

"Where's The Hook?"

TuneMoose Matt bates

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Show 19) //

Getting a little chilly here. Oh well, can't complain. Well, we could, but it wouldn't make any difference. I've got a bad case of wishing it was summer, and Robert Palmer, has a bad case of lovin' you.

1 / Bad Case Of Loving You / Robert Palmer

Opener song comments

- Three chords, a driving beat, an emotional vocal and a bit of solo guitar to fill in the gaps, and you got yourself a pop song

FREE READ

- Let's start up our analytic engines with a free read, on Nothing Compares To You by Sinead O'Connor. The song was written by Prince actually and first recorded by him in 1985, then in 1990, Sinead made it a worldwide hit.

2 / Nothing Compares 2 U / Sinéad O'Connor

EMOTIONAL CONTOUR

- Nothing Compares 2 U / Sinéad O'Connor. It's a rather slow song and fairly minimal instrumental arrangement. So we're left to soak up her vocal emotion and ponder the lyrics without much distraction. The song starts with only the vocal, and a lush string pad. Verse two, enter the piano, and then leading into the chorus, the drums come in. This staggering of instrument entry is classic emotional contour technique. It continues. After the chorus some backing vocals come in as a response to the lead vocal.

- Now have a listen to Charlie Put and his song One Call Away. You can hear these same techniques of building the emotion with staggered entry of the instruments. Listen to the drums. There are 3 distinct levels from nothing, to quiet entry, to, very present.

3 / One Call Away / Charlie Puth

4 / All Of Me / Oscar Peterson Trio

Insert: JAZZ STANDARDS

- Oscar Peterson, playing the, Jazz, standard, All Of Me. Definitely using the hook of virtuosity there. Fast fingers. What is a Jazz standard anyway? You've likely heard, the term before, and wondered. Jazz, reveres, improvisation. It's common to show up at a Jazz event, with your instrument, and just step in, with the band. It's encouraged. It's part of the Jazz culture. But to do that, you really need to know the song, its melody, and its chord changes. The Jazz world solved that issue, by adopting a set of songs that every player, learns. There's a couple

hundred of them, maybe more. Sounds like a lot, but, na, not really. And it gives you, as a player, the ability to play with any band, anywhere, anytime.

EMOTIONAL CONTOUR Continued

- Here's another slow ballad, slow enough that you'll pick out that emotional build again with different textures entering, in staggered timing. Listen to what's playing at the opening of the song. Then, when do harmonies come in? Percussion? Lush string pad? Lap steel guitar? Violins? Classic emotional contour form.

5 / Sunshine on Leith / The Proclaimers

THE MONEY HOOK

- Hooks are the gravy on the potatoes, the icing on the cake, chunks of chocolate in the ice cream, the bubbles in the champagne. Four things, come together though, in songs, to make the complete package.... Fabric, Functions, Form and Hooks. Not to worry, I'll fill you in on all these as we go forward.

- I'm going to look at some songs now with the idea of picking out, what, for me, is the money hook? That particular element, that makes me want to play the song again, and again. It's not always a hook. In the Supertramp song we just heard, Give A Little Bit, it's more the fabric of the song, and most Supertramp songs, that makes me want to come back.

- And with this song from Shania Twain, it IS a couple of hooks that keep me coming back. I like the scratchy whisper backing vocal that shows up a couple of times, and the fast fiddle that appears subtly towards the end.

7 / Don't Be Stupid / Shania Twain

- And the money hooks, for me, in Truly Madly Deeply, coming up next from Savage Garden, are 1) the, overly on-the-beat and somewhat jerky, vocal delivery in the verses, and 2) the lush vocal harmonies on the chorus. I have a soft spot for lush harmonies, it's true.

8 / Truly Madly Deeply / Savage Garden

9 / Torn / Natalie Imbruglia

- There are those lush backing harmony vocals working their magic on me again in Torn by Natalie Imbruglia. Bronte Billy, was telling me she's from Australia, didn't know that. Tune in for Billy's Hard Rock and Blues shows tomorrow and Thursday evening at 9 here on Bluewater. Vocal harmonies, in general, I would call a Function in a song, and they manifest as hooks, when they first appear.

- In Meghan Trainor's work, it's usually the catchy groove, and rhythm, that pulls me in. The rhythmic elements are a little more subtle in this song than say, It's All About The Beat, ya, but still it's the sultry rhythmic elements here in, Like I'm Gonna Lose You, that get to me.

10 / Like I'm Gonna Lose You / Meghan Trainor, John Legend

- Cued up next is, 100 Bad Days by AJR. Nice groove, also nice lush harmony vocals, but it's the hooky, humorous, spoken vocal in a distorted tone, that pulls me in. Kind of a novelty song, you could say.

11 / 100 Bad Days / AJR

HOOK REMINDERS

- I'm going to remind you now of some of the hooks we've been talking about since last September, when we started adventure. We've entered, like, 3 dozen hook types so far. Here's some big band styled blues coming your way. Up-tempo, happy and great groove, Real nice horn stabs. Virtuoso piano solo. And second voice responses in the harmony vocals.

12 / Going Down to Texas / The Bluesland Horn Band

- Here comes another great groove song, totally different feel though. Interesting John Lennon styled treatment on the vocals. I'd need to try a few things to be sure, but I'm guessing it's a combination of reverb and delay-based vocal doubling, that gives us that sound. Here's Peach Pit, by, Peach Pit

13 / Peach Pit / Peach Pit

- Love the heartfelt honesty, internal rhymes, imagery, and story, in this next one. Imagery - stuck at a red light, Marlboro on your lips, smoke in your mirror, changing the station, hit the brakes.

