

Writing Your Dream Song

How To Write The Songs You
Always Dreamed Of



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If you dream of writing the kind of song that makes people go Wow! instead just “oh that’s nice”, then this book is for you.

For contained in these pages is a new way of looking at song writing, that I believe, will help you, understand, and put into practice the things, that your favourite song writers use, to get the results you’d so love to emulate.

Writing songs, whether you’ve done it most of your life, like me, or if you dabble occasionally or even if you’re just starting out, is at the beginning always the same.

Just you, a blank page and or an instrument.

But there is something that comes before that, and that is really I believe the key to creating something that really makes you want to leap up and shout “YES! I’VE DONE IT!”

That thing is: What is my **AIM**.

Knowing that, is crucial, to what

you do next and where you go from then on.



THE AIM

Creating anything, whether it be a song, a book or a life, is a journey.

And to get somewhere every journey needs a destination or at least an **Aim** in mind.

Even if you set out with no specific goal in mind, and just want to see what turns up, that is an **Aim**.

You are consciously 'aiming' to go with the flow.

Recognising this is important!

If you're thinking at this point:



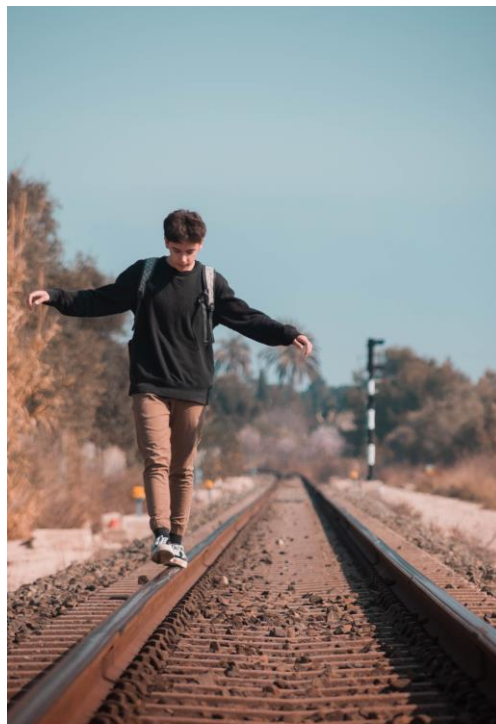
"I thought song writing was about, expressing what you feel and just letting it come out naturally. Surely, planning it out and following rules will ruin my creative flow"

Well to answer that, let us return to my analogy of the journey.

Part, of what's fun and exciting about a journey are the surprises, the discoveries and the new connections you make along the way. Those things, that are unplanned, that surprise you.

However, with an overall **aim** in mind, spontaneous things can still happen, but they can be now seen in the context of something bigger and become useful in achieving something more.

Having an overall aim or destination in mind gives you more options and helps keep you on track.



THE ADVENTURE

Putting pen to paper is like opening your front door and stepping out.

It is the beginning of your **adventure**.

If you know roughly where you are trying to get to you have more chance of getting there.

1. Having something to write about or **express**, is like deciding on your **destination**.

2. The desire to use the medium of song to communicate is like deciding **how** you want to travel.



3. The style of music and the musical **tools** you use are like your **means** of transport.

You can always change those means but understanding what's available to you will make it all quicker and easier and less costly.

THE BIG THREE

There are three main **aims** in song writing:

1. To INFORM others

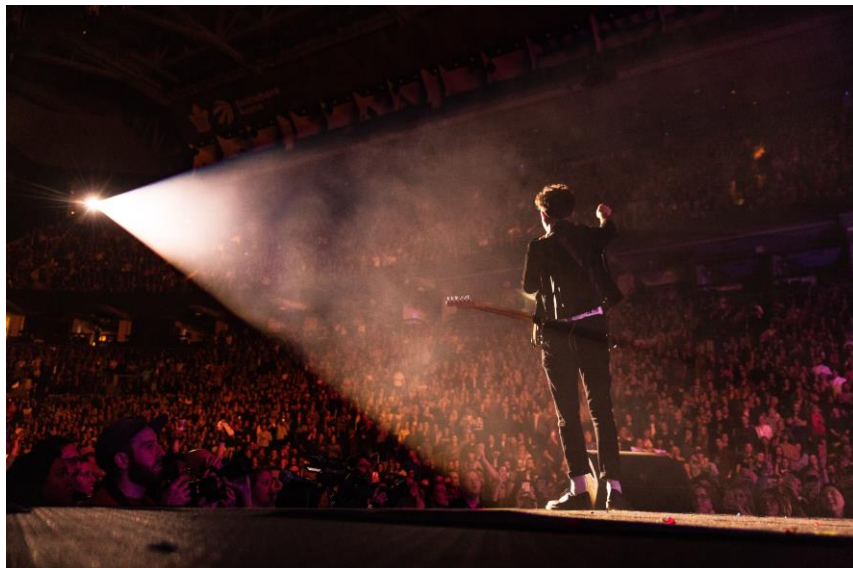
2. To EXPRESS something

3. To MOVE people physically

You could say there is a fourth:

4. To gain MONEY or FAME

But that needs the others to achieve it.



