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Marathon Method or Slow and Steady?

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Welcome

It's a pleasure to meet you.

First of all I want to mention that this book has been written like a complete reference guide to songwriting. It's not meant to be read once and then cast away. You will refer to this book over and over again.

The information you're about to learn has taken years of research, testing, and trialing to compile.

Some of the advice I'm going to share with you has been extremely hard earned. I'm not exaggerating when I say that there are many pieces of information that cost me literally thousands of dollars to learn and took hundreds of hours of my time.

This time and money was worth it though, because learning about these things caused immediate and unbelievable improvements in my ability to create music. And they will do the same for you too.

Before getting into the information I want you to take a moment to ask yourself the following question:

What will it mean to you if you can vastly increase your ability to easily write song after song of inspired material?

Ponder this question for a few minutes. Getting clear on what you're trying to achieve with this information will greatly improve the chances of it happening.

Are you after greater success in the music industry?

Being a songwriter that continually creates unique and inspiring material is your biggest asset and crucial to your success as a songwriter.

Maybe you are looking for deeper and more fruitful experiences of being a creative artist?

Or could you be romantically inclined and wish to move your partner to tears with the beautiful melodies you will create for him/her.

Whatever your reason, the tools you need are in this book.

This book doesn't just teach you how to “mimic” the structures and elements of a great song. This book teaches you to become a gifted artist that creates great songs.
Imagine this scenario.

There are two beginner chefs in a kitchen, about to be taught how to cook by a world class chef.

The chef turns to student A and hands over a sheet of paper containing the recipe to the meal they are about to cook. The student takes this recipe and begins...

The chef then turns to student B and begins explaining things like:

• What goes through his mind as he prepares the meal
• The reasoning behind every single decision he makes as he cooks
• What to look, taste, and smell for as he is cooking the meal
• How to make the subtle little “tweaks” that makes the meal special

My question to you is this:

Who ends up cooking the better meal?

Student A who has a very rigid, inflexible recipe? Or student B who now understands the complete mindset of a world class chef as he prepares a meal?

I’m guessing you’ll agree that student B cooks a far superior meal. And you’re one hundred percent correct.

In this book, you are student B and I am going to share with you everything that goes through a highly creative and talented artists mind as they create music. After studying this material and putting it into action, you can become a highly sensitive musical artist who will have the ability to create some truly mesmerizing music.

Don’t You Just Love The Way Music Makes You Feel?

People love music because of the way it makes them feel.

Period. If they don’t feel, they don’t listen. (Well not voluntarily anyway!)

Don’t you love feeling mesmerized by a song that just lifts you off your feet?

You know the feeling...

You feel moved. The music pushes and pulls at emotional “strings” and you feel these emotions as they flow throughout your entire body.

And if a song is really amazing, you get a wonderful shivering sensation fizzling up your back.
You know what I'm talking about, right?

Well, the question to ask is this:

How does this happen?

How is music written in a way that evokes this type of reaction in the listener?

This is the question we will explore in this book.

The short answer is this.

Firstly, a song begins as an idea in your mind. That's where it all starts. Just one tiny thought.

From here, you take this thought, and explore it. You bring it into the world through your instruments and your lyrics.

You play with this thought. You build on it. More related ideas are born. And soon you have enough ideas to arrange into a piece of music.

Now that the song is completed, you introduce it to your friends, family, fans, and anyone else you have access to.

Your song now enters into the minds of your listeners. What was once just an idea in your head has now entered into the mind of another. If your idea stimulates their mind in a certain way, they will feel charged with emotion.

If not, they will become bored and reject your song.

What you need to do is learn how to dip into your mind and discover your best, most inspirational ideas, so when your music is heard by someone else, they feel emotion.

That's the key to moving people with your music.

Imagine this. You're friend comes to you with an idea to tell you. As she speaks to you it's obvious that the idea is amazing and you therefore feel amazed. The reason you feel this way is because the idea was amazing in the first place.

If your friend came to you with an uninteresting idea to tell you, then you wouldn't feel interested at all, even if your friend did her best to make it interesting.

Now this all seems pretty obvious, but many people don't see songwriting this way. It's very common to think that to write brilliant music you simply need to use a certain combination of chord progressions, rhythms, melodies and lyrics.
Looking at songwriting in this "mechanical" way is like trying to make a boring story interesting!

Instead, you need to begin with an inspired idea. You need that very first thought to be magic...

This is more like in the example a few moments ago when your friend told you an amazing idea. You can immediately feel the difference.

Writing a song can be broken down into a simple three step process.

1. Come up with an inspired idea.
2. Build on this idea to create more inspired ideas
3. Arrange these ideas in the perfect combination

That's it!

But the most important point is the initial idea has to be an inspired one. If you begin with an idea that's *inspirational* then you are well on the way to creating a song that moves powerful emotion your listeners.

Now that you know this, you may be asking a very important question.

What if I can't come up with enough inspired ideas to create powerful, emotive music?

Well, let me tell you two things.

Firstly, you definitely *are* capable of creating the most marvelous, inspired ideas.

And secondly, a good portion of this book is dedicated to teaching you the exact steps to take to transform yourself into a highly creative artist.

**With that said, here’s the best way to use this book.**

1. Firstly, spend two or three hours to read the entire book. I recommend that you print it out and put it in a binder for safe keeping. While reading it for the first time, don’t worry too much about understanding all the details and fine points. Instead, relax and enjoy yourself. Be fascinated at how the songwriting process works, and get excited when you learn about the vast potential that you probably didn’t know you have!

2. Once you've given the book a first run through, go to a section that describes an area that you would like to improve. Review this section again and then begin practicing the techniques described. Then move onto another section and do the same.
3. I’ve also included in this package a 30 day action plan called *Write Your Best Album In One Month Or Less* that give you the exact process to writing an enormous amount of new, highly inspiring musical material in a very short time.

This plan ties in many of the principles and techniques described in this book, and is a great introduction to writing music in this new, more effective way.

I highly recommend that after you complete the book for the first time, you complete the 30 day program. By doing this you will become comfortable with this new approach to songwriting. From here you can begin adding more and more techniques to your repertoire.

Well, all that’s left to do now is...

... *Get into it!*
Commonly Used Terms

There are a number of terms that you will notice come up quite often as you move through this information. To be sure that you understand everything clearly, I'd like to quickly go through some terminology.

Here we go.

Your Conscious Mind

The term consciousness means self awareness.

Therefore, your conscious mind describes the part of your mind that you are aware of.

As you go through your day you will notice a voice inside your head that talks. You will also notice sounds and pictures flash in and out of your mind. When you notice these things, they are said to be in your awareness, or in your conscious mind.

The processing power of your conscious mind is very limited. Scientists have discovered that you can hold in between 5 and 9 distinct pieces of information in your conscious mind at one time.

As well as the processing power of your conscious mind being limited, it's creative ability is also limited. Possibly the biggest mistake the majority of songwriters make, is they try and create music from a very consciously controlled perspective.

Instead of being creative in nature, your conscious mind is logical, analytical and critical. Hardly the type of tool you want to use to construct inspirational musical ideas!

Instead, you need to learn how to create with...

Your Unconscious Mind

Your unconscious mind is the processing that happens beyond your awareness.

Every day your brain takes in information from the environment, through your five senses, and stores it in your unconscious mind. Right at this moment, you have an astronomical amount of information stored in your unconscious mind from skills you have, to old memories, and much more.

The processing capabilities of your unconscious mind are astounding. As you will remember, your conscious mind has the ability to process around 5-9 distinct pieces of information at one time. Famous mathematician John Von Neumann once calculated that the unconscious can store up to
280,000,000,000,000,000,000 bits of memory. The scary thing is, many believe this is a conservative figure.

Also, your unconscious mind has the ability to process information at 10,000 to 10 million times the speed of your conscious mind!

It's in your unconscious mind that your creative power lies.

To understand better what your unconscious mind is, let’s do a quick exercise.

Close your eyes for a moment and picture an apple. Now discard that picture from your mind and say your phone number out loud.

You've just demonstrated to yourself how you can retrieve information from your unconscious. A few seconds ago you didn't have an apple or phone number in your awareness. In that moment you were unaware of those things.

However, as soon as I mentioned them, you were easily able to retrieve this information from where it is stored in your unconscious mind.

Now the topic of the "unconscious mind" is one of incredible complexity, and it would take many hours of explanation to even begin scratching the surface, but for the purposes of this book all you need to understand is this:

Your unconscious mind is a powerful, creative resource. It has practically infinite potential to create. If you understand how to leverage its power you can create music beyond any expectations you have.

The Squelcher

The idea of the "squelcher" was introduced to me by creativity expert, Dr Win Wenger.

Dr Wenger discovered that in every second of every day there are hundreds of meaningful thoughts running in all corners of your mind that are being blocked by this "squelching effect".

This means that there are many meaningful thoughts and ideas that never reach your awareness, remaining forever undiscovered.

In other words, the "squelcher" is the mental "shield" that blocks many of the thoughts and perceptions being sent to us by our unconscious mind, from ever entering into our awareness.

So where did this "squelching" effect come from?
Unfortunately from a very young age it was hammered into us to “sit up and pay attention” and “quit daydreaming”.

After years of this we are gradually conditioned to only notice what's in our immediate attention, despite there being large streams of hunches, ideas, and subtle perceptions swimming around our minds in every second of every day.

The good news is that it is possible to begin to notice these ideas that stream from your richer, unconscious resources. And this is actually the key to becoming an extremely creative musical artist. The training in this book will teach you how to short circuit the “squelcher” and begin to notice these ideas and subtle perceptions that flow from your most creative resources.

If you continue to “squelch” though, these ideas will never be heard by you or anyone else.
Are You Creative?

If you ask some people if they are creative, they will simply say, “no, I’m not creative at all.”

The truth is: anyone and everyone with a fully functioning brain has the ability to be creative. In fact, everyone has the potential to be infinitely creative. There is no end to your creativity. If you choose to engage your creative side, ideas will flow infinitely.

So why do some people believe so strongly that they are not creative?

