

## "Where's The Hook?"

TuneMoose Matt bates

Nov 28, 2023

### SHOW NOTES

... I'm TuneMoose Matt Bates and these are the show notes from "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

### Welcome and Station ID

... Good evening. Welcome!, to "Where's The Hook? This is 91.3FM Bluewater Radio, and I'm TuneMoose Matt Bates. Starting things off, a little differently tonight, here's a solo piano piece, of a, classical nature. Yes, there are hooks here too.

### Le Marais / Leon Noel

### Opener song comments

- Le Marais, performed by Leon Noel. Yes, of course, there are hooks in Classical music too. But something is different about it. What is that? With the opening of a song, we quickly latch onto the genre, and, therefore call up a group of expectations for that genre, that we have build up over time, and have soaked up naturally from the culture we live in. It's within the expectation, that the hooks are embedded. For classical music, a simple alternating bass can be catchy, and then a fast run in the upper end of the piano, then some interesting and thicker intervals, and of course a lyrical melody, on solo piano, is exquisite.

### Show ID and Liner

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

... Let's play some great songs, and take a look inside to see what makes 'em tick.

### Show overview

- I'm starting off tonight bouncing around between a few different genres. Listener requests, and thank-you for these, are mixed into the first hour for a welcome taste of some music that's new, new to me, and perhaps to you, too. I'll be taking a dive into the sound of the distorted guitar as well. And in the second half let's review some of the many many hook types we've added to our vocabulary in these past 12 weeks! Yes, show lucky 13 tonight. And finally I'm going to backup what I've been saying about... a hook every 7 seconds.

**GENRES - Solo Piano / Classical, Soft Pop, International Pop**

- We'll come back to solo piano in a minute. Now for some Soft Pop. We quickly, lock on to the expectations, of ballad like song form, walking speed tempo, and lush, thick sonics.

**Someone Like You / Van Morrison**

- When we hear music from outside of our everyday culture, I think we go into an active scan for things that are familiar, and try to fit the, unknown stuff, into some sort of mental structure. Thanks to Jon in Toronto for this next request. This is music from Morocco, Souad Massi, from 2001. The opening will be quite familiar with a Singer-Songwriter acoustic guitar feel, and the set of our expectations that come with that is pretty clear. When she starts singing though, on a first listen or two, I go, and I'm guessing most of you as well, into active scan mode.

**Raoui / Souad Massi**

- Circling back now, to solo piano, I have a 1959 recording, cued up, of Blue Monk, by Thelonius Monk. We quickly lock into feeling this as blues, or jazz. It's a familiar 12 bar blues in its basic structure, but it's presented in classic Jazz song form. My Saxophone teacher, a Jazz guy, once mapped-out to me, the Jazz song form, in, street vernacular. He said, well, it starts with a clear and often pretty melody, and ends with the same melody more or less, but in the middle it goes off to another planet, the planet of Jazz. That, planet of Jazz, is where the theme of the initial melody is improvised on. The basic harmony is followed but the melody is twisted, and bent, and inverted, and diverted in whatever is the whim of the moment. And here it is all wrapped in two hands on a piano.

**Blue Monk / Thelonius Monk**

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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. If you know someone who would like to listen in, from, out, of radio range, they can tune in online, at [bluewaterradio.ca](http://bluewaterradio.ca).

**GENRES - Solo Piano / Classical, Soft Pop, International Pop, Continued**

- Let's pop back into Soft Pop. Sarah McLachlan. Any Due South fans out there? In the end-of-season scene, Fraser, ultra honest and law-abiding guy, is running after a train where his true love, Victoria, a convicted felon, is jumping town. In the

heat of the moment he chooses Victoria, only to be accidentally shot in the back by his partner Ray. And the music playing is Possession, Sarah McLachlan. Soft Pop. Sweet melody, walking pace tempo, a slow start climbing to a driving full instrument groove, over a wash, of soft lush pad sounds, under it all.

**Possession / Sarah McLachlan**

- From a 2014 recording, up next is Christine by Christine And The Queens. This goes out to Dave in Toronto. Thanks for your interesting request. Dave's daughter is in French Emersion school so I understand Dave's world is full of today's French pop music. So, we're back in the zone of International Pop again with this one. In the globalized world we live in, this music seems fairly easy to assimilate for me. I love the groove. Strong backbeat. Interesting high pitched riff interludes. Since the beginning of time, new music has had a lot to do with new sounds. And since the 50's, new sounds, often means, electronic treatment. Check out the organ like swells in this song. Sounds to me like a recorded organ played backwards.

**Christine / Christine and the Queens**

- One more time. Soft Pop. Walking speed tempo. Lush pads, or indistinct washes of sound. And a big full rich sound, most of the time. Here's the Spice Girls with some rich in-sync vocals reminiscent of Mo-Town. **Too Much / Spice Girls**

- And one more time for International Pop. Club music beat with that strong back beat and four on the floor kick. Familiar things for our culture. But the high female vocal with swooping inflections at times. Not so familiar. Recently I've noticed some of the vocal gymnastics though, found in the music of India, showing up in current day Western pop a lot.

