

MOVES LIKE JAGGER Deconstructed

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Artist: Maroon 5 featuring Christina Aguilera

Song/Album: Moves Like Jagger / Hands All Over

Songwriter(s): A. Levine, B. Levin, K. Schuster, A. Malik

Producer(s): K. Schuster, B. Levin

Chart Position: #1 Pop Song

Genre: Pop

Sub Genre: Dance (Disco)/Funk/Rock

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Length: 3:21

Structure (Form): A-B-A-B-C-B

Tempo: Mid/Up (~126 bpm)

First Chorus: 0:45 (22% into the song)

Intro Length: 0:15

Outro Length: 0:04

Electric vs. Acoustic: Electric

Primary Instrumentation: Electric Guitar and Synth

Lyrical Theme: Hooking Up

Title Occurrences: Moves Like Jagger appears 18 times within the song, 6 times in each full chorus

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

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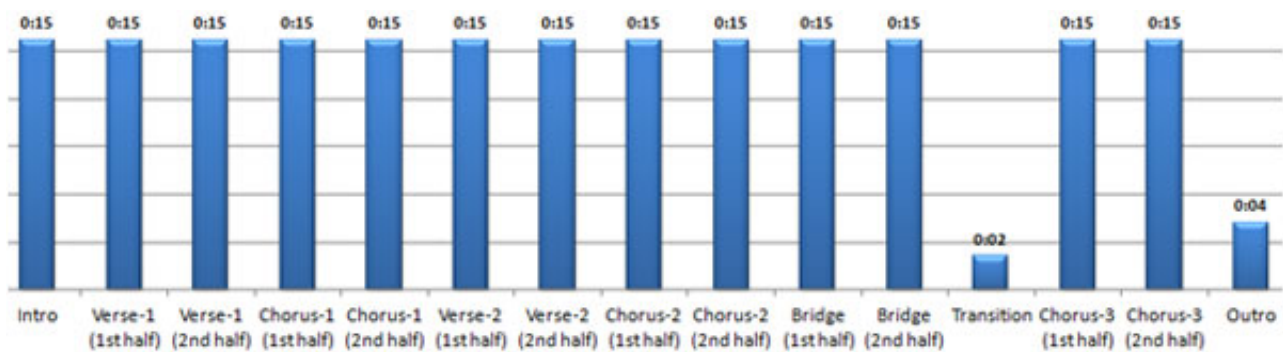
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At-a-Glance

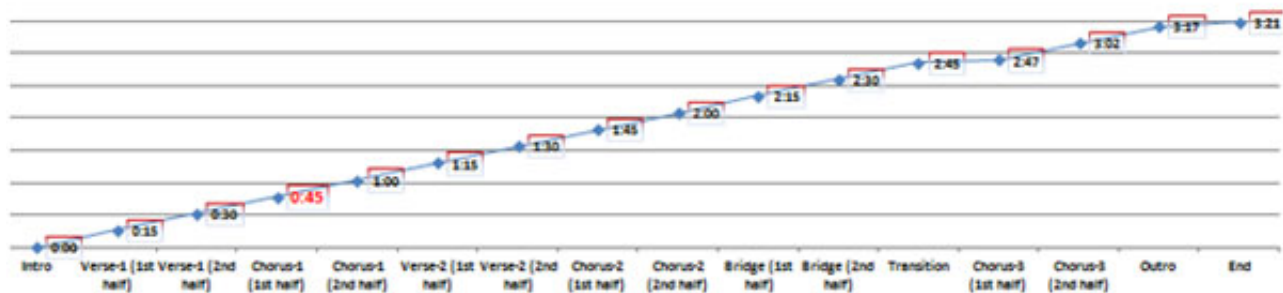
	Intro	Verse	P-Chorus	Chorus	Trans.	Solo	Bridge	Outro
# Of Occurrences	1	2	n/a	3	1	n/a	1	1
Length by Section	0:15	0:15	n/a	0:30	0:02	n/a	0:15	0:04
Section % to Total Song	7%	30%	n/a	45%	1%	n/a	15%	2%

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



As you can see in the graph above, *Moves Like Jagger* has an EXCEPTIONALLY symmetrical section length structure, much more so than the vast majority of other hit Pop songs that have been covered in these reports up until now. Every single section, save for the 0:02 transition from the bridge to the third chorus and the 0:04 outro land at exactly 0:15.

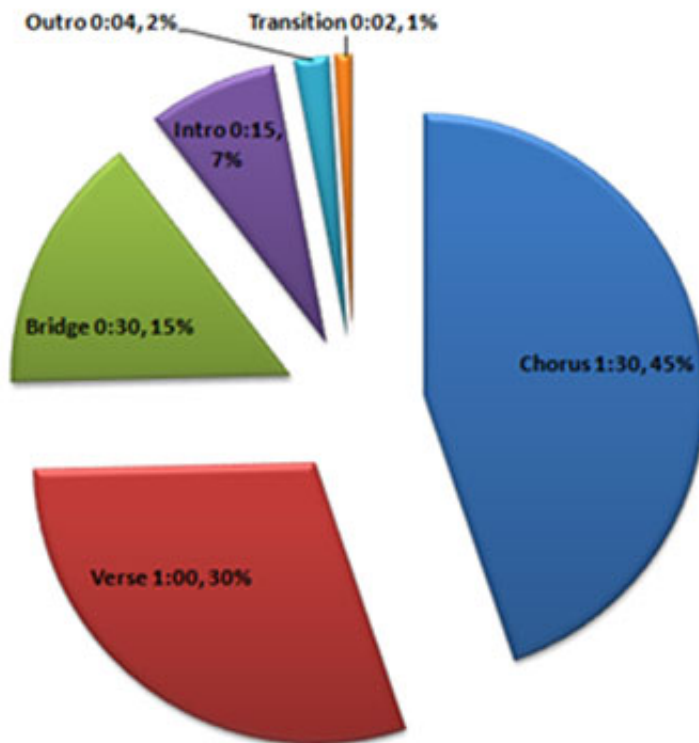
Structure Timeline (Shows when each section hits within the timeline of the song)



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

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Here we see the majority of the song's total composition (**45%**) being comprised of that super-infectious chorus. Not that far behind we see the verses totaling **30%** of the song, followed by the bridge at **15%** and intro at **7%**.

What's interesting to note is when compared to other recent top charting Pop hits (for example, Britney's *I Wanna Go*, Katy's *E.T.* and *Last Friday Night*), *Moves Like Jagger* devotes significantly more time to the verse sections than the aforementioned songs. This is primarily due to the fact that *Moves Like Jagger* utilizes a double first and second verse (or a single verse broken into two 0:15 segments – however you want to look at it). Here's a look at the Chorus/Verse split for the Britney and Katy songs mentioned above:

E.T.: 51% (Chorus) / 19% (Verse)

I Wanna Go: 50% (Chorus) / 17% (Verse)

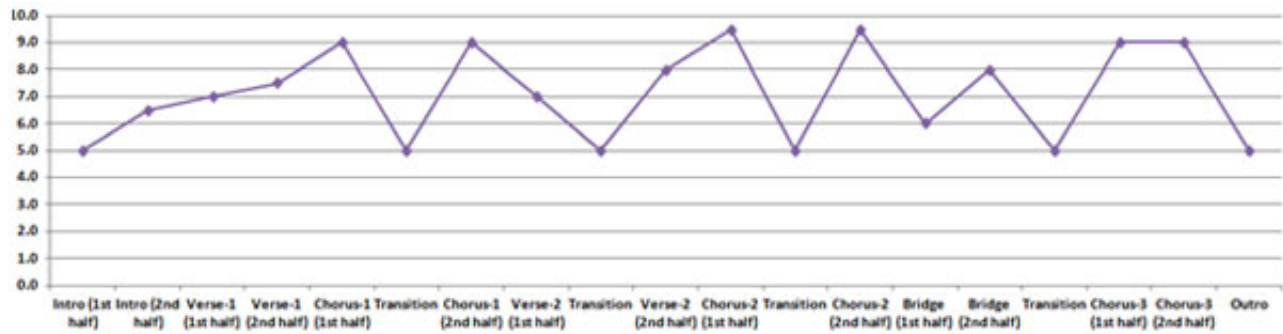
Last Friday Night: 55% (Chorus) / 13% (Verse)

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)

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Overall, *Moves Like Jagger* makes very good use of momentum and intensity shifts throughout the song, doing a great job of providing the listener with contrast between sections and ultimately aiding to keep them engaged.

