



LAWS OF SONGWRITING

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The 44 Laws Of Songwriting

Welcome to the 44 laws of songwriting. You may be here because you have a passion for songwriting, but haven't written very many songs. Or maybe you've written hundreds of songs, but want to refine your craft. No matter where you are on that spectrum, there will be something here for you. These laws have changed my life...I make a full-time living as a music creator. These are the tips I lean on every day when crafting my songs. With both patience and practice (this part is KEY), these laws will transform your songwriting craft and life.

LAWS 1-11

OUT OF YOUR HEAD AND INTO SONGWRITING

The first 11 laws are meant to get you out of your head and into action. Much of progressing in songwriting comes down to “reps”. Reps of songs finished. Reps of co-writes with others. Reps of working through creative blocks. Let these 11 laws guide you on how to put more songwriting reps in, without needing to get your songs perfect.

LAW 1

LAW OF THE 4 QUADRANTS

Tip: To directly advance your music career - you could argue that these are the ONLY four buckets where you should spend your time:

1 - Studying how to make great music: putting hours in on songwriting courses, vocal lessons, learning plugins, production courses, etc. In quadrant one - you are focusing on getting LEARNING music creation.

2 - Creating music: putting hours in on actual songwriting, recording, production, mixing, etc.). In quadrant 2 - you are actually putting in the REPS on starting and finishing songs.

3 - Learning Music Marketing: putting hours in on content creation courses, learning distrokid, studying other content creators, etc). In quadrant 3 - you are STUDYING and PLANNING how to MARKET yourself.

4 - Releasing & marketing Your Music: putting hours in on filming the content, putting your content OUT, putting your music OUT, etc. In quadrant 4 - you are COMPLETING the cycle by releasing the content and music to gauge interest on how successful your work has been.

Example of the wrong way: You create music endlessly without studying your craft. Your music doesn't evolve. Also - You REALLY WANT to create content - but you're waiting for the right time because "Making music is KEY right now".

Example of the right way: You wake up early, get a workout in and work on two quadrants daily. For example, you might watch a 30-minute YouTube video on songwriting, then apply the knowledge by writing a chorus immediately after. The next day, you hit the other two quadrants - you study content creators you admire (30 mins) and create five pieces of content inspired by their content (30 mins) - you take your own essence and put that into their content format that has proven to work for the algorithm.

LAW 1 (continued)

LAW OF THE 4 QUADRANTS

Why this is important: If you don't APPLY what you learn, your brain will dump it. If you don't LEARN before you apply yourself, you're not pulling from amazing artists and courses that can help improve your end product. Everything aside from these four quadrants is a distraction from your growth as an artist. Stay inside these quadrants and try to ignore the rest.

LAW 2

MELODY TRANSCENDS LANGUAGE

Tip: If you learn to write great melodies, you'll learn to write great songs.

Example of the wrong way: You settle for a melody that's uninspiring or monotonous, because you know - "people only care about the lyrics".

Example of the right way: You use the laws in this guide to explore a variety of melody options. You ask yourself where your voice "sings well" or sounds good on the tracks scale. Once you find that golden melody where your voice is sounds great, you make sure to repeat the melody. Next - you build the other sections of your song with more infectious, repeating, complementary melodies.

Why this is important: Not everyone will understand the lyrics or even the language you sing in, but everyone can connect to a great melody. A strong melody makes your song universally relatable, regardless of the lyrics or language.

LAW 3

START YOUR WRITING PROCESS WITH MELODIES

Tip: Start out by freestyling melodies, varying the vibe from section to section.

Example of the wrong way: You hum one quick melody and say, “That’s good enough,” then spend hours perfecting the lyrics around a subpar melody.

Example of the right way: You play the beat, throw on autotune with some effects, and do 2-3 melody passes over the full song. You vary the melody from section to section - using the methods in the advanced section below. You might even try singing pre-planned phrases with the melodies, as something magical might just come out.

Why this is important: If your melody hits, the song will hit too. Exploring multiple melodic options can give you plenty of options to choose from after you freely express yourself.

