



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 Shoes

SONORITY/INSTRUMENTS/PERFORMANCE TECHNIQUES

African

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

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 & 4)
 Some vocal phrases start off-beat
 Rhythmic ostinato patterns
 Speech-like rhythms

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

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

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

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

2. Identify 2 uses of technology in extract 1

3. Describe the melody in extract 1

4. Describe the rhythms that you hear

5. Identify 2 types of texture in the introduction

6. Describe the harmonies

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

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

7. Describe 2 unusual vocal features

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

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

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

4. Describe the harmonic rhythm in extract 2

5. Describe the vocalist's melody

6. Describe what sections you hear in this extract

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

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

7. Describe the melody in extract 3

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

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

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 2nd 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 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

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)

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)

4. Underline the 2nd 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)

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)

2nd

3rd

4th

5th

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

4. Describe 2 vocal features (2)

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

CONTEXTUAL UNDERSTANDING of Extracts 1 & 2 – GRACELAND

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

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

3. Describe the melody in extracts 1 & 2

4. Describe the rhythms that you hear

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

6. Describe 2 features of the harmony and tonality

EXTENSION TASK

Listen to the 2nd 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)

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

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

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

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

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

7. Describe the overall structure of Graceland (2)

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

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)

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)

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)

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)

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)

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

1. Identify 2 instruments in the horn section

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

3. Identify 2 melodic features of the verse lyrics

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

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

6. Identify 2 rhythmic features in the vocal melody

7. Identify 2 features of the harmony
