

**Making Everything Easier!™**

**2nd Edition**

# **Songwriting** FOR **DUMMIES®**

## **Learn to:**

- Develop your songwriting skills with tips and techniques from the pros
- Use social networking sites to get your music out to the public
- Break into the industry with helpful, how-to instructions

**Jim Peterik**

*Grammy-winning songwriter*

**Dave Austin**

*Former record label executive and manager*

**Cathy Lynn**

*Screenwriter*

**foreword by Kara DioGuardi**

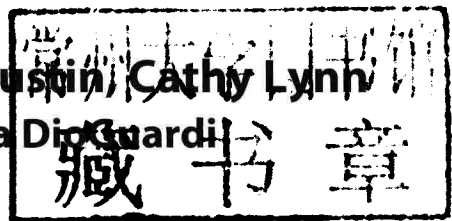
*Hit songwriter & American Idol judge*



# ***Songwriting*** FOR **DUMMIES®** 2ND EDITION

by Jim Peterik, Dave Austin, Cathy Lynn

Foreword by Kara Dickover



Wiley Publishing, Inc.

## **Songwriting For Dummies®**, 2nd Edition

Published by

**Wiley Publishing, Inc.**

111 River St.

Hoboken, NJ 07030-5774

[www.wiley.com](http://www.wiley.com)

Copyright © 2010 by Wiley Publishing, Inc., Indianapolis, Indiana

Published by Wiley Publishing, Inc., Indianapolis, Indiana

Published simultaneously in Canada

No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, scanning or otherwise, except as permitted under Sections 107 or 108 of the 1976 United States Copyright Act, without either the prior written permission of the Publisher, or authorization through payment of the appropriate per-copy fee to the Copyright Clearance Center, 222 Rosewood Drive, Danvers, MA 01923, (978) 750-8400, fax (978) 646-8600. Requests to the Publisher for permission should be addressed to the Permissions Department, John Wiley & Sons, Inc., 111 River Street, Hoboken, NJ 07030, (201) 748-6011, fax (201) 748-6008, or online at <http://www.wiley.com/go/permissions>.

**Trademarks:** Wiley, the Wiley Publishing logo, For Dummies, the Dummies Man logo, A Reference for the Rest of Us!, The Dummies Way, Dummies Daily, The Fun and Easy Way, Dummies.com, Making Everything Easier, and related trade dress are trademarks or registered trademarks of John Wiley & Sons, Inc. and/or its affiliates in the United States and other countries, and may not be used without written permission. All other trademarks are the property of their respective owners. Wiley Publishing, Inc., is not associated with any product or vendor mentioned in this book.

**LIMIT OF LIABILITY/DISCLAIMER OF WARRANTY: THE PUBLISHER AND THE AUTHOR MAKE NO REPRESENTATIONS OR WARRANTIES WITH RESPECT TO THE ACCURACY OR COMPLETENESS OF THE CONTENTS OF THIS WORK AND SPECIFICALLY DISCLAIM ALL WARRANTIES, INCLUDING WITHOUT LIMITATION WARRANTIES OF FITNESS FOR A PARTICULAR PURPOSE. NO WARRANTY MAY BE CREATED OR EXTENDED BY SALES OR PROMOTIONAL MATERIALS. THE ADVICE AND STRATEGIES CONTAINED HEREIN MAY NOT BE SUITABLE FOR EVERY SITUATION. THIS WORK IS SOLD WITH THE UNDERSTANDING THAT THE PUBLISHER IS NOT ENGAGED IN RENDERING LEGAL, ACCOUNTING, OR OTHER PROFESSIONAL SERVICES. IF PROFESSIONAL ASSISTANCE IS REQUIRED, THE SERVICES OF A COMPETENT PROFESSIONAL PERSON SHOULD BE SOUGHT. NEITHER THE PUBLISHER NOR THE AUTHOR SHALL BE LIABLE FOR DAMAGES ARISING HEREFROM. THE FACT THAT AN ORGANIZATION OR WEBSITE IS REFERRED TO IN THIS WORK AS A CITATION AND/OR A POTENTIAL SOURCE OF FURTHER INFORMATION DOES NOT MEAN THAT THE AUTHOR OR THE PUBLISHER ENDORSES THE INFORMATION THE ORGANIZATION OR WEBSITE MAY PROVIDE OR RECOMMENDATIONS IT MAY MAKE. FURTHER, READERS SHOULD BE AWARE THAT INTERNET WEBSITES LISTED IN THIS WORK MAY HAVE CHANGED OR DISAPPEARED BETWEEN WHEN THIS WORK WAS WRITTEN AND WHEN IT IS READ.**

For general information on our other products and services, please contact our Customer Care Department within the U.S. at 877-762-2974, outside the U.S. at 317-572-3993, or fax 317-572-4002.

