:** The term used in folk music for a pedal note. Sometimes consists of the tonic and dominant.
- **Figured bass:** A basso continuo part with figures and symbols to indicate the harmonies of the music.
- **Flattened 5th:** A 'blue note' used in jazz.
- **Functional harmony:** Music that uses cadences.
- **Harmonic pulse:** The rate at which chords change.
- **Imperfect cadence:** Chord I, II or IV to V. Sounds unfinished.
- **Interrupted cadence:** Chord V(7) followed by any chord except I. Sounds surprising.
- **Jazz harmony:** Chords used in jazz music. Usually extended chords with blue notes.
- **Modal:** A type of scale with 7 notes that is neither major or minor. Commonly used in folk music and jazz.
- **Non-diatonic:** Notes that don't belong to a key.
- **Parallel shift:** A succession of chords whose notes all move in the same direction.
- **Passing modulations:** When the new key only lasts for a few bars.
- **Pedal:** A sustained or repeated note sounded against changing harmonies.
- **Perfect cadence:** Chords V-I. A chord pattern that makes a phrase sound finished.
- **Quartal harmony:** Chords based on intervals of a 4th rather than the usual 3rds.
- **Relative minor:** The minor key based on the 6th note of the major scale.
- **Scalic:** Music based on scales ascending or descending in pitch.
- **Secondary dominant:** The dominant of the dominant.
- **Static harmony:** When the harmony remains on a single chord for a prolonged period of time.
- **Suspension:** A note that is held over to a chord in which it doesn't belong, creating a dissonance that is then resolved.
- **Tertiary relationship:** Chords moving in thirds
- **Tierce de picardie:** When a piece in a minor key ends with the tonic major chord.
- **Tritone:** An augmented 4th interval, considered the most dissonant interval.
- **Tonal:** Music that belongs to a key.
- **Turnaround:** A set of faster moving chords to get the music back to a repeated section.
- **Unrelated keys:** Keys that share very few similar notes. Eg, C major and F# major.

Aos1 – Western Classical



☐ **Topic 1:** The coronation anthems and oratorios of Handel

☐ **Topic Area 2:** The orchestra music of Haydn, Mozart and Beethoven

☐ **Topic Area 3:** The piano music of Chopin and Schumann

☐ **Topic Area 4:** The Requiem of the late Romantic period



Western Classical

Aos1

The Baroque Era 1650 - 1750

- ### Points of Interest
- **Basso Continuo:** A continuous bass line driving the harmony, key to Baroque sound.
 - **Ornamentation:** Fancy musical decorations, adding flair and virtuosity.
 - Contrast and Drama: Sudden shifts in volume and texture for emotional impact **Terraced Dynamics**

MELODY & ARTICULATION

- **Ornamentation:** Common use of ornaments such as trills, mordents, turns.
- **Sequences:** Melodic ideas repeated at higher or lower pitches.
- **Motifs:** Short musical ideas developed throughout a piece.
- **Ostinato:** repeated melody
- **Terraced Dynamics:** Sudden changes in volume (no gradual crescendos or diminuendos).

HARMONY & TONALITY

- **Functional Harmony:** Based around major and minor tonalities (diatonic harmony).
- **Cadences:** Perfect (V-I), Imperfect (I-V), Plagal (IV-I), and Interrupted (V-VI) cadences used to define phrases and sections.
- **Figured Bass** (Basso Continuo): A shorthand system of notation used to indicate chords. Played by harpsichord, organ, or lute alongside a bass instrument (cello, double bass).
- **Modulation:** Often modulates to related keys like the dominant or relative minor/major.
- **Major and Minor Keys:** The Baroque period moved away from modes to functional major/minor tonality.
- **Tonal Contrast:** Clear distinctions between sections in different keys.
- **Tierce De Picardie:** a major ending in a minor key (last chord on the cadence)

CONTEXT:

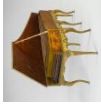
- **Time Period:** 1650–1750.
- **Key Composers:** Johann Sebastian Bach, George Frideric Handel, Antonio Vivaldi, Henry Purcell.
- **Forms and Structures:** Concerto Grosso, Fugue, Suite, Opera, Oratorio.

INSTRUMENTATION

Baroque Orchestra



- **Strings dominated**
- **Smaller orchestra**
- **Valveless trumpets**
- **Harpsichord**
- **Woodwind:** flutes (wooden), recorders, oboe, bassoon.
- **Timpani** drums (tuned percussion often **Tonic & Dominant**)



RHYTHM & TIME

- **Continuous Driving Rhythms:** Often fast-paced with repetitive rhythmic patterns.
- **Syncopation and Dotted Rhythms:** Commonly used in lively movements.
- **Regular Pulse:** Strong, steady beats (often in simple or compound time signatures).
- **Dance Rhythms:** Movements often based on dances like the sarabande, gigue, or minuet.

