

Last Friday Night (T.G.I.F.) Deconstructed



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Artist: Katy Perry

Song/Album: Last Friday Night (T.G.I.F.) / Teenage Dream

Songwriter(s): K. Perry, L. Gottwald, M. Martin, B. McKee

Chart Position: #1 Pop Song

Genre: Pop

Sub Genre: Pop/Rock, Dance, Funk

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Length: 3:51

Structure: A-B-A-B-Vox Break-Solo-B

Tempo: Mid to Mid/Up

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First Chorus: 0:37 (16% into the song)

Intro Length: 0:07

Outro Length: n/a

Primary Tone (Electric/Acoustic): Electric

Primary Instrumentation: Electric Guitar and Synth

Lyrical Theme: Partying

Title Occurrences: "Last Friday Night" occurs 12 times within the song, 4 times per chorus, each at the beginning of the line. "T.G.I.F." is repeated 7 times in the "T.G.I.F." chant section

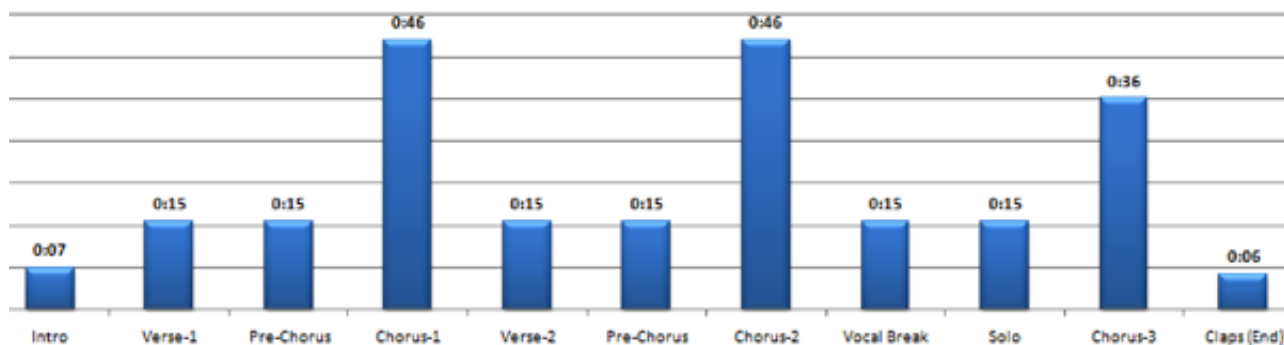
Primary Lyrical P.O.V: 1st Person

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At-a-Glance

	Intro	Verse	P-Chorus	Chorus	Turn	Solo	Vox Br	Claps/End
# Of Occurrences	1	2	2	3	n/a	1	1	1
Length by Section	0:07	0:15	0:15	0:46	n/a	0:15	0:15	0:06
Section % to Total Song	3%	13%	13%	55%	n/a	6%	6%	3%

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



As with most Katy Perry songs, here we see section lengths that are quite uniform in nature, with the verse, pre-chorus, vocal break ("T.G.I.F." chant) and solo sections all clocking in at **0:15**. These sections are just about one-third the length of the 1st and 2nd choruses, both of which land at **0:46**. The 3rd chorus is **0:10** shorter than the first two choruses due to the exclusion of part of the "**THIS** Friday Night" section, instead going into the claps for the last **0:06** of the song. The intro lands at **0:07**, which is in line with two other Katy Perry #1 hits, "Firework" and "Teenage Dream", both of which land at **0:08**.

Additionally, considering that "Last Friday Night (T.G.I.F.)" is the **fourth** Katy Perry Hit Song Deconstructed Report off of "Teenage Dream", here's the latest look at some of the structural

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similarities within her #1 hits:

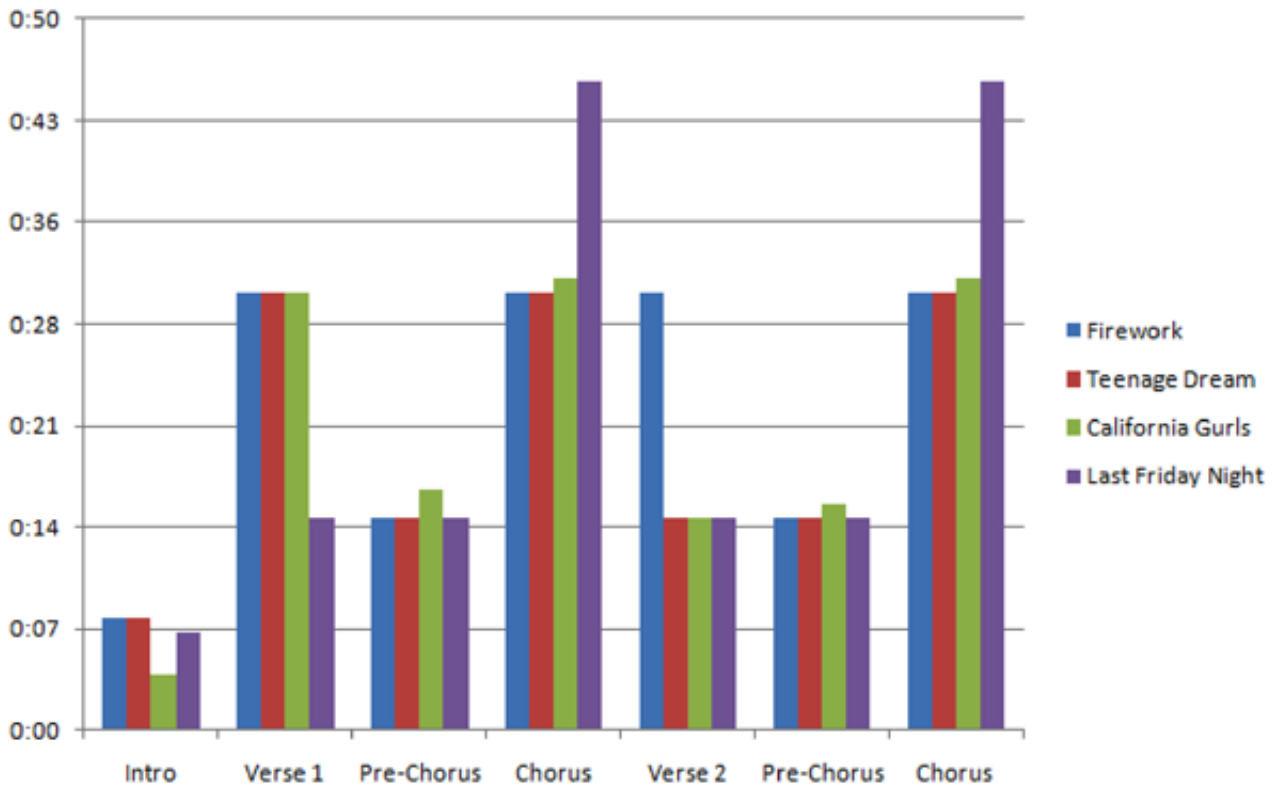
Section	Firework	Teenage Dream	California Gurls	Last Friday Night
Intro	0:08	0:08	0:04	0:07
Verse-1	0:31	0:31	0:31	0:15
Pre-Chorus-1	0:15	0:15	0:17	0:15
Chorus-1	0:31	0:31	0:32	0:46
Verse-2	0:31	0:15	0:15	0:15
Pre-Chorus-2	0:15	0:15	0:16	0:15
Chorus-2	0:31	0:31	0:32	0:46

