

Analyzing Characteristic Timbres of 1980s Popular Music

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Table 1: Timbral Binary Oppositions of “Piano Man” and “Jump” Block Chords

	Acoustic Piano	“Jump” Synthesizer
ATTACK		
Fast/Slow	Fast	Slow
POST-ATTACK	(DECAY)	(SUSTAIN)
Bright/Dark	Dark	Bright
Pure/Noisy	Pure	Noisy
Rich/Sparse	Sparse	Rich
PITCH	Steady	Steady

Table 2: Timbral Binary Oppositions of “Piano Man” and “Hard Habit to Break” Block Chords

	Acoustic Piano	E. Piano 1
ATTACK		
Fast/Slow	Fast	Fast
POST-ATTACK	(DECAY)	(DECAY)
Bright/Dark	Dark	Bright
Pure/Noisy	Pure	Noisy
Rich/Sparse	Sparse	Rich
PITCH	Steady	Steady

Table 3: Timbral Binary Oppositions of “Jump” and “Hard Habit to Break” Block Chords

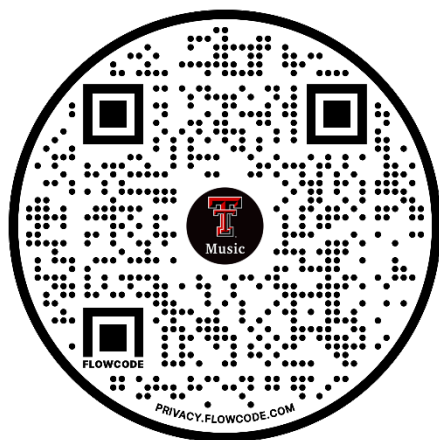
	“Jump” Synthesizer	E. Piano 1
ATTACK		
Fast/Slow	Slow	Fast
POST-ATTACK	(SUSTAIN)	(DECAY)
Bright/Dark	Bright	Dark
Pure/Noisy	Noisy	Pure
Rich/Sparse	Rich	Sparse
PITCH	Steady	Steady

Table 4: Timbral Binary Oppositions of “Rag Doll” Acoustic Drums and “Jump (For My Love)” Drum Machines

	Acoustic Drums	Drum Machine
ATTACK		
Fast/Slow	Fast	Fast
POST-ATTACK	(DECAY)	(DECAY)
Bright/Dark	Bright	Dark
Pure/Noisy	Noisy	Pure
Rich/Sparse	Rich	Sparse
PITCH	N/A	N/A

Table 5: Timbral Binary Comparison of “Wheels are Turnin’” Wailing Guitar and “Roxanne” Rhythm Guitar

	Rhythm Guitar	Wailing Guitar
ATTACK		
Fast/Slow	Fast	Slow
POST-ATTACK	(DECAY)	(DECAY)
Bright/Dark	Bright	Dark
Pure/Noisy	Noisy	Pure
Rich/Sparse	Rich	Sparse
PITCH	Steady	Wavering



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