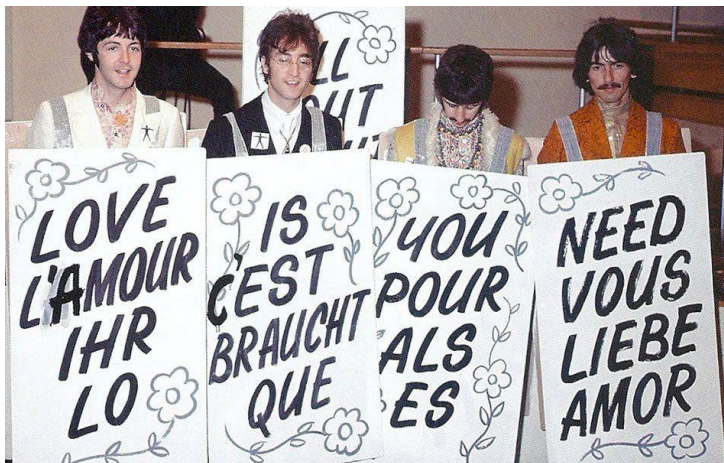
1. To INFORM others (HEAD)

Informing others of what you are thinking is **aim** number 1.

If you have an opinion about an issue, for example climate change, and you want to tell other people about it, then using a song, can be a very effective way to air your view, and maybe bring about, change.

An example of this type of song is 'All You Need Is Love' by The Beatles.

This song has little emotional content but, makes a very clear point. Its, lyrics make you think, (**HEAD**) rather than feel, (**HEART**) about the subject.



You may well feel emotions about the issue too, which if used together with your thoughts, to reinforce your case will give you an even stronger song.

An example of this type of song is 'It's A Man's, Man's World By James Brown. This song has a strong message but also has a strong emotional element to it. It connects with people on both levels.

2. To **EXPRESS** something (**HEART**)

We all have feelings, and songs are a great way to **express** what we are feeling.

A song full of emotion, that accurately expresses what the writer is feeling, can really connect with an audience.

By sharing, honestly, what you feel, the listener can form, a deeper heart-felt link with you, than if you were simply sharing a thought or idea.

If the reason you want to write your song, is because you feel angry, or sad, or happy, or whatever feeling you have, recognising that fact, is really important.

For then you can use it constructively, to make, a really powerful communication

This, is **aim** number 2, and love songs come under this heading.

So, it is a really important one, to recognise.



3. To **MOVE** people physically (**FEET**)

Whether tapping their fingers, nodding their heads, or actually up and dancing, if people are **moving** to your music, they are engaging with it. Which is half the battle.

Once you have their attention at least physically and they will probably stay long enough to see what comes next.

Even if what you are really trying to do is get a message or feeling across, it is a big step towards that goal.

A hypnotic beat or just a catchy rhythm, can pull in even the most reluctant listener.

In fact, once they are hooked into, a really good groove, it often doesn't really matter what you sing about, as long as you keep them moving.

Two great examples of attracting people's attention with a groove, that moves them from the off, are:

'Billie Jean' by Michael Jackson and 'Superstition' by Stevie Wonder.

Jackson, or rather Quincy Jones, the producer, pulls you in with the simple pulse beat, bubbling bass, and syncopated strings before he even sings a word of his very emotive vocal.



Stevie Wonder starts in a similar way, but soon adds layers of irresistible funky keyboards that carry you swaying throughout the song. Add to this the hooky horns and slightly mysterious imagery of the words and you never escape.



Both examples show how powerful physically moving people is in getting people's attention.

These are the three main **aims** of a song.

They are all, ways of **communicating** and **connecting**.

4. To gain MONEY or FAME

As I said there is another aim which is to make money or gain fame and status, but this is really secondary to the others as to do it you have to use the other three, in some form.

When this is the sole aim, it can seriously undermine the strength of your emotional content, particularly because people are usually able to see through any false, display of feelings.

THE TOOLS

Once you have established your **Aim**.

And you know what you are trying to do.

Then, it is time to look at what musical and lyrical **tools** you have available, to achieve these aims.

Firstly, the **Musical** ones:

- BEAT** - The underlying pulse and pace.
- CHORDS** - The harmonic structure for melodies to respond to.
- MELODY** - The musical tool for bringing people to the words.
- HARMONY** - How to give more colour to the song.
- SOUND** - The palette that creates the tone of the song.

Plus;

- HOOK** - What catches and draws the listener back to the song. (This can be made from any of the above)

UNEXPECTED - Taking something familiar and making it new.

1. THE BEAT

The **BEAT** or the pulse of the track, is what drives it along.

It's also, often what keeps you connected to the song.

Drums are usually what represent to **beat** but it can be other instruments even vocals.

The one thing it does need to do though, is repeat and be predictable. Something to latch on to.

It's what everything else will rely on to keep things steady.

No matter what the time signature is, even if it's in 5/4 time, like Dave Brubeck's classic, 'Take Five', it still needs to be something that's always there for the listener to hold on to.



In Brubeck's, cool jazz tune, there seems to be no actual **beat**, but a pulse is kept up throughout. Whether on the cymbals or the piano it keeps you safe, never letting you fall into free time, as it were.

Once you have the **beat** or pulse to your song, people feel safe and whatever you choose to hang on it, they still know where they are.

The **beat** for dance songs is the most important element. It's what makes people start to move and usually stay with you.

Whether its Mark Ronson's 'Uptown Funk' or Deep Purple's 'Smoke On The Water' it's the underlying **beat** that hooks you in and keeps there.



