

OCTOBER 2016

TODAY'S MUSIC EDUCATION RESOURCE

# MUSIC ALIVE!

1981  
35  
Years  
2016

## WRITING LYRICS

A Practical Guide

## BACHATA

The Dominican Music's Rise to Global Fame

## LISTENING GUIDE

Prince's "When Doves Cry"

# ALESSIA CARA

Standing Up to Peer Pressure, One Song at a Time

## THE MINIMOOG MODEL D

Back to the Future

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The Minimoog Model D

## Ocean Makes Waves

With the release of two albums in two days, Frank Ocean has taken his audience and the music industry by surprise.



As the music industry continues to adapt to changes in technology, record labels and artists are constantly looking for new ways to sell their work. One recent method has been the "streaming online exclusive": By releasing music exclusively to an online subscription streaming service—like Apple Music, Tidal, or Spotify Premium—labels require fans to pay if they want to listen. Yet for a number of reasons, this technique can backfire—making it the subject of ongoing industry debate.

Enter R&B singer-songwriter Frank Ocean. After a four-year hiatus following his high-charting debut album *Channel Orange*, Ocean finally resurfaced in late August with, surprisingly, two albums. The first, *Endless*, is a "visual album"—essentially a film with a soundtrack—which served as his final release under his now former label Def

Jam Records. Only two days later, Ocean independently released a second full-length album, *Blonde*, which has since hit No. 1.

Both albums were released as streaming online exclusives on Apple Music. But because of its unusual format, *Endless* isn't for sale—which has left Def Jam a bit empty-handed and seems to make both Apple and Ocean bigger winners than the label or their listeners.

While this is but one piece of what has become a tangled disagreement, it resulted in a swift decision from Lucian Grainge, CEO/chairman of Def Jam's owner Universal Music Group (UMG), to put an end to all streaming online exclusives under UMG-owned labels.

This undoubtedly has created waves in the industry. The question is, how will other labels, streaming services, and artists respond? In the meantime, Ocean remains on the rise. ●

ON THE COVER: PHOTO BY GEORGE PIMENTEL/GETTY IMAGES



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## GOOD DEEDS



## Music Makes a Difference

**AFTER LEARNING OF HOW** terrorist attacks in Afghanistan affected children and their families, American guitarist Lanny Cordola wanted to make a change. So in 2014, he moved from Los Angeles to Kabul, Afghanistan and founded the Miraculous Love Kids, a guitar school for girls. Cordola, who has worked with Guns N' Roses guitarist Slash and singer Nancy Sinatra, teaches guitar to some 50 students at the institution, most of whom are from poor families. "Music is a healing force and a peace making force," says Cordola. "My hope is that... everybody in Afghanistan will pick up a guitar and sing and make music."

● [themiraculouslovekids.org](http://themiraculouslovekids.org)

## POP QUIZ



## Olympics Music

Since the close of this year's Summer Olympics in Rio de Janeiro, Brazil, we've been thinking about our favorite Olympic theme songs. Can you match the following songs to their Olympic games?

1. "Barcelona" by Freddie Mercury and Montserrat Caballé
2. "Bang the Drum" by Bryan Adams and Nelly Furtado
3. "Survival" by Muse
4. "Oceania" by Björk
5. "Heart and Soul" by Tropicallaz
6. "One Moment in Time" by Whitney Houston

- A. London 2012 Summer Olympics
- B. Rio 2016 Summer Olympics
- C. Seoul 1988 Summer Olympics
- D. Barcelona 1992 Summer Olympics
- E. Vancouver 2010 Winter Olympics
- F. Athens 2004 Summer Olympics

## WHO'S NEWS

### Jacob Collier

**AT 21 YEARS OLD**, Jacob Collier plays about as many instruments as the number of years he's lived. This July, the London-born multi-instrumentalist released his debut album *In My Room*, a wholly independent work that has the music world transfixed. On the album, Collier sings and plays a wide range of instruments, from piano, guitar, and drums to bouzouki, dulcimer, and accordion. And if that isn't enough, Collier also produced his own music videos for the release, which feature duplicates of himself performing each part in real time. The up-and-comer was discovered by legendary producer Quincy Jones back in 2014 when his YouTube cover of Stevie Wonder's "Don't You Worry 'bout a Thing" went viral, after which Jones signed on as his manager. Since, Collier has collaborated with the Massachusetts Institute of Technology to develop unique audiovisual technology for use in his performances, and opened for jazz greats Herbie Hancock and Chick Corea at the 2015 Montreux Jazz Festival. We can't wait to see where he goes next. ● [jacobcollier.co.uk](http://jacobcollier.co.uk)