LAW 4

COLLABORATION IS YOUR FRIEND

Tip: Work with other songwriters—you'll learn more in a collaborative session than in ten solo sessions.

Example of the wrong way: Writing by yourself because you believe you "write better alone."

Example of the right way: Schedule collaborative sessions at least once a week, rotating between new writers and those you like working with.

Why this is important: Collaboration introduces new tools and fresh ideas, which you can apply to solo writing. Being around other creatives can help

out of songwriting funks and uninspired moods It'll help you clarify who you enjoy writing with, while also practicing the skill of writing with others.

LAW 5

SCHEDULE WEEKLY SESSIONS

Tip: Find someone you work well with and schedule weekly, reoccurring writing sessions.

Example of the wrong way: Writing with someone you love working with only when schedules randomly align, texting them: “Hey, want to write sometime?”

Example of the right way: After a great session, say, “Let’s do this weekly! Are you available Sundays from 11AM to 3 PM so we can knock out a fun song each week?”

Why this is important: Regular sessions keep your writing fresh and active, breaking you out of funks before they settle in. It’s about the reps—writing a song weekly adds up to 50 songs a year, sharpening your skills and building momentum.

LAW 6

WRITE WITH NON-SONGWRITERS

Tip: Write with friends or family who aren't songwriters.

Example of the wrong way: You dismiss someone's experience or perspective just because they haven't studied or practiced songwriting.

Example of the right way: You understand that taste and perspective come from life experiences, not just songwriting. Talking with someone who's been through something can give you fresh, powerful lyrics and meaningful feedback.

Why this is important: Every human has musical taste, and a non-writer can often provide a fresh perspective. Your song may be clever, but if it doesn't "feel" right to someone without songwriting experience, it may need revision.

LAW 7

WRITE SOLO

Tip: Write alone, especially if you're always collaborating. Solo writing helps you uncover your unique style and forces you to dig deeper, sharpening your skills for future collaborations. Aim for 25%-75% solo writing vs. collaboration.

Example of the wrong way: Only collaborate with others and never write alone, relying on others to start writing.

Example of the right way: Write songs alone to completion. Set timers, dig deep, and then bring your ideas into collaborations.

Why this is important: Solo writing helps you develop your unique style, break through creative walls, and apply techniques from co-writes. You also gain 100% of the royalties and can jump on opportunities solo if needed, while bringing fresh ideas into your collaborations.

LAW 8

WRITE WHAT YOU'RE NERVOUS ABOUT

Tip: Whatever you're most scared to write about... write THAT.

Example of the wrong way: You have a person or topic you feel strongly about, but you stay away from it, because it might be offensive or be too difficult to confront.

Example of the right way: You write about a sensitive topic, and the listener gets drawn to your vulnerability. While it's a bit polarizing, that's what CATCHES the listener's attention.

Why this is important: If you're scared to write about it - most people are. That means it's new and refreshing for the listener. This could be your edge.

LAW 9

USE IMAGERY TO INSPIRE LYRICS & MELODY

Tip: Visualize a powerful location or pull up an image/video, and write from the spirit of that image.

Example of the wrong way: You sit in a dark room, stuck, hoping lyrics will come to you without any visual stimulus.

Example of the right way: You create a vibe with good lighting, maybe an image of a beautiful beach house on your TV as you set out to write your summer hit. If you don't have a TV, you vividly imagine a snowy night in NYC in your mind. You sing with this image present and it colors the lyrics and melodies that flow out.

Why this is important: Imagery taps into the emotional energy of a setting, helping you naturally create lyrics as if writing from that place. It's a shortcut to writing inspired songs without having to be in an inspiring location.

LAW 10

LISTEN TO ALL GENRES

Tip: Listen to genres OUTSIDE of the ones you typically write or listen to.

Example of the wrong way: You love rap, so you only listen to rap because everything else is WEAK.

Example of the right way: You study all genres, pulling melodies from R&B and blending them into dance music, or borrowing the edgy punch line structure from rap but bringing that into your pop songs. You might even take great storytelling elements from your country and apply them to the genre of your choice.