Ronson, starts his funk masterpiece, by insinuating the **beat**. By showing where it will be. But it's a full minute before he really lays it on us. By which time we are well and truly hooked.

'Smoke On The Water' is renown for its classic rock riff, but what makes it so enticing, is how it works off and accentuates the pulse of the song.



Rock fans for decades have nodded their heads, not to the phrasing of the riff of this song, but to its pounding **beat**.

The riff cleverly moves on and off the beat, and combined with its great raw sound, it easily hooks you unwittingly, but probably willingly into the song.

So, hopefully you can see now how, the **beat** or pulse, is essential in popular music and so a crucial tool to use in achieving your song writing **aims**.

It's a bit like the road that provides us with a solid base to take our musical journey along.



2. CHORDS

Chords are the harmonic structure of the song. They provide the key or set of keys, that the melodies will respond to.

Or another way of putting it is that, if the **beat** is the road, then the **chords**, are the car.

The number of **chords** within a song can be anything from one or two chords, to many.

The melodic and harmonic possibilities, that the relationship between the chords allows, is increased, the more chords you have, but this doesn't necessarily mean it will sound better or serve your purpose.

Too many flavours can dilute or confuse the taste of your musical meal if not done carefully.

In Dance music, two **chords** are often plenty.

In the Blues, three is all that is needed.

In Pop, adding a fourth or maybe, a fifth can be just perfect.



Continuing the car analogy, the **chords** you choose will affect, how good your musical journey is.

A tried and trusted **chord** sequence with a new twist, can be like a classic car fitted with cool new tyres and a classy paint job.

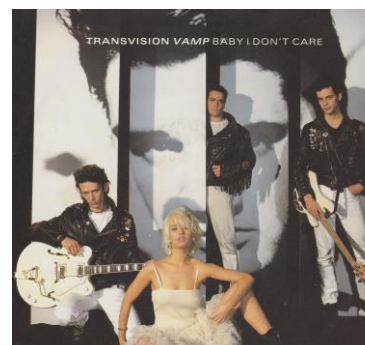
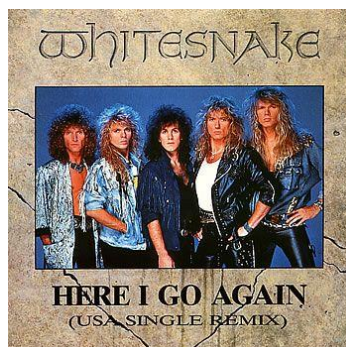
It will get you noticed, where you want to go and feel good in the process.

But it's not so much the chords, as what you do with them, that matters.

Many sequences have been used time and time again to great effect.

For example: E, A, B, A (or I, IV, V, IV as it's better known), has been, and still is, the basis for countless hit songs.

Each time made to look new and fresh again to an unknowing public.



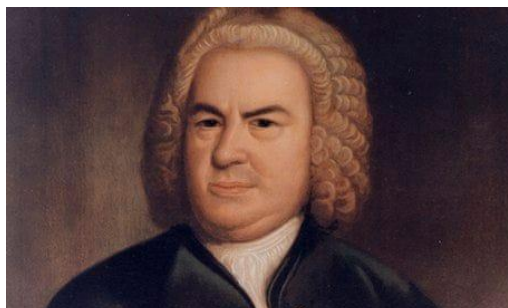
From to 'Louie, Louie', La Bamba and Wild Thing in the 1960's to Steve Millers 'The Joker and Whitesnake's 'Here I Go Again' in the 1970's

And Transvision Vamp's 'Baby I Don't Care in the 1980's.

The list goes on decade after decade.

But the same can be said for many other chord sequences.

Some, like Bach's Air on a G string even go back hundreds of years.



So, don't worry if your song has a familiar chord sequence to another, because most others do too.

If it's been tried and tested, then of course use it, but making its sound and feel unique to you is what will make it a great song.

It's in the twist you give it!

Having an extensive knowledge of chords is by no means essential, but it will give you more options and choices, which can be both a good and bad thing.

Knowing when to stick with the basic chords without trying to be clever is often when you are really being clever.

Some people like to start writing with a chord sequence, which they hum or sing over until something gels. Others like to have a tune or a rhythm in mind that they fit chords to.

There is no right or wrong way to do it.

The result tends to be different, but both methods work.

3. MELODY

The **Melody** is what gives words, wings.

It is the series of notes you use to change talking, into tune and a story into a song.

The **Melody** lines you create can be sung or played by instruments either together or separately.

They use notes that are usually found in the chords, of the chord sequence you have chosen, or will choose.

A melody line usually starts on the root, or 3rd or 5th or 7th note in the scale of the chord accompanying it. Either repeating it or moving to other notes in the scale.

There are of course exceptions to this, and exceptions can sometimes be the very **TWIST** you need to make the song unique to you.



The **Melody** is like the route you choose to take on your musical journey. Its what you put into your song's Sat Nav, that will take the listener, to where you want them to go.

The more interesting, scenic, exciting and memorable the route, the more they will want to stay to distance.

Some composers are known as great melody writers.

Just what distinguishes their melodies from those of others is hard to say. Plus, I might add, it's also a matter of opinion.

If popularity is a rough mark of greatness, then people such as Mozart, Richard Rodgers, and The Beatles (well three of them anyway, John, Paul and George) would all come under that category.