Moves Like Jagger kicks off with the “song defining” whistle plus the trebly “funk” guitar line, both of which will be prevalent throughout the entire song. At **0:07** (the beginning of the second half of the intro), we see the introduction of the upfront kick drum into the mix which increases the momentum and further establishes the dance vibe of the song.

At **0:15** we enter the first verse where we see a continuation of the backing music that was established during the second half of the intro plus the addition of the lead vocal. Notice that the guitars are heavily filtered toward the bass end of the spectrum at the onset, but the kick remains at full fidelity throughout in order to keep the upfront beat moving along. The overall momentum continues until we see the intensity being kicked up a notch with the introduction of the pulsating “fuzz” synth that enters during the second half of the section at **0:30**. This continues through the balance of the section until hitting the drum fill at **0:43**, which leads us into the chorus.

At **0:45** we hit the first chorus where we see the overall momentum of the song kicked into full dance mode specifically due to the changeover to the full drums (i.e. the snare and upfront hat were added to the mix) plus the changeup in vocal delivery. The overall momentum of the section continues until we see the levels being brought down briefly via the removal of the drums as we hit the transition point between the first and second half of the chorus from **0:58 – 1:00**. At **1:00**, we see the full momentum of the chorus resume, and this continues until we arrive at the second verse at **1:15**.

Once we hit the first section of the second verse, the momentum shifts back to that of the first verse via the reversion back to the low-fi filtered “funk” guitar plus upfront kick. This continues until we see the momentum coming to a brief **0:02** halt at the transition point between the first and second half of the section (specifically due to the removal of the drums).

At **1:30** we enter the second half of the verse, this time with the momentum kicked up a notch above what was going on during the second half of the first verse primarily due to the addition of the more upfront hat, the additional “funk” guitar that’s panned right in the mix, and the earlier onset of the drums leading into the fill that starts at **1:37**.

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The second chorus hits at **1:45**, where we see the intensity level of the section just a tad above that of the first chorus due to the addition of the pulsating/vibrato orchestral string synth that's panned left in the mix. The momentum continues throughout the balance of the section until we hit the bridge at **2:15**.

The second the bridge hits, we see the overall momentum taking an immediate dip with the reversion back to the kick drum, "funk" guitar and pulsating synth that were present during the second half of the verse sections. Notice that once again the backing music is heavily filtered and low in the mix (including the kick drum this time around) and morphs from bass to treble with the levels growing as the first half of the section progresses.

At **2:30** we enter the second half of the bridge, seeing the beat and backing music hit full stride and basically reverting back to the music that was defining the first chorus section. The momentum continues until we hit the transition point that occurs from **2:45 – 2:47**, where the drums are pulled from the mix and followed by a "metallic" synth swell that leads us into the third and final chorus.

The momentum of the third chorus remains steady through both sections (note that the drums are NOT pulled at the transition point between chorus sections this time around), until the momentum is brought back down as we enter into the "outro" (which is basically just a reversion back to the "funk" guitar and whistle that defined the intro), before ending at **3:21**.

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Intro: 9.5/10

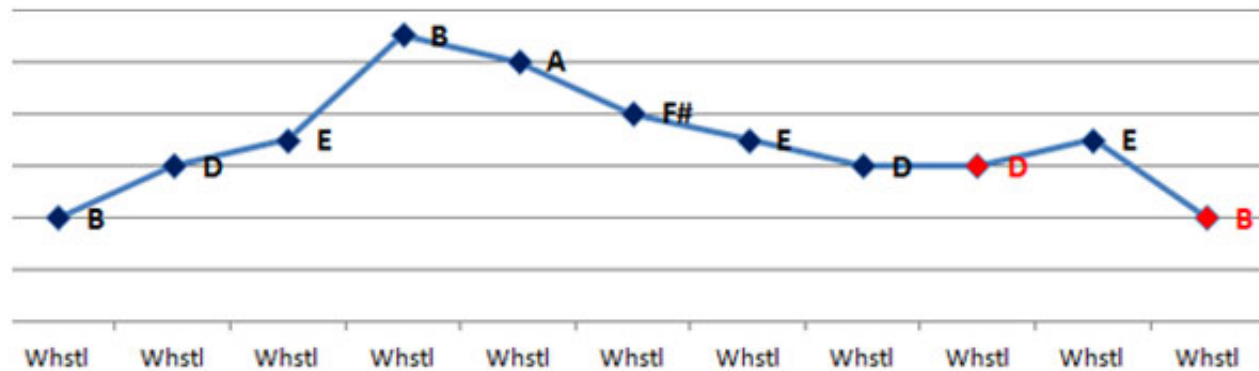
The intro section within *Moves Like Jagger* is exceptionally strong on a number of levels:

- Right off the bat, the ultra-infectious whistle melody immediately hooks you in and engages you in the song. This melody is repeated throughout the song, both as a whistle and as part of the vocal melody that occurs on the last line of each chorus section.
- The whistle acts as a fantastic "**identifier**" for the song. The second you hear it, coupled with the trebly funk guitar backdrop, you instantly know what song it is. This works wonders for accentuating the memorability factor of the song (especially since it's repeated throughout the entire piece).
- The upfront kick drum that comes in halfway through the section gets things moving and establishes the dance nature of the song.
- Since the music is basically the same as what's going on during the first section of the first verse, the transition is natural and seamless.

GRAPHICAL REPRESENTATION OF THE WHISTLE MELODY PRESENT IN THE INTRO + OTHER SECTIONS WITHIN THE SONG (listen to the section while you look at this):

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Verses: 9.5/10

Overall the verse sections within *Moves Like Jagger* are exceptionally strong, specifically due to the infectious nature of the melody coupled with the driving “disco” kick and repetitive trebly “funk” guitar line. Key points (note that these points will be explored in depth further into the report):

Notice how the first section of the first verse (0:15 – 0:30) is differentiated from the second section of the first verse (0:30 – 0:45) as well as from the intro section that preceded it:

- As we transition from the intro to the first verse, the kick remains the same as it was in the intro (level and fidelity wise), but the “funk” guitars are now heavily filtered toward the bass end of the spectrum, slowly morphing toward the treble end and full fidelity as we get toward the end of the first section.
- The second section of the first verse is now in full fidelity and incorporates the heavy pulsating “fuzz” synth into the mix.
- The transition between verse sections is primarily brought about by the inclusion of the whistle that kicked the song off (lasting from 0:26 to 0:29). This is paramount in the sense that it reinforces that melody in the listeners head.

Take note of all of the vocal and instrumental repetition going on within each verse section. This does a great job of accentuating the memorability factor of the song.

Notice the change from ascending to descending melody lines in certain areas (see graphs below). This gives the overall section more diversity from a melodic standpoint and aids in keeping the listener engaged.

Notice the emphasis on certain words throughout the section, and their associated time value and placement on the line (see graphs below).

Take note of the vocal harmony that appears in the second half of the second verse on the lyrics we can ride it and get inside it. This provides diversity from the preceding verse sections as well as giving the section a bit more “punch.”

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LYRICS

Overall the lyrics are conversational, simplistic, engaging and do a good job of setting up the chorus that follows. In a song like this (that's Pop/Dance natured) it's more about putting the emphasis on the ultra-infectious melody and groove as opposed to deep, thought provoking lyrics. These lyrics are easy to get into and are memorable in nature. Bottom line – they get the job done.