Why this is important: If your music is inspired by an artist in your own genre, it may feel like a copy. But if you get inspired by a country artist, and you borrow elements to put into your rap music, the audiences don't cross pollinate, so it'll feel FRESH.

LAW 11

WHEN THE SPIRIT DOES MOVE YOU – MOVE THE SPIRIT

Tip: When you're feeling like shit - write anyway.

Example of the wrong way: You wake up feeling BLAH, so you avoid writing.

Example of the right way: You wake up a little off, but decide to sit down and write. After 15 minutes you have a small AHA! moment, and you feel your inspiration pick up a bit. After 30 minutes you've written something decent, and at the very least put in more hours towards becoming a master of your craft

Why this is important: A lot of this is putting in the hours. No job will be without days you don't want to work. It's important to stay on schedule - you'll start to trust that even on off days / train yourself

LAWS 12-33

THE SONGWRITING SPECIFICS

Laws 22-23 are meant to give you concrete actionable songwriting tips to guide you while deep in the process of writing the song. Many of these tips took me years to learn, and even longer to put into practice. Let's close that gap by reading each one carefully and using it in your next song as practice.

LAW 12

SHOW BEFORE YOU TELL

Tip: Paint the picture—show the listener what’s happening through vivid imagery instead of simply stating the facts.

Example of the wrong way: You write general lyrics like, “We fought for hours then broke up.”

Example of the right way: You write something like, “Empty bottle of Jack Daniels, broken dishes on the floor, you said: “you’re never coming back”, right before you slammed the door.”

Why this is important: Showing before you tell, allows the listener to live in your world. By describing the scene in detail, you create a more immersive and emotionally impactful experience. This level of specificity builds stronger emotional connections and makes your song more memorable.

LAW 13

WRITE THE FIRST LINE TO STAND OUT

Tip: Make the first line of your song POP. These days, people have a TikTok attention span, so get right to the point or drop some tea immediately to lyrically HOOK them immediately.

Example of the wrong way: “My heart is beating fast, and I’m losing control.”

Example of the right way: “You cheated on me with mom, and that’s the second time.”

Why this is important: People won’t wait—if your first line doesn’t grab them, they’ll “scroll” past your song onto the next on the playlist.

LAW 14

THE LINE RIGHT BEFORE THE CHORUS IS KEY

Tip: Make the line before the hook either flow seamlessly into the chorus or set up a contrasting idea. Use it to smoothly lead into the hook's message or surprise the listener by shifting direction when the chorus starts.

Example of the wrong way: Line before the hook: "I was so in love with you"

The Hook: "Say what you wanna say."

Example of the right way: Line before the hook: "I wonder what would happen if you

The Hook: SAY WHAT YOU WANNA SAY" (Unwritten by Natasha Bedingfield).

This contrast enhances the hook's impact.

Why this is important: This either helps the hook feel natural or creates tension, making the hook more memorable and impactful.

LAW 15

SAVE YOUR HIGHEST NOTE FOR THE CHORUS

Tip: Write your song so the chorus contains the highest melodic moment or “climax”

Example of the wrong way: You start your song with falsetto. The next section is a big belting vocal. And then the chorus comes and it’s quiet and lackluster.

Example of the right way: You start the verse in a lower register. A bit more rhythmic, story telling, drawing the listener in. In the pre-chorus, you raise your vocal register, creating a build-up. When the chorus hits, the highest note arrives, making it the melodic and emotional climax of the song.

Why this is important: The highest note in a song captures the listener’s attention, creating a powerful, memorable moment. Saving this high note takes the listener somewhere NEW for the chorus

LAW 16

LAND ON THE DOWN BEAT, AFTER THE DOWN BEAT AND BEFORE THE DOWN BEAT. THE LAW OF TIMING

Tip: Change where your first word lands from section to section. Alternate between landing after, before, or ON the downbeat (the 1 in a 1,2,3,4 count).

Example of the wrong way: In both the pre-hook and hook, the first word lands on the downbeat (“the 1”), making the sections feel repetitive.