Each in different areas of music:

Mozart – in classical, often instrumental music



Richard Rodgers in musicals



The Beatles – in pop music



They all had a clear, easy to follow and remember, quality to their melodies. Tunes, that with or without words still conveyed something attractive to the listener, in a memorable way.

Now these are only three examples of endless great tunesmiths from over the years, and as I said it is all a matter of opinion.

4. HARMONY

HARMONY is the blending of **chords** and **melody** together in ways that create tension, and then resolution.

In other words, its like the blending together of the musical flavours of the song.

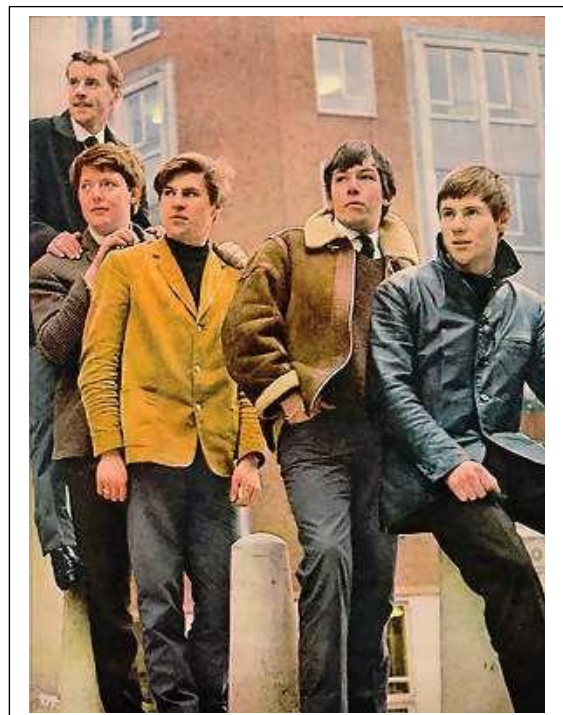
By using different notes in different combinations, mixed or layered together, as in cooking, delicious or surprising results can emerge.

Using notes, or groups of notes as chords, in unexpected ways, can create ease or unease or excitement, in the listener. By adding even one note where it may not be expected, can change the feel or mood of a song instantly.

In '**blues**' music for example, 3rd, 5th and 7th notes in the scale are usually flattened or lowered by less than a whole note to create a sense of tension or melancholy.

Adding even one such note, to a non-blues song can have a big effect on it's, feel.

'House Of The Rising Sun' as recorded in the 1960's by The Animals is a great example of blues notes being used in a folk and then pop song.



The choice of notes sung by backing singers also can have a huge effect on a song.

Putting a **harmony** vocal on a chorus or individual lines of a song can really make a big difference to the flavour of your song.

Which harmony or harmonies you choose will strongly influence the overall feel.

For example, vocal harmony duo's like the Everly Brothers or Simon and Garfunkel made whole careers based on their use of clever vocal harmony.



Continuing with our car journey analogy, **Harmony** is like the weather, you encounter on the way.

But also, the time that you travel. Be it day or night.

The harmonies you use will bring sunshine or showers, light and shade, to your song.

5. SOUND

By **SOUND** I mean the sonic palette you use to colour your song



The variety of **sounds** that you have available to paint your musical picture these days, is almost endless.

With the advent of computers and sampling, we all now have access to a vast array of sounds, both old and new.

The combination of sounds you use to realise **Your Dream Song**, is important as it will distinguish it from, or associate it with, other songs.

How your song **sounds**, is how people will initially judge it.

The fact that it stands out as different, or fits in as similar, depending on what you are aiming at, will affect whether the listener, listens any further.

We all have preconceptions about how certain styles of music normally sound. Fitting into these or breaking them can make all the difference.

When the Sex Pistols, released 'Anarchy In The UK' in 1976, its sound was as crucial to its success in both attracting and alienating an audience.

They were being portrayed in the media as loud, brash, dirty, ignorant thugs. Something that was threatening to the status quo.

In order to capture their potential audience who wanted rebellion and change, the record had to reflect this.

It had to be loud, brash, dirty and in your face.

So that was what the producer gave them.

All those elements, but combined with a classic rock **sound** that surprised those, who expected them to be a joke, and pulled in many who were until then, undecided.

It was definitely, a crucial part of what made them, instantly huge.



Whether it's the sound of the drums, the guitar, samples or even the voice, that is what people hear before they know what you are talking about.

It is the sound of the engine, the chrome work, the lush interiors and the paint job of the car, that often makes you decide whether to get in before you even know where you are going.

6. THE HOOK

Like a **HOOK** used to catch fish.

In music the **HOOK** is used to catch the listeners attention and keep hold of them.

A good **HOOK** keeps them on the line until finally you reel them in.



Like in fishing, you are trying to catch something that is has probably just come across you by chance.

The more enticing your bait is, the more likely they are to take it.

So, your **HOOK** needs to attract their attention, make them want to want more and then stay long enough to hear the whole song, and preferably more than once.

A **HOOK** can be anything.

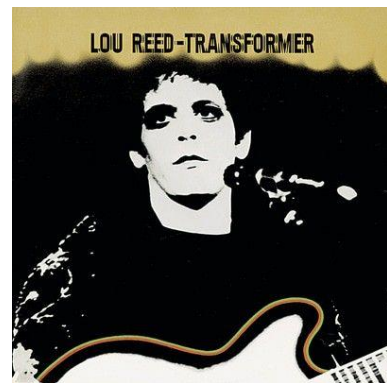
A repeated phrase, a drumbeat, a musical tune, even a particular sound.

