

In this essay, I will analyse the characteristics of the production of three different genres as I try to interpret the same methods and techniques in my production and will include atypical for the genre. For this purpose, the basis for comparison will be songs, which in the analysis will be called "referent track", and the new songs, respectively-"my tracks / new tracks".

The songs which will be used as guidance will be as follows sequence -

"Titanic" -Juice WRLD-emo trap, DJ-Marsta-"Holla "grime

, "take a pill in Ibiza -Seeb/remix"- Tropical House. The research will be focused on the study of the particular parameters as tempo and time signature, musical scale and mood, instrumentation, the use of effects, arrangement, and mixing. A comparison will be made in three aspects - the reference track to the genre, the new track to the genre, the reference track to the new track.

At the end of the study, the nature and reasons for their differences will be established, and it will be proved that although they have emerged of DIY culture, this does not prevent them from being one of the most dominant styles in the last decade of pop charts.

## EMO-TRAP

Because the genre is a hybrid between two styles which before to go in the mainstream, have been existed as subculture forms-trap and emo/sub-genre of nu-metal music. Trap emerged as a sub-genre of southern hip-hop) and the Emo style that emerged in the 1990s (as a derivative sub-genre of nu-metal, the alternative metal in Florida, Seattle, Chicago), with this new genre movement, we see the unity of hip-hop and rock for a third time, first with "Walk this way" Ric Rubbin contribution, second in the Nu-metal style-with bands as Limp Buiskit, Korn, Rage against the machine, Sleep knot and EMO soft versions in the face as Linking Park Of course, there is more college version of the emo sound, but they could be classified more in the rock-pop chart section (Green day, blink 162) The production of Emo-Trap combines trap drum patterns with alternative, indie style vocals,( trap beat with rap or trap vocals.(ANAN.2020) Its main feature is the sad melody and drama of the lyrics - mainly expressing melancholy, anxiety, despair, isolation, drug addiction, and suicide. the essential guitar part in instrumentation-which could be processed with have reverb, delayed, distorted. The distinctiveness of that genre comes from his essential sadness mood. To achieve that mood the producers focused on the choice of sad chord progressions on the minor scale.("Hellboy"-Em,Moonlight-Am,"Heart "-Bbm)

The obligatory musical participation of the guitar, and the very distort effect - giving it an alternative, grunge character. Thirdly, the beat trap structure. If we look at some of the most popular songs in this style or three randomly selected emo-trap style songs like "Hellboy"-Lil peep, "killer" or Chemical exx-Wolfy, we will find all the above elements of this music. A particularly noticeable feature is the theme of the songs. Which, together with the melody, contributes to the strengthening of the emotion embedded in the song. Typically the lyrics of the performers express dissatisfaction, mental problems, and atheism or satanic beliefs. (some of the theorists relate genre with punk ) as relate genre "aesthetics of an early 2000's pop punk song with repetitive guitars riffs, a catchy chorus, and lyrics about giving your parents the finger. But there were two distinct differences; 808 drum beats and heavily auto tuned vocals". (808s and xanax: Emo trap becomes the new pop punk, 2020)" Titanic "bears all the hallmarks of an Emo-trap, making it a typical representative of the genre. The person that creates the instrumental is a young boy with the name Nik Mirra, which is popular with his production tutorials on YouTube. In trying to figure out what sets him apart from all other emo-trap producers.In one of the tutorials he argued that crucial part of the composting process is to achieve a captivating melody.(ANON,2020)

A common tactic of producers is to use methods and sounds that it's difficult to recognise.

Benny Blanco Presentation on His Songwriting and Production Techniques share:"My only goal is, I don't want anyone to know how I made it "and continue" I don't want someone to be like, "Oh, brass horn sounds from the Triton, oh yeah I know that one "

typical DIY producer Nik uses an electric guitar in his bedroom which plays with yourself, usually recorded on fl studio, superimposes another type of guitar, and adds a trap rhythm and top-lines with his singing on his phone. Here we find this technique in the intro of the song, where the accompaniment sounds something like a modelled vocal sample and a sound that can not be said for sure what it is.

In Mirras tutorials, we find that he likes to include vocals from the supposed melody, which he records on his phone and then models in an FL studio.