- All of the intro's land between **0:04** and **0:08**, with three of them ("Firework," "Teenage Dream" and "Last Friday Night") virtually identical in length.
- The length of the first verse in three out of the four songs is identical, landing at **0:31**. The exception is "Last Friday Night (T.G.I.F.)," which lands at **0:15** (a half verse compared to the other songs).
- The length of all the pre-choruses is nearly identical in all four songs, with "Last Friday Night," "Teenage Dream" and "Firework" all landing at **0:15**. "California Gurls" clocks in at **0:17**.
- The length of all the first and second choruses is nearly identical in three out of the four songs ("Firework," "Teenage Dream" and "California Gurls" – each landing at **0:31**, **0:31** and **0:32** respectively). The exception is "Last Friday Night", which lands at **0:46** (however, if you take out the second part of the chorus where it changes to the lyric "THIS Friday Night", the length of the "LAST Friday Night" section is the same as the others, landing at **0:31**).
- The length of three out of the four 2nd verses land at **0:15** (two being half verses, and one, "Last Friday Night," being a full verse at **0:15**). The exception is "Firework," which has a full second verse at **0:31**.

Graphical Comparison of Structural Characteristics: Katy Perry #1's

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It's also interesting to note the songwriting teams involved with each of her #1 hits. See any similarities?

Teenage Dream: Katy Perry, Max Martin, Lukasz Gottwald, Bonnie McKee, Benjamin Levin.

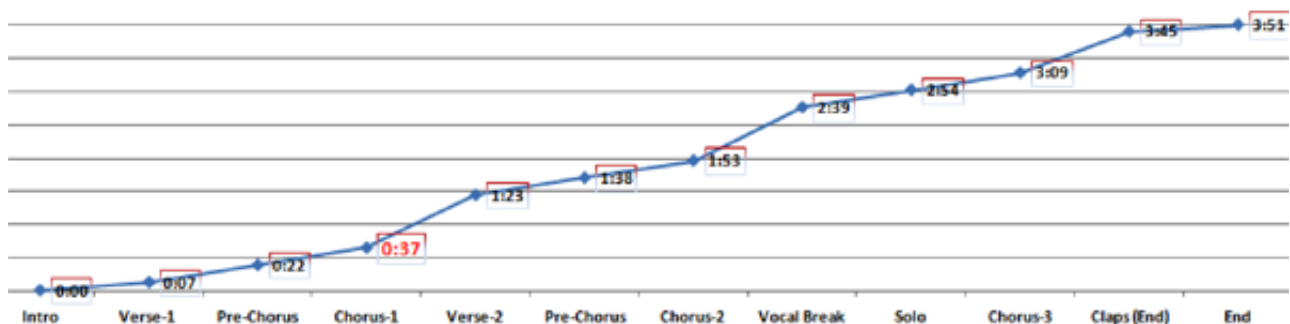
California Gurls: Katy Perry, Max Martin, Lukasz Gottwald, Bonnie McKee, Snoop Dogg

Last Friday Night (T.G.I.F.): Katy Perry, Max Martin, Lukasz Gottwald, Bonnie McKee

Firework: Katy Perry, Mikkel Eriksen (Stargate), Tor Hermansen (Stargate), Sandy Vee, Ester Dean.

More on the Katy Perry "method" coming soon...

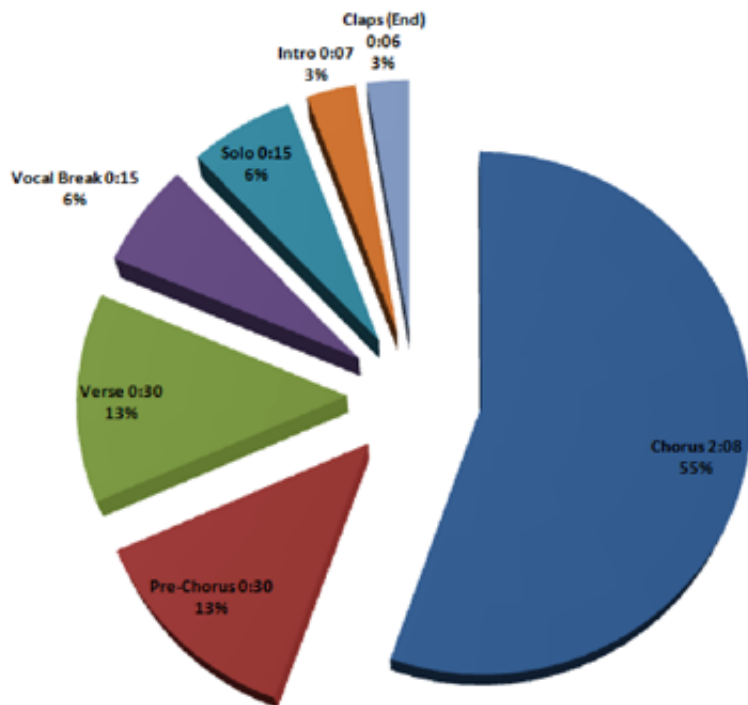
Structure Timeline (Shows when each section hits within the timeline of the song)



