



2016 specification  
first exams in 2018

# Santana

## GCSE AQA Set Work Analysis

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# Teacher's Introduction

This resource supports the new AQA GCSE Music (8271) for first examination in summer 2018 and focuses on the set study pieces for Area of Study 3, Traditional Music. For this GCSE specification, 'traditional music' includes music performed as it would originally have been performed, such as folk music, and also contemporary music that has a folk basis but is more of a fusion style. Santana's songs fall into this latter category, so this resource will include a study of the roots and influences of the songs and the contemporary interpretations of these.

## Remember!

Always check the exam board website for new information, including changes to the specification and sample assessment material.

The set study pieces are included within Component 1 of the specification, Understanding and Evaluating Music. Component 1 is assessed with a 1 hour 30 minute written examination externally assessed by AQA. This includes:

- a listening section of 68 marks
- and a contextual understanding section of 28 marks

These 96 marks are worth 40% of the GCSE qualification.

The listening section has eight compulsory questions, and the contextual understanding section has four sets of questions (one for each of the Areas of Study), and candidates must answer questions based on two of the Areas of Study, with questions on Area of Study 1 being compulsory.

Santana's songs 'Smooth', 'Migra' and 'Love of my Life' are included within the Area of Study 3 set study pieces. There are no specific recordings directed within the AQA resources for the new GCSE. All of these songs are available on iTunes, Apple Music, Spotify and YouTube, among other sources. The songs are analysed structurally in sections, and where timings are given to identify features within the track, these are based on the iTunes/Apple/Spotify official track, as YouTube videos are often removed and different videos can have varying lead-in times which then affect the accuracy of timings within the track. However, a combination of description, lyrics and timing to identify the point within a track will enable videos to be used, if this point is borne in mind. Videos of the track that include lyrics will be useful, and links are provided to these, as lyrics cannot be replicated in full here due to copyright considerations.

Analysis of the songs includes reference to the elements of music, a required basis for the understanding of set study pieces within the AQA specification:

- |                        |                     |                           |
|------------------------|---------------------|---------------------------|
| • melody               | • sonority (timbre) | • structure               |
| • tonality and harmony | • texture           | • tempo, metre and rhythm |

These elements form the basis of an introduction to each song, to familiarise students in thinking about music in these terms, and also to provide a broad description of each song in musical terms before the section-by-section analysis. Lyrics are added to this list of features within this resource; these are not required for examination answers, nor should students' answers focus on non-musical features except when required or in a musical context. The lyrics sections are included here to enable students to make sense of the songs and any references or features which add to the style of the track. Much of each of the tracks is notated in score form to support analysis, though musical quotations are not required in examination answers. Not all of each song can be reproduced in score form due to copyright restrictions, but the important features or parts of sections have been notated here. Students should have a set of the songs' lyrics to enable them to follow the song and annotate sections; again, limited lyrics can be reproduced here due to copyright restrictions.

## Free Updates!

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\* resulting from minor specification changes, suggestions from teachers and peer reviews, or occasional errors reported by customers

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Consolidation activities based on these elements enable students to develop their understanding of the songs as well as musical terminology and features. Features included in the analyses are described in call-out boxes, and these are reproduced within the glossary, making this a valuable revision resource for this Area of Study. A summary of the musical features of each track is set out before the analysis of each track to introduce students to the key features of the tracks before the in-depth analysis, and a further summary of how features are used within each track is included after the analysis to support revision. Practice examination questions with tips for how to approach the questions and model answers or mark schemes for these questions provide examination practice and revision material for students to use closer to the examination. Within the practice examination questions sections, there are introductory questions to check students' recall of key features of the tracks. Such short questions are very unlikely to be included in the examination, based on the specification and sample paper, but they have been included here to cover the potential for differing styles of question being included as well as for revision. Besides model answers with clearly allocated marks, there are two questions that have developing answers, showing students how to progress from one mark band to the next within the longer-answer mark schemes set out in the specification. These demonstrate potential pitfalls as well as examples of secure examination technique.

*May 2017*

# Students' Introduction

The three Santana tracks 'Smooth', 'Migra' and 'Love of my Life' together form one Area of Study 3, Traditional Music. For this GCSE specification, 'traditional music' would originally have been performed, such as folk music, and also contemporary music is more of a fusion style. Santana's songs are contemporary but have their roots in traditional music. In this resource you will find out about the different cultural roots of each song and how they have become pop songs which have had great commercial success.

The Santana tracks are all very different, and this will make them easier to learn and understand their character and is based on different musical influences. Within this resource, you will find out what has shaped each track and why each track sounds the way it does. It is important that when answering questions on pieces of music, you will need to explain how each track's musical features affect this creates.

The questions on the Santana tracks will be within the second part of your listening examination, a 1 hour 30 minute written examination externally assessed by AQA, with two sections:

- a listening section of 68 marks
- and a contextual understanding section of 28 marks

These 96 marks are worth 40% of the GCSE qualification.

The contextual understanding section has four sets of questions (one for each of the four areas of study). You must answer questions based on Area of Study 1, the compulsory set study piece, and the other three areas of study.

This resource will help to introduce you to the Santana tracks, with a summary of each track before each track is then analysed fully. Take time to fully understand the tracks by listening to the track carefully several times before moving on to the in-depth analysis sections, technical musical terms are explained in call-out boxes. Each of these terms is included in the glossary. The musical terms are explained on their first time of use so that you can look the term up in the glossary if you have not remembered it. For when you are able to use any of these terms confidently, so ensure you understand the terms before using them. As a revision activity, you may find it useful to produce definition cards based on the terms you find confident in using.

Closer to your exam, the revision summary for each track and sample examination questions are provided to help you to progress in your answering. These will help you to see how to avoid missing out on marks by improving your extended-answer technique. All sample answers show you how to achieve full marks in answering questions on these study pieces.

Good luck!

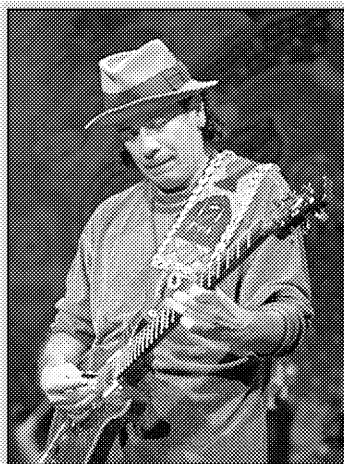
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# Biography and Background

Santana is the name of the rock band led by Carlos Santana (1947–) which was for resource, the band is referred to as 'Santana' and the artist as 'Carlos Santana', to



Carlos Santana was born in Autlán de Navarro, Mexico, in a musical family, so he played various instruments, including the violin and guitar from an early age. His father was a musician who moved first to Tijuana in 1955, then to San Francisco during the early 1960s, Carlos began playing in clubs in Tijuana, a town on the California–Mexico border where he was influenced by B B King, Ray Charles and Little Richard, American rock 'n' roll music of the time. This influenced style of rock 'n' roll evolved alongside the mainstream genre, though it was known as Latin Rock. The track 'La Bamba' (1958) by Ritchie Valens was a rock 'n' roll cover of a Mexican folk song, with the traditional *arpas jarochas* (Mexican harps) replaced with electric string bass, piano and guitars.

After his family moved to San Francisco, Carlos Santana was influenced and inspired by the music that developed and flourished at that time in the Mission District of San Francisco. This music was traditionally favoured by Spanish-Mexican immigrants in the nineteenth century and the Chicano (Mexican-American) culture as many Mexicans were displaced into the Mission District.

In San Francisco in the early 1960s, the musical influences included the folk and western swing movement of the time, as San Francisco was one of its centres. Within this movement, Latin music became more popular since it began in the 1950s, as the Chicano cultural experience led to a fusion of Mexican and American features, such as Mexican or Latin instrumental sounds and jazz influences, rock and roll qualities, rhythm and blues and English lyrics. Jazz was also a prominent music in the 1940s and led to a subgenre called West Coast Jazz.

Carlos became a naturalised American citizen in 1965, and founded the Santana Band with the other musicians he had played with on the street during his busking; these were the bassist David Brown, the vocalist/keyboardist Gregg Rolie and percussionist Marcus Malone.

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## Contextual Information

'Smooth', 'Migra' and 'Love of my Life' are tracks on the album *Supernatural* (1999) the name of the rock band led by Carlos Santana (1947– ) which was formed in 1966. The band had periods of success; unusually these are very far apart in terms of time. Their first period of success was from 1969 to 1972, based on a critically-acclaimed performance at the Woodstock Festival and a record deal with Columbia (marketed under the record label CBS outside America). This album was very well received, reaching number four on the American Billboard 200 chart, quickly led to two more albums, *Abraxas* (1970) and *Santana III* (1971). Both albums reached the top of the American Billboard 200 chart. After these successes, Santana began a period of creative changes in the band's line-up. Santana released six more albums across the rest of the 1970s. The earliest of these, *Caravanserai* (1972), reached number eight on the Billboard 200 chart but did not match their earlier successes.

Santana's change in line-up after *Santana III*, which included changes in bassist, percussionist and vocalist on some tracks, was combined with a change in the band's sound. The sound of the earlier successes was a Latin Rock fusion, with influences of African rhythms and jazz. The sound from onwards in the 1970s were much more jazz based; only three of the tracks on *Caravanserai* were hits, the rest were lengthy jazz-based instrumentals. *Caravanserai* was the first album to produce any hit singles; Santana's sound had changed significantly, and with it the commercial success had fallen away. Within this period, Carlos Santana was exploring spirituality, becoming a devotee of the Mahavishnu Orchestra, and then being influenced by their guru, Sri Chinmoy.

In the 1980s, Santana had one platinum-selling album, *Zebop!* (1981), followed by several more albums which led to a pause in the band's recording, though they continued to tour. The continuation of the band's now relatively lengthy musical career led to an induction into the Rock and Roll Hall of Fame in 1998. In the following year, Santana released *Supernatural* (1999), returning to the sound of their earlier Woodstock debut and first three albums.

*Carlos Santana at age fifty-two scored the biggest hit of his career, and one of the biggest in pop history, with Supernatural. Seventeen years after he last reached the Top 10 of the album charts, Supernatural gave the legendary San Francisco guitarist the first number one album since 1971's Santana III and his first chart-topping single ever with Smooth. Released on October 23<sup>rd</sup> 1999, thirty years to the week after Santana's first chart single, Love of My Life.*

This review summarises the unexpected commercial success of *Supernatural* and its place in Santana's career. 'Smooth' spent thirty weeks in the American Top 10, and won Grammy for the Year and Song of the Year.

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<sup>1</sup> Sullivan, S, *Encyclopedia of Great Popular Song Recordings*, Scarecrow Press, 2013

## Background of Study Pieces

Santana's songs 'Smooth', 'Migra' and 'Love of my Life' are all tracks on the band's most commercially successful album since their first three albums and a return to their early successes. The album was recorded on the Arista record label with producer Mitchell Davis' intention was to include tracks that incorporated the Latin Rock of the early successes such as on the *Abraxas* album) and also to introduce collaborations with other musicians, to widen the album's appeal beyond Santana's earlier listeners. These artists included Green and Eagle-Eye Cherry among others. Commercially, Davis' directions were key to Santana's comeback.

The appeal of Latin-influenced music was strong at that time in America, with artists like Ricky Martin, Marc Anthony and Jennifer Lopez all in the Top 20 from late 1999 to the week that 'Smooth' topped Billboard's Top 100, Lou Bega's 'Mambo No. 5' was number one and Marc Anthony's 'I Need to Know' was number four.

'Smooth', the first single to be released from the album, is a musical collaboration, a more complex kind than others on *Supernatural*, as the track was co-written by Rob Thomas (1966–). Thomas was a songwriter-vocalist with the rock band Matchbox Twenty, a songwriter and producer with a background mainly in jazz as well in hip hop, funk and soul. The original track then it was passed to Thomas to rework it for Santana, including writing the demo version for Carlos Santana, who then decided to retain Thomas' vocals for the final track.

'Migra' is also a collaboration, as the track was co-written by Carlos Santana and an Algerian musician with roots in the politically-driven *rai* musical culture of Algeria. He moved from Algeria to Lyon, France, in 1968 and in his early musical career he worked in a factory during the evenings. His early experiences in France as well as living in exile, as he saw it, inspired his protest music, criticising immigration policies and regimes.

### Protest music

Vocal music in which the singer protests about a political or other issue. Dating from the nineteenth century, were campaigning against slavery. Often the song was a parody, in which the lyrics of an existing song were changed to enable supporters to sing along with a familiar song but new, clearly-heard lyrics and, if it was to be used as a mass-protest song.

'Migra' is a criticism of immigration police, and the lyrics translate as:

Immigration, immigration, *pinche*<sup>2</sup> immigration leave me alone  
I see malice in your eyes, scorn in your heart  
It's time to admit that we are all one voice [we are all the same]  
You need me more than I need you.<sup>3</sup>

'Migra' was not released as a single, perhaps due to the politically-motivated nature of the lyrics.

'Love of my Life', the fifth single to be released from the album *Supernatural*, is a collaboration with Dave Matthews (1967–), a singer-songwriter and the vocalist and leading member of the Dave Matthews Band. The Dave Matthews Band had recently won a Grammy Award in 1997, just before Santana's album. The song was written shortly after the death of Carlos Santana's father, which was related to this. The song is based on the theme from the third movement of Brahms' Symphony No. 1.

## Success

*Supernatural* sold over 15 million copies in America in the context of over 25 million copies worldwide. It was named Album of the Year for 2000 at the Grammy Awards.

<sup>2</sup> *Pinche* is an expletive, with differing translations.

<sup>3</sup> Author's translation.

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# 'Smooth'

This was the first single to be released from the album; the track was co-written by Rob Thomas and Carlos Santana (1966–).

## Summary of Musical Features

### Lyrics

The lyrics are sung by a man (Rob Thomas on the track) expressing his love for a woman who wants to leave him. The lyrics describe the heat of the day, which adds to the emotional setting the Latin Rock influence of the track. The Latin flavour of the track is added by the term *muñequita*, meaning a little doll, and *barrio*, a Spanish/Portuguese term for a neighbourhood. The lyrics are written in speech-like rather than more formal, conversational. The man urges the woman to stay with him, 'let's not forget about it'. At the end of the lyrics, 'mi amor' there is a cultural reference to Elton John's song 'Mona Lisa and Mad Hatters' (1970). There is also a cultural reference to 'Spanish Harlem' (1960) by Ben E. King, the American soul and R&B singer.

### Melody

The guitar solo performed by Carlos Santana and the vocal line sung by Rob Thomas are the main melodies of the track. The use of two strong and independent melody lines is a Latin-inspired musical feature. The contrasts between the styles, rhythms, sonorities and tonalities of the two melodies create a dynamic and engaging track.

The two main melodies, in the vocals and lead guitar parts, are very different. The guitar melody is more fluid, using complex rhythms and chromatic notes, and covers a wide pitch range. The vocal melody includes lots of repeated notes to give a more speech-like quality to deliver the intimacy and emotion of the lyrics. Further melodies are provided by the brass, which play a main riff as well as playing accompanying music.

Riff

### Tonality and harmony

The song is in A minor, though the use of chromatic notes adds variety to the key. The dominant chord, E major, and the submediant chord, F major, adds a strong major tonality to the track.

#### A minor

The minor scale beginning on A. This has no sharps or flats. The seventh note of a minor scale is raised (sharpened) by one semitone so it should sound based on the key signature; here, this raises it to G#.

#### Dominant chord

The chord based on the fifth note of the scale, so in A minor the dominant chord of a minor key is a major chord because the fifth note is raised. The dominant chord is E–G#–B, an E major chord.

#### Submediant chord

The chord based on the sixth note of the scale, so in A minor the submediant chord of a minor key is always a major chord (and in a major key it is a minor chord). It is often used to vary the tonality of a piece. Here the submediant chord is F–A–C, an F major chord.

