

## Call Me Maybe Deconstructed



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**Artist:** Carly Rae Jepsen

**Song/Album:** Call Me Maybe / Curiosity

**Songwriters:** Josh Ramsay, Tavish Crowe, Carly Rae Jepsen

**Genre:** Pop

**Sub Genre:** Dance/Club, Teen Pop

**Length:** 3:13

**Structure:** A-B-A-B-C-B-C

**Tempo:** Mid/Up (120 bpm)

**First Chorus Occurrence:** 0:28 (15% into the song)

**Intro Length:** 0:04

**Outro Length:** 0:09

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**Primary Instrumentation:** Combo (Electric + “acoustic” sounding synth strings)

**Lyrical Theme:** Love/Relationships

**Title Occurrences:** “Call Me Maybe” occurs 12 times within the song

**Primary Lyrical P.O.V:** 1st & 2nd

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If there was just one thing to be learned from Carly Rae Jepsen’s Call Me Maybe, it would be that EXCEPTIONAL CRAFT is paramount to opening the doors to success, especially in today’s mainstream music industry. If the song wasn’t as strong as it is, Justin Bieber and Selena Gomez would never have picked up on it, tweeted about it, and in the end help launch the song, and Carly Rae Jepsen into virtual overnight superstardom.

This “perfect storm” of a Pop song is a great example of what it takes to make it in today’s mainstream, and can help songwriters and producers of all levels take their craft to the next level. Key compositional highlights of the song include:

- The writers incorporated current mainstream Pop influences into the song from Taylor Swift, Katy Perry, Britney Spears and Justin Bieber to provide the song with a **“familiar/comfort” vibe** (i.e. making it easy for the audience to connect with the song,) while delivering it in a Carly Rae Jepsen “package.”
- All it took was one lyric, **“maybe,”** and one phrase, **“and now you’re in my way,”** to transform what could have been a “generic” love/relationship themed song into a clever, engaging one. Additionally, the lyrics are not as “black and white” as they first seem – they contain “twists” and are open to interpretation by the listener.
- The **“call and response”** interplay between Jepsen’s vocals and the synth string “stabs” in the chorus take the infectious nature of the section, and the song, to the next level and beyond.
- *Call Me Maybe* contains **15 individual sections** within the song, all of which change over quickly and frequently. The result is that the listener is always kept engaged with something new entering the mix – they never have a chance to get “bored.”
- The vast majority of the song (**41%**) is comprised of that super infectious, memorable **chorus**. Add in the bridge and breakdown sections (which possess the chorus theme as well,) and you’re looking at whopping **66%** of the song’s total composition. This is how you foster memorability!
- *Call Me Maybe* makes good use of shifts in **momentum, tension and intensity (MTI)** levels throughout the song, further increasing the engagement factor for the listener.
- The **title** appears 12 times within the song, occurring on the last line each of each stanza within the chorus as well as concluding the song after the second bridge. The result is that the title gets totally engrained in your head (i.e. increasing the memorability)

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factor.)

- The **title** “*Call Me Maybe*” is exceptionally clever and does a great job of piquing the interest of the potential listener to at least take a listen to the song.
- The song makes great use of **imagery, action and emotion** within the lyrics to help engage the listener on a deeper level within the storyline.
- Each stanza in both verse sections ends with “**stand-out**” **phrases** – lines of important lyrical significance that don’t rhyme with the other lines in the section. The result is that these lines grab your attention.
- The nature of the **backing music** in each section of the song perfectly jibes with Jepsen’s vocal delivery and the nature of the lyrics.
- *Call Me Maybe* perfectly fuses **two primary sub-genre influences** under one roof – straight-up teen Pop with a “Taylor Swift” influence in the verse sections with Dance/Club Pop in the chorus.
- Jepsen’s **vocal delivery** perfectly suits the nature of the song, and the simplistic, repetitive nature of the **vocal melody** makes it easy to remember and sing along to (key ingredients for the success of a mainstream Pop song.)
- *Call Me Maybe* utilizes vast amounts of **repetition** in the vocal melody. The result is that the memorability and engagement factor of the song is taken to a very high level.
- The **vocal melody** is equally as infectious and memorable in every section of the song (i.e. the verse, pre-chorus, chorus and bridge sections.)
- Above all, the listener is provided with an exceptionally strong **payoff** in the chorus.

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### At-a-Glance

	Intro	Verse	Pre-Chorus	Chorus	Bridge	Brkdwn	Outro	Turn Around
# Of Occurrences	1	2	2	5	2	1	1	1
Length by Section	0:04	0:16	0:08	0:16	0:16	0:16	0:09	0:04
Section % to Total Song	2%	17%	8%	41%	17%	8%	5%	2%

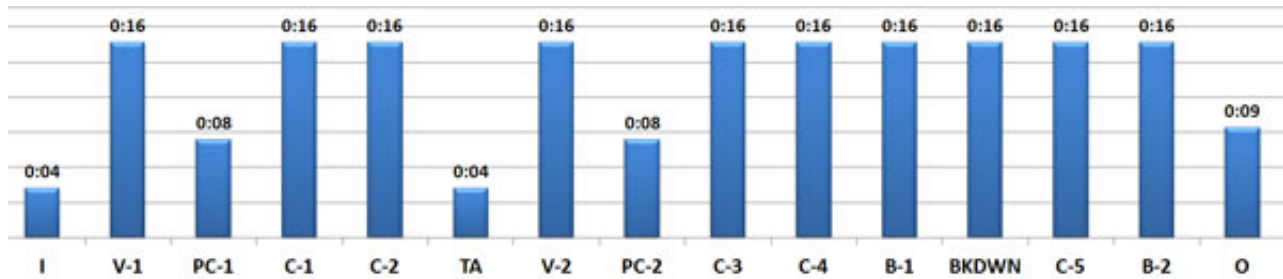
**Section Length** (Length of each individual section within the song)

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**I** (Intro) **V** (Verse) **PC** (Pre-Chorus) **C** (Chorus) **TA** (Turn Around) **B** (Bridge) **Bkdwn** (Breakdown) **O** (Outro)

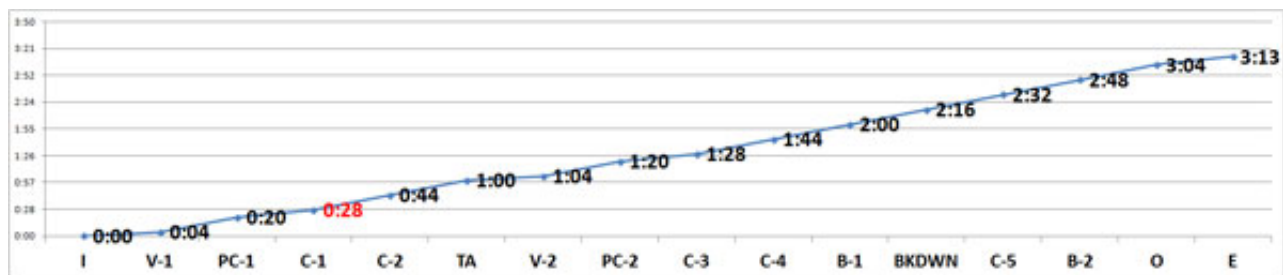


One of *Call Me Maybe*'s core strengths is the fact that it contains **15 distinct sections** within its framework, all of which change over from one to the next quite quickly and frequently. The result is that the listener never has a chance to get bored or have their attention start to wander. They're always kept engaged with something new entering the mix.

Regarding the length of individual sections within the song, as you would expect the intro and turn-around sections are the shortest in length (both landing at **0:04**), followed by both pre-choruses, which land at **0:08** (half the length of the verse and chorus.) The outro is short as well, landing at **0:09**, and the verse, chorus, bridge and breakdown sections all land at **0:16**.