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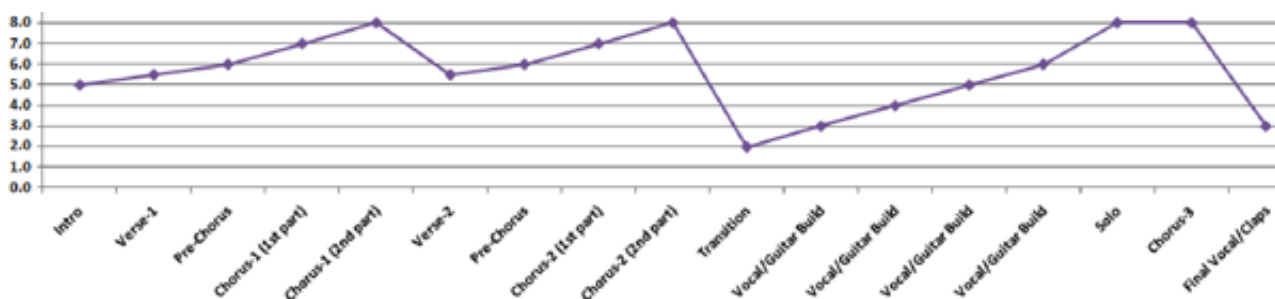
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Total Section Analysis (Total time consumed by each section and its percentage of the total song)



Looking at the pie chart above, it's easy to see that the focal point of "Last Friday Night (T.G.I.F.*)" resides in that ultra-infectious chorus, comprising **55%** of the entire songs composition. The verse and pre-chorus sections each total **13%** of the song, and when combined together they account for one-quarter of the total song and half of the total choruses (**26%**). Both the vocal break (the "T.G.I.F." chant) and the sax solo each account for **6%** of the song, and the intro and "clap" ending both account for **3%** of the total song.

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



For the most part, "Last Friday Night (T.G.I.F.*)" doesn't have any tremendous swings in momentum and intensity, save for the transition out of the second chorus into the "T.G.I.F."*

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chant and sax solo. Otherwise, we see a pretty gradual build through the verse and pre-chorus sections, with a moderate jump into the chorus.

The song kicks off in a mid to mid/up tempo Pop/Rock fashion, increasing the intensity a notch with the introduction of Katy's vocals and the more up-front bass as we enter the first verse at **0:06**. The momentum stays constant throughout the section.

At **0:22**, we enter the pre-chorus where we see the intensity increased just a bit, not due to any shift in the power of the backing music, but in the tension brought on by Katy's vocal delivery (and processing). As with the verse, the momentum remains stable throughout the section.

At **0:37**, we shift to more of an Electro Pop/Rock vibe as we hit the first two-thirds of the chorus. The increase in momentum and intensity is brought on once again by the nature of Katy's vocal delivery; this time coupled with the warping "fuzz" synth lines (giving the section a denser, more driven feel) and increased levels/compression in the mix. The beat remains pretty much the same as it was in the intro, verse and pre-chorus sections.

At **1:08**, we enter into the last third of the chorus (where the lyrics shift to "This Friday Night), seeing the intensity increased a bit more with the inclusion of additional synths into the mix (particularly the one that is panned left – see the "instrumentation/tone/mix section for details), and the higher, more prominent drum levels.

At **1:23**, the momentum is brought back down as we enter the second verse. The same flow that characterized the first part of the song is repeated in the second, until we hit the "transition" point at **2:40**.

At **2:40**, the momentum of the song BRIEFLY comes to a halt, before seeing it gradually built back up during the "T.G.I.F." chant section. At **2:54** the intensity is maxed with the "screaming" introduction to the sax solo section. The momentum and intensity levels present in this section are carried through the chorus that follows, eventually coming to an abrupt halt at **3:41**, when the music stops and we just hear the vocal line "do it all again" before going into the claps and out.

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Intro: 9/10

Keeping in line with two of her other #1 hits, "Teenage Dream" and "Firework," the intro section in "Last Friday Night (T.G.I.F.)" is just the instrumental portion of the verse. It goes to show that you don't need to have a super-elaborate or complex intro section to draw the listener in and engage them. This intro is simple, instantly sets the vibe of the song, is unique just enough to serve as an "identifier," is short in nature (it doesn't labor on – if it was any longer it would start to bore the listener), and leads you seamlessly into the first verse.

Verses: 9/10

Short and concise, the verse sections within "Last Friday Night (T.G.I.F.)" are very effective on a number of levels:

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The lyrics are full of detailed **imagery**, enabling you to not only HEAR the story, but to SEE the story in your mind as well. This enables the listener to connect with the song on a deeper level.

There's a lot of **repetition** going on here, both in the backing music (it still hasn't changed from the intro of the song) and Katy's vocal phrasing (the first three lines are sung exactly the same way, and the fourth is the same as well except for the last word on the line). This fosters memorability within the section.

The **vocal melody** is both simplistic and exceptionally memorable in nature. The basic flow is G-E-G-E-G-G-then going down to E (the last word on the first three lines) or up to A (the last word on the fourth line of the section).

It's particularly interesting to see how the **last two words on each line** stand out and give the section some punch:

- The last two words on each line are **16th notes**. The words that precede them are **8th notes**.
- The **sonic level** of the last two words on each line are more prominent in the mix than the words that preceded them – giving them increased emphasis.
- The last two words seem to be **multi-tracked with additional vocal processing**, enabling them to stand out more in the mix.
- Of the four lines in each section, the **last syllable** on the first three lines drops to an **E** (bed, head and room in the first verse). On the fourth line of the section, the last syllable (Pool, in the first verse) climbs to an **A**. This flow is repeated in the 2nd verse as well.