LYRICS & DEPICTION OF THE REPETITION OF VOCAL MELODY WITHIN EACH VERSE SECTION

Key:

Same colors = the same melody

1st VERSE – 1st Stanza – 1st Section

Just shoot for the stars

If it feels right

Then aim for my heart

If you feel like

1st VERSE – 1st Stanza – 2nd Section

And take me a-way

And make it o-kay

I swear I'll be-have

1st VERSE – 2nd Stanza – 1st Section

You wanted control

So we waited

I put on a show

Now we're naked

1st VERSE – 2nd Stanza – 2nd Section

You say I'm a kid

My ego is big

*I don't give a sh*t*

2nd VERSE – 1st Stanza – 1st Section

Maybe it's hard

When you feel like

You're broken and scarred

Nothing feels right

2nd VERSE – 1st Stanza – 2nd Section

But when you're with me

I'll make you be-lieve

That I've got the key

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2nd VERSE – 2nd Stanza – 1st Section

Or, so get in the car

We can ride it

Wher-ever you want

Get inside it

2nd VERSE – 2nd Stanza – 2nd Section

And you want to steer

But I'm shif-ting gear

I'll take it from here

TRANSITION INTO CHORUS

And it goes like this

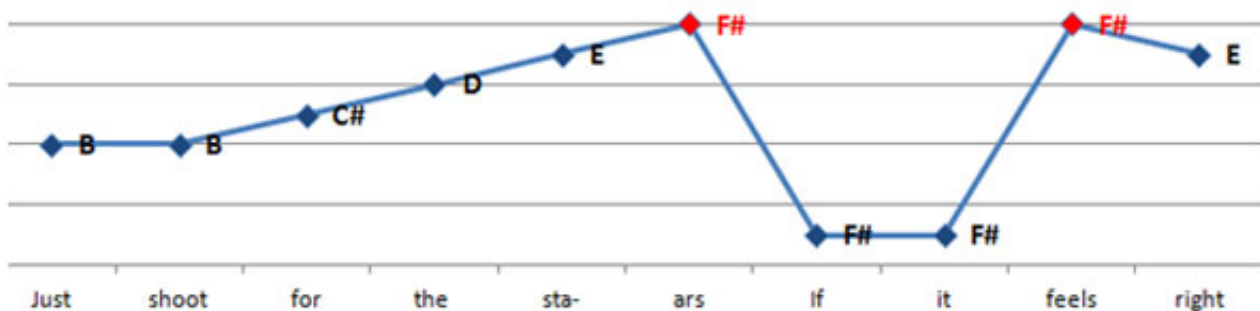
INSTRUMENTATION

Instrumentally, there are only a handful of instruments that are defining the sound. Basically it's just the kick, trebly "funk" guitars, pulsating "fuzz" synth (during the second half of the section) and whistle (that ushers in the transition between each 0:15 segment of the first and second verses). They all jibe perfectly with one another in creating the intended Pop/funk/dance vibe of the song.

MELODY

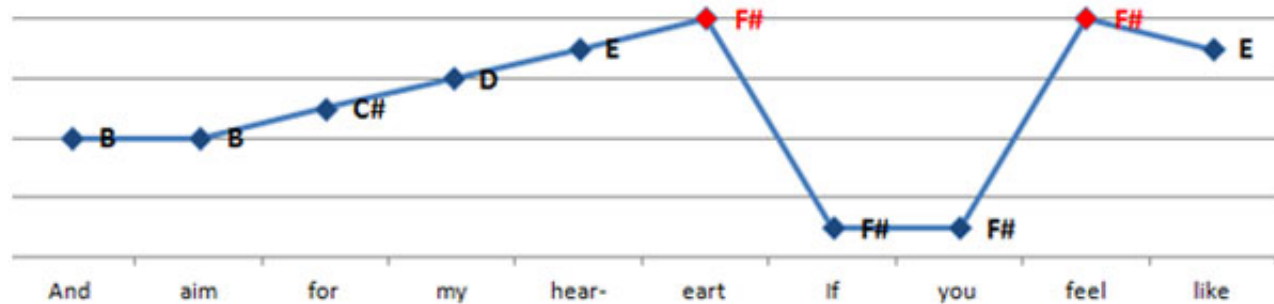
Overall, the vocal melody in the verse sections is exceptionally infectious, memorable and on par with that of the chorus. See the graph and commentary sections that follow for details.

GRAPHICAL REPRESENTATION OF THE VOCAL MELODY PRESENT IN THE FIRST SECTION OF THE FIRST VERSE OF THE SONG (*listen to the section while you look at this*):



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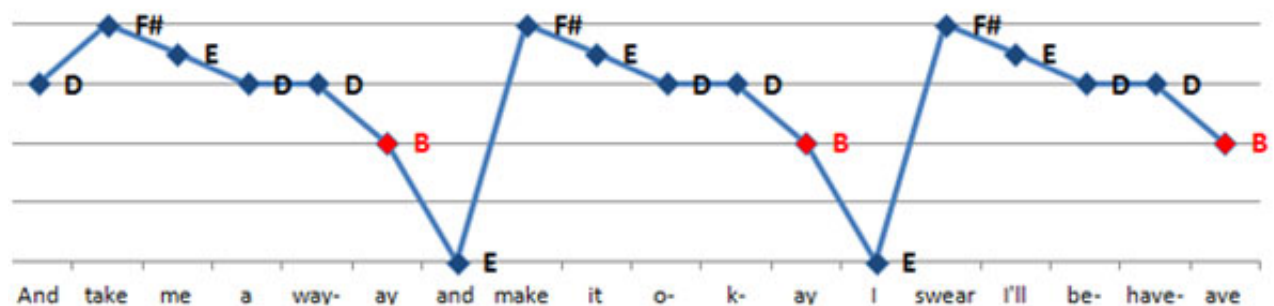
Notice that the vocal melody within the first two lines of the verse starts out ascending to **F#**, before dropping an octave on the lyrics *if it* (on the first line) and *if you* (on the second line) before jumping an octave and then dropping a step to finish the line.

In regard to the ascending vocal melody, take note of how it jibes perfectly with the lyrical content. *Just shoot for the stars* climbs until we hit the climax on the lyric *stars* (i.e. to reach the stars you need to go UP). It wouldn't make sense or have the same impact if the melody was descending in nature. The same goes for the lyrics *And aim for my heart* – with the emphasis and focal point of the line being on the lyric *heart*.

Notice how the lyric *stars* (on the first line) and *heart* (on the second line) are single syllable words that are split into two syllables. The second syllable of each word is a full step above the preceding syllable, and is also longer in duration than the preceding note values of the melody line leading up to this point. This technique gives those lyrics more emphasis and also provides a transition point for the change up in melody that follows (during *If it feels right* and *If you feel like*).

Also notice that the two lines depicted in the graphs above are exactly the same from a melodic standpoint. This repetition furthers the memorability factor of the section and the overall song.

GRAPHICAL REPRESENTATION OF THE VOCAL MELODY PRESENT IN THE SECOND SECTION OF THE FIRST VERSE OF THE SONG (listen to the section while you look at this):



Here, in the second section of the first verse, we see basically the reverse melody line from what we saw in the section that preceded it. The three sets of phrases above are all