**Timeline** (Shows when each section hits within the timeline of the song)

**I** (Intro) **V** (Verse) **PC** (Pre-Chorus) **C** (Chorus) **TA** (Turn Around) **B** (Bridge) **Bkdwn** (Breakdown) **O** (Outro)

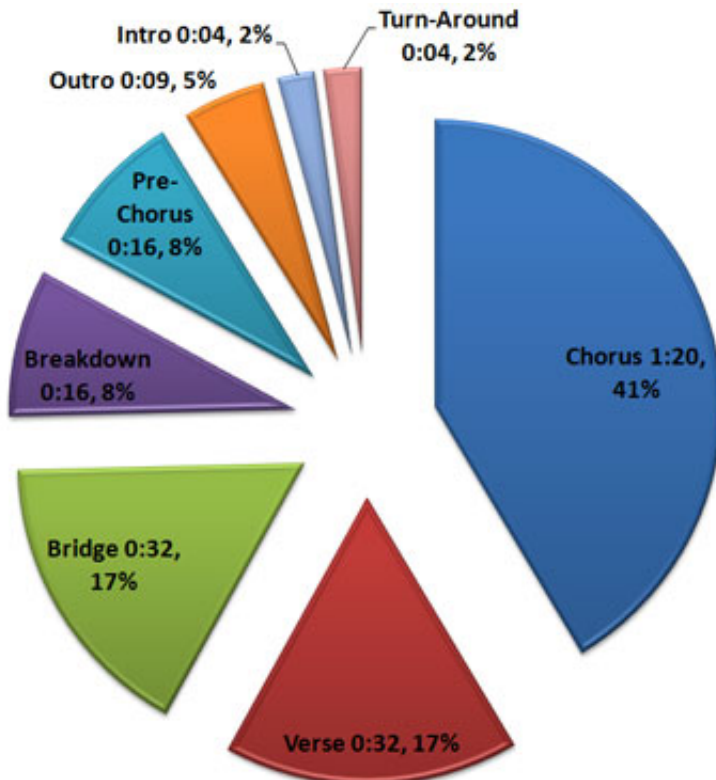


**Total Section Analysis** (Total time consumed by each section and its percentage of the total song)

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If you want to see what a perfectly structured Pop song looks like, then look no further than the pie chart above. The vast majority of the song (**41%**) is dedicated to the super-infectious, memorable chorus sections, followed by the verse and bridge (both encompassing **17%** of the song,) and the pre-chorus and breakdown sections, which comprise **8%** of the song's total composition. The outro, intro and turn-around follow at **5%**, **2%** and **2%** of the song, respectively.

Speaking of the chorus, it's worth noting that the backing music in both bridge sections is virtually the same as the chorus, so in that sense you can actually go ahead and say that **58%** of the song is comprised of the **chorus theme**. Additionally, you can even throw the breakdown in there as well, considering that the first half is an instrumental comprised of the synth strings from the chorus and the second half is technically a breakdown chorus.

So – final tally – the chorus and all of the other sections within the song that possess the chorus theme comprise a whopping **66%** of the song's total composition. Now you know why you can't get it out of your head!

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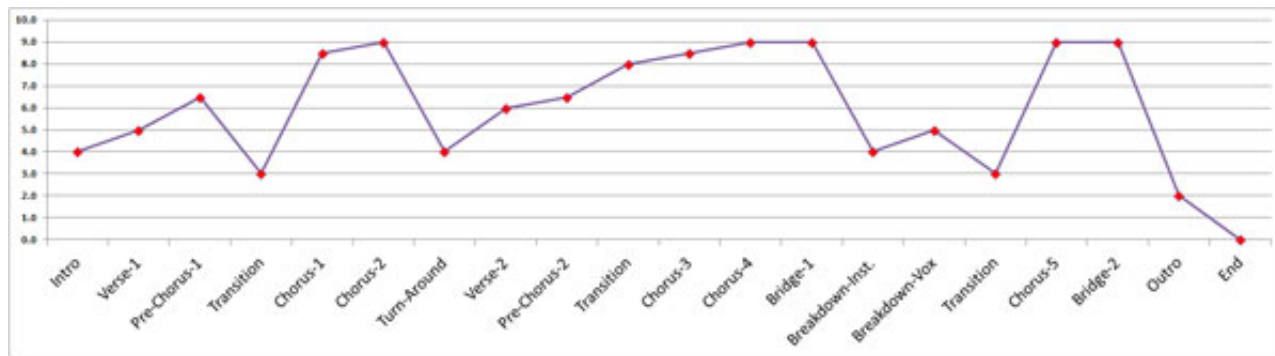
*(Evaluation of the intensity of each section within the song timeline on a scale of 1 – 10, 10 being the most intense)*

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### Summary

Overall, *Call Me Maybe* makes great use of shifts in momentum, tension and intensity (MTI) levels throughout the song, making for a very engaging, impactful listening experience.

As you can see in the graph above, the MTI level increases throughout the verse and pre-chorus sections, peaking with the payoff in the chorus. The breakdown that occurs around three-quarters of the way through gives the listener a quick respite from the momentum that was defining the preceding chorus and bridge sections (both of which are virtually identical from an MTI perspective,) before slamming back into the chorus, bridge and out.

### MTI Level by Section

#### Intro (0:01 – 0:04)

*Call Me Maybe* kicks off in a sparse, moderate fashion, characterized by solo staccato synth strings.

**Transition Point– Intro to Verse 1:** Seamless transition – changes on a button.

#### Verse-1 (0:04 – 0:20)

The MTI level increases moderately from the preceding intro section due to the lead vocal, bass and kick drum entering the mix.

**Transition Point – Pre-Chorus into Verse 2:** Seamless transition – changes on a button.

#### Pre-Chorus-1 (0:20 – 0:28)

Here we see another moderate jump in the MTI level brought about by the addition of the snare, hats and perc into the mix coupled with the more up front bass and increased tension and drive present in Jepsen's vocal delivery.

**Transition Point – Pre-Chorus into Chorus 1:** Synth swell/swoosh enters the mix at the tail end of the pre-chorus followed by the backing music being pulled during the “ba-by” lyrics. The MTI level takes a steep drop, providing the chorus with increased “punch” when it hits.

#### Chorus 1 & 2 (0:28 – 1:00)

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Slamming in from the preceding transition section, the 1st chorus takes the MTI level to its first peak via the changeover from pretty much straight-up Pop to full on Dance, brought about primarily by the upfront electronic drums coupled with the synth string “stabs” and the nature of Jepsen’s vocal delivery.

At 0:43 we hit a quick synth “wash/swirl” transitional breakdown coupled with a “stuttered” snare fill that kicks off the second chorus where we see the MTI level increased a bit over the 1st chorus. This is primarily due to the “fuzzy” synth arpeggios panned right in the mix coupled with the distorted electric guitar that works in tandem with the string stabs, providing the section with a slightly heavier feel and increased punch.

**Transition Point – Chorus 2 into the Turn-Around:** The descending synth “wash/swirl” breakdown at the tail end of the section leads to a button change-over into the turn-around.

### Turn-Around (1:00 – 1:04)

The second we hit the turn-around following the second chorus, the MTI level takes a substantial drop. This is due to the reversion back to the staccato strings that defined the intro of the song. The tension then starts to increase as the turn-around progresses, brought about by the swell that peaks just as the second verse hits.

### Verse-2 (1:04 – 1:20)

The second verse kicks the MTI level up a notch from that which was defining the first verse due to the more driving nature of the music brought about specifically by the inclusion of the snare, hats and perc into the mix (note that it’s virtually the same as the music that defines the pre-chorus.)

**Transition Point – Verse 2 into Chorus 3:** Seamless – changes on a button.

### Pre-Chorus-2 (1:20 – 1:28)

Here we see the MTI level increase just a touch over the preceding verse specifically due to the change-up in Jepsen’s vocal delivery, which is now more “driving” in nature. Note that the backing music remains virtually the same as it was in the preceding verse section.

**Transition Point – Pre-Chorus into Chorus 1:** The synth swell continues over Jepsen’s vocal at the tail end of the section, and as a result increases the intensity leading into the chorus that follows. Note that this differs from the drop in the MTI level that occurred during the transition from pre-chorus-1 to chorus-1, where the backing music was pulled out from under Jepsen’s vocal.

### Chorus 3 & 4 (1:28 – 2:00)

Repeat of the MTI level that defined the first and second chorus sections.

**Transition Point – Chorus 4 into the Bridge:** Descending synth “wash/swirl” coupled with a quick “stuttered” electronic snare fill. The MTI level remains basically the same.

