**Santana:**

**‘Love of My Life’**

**‘Migra’**

**‘Smooth’**

**From ‘Supernatural’**

**Listening Exam Section B: Study Pieces**

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Listening Exam Section B: Study Pieces

**AQA Specimen paper:**

Santana: ‘Love of My Life’, ‘Migra’, ‘Smooth’

1. Most of the songs on Supernatural are based on either Rock and Roll or Latin American dance rhythms.

Identify the rhythmic styles that influenced (i) Smooth (ii) Migra

* Smooth: Bossa Nova
* Migra: Bo Diddley
1. Show two ways in which the development of rock guitar techniques are evident in Migra.
* Improvisation
* Pitch bend
* Glissando
* Vibrato
* Wah wah or Cry Baby
* Distortion
1. A horn section features prominently in Smooth. State two features of texture typical of a horn section.
* Close harmony
* Countermelody
* Homophonic
* Octaves
* Unison
1. Explain how Santana’s use of musical elements creates an appropriate mood in ‘Love of My Life’. (8 marks)

Tonality:

* Minor key to assist in creating a more sombre mood
* Modulation – to vary the mood

Dynamics:

* Varied dynamics representing ‘highs and lows’ in mood
* Use of dynamics to emphasise climax points and changes in mood
* Quieter dynamics for more relaxed sections

Harmony:

* Range of chords used
* Much use of consonance keeps the mood relaxed
* Some advanced chords

Melody:

* Repetitive melodic ideas
* Call and response between vocals and guitar creating conversation
* Improvisatory nature of guitar part with pitch bends and vibrato – contemplative and mournful in places
* Narrow vocal range in verse - reflective

Metre/Tempo:

* 4/4, common time at a steady tempo creating a relaxed mood.

Rhythm:

* Rap vocals in introduction in a monotone style giving a sombre feel
* Snare drum emphasis on backbeat/2 and 4 helps to drive the rhythm and create optimism
* Starts with anacrusis giving sense of anticipation
* Guitar melody – each bar has the same rhythm
* Use of syncopation
* Use of dotted rhythms in drum part

Structure and Form:

* Introduction – sense of optimism in the opening
* Elements of ‘popular song’ form

Texture:

* Range of textures, including monophonic, homophonic, melody and accompaniment helps to create variety in mood

Timbre:

* Electric guitar (doubles vocal in some parts)
* Guitar plays fill after vocal line (conversational)
* (Long/sustained chords in keyboard help to reinforce the relaxed mood.

Listening Exam Section B: Study Pieces

**Rhinegold Listening tests book:**

Santana: ‘Love of My Life’, ‘Migra’, ‘Smooth’

1. Identify two ways in which technology has been used on the vocals in ‘Smooth’.
* Telephone voice (narrow-band EQ)
* Mild distortion
* Double tracking (automatic double tracking/ADT)
* Additional vocals by lead vocalist
* Delay (accept echo)
* Reverb
1. Identify two ways in which the lead guitar interacts with the other melody parts in ‘Migra’.
* Call and response (with voice)
* Homophonic (harmony) with horns
* Links sections together
* Guitar solo
1. The final section of ‘Love of My Life’ features no vocal and takes the form of an extended guitar solo.

Identify two ways this guitar solo is different from previous sections.

* Faster tempo
* Faster harmonic pace/harmonic rhythm
* No call and response
* More overt use of Latin rhythms
* (much) longer phrase lengths
1. Explain how musical elements associated with contemporary Latin music are used within ‘Love of My Life’. (8 marks)

Instrumentation:

* Latin percussion
* Trap drums
* Cowbell
* Cajon
* Guiro
* Timbales
* Congas

Rhythm/metre/tempo:

* Syncopation
* Latin rhythms
* Improvisation
* Dance section/livelier at the end
* Ballad/slow(er) section(s)

Melody:

* Pitch bend
* Anacrusis
* Two and four-bar phrases
* Call can response (between both voice and guitar and two guitars)
* Improvisation
* Use of modes

Texture:

* Occasional polyphonic writing between guitar and voice.
* Melody and accompaniment

**Renaissance Practice Paper 1:**

Santana: ‘Love of My Life’, ‘Migra’, ‘Smooth’