They believe this because they have been *trained out of being creative*.

There is a growing mass of evidence that shows that *to be a genius* doesn’t require different physical and mental resources. All the geniuses of the world (including musical geniuses) work with the same resources as you and I.

*The difference is that they have learned to use these resources in a different way.*

And we will explore this “different way” in detail as we move through this book.

Some scientists say that a person becomes a genius in a certain field as a result of a few fortunate yet “accidental” events.

They say that these people, who are miraculously good at a certain task, “stumble” onto a way to operate their brain that gives them much more power than the normal or average person.

In the book *The Einstein Factor*, Dr Win Wenger says, “Over the years, my studies have led me consistently to the conclusion that geniuses are little more than ordinary people who have stumbled upon some knack or technique for widening their channel of attention, thus making conscious their subtle, unconscious perceptions.”

Just think for a moment. If you could find out what “knack or technique” a musical genius uses to create incredible music, and you could adopt this particular “knack,” then *you too* could become a musical genius in your own right!

Let’s clarify what Dr Win Wenger means by “stumbling” onto some “knack or technique.”
Albert Einstein (the most famous genius of them all!) had a tough time growing up. He struggled with language to the point where some people doubted that he would ever learn to speak.

Because of this, Einstein’s Greek teacher famously quipped, “You will never amount to anything.”

Einstein, believe it or not, went on to flunk his college entrance exam. Some genius huh?!

Well, this development was actually what led to Einstein’s genius abilities. You see, as Einstein struggled with language, he was actually opening himself up to much subtler and profound messages. These messages were more important than any “Greek class” could teach.

They were messages being generated by his unconscious, and because he had “accidentally” short-circuited his language center (the part of the brain that is mostly involved in conscious thought) he was able to receive these important images and messages created by his richer resources.

You, me... we have these resources too. The power that lies in the unconscious is more than any super-powered computer could compete with. Much, much more.

To illustrate this, answer this question...

What is the most complex thing in the universe?

I’m sure the answer will interest you, as you actually own one yourself.

The answer is: The human brain.

At the very least, we all have potential for creative genius.

The question is: how can we unleash this genius?

Many answers and hints lie in the following chapters. The main idea to grasp hold of is that to access this creative genius, we need to short-circuit the “squelcher”, and use our unconscious resources to generate our musical ideas.
The Difference between Traditional Songwriting and Creative Songwriting?

You will find that the techniques described in this manual are anything but traditional.

There is a reason for that.

I didn’t want to delve into the traditional methods of songwriting for a few very specific reasons:

Firstly, it’s already been done to death. There is a wealth of traditional songwriting methods already available for you to learn from.

Secondly (and more importantly) I don’t feel that learning traditional songwriting methods is as empowering as learning how to increase your creativity. Once you are in touch with your creative side, and you know how to channel this creativity into material form, songwriting will be easy for you.

It will become easy to write song after song because the ideas are always flowing and the inspiration is always there.

Here’s another interesting point that clarifies the difference between traditional songwriting and creative songwriting.

What exactly is learning traditional songwriting techniques all about?

Well, basically it’s becoming familiar with a set of rules that will allow you to write a song. These rules are to do with the following things:

- The structure of a song
- What notes and scales the song should be based on
- The way the song is produced
- How the melody should be structured
- And so on

Here’s the thing though...

Just think for a minute? Where did these rules originate? For that matter, where do any rules originate?

Well, here’s the answer.

Traditional songwriting methods were developed by simply observing what a musician was doing, and then creating and defining rules that govern the process.
The rules are simply an explanation of what is happening.

To help you to get a deeper understanding of this, here's an example that is not related to music.

Take gravity for instance. The law of gravity is a physical rule that applies to everything that exists on this planet.

The thing is: gravity existed before “the rules of gravity” were discovered. Gravity is something that somebody observed, and then decided to explain how it works.

The rules are simply an explanation that describes what the affect of gravity is.

The key thing is (and I am repeating this because it is important): Gravity existed before any rules were created to explain it. It does not exist because of the rules.

In the same way, great songwriting existed before there were rules to govern it.

The rules are simply there because someone has listened to it and thought, “This is great songwriting, I wonder how it works?”

So traditional methods of songwriting are really just a way of explaining how great music works. It outlines common elements of great music, and how they are strung together and molded into a great song.

Why Isn’t This That Important?

Surely it could be helpful to have this knowledge of how great songwriting occurs?

Well, to a certain extent it can. And I will discuss the helpful aspects of this later in this book.

But here’s the reason why following traditional songwriting methods doesn’t always benefit your songwriting in the way that you wish.

To come up with rules for songwriting, great music was analyzed. It was literally pulled apart, examined, and rules were derived that followed the pattern of great songwriting.

The thing is: When this music was created it was not from an analytical point of view. These great pieces of music were written from a creative point of view.
And this applies to any type of art.

The analysis was only brought into play when interested parties wanted to discover the “rules” that seemed to govern the songwriting process.

Your *creative* mind and your *analytical* mind use two completely different styles of thinking. Learning traditional songwriting methods and trying to apply them to your music is an analytical task. This means you are not using the creative parts of you to create the music.

If you want to *really* burst through your songwriting limitations and write music that is completely earth shattering, you need to approach music the way that the artists did whose music defined the rules.

They wrote this amazing music using their creativity, and this is what you need to do as well.

You need to discover the creative side of you. And I promise you that once you do, not only will your life seem much more creative and meaningful, but you will write music that you *couldn’t possibly* dream of writing using your analytical mind.

**What Is Creative Songwriting?**

Creative songwriting, and being creative in general, is about learning to trust the parts of your brain that are unconscious.

Have you ever been sitting quietly, and all of a sudden, a GREAT idea just pops into your head?

This is an example of you receiving an idea from your unconscious mind.

One of the main purposes of this course is to get you to be aware when you are getting an idea from your unconscious mind.

The other “big one” is to develop the mindset that will get you to continually come up with new groundbreaking musical ideas.

We will do this by first working on your mindset.

You will first learn how a great and creative musician “thinks” and “acts.” You see, great musicians believe certain things; use specific thought processes, and are very much in touch with what’s called their “musical thinking modalities.” (And we’ll discuss what musical modalities are later.)

When you adopt this method of thinking, you will be in the perfect position to create your own masterpieces. This *mindset* you will develop is very
important in the process, because it allows you to develop an “endless flow of musical ideas.”

Once you have adopted the mindset of a great songwriter, you will learn to **develop the parts of your brain** that you use to write music. This element is the thing that most traditional methods are missing. This will separate and elevate you from the rest.

When you have completed this part of the training you will be able to hear the most inspirational music in your mind **so clearly** that it will be a snap to document it and create a piece of music with it.

This “brain development” part of your training is the key to being highly creative in your songwriting, because in this training you are actually developing and strengthening your musical brain. No traditional methods even touch on this.

Let’s continue...
What’s the Difference between You and a Musical Genius?

A musical genius *thinks* and *acts* in a very specific way.

Just think about that for a second.

Just pretend for a moment that you’re sitting in a room with a master songwriter, who is, before your very eyes, creating a musical masterpiece.

As you watch this person, they are *thinking* and *acting*.

There is something that is going on inside this musician’s mind (thinking) that is allowing them to create this music, by either playing it or recording it in some other manner (the acting part).

The exciting thing is, if you know what’s going on inside of this musician’s mind, AND you can adopt this way of thinking, then you can create similar breathtaking music.

Now the way a great musician *thinks* and *acts* isn’t simple. It’s not completely straightforward, and it does take practice to adopt this new way of thinking and acting. Fortunately, I’ve already done most of the work for you, and by following the exercises I will give you, this new way of seeing the creation process will become completely natural for you.

**Music Software**

Inside your brain you have what I call “music software” that allows you to create music. This software is programmed to control the way that you approach your songwriting. It controls things such as:

- How you generate musical ideas
- How you decode the ideas inside your head
- Your ability to play these ideas on your chosen instrument
- What you believe music should sound like
- What you believe about your own musical abilities
- The way that you critique your own music
- And a few other things

A musical genius also has “music software” running inside their head.

So what’s the difference between your software and the genius’ software?

Well, it’s the way he *uses* his musical software.
The good news is that your equipment isn’t different from the musical geniuses. The differences is in the *programming*.

Even better, if you can re-program your software to match the musical genius’ software, you will begin to get similar results in your songwriting!

Here’s an example to help make this clearer.

A musical genius has the ability to hear a note and immediately know what this note is. This skill is known as *perfect pitch*.

The reason this person can hear a note and immediately know what it is isn’t because he has some kind of magical ear. It’s because he has for some reason or another developed this skill naturally. He’s stumbled upon a *way of thinking* that allows him to pick pitches easily.

Now, *perfect pitch* is an element in your music software. If you can’t hear and pick different notes easily at present, you can still be taught a way of thinking that will allow you to develop perfect pitch.

This is just one example of how a musical genius has naturally developed “music software” that allows him to create a never-ending flow of wonderful music.

Another element of his “musical software” is the way he generates ideas. This “idea generation” has a lot to do with engaging the creativity process. One of the biggest differences between a “genius” and the average musician, is the genius has stumbled upon a way to engage the creativity process and draw deep from their creative resources. The average musician, however, tends to create ideas in a more “analytical” method, using their conscious mind to try and mold ideas.

A large part of this book is dedicated to teaching you how to “short circuit” this analytical part of you and allow your deeper creative resources to “take over” the idea generation process.

**Adapting the Software of a Genius**

In this course you will learn about each element in your “music software.” After this you will learn how you can use each element of this software more like our “musical genius” friend. As you master each part of your “music software” your results will become more and more like those of a musical genius.

It’s very interesting that there is a growing mass of evidence suggesting that the “geniuses” of the world get their rare results *only because* they’ve stumbled upon a much more effective way to use their resources.
By adapting the “musical software” of a genius, you too will learn to use your resources in a much more effective way, which will result in the creation of a sea of musical inspiration that will truly change your life.
What Does Your “Musical Software” Consist Of?

