

“Not Too Late”

Norah Jones was born in 1979, and is the daughter of Sitar player Ravi Shankar (which is a tenuous link to Sergeant Pepper’s through use of Sitar, if for no other reason). Acknowledged genres of music that Jones composes in are Jazz, Blues, Pop, Soul, Folk, and Country. All of these can be seen in her music. Jones listened to (and knows the music of) Bill Evans, Billie Holiday, and Willie Nelson (for example), and this further backs up the intentions in her music. Norah Jones sings, plays piano, keyboards and guitar. On her albums, a range of other instruments can be seen and more detail of these is given on the information about the album.

Jones’ first album *Come Away With Me* was released in 2002, but she already had a deal with Blue Note Records signed in 2001. Her second album was released in 2004, and *Not Too Late* is her third album and was released in 2007. This was the first album that was entirely new composed material, and therefore was different from the previous ones. Jones has been described (David Adler: All Music Guide) as having “a gift for melody”, “simple and elegant progressions”, and “evocative lyrics”. Most of the songs were written while Jones was on tour, and the emphasis of guitar as accompaniment instrument is because the guitar was easiest to carry while on tour.

There is a surprising wealth of instrumentation throughout the album (which links it to the other two OCR A Level albums), but these were mainly added at the end of the tour, to the basics already composed, and this is evident in the way that the extra instruments play introductions, breaks, responses, or in links around and over the basic material. Essentially they widen the range of styles (or ‘feel’) of tracks which would be more limited if all done on voice guitar and piano only. The main exception to this process is the replacement of the guitar with piano in some tracks. Although some reviews refer to the piano as being ‘not as obvious’ as the guitar, it is obviously integral to a number of them. There are 25 to 30 ‘less obvious’ instruments with the main ones.

As ‘Not Too Late’ was the first album to be entirely new material, it had mixed reviews from some fans and critics who were more used to material in the earlier albums which contained ‘covers’ or arrangements. The positive reviews referred to the clarity and simplicity of Norah Jones songs, and the negative ones referred to the similarity of material throughout the whole album. This latter is not really true, as there are a range of musical styles, although as they are not extremes (or stereotypes), there are similarities in vocal textures, chord progressions and personal language. The tracks are all within the same range of lengths (just under 3 minutes to just over 4 minutes).

Sometimes the songs use the minimum of progressions, no sudden and unexpected shifts in harmony or tonality (or even Modality which is hinted at in some songs), and as they are voice and guitar or voice and piano based, often rely on using similar textures and timbres in a new way. Introductions regularly use just one or two chords. There is also a lack of particular focus tracks in this album. *Sergeant Pepper’s* relies on the different style of the tracks, while *A Night at the Opera* has focus tracks - notably the hit single *Bohemian Rhapsody*, the range of styles from Progressive Rock to Folk, and possibly the length of *The Prophet’s Song*.

Often the simple chord progressions are obvious ones (using standard chords within a key), but at other times they delay resolutions or obscure the tonality, and the melody also obscures the simplicity of the chords by the use of different notes. *The Sun Doesn’t Like You* for example uses suspension chords at the start, *Until the End* uses a flattened Sub-Mediant in the melody, and *My Dear Country* regularly avoids resolution, by moving to unexpected chords at the ends of phrases.

Although some sections use simple chord progressions, many of them move to another chord sequence at the end of the section, and often the new sequence redresses the balance. Other tracks use complex chords (as if to compensate): *My Dear Country* for example.

Sometimes these sequences disguise the clarity of structure by using a refrain. Jones uses the refrain rather than a chorus in a number of places, where the refrain relates to the repetition of a phrase (for example the title hook *Wish I Could* in the song of that name) which may vary from verse to verse rather than the structure of a complete repeated section (which is usually what a pop music chorus is defined as).