A guitar riff used at the start of a song is one way.



An example of this is
'Seven Nation Army' by The White Stripes.

But it could be a bass guitar line, as in
Lou Reed's 'A Walk On The Wild Side'



Or a drum beat, like in
The Knack's 'My Sharona'

A vocal HOOK would be one, like
the sound of the scat falsetto vocals to
The Bee Gees classic 'Staying Alive'



All of these grab your attention and get you wanting to hear more.

7. THE UNEXPECTED

Having something **UNEXPECTED** in your song is another way of keeping people interested in what will happen next.

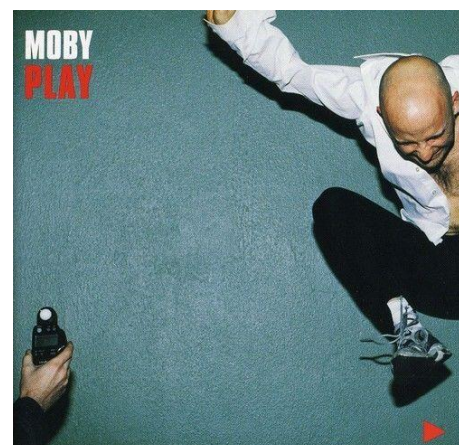
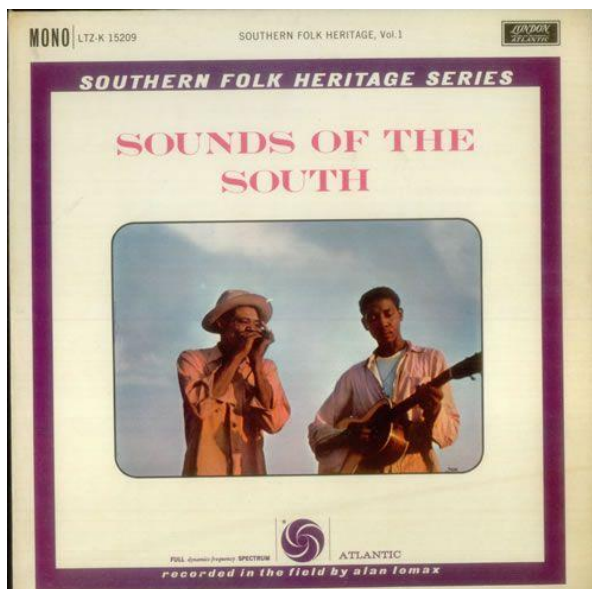
It will also give it a feeling of something fresh and new.

If something is too predictable people may switch off and move on to something else.

How you achieve this can be as much in the writing as in the arrangement and production of the track.

Putting two familiar elements together in an unusual way can produce surprising results.

Moby's use of an old sound recordings from the deep south of America combined with a standard modern dance groove track on 'Natural Blues' produced great results. Either on their own would not have had such dramatic effect.



Another method, this time specific to the writing, is adding in an **unexpected** chord, or **chords**.

David Bowie was very good at this.

He would often choose **unexpected** combinations of **chords** in his songs. This made them more interesting and ended up as his trademark sound.

An example of this is his classic song 'Ziggy Stardust' in which he adds in an unexpected C sharp note in the guitar lines on the line 'the Spiders from Mars'. Also using unexpected Am to F chords in his bridge section.

Not ground-breaking, but very effective in creating drama and movement.

There are many other examples in his songs which gave him a distinct writing style and sense of unpredicted excitement.



I personally think, for Bowie it was partly, a learnt skill, and partly instinctive. In order, to achieve this, you just have to be brave, and try things out even if they seem crazy at first.

THE STORY SO FAR

So far, we have looked at our:

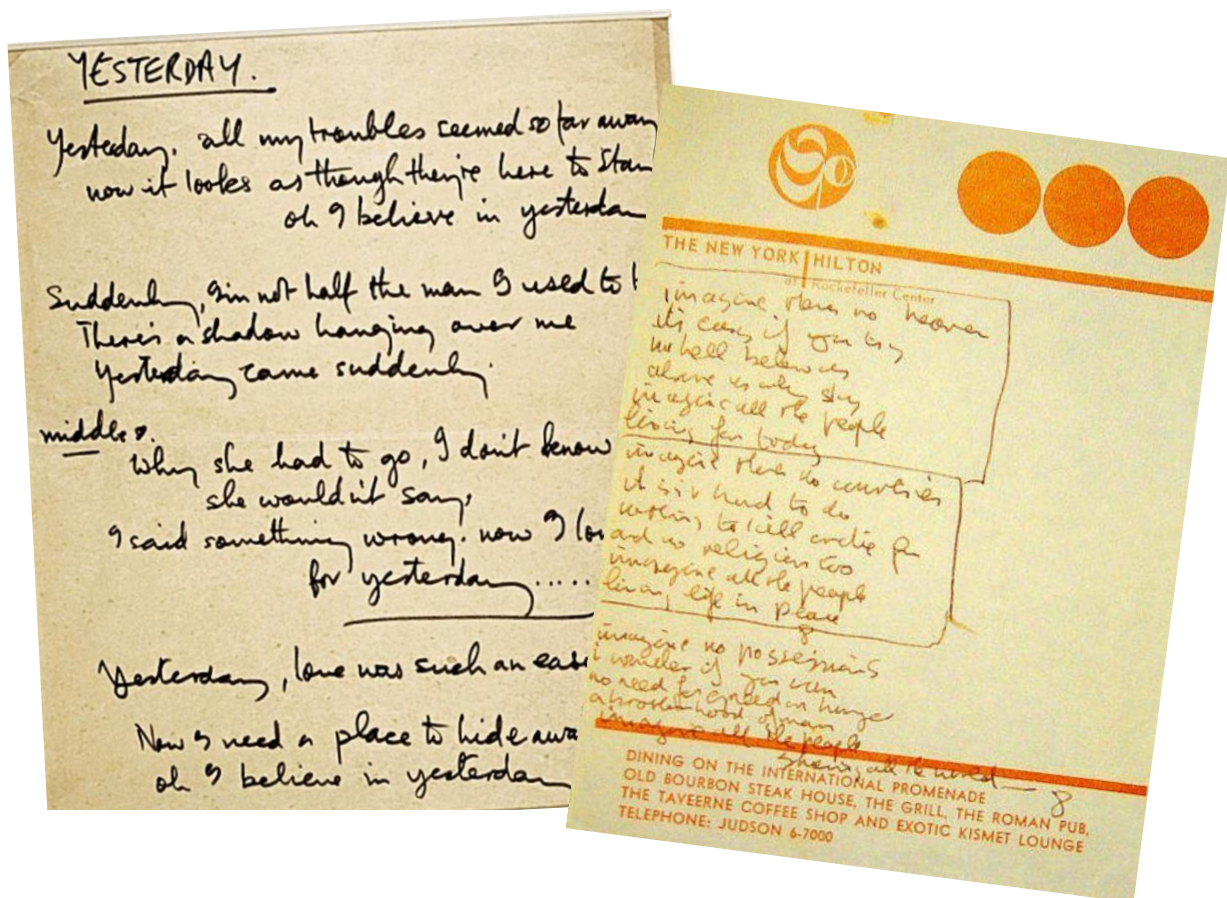
AIMS – the why we are writing the song in the first place.

We have decided where we are going on our journey and why.

Next, we picked our route and then selected the musical **TOOLS** that we need to help us get there.

To make our song complete we now need to give it words.

LYRICS are like the fuel that will power your vehicle.



LYRICS

What you say in your song will only matter if people listen.

If people aren't tuned in to your song, then they won't hear or take in what you say.

Getting people to listen is at least half the battle.



You may have something amazing to say. Something that will change the world. Or, is so emotionally affecting that once they've heard it, they'll never forget it.

Conversely you may have nothing of consequence to say at all, but you just feel like saying it.

Whichever it is unless you attract people to your song and **hook** them in, in some way, it will all fall on deaf ears.

Some people never really connect with or remember the **lyrics**, to even their favourite songs. For others, it's crucial to know every line

It is common for people to only know only a few words from a song, but those few words are enough for them to create a picture in their minds as to what the song is about or means to them.

Being able to sing along to a chorus can be enough to guarantee a song's success, or for it to get its message across.

An example of this is 'Sweet Home Alabama' by Lynard Skynard. A song with a strong political and personal message about politics and racism in the deep south of America.

But how many people who get up at parties and weddings to dance to it, happily singing along with the chorus line, have any knowledge of its real meaning.



This doesn't mean that lyrics aren't important, far from it.

The images and associations that you conjure up with your words, whether they are all heard and understood can be crucial to the feeling of the song and its appeal.

Just a few words that stand out in the right place can be enough for people to get either your meaning or something that means something to them.

Take Nirvana's 'Smells Like Teen Spirit'. I personally, have never heard or consciously listened to all the words to this song but the few that have caught my attention convey a very strong message to me.

It may or may not be, what its writer Kurt Cobain had intended, but his emotion and passion is very clear and inviting and it made me engage with the song and his music.

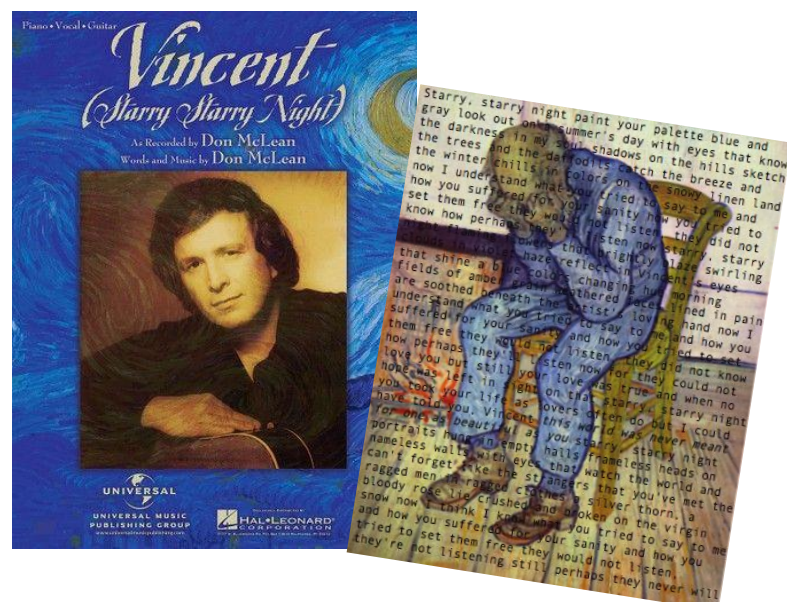


Some **lyrics** are heard loud and clear.