1. Describe two features of the drum solo in the introduction to ‘Migra’
* (Hi and lo) toms / and (closed) hi hat
* Repetition / of a one bar pattern / mostly on the beat
* Bo Diddley (rhythm) used
* Rock ‘n’ Roll style
* (You can give further details of rhythm with descriptions of note values)
1. Describe changes of tempo and metre in ‘Love of My Life’
* First change of tempo…
* Second change of tempo …
1. Free time section / no regular pulse (at ‘We go dancing in the moonlight’)
2. Faster tempo (in the coda)
3. It has been said that the album Supernatural ‘sometimes lacks unity and a sense of identity’. Give two reasons to explain why this might be true.
* Many guest artists (each with their own style) / and also guest composers and arrangers / different producers
* Mixture of different musical styles / and instrumentation
1. Describe how fills and passages of call and response are used in these three Santana songs. You may refer to any OR all of the songs in your answer. (8 marks)

Love of My Life

* Introduction: begins with drum fill – ends with bass fill
* Verse: alternating phrases – interchange between vocals and guitar / chorus: canon effect between vocals and guitar
* Instrumental: drum fill leads in – overdubbed guitar alternating phrases – bass fill – bass and drum fill into ‘We go dancing’: interplay between voice and piano

Migra

* Drum fill into opening vocals / alternating exchanges between vocal and guitar
* Drum fill at the end of the trumpet instrumental

Smooth

* Introduction: drum fill then alternating phrases between guitar and keyboard – percussion (timbales?) fill into vocals
* Verse: alternation between vocals and keyboard riff – guitar fill in middle and (with drums) at the end of the verse / brass fills alternate with vocals / and also in the next (pre-chorus) section
* Chorus: stop time effect at the end of the chorus – with brass fill
* End of chorus 2: drum solo fill joined by brass / and extra percussion fills in the following instrumental break.
* Final instrumental: additional vocal exchanges

**Renaissance Practice Paper 2:**

Santana: ‘Love of My Life’, ‘Migra’, ‘Smooth’

1. Describe two features of the bass line in ‘Love of My Life’.
* A riff or repeated pattern / with some improvised variation / use of slides / syncopated rhythm / tonic and dominant (and flat 7) / further relevant detail of the rhythm can be given description of note values OR the chord progression can be described
1. Describe changes of harmony and rhythm in the introduction to ‘Smooth.’

Harmony

* Repetition of a three chord pattern OR I – VI – V(7)

Rhythm

* Repeated rhythmic patterns OR syncopated (drum intro / bass) OR (mostly) quaver patterns (piano and lead guitar)
1. On which album did these three songs appear and in which year was the album released?
2. Album…..
3. Year …..
4. Album….. Supernatural
5. Year ….. 1999
6. Describe how tonality and harmony are used in these three Santana songs. You may refer to any OR all of the songs in your answer

Smooth

* A minor throughout / repetition of three chord pattern / Am – F – E7 or I – VI – V7 / in root position / other chords more chromatic / use of inversions / credit further detail

Migra

* F (F7) chord / F drone
* Alternating use of major and minor thirds (in the vocal part)
* F runs through the whole piece / apart from a few bars in the coda / which use F#9
* Drone replaced by bass riff (in the guitar solo section) but still F based (F – C – E flat)
* Power chord or open 5th ending

Love of My Life

* No chord in the introduction / then G minor
* Brief modulation to C minor at the start of each chorus
* Diatonic / mostly chords I, V and IV (plus III and VI)
* Use of extended chords / 7ths / and occasional 9ths

**Renaissance Practice Paper 3:**

Santana: ‘Love of My Life’, ‘Migra’, ‘Smooth’

1. Which of the three songs by Santana
2. Uses a syncopated bass drone?
3. Is based around the chord progression I – VI – V7 (Am – F – E7)?
4. Uses a syncopated bass drone? Migra
5. Is based around the chord progression I – VI – V7 (Am – F – E7)? Smooth
6. Describe two features of the vocal line and use of vocals in ‘Migra’.
* (several) voices in unison (no solo lead) / tenor or higher register
* Spanish AND English languages
* Repetitive line / narrow range
* Use of major AND minor 3rd (A flat – A natural)
* Call and response with lead guitar
1. In ‘Love of My Life’ the chords G/F and Cm7 are used.
2. Explain the chord symbol G/F
3. Cm7 contains the notes C / E flat / G and which other note?
4. Explain the chord symbol G/F: a chord of G(7) with F in the bass
5. B flat