Example of the right way: In the pre-hook, the first word lands on the downbeat (the 1), but in the hook, it starts just after, adding rhythmic variety.

Why this is important: Varying word placement keeps the rhythm interesting and helps keep the listener’s attention by breaking up predictable patterns.

LAW 17

SWITCH FROM STACCATO TO LEGATO

Tip: Switch your melody from staccato (fast notes that repeat quickly) to legato (elongated notes) from section to section.

Example of the wrong way: You craft a fast, rhythmic verse followed by a fast, rhythmic pre-hook.

Example of the right way: You create a fast, staccato verse followed by an open, legato pre-hook with plenty of space for the listener to process the lyrics from the verse.

Why this is important: Changing the rhythm of the melody helps grab the listener's attention and prevents the song from becoming boring.

LAW 18

SPACE IS YOUR FRIEND

Tip: Create a moment for your lyrics to resonate and breathe.

Example of the wrong way: You are so excited to tell your story, that you sing a ton of lyrics on top of one another and the song feels cluttered. This listener can't digest it all - so they tune you out.

Example of the right way: You say something powerful, then let the music play for a second. This gives the listener a chance to resonate with your words which creates excitement to hear what you have to say next.

Why this is important: When I work with a grammy writer, he often cuts my lines in half to show me the art of creating space. New writers can often try to "prove" their abilities by over writing. Don't let that be you.

LAW 19

DON'T OVERUSE PERFECT RHYMES

Tip: Don't rely on perfect rhymes. Always choose TRUTH and STORY over a perfect sounding rhyme.

Example of the wrong way: "You made me fall - so I gave you my all."

Example of the right way: "You made me fall - It was something I couldn't handle" (You can bend "handle to rhyme with "fall").

Why this is important: Perfect rhymes can feel corny and restrict your storytelling. Focusing on the story first allows for more emotional depth and authenticity, rather than being confined to finding a perfect rhyme.

LAW 20

WRITE IN THE FIRST PERSON

Tip: Write in the first person—use “you” and “me” instead of third-person pronouns like “he” or “they.”

Example of the wrong way: You write a song about a break up, saying “He cheated on me.”

Example of the right way: You write: “You cheated on me.”

Why this is important: When you say “you” in your songs - the listener can sing along feeling like it’s her story. It makes the song more personal and relatable, which creates a deeper emotional connection and keeps your audience captivated.

LAW 21

JUMP AN OCTAVE UP IN YOUR CHORUS

Tip: Take your hook up an octave to create more energy.

Example of the wrong way: Both the verse and hook stay in the same octave, making the transition feel flat and lacking energy.

Example of the right way: In “Let’s Get Down to Business”, the verse stays in a lower octave, but the hook jumps up an octave, building excitement while maintaining the repetitive melody.

Why this is important: Taking the hook up an octave adds excitement and energy, keeping the melody intact and memorable while creating contrast.

LAW 22

LAYER SECTIONS WITH THE OCTAVE

Tip: Layer your vocals with an octave up, especially when they're in the lower part of your vocal range.

Example of the wrong way: Your pre-hook is in a low tone, which sounds cool, but also can fall a little flat.

Example of the right way: You layer a higher octave over that lower vocal, making the section feel exciting without it losing its edge.

Why this is important: Low vocals can feel boring. Layering the octave up can be a subtle way to bring energy to a section without having to change the melody.

TITLES ARE EVERYTHING & EVERYWHERE

Tip: Be on the HUNT for Titles & Concepts - Everywhere you go! You may hear a phrase in a movie, TV Show, or out with friends. You can even use Movie/TV show titles or song titles that already exist.

Example of the wrong way: Your friend says some hilarious catch phrase that makes your jaw drop, and you just move on with your day.

Example of the right way: You watch the movie “Million Dollar Baby” and think - shit, that could work for a song... Tommy Richman did in his hit song “Million Dollar Baby”. You write down every fresh title in your “Title book” that you take everywhere.