Part of Norah Jones success is due to the fact that her melodies are well constructed, simple (without being facile) and gel well with the harmonies she uses, providing a pleasant blend of 'easy-listening' music that while often not instantly memorable is not particularly challenging. The music can be used as for a variety of listening or background purposes, and is accessible as a result. Without being insulting, the music is popular because most popular music is simple, accessible, not challenging, and likeable. There is a range of textures and styles in her vocal lines, but the overall range of styles on the album makes these less obvious.

Sometimes it is difficult to assign elements to a style. Blues was influenced at the outset by Folk, and there are elements on this album that were probably originally folk that we are more familiar with in Blues for example sliding on and off pitches which we see in the melody of *Be My Somebody*. These are more familiar to us in vocal lines of Blues recordings, but may have been part of Folk, as are the 'bends' or pitch slides of the guitar part in the same piece. Blues recordings seem to use the melody pitch slides more as a means for expressive statement than Folk. Also, the idea of a Blues structure (where the same section of music is repeated but with development or improvisation of the melody) seems to pervade a number of these tracks.

Tracks

Track name and instrumentation	Tonality
1. Wish I Could: Acoustic Guitars, Pizz. Cello and Bowed Cello	D Major
2. Sinkin' Soon: Guitjo, Mandolin, Trombone, Bass, 'Odd' Percussion	E Minor
3. The Sun Doesn't Like You: Chamberlain Keyboards	A Major
4. Until The End: Hammond B-3 organ	C Major
5. Not My Friend: Backwards Electric guitars, Marimba, Cymbals	F# Major
6. Thinking About You: Trumpet, Tenor Sax, Hammond B-3 Organ	Eb Major
7. Broken: Outro cellos, Pizzicato and bowed basses	C Major
8. My Dear Country: Trombones, tuba, tenor sax, Hammond B-3	F Minor
9. Wake Me Up: Pump Organ, Lap Steel	B Major
10. Be My Somebody: Wurlitzer, Hammond B-3 Organ	E Major
11. Little Room: Whistle	Bb Major
12. Rosie's Lullaby: Wurlitzer	F# Minor
13. Not Too Late: Mellotron	F Major

All tracks use vocals and most use guitars (electric or acoustic), piano bass and drums

Links to Sergeant Pepper's: Sitar (and Ravi Shankar), Instrumentation: Mellotron, String Quartet, Cello, Organ, variety of keyboard instruments and use of instrumentation and classical musicians in general (with some contributions from them). Some word painting (*My Dear Country* springs to mind). Effects or techniques (for example: backwards guitar or cymbal squeak). Structure of some tracks (instrumental or extended choruses at end, lack of repetition of verses, short choruses or sections without a name, etc).

There are links in development of structures and material, and possibly using melodies to disguise simple chord progressions (Augmented chords as a result of passing notes in *Mr. Kite* and *Until the End* for example). There is a 1920's or 1930's period feel in some songs or a stylistic feel of contemporary performance venue such as jazz venue or music hall. Obvious techniques, too, like instrumental solos, etc. The Beatles, too, listened to earlier music and used the styles.

There is also a tenuous link in that the subjects of songs appear to relate to either 'views of peoples lives' or possibly 'lonely hearts'. They reflect the attitudes of people who for one reason or another are isolated from general viewpoints or society.

Tracks: Instrumentation given is that other than Vocals, Piano, Guitar and Bass (ie 'unusual')

