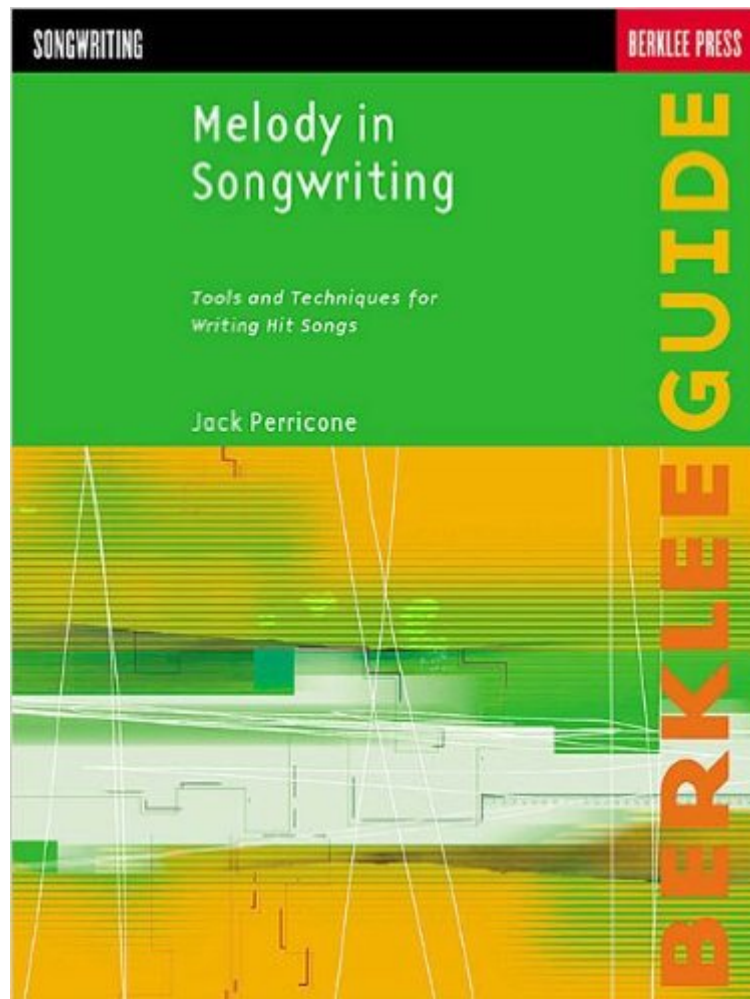


The book was found

Melody In Songwriting: Tools And Techniques For Writing Hit Songs (Berklee Guide)



Synopsis

(Berklee Guide). Melody is a subject too often neglected in the teaching of music. This unique resource gives melody that attention it deserves, and proves that melody writing is a skill that can be learned. Through proven tool and techniques, you will learn to write interesting melodies, how melodic rhythm influences rhyme, what makes harmony progress, and the many dynamic relationships between melody and harmony. This clear and comprehensive approach to songwriting unlocks the secrets of popular songs, revealing what really makes them work. Examples of great songs by such notable songwriters as Lennon and McCartney, Diane Warren, Robert Palmer, and more, provide a close-up illustration of the songwriting techniques employed by these masters of the industry. This is the book used in Songwriting classes at Berklee College of Music. The exercises provided make it a wonderful self-teaching manual and a great addition to any general theory course of any level. Use the tools presented in this book to help fine-tune your craft and start writing hits!

Book Information

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Customer Reviews

This is a good book, well written , and clearly laid out. It offers the reader a methodical approach to writing better melodies by showing you that good melodies are the result of contrast, balance and fluidity. It also covers harmony and its relationship with melody giving examples from popular songs. The book is a refreshing change as it does exactly what it says on the cover; it looks at melody

within song writing, and approaches it as a serious subject to be studied and learned. If like myself you get slightly lost every now and then, read the chapter through, go back and read it again, it's really worth it because once this stuff begins to sink in, you go away and see what he's talking about as soon as you turn on the radio or listen to your favourite music. I say a refreshing change because it differs from other song writing books that I have recently purchased with titles such as "How To Write That Hit!" etc which seem to spend about 3 pages telling you how to write songs then divide the rest of the book between telling you how to "Pitch that song in the market" or patronising the reader with little cute stories about how they wrote their half a hit that came out 200 years ago "Oh and then Bruce, as in Springsteen, called up asking how the song was coming along, it was all so hilarious". We don't want cute stories, we want guide lines to the craft of writing beautiful songs. Lastly, in this book, Perricone does not attempt to suggest that technique is more important than inspiration, indeed he says that both work hand in hand, each one necessitating the other. As an aspiring young song writer myself I have often heard this debate between those that believe in the dreaded technique, and those that believe in inspiration alone.

This terrific book examines what might be called a "theory of melody" as applied to songwriting, although many of the principles Perricone demonstrates come straight out of classical composition and could be applied to melody in many contexts other than popular song. The author wisely divides the work into two large areas he calls "Melody: Its Components" and "Melody-Harmony Relationships". Separating the horizontal and vertical aspects of melody is an effective learning tool, though such a line would likely never be drawn in the intuitive act of composing. The Components part of the book deals with the behavior of tones and the construction of melody: the influence of rhythm on phrases, devices to develop and contrast motives and the expansion of this basic material into larger sections is covered. The second part of the book introduces the harmonic element, placing the melodic invention of the first part into its traditional context. Unless you're planning to write Gregorian chant or solo voice Appalachian ballads, your melodies interact with, and are to a certain extent a function of, the underlying harmony. Tension tones, and the influence of target and bass tones are explored. Gradually the integration of harmony and melody unfolds and a set of tools are demonstrated for creating both chord progressions and corresponding melody. Indeed, much of this material is as applicable to jazz improvisation and composition as it is to songwriting. The author assumes you're familiar with musical notation and the harmony illustrations are keyboard-oriented, so if you're a guitarist you'll have to adapt the chord symbols to your own voicings.

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