

Mining The Hits - Show 18

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

" Nothing From Nothing ", Billy Preston

- 0:24 Momentary flip into falsetto voice. Provides a nice hook

" All I Really Want ", Alanis Morissette

- 1:01 Thick choral vocal. Sounds like it's many vocal takes of Alanis each track with variations in the melody and inflections

Beat

" Lips Are Movin ", Meghan Trainor

- Catchy bass/kick beat that hits beat 1, delays off the backbeat and anticipates into the next beat 1. The beat 1 gives us a solid reference point. The delay off the backbeat gives us motion. The anticipation into beat 1 gives extra power to the beat 1 arrival

Bass

" My Hometown ", Bruce Springsteen

- Very late coming in, not until the second song section.

Keyboards

" Lips Are Movin ", Meghan Trainor

- 0:28 Fast 3 feel chord hits to give new energy to the second verse. Used elsewhere as well. It provides hooks when it comes in AND when it stops

Guitar

" Get Back ", The Beatles

- 0:44 to 0:58 Guitar provides a simple second voice riff between the 'get back' lyric phrases

Melody

" Flowers ", Miley Cyrus

- In the verses the vocal and bass are each following separate melodies that sync up on a beat 1 towards the end of a phrase. In the chorus they're more synced up.

Story

" Lauralee ", Madison Violet

- Main idea: Don't lie to me

- Supporting ideas: We all have forces working on us. Ain't gonna work on me. Nothing to lose being honest. I'm onto your tricks

Songwriting (Lyrics)

" Honky Tonk Blues ", Hank Williams

- Variety is a big part of keeping us engaged in a song. When something changes we are engaged to figure out what's going on. This can operate on pretty subtle levels as well. The title line here delivers two open mouth 'onk' sounds followed by a closed mouth 'ues' sound. Subtle variety,

Production

" Sweet Jane ", The Velvet Underground

- The backing vocals deliver the lyrics for the 'Sweet Jane' chorus, with Lou Reed filling in second voice bits and pieces. This would be a production choice providing textural variety

Song Form

" Non, je ne regrette rien ", Édith Piaf

- Interesting A A B A A form, kind of similar to A A B A but stretched with an extra A. It's a short song by current day conventions. The B section sounds very different melodically and instrumentally.

Solo

" Red House ", Jimi Hendrix

- In the opening solo Jimi is generally making a short musical statement twice in a row at the beginning of each 4 bar packet of the 12 bar blues form, followed by scalar riffing to fill in, probably built on the blues scale. This would be a structural approach to the solo that builds a framework and still leaves lots of room for improvisation

Unusual Sounds

" Sunshine Superman ", Donovan

- 0:15 to 0:43 High pitched swell sound acting as a pedal.

Pads

" Bad At Love ", Halsey

- The bass is pretty indistinct and generally functioning as a pad, as well as providing the bass.