ANSWER KEY: 1.D, 2.E, 3.A, 4.F, 5.B, 6.C

(COLLIER) GREG GORMAN. (CORDOLA) COURTESY OF LANNY CORDOLA

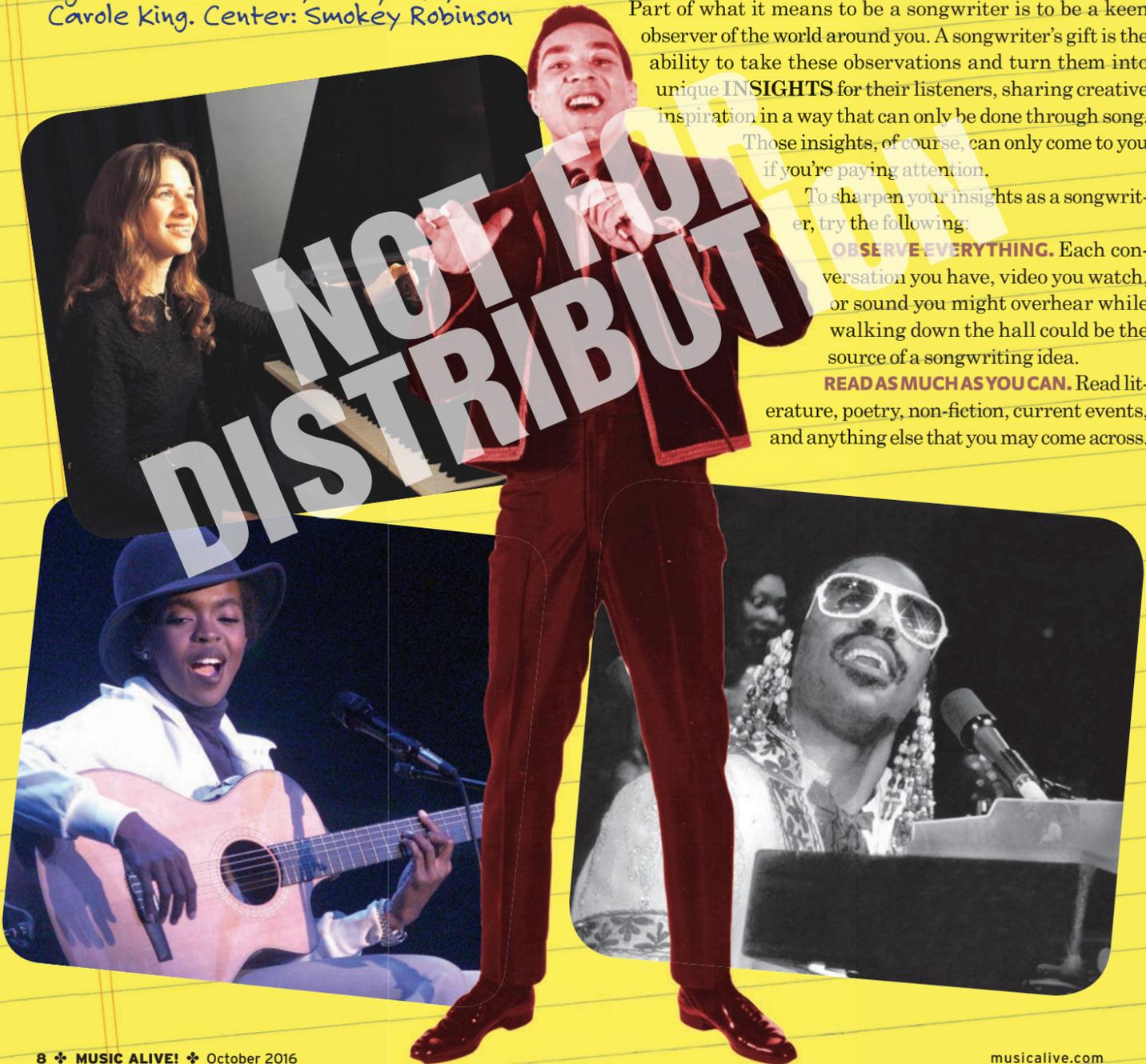


# Lyrics

that make up the chorus to the song “Help!” by the Beatles without listening to the recording. You will notice the vocabulary is straightforward: It rhymes, and there’s quite a bit of repetition.

Now, listen to the recording of “Help!” This time, with musical accompaniment, a sense of desperation builds with each line of the chorus, peaking on “Please”—which also happens to be sung on the highest note of the melody. Suddenly, the lyrics are given deeper meaning.

Pictured clockwise from bottom right: Stevie Wonder, Lauryn Hill, Carole King. Center: Smokey Robinson



Why was the experience of reading the lyrics so different from hearing them sung on the recording? Essentially, it’s because the lyrics are only 50% of the total work. When combined with the right music, lyrics can have a stronger emotional effect on listeners.

This isn’t to say that music isn’t equally improved by good lyrics, or that lyrics require a backing track to express deep emotion. Many historians of popular music would argue that the lyrics of Bob Dylan or Joni Mitchell can stand alone without music, as a form of poetry. But for songwriting in general, both music and lyrics typically rely on their partnership.

Now that we’ve covered the basics, let’s begin the process of writing our own lyrics.

## STEP 1: GET INSPIRED

Part of what it means to be a songwriter is to be a keen observer of the world around you. A songwriter’s gift is the ability to take these observations and turn them into unique **INSIGHTS** for their listeners, sharing creative inspiration in a way that can only be done through song. Those insights, of course, can only come to you if you’re paying attention.