STRUCTURE

- **Binary Form** (AB): Two sections (A and B) often repeated.
- **Minuet:** A stately dance in 3/4 time & Binary form
- **Ternary Form** (ABA): Three sections, where the first section returns.
- **Gigue:** Fast, lively dance in 6/8 time
- **Fugue:** A form built around a single theme introduced and then developed through imitation.
- **Concerto Grosso:** Alternates between a small group of soloists (concertino) and the larger ensemble (ripieno).
- **Ritornello Form:** A recurring passage alternates with contrasting sections (common in concertos).

TEXTURE

- **Polyphonic (Contrapuntal)** Texture: Multiple independent melodies interweaving (e.g., fugues).
- **Homophonic Texture:** Melody supported by chordal accompaniment (often in slower movements).
- **Imitation:** Melodic ideas passed between different parts.
- **Basso Continuo:** Continuous bass line, an important feature in Baroque ensemble music.
- **Solo Concerto:** Solo instrumentalist accompanied by an orchestra
- **Concerto Grosso:** Lots of soloists accompanied by an orchestra



Western Classical

Aos1

The Classical Era 1750 - 1820

Points of Interest

- **Beethoven's Symphony No. 5:** The opening motif ("short-short-short-long") dominates the rhythm throughout.
- **Motivic Rhythm:** Short rhythmic ideas are developed and repeated throughout a piece, creating unity and coherence (e.g., the famous four-note motif in Beethoven's Symphony No. 5).

MELODY & ARTICULATION

- **Clear Melodic lines**
- **Balanced phrases**
- **Question & Answer**
- **Sequences:** Melodic ideas repeated at higher or lower pitches.
- **Motifs:** Short musical ideas developed throughout a piece.
- **Imitation**
- **Counter melodies**
- Less 'show off' melodies and much clearer, elegant melodies (**long and lyrical**)
- **Articulation markings on score:** accents (>), sforzandos (sf/sfz), legato slurs and staccato dots (.)
- **Expression markings:** increased use of dynamic markings (crescendo/diminuendo)

HARMONY & TONALITY

- **Functional Harmony:** Based around major and minor tonalities (**diatonic** harmony).
- **Modulation:** Often modulates to related keys like the dominant or relative minor/major.
- **Chromaticism:** notes outside the key to create tension
- **Dominant 7ths**
- **Pedal Notes:** Tonic & Dominant

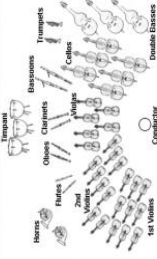
CONTEXT:

- **Time Period: 1750–1850.**
- **Key Composers:** Haydn, Mozart and Beethoven.
- **Reflects significant cultural, political, and social changes in Europe.**
- **Instrumental Focus:** prominence over vocal music.
- **The piano replaced the harpsichord, allowing greater dynamic range and expression.**

INSTRUMENTATION

- **Expansion of the orchestra**
- **Woodwind** gained importance: often taking melodies
- **Brass:** trumpets, french horn, trombones (**VALVES**)
- **Continuo** (Harpsichord): no longer needed so became **Conductor**
- **Piano invented 1706**
- **Percussion:** Timpani drums

The Classical Orchestra



RHYTHM & TIME

- **Ostinato:** Repeated pattern
- **Dotted Rhythms**
- **Triplets**
- **Changes in Tempo**
- **Rubato:** Flexible with the tempo
- **Minuet & Trio:** Graceful 3/4 time dance form
- **Scherzo:** Faster more playful, 3/4 time

STRUCTURE

- **Sonata Form:** Exposition, Development & Recapitulation
- **Symphony:** Classical structure with four **movements**
 - **First Movement: Sonata form** (Fast)
 - **Second Movement: Ternary/theme and variation** (Slow)
 - **Third Movement: Minuet & Trio** (brisk and vigorous)
 - **Fourth Movement: Rondo, variation** (fast and cheerful)
- **Classical Concerto:** 3 movements
- **String Quartets**
- **Cadenza:** Virtuoso solo passage in a concerto

TEXTURE

- **Polyphonic (Contrapuntal)** Texture: Multiple independent melodies interweaving (e.g., fugues).
- **Homophonic Texture:** Melody supported by chordal accompaniment (often in slower movements).
- **Imitation:** Melodic ideas passed between different parts.
- **Basso Continuo:** Continuous bass line, an important feature in Baroque ensemble music.
- **Solo Concerto:** Solo instrumentalist accompanied by an orchestra
- **Concerto Grosso:** Lots of soloists accompanied by an orchestra

Aos2 – Popular Music



- ☐ **Topic 1:** Music of Broadway 1950s to 1990s
- ☐ **Topic Area 2:** Rock music of the 1960s and 1970s
- ☐ **Topic Area 3:** Film and Computer gaming music 1990s to present
- ☐ **Topic Area 4:** Pop music 1900s to present