Why this is important: If a fan looks at a Spotify playlist with 1,000 songs, and your title POPS, you’re gonna get chosen. Also - a great title helps you aim all of your writing at one central theme. Finally, because your fans likely have “TikTok attention spans”, by having a clear theme they can follow, you might keep them past the first ten seconds of your song.

LAW 24

KEEP YOUR TITLES HANDY WHILE YOU “FREESTYLE” MELODIES

Tip: While trying out new melodies, try matching them in the moment to your title list.

Example of the wrong way: Singing random melodies over the beat without any direction or alignment with a concept.

Example of the right way: You hold your list of concepts up while you explore different melodies. You try to match the melody to the vibe of the concept/title and the beat, finding the perfect blend of all three.

Why this is important: This approach helps you create not just a great melody, but one that aligns with the concept emotionally. Rather than forcing random words into a melody, you’re connecting the two upfront for a cohesive feel.

Real World Example: In Versace on the Floor, the melody FEELS sexy ... as it runs down the scale, matching the idea of clothes falling to the floor—illustrating prosody (melody matching meaning).

LAW 25

WRITE FROM SOMEBODY ELSE'S PERSPECTIVE

Tip: Tap into someone else's rich perspective and WRITE FROM THAT.

Example of the wrong way: You feel stuck because nothing exciting has happened to you lately, so you write about something uninspiring or fake.

Example of the right way: You remember a JUICY story your friend told you earlier that day/week. Maybe she was cheated on or found a new guy she's into. You breathe deep and imagine that you ARE her. You sing melodies and lyrics FROM her perspective. Anytime you get stuck, you tap back into her energy to channel this authentic, human experience. This is "method acting" but for songwriters. You'll be surprised how the lyrics and melody just fall out.

Why this is important: Even when writing songs for yourself, your creative well can dry up. This method allows you to borrow from someone else's experience and write something great, anytime. Also - it'll help when you get in the room with other writers/artists.

LAW 26

WRITE A SONG THAT MATCHES A SPECIFIC MOMENT IN THE DAY

Tip: Write your song for a specific part of the listeners day (driving, hitting gym, winding down, nasty time, etc.).

Example of the wrong way: You write a song perfect for the bedroom but over a beat meant for the gym, not considering where your listener will hear it.

Example of the right way: You write your song to match a moment in the listeners day. For the gym, you create an energetic, high-tempo track. For winding down, you use calming, mellow melodies that match the mood.

Why this is important: Writing with a location in mind increases your chances of landing on themed playlists and helps your song become part of people's daily rituals.

LAW 27

USE BACKGROUND ADLIBS TO REVEAL A STORY

Tip: Use background vocal ad-libs to introduce new lyrics and expand on your main lyrics.

Example of the wrong way: Your main line is “I miss you” so you ad-lib “miss you,” repeating the main lyric.

Example of the right way: The main lyric is “I miss you” so you ad-lib “So much it hurts,” providing extra emotion and context.

Why this is important: This gives listeners a hidden element to uncover, making the song more engaging and memorable. Ad-libs can often be repetitive, but by adding new layers to your story, they make your song feel more dynamic and alive.

LAW 28

WRITE WHILE STANDING OR WALKING

Tip: Write while standing up.

Example of the wrong way: You find yourself tired while writing, not recognizing that sitting sends “rest” signals to your brain, reducing blood circulation and lowering mental alertness, making your songwriting process sluggish.

Example of the right way: You stand and walk while writing, mimicking the energy of a live performance. This helps keep your body active, your blood flowing, and translates into higher energy in your music.

Why this is important: Standing and walking activate your prefrontal cortex, which is linked to creativity as well as your subconscious mind. It keeps you energized and alert, helping you access deeper creative ideas while also promoting better health.

LAW 29

RECORD IT THEN LEAVE IT ALONE

Tip: After writing or recording your song, leave it alone for at least 72 hours before listening again.

Example of the wrong way: You record something awesome and keep replaying it, convincing yourself it's a hit after listening 30 times in a row.

Example of the right way: After writing or recording, you set the song aside. A few days later, you return to it with fresh ears. This distance helps you listen like a fan rather than the creator, catching both the strengths and weaknesses that may have been missed during the creation process.