Here's a look at the lyrics in both verse sections, showing how they're timed and phrased:

Key:

Gold Font: Vocal inflection goes down

Blue Font: Vocal inflection goes up

Italics: 16th notes as opposed to 8th notes on the rest of the line

1st VERSE – SECTION 1

There's a stranger in *my bed*

There's a pounding *my head*

Glitter all over *the room*

Pink flamingos in *the pool*

1ST VERSE – SECTION 2

I smell like *a mini-bar*

DJ's passed out in *the yard*

Barbie's on *the barbe-que*

This a hickie or *a bruise?*

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2nd VERSE – SECTION 1

Trying to connect **the dots**
Don't know what to tell **my boss**
Think the city towed **my car**
Chandelier is on **the floor**

2ND VERSE – SECTION 2

Ripped my favorite **party dress**
Warrants out for **my ar-rest**
Think I need a **ginger ale**
That was such an **epic fail**

Pre-Chorus: 9/10

The pre-chorus section within “Last Friday Night (T.G.I.F.)” transitions seamlessly out of the verse that precedes it primarily due to the backing music remaining the same in both sections (actually, since the beginning of the intro section). It's the nature of Katy's vocals plus the shift in the storyline that differentiates the pre-chorus from the verse section, taking the listener to the next level and getting them ready for the chorus that follows:

- Notice how Katy's **vocal phrasing** has changed from the verse to the pre-chorus. It's still simplistic in nature (even more simplistic than the verse), and now incorporates quarter note timing as opposed to just eighth and sixteenth notes as in the verse (the lyrics “of last night,” “up on-line,” “blacked out blur,” and “pret-ty sure” are all quarter notes).
- **Katy's vocals** are now higher pitched and “super processed” in nature, enabling the section to “pop” more from the verse section that preceded it. The processing also makes the song more interesting from a sonic perspective, since this level of vocal processing is only present during the pre-chorus sections of the song.
- **Lyrically**, we moved from a look at the “after effects of what happened” theme that was going on in the first verse to a look at the “repercussions of what happened” in the pre-chorus.

Here's a look at the lyrics in the pre-chorus section, showing how they're timed and phrased:

KEY:

Green Font: Lyrics that have the same pitch

Italics: Quarter notes as opposed to 8th notes

PRE-CHORUS – SECTION 1

Pict-ures **of last night**
End-ed **up on-line**
I'm screwed

Oh well

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It's a **blacked out blur**
But I'm **pret-ty sure**
it ruled

Damn

Chorus: 9.5/10

As with all Katy Perry choruses, the chorus in "Last Friday Night (T.G.I.F.)" is exceptionally infectious and memorable, both from a melodic standpoint as well as a lyrical standpoint. What's interesting is that the chorus is split into two separate sections, both differing in a melodic and lyrical perspective from one another:

Chorus Section 1 (Comprising two-thirds of the chorus – 0:31 out of a 0:46 total chorus length):

LYRICS:

The preceding sections (verse and pre-chorus) dealt with the aftermath and repercussions of what went on, but now we get to see what ACTUALLY TOOK PLACE "last Friday Night" in the first part (0:31) of the chorus.

Again, the lyrics are packed with imagery ("danced on table tops," "think we kissed but I forgot" (clever line, btw), "streaking in the park," etc...), with the story really getting "spicy and intense" in the last two stanzas of the section ("Then had a ménage a trios" in the third stanza and "Yeah I think we broke the law" in the fourth). You really get a sense of how the events of "Last Friday Night" seemed to get a bit out of control. No PG rating here.

Also notice how each of the four stanzas within the first two-thirds of the chorus start off with the title, "Last Friday Night," before launching into what happened in the storyline. Breaking the section up into 4 stanzas of 4 lines a piece breaks everything up nicely, enabling the listener to better absorb the lyrics and get engaged in the story as opposed to just rattling everything off at once (would be overload). It also enables the title to really stand out, further accentuating the memorability factor of the song.

INSTRUMENTATION:

Here we switch from the upfront guitars that were prevalent during the verse and pre-chorus sections to full on Synth dominated Electro-Pop. The primary synths in the first section of the chorus are "thick and fuzzed" in nature, giving the sound a really dense feel. The density is broken up, however, by the trebly funk slap bass that pierces through the mix. They work very well in conjunction with each other in creating an interesting sonic landscape that perfectly supports the vocals. Note that the electronic drums are virtually the same as they were during the sections that preceded the chorus.

MELODY/MUSIC:

The melody here is extremely infectious and memorable, and the drive of the section is kicked up from the pre-chorus primarily due to Katy's "eighth note" vocal delivery (since the beat remains pretty much constant throughout the entire song – just fluctuating in level for the most

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part).

Similar to the verse, here we see a drop in vocal pitch in the first three lines of each stanza, except this time the pitch goes down on the last TWO syllables of each line (as opposed to only the last syllable in the verse sections). On the fourth line, the pitch goes up on just the last syllable.

Here's a look at the lyrics in the first two-thirds of the chorus, showing how they're timed and phrased:

KEY:

Blue Font: Vocal inflection goes up

Gold Font: Vocal inflection goes down

Last Fri-day night

Yeah we danced on tab-le-tops

And we took too ma-ny shots

Think we kissed but I for-got

Last Fri-day night

Yeah we maxed our cred-it-cards

And got kicked out of the bar

So we hit the boul-e-ward

Last Fri-day night

We went streaking in the park

Skinny dipping in the dark

Then had a ménage a trios

Last Fri-day night

Yeah I think we broke the law

Always say we're gon-na stop

Op-Whoa-oh-oah

CHORUS SECTION 2 (Comprising one-third of the chorus – 0:15 out of a total of 0:46 chorus length):

LYRICS:

Here we see things changed up from looking back at the **past** (i.e. what happened "Last Friday Night"), to the **future** ("THIS Friday Night, do it all again"). What's really interesting and clever about the lyric is how after hearing about all the craziness and associated repercussions during the verse, pre-chorus and first two-thirds of the chorus that the "summation" of the chorus is to **DO IT ALL AGAIN THIS FRIDAY NIGHT**. You're kind of expecting to hear something to the effect of LET'S NEVER DO THIS AGAIN!