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## Structure

The song is in the following form:

- intro
- verse 1
- verse 2
- bridge
- chorus
- link based on intro
- verse 3
- verse 4
- bridge
- chorus
- extended link based on intro
- chorus
- outro (based on chorus)

This structure can be simplified as A:A1 form since the sections intro– verse – verse are repeated with slight variation, as no new material is included in the repeated sections, therefore, variation of the first A section. The repetition of a five-section structure gives a sense of being more musically complex than it is, while firmly establishing each section.

## Sonority (Timbre)

The timbres in the track are: vocals (solo and backing), lead guitar, bass guitar, two drum kit, piano and additional percussion including congas and guiro.

## Texture

The texture is based on melody and accompaniment texture through the addition of an important melody (the lead guitar part) which is often heard at the same time as the accompaniment varies, with the brass instruments alternating between a fill during the lead guitar's held notes and accompanying figures.

**Melody and accompaniment** A musical texture with melody and accompaniment rhythms. The accompaniment part is a backing for the important part of the texture.

The following is a basic outline of the textures within the track:

<b>Intro</b>	lead guitar, brass fills
<b>Verse 1</b>	no lead guitar, no brass, piano plays varied version of chorus
<b>Verse 2</b>	lead guitar fills, brass accompaniment, lead guitar fills
<b>Bridge</b>	backing singer joins, lead guitar fills
<b>Chorus</b>	brass accompaniment with trills, partial <i>tacet</i> accompaniment on 'give me your heart, make it real or else forget about it'
<b>Link based on intro</b>	lead guitar, brass fills
<b>Verse 3</b>	compression on vocals, lead guitar accompaniment
<b>Verse 4</b>	brass <i>glissando</i> then accompanying figure
<b>Bridge</b>	backing singer joins, brass accompaniment, lead guitar fills
<b>Chorus</b>	brass and lead guitar solo in background, <i>tacet</i> on 'give me your heart, make it real or else forget about it'
<b>Extended link based on intro</b>	brass accompaniment in second eight bars, extended lead guitar solo with distortion and <i>tremolo</i>
<b>Chorus</b>	lead guitar solo in background, brass accompaniment on 'give me your heart, make it real or else forget about it'
<b>Outro (based on chorus)</b>	more expansive, improvised-sounding lead guitar solo with distortion and brass fills with varied versions of chorus

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<b>Fills</b>	Melodic figure heard between vocal lines to 'fill' the melody between vocal lines.
<b>Tacet</b>	A musical term meaning that one or more parts are silent for a short period of time. It is used to indicate a section of the musical texture and has the effect of emphasising some section of the texture in comparison with the <i>tacet</i> section. The word is Latin.
<b>Compression</b>	The shape of the musical soundwaves is changed by limiting the amplitude of the soundwaves. This can be done with an amplifier, guitar pedal or software. The effect is that the sound becomes more 'punchy' and 'echo-like' to the listener than the non-compressed sound.
<b>Glissando</b>	A musical slide between pitches. The word is Italian.
<b>Distortion</b>	The shape of the musical soundwaves is changed to vary the frequency of the sound. This is usually done with an amplifier or guitar pedal.
<b>Tremolo</b>	An Italian term meaning 'to shake or tremble'. On an electric guitar, it is achieved by using a whammy bar or tremolo arm.
<b>Improvised</b>	Music that is made up spontaneously, usually based on pre-existing musical ideas. It is most common in jazz, blues and traditional folk music.

## Tempo, Metre and Rhythm

The tempo is 116 bpm.

**bpm** Beats per minute. In Classical music, the tempos of pieces are described using Italian words. In modern music tracks they are described in beats per minute.

The metre is 4/4.

**4/4** A musical time signature meaning four crotchet beats in each bar. Time signatures are written with a 4 directly above the other and no line (it's not a fraction!), but here and in the next it is written horizontally with a slashed line between. The upper (first) number refers to the number of beats in each bar and the lower (second) number refers to the type of beat. A 4 means four crotchet beats and a 2 means minim beats, as these are the number of each type of beat (note worth four crotchet beats).

The rhythm is often syncopated.

**Syncopation** Rhythmically, notes placed off the main beats of the bar. This is typically used to add interest and to make the music more rhythmically complex.

Within the track, syncopation is used simultaneously with straight rhythms (notes on the main beats). Different levels of syncopation are used to add variety.

Complex and differing musical rhythms that are **not** syncopated are also used to create interest. The opening drum rhythm is not syncopated as notes follow the main crotchet beats. The guitar and bass are very different and produce a complex pattern.



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# Analysis

## Intro

The introduction section is nine bars long, unusually, as the opening bar consists of an anacrusis on the lead guitar solo. The anacrusis bar changes the intro from a regular phrase (all phrases are in multiples of four) to a nine-bar section.

**Anacrusis** The correct musical term for an upbeat, meaning a part-bar of a melody. This is a form of syncopation, as the melody is not placed at the beginning of the bar, the effect of making the first beat of the first full bar sound stronger.

Several of the song's main features are included within the first four bars of the track. These include the brass riff that is included in the link sections and outro, the brass riff that is played also by piano, the drum kit, syncopated rhythms in all parts, and the chord scheme based on A minor.

**Bossa nova** This translates as 'new tendency' (new style) from Portuguese and is a style of Brazilian music from the 1950s.

Also in this excerpt, the way the melodic interest in the electric guitar melody and the bass line. When the lead guitar part has a sustained note in the second bar shown on the next page, the bass plays quavers, and when the lead guitar plays quavers in the third bar below the brass riff, the brass riff can be described as a countermelody, as it is a different melody heard simultaneously with the lead guitar melody.

**Countermelody** A second melody heard simultaneously with the main melody. This makes the musical texture more complex, as the listener's attention is divided between the two melodies.

The brass play in octaves on the first bars of their riff (the second and fourth bars of the riff). The piano plays homophonic chords on the second bar of their riff.

**Octaves** A musical texture in which instruments or voices play exactly the same notes, but an octave or octaves apart.

**Homophonic** A musical texture in which instruments or voices play different notes, but in the same rhythm. Block chords are an example of this, and in Latin American-influenced music, 'brass stabs', in which the brass section plays chords in the same rhythm, creating a yet harmonic sound.

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Electric Guitar

C Trumpet

Electric Bass

Piano

Drumset

4

## TASK

What Latin American features can you hear in the intro section? Think mainly about the rhythm.

### Verse 1

The first verse sets the scene of the song, on a hot day, adding to the Latin American feel of the musical scene of the track. The chord scheme mainly alternates between the dominant seventh chords, so that when the new chords D minor and B minor seventh are introduced, they stand out.

#### Dominant seventh chord

A four-note chord based on the fifth note of the scale, with three notes as the dominant chord (see description above). The dominant seventh chord is a degree above the root (the lowest-sounding note). Here, G#-B-D, as D is the seventh note above E.

E7 Am E7

Man it's a hot one, like se - ven in - ches from the

E7 Dm Bm7

Well I hear you whi - sper and the words melt ev - 'ry - one but

5

There is a pitch bend on the penultimate note, on 'so', imitating a speech-like, emotional melodic colour as they produce notes that are temporarily between notated pitches.

#### Pitch bend

A note whose pitch is moved slightly upwards or downwards then returns to the original pitch. Pitch bends are common in blues, jazz and Latin music.

- 4 Here the trumpet part is notated at concert pitch as C Trumpet, though in the track it is a standard B♭ trumpet. It is notated at concert pitch here for ease of reading and to make it clear that the sounding pitch is one semitone below the written pitch. The 8 below the treble symbol in the electric guitar part indicates that the sounding pitch is an octave below the written pitch.
- 5 The 8 below the treble symbol here again indicates that the sounding pitch is an octave below the written pitch. This is a common practice for male vocal lines in popular music (as well as the tenor voice in all types of music).

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The melody of the vocal line in the verse is based around D in most of the E<sup>7</sup> chord. In the E<sup>7</sup> chord, emphasising that this is a dominant seventh chord rather than dominant triad. In the E<sup>7</sup> chord there is an intentional discord between the root and the seventh; try playing the E<sup>7</sup> chord and experience this. The seventh of a dominant seventh chord usually resolves onto the root of the next chord in the example here, where the D resolves by descending to the C:



In the vocal line shown above the D resolves upwards to an E at the start of each vocal line stand out from the harmony.

The harmonic progression from a dominant to a tonic chord produces a perfect cadence within the verse, which gives the effect of the two-bar progressions sounding complete. The first four bars of the verse do not seem to flow as well as the second four bars. This gives the verse a slightly edgy or uneasy quality as there is not the sense of the music flowing naturally usually heard within a verse.

**Perfect cadence** Progression from a dominant or dominant seventh chord to a tonic chord, often at the ends of musical phrases or sections as a form of musical punctuation. A perfect cadence is the most resolute, finished-sounding cadence and is normally used to end a section or piece.

**Triplet** A rhythmic device where three notes are heard in the time of two notes. For example, three eighth notes heard in the time of two eighth notes, so each note is two-thirds of a normal note.

The effect of triplets is to produce a different type of syncopation as there is no normal second crotchet beat. Triplets stretch across two beats, so produce a more natural feel. For example, a crotchet and two quavers.

The rhythm also includes three bars with a rest at the start of the bar. This is a form of syncopation as the first beat of the bar is avoided in the melody.

The texture of the first verse is changed from the intro, as there are no brass instruments, no bass line, no lead guitar, and no lead vocal. The sparser texture enables the vocal line to stand out more clearly.

## TASK

What musical features within the first verse contrast with those of the intro? Think about rhythm, and texture.

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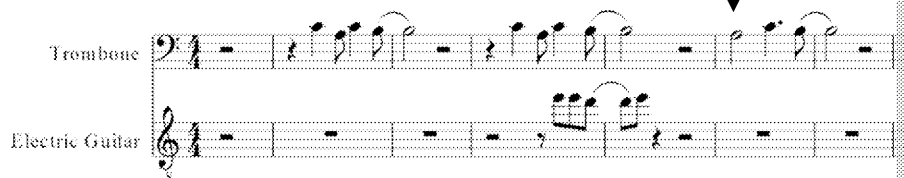
## Verse 2

The second verse is a varied version of the first. This is usual in all vocal forms with altered slightly to accommodate new lyrics, so there are commonly some rhythmic changes. This verse is varied further with changes in texture, as the brass play a new accompaniment. It has two small fills after the end of each of the two four-bar phrases. The chord sequence, a new riff and guitar fills are shown below; each of these is played at the end of each phrase.

### LISTENING ACTIVITY

Listen to the second verse to work out for yourself how the fills follow each line of the lyrics.

Trumpets join trombones here an octave above



The vocal melody line in the second verse is less restricted than that of the first verse and there is less use of repeated notes in the second four-bar phrase. The change in melody prepares the listener for the bridge then chorus, the sections that follow.

The syncopation in the rhythm of the second verse is greater than that of the first, with all syncopated. See the task below and its solution for identification of all examples.

The melody note on 'my' in the sixth full bar is unusual, as it is a G natural ( $G\flat$ ) which is an example of false relation, and produces a jarring effect due to the close discord.

**False relation** A musical discord that occurs when two versions of the same note are played together, such as  $G\flat$  and  $G\sharp$ . False relation was popular in Renaissance and Baroque music, and is also found in blues and jazz music.

The false relation also produces a change from A minor (which includes  $G\sharp$ ) to the Dorian mode (which uses  $G\flat$ ).

**Mode** Modes are the precursors of major and minor scales, and are still used in modern music. The modes use the same pattern of notes as if they were in their original form, and run in octaves between pitches of the same name. Because the modes only use natural notes (the white keys on a piano), they have a different pattern of intervals. Scales gradually came into use (c.1400–1600) as accidentals were added to form a common pattern.

**Aeolian mode** The Aeolian mode runs from A to A and is the closest to the natural minor scale. It has a non-sharpened seventh note in  $G\flat$ . This creates a distinctive sound. One of the reasons for the shift from modes to scales was to include the sharpened seventh note and octave, enabling a perfect cadence to be achieved. This cannot be achieved in the Aeolian mode without changing the pattern of intervals. The Aeolian mode can, of course, be transposed to begin on any note, but it will still have the same pattern of intervals as if it ran from A to A using only natural notes.

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Carlos Santana uses modes in some of his music, so the use of a non-sharpened scale tonality has precedent in his other music.

## TASK

Identify examples of syncopation within the second verse score by using a highlighter to mark them in the score.

### Bridge

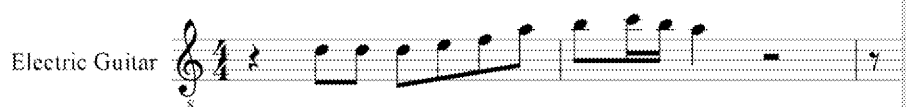
The bridge develops musically from the second verse, continuing the expansion of melody and using the same timbres, with a brass accompanying figure and lead guitar accompaniment. The bridge ends with a second phrase.

The vocal melody here is also different, mainly in its reduced use of syncopation. There are still examples of syncopation, but the bridge has a stronger sound because of the first beats of the bars, whereas there were several rests at the beginnings of bars in the verse. This is the final line, 'because you're so smooth', and this emphasises the last line of the verse. Here is that this is the first use of the song title, 'smooth', to describe the man's guitar. This line stands out because of the 7<sup>th</sup> leap between A and G, and also the false relation with the E<sup>7</sup> chord.



The brass accompanying part is less obvious than in the second verse, and so it should be listened to carefully. There is a backing singer part (recorded by Rob Thomas) but this is also very under the vocal melody very closely and doubles it in parts. The main focus of the listener's attention is the vocal line and its meaning, as the man sets out how much he is prepared to change to keep the woman.

The lead guitar fills are heard after 'mood' and 'smooth' and build the texture in preparation for the chorus.



From the two musical examples above, the rise in pitch levels from the verses is clear. This is a technique of building tension or excitement in preparation for the chorus.

## TASK

Why does the bridge end on a dominant seventh chord? Think about cadences, and the role of the dominant seventh chord, within the analysis of verse 1.

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## Chorus

The chorus of any pop song is the strongest section.

### DISCUSSION POINT

How can one musical section be made to sound stronger and stand out from the

The chorus here, in comparison with previous sections:

- is higher-pitched, especially in the trumpet accompanying figures
- includes trills in the trumpet part based on G $\sharp$ , so the trill is between G $\sharp$  and A
- is louder
- has no lead guitar riffs at ends of phrases, which would draw attention away
- has notes in the vocal part at the start of each bar to give a strong first beat
- has a vocal line based on A and C in the A minor bars, so it uses strong chords
- has a partial *tacet* in the last two bars to emphasise the line, 'gimme your heart about it'.

**Tacet** A musical term meaning that one or more parts are silent for a section. The texture and has the effect of emphasising some sections which have a full accompaniment in the *tacet* section. The word is Latin, unusually, rather than Italian.

Here, the last two lines of the chorus show the difference between the musical texture (shown here in the first two bars of this excerpt) and the partial *tacet* of the last

The musical score excerpt shows two systems of music. The first system features a Tenor vocal line and a C Trumpet line. The Tenor line has lyrics 'You got the kind of lo - ving that can be' and is accompanied by chords Am and F. The C Trumpet line has a trill marked 'tr' and a sharp sign. The second system features a vocal line and a guitar line. The vocal line has lyrics 'Gi - mme your heart make it real or else for' and is accompanied by chords Am and Dm7. The guitar line has a syncopated rhythm.

**Trill** A rapid alternation between the written note and the note above. A trill follows a note, so the note above is the note immediately above the written note because

The important line of the chorus is the last line, as the singer is giving his girlfriend a reason for the partial *tacet*, which makes the lyrics stand out more from the accompaniment by removing the accompaniment for most of the first bar and a half. The last half of the chorus has *tacets* in the accompaniment as the brass double the vocal melody line, though with a different rhythm. The rhythm in the brass part is syncopated and punchier, adding further emphasis to the lyrics.

### TASK

Which lyrics are the important ones in the chorus, do you think? How are these emphasised to the listener?