1. Wish I Could: Pizz. Cello and Bowed Cello

<p>Structure:</p> <p>Introduction</p> <p>Verse 1: 2 sections (“We met...”) (“Wish I Could”)</p> <p>Link</p> <p>Verse 2 (“But Annie”) and link: Verse 3 (“She says”) and link:</p> <p>Verse 4 (“Oooh”) and link: Verse 5 (“We met”) and link:</p> <p>Verse 1 again</p> <p>Finish (2 statements of the two bar link)</p>	<p>Analysis: Style possibly ballad. Reasonably fast 3 or 6/8 tempo. The song is a succession of verses. Essentially there are two chord sequences in each (evidenced in the first verse by the lyrics mentioned). The second sequence acts almost as a brief pop chorus, but the lyrics change each time. While the first section has a longer graceful melody, the second sequence is simply repeated motifs.</p> <p>The bowed Cello enters in the second verse but the pizzicato cello referred to on the album sleeve is less obvious. There is a two bar link between each verse. The fourth verse is wordless (and emotional), and the fifth verse is a re-statement of the first (being a reminder of the start point, and has an emotional function).</p> <p>The instrumentation texture and timbre is reminiscent of ‘She’s Leaving Home’ from Sergeant Pepper’s, in solo voice chords, and cello under the chords. Here, though, there is a guitar instead of harp and the cello acts as a tenor part rather than a bass part.</p>
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2. Sinkin’ Soon: Guitjo, Mandolin, Trombone, Bass (and odd percussion)

<p>Structure:</p> <p>Introduction</p> <p>Verse 1 (16 bars = 2 x 8 bar sections) 4 bar link</p> <p>Verse 2 (again 16 bars) 1 bar link</p> <p>Chorus (8 bars) (“We’re gonna be”) 1 bar link</p> <p>Instrumental (16 bar trombone solo) Same music as verses. 1 bar link</p> <p>Chorus (8 bars) 3 bar link</p> <p>Verse 1 (again)</p> <p>Outro (4 bars)</p>	<p>Analysis: The track uses a strong swing beat division at the start. The mandolin, Guitajo and piano accompaniment is ‘comping’ (strong beat emphasis on instruments). The guitjo is ‘a six string banjo with the neck of a guitar’. With the first verse, this emphasis becomes a ‘cabaret’ instrumental punctuation. The trombone is used in a humourous vein, using slides and a ‘sobbing’ potential as expressive reflection on the text which it explores further in the solo. This is reminiscent of the trombone solo in Duke Ellington’s <i>Black and Tan Fantasy</i>.</p> <p>The jazz style is emphasised with the minor thirds in the vocal line and although the piece uses minor chords rather than just major chords, they are fairly simple triads and obvious progressions. The sections are 8 or 16 bars not the 12 bars of traditional blues, and the addition of an extra bar into some of them or on the end makes the division between the sections less than clear (and musically interesting). The vocal lines are motivic (short sections) with hints of modes, and the effect is that of a complaint song, although the lyrics aren’t really.</p> <p>The sound is Cab Calloway’s <i>Minnie the Moocher</i> and there is so much ‘20’s or ‘30s in the whole to make the number almost a pastiche. In places, the vocals almost</p>
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2. Continued	<p>sound like the timbre of Billie Holiday. This '20's or '30's feel allies the work with <i>A Night at the Opera</i> and <i>Sergeant Pepper's</i> both of which use this period feel. There are also hints of Billie Holiday's voice in Jones'.</p> <p>The 'Odd Percussion' referred to consists of 'Pots and pans' which make the music similar to early jazz pieces where a range of 'odd' percussion was used. Louis Armstrong's <i>West End Blues</i> uses 'rhythmic milk bottle' for example.</p>
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3. The Sun Doesn't Like You: Chamberlain Keyboards

<p>Structure:</p> <p>Verse 1 ("The Sun...")</p> <p>Chorus ("and time won't pass...")</p> <p>Verse 2 (not straight repetition)</p> <p>Instrumental</p> <p>Chorus (extended)</p> <p>Outro</p>	<p>Analysis: 1990's song writers returned to constructing melodies for songs out of repeated short motifs. This made it easier to construct songs out of a mixture of live and sampled or looped motifs. This track uses this motivic melody construction (in the verse) more than the earlier ones. The tonality of A Major is obscured by the suspension chords at the start.</p> <p>The chorus returns more to the textures established by Jones (where the voice 'floats' over the chords). Unusually (in traditional structures) the verses are stated, and do not feature in the second half of the song, although this is something that both Queen and the Beatles do in <i>A Night at the Opera</i> and <i>Sergeant Peppers</i> albums.</p>
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4. Until The End: Hammond B-3 organ