### Bridge-1 (2:00 – 2:16)

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Here we see the overall MTI level remaining pretty much on par with that of the preceding chorus section due to the very similar nature of the backing music that defines both sections.

**Transition Point – Bridge into Breakdown:** Descending synth “wash/swirl” at the tail end of the section followed by a synth “disintegration.” The MTI level drops off significantly.

### Breakdown (2:16 – 2:32)

During the first half of the section, the MTI level takes a steep dive from the preceding bridge brought about by the change-over to the solo synth strings coupled with the delay effect on Jepsen’s vocals (on the lyric “bad”) that fades out as the first half of the section progresses.

An up-front synth “wash/swirl” ushers in the second half of the breakdown section where we see the MTI level increase via the addition of Jepsen’s vocals into the mix coupled with the distorted guitar that “beefs up” the string stabs.

**Transition Point – Breakdown into Chorus 5:** A synth “swell/swoosh” enters at the tail end of the section, followed by Jepsen’s solo vocal on the lyrics “call me maybe.” This brings the MTI level way down once again to provide the chorus that follows with more punch and impact when it hits.

### Chorus 5 (2:32 – 2:48)

The MTI level is on par with that of the second and fourth chorus sections.

**Transition Point – Chorus 5 into Bridge 2:** Descending synth “wash/swirl” coupled with a quick “stuttered” electronic snare fill. The MTI level remains virtually the same.

### Bridge-2 (2:48 – 3:04)

The MTI level is pretty much on par with that of the preceding chorus.

**Transition Point – Bridge 2 into Outro:** A synth “wash/swirl” coupled with a quick “airy” synth/cymbal swoosh/swell at the tail end of the section transitions on a button into the outro.

### Outro (3:04 – 3:13)

The MTI level bottoms out as the delayed guitar fades from the mix coupled with the staccato string “warped meltdown” that concludes the song.

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## Song Title

*Call Me Maybe* occurs 12 times within the song. It appears on the last line in each stanza of the chorus (preceded by the lyric “So,”) and concludes the song as well right after the second bridge.

As far as song titles go, *Call Me Maybe* ranks up there with some of the more “clever” titles. It instantly captures your attention and piques your interest enough to at least take a listen to the



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song to see what it's all about. Additionally, the phrase "call me maybe" definitely has a young teen vibe to it, and as a result resonates with her core target audience.

**\*Think about it** – if she used a more generic title like "Maybe He'll Call Me," for example, it wouldn't have had nearly as much impact. Providing your song with a clever, engaging title is at the very front line of getting someone to take a listen to your song.

### Lyrics, Word & Syllable Count

#### Key:

**Blue Font:** Rhyming Lyrics

#### Verse 1

##### 1st Stanza

(7 words / 7 syllables)

*I threw a wish in the well*

(6 words / 7 syllables)

*Don't ask me, I'll never tell*

(7 words / 7 syllables)

*I looked to you as it fell*

(6 words / 6 syllables)

*And now you're in my way*

##### 2nd Stanza

(7 words / 7 syllables)

*I'd trade my soul for a wish*

(6 words / 7 syllables)

*Pennies and dimes for a kiss*

(5 words / 7 syllables)

*I wasn't looking for this*

(6 words / 6 syllables)

*But now you're in my way*

#### Pre-Chorus

(4 words / 5 syllables)

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Your stare was *holdin'*

(5 words / 6 syllables)

Ripped jeans, skin was *showin'*

(5 words / 6 syllables)

Hot night, wind was *blowin'*

\*B-flat / \*C (6 words / 7 syllables)

Where you think you're *goin'* baby

### Chorus

#### 1st Stanza

(5 words / 5 syllables)

Hey, I just met you

(4 words / 5 syllables)

And this is *crazy*

(4 words / 5 syllables)

But here's my number

(4 words / 5 syllables)

So call me *maybe*

#### 2nd Stanza

(5 words / 5 syllables)

It's hard to look right

(3 words / 4 syllables)

At you *baby*

(4 words / 5 syllables)

But here's my number

(4 words / 5 syllables)

So call me *maybe*

#### 3rd Stanza

(5 words / 5 syllables)

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*Hey, I just met you*

(4 words / 5 syllables)

*And this is **crazy***

(4 words / 5 syllables)

*But here's my number*

(4 words / 5 syllables)

*So call me **maybe***

### 4th Stanza

(5 words / 6 syllables)

*And all the other boys*

(4 words / 4 syllables)

*Try to chase **me***

(4 words / 5 syllables)

*But here's my number*

(4 words / 5 syllables)

*So call me **maybe***

### Verse 2

#### 1st Stanza

(7 words / 7 syllables)

*You took your time with the **call***

(7 words / 7 syllables)

*I took no time with the **fall***

(6 words / 7 syllables)

*You gave me nothing at **all***

(6 words / 6 syllables)

*But still you're in my way*

#### 2nd Stanza

(6 words / 7 syllables)

*I beg, and borrow and **steal***

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(5 words / 6 syllables)

*Have foresight and it's **real***

(7 words / 8 syllables)

*I didn't know I would **feel** it*

(5 words / 5 syllables)

*But it's in my way*

### Bridge

#### 1st Stanza

(6 words / 8 syllables)

*Before you came into my life*

(5 words / 5 syllables)

*I missed you so **bad***

(5 words / 5 syllables)

*I missed you so **bad***

(6 words / 6 syllables)

*I missed you so, so **bad***

#### 2nd Stanza

(6 words / 8 syllables)

*Before you came into my life*

(5 words / 5 syllables)

*I missed you so **bad***

(5 words / 5 syllables)

*And you should know **that***

(6 words / 6 syllables)

*I missed you so, so **bad***

### Rhyming Lyrics

The following lyrics "tie" lines together in certain sections of the song.

#### Verse 1 (1st Stanza)

The last lyric on each of the first three lines

- *Well*

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- *Tell*
- *Fell*

### Verse 1 (2nd Stanza)

The last lyric on each of the first three lines

- *Wish*
- *Kiss*
- *This*

### Verse 2 (1st Stanza)

The last lyric on each of the first three lines

- *Call*
- *Fall*
- *All*

### Verse 2 (2nd Stanza)

The last lyric on each of the first TWO lines, as well as the second to last lyric on the third line

- *Steal*
- *Real*
- *Feel*

### Pre-Chorus

The last lyric on each of the first three lines as well as the second to last lyric on the fourth line. Note that they all end in “n”

- *Holdin’*
- *Showin’*
- *Blowin’*
- *Goin’*

### Chorus

The last lyric on the second and fourth lines of each stanza

- *Crazy/Maybe (1st stanza)*
- *Baby/Maybe (2nd stanza)*
- *Crazy/Maybe (3rd stanza)*
- *Me/Maybe (4th stanza)*

### Bridge

Lines 2,3 and 4 in the first stanza end with the same lyric – “bad.” The second stanza has “bad” followed by the lyric “that” followed by “bad.” Note that Jepsen’s phrasing of the lyric “that” is very similar in nature to the way she phrases “bad,” making them basically rhyme with one another.