For technical support, please visit [www.wiley.com/techsupport](http://www.wiley.com/techsupport).

Wiley also publishes its books in a variety of electronic formats. Some content that appears in print may not be available in electronic books.

Library of Congress Control Number: 2010930726

ISBN: 978-0-470-61514-0

Manufactured in the United States of America

10 9 8 7 6 5 4 3 2 1



## About the Authors

**Jim Peterik** has enjoyed a 45-year love affair with music, and it seems as though his journey is just beginning. He has written or co-written a memorable array of top-40 hits such as “Hold On Loosely,” “Caught Up In You,” and “Rocking Into The Night” with Southern-rock legends, 38 Special, and “Heavy Metal” (theme to the award-winning animation of the same name), with Sammy Hagar. With group co-founder Frankie Sullivan, he wrote the entire catalogue for the band Survivor (of which Jim was a founding member). He also co-wrote the timeless ode to the fighting spirit — the triple-platinum, Grammy-winning, Oscar-nominated theme from *Rocky III* — “Eye of the Tiger.” Today, when not spending time with his wife of more than 38 years, Karen, and son, Colin, Jim is busy discovering and producing new talent and collaborating with a vast array of some of the world’s best songwriters, including his “Jazz That Rocks” projects and innovative smooth remakes and duets with Lisa McClowry plus a super-funky reimagining of his smash hit, “Vehicle.” He still plays regularly with The Ides Of March and performs with his World Stage superstar lineup for special events. In his solo “Storytellers” style concerts, he gets to tell the stories behind the songs he’s written throughout the years.

**Dave Austin** has been in and out of the music industry his entire adult life. Even so, he never strays too far for too long. Over the past 30 years, Dave, along with his good friend Phil Ehart (founding member of Kansas) and his wife, Cathy, have produced and promoted a series of all-star concerts with some of the greatest talent in the industry including: Carlos Santana, Melissa Etheridge, David Foster, The Commodores, Rush, REO Speedwagon, Kansas, Alan Parsons Project, Mr. Big, Survivor, Eddie Money, Queen, Loverboy, Peabo Bryson, Michael McDonald, James Ingram, Pablo Cruise, Ambrosia, Danger Danger, Micky Dolenz, Stephen Bishop, Paul Davis, Lou Graham, Micky Thomas, and America.

**Cathy Lynn** has always had a deep love of music. From being a huge fan to then “rubbing elbows with the best” during multiple years of event producing the more than a half dozen Music & Tennis Festivals and raising over \$1 million dollars for their charities in doing so, Cathy blended her ear for great music with her never-ending love and affinity for writing when she merged the two together in a dynamic way and began to write “music inspired” screenplays for the big screen.

## Dedication

We dedicate this book to the legacy of great songwriters through the years who have shared their inspirations and continue to enrich our lives, and to the songwriters of the future — may they inspire and motivate us all to make this world a better place.

This book is also dedicated to the late, great Cub Koda — rocker extraordinaire and co-writer of *Blues For Dummies*. You were taken from us much too soon, but your spirit and music will always live on. We know you're still smokin' in the boy's room.