In this chapter we will go through the different elements of the “music software” that runs in your brain. Each element of the software will be briefly introduced in this chapter, and then we will go into detail on each topic later in the book.

Now, before we begin, it’s important to note that while we are going through these elements separately, in reality all these elements work together as a complete system.

As we go through each separate element, begin asking yourself, “How do I use this element to create music”? The idea is that if you are not using one or more elements to their full potential, you can make changes that will make your “music software” run better and give you much better results.

Let’s begin looking at the first element.

Thinking Modalities (How you represent music to yourself)

Your thinking modalities are what you use to “think.” This part of your music software determines the way you represent music to yourself.

Do you hear sounds in your head? Are the sounds accompanied by pictures or smells?

There are a few different ways of thinking that can be used to represent music to yourself. You will learn the best ways to represent music to yourself, and also learn exercises that will sharpen your musical senses and allow you to perceive much more musical information—effectively widening your awareness as to what’s going on inside your head. This is one of the keys to accessing your greater creative resources and the ideas that they create for you.

Instrument Skill

This part of your music software relates to the skill you’ve developed on your chosen instrument, and more importantly, your ability to take the musical ideas in your head, and play them on your instrument.

Your Musical Ear

This part of your music software relates to your ability to hear a note, and pick the pitch of the note. This is a skill that will greatly improve your ability to hear musical ideas in your head, and play them on your chosen instrument.
Filters
This part of your “music software” is used to sort the musical information that you’ve taken in. Your internal filters help form what I call your musical mindset. It’s this mindset that will give you confidence to break through the barriers and create truly mesmerizing music.

Some of your filters include what you believe about your musical abilities; what you value about your musical abilities; your emotional state; and a few other things that affect your confidence and the way you approach your songwriting.

Once you’ve developed the right musical mindset you will be in a perfect, receptive state to receive ideas from your deepest creative resources.

Internal Criteria

This part of your “music software” refers to the criteria you have gathered about music and what good music is all about. This is the part of your software that decides whether music is great, terrible, or anything in between.

Your internal criteria include things like:

- What’s important to you about music
- What you believe music should sound like
- Your personal music taste

It’s your internal criteria that can define you as a completely unique songwriter. In this course you will learn how to trust your internal criteria, which will lead you to creating some completely unique and inspiring music.

Your Creativity Process

Perhaps the most important element of your musical software (although tweaking all the other elements can have a large affect on your songwriting abilities!). This is the part of your music software that defines how you create new musical ideas, or struggle to create anything at all.

One of the main focuses of this book is to teach you how the creativity process works, and teach you to pull your ideas from your richest creative resources. Learning how to do this will open the gates to an unstoppable flow of magical musical ideas. Once you master this process, you are in for a lifetime of amazing musical exploration!
Your Critical/Analytical Side

The musical critic in you is very valuable for molding your musical ideas. As you will learn though, it’s very damaging to the creativity process to consult your internal critic too early. You will learn a very precise method that will allow you to ignore your critic, and only invite him/her back when you need them the most!

Your Complete Music Software

These are all the basic elements of your musical software. As you move through this book you will learn much more detailed information about each element. And you will also learn procedures that will allow you to use each element to its full potential.

Even just tweaking a few of these elements will cause dramatic improvements in your songwriting abilities. For instance, learning how to engage the creative process deliberately in yourself will produce a massive onslaught of ideas for you to pursue. Just this one shift will dramatically change your musical life for the better!

Let’s continue by taking a look at the 5 main steps you need to take to transform your musical software to that of a gifted songwriter.
The Five Step Process

Now that we've talked about what is possible, let’s discuss what steps you are going to take over the next five sections.

1. The first step you will take is to sharpen your internal senses so you can observe and recognize the creative process that runs within you.

   Inside your head there are many different types of thinking that goes on. You probably notice that you can hear sounds in your head. You can see pictures. You can also talk to yourself.

   All these things are methods you use to think. In the first step of this development process you will become intimate with the musical “thinking” that you do.

   In other words, you will learn exactly how music is represented inside your mind.

   You will also learn how to sharpen your attention so you notice these internal processes clearly. There is a lot going on inside your mind that you’re likely not aware of at this stage. By becoming much more aware of the musical “thinking” you can do, you will be able to notice the many musical ideas your brain generates.

   Once you sharpen your internal senses you will become much more sensitive and aware of hearing sounds in your head, seeing pictures in your mind’s eye and so forth.

   I’m positive you’ll be absolutely delighted as you become more in touch with this “outer world” that until now has remained outside of your awareness.

   As you move through these “internal sharpening” exercises you will begin to see just how much potential creativity exists within you.

2. The second step is to understand exactly how the creative process works. Once you know this you will be able to leverage the full power of this process.

   The creative process is a highly complicated topic. There is much debate on how it occurs and many brilliant minds are focused on discovering just what is going on inside the brain whilst in a creative state.

   No matter what anybody says there is still much to learn about the human brain and how it works. At this stage we only know a small amount of the picture.
Despite this though, through studying in depth what has been discovered about human “genius” and particularly “musical genius” there are creative processes that seem to work without fail, and you will learn about these methods.

These creative processes have not come to light because of a thorough understanding of the human mind. They have come to light through actually observing the procedure that needs to be completed to have a “moment of inspiration.”

These processes have been derived from some of the sharpest thinkers on the planet and I can tell you... you will be astounded at the impact they will have on your level of creativity.

Once you have a sound understanding of the creative process, you are ready to move onto the next step.

3. You must adapt the mindset of a great—even genius songwriter.

Great musicians believe certain things. They value certain things. They have certain attitudes towards music. All these things are like their “inner programming” that allow them to explore their full potential as an artist.

Beliefs have tremendous power. Can you ever remember completing a task that was so large it simply towered above you? Now, if you did complete this task, did you always believe that you were going to complete it?

It’s likely that you did believe that you would succeed at this task.

Your brain is designed in a way that if you believe something strongly enough, it will notice evidence that supports this belief. Therefore, if you believe you won’t complete a task, or you believe that you won’t write outstanding music, it won’t happen.

However, if you have a strong belief that you are a brilliant songwriter, your mind will go on a search and find mission, searching for evidence that confirms this belief. This will put you in a state very open to creating and responding to new and interesting musical ideas.

As you can see, simply believing that you are a great musician capable of irresistible music can give you an edge in creating magical music. In fact, without this belief you most likely will never be able to generate many ideas, and when you do you will fail to act on them.

In the third step of this transformation process you will discover the way that a wonderful songwriter thinks and acts. Once you know this you can work at adopting this way of thinking and acting, and your songwriting powers will be magnified because of it!
4. By this stage you understand how the creative process works. You know exactly how to engage this process within yourself and you know what it will look like when you do. You also will have razor-sharp internal senses from the exercises in part 1 of this 5 step process.

It’s at this point when it’s time to begin the endless flow of musical ideas that’s going to enrich you for the rest of your life! In Step 4 you will begin performing procedures that will incorporate all that we have discussed. These procedures will switch on the creative process in you and the inspirational ideas will begin to flow.

This is the exciting part, because you will be discovering ideas unlike anything you’ve created before. You will touch new musical ground, and continue to again and again. In fact, once you’ve turned your creativity in this way, it will never stop.

In Step 4 you will amass a great number of new interesting and groundbreaking ideas. Once you have all this “new meat” to work with though, what comes next?

5. Step 5 involves using your creativity and your “inner critic” to pull all these new ideas and arrange, integrate, and polish them until they are in the form of a complete piece of music.

When you begin writing music in the way that you will learn, one problem that can come up is having too many ideas to work with! (Sounds ridiculous, right?!)

In the fifth part of this process you will learn some strategies and tips that will allow you to arrange all your new musical ideas in inspiring ways that will complete them as finished pieces.

This is the part of the process that I’ve personally struggled with the most. Although after some deep thought and engaging the creative process to find solutions to the problem, I’ve found methods that can make this part of songwriting a snap.

And if I find things easy with these methods, it almost guarantees that you will find things even easier!
Part 1: Sharpening Your Internal Senses So You Can Observe and Recognize the Creative Process That Runs within You.

Internal Senses

To become a highly creative songwriting force, you need to learn to become more aware of your unconscious, creative resources.

When you can do this, you will be able to develop an unstoppable flow of creative musical ideas, as it’s in your unconscious mind where your creative powers lie.

In this section you will learn how to become intimate with much more of what’s going on inside your mind. You will learn how you represent musical ideas to yourself. You will also learn how to notice much more musical information than you’ve ever noticed before.

Until now, it’s very likely that you’ve been creating music from a consciously controlled environment; only drawing from what’s in the center of your attention.

The problem with this is there is much more going on outside the focus of your attention than within the center of it.

And it’s the ideas and musical perceptions outside of the center of your focus that hold the most meaning and quality. By learning to look outside your normal focus of attention, and by becoming intimate with the way you represent music to yourself you will become an expert at locating these musical ideas created by your richer resources.

In the following section you will also learn to train your “musical ear” so you can hear any note and immediately know exactly what note was being played. This skill, known as “perfect pitch,” will allow you to easily decode the musical ideas that you create.

Let’s begin by developing your internal “musical senses.” Once you’ve practiced the following exercises for a few hours, you will have the ability to clearly hear music inside your head, in stunning detail.
Modalities: How do You Decode Musical Ideas in Your Brain?

To fully take advantage of the musical ideas that occur to you, you need to understand and become fully aware of how you represent music to yourself.

This involves going “inside your head” and watching to see what happens!

To do this effectively though, it will save you a lot of time if you know what to look for. So in this chapter you are going to learn what and how to look for the musical ideas that are presenting themselves inside your head.

Firstly, what does the word “thinking” mean to you?

Most people assume that the word “thinking” means “talking to yourself.” This internal dialogue is, in fact, thinking, but you can think in many more ways than this.

There Are Twelve Different Ways You Can Think

There are actually 12 different ways in which you can represent things to yourself.

These 12 ways of “thinking” are called thinking modalities.

What are the 12 types of thinking modalities that you can use to “think” with?

