

Mining The Hits - Show 16

Created by 'TuneMoose' Matt Bates

Developed for the Music Circle - "Hits and Hooks" podcast

Produced by Every One's A Star Records

MINING THE HITS

Vocals

"It Was Rainin'", Johnny Winter

- Soulful talk-singing here with vocalizations built into the vocal delivery. Not much of a recognizable melody going on.

Beat & Bass

"Lively Up Yourself", Bob Marley & The Wailers

- Simple repeated bass line. Very prominent in the mix. The line is shifted around a bit to where it falls in relation to the beat. So the bass isn't providing a reliable beat reference. Rather, the beat reference is coming from the 'skank', = scratch guitar.

Keyboards

"Lost Boy", Ruth B.

- Chording on beat 1 of the main beat. Really not much else but there are some notable things that catch our attention because the arrangement is so sparse. Sometimes the rate of chord hits speeds up. There is an arpeggio going into the repeated chorus. Sometimes there's a single note played between chord hits, acting as a subtle fill. And sometimes for something different the chord hit comes away from the main beats 1 and 3.

Guitar

"Fire and Rain", James Taylor

- 0:17 and throughout - Using a repeating finger pick lick as a second voice response to the vocal

Melody

"Grey", Ani DiFranco

- The melody moves high to low in three steps and this shape continues throughout. Each of the three parts to each phrase ends on beat 1 of the next chord

Story

"Clay Pigeons", John Prine

- Main idea: Gonna get back in the game, back to work
- Supporting ideas: Bus travel metaphor. I have to leave you. I'm tired of... Gonna change the tide of things back to positive. It's gonna be a tough climb. I'm up to the challenge.

Songwriting (Lyrics)

"Lost Boy", Ruth B.

- Using a well known story to inform the lyrics... Peter Pan, lost boys, Captain Hook etc etc

Production

" Bad Liar", Selena Gomez

- Prominent driving bass notes with an occasional dramatic stop.

Song Form

" See You Again", Charlie Puth

- Alternation of two very different genres - Soft Pop and Hip Hop

Solo

" Both Sides Now ", Joni Mitchell

- 3:36 to 3:44 More of a short break than a solo but worthwhile to point out the minor shift in the chord sound by just moving one finger. Sounds to me like a shift from a major triad to the suspended chord by moving one of the 3rds of the chord to a 4th, and then back again.

Unusual Sounds

" Breakin' Point", Peter Bjorn and John

- 0:00 High pitched whistling. 0:09 Distant gang vocal

Pads

" Clay Pigeons", John Prine

- 0:30 and throughout. Sounds like orchestral horns being used as a subtle pad here. No attack to the sound and a swell in volume as it is played.