<p>Structure:</p> <p>Verse 1 (You've got a..") Written on album as 4 stanzas</p> <p>Chorus ("Like a child..")</p> <p>Verse 2 ("I Used to think...") Again, 4 stanzas</p> <p>Chorus ("Like a child")</p> <p>Instrumental (chords of verse)</p> <p>Verse 3 ("And all through the games..") Written as one stanza: Shortened</p>	<p>Analysis: Heavier bass emphasis than perhaps on other tracks. 6/8 time signature. Melismatic delivery of the vocal line. Unlike the previous track, there is some melismatic complexity (and longer lines) in the vocal line. The piece uses a piano as well as organ (which is more of a solo or descant instrument than accompaniment).</p> <p>The chorus or refrain (and different chord sequence) at the end of each verse is very short and almost can be missed. Although the construction and melodic elements of the verse are more substantial, more involved, and cleverer in mixing of elements than some of the other tracks some chord sequences are simpler. There is no intro (the vocals starting within a beat of the start). The effect is that the lyrics dominate the structure.</p> <p>There are echoes in the style of Van Morrison's <i>Tupelo Honey</i> in texture, the way the instruments double the chords, and the way the motifs relate to them. The key is C Major, although (again) this is slightly obscured by the use of the flattened sub-mediant (or sharpened dominant) in the motifs at the start of the piece.</p>
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5. Not My Friend: Backwards Electric guitars, Marimba, Cymbals

<p>Structure:</p> <p>Brief Intro (see notes)</p> <p>Verse 1: (“Help me”) on sleeve as two sections, but more verse and refrain.</p> <p>Verse 2: (“You made it..”) 4 bar link</p> <p>Shorter Verse 3: (“You found a place”) (No second section or refrain)</p> <p>4 bar link</p> <p>Verse 4: (“I’ll be ok..”) acts as outro (again, no second section) and straight into final held note.</p>	<p>Analysis: The cymbal squeak is the odd sound at the start. It sounds like a Metallic Wind chime or bell or effect with heavy use of natural harmonics. Echoed throughout piece in links This is a ‘cymbal squeak’ done with a drum stick, and explains why the cymbals are listed on the instrumentation. The cymbals, marimba, and backwards electric guitar create the background ‘atmospheric sounds’ played through the piece.</p> <p>Good opening motif ‘Help me’ high pitched and sounds like plea. The melody is slightly adapted for subsequent verses. Verses use several chord sequences and have an air of interest for that reason although there is no apparent chorus (more a refrain again). The octave piano motifs add richness. As with other tracks, the vocals do not always enter on the expected beat.</p>
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6. Thinking About You: Trumpet, Tenor Sax, Hammond B-3 Organ

<p>Structure:</p> <p>2 note lead into</p> <p>Verse 1 (“Yesterday...”) (8 bars)</p> <p>Verse 2 (“But here...”)</p> <p>Repetition of (“Thinkin’ about you..”) leads to</p> <p>Instrumental</p> <p>Verse 3 (“So when”)</p> <p>Chorus or Refrain (see notes) (“Thinkin’ about you..”) section</p> <p>Instrumental and Fade out</p>	<p>Analysis: There are some obvious Blues influences in this song, in use of flattened 7ths or 3rds, motivic tune, sliding on and off notes, slow tempo, improvised ‘solo’ or instrumental section, etc. The verse uses a repetitive (mainly 3) chord sequence in the first section, which with repetition of the vocal melody lends the song a ‘hypnotic’ feel. Although it is over 3 minutes in length, this hypnotic feel makes the song seem very short.</p> <p>The verse changes chord sequence towards the end, as the verse does on some other tracks, making it different to the start. Once again, the clarity of the chorus as a separate section is not evident (lack of repetition of the section), and the words “Thinkin’ about you” truly become a ‘refrain’ due to their repetition. In the section shown in the structure as a chorus, the music used is that of the verse, and so the structure of the piece is pretty much A1, A2, A3, A4, etc as a traditional blues.</p> <p>The organ and wind in the piece do ‘breaks’ or held notes at the ends of lines much as Louis Armstrong did in some of Bessie Smith’s songs, emphasising the jazz style more, although the rhythms are clearly based on dividing the beat into 2 or 4 rather than 3 as the jazz ‘shuffle’ does. The chord sequences are based on 8 bar patterns rather than a 12 bar blues.</p> <p>Although composed by Ilhan Ersahin (and Jones), the construction of the track is in many ways similar to others on the track (simple introductory motif, some lack of clarity of structure, and some development of material)</p>
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7. Broken: Outro cellos, Pizzicato and bowed basses