The singer deliberately writing and arranging the song to be so.

In Don McLean's songs 'American Pie' and 'Vincent' it is very hard to not hear the words.

In Vincent, McLean uses his rich almost hypnotic tone of voice to dominate the song. The backing is very sparse and almost again hypnotic. Over its slow, ticking rhythm, almost like an old music box, he paints endless vivid pictures, similar to its subject, Vincent Van Gogh's, paintings. Your mind is filled with the sad emotion of his story and so his words are heard.



In 'American Pie' he tells another sad story. This time about the loss of childhood and memories marked out by musical events in history.

The very catchy chorus, combined with verses, filled with the names of famous musicians, keep you listening, trying to work out the meaning of his lyrical riddles, and the stars he references.

Again, he cleverly succeeds in getting you to listen to the words.



Lyric's are how you communicate your ideas or feelings.

How to say what you want, in such a way that people will easily and clearly understand can be a matter of intuition and or practice. But, making them attractive to the listener so that they will get your message is crucial.

Try listening to your favourite songs and see what attracts you to them. Is it the message, the images they create, or simply the way, they are sung.

LYRIC TOOLS

- What you say in your song, is up to **you**
- How you say it to get people to listen, is also up to **you**
- Whether its interesting to someone, is ultimately up to **them**

Singing about how much you love your dog, or your favourite brand new toy, may not seem like very interesting subjects (But both has been done).

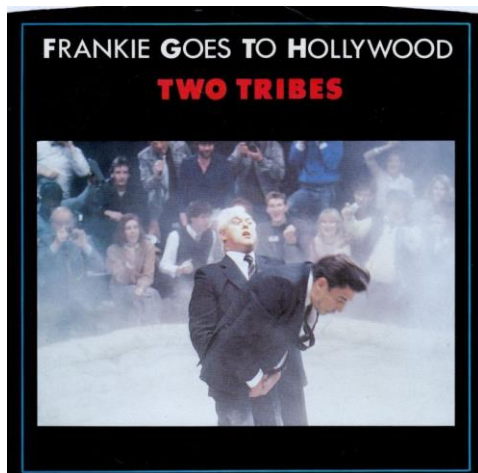
And if done in the right way, people will listen and enjoy.

It's not, so much the subject matter, that is important, as to what you do with it.

Afterall, millions of people love their dog and their new toys.

Talking about serious political subjects, may seem important but they can seem a bit dry and serious if done in a preaching tone. But put in an attractive more fun package people will often willingly take part in your debate.

'Two Tribes' by Frankie Goes To Hollywood is a good example of this. This powerful dance song deals with war between the super-powers and the financial issues beneath it. But, instead of being boring it is exciting, hard hitting and really good to dance to.



They enticed people into thinking about something unattractive, by wrapping it up in something exciting, sexy and fun. Moving them physically with a dance groove and lots of musical and vocal drama.

Capturing a listener's attention is what you need to do.

Here are some of the ways it can be done with **lyrics:**

- Vivid imagery with grand associations
- Romance /intimacy
- Emotional drama/ escape
- Power and freedom
- The Senses
- Time

I will demonstrate by colour coding some of these using Bruce Springsteen's epic 'Born To Run'

In the day, we sweat it out on the streets

Of a runaway American dream

At night, we ride through the mansions of glory

In suicide machines

Sprung from cages on Highway 9

Chrome wheeled, fuel injected, and steppin' out over the line

Oh, baby this town rips the bones from your back

It's a death trap, it's a suicide rap

We gotta get out while we're young

'Cause tramps like us, baby, we were born to run.

As you can see, Bruce pulls out all the stops and paints, a very rich and romantic imaginary landscape, which connects with our both our heads and our hearts. He creates real a sense of scale and movement. A fantasy world, in which he's not so much the hero as the underdog.

The main thing is though, he quickly draws you into that world, creating drama and action, and like any good story, leaves you wanting more.



This is just one example of how to attract people to what you are writing about.

You may however just want to say how you feel about your partner, and don't want to create a whole world around it, but just by adding imagery and colour, and your senses, like smells and sounds, you can make it all more interesting and enticing.

Bob Dylan's 'Make You Feel My Love', which was covered by Adele, is an example of how to make a simple feeling more attractive.

*When the rain is blowing in your face
And the whole world is on your case
I could offer you a warm embrace
To make you feel my love*

*When the evening shadows and the stars appear
And there is no one there to dry your tears
Oh, I hold you for a million years
To make you feel my love*

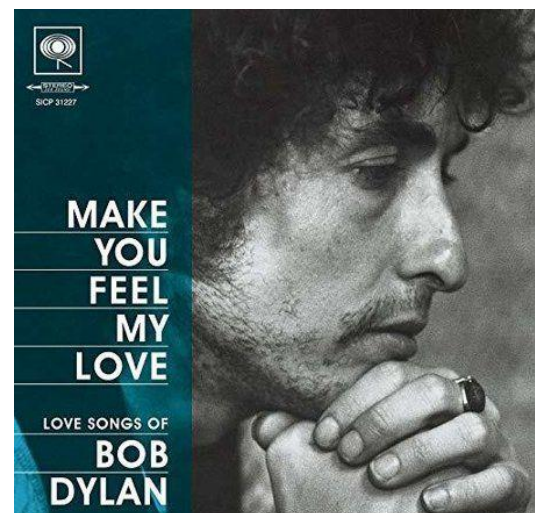
He uses natural images such as, the rain and the evening shadows. The whole world and the stars and a million years for scale. Plus, a warm embrace and holding you to add personal intimate value to his case.

