

## "Where's The Hook?"

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**Show 18)** //////////////////////////////////////

Here's a cheeky, little, upbeat song to get us going.

### **1 / Lips Are Movin / Meghan Trainor**

#### **Opener song comments**

- Lips Are Movin / Meghan Trainor, Nice linking of the kick drum with the bass sound. It sounds so integrated I'd guess it's a custom digital sound. Love the fast piano chord stabs up high beating out the subdivision of 4 time to give the chorus thickness and contrast from the verse sections.

#### **SINGLES**

- Let start with some of 'dem singles. We had some fun talking about Groove several weeks ago. Groove is what I hear in Sweet Jane by The Velvet Underground, once the main part of the song locks in anyway. Is Groove a hook? I mean it's part of the fabric of the song, right. But ya, it's a hook when it first establishes, when it changes, and when it goes away and comes back. The rest of the time, you're right, it is, part of the fabric.

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

Sweet Jane, by The Velvet Underground - A simple but infectious groove. The chords, change quickly in this groove, which is, actually, fairly unusual, in pop songs, in comparison to say, classical music. The verse chord pattern uses very common chords from the key, the 6m, 5, 4 and 1 chords. We have 12 keys in our music system, each one built on one note of the 12 notes between octaves on a piano. But within any of those keys, the relationship between chords, is the same, for every key. So, in many ways, thinking of chords, by their position in the scale (built on the 1 2 3 4 5 6 or 7th note of the scale of the key) makes the life of a player, 12 times easier, than going by the letter names. The chorus uses the 4 and 1 chords, nothing unusual.

- Let's move on. Another hook we had a look at a while ago is something I call, Heartfelt Honesty. This song has that, and this performance has that. Here's Joe Cocker's version of Unchain My Heart, a song that has been covered by umpteen different artists.

### **3 / Unchain My Heart / Joe Cocker**

Up next, Andy Grammer. Lots of groove here, in this song too, driven by a couple of beat based hooks. Really catchy use of off beat hand claps (1 clap 3 clap), and the prominent 4 on the floor kick drum beat  
(1 2 3 4 Kick kick kick kick)

### **4 / Honey, I'm Good. / Andy Grammer**

The next song goes out to Greg who's celebrating a birthday today. Happy Birthday Greg. Here's a little Zep for ya. with the Immigrant Song. Spacey lyrical segments floating over a driving low pitched bass guitar groove.

### **5 / Immigrant Song / Led Zeppelin**

- Some John Prine humour next. We've got a catchy train groove rolling things along. We usually hear that in Country songs but here it is in kind of a Folk-Country crossover. Ya, John Prine, can't help but put a smile on your face

### **6 / Please Don't Bury Me / John Prine**

### **VIRTUOSITY, BILLY PRESTON**

- The work of some musicians, we hear on many, many studio records, making their way as studio musicians. Billy Preston was one of those great piano players, who everyone wanted to play with. But here he is showing us some keyboard virtuosity on his solo record, Nothing From Nothing, (Leaves Nothing)

### **7 / Nothing From Nothing / Billy Preston**

- And the Beatles, who met Billy in their early Hamburg days, the Beatles were one band who loved to play with him, to the point that Billy almost became officially part of the band in the late 60's. Billy was asked to play with them in their now famous rooftop performance just before they broke up. Here's Get Back from that performance.

### **8 / Get Back / The Beatles**

- And bringing his virtuosity to the organ in a jazzy background groove and dynamite solo, here's Billy with Ray Charles and Norah Jones in Here We Go Again.