**Tu Tu Hai Wohi - The Remix / Jonita Gandhi**

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**GENRES - Solo Piano / Classical, Soft Pop, International Pop, Continued**

- And to be equal about things, let's return to Classical music again. But in a pop setting. By classical I'm referring to orchestral, in this case. Regina Spektor has carved out a niche of pop music that capitalizes on orchestral sounds. Listen for the use of orchestral strings and horns.

## **Fidelity / Regina Spektor**

- I played a song by Yorina, from Eastern Europe, last week. It was pointed out to me that she has a similar sound to Regina Spektor. Here's another one from Yorina. I hear the similarity in the vocal inflections.

### **Waiting / Yorina**

## **REQUEST - Terry, Durham**

- I have a request in from Terry in Durham. Dead Man Walking by Jeremy Camp. New sounds drive musical evolution a lot of the time. There's a lot going on in this song. This is a great example of the use of Stop Time to drive forward motion. You'll hear it in the first few seconds and several times throughout. But one particular thing I want to draw your attention to is the gang vocal singing 'Hey' you'll hear it just after 'until I was a man' in the chorus. A new sound that I've noticed in several songs recently including Lonely Drum that we'll hear in the second half. Check it out.

### **Dead Man Walking / Jeremy Camp**

## **DISTORTED GUITAR SOUND**

- And from the 60's we got the new sound of the distorted guitar. I'm thinking, Jimi Hendrix here. Here's Blur, using huge distorted guitars for chorus contrast from an almost acoustic verse. The distorted guitar is quite an indistinct sound really. It's loud, and in-your-face, but functionally, it's acting in the same way as a thickening orchestral string pad would.

### **Song 2 / Blur**

- Oye Mamacita. Speaking about Jimi, Los Lonely Boys have a pretty nice Jimi wah-wah distorted guitar going on in this song. A function that distorted guitars are used for a lot, is the soulful solo. Let's hear it, in a moment. but, what is it about distorted guitars that makes them so interesting. I claim that everything, we like, in music, relates to some aspect of human experience. Our lives are so entwined with the operations of machines, motors. It's an important human adaptation to recognize when machines are reaching overload, about to explode. We've become good at picking out those kinds of sounds. So, of course, we make use of that capacity in music. That's my theory. Soulful solo distorted guitar, Oye Mamacita / Los Lonely Boys

### **Oye Mamacita / Los Lonely Boys**

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### **2nd hour Welcome, Station ID and Anouncements**

... Good to have you with me, tonight, for "Where's The Hook?", where we look inside the hits to see what makes 'em tick. And remember that, on average, there's a hook every 10 seconds in a song. And we're picking them out, cause it's interesting to know how we are moved, to emotion, to engagement.

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

... Send me feedback, send me suggestions, send me a song request. Email me to mattb@tunemoose.ca, that's m-a-t-t-b @tunemoose.ca . I don't save email addresses so you won't get any junk mail from me.

### **HOOK REVIEW**

- To start off the second half I'm going to review some of these hooks we've been able to pick out. I've got a variety of songs lined up to help me do that. Sara Bareilles and Kaleidoscope Heart. Beautiful example of in-sync vocal harmonies. In fact, this song is nothing but vocals. In-Sync vocals, two or more people singing together in identical rhythm and lyrics. The voices sing different pitches, but pitches that fit with the underlying harmony, and in general, the voices follow each other in the ups and downs of the melody.

### **Kaleidoscope Heart / Sara Bareilles**

- Groove. A group of instruments playing over a series of chords, with a repeating rhythm, and several instruments taking part. Most often, it includes drums and bass. Usually a bit up-tempo too. Here's, groove extrordinaire, in it's catchiness, and repetitive simplicity. Once the first bit of the song passes that is. I don't quite get the first bit, but it's growing on my. Groove from 1971

### **Sweet Jane / The Velvet Underground**

- More groove here now that's deeply steeped in the Blues. The 12 bar blues is based, you'll recall, on 7th chords, that give birth to the characteristic b3 and b7 in the melodic lines. That's a little hard to point out, but we all can feel the presence of these notes, in blues songs. But most of all, these 7th chords inherently drive music forward, by their need to resolve. We can hear that driving forward, easily, in...

### **Pride and Joy / Stevie Ray Vaughan**

- Topping the charts again, the Beatles have a new single. The Beatles made use of the A A B A song form, when they needed a hit. And voila, here it is again, in one of it's frequent variations... A A B A B solo(mix) A instr out(mix). They use the song form for contrast, so they don't need to change energy level for contrast and variety. Very smooth.

### **Now And Then / The Beatles**

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### **Station ID**

... 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 good home.