This could easily have been written like this:

*When It's raining really hard on you
And, your life it's just making you blue
I'll hug you oh so tight it's true,
To make you feel my love*

*And when its dark and on your own
And, you're crying all alone
I'll call you often on the telephone,
To make you feel my love*

I think you'll agree nowhere near as effective.



RULES

With lyrics, as with all song writing, if there are any rules then its:

1. There aren't any rules.

There aren't any rules to song writing, just what has been done before.

Whether it's been done well, or badly by others, it is still always useful to look and see how they did it.
But, no matter how well it worked for them it should never be a restriction or rule for you.

2. If you see a rule, break it.

This is because, they probably broke or bent a rule, getting the results they did.

Creating exciting, inspiring new music requires change, and bravery.

Learn from the past, create in the now and look to the future.

3. The harder you push the harder it gets.

Composition is about flow.

Letting what is inside you come out, unhindered.
Trying too hard when it's not flowing, doesn't help.
A blockage is usually because you are putting something in the way. For example, old ideas or preconceptions.

STUCK

When you are **stuck**, you need to get out of the way. To get out of the car, or away from the idea, and leave your preconceptions at the side of the road and let the journey continue.

For, as we said before, writing songs is an adventure. When you start off you don't know where you will end up, but if you are willing to take that ride you may end up somewhere really exciting.



Remember too, that it is **YOUR** journey.

That wherever someone else's musical journey took them and however exciting their destination seems, **Your Dream Song** is personal to you.

It is your opportunity to explore who you are and discover your uncharted part of the exciting world of song writing.

Write as **you**, and for **you** and throw caution to the wind.

Have fun on your adventure.

SUMMARY

So now you have all you need to confidently

‘Write your dream song’



And before you set out on your next exciting musical journey.

You know:

1. To look first at your **AIMS**

– **are you, expressing your**

THOUGHTS, FEELINGS, or inducing **MOVEMENT** in others

2. To work out why you want to put pen to paper or fingers to strings

(For once you know the reason it will make the trip a lot easier).

3. Having decided that, to look at:

Are you going to try and appeal to people's,

HEADS, HEARTS, OR FEET

Or a combination of them

4. You also now know the musical **TOOLS** such as

BEAT, RHYTHM, MELODY, HARMONY, SOUND

Plus, **THE HOOK** AND **THE UNEXPECTED**.

and how they can be used together to create the kind of song you want to write, whether it be Pop, Heavy Metal, Funk or Folk.



5. Along with this you are now aware of how the imagery, associations and a story, not just the emotional or message content of your **LYRICS** can make a big difference to whether someone listens and then keeps listening to your song.

6. Also, how a simple repeated vocal or musical **HOOK** line can be enough to keep people engaged.

7. As well, you now understand how getting someone's attention by using a combination of the **TOOLS**, you now have in your writing tool bag, can make all the difference between your message being heard and it being ignored.

8. Finally the only rule is that there are none.

So, there you have it.

I could ramble on for ages about the technical side of things but, now it is time to get started. Keeping the basic points that I have covered in mind will, I believe, help you to write:

YOUR DREAM SONG

Not someone else's, but yours.

There is no right way to do it, and that is what makes it such, **fun.**

Musical history proves, anyone can do it.

So, go do it!

Learn from others and use the
tools I have shown you
but most of all.

HAVE FUN!



Acknowledgements:

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- 'Born To Run' - lyrics exclusive rights Bruce Springsteen

- 'Feel My Love' - lyrics exclusive rights Bob Dylan

Make You Feel My Love lyrics © Sony/ATV Music Publishing LLC, BMG Rights Management, Audiam, Inc

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- To all my friends in the bands who over the years played my songs

- To my beautiful wife Mia for encouraging and supporting me

- To my children for just being my children.

- And to you for reading this.

HERE'S YOUR PRINTABLE **CHECKLIST** TO STICK ON YOUR WALL

- 1.** Look at your **AIMS** – are you, expressing your **THOUGHTS, FEELINGS**, or inducing **MOVEMENT**
- 2.** Why do you want to put pen to paper or fingers to strings
(For once you know the reason it will make the trip a lot easier).
- 3.** Are you going to try and appeal to people's.
HEADS, HEARTS, OR FEET Or a combination of them.
- 4.** Think of all your musical **TOOLS** such as
BEAT, RHYTHM, MELODY, HARMONY, SOUND
- 5.** A repeated, **HOOK** can be enough to catch and keep people engaged.
- 6.** Using the **UNEXPECTED** will get you noticed and heard and give you new ideas.
- 7.** It's not just the emotional content, or message of your **LYRICS** that will decide whether someone listens to your song. Images and visual association are crucial too.
- 8.** Writing **YOUR DREAM SONG** is an adventure. Be **BRAVE, BOLD** and **THROW CAUTION TO THE WIND**
- 9.** *Finally, the only rule is that there are none!*