Aos3 – Traditional Music



☐ Topic Area 1: Blues Music 1920 – 1950

☐ Topic Area 2: **Fusion incorporating African/ Caribbean music**

☐ Topic Area 3: **Contemporary Latin music**

☐ Topic Area 4: **Contemporary folk music of the British Isles**



AoS3 - Traditional Music

Topic 1

Blues Music 1920 - 1950

- >>> Points of Interest
- Seen as the foundation of modern music
 - Many different sub-genres of Blues including, Delta Blues, Chicago Blues, Ragtime, Big Band.
 - Developing into Jazz music around 1940/50s
 - Famous artist include Robert Johnson, Ma Rainey, BB King

MELODY & ARTICULATION

- Simple Melodies
- **Scat** Singing
- **Flattened** notes
- **Portamento** (slide)
- **Improvisation**
- **Slides**
- **Bends**

HARMONY & TONALITY

- **Primary Chords:** I, IV & V
- **Extended Chords:** 7ths, 9ths, 13ths,
- **Dominant 7ths**
- **Blues Scale:** 1 b3 4 b5 5 b7
- **Blue Notes:** flattened notes
- **Major/minor pentatonic scale**

CONTEXT:

Blues is a music genre and musical form that originated amongst African-Americans in the Deep South of the United States around the 1860s.

INSTRUMENTATION

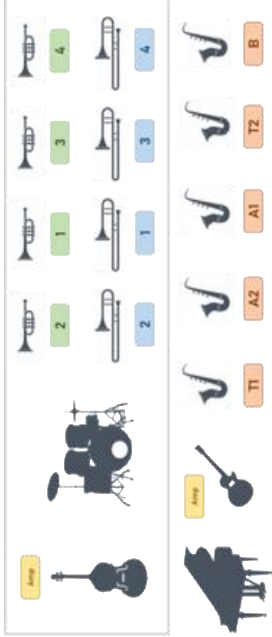
Traditional

- Vocals
- Guitar
- Banjo
- Piano
- Harmonica
- Upright Walking Bass



Modern

- Electric Guitar
- Drum Kit
- Saxophone
- Trumpet
- Trombone
- Clarinet



STRUCTURE

- **12 Bar Blues**
- **Call & Response**
- **AAB Lyric Structure**
- Blues Turnaround

TEXTURE

- 12 Bar Blues
- Call & Response
- AAB Lyric Structure

RHYTHM & TIME

- **4/4** Time Signature
- Use of **Syncopation**
- **Swung** Rhythms
- **Shuffle & Backbeat**
- **Fills**
- **Walking Bass**



AoS3 - Traditional Music

Topic 4

Contemporary Folk Music of the British Isles

>>> Points of Interest

- Blends traditional folk with modern genres like rock and pop.
- Mixes acoustic and modern instruments for a hybrid sound.
- Explores personal, social, and political themes in lyrics.
- Popularized by artists like Mumford & Sons and The Lumineers.
- Preserves tradition while innovating for a modern audience.

MELODY

- **Pentatonic** - 5 note scale
- **Repetitive**
- **Narrow Range**
- **Conjunct** (stepwise) movement

CONTEXT:

English folk music has produced or contributed to several cultural phenomena, including sea shanties, jigs, hornpipes and the music for Morris dancing.

INSTRUMENTATION

Traditional

- **Singer**
- **Accordion**
- **Banjo**
- **Bodhran**
- **Bouzouki**
- **Fiddle**

Modern

- **Synthesiser**
- **Amplification**
- **Bass Guitar**
- **Keyboard**
- **Electric Guitar**
- **Drum Kit**

Technology

- **Reverb**
- **Delay**
- **Compression**
- **Panning**



HARMONY & TONALITY

- **Pentatonic** - 5 note scale
- **Limited chords** (2-3)
- **Drone** - long sustained note underneath
- **Conjunct** (stepwise) movement
- **Modal** - in between Major & minor

STRUCTURE

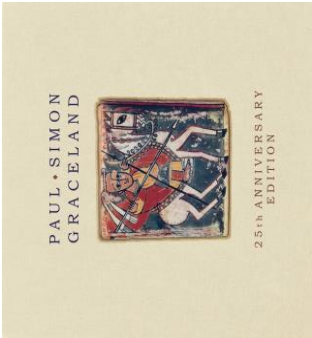
- **Strophic Form** - All verses have the same melody repeated
- **Chorus** - slight variation on choruses

TEXTURE

- **Homophonic**
- **Polophonic**
- **Layered Texture**

RHYTHM & TIME

- **Compound time** - feeling of 3 to every beat
- **Fast** - dance
- **Steady** - work song
- **Dotted rhythms**
- **Ostinato**