### Imagery, Place & Time Based Lyrics & Phrases

*(These lyrics "paint a picture" in your head and establish the time & place within the story)*

#### Verse 1

- *Wish* (has an object connotation – throwing a wish in the well)
- *Well*
- *Pennies*
- *Dimes*

#### Pre-Chorus

- *Your stare was holdin'*
- *Ripped Jeans*
- *Skin was showin'*
- *Hot Night*
- *Wind was blowin'*

#### Chorus

- *My number* (i.e. the written number that she gives him)

#### Verse 2

- None

#### Bridge

- None

### Emotional Based Lyrics and Phrases

*(These lyrics convey emotion – enabling you to connect with what the characters are feeling within the story)*

#### Verse 1:

- *And now you're in my way* (meaning he's messing with her head)

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- *I'd trade my soul for a wish* (meaning she wants that wish REAL bad)
- *I wasn't looking for this*

### Pre-Chorus

- *Where you think you're going baby?* (conveying the fact that she wants him)

### Chorus

- *This is crazy*
- *It's hard to look right at you baby* (conveys that she's overly infatuated with him)
- *So call me maybe?* (conveys her insecurity)

### Verse 2

- *I took no time with the fall*
- *You gave me nothing at all*
- *But still you're in my way*

### Bridge

- *I missed you so bad*

### Action Based Lyrics & Phrases

(These lyrics get you into what the characters within the story have done, are doing or will do)

### Verse 1

- *I **threw** a wish in the well*
- *I **looked** to you as it fell*
- *I'd **trade** my soul*

### Pre-Chorus

- *Your stare was **holdin'***
- *Wind was **blowin'***

### Chorus

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- *Here's my number (i.e. she's giving to him)*
- *Call me*
- *Chase me*

### Verse 2

- *I beg and borrow and steal*

### Bridge

- *I missed you so bad*

## Character/Person Based Lyrics & Phrases (Including Pronouns)

*(These lyrics show how all of the characters within the story are defined)*

### Verse 1

*I, me, I'll, you, you're, my, I'd, soul*

### Pre-Chorus

*Your, you, you're, baby*

### Chorus

*I, you, my, me, baby, boys*

### Verse 2

*You, I, me, you're*

### Bridge

*You, my, I*

## Story Flow

The overall gist of the song is about a girl who musters up the courage to give **HER** number to a guy that she's instantly infatuated with (normally it's the other way around,) and how the insecurity she's feeling as to whether or not he's going to call is messing with her head (i.e. *call me maybe*.)

What's really great about these lyrics is the fact that even though they possess a universal love/relationship theme, they're not exactly black and white. Even a "simple" story like this can make you think when conveyed in an effective manner!

### Verse 1

The first stanza instantly sets the scene and in a way also sets the premise for the entire song, meaning "be careful what you wish for." She throws her wish in a well, and we can assume



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that she was wishing for some great guy to enter her life. As she does it, she sees this guy, becomes instantly infatuated with him (which is made clear further in the song,) and the final line of the first stanza "*and now you're in my way*" lets us know right off the bat that along with all the possible happiness that could come of this, her own insecurity is starting to mess with her head (i.e. is he going to like me, or CALL me?)

The first two lines of the second stanza still leads us to believe that she's wishing for a guy to enter her life (i.e. "*trade my soul for a wish, pennies and dimes for a kiss,*") but the third line puts a twist on it, leading us to believe that she was maybe wishing for something "less serious," (i.e. "*I wasn't looking for this.*") The fourth line ("*but now you're in my way*") verifies that she's infatuated with him, he's "in her head," whether she wished for it or not.

### Pre-Chorus

The first three lines of the pre-chorus utilize a plethora of imagery that further sets the scene and makes us see just how infatuated she is with this guy. The fourth line, "*where you think you're going baby?*" makes it very clear that she wants this guy. It also sets up the lyrical theme of the chorus that follows.

### Chorus

The chorus is really clever. First, note that there's really nothing special or unique about the first three lines of the first stanza. She's just saying to the guy "I just met you, this is crazy, here's my number." There's also nothing really special about the first three lyrics on the fourth line as well, "so call me..."

Now, when you add that last lyric to the stanza, **MAYBE**, it not only puts a unique, clever spin on the stanza, but it also ties the entire premise of the song together. This is done with just ONE LYRIC! Take that one lyric out and you wind up with just another generic love/relationship themed song.

The second stanza continues on the same premise, further painting the picture how infatuated she is with this guy via the kick-off line "*it's hard to look right, at you baby.*"

The third stanza is a repeat of the first stanza, and the fourth lets us know that there are other boys interested in her, but she wants HIM.

### Verse 2

The first line of the first stanza is exceptionally important, and the way you interpret it will determine how you view the rest of the song. "*You took your time with the call.*" So – did he call or not?

If he **did call**, then the third line "*you gave me nothing at all*" means that the call didn't go so well, yet she's STILL infatuated with him, as denoted in the fourth line.

If he **didn't call**, then he just flat out dissed her, yet she's still infatuated with him. Regardless of whether he called or not, she STILL wants this guy. Additionally, note the second line of the stanza "*I took no time with the fall,*" conveys in greater depth how this is all messing with her

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head.

The second stanza is basically reiterating the point that how this infatuation is VERY REAL to her, and once again, it's messing with her head.

### Bridge

Now, the bridge is really interesting due specifically to the first line "*before you came into my life.*" Is he now IN her life? Did this all work out? Well, based on all of the other sections within the story, you would have to conclude that it didn't. There wasn't anything specifically telling you that they wound up together.

The bridge basically sums up the fact that he's everything that she was looking for (hence the "*I missed you so bad*" line,) and him "coming into her life" most likely relates to that one encounter where she gave him her number.

### Conclusion to the story

It's the very last line of the song, "*so call me maybe,*" coming after the line "and you should know that" in the second bridge that leads you to believe that he never wound up calling.

If she just ended the song on the bridge, you could assume that quite possibly he DID call her and that he's in her life. But by reverting back to the title line, it looks like things were still at square one.

### Additional Lyrical Point to Note

Notice that the fourth (last) line in each stanza of both verse sections DOES NOT rhyme with the preceding three lines:

- *And now you're in my way*
- *But now you're in my way*
- *But still you're in my way*
- *But it's in my way*

These are "**stand out**" lines, meaning that they convey an **important lyrical significance** that sets the tone for the overall lyrical theme. If they rhymed like the other lines, they probably wouldn't grab you in the same manner that they do by "sticking out."

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### Harmonic Progression

The entire song follows a **C-G-D** progression, with the string "stabs" following **C-G-D-D / E-C-C / G-D-D**

### Intro

As we've been seeing with a lot of top 10 hits, intros don't necessarily need to be "over the top" or completely unique to any other section within the song to be effective. Something as simple as having just part of the backing music from the section that follows can work just as well, and this is the case with *Call Me Maybe*.

The intro here is just solo staccato synth strings, nothing more, nothing less. As with all effective intros, it immediately captures your attention and also acts as a strong "identifier" for the song (i.e. the second you hear it you immediately know what song it is.) It also provides for a seamless transition right into the first verse (considering that its part of the backing music that defines the first verse.)

Additionally, it's worth noting that having a REALLY GOOD SAMPLE LIBRARY is of the utmost importance. If programmed effectively (as it was here,) it's really hard to tell the difference between a synth and the real thing.

### Verse 1

The first thing that you'll notice about the backing music in the first verse is that the staccato synth strings from the intro carry right over into the section, making for a seamless transition. With the strings still going, two additional elements are added to the section to support Jepsen's vocals – the "acoustic" sounding kick drum that's mid level in the mix plus the "thin" sounding bass that's low/mid level in the mix.

Overall, the eighth note strings coupled with the quarter note "heartbeat" kick plus the bass gives the music a "young," "innocent," "Taylor Swift" Country/Pop vibe that jibes perfectly with Jepsen's vocal delivery and the "young" nature of the lyrics.

### Pre-Chorus

The backing music that defines the first pre-chorus builds on the music that was defining the preceding verse. Here we have the snare, hats, perc and a more up-front bass entering the mix in addition to the strings and kick from the verse.

All of these elements work in tandem with Jepsen's more "urgent" vocal delivery, providing the section with an increased MTI level that builds into the payoff of the chorus that follows. Additionally, also take note of the synth "swell/swoosh" that comes in at the tail end, taking the section to a climax before being pulled right before the lyric "baby." This gives the chorus more punch and impact when it hits.

### Chorus

The second the chorus hits, we're thrust in to full-on Dance Pop. Overall the music is very tight (i.e. quantized) and on the "simplistic" side (not in a negative way.) Notice the "call and response" type of play that's going on between Jepsen's vocals and the synth string "stabs"

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while the electronic drums keep the dance vibe going. This is what makes this chorus so ultra-effective (in addition to the melody, of course.)

### The Drums:

Notice that they're now way up front in the mix (snare, kick and hats,) and are electronic in nature as opposed to the "acoustic" vibe that defined the preceding verse and pre-chorus sections.

### The Synths:

More than any other backing music aspect, it's that synth string "stab" progression that defines the song and gets totally engrained in your head. It's so simple, yet so infectious. Again, notice how it fills the gaps in between Jepsen's equally infectious vocals. You're getting double the bang for your buck in the chorus!