To sharpen your insights as a songwriter, try the following:

**OBSERVE EVERYTHING.** Each conversation you have, video you watch, or sound you might overhear while walking down the hall could be the source of a songwriting idea.

**READ AS MUCH AS YOU CAN.** Read literature, poetry, non-fiction, current events, and anything else that you may come across.

## RECORD YOUR OBSERVATIONS.

Make sure to always carry an audio recording device (like a smartphone) or notebook with you. If you observe something interesting, write it down or record it. As you go, be sure to make note of your own personal insights.

The more you read and observe and the more you keep record of it, the more inspiration you’ll have to draw from in your own songwriting.

## STEP 2: ROUGH IT

Now that you’ve collected some ideas, your next task is to pick one you feel inspired to write a song about. Once you have something in mind, it’s time to develop a rough draft.

When we sit down to write, we often limit ourselves by editing our work before we have a completed draft. We might be tempted to go back, erase, and rewrite when we’ve only written a few words—and after a while, we’re left with a blank piece of paper and a pile of eraser dust.

The lesson here is to resist that temptation. For the first draft, silence your inner editor. Here are a few tips to help you get into the habit:

**LET YOUR IDEAS FLOW WITHOUT JUDGMENT.** While brainstorming, don’t decide if your ideas are good or bad. It’s better to have more thoughts on the page (from which to pick and choose), and there will be **AMPLE** time to clean them up later. When writing a rough draft, treat it as one!

**WRITE EVERY DAY.** Just like a musician who stays technically **PROFICIENT** with daily scales and exercises, a writer should set aside some time each day to write.

As a daily exercise, choose an object, person, or specific time and write it at the top of a clean page. Then, set a timer for ten minutes. Ready, set, go! Start the timer and write down anything that comes to mind about your chosen subject without stopping. Think about how you perceive the subject through the senses—touch, taste, sight, sound, and smell—for doing so can help bring your writing to life.

**LET YOUR MUSIC SHAPE WHAT YOU WANT TO SAY.** Play a musical idea—whether it’s a few chords or a melody—and sing along using the words or sounds that come to mind. It might feel a bit silly and you’re likely to come up with gibberish at first—but remember, our inner editor is shut off.

Record this process on an audio record-

Part of what it means to be a songwriter is to be a keen observer of the world around you. A songwriter’s gift is the ability to take these observations and turn them into unique insights for their listeners.

ing device so that you can listen to it afterwards. Often, this technique will produce a line or two that eventually sparks more ideas for the song’s overall story.

## STEP 3: TIGHTEN UP

After you’ve quieted your inner editor and allowed yourself to write freely, it’s time to wake that editor up to start working with your material. Most often, this involves subtraction.

When editing your work, remember:

**KEEP IT DIRECT.** Challenge yourself to say what you want in as few words as possible. Can you edit four lines down to two? Maybe down to one? As you polish the writing you produced in your **INITIAL** burst of creativity, try to make it so that every word serves a purpose.

**KEEP IT SIMPLE.** Don’t force complicated language where a simpler word does the trick.

**CHOOSE YOUR WORDS WISELY.** The vocabulary you choose will affect how well your song will connect with your listeners. Pay close attention to your word choice, and if an adjective or noun doesn’t quite fit, look for one that will better express what you’re trying to say. Here are a few examples of lyrics with careful word choice that shape the song’s message:

“Perth” by Bon Iver uses sentence fragments and uncommon word choice to create an abstract image, encouraging listeners to imagine their own interpretation.

“Boondocks” by Little Big Town paints a vivid picture of small-town life, conjuring up details and specifics such as the taste of honeysuckle and the sight of tin roofs along gravel roads.

“So Good” by B.o.B. takes us on a world tour and describes Caesar’s “swagger” with the attitude and commitment **INHERENT** to hip-hop.

Give some thought as to how you want to communicate your song idea and the vocabulary that will do it best. Take the time to analyze your favorite lyrics and what it is you like about them—then work on using those elements in your own writing.

## HAVE FUN!

Hopefully, this guide will help to get you started with writing your own lyrics. But, there’s so much more for you to discover. Most of all, enjoy the process of expressing yourself through songwriting! 🎵

## HEAR THE MUSIC

at [musicalive.com/hear-the-music-october-2016](http://musicalive.com/hear-the-music-october-2016)

“Goodbye Pork Pie Hat” by Joni Mitchell

“Little Big Town” by Boondocks

“So Good” by B.o.B.

## EXTENDED PLAY

Go to [musicalive.com/extended-play-october-2016](http://musicalive.com/extended-play-october-2016) to hear more great lyrics.

PHOTOS (OPPOSITE PAGE): (KING) JIM MCCARTHY/NEDEFRANS; (ROBINSON) MICHAEL OCHS ARCHIVES/GETTY IMAGES; (HILL) GLENN KOENIG/GETTY IMAGES; (WONDER) PL GOULD/GETTY IMAGES

# Bachata

How

BY LEILA COBO  
PHOTO: JOHNNY NUNEZ/WIREIMAGE



Got Its Groove

From humble beginnings to international fame, the Dominican folk style found its way to the global mainstream.

