

"Where's The Hook?"

TuneMoose Matt bates

Nov 7, 2023

SHOW NOTES

... I'm TuneMoose Matt Bates and these are the show notes of "Where's The Hook?" on 91.3FM, Bluewater Radio

... If you'd like to hear a particular song or topic covered in a future show you can email me at mattb@tunemoose.ca

1) //////////////////////////////////////

Welcome and Station ID

... Good evening and welcome! Welcome to "Where's The Hook? here on 91.3FM, Bluewater Radio and I'm your host for the show, TuneMoose Matt Bates.

Lay Down Sally / Eric Clapton

Opener song comments

Show overview

- Eric Clapton and Lay Down Sally. Great groovin' song. The basic beat clocks in at 94 on your metronome dial, a slow walk. But the subdivisions split the beat to 4 times faster, which is head bopping territory? no. Hand claps?, no. Playing table drums with two hands? ya, that's where that's at.

... You're listening to "Where's The Hook? I'm TuneMoose Matt Bates

... Let's play the hits, and take a look inside to see what makes 'em tick

- This evening I'll be pointing out some interesting sounds of stereo placement.

We'll take some side excursions into vocal harmonies and I'll be doing a feature on the work of Canadian record producer Joey Moi. And out of the gate let's dig into tempo, subdivision and feel.

- Here's one from Feist, My Moon My Man

My Moon My Man / Feist

TEMPO, SUBDIVISION and FEEL

- My Moon My Man, the basic beat tempo is up higher at 124, a fast walk. This speed feels to me like we're really motivated to get somewhere. The subdivision feels like swing, which is based on a danceable 3 feel. So here we have this mixture of wanting to get somewhere, but dancing our way through it.

- Up next I have Seriorita, a duet with Shawn Mendes and Camila Cabello

- At 114 we've got a brisk walk. This feels very danceable in the subdivision as well but it's different. The subdivision in 4, but what's played is just the last sub-beat. This is called an anticipation and functions as pushing us early into the next main beat.

- We have a rich tableau of vocal harmonies as well.

- Shawn Mendes effortlessly uses his high falsetto voice. This is, pretty amazing
Señorita / Shawn Mendes, Camila Cabello

(No Rain / Blind Melon (3:37))

- No Rain by Blind Melon is paced at a slow jog, 146. The subdivision split to 3. The vocals follow the jogging pace with a bit of danceable swing from the 3 feel. We heard the 3 feel subdivision especially in the solo

- I like the vocal effect. Sounds like a doubling of two voices and some sort of guitar pedal effect put onto the vocal like a chorus-phaser combination?

- I have a request in from Azura out on the west coast, in Victoria

- Listen for the 108 swagger walk with subdivisions 4 times faster, and again those anticipations in the vocal to keep pushing us forward

- The vocals are equal weight female + male throughout

- I'm hearing thicker harmonies in the chorus, probably multiple takes of each voice

- Producers say that it's all about the vocal and I say our human response to vocal harmony trumps everythin in a song. I find myself focusing more on the vocal harmony than the story of this song

- Thanks Azura for this request. Let's have a listen to

Life Crisis / River Whyless

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Station ID

... You're listening to "Where's The Hook? with me, TuneMoose Matt Bates, here on 91.3FM, Bluewater Radio

I Love Rock 'N Roll / Joan Jett & the Blackhearts

SOUND SEPARATION - Stereo, Volume, Frequency

- Houston, we have lift off. What power in that guitar sound.

- If you're wearing headphones or have good separation on your speakers, you'll notice these groove guitars are split wide, out of the way of the lead vocal, but the solo guitar is right down the middle taking the place of the vocal.
- In stereo placement there are basically 5 positions, far left and right, down the middle, and half way on each side at 10 and 2 o'clock
- Comin' at you is a Tom Petty song
- Notice the groove guitars are again split wide, while the second voice harmonica is right down the middle when it comes in to replace the vocal
- The harmony vocals also right down the middle but less volume than lead vocal
- Good separation is a big focus for record producers. We've got 3 things producers can use for separation and clarity of elements, these are stereo spread, volume level and frequency range.

Mary Jane's Last Dance / Tom Petty and the Heartbreakers

- I have another song request now. This one goes out to Terry in Durham.
- This song is in French with a middle verse in Tagalog, the language of the Philipines
- Very interesting sound on the ah-ah vocal. There's a sharp attack, or start, of the sound almost like a percussive hit, then the sound builds slowly like a bowed violin would. How is this created. It could be two sound sources combined, or it could be done with a piece of electronic gear called a compressor.
- We have a doubled vocal during the chorus for contrast and emphasis. And notice the doubling vocal is way over on the right, and left sometimes, and sometimes left and right with no middle. Again, variety is the spice of life, keeps us hooked on the song

Amours d'Été (Summer Loves) / Branko, Pierre Kwenders

- I've got a job for you now. Listen to the piano or keyboard element in this next song. Listen to the sound and recall from memory your idea of a full piano sound. In this record the keys are limited in frequency. There's hardly any bass. This lets the bass guitar be free to work the bass frequency range without being stepped on by the piano.
- And if that's not enough work notice that the vocal melody and keys are pretty much following each other. But the keys are separated over to the right side whereas the lead vocal is right down the middle

Lean on Me / Bill Withers

- Check this out. Everything is right down the middle, mono. Released in 1966. It had a lot to do with the recording process. They were working with 4 tracks and had to keep bouncing down to get many different instruments into the song and still be able to edit and overdub.