808 is one of the essential parts of the trap beat instrumentation.

in” Titanic” bass is heavily distorted which adds to the song hardcore haracter feel. Particularly impressive is the way the mixing engineer handles the equaliser, giving contrasts in dynamics and arrangement.

the vocal production, it is typical for the style and the text and vocal processing(examples)The processes that the vocal undergoes are compression, reverb, autotune in small quantities, distortion and delay, flanger too.

The tempo is 174 bpm, slightly faster than the ladder. The key scale is Gbm-known as the most melancholic scale.

In my interpretation of the song, "Sunrise or you?"

I complied with some of the techniques that the producer did, I complied with the basic techniques required for the genre, but I also introduced new ones and changed some of them. As a result, the track acquired a slightly cinematic sound, and a slightly hardcore taste of I can say that I achieved the same emotional effect and genre sound thanks to my choice of b flat Locrian manor progression, which Schubert characterised as "A quaint creature, often dressed in the garment of night. It is somewhat surly and very seldom takes on a pleasant countenance. Mocking God and the world; discontented with itself and with everything; preparation for suicide sounds in this key."

Unlike the fast tempo trap, I bet on a downtempo of 80 bpm, although I followed the time signature (4/4)

The Arpeggio guitar intro was replaced by the Arpeggiated piano, which acted as a "guide" for the melody that accompanied it, played once as a piano, another time as a string instrument two types, legato and staccato.

To follow the emo trap tradition, I left the guitar element surprisingly sounding with the second chorus. Surprising is also the illusory auditory fact that the sound is not actually from a guitar instrument but comes from a piano, to which is added a flanger effect from the stock pedal plugins. In addition to distinctive techniques related to instrument selection and sound design, I decided to use another technique, which is quite typical for a trap beat, namely dissonance and play with time and pitch and volume manipulation plugin.

To obtain a unique sound of the sample usually, producers use this technique when using ready-made loops from the Internet to mask their sound in the original or to get interesting non-standard sounding loops. Such a technique can be found in another emo-trap a song like XXXTENTACION -“Moonlight” song, achieved in the same way most likely with a gross beat The melody has a rhythmic form Oscar Bay.

To build a drum pattern, I used a juicy world kit and programmed a trap pattern, emphasising the emphasis on bass and high hat. I deliberately did not include much percussion to leave room for vocals.

To separate the 808 from the kick, I used side-chain compression, and to draw attention to the vocals, I muted the high frequencies of the drum kit and automated the volume with the help of an LP filter.

I chose the bass line to follow the lower root notes of the progression, moving it a bit with the slide option, something that also makes my song different from Titanic. The slide and glide effect to 808

is wildly popular among producers nowadays. We can see it in tracks in the drill genre. (examples) history of 808 sub-bass.

"The art of collaboration is as important as the art of producing a song in the music industry". It is a natural way of working – part of what makes us humans "(Collaboration in music: Nobody does it better | IQ Magazine, 2020) In my track I use vocalist, which I found in the EMO trap FB group. The singer And Ratzberg style are very approaching to the Juice Wrld although his vocal timbre is more the RNB star the Weeknd, that makes the other difference from the original. The vocal arrangement consists of lead vocals, which are dubbed, ad-libs, and backing vocals-harmonisation usually used long and short reverb, autotune, saturation, alter ego.

### **Grime / SUB-LOW**

The sound of this style contains the entire sound palette of genres sounding in the 90s in London. Musicologists and artists express different opinions about who the creator is

And when exactly the Grime was created, it is probably because every significant figure in Grime history contributes with its different innovation. Most literary sources and interviews point to Wiley as the godfather and creator of the genre, but music chronic evidenced that one DIY producer John-cash has significant contribution to transform very popularly in early 90s champagne garage, to a dark, sharp, and cold grime garage.

Reynolds describes the genre as

"Post-garage genre - what some are already calling 'Grime' or 'Grimy Garage'. It's a mind-boggling and body freaking hybrid that draws on beat science and bass knowledge from dancehall, hardcore, techno, electro, Jungle, and Gangsta rap' (2007: 356).