## Authors' Acknowledgments

The authors would like to give their heartfelt thanks to the many, many people who made this book possible. First and foremost, a special thank you goes to Mary Ellen Bickford and her husband, Don Robertson, who gave their unending love and support to this project and who spent countless hours and incredible dedication helping to take the First Edition book to a higher note. Right up there at the top of our gratitude list is a special thank you to our friend, Kenny Loggins, for his incredible music throughout the years. A special thank you goes to Kara DioGuardi, who has written the new Foreword to this 2nd Edition. Kara has a heart of gold and her passion is evident in everything she does, from her songwriting to her judging on American Idol, and to the message she wishes to impart upon readers. Thank you, Kara, for your tenacity and to jumping in to make this book even better than it was before. With warm gratitude, we'd also like to acknowledge the special efforts of our acquisitions editor, Tracy Boggier, and our project editor, Natalie Harris. Appreciation and gratitude also goes out to all of the songwriters and industry people who lent their words and wisdom to this project — we're especially glad to have you as a part of this team effort. Lastly, but certainly not least of all, we'd like to give a big thank you to Bill Gladstone and everyone at Waterside Productions for bringing this project to life in the first place and to keeping it fresh and current with this Second Edition.

## **Publisher's Acknowledgments**

We're proud of this book; please send us your comments at <http://dummies.custhelp.com>. For other comments, please contact our Customer Care Department within the U.S. at 877-762-2974, outside the U.S. at 317-572-3993, or fax 317-572-4002.

Some of the people who helped bring this book to market include the following:

### ***Acquisitions, Editorial, and Media Development***

**Project Editor:** Natalie F. Harris

**Acquisitions Editor:** Tracy Boggier

**Copy Editors:** Susan Hobbs, Krista Hansing

**Assistant Editor:** Erin Calligan Mooney

**Editorial Program Coordinators:** David Lutton,  
Joe Niesen

**General Reviewer:** Stephen "Skillet" Killen

**Editorial Manager:** Christine Meloy Beck

**Editorial Assistants:** Jennette ElNaggar,  
Rachelle Amick

**Art Coordinator:** Alicia B. South

**Cover Photos:** © Rmackay | Dreamstime.com

**Cartoons:** Rich Tennant  
([www.the5thwave.com](http://www.the5thwave.com))

### ***Composition Services***

**Project Coordinator:** Katherine Crocker

**Layout and Graphics:** Ashley Chamberlain,  
Joyce Haughey

**Proofreader:** Laura Bowman

**Indexer:** Glassman Indexing Services

---

## **Publishing and Editorial for Consumer Dummies**

**Diane Graves Steele**, Vice President and Publisher, Consumer Dummies

**Kristin Ferguson-Wagstaffe**, Product Development Director, Consumer Dummies

**Ensley Eikenburg**, Associate Publisher, Travel

**Kelly Regan**, Editorial Director, Travel

## **Publishing for Technology Dummies**

**Andy Cummings**, Vice President and Publisher, Dummies Technology/General User

## **Composition Services**

**Debbie Stailey**, Director of Composition Services

# Foreword

---

**p**eople ask me all the time, “How did you become a successful writer?” If I were to answer that in the most simple way possible, I’d have to say that it comes down to three things — WORK, honesty and feeling.

I put the word WORK in capital letters to show you just how important this part of the equation is. Every successful songwriter knows that sometimes you write hundreds of songs before you stumble upon anything great, and because of that, WORK in some cases is more important than talent. I wrote for seven years before I made a dollar. And I learned that every bad song you write gets you closer to a good one. As my famous songwriter friend Marti Fredrickson says, “It took me 47 years to write that song.” (By the way, he’s 47; and he co-wrote “Jaded” for Aerosmith, “Sorry” for Buck Cherry, and “Love Remains the Same” for Gavin Rossdale.)

WORK can mean many different things — from the actual creation of the song, to finding the right person to produce or sing it, to networking so that someone in a position to promote it can actually hear it. You may have the best song in your pocket, but if you don’t hit the ground running, it will always just be that — a song in your pocket.

If you want to be a professional songwriter, you should write every day and spend every waking moment finding others who inspire you and are dedicated to a life of music. Every good songwriter I know lives, eats, and breathes music. When they are not engaged in the important task of experiencing life to have something to draw upon, they are honing their craft. A great song is where inspiration meets craft, and craft can be developed only through hard WORK.

If you like a lot vacations, professional songwriting is not for you. If you’re feelings are hurt easily, co-writing is not for you. And if you can’t stand rejection, don’t even think of songwriting as a career. If you think this foreword is harsh, the music business is harsher. It’s my intention to steer you away from this profession now and save you the heartache. I’d rather see you admit to yourself that songwriting is more of a hobby than what you want to do for work.