### **9 / Here We Go Again / Ray Charles, Norah Jones**

## **IN THE BIZ**

- Songs from the biz. So if you're out on the road touring with your band and need a song for your next album, well write about what you feel. How many songs have you heard with the basic theme of, I can't wait to get home, I'm beat. Here's Houston with Larry Gatlin

**10 / Houston / Larry Gatlin**

- What's that saying? We stand on the shoulders of those who have gone before us. We saw a little of that last week, while we talked about ,Chuck Berry's influences, and the bands he influenced. Alanis Morissette has a distinct vocal performance and writing style. She's quite informal I would say, direct, honest with an almost prose like writing style. And Natalie Imbruglia picked up on that. Let's listen to them back to back. Do you hear any similarities?

**11 / All I Really Want / Alanis Morissette**

**12 / Wishing I Was There / Natalie Imbruglia**

- Last week we heard Country Honk from the Rolling Stones, basically a Country song. From a rock band that's a bit unusual, maybe, I guess, it's all just music to me. Here's the song that directly influenced that Stones record. Honky Tonk Blues with Hank Williams.

**13 / Honky Tonk Blues / Hank Williams**

**14 / ( Lauralee / Madison Violet / 2:19**

## **Extras, First Half**

**27 / Flowers / Miley Cyrus / 3:20**

**28 / Give A Little Bit / Supertramp / 4:08**

## **THE INSTRUMENTAL SOLO**

- The instrumental solo, and the use of the orchestra, in popular song, is, in one way, kind of related. Something I think we inherited from the classical music heyday, were the association of both virtuosity, and the sound of many many instruments, with music being, quote, 'good'. If it's really hard to do, or expensive to create, as in, having many musicians in an orchestra which costs a lot of money, it kind of carries with it and immediate acceptance. Is that good? Is that bad? I don't know, it just is.

- Here's some of Jimi's virtuosity, comin' out of the 60's. And he gets to let loose during the solo sections, which for this song, Red House, can be heard in the opening, and the solo break half way through.

**15 / Red House / Jimi Hendrix / 3:50**

- The instrumental solo appears a lot, in popular song. Remember when we were talking about how in very, very broad strokes, music is basically structured as establishing home, going away from home, and then coming back home. Well that's fine and dandy for a folk song, say, where the story, and lyric hooks, drive our interest. But in Pop and Rock, where the lyrics don't carry so much weight, we need something a bit more, complex. A basic structure that gets used a lot there, is... establish home, go somewhere else, come back home, go to that second place again and kind of make it the new home, but then we go somewhere else away from the new home, and end up coming back to the new home. This is the essence of the verse-chorus-bridge song form. Verse Chorus Verse Chorus Bridge Chorus. And many times that bridge is an instrumental solo, very different from anything that has come before it, in the song. We can hear that here in Hot Legs by Rod Stewart

**16 / Hot Legs / Rod Stewart**

- And Donovan, who started out as a Folk Songs writer and performer, here he makes use of the instrumental solo, as well, to bring extra interest, to a song that, lyrically, isn't so deep as his protest folk songs are.

**17 / Sunshine Superman / Donovan**

**18 / Crazy Little Thing Called Love / Queen**

**THE ORCHESTRA**

- Just Give Me A Reason from Pink. Starts out pretty quiet, a singer songwriter feel. Then the energy continues to build as we move further and further into the song. And the creme de la creme of that bigness is when the orchestra comes in. Besides that hook of bigness, and expensiveness that comes with the addition of an orchestra, it also provides a critical function, the pad. That lush understated background wall of sound above which the rest of the instruments dance. And the big thing, that that gives us, functionally speaking, is a huge contrast hook to what had just been playing before.

**19 / Just Give Me a Reason / P!nk**

- Edith Piaf's time, of fame and glory, was the 40's and 50's, when, use of the orchestra was pretty common. Here, in Non Je Ne Regrette Rien, the orchestra is the band. My guess is that this form grew out of the Cabaret tradition, where there was a house band, or house orchestra, who backed up a variety of solo performers. And as the sole source of accompaniment, I hear much more in the way of dynamic change, in the orchestral part, to bring the hook of contrast, rather than the mere appearance, like what is more common, in use of the orchestra, in modern pop.

