Song of the Weekend

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From the Lee Jackson Audio Community Discussion Group
(https://www.facebook.com/groups/ljackaudiodiscgroup)

Entry: 20200404 – Beehive

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This week's "Song of the Weekend" is Beehive, from the album *Calibrations*.

Beehive is based off of a work I began in 1995, called "Kicksome." I went through a few iterations of this work through 1997, but never managed to make it very far past the 2 minute mark. The piece also suffered from the fact that it was in the key of e-flat minor, with six flats in the key signature.

In 2018, I resurrected the piece, renamed it "Beehive," and transposed it up a half-step to the much more reasonable key of e minor, with only one sharp in the key signature. I kept much of the initial two minutes' worth of structure, but altered the instrumentation to take advantage of the GS features of my Roland SC-88Pro (the original was limited to General MIDI instrumentation). I also built onto the original song, adding several new features in the process.

Musical Analysis:

Beehive begins with 12 bars of guitar arpeggios over a hi-hat pattern in the drums. In the last two bars, a synth comes in with a crescendo and then *glissandos* up an octave while the drums wrap up the intro.

Another synth comes in and joins the guitar to play two repetitions of the 12-bar arpeggio pattern. A different synth voice plays chords below the arpeggios during the first repetition, then above the second repetition. All of this takes place while the drums and a twangy bass guitar jam away, accompanying the whole group through both repetitions.

The arpeggio pattern moves deep into the background, played by a synth, while *another* new synth (there are a lot of synths in this song!) takes over and plays a melodic line for 12 bars. It then repeats the melody for 8 of those 12 bars with a harmonic line below it. The remaining 4 bars of the 12 bar verse wrap up the melodic line, complete with a keyboard run and a short drum solo.

A quick 12 bars of the arpeggios on synth lead into a 12-bar question/answer section between an organ and the drums. This leads into a 4-bar bass bridge, which transitions into a melodic line played by a bell-like patch. The line goes on for two rounds of 12 bars, the second of which includes harmony, and is followed by a driving 2-bar RotoTom feature that leads back into the arpeggios, now transposed a whole step higher into f-sharp minor. (con't)

The arpeggios play for 12 bars before being joined by the bell-like melodic line for 12 bars. That's where the piece begins to wrap up, with the melodic line dragging out. The arpeggios then start to build up a pyramid, culminating in a crash that's followed by a quick improv line in the organ, which ends with a final crashing chord while the drums play down the song to the end.

Complicated, but it basically breaks down to a bunch of 12-bar patterns. And with that, please allow me to give you a link to a recording of the song on YouTube. Thank you for reading, and thank you for voting for your "Song of the Weekend"!

https://www.youtube.com/watch?v=51KJGUXBoAk