Now for honesty. Your parents had good reasons for telling you to always be honest. If I had been honest with myself 20 years ago, I probably would not have gone to Duke University to be a lawyer. I got a late start writing songs, and that was only because no one believed in me enough to allow me to

record their songs to showcase my voice. At 22, in the middle of the Bronx, in a crappy apartment, against the sound of two barking pit bulls, I penned my first song with Dave Citron called “Show Me.”

It was horrid.

My verses described what I thought some guy was feeling. (I was into him, but he was not into me, by the way.) It was easier to fabricate someone else’s truth than to deal with my own.

I did not have a handle on my own emotions and, therefore, could not write anything true. It took me years to develop an internal dialogue with myself that I could trust. Hit songwriting is about putting your real personal experiences into melodies and words that are universal and easily digested. You can embellish on your experiences, but there should always be truth at the core. How else would you be able to convey feelings or emotions in a way that the listener could relate? Put your passion for songwriting into exploring your emotions and thoughts. It will be the best therapy you never paid for.

Here comes the part you can’t teach — *feeling*. When a particular subject or piece of music moves you, makes you cry, and brings you to your knees, open your heart — or the *channel*, as I call it — and listen. That’s your soul talking to you. And when that happens in combination with your craft, you are on your way to a BIG song. The more feeling you put into a song, the more the listener gets out of it.

My hope for each and every one of you reading this book is that you, too, will experience the joy and healing that songwriting has given to me. And remember, it’s not the money or the hits that should be motivating you — it’s the music!!!!

GOD SAVE THE MUSIC!!! ROCK ON!

Kara DioGuardi

*Grammy-nominated hit songwriter.  
Executive VP of Talent/Office of the Chairman, Warner Brothers Records.  
Her songs have appeared on over 150 million records.  
Over 40 charting radio/retail singles.  
Fifteen BMI Pop Awards; Pop Writer Of The Year in 2007.  
Three hundred songs released on major labels; 171 of them on platinum albums.*



# Contents at a Glance



<b>Foreword</b> .....	<b>xvii</b>
<b>Introduction</b> .....	<b>1</b>
<b>Part I: So You Want to Be a Songwriter</b> .....	<b>5</b>
Chapter 1: Capturing That Solid-Gold Nugget .....	7
Chapter 2: Looking at the Genres .....	31
Chapter 3: Working It Out: Getting Your Song into Shape .....	53
<b>Part II: Unleashing the Lyricist in You</b> .....	<b>73</b>
Chapter 4: Snagging Your Listeners with a Hook .....	75
Chapter 5: Making an Impact with Lyrics .....	91
Chapter 6: Finding Your Voice in the Lyrics .....	111
Chapter 7: Using Rhymes in Your Songs .....	135
<b>Part III: Creating Memorable Music</b> .....	<b>153</b>
Chapter 8: Feel the Rhythm, Feel the Ride .....	155
Chapter 9: Making Melody Magic .....	169
Chapter 10: Using Chords in Songwriting .....	187
Chapter 11: The Cheating Side of Town: Shortcuts and Cool Technologies .....	199
<b>Part IV: Cooperation, Collaboration, and Community</b> ..	<b>213</b>
Chapter 12: Bringing Talent Together: Collaboration and Networking .....	215
Chapter 13: Online Marketing and Social Networking for Songwriters .....	233
Chapter 14: Writing for the Stage, Screen, Television, and More .....	245
Chapter 15: Getting Your Songs Heard: Making the Demo .....	261
<b>Part V: Getting Down to Business</b> .....	<b>283</b>
Chapter 16: Creating Goals and Meeting Deadlines .....	285
Chapter 17: Ka-Ching: How Your Song Makes Money .....	295
Chapter 18: Introducing the Business Players .....	309
Chapter 19: Looking at the Legal End: Dealing with Paperwork .....	327

<b><i>Part VI: The Part of Tens</i></b> .....	<b>345</b>
Chapter 20: Ten Songs You Should Know .....	347
Chapter 21: Ten Common Song-Related Contracts You Should Know .....	353
<b><i>Index</i></b> .....	<b>357</b>