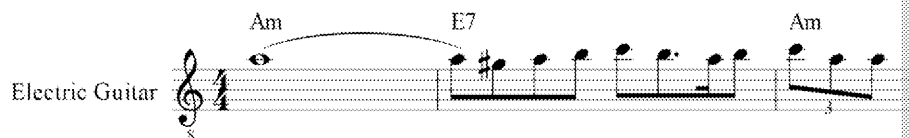
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## Link Based on Intro

The link that follows the chorus is based very closely on the first four bars of the intro, with a slight variation in the rhythm of the third bar and ending on a semibreve E, the dominant note.



The chord scheme alternates between the tonic A minor and the dominant seventh, creating an imperfect cadence.

### Imperfect cadence

Progression from another chord to the dominant or dominant seventh, creating an unfinished-sounding cadence, meaning that the cadence is a link to the next phrase or section. The imperfect cadence usually progresses from the tonic to the dominant, but can progress from the subdominant (chord on the fourth degree) to the dominant or other chords.

As the link ends on the dominant seventh, the tonic chord heard at the start of the next section gives the verse more emphasis.

All of the other musical features are the same as for the intro (see the score for the full analysis), including the brass fills and drum kit rhythm.

## TASK

Why would Santana use intro material for a link section before the next set of verse?

## Verse 3

The third verse uses the electric guitar as a backing instrument, playing fills at the end of the verse. Some of these fills overlap with vocal phrases to form a slight accompaniment, as in the final bar of the verse. There is compression on the vocal part of this verse, producing the effect of the listener being closer to the singer. This sets the intimacy of the lyrics in this verse, as the singer tells his story: 'ev'ry word, I hear your name, calling me out'.

### Compression

The shape of the musical soundwaves is changed by limiting the range of the sound. This can be done with an amplifier, guitar pedal or during production on a recording. The sound becomes more echo-like and seems closer to the listener than the original sound.

## TASK

Identify the different forms of syncopation in this verse, by listening to the track and identifying how or where the different syncopated rhythms are used (refer to the lyrics to help you). Write down the syncopated rhythms in musical notation form. Either of these would be acceptable in your answer.

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## Verse 4

The fourth verse is very similar to the second verse, using the same brass fills and lead variations between the second and fourth verses are some slightly different shaping in the first full bar, on the word *barrio* (a Spanish/Portuguese term for a municipality or neighbourhood), which adds a Latin American musical quality to the Latin American term.

*Glissando*

The trumpet *glissando* is a popular feature in Latin American music and also in swing in big band music. A *glissando* is a melodic feature, as it changes the shape of the between written notes to including non-notes within the slide.

## TASK

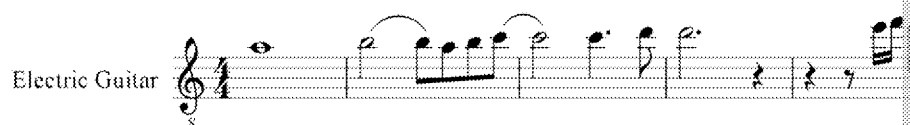
Listen to 'Alexander's Ragtime Band' by Ella Fitzgerald (1958), with a brass glissando. <https://www.youtube.com/watch?v=qVy4uZbeJpM>

## Bridge

This is the same as the bridge heard after the second verse and before the first chorus.

## Second Chorus

The second chorus is very similar to the first chorus heard earlier, as is expected. The differences here is that there is also an added guitar solo:



The relatively high pitch of the guitar part enables it to stand out from the texture. The guitar solo a natural progression into the following extended link guitar solo section.

The other difference is in the *tacet* in the last phrase of the chorus. In the first chorus, the accompaniment was *tacet* during the lyrics, 'or else for-', and rejoined the texture with 'about it'. Here, the *tacet* is for the complete phrase, 'or else forget about it'. This makes it stand out even further from the texture in comparison with the previous chorus.

## TASK

Why is the lead guitar included in this chorus section? Think about how this chorus compares to the first (first) chorus, and how it prepares the listener for the extended link section that follows.

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## Extended link guitar solo section

This section could also be called a middle 8, though as it is closely related to the intro and previous link section it is more accurately described as an extended link. A middle 8 section conventionally includes a solo that is different from the rest of the song. Also, a middle 8 is so-called as it is conventionally eight bars long, which is not the case here.

**Middle 8** Eight-bar instrumental section within a song, usually including new musical ideas.

This 16-bar section features some of Carlos Santana's most virtuoso playing.

Electric Guitar

The solo begins with a sustained A, similarly to the intro and previous link section. Within the first eight-bar section has a first bar which is based on this note. Like the previous sections, the harmonies are a very simple alternation between the tonic A minor and E major<sup>7</sup> chords, enabling the listener's focus to be on the guitar melody.

As can be seen in the score above, the second eight-bar section begins an octave higher than the first. The intensity of the solo builds. In the second eight bars, the brass join with an accompaniment that is more subtle and quieter than the brass riffs and accompanying parts of any of the previous sections. The solo is separated into two distinct eight-bar sections. The first eight-bar section contains two phrases, and the beginning of the second four-bar phrase is a varied version of the first. The solo sounds improvised, with the use of short note values and syncopation clearly visible. It can clearly be seen to have been composed, though with improvisation around this.

The solo includes syncopation and a wide range of rhythms, and also false relations. The second eight-bar section includes pitch bends and *tremolo* in the second eight-bar section.

**Tremolo** An Italian term meaning 'to shake or tremble'. On an electric guitar, it is achieved by using a whammy bar or tremolo arm.

*Tremolo* notes are notated in staff notation (which this solo would not usually be notated in) showing the main note and beams representing the tremolo. Here the *tremolo* on the notes of the last two bars of the solo is in semiquaver, so the two lines on the note stem represent the two beams on a set of semiquaver notes.

Electric Guitar

**8va** Sounding an octave higher.

The Latin percussion instruments, congas and guiro, also feature more strongly in this section. The congas play semiquavers on the third and fourth beats of the second bar, and for the remainder of the solo. During the second eight bars of the solo, the guiro plays on the offbeat quavers of the second and fourth bars. These parts mainly avoid the strong first beats of the bar and add Latin colour to the solo.

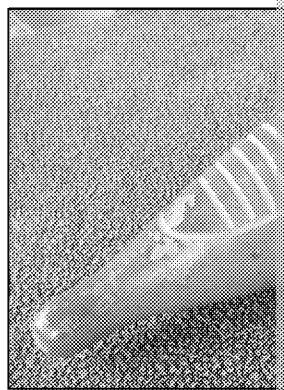
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It is the most extensive use of the Latin percussion within the song, making this section a rock or pop song middle 8 section.



*Congas played by Cuban percussionist Candido Camero*



*Cuban guiro, approximately played with a wooden stick*

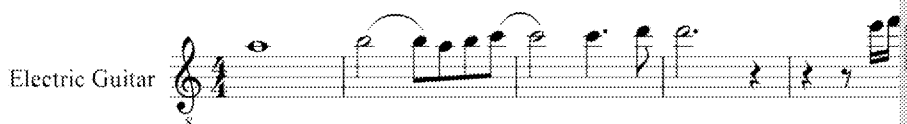
These features all make the solo sound musically complex and provide melodic interest.

## EXTENDED LINK DISCUSSION POINT

What is the function of the extended link within the song?

### Third Chorus

This chorus is very similar to the second chorus, including the added guitar solo in the middle.



The only difference between this chorus and the second chorus is during the last line, which is a partial *tacet* of the first chorus rather than the full *tacet* of the second chorus.

### Outro

The outro is an extended section based on material from the intro and the chorus. The first part of the outro is based on the intro, with a lead guitar solo based on the intro melody but with a different rhythm. The vocals are based on the last line of the chorus, 'or else forget about it', and in this section, all the musical material is brought together.

The remainder of the outro is an extended guitar solo with a higher pitch level, with more pitch bends and an improvised feel. The brass riff from the intro section is also included in the extended guitar solo that is similar to that of the extended link section with more complex rhythms and maintaining a complex musical texture with the brass countermelody.

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## 'Smooth' Revision summary

Musical element	Feature
<b>Melody</b>	The melodic parts are the lead guitar, vocal part and guitar. The lead guitar is used most extensively in the intro, link and to play a countermelody in the second and third sections. The vocal melody is used in verses, choruses and outro. The lead guitar forms a countermelody in the intro, and solo in the chorus, though these are varied to add interest and texture.
<b>Harmony</b>	The harmony is mainly focused around A minor and D minor respectively of A minor. There is false conflict between G# and Gb. The use of Gb makes it minor, but is mainly used to achieve discord between the second and seventh notes.
<b>Tonality</b>	The tonality of the track is A minor, though major is included, which adds a major tonality to the track. The use of G# and Gb produces a change from A minor (which is the Aeolian mode) to A major (which uses G#).
<b>Structure</b>	The overall structure is A:A1, with each A section containing verses, a bridge and a chorus. The differences are in the intro and outro at the end of the second A section.
<b>Sonority (timbre)</b>	The track features vocals (solo and backing), lead guitar, trombones, two trumpets, drum kit, piano and bass, congas and guiro.
<b>Texture</b>	The main texture is melody and accompaniment, with the lead guitar and vocal melody being the most musically important. The texture is homophonic with the brass instruments playing repeated riffs. The lead guitar's held notes and accompanying figures have a more basic, harmonic function, heard further in the texture, especially when the lead guitar plays a solo in octaves on the first bars of their riff (the second section below), and in homophonic chords on the second section.
<b>Tempo, metre and rhythm</b>	The tempo is 116 bpm, the metre is 4/4 and the track features syncopation. The main rhythm of the track is the various forms of syncopation such as offbeat notes, rests on main beats and different rhythms.
<b>Dynamics and articulation</b>	The dynamics vary slightly during the track, with the lead guitar being the loudest in the second section. Within sections, there are different dynamics, allowing the listener to hear different parts more strongly than others.

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# 'Smooth' Sample Examination Questions

## Exam-preparation Questions

Short-answer questions in the exam will be worth 2 marks, but the following can be used to build knowledge and prepare for answering exam questions.

1. What is the tempo of the track in bpm?

.....  
.....

2. What is the rhythm of the track?

.....  
.....

3. What is the main tonality of the track?

.....  
.....

4. Name one musical feature played by the lead electric guitar.

.....  
.....

5. How is the piano used in the track?

.....  
.....

6. How is improvisation used in the track?

.....  
.....

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## Short Questions

**Tip:** these are usually one-word or one-phrase answers per mark, and will be two marks per question. This means that two answers are required. If you give more than two answers, only the first two will be marked, even if the third answer you give is correct and the first two are incorrect. Think about possible answers and limit your answers to the number of marks allocated.

1. What percussion instruments traditionally used in Latin American musical styles?

.....

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.....

.....

2. Which two chords are used in the intro?

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3. How are brass instruments used in the track?

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4. Name **two** of the musical textures heard in the track.

.....

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## Longer Questions

### Tips for answering longer questions

- Consider underlining the key parts of the question, as answers that stray away from the key features are not awarded any marks for these off-topic parts. For example, if asked to describe features based on texture with elements other than texture, these other points are awarded marks for being musically accurate.
- Consider bullet-pointing answers, especially when asked to comment on more than one feature. Answers that are subheaded with the musical element then include bullet-pointed details are clear to mark, and help to avoid the pitfall described in the previous tip.
- Ensure you include sufficient points to answer the question, though for longer-answered questions (and usually possible) to give more valid points than the number of marks.
- Avoid commenting on anything non-musical, such as biography, background or lyrics.
- Any comments on lyrics should be linked to a musical point; for example, at the end of a line there is a partial tacet to enable the lyrics to stand out as the singer is giving a performance.

1. Describe Latin American features included in 'Smooth' and explain the effect of these features on the mood of the song.

**Q1 tip:** here the features described need to be Latin American, and each feature needs to be linked to an effect. Naming Latin American features alone would not gain any marks.

2. Describe how the musical features of 'Smooth' set the mood of the song. Include at least three musical features to the mood they create.

**Q2 tip:** another linked question, so each musical feature or element needs to be linked to how it contributes to the mood of the song.

3. Describe the use of different musical textures to achieve variety within the song.

4. Carlos Santana is renowned as an outstanding virtuoso guitar player. Describe how his guitar playing adds to the musical complexity of the song.

**Q4 tip:** guitar-specific features, or musical features within the guitar part, need to be identified and then linked to their contribution to the song's complexity.

5. The musical influences of 'Smooth' include rock 'n' roll, blues and jazz. Explain how these influences contribute to the song.

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# 'Smooth' Answers

## Answers to Consolidation Tasks for 'Smooth'

### Intro task

**Timbres:** guiro, brass section, electric bass and piano are all typical Latin American timbres

**Rhythm:** bossa nova drum kit rhythm and syncopation

### Verse 1 task

**Melody:**

- the vocal melody is introduced and the lead guitar melody drops out
- the vocal melody has lots of repeated notes, whereas the intro melody did not
- the vocal melody is centred around D for the E<sup>7</sup> chords and E/A for the Am bars

**Rhythm:**

- the vocal melody includes triplet crotchets
- there is syncopation with rests at the start of three bars

**Texture:**

- the brass drop out and the brass riff is played by the piano instead
- there is no lead guitar part

### Verse 2 task

Syncopated rhythms are shown with arrows in the score below:

The musical score for 'Smooth' is shown in two systems. The first system features the vocal melody (soprano staff) and the electric guitar (treble staff). The vocal melody has syncopated rhythms indicated by arrows, with lyrics 'My mu - ne - qui - ta, my Spa - nish Har - lem Mo'. The electric guitar part has syncopated rhythms indicated by arrows. The second system features the vocal melody (soprano staff) and the electric guitar (treble staff). The vocal melody has syncopated rhythms indicated by arrows, with lyrics 'You're my rea - son for rea - son, the step in my groove.' The electric guitar part has syncopated rhythms indicated by arrows. The score also includes chord symbols: E<sup>7</sup>, Am, E<sup>7</sup>, Dm, Bm<sup>7</sup>, E<sup>7</sup>, and Am.

### Bridge task

The dominant seventh needs to resolve onto a tonic chord, forming a perfect cadence. The dominant seventh, the chorus then begins on the tonic chord. The tonic chord sounds dominant seventh and forms a perfect cadence. This gives the chorus a strong beginning.

### Chorus task

The important line is, 'gimme your heart, make it real, or else forget about it'.

This is made to stand out with the use of partial *tacets*, where most of the notes of the phrase are sung without accompaniment. Where the accompaniment is reintroduced, the rhythm, and where the accompaniment joins the vocalist in the last half-bar, the accompaniment is punchier than the vocal rhythm.

### Link based on intro task

The reuse of musical material provides a unifying feature within a song, and as the intro is a song, as the first section the listener hears, this is ideal musical material to be reused immediately before the first verse, so reusing this material before the third and fourth verses are to follow.

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### Verse 3 task

Electric Guitar

Well I'll tell you one thing, if you cry-ing shame. In ev-'ry breath and ev-'ry word I hear out.

Chords: E7, Am, Dm

### Second chorus task

The lead guitar part adds to the texture, making it musically more complex, with an accompaniment simultaneously with the vocal melody. This varies the second chorus to add interest to a section which follows, as this features an extended virtuoso guitar playing. The inclusion of the preceding chorus section makes a smoother transition between the two sections. The texture including a lead guitar melody naturally flow from the chorus into the extended section.

### Extended link discussion point

- Provide interest with a different musical section between two chorus sections
- Give an opportunity for Carlos Santana to display his virtuoso guitar playing
- Add musical interest with different forms of syncopation, rhythmic variety, melody and to add an extended section within the song; this section is 16 bars long, whereas the previous section has been eight bars long

### Chorus task

- To add further variety to this third chorus section
- To add further melodic, harmonic and rhythmic interest to the chorus
- As this section follows the extended guitar solo section, its omission here would be being reduced, and it is usual to build the texture through different chorus sections

## 'Smooth' Short-question Answers

### Exam-preparation questions

1. 116 bpm (1)
2. Bossa nova (1)
3. Minor / A minor (1)
4. Tremolo / pitch bend / finger picking (1)
5. Harmony / accompanying instrument and doubling brass riffs / playing brass riffs (1)
6. To embellish the guitar part / in vocals to add interest such as pitch bends / any other musical device (1)

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**Short questions**

Each valid point awarded one mark.