**I**N THE SUMMER OF 2014, singer Romeo Santos returned to the Bronx, the New York City borough where he was born, for what would become a historical homecoming.

For two consecutive nights, the “King of Bachata” sold out performances at the 50,000-capacity Yankee Stadium. In so doing, he joined the ranks of other stars who have achieved that remarkable feat: Madonna, Paul McCartney, and Metallica, to name a few. He also became the first Latin star to do so.

Unlike Madonna or Paul McCartney, however, Santos is not your standard pop star. He sings mostly in Spanish in the style of bachata, a traditional folk music from the Dominican Republic. Thanks to the success of artists like Santos, who sells out stadiums from Argentina to Madrid, bachata has grown out of its regional origins to gain worldwide popularity.

What is bachata? If you never listen to Spanish language radio, chances are you may



Luis Vargas, Romeo Santos and Anthony Santos perform in concert

# Bachata



José Manuel Calderón performed on the first recordings of bachata in 1962.

not know. But once you do, there's no mistaking the sound.

## COUNTRY ROADS

A guitar-based style of music from the Dominican Republic, bachata first emerged from the island cultures of the Caribbean. Its greatest musical influence, the traditional Caribbean bolero, is a romantic dance style defined by a 3/4 meter. Other styles that influence bachata include the waltz, the Dominican merengue, and the Cuban *son*.

The term "bachata" first entered the language in the early 1920s, but back then, it meant an informal gathering of family and friends. Taking hold in some of the poorest neighborhoods in the Dominican Republic, "bachata" came to describe the guitar-based "música de fiesta," or "party music," of the countryside. Much like the bolero or the waltz, the term also applied to a type of dance that went along with the music.

Known as bachateros, players of bachata performed the music on one or two guitars, with maracas, claves, bongo drums, or the güira, a metal scraper. They would tell stories of **UN-REQUITED** love, heartbreak, and hardship, earning bachata a reputation as "música de amargue," or "bitter music." The sound of the güira, along with the plucked—not strummed—guitar, are trademarks of the bachata sound.

## GETTING ON ITS FEET

Before it became famous around the world, bachata still had a long way to go from the Dominican countryside to earn national recognition. As quickly as it became known as the music of the common folk, the genre was looked down upon by members of the upper class.

During the thirty-year military re-

Juan Luis Guerra's album *Bachata Rosa* made bachata known around the world.



gime of former Dominican president Rafael Leónidas Trujillo (1930-1961), the government placed harsh restrictions on the music industry, and bachata was banned from the airwaves. Merengue, another traditional Dominican style, was declared the official music of the country.

In 1961, Trujillo was assassinated. The end of his influence meant the end of a dangerous era of **OPPRESSION** for the Dominican people—and the radio ban on bachata. The following year, singer José Manuel Calderón recorded what are considered to be the first bachata singles, "Que Será de Mi (Condena)" and "Borracho de Amor."

As the demand for bachata increased, a businessman by the name of Radhames Aracena started Radio Guarachita in Santo Domingo—the nation's capital—in 1964. One of the few radio stations to give bachata airplay, Radio Guarachita was also the first with national reach, and for many years, Aracena maintained strong influence over bachata artists and audiences. Through his station, he helped to launch the careers of Calderón, guitarist Edilio Paredes, and singers Ramón Cordero and Leonardo Paniagua.

## RAGS TO RICHES

Once it became a part of the mainstream, bachata still faced judgment for its associations with crime and poverty. Despite the lift of government restrictions, most national media **BOYCOTTED** the genre through the 1970s.

But in the early '80s, that began to change. Looking to give bachata

Leslie Grace climbed the charts in 2013 for her cover of "Will You Still Love Me Tomorrow."



(GUERRA) ALEX CANCINO; (GRACE) TAYLOR HILL/GETTY IMAGES; (ROYCE) LEXANDER TAMARCO/GETTY IMAGES

a more respectable platform, Paredes, Cordero, and a singer named Ramón Cabrera began a performance series entitled "Lunes de Amargue" at El Túnel, a high-class restaurant in Santo Domingo. Soon, the trend caught on with other bachata artists, and gradually, the music's image began to improve.

Then, in 1986, bachata broke through to a wider audience when guitarist Blas Durán recorded the bachata-merengue, "Consejo a las Mujeres." The first bachata recorded with electric guitar, the song took bachata further into the modern era.

Slowly but surely, bachata was growing. But it wasn't until the 1990s that one musician in particular revolutionized the music's international image.

That musician was Juan Luis Guerra. A Dominican singer and composer, Guerra studied jazz composition at the Berklee College of Music in Boston, Massachusetts, where he began to meld his native merengue and bachata with jazz arranging and instrumentation. Upon his graduation in 1982, he returned to the Dominican Republic, where he formed a band called the 440 and started recording music. And in 1990, they released what would create a turning point for the genre: *Bachata Rosa*.

Debuting at No. 1 on *Billboard's* Tropical Albums charts, *Bachata Rosa* eventually becoming the category's top-selling album of the year in the U.S., winning a GRAMMY for Best Tropical Latin Album in 1992. While *Bachata Rosa* blended a range of genres, its biggest hits were bachatas, such as the album's title track "Bachata Rosa," "Burbujas de Amor," and "Como Abeja al Panal."

