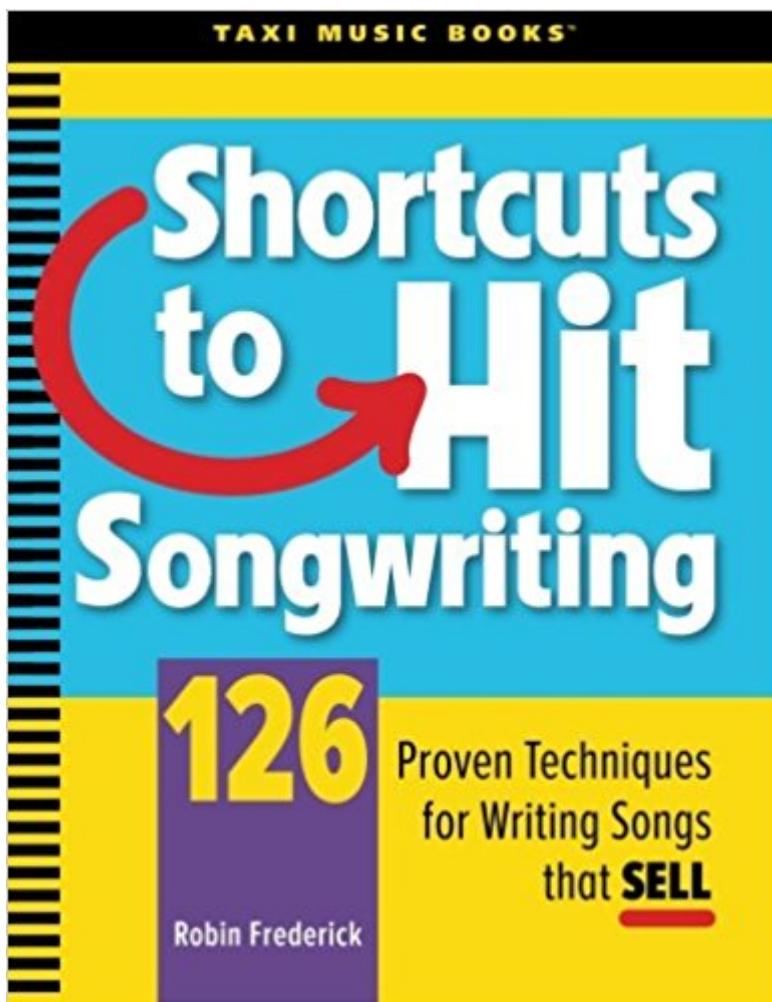


The book was found

Shortcuts To Hit Songwriting: 126 Proven Techniques For Writing Songs That Sell



Synopsis

Here are 126 Shortcuts that will take your songs from good to great! Discover the melody and lyric writing techniques of today's top songwriters and learn how you can use the very same secrets to give your songs the power and edge that will make listeners want to hear them over and over again. You'll learn... ~ 38 proven strategies for creating powerful, unforgettable lyrics ~ 30 simple ways to make your melody fresh, exciting, and memorable ~ How to use hit songs as "ghost songs" to get quick results Plus, there are 58 more Shortcuts to help you lay the groundwork, pick the perfect structure, and choose the chords that will give your songs even more hit potential. And there are more than 100 "Do It Now" exercises to get you started right away! "For people serious about writing great songs, it's got it all!" ~ Kara DioGuardi, BMI "Songwriter of the Year," American Idol judge "Should be in every songwriter's arsenal." ~Jason Blume, author, hit songwriter with more than 50 million album sales "An excellent road map for writers at all levels. This is the songwriter's GPS!" ~Ralph Murphy, V.P. ASCAP, Nashville

Book Information

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Customer Reviews

So before I write a review, a little about me, because whenever you read a review for an music product, whether a \$5,000 Gibson guitar, or a \$20 sustain pedal for a keyboard, you need to know your source. I've been playing guitar for a long time, but not seriously (currently in my late 20s). I've written my own songs, but for fun. I can play lots of chords, but can't play a solo or scale to save my soul. I know a bit about music theory, but can't site read or anything fancy. Summary:Good Points:*

Book is concise.* Easy read for beginners.* Requires no knowledge of music theory.* Uses examples of contemporary songs across multiple genres for examples of good songwriting.* Provides only the most basic theory necessary to write songs, so as not to intimidate rookie songwriters. Weak Points:- Can be repetitive (although for some, this can actually be a good thing, because it is purposeful repetition)- Needs a chapter that breaks down the song structure, lyrics and melodies endemic to individual genres- It could do a better job for those with knowledge of intermediate music theory. Perhaps a sequel? ;) Overall, I would say the book is a must read for someone just getting their feet into the world of songwriting. If you think you have some innate talent for writing melodies, lyrics, chord progression or entire songs, then as you flip through the pages of this book it will seem to tie together thoughts and elements that you had some ethereal grasp of, but never quite codified in your mind. Along those same lines, the book will also help you begin to think critically about the music to which you are currently listening.

I don't have a huge problem with this book if it's useful to you and you have some fun playing with it. The real problem I have with it is that it sweeps under the rug the realities of the current state of the major labels and radio. Both are dying industries that are on life support because they've long ignored the needs and desires of their audience. They've evolved from being businesses built by music people for music fans into corporations run by accountants and lawyers for stockholders, where the "product" is treated no differently than mass-produced widgets. Books like this are all about pleasing the accountants and lawyers who pay off radio conglomerates to play whatever they're peddling this minute, and not pleasing the real audience who hungers for quality music of the kind they're not getting from the rusty dinosaurs who run the traditional music business. You have other options now. If you write great songs and you can get them in front of audiences, no matter how small you start out, you can make a living in music without ever getting on the radio.

Thousands of people are doing it. Only a few are doing it the old-fashioned, traditional way that's being described in this book and other books like it. And if country or pre-adolescent pop isn't your genre, your chances of being a "hit" songwriter with a sustainable career in the traditional music business is worse than your chance of being hit by lightning. I'm not here to rain on anyone's dream. Just the opposite. I'm telling you there are actually more ways to make a living writing music now than there were when the corporate gatekeepers held all the cards. If you're reading this book to "get rich" in songwriting, you're barking up the wrong tree. Concentrate on writing great songs, not "hit" songs.

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