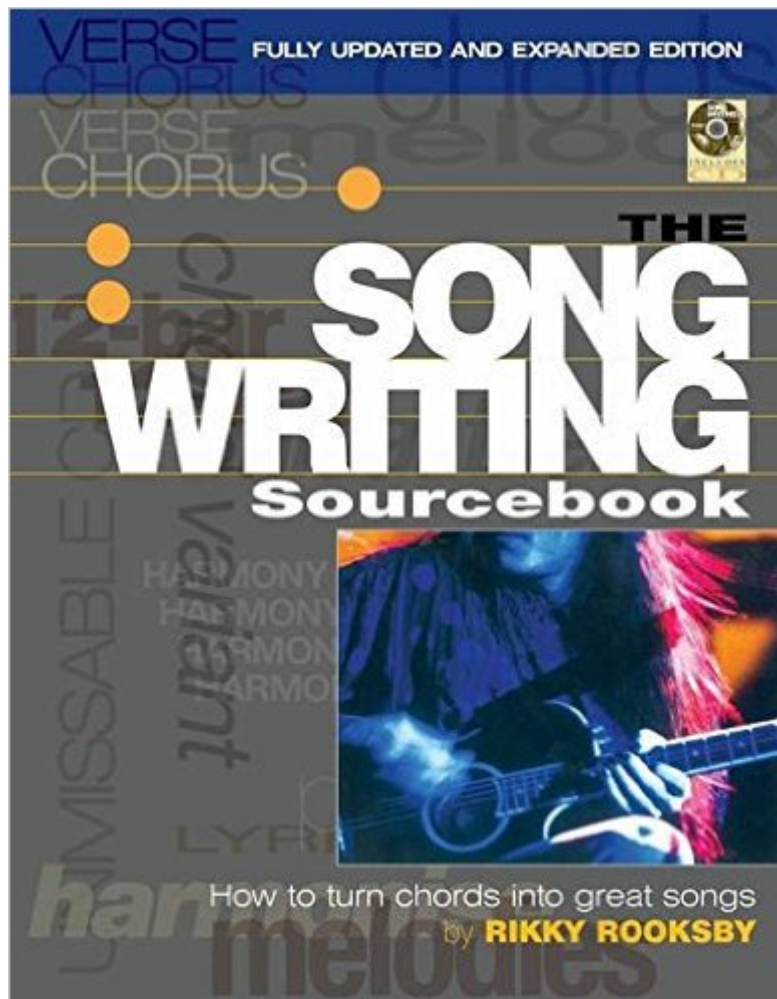


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The Songwriting Sourcebook: How To Turn Chords Into Great Songs (Fully Updated And Expanded Edition) (Fastforward)



Synopsis

(Reference). Originally published in 2003, and now revised and updated, The Songwriting Sourcebook is the third entry in Rikky Rooksby's bestselling How to Write Songs series. This easy-to-use book will help you write better songs by explaining the art of writing effective chord sequences. It shows:

- * How three and four chords can lay the foundation for a simple song, and how to move on to progressions using five and six chords
- * How to give your chord sequences additional color by adding chords that are not strictly in key, including blues chords
- * How to write chord sequences for songs in minor keys as well as major keys, and how to take progressions into new territories by changing key
- * How to fine-tune the color of your chords by understanding the emotional potential of sevenths, sixths and ninths

All examples come with easy-to-read guitar chord boxes, and the accompanying 20-track audio CD features original recordings that illustrate some of the points made in the book.

Book Information

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Customer Reviews

Wonderful book. My only complaint is that the CD doesn't contain all the examples in the book. It has full song samples but they aren't presented and analyzed until the very end of the book. I know I know, you can play along through the whole book with your instrument, however I feel like that does not have the same effect as hearing the music AS A LISTENER of the music rather than as a PERFORMER of the music. In my opinion, there's a BIG difference. For example, Rikki shows us

the power of surprise by creating an expectation (i.e. repeatable / predictable chord progression) and then breaking the expectation by switching up the progression. Well, if you are sight reading the chords and you are EXPECTING the unexpected chord change because you see it (or know about it ahead of time), it does not have the same impact as someone that is a casual listener with no insider information about what's coming up next. Personally, if the examples were on a CD and you could listen to them BEFORE sight reading them it would drive home the effect of the tricks he presents. Also, for guitarists some of the examples discuss how to use a bass guitar notes along with your guitar chords to create a different character to the progression. Well, it's kind of difficult to hear the effect of the bass guitar when you don't have a bass player jamming with you. Again, if these examples were simply demonstrated on the CD, it would make life a lot easier. Don't get me wrong, the CD is still very valuable. I just feel like it could have included all the examples. But, other than that small gripe, the book is awesome. Also, I highly recommend NOT buying the Kindle Version. I found the print too small to play along with.

The appendix is useful, but I would have liked to have seen a comprehensive index as many of the author's best points are found in the notes accompanying the various techniques. The graphics are unimaginative. Some keyboard diagrams would be nice to illustrate and expand on the pedantic, boring text. I just found my eyes glazing over as it seemed to take forever to get to the point. I found some of ideas helpful, like his comments about the tyranny of four, use of pedal effects, descending basslines, modulation, reharmonizing, asymmetry, false keynote intros, fifths (what most of us call power chords). These should all be in every songwriter's toolbox. But reading the book is laborious. Music should be serious yes but also enjoyable. And there were no examples from the world of modern R&B -- nothing at all about Quincy Jones, Frankie Beverly and Maze, Earth Wind and Fire, Luther Vandross, Chic, Jill Scott. It's as if these artists and their songs didn't even exist. And certain topics are treated as if they are "out there" but they aren't...they're mainstream. The minor seventh for example is virtually everywhere in music and it's treated as if it was just used to make songs like "The Boys are Back in Town" by Thin Lizzy "sound a little jazzy." HELLO? This chord is common. It's used extensively in pop, adult contemporary and rock from Steely Dan to Pink Floyd to Michael Jackson. Yet the author dismisses it as appealing only to sophisticated, jazz-oriented audiences. That's just plain wrong. I can tell the author really did work very hard on this.

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