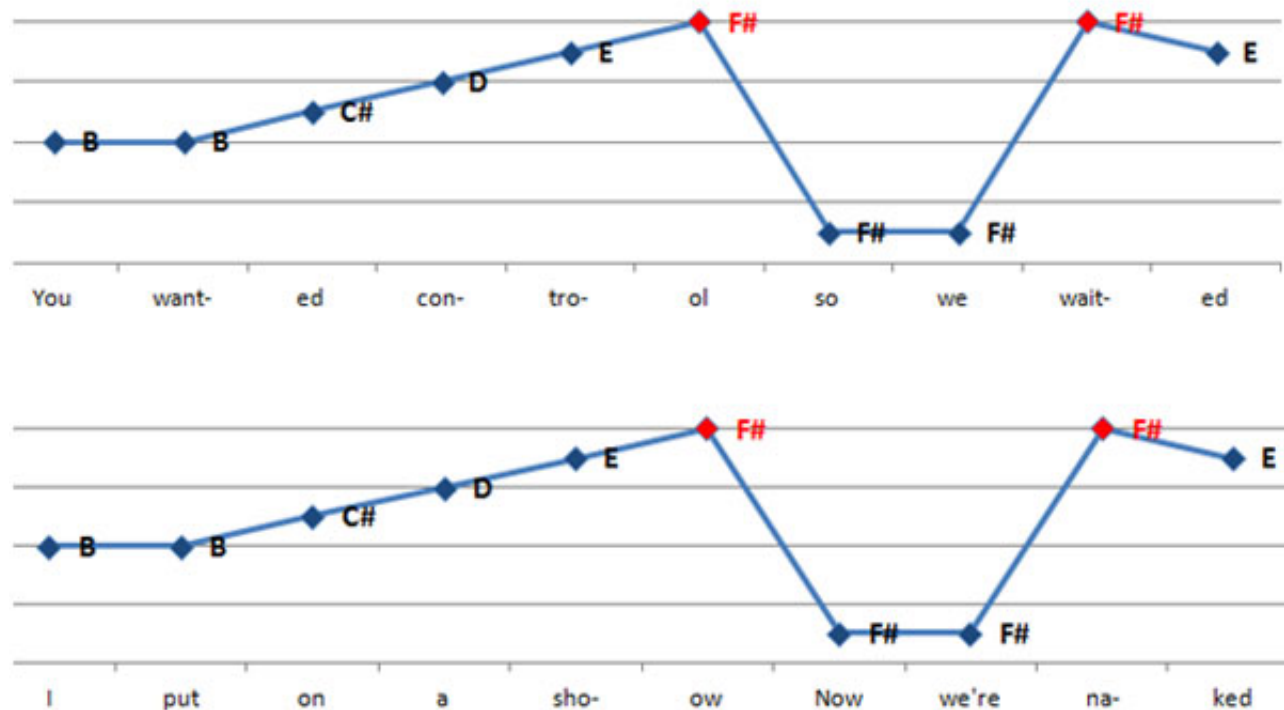
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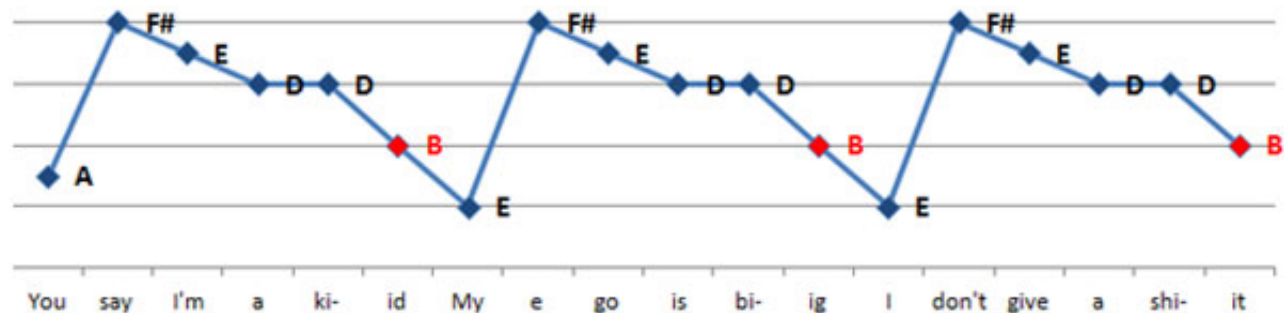
descending in nature, and notice that each individual phrase utilizes the exact same melody. The repetition accentuates the memorability factor of the section, and the descending nature of the melody provides good contrast to the section that preceded it.

Additionally, notice how we have a similar type of "syllable extension" as we did on the words stars and heart in the first two lines of the song. This time around, two syllable words are stretched into three (*away, okay and behave*), and they're descending from **D** to **B** (as opposed to climbing from **E** to **F#** on the lines in the preceding section). The overall effect is the same, though.

GRAPHICAL REPRESENTATION OF THE VOCAL MELODY PRESENT IN THE FIRST SECTION OF THE SECOND HALF OF THE FIRST VERSE OF THE SONG (listen to the section while you look at this):



The vocal melody here exactly follows that of the first section of the first half of the first verse.

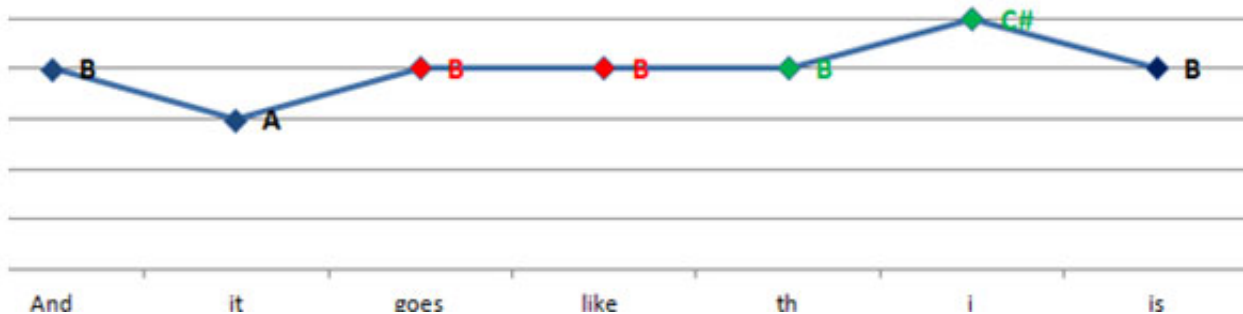


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The melody here exactly follows that of the second section of the first half of the first verse.

GRAPHICAL REPRESENTATION OF THE VOCAL TRANSITION FROM THE VERSE TO THE CHORUS (listen to the section while you look at this):



The melody above serves as the vocal line transition from the verse to the chorus. Notice that the first two lyrics (*And it*) are eighth notes, followed by quarter notes (*goes like*). The last word, *this*, has the first two thirds as sixteenth notes, with the inflection going from **B** to **C#** and then back down to **B**. It comes across in a very subtle manner when you listen to it, but it's there.

Chorus: 9/10

The chorus section within *Moves Like Jagger* is exceptionally infectious, memorable, well phrased and clever, and provides the listener with a strong payoff. Key points (note that these points will be explored in depth further into the report):

The full chorus is split into two individual sections that comprise the same vocal melody but differing lyrical content in the first stanza of each section (i.e. *Take me by the tongue... and I don't need to try...*).

The two chorus sections are split up by a quick transition where the drums are pulled out of the mix under the lyrics *moves like Jagger*. This is the case during the first two choruses, but does not occur in the third (final) chorus.

As was the case in the verses, take note of all the vocal and instrumental repetition going on in the section (see the melody graphs and lyrics that follow below).

Notice how the whistle melody pops up on the last line of each chorus section over the lyrics *moves like Jagger*. It does a fantastic job of reinforcing both the title and melody in the listeners head.

Take note of how the single lyric you in the first section of the chorus not only ends the line but starts the following line at the same time (i.e. *Kiss me 'till your drunk and I'll show YOU want the moves like Jagger...*).

LYRICS

Here we see each section of the chorus split lyrically into two stanzas. The first stanza of the

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chorus is there to lead you into the second stanza, which is the prime “payoff” within the song (i.e. the repetition of the title *Moves Like Jagger* coupled with the “whistle melody” phrasing of the lyrics on the last line of each section).

As was the case with the lyrics in the verse, here they're also quite simplistic and memorable in nature. The first stanza within the first section of the chorus (*Take me by the tongue...*) definitely possesses the most interesting lyrics in the section (and the song overall). They're not as “straight up” in nature as in other sections.