<p>Structure:</p> <p>Instrumental Intro (8 bars)</p> <p>Verse 1: (“He’s got a..”) (16 bars) Link (8 bars)</p> <p>Verse 2: (“Now people..”) (16 bars) slight variation Link (8 bars)</p> <p>Verse 3: (“I saw him..”) (changes in melody and instrumentation over same chords) Link (8 bars)</p> <p>Verse 4 (“He may move..”) (changes again as previous) Link (8 bars) Repeated One extra final (perfect) cadence bar</p>	<p>Analysis: Country style motif in guitars, and subject of lyrics (story). 3 beats in the bar (emphasis 3 rather than 6, but bar numbers given in case of dispute) almost waltz feel to accompaniment. The bowed basses are evident on some notes, although on others they seem almost an effect. The pizzicato notes become more evident as the track progresses, and emphasise the bowed notes more through the contrast. The chord sequences are simple.</p> <p>There is some use of stereo positioning of voice and backing singers (trying to duplicate live positions). There is some use of echo as well. The track appears to get faster as the song progresses. What is very evident is that each section repetition thickens the texture, adding extra instruments, developing motifs, adding complexity to the interweaving of motifs and in the process getting louder. Texturally, this is a mixture of minimalism and perhaps Ravel’s Bolero. Stylistically, like Jazz, each verse is different from the previous, here in melodic ornamentation or vocal and instrumental harmonisation.</p>
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8. My Dear Country: Trombones, tuba, tenor sax, Hammond B-3

<p>Structure:</p> <p>Brief intro</p> <p>Verse 1 (“Twas Halloween”)</p> <p>Chorus (“But the day..”)</p> <p>Verse 2 (“The news men..”)</p> <p>Chorus (“But the day...”)</p> <p>Instrumental (chords of verse)</p> <p>Verse 3 (“I Love the things..”)</p>	<p>Analysis: Again $\frac{3}{4}$ time signature. Style and syllable setting of verse 1 is that of a children’s song, although the second chord and the use of harmonic F minor scale (with sharpened seventh) is unusual in pop music (and other songs on this album) which usually adopt the ‘natural’ minor or mode, or even use major scale chords in another order for whole pieces or sections.</p> <p>Even within the verse, the music switches back and forth between the natural and flattened 7th: E natural and Flat (which changes the flavour) in an ABAB verse structure (where the B lines are structured around a move to the sub-dominant and then a return to the tonic at the end) Further, the chorus is in Eb Major, which is a distinctly unrelated key. Both and verse use an inventive range of interesting chords, and the verses obscure the key due by using different chords to end phrases.</p> <p>The use of this scale gives the song an unusual sense of parody, and gives rise to some chords (diminished for example) that are usually avoided by other scales. It is also something that emphasises the lyrics, as music often uses diminished or augmented chords to relate to anything to do with ghosts, spirits, and the like.</p> <p>The instrumental uses this feel further, with effects, and conveys a flavour seen in <i>For the benefit of Mr. Kite</i> from <i>Sergeant Pepper’s Lonely Hearts Club Band</i>. the instruments are most prominent in this section, although they do a series of drone-like pedal notes in verse 3.</p>
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(8 continued)	The song was apparently written for political reasons as a comment before the presidential elections in the United States in 2004. This adds an extra depth to the lyrics and use of harmonic minor scale, which takes on a grimmer meaning of parody than just relating to ghosts, etc.
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9. Wake Me Up: Pump Organ, Lap Steel