# Table of Contents

<b>Foreword.....</b>	<b>xvii</b>
----------------------	-------------

<b>Introduction .....</b>	<b>1</b>
---------------------------	----------

About This Book .....	1
Foolish Assumptions.....	2
How This Book Is Organized .....	2
Part I: So You Want to Be a Songwriter.....	2
Part II: Unleashing the Lyricist in You.....	3
Part III: Creating Memorable Music .....	3
Part IV: Cooperation, Collaboration, and Community .....	3
Part V: Getting Down to Business .....	3
Part VI: The Part of Tens.....	3
Icons Used in This Book .....	4
Where to Go from Here.....	4

<b>Part I: So You Want to Be a Songwriter.....</b>	<b>5</b>
--	----------

<b>Chapter 1: Capturing That Solid-Gold Nugget. ....</b>	<b>7</b>
--	----------

Ground Zero — Before You Write a Single Note .....	8
Is formal music training a must?.....	8
Being prepared when inspiration strikes .....	10
Finding you own inner voice and expression.....	10
Creating the mood .....	12
Drip, Drip, Drop: The Six-Step Process .....	13
Pay Attention: Stop, Look, and Listen.....	14
Finding the inspiration zone.....	15
Coming up with concepts for songs .....	17
Setting your antennae to listen for lyrics .....	21
Making up music “dummy” style .....	22
On-the-Go Tools of the Trade for Recording and Organizing.....	24
Using a digital recording device .....	24
Jotting down ideas in a notebook.....	27
Practice Makes Perfect .....	28

<b>Chapter 2: Looking at the Genres:</b>	
<b>From Country to Rock and Everything in Between .....</b>	<b>31</b>

Creating Your Own Style: The singer-songwriter .....	32
Looking for Mainstream Success: Commercial Appeal .....	34
Rock.....	34
Pop.....	38



R&B, urban, hip-hop, and rap.....	41
Country .....	44
Seeking a Road Less Travelled: Other Notable Genres .....	47
Christian.....	48
Gospel.....	49
Blues and folk.....	50
Jazz .....	51
Practice Makes Perfect .....	52
<b>Chapter 3: Working It Out: Getting Your Song into Shape .....</b>	<b>53</b>
Talking Shop about Song Form.....	53
Dealing with Verses.....	55
The single-verse form.....	55
The two-verse form.....	57
The “Standard” Form .....	58
Learning about the standard form.....	58
Taking the standard form further .....	60
The Verse-Chorus Form.....	61
The verse-chorus form using a pre-chorus .....	64
The verse-chorus form using a bridge .....	65
The verse-chorus form using both a pre-chorus and a bridge .....	66
Practice Makes Perfect .....	71
 <b>Part II: Unleashing the Lyricist in You.....</b>	 <b>73</b>
<b>Chapter 4: Snagging Your Listeners with a Hook. ....</b>	<b>75</b>
Stocking Your Tackle Box with Hooks.....	75
The melodic hook.....	77
The lyrical hook.....	78
The musical hook.....	81
The rhythmic hook.....	83
The sound-effect hook.....	84
The Use of Different Types of Hooks in one Song .....	87
Having the Right Mindset When Working with Hooks.....	89
Practice Makes Perfect .....	90
<b>Chapter 5: Making an Impact with Lyrics .....</b>	<b>91</b>
Getting to Know the Different Lyric Types.....	92
Concept-driven lyrics .....	93
Storytelling lyrics.....	95
Love song lyrics .....	97
Lyrics that make a statement.....	102
Novelty and humorous lyrics.....	104
Parody lyrics .....	106
Inspirational lyrics.....	107
Practice Makes Perfect .....	110

**Chapter 6: Finding Your Voice in the Lyrics .....111**

Writing a Great Lyric .....	111
Starting with a title .....	112
Starting with an idea or concept.....	116
Telling a story.....	117
Using a melody that suggests a lyric.....	118
Finding the Format for Your Lyrics.....	118
Verse lyrics .....	119
Pre-chorus lyrics.....	120
Chorus lyrics .....	121
Bridge lyrics.....	123
Moving Beyond Format to Sound .....	124
Paying attention to the rhythm of the words.....	124
Paying attention to the sounds of words within a lyric.....	126
Noticing a lyric's point of view.....	127
Getting some perspective .....	129
Tuning in to the lyric's tone and style .....	129
Using Poetic Devices in Lyrics.....	130
Using repetition.....	131
Examining poetic devices .....	132
Practice Makes Perfect .....	134