14 / One Number Away / Luke Combs

SEND OUTS

- I send this next song out to Karim, a regular listener. Good luck on your show Thursday. I like high production values in Willie Nelson records. And Willie is an adventurer and experimenter in the sounds that make up his records. Not afraid to cross over into the sounds from other genres. Check out the low end sound, of the drum kit. Man, it's like we're right in the room with the drummer. Love it. Great groove, to boot, with a 3 3 2 feel in the mix. 1 2 3, 1 2 3, 1 2

15 / My Own Peculiar Way / Willie Nelson

- And I send this song, out to Azura, another regular listener. I love the Ukulele groove in this one. Interesting that there's no low end, that is no low frequencies in this production of this song. Unusual but, it doesn't seem to need it.

16 / All I See Is You / Lacey Hill

17 / Bluebird / Miranda Lambert

- Another send out here... this one goes out to Geoff. Geoff is a great guitar player, and a local performer. I think you might like this one for its guitar sound. Nice mix of vocal sections with virtuosic instrumental breaks. And the repeated refrain line 'we are grateful', is an engaging hook.

18 / Grateful / David Francey

- This one goes out to Jon, Maram, T and V, world travellers. Via Con Me, loosely translated as Travel With Me, from Paolo Conte. And I want to say, thank-you, to everyone who's given me feedback and suggestions for the show.

19 / Via Con Me / Paolo Conte

OFFSET LYRICS, TEXTURE, INTERNAL RHYMES

- It's about time we added some new hook types to our vocabulary, eh? Waddaya think? Ok, let's do it. Here are three new sources of hooks in music.... Offset Lyrics, Texture, and Internal Rhymes

- We've seen quite a few examples of beat, and the hooks it precipitates. And you remember that music is divided into small basic beat chunks, the most common being 4 beats. 1 2 3 4. And also, most commonly, we have 4 of these chunks of music making up a musical phrase. It's most natural to line up the start of our lyric lines with the start of a phrase. When the lyrics start slightly before, beat 1, of the first chunk in a phrase, it's an anticipation, or if a bit longer, run-up, if after, it's a delay. But if the lyric line actually starts midway through the phrases, say, on the 3rd chunk, it's an offset lyric. It brings, variety, and a slightly unsettled feeling to the song. And it usually, is only there, in part of the song, with the rest of the song being lined up, and therefore comfortable. Let's see if you can hear this in Send My Love / Adele. She starts of the lyrics with delays, slightly after the beat. I'm hearing offset lyrics in the lines 'told me you were ready' and 'that was what you told me', in the first verse section. But notice how in the chorus the phrases are lined up, bang, right on the beat.

20 / Send My Love / Adele

- It Feels Like Rain by Aaron Neville. Love the soulful groove in this song, and really nice vocal control, vocal gymnastics. The lyrics are pretty much on the beat for most of the song, but listen how he delivers the title line 'It feels like rain', starting way before the main beat, with the last word falling on that beat.

21 / It Feels Like Rain / Aaron Neville

- I should say that the hooks from offset lyrics come from the surprise of it not falling on the expected beat, and also from the changes between, offset, and on-the-beat, phrasing. Ok, Texture. Ya, nice word. Throw that into a conversation about music, and you get instant creds. What is it. I use it to describe, how a particular function, like say the vocal, changes its sound. Let's listen to Electric Avenue, Eddie Grant. We could describe the opening vocal as a shouting texture, the verse lead vocal as a big reverb stage performance sound texture, half way through the song he throws in some Reggae phrasing in a variation of the main vocal texture, and at the end he adds some, lip flapping car sounds, in an accent texture. All one vocal performance but includes different textures, for, you guessed it, variety, and the hooks that come from change.

22 / Electric Avenue / Eddie Grant

- Internal rhymes. The most common form of rhyming is to have the rhymes at the end of phrases. I'm only hearing one in this next song. It comes about half way...'making moves and starting grooves'.

23 / How Bizarre / OMC

FREE READS

- Let's do some more free reads. What are the hooks? We'll compare notes.

24 / The Bones / Maren Morris

- The hook that stood out for me there was the opening guitar texture.

25 / Uncle John's Band - 2013 Remaster / Grateful Dead

- Liked the in-sync harmonies there and the variety by alternating that full harmony with the occasional solo vocal.

26 / Let Go / Laila Biali

- Sweet voice, nice cymbal shimmers, sax soloing is a nice second voice response to her vocals, and the extended chords in the Jazzy piano harmony is nice and cozy

27 / Keep Smilin' / FreeWorld

Final Song and Goodbye

- Tia Brazda is gonna take us out tonight with Breathe Easy.

28 / Breathe Easy / Tia Brazda

Extras

29 / Fly / Sugar Ray / 4:04

30 / Don't Dream It's Over / Crowded House / 3:56

31 / Eleven / Khalid / 3:26

32 / Under the Bridge / Red Hot Chili Peppers / 4:24

33 / Working for the Weekend / Loverboy / 3:41

34 / Drops of Jupiter (Tell Me) / Train / 4:19

35 / Need You Tonight / INXS / 3:00

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Playlist

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3 / One Call Away / Charlie Puth

4 / All Of Me / Oscar Peterson Trio

5 / Sunshine on Leith / The Proclaimers

6 / Give A Little Bit / Supertramp

7 / Don't Be Stupid (You Know I Love You) / Shania Twain

8 / Truly Madly Deeply / Savage Garden

9 / Torn / Natalie Imbruglia

10 / Like I'm Gonna Lose You / Meghan Trainor, John Legend

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