Grime genre is a modification of 2 step garage beats, especially popular in the '90s, whose idea of its creators is to oppose the shiny, rich style, with which it was difficult to identify and to create music "for the street" corresponding to their lifestyle. Lloyd Bradley in his book sounds like London explains "then garage came in and that was closer to whole suits-an-champagne thing... and I was a kid who couldn't get into those raves because I had my hat and my hood and my trainers." (BRADLEY, 2014)

However, although it opposes the club garage and the rave, it is to some extent influenced by it. Something similar that we find in the history of hip-hop. (when hip-hop take his influences of disco-funk sound) In general, the sound of this style is characterised by minimalism in terms of melodies, hooks, and harmonies, and richness of drums, percussion, Because of the uncommitted middle spectrum, with the beat, can be varied by adding thongs, choral vocals, vocal snippets, and electronic sounds. gritty kick, sharp, snappy sniper, afro percussion like the dance hall, and the obligatory sub-low oak bass are preferred. Hi-Hat is the one that creates the distinctive characteristic groove of the rhythm. To explain 8 bars. The arrangement sometimes has no chorus, just like most hip-hop tracks.

The vocals are delivered like gunman talc with raga accent—raga flow.

In my quest to recreate the authentic vintage sound of the Grime, I chose a track that was made precisely when the Grime was still apocryphal music.

The hall of DJ Marsta dates back to the time when the grime style was in its infancy, and the DJs were the ones who produced it with Fruity Loops, Sony PlayStation, ringtone sounds. The vintage sound is also recognisable by the analog kick that hits the first bar of the first-bit snappy vinyl snares on two beats, cowbell on eight beats, its 8 step bar loop, 140 bpm, 4/4 time. By the sound of the cowbell, one can recognise the participation of the TR Roland Drum machine sampler.

The other distinctive feature of the kind of oak sub-bass is also present is played with a simple melody from the participation of three notes.

As follows -Sharp 5, C5, G5, c sharp 5, C5, Sharp 5, C5. The participation of the other instrument is a string, which is sampled and varies from short staccato dick to smooth extension of the sound attack. In this way, it is achieved dynamics of the arrangement. The interesting thing is that everything is quantised so that it lies exactly on the grid, which is evidence for non-expert use of tools(Bradley,2014) and this does not prevent it from sound authentically. The scale is f sharp minor. Even today this sound is not forgotten and it proves it in his album grime MC GRIME veteran JMA, choosing precisely this sound. For example, in the song "Shout up and dance", quite similar to the reference track, and nothing it cannot be guessed that it was made in 2020.

When working on my track "I don't like, That's enough" I tried to follow some techniques, but I also experimented a lot with some kind of new.

I can even say that in one track I showed three stages in the development of Grime, starting with a drill intro, I went through a vintage sub-low and entered a faster and noisier chorus with a dance hall and hardcore character rhythm.

For this purpose, I collected sounds in my library that are typical of the style and used a method that I often like to use - a sampling

of children's sounds. cartoons. (hardcore loop, which I combined with pluck) building the chorus. The song contains a piano sample from a splice, on which I superimposed drums from a grim kit pack - which contains two high-hats, one rim shot with echo, kick, snare-with trap character. For bass 1, I used a sample, which I played with a quick sampler on logic in cue g flat.

To enrich the beat, I included other typical accents for this style, such as wire ringing, cold synth, Dracula synth, and another bass.

Acapella vocals were taken from a looperman's website, which was treated with not many effects, as is typical mixing for this style.

## **Tropical house**

The genre of tropical house, unlike the previous ones, considered in the analysis, differs radically in the way of song construction, selection of sounds and instruments, tempo, beat pattern, musical background of producers, emotional charge, lyrical content, vocal production, mix, and effects. In essence, it is associated as a sub-genre of deep house, which is divided into two sub-genres - dark (trans house) and light (chophouse). "Trause" and the latter popularise it in the mainstream. Justin (reference) Bieber-2010 is considered to be a popular artist who elevates him in the charts, Rihanna is also a good example of genre success.

The sound of a tropical house is all that emo trap and Grime are not, as it is a musical form of escapism from the cold, sad, melancholic chord progressions, seeking shelter from the rain elsewhere where there are the sun, palm trees, and sea waves.