1. Congas and guiro
2. A minor and E major / Am and E / Am and E<sup>7</sup> / tonic and dominant (seventh)
3. Play riffs/counter melodies, and as accompanying/harmony instruments
4. Octaves / melody and accompaniment

**'Smooth' Longer-question Answers**

1. 8 marks

Latin American percussion/congas/guiro: the use of Latin American percussion in the song, setting it apart from the standard rock 'n' roll or pop timbres. The congas play half of the instrumental extended link section after the second chorus, bringing Latin style lead guitar solo. The guiro plays on the offbeat quavers of the first and third adding Latin syncopation and timbre to the section. (3)

Brass riffs: the trumpets and trombones play two-bar riffs during the intro and chorus and chords. This is characteristic of salsa, among other Latin American genres, and a sounding electric guitar solo in these sections. (2)

Syncopation: Latin American music genres feature syncopation, and often differ simultaneously. The vocal line of the verses often avoids the first beat of the bar in the intro and outro, and the extended guitar solo in the instrumental section also syncopated with notes held across bar lines. Syncopation adds Latin style but also of the song, focusing the listener on the main *bossa nova* beat as well as the syncopation.

*Bossa nova* rhythm: the *bossa nova* is a Latin American rhythm similar to samba in the track. The bass drum has the typical, syncopated *bossa nova* pattern. This adds to the track. (2)

Piano: the piano is used in Latin American genres, including salsa, to provide harmony in the brass section; it does here, doubling the brass section in the intro and providing texture. The piano adds to the Latin American timbre and the texture. (2)

2. 8 marks

Melody: the vocal melody includes lots of repeated notes and alternation between verse and chorus, creating an intimacy and setting the song's mood as a man talking to his girlfriend.


Harmony: the harmonies are mainly centred on A minor and E major/seventh chords. The tonic and dominant creates a simple yet strong harmonic structure that enables the listener to focus on the elements, mainly lyrics and melody. (2)

Tonality: the main tonality is A minor but the use of false relation shifts the tonality. This varies the tonality and produces discord between G and G#. (2)

Structure: the overriding structure is A:A1, as the A section comprises an intro, two verses, then the varied A section comprises a link based on the intro material, two verses, an extended link, chorus and outro follow. The use of repetition creates a strong and varied structure. Variation to be used within the repeat of the first group of sections to add interest.

Timbre: Latin American percussion (congas and guiro) are used to add a Latin feel to the piano function in a similar way to how they are used in salsa, again adding a Latin feel to the rock 'n' roll timbre and virtuoso melody instrument. Vocals include the use of intimacy of the song. (2)

Texture: musical textures include counter melodies, background riffs and fills to create a texture that focuses the listener's attention on several parts at once. There are fills in the intro, counter melodies in second and third verses, and fills in most sections. (2)

Rhythm: the melody includes syncopation such as avoiding the first beats of bars in choruses and use of  patterns to avoid the crotchet beat in verses. The lyrics use speech-like rhythms, like 'Well it's a hot one', making the vocals seem natural.

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3. 8 marks

The texture is based on melody and accompaniment texture (1), with the addition of an important melody, the lead guitar part, which is often heard at the same time as the counter melody (1). The texture of the accompaniment varies, with the brass instrument playing a repeated riff (1) that functions as a fill during the lead guitar's held notes, and as an intro and outro the brass section plays riffs in octaves (1) and homophonic chords (1) for effect. The lead guitar solo also functions as an accompanying instrument playing the role of the guitar (1). The brass section does not play in verse 1, so the omission is also used to achieve variety (1).

The vocal line is enhanced with a backing vocal part also sung by Rob Thomas in the second chorus. The backing vocal part is in the same rhythm as the lead vocal, creating a homophonic texture (1). During the chorus sections, there are some *tacet* beats and bars. During the third chorus, there are partial *tacets* as the accompaniment does not play on all beats. In the chorus, the line, 'or else forget about it' has a full *tacet*, varying the textures between sections (1).

4. 8 marks

The guitar solos are heard mainly in the intro, outro and in the extended link section. The guitar part includes *tremolo* (1), pitch bends (1), sustained notes (1) and repeated notes, including triplet semiquavers (1). The guitar is heard simultaneously with the bass instruments in the second and third choruses, functioning as a counter melody (1).

The extended guitar solo has improvisation (1) within it, as it is a variation based on the intro (1). The solo includes syncopation (1) and a wide range of rhythms, and also includes a full bar. It also includes pitch bends and *tremolo* in the second eight-bar section.

5. 8 marks

Rock 'n' roll influences: the use of an electric guitar with overdrive and distortion (1); the structure based on intro/verses/bridge/chorus (1); extended solo similar to a middle 8 (1) at the end of the song (1).

Jazz influences: improvisation (1), especially in the extended guitar solo; use of a wide range of pitch bends in vocals and guitar solo (1); false relation (1); use of modes common to jazz in all parts (1) and trumpets' *glissando* (1).

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# 'Migra'

This track is a collaboration between Carlos Santana and Rachid Taha (1958– ), and the politically-driven *rai* musical culture of Algeria.

## Summary of Musical Features

### Lyrics

'Migra' is a criticism of immigration policy and states that immigrants are essential to the country, 'you need me more than I need you'.

### Melody

The melody of the vocal line is very repetitive and in short phrases. The melody of the guitar, in contrast, is very expansive, covering a wide pitch range, including a range of different ornaments and ornamentation, and is often improvised-sounding. It includes pitch bends, ornamental bends, and a wah effect.

### Tonality and harmony

The tonality is not very clear as there are no cadences or chords, so the tonality is ambiguous. The key signature of two flats has been used for scores as B $\flat$  and E $\flat$  are nearly always used so is written as an accidental. Only the brass middle 8 has a harmony part, and the bass guitar middle 8 and guitar solo sections have an F, played by the bass guitar middle 8 shows that F is the tonal centre of the track. This makes the series of notes

F – G – A – B $\flat$  – C – D – E $\flat$  – F

This is a transposed version of the Mixolydian mode, the mode on G.

### Transpose

To change the pitch of a melody, chord or piece of music by the same interval. This preserves all musical qualities of the melody, which has been shifted up or down.

### Mixolydian mode

The mode on G, with the notes G – A – B – C – D – E – F $\flat$  – G, is similar to a major scale, but it has a seventh note a degree below the octave. This mode only differs from G major in that G major has a natural F, while this mode has a flattened F. The flattened seventh means that a perfect cadence is achieved by a semitone movement between leading note (seventh degree) and tonic. This was one of the reasons for the shift from modes to scales.

### Structure

The structure is as follows:

- intro
- 'Migra' refrain
- verse 1
- verse 2
- chorus
- guitar middle 8
- 'Migra' refrain
- brass middle 8
- bass guitar middle 8
- guitar solo
- chorus
- 'Migra' refrain
- brass middle 8
- outro

This is an unusual form for a rock/pop track and is heavily weighted to instrumental sections.

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## Timbre

Instrumentation: vocals (Tony Lindsay), lead guitar (Carlos Santana), bass guitar, sleigh bells and congas.

## Texture

<b>Intro</b>	four bars of repeated one-bar tom-tom rhythm based on four bars of overdriven lead guitar solo in addition to the drum kit
<b>'Migra' refrain</b>	based on the title, 'Migra' with overdriven lead guitar fills at ends of lines, sleigh bells texture, and pedal bass on F
<b>Verse 1</b>	call and response with overdriven lead guitar over pedal bass
<b>Verse 2</b>	call and response with overdriven lead guitar over pedal bass
<b>Chorus</b>	fills at ends of lines on overdriven lead guitar over pedal bass
<b>Guitar middle 8</b>	less-overdriven lead guitar solo based on two-bar repeated rhythm of sleigh bells
<b>'Migra' refrain</b>	with different lyrics, in English, overdriven guitar fills at ends of lines, sleigh bells
<b>Brass middle 8 played twice</b>	with two-part brass, each middle 8 is two four-bar phrases of sleigh bells
<b>Bass guitar middle 8</b>	eight-bar bass guitar riff, 'cha' on vocals, drum kit plays repeated rhythm
<b>Guitar solo</b>	16-bar guitar solo with overdrive in places, bass riff and drums continue to play different rhythm
<b>Bridge</b>	fills at ends of lines on overdriven lead guitar, drum kit plays repeated rhythm, bass guitar plays F/E $\flat$
<b>'Migra' refrain</b>	same as the second refrain, with more extensive guitar fills
<b>Brass middle 8 played twice</b>	with two-part brass, each middle 8 is two four-bar phrases of sleigh bells
<b>Outro</b>	heavily overdriven guitar, four bars over dominant bass
<b>Guitar middle 8 over dominant bass</b>	sustained note to end with a wah-wah effect

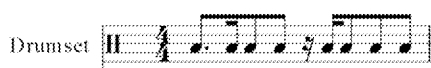
**Pedal** A note sustained through changing melody and harmony parts, usually in the bass, named after the pedal of an organ, which plays the lowest-sounding notes.

## Tempo

The tempo is 108 bpm.

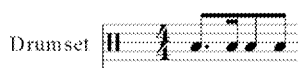
## Metre and rhythm

The metre is 4/4 and the rhythm is often syncopated. The drum kit mainly plays a *habanera* rhythm.



### Habanera rhythm

A rhythmic pattern with African and Spanish origins which became part of American music in the eighteenth century then Cuban music in the nineteenth century. The *habanera* went on to form the basis of the tango rhythm.



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# Analysis

## Intro

The intro features the *habanera* rhythm as the first two beats of each bar of the drumset. The rhythm of the intro is played on one of the tom-tom drums (shown with standard noteheads) and hi-hat (shown with crossed noteheads). There is syncopation on the third beat as the note is placed on the second semiquaver of the beat rather than at the start of the beat. This is achieved by the placing of the hi-hat note on the start of the third beat. The third beat of the intro is not quite as strong as the first beat, but stronger than the second and fourth beats. This creates a cross-rhythm. There is also syncopation between the two percussion instruments in each bar, with the hi-hat sounding on the second quaver of the first beat, between the tom-tom and the semiquaver.

The musical score for the intro of Santana's 'Samba de Janeiro' is shown. It consists of two staves: Drumset and Electric Guitar. The drumset part shows a habanera rhythm (2/4, 3/4, 2/4) with syncopation. The electric guitar part enters in the fourth bar with a melodic line in E-flat major, featuring syncopation and a trill in bar 7.

The lead guitar enters in the fourth bar and can be seen from the score above to be in the key of E-flat major, the tonal centre of the track and E-flat is the seventh note, the note that makes this piece a Dorian mode. The rhythm of the guitar melody is syncopated, with both held and tied notes crossing the bar line. The melody is ornamented with a trill in bar 7; the trill is between E-flat and F, emphasising the Dorian mode of the mode.

The lead guitar is played with overdrive, an effect produced either with a guitar effects pedal or an amplifier, which changes the shape of the soundwaves. Overdrive works in a similar way to distortion, but it produces a different sound.

**Overdrive** A distortion effect produced with either a guitar effects pedal or an amplifier, which changes the shape of the soundwaves. Overdrive works in a similar way to distortion, but it produces a different sound.

## INTRO TASK

Identify the Latin American and the rock 'n' roll features of the intro.

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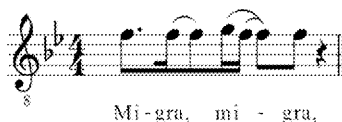




## Migra' Refrain

The refrain is the first vocal section of the track, rather than the verses. While this is being heard first, it is not a unique feature. The refrain functions as a secondary chorus as the lyrics change and there is another chorus section. The lyrics set the topic of criticising immigration officials, which is one of the reasons it is heard first.

The refrain is lyrically and musically repetitive, sounding as much like a political chant as it is a song. The lyrics are separated musically into short lines. This makes them sound punchy and harsh.



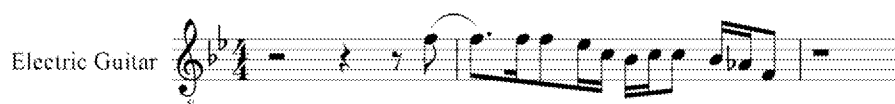
The lyrics are set mainly to the note F, with only G, Ab, A $\sharp$  and Eb used as well. The pitch range is very limited. The use of A $\sharp$  in the fifth bar of the vocal part creates a false relation with the note A $\flat$  used elsewhere in this section.

**False relation** A musical discord that occurs when two versions of the same note are used in quick succession, such as G $\flat$  and G $\sharp$ . False relation was popular in Renaissance and Baroque music, and is also used in blues and jazz music.

There is a bar's rest between the first and second phrases in each of the sets of the refrain, creating a call and response texture. This rest allows the electric guitar to play its solo in the bar's rest. The lyrics are set to the vocal line. The texture this creates is call and response.

**Call and response** A musical texture that has a call phrase and a response phrase. The response is often a direct imitation, as the response is different from the call. Call and response is a common feature in African music, and is found in salsa, blues, soul, gospel, rock and pop music. Call and response is used in Latin American genres including salsa, and achieves interplay between the vocal and instrumental parts.

Call and response is a more folk based, simpler musical texture than, say, a counterpoint texture where two or more parts are heard together. The effect is that both parts are heard clearly, which is the reason why the lyrics are important. 'Migra' uses this texture for the same reason: to ensure the lyrics are heard clearly. The electric guitar part includes a range of rhythm patterns, as can be seen in the guitar part in the final two lines of the refrain. The call-and-response texture enabled the lyrics to be included within the guitar part but without these drawing attention away from the lyrics.



The lyrics are set with some melisma within the refrain. This is when a syllable is extended, creating a more lyrical effect than setting each syllable to a single note.

**Melisma** Melodic technique setting lyrics to a melody with more than one note per syllable. This creates a more lyrical effect than if it were set syllabically.

**Syllabic** Melodic technique setting lyrics to one note per syllable. This has the effect of making the lyrics more direct, speech-like or punchy, and clearer to hear.

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The melismatic parts of the melody enable more notes to be set to the lyrics and the vocal melody to stand out more clearly. The bass guitar plays a pedal F throughout the chorus, and the drum kit plays the same pattern as in the intro but without the hi-hat part. Again, this is to ensure the texture is sufficient for the vocal melody and lyrics to be heard clearly. The effect of the vocal line standing out so clearly is that the song sounds more direct and stronger, a more folk-like or protest song on the album.

## 'MIGRA' REFRAIN TASK

What musical features enable the vocal line to stand out from the texture?

## Verses 1 and 2

These are the only verses of the song and are very short, so can be analysed together. The verses are a call and response texture between vocal lines and guitar fills. The vocal line is characterised by repeated notes within each phrase. The vocal phrases are in repeated pairs of very short phrases. The vocal lines alternately rise in pitch at the end and descend in pitch at the end, giving the phrases a rhythmic quality. The rhythm in simple quavers is also speech-like, and contrasts with the extended note values of the chorus. The setting of the lyrics here is syllabic, in contrast with the pre-syllabic setting of the chorus. This contributes to the speech-like quality of the verses and enables the lyrics to be clearly heard. In this song (as for most songs), as the verses are the narrative of the song and set the context for the chorus.

There is false relation in the verses, between  $B\sharp$  and  $B\flat$  as well as  $A\sharp$  and  $A\flat$ , adding melody and the tonality. These can be seen in the electric guitar part in the excerpt.

**Chromatic** Notes outside the scale of the piece/track. These add melodic and harmonic interest.

des - pre-ci-o in in to - ra - zõe

Electric Guitar

The bass guitar again plays a pedal F, and the hi-hat is included in the drum kit again, omitted from the refrain. The lead guitar part includes the use of overdrive, as in the previous section, to add to the improvised effect of the solos and produce further contrast between

## VERSES TASK

How are the verses different from and similar to the 'Migra' refrain?.

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# Chorus

The chorus retains the call and response texture of earlier sections but with a full harmony as a harmony part has been added, with the harmony part most often a perfect 4<sup>th</sup>.