INSTRUMENTATION:

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Here we continue with the same instrumentation that was present in the first two-thirds of the chorus, but now seeing some additional synths added to the mix that bring the intensity up a notch and give additional “color” to the pallet of the section. This is most apparent in the “bending/warping” synth that is panned left in the mix.

MELODY/MUSIC:

The backing music remains pretty much the same as the first two-thirds of the chorus, save for the extra synth lines that were added into the mix plus the increased levels of the drums. Once again, things are pretty much changed up solely by Katy’s vocal melody, again simplistic and memorable in nature, repeating twice “This Friday Night, Do It All Again.” The lyrics “This Friday Night” are sung the same way as they were during the first two-thirds of the chorus, but the real emphasis is on “**do it all again**”, both in pitch (up on “all again”), and the extended delivery on “alllllllll againnnn.” This isn’t a surprise, since “**do it all again**” is what the entire story was building to.

ADDITIONAL NOTE ON THE CHORUS:

Notice how during each of the three choruses the **additional synths** (that were present only in the last one-third of the first chorus) start making their way into the first two-thirds of the chorus during the second and third choruses. In the second chorus, the additional synths come in midway through the first two-thirds of the section, and in the third chorus the additional synths are present for the entire section. It’s these additional synths that give the section more intensity and color.

Vocal Break and Solo: 9/10

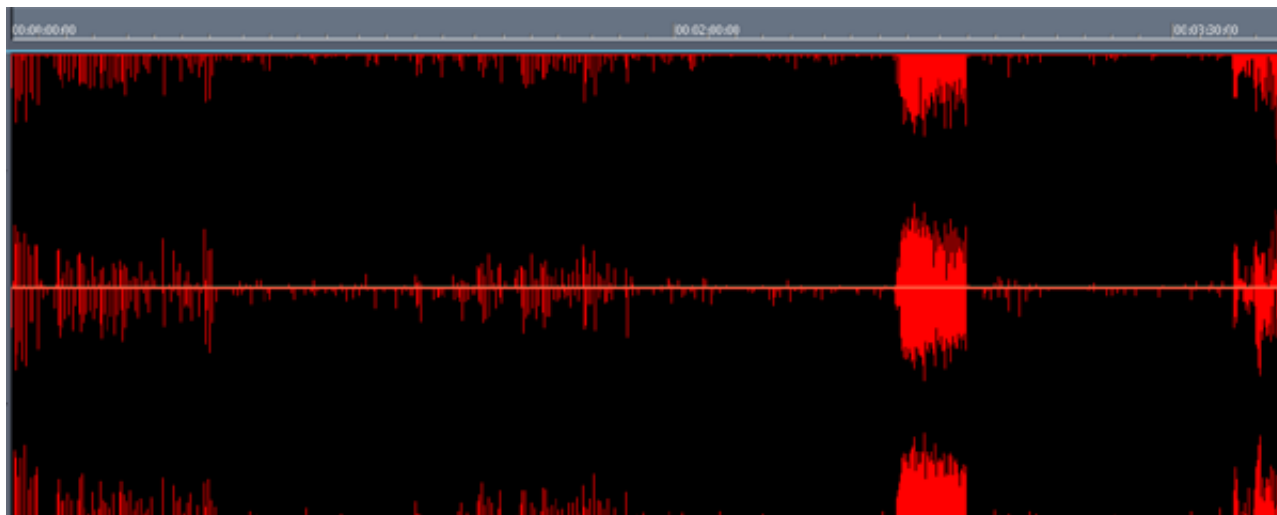
The “synth effect meltdown”/vocal delay trail-off transition from the chorus into the “T.G.I.F.” chant is superbly done, with the overall momentum of the song being brought down just for a moment. The second the synth effect/vocal delay fizzles out you’re already hearing the fade in of the repetitive “T.G.I.F.” chant coupled with the bass to treble filtered morphing guitar. The chant and guitar combo then grows in intensity, both in volume and “chant exuberance” (someone who’s panned to the left is REALLY into it), before launching into the sax solo.

Lenny Pickett’s sax solo literally “screams” in from the “T.G.I.F.” section that precedes it, hitting hard in conjunction with an up-front drum fill before launching into a great raw solo backed by the music that appears in the last third of the chorus section. (FYI – Lenny Pickett has been the Saturday Night Live band director since 1995, and was also a member of Tower Of Power from 1972 to 1981).

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Overall, the levels in “Last Friday Night (T.G.I.F.)” are pushed to the max, utilizing vast amounts of compression to maximize its sonic impact. There’s just a bit of breathing room in the verse and pre-chorus sections, but once you hit the chorus, the levels are maximized. The only real “respite” comes during the vocal break (“T.G.I.F.” chant section), but you can see once the sax solo screams in, it’s full on.