Here’s a list:

1. Auditory-This form of modality occurs in the form of sounds inside your head. Obviously this thinking modality is important in the process of writing music.
2. Auditory Digital-This modality is when you hear your own voice inside your head. When you talk to yourself inside your head you are using this auditory digital thinking modality.
3. Visual-The visual modality is being used when you see pictures inside your head.
4. Kinesthetic-This modality is describing internal sensations of touch or feeling. For example when you feel sensations move through your body you are using your kinesthetic modality (this modality is very often involved when you are experiencing emotion)
5. Gustatory-This modality is referring to internal tastes. If you think to yourself what an apple tastes like, and get an internal impression of this taste, this is utilizing your gustatory thinking modality.
6. Olfactory-This modality refers to an internal impression of smell. If you think of a really pleasant perfume, and get an internal impression of this smell, you are thinking with this olfactory modality.
These are the six ways that you can represent things internally.

But wait! I said 12 ways!

You’re right. Here’s why you can represent things internally to yourself in 12 different ways.

Each of the thinking modalities I’ve listed above can be used in two different ways, which are:

1. Remembered
2. Constructed

If your favorite song is playing in your head that is an example of using your remembered auditory modality.

On the other hand, if you are creating a new musical idea, it is constructed auditory.

Here’s another example just to make this very clear. If I asked you to remember the first house you lived in, you would see a picture in your head of this house. This is visual remembered.

If though, I asked you to picture the house you would live in if you had $20 million, you would make a visual constructed picture of this luxurious house.

Internal Representations

You can think in 12 different ways. These different ways are like building blocks that you use to create what goes on inside your head.

Every time you make a picture in your head, hear a sound, smell an internal smell, taste an internal taste, or feel an internal touch, you are making an internal representation.

And these internal representations are going on inside your head, 24 hours a day. And there aren’t just a few—there are millions and millions of them!

You might say, “But I don’t notice millions and millions of internal representations. In fact, I only notice a few of these flashing in and out now and then!”

The reason for this is that most of your internal representations happen at an unconscious level.

As you have learned, most of your processing power lies in the depths of your unconscious mind. Your conscious mind can only handle five to seven
bits of information compared to your unconscious mind whose processing power is practically infinite!

What Modalities Do You Use To Create Music?

This is where things really get interesting!

Out of the six modalities, which ones do you use when creating fresh, inspiring music?

Let's go through them.

Firstly, you use your auditory modality. This means hearing sounds in your head.

Another important one is your kinesthetic modality. This is the feelings that you feel rushed through your body when you are having an emotional response to music.

When you are “feeling inspired” there is usually a kinesthetic element involved in this state. Also, when you come up with a musical idea, you may get a kinesthetic sensation that gives you feedback as to whether the idea is great or not.

It’s also possible to involve your visual modality into the music creation process. In fact, it can be very useful to do this and is a fascinating part of the way a musical genius composes. (And we’ll cover this in much more detail a little later.)

Finally, It’s rare, but some people can actually use their gustatory modality (internal taste) in the musical creation process.

Synesthesia

Synesthesia is a condition that occurs in a small percentage of the population where there is a crossover in the way information is represented inside the mind.

Let me explain...

People without synesthesia will represent a piece of music to themselves as “sounds,” and only use their auditory modality to represent this incoming information.

However, a person with synesthesia may hear this music and also see it as a color. This is the “synesthetes crossover” of the auditory and visual modalities.
Another example is somebody hearing sounds as both sound and taste. In other words the sound is being represented using both the auditory and gustatory modality.

These crossover relationships are called “synesthetic relationships.”

Ok. You might think, this is interesting, but how on earth does it apply to me writing great, memorable songs?

Well, here’s why it’s important.

When you study the musical geniuses of the world, there is something that all these great minds have in common. In fact, this seems to be true for geniuses in just about any field.

They all have synesthesia!

Isn’t that interesting?!

For example, when Mozart wrote a piece of music, there were three clear synesthesia relationships. (More on this in the bonus report called “The Mozart Report”)

There was a kinesthetic/auditory relationship; an auditory/visual relationship; and it’s also speculated that there was a relationship between sound and taste, i.e. auditory/gustatory.

And this sort of synesthesia seems to be common territory to any artist who has changed the face of the earth with their music.

Read these quotes from three musical greats and see if you can spot the synesthetic relationships... (Ok, the bolded text gives you a few clues!)

“I begin to elaborate the work in its breadth, its narrowness, its height and depth, and, since I am aware of what I want to do, the underlying idea never deserts me. It rises, it grows, I hear and see the image in front of me from every angle, as if it had been cast like a sculpture, and only the labor of writing it down remains...”-Beethoven

“A genuine creator... will... have the gift of seeing—illuminated in the mind’s eye, as if by a flash of lightning—a complete musical form... he will have the energy, persistence, and skill to bring this envisioned form into existence, so that even after months of work, not one of its details will be lost or fail to fit in to his photographic picture.”

Paul Hindermith

“Once you set up your idea of the material, you kind of sit back. You look at it. You think about it, and you feel it. And then, if you’re sensitive to it, it starts to tell you what it wants to do. It’s like it starts to move in a certain direction. If you’re sensitive, you’ll just kind of say ‘um humh,’ and
then you’ll just start writing it down... These are amorphous images that I am speaking of now, not the eighth notes or sixteenth notes or b-flats. It’s kind of like a painting, but not exactly. It’s an abstract image.”

Michael Colgrass (Pulitzer prize-winning composer)

Here’s The Good News

Two things: Firstly, there is a growing body of evidence that suggests that everyone is born with synesthesia. It’s just that as we grow older we learn to suppress it (among many other things, such as our genius musical ideas!)

When you listen to somebody talk you can even notice this bottled up synesthesia come out in their speech patterns. They might say something like, “The color blue is cool, while red is hot.”

This suggests that there is a synesthetic relationship between color and temperature or kinesthetic (internal impression of touch or feeling).

This is a visual/kinesthetic synesthesia.

Neurologist Richard Cytowic, in a study of people who were born fully synesthetic, hypothesized that the intertwining of senses must occur deep in the limbic system. This portion of the brain is completely outside our awareness and is responsible for primitive drives, such as hunger, emotion, and sexual desire.

This means that everyone has synesthetic relationships happening all the time. It’s just that for most of the population, it happens outside of their awareness.

The second important thing is that there are exercises and procedures you can do that will encourage you to notice these synesthetic relationships in your music creation process.

Now, I’m not suggesting you develop fully blown synesthesia here—not at all. There can be many drawbacks to having a strong dose of this condition, and most of the “co-mingling of the senses” are best done in your unconscious, outside of your awareness.

But you can learn to use multiple modalities in your musical creation process that will enable you to utilize your brain in a similar way to the geniuses in the quotes above. Later in this book you will learn procedures to help you become aware of your musical co-mingling of senses. And it will be as fascinating an experience for you as it was for me!
Sound Streaming

The sound streaming technique is a powerful way to strengthen the connection between your unconscious and conscious mind.

When you come up with a musical idea, there are a few methods of receiving this information. The most common method is to “hear music in your head.”

“Hearing music in your head” is an example of using your auditory thinking modality. When you think in an auditory fashion, you actually hear sounds inside your head. Thus hearing *music* in your head is thinking in an auditory manner.

The procedure that will be outlined in just a few moments will strengthen your ability to think using your auditory modality. This will mean that ideas that occur to you will sound very clear and enable you to decipher the idea easily.

As you’ve learned, much of what goes on inside your head is outside your awareness. You’re not aware that these thought and perceptions are occurring. This includes the majority of the musical ideas that are being created by your unconscious mind.

But...

If you can become in touch with your auditory thinking modality, you will suddenly become aware of a plethora of fresh, innovative ideas.

The musical geniuses of the world are able to “hear music inside their heads” with such clarity that it’s easy to bring into the world—or put into some material form. Developing and mastering this way of thinking will allow you expand your awareness so you can easily notice the music that plays in your head.

If you’ve ever wondered how musicians can hear something, and then play it back with seemingly no effort at all, this is one of the reasons. They can simply “hear” the music inside their heads in detail.

The second important aspect of this skill is “pitch recognition.” To be able to hear a note and instantly “pick that note” is an important skill for a songwriter or composer.

For this lesson though, you will learn to master how to hear music, and hear it so clearly that it’s easy to pick up an instrument and play the idea out loud.
Once you’ve developed this skill you’ll be astonished at how clearly you can hear music in your head. And it doesn’t take a lifetime to learn either! The following exercise, despite its simplicity is very powerful!

**How to Begin Sound Streaming**

Firstly, go to your stereo and put in a CD that you enjoy. As it plays back to you, notice that inside your head you can actually “hear” this music being internally represented.

Take your time with this. It’s quite subtle, and at first it might be hard to notice. Just keep sitting, listening, and paying close attention to what’s happening inside your head.

Got it? I knew you would!

Just keep sitting and listening. Notice how effortlessly your mind can follow the melody, playing it inside your head.

Now the main goal of your sound streaming is to simply notice and become more aware of the sounds inside your head. So tune into the music inside your head as much as possible. In a way it feels like you’re not actually listening to the music any more. You can hear it, but you’re more just observing the musical patterns occurring inside your head.

As I said, the main purpose of this practice is to become more aware of your “auditory thinking.”

As with anything, the more you do it, the more aware and responsive you become.

At first your sound streaming may seem difficult. You may not notice the music “playing inside your head” as it’s stimulated from the outside source. Don’t give up though. Just keep paying attention. It took me a little while to notice this, and for many people this is a strange practice and difficult at first.

If you sound stream 15 minutes a day you will definitely pick it up within a few days.

There are more ways to sound stream as well.

**Sound Streaming with No Stimulus**

The second way to sound stream is to sit in a comfortable chair, in a nice quiet environment, and listen to the music playing inside your head.
You can either do this by picking a song that you enjoy, or picking a musical idea that you are currently working on (even better).

Sit quietly and look inside your head. Listen to the music as you remember it. The key here is to bring all the elements of the music into as much detail as possible.