<p>Structure:</p> <p>Introduction (9 bars and anacrusis)</p> <p>Verse 1 (“Wake me up...”) 2 bar link</p> <p>Verse 2 (“Wake me up...”) Short Chorus or Refrain (“If it were..”) (A Major) 2 bar link</p> <p>Verse 3 (“But Today..”) 2 bar link</p> <p>Verse 4 (“But don’t...”) Short Chorus (as before)</p> <p>Instrumental and Outro</p>	<p>Analysis: Country or Folk style of track, in that it has a constant ‘running’ guitar accompaniment, instrumental breaks between vocal lines and steel strung guitar feel to these as well as ‘gentle’ percussion. The lap steel is the guitar that produces these sounds. The track is a short one, and feels almost like an interlude between the others (it pauses for reflection, is an emotional response, feeling, doesn’t deal with deep matters, etc).</p> <p>Tonality is B Major, which is unusual, and arguably (according to the tonality of the instruments) gives the accompaniment a ‘richer’ feel than it might have in C or G Major. The link to the short chorus or refrain in verses 2 and 3 is unusual as they are in A Major. This drop of a tone emphasises the ‘laid back’ feel of the lyrics (and links to “Lazing on a Sunday...” on <i>A Night at the Opera</i>.</p> <p>There is also a lack of development of motifs and textural ‘exploration’ which marks this track as different to the preceding one (and some of the others), and emphasises the feel of ‘inconsequentiality’ or ‘light weight’ nature. It is lighter in that it doesn’t particularly ‘go anywhere’ and the only development is the addition of a chorus to the second and third verses.</p>
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10. Be My Somebody: Wurlitzer, Hammond B-3 Organ

<p>Structure:</p> <p>Introduction</p> <p>Verse 1 (“I’m too foggy”) Verse 2 (“Last Night”)</p> <p>Chorus: (“So be my somebody tonight”)</p> <p>Guitar Solo (Verse chords)</p> <p>Verse 3 (“I Held your head..”)</p> <p>Chorus extended and lead into Outro</p>	<p>Analysis: More prominent beat and rhythm emphasis than in the previous track and a faster tempo gives this track a slightly more ‘urgent’ feel. There is also more of a ‘band’ feel, due to the more prominent drums and guitar riffs (or ostinati), licks or breaks and the solo section.</p> <p>Again, pitch inflexions of Blues influences (sliding up to notes), and again, verses structured with different chords sequences (AABA line structure). Contrasts with the country or rockabilly feel in clean steel strung guitar solo (and bends). Use of organ/Wurlitzer is most prominent in sustain notes on chords (for example the final chord).</p> <p>Unlike several other tracks, there is a clear Verse, Chorus, and Instrumental structure with equal-length sections and clear contrasts between verse and chorus in tonality and melody (if not in instrumentation). NB the melody (if not the rhythm) on the verse is very similar to ‘Red River Valley’ by Roy Rogers.</p>
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11. Little Room: Whistle