**Perfect 4<sup>th</sup>** The interval between a note and the fourth above within its scale. Perfect 4<sup>th</sup>s are found in major and minor scales. It is neither a discordant nor concordant note, but a bare comparison with 3<sup>rds</sup> and 6<sup>ths</sup> and is not usually heard without one of these.

The 4<sup>th</sup>s here are C–F and B $\flat$ –E $\flat$ . The C and F are two notes of the tonic triad, and the B $\flat$  and E $\flat$  are two notes of the triad on the subdominant.

**Subdominant**

Usually these would be harmonised with the third of the tonic and subdominant chords. The third of the tonic would be: C–F–A and B $\flat$ –E $\flat$ –G. Here the omission of the note which would add a third produces a bare, incomplete harmony.

The harmony part follows the rhythm of the melody in the guitar part, creating a call and response between the melody and harmony parts.

**Homophonic** A musical texture in which instruments or voices play different notes in the same rhythm. The vocal line in the chorus is an example of this, and in Latin American-influenced music, there is often a brass section playing chords in the same rhythm to create a unified texture.

Though the homophonic texture here is in the electric guitar, a single instrument effect is the same; this music could easily be played by a brass section and is similar to what you might hear there were one in this track. The timbre here, overdriven electric guitar, is more aggressive than a brass section, as it has a less refined, rawer sound than a brass section, suited to the angry tone of the track.

Me ne-ce-si-tas tu - a me, mas y mas que yo

Electric Guitar

Like the verses, the vocal line in the chorus is syllabic, enabling the lyrics to be heard clearly. The lyrics are in semiquavers, giving the lyrics a strong attack. The lyrics translate as:

*You need me more than I need you.*

This is the focus of the song's protest against immigration authorities, so the sense of urgency is conveyed by the shorter note values in this section in comparison with previous sections gives the sense of urgency towards the immigration authorities about immigration policies. The semiquavers in the vocal line and the use of semiquavers in the lead guitar part and the repetitive phrases in both the vocal and guitar parts.

The bass guitar again plays a pedal F, and the hi-hat is included in the drum kit again, but the snare is omitted from the refrain. The rhythm section is enhanced by a handclap sound which is used throughout the chorus:

Hand Clap

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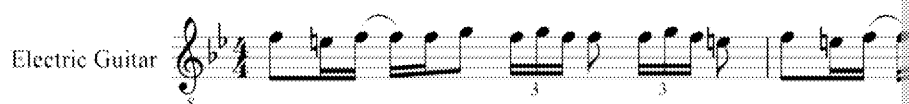
The use of a handclap timbre rather than another percussion instrument is both a stylistic choice and also suits the song's political context as a protest song. Handclapping is a basic way of applauding something, and adds to the strength of the chorus's message. Handclapping is a feature of many American genres including the Argentine *chacarera*.

## CHORUS TASK

How is the chorus made to sound stronger than the previous sections?

### Guitar middle 8

The guitar middle 8 section comprises four statements of the melody below:



The electric guitar is doubled by the accordion. The use of accordion changes the texture of the guitar and gives the melody a reedier sound. Accordions are typical in folk music and *rai* music of Algeria from the 1950s:

*During World War II, American troops stationed in Oran brought with them a new musical style that influenced many Algerian musicians, including the *rai* performers. By the 1950s, the accordion was commonly featured in *rai* ensembles.<sup>6</sup>*

The triplet semiquavers that embellish the guitar melody add to the North African feel. The accordion introduced by the accordion, and the use of E $\flat$  changes the tonality from modal to major. The bass continues to play a pedal F, and the percussion is enhanced by sleigh bells here, p

## GUITAR MIDDLE 8 TASK

What Algerian features are included in the guitar middle 8?

### 'Migra' Refrain, Varied Version

The refrain is different here as the lyrics are different, in English here and not a translation. The lyrics of this section are from, 'People people' to 'I know we know how'. The melody is more and forward-looking than the angry, critical lyrics of the earlier refrain. The lead vocal line has a melisma at the end of each vocal phrase, but here they are higher-pitched and more expansive, sounding more like improvisation. The bass guitar again plays a pedal F, and the sleigh bells continue to enhance the percussion section. Melodically, the vocal line is almost identical to the earlier refrain, including false relation between A $\flat$  and A $\natural$ .

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<sup>6</sup> Shahriari, A, *Popular World Music*, Routledge, 2015

## Brass Middle 8, Played Twice

The trumpets play a middle 8, harmonising mainly in 3<sup>rd</sup>s. This is an eight-bar section where melody and harmony use only the notes of the mode, with no false relation. This is the track and sets the modal harmony of the track. The notes of the mode included a perfect cadence is possible, but the last two notes of each part shown below form a

**Plagal cadence** A cadence based on the progression from the chord on the subdominant (the fourth note of the scale) to the tonic (the first note of the scale). It sounds finished, but is not a true cadence as it lacks the melodic progression from leading note (seventh note of the scale). It is informally known as the 'Amen cadence', as it is commonly used at the end of Christian sacred music. For examination purposes, its formal name should be used.



The upper part is doubled by the electric guitar to add to the strength of the solo and there is a wah-wah effect on the bass guitar pedal F in the background. Sleigh bells continue to play in the background.

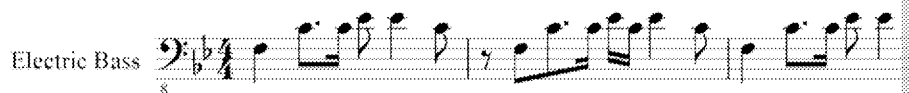
**Wah-wah effect** An effect on an electric guitar, usually produced by a guitar pedal, which changes the pitch of the sound, hence its name.

## BRASS MIDDLE 8 TASK

How does the harmony between the trumpet parts add to the modal effect of the track?

## Bass Guitar Middle 8

Up to this point, the bass guitar has exclusively played pedal F notes when it has been playing. Here, the bass guitar plays a four-bar melody twice to form the middle 8. The melody uses the notes F, C and Eb and includes syncopation in each bar by either avoiding the first beat of the bar (in the second and third bars shown below) or avoiding the fourth beat of the bar (in the first and fourth bars shown below).



The drum kit rhythm changes in this section to a more basic quaver pattern in comparison with the previous sections, with tom-tom on the first three main beats and snare on the fourth, and hi-hat on the offbeat quavers. The percussion part is ended by a cymbal crash on the first beat of each bar. There is no lead guitar or vocal melody in this section, which adds to the texture in comparison with previous sections and adding variety.

## BASS GUITAR MIDDLE 8 TASK

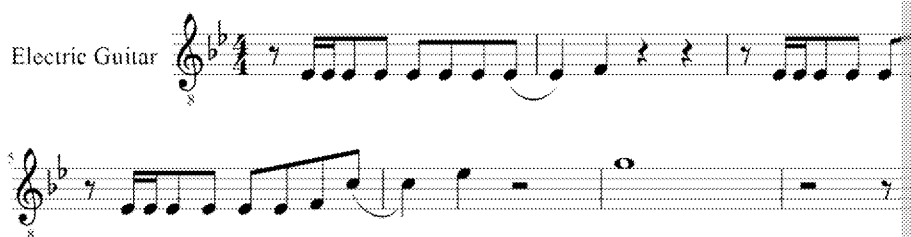
How does the texture of the track change in this section?

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## Guitar Solo

A 16-bar lead guitar solo section follows, the first nine bars of which are notated in the same drum kit rhythm and bass guitar riff as the previous bass guitar middle 8. The solo features a relatively simple melody but goes on to be much more melodically and rhythmically complex. The solo features pitch bends, wah-wah, *tremolo* and a harmonised phrase towards the end.



This solo demonstrates Carlos Santana's renowned guitar virtuoso playing. The complexity of the accompaniment of the previous section enables the listener to focus on the guitar solo.

### GUITAR SOLO TASK

How does this section link to the previous section?

## Second Chorus

The second chorus is almost identical to the first chorus, with very slight changes to the guitar fills. The drum kit returns to the *habanera*-based rhythm of earlier sections and the bass guitar returns to a pedal F.

## 'Migra' Refrain

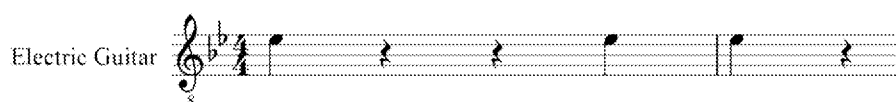
This is almost identical to the first 'Migra' refrain. The differences here are that the melody is higher pitched, and the last half of the vocal melody uses the English lyrics of the first version. In this way, this third 'Migra' refrain links the earlier two versions of the refrain, creating a sense of continuity.

## Brass Middle 8, Played Twice

This is identical to the earlier brass middle 8 with the one exception that in the repeat the bass guitar plays the riff it played in the bass guitar middle 8 rather than the F pedal point.

## Outro

The outro includes an eight-bar guitar solo that features lots of overdrive to the electric guitar. The notation for the string sounds, and only the basic melodic and rhythmic pattern of the guitar solo. The first eight bars are four variants of a two-bar phrase, the basic outline of which is notated below.



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The heavy use of overdrive and the use of chromatic notes  $E\flat$  (the sharpened seventh) give the solo an improvised effect.  $D\flat$  in the context of the mode of the track is the

**Submediant** The sixth degree of a scale.

The accompaniment remains the same as for much of the previous repeated section, with the kit playing the *habanera*-based rhythm, and sleigh bells on the beats.

The last part of the outro is a repeat of the guitar middle 8, with the same melody as the previous version heard earlier. The last note is sustained with a wah-wah effect and left to

## OUTRO TASK

Which new and previously heard features does the outro include?

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## *'Migra' Revision summary*

Musical element	Feature
<b>Melody</b>	Melodic phrases in the vocal line are generally very short, often only one bar long. Most of the vocal melody is syllabic, with some melismas. The guitar melody varies between the vocal melody in the verse sections and being more independent in the 16-bar guitar solo section. The bass guitar plays a steady eighth-note pattern in the middle 8 section and some of the sections that follow. The track features an F pedal note.
<b>Harmony</b>	There is little harmony in the track due to the modal nature of the music, which means that the vocal melody and guitar melody are often heard more than the two being heard simultaneously. The harmony in the chorus section is in 3 <sup>rds</sup> between the two trumpets. The bass guitar provides some harmony, mainly in perfect 4 <sup>ths</sup> .
<b>Tonality</b>	The tonality is modal, using the notes F – G – A – B – C – D – E – F, a transposed version of the Mixolydian mode, the most common of the occasional chromatic notes, mainly E <sub>b</sub> , but also A <sub>b</sub> .
<b>Structure</b>	Intro – 'Migra' refrain – verse 1 – verse 2 – chorus – refrain – brass middle 8 – bass guitar middle 8 – guitar solo – refrain – brass middle 8 – outro.  This is an unusual form for a rock/pop track and includes several instrumental sections.
<b>Sonority (timbre)</b>	The lead guitar is the main instrumental timbre, and other instrumental timbres are the two trumpets, electric guitar in the guitar middle 8, and bass guitar. The drum kit, but is enhanced by sleigh bells, handclaps, and shakers. The vocals are sung by Tony Lindsay.
<b>Texture</b>	The texture is mainly call and response between the vocal melody and electric guitar.
<b>Tempo, metre and rhythm</b>	The tempo is 108 bpm and the drum kit rhythm features a repeated one-bar pattern based on a <i>habanera</i> rhythm.
<b>Dynamics and articulation</b>	Dynamics are constant throughout the track with a consistent folk-like quality.

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# *'Migra' Sample Examination Questions*

## *Exam-preparation Questions*

Short-answer questions in the exam will be worth 2 marks, but the following can be used to test knowledge and prepare for answering exam questions.

1. What is the tempo of the track in bpm?

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2. What Latin American rhythmic pattern is the drum kit rhythm that is heard throughout the track based on?

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3. What texture do the two trumpets play in during their instrumental section?

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4. What is the main tonality of the track?

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5. What texture is heard in the lead guitar and vocal parts in the chorus?

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## Short Questions

**Tip:** these are usually one-word or one-phrase answers per mark, and will be two marks each. This means that two answers are required. If you give more than two answers, only the first two will be marked, even if the third answer you give is correct and the first two are incorrect. Think about possible answers and limit your answers to the number of marks allocated.

1. What Algerian or North African features are included in the track?

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2. Describe two functions of the bass guitar in the track.

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3. Name two musical textures heard in the track.

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4. Name two musical features played by the lead electric guitar.

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5. Name two unusual percussion sounds used in the track.

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## Longer Questions

### Tips for answering longer questions

These summarise the earlier advice for questions on 'Smooth', reproduced here for

- Consider underlining the key parts of the question, as answers that stray away from the key features are not awarded any marks for these off-topic parts.
- Consider bullet-pointing answers, especially when asked to comment on more than one feature. Answers that are subheaded with the musical element then include bullet-pointed features are clear to mark, and help to avoid the pitfall described in the previous tip.
- Ensure you include sufficient points to answer the question, though for longer questions (and usually possible) to give more valid points than the number of marks.
- Avoid commenting on anything non-musical, such as biography, background or context, unless asked to do so.
- Any comments on lyrics should be linked to a musical point.

1. What musical features are suited to the protest or political comment qualities of 'Migra'?

**Q1 tip:** each musical feature must be linked to 'Migra' being a protest song and the musical feature explained.

2. Comment on how each of the following elements is used within the track, and how it relates to the topic/mood of the track.
  - Texture
  - Rhythm
  - Tonality
  - Melody
3. What is the effect of the Latin American features in 'Migra'?
4. How is the structure of 'Migra' unusual as a Latin-influenced pop track?
5. How is timbre used to contribute to the mood achieved within the track?

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## Migra' Consolidation Task Answers

### Intro task

*Latin American:* habanera rhythm, syncopation

*Rock 'n' roll:* electric guitar solo, overdrive on guitar, drum kit (rather than Latin percussion)

### 'Migra' refrain task

- Sparse texture with no harmonic accompaniment
- Pedal F bassline
- Drum kit rhythm more simple than in the intro, without the hi-hat
- Call and response texture between vocal and guitar, rather than the guitar playing a melody
- Short musical phrases

### Verses task

*Differences:*

- Verses have a slightly sparser texture, with the hi-hat omitted from the drum kit
- Vocal phrases are not syncopated in the verse but are in the refrain
- Vocal phrases in the refrain are two lines of lyrics long, and in the chorus are four
- Vocal phrases in the refrain have a bar's rest between the first and second of the lines, which are broken down into, and in the chorus there are no full-bar rests
- Lyrical phrases are set melismatically in the refrain but syllabically in the verses

*Similarities*

- Vocal phrases are short, generally one bar long
- There is a bass guitar pedal F
- The texture is call and response
- Lead guitar has overdrive
- Lead guitar solos are more expansive than vocal phrases, with a wider pitch range and more syncopated rhythms

### Chorus task

The chorus has:

- Repeated phrases in both the vocal melody and guitar fills, and repeated lines of lyrics
- A vocal rhythm and lead guitar rhythm in semiquavers, shorter note values than in the verses
- The percussion part is enhanced with handclaps, adding to the strength of the rhythm. The handclaps add an applauding or supporting effect to the chorus
- A harmony part in the electric guitar, enhancing the texture and making the chorus more full
- Bare-sounding harmony part based on 4<sup>th</sup>s

### Guitar middle 8 task

- The use of the accordion to double the melody of the electric guitar adds an Algerian flavour, as the accordion is a common instrument in the *rai* music of Algeria from the 1950s
- The use of triplet semiquavers to ornament the melody adds a North African flavour

### Brass middle 8 task

- The brass parts only use the notes of the mode, without any chromatic notes
- The brass parts mainly harmonise in thirds, common in modal music such as early jazz
- The eight-bar sections end with a plagal cadence, the only conclusive cadence possible in this mode. A perfect cadence cannot be achieved in this mode due to the non-sharpened seventh

### Bass guitar middle 8 task

- The bass guitar plays a melodic four-bar riff which is repeated
- The lead guitar does not play
- There is no vocal melody line
- The vocal part says 'cha' on the first beat of each bar
- The drum kit rhythm changes in this section to a more basic quaver pattern in comparison with the syncopated, offbeat rhythm of all the previous sections, with tom-tom on the main crotchet beat and snare on the offbeat quavers.