LYRICS & DEPICTION OF THE REPETITION OF VOCAL MELODY WITHIN THE SECTION

Key:

Same colors = the same melody

CHORUS – 1ST SECTION – 1ST STANZA

Take me by the tongue and I'll know you
Kiss me till you're drunk and I'll show you

CHORUS – 1ST SECTION – 2ND STANZA

You want the moves like Ja-gger
I've got the moves like Ja-gger
I've got the mooooooves... like Ja-gger

CHORUS – 2ND SECTION – 1ST STANZA

I don't need try to con-trol you
Look into my eyes and I'll own you

CHORUS – 2ND SECTION – 2ND STANZA

With them the moves like Ja-gger
I've got the moves like Ja-gger
I've got the mooooooves... like Ja-gger

INSTRUMENTATION

Now that we've entered into the full “dance” section of the song, here we see a changeover from the lone kick that was propelling the verse along to a full drum kit, characterized by the addition of the upfront snare and hats coupled with the pulsating “fuzz” synth, trebly funk guitars and orchestral string based synth that enters the mix during the 2nd and 3rd chorus sections (giving it a subtle 70's disco vibe). Overall, all of the instrumentation utilized in the section jibe perfectly with one another in accentuating the dance/funk vibe.

MELODY

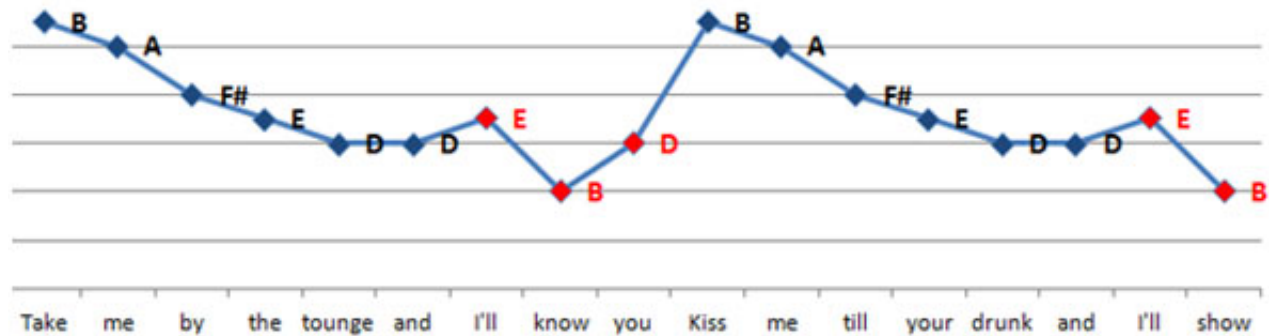
Again, as was the case with the verse sections that preceded it, the vocal melody in the chorus is exceptionally infectious and memorable and provides a very strong payoff for the listener.

GRAPHICAL REPRESENTATION OF THE VOCAL MELODY PRESENT IN THE FIRST

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STANZA OF THE FIRST SECTION OF THE CHORUS (listen to the section while you look at this):



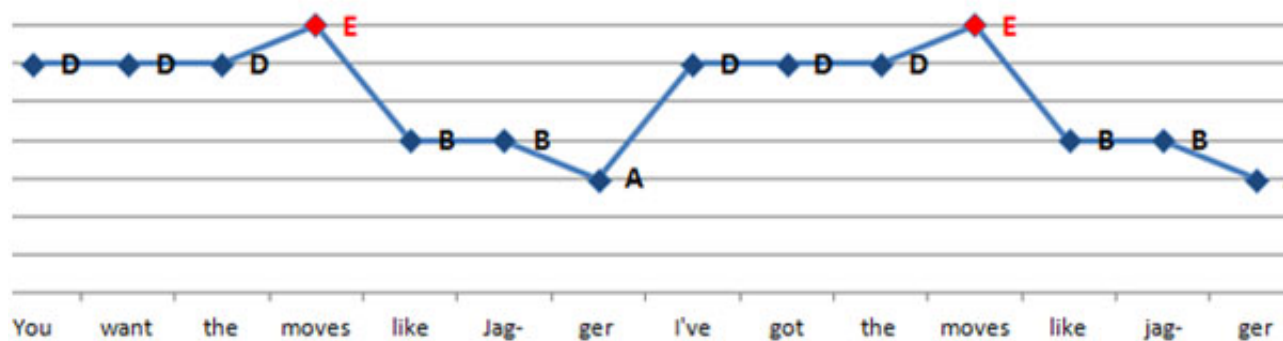
Here we see the first stanza of the chorus continuing with the descending vocal melody line theme that was indicative of the last section of the verse. It's split into two phrases, both of which are exactly the same from a melodic standpoint.

Note that the lyric *You* both ends the section shown above and starts the section shown below, even though it's only sung once. This was quite clever, and it provided for a very smooth, seamless transition between sections.

Notice that the melody is composed of descending eighth notes until we get to the lyrics *I'll know you* and *I'll show*. Here we see a transition over to quarter notes, and phrasing that goes from **E** to **B** to **D**. It both provides those particular lyrics with greater emphasis and also splits the phrases up quite nicely, enabling the listener to better process and absorb each section.

Overall, this section of the chorus serves as a "set-up" for the "crux" of the chorus that follows in the following two sections (where the title of the song is revealed).

GRAPHICAL REPRESENTATION OF THE VOCAL MELODY PRESENT IN THE FIRST TWO LINES OF THE SECOND SECTION OF THE CHORUS (*listen to the section while you look at this*):



This section, as well as the section that follows, is the pinnacle of the chorus and the song as a

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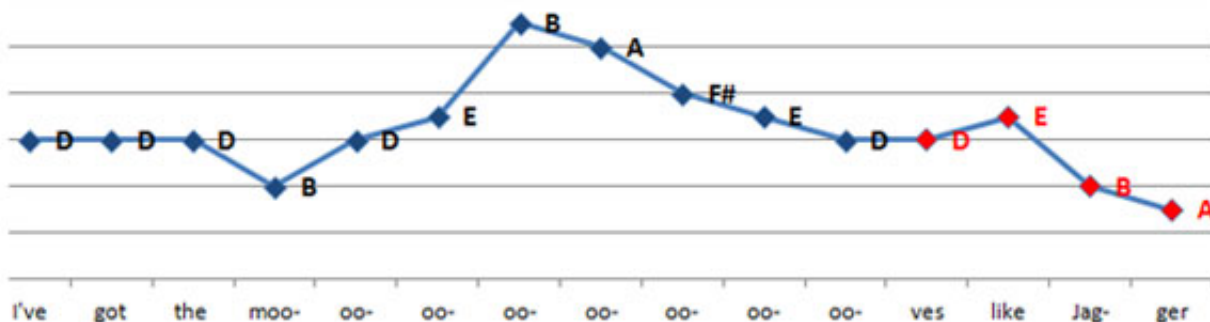
whole. This is where the title of the song is revealed, and where effective melodic phrasing is crucial in hammering home the memorability factor of the song (which it does in grand fashion). Take note of the following:

Notice the emphasis that is put on the lyric *moves*. This was achieved in three ways. First, we ascend from **D** to **E**, and *It's* the highest pitch in the section above. Second, it has the longest note value. All of the other notes are eighth notes, but *moves* is a quarter note. Third, when you listen to the song, take note of the additional "processed" vocal harmony that's put on the lyric. It makes it stand out even further. Overall, all of the emphasis on that word makes total sense, considering that *moves* is what the entire song is based around (i.e. the *MOVES* like Jagger).

Notice that the only real movement that you have in vocal melody pitch comes during the lyrics *moves like Jagger*. The other lyrics (*you want the* and *I've got the*) are just setting the scene and are all sung in the key of **D**. This gives greater emphasis to the most important lyrics in the section, the title *Moves Like Jagger*.

Notice that the two phrases within the section are exactly the same. Once again, we have repetition, further accentuating the memorability factor of the section and the overall song.

GRAPHICAL REPRESENTATION OF THE VOCAL MELODY PRESENT IN THE THIRD LINE OF THE SECOND SECTION OF THE CHORUS (listen to the section while you look at this):



Here, in the last line of the chorus, we reach the true payoff within the song:

First, it consists of a brief lead in (*I've got the*) that's all in the key of **D**, followed the title of the song *Moves Like Jagger*. This is the last thing that you hear in the section, and as a result gets stuck in your head.

Second, and what's really brilliant about this section, is how the title *Moves Like Jagger* is stretched out and sung in the same melody arrangement as the whistle that kicked the song off and has been showing up throughout the song. You want to talk about fostering memorability? It doesn't get much more memorable than this.