At first you will likely just hear a faint melody playing, which is a good start.

As you come to grips with hearing this melody inside your head, focus in on each instrument playing.

Really hone in on every detail—the texture and tone of the guitar; the thick resonance of the piano; the tone quality of the singer.

Try and hear each instrument in great detail. You will be amazed as the more you do this, the more detail you hear. The sounds get louder, and clearer. You can begin to hear the texture and rich tone of each instrument.

It’s almost like hearing a group of musicians playing inside your head!

This sound streaming exercise is very valuable in your development as a songwriter/composer. As you become intimate with this style of “auditory thinking” you open yourself up to many new possibilities. New ideas will present themselves to you, and you will hear them clear as a bell. And you will have the ability to repeatedly play this new idea in your head until you can document it in material form.

**Work Sound Streaming Into Your Daily Routine**

It’s so important to clearly hear music in your head. It helps you to recognize and “decode” ideas as they arrive. It forms the bridge between the composing and creating your unconscious does, and your conscious awareness. It’s like the delivery vessel that new ideas arrive in.

If you practice your sound streaming for 15 minutes a day, you will be on the way to hearing music inside your head, so clearly that it will improve your songwriting abilities remarkably.

It’s a really worthwhile procedure to adapt into your daily schedule.

And it will open you to new possibilities. As you continue to sound stream each day you will begin to notice things you’ve never noticed before. And best of all, you will have a sound delivery vessel for new ideas to travel from your unconscious to conscious.

Just 15 minutes a day and you can become a master at this. It’s actually a great warm up before beginning your creative sessions. It quickly puts you in touch with what you need to be noticing as you begin your session. Try it. You will love it—I promise!
Mix It Up

After trying the two methods above, you can stick with your favorite, although it’s a very good idea to keep using both even if you favor one more than the other. The reason for this is that they both have very important uses in the creative process.

Sound streaming while listening to music is an important skill, because this will help you identify ideas while you are playing music.

It will tune you into noticing your musical thoughts and perceptions as you play.

However, sound streaming silently is also an important skill. This will allow you to tune into the ideas that suddenly “pop” into your head.

As you will learn very soon, the creativity process involves taking in a lot of information and then processing, distilling, integrating, and eventually creating hybrid ideas.

These hybrid ideas can “pop” into your mind at any time, so you need to be aware of them when this occurs!

Silent sound streaming will help you develop the awareness to notice these ideas.

The last thing to note is this: typically silent sound streaming will allow you to hear more detail. It’s okay if you don’t notice as much detail in your “stimulated” sound streaming. When you’re playing music, you don’t really need to hear in clear detail a new idea to push you in another direction. It’s more of a subtle “shove.”

Sound Stream Away!

Well, I’m positive you will find sound streaming thoroughly enjoyable. I certainly did when I first discovered how to do it. And the effect on your songwriting/composing that this skill can have is profound, to say the least.

One of the commonalities of a musical genius is the ability to clearly “hear music” inside their heads. Practice your sound streaming and combined with the other procedures in this manual, you can truly tap into your richer resources and discover that you too, have genius inside you...
Image Streaming

Have you ever closed your eyes and noticed random pictures flashing in and out of your mind? If so, you've probably wondered what this is all about.

This flow of images is known as your image stream. What's happening here is your unconscious mind is sending you messages in the form of images. The big clue that these messages are being delivered from your unconscious resources, is that they seem completely random. You're not consciously controlling them.

Whilst some of these images seem random, it's actually not the case. In these images lie answers and insights to some of the more pressing questions in your mind. And when you develop the ability to notice your image stream, you can actually pose questions to it, and the images that come forth will contain answers to this question.

One of the keys to becoming more creative, more intelligent, and more sensitive, is to become more aware of this flow of images.

With that said, how does your image stream relate to creating music?

Well, as you've learned, all of the "musical geniuses" of the world share a condition known as synesthesia. This means that they represent information using more than one of the five senses. An example of this is, they may hear a sound and also see that sound as a certain color.

You may also remember that synesthesia is a condition that everyone shares, but for the majority of people, it happens at an unconscious level. This means that you have synesthetic relationships going on right now, only it's outside of your awareness. Your squelcher does a good job of keeping your synesthetic relationships bottled up in your unconscious.

It is possible however, to become aware of some of these relationships that go on beneath the surface.

The most common relationship that occurs in musicians is visual/auditory. If you develop this relationship it means that when you hear an instrument, you will also form an association with a color or some other visual element.

To develop this element, you need to become aware of your image stream. This will develop your "visual thinking" abilities. And when you are a strong "visual thinker" you can simply notice the way that the visual side of your mind reacts to music. This is the way that you can begin to notice this visual/auditory synesthetic relationship.

Developing this way of thinking will have you using your mind in a very similar way to some of the "great" songwriters.
Here’s another good reason for developing this visual/auditory relationship.

While the majority of people don’t notice their synesthesia consciously, it’s very likely that they still feel the effects of it. For example, just imagine playing an instrument with a very dark “blackish” sound, in a jagged pattern (This is assuming for a moment you are “tuned into” this synesthetic relationship)

As you play this, your listeners will not notice this color or pattern, but they will feel the effects of it. They will feel the dark mood of the piece (caused by the “blackish” color of the sound) and notice the dangerous edge to it (caused by the jagged pattern).

I have personally found that exploring this type of visual thinking combined with auditory can open new possibilities that were previously not available. For example, when I create and record a piece of music now, in a way it’s like I’m painting a picture. I can choose the colors and patterns that provide the mood I’m trying to create. Whilst my listeners don’t know that they are listening to a “blue” sound, they still feel the calming affects of it. Get it?

Opening Your Image Stream

Image streaming is the best way that I know of to dramatically enhance your visual thinking abilities. This technique was invented by Dr Win Wenger who believes that there is no tool more effective at building intelligence and becoming aware of your deeper creative resources.

How To Image Stream

Here are the instructions to image stream.

1. Sit comfortably and close your eyes.

2. When you notice an image come into your awareness, begin describing it using as many of your five senses in your description as possible.

For example, instead of saying, “I’m swimming at the beach”...

Say, “I feel the cool water as it splashes over me, a brilliant blue, the salty taste in my mouth is delicious and I hear the thundering waves in the distance.”

3. As you describe your images in as much sensory detail as possible, have a recording device or live partner in place to capture your descriptions.

Do this for 15 minutes a day and you will notice a vast improvement in your ability to think visually. I was absolutely amazed when I began image streaming. Within a week I began to remember all my dreams in rich detail. This is something that I’ve never been able to do since I was about five years old!
It's also improved my songwriting abilities no end. Becoming aware of what your unconscious resources are telling you is the key to becoming more creative and noticing your most ingenious thoughts.

While image streaming is not a mandatory requirement to increase your songwriting abilities, it's a highly recommended practice to undertake. It's very rewarding and will lead you to actually “see” music in a way you never have before.

If you haven't had much success with my short instructions to image streaming, you can get a much more comprehensive set written by Win Wenger, the inventor of the technique, by visiting his website. Just click the blue link below.

http://www.winwenger.com/imstream.htm
Decoding Your Ideas: Perfect Pitch and Relative Pitch

When you have a musical idea in your head, you need the ability to capture this idea and represent it in a material form. This “material form” can be playing the idea on an instrument into a recorder, or writing the idea on paper in notation form.

To do this though, you need to know how to decode the idea. You need to be able to take the idea and understand how to play it or write it down.

A skill that all great musicians have is perfect pitch. This is an ability that allows the musician to hear a note, and immediately know what note it is.

Those who are good at this skill can hear a passage of music and immediately know how to play this passage. This is the skill that you need to develop, so when an idea occurs, you can easily play it on your chosen instrument, or write it on paper.

As I mentioned, perfect pitch is a skill, and one that can be learned.

If you want to learn how to do something, all you need to do is find someone who is excellent at this skill, and adopt their way of thinking and acting. When you do this, you too will have this new skill.

Relative Pitch

Relative pitch is like perfect pitch’s baby brother.

If a musician has relative pitch they are able to work out a passage of music once they are familiar with a reference note.

For example, if you played a musician who has relative pitch the note C, they would be able to tell you what the note F and A sounds like. Once they have that initial reference point, they can work out the other notes because they are familiar with the relationship between the notes.

Relative pitch is almost as valuable as perfect pitch.

If you have an idea that is playing in your head, you can decode this idea by first playing around to find one of the notes in the idea. Once you have this note, you can work out the rest of the idea.
How to Learn Perfect Pitch and Relative Pitch

Learning these skills is vital to you. Without them it will be difficult to decode the musical ideas that occur to you.

Here are some resources that will train you to develop both perfect pitch and relative pitch. The first one is a free software program that you can download immediately and install on your PC or MAC. It’s called Pitch Coach and it provides an excellent introduction to perfect pitch and relative pitch.

Use this program for 15 minutes a day for two weeks and you will begin to surprise yourself with how well you recognize notes when you hear them.

You can find this program here:

http://socs.berkeley.edu/~wcooper/pitchcoach.html

The second resource is for those of you who are serious about developing an amazing musical ear. This resource is in the form of a home study course, and goes into the topic of perfect pitch in detail. In this training you will go very deep into the way that your ear hears pitches. And also receive an extensive exercise program that will take you every step of the way to developing an amazing musical ear.

This course is the clear best on this topic, and is taught by David Burge who is the authority on perfect pitch and relative pitch training.

You can learn more about it here.

http://www.perfectpitch.com

With continued practice of the exercises from either of these two resources, you will develop a very good musical ear, and you will find it easy to decode the ideas that you hear in your head, and use them in your compositions.
Part 2: What is Creativity?

How Does the Creative Process Work?

Well let me first admit... I don’t know *everything* about the creative process.

Nobody does.

The human brain is actually the most complex thing in the *entire universe*.

We really haven’t even begun to scratch the surface of what goes on in the human brain. We know a little about how it works, but there are many more things to find out. New things are being discovered every day and this will continue for years and years.

Luckily though, we don’t need to know every single little thing to know how to be FAR more creative music-wise.