**Chapter 7: Using Rhymes in Your Songs .....135**

Identifying the Rhyme.....	135
Getting the basics of rhyme structure .....	136
Starting with the alternate line method .....	137
Looking at other basic rhyming patterns .....	139
Trying out trickier forms of rhyme.....	140
Adding internal rhyme .....	143
Using Other Rhyming Techniques in Your Song .....	144
Working with perfect rhymes.....	144
Getting it close with near rhymes.....	145
Working backwards with rhyme .....	146
Changing pronunciations to help rhyme .....	147
Rhyming across verses .....	147
To Rhyme or Not to Rhyme? .....	148
Looking at songs with little rhyme .....	148
Bringing it all together .....	150
Practice Makes Perfect .....	152

***Part III: Creating Memorable Music..... 153*****Chapter 8: Feel the Rhythm, Feel the Ride .....155**

Looking at the Rhythm of Words.....	156
Accented and unaccented syllables.....	156
Syllable length .....	159

Looking at the Meter of Music .....	160
Placing beats in a bar .....	160
Applying notes to common time.....	162
Putting Rhythm and Meter to Use in Your Songs.....	163
Songwriting with Syncopation .....	165
Practice Makes Perfect .....	168
<b>Chapter 9: Making Melody Magic.....</b>	<b>169</b>
Exploring the Basics of Melodies in Music.....	170
Knowing the power and emotion of a melody .....	170
Understanding the basics of a melody.....	171
Finding your melody.....	172
Making a Song More Memorable .....	174
Finding a melody that fits the mood.....	175
Finding a melody to fit the genre.....	176
Finding the right melody for each section of the song .....	179
Evaluating your melody magic.....	184
Practice Makes Perfect .....	184
<b>Chapter 10: Using Chords in Songwriting .....</b>	<b>187</b>
Using Chords to Write Songs .....	187
Getting started with chords .....	188
Moving forward with chords.....	191
Choosing Your Style of Chordal Instruments .....	194
Picking the guitar .....	195
Pecking at the keyboard .....	196
Practice Makes Perfect .....	197
<b>Chapter 11: The Cheating Side of Town: Shortcuts and Cool Technologies.....</b>	<b>199</b>
Creating Songs Quicker, Better, Easier .....	199
Doing stuff quicker with gadgets .....	200
Becoming the expert . . . instantly .....	201
More tools for making life simpler.....	202
Discovering Songwriting Software.....	206
Need rhyming software? .....	206
Other software and tracking tools.....	206
Recording in Your Own Home Studio .....	207
Creating commercial-sounding recordings .....	208
Finding the deals and techies.....	210
Old School vs. Home Schooled .....	210
Instrument playing: 101.....	210
Is it live or is it Memorex?.....	211
Virtual song recordings.....	211

## ***Part IV: Cooperation, Collaboration, and Community... 213***

### **Chapter 12: Bringing Talent Together: Collaboration and Networking ..... 215**

Finding Your Strengths and Weaknesses .....	215
Seeking the Chemistry of Collaborative Songwriting.....	217
Making sure you're in harmony with your team.....	218
Finding strength in numbers .....	219
Collaborating with a band or an artist .....	221
Collaborating with a script .....	222
Collaborating with yourself.....	223
Dividing Up the Credits.....	223
The Nashville method .....	224
The honor system.....	225
The Spinal Tap system .....	225
Looking at Famous Songwriting Collaborations.....	226
John Lennon and Paul McCartney .....	226
Burt Bacharach and Hal David.....	227
Bernie Taupin and Elton John.....	227
Networking for Songwriters .....	228
Hanging out at writers' nights .....	228
Joining songwriting organizations.....	229
Attending Seminars, Workshops, Conferences, and Symposiums.....	231
Practice Makes Perfect .....	232