Bridge: 9 / 10

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The bridge in *Moves Like Jagger* provides the song with additional depth and dimension due to Christina Aguilera's contribution to the section. Melodically, vocally and lyrically it differs from any other section within the song up until this point.

LYRICS

The lyrics in the bridge provide a great departure from the rest of the song, primarily due to their more overtly "racy" nature coupled with being conveyed from the female's point of view:

LYRICS & DEPICTION OF THE REPETITION OF VOCAL MELODY WITHIN EACH SECTION

Key:

Same colors = similar melody (Note Aguilera's phrasing varies throughout the section)

BRIDGE – 1ST SECTION

*You wanna know
how to make me smile
Take control,
own me just for the night*

BRIDGE – 2ND SECTION

*And if I share my secret
You're gonna have to keep it
Nobody else can see this*

BRIDGE – 3RD SECTION

*So watch and learn
I won't show you twice
Head to toe,
ooh baby, roll me right*

BRIDGE – 4TH SECTION

*And if I share my secret
You're gonna have to keep it
Nobody else can see this*

INSTRUMENTATION

Once we hit the first section of the bridge, we see the music and instrumentation reverting back to that which was present during the 2nd half of the verse sections (although extremely filtered toward the low-fi, bass end of the spectrum). As the section progresses, we see the sound morphing through the spectrum until we return to full fidelity for the second half of the bridge. The second half of the bridge utilizes the music and instrumentation that was present in the Chorus (minus the orchestral string synth).

MELODY

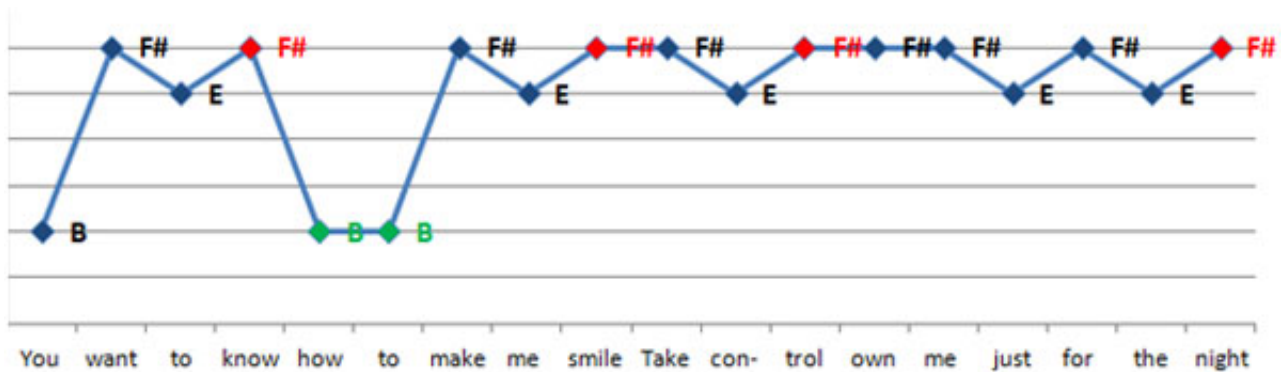
As with all of the other sections within the song, the vocal melody present in the bridge is

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exceptionally memorable and infectious.

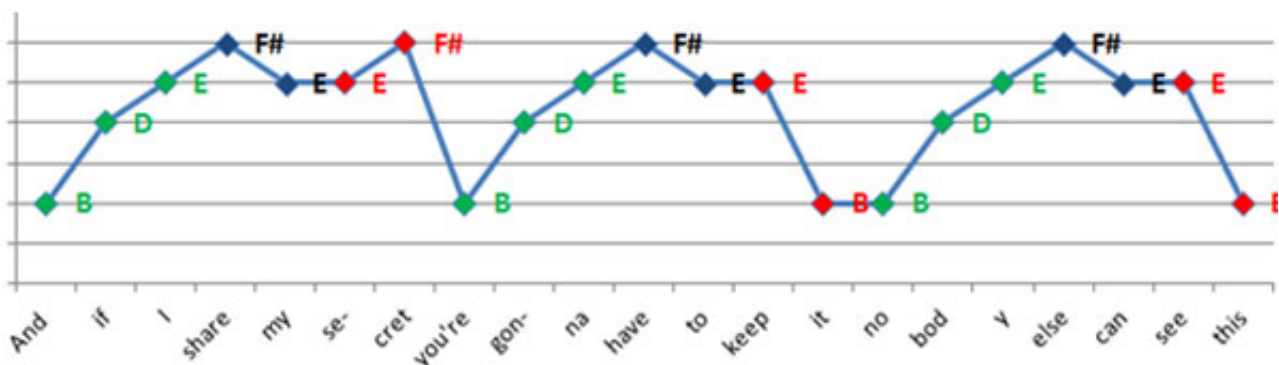
GRAPHICAL REPRESENTATION OF THE VOCAL MELODY PRESENT IN THE FIRST SECTION OF THE BRIDGE (listen to the section while you look at this):



Here we see a vocal melody line that's quite simplistic in nature (i.e. doesn't encompass a lot of variation, basically just fluctuating between **E** and **F#** plus **B** early on). The result is a melody that is completely different than anything we've seen in the song up until this point, and is quite memorable as well.

Notice that the section is split into four phrases, each ending on **F#** (which has a prolonged note value in relation to the other eighth and sixteenth notes in the section).

GRAPHICAL REPRESENTATION OF THE VOCAL MELODY PRESENT IN THE SECOND SECTION OF THE BRIDGE (listen to the section while you look at this):



Here in the second section of the bridge we see three phrases consisting of sixteenth, eighth and quarter note values. Even though it looks quite "busy," overall it's simplistic and repetitive in nature, and exceptionally memorable.

Each phrase starts out with sixteenth notes (*but if I, your gon-na, no bod-y*), before leading into eight notes (*share my, have to, else can*) and concluding on quarter notes (*se-cret, keep it, see this*). This "fast to slow" approach does a great job of accentuating the quarter note value

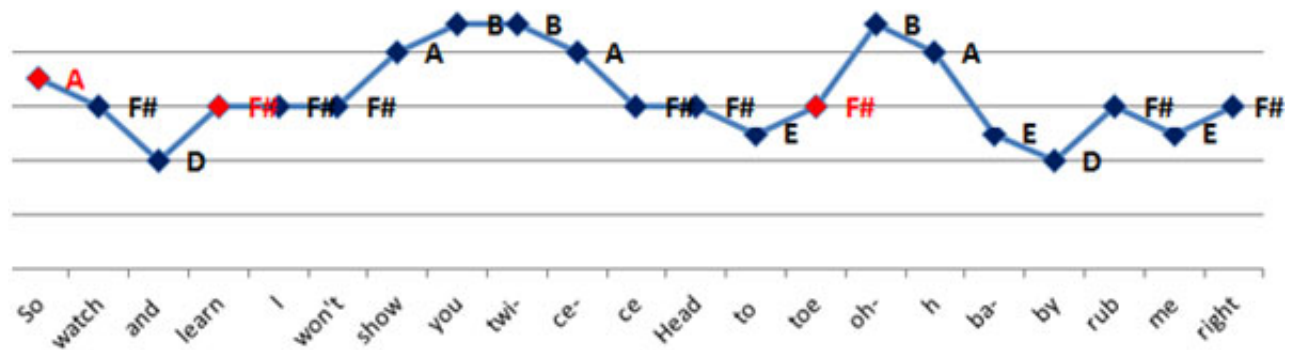
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lyrics, as well as concluding each phrase within the section.