## A MODERN MAKEOVER

The influence of *Bachata Rosa* elevated bachata from the streets to the international stage. Bachateros could now perform without the same **STIGMA** that had followed bachata since its beginnings.

Through the '90s, Dominican-born artists like Antony Santos, Héctor "El Torito" Acos-Zacarias Ferrerira, Frank Reyes, Chichí Peralta, and Monchy & Alexandra rose to greater

A popular figure in mainstream Latin pop, Prince Royce performs bachata in an urban style.

## HEAR THE MUSIC

at [musicalive.com/hear-the-music-october-2016](http://musicalive.com/hear-the-music-october-2016)

"Qué Será de Mi (Condena)" by José Manuel Calderón

"Bachata Rosa" by Juan Luis Guerra

"Enseñame a Olvidar" by Aventura

## EXTENDED PLAY

Go to [musicalive.com/extended-play-october-2016](http://musicalive.com/extended-play-october-2016) to hear more bachata.



Led by singer Romeo Santos, Aventura brought bachata to a new generation of listeners in the 2000s.

larity at home and abroad. Freer than ever before of societal constraints, bachata was ready for reinvention.

In 1993, a Bronx-based group of young Dominican-Americans formed Aventura, with an urban-influenced take on the traditional genre. Keeping the acoustic sound of the pizicato (plucked) guitar and hand percussion, Anthony "Romeo" Santos, Henry Santos, and brothers Max and Lenny Santos (no relation to Antony Santos) infused their bachata with R&B-tinged vocals, and, in breaking with tradition, some English lyrics.

In 2002, Aventura released *We Broke the Rules*. With lyrics in both English and Spanish, the music spoke to a new generation of bilingual bachata listeners. The album charted across Europe and sold 1.5 million copies in the U.S.

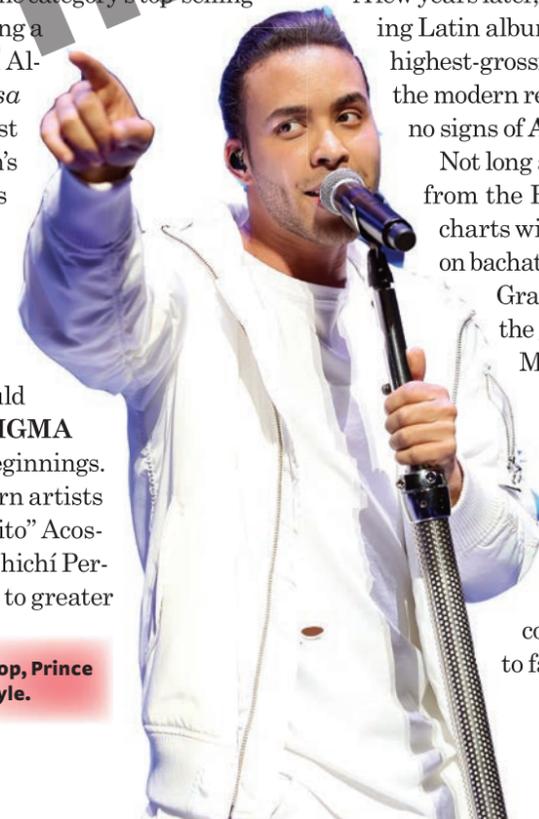
## HERE AND NOW

A few years later, Aventura's *The Last* was the top-selling Latin album of 2009 in the U.S., followed by the highest-grossing Latin tour of the year. To this day, the modern revolution sparked by Aventura shows no signs of **ABATING**.

Not long after, another young Dominican star from the Bronx, Prince Royce, burst into the charts with his bilingual, romantic, R&B take on bachata. In 2013, bilingual bachatera Leslie Grace climbed the charts for her cover of the girl group classic, "Will You Still Love Me Tomorrow."

Other Latin stars continue to join the movement, with artists such as Marc Anthony and Enrique Iglesias producing crossover hits like Iglesias' "Bailando" and Anthony's "Vi-Mi Vida."

And, looking back on how far it's come, it's safe to say bachata isn't going to fade away anytime soon. 📱



**For Alessia Cara**, it's not just about making music, it's about making a statement.

The 20-year-old singer-songwriter has provided a welcome twist to popular music by delivering songs that delve into much deeper fare than the usual fodder, addressing such issues as social anxiety, unrealistic beauty standards, and self-acceptance.

"If I'm able to make a girl or a boy feel safe or understood through my music, then I think it's a really powerful thing to do," she says.

Growing up in Brampton, Ontario, Cara's home was filled with music—from the classic pop and rock of the Beatles and Michael Jackson, to standard-bearers like Frank Sinatra,

of artist manager Tony Perez. After signing a management contract with him, she was connected with a recording studio and producer, and spent more than a year honing her skills in the studio while she was still in high school. Soon, they began searching for labels, and she signed a recording contract with Def Jam Records—home to such artists as Kanye West, Iggy Azalea, and Justin Bieber.