### **Chapter 13: Online Marketing and Social Networking for Songwriters ..... 233**

Playing Internet Roulette.....	233
Creating your own website.....	234
Taking advantage of other people's sites .....	235
Locating resource, advice, and information sites .....	238
Finding Friends and Building Your Social Networking Community.....	239
All-in-one social media networks .....	240
Specialty social media networks.....	240
Social network sites for indie artists .....	241
Online downloading music sites .....	241
Mobile device networking.....	241
Putting "Social Skills" into Networking.....	242
Connecting to your fan base and others.....	242
Expanding your reach worldwide.....	243

### **Chapter 14: Writing for the Stage, Screen, Television, and More. . 245**

Songwriting for Film .....	246
Understanding the role of the music supervisor.....	247
Getting to the music supervisors.....	249
Understanding the creative side of songwriting for films .....	250

Songwriting for Television.....	251
Knowing what songs work well in television.....	251
Recognizing the exposure value of television.....	252
Getting to television music supervisors .....	254
Songwriting for Commercials.....	254
Writing jingles from scratch .....	255
Getting your songs placed in commercials .....	257
Songwriting for Video Games.....	257
Songwriting for Musicals .....	258
Submitting your songs for musicals .....	258
Understanding the creative side of songwriting for musicals .....	259
Practice Makes Perfect .....	260

## **Chapter 15: Getting Your Songs Heard: Making the Demo. .... 261**

Evaluating Your Options.....	261
Creating a “work tape” demo first .....	262
Defining the production components .....	262
Deciding what purpose the demo serves .....	263
Knowing the competition.....	263
Paying Attention to Details.....	263
Picking your format .....	264
Choosing the number and length of songs.....	264
Keeping it simple .....	264
Picking the Players .....	265
Deciding whether to use musicians or machines .....	265
Deciding who is going to sing.....	267
Making an Arrangement.....	267
Creating a chart.....	269
Using an arranger.....	270
Recording the Demo.....	271
Deciding where to record .....	271
Paying for the demo .....	273
Packaging the Demo.....	273
Including contact information.....	274
Requesting permission to send a demo.....	277
Making a lyric sheet.....	277
Sending that Baby Out! .....	280
Getting your demo to the right people .....	280
Following up .....	282

## **Part V: Getting Down to Business ..... 283**

### **Chapter 16: Creating Goals and Meeting Deadlines ..... 285**

Creating Goals.....	285
Getting set to write for the first time.....	285
Venturing out with your songs.....	287
Setting goals as a pro .....	288



Meeting Deadlines .....	291
Practice Makes Perfect .....	293
<b>Chapter 17: Ka-Ching: How Your Song Makes Money .....</b>	<b>295</b>
Forecasting Financials .....	295
Sources of income.....	296
Splittin' up the pie.....	296
Joining a Performing Rights Organization.....	297
ASCAP .....	298
BMI.....	299
SESAC .....	299
Knowing What Happens When Your Songs Hit the Streets .....	300
Mechanical royalties .....	301
The compulsory license.....	301
Synchronization royalties.....	302
Using Digital Distribution to Your Advantage.....	302
Music sharing sites and services .....	304
MobileTones and ringtones.....	305
Using Your Songs to Sell Products .....	305
Making Money in the Movies .....	306
Having Video Games Pay to Play .....	307
<b>Chapter 18: Introducing the Business Players .....</b>	<b>309</b>
Putting Together Your Winning Team .....	309
First Things First: Getting an Attorney on Your Side.....	311
Seeing what a good music attorney can do for you .....	311
Hiring your music attorney .....	312
Weighing Your Publishing Options .....	314
Co-publishing deals .....	317
Being your own publisher.....	317
Working with administration deals .....	319
Dealing with foreign sub-publishing .....	320
Considering an Independent Song Plugger .....	320
Putting a song plugger to work .....	320
Considering the advantages of a song plugger .....	321
Using a Manager or an Agent .....	322
Do I need a manager? .....	322
What does an agent do for a songwriter? .....	324
You're in the Money: Hiring an Accountant or a Business Manager .....	324
Knowing what a good music accountant or business manager can do for you .....	325
Hiring a music accountant or business manager .....	326
<b>Chapter 19: Looking at the Legal End: Dealing with Paperwork. . .</b>	<b>327</b>
Legal Deals: Creating Win-Win Contracts .....	328
Understanding different kinds of contracts .....	328
Knowing when to put the pen to the paper.....	333
Finding resources in a hurry .....	336