Why this is important: Listening over and over can cause you to lose a clear picture of which parts of your song need work. When you step away from the song, you reset your emotional attachment and can approach it with a more critical, objective mindset, making it easier to refine and improve for your end listener.

LAW 30

USE “SONGWRITING MOMENTUM” WHEN YOU’RE HOT

Tip: When you’re feeling in flow - write a bunch of songs. Your momentum will increase your productivity tenfold.

The wrong way: You write an AMAZING song, where everything flows. You say to yourself, OK - that’s it for the day. Let’s celebrate.

The right way: You write something AMAZING and say - damn, somethings happening right now. Recognizing this is rare - you take that flow-state energy and write 5 of the best songs of your life.

Why this is important: When you’re in flow - you can write songs 5-10 times FASTER than normal. Interestingly, you may not write the “HIT” until you write a few songs in a row. It allows you to get out of your head and fully surrender to the moment.

LISTEN TO MUSIC LIKE A SONGWRITER

Tip: Listen to music like a songwriter by focusing on specific parts, not the song as a whole.

Example of the wrong way: You listen to a hit song passively, letting your thoughts wander or simply enjoying the vibe.

Example of the right way: You tune into the melody—you ask: “does it climb or fall on the scale”? “How does the melody change from verse to chorus”? You then listen for how and when they chose to use harmonies. Next you pay attention to the lead vocal—is the artist singing softly or using chest voice? Finally, you listen to the lyrics, especially the punch lines. You’re tuning into one element at a time to learn from the hit songwriters behind it.

Why this is important: Out of millions of songwriters, this song stood out to fans. By breaking down its details—melodic choices, vocal layers, and production techniques—you can learn valuable insights into what made it a success.

USE GENIUS.COM TO LEVEL UP YOUR LYRICS

Tip: Go on Genius.com and study song lyrics with NO music playing. Click on each line for insights into the backstory and literary techniques used by the best writers around the world.

Example of the wrong way: You listen to a song, without the lyrics, getting lost in beautiful music.

Example of the right way: You study a song lyric on Genius.com, without the music playing. You tend to do this before writing or when you're experiencing "writer's block".

Why this is important: Genius.com allows you to click each lyric and get the backstory on the meaning. So you will understand HOW the songwriter/artist came up with each choice. You'll learn the literary tools they used. Also - Reading lyrics activates the part of your brain responsible for writing lyrics, filling it with fresh techniques/lyrics/structure for when you next sit down to write.

LAW 33

CHATGPT IS YOUR BEST FRIEND

Tip: Treat ChatGPT like a very smart co-writer... who needs a little coaching.

Example of the wrong way: You don't use ChatGPT because... "AI takes the life out of music". You acknowledge that AI is coming, but instead of learning it and adapting, you resist while everyone jumps on the train to success.

Example of the right way: You treat ChatGPT as a high IQ co-writer. You use prompts like: "Hey ChatGPT, imagine you're the songwriter Ryan Tedder. I'm writing a song about heartbreak in NYC. Here are the lyrics I have so far - can you try to improve them?"

Why this is important: AI is coming... It's already here. Getting acquainted will help you be on the right side of the wave. While ChatGPT may not have perfect taste, YOU are the selector. Use it to generate ideas, words, or lyrics, then refine them to fit your style. It's a tool to inspire your creativity and help you get unstuck while songwriting.

LAWS 34-44

EVOLVING AS A WRITER

Laws 34-44 is where you start evolving... Making a living off of your music, investing that money wisely and overcoming your internal blocks (again). A healthy mind = a great song. A clear mind = a clear channel. Let's get into the last 10 laws.

MAKE GREAT MONEY WITH “TOPLINING”

Tip: Make money with “Toplining”. Just write songs at the bpm of 120-140 over an instrument or instrumental and sell your vocals to dance producers.

Example of the wrong way: You write songs aimlessly without a clear path to monetization.

Example of the right way: You scout big dance label playlists, find songs you love, and write similar songs at the same BPM. You record grade-a vocals and create “toplines”. You then find dance producers management info and pitch them your vocals.