In 2015, she posted her first original song online. "Here," an R&B-tinged ballad, told the story of Cara attending a party when she was 17, hating being there, and wanting nothing more than to go home. The anti-social anthem quickly found an audience, much to her surprise. "When I was making the song, all I thought I was doing was talking about a

**Through her songwriting, ALESSIA CARA wants to connect with fans—and show them they're not alone.**

# HERE to Stay

**By Melinda Newman**

and even the music of pop artists from Italy, adored by her Italian-born mother. As she got older, Cara, 20, found her own favorites in artists like Ed Sheeran, Amy Winehouse, and Frank Ocean, who, like herself, had something they wanted to say.

As her 10th birthday approached, Cara asked her parents if she could save up to buy a guitar, an instrument she'd become infatuated with after seeing someone play it on TV. "Then one day, my mom told me to get something from the car and [it turned out that] they had bought [the guitar] for me," she says, still warmed by the memory. "It was my first big gift, my first big instrument, and [led to] my first time getting into music in a more serious way." She took lessons for a few months, then began teaching herself. "I'm still learning every day," she says. "I'm trying to get better."

A few years later, she began setting her poems, journal entries, and short stories to music in her first attempt at songwriting. When she was 14, she began performing songs by artists like Adele and Jessie J and uploading them to YouTube. It wasn't long before she started to gain an audience.

Eventually, her YouTube presence earned the attention

party that wasn't great," she says. "I thought, 'I'm just weird. I'm the one who is awkward. Everybody else loves parties.'"

She soon realized that even though the song was drawn from her personal experience, the emotions it evoked were common. "It opened my eyes to the idea that music and feelings are universal," she says. As listeners related to the song, Cara grew to understand that she wasn't alone in her anxiety. "That's the beauty in what I can do with music—we can both feel connected to each other," she says.

The positive reaction to "Here" helped Cara frame the rest of the material she wrote for her debut album, *Know-It-All*, released in late 2015. "I realized that music can have an effect on people. Everything I put out [can be something that] someone relates to. I want to be able to do that for

every single person—whether it's through a song about body image, such as 'Scars to Your Beautiful,' or 'Wild Things,' and [say], 'You don't have to belong.'"

As her popularity grew, Cara needed to learn how to play to a live audience and not just into her camera phone. "[Over] a very long time, I started getting a handle on how to be a better singer and songwriter," she says. "But I really needed to learn how to be a proper entertainer."

The self-described introvert, who is headlining her Know-It-All Tour Part II from late September through early November, learned a lot from opening for arena rockers Coldplay on the British band's stadium tour that concluded this summer. She paid close attention to frontman Chris Martin, who is renowned for his ability to connect with audiences.

Martin advised Cara to trust in the audience and to understand that she and the crowd are in communion with each other. "He told me [that] if you give the crowd your everything, they'll give you their everything. They'll be just as welcoming to you as you are to them," she says. "They react to whatever energy you give them."

However, don't expect to hear about her touring experiences in a song, since it's not an experience to which most of her fans can relate. "I never want to put out something that no one understands or can make sense of," she says. "I'd never make a song about my life on tour with Coldplay because what would they do with that information?"

"I think it's important to connect with people." 🎧





# Wild Things



**T**HE TITLE OF ALESSIA CARA'S new single "Wild Things" might call to mind wild, reckless antics, or children's author Maurice Sendak's book by a similar name. But to Cara, the song's lyric "Where the wild things are" evokes something a bit different. It refers to an imaginary place that's free of peer pressure, where one can feel comfortable in their own skin—an idea that speaks to the song's underlying message of self-confidence and rebellion against the in crowd. An emphatic, syncopated drum beat heard in the pre-chorus adds to the song's courageous spirit, and a pulsating bass tone heard throughout drives the music forward with anticipatory rhythm. And, in sticking with the message of being true to oneself, the official music video stars Cara and her real-life best friends enjoying a night out in the city of Toronto. 📺

Words & Music by Alessia Caracciolo,  
James Ryan Wui Hun Ho, Coleridge Tillman

**Verse**  
Moderately  
2 bars Intro

1. Find ta - ble spac - es. Say your so - cial grac - es. Bow your  
head, they're pi - ous here. But you and I we're pi - o-neers. We make our own rules, our  
own room no bi - as here. Let'em sell what they are sell - in'. They're no buy - ers here. 2. So  
gath - er all the reb - els now. We'll rab - ble - rouse and sing a - loud.  
things are. 3. I lose my ba - lance on these egg - shells. You

11 A C#m A  
We don't care what they say, no way, no way. And we will leave the emp - ty chairs to  
tell me to tread. I'd rather be a wild on - stead. Don't wan - na hang a - round the

14 C#m B  
those who say we can't sit there. We're fine all by our - selves. So  
in crowd. The cool kids aren't cool to me. They're not cooler than we are.