<p>Structure:</p> <p>Intro: Spoken 1, 2, 3, 4</p> <p>Verse 1 (“You an’ me..”) On sleeve as two sections, (AABA line structure)</p> <p>Verse 2 (“There are stars..”)</p> <p>Whistled solo (same chords as verse)</p> <p>Verse 3 (“In this room..”)</p> <p>6 bar repetition of last motif as outro</p> <p>Wolf whistle</p>	<p>Analysis: Unusual because of the middle section which is whistled rather than sung or played (and for the wolf-whistle at the end: tenuous link to “Lovely Rita”). Apart from that, the track is unremarkable in structure and development.</p> <p>The verses are a re-statement of the section, there is no instrumental textural development, or development or extension of sections. Like other tracks, the verse makes use of a slightly different chord sequence in the second half returning to the first sequence for an AABA line.</p> <p>Like <i>Wake Me Up</i> this track seems to be an interlude. As it is so soon after the previous one, it would be better placed somewhere else on the album if this were the function. The playback key of the track is Bb Major which (again) is slightly unusual.</p>
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12. Rosie’s Lullaby: Wurlitzer

<p>Structure:</p> <p>Introduction (4 bars: See Notes)</p> <p>Verse 1 (“She Walked..”) (12 bars) Link (6 bars)</p> <p>Verse 2 (“Tries to take..”) Extended by (“Sayin’ Close your eyes”) and Link (total of 12 bars)</p> <p>Verse 3 (“The big ships..”) Extended again (two further repetitions of close your eyes) total 28 bars</p> <p>Brief Outro (2 bars)</p>	<p>Analysis: The tonality of F# Minor is slightly obscured by the first verse chord sequence (F#m, A, Bm, D) Also, with the use of A Major in sections, this key is a drop from the previous track, which helps to support the gentle nature of the introduction if the tracks are played in order. This gentleness is further emphasised by the very gentle 6/8 or 12/8 lilt, slow tempo, and lack of heavy beat.</p> <p>Although composed by Daru Oda (and Jones), the language of the vocal lines is similar to other tracks, and it fits in well with them (with the exception of the slight differences in chords mentioned above). Like other tracks, too, the texture develops through the track, with the instruments assuming more and more prominence through development of the usual breaks, licks and fills.</p> <p>The vocals retain their gentle lilt, although they too are developed in pitch range and sense of improvisation over the sections, which conveys Blues origins (as does the 6/8 or 12/8 feel). Again, there is Country style in the guitars. The other thing that unbalances the ‘periodic’ phrasing (or regular 4 chord sequence) slightly is the use of 6 and 12 bar sections (again Blues) in the verses (as opposed to other tracks which generally use 8 and 16 bar sections) and the links.</p>
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13. Not Too Late: Mellotron

<p>Structure:</p> <p>Introduction (8 bars)</p> <p>Verse 1 (“Tell me..”) (16 bars)</p> <p>Chorus (“But it’s Not Too Late..”)</p> <p>Verse 2 (“My Lungs..”) (16 bars)</p> <p>Chorus (“ And it’s...”) (extended to 14 bars by repetition of ‘for Love’)</p> <p>Instrumental (8 bars)</p> <p>Outro (one bar held final chord)</p>	<p>Analysis: Not Too Late (the title track) was released as a single in Taiwan in 2007, but doesn’t appear to have been released at any other time or in other places. From the album, 5 tracks have been released as singles <i>Thinking about You</i>, Dec 2006 (the only release to pre-date the album) <i>Sinkin’ Soon</i>, <i>Until the End</i>, <i>Be My Somebody</i> as well as <i>Not Too Late</i> all in 2007. Thus, the album title is related to the last statement of the lyrics on the entire album rather than a overall linking concept or meaning.</p> <p>A Mellotron is a tape-based sampler. Depressing a key engaged a tape head and roller and played back a length of tape with 8 seconds of (usually) pre recorded strings, flute and/or brass. The unique sound is produced by a combination of characteristics: among these are tape replay artefacts such as wow and flutter, the result being that each time a note is played, it is slightly different from the previous time it was played (a bit like a conventional instrument). The notes also interact with each other so that chords or even just pairs of notes have an extremely powerful sound.</p> <p>The Mellotron is heard entering in the first chorus just before the drums. As with other songs on the album, there is a gradual thickening of texture (as instruments enter) but also doubling of tracks and possibly some denseness due to studio processing.</p>
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