(Good Vibrations / The Beach Boys (3:35)

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Station ID

Topic Continued SOUND SEPARATION

... You're listening to "Where's The Hook? with TuneMoose Matt Bates on 91.3FM, Bluewater Radio

- Let's carry on with our dive into sound separation. Boogie with Stu by Led Zeppelin

Boogie with Stu / Led Zeppelin

- The boogie piano is way over far right, and with a fair amount of bass in it. That keeps it away from the bassy guitar that's placed far left

- The groove guitar is also left at but at 10 o'clock and not much low end

- Next song? This Love by Maroon 5

- Check out the sub bass. You guys with the amped up sub bass stereos in your cars will dig this one.

- The rhythm guitars are split wide in the chorus, but down the middle and quiet in verses with a bassy guitar split wide instead

This Love / Maroon 5

Blank Space / Taylor Swift

- Blank Space, Taylor Swift. Taylor's vocal is quite narrow in frequency, bit of what we call a telephone effect. The overall production is rich in sounds so the vocal doesn't need to carry the full frequency function. And it's just a different cool sound

- And check out the huge reverb on 'and you love the game', and then the opposite on 'I'll write your name'. No reverb like singing in side a blanket. Lots of reverb - very wet. No reverb - dry.

(Bad Case Of Loving You (Doctor, Doctor) / Robert Palmer (3:15)

- Everything down the middle at the start then widens as the song progresses

- The groove guitars are soft and narrow frequency. Nothing gets in the way of the vocals

- In a recent conversation I heard a novel concept. Heavy Metal is a lot like Opera.

(Shake a Leg / AC/DC (4:05))

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2nd hour Welcome and Station ID

... Thanks for joining me tonight for "Where's The Hook?"

... I'm TuneMoose Matt Bates and this is 91.3FM, Bluewater Radio

... Send me feedback and suggestions if you like to mattb@tunemoose.ca, that's m-a-t-t-b @tunemoose.ca

- Have a listen for the placement in the stereo field of the vocal in this next song.

Therefore I Am / Billie Eilish

- There's that big, huge actually, sub bass again

- I'm hearing more of the vocoder effect from her big hit, Bad Guy

- Stereo separation. We've got three separate vocal positions far left and far right from different takes and then some spoken lyrics right down the middle. And sometimes all three positions at the same time.

- I like the contrast between sung and spoken lyrics

- How about some bluegrass. You can hear more Bluegrass on the Bluewater Bluegrass Show, Wed evenings at 7pm with the Axeman

- This is Miss Charlotte's Game by Sideline

- We have banjo and fiddle sounds coming through sharply, and the vocal takes a bit of a back seat to them

- There's an interesting ping pong, back and forth far left and right, banjo strums about 3/4 the way in. A little ear candy with that.

Miss Charlotte's Game / Sideline

Levitating / Dua Lipa

- Levitating / Dua Lipa. What is that wha-wha vocal effect? It's acting as a pad somewhat. We get different treatments of it as we go along. It's a strange sound, very late peak on the sound. It's a bit unsettling as it's late on the beat. Probably a sampling effect or midi which commonly play late on the beat. Dua Lipa decided to keep the effect.

- Got stopped by OPP ride the other day at 9 30 am. Have you been drinking? Uh, no, no, no. Well good on them for keeping us on the straight and narrow.

Rehab / Amy Winehouse

Feature: Producer JOEY MOI

- With the next three songs I'll be featuring the work of producer Joey Moi, originally from Whitehorse in the Yukon territory and learning his music chops in the Canadian west coast, around Vancouver

- First up is a Country song he produced for Florida Georgia Line, he's done a lot of Country. But also a couple of albums for Nickelback

- This song is basically Country, but, I'm hearing some hip hop crossover in here

- And poppy sound effects

This Is How We Roll / Florida Georgia Line

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... You're listening to "Where's The Hook? with TuneMoose Matt Bates on 91.3FM, Bluewater Radio, where variety is key and great songs have a home.