**20 / Non, je ne regrette rien / Édith Piaf**

- And here, in this next one, the orchestra appears in... sounds kind of like a Country song. A Country song that goes to the movies, a movie track, lush orchestral sounds make it that.

**21 / Coming Home / Gwyneth Paltrow**

**22 / Viva La Vida / Coldplay**

- We've been looking at the use of the orchestra in pop music. Here's one more. Avril Lavigne is using the orchestra to give her a huge lift in energy from the quiet opening. In this case it's a gradual rise so we don't get, a sense so much of the abrupt contrast hook. We get that from the entry of the distorted guitars and added vocal harmonies in the choruses. But one notable thing the orchestra does give Avril, is a general lift when she comes 'home' in the song. Home, she establishes early on in the first verses of the song. Then she goes away from home, the chorus. Then she comes back home. Ahh, as listeners we like that structure. But when she comes back home the orchestra is in, as if to say, ok, we're home, but it's bigger, better, more energetic than before. This a common emotional contour used in pop song records.

**23 / When You're Gone / Avril Lavigne**

**SINGLES**

- Ok, let's let a few song singles wash over us, and see what hooks we can find. Ok, well actually, let me prime you a bit for this one. Listen to the opening choral bit. Does it appear anywhere else in the song?

**24 / Bad At Love / Halsey / 3:01**

- One thing I've noticed in the evolution of pop music over the last 70 years, is how music then, was more like, a record grew out of a live performance. A popular Cabaret performer like Edith Piaf, made their name as a performer first, then made a record to document it for a larger audience. Whereas now, I'd say the record comes first, and, with hit status, then the live tour follows. And radio has had a lot to do with that. Is that good? Is that bad? I don't know. It just is. You took note of the opening choral bit in Bad At Love by Halsey. Almost gospel. I didn't hear it anywhere else. And these days, that's totally ok. In the 40's would they make such limited use of three performers on stage? Don't think so. Let's do another one

(- For a high contrast change of pace, here's Stan Rogers with Barret's Privateers  
**(Barret's Privateers / Stan Rogers**

(- Pretty cool that Stan is able to sustain interest in a repeating song form with no instruments. As we saw when looking at the Folk genre, a while back, limited musical complexity allows us to zero in on the lyrics, the story, rhyme and such things.

### **Final Song and Goodbye**

- Taking us out tonight, I've got My Hometown from Bruce Springsteen.  
**26 / My Hometown / Bruce Springsteen**

### **Extras**

- 29 / Nothing Compares 2 U / Sinéad O'Connor / 4:40**
- 30 / Someday Baby / Bob Dylan / 5:55**
- 31 / One Call Away / Charlie Puth / 3:14**
- 32 / Don't Dream It's Over / Crowded House / 3:56**
- 33 / Not For Me / Slash / 5:21**

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### **Playlist**

- 1 / Lips Are Movin / Meghan Trainor / 3:02 / <<<<**
- 2 / Sweet Jane / The Velvet Underground / 3:17 / <<<<**
- 3 / Unchain My Heart / Joe Cocker / 5:04 /**
- 4 / Honey, I'm Good. / Andy Grammer / 3:19 /**
- 5 / Immigrant Song / Led Zeppelin / 2:26 /**

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6 / Please Don't Bury Me / John Prine / 2:51 /  
7 / Nothing From Nothing / Billy Preston / 2:36 / <<<<  
8 / Get Back / The Beatles / 3:09 /  
9 / Here We Go Again / Ray Charles, Norah Jones / 3:58 /  
10 / Houston / Larry Gatlin / 3:06 / <<<<  
/ / / /  
11 / All I Really Want / Alanis Morissette / 4:44 /  
12 / Wishing I Was There / Natalie Imbruglia / 3:52 /  
13 / Honky Tonk Blues / Hank Williams / 2:10 /  
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18 / Crazy Little Thing Called Love / Queen / 2:43 /  
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