Why this is important: Producers pay me between \$1,500-\$3,000 for a topline that I usually write in just a few hours. By referencing songs that are ALREADY signed, you can insert your skills into a clear framework that’s already had success. Approach DJs with a list of topline for sale via Instagram or email. Not only will they pay you, but you’ll also have the opportunity to be a featured vocalist on a label release - which will boost your Spotify streams tremendously.

PAY OTHER SONGWRITERS FOR THEIR TIME

Tip: Find songwriters you love, and offer them \$ to work with you.

Example of the wrong way: You try to get into rooms with experienced songwriters, but wait years for a shot because you're not valuable enough to them yet.

Example of the right way: You recognize - damn, songwriters RARELY get paid. If I offer them SOMETHING, i'll stand out in a big way. You look at the credits of your favorite songs, DM the writer - offer her money, get in the room. Who knows - maybe they take a liking to you. You get enormous growth, make major relationships, and skip the line for what would have taken you 3+ years otherwise.

Why is this important: Songwriters are GRATEFUL when you pay them. So not only do you skip the line, they are going to go above and beyond for you. In addition - time is money. 3 years = 6,000 of your working hours. How much is it worth to you to skip 3 years ahead and get the experience, relationships and growth, right now?

LAW 36

START CHARGING FOR YOUR SONGWRITING

Tip: Charge artists for your songwriting services.

Example of the wrong way: You spend years cultivating a specialized songwriting craft, but you always show up to sessions for free, never requesting a fee or even knowing what the splits are. You're happy to be there.

Example of the right way: Once you have a few cuts under your belt, you push yourself to ask for a "day rate" when working with artists. You recognize that when money's on the table, you elevate your craft by necessity.

Why this is important: A different YOU will show up when you charge. You'll be on time, you'll prep, you'll feel the pressure to perform and go above and beyond. This is a favor to your clients because it drives you to consistently do your best work. It'll also make the artist respect your time, craft and put pressure on them to show up fully so they get their monies worth.

LAW 37

FINISH YOUR SONG IN ONE SITTING

Tip: Don't stop in the middle of the song. Finish it even if it's half ass.

Example of the wrong way: You have a hard drive of unfinished song ideas & choruses lying around that you'll "get back to it some day".

Example of the right way: These days - when you start a song - you finish it... even if it's rough around the edges. You find yourself going back to these finished gems, realizing they're pretty much there - so you touch them up and put them out.

Why this is important: Finishing a song is a separate skill from writing it. It's essential to get good at pushing through blocks and completing songs, even if they don't feel perfect. You'll surprise yourself at the quality you produce. The Beatles finished every song before leaving the room, no matter how it felt at the time. They said this is their #1 songwriting tip.

LAW 38

WRITERS BLOCK IS A LIE

Tip: Just ... WRITE - even if it's bad. Being "blocked" isn't real - you can always write SOMETHING. Your emotions may fool you into thinking what you're writing isn't good, but your job isn't to write perfect lyrics. Your job is to write consistently.

Example of the wrong way: You hit a wall while songwriting and pack it in for the day. You'll feel better tomorrow.

Example of the right way: Each day - you set a timer 20 minutes a day and you just WRITE. When you feel blocked, you free-write, journaling about your song concept and different ways it could go. You might even take an active break by taking a walk, listening to great music or reading lyrics to re-inspire yourself.

Why this is important: When you push through a "block" - you train your mind that it can always come up with something great. Professional songwriters don't wait for inspiration—they keep their pen sharp so when inspiration hits, they're ready to capitalize. They can write anytime, in any room, and when they're feeling off, they can still show up and pen something dope, because they have been "off" before and still thrived.

LAW 39

LEARN THE TERM “PROSODY”

Tip: Prosody is when the melody, music, and lyrics all sync up to compliment one another. It's like the word “synergy”, but for music.

Example of the wrong way: You write a motivational lyric, over a slow & sad production, accompanied by a really soft, relaxed vocal performance.

