

1. Record Nr.	UNINA9910632489403321
Autore	Byron Tim
Titolo	Hooks in popular music / / Tim Byron, Jadey O'Regan
Pubbl/distr/stampa	Cham, Switzerland : , : Palgrave Macmillan, , [2022] ©2022
ISBN	3-031-19000-9
Descrizione fisica	1 online resource (469 pages)
Disciplina	782.42
Soggetti	Popular music Popular music - History and criticism Música pop Psicología de l'art Llibres electrònics
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Intro -- Acknowledgements -- Contents -- List of Figures -- 1 The Intro -- 1.1 Defining the Hook -- 1.2 The Hook as Discussed by Music Journalists and Critics -- 1.3 The Hook as Discussed by Producers and Musicians -- 1.4 The Hook as Discussed in Songwriting Texts -- 1.5 The Hook as Discussed by Songwriters -- 1.6 Hooks and Pop Music -- 1.7 Conclusions -- References -- 2 Can't Get You Out of My Head: Hooks and Psychology -- 2.1 Hooks as Implicitly Psychological -- 2.2 The Psychology of Standing Out -- 2.3 The Psychology of Memorability -- 2.4 Hooks in Relation to Earworms -- 2.5 Attention, Memory, and Emotion in Music -- 2.6 Conclusions -- References -- 3 Thank U, Next: Hooks in Popular Music Studies -- 3.1 Burns (1987) -- 3.2 Musicology Wrestles with Pop -- 3.3 Hooks in Popular Music Studies -- 3.3.1 Studies About Hooks -- 3.3.2 Studies that Refer to Hooks -- 3.3.3 Modern Studies of Hooks -- 3.4 Conclusion -- References -- 4 This Is How We Do It: An Approach to Hooks -- 4.1 Our Conceptualisation of Hooks -- 4.2 Our Taxonomy of Hooks -- 4.2.1 Toplines and Backing Tracks -- 4.2.2 Hooks in Structure -- 4.2.3 Compound Hooks: Hook Stacks and Multi-Hooks -- 4.3 Conclusion -- References -- 5 Sing It Back: Melody and Topline Hooks -- 5.1 Topline

Pitch Hooks -- 5.1.1 Shapes, Steps, Skips, and Leaps -- 5.1.1.1 Steps and Skips -- 5.1.1.2 Leaps -- 5.1.1.3 Ascending and Descending -- 5.1.2 One-Note Melodies -- 5.2 Topline Rhythm Hooks -- 5.2.1 Note Length in Toplines -- 5.2.2 Phrase Length in Toplines -- 5.2.3 Syncopation in Toplines -- 5.2.4 Rhythms That Evoke Prosodic Cues -- 5.2.5 Rhythms That Evoke Sounds from Everyday Life -- 5.3 Topline Performance Hooks -- 5.3.1 Sonic Signatures in Vocalists -- 5.3.2 Vocalists Using Modulations in Performance -- 5.3.3 Performance Hooks Based Around Different Singers -- 5.4 Topline Production Hooks.

5.4.1 Signal Processing, Effects and Editing -- 5.4.1.1 Distortion -- 5.4.1.2 Auto-Tune and Vocoder -- 5.4.1.3 Delay -- 5.4.1.4 EQ and Filters -- 5.4.1.5 Reverb -- 5.4.1.6 Dryness -- 5.4.2 Editing -- 5.4.2.1 Reversed Audio -- 5.4.2.2 Panning -- 5.5 Topline Lyrical Hooks -- 5.5.1 Alliteration -- 5.5.2 Rhyme -- 5.5.3 'Nonsense' Syllables -- 5.5.4 Stutter -- 5.5.5 Interesting Phrases, Unexpected Words, and Offensive Language -- 5.5.6 Intertextuality -- 5.5.7 Conceptual Lyrical Hooks -- 5.6 Conclusion -- References -- 6 D-D-Don't Don't Stop the Beat: Backing Track Hooks -- 6.1 Backing Track Pitch Hooks -- 6.1.1 Melodies and Countermeasures -- 6.1.2 Basslines -- 6.1.3 Call and Response Hooks -- 6.1.4 Licks and Solos -- 6.2 Backing Track Rhythm Hooks -- 6.2.1 Rhythmic Feels and Grooves -- 6.2.2 Rhythmic Accents and Variations -- 6.2.3 Stops and Starts -- 6.3 Backing Track Harmony Hooks -- 6.4 Backing Track Instrumentation and Arrangement Hooks -- 6.4.1 Novel Instrument Sounds -- 6.4.2 Novel Arrangements -- 6.5 Backing Track Production Hooks -- 6.5.1 Delay -- 6.5.2 EQ and Filters -- 6.5.3 Filter Sweeps -- 6.5.4 Pitch-Shifting, Slowing down, and Speeding up -- 6.5.5 Distortion -- 6.5.6 Panning -- 6.5.7 Compression: Side Chaining -- 6.5.8 Editing -- 6.6 Conclusion -- References -- 7 Don't Bore Us, Get to the Chorus: Structural Hooks -- 7.1 Repetition in Pop Music -- 7.1.1 Repetition Within a Song -- 7.1.2 Repetition of a Song -- 7.1.3 Repetition Between Songs -- 7.2 Verses and Choruses -- 7.3 Prechoruses, Postchoruses, and Other Elements of Verse-Chorus Form -- 7.4 Tension and Release -- 7.5 Novel Elements and Novel Combinations of Elements -- 7.6 Modulations in Time and Key -- 7.6.1 Tempo Changes -- 7.6.2 Time Signature Modulations -- 7.6.3 Key Signature Modulations -- 7.7 Conclusion -- References -- 8 Parallel or Together?: Compound Hooks -- 8.1 Hook Stacks.

8.2 Multi-Hooks -- 8.3 Riffs -- 8.3.1 Feature Riff Hooks -- 8.3.2 Continuous Riff Hooks -- 8.4 Samples and Interpolation -- 8.5 Conclusion -- References -- 9 The Outro -- 9.1 Song Analysis: Hooks in Context -- 9.1.1 Topline Hooks -- 9.1.2 Backing Track Hooks -- 9.1.3 Structural Hooks -- 9.2 What's not a Hook? -- 9.3 The Role of the Study of Hooks in Music Psychology -- 9.4 The Role of the Study of Hooks in Popular Musicology -- 9.5 Unresolved Questions and Future Research -- 9.6 Bonus Track -- References -- Discography -- Index.