There are some additional synths that we need to take note of as well. There's the "semi-fuzzy" synth that's low-level in the mix that mirrors the synth string "stab" progression, thickening up the sound a bit. Then there's the "fuzzy" arpeggio synth that enters during the second half of the full chorus section that's panned left in the mix, adding color and texture to the section as well as subtly increasing the momentum. Additionally – don't forget about that transitional synth "wash/swirl" that transitions between the first and second half of the full chorus.

### Electric Guitar:

During the second half of the chorus, distorted electric guitar enters the mix, also mirroring the synth sting "stabs" to further beef up the sound.

### Bass:

As with the electric guitar, it's also mirroring the synth string "stabs."

## Verse 2

Now that we've progressed through the first verse, pre-chorus and chorus, the second verse keeps the momentum moving along by incorporating basically all of the elements that were present in the pre-chorus into the section (i.e. it's not reverting back to the solo kick/staccato strings of the first verse).

## Bridge

Overall, the music that defines the bridge is virtually identical to the preceding chorus with the primary difference being that a slightly overdriven lead guitar line is put over the top in the section. Other than that, there's really not much difference at all.

## Breakdown

The first half of the section is defined by the solo string "stabs," followed by distorted electric

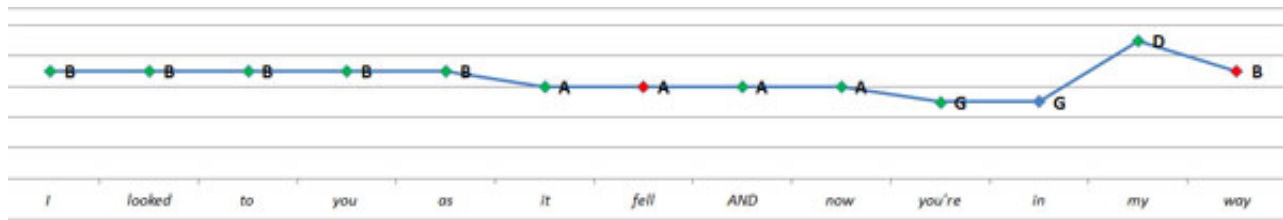


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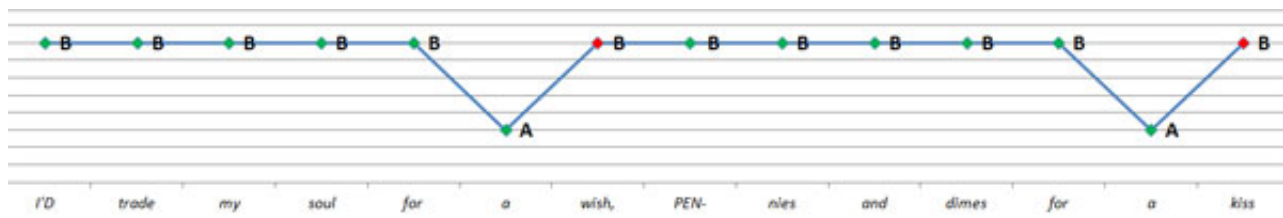
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### Phrase 3 & 4

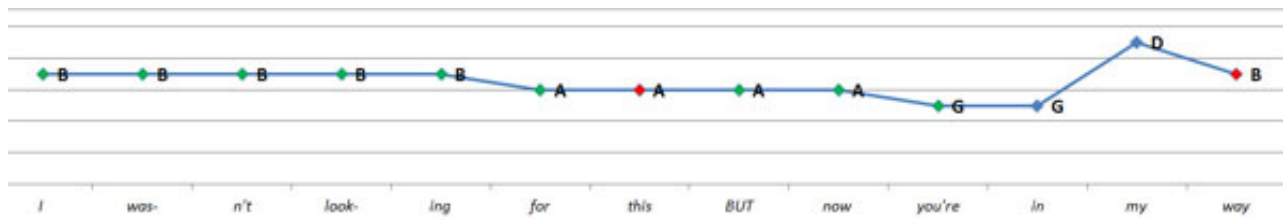


### 2nd Stanza

#### Phrase 5 & 6



#### Phrase 7 & 8



As you can see above, the entire first verse is sung in a very limited vocal range. The result – it's very easy for the listener to sing along to.

The **first two phrases** are sung completely in the key of **B** except for the dip down to **A** on the second to last syllable of each phrase (“*the*” in the first phrase and “*-ver*” from “*never*” in the second phrase.) This is all you need to break the line up to make it memorable and not overly monotonous. Additionally, note that each note is an **eighth note** (with the exception being the **rest** that occurs at the end of each phrase.)

The **third phrase** continues in the same monotone manner in the key of **B** before dropping down to **A**. \*Note: pay attention to the drop to **A** on the last two lyrics in the third phrase “*it fell*.” Considering the meaning of the lyric “*fell*,” it makes sense that the vocal inflection goes **down**. If she went up on that lyric, the vocal and meaning wouldn't have jibed and as a result give the line a disjointed nature.

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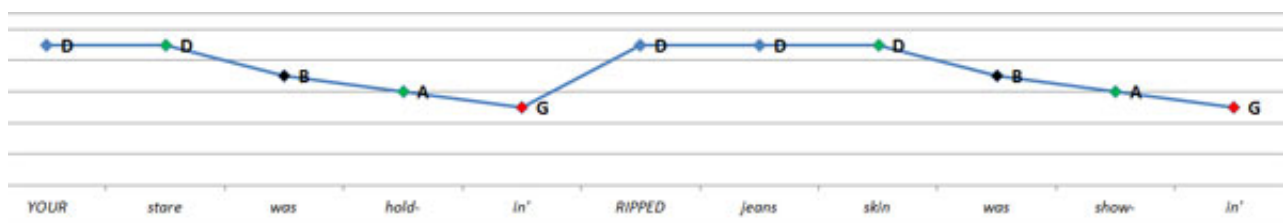
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The **fourth phrase** continues in **A** before going down another step to **G** before jumping up to **D** and concluding on **B**. The change up here makes sense considering that it isn't one of the "rhyming lines" like the preceding three, and as a result gives more emphasis to the phrase. Also notice that the lyric "*in*" is also prolonged (**quarter note**), providing the phrase with more emphasis.

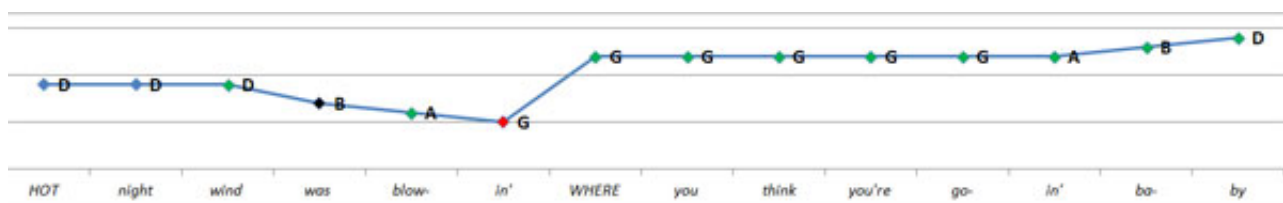
**Note** that the second stanza continues in exactly the same fashion as the first (repetition – as discussed earlier,) and the second verse basically mirrors the vocal melody of the first verse as well (again – repetition.)

### Pre-Chorus

#### Phrases 1 & 2



#### Phrases 3 & 4



The vocal melody in the pre-chorus is just as memorable as the verse, if not more so.

- Notice that phrases 1, 2 and 3 are virtually identical in nature, with the only difference being the additional **D** in phrases 2 and 3. Again – repetition leads to memorability!
- Take note of the ultra-infectious nature of phrases 1, 2 and 3. They start out with a quarter note delivery in the key of **D**, followed by a "quick" progression down to **G** on the lyrics "*stare was holdin'*," "*skin was showin'*," and "*wind was blowin'*."
- Notice the change up in the fourth phrase "*where you think you're goin' baby.*" By leaping up an octave at the end of the third phrase (**G**), the MTI level is increased, and the final climb after the monotone **G** delivery from **A** to **B** takes the emotion to a peak before releasing in the chorus that follows.