Example of the right way: You use an up tempo, workout-friendly beat and you rap inspirational lyrics - all working together to pump someone up in the gym.

Why this is important: When the elements compliment each other, it translates that much more deeply to the listener. Keeping prosody in your mind will help guide your lyric, melodic and production choices while creating. Sort of like painting with colors in the same complimentary groups.

LAW 40

FOCUS ON THE VIBE WHEN COLLABORATING

Tip: When collaborating - make your priority to have a great energetic exchange with the writers/producers.

Example of the wrong way: You're so consumed with making a great song and show off your talents, that you get stuck in your head. You're trying to perfect lyrics, and it's feeling a bit tense to your collaborators.

Example of the right way: You show up to a session with great energy. You celebrate your collaborators ideas - which breeds confidence in the room. The songs start to flow naturally.

Why this is important: It can take multiple songwriting sessions with somebody to truly click and create something great. If you're an overbearing perfectionist in your first session, the other collaborators may not invite you back to the next session where the hit happens.

LAW 41

WARMUP BEFORE YOUR SESSIONS

Tip: Warmup your body, mind & subconscious with the 5/5/5 method.

Example of the wrong way: You show up to a session completely cold. You lean on others in the room to get the juices flowing.

Example of the right way: Before your session - you do a 5 minute vocal warmup, a 5 minute lyric read on genius.com and a 5 minute meditation. This activates your voice, warms up the lyric part of your brain, and the meditation opens your subconscious to feed you great ideas with ease.

Why this is important: In collaborative environments -being quick is valuable. By warming up, you're ready to contribute great ideas right away. When writing alone - warming up can help you capitalize on inspiration right away without wasting time clearing mental "cobwebs."

LAW 42

APPLY IT BEFORE YOU LOSE IT

Tip: after learning the laws above - put them RIGHT into practice. The brain DUMPS what is not used.

Example of the wrong way: You watch educational TikTok videos, read books, but rarely fo you put this lessons into action.

Example of the right way: You intentionally split your time in half - half learning, half doing. This way, you're regularly learning new techniques, growing, as well acting on them which means your brain won't dump them.

Why this is important: Learning is only positive if you're able to use that skill in your life. So make sure to practice at least one law a day, to really have it as a tool forever.

LAW 43

MEDITATION WILL MAKE YOU A VESSEL FOR GREAT MUSIC

Tip: Meditate daily to create space between the “overthinker” and the one who can observe the thinker.

Example of the wrong way: You think meditation is BS. And even if it did work, you don’t have time for that. You have a ton of real world problems that meditation won’t solve.

Example of the right way: You meditate for 20 minutes a day, no if ands or buts. You start to feel calmer, happier, and in a more creative headspace. When challenges come up, you have a bit more patience, and things tend to resolve themselves. This all coalesces to feed your creativity exponentially.

Why this is important: Tim Ferriss interviewed 700 of the most successful people in the world. The ONLY similar characteristic shared across the board? They all meditated. Meditation helps you become self aware, which can lead to enhanced relationships, business opportunities, and most importantly, great songs.

LAW 44

THE LAST LAW: BREAK THESE LAWS

Tip: Learn these laws to a TEE - then break them.

Example of the wrong way: You try to follow every rule perfectly, always checking your work and getting frustrated when you don't follow 1 of the 44 laws.

Example of the right way: You learn the rules so well that they become second nature. You then start to lean on your gut to guide you. You might keep the same melody repeating throughout multiple sections - because it feels right. You might say something seemingly cliché because it feels more authentic to you. You lean on these tools when you're stuck, and when you're in a flow, they happen naturally.

Why this is important: Music should feel like it's living and breathing. While structure is important, your creative instinct and "the moment" is always right. Once you've internalized these laws, you're free to create magic by using or forgetting them as you see fit.

You must take the last law very seriously. These 44 tips are meant to get you unstuck and provide you options. Not to create a songwriting rule book that you need to follow. With that said - these have all individually helped me come up with some of my most successful songs. Helped me make a living off of my music. And I want them to do the same for you. -Brendan Martin