Feature Continued: Producer JOEY MOI

- We're looking at the work of record producer Joey Moi

Hello, You Up / Sean Stemaly

- Hello, You Up / Sean Stemaly. We have another big rich wide chorus with faint choral vocal doubling

- It's all about the vocal. The guitars are out of the way split wide. They come in and out, to thicken the sound for variety and especially to underline the chorus

- Vocal pushed back into the mix, probably from reverb. Reverb does that remember. Having the vocal pushed back into the mix is, I would say, pretty typical of upbeat songs? This clocks in at around 140, the slow jogging range. Hard to be up close and personal when you're jogging.

- In this next song, I'm hearing a lot of pop crossover, Ed Sheeran style, vocal treatment. Poloroid by Keith Urban

- Not to put Joey in a box as his credits are enormously long, I'd say he has a strong suit in Country and brings contemporary pop to the mix, pushing the envelope a bit on what is Country.

- And at 7 pm before me on Tuesdays check out more of the contemporary Country Music scene with Roz's Rockin' Country Music Show

Poloroid / Keith Urban

- For all you ballroom dancers out there, or living room carpet dancers? here's Glenn Miller with String Of Pearls
- Back when recordings were made live in one take let's imagine the space they're in. These days instruments in a recording can be digitally placed in different spaces. In a piece like this though everyone is in the same space, maybe multiple mics and far and close placements but the overall room sound is the same for all players, and throughout the record. This gives it an unveiled honesty. And we have to admire them getting it all right, no overdubs.

A String of Pearls / Glenn Miller

Breakdowns

(Save Me San Francisco / Train (4:09))

- We've got some internal rhymes on the verse phrases. What's an internal rhyme you ask. We're used to rhymes coming at the end of phrases. To speed things up, create forward motion and catch our attention songwriters will make rhymes between the half way point and the end of a phrase.

- I'm hearing some Ed Sheeran vocal inflection here in the opening verses of the upcoming Selena Gomez song, Back To You.
- The production has a full rich sound, so the stop time part way through is, extra captivating, extra hooky.

Back To You / Selena Gomez

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Breakdowns

Hurdy Gurdy Man / Donovan

- A Hurdy Gurdy is a medaieval instrument like a violin you play like a keyboard. It has a very rich sound with melody and drone strings and you can sing while you play it, unlike a violin. With a Hurdy Gurdy you could be a one man band back in the day.

- I want to take us out with a quiet-ish song sequence, BUT first, let's wake you up
- We got groove guitars using stabs and also split wide. Not far, more like 10 and 2 o'clock but not down the middle.
- Na-na-na-na lyrics, easy to sing along with this one
- Very unusual singing on the off beats in the verse, then for contrast on beat 1 in the chorus
- Check out the nice rolling snare drum that throws me back to the Wipeout drum solo from the summer of '63, 4 months on the charts

All The Small Things / blink-182

- I've been making some Ed Sheeran comparisons tonight. Here's one of his records. You can check out his signature kind of choppy vocal style
- But what else is in there? There's lots of vocal doubling down the middle AND over on the far right building as we go
- The weight of the vocal gets thicker and thicker as we go along and some harmonies start appearing on the left
- There's the vocoder again used here to thicken the vocal
- We're on the glide slope to touch down now

Afterglow / Ed Sheeran

(Uncle John's Band / Grateful Dead (4:44))

Sign off

... Thanks for joining me here tonight for "Where's The Hook".

... This is TuneMoose Matt Bates. I'll be signing off now.

Final Song and Goodbye

- Taking us out I have I Try by Macy Gray.
- In the verses she sounds both like she's whispering in my ear and also singing from 10 ft away
- The verse vocal is down the middle, and then on the chorus the vocal is split far left and right. Must be two takes.
- But I love this song mostly 'cause the vibe is just, well, comfortable
- See you next week.

I Try / Macy Gray

PLAYLIST

Lay Down Sally / Eric Clapton

My Moon My Man / Feist
Señorita / Shawn Mendes, Camila Cabello
No Rain Blind / Melon
Life Crisis / River Whyless

I Love Rock 'N Roll / Joan Jett & the Blackhearts
Mary Jane's Last Dance / Tom Petty and the Heartbreakers
Amours d'Été / Branko, Pierre Kwenders
Lean on Me / Bill Withers
Good Vibrations / The Beach Boys

Boogie with Stu / Led Zeppelin
This Love / Maroon 5
Blank Space / Taylor Swift
Bad Case Of Loving You / Robert Palmer
Shake a Leg / AC/DC

Therefore I Am / Billie Eilish
Miss Charlotte's Game / Sideline
Levitating / Dua Lipa
Rehab / Amy Winehouse
This Is How We Roll / Florida Georgia Line, Luke Bryan

Hello, You Up / Sean Stemaly
Polaroid / Keith Urban
A String of Pearls / Glenn Miller
Save Me, San Francisco / Train
Back To You / Selena Gomez

Hurdy Gurdy Man / Donovan
All The Small Things / blink-182
Afterglow / Ed Sheeran
Uncle John's Band / Grateful Dead
I Try / Macy Gray