By looking at the creative processes of geniuses that have lived before us, we can learn a great deal about how to be incredibly creative. We can also learn how to engage this creative process and create music that will astound and amaze.

In the next few chapters we will look at the most powerful creative methods.

These methods all attack the “creativity” puzzle from a slightly different angle. They also have two important things in common.

They are all *proven* methods that have been used by geniuses to create groundbreaking insights and creative works.

And they can all be adopted by *anyone* and used to create an unstoppable flow of fresh and inspiring musical ideas.

By understanding these methods and then adopting them, you will form a bridge between your conscious mind and your unconscious mind. You will develop the ability to direct the vast resources of your unconscious mind to create wonderful musical idea after musical idea, and this flow of ideas will never stop.

Well, the only thing to do now is *keep reading on!*
What's The Natural Law That Controls Your Ability To Be Creative?

There is a natural law that exists that has more effect on our creativity than anything else.

And it doesn’t just affect our creativity with regards to music. It affects every part of our creativity.

If you acknowledge this law, it will seem like there is an endless supply of ideas that come to you all the time.

Imagine having incredible musical ideas every single day. Do you think if you were like this you could have an enjoyable and productive music career?

On the other side of the coin, if you neglect this natural law you will block off all potential musical ideas. In fact, you will block all of your creativity.

The wonderful thing is that it’s not hard to acknowledge this rule. With one simple strategy, you can open wide the gates of creativity and live in the flow of magical musical ideas.

I’m going to tell you what that strategy is in a moment, but first, let me introduce this powerful natural law of nature.

The law I’m talking about is The Law of Effect.

The law of effect holds as true as the law of gravity. And what does this law imply? Well, here it is... the key to increasing your creativity tenfold (or more).

The natural law of effect implies that you get more of what you reinforce.

That sentence could be one of the most compelling lines in this entire course.

You get more of what you reinforce.

So what does this mean and how can you apply it to your songwriting? By the law of effect, if you are performing an action, you are reinforcing to yourself the benefit or downside to that action, and you will get more of it.

For example, just imagine that you had a musical idea pop into your head, and you said to yourself, “Nah, that idea is no good and not worth pursuing and I don’t have the time anyway.”

Saying this reinforces that you don’t have good musical ideas. Therefore you will get more bad ideas that you won’t pursue.
It also reinforces to you that your ideas are not worthy of acting upon, which means that the musical ideas that occur to you will become more sparse.

As a result of this seemingly insignificant event, you have, without knowing it, effectively blocked your creativity by reinforcing to yourself that your musical ideas are not worthy of action.

But... what if things were different?

What if you took action on this idea? What if you took a few moments to record the idea on paper or a basic recording device?

Two very important things are happening:

1. You are reinforcing that you are creative.
2. You're reinforcing that your ideas are worthy of action.

What do you think will happen as a result of this?

You guessed it!

Firstly, because you are reinforcing the behavior of having musical ideas, you will find that the flow of ideas will increase.

Secondly, you are reinforcing the behavior of being creative and having ideas worthy of action. Because of this, you will continue to get more and better musical ideas.

Abiding by this natural law is simple. When you have a musical idea or perception enter into your awareness, you must make a concrete response to it.

Probably the best and easiest way of responding to this idea is to have a basic recording device on you at all times. When a musical idea or perception occurs, hum, sing, or play it into this recording device.

If you perform this simple action each and every time a musical idea enters into your awareness, you will not believe how thick and fast ideas will arrive.

You will constantly be reinforcing the notion that you are a highly creative musician whose ideas are worthy of documenting. And according to the law of effect, you get more of what you reinforce...

So you will continue to get more and better musical ideas!

This strategy works because of two very important reasons.
Firstly it promotes the idea to your unconscious mind that you want more creative and inspirational ideas. *Your mind is a powerful goal achieving device.* By “intending” to create more and more ideas, your unconscious will get to work at making this happen.

The second important reason is this: as you document the ideas that enter into your awareness, you are training yourself to notice and pay attention to the ideas that pop in.

At first, all the complicated things going on in your mind can fly past quickly, and seem very vague and subtle at best. But as you train yourself to look for these ideas, you will see that the ideas will become much more “in focus” and you also notice them arriving much faster and more easily.

Until now it’s very likely that your songwriting has been very much based on natural instinct. You sort of “make it up as you go along.” In this course you will find methods that open the doors to the tremendous creative powers that reside inside your mind. You may not be too aware of them at this stage, but I assure you, they are there. And with persistence practice of the techniques described in this course, you will soon see just how magical and creative your mind is!

And it begins with this law of effect: You get more of what you reinforce.

**Homework**

Your homework is to begin reinforcing that you are a creative musician who has many inspirational and magical ideas that are worth taking action on.

Here’s how you can do this.

1. Go to the local store and purchase a simple recording device. It doesn’t need to be expensive or sophisticated. Just something that allows you to record the ideas and perceptions that pop into your mind.

2. For the next three days, you will become *absolutely disciplined* at recording every single musical idea that pops into your head. In fact, (just for this introduction period) record anything musical at all that pops into your head.

For example, you might notice that a catchy melody is playing in your head. Record it by humming it into the recording device.

Or

You may notice that a song you like enters into your head. Record this too.
Now why would you want to record a song that’s already been created by another musician?

Because doing this is training you to become aware of the music that “plays” inside your head. (As you know, music playing inside your head is an example of a method of thinking called your “auditory thinking modality.”)

If you are to enjoy being a creative musician, you need to become aware of what your mind is creating. By “watching” your mind and noticing when music is playing, you are training yourself to become aware of the music in your mind.

When you are very consciously aware of this, you will notice new musical ideas as soon as they pop into your head.

Back to your homework…

3. If you manage to notice 30 musical ideas AND record them onto your device each day for three days straight, you will literally feel like you’ve opened the floodgates to a part of your mind that has been “closed off” your whole life.

In fact, I can honestly say that you will find yourself in a completely new and exciting world of possibilities. Recording every single musical idea that pops into your head and reinforcing that you are able to create new and magical music, will really cause you to wonder how you’ve never seen all these new ideas before.

4. If you manage to notice 50 musical ideas AND record them each day for a week straight, you will feel even greater joy.

It’s easy to dismiss this strategy for it is deceptively simple. Though doing so would be a grave mistake. I personally found that documenting all my musical ideas, good or bad, caused perhaps the biggest transformation in my songwriting. Period.

After the first day of performing this simple strategy, you will be astounded when you listen back to all the ideas you’ve had. And guess what?

It only gets better from here!

One More Thing... Don’t Judge.

One more thing before you begin: as you document your ideas, never judge them.

Just document whatever pops into your head.
There are a few reasons for this, one being that you are reinforcing that your ideas are no good, and shouldn’t be acted on. There is also another concept which will come a little later in this course that will intrigue you, I’m sure…

Once you get “into the flow” of ideas (by reinforcing that ideas always occur for you) the quality and frequency will continue on an upwards spiral.

So don’t judge a single idea! Just get it onto your recording device, and begin looking for the next idea that’s about to pop in.
What Are The Four ‘I’s?

What you’re about to learn is exactly how the creativity process works, and how you can easily engage it in yourself.

We’ll start by looking at a simple four-step procedure and then look at each step in detail.

Here are the four steps. I call them the four ‘I’s.

1. Intention
2. Information
3. Incubation
4. Inspiration

Before we go into each step in detail, let me give you a few examples of how this works.

For instance, writing this book was a process of creativity.

Here’s how I engaged this powerful process to write the very book you are reading.

Firstly I set the intention. I did this by writing a focusing sentence which went like this: “How can I create a songwriting course that will have a profound impact on thousands of musicians’ lives, teaching them to be far more creative in their songwriting?”

Easy right?

I also reaffirmed this intention by visualizing in my mind the course completed, and imagined the great feeling of satisfaction that I would get from helping so many musicians.

This first step is giving my unconscious mind a focus. It’s issuing an instruction for my mind to begin creating this reality.

The next step is collecting information. Knowledge.

Now I was already very knowledgeable on the topic of creative songwriting, but the more information you have taken in the better. So each day I spent time reading books on cognitive psychology, creativity, and studies of genius minds. And I also spent time each day testing new creativity techniques, and experimenting with new ideas.

I was feeding my mind a load of information. This is the information that your mind uses to create new ideas. It’s the second step in the creativity process.
What did I do next?

Well, this step may surprise you!

I took an enjoyable break. Today for instance I called up some friends and went walking around the hills that surround my house. It was a wonderful sunny day and we had a great time. And guess what? This was actually a crucial part of the creativity process.

How fun is this?!

This break that I took was the third step of this four step process. It’s called the **incubation period**.

This is the time when your unconscious goes to work, finding a solution for the intention that was set earlier.

It uses the information that you have taken in—and not just the information that you took in recently. It uses *general* information, which can be anything you’ve ever learned in your entire life. And it uses *specific* information, which is what you have learned about the topic for which you’re trying to create new ideas.

What actually happens in the incubation process is not fully understood. As you now know, your brain is *the* most complex organism in the entire universe! It’s no wonder that we’ve barely scratched the surface in terms of what’s actually happening as we are being creative.

What we do know though, is that in order to be creative your unconscious goes through a process of sorting, distilling, deleting, distorting, and integrating information to come up with new creative ideas.

And the other thing we know is that we don’t even need to pay attention to the topic at hand for this to be happening!

In fact it’s very likely that thinking consciously about the topic at hand will only *hinder* the creativity process, which is why I went for a glorious walk, talking in some delightful sun rays and enjoying the company of friends.

Doesn’t seem so hard at this stage does it?

1. Set an intention… easy stuff.
2. Take in information, which is great fun if you’re passionate about the topic
3. Go have some fun and forget about the project at hand. It doesn’t get easier than that!

Is Step 4 hard?

Not at all! In fact, this is the most enjoyable bit of the creativity process.
Step 4 is the *inspiration* stage. This is when your unconscious mind begins to send you messages and ideas.

