

## **In-Depth Song Analysis - Show 18**

**"Here We Go Again", Ray Charles, Norah Jones**

**Analysis and notes by 'TuneMoose' Matt Bates**

**Developed for the Music Circle - "Hits and Hooks" podcast**

**Produced by Every One's A Star Records**

- I have a slow duet to look at this week. With two accomplished vocalists we see many hooks coming from the vocal delivery.

### **FABRIC**

- The instrumental fabric establishes right out of the gate. We've got a simple bass guitar part with some nice slides, drum kit using the rim shot for the back beat in the first half then shifting to snare, Billy Preston on organ, electric guitar here and there, and the two vocals Ray and Norah. I hear a bit of Norah on her Rhodes piano occasionally, or maybe it's Ray.

### **FUNCTIONS**

- The vocals are providing two lead vocal sounds, at first alternating sections then after the solo alternating quicker. They then sing in together bringing in the in-sync vocal harmony function. They both use some nice vocal gymnastics, or embellishments. We get spoken voice from Ray later on for a different texture. Then instrumentally we have the bass function with guitar, and percussion function from the drums. The organ is providing a lush pad a lot of the time, some second voice between some vocal phrases, and the instrumental solo. These are the main functions I'm hearing then... lead vocal, harmony vocal, bass, percussion, pad, instrumental second voice, and solo.

### **FORM**

- The form is A A B A Solo(on A) B A, and the tempo is slow, down around 62 bpm. The harmony sounds pretty major and sticks to one key.

### **HOOKS**

- 0:00 Opening lush organ sound
- 0:02 Free timed vocal entry
- 0:04 The full and lush instrumental sound locks in, that doesn't change a lot throughout
- 0:09 The story unfolds
- 0:27 Bass and organ build in anticipation of the next section
- 0:29 Brief stop time
- 0:31 New vocalist
- 0:33 Repetition of the refrain line / title line
- 0:40 The other side of the story unfolds
- 0:50 Spoken ad lib.

- 1:02 B section with new harmony and melody
- 1:20 Peak intensity of the vocal
- 1:28 Instrumental stop time, and vocal slides into the next A section
- 1:57 Organ solo
- 1:57 Change to snare on the backbeat
- 2:29 Spoken vocal
- 2:43 Female vocal comes in earlier than expected
- 2:54 Brief stop time
- 2:57 Two part harmony
- 2:59 Return of the refrain line, the point of the song
- 3:23 Repeating the last part of the verse section, harmonically, to signal the end of the song
- 3:34 Ritardando, guitar riff and spoken vocal statement
- I count 22 hooks in a 4 min song. A hook every 11 sec, not a hit song but a respectable album song. Adding to the draw of the song are two big name artists singing together, as well as their individual vocal nuancing.