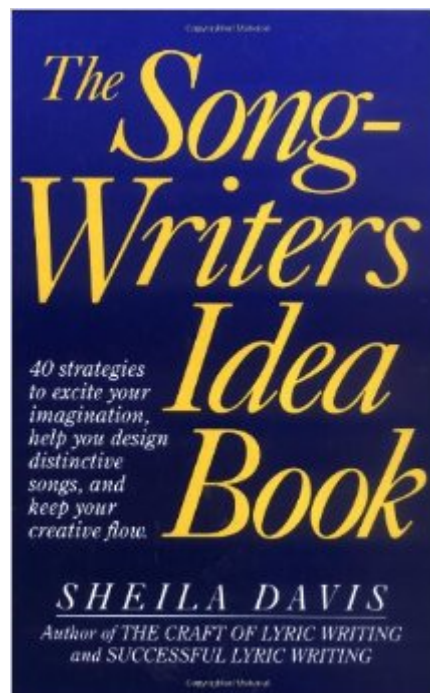


The book was found

# The Songwriters Idea Book: 40 Strategies To Excite Your Imagination, Help You Design Distinctive Songs, And Keep Your Creative Flow



## Synopsis

This book reveals the inherent relationship between personality type, brain function and writing style. Includes 40 proven songwriting strategies - guaranteed to spark songwriters' imaginations. 240 pages. 6x9.

## Book Information

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## Customer Reviews

This book does exactly what the title says! I have to say it's one of my favorite books about the art and craft of lyric writing. Everyone wants to be original, and this book can be a very helpful tool towards that end. It's great book to help break you out of your normal way of approaching lyric writing, not to mention aid when you are blocked. I constantly look to it as a source of inspiration, and I like the way it helps to "de-mystify" the process. This book offers you different and fresh ways of approaching and treating your subject matter, techniques for coming up with ideas when you're really blocked, insight into how your personality type drives your manner of writing, plus exercises and examples to help get you going and inspire you. It also gives you "small craft warnings" about potential pitfalls and helpful tips on how to avoid them. I highly recommend this book to anyone who writes lyrics!

Ever had writer's block? This book is the cure! Along with Davis' *THE CRAFT OF LYRIC WRITING* and *SUCCESSFUL LYRIC WRITING*, *THE SONGWRITERS IDEA BOOK* forms a brilliant trilogy that is essential for the person who wants to write lyrics. I'm rather surprised by reading some of the

negative comments below. My guess is that those people merely leafed through the book without actually reading it. This book is NOT an easy read. It is not something that can be scanned. It must be read and studied very carefully. It is very important to understand part 2 of the book (pages 15 through 34) before moving ahead. This is the section wherein Davis analyzes the different types of the creative mind. In only a few short pages Davis introduces a lot of important concepts that need to be understood. The reader must take her tests and figure out which type he is. Then and only then is the book of value. I had to read part two several times before I really understood it. But once I had a firm grasp of those ideas, I found the book to be extremely valuable. Davis basically says that when one is blocked, that he needs to come at it from the other side of the brain. She then proceeds to give exercises that make it easy to access the unused part of the brain. While ostensibly for the lyricist, I think the principles can be adapted for any kind of writing. I think this is a great book and I am grateful to Sheila Davis for writing it.

I refer to this book weekly and have owned it for 4 years. I spoke the author in 1997 and thanked her for her contribution to this subject. Her 3 books are 3 volumes of my songwriting bible. It is her books that finally gave me the ability to be happy with my own songwriting for the first time in my timespan of over ten years of not liking my lyrics. In this book, the author helps you identify your style of work and how it affects your first drafts. This info also has helped me in other parts of my thinking process. No other author, so far, has been as complete and detailed in their presentation of the songwriting process as Sheila Davis. Brilliant.

Sheila Davis is a magnificent author with a talent for inspiring people to pursue their dreams as lyricists. I found this book helpful and encouraging, and still refer back to it every chance i get, especially the techniques on escaping writer's block. Davis expresses her knowledge of writing lyrics and shares them with the reader in the least intimidating way. This is truly a must read for all songwriters.

I hear this book is some kind of industry standard book for other musicians, and I enjoyed it. Like the other reviews said though, the 40 strategies are really 40 different types of songs you could write. i.e. "the childrens song" "breaking up" "the christmas song" The first couple of chapters describe what she calls "whole brain writing", and is actually very clever. This book helped me immensely, I just knocked a star off b/c of the bad title and I think it's too short. For the money though, you absolutely cannot go wrong!

Pro: Excellent catalog of types of lyrics. Also good coverage of different elements that make hit songs. Con: The title is misleading. The "40 strategies" is really no more than a catalog of 40 general types of lyrics, i.e. people get hit songs from: a holiday, a place, a town, a love lost, love gained, etc. Some useful ideas, but I was hoping for something more like writing or brainstorming exercise to open the imagination. This book was not at all useful for me.

Pros: Nice discussion of types of rhyme. The 40 different song types have some interesting angles that are worth checking out. Cons: I think this book could be cancerous to songwriters, frankly. If you are writing in genres, you'll get a lot more out of it. But it feels very cookie cutter. She limits you to only 3 basic structures, and then acts like those are the only 3 in the world. She continually references her prior work, making this more of a companion work - if you can stand her approach for more than one book. Her use of psychological personality testing creates a feeling of insight by getting you to categorize yourself as a "type" but then she tells you that your overall goal should be to unite all the types. So the rest of the book, she addresses you as a type, even though you are supposed to transcend that type. I found it obfuscatory and not illuminating. Props to her for trying a new approach - and self knowledge is essential to the artist - but it's simply an angle on songwriting that didn't work for me. It's also very genre-based in adult contemporary, country, and Broadway. If you're outside of those genres, such as indie rock or hip hop, I recommend either passing on this one, or reading it with a very skeptical eye. I've been harsh on this book, but I want to emphasize that her discussion of rhyme was very good, although too brief. Apparently her other books go more in depth there, but I don't know if I could put up with her for another book.

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