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INTRO	Tone/Comments	Pan
Electric Guitar	Bright with just a touch of overdrive to give some grit	10:00
Electric Guitar	Bright with just a touch of overdrive to give some grit	2:00
Bass	A Funk "slap" bass pop at 0:04 – clean and trebly	12:00
Electronic Drums	Bass and Snare drum (12:00), Hats (2:00)	12:00/2:00

VERSE	Tone/Comments	Pan
Lead Vocals	Katy Perry – Auto-Tune	12:00
Background Vocals	Katy Perry – panned l/r with higher levels on last three words of each phrase.	10:00/2:00
Electric Guitar	Bright with just a touch of overdrive to give some grit	10:00
Electric Guitar	Bright with just a touch of overdrive to give some grit	2:00
Bass	Compressed and mid level in the mix plus the sporadic Funk "slap" bass pop which is clean and trebly	12:00
Electronic Drums	Bass and Snare drum (12:00), Hats (2:00)	12:00/2:00

PRE-CHORUS	Tone/Comments	Pan
Lead Vocals	Katy Perry – Heavily processed – multi-tracked in spots	12:00
Electric Guitar	Bright with just a touch of overdrive to give some grit	10:00
Electric Guitar	Bright with just a touch of overdrive to give some grit	2:00
Bass	Compressed and mid level in the mix plus the sporadic Funk "slap" bass pop which is clean and trebly	12:00
Electronic Drums	Bass and Snare drum (12:00), Hats (2:00)	12:00/2:00
<i>Synth (2nd pre-chorus)</i>	<i>Bright, "Airy" synth – low/mid level in the mix</i>	<i>12:00-3:00</i>

CHORUS	Tone/Comments	Pan
Lead Vocals	Katy Perry – multi-tracked	10:00-2:00
Synth-1	Thick, Fuzzed based synth – low register warping drone- mid level in the mix	12:00
Synth-2	Fuzz synth – higher register than synth-1, up front in the mix (individual notes)	12:00
Synth-3	"Airy" synth drone – low to mid level in the mix	10:00-12:00
Synth-4	"Bending/Warping" synth – prominent in the mix	9:00-10:00
Synth-5	Bright sequenced synth – low to mid level in the mix	
Electric Guitar	Bright with just a touch of overdrive to give some grit	10:00
Electric Guitar	Bright with just a touch of overdrive to give some grit	2:00
Bass	Compressed and mid level in the mix plus the sporadic Funk "slap" bass pop which is clean and trebly	12:00
Electronic Drums	Bass and Snare drum (12:00), Hats (2:00)	12:00/2:00
Cymbal	Swirl leads into the chorus	
<i>Background Vocals (2nd Chorus)</i>	<i>"Ahhs" - Low to mid level in the mix</i>	<i>10:00-2:00</i>
<i>Synth (3rd Chorus)</i>	<i>Additional "high-pitched" synth mid level in the mix</i>	<i>12:00</i>

VOCAL BREAK	Tone/Comments	Pan
Lead Vocal	Katy Perry delay effect trail-off from the chorus	10:00-12:00
Group Vocal	"T.G.I.F." repeat – level builds throughout section	9:00 – 3:00
Synth	Multi-synth trail off effect coming out of the chorus	10:00 – 3:00
Guitar	Heavy filter effect going from bass to treble throughout the entire section	11:00 – 12:00

SOLO	Tone/Comments	Pan
Sax	Raw and up front in the mix	11:00 – 12:00
Synth-1	Thick, Fuzzed based synth – low register warping drone- mid level in the mix	12:00
Synth-2	Fuzz synth – higher register than synth-1, up front in the mix (individual notes)	12:00
Synth-3	"Airy" synth drone – low to mid level in the mix	10:00-12:00
Synth-4	"Bending/Warping" synth – prominent in the mix	9:00-10:00
Synth-5	Bright sequenced synth – low to mid level in the mix	
Electric Guitar	Bright with just a touch of overdrive to give some grit	10:00
Electric Guitar	Bright with just a touch of overdrive to give some grit	2:00
Bass	Compressed and mid level in the mix plus the sporadic Funk "slap" bass pop which is clean and trebly	12:00
Electronic Drums	Bass and Snare drum (12:00), Hats (2:00)	12:00/2:00

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Compares the song being analyzed against all Pop songs that have entered the Billboard Pop top 10 during Q2-2011.

CATEGORY	Last Friday Night (T.G.I.F.)	Q2-2011 Top 10 Pop Songs	Comparison
Song Structure	A-B-A-B-Vox Break-Solo-B	A-B-A-B-C-B (Majority)	Not In Line
Song Length	3:51 v	3:51 (Average)	Equal
Intro Length	0:07	0:13 (Average)	-0:06
Outro Length	n/a	0:20 (Average)	n/a
Songs That Contain "Proper" Outros	n/a	46% of songs	In-Line
Time For 1 st Chorus To Hit	0:37	0:40 (Average)	-0:03
% Of Song Where 1 st Chorus Hits	16%	17% (Average)	-1%
Tempo	Mid/Up	Mid/Up (Majority)	In-Line
Acoustic vs. Electric	Electric	Electric (Majority)	In-Line
Primary Instrumentation	Electric Guitar & Synth	Synth (Majority)	Not In-Line
Primary Vocal Gender	Female	Male (46% of songs) Female (38% of songs) Duet (17% of songs)	Not In-Line
Pre-Chorus	Yes	50% of songs	In-Line
Solo	Yes	17% of songs	Not In-Line
Bridge	No	58% of songs	Not-In Line
Lyrical Theme	Partying	Hooking Up	Not-In Line
Style	Pop/Rock, Electro, Dance	Electro Pop/Dance	Not-In Line

The key elements present in "Last Friday Night (T.G.I.F.)" are in-line with all Q2-2011 top 10 Pop hits EXCEPT:

- The song structure (form) differs in nature than the majority of top 10 hit Pop songs, the majority of which are A-B-A-B-C-B (verse-chorus-verse-chorus-bridge-chorus).

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- The intro is 0:06 shorter than the average top 10 hit Pop song.
- The primary instrumentation is both guitar and synth based, while the vast majority of top 10 hit Pop songs are exclusively synth based in nature.
- The song is sung by a female, where a small to moderate majority of top 10 hit Pop songs are sung by a male lead vocalist.
- The song contains a solo, while only 17% of top 10 hit Pop songs contain solos.
- The song doesn't contain a bridge, while 58% of top 10 hit Pop songs do.
- The lyrics in "Last Friday Night" primarily consist of a "partying" theme (though there are some "hooking up" elements in the story), while the majority of top 10 hit Pop songs have a more prevalent "hooking up" theme.