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## Chorus



With the exception of some slight differences (primarily the note values on certain lyrics/syllables during the first half of each stanza,) each of the four stanzas within the chorus pretty much repeat in an identical fashion. The end result – the melody gets totally engrained in your head and is almost impossible to shake.

### Key Points:

- Notice that the **melodic progression** in each of the four stanzas is virtually **identical** to one another. The primary difference lies in some of the note values.
- The first and third stanzas are **exactly the same**, further reinforcing the memorability factor.
- Notice that the first lyric that kicks off each stanza is in the key of **G**, and possesses a longer note value than the following lyrics (quarter note vs. eighth or sixteenth,) giving



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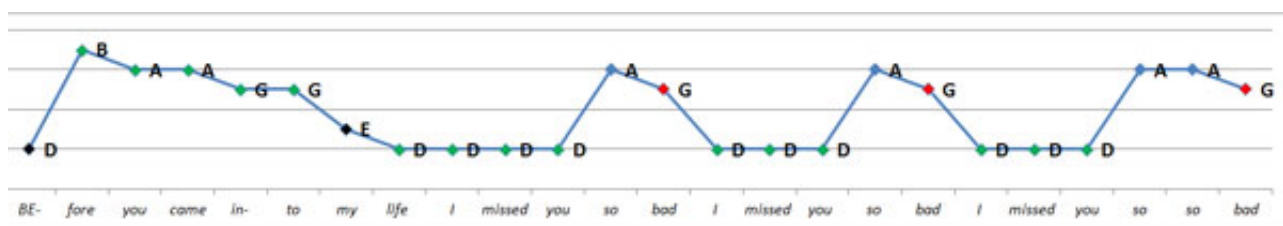
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the start to each stanza more emphasis.

- Notice how the vocal melody in the first third of each stanza falls in a **B** to **G** parameter, while the second two-thirds of each stanza falls in a higher register **G** to **C** parameter. The result – it provides increased emphasis and emotion to the key lyrics during the second third of the section (“but here’s my number, so call me maybe.”)
- Notice the emphasis that’s given to the first syllable of the lyrics *crazy, baby, crazy* and *chase* (the entire lyric on “chase”) in each of the four stanzas by jumping from **D** to **B** from the preceding lyric. Not only does this give more emphasis to that particular lyric, but it also brings the first third of each stanza to a conclusion, and sets up the “common factor” that all of the stanzas possess both lyrically and melodically, “*but here’s my number, so call me maybe.*”
- Notice that the chorus possesses a lot more peaks and valleys in the vocal melody than in the preceding verse and pre-chorus sections. This enables the chorus to “pop” more in relation to those sections – further accentuating the payoff.

## Bridge



Considering that the backing music in the bridge is virtually identical to the chorus (with the primary exception being that additional guitar line as discussed earlier,) the vocal melody in the bridge provides a good departure and is just as memorable in nature as the chorus vocal melody due to its simplistic, engaging nature.

## Key Points:

- Notice that both stanzas are identical to each other from a vocal melody progression standpoint, even though the lyrics change up in once place (“*I missed you so bad*” vs. “*and you should know that.*”) They’re sung in the exact same manner.

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- Notice that each stanza follows a descending progression (“*before you came into my life*”) which is then followed by a monotone delivery in the key of **D** (“*I missed you.*”) This monotone delivery does a fantastic job of setting up the primary “**emotional lyric**” of the section, “*so bad.*”
- Increased emphasis and emotion is put on the lyrics “*so bad*” by jumping up to and following an **A-G** progression coming out of the preceding monotone **D** delivery. This occurs each time that it’s used in the section (including when the lyrics change to “*know that.*”) Additional emphasis is provided by the **increased note duration** on those lyrics (in relation to all of the other lyrics within the section.)
- Also take note of some interesting phrasing on the lyrics “*my life.*” The lyric “*my*” is given a **sixteenth** note value. The result is that the two lyrics almost sound as one word.

Primary Instrumentation/Mix/Tone [Back to Top](#)

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INTRO	Tone/Comments	Pan
Strings	Staccato – “live” sounding synth based strings from a great sample library	12:00-1:00

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VERSE	Tone/Comments	Pan
Lead Vocal	Jepsen – slight reverb and not overly processed. Possesses an “intimate” vibe. Up-front in the mix	12:00
Bass	“Thin sounding” (i.e. doesn’t have a lot of low end on it) Low/Mid level in the mix	11:00-12:00
Drums	Kick – mid level in the mix – “acoustic” in nature	12:00
Strings	Staccato – “live” sounding strings (same as the intro, though now more toward the center of the mix)	12:00
Perc (2 <sup>nd</sup> Verse)	Sounds like wood blocks and shakers. Pans throughout the mix – mid level	9:00-3:00
Drums (2 <sup>nd</sup> Verse)	Kick – mid level in the mix – “acoustic” in nature. Snare and hats are now in the mix as well. Note that the hats are around 1:00/2:00 in the mix	12:00
Harmony Vocal (2 <sup>nd</sup> Verse)	Higher register than the lead vocal. Rests right under the lead vocal	12:00

PRE-CHORUS	Tone/Comments	Pan
Lead Vocal	Jepsen – slight reverb and not overly processed. Possesses an “intimate” vibe. Up-front in the mix	12:00
Harmony Vocal	Higher register than the lead vocal. Bleeds throughout the mix but primary placement between 2:00 & 3:00	9:00-3:00
Bass	It’s now further up and more prevalent in the mix than in the first verse	11:00-12:00
Drums	Kick – mid level in the mix – “acoustic” in nature. Snare and hats enter the mix as well. Note that the hats are around 1:00/2:00 in the mix	12:00
Strings	Staccato – “live” sounding strings (same as the intro, though now more toward the center of the mix)	12:00
Perc	Sounds like wood blocks and shakers. Pans throughout the mix – mid level	9:00-3:00
Synth	“Airy Swell/Swoosh” enters the mix at the tail end of the section	9:00-3:00

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<b>CHORUS</b>	<b>Tone/Comments</b>	<b>Pan</b>
<b>Lead Vocal</b>	Jepsen – up front in the mix – multi-tracked and more “processed” sounding than in the 1 <sup>st</sup> verse. Bleeds throughout the mix, with the primary placement at 12:00	12:00
<b>Harmony Vocal</b>	Rests right under the lead vocal and occurs during the 3 <sup>rd</sup> and 4 <sup>th</sup> stanzas of the section	9:00-3:00
<b>Bass</b>	“Fatter” in sound and a bit further up in the mix than in the preceding sections. Follows the synth/string stab progression	11:00-12:00
<b>Drums</b>	Electronic Drums (NOT acoustic sounding as in the previous sections.) Snare, Kick and hats. Way up front in the mix (accentuating the Dance nature of the section)	12:00
<b>Synth</b>	“Live” sounding string stabs. Up front in the mix. Bleeds throughout – primary placement around 11:00/1:00	9:00-3:00
<b>Synth</b>	Layered synth to “beef up” the sound of the string stabs. Low level in the mix	9:00-3:00
<b>Synth</b>	“Fuzzy arpeggios” – enter the mix during the 3 <sup>rd</sup> and 4 <sup>th</sup> stanzas. Mid level in the mix	9:00-10:00
<b>Synth</b>	String “breakdown” that ushers in the 3 <sup>rd</sup> stanza. Mid level in the mix	12:00
<b>Guitar</b>	Distortion – works in unison with the string stabs to further “beef up” the sound	10:00-2:00

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BRIDGE	Tone/Comments	Pan
Lead Vocal	Jepsen – up front in the mix – multi-tracked and “processed” sounding. Bleeds throughout the mix, with the primary placement at 12:00	12:00
Harmony Vocal	Rests right under the lead vocal, bleeds throughout the mix – primary placement around 12:00	9:00-3:00
Bass	“Fatter” in sound and a bit further up in the mix than in the preceding sections. Follows the synth/string stab progression	11:00-12:00
Drums	Electronic Drums (NOT acoustic sounding as in the previous sections.) Snare, Kick and hats. Way up front in the mix (accentuating the Dance nature of the section)	12:00
Strings	“Live” sounding synth string stabs. Up front in the mix. Bleeds throughout – primary placement around 11:00/1:00	9:00-3:00
Synth	Layered synth to “beef up” the sound of the string stabs. Low level in the mix	9:00-3:00
Synth	“Fuzzy arpeggios” – enter the mix during the 3 <sup>rd</sup> and 4 <sup>th</sup> stanzas. Low/Mid level in the mix	9:00-10:00
Guitar	Distortion – works in unison with the string stabs to further “beef up” the sound	10:00-2:00
Guitar	“Lead” – mid/up in the mix – moderate overdrive (note – this is the guitar up the middle in the mix that’s playing the upper-register notes	12:00