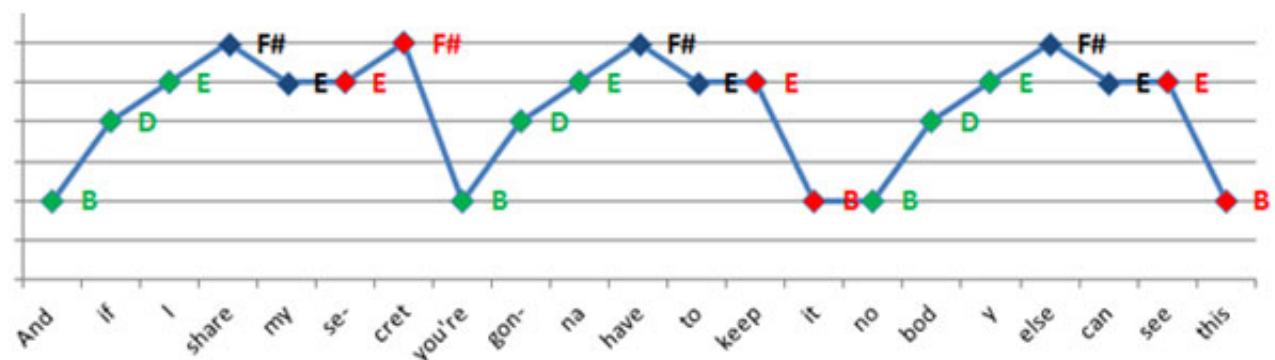
Notice that the conclusion of the first phrase is a climb from **E** to **F#**, while the second and third phrases conclude descending from **E** to **B**.

GRAPHICAL REPRESENTATION OF THE VOCAL MELODY PRESENT IN THE THIRD SECTION OF THE BRIDGE (listen to the section while you look at this):



Here we see Aguilera flexing some of her vocal muscle a bit more than in the preceding sections of the bridge. The section is still repetitive and memorable, but we see her start to stretch out her vocal range over certain lyrics, most notably *twice* (going from **B** to **A** to **F**) and *toe* (going from **F#** to **B** to **A**).

GRAPHICAL REPRESENTATION OF THE VOCAL MELODY PRESENT IN THE FOURTH SECTION OF THE BRIDGE (listen to the section while you look at this):

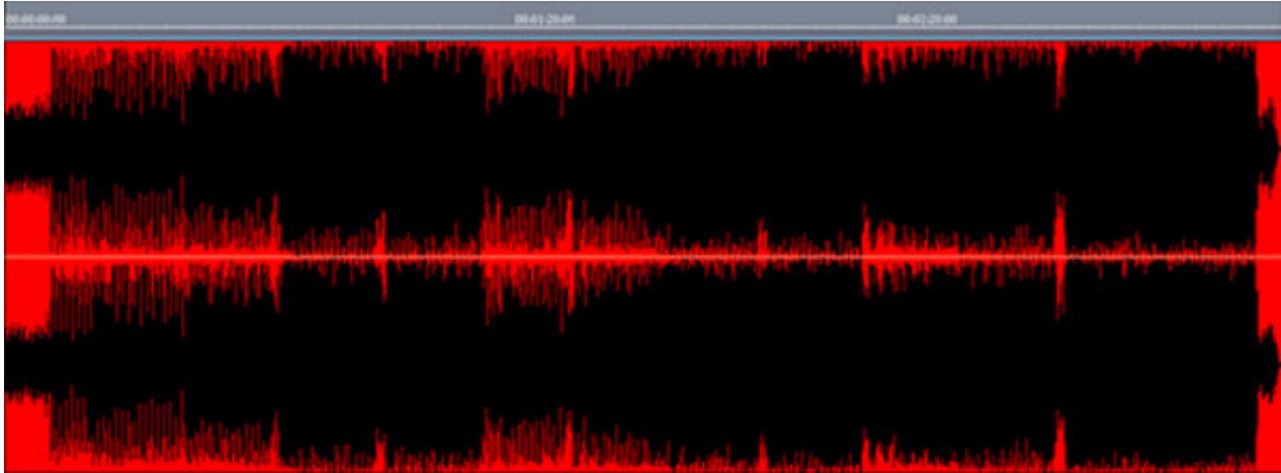


The last section of the bridge is a reversion back to the second section of the bridge, as described above.

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Overall, Moves Like Jagger is quite compressed for maximum sonic impact, most specifically in the chorus sections.

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INTRO	Tone/Comments	Pan
Electric Guitar	Clean and trebly (funk oriented). Primary in the mix	10:00
Electric Guitar	Clean and trebly (funk oriented). Back of the mix	2:00
Whistles	Prominent in the mix – moderate reverb	11:00-12:00
Drums (2 nd half of section)	Kick - tight and up-front in the mix, in sync with the hat on the beat	12:00

VERSE	Tone/Comments	Pan
Lead Vocal	Male – slight reverb and delay – processed in nature. Up front in the mix	12:00
Electric Guitar	Clean and trebly (funk oriented). Mid level in the mix	10:00-12:00
Electric Guitar	Clean and trebly (funk oriented). Low to mid level in the mix	2:00
Whistle	Prominent in the mix – moderate reverb	11:00-12:00
Drums	Kick - tight and up-front in the mix, in sync with the hat on the beat. Mid to up front in the mix	12:00
Synth (2 nd half of section)	Thick, pulsating fuzz synth. Up front in the mix	10:00-2:00
Synth (Verse 2)	“Swoosh” synth at the beginning of the section	12:00

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CHORUS	Tone/Comments	Pan
Vocals	Male – multi-tracked lead plus harmonies – processed – slight reverb and delay. Up front in the mix	12:00
Drum fill lead-in	Bright snare fill lead in to section	10:00-1:00
Drums	Electronic kick, snare, hats. Up front in the mix	12:00
Synth	Treble bend leads into section – low to mid in the mix	12:00-1:00
Electric Guitar	Clean and trebly (funk oriented). Mid level in the mix	10:00-12:00
Electric Guitar	Clean and trebly (funk oriented). Mid to back of the mix	2:00
Whistle	Low to mid in the mix (follows the vox) – moderate reverb	11:00-12:00
Synth (Main)	Main synth in the section – pulsating thick fuzz in nature. Primary focus at 12:00. Up front in the mix	10:00-2:00
<i>Synth (2nd & 3rd Chorus)</i>	<i>Orchestral string natured synth – subtle pulsating vibrato type of effect</i>	<i>10:00</i>

BRIDGE	Tone/Comments	Pan
Lead Vocal	Female – slight reverb – processed in nature – multi-tracked in spots	12:00
Harmony Vocal	Female – low to mid level in the mix	10:00-12:00
Electric Guitar	Clean and trebly (funk oriented). Primary in the mix	10:00
Electric Guitar	Clean and trebly (funk oriented). Back of the mix	2:00
Whistle	Low to mid level in the mix – moderate reverb	11:00-12:00
Drums	Kick - tight and up-front in the mix, in sync with the hat on the beat	12:00
Synth	Thick, pulsating fuzz synth	10:00-2:00
<i>Synth (2nd half of the section)</i>	<i>Treble bend leads into section – low to mid in the mix</i>	<i>12:00-1:00</i>
<i>Drums (2nd half of the section)</i>	<i>Electronic kick, snare, hats – up front in the mix</i>	<i>12:00</i>

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Compares *Moves Like Jagger* to all Pop songs that have entered the Billboard Pop top 10, Q1 through Q2-2011

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CATEGORY	Moves Like Jagger	Y-T-D: All Top 10 Pop Songs	Comparison
Form	A-B-A-B-C-B	A-B-A-B-C-B (Majority)	In-Line
Song Length	3:21	3:51 (Average)	-0:30
Intro Length	0:15	0:13 (Average)	+0:02
Outro Length	0:04	0:20 (Average)	-0:16
Songs That Contain a "Proper" Intro	Yes	88% of songs	In-Line
Songs That Contain a "Proper" Outro	Yes	46% of songs	In-Line
Time Where 1 st Chorus Hits	0:45	0:40 (Average)	+0:05
% Into Song Where 1 st Chorus Hits	22%	17% (Average)	+5%
Tempo	Mid/Up	Mid/Up (Majority)	In-Line
Acoustic vs. Electric	Electric	Electric (Majority)	In-Line
Primary Instrumentation	Electric Guitar/Synth	Synth (Majority)	Part In-Line
Primary Vocal Gender	Male	Male (46% of songs) Female (38% of songs) Duet (17% of songs)	In-Line
Pre-Chorus	No	50% of songs	In-line
Solo	No	17% of songs	In-Line
Bridge	Yes	58% of songs	In-Line
Lyrical Theme	Hooking Up	Hooking Up	In-Line
Sub-Genre Influence	Electro/Disco/Funk	Electro Pop/Dance	Part In-Line

The key elements present in *Moves Like Jagger* are in-line with all year-to-date top 10 Pop hits EXCEPT:

- The song length is 0:30 shorter than the average top 10 hit Pop song.
- The outro is 0:16 shorter than the average top 10 hit Pop song.
- The song primarily features electric guitar in conjunction with the synth.
- The song possesses a strong dance sub-genre influence but is not as "electro" in nature as the majority of top 10 Pop hits.