[Overall Assessment Back to Top](#)

Structure: 9.5/10

Does the song flow in a cohesive manner? When your songwriting team consists of yourself (Katy Perry), Max Martin, Lukasz Gottwald and Bonnie McKee, chances are that if NOTHING ELSE, your song is going to be very well structured. "Last Friday Night" doesn't disappoint, with each section of the song changing up frequently (including how the chorus is broken up) so that the listener never gets bored, and each section flowing seamlessly in and out and building off of one another, keeping the listener engaged throughout.

In a nutshell, the intro is short and concise (consisting of nothing more than 0:06 of the backing track of the 1st verse, but it works), the verse and pre-chorus sections are short as well (both at 0:15) and are memorable and effective, the chorus is exceptionally infectious, broken into two parts (two-thirds reflecting on "last Friday night" and one-third looking to "do it all again"), and the vocal break ("T.G.I.F." chant) and sax solo break things up nicely and provide the listener with an additional "payoff" before launching back into the chorus and out. All in all, it's a perfectly structured Pop song, just like Katy's other #1 hits.

Production: 9/10

How does the production stand up in maximizing the songs impact? As with the structure, when your production team consists of Dr. Luke and Max Martin, you're going to wind up with a song that is perfectly produced for the current Pop market. What's really great about "Last Friday Night" is how they fuse "raw, live" instrumentation (i.e. the guitar and funk bass) and modern synth Pop into a package where everything perfectly gels together and sounds 100% Katy Perry in nature.

Overall, all of the instrumentation blends perfectly with the vocals and cuts through the mix (when it needs to), and sonically there's just enough "breathing room" in spots so you won't get hearing fatigue, but the levels are pushed enough (especially during the chorus, of course) so that when it comes on the radio, it pops.

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Instrumentation/Tone: 9/10

Does the instrumentation and sound maximize the vibe of the song? As mentioned in the "production" section above, the fusing of "raw, live" instrumentation (guitar and bass) with modern synths made for a unique modern Pop song that sounds 100% Katy Perry in nature. Each instrument in the mix and its associated tone has its place, working in perfect unison with one another in creating and maximizing the intended vibe of the song.

Lyrics: 9.5/10

Do the lyrics serve the song and jibe with the vibe of the music? The overall lyrical content of "Last Friday Night (T.G.I.F.)" is exceptionally strong for a number of reasons:

- The use of vast amounts of **imagery** in the lyrics. You don't just "hear" the story; you "see" the story. This enables the listener to connect on a much deeper level, and is more engaging.
- The **order of the storyline** is quite clever and interesting. Normally, you would think to start with a detailing of the event that transpired, then a recounting of the aftermath and then going into the repercussions of it all (a typical flow of an event timeline). "Last Friday Night" STARTS with the aftermath (i.e. "there's a stranger in my bed,") then goes into the REPERCUSSIONS (i.e. "pictures of last night ended up on line,") and in the chorus enlightens us as to the details of what transpired "last Friday night" (i.e. "we went streaking in the park" amongst other things). Structuring the story this way keeps you engaged throughout the song because you WANT TO FIND OUT just what went on to bring about the aftermath that was mentioned in the verse and the repercussions in the pre-chorus. It also perfectly sets up the "punch line" that's present in the second part of the chorus, "THIS Friday night, DO IT ALL AGAIN."
- Notice how the **lyrical content gets more "intense" as the chorus progresses**, taking the story past the "PG" rating and straight into "R" territory (or at least "PG-13?"). The first stanza deals with dancing, drinking and kissing (not too crazy). The second stanza deals with maxing credit cards, getting kicked out of a bar and hitting the streets (ok, things are progressing here). The third stanza takes the "spiciness" to the next level with streaking, skinny dipping and a ménage a trios (we're definitely in adult territory here). The fourth stanza culminates with breaking the law (now there's trouble!).
- It was very **clever to split the chorus into two sections**, with the first two-thirds focusing lyrically on what happened LAST Friday night, and the other one-third focusing in on "doing it all again" THIS Friday night. It makes for a very interesting and engaging section.
- **The nature of the music perfectly jibes** with and accentuates the lyrical content present in each section of the song, and vice-versa.

Vocal Delivery: 9/10

Does the tonality and phrasing of the vocals maximize the songs impact? Katy's vocal quality and delivery are spot on and unique throughout the entire song. She does a fantastic job of

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bringing the lyrics to life, and even though her vocals are ultra-processed, they still retain somewhat of a “humanness” quality that enables her to connect with her audience on an emotional level.

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Memorability: 9/10

How easy is it to remember this song after you hear it once? What's great about “Last Friday Night (T.G.I.F.)” is that EACH SECTION of the song is exceptionally memorable in nature. It's the sheer simplicity of it coupled with strong melody, effective phrasing, the perfect blend of instrumentation, etc... that enables the song to get engrained in your head so easily (actually, it's deceptive simplicity – it sounds like a simple Pop song but it's extremely well crafted, complex and conducted in a very methodical manner).

Originality: 8.5/10

Does this song have its own unique vibe when compared to other songs/artists in the genre? All of Katy Perry's songs have always had the “Katy Perry sound and vibe,” and “Last Friday Night (T.G.I.F.)” is no exception. It's a combination of her unique vocal style coupled with a crack songwriting team that knows how to craft an ultra-effective Pop song in the Katy Perry manner. The songwriters went against the grain of what drives most current Pop trends (i.e. straight up synth Pop/dance, and actually including a solo in the song) and delivered a guitar/synth combo Pop/Rock song with a funk flavor and dance vibe that stood out from the pack. The end result is an exceptionally well crafted song that stands out in the genre in a unique and memorable manner.

Payoff: 9.5/10

Does the song provide the listener with a strong payoff (i.e. a hot chorus)? There are THREE strong payoffs for the listener in “Last Friday Night (T.G.I.F.)” The first is the ultra-infectious chorus, which provides the listener with not one, but TWO memorable components in the section (see the “Chorus” section above for details). The other two payoffs reside in the “T.G.I.F.” chant and sax solo sections. Both of those sections provide the song with a lot more depth and diversity, and ultimately enjoyment for the listener.