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### Benchmark Analysis

*Compares the song being analyzed to 21 songs that have entered the Billboard Pop top 10 during Q1-2012.*

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CATEGORY	Call Me Maybe	Q1-2012 Top 10 Pop Songs	Comparison
Form	A-B-A-B-C-B-C	A-B-A-B-C-B (57% of Songs)	Not In-Line
Song Length	3:13	3:44	-0:31
Intro Length	0:04	0:09	-0:05
Outro Length	0:09	0:16	-0:07
Songs That Contain an Intro	Yes	86% Of Songs	In-Line
Songs That Contain an Outro	Yes	33% Of Songs	Not In-Line
Time Where 1 <sup>st</sup> Chorus Hits	0:28 Into The Song	0:36 Into The Song	-0:08
% Into Song Where 1 <sup>st</sup> Chorus Hits	15% Into The Song	16% Into The Song	-1%
Tempo	Mid/Up	Mid/Up	In-Line
Acoustic vs. Electric	*Electric	Electric (76% of Songs)	In-Line
Primary Instrumentation	(Synth) Strings & Synth	Mix (67% Of Songs)	In-Line
Primary Vocal Gender	Female	Female (43%) Male (43%)	In-Line
Pre-Chorus	Yes	48% Of Songs	In-Line
Solo	No	0% Of Songs	In-Line
Bridge	Yes	81% Of Songs	In-Line
Lyrical Theme	Love/Relationships	Love / Relationships (57% of Songs)	In-Line
Primary Sub-Genre Influence	Dance/Club, Teen Pop	Dance/Club & "Other" (Each 38% of Songs)	In-Line

All of the compositional characteristics and attributes present in *Call Me Maybe* are in line with Q1-2012 top 10 Pop hits EXCEPT:

- *Call Me Maybe* follows a straight-up A-B-A-B-C-B form until we get to the tail end of the song where it **reverts back to the bridge**.
- *Call me Maybe* is **0:31 shorter** than the average top 10 hit Pop song.

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- The intro is **0:05 shorter** than the average top 10 hit Pop song.
- The outro is **0:07 shorter** than the average top 10 hit Pop song.
- The first chorus occurs **0:08 (1%)** earlier in the song than the average top 10 hit Pop song.
- *Call Me Maybe* incorporates a combination of **acoustic and electric sounding instrumentation** into the mix (i.e. acoustic sounding strings), where the majority of top 10 hit Pop songs utilize primarily electric sounding instrumentation.

### Structure and Flow: 9.5/10

*Does the song flow in a cohesive manner and keep the listener engaged?*

As mentioned earlier in the report, *Call Me Maybe* follows the “tried and true” A-B-A-B-C-B form up until the very end, where it reverts back to the bridge. That being said, the overall flow of the song is exceptionally strong and engaging, with each section building off of one another from both a melodic and MTI (momentum, tension, intensity) standpoint. The end result is that the listener is always kept engaged within the song.

### Production: 9/10

*How does the production stand up in maximizing the songs impact?*

Besides being exceptionally well mixed and of super-high fidelity, what really stands out in the production is how two different sub-genre influences are perfectly fused under one roof.

Take the first half of the song for example. You have the acoustic sounding staccato strings in the intro, followed by the acoustic natured drums that define the sound of the first verse and pre-chorus. That coupled with the nature of Jepsen's vocal delivery would initially lead you to believe that you're getting a teen Pop version of a Taylor Swift Country inspired song!

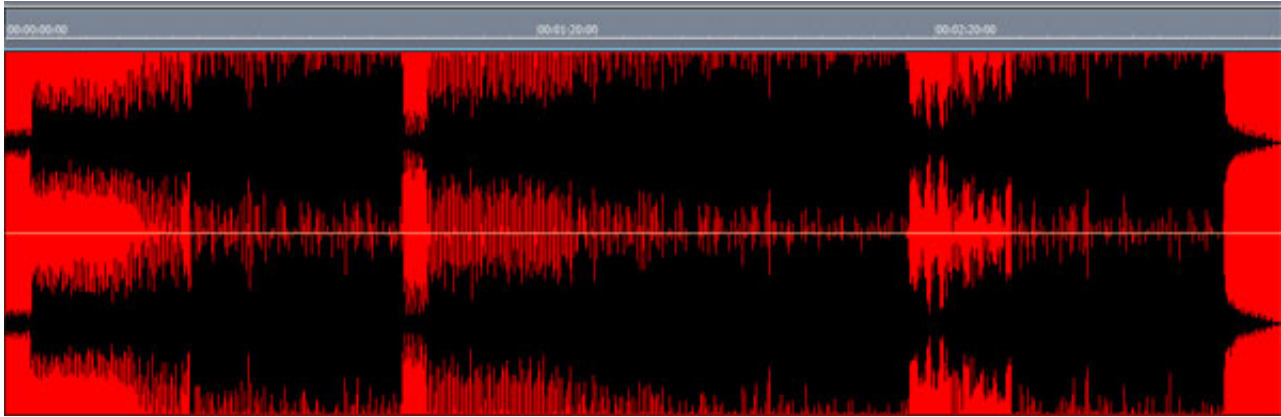
Then, the second that synth swell hits at the tail end of the pre-chorus followed by the backing music being pulled out from under the lyric “*baby*,” you're thrust into modern synth driven full-on Dance/Club Teen Pop. Most importantly, the changeover is seamless, and the fusion of these two sub-genre's work perfectly under one roof.

### Waveform

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As you can see in the waveform graphic above, *Call Me Maybe* has some “breathing room” in the intro, verse and pre-chorus sections, as well as the transition between the first chorus and second verse, the breakdown (though you can see that the second half is already starting to be pushed) as well as the “disintegration” throughout the outro.

Once the chorus hits, however, the overall levels and compression are pushed to the max, accentuating the Dance/Club nature of the song.

\*Take note of how the overall levels are building through the intro, verse and pre-chorus sections, mirroring the progression of the MTI level of the song.

### **Lyrics:** 9.5/10

*Are the lyrics strong, fresh and original? Do they serve the song and jibe with the vibe of the music?*

Ok – before we go any further you need to understand that these lyrics are geared toward a YOUNG audience. So many times you hear people commenting and complaining about the lyrics in mainstream Pop saying that they’re too “basic” or “generic” in nature, without a lot of “adult content or emotional depth.” WELL OF COURSE THEY ARE! They need to be in order to connect with the INTENDED AUDIENCE. Do you really think that if Jepsen called Peter Gabriel or Neil Peart for a co-write on *Call Me Maybe* that 13-16 year old girls would get it? Enough said – moving on... Here are the strong points regarding the lyrics:

- First of all, they’re **universal** in nature. Any girl in the targeted demographic for this song can identify with these love/relationship themed lyrics – the insecurity that you feel when you’re interested in a boy, taking a big step in giving out YOUR number, and going through the mental anguish as to whether or not he’s going to like you, or call you back. That being said, even girls that are older than the targeted demographic can identify with the song as well, hence its huge success.
- Just **ONE lyric** in the entire song transformed it from a “typical/generic” young girl love/relationship themed song into something very clever that took the story in a whole new direction, giving the song that extra element (in addition to the exceptionally



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infectious melodies) that helped launch it into world-wide super stardom. That lyric is “**maybe.**” It summed up the entire “insecurity” nature of the song in just one lyric. Without that “twist,” the song wouldn’t have had nearly as much impact.

- *Call Me Maybe* makes good use of **imagery, action** and **emotion** – the essential ingredients to help engage the listener on a deeper emotional level, even if the general theme of the lyrics has been used time and time again in the mainstream.

