

Popular Music Voice Recital

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Performance 2

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## I Who Have Nothing/ Uno di Tenti- Various Artists

The song's music was originally written by Italian composer Carlo Donida and lyricist Giulio "Mogol" Rapetti in 1963. Originally performed by Italian Singer and Actor popular in the 1960's/70's Joe Sentieri, the song was initially analogised for soul singer Ben E. King with lyrics by renowned songwriters, most prominent in the 1950's/1960's, Jerry Leiber and Mike Stoller (who wrote for the likes of Elvis.)

Although over 30 prominent English speaking artists have covered this piece in a variety of genres popular in the 1960's and even today (for example- Status Quo in 1966 and Brian May in 2017.) The most popular covers by Tom Jones and Shirely Bassey, that gave the song international success, are true to the songs original style. The songs genre evolved from thick textured passionate early Italian big band jazz (Nationalino Otto) and opera music. This then blended perfectly with the developments in the 1960's of "Bubble Gum" pop into its own unique genre quintessential of music in the 1960's/70's. This trend of 1960's bombastic crooner pop from older Italian operatic music and early Jazz is common in this genres repertoire throughout other artists such as Dean Martin and Paul Anka.

Although lyrics vary slightly ("Uno di Tenti") translates to "One of Many", the visual uncontrollable yearning for an unrequited love work with the styles operatic dissonances, grand orchestral accompaniment, chromatic mediants and occasional jazz harmony. The intensesness of this songs narrative sets it apart from idiosyncratic sweetness of 1960's pop, lending it to Jones and Bassey's undeniably large emotive chest belting voices and to original Italian cinematic operatic genre, in which we relate Bassey and Jones to in modern day. The structure itself also favours the older more jazz influenced A,A,B,A structure rather than a popular music verse, chorus, bridge structure.

## "Stop!"- Sam Brown

"Stop!" is the single track of Brown's debut album of the same title in 1988. The style is credited to 1950's American R&B influencing Soul in the US in the 1960's, resulting in the first commercial British Blue Eyed Soul artists in the UK to "make it" in the US- Dusty Springfield and Tom Jones. The 1980's brought a real nostalgia in the UK back to this era, post 1970's disco and psychedelic rock, creating a boom and a new take on the genre. Reflected in the vast array of classic Soul song covers by renowned British musicians in this period (Phil Collins- "You Can't Hurry Love.") British artists in the 1980's also wrote original music to brand their whole career to this trend providing us quintessential 1980's British Blue Eyed Soul till this day (Brown herself, Linda Stansfield and George Michaels "Faith" Album.) The popularity of British Soul at this time is shown by the array of covers by singers and charts tops across Europe by this single (top 5 in Finland, France, Ireland and Switzerland.)

Typical of the thematic content of many of Brown's repertoire ("Kissing Gate") issues of hurt in love are covered. The song tackles a deep unrequited love, in a more fragile broken heartedness than the previous song. With the genres Soul vocals of stretches, melisma and growls there is an agile submission to the lyrical contents pain of loving someone who treats you poorly, with the growls showing the extent of the unbearableness of this. This thematic concept reflects earlier American soul such as Aretha Franklins "I Ain't Never Loved a Man" in 1967.

The songs attributes are very typical of the style with large arrangements and a blues drum beat. The song's structure is typical of "Contemporary" pop with verse, chorus structure and a melismatic riffing repeat until fade outro section. Brown can be seen as one of the leading

women in modern British Blue Eyed Soul. Influencing thematically and vocally the likes of: Joss Stones, Adele and Duffy in the 2000's Female British Blue Eyed Soul boom. We can see the importance of this song by influencing this new era, in the most popular cover of this song, that has introduced many Generation Z to the piece, through Jamilla's commissioned cover for Bridget Jones: The Edge of Reason in 2004.

### Midnight Sky- Miley Cryus

The final piece "Midnight Sky" also has an intensity through undeniable passion, yet with the lyrical content of the inability to give up on yourself and freedom rather than a love. The song is written by Miley Cyrus for her most recent album "Plastic Hearts" in 2020.

Miley's lyrics present a feminist unveiling, an ability to accept the trauma of the deterioration of her marriage and progress stronger from this. The humanity/relatability and strength in this message is portrayed through Miley's use of rock elements in the song and album (growled vocal style.) This is typical of visual modern pop songwriter music (2015-2021) of the likes of Lewis Capaldi, and her mezzo-soprano voice, atypical in soprano dominated commercial pop, enables her to present this passionate depth.

The songs blending of this rock elements with 80's synth nostalgic semi-quaver hi-hat drum sounds, shows a yearning to break out of "bubble gum" pop standards of Miley's 2010 back catalogue. This 80's production sound is popular in current pop music as a whole (Dua Lipa's "Future Nostalgia",) showing a wider zeitgeist of finally widening the boundaries of popular music again. The songs mix of genres is presented through the album collaborating with music legends in different genres such as Joan Jett and Stevie Nicks. This genre progressive pop shows a maturity that differs from Miley's previous work "Party in the USA", which is reflected in the songs vocals with Miley's versatility of stretch range. The songs upbeat tempo (110 bpm) shows an uplifting positivity in this strength.