And while the male grime artist sings that men do not feel cold and are accustomed to the city noise of London, their northern European colleagues without hesitation say that they are tired of the rain and dream of a warmer climate and quiet life in a Caribbean Island. "That rain might be a reason... you kind of daydream about being somewhere else" is evident from the words of Kygo himself.

The production of this warm and uplifting sound is achieved with chord progressions in the major pentatonic scale—the set of effects (found in open room house music) instruments, percussion, and vocals. Unlike the previous two styles, the drums are not so emphasised in the mix, because firstly, light drums are chosen for drum kits, and secondly, the mix itself does not focus on their sound, but more attention is paid to risers, harmonies, bass, vocals.

The rhythm can be built with a 4/4 pattern both in the house and in reggae-ton style with the shaker every two beats. Most often the producers arrange a pattern of drugs and liver audio samples in the arrangement session, as well as take additional percussion loops. , which are selected to highlight

the desired instruments from each loop, in the whole mix set of the drum part. The most sought after are the African and Caribbean style percussion-bongo, marimba, their national instruments.

To achieve uplifting, the cheerful mood is selected by chord progressions in the C major pentatonic scale. C-G-Am -F, which are played with warm side pads in syncopated rhythm. Syncopated and is constructed from the lower notes of the progression. The characteristic of each instrument is its overlay to occupy all its frequencies. For example, we have several tracks cords, several tracks strings, bass, pads. Pluck patch are prominent part in the instrumentation and that is the feature that help to the listeners to say "yes that is tropical house"

"I took a pill in Ibiza "( Seeb Remix) is a typical tropical house track, as each of its elements is typical of this style. The tempo is 102 bpm, the chord progression Gm-F6-Fadd9-F, bass is syncopated, contains several layers from each instrument. Interesting is the contrast with the trumpet., accentuated kick, many risers, and effects, side-chained bass, plucks the typical bright sounds of a drum kit.

The original song is on b flat and sounds happier, remix by Seeb has had a more nostalgic feel, this is because he changes major key scale with a minor. The interesting thing about the mix is that the kick is brought forward, unlike the typical mix for the genre.

In my interpretation of this track, I adhered entirely to the methods that are known for making this style. I used a wide range of tools in a few lei from each. This type of style is easier to work with groups of instruments than with one tool. .That's how I grouped effects, bass, chords, pluck, pads, piano, percussion.

I worked on the Em note scale at a pace of 110 bpm slower than the house and faster than the reference.using a 4/4 drum pattern.

For the first time, I left the top line melody for the end, and first I made the drums, it was the hardest for me to make the harmony, because I generally do it by ear, but I think the strings sound right as an addition. The way 808 sub-bass is used is interesting here, namely that it is almost inaudible, but only accompanies the prominent bass to give it density. The arrangement is usual for house music intro, pre jersey, verse, chorus, bridge, verse, chorus, outro.

## Conclusion

They examined six tracks that prove that DIY culture from the beginning of its appearance gave birth to hits, created new genres, was the reason for the development of music technologies. The examples show that the hit does not depend on location, background, age, and nationality, and it always is the result of a non-standard solution in the production or post-production. Another critical factor is the technological, political, and social prerequisites that directly affect the social experience of the producer.

Last but not least is the collaboration and the listening experience.

According to Simon Reynolds' theory, the reason for the emergence of a new genre is nostalgia.

This can be seen in the Emo -trap, for example, where producers are trying to bring back grunge, and Grime style-where producers like JMA are trying to give new life to The old sub-low. Another reason for new music is escapism - which can be seen everywhere in every style, be it from the climate, from reality, from the imposed stereotypes in making the genre.

If we had to predict what would happen to these three genres, it could be positive. In my opinion, the Emo-trap genre will gain more and more speed as the topic of mental health becomes more and more relevant. As for the Grime style, although it transformed into Drill, it will continue to exist in the form of pop and quite successfully, two years in a row 2 Grime artists prove this.

For Tropical House, I think it will be alive thanks to the remixes, as is the case with the third reference track subject in the analysis.

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