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Structure: 9/10

Does the song flow in a cohesive manner? Moves Like Jagger is an exceptionally well crafted song on a number of levels:

- There's a new section of the song introduced once every fifteen seconds (verse variations, each part of the chorus and bridge, etc...). This does a great job of keeping the listener engaged in the song.
- Each section within the song transitions seamlessly in and out of each other. There aren't any jarring or awkward moments.
- Bottom line – *Moves Like Jagger* has a great flow to it.

Production: 9.5/10

How does the production stand up in maximizing the songs impact? Produced by Shellback and Benny Blanco (aka Schuster and Levin), the overall production value of *Moves Like Jagger* is very strong and perfectly produced for the radio, digital formats and the dance floor. All of the instrumentation jibes perfectly with one another and cuts through the mix, and the "filter" effect that's used in the verse and bridge sections does a great job of adding extra dimension to the overall sonic landscape of the song. Overall, it's immensely compressed for maximum sonic impact, but it works considering the dance nature of the song.

Instrumentation/Tone: 9/10

Does the instrumentation and sound maximize the vibe of the song? All of the instrumentation used and their associated tones perfectly suited and maximized the dance/funk/pop/rock nature of the song. See the "Primary Instrumentation, Tone & Mix" and individual intro, verse, chorus and bridge sections of the report for in-depth details.

Lyrics: 9/10

Do the lyrics serve the song and jibe with the vibe of the music? Overall, the lyrics lean toward the "simplistic" side (which is fine considering that it's a fun, pop/dance natured song with a strong melody) and can be interpreted as either possessing a "dance" or "hooking up" lyrical theme (I opt for the latter). The title *Moves Like Jagger* is exceptionally memorable, and there are some clever lines that appear throughout the song (i.e. *Take me by the tongue and I'll know you. Kiss me till you're drunk and I'll show you...*). All in all, the lyrics serve the song perfectly.

Vocal Delivery: 9.5/10

Does the tonality and phrasing of the vocals maximize the songs impact? There are two sets of vocals that we need to look at here. First, we have the lead vocals provided by Adam Levine. Yes, Auto-Tune is in full effect, but his delivery and phrasing are spot on, and bottom line, the guy can sing. He also does a great job of injecting an "egotistical" (for lack of a better term) vibe into his vocal delivery, which jibes perfectly with the nature of the lyrics.

Now, we have Christina Aguilera, whose vocals graced the bridge section of this song. As with

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Adam's vocals, Aguilera's are Auto-Tuned, but she injects a lot of attitude into her delivery, bringing the evocative "hooking up" natured theme of the lyrics to life and providing the section with good variation from what was going on during the rest of the song.

Together, they did a fantastic job of giving the song its character and bringing it to life.

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Memorability: 10/10

How easy is it to remember this song after you hear it once? Moves Like Jagger has been stuck in my head since the day that I started working on this report. I can't shake it. It's the last thing going through my mind when I go to sleep, and it's what I wake up to in the morning. What's really interesting is that it's not just the chorus (as you would typically expect). It's EVERY SECTION of the song. I think it's safe to say that the writers did a phenomenal job in crafting the melody within each individual section. If there was one aspect of the song that stood out from all others, it would have to be the whistle melody. It's exceptionally infectious and positioned strategically throughout the song, and with good reason.

Originality: 7.5/10

Does this song have its own unique vibe when compared to other songs/artists in the genre? Overall, the title and overall concept are very original (i.e. a hooking up themed song based around *moves like Jagger*), but there's nothing exceptionally original about the music when compared to other songs in the genre.

Payoff: 9.5/10

Does the song provide the listener with a strong payoff (i.e. a hot chorus)? Overall, the song as a whole is just one big payoff. Every section is infectious, fun, memorable and exceptionally enjoyable. That being said, it's the chorus that provides the listener with the greatest payoff (in particular the last line of the section where the whistle melody is put over the title lyric).

Longevity: 10/10 (Artist), number/5 (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? I have no doubt that **Moves Like Jagger** will stand the test of time when it comes to Maroon 5's live performances and catalog. It's exceptionally strong. As for the overall Pop genre, I think considering its straight up fun, infectious and memorable nature it should linger around for some time to come.

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

The Good:

- All of the sections within the song are exceptionally well crafted, infectious and memorable. (Most notably the whistle melody that occurs throughout the song).
- Speaking of the whistle melody, it does a great job of acting as an "identifier" during the intro of the song.

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- The vocal melody is exceptionally strong throughout the entire song and makes great use of repetition.
- All of the instrumentation used coupled with the overall production value does a great job of bringing the funk/dance/pop/rock nature of the song to life.
- The vocal performances from both Levine and Aguilera are exceptionally strong and complement one another.

The Bad:

- There's absolutely nothing negative to say about this song.

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

There were a few primary factors that worked together in making *Moves Like Jagger* a hit:

1. **The Music:** It's been stated all throughout the report, but I'll say it again. This is an exceptionally well crafted, infectious, memorable and fun song. It gets stuck in your head the second you hear it and it's almost impossible to shake.
2. **Promotion:** *Moves Like Jagger* has benefited from some great publicity to mass audiences, most notably through being performed by both Maroon 5 and Aguilera on *The Voice* (a show that features both Levine and Aguilera as coaches), a performance on *America's Got Talent*, and the Green Bay NFL pre-show during the start of the 2011 season.
3. **Star Power:** Why is it that when you look at a plethora of today's hit songs you always see this: "Artist" featuring "Artist?" There are two primary reasons, with the first being that the additional artist can really add something of value to the song (as was the case with Aguilera's contribution to the bridge section within *Moves Like Jagger*). The second reason is to expand the marketability and reach of the song. When you have two major artists featured on one song, everything increases – your audience, your promotional ability, marketability, etc... This was definitely the case with the Maroon 5 / Christina Aguilera partnership.

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- One sure-fire way of increasing the marketability and promotional value of your song is by utilizing a **clever title**. The title *Moves Like Jagger* is both unique and gives reference to a living icon that if nothing else would at least pique people's interest to give the song a listen.
 - One subject that we always touch upon in each "deconstructed" report is the effective use of **repetition** in your song in order to foster memorability and engage the listener. *Moves Like Jagger* is exceptionally repetitive in the vocal melody present in each section of the song, the overall backing music (i.e. the "funk" guitar and synth line) and the whistle melody that reoccurs in each section of the song.

- Now, if your song does incorporate a lot of repetition (specifically in the backing music), you're going to want to add an **additional element** in there that will prevent the listener from getting bored. *Moves Like Jagger's* "funk" guitar line utilizes that strong filter effect at the onset of each verse – giving the first half of the section some sonic diversity over the second half that follows.
- When it comes to promoting your song, one of the best (if not THE best) ways to get it out there to the masses is through **licensing** in film, TV, videogames and advertising. *Moves Like Jagger* reached the masses via performances on The Voice, America's Got Talent, the NFL pre-game show amongst others. You might not be performing live on the shows, but having your music in there on way or another will vastly increase the market potential of your song.
- Utilizing an *unexpected, clever element* in your song (such as the infectious whistle melody in *Moves Like Jagger*) will do wonders in engaging the listener and fostering memorability. Use it in your intro (as was done in this song) and it will serve as an excellent "identifier" as discussed earlier in the report.