MELODY & ARTICULATION

- 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 3rd – 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
- Use of **word painting** - “tell me she’s gone” (melody stops)

HARMONY & TONALITY

- **E major**
- **Diatonic Chords** I, IV and V (occasionally chord VI)
- I-IV-vi-V-IV
- Quite simple harmonically. Some **chromaticism** in the bass. The progression V-IV-I (as the chord sequence repeats) is known as a **blues turnaround**.
- Hints of **mixolydian** mode in chorus

Paul Simon

Set Work Graceland

CONTEXT:

‘**Graceland**’ is a song about a journey. It begins with an actual journey, the lyrics describing a trip Paul Simon made to Elvis Presley’s home, also called Graceland, in Memphis. As the song progresses the lyrics become more personal, describing a failed relationship. This could possibly be describing Paul Simon’s break up with his first wife, Carrie Fisher.

INSTRUMENTATION

- **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
- **The accordian**, played by the renowned musician Richard Tee, is a key feature that adds a unique texture to the track.



TECHNOLOGY

- **Reverb** added to vocal
- **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)

Points of Interest

- Graceland is the seventh solo studio album by the American singer-songwriter Paul Simon
- African Influence: While not as pronounced as in other tracks from the album, there are subtle influences in the rhythm and instrumentation. The rhythmic guitar pattern has a slight resemblance to South African musical styles, contributing to the song’s cross-cultural feel.

STRUCTURE

- 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

TEXTURE

- **Melody and accompaniment**
- **2 part harmony in backing vocals**
- **Call & Response between vocals**
- **Layering**
- **Contrapuntal**

RHYTHM & TIME

- **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**



MELODY & ARTICULATION

- 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)
- Characteristics: **Simple, repetitive, and memorable**
- **Diatonic scale (some pentatonic)**

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

Paul Simon

Set Work

Diamonds On The Soles Of Her Shoes

CONTEXT:

“You Can Call Me Al” is a hit song by Paul Simon from his 1986 album Graceland. Known for its catchy melody and upbeat rhythm, the song blends Western pop with African musical influences, including prominent percussion and a memorable saxophone solo. Its iconic music video, featuring Paul Simon and Chevy Chase, is famous for its playful and energetic dance scenes. The song's whimsical lyrics and infectious groove have made it a lasting classic.

INSTRUMENTATION

- | <u>African</u> | <u>Western</u> |
|---|--|
| • Guitar | • Trumpet |
| • Bass | • Tenor sax |
| • Drums | • Alto sax |
| • Percussion – djembe, talking drum, shaker | • Vocals – Paul Simon |
| • Vocals – Ladysmith Black Mambazo (style of singing is Isicathamiya – rich unaccompanied harmonies) | • (“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)**

Points of Interest

- Iconic Video: Features Paul Simon and Chevy Chase in a memorable, humorous dance routine.
- Cultural Fusion: Blends Western pop with South African rhythms and instruments.
- Saxophone Solo: Notable for its catchy and lively saxophone solo.

STRUCTURE

- 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

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 & TIME

- **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



MELODY & ARTICULATION

- 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)
- Characteristics: **Simple, repetitive, and memorable**
- **Diatonic scale (some pentatonic)**

HARMONY & TONALITY

- F major D
- **Diatonic consonant**
- Chords I, IV and V (in chorus) (occasionally chord ii in verses)
- **Clear cut cadences**

Paul Simon

Set Work

You Can Call Me AI

CONTEXT:

"You Can Call Me AI" is a hit song by Paul Simon from his 1986 album Graceland. Known for its catchy melody and upbeat rhythm, the song blends Western pop with African musical influences, including prominent percussion and a memorable saxophone solo. Its iconic music video, featuring Paul Simon and Chevy Chase, is famous for its playful and energetic dance scenes. The song's whimsical lyrics and infectious groove have made it a lasting classic.

INSTRUMENTATION

- **African Performers:**
- **Guitar**
- Bass (some slap bass solos) Drums (3 tom toms
- Western Performers Percussion
- **Synthesizer**
- 6 string electric bass (fretless)
- **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

Points of Interest

- **Iconic Video:** Features Paul Simon and Chevy Chase in a memorable, humorous dance routine.
- **Cultural Fusion:** Blends Western pop with South African rhythms and instruments.
- **Saxophone Solo:** Notable for its catchy and lively saxophone solo.

STRUCTURE

- 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)

TEXTURE

- **Melody and accompaniment Chordal brass section**
- **2 part harmony in backing vocals**

RHYTHM & TIME

- **Time Signature:** 4/4
- Tempo: **Moderate**, steady beat
- Rhythm: **Syncopated**, off-beat accents
- Groove: Infectious, danceable with a **laid-back feel**
- Rhythmically syncopated with **tied notes** and off beat rhythms, depending on the lyrics.