### **HOOK REVIEW Continued**

- Backbeat. Most pop music is made up of chunks of 4 beats. Beat 1, of the 4, is usually defined by the kick drum and/or bass guitar and/or chording instruments. But beat 3 is the backbeat, which, since the 50's in pop music, is used to drive the groove. Drive it forward.

### **Hold On, We're Going Home / Drake, Majid Jordan**

- Pads. Indistinct washes of sound, that, underpin the song. These are often orchestral strings, especially in soft pop. But, we also saw hugely distorted guitars playing that role, a bit louder than usual mind you, in the Blur song. But from the 80's the pad function has often been provided by keyboard synthesizers.

### **Follow You Follow Me / Genesis**

- Contrast. As humans we start to tune out, if anything, including music, goes on too long without changing. For a song, that means, we want something different in the structure every 15 seconds or so. We can do that by adding instruments, for example on a second verse of two verses in a row, or changing the harmony and melody, for example going into a chorus from a verse, or changing the energy level going into a chorus say. All these elements of contrast we can hear in

### **Save Me, San Francisco / Train**

- On the other hand, balancing contrast, we have, repetition. Repetition gives us that sense of home, especially after we've had the adventure of some contrast. That feeling of coming back home to something we recognize, is a hook of its own. It can happen after a while, or back to back. Notice how Gordon Lightfoot

repeats the last line of each verse. And the verse itself is repeated through the song except for a solo bridge. With all that repetition, the song sounds very, comfortable.

### **Sundown / Gordon Lightfoot**

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#### **A HOOK EVERY 7 SECONDS**

- I've been saying a well produced song has a hook every 10 seconds. Actually the quoted line in the biz, is every, 7 seconds. To back up what I've been saying, let's, test it out. I'll just do the first 5 hooks I hear in each song. Step Off, Kasey Musgraves. Wadawe got?

0 sec - cool groove and banjo sound

6 sec - repetition of the groove, slight build in intensity of the guitar on the right

12 sec - vocals enter, contrast and personality

16 sec - "glass house", cool image, and provocative, we've all heard the saying "don't throw stones if you live in a glass house"

22 sec - "trash out", nice rhyme hook, nice image, first get a sense of what the song is about

You carry on. This song is loaded with hooks.

### **Step Off / Kacey Musgraves**

- Lonely Drum, Aaron Goodvin

0 sec - cool slap bass sound

4 sec - vocals enter, personality

10 sec - cool tom drum triple hits off the beat

17 sec - second voice response to the vocal from a cool guitar sound

28 sec - couple of cool background instrument sounds, slide guitar

Now you do it. This song is also loaded with hooks, those things that engage us to keep listening

### **Lonely Drum - Radio Edit / Aaron Goodvin Canadian I believe**

- And to make it a country song triple header, let's look at Simple, by Florida Georgia Line

0 sec - cool and unusual gang whistling

10 sec - vocals in, personality  
19 sec - far away gang 'bark'  
20 sec - whistling comes back behind the vocal  
29 sec - big build in energy, doubled vocals, fast snare  
You finish it off. What are the things you hear that catch your attention  
**Simple / Florida Georgia Line**

**Sign off**

... Thanks for joining me here tonight for "Where's The Hook".  
... This is TuneMoose Matt Bates, I'll be signing off, until next week of course.

**Final Song and Goodbye**

- Taking us out I have Cold Cold Heart / Norah Jones, a feel good, quiet vibe, comfortable song. You can pick out the hooks, or just let it wash over you. Have a good night.

**Cold Cold Heart / Norah Jones**

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- Le Marais / Leon Noel / 2:55**
- Someone Like You / Van Morrison / 4:09**
- Raoui / Souad Massi / 3:46**
- Blue Monk / Thelonious Monk / 3:44**
- / /**
- Possession / Sarah McLachlan / 4:39**
- Christine / Christine and the Queens / 3:54**
- Too Much / Spice Girls / 4:31**
- Tu Tu Hai Wohi - The Unwind Mix / Jonita Gandhi / 5:16**
- / /**
- Fidelity / Regina Spektor / 3:46**
- (Waiting / Yorina / 3:08**
- Dead Man Walking / Jeremy Camp / 3:07**
- Song 2 / Blur / 2:01**
- Oye Mamacita / Los Lonely Boys / 3:32**
- / /**
- Kaleidoscope Heart / Sara Bareilles / 1:01**
- Sweet Jane / The Velvet Underground / 3:17**
- Pride and Joy / Stevie Ray Vaughan / 3:39**

**Now And Then / The Beatles / 4:08**

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**Hold On, We're Going Home / Drake, Majid Jordan / 3:47**

**Follow You Follow Me / Genesis / 3:58**

**Save Me, San Francisco / Train / 4:09**

**Sundown / Gordon Lightfoot / 3:33**

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**Step Off / Kacey Musgraves / 3:02**

**Lonely Drum - Radio Edit / Aaron Goodvin / 3:23**

**(Simple / Florida Georgia Line / 3:05**

**Cold Cold Heart / Norah Jones / 3:38**