### Vocal Delivery: 9.5/10

*Does the tonality and phrasing of the vocals maximize the songs impact?*

Carly Rae Jepsen has a great voice that is PERFECTLY SUITED for the music that she’s performing and the audience she’s targeting. She has a knack for conveying emotion in a manner that connects with her primary audience, that being young girls. Above all, she’s very talented in articulating the emotional nature of each section of the song in a manner that’s both infectious and engaging.

For example, listen to Jepsen’s more emotionally “intimate” delivery during the first verse, followed by her more “excited” vocal delivery as she describes the scene of the pre-chorus, followed by the “teen Pop diva” nature of the chorus. She knows what each section of the song needs to make it effective, and she delivers.

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### Memorability: 10/10

*How easy is it to remember this song after you hear it once?*

*Call Me Maybe* is by far one of the most infectious, memorable Pop songs to come around in a while. Why? EVERY SINGLE SECTION of the song is pretty much equally as memorable, specifically due to their simplistic, engaging, infectious, well crafted nature. What’s the litmus test? Listen to it once and see if the song gets totally engrained in your head. I guarantee you that it does. What also helps is that 66% of the song’s total composition basically follows the chorus theme (the chorus, bridge and breakdown.) Repetition, repetition, repetition...

### Originality: 5/10

*Does this song have its own unique vibe when compared to other songs/artists in the genre?*

From an originality standpoint, *Call Me Maybe* definitely isn’t the most “unique” song in the world. But should it be? Think about the song’s core target audience – young girls. Are they going to be more apt to connect with a song that is totally unique and coming out of “left field,” or will they be more apt to connect with something that sounds “familiar” and “comfortable?” I think you would have to agree that the latter is the case.

*Call Me Maybe* possesses elements of Taylor Swift, Katy Perry, Britney Spears and Justin Bieber all wrapped into one Carly Rae Jepsen package. She definitely has her own vibe going on, and she does a good job at making the song “hers.” Above all, it’s the unique title and

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lyrical “twist” (i.e. “maybe”) that enables this song to stand out from others in the current Pop mainstream.

### **Payoff:** 10/10

*Does the song provide the listener with a strong payoff (i.e. a hot chorus)?*

There's no denying that *Call Me Maybe's* chorus provides the listener with an exceptionally strong payoff, musically, melodically and lyrically. All in all, it's the “perfect storm” of a chorus.

**Musically:** Kicking the MTI level into high-gear by changing over to the full-dance beat coupled with the ultra-infectious and memorable synth string “stabs.”

**Vocal Melody:** Simplistic, infectious, easy to sing along to and differentiated from the nature of the preceding sections.

**Music + Vocal Melody:** The “call and response” nature of Jepsen's vocals and the synth string “stabs.”

**Lyrics:** Filled with action, emotion and a lyrical twist that defines the entire song (i.e. “maybe.”)

### **Longevity:** 10/10 (Carly Rae Jepsen), 8/10 (Overall Pop genre)

*Does this song have what it takes to stand the test of time? Will it become a staple of the artist's repertoire?*

As far as Jepsen is concerned, it's going to be hard for her to top this one, that's for sure (though I'm sure she's going to have many other top charting hits in the future – she's just getting started!) So, will *Call Me Maybe* have longevity relative to Jepsen's catalog of future hits? Absolutely. I would imagine that this is going to be a show stopper for the duration of her career. Now, in regard to the Pop genre, as far as teen Pop is concerned, this song is definitely strong enough to stand the test of time, most specifically in compilations and licensing initiatives. It's a fantastic song.

Why It's a Hit [Back to Top](#)

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There were two primary factors that worked together in making *Call Me Maybe* a top charting hit throughout the world :

1. **The Song:** For all the reasons stated in this report, *Call Me Maybe* is just an exceptionally infectious, engaging and memorable song that not only captivated a young teen audience but people of all ages all throughout the world. It's just that good. It goes to show you – effective simplicity with a clever twist can go a long, long way. K.I.S.S.!!!
2. **The Bieber Bump:** As the story goes, Justin Bieber and Selena Gomez were so taken with the song the first time they heard it on the radio that they immediately tweeted about it (remember – their tweets go a long, long way.) That, coupled with a video that Bieber and Gomez produced with some friends went viral, and in the end launched

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Jepsen, and the song, into superstardom virtually overnight. Then, Jepsen, who was signed to 604 Records, combined forces with Schoolboy records (Bieber's label) to secure distribution outside of Canada. The result – as of this writing *Call Me Maybe* has hit #1 in seven countries throughout the world, with more soon to come (Australia, Canada, Denmark, Finland, Ireland, New Zealand, Scotland and the UK.)

Songwriter/Producer Take Aways [Back to Top](#)

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Below are some of the key attributes that helped to propel *Call Me Maybe* to the top of the charts. Incorporating these proven techniques into your own songwriting and producing will undeniably help take your craft to the next level:

- **K.I.S.S. and keep it clever!** If your goal is to write Pop songs geared for success in the mainstream, keeping your song “simple,” clever, infectious and exceptionally well crafted is of the utmost importance. Remember, people shouldn't have to “work” to get into your song (and trust me, they won't.) Your song should instantly engage your audience and keep them engaged. This is especially important for success in a radio and digital environment. Want a perfect example of this? Look no further than *Call Me Maybe*.
- If you want to increase your chances for mainstream success in the Pop market, then you **MUST** find the perfect balance between **originality and familiarity** in your songwriting. If your song is **TOO ORIGINAL** (meaning it goes against the grain of everything else that's out there,) the chances of you finding widespread success are limited (unless you get lucky like Adele or Gotye – but their songs aren't too far left of center either.) On the flip side, if your song is **TOO FAMILIAR** (meaning you sound just like everyone else,) the chances of you becoming a “breakout artist” are very slim. **Combine the two effectively** (as was the case with *Call Me Maybe*,) and you just might find yourself with a world-wide hit on your hands.
- Incorporating **universal themed lyrics** into your song is paramount to engaging the largest possible audience. That being said, to separate yourself from the pack you need to put a unique spin in there that will make the storyline unique, engaging and memorable. This was the core essence of *Call Me Maybe*. Remember – it was just one lyric, “maybe,” and one phrase, “and now you're in my way,” that took a “generic” love/relationship themed song in a whole new direction.
- In order to engage your audience in the storyline on the deepest level possible, remember to utilize copious amounts of **imagery, action and emotion** in your lyrics. This was a key strong-point of *Call Me Maybe*, including the emotion in the verse (“*and now you're in my way*” and “*I wasn't looking for this*”) and the imagery in the pre-chorus (“*ripped jeans, skin was showin'*” and “*hot night, wind was blowin'.*”)
- It's ultra important to know who your **target audience** is while composing your song. It's going to determine the types of lyrics that you use, the nature of the music, the style of your vocal delivery and much more. If you write with the listener in mind, your song is

going to be much more focused and geared for success. *Call Me Maybe* was perfectly composed for its target audience – tween to late teens. The fact that it resonated outside that demographic was gravy.

- If you want to add extra depth to your song and increase its potential market reach, then consider incorporating **two primary sub-genre influences** under one roof. *Call Me Maybe* fused Taylor Swift influenced Teen Pop verses with a straight-up Dance/Club vibe in the chorus and bridge sections of the song.
- If you want to provide your **chorus** with a lot more impact when it hits, try pulling the backing music out from under the vocal at the tail end of the preceding section. This dip in the MTI level will provide your chorus with significantly magnified punch. Additionally, consider adding a synth “swell/swoosh” to the tail end of the preceding section as well (which is used in just about every current top 10 hit Pop song.) This will further increase the difference between the sectional MTI levels (i.e. Intensity peak at the tail end of the pre-chorus followed by an intensity dip in the transition followed by an intensity peak at the onset of the following chorus.) Take note of the transition into the first chorus in *Call Me Maybe* for a good point of reference.
- Remember that your **song's title** is at the front line of your promotional campaign, so choose wisely. You want it to be clever and unique enough so that it piques people's interest to at least take a listen. From there on, as Joe Perry says, “let the music do the talking.” That being said, also make sure that it occurs frequently (most specifically in the chorus) to hammer home that memorability factor, and that it's pertinent to the lyrical theme of your story. *Call Me Maybe* achieved this on all fronts.