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**Guitar solo task**

- The drum kit rhythm is the same
- It includes the bass guitar riff of the previous bass guitar middle 8
- There is no vocal melody

**Outro task***New features:*

- An eight-bar guitar solo based on a new two-bar melodic figure including chromatic improvised variation to extend the two-bar figure to an eight-bar section
- The last note of this version of the guitar middle 8 is sustained with a wah-wah effect

*Previously heard features:*

- *Habanera*-based drum kit rhythm
- Sleigh bells on the beats
- Bass guitar pedal F
- A repeat of the guitar middle 8, with the same melody and accompaniment as the first

**'Migra' Short-question Answers****Exam-preparation questions**

1. 108 bpm (1)
2. *Habanera* (allow tango), allow notated rhythm (1)
3. Harmonise in 3<sup>rds</sup> / homophonic / close harmony (1)
4. Modal (1)
5. Call and response (1)

**Short questions**

1. Accordion, triplets embellishing the melody in the guitar middle 8, protest / political lyrics / common in Algerian *raï* music (2)
2. Pedal / pedal F / repeated riff / middle 8 solo section (2)
3. Homophonic / call and response (2)
4. Pitch bends / *tremolo* / wah-wah / overdrive / sustained notes (2)
5. Sleighbells / handclaps / 'cha' vocal / mouth percussion (2)

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## Migra' Longer-question Answers

Sample essay answer with advice and development points to build exam answer

1. What musical features are suited to the protest or political comment qualities of

### Four levels of answer for this 8-mark question

#### 1–2 marks: a basic response lacking detail

The song uses call and response (0) and the lyrics are mainly set one syllable per word (1) or angry (1).

This answer does not explain how call and response is suited to protest music, as the last point is incorrect. No mark could be awarded for this point, though it is not incorrect.

#### 3–4 marks: slightly more detailed but with gaps or misunderstandings

The song uses call and response so that the lyrics are heard clearly, which is important in protest songs (1), and with very little accompaniment, only drum kit and bass guitar, which also helps the lyrics to be heard clearly (1). There is handclapping in the chorus, sounding like applause that would be heard at a political speech when a strong point is made (1), and this makes the chorus stand out (1).

This answer is slightly more detailed than the 1–2 mark answer, but the last point is incorrect. No mark could be awarded for it, though it is correct.

#### 5–6 marks: an accurate answer that is mainly correct but is missing some more detail

The song uses call and response between vocals and guitar so that the lyrics are heard clearly (1), and with very little accompaniment, only drum kit helps the lyrics to be heard clearly (1). The lyrics are set mainly syllabically, and can be heard clearly (1) and it makes the lyrics sound punchy and angry (1). The chorus, sounding like applause that would be heard at a political speech when a strong point is made (1), and this makes the chorus stand out as this is the focal point of the song, 'you need me more than I need you' (1).

This answer is more detailed than the two earlier answers and is accurate, but is missing some detail. No mark was awarded for the chorus standing out, as it was already linked to the song's protest influence, so no further detail was needed. Care needs to be taken in linking each musical feature to the effect/mood/style of the song. The cultural root of the song in the *rai* tradition is missed, which is a common mistake in this type of question.

#### 7–8 marks: a full and detailed answer that links musical features to the effect they have

The song uses call and response between vocals and guitar so that the lyrics are heard clearly (1), and with very little accompaniment, only drum kit helps the lyrics to be heard clearly (1). The lyrics are set mainly syllabically, and can be heard clearly (1) and it makes the lyrics sound punchy and angry (1). The chorus, sounding like applause that would be heard at a political speech when a strong point is made (1), and also the vocal line has much shorter note values in the chorus and this makes the chorus stand out as this is the focal point of the song, 'you need me more than I need you' (1). The accompaniment is Algerian *rai* politically-based music (1), and it doubles the electric guitar melody with strong melody lines are important in protest music (1).

This is a full and detailed answer and points are made clearly and extended to include the previous answer. Each musical feature is linked to a feature of protest songs to

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1. *8 marks*  
 The lyrics in protest songs need to be clearly heard to deliver the song's message through the call and response texture (1) with sparse accompaniment, including pedal for most of the track (1), so no accompanying melody or harmony part develops (1). The lyrics are set mainly syllabically, with melisma only in the 'Migra' refrain and the chorus are set mainly to semiquavers, and the shorter note values make the lyrics *more than I need you*, more punchy and stronger (1). Handclapping is used in the chorus for applause or support (1). The accordion is used, a typical timbre of Algerian *rai* music, to double the electric guitar melody in the guitar middle 8 to add strength, as strong in protest music (1).  
 Repeated sections make the song relatively simple, suited to emphasising the lyrics. The more expansive melodies are heard in instrumental sections, so the vocal melody needs to be clearly heard (1). The vocal melody has a very limited pitch range, within the range C–G and the refrain C–A $\flat$ , keeping the vocal line strong and enabling the lyrics to be the focus (1).
2. *8 marks*  
 Texture: call and response texture between vocal melody and electric guitar solo established without the guitar solo being heard simultaneously (1) and the doubling of the guitar in the guitar middle 8 sections adds strength and varies the timbre (1). The bass guitar melody is added when it changes to play a riff in the bass guitar middle 8 and continues to play throughout (1).  
 Rhythm: the drum kit mainly plays a *habanera*-based rhythm, adding a Latin American feel, enhanced by hi-hat and handclaps added in later sections to build the texture and drive. The rhythm of the melody is most expansive in the 'Migra' refrain sections to add drama to these sections (1) and is in contrast in semiquavers in the chorus to add drama and set the song's message (1).  
 Tonality: the song is modal to give a folk-like quality suited to the protest message. Chromatic notes are added, mainly by the electric guitar solo, to achieve variety and give strength and tonal stability to the song (1).  
 Melody: The lyrics are set mainly syllabically with melisma only in the 'Migra' refrain section stand out (1), and the other sections seem more speech-like and punchy. The vocal melody has a very limited pitch range, with the chorus and verses in the range C–G and the vocal line strong and enabling the lyrics to be the focus (1).
3. *8 marks*  
 The *habanera*-based rhythm gives the song a Latin American basis (1) and adds to the texture. The brass play in thirds in their middle 8, similar to the brass section in Latin American music, to give a strong effect (1).  
 Call and response is used in Latin American genres, including *bomba* and to some extent in the interplay between vocal and instrumental parts (1). Here, this is used to ensure the lyrics are the focus of the song, with its political message (1).  
 Handclapping is used in some Latin American genres, including the Argentine *candombe*, to add an affirmation effect to the song's message here (1).  
 Syncopation is included in all instrumental, vocal and rhythm parts to add rhythmic interest. The vocal part and electric guitar parts include pitch bends to add melodic variety (1).  
 The vocal part is sung mainly in Spanish, adding Latin American colour to the song. Key sections such as the chorus's message, *You need me more than I need you*, make the lyrics the focus (1).
4. *8 marks*  
 The song begins with a refrain that is neither a verse nor chorus section (1), and the title, usually heard in the chorus (1). The song has a political message about immigration, using much shorter note values to set this section (1). The brass are used only for a moment in the accompaniment (1) and the bass guitar, the bass instrument of the track, provides the accompaniment (1). The tonality is modal (1) and the vocal melody has a very limited pitch range, within the range C–G and the refrain C–A $\flat$ , keeping the vocal line strong and enabling the lyrics to be the focus (1). The song includes several middle 8 sections played by each of the different instruments (1).
5. *8 marks*  
 The drum kit part begins simply with tom-tom and two hi-hat notes per bar and includes sleigh bells and handclaps to achieve variety (1). The handclaps add an authentic feel to the track's protest song roots (1). The accordion is used to add a *rai*-inspired feel, as *rai* is an Algerian musical genre associated with political messages (1). The lead guitar part adds variety within the modal tonality of the song: pitch bends (1), overdrive and tremolo. The vocal part includes mouth percussion sounds, with 'cha' sounds in the bass line. The melody is sung simply and without decoration to express the song's message simply (1).

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# Love of my Life

This was the fifth single to be released from the album *Supernatural*, released in 1997. Santana co-wrote with Dave Matthews (1967– ), a singer-songwriter and the vocalist of the Dave Matthews Band. Dave Matthews also performs the vocal melody on the track. Matthews had recently won a Grammy Award in 1997, just prior to his collaboration with Santana for a Grammy Award in 2000. The song was written shortly after the death of Carlos Santana's father, a melancholy tone can be related to this. The song is based on the theme from the third movement of Brahms' Third Symphony.

Producer Clive Davis in his autobiography tells how the song came about:

*'I read a Dave Matthews story in Rolling Stone [magazine] in which he mentioned that he was one of his musical heroes, so I called his manager, Coran Capshaw, and asked him to meet and record together. Carlos came up with the melody line derived from the third movement of Brahms' Third Symphony. Dave wrote the lyrics to, 'Love of my Life' on the spot.'*<sup>7</sup>

## Summary of Musical Features

### Lyrics

The song has a romantic mood, as a man is singing to the love of his life.

### Melody

The song is based on the theme from the third movement of Brahms' Third Symphony. The melody of much of the guitar part for the main part of the track.

### Tonality and harmony

The track is in G minor. The key of Brahms' third movement is C minor.

### Structure

- intro
- guitar melody based on Brahms theme
- verse 1
- four-bar guitar solo based on Brahms theme
- verse 2
- verse 3
- four-bar guitar solo based on Brahms theme
- chorus
- drum kit break
- Guitar middle 8 based on Brahms theme
- chorus
- bridge
- extended guitar solo

### Sonority (timbre)

The timbres in the track are: lead vocal, lead guitar, backing guitar, bass guitar, drums and percussion including congas.

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<sup>7</sup> Davis, C, *The Soundtrack of My Life*, Simon & Schuster, 2013



## Texture

<b>Intro</b>	four-bar drum kit rhythm and rap vocals
<b>Guitar melody</b>	eight bars based on Brahms theme
<b>Verse 1</b>	vocals with guitar fills and four-bar guitar solo bar
<b>Verse 2</b>	vocals with guitar Brahms theme in accompaniment
<b>Verse 3</b>	vocals with guitar fills and four-bar guitar solo bar
<b>Chorus</b>	guitar doubles vocals
<b>One-bar drum kit break</b>	
<b>Guitar middle 8 based on Brahms theme</b>	repeated with slight variation and guitar fills and
<b>Chorus</b>	guitar doubles vocals
<b>Bridge</b>	eight bars of vocals with sparse accompaniment
<b>Extended guitar solo with quicker tempo</b>	change to Latin rhythm and timbres

## Tempo, metre and rhythm

The tempo is 96 bpm for most of the track then increases to 114 bpm for the extended end. The metre is 4/4.

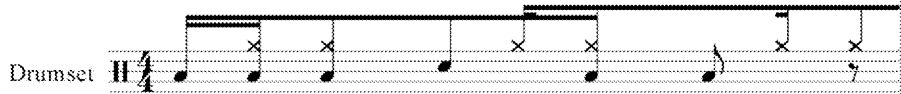
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# Analysis

## Intro

The intro begins with a four-bar drum kit solo with rap vocals. The drum kit solo is the rhythm of the track:



The drum kit rhythm features tom-tom (on the second space from the bottom of the staff) and snare (the third space from the bottom) and hi-hat (with crossed noteheads). The hi-hat part, as the hi-hat is not played on the main beats of the bar but on the off-beats, while the tom-tom and snare are played on the main beats as well as semiquavers, creates a full-sounding rhythm with interplay between the drum parts and the hi-hat. The combination between drums and hi-hat enable this to be heard clearly.

The rapped vocal part is syncopated, especially in the, 'kick, kick, yeah' sounds to which, in combination with the syncopated drum kit part, creates the expectation of a syncopated melody.

## INTRO TASK

How is syncopation used in the intro?

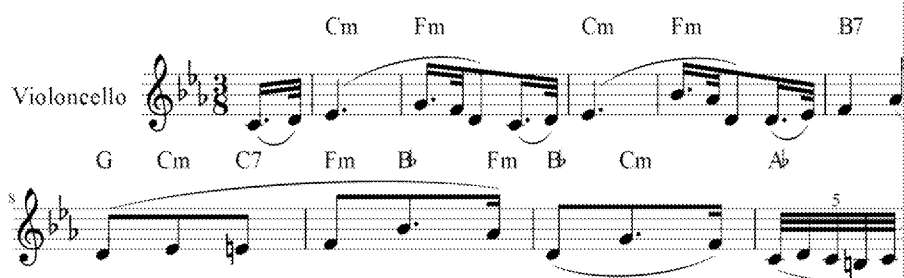
## Guitar Melody

The eight-bar section that follows the drum kit and rap intro is also part of the intro to the track as the main melody, so I have referred to it as a separate section here. This part of the intro, but would need (in an examination answer) to be referenced as the main melody. The melody is based on the theme from the third movement of Brahms' Third Symphony, 1883. Carlos Santana had been listening to classical music following the death of his mother.

The melody in Brahms' symphony is played by the cellos and is written in the mezzo-cello clef, which needed to be adapted to the 4/4/ metre of 'Love of my Life'. The melody has also been transposed from the original C minor of Brahms' movement to G minor, the key of 'Love of my Life', with the pitch sounding a 4<sup>th</sup> lower in Santana's version (as the guitar part here is shown in 8<sup>vb</sup> treble clef).

8<sup>vb</sup> 8<sup>vb</sup>  
mel  
bel

Brahms Symphony 3, third movement, *poco allegretto*:



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Santana 'Love of my Life':

Electric Guitar

The melody in 'Love of my Life' only uses the first eight bars of Brahms' melody; here to demonstrate this.

The harmonies have also been changed, as can be seen in the following bar-by-bar

<b>Brahms</b>	Cm	Fm	Cm	Fm	B <sup>7</sup>
<b>Transposed version of Brahms in G minor</b>	Gm	Cm	Gm	Cm	F <sup>#7</sup>
<b>Santana</b>	Gm	D <sup>7</sup>	Gm	D <sup>7</sup>	Cm

Santana's version includes more major chords than the original, replacing what was in the second and fourth bars, and G minor with B<sup>b</sup> in the sixth bar and C minor was replaced by G minor. This gives Santana's version a brighter sound, as major chords have their third a semitone higher than minor chords and also focuses on the dominant seventh chord, D<sup>7</sup>, which is used three times in the first six bars.

The timbre has been changed, as the original version is orchestral, with the melody played by the string section, flutes and bassoons, and in Santana's version is accompanied by electric guitar and drum kit.

## GUITAR MELODY TASK

How has Brahms's theme been altered in this track?

### Verse 1

The first sung vocal part of the song sets the mood as intimate, a song sung by a person. The vocal line is created by the very narrow pitch range of the vocal line, all between G and C except for one note which leaps an octave to again be limited to between G and C in this upper octave. The vocal line in the opening of each phrase avoids the first beat of the bar, creating syncopation. The vocal part is mainly syllabic, except for the words, 'night' and the final, 'me'. The lyrics are emphasised by using crotchet triplets to expand the lyrics, in contrast with the semibreve notes for the rest of the verse. There are pitch bends in the vocal line as well as the guitar fills, melodic lines, and adding speech-like expression to the vocal melody.

In contrast with the preceding guitar solo section, more minor chords are used here. The vocal section of the verse, to create a Cm–D<sup>7</sup> progression, a varied form of an imperfect cadence.

#### Imperfect cadence

Progression from another chord to the dominant or dominant seventh chord, creating an unfinished-sounding cadence, meaning that the cadence is a lead-in to the next phrase or section. The imperfect cadence usually progresses to the dominant, but can progress from the subdominant (chord on the fourth degree) to other chords.

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Here the progression is from the subdominant chord.

Where you are, that's where I wa-nna be,  
all the things I wa - nna see. And in the night  
you're ev - 'ry-thing to me.

From the eighth bar above, the Brahms theme heard in the previous section is repeated. This extends the verse section by four bars and also reintroduces the main theme of the song. The vocal melody is extended on the last word, 'me', to allow the themes to be heard together.