Like today, just as I was walking back to my house, a few great ideas popped into my head. I scrambled to jot them down on my notepad.

So Step 4 is to be aware of the *inspiration or new ideas* that bubble up to the surface, and to make a response to them.

Making a response can be anything like singing a musical idea into a dictation tape... recording it onto a computer... or writing it in notation form on a piece of paper.

This is definitely the most exciting part of the creativity process!

**Being Creative Is Fun**

Some people think they are not creative, and when they need to be they end up banging their head against the wall.

The truth is though, being creative isn’t hard. It's a simple four-step process and no step is hard at all.

It’s actually a fun, joyful process.

And if you follow this process correctly, you’ll enjoy every second of it.

Once you develop trust and belief in this process, you will never be frustrated with so-called “writer’s block” again. And you will never be short of ideas either!

The example I gave you above was about the creative process in writing a book, but the same principles apply to writing music.

Now we are going into a little bit more detail, with some music specific examples.
Setting Your Intention... The Crucial First Step

Your mind has two distinct sections.

You have your conscious mind. This is the part of your mind that you are aware of. The things you notice going on in your mind are the things that are conscious.

The second part of your mind is that which is unconscious. This is the part of your mind that you are unaware of. This part of your mind controls many things. It stores information. It controls things that keep you alive, such as your breathing and your heart rate.

It's also in charge of your creative processes.

To access the almost unlimited resources of your unconscious mind, you need a way to communicate with it. You need a way to instruct it to be creative and discover new musical ideas.

Your unconscious won’t simply do creative things of its own accord. You need to direct the process.

How can you do this?

Well, it’s actually quite easy!

You can use your conscious mind to direct your unconscious mind. It’s like there is a bridge that joins these two parts of your mind together. They can meet in the middle of the bridge, and discuss what projects are going to be worked on!

Have you ever been doing a task before at work or somewhere else, when after hours of frustrating, failed attempts, you gave up in disgust...

... Yet amazingly when you come back to it the next day, you find an easy solution and things fall into place effortlessly?

This is an example of your unconscious mind coming up with a solution while you were doing other things or even sleeping. This is part of a creative process called incubation, which you will learn about later on.

For now though, let’s look at why your unconscious decided to work on this problem as you were sleeping.

It’s likely that while you were trying to solve the problem you were saying things to yourself like, “How can I do this?”
In your conscious mind you were talking to yourself asking how you could find a solution to this problem. While you didn’t find an answer that day, when you came back to it later, a solution magically presented itself.

Why?

Well, whether you realized it or not at the time, you were setting an intention.

By asking the question, “How can I do this and solve this problem?” your conscious mind was actually sending a message to your unconscious that you needed a solution to this problem.

This intention was what directed your unconscious mind to look for a solution.

**Intention** is the key. It’s the way you can direct your unconscious mind and assign tasks for it. This is the way that you can leverage the massive amount of processing power that’s available in your unconscious.

Just think about anything you’ve accomplished in your life. On all these occasions you will remember that you thought about the task and how you could accomplish it. And on every occasion, all of a sudden you get the insight you needed to complete the task.

This is a case of you activating the creative process without even knowing it!

But now you know that you can use your conscious mind to request things from your unconscious, you can begin doing it *deliberately*. You can set intentions that will focus your mind to work at finding a solution.

And it gets better. You can set intentions about anything. And this includes being creative as a musician.

This is the first step in engaging the creativity process. You must decide what you want to accomplish as a musician. And when you know what you want, you need to “intend” yourself for it to happen. When you do this you are sending your unconscious on a “search and find mission.”

All those resources will be focused in finding a way to bring your intention to life.

**How to Set Your Intention**
There are many ways you can set an intention. All of which use your conscious mind to communicate an idea or a task to your unconscious.

As humans we think in a number of ways. We see pictures in our mind’s eye. We hear sounds in our mind’s ear. We talk to ourselves. We even smell internal smells and taste internal tastes.
As you know, all of these methods of thinking are known as “modalities.” And you can use any of these modalities to set an intention.

**Method one**

Using a “How can I...?” to begin your intention.

Using questions is a very effective way to set an intention. It clearly states the problem and the end result that is desired.

For example you can say to yourself (using internal dialogue), “How can I write a beautiful album that is laden with emotion and interesting textures?” Saying this sentence to yourself will focus your unconscious into finding a solution to that sentence.

Or you could say, “How can I create an album full of aggressive heart pounding riffs?”

Do this now.

Create a focusing sentence that defines the music that you want to achieve on your next album release. This is your intention. If you pose this question to your unconscious it will get to work at looking for solutions that satisfy the question.

Another way you can set an intention is by making pictures in your mind of what it would look like when you’ve achieved your goal.

I personally like using this method of setting an intention as I enjoy using the visual side of my mind.

I simply see a picture of my next album completed, and as I look at it I know that it’s amazing.

This is a less specific way of setting an intention; however it’s still effective at directing the unconscious processes. Here’s why: inside your mind you have developed what’s called “internal criteria” for what amazing music is to you.

By seeing a picture of a completed album and knowing that it’s breathtaking, the intention is instructing your unconscious to look for creative musical ideas that fit your internal criteria for “breathtaking” music.

So you can use any method of thinking to set an intention.
Your best method of setting an intention will likely be different from other people. But there is a way you can tell what your best method of setting an intention is.

When you set your intention—whether you visualize in your mind a completed song or album, or you put into words what you want to achieve—the best method is the one that evokes the most emotion.

Emotion is the second important ingredient in setting an intention. If you imagine your album completed and you feel a tremendous amount of pride, contentment, or other emotion, then it is a good method of setting an intention for you.

By setting an intention and attaching emotion to it, you are sending the message to your unconscious that this is a matter of urgency and needs attending to.

**Specific or General?**

Should your intentions be specific or general?

In general (pardon the pun!) the more specific the intention the better.

For example...

The intention “to create an album” is not as good as “How can I create six magical songs that are each filled with beauty, atmosphere, and haunting melody lines?”

You can also get more specific and intend to create a particular line for a particular song.

I like to set intentions for many things. Specific and general.

In the next section is a list of some intentions. Use these to create your own and begin to spend time each day going over your intentions, to keep your mind focused on the task you want it to accomplish.
Internal Criteria: What's Your Definition of "Perfect Music"?

If you could create music of any style, and any level of quality, what would it be?

What would it sound like?

What emotions would it trigger?

Right now, relax back in your chair and ask yourself, “what is my ideal music?”

If you created a song and thought it was absolutely perfect, what would it sound like?

The truth is you can create any type of music you like. You have endless creative power, and the possibilities are therefore endless.

So what music do you want to make?

The answer to all the above questions defines your “internal music criteria.” This criteria is something you have deep in your brain, and it defines to you what makes perfect music. It includes everything you believe about music. It also includes everything you value about music.

You have criteria for every facet of music—the type of melodies you like; the type of rhythms you like; the type of bass lines you like; the type of singing you like; and anything else you can think of.

The other thing is: this internal criteria is unique to you. Nobody else in the world shares exactly the same view as you when it comes to music. This is great because it means that if you created a song that adhered to every last belief you have about music, it would sound like nothing that’s ever been written before.

Your internal criteria is a big reason why you have the ability to be a completely unique artist.

This is just another reason why the “rules of music” are very bad for your creativity and your ability to write amazing music.

Every time you’re being “taught” music by somebody, your teacher is sharing with you the way that they think music should be. Without knowing it they are trying to change your internal music criteria to match theirs!
The truth is there are no rules to music. The only rule you need to follow is easy. Just ask yourself the question, “Does this sound good?”

When you get a good feeling about music it’s because you’re getting a match against the internal criteria you have developed for music.

To be a great songwriter and drive music into the future, explore new musical ground and more, you need to become in touch with your internal criteria. And you need to be able to identify when you have a match with your internal music criteria, or when you don’t.

For instance, when your listening back to a creative session, you need to be able to identify which ideas you like, and which you don’t.

It’s quite simply a matter of confidence.

You can easily develop this confidence by asking questions such as:
   “Do I like this?”
   “Is this good?”
   “How can this be better?”

And then trust the answer that comes to you. Just remember that if you like something it’s because it is a match with your internal criteria for music and because of this, you can trust it and follow this direction.

Your Internal Criteria Is In Flux

One thing to be aware of is that your internal criteria for music is in flux. It’s always changing. Some may say it’s always maturing. This is why you listen to different styles of music as you move through life. You develop different beliefs and values about music and you listen to different music to suit these beliefs and values.

What’s Your Idea of Perfect Music?

Intention is an important part in the creativity process. Part of “setting an intention” is to define what you want to create.

I urge you to think big.

If you can create any music, of the absolute highest quality, what would it sound like?

Think about this question. You may not get a crystal clear “song” in your head (although if you do, be sure to record the idea), but the more abstract images and sounds you will see and hear will help define your path to creating this music.
Thinking about this sets an “intention” for your unconscious to work on. It gives your unconscious mind the task of finding a way to create this “perfect music.”

When I think about my “perfect music,” I hear beautiful atmospheric textures... epic moments... colorful intricate guitars... complex, interesting drum patterns... mystical rhythmic percussions instruments... inspiring melodic vocals...

And I see colors: blues... dark purple... light shades of green... whirling patterns... moments of red...

What do you perceive when you think about your perfect music?

Think about this and you are helping your mind to create this very thing.

Take a few minutes now to write down everything that comes to mind when you think about your “perfect music.”
What Makes You a Unique, Creative Artist?

As you have just learned, the creative process relies on taking in lots of musical information, so your mind can distill, distort, and integrate the information. Out of this come hybrid ideas—otherwise known as inspiring and interesting musical ideas!

If this is the case, does that mean that you are simply a re-hash or a copy of all the musicians that you listen to?

If you thought this for a moment, it’s understandable.

I assure you though, that you are NOT re-hashing or copying other people's work. And here’s why.

Your mind is like a highly sophisticated piece of software, light years in advance of any software that we use on computers and such.

The fact is, the process that goes on inside your mind to create these hybrid musical ideas is unbelievably complicated. It is so complicated that it would take books and books and probably many years just to begin to scratch the surface.