Longevity: 9/10 (Artist), 4/10 (Overall genre Genre)

Does this song have what it takes to stand the test of time? Will it become a staple of the artist's repertoire? When looked at in the scope of Katy Perry's catalog, “Last Friday Night (T.G.I.F.)” definitely stands out as a highlight, right on par with her other #1 hits. That being said, when put up against massive hits in the genre that have stood, and stand the test of time, “Last Friday Night (T.G.I.F.)” comes across as a very good song, but it doesn't have that “magic” quality about it where you say “WOW – that's amazing – that'll be around forever.” You KNOW when you hear a song that has a timeless, magic quality about it. “Last Friday Night (T.G.I.F.)” is great, exceptional even, but for TODAY.

[Conclusion: 9/10 Back to Top](#)

The Good:

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- “Last Friday Night (T.G.I.F.)” is exceptionally well crafted, with each section seamlessly flowing and building off of one another. There’s no “filler”, and the listener is kept engaged throughout the song.
- It’s exceptionally memorable in nature.
- The lyrics are very clever and strong, packed with imagery.
- There are THREE payoffs in the song (the chorus, “T.G.I.F.” chant and sax solo).
- The song is very well produced, with the instrumentation and associated tones creating an engaging sonic landscape that perfectly suits and accentuates Katy’s vocal delivery and lyrical content.

The Bad:

- Though there’s definitely nothing “bad” that I can say about this song, if Katy Perry, Max Martin, Dr. Luke and Bonnie McKee all came to me and said, “Dave, please critique this song for us – we can really use your help,” (wishful thinking

) my only suggestion would be to pump up the second half of the first two-thirds of the chorus (the four “last Friday night” sections) with a more “driving” beat to help take the section “to the next level” and provide additional sonic diversity from the first half before going into the last one-third of the section (where it shifts to “THIS Friday night”). The way that it currently is, the overall momentum remains the same during the first two-thirds of the chorus (save for some additional synths added to the mix in the second and third choruses), and as a result it winds up getting a bit monotonous in nature. To illustrate:

First two-thirds of the chorus (4 stanzas):

“Last Friday Night” – 1: Keep the beat as is.

“Last Friday Night” – 2: Keep the beat as is.

“Last Friday Night” – 3: Going into the section, have a short drum fill in addition to the “swell” that’s currently there and go into a more driving beat (or even just the addition of a ride cymbal in addition to the beat that’s currently there to provide more diversity and drive).

Keep the new beat going through the third and fourth stanzas and carry over into the last third of the chorus where the lyrics change over to “this Friday night.”

[Why it’s a Hit Back to Top](#)

Written by a HIT songwriting team consisting of Katy Perry, Max Martin, Dr. Luke and Bonnie

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McKee, chances were that having a who's who of current Pop hit songwriting collaborating on the same project would produce a #1 hit. And sure enough, it did.

- **It's The Whole Package:** Above all, "Last Friday Night (T.G.I.F.)" is an exceptionally well crafted song. The melody, phrasing, structure, instrumentation, lyrics and production all came perfectly together to create an ultra-infectious hit. There are some songs that when you hear them for the first time you just know they're going to reach the top of the charts. This was one of those songs.
- **Timing:** Just like last summer's #1 hit, "California Gurls," (#1 on the Billboard Pop Songs chart July through mid-August), "Last Friday Night's" release was perfectly timed to become a summer anthem. The vibe of the music coupled with the lyrical content exudes SUMMER. If this was released in December, it wouldn't have had nearly as much impact. Timing is everything, and they nailed it spot on with this song.
- **Memorability:** As mentioned earlier in the report, EVERY SECTION of this song is exceptionally well crafted and memorable in nature. It gets inside your head, and it stays there.
- **The Lyrics:** The lyrics possess an intriguing story line and are filled with imagery, keeping the listener engaged throughout the entire song. (If you can SEE the song in addition to just HEARING the song, you're going to connect with your audience on a much deeper level).

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- "Last Friday Night (T.G.I.F.)" provides the perfect example of effective use of **imagery** in a song. You can SEE everything that Katy's singing about. If you want your audience to REALLY connect with your song, you need to paint a picture of the story in their head. Hearing your song is one thing. But SEEING your song enables people to connect on a much deeper level, thereby keeping them engaged and increasing the chance for repeat listens.
 - Providing your listener with a **strong "payoff"** in your song is a must. It might be a chorus, a bridge, or a solo, but whatever it is, you need to give them "resolution" to everything that you were building toward in your song. If you don't, they're going to get bored and will probably not come back for another listen. "Last Friday Night (T.G.I.F.)" has THREE strong payoffs in the song – the chorus, the "T.G.I.F." chant, AND the sax solo.
 - When constructing your song, remember that you don't necessarily need to stick to a "realistic" **timeline of events** (i.e. the actual event that transpired in the verse, the aftermath in the pre-chorus and the consequences in the chorus). Try changing things around to hook the listener in and make them wait to find out what happened. This is perfectly done in "Last Friday Night (T.G.I.F.)", where the song starts out with the aftermath, then going into the consequences, and THEN we find out in the chorus

actually what took place.

- The use of **repetition** in your song is paramount to fostering memorability. “Last Friday Night” is extremely repetitive, both in the backing music (the same guitar and drum beat carries on pretty much through the entire song) and Katy’s vocal delivery (reference the verse and chorus sections earlier in the report for details, plus the repetitive “T.G.I.F.” chant). The more repetition you have in your song, the greater the chance that it’s going to get stuck in the listeners head.
- **Don’t be afraid to go against the grain** when it comes to what’s trending in the particular genre that you’re writing in. Current Pop is saturated with synth based Electro Pop/Dance songs, and “Last Friday Night” stood out from the pack with its guitar/synth combo dominated instrumentation and a Pop/Rock/Funk /Dance vibe. “Last Friday Night” also has a solo (a SAX solo, none the less), while out of the 24 top 10 hit Pop songs that graced the Pop Songs chart during Q2-2011, NONE had a proper solo. ALWAYS SERVE THE SONG. Give it what it needs to make it the best that it can possibly be. AMAZING songs will ALWAYS find a home.