The octave leap from the seventh to eighth bars in the score above emphasises the main theme of the song. This line, 'you're everything to me', is the basis of the song's message. The vocal technique needed to leap this octave is *falsetto*, and has the effect of sounding like a falsetto voice as the tone is thinner, due to fewer harmonics being included in the *falsetto* register. The volume is lower, making it quieter.

- Falsetto** A vocal register above the usual register. It has a breathier, thinner tone than the usual register and is used in songs for particular effects.
- Harmonics** The natural overtones produced by a specific timbre playing or singing. They are created through different overtones or the relative strength and balance of the overtones.

## VERSE 1 TASK

How does the verse set the intimate, romantic mood of the song?

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## Verse 2

The second verse combines the Brahms theme with the vocals more directly than the use of the Brahms theme at the end of the first verse. Here, the vocal line imitates the guitar's distance, creating a contrapuntal musical texture. The guitar melody here

### Imitation

A textural technique in which one part plays or sings the music of another part, creating an echo-like effect. Imitation creates a complex musical texture as it involves one part imitating another (or more, in the case of more than one part imitating the first part). It is a common feature of Baroque music, and creates a contrapuntal texture.

### Counterpoint

(The adjective is 'contrapuntal') A complex musical texture that results from the combination of two or more independent melodic lines between musical parts, commonly achieved when one part has shorter notes, so both (or more) parts can be heard clearly. Counterpoint is a common feature of Baroque music, used extensively by J S Bach.

The texture of the second verse is different from the first, which included guitar fills. The vocal melody is also different, based on the Brahms theme. The similarities between the narrow pitch range of the vocals, here G to E $\flat$  rather than G to C of the first verse, and the bar phrases. The harmony of the second verse is different from the first, as it follows the pattern heard in the intro section.

## VERSE 2 TASK

What are the musical similarities and differences between the first and second verses?

## Verse 3

The third verse is very similar to the first verse rather than the second verse. In the third verse, the guitar fills are generally higher pitched and include more pitch bends, and a slight distortion in the sixth bar.

Electric Guitar

## VERSE 3 TASK

How does the third verse compare with the first two verses? Think about melody and texture.

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## Chorus

The chorus includes the lyrics, 'you're the love of my life', the title of the song. The melody is syncopated and has longer note values than in the melodies of the verses, using dotted crotchets. The effect of this is to stretch out the lyrics more than they have in the verses and also to emphasise the lyrics of this section, which are the title of the song. Texturally, the section is very different from the verses as it is a single melody line with the melody doubled in the vocal and electric guitar parts, changing the timbre of the melody and strengthening the melody line within the overall melody and accompaniment texture.

Electric Guitar

The phrase structure in the chorus is different from the verses, as here there are no rests and fills between phrases which were heard in the verses. The melody flows from the first to the second phrase without a break, whereas in the verses there are breaks between phrases. This has the effect of the chorus sounding stronger, and more resolute, as if it is a stronger, more heartfelt statement to his love in this section than in the others.

The harmonies of the chorus also add to the strength of sentiment in this section. It begins on the tonic G minor and ends in an imperfect cadence, and the second two bars end on a perfect cadence. This has been the only section of the track so far to end on a perfect cadence, this being a stronger section than previous sections.

### CHORUS DISCUSSION POINT

How can a composer make a chorus stand out from verses?

Here the chorus (in comparison to the verses) has:

- a different texture, with the vocal and guitar melodies doubling one another, creating a single melody line and a strong accompaniment texture
- the doubling of the melody line makes it sound stronger than other melodies
- no guitar fills or countermelody to detract from the vocal melody
- an imperfect and perfect cadence, sounding harmonically stronger than the verses
- no rests between phrases, so the melody sounds stronger, as it flows from the first phrase to the second
- fewer phrases, having only two phrases in comparison to the four two-bar phrases in the verses
- longer note values
- syncopation achieved with the use of dotted crotchets rather than with rests or triplets

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## Guitar Middle 8, Repeated

A one-bar drum kit solo, often called a 'break', precedes the guitar middle 8.

The guitar middle 8 is a repeated version of the Brahms theme, forming a 16-bar solo. The guitar (shown on the lower of the two staves in the score below) is imitated an octave distance for the first three bars, then doubled in octaves for the rest of the solo.

Electric Guitar

Electric Guitar

Gm D7 Gm

Cm Bb Bb

The repeat of this middle 8 is exactly the same except for a slight melodic variation in the score shown above, where the melody is decorated with semiquavers but essentially retains the same melodic outline, harmony and texture.

The middle 8 has similarities with the Brahms melody of the intro, as it is based on the same intervallic structure. It includes the same minim-distance imitation in the first three bars, although here it is higher, which further distinguishes between the two parts.

## Chorus

The chorus is exactly the same as the previous chorus, except that the texture of the guitar is retained, so there is an additional guitar doubling the melody an octave higher.

### CHORUS TASK

How and why, do you think, is this chorus different from the previous chorus?

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## Bridge

The bridge begins with a one-bar percussion solo of quavers played on the cymbal, followed by an eight-bar vocal melody accompanied sparsely, with only piano and slight lead guitar accompaniment.

We go dan - cing in the moon - light. With the star - light.

We go dan - cing 'til the sun - rise. You and me we're go - ing

The bridge comprises four two-bar vocal phrases over sparse tonic chord accompaniment. The vocal phrases have a relatively wide pitch range, in comparison with previous vocal sections. The first and third phrases (which have the same melody) have a pitch range of a 6<sup>th</sup>, from B $\flat$  up to G, as does the fourth phrase. The second phrase has a pitch range of an octave, from B $\flat$  to B $\flat$ .

The rhythm of the vocal melody is different from previous sections, as there is a two-bar phrase, whereas previous sections only included a quaver rest, if any. The melody is written with more tied notes and dotted crotchets crossing the main crotchet beats of the bars. The first and third phrases have the same melody, and the bridge ends on the dominant note and chord, with a *crescendo* over the last two-bar phrase.

*Crescendo*

## BRIDGE TASK

How is the bridge different from previous vocal sections? Why do you think this?

## Extended Guitar Solo

The tempo is 96 bpm for most of the track then increases to 114 bpm for the extended guitar solo. The final 2'30" of the track is a salsa section featuring congas, piano salsa-style accompaniment, more cymbal and hi-hat sound than previous sections and more syncopated rhythmic features are slightly at odds with the extended electric guitar solo featuring distorted rock style than salsa style. It can also be seen from the score below that the electric guitar harmonies set by the piano part either.

Electric Guitar

Piano

The piano melody includes an ornament, a mordent, in the second bar of the score.

**Mordent** A melodic ornament in which the main (written) note is played or sung, and then flicker to the note above based on the key signature, before returning to the main note.

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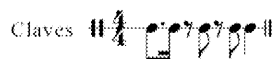
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The section does not include the standard salsa rhythm, the *clave* rhythm, but it is

**Clave rhythm** A rhythm pattern traditionally played by **claves** (hence its name) in salsa, rumba and mambo.



**Claves** A percussion instrument consisting of a pair of wooden sticks which are held in the upturned palm of the hand and struck with the other stick.

The electric guitar solo continues to be based on the four-bar ideas shown above, but is more improvised. It moves into much shorter note values and includes *tremolo*, which is heard over the salsa-style accompaniment on the piano, with improvised-sounding patterns. The track ends with a fade out.

## EXTENDED GUITAR SOLO

What Latin American and rock features are there in this section?

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## 'Love of my Life' Revision Summary

Musical element	Feature
<b>Melody</b>	The melody of the track is based on the melody of the Third Symphony, where it is played by the cellos and movement, 3/8, so needed to be adapted to the 4/4. The melody has also been transposed from the original movement to G minor, the key of 'Love of my Life', which is lower in Santana's version. This melody is used in the melody of the vocal line of the second verse, and
<b>Harmony</b>	The harmony of Brahms' theme has been altered here, chords and focusing on the dominant seventh chord.
<b>Tonality</b>	The track is in G minor.
<b>Structure</b>	The structure is based on verse-chorus, though with verses are heard in succession before the chorus. The first and third verses in its melody and text are based on the Brahms theme. There is a bridge part of the track which is an extended instrumental guitar solo in a salsa style.
<b>Sonority (timbre)</b>	The timbres in the track are: lead vocal, lead guitar, drum kit, piano and additional percussion, including the section includes traditional salsa-style piano accompaniment. Most of the track is focused on vocals, electric guitar contrast in timbre between the main sections.  Within the vocals, there is use of <i>false</i> to change the intimate mood of the track.
<b>Texture</b>	Most of the texture is melody and accompaniment, as the focus of the track. There are guitar fills based on the first and third verses with <i>false</i> vocals above, as the role of a countermelody. The second verse is in the chorus the guitar doubles the vocals. The middle guitars playing firstly in imitative counterpoint and then the lead guitar doubles the vocals.  In the salsa-style ending section, the lead guitar plays melodies while the piano leads a traditional salsa accompaniment. Textural components sound slightly at odds with one melody sound more like a countermelody than part of the accompaniment texture.
<b>Tempo, metre and rhythm</b>	The tempo is 96 bpm for most of the track then increases in the extended guitar solo towards the end. The metre is 4/4, include the standard salsa rhythm, the <i>clave</i> rhythm.
<b>Dynamics and articulation</b>	The salsa section is louder than the main verse-chorus, emphasising the change in style. The vocals are delivered in the intimate mood of the track.

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Short-answer questions in the exam will be worth 2 marks, but the following can be used to test your knowledge and prepare for answering exam questions.

- .....
- .....

- Electric Guitar
- 
- 8
- Gm D7 Gm
- Cm Bb Eb
- 5

- .....
- .....

- .....
- .....

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## Short questions

**Tip:** these are usually one-word or one-phrase answers per mark, and will be two marks per question. This means that two answers are required. If you give more than two answers, only the first two will be marked, even if the third answer you give is correct and the first two are incorrect. Think about possible answers and limit your answers to the number of marks allocated.

1. Name **two** Latin American features that are included in the track.

.....

.....

2. What **two** musical textures do the two electric guitars play in during their introduction?

.....

.....

3. Describe **two** functions of the piano in the track.

.....

.....

.....

.....

4. Name **two** musical textures that are heard in the track.

.....

.....

5. Name **two** musical features heard in the lead electric guitar part.

.....

.....

6. Name **two** vocal effects used in the track.

.....

.....

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## Longer Questions

### **Tips for answering longer questions**

These summarise the earlier advice for questions on 'Smooth', reproduced here for

- Consider underlining the key parts of the question, as answers that stray away from the key features are not awarded any marks for these off-topic parts.
- Consider bullet-pointing answers, especially when asked to comment on more than one feature. Answers that are subheaded with the musical element then include bullet-pointed features are clear to mark, and help to avoid the pitfall described in the previous tip.
- Ensure you include sufficient points to answer the question, though for longer-answers (and usually possible) to give more valid points than the number of marks.
- Avoid commenting on anything non-musical, such as biography, background or lyrics.
- Any comments on lyrics should be linked to a musical point.

1. Comment on how each of the following elements is used within the track and how it contributes to the track.
  - Tonality and harmony
  - Rhythm
  - Melody
2. How are the verses different from one another and from the chorus?
3. How does the final extended instrumental section contrast with the rest of the track?
4. How is texture used to contribute to the mood achieved within the track?
5. Describe how Brahms' theme has been changed to form the main theme of the track.

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# 'Love of my Life' Answers

## 'Love of my Life' consolidation task answers

### Intro task

There is syncopation within the drum kit part in the hi-hat rhythm, which plays on each beat in a semiquaver rest – semiquaver – quaver pattern. The vocal rap includes syncopation, all of which are heard on offbeat quavers.

### Guitar melody task

- The original theme is in 3/8 and C minor, and in Santana's version is in 4/4 and C minor
- The original theme is 12 bars long and Santana's only uses the first eight bars
- The original version is played by cellos and in Santana's is played by electric guitar
- The original version is orchestral, with the melody accompanied by the rest of the orchestra, including the bassoons, and in Santana's version is accompanied by keyboard, guitar chords, bass and drums
- Santana's version includes more major chords than the original, replacing what was C minor in the second and fourth bars, and G minor with B♭ in the sixth bar and C minor with C major in the eighth bar

### Verse 1 task

- The vocal line has a narrow pitch range of a fourth, from G up to C
- The vocal line is mainly syllabic, sounding more speech-like, as if the singer is talking
- The rhythm of the vocal line avoids the first beats of the bar at the start of each bar, giving a light quality to the melody
- The vocal line includes *falsetto* in the last note, giving a breathier, thinner timbre
- The guitar plays fills at the ends of vocal phrases, not intruding on the vocal part, so the words are heard clearly and set the mood of the lyrics

### Verse 2 task

#### Similarities:

- Same timbres: vocal, electric guitar, and accompaniment
- Two-bar phrases
- Narrow pitch range, though slightly extended in the second verse
- The guitar plays its longer notes while the singer is singing in the second verse, so the lyrics can be heard clearly
- Pitch bends adding chromatic colour and adding expressive shaping of the lyrics

#### Differences:

- The second verse includes the Brahms theme played by the electric guitar
- The melody of the vocal line in the second verse is based on the Brahms theme, so it is different from the first verse
- The harmonies of the second verse are different, as they follow the harmony of the first verse's intro
- The texture of the second verse is imitative/contrapuntal as the vocal part imitates the guitar's Brahms theme at a minim's distance
- The second verse does not include *falsetto*

### Verse 3 task

All three verses include at least four bars of the Brahms theme, as the first and third verses include the full theme and the second verse includes the full theme. The texture of the first and third verses is melody and accompaniment with guitar fills at ends of phrases, whereas the second verse is imitative, with the vocal melody imitating the guitar's Brahms theme at a minim's distance. The pitch range of the first and third verses is the same as the first, from G up to C, whereas the pitch range of the second verse is extended. The first and third verses include *falsetto* at the end, whereas the second verse does not. The lyrics are the same as the first verse, whereas those of the second verse are different as they follow the Brahms theme.

### Chorus task

This chorus has an added guitar part sounding an octave higher than the vocal melody. The electric guitar part that doubles it as heard in the previous chorus. The reasons why this is done are:

- to flow more naturally from the middle 8 section, the section before this chorus, as the guitar is imitating the melody and playing in octaves with the melody
- to strengthen the texture with doubled and octave melodies, to build on the texture of the previous chorus
- to add textural variety

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### Bridge task

The bridge has, in comparison with previous vocal sections:

- a sparser accompaniment, with only occasional piano chords and lead guitar notes
- wider pitch ranges in the vocal phrases, of either a sixth or an octave
- a *crescendo* in the last two bars

This changes the melody, texture and dynamics at this point in the song from the previous sections, creating a contrast with previous sections and signals to the listener that the song is about to change.

### Extended guitar solo task

*Latin American features:*

- Salsa-style accompaniment in the piano part
- Rhythmic pattern in the piano accompaniment which is similar to a *clave* rhythm
- Congas are used
- The drum kit part includes more cymbal sounds than in previous sections
- The electric guitar melody includes pitch bends and syncopation

*Rock features:*

- Electric guitar, the most common instrumental timbre in rock music
- Distortion on electric guitar
- Pitch bends on electric guitar
- An extended, improvised-sounding solo that becomes more musically complex as it progresses, using various values and melodic techniques such as *tremolo*
- A fade-out at the end

## 'Love of my Life' Short-question Answers

### Exam-preparation questions

1. The tempo is 96 bpm for most of the track then increases to 114 bpm for the extended solo section.  
[only one of these would be required for 1 mark, but the part of the track needs to be identified]
2. Brahms' Third Symphony, third movement (1)
3. Minor / G minor (1)
4. Unison/doubling (1)

### Short-question answers

1. 2 marks  
Congas (1), syncopation (1), salsa rhythm/style in the extended final section (1)
2. Octaves (1), imitation/contrapuntal (1)
3. 2 marks  
Background accompaniment (1), chords in the bridge section (1), salsa-style accompaniment in the extended solo section (1)
4. 2 marks  
Octaves (1), imitative/contrapuntal (1), unison/doubling (1), melody and accompaniment (1)
5. 2 marks  
*Tremolo*, pitch bends, distortion, overdrive
6. Rap/falsetto (2)

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## 'Love of my Life' Longer-question Answers

Sample essay answer with advice and development points to build exam answer

1. How are the verses of 'Love of my Life' different from one another and from the chorus?

### Four levels of answer for this 8-mark question

#### 1–2 marks: a basic response lacking detail

The chorus has a different melody from the verses (1) and one of the verses has

This answer makes the basic point about the chorus having a different melody, but it does not mention the other two verses, so no mark could be awarded for this point.