1. Describe how texture and / or changes of instrumentation are used in these three Santana songs. You may refer to any OR all of the songs in your answer. (8 marks)

Love of My Life (texture):

* Introduction: homophonic – guitar solo plus chords and bass riff
* Verse and chorus: melody (lead vocals) and countermelody (guitar imitation) – canon
* Instrumental: octaves (guitars then vox and guitar); ‘We go dancing’ begins monophonic then homophonic (dissonant piano chords)
* Coda: piano riffs – percussion patterns – complex layered texture

Love of My Life – SIGNIFICANT changes of instrumentation:

* Introduction: addition of guitar and chords (over drums and bass)
* Instrumental: addition of overdubbed guitar; ‘We go dancing’ vox piano and hats only
* Coda: return of bass and drums plus prominent piano riffs and percussion (bongos)

Migra (texture):

* Introduction: solo drums
* Verse and chorus: layered – drone (plus vocals – guitar – synth – guitar wah effect – congas)
* First instrumental: octaves
* Second instrumental: horns close harmony / bass solo – riff
* Coda: layered and octaves

Migra – SIGNIFICANT changes of instrumentation:

* Introduction: addition of guitar over drums
* Verse –chorus: addition of vocals – synth – guitar wah effect – congas – then handclaps later
* First instrumental: addition of accordion
* Second instrumental: horns – trumpets / bass solo / plus kick, snare, hats ONLY and vox effects /return to full ensemble (as verse – chorus above) – then horns – sleigh bells

Smooth (texture):

* Introduction: independent lines – repeating patterns
* Verse: also layered – with brass countermelody
* Chorus: quaver bass riff – stop time at end of chorus – briefly monophonic / (repeat as above)

Smooth (texture): SIGNIFICANT changes of instrumentation:

* Introduction: full band
* Verse: Addition of vocals with guitar tacet – and later addition of brass
* Pre-chorus: addition of backing vocals – tacets in the stop time
* Verse 2: drums two bar tacet (in middle of verse)
* Chorus 2: addition of improvised guitar solo as an extra layer – end of chorus, drum solo – joined by brass; final instrumental; addition of vocals

**Renaissance: Section B:**

Santana: ‘Love of My Life’, ‘Migra’, ‘Smooth’

1. Name two guest artists who appear in any of the three songs from Supernatural
2. ‘Love of My Life’ guest artists Dave Matthews / and Carter Beauford
3. ‘Smooth’ guest artist Rob Thomas
4. From which classical work is the main theme in ‘Love of My Life’ taken? Give the title of the piece and the composer.
5. Title of classical piece: Symphony No 3 (third movement)
6. Composer: Brahms
7. Explain the following guitar techniques:
8. Hammer-on:
9. Pull-off:
10. Hammer-on: a technique to play two (or more) notes rising in pitch, with a single pick / by sharply bringing a fretting-hand finger down onto the string further up the fingerboard
11. Pull-off: a technique to play two (or more) notes falling in pitch, with a single pick / the fretting finger is pulled off, leaving the string either as open or as stopped by another fretting finger lower on the same string
12. A range of studio and guitar effects have been used on these Santana tracks. Explain the purpose / use of wah pedal, a compressor, a distortion pedal and/ or a reverb unit and their effect on the music.
* A wah pedal is intended to recreate the effect of a trumpet wah mute / it is an EQ / filter device / and sweeps through a range of different frequencies / producing a ‘cry baby’ / human voice effect / it is controlled by the player’s foot using a rocking pedal
* A compressor is used to control the dynamic level / and prevent distortion / by narrowing the dynamic range / to reduce loud sounds which are above a certain threshold / while quieter sounds remain unaffected
* Guitar distortion effects were first achieved by over-driving tube / valve amplifiers / the high input level compresses the peaks of the sound waves and adds overtones / creating “warm”, “dirty” and “fuzzy “sounds. / “Distortion”, “overdrive” and “fuzz” pedals or rack mounted units / simulate the same effect (usually) by modifying / flattening the peaks of the audio signal
* The purpose of a reverb unit is to add a natural sounding ambience / room acoustic / to music which has been recorded using clos-mic or direct feed (direct input) techniques. / The unit produces complex sound reflection patterns / which simulate the complex reverberation created in (for example) a concert hall / with reflections off the walls and roof arriving at different times, from different directions.