**Pre-Chorus**  
17 A C#m A  
hey we brought our drum and this is how we dance. No mis - tak - in' we make our breaks if

20 C#m A C#m  
you don't like our 8 - 0 - 8s. Then leave us a - lone, 'cause we don't need your pol - i - cies. We

**Chorus**  
23 B A  
have no a - pol - o - gies for be - ing. Find me where the wild things are.  
Oh, my, we'll

26 C#m A C#m A  
be al - right. Don't mind us, yeah. Find me where the wild things are.  
Oh, my, we'll

30 C#m B  
be just fine. Don't mind us, yeah. Find me where the wild things are. We will  
1. 2.

**Bridge**  
34 C#m B A E  
carve our place in - to time and space. We will find our way or we'll make a way. (Say hey, hey, hey.)

38 C#m B A  
Find you're great. Don't you hide your face. Let it shine, shine, shine, shine, shine. So...

**End with Pre-Chorus and Chorus**

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PHOTO: MEREDITH TRUAX



PHOTO: RICHARD E. AARON/REDFERNS

## PRINCE'S

# "When Doves Cry"

### Avant-Garde Meets Pop in the Biggest Hit of 1984



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**DURING A 38-YEAR CAREER** that concluded with his death this past April, Prince Rogers Nelson produced countless hits that have since established him as one of the most influential pop artists of our time. His 1984 album *Purple Rain*—the soundtrack to the film by the same name—contained several of his best-known hits, including the No. 1 lead single, "When Doves Cry." The song was created at the

request of director Albert Magnoli to match the film's themes of parental drama and romantic struggle. And, in a highly uncharacteristic decision for any pop song, Prince stripped "When Doves Cry" of one crucial element: a bass part. Like many of his songs, each sound was recorded and produced by Prince himself, and originally, a bass part was created for the track. But in a move that worked out in his favor, it ended up on the cutting room floor. 🎧

**0:00**  
An aggressive, heavily distorted guitar solo begins the recording, followed by a slightly syncopated kick drum pattern created with a Linn LM-1 Drum Computer.

**0:18**  
A snare sound introduces the beat of the song, followed by the main melodic theme played on a Yamaha DX-7 keyboard.

**0:56**  
At the end of the first verse, Prince's vocals are doubled on "Animals." A faint high harmony is heard on the lyric "They feel the heat."

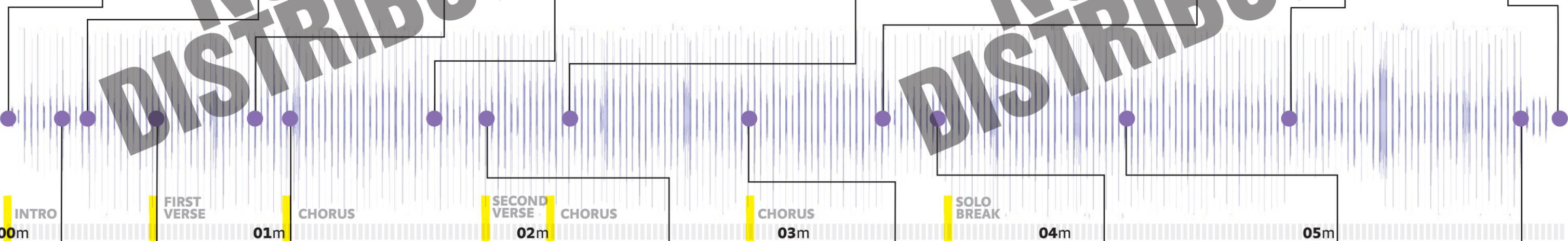
**1:34**  
The initial keyboard figure returns, followed by Prince's wordless falsetto in a style reminiscent of his contemporary and fellow pop giant, Michael Jackson.

**2:04**  
The second chorus repeats the instrumentation of the first. Prince echos the lyrics "So cold" and "She's never satisfied." The chorus ends with a series of improvised vocal melodies, doubled on the final phrase.

**3:20**  
The beat returns to the stripped-down kick drum of the song's intro. Prince repeatedly sings "When doves cry" in eight overlapping, dramatic phrases.

**4:53**  
The syncopated kick drum leads into four bars of a three-part vocal harmony, followed by a rapid, sixteenth-note solo played on an Oberheim synthesizer in a Baroque-inspired style.

**5:54**  
End



**0:12**  
Prince's voice is heard for the first time in the form of electronically modified "yeah"s. They repeat fifteen times before fading in the next section.

**0:33**  
Prince sings the first verse with no musical accompaniment other than the sparse drum programming.

**1:04**  
Beginning with "How could you," the chorus is sung in an octave harmony, with an additional harmony heard on "Alone in a world." A high-pitched keyboard melody enters the mix.

**1:49**  
The second verse features a variety of subtle vocal inflections and harmonies. A synthesized pizzicato (plucked) string sound repeats an eighth-note melody before switching to a chromatic pattern at "Don't make me chase you."

**2:50**  
A repetition of the chorus follows, this time with a quiet synth pad in the background. Prince continues with improvised vocal phrases.

**3:35**  
Prince launches into a guitar solo as the main beat resumes. His ongoing vocal ornaments and inflections build in intensity.

**4:14**  
Prince's vocal inflections become anguished screams as sharp exhales are added in the background, accenting every other beat.