#### 3–4 marks: slightly more detailed but with gaps or misunderstandings

The first and third verses have very similar melodies (1) and the second verse has a different melody (1). The chorus has a different melody from the verses (1) and is shorter (1).

This answer is slightly more detailed than the 1–2 mark answer but it focuses only on the chorus and the second verse. It does not mention the first and third verses, so it does not state this, as it limits marks that can be achieved, as seen here.

#### 5–6 marks: an accurate answer that is mainly correct but is missing some more-detailed features and effects

The first and third verses have very similar melodies (1) and the second verse has a different melody (1). The first and third verses have guitar fills at the end of the first three lines (1). The falsetto vocal line at the end of these two verses (1) is heard over the last half of the chorus (1).

This answer is more detailed than the two earlier answers and is accurate, but missing some detail. It could be achieved by extending a point. For example, 'the first and third verses have guitar fills at the end of the first three lines' could be extended by noting that the pitch level of the guitar in the first three lines is higher than in the second verse, which puts the answer in this mark band rather than the higher mark band.

#### 7–8 marks: a full and detailed answer that links musical features to the effect they have

The first and third verses have very similar melodies (1) that have a very limited range (1). The second verse melody is based on the Brahms theme (1) with imitation between the first and second phrases (1). The first and third verses have guitar fills at the end of the first three lines (1). The third verse higher pitched than those in the first (1). There is a falsetto vocal line at the end of these two verses (1) that is heard over the last half of the Brahms melody (1) which has a higher pitch (1). Falsetto is not used in the second verse to further contrast the second verse melody (1) after it (1).

This is a full and detailed answer and points are made clearly and extended to include detail from the previous answer. It achieves more than full marks, which is always possible in Music examinations as the mark schemes include many more valid musical points than the marks available.

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## 'Love of my Life' Longer-question Answers

1. 8 marks

### **Tonality and harmony:**

The G minor tonality of the track sets a slightly melancholy/reflective/intimate mood (1). Including D<sup>7</sup>, B<sup>b</sup> and E<sup>b</sup> are used to brighten the tonality (1). All sections except the chorus have an incomplete effect (1), whereas the chorus ends on a perfect cadence in G minor (1) in comparison (1). This strengthens the message of the chorus, which is based on

### **Rhythm:**

The mood of the track is intimate, with a man singing to his love. This is set by speech-like rhythms (1) that often avoid the first beat of the bar (1), whereas in the chorus, note values to emphasise the lyrics here that are the song's message to his love (1). The chorus includes longer note values to give a lyrical and romantic mood (1).

### **Melody:**

The Brahms theme is used in the intro, at the ends of the first and third verses and in the chorus, creating the melancholy mood (1). The melody in the verses has a very narrow pitch range of a 4<sup>th</sup>, G up to B<sup>b</sup>, creating an intimate mood (1). In the chorus, the pitch range of a 7<sup>th</sup>, G up to F, so sounds stronger and emphasises the meaning of this 'every day, every night, you're the love of my life' (1).

2. 8 marks

Verses 1 and 3 are very similar, with the same melodic pitch range of a 4<sup>th</sup> and guitar phrases. Verse 2 has a wider pitch range of a 6<sup>th</sup> (1), includes the Brahms theme in the vocal melody based on the Brahms theme (1), an imitative texture between guitar and vocal melody ending in the vocal part (1), a different chord scheme with more dominant chords in the chorus to sound brighter (1). These differences make the second verse stand out (1). The lyrics 'you're the love of my life', the main message of the song (1).

The chorus is shorter than the verses, with only two two-bar phrases rather than three (1). The chorus has a different texture, with the electric guitar doubling the vocal melody line to ensure the chorus lyrics stand out (1).

3. 8 marks

- Timbres in the final section include congas (1), piano salsa-style accompaniment with more cymbal and hi-hat sound than previous sections (1)
- It has more syncopated rhythms (1)
- These traditional salsa features contrast with the extended electric guitar solo, tremolo (1), and pitch bends (1) in a more rock style than salsa style (1)
- The electric guitar does not follow the harmonies set by the piano part, where the piano part follows the track (1), creating discord between melody and accompaniment (1)
- The section is longer than the other sections, accounting for nearly half of the track (1)
- The tempo changes from 96 bpm to 114 bpm for this section (1), changing the mood to sound more energetic and brighter (1)
- The piano melody includes an ornament, a mordent, not used elsewhere (1)
- There are improvised-sounding solos on the congas (1)
- The section ends with a fade out (1)

4. 8 marks

The intro section includes vocal rap, bass guitar and drum kit, a very sparse texture (1). The introduction of the Brahms theme in a melody and accompaniment texture (1) with chords on keyboards as well as bass guitar and drum kit. In this way, the texture is set for the first vocal section, the first verse (1). The first verse has a call and response between the vocal melody and electric guitar that enables the lyrics to be the focus of the texture (1). The intimacy of the vocal melody and its message (1). The second verse has a call and response between the vocal melody and electric guitar, enabling the lyrics to be clearly heard. The second verse uses the Brahms theme (1). The chorus has a different texture, with the electric guitar doubling the vocal melody line to ensure the chorus lyrics stand out (1). These lyrics are the focus of the track: 'every day, every night, you alone, you're the love of my life', and so are made to stand out through the chorus. The bridge changes the mood of the track by having a very sparse accompaniment with a call and response between the vocal melody and electric guitar, preparing for the salsa ending section, changing the texture to a salsa-style instrumental (1).

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## 5. 8 marks


- The melody in Brahms' symphony is played by the cellos and in the track by the second verse in the vocal melody as well (1)
- The original is written in 3/8, so needed to be adapted to the 4/4/ metre of each two-bar phrase in the original to one bar of 4/4 (1) by changing the dominant, and the upbeat semiquavers to quavers (1)
- The melody has also been transposed from the original C minor of Brahms to the pitch sounding a fourth lower in Santana's version (1)
- Santana's version includes more major chords than the original, replacing A minor with D<sup>7</sup> in the second and fourth bars (1), and G minor with B<sup>7</sup> in the sixth and seventh bar (1). This gives Santana's version a brighter sound (1), and also a stronger chord, D<sup>7</sup> (1), giving stronger tonic-dominant progressions (1).

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# Glossary

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<b>4/4</b>	A musical time signature meaning four crotchet beats in each bar, written vertically, with one 4 directly above the other and no slash. In your examination these can be written horizontally. The upper (first) number refers to the number of beats in each bar. The lower number refers to the type of beat. A 4 means crotchet beats, a 2 means minim beats, as these are the number of each type of beat in a bar (note worth four crotchet beats).
<b>8va</b>	Sounding an octave above the written pitch
<b>Aeolian mode</b>	The Aeolian mode runs from A to A and is the closest to the natural scale. It has a non-sharpened seventh note in G♯. This creates a distinctive sound. One reason for the shift from modes to scales was to include a sharp seventh note and octave, enabling a perfect cadence to be achieved. The Aeolian mode can, of course, be transposed to begin on any note, but will maintain the same intervals as if it ran from A to A using only natural notes, as in the natural scale.
<b>A minor</b>	the minor scale beginning on A. This has no sharps or flats in its key signature. A note of a minor scale is raised (sharpened) by one degree in the key signature; here, this raises the seventh note from G to G♯.
<b>Anacrusis</b>	The correct musical term for an upbeat, meaning a part-bar or half-bar before the first full bar. This is a form of syncopation, as the melody is not on a full bar, and it has the effect of making the first beat of the first bar the second beat.
<b>Bossa nova</b>	This translates as 'new tendency' (new style) from Portuguese. It became popular in Brazilian music from the 1950s.
<b>bpm</b>	Beats per minute. In Classical music, the tempos of pieces are described in terms of tempo markings, but in popular music tracks they are described in beats per minute.
<b>Call and response</b>	A musical texture that has a call phrase and a response phrase. It is not direct imitation, as the response is different from the call. It is found in African music, and is found in salsa, blues, soul, gospel, and other forms. Call and response is used in Latin American genres like bomba and to some extent in salsa, and achieves interplay between parts.
<b>Chromatic</b>	Notes outside the scale of the piece/track. These add melodic interest to music.
<b>Clave rhythm</b>	A rhythm pattern traditionally played by claves (hence its name). It is found in salsa, rumba and mambo. 
<b>Compression</b>	The shape of the musical soundwaves is changed by limiting the amplitude of the soundwaves. This can be done with an amplifier, guitar pedal or in digital recordings. The effect is that the sound becomes more 'punchy' and has more 'echo' to the listener than the non-compressed sound.
<b>Counter melody</b>	Musical texture more complex, as the listener's attention is divided between two melodies.
<b>Counterpoint</b>	(The adjective is 'contrapuntal') A complex musical texture that involves the interplay between musical parts, commonly achieved when one part has longer notes, so both (or more) parts can be heard clearly. It can be based on imitation, but can also be based on two (or more) parts playing different melodies. Counterpoint is a common feature of Baroque music, with composers including J S Bach.
<b>Crescendo</b>	Italian term meaning the music gradually gets louder.
<b>Distortion</b>	The shape of the musical soundwaves is changed to vary the timbre of the electric guitar. This is usually done with an amplifier or guitar pedal.

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The chord based on the fifth note of the scale, so in A minor this is based on E. The dominant chord of a minor key is a major chord because the seventh note is raised. Here, the dominant chord is E–G♯–B, an E major chord.
A four-note chord based on the fifth note of the scale, the dominant. This uses the same three notes as the dominant chord (see description above) with an added seventh degree above the root (the lowest-sounding note). Here the dominant seventh is E–G♯–B–D, as D is the seventh note above E chord is F–A–C.
A musical discord that occurs when two versions of the same note are heard together, for example, G♭ and G♯. False relation was popular in Renaissance and Baroque music and is also common in blues and jazz music.
A vocal register above the usual register. It has a breathier, thinner tone quality than the usual vocal register and is used in songs for particular effects.
Melodic figure heard between vocal lines to ‘fill’ the melody between vocal phrases.
A musical slide between pitches. The word is Italian.
A rhythmic pattern with African and Spanish origins which became popular in Spanish and Latin American music in the eighteenth century then Cuban music in the nineteenth century. The habanera went on to form the basis of the tango rhythm.
The natural overtones produced by a specific timbre playing or singing a note. Different timbres are created through different overtones or the relative strength and weakness of different overtones.
A musical texture in which instruments or voices play different notes in the same rhythm. Block chords are an example of this, and in Latin American-influenced music, there are often ‘brass stabs’, in which the brass section plays chords in the same rhythm to create a unified yet harmonic sound.
A textural technique in which one part plays or sings the music of another at a delay, creating an echo-like effect. Imitation creates a complex musical texture as the listener is drawn to both parts (or more, in the case of more than one part imitating the first part). Imitation is a common feature of Baroque music, and creates a contrapuntal texture.
Progression from another chord to the dominant or dominant seventh chord. This is an unfinished-sounding cadence, meaning that the cadence is a springboard to progress to the next phrase or section. The imperfect cadence usually progresses from the tonic to the dominant, but can progress from the subdominant (chord on the fourth note of the scale) or other chords.
Music that is made up spontaneously, usually based on pre-composed music. Improvisation is most common in jazz, blues and traditional folk music.
Melodic technique setting lyrics to a melody with more than one note per syllable. This expands a phrase of lyrics into a longer phrase than if it were set syllabically.
A musical texture with melody and accompaniment parts playing in different rhythms. The accompaniment part is a backing for the melody, which is the most important part of the texture.
Eight-bar instrumental section within a song, usually including new musical material.
The mode on G, with the notes G – A – B – C – D – E – F – G. The Mixolydian mode is similar to a major scale, but it has a seventh note a degree flatter than the major scale. This mode only differs from G major in that G major has an F♯ as its seventh note rather than F♮. The flattened seventh means that a perfect cadence is not possible, as this has a semitone movement between leading note (seventh degree of the scale) and tonic; this was one of the reasons for the shift from modes to scales.
Modes are the precursors of major and minor scales, and are still used in folk and traditional music. The modes use the same pattern of notes as if they were played on only natural notes, which is their original form, and run in octaves between pitches of the same name, just like scales. Because the modes only use natural notes (the white keys on the piano), each mode has a different pattern of intervals. Scales gradually came into use within the Renaissance era (c.1400–1600) as accidentals were added to form a common pattern of intervals.
A melodic ornament in which the main (written) note is played or sung, and then there is a very rapid flicker to the note above based on the key signature, before returning to the written note.
A musical texture in which instruments or voices play exactly the same notes but at an interval of an octave or octaves.

A distortion effect produced with either a guitar effects pedal or an amplifier to change the sound by changing the shape of the soundwaves. Overdrive works in a similar way to compression, as it clips the soundwaves.
A note sustained through changing melody and harmony parts, usually in the bass part. The term takes its name from the pedal of an organ, which plays the lowest-sounding notes.
The interval between a note and the fourth above within its scale. Perfect intervals feature in both major and minor scales. It is neither a discordant nor concordant note, but a bare-sounding interval in comparison with 3rds and 6ths and is not usually heard without one of these notes.
Progression from a dominant or dominant seventh chord to a tonic chord. A cadence is used most often at the ends of musical phrases or sections as a form of musical punctuation. A perfect cadence is the most resolute, finished-sounding cadence and is most often reserved for the end of a section or piece.
A note whose pitch is moved slightly upwards or downwards then returns to the original pitch. Pitch bends are common in blues, jazz and Latin music.
A cadence based on the progression from the chord on the subdominant (the fourth note of the scale) to the tonic (the first note of the scale). It sounds finished, but is not as strong as the perfect cadence as it lacks the melodic progression from leading note (seventh note of the scale) to tonic. It is informally known as the 'Amen cadence', as it is commonly used to set the word 'Amen' at the end of Christian sacred music. For examination purposes, its formal name, plagal cadence, should be used.
Vocal music in which the singer protests about a political or other injustice. Early examples, dating from the nineteenth century, were campaigning against the American Civil War and slavery. Often the song was a parody, in which the lyrics of an existing song were changed, enabling supporters to sing along with a familiar song but new lyrics. The song needed to have clearly-heard lyrics and, if it was to be used as a mass-protest song, to be easily sung.
Repeated melodic fragment.
Four-beat note
The fourth degree of a scale.
The sixth degree of a scale.
The chord based on the sixth note of the scale, so in A minor this is based on F. The submediant chord of a minor key is always a major chord (and in a major key it is a minor chord), so it is often used to vary the tonality of a piece. Here the submediant chord is F-A-C.
Melodic technique setting lyrics to one note per syllable. This has the effect of making lyrics seem direct, speech-like or punchy, and clearer to hear.
Rhythmically, notes placed off the main beats of the bar. This is typical in Latin music and jazz, and is used to add interest and to make the music more rhythmically complex.
A musical term meaning that one or more parts are silent for a section. This is used to vary the musical texture and has the effect of emphasising some sections which have a fuller texture in comparison with the tacet section. The word is Latin, unusually, rather than Italian.
To change the pitch of a melody, chord or piece of music by moving every note up or down by the same interval. This preserves all musical qualities of the melody, chord or piece except the pitch, which has been shifted up or down.
An Italian term meaning 'to shake or tremble'. On an electric guitar, this can be produced using a whammy bar or tremolo arm.
A rhythmic device where three notes are heard in the time of two. Crotchet triplets are three notes heard in the time of two crotchets, so each note is two-thirds of a crotchet.
An effect on an electric guitar, usually produced by a guitar pedal, that gives a 'wah-wah' sound, hence its name.

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