**5:45**  
A final, rising synth melody brings the song to a close.



## Dr. Robert Thompson

President, Music Sales Group

**DR. ROBERT THOMPSON'S** career in the music industry has been a long and winding road that began with him in the spotlight. Starting out as a performing artist, he studied trumpet at the Eastman School of Music in Rochester, NY, going on to tour with major artists from the Moody Blues to Frank Sinatra before he discovered his true ambition: live concert production. Today, Thompson presides over Music Sales Group (MSG), where he represents, produces, and publishes a wide range of award-winning artists and composers in classical, film, theatrical, and commercial music. As a music publisher, Thompson actively fulfills his passion for production. With the help of a creative global team and an expansive network of music industry professionals, he oversees the production of live concerts, theatrical performances, film/TV productions, and more. Now outside of the spotlight, he creates opportunities for MSG's artists to have their music heard.

### **MA!: TELL US ABOUT YOUR EDUCATION AND BACKGROUND IN MUSIC.**

**RT:** I started playing trumpet when I was eight years old. It was a very empowering moment for a shy, introverted kid from a small town! I had a marvelous teacher in high school, Ray Crisara, who was an incredible trumpet player in New York City. Through him, I learned that it didn't matter what genre of music you played, be it classical, jazz, rock, or reggae. Fast forward: I earned my master's and doctorate from the Eastman School of Music. I then started performing and touring [while working off and on] as a college professor.

### **MA!: HOW DID YOUR BACKGROUND PREPARE YOU FOR WHAT YOU'RE DOING NOW?**

**RT:** If I had to point to one single moment, it was my experience studying at the Eastman School of Music in Rochester, NY. It was one of the few programs back then where you could complete two separate master's degrees in classical and jazz simultaneously. The faculty was incredibly supportive and inspiring, and encouraged me to explore the boundaries of what being a musician meant in my life.

### **MA!: HOW DID YOU BECOME MORE INVOLVED IN THE BUSINESS SIDE OF THINGS?**

**RT:** I had been performing professionally for almost fifteen years when I had the opportunity to move to Europe. I've always been curious and a bit of a risk-taker career-wise, so I moved to Vienna, and started working with [the music publishing firm, Universal Edition.] First it was with classical composers, then it expanded into producing albums and concerts in all areas of music. There was something that resonated deeply with me as a live concert producer—standing off-stage and not having the spotlight on me, yet contributing to everything that was happening on stage. It's now my favorite place: behind the curtain, knowing that I helped make it happen.

### **MA!: WHAT DO YOU ENJOY THE MOST ABOUT YOUR JOB?**

**RT:** The global team at the Music Sales Group is the most creative group of folks with whom I've worked. Since I joined, Stewart Copeland (from the Police) composed a new orchestral film score, Led Zeppelin's John Paul Jones composed an opera, and film composer Jeff Beal turned the music he wrote for Netflix's *House of Cards* into a full evening concert at the Kennedy Center, to name just a few highlights.

### **MA!: WHAT WOULD YOUR ADVICE BE TO A YOUNG PERSON INTERESTED IN PURSUING A CAREER IN MUSIC?**

**RT:** [Know that] failure is nothing but an opportunity dressed in very poor clothing. I've kept a journal of professional failures in my career since I left high school: the school I didn't get into, the gig I didn't get, the job I lost. Without exception, every one of those failures was a blessing in disguise. Finally, the innovations that will happen in music in the next twenty years won't happen because of veteran music industry executives like me. They'll happen because of young musicians like you who are reading this article. You're already on the precipice of envisioning a musical world that I can't even fathom. Embrace that! 🎵

PHOTO: JESSICA LEHRMAN

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BY KATE KOENIG



## EXTENDED PLAY

Listen to the Minimoog at [musicalive.com/extended-play-october-2016](http://musicalive.com/extended-play-october-2016).



NOT FOR DISTRIBUTION

Minimoog Model D



Pictured above and below: The Minimoog's control panel features knobs to adjust volume and resonance, and can be left upright or folded back.

**W**HEN THE MINIMOOG MODEL D was introduced in 1971, it revolutionized popular music as the first portable synthesizer. Inspired by the 1963 Moog Modular synthesizer, the Minimoog was the brainchild of engineer and electronic music pioneer Robert Moog, who founded Moog Music in 1953. The original Moog (pronounced like "rogue") stood at several feet tall, and allowed users to generate raw sound waves and modify their textures in a variety of ways. It was also the first synthesizer to include a keyboard, which encouraged its use for musical experimentation. Due to its size, however, it was mostly sold to recording studios and schools.

At just 30 inches wide, the Minimoog made the Moog's innovations far more accessible to the average user. Some of its earliest and most influential adopters were progressive rock keyboardist Keith Emerson, jazz composer/arranger Chick Corea, and reggae icon Bob Marley. Though its production halted in 1981, the Minimoog's unique sound made it a mainstay in popular music through the '90s.

This summer, Moog Music announced the reintroduction of the Minimoog Model D, along with several of their vintage synthesizers. While staying true to the original design, the new version features more powerful overdrive effects and MIDI capabilities, making a piece of history accessible to a new generation of musicians. 🎹