That is why I have generalized in this book, and concentrated on the mechanics or the process, i.e. how you can make it work, instead of going into detail as to every last function of every last element of your mind.

The creation of your musical ideas—the hybrid ideas that comes out of the wave of the complicated process that goes on in your mind, is something that no one else could reproduce.

There are so many factors involved here which guarantees that ideas that do surface will be completely transformed from anything else you’ve heard (So long as you follow the creative process described).

Here’s just a few of the infinite number of factors that are taken into account when you engage the creativity process:

- All the music you have ever heard
- Detailed internal criteria you have developed for what good music should sound like
- Beliefs you have about music
- Values you have about music
- Your internal methods of processing the musical information that comes in through your senses
- Everything you have ever learned about music

And these are just a few things that are used by your mind in the creativity process.
Fortunately we as artists don’t have to keep track of all these things! As you have learned, we are only aware of a tiny fraction of what’s happening in our brains. And it’s the parts of us that are unconscious that have the most processing power, and therefore creative power.

Our job as musicians is to be aware of how the creative process works, and act accordingly. In doing this we are giving the parts of us that are unconscious what they need to feed us creative music ideas that we can then stream into material form.

Let me ask you a question…

Have you ever heard a new album or piece of music that was completely different to anything you’ve heard before?

Something that was totally groundbreaking...

Why did this happen?

Well, the music that you heard is the hybrid musical ideas that the musician has developed from:

- All the music they listen to
- The criteria they have developed for what great music should sound like
- Their beliefs about music
- Their values about music
- Things they have learned about music
- The skill and muscle memory they have developed on their chosen instrument

Here’s another reason that this music sounds like it does: There may have been more than one musician involved in the creation of this music. If this is the case than a factor in the resulting music is the way these musicians react to one another. A common word used for this phenomenon is “chemistry.”

A little later in this course we will discuss how “chemistry” occurs, and how you can best use it to produce high quality, creative music.

Right now though, would you like to hear a vitally important concept that can help you to nudge your music into the “groundbreaking” category?

I thought you might!
How to Write Groundbreaking Music

Those artists who mesmerize people with music that doesn’t fit into any category... (sometimes they can actually create a new category of music)

These artists have a few important things in common.

Firstly, they listen to a wide variety of music. If you listen to a very narrow genre all the time, and nothing else, you’re not feeding your mind enough variety to create something breathtakingly new.

However, if you broaden your horizons and listen to a wide variety of innovative, interesting music, you are feeding your mind so much variety that it has many more “tools” and “equipment” to construct ideas from.

So there’s an interesting idea that will allow you to increase your creativity. You need as much varied input as you can get. You need to listen to as much good music, from as many different styles as possible.

Have you noticed that when an artist releases something completely new, it’s usually a combination of a few styles, integrated in a unique manner?

And then there’s some music that is so different that it’s hard to discover what styles have been drawn on to create this magic.

When the latter happens, it’s because the styles and musical concepts have been integrated in such a complicated and elegant manner that it’s impossible to pull it apart and discover the different elements.

Take note that this cannot be achieved by consciously controlling things. To create music like this, you need to draw from your more powerful resources—those resources that you are unaware of, until an idea surfaces that fills you with inspiration.

The Other Missing Ingredient

The other thing that separates average musicians to those who truly break new ground is the internal criteria that they have developed.

As you know, this internal criteria is what tells you when you like a piece of music, don’t mind a piece of music, or dislike it.

Everything that you play or hear is compared to these criteria, and if it’s a match, you will like what you are hearing. If it’s not a match, then you will find it boring or uninteresting.

The criteria that “groundbreaking” musicians have developed are very different to the criteria of everyone else. This is why the music they create is so different. It’s a “match” with the criteria they have for what is “great”
music, and because their criteria is different, the music they create is different too.

**What Is Your Internal Criteria for Good Music?**

When you listen to a piece of music, any music at all, do you feel it’s the “perfect” piece of music? Do you feel that it would be impossible to create music in a different and better way?

It’s unlikely that you’ve ever heard a piece like this before.

You may have heard music that absolutely took your breath away, but probably not music *so perfect* that it truly defined what great music is to you.

You will find that while you like lots of different music, it’s only *partially* adhering to your “perfect music.”

As you’ve already learned, these internal criteria are always in flux. It’s always shifting, changing. Every time you listen to music you are taking in more information and redefining the criteria that you have developed. This is another good reason to listen to a wide variety of styles and genres of music. Listening to these will give your mind the tools to redefine your internal criteria, which will give you the ability to create music that’s highly original and inspirational.
Taking in Information To Expand Musical Possibilities

Is it helpful to learn how to play music that has been created by someone else?

The answer is yes.

But there are a few things to keep in mind before you go learning every piece of music your favorite musician has created.

Before you learn about those important things though, let’s examine why it’s very important to learn how to play music by other musicians.

It falls into the “information” step in the creativity cycle.

By learning to play music that you like, you are feeding your mind information about music. Specifically you are feeding your mind both “kinesthetic” (which is touch) and “auditory” (which is sound) information that will greatly increase your ability to create fine music.

Let’s look at the kinesthetic information first.

The information that you are inputting here is how it feels to play a certain song, riff, or style of music. As you practice a song, your mind begins to make an imprint and remember exactly what it feels like to play a certain passage of music. This is sometimes known as “muscle memory.”

Have you ever noticed that when you first play something difficult, you falter, you struggle, and you concentrate your best to produce a somewhat mediocre performance? Yet after practicing this many times, all of a sudden you realize that you’re playing the piece easily without even paying attention to what you’re doing!

This is an example of your unconscious mind taking over, using the “muscle memory” or “neurological imprint” that has been developed gradually as you learned the piece.

Learning many pieces of music will input a great deal of information about the feeling of playing certain styles of music. When you have a large catalogue of “kinesthetic information” you are open to many more possibilities as you create music.
Won’t this make me some kind of clone of another musician though?

Well, I’ll get to this question in just a few minutes. But before we get into that, let’s look at the auditory information that you are inputting as you learn other musicians pieces.

Remember that your “auditory modality” is the one you use to think in terms of sound and music. Every time you hear a sound or piece of music in your head, you are using this “auditory modality.”

Well, when you learn a piece of music that was created by somebody else, you are inputting some very important “auditory” information. There are a few elements to this.

Firstly, you are creating a strong relationship between the music you hear and the “kinesthetic” feeling of actually playing the idea. Developing this relationship is very useful because when you are hearing your own ideas in your head, this skill will help you to know how to play the idea on your chosen instrument.

The second important thing that’s happening is you are really focusing in on the details of this music, and developing an understanding of how and why it works. When you begin to listen very carefully to music, and then learn how to play it, you are learning a lot about how great music is created. This is so much more valuable than learning information about chord structures, scales and so on.

For this reason I strongly recommend that you...

...transpose music on your own!

What I mean here, is that instead of buying the music to a piece that you want to learn, bite the bullet and figure out how it’s played yourself.

Now, this may be very difficult at first (it may not be if you’ve got a great ear!) but the benefits for doing this will be massive. As you transpose a few of your favorite songs, you are training your ear to decipher music, which in turn will help you to decipher your own ideas. You will also absorb the information on a much deeper level than if you simply used sheet music or some other type of pre-written music.

Will This Turn Me Into a Clone?

You may think this is sounding a little like “learning the rules of music” and think I’m a little hypocritical for mentioning it.

Let me tell you why this is very different from learning the “rules” of music.
Learning to play music created by other musicians will not impose any rules. It’s not telling you to create your music in any particular way. Instead it’s giving you mind loads of information about how certain styles of music are created, and how it feels to play those styles.

Remember that the process of creativity involves your unconscious mind using all the information in its data base to create marvelous hybrid ideas.

It needs information to create these new ideas, and learning several pieces of music, and how to play them is giving your mind lots of information from which to create.

Remember also, that the process that your mind goes through to create these ideas is so complicated and elegant that you will never simply “reproduce” a song that you’ve learned. Your mind takes into account many things, and integrates the information in a way that is completely original (and hopefully inspiring!).

Your mind takes all the kinesthetic, auditory and other information that you’ve gathered about music and uses it as the “meat” to cut up, mix around, add new flavoring, cook and then serve to you as a magical new musical idea!

Learning how to play a large amount of music from your favorite musicians will give your mind a great database to work with.

**Learn Many Songs in Many Styles**

The key to creating truly ground breaking ideas that sound like nothing else is to feed your mind a great many styles of music.

If you listen to and learn music from only one musician, you’ve only got a small database of information to use to compose your own music.

If you listen to a broad range of styles and genres though, and learn how to play songs from these different styles, you are giving your mind a large data base of musical information to create from. This is highly recommended!

Remember that you don’t need to like everything about the genre that you’re listening to and mimicking. The ideas that you create are going to be filtered through your “internal criteria” filters anyway, so you don’t need to be worried about being too influenced by music that you’re only partially agreeable to!
Final Thoughts

Listening to a wide range of music, and then transposing and learning how to play music in many styles feeds your brain excellent information. Your brain needs this information from which to create new music, and the more diverse your database, the fresher and more ground breaking your ideas will be.

Learning to play music in this way will build up a great deal of skill and flexibility on your instrument, and also an intimate relationship between the music you hear in your head (auditory information) and your ability to reproduce this music with your instrument (kinesthetic information).

An important thing to keep in mind is to learn music from many styles. Each new style you learn will add another dimension to the musical ideas that you create. Each new style you learn gives your brain new musical information that will enable you to create truly innovative musical ideas.

Homework
1. Choose a song from a style of music that you normally wouldn’t listen to. Transpose this song and learn how to play it on your chosen instrument.
Is Outside Influence Good for Your Music?

Let’s talk about how other music influences your music.

Now, I must admit, I used to think very differently about this topic, before I became educated in the topics of cognitive psychology and creativity.

I used to think that influence had no place in music in any other type of art.

I mean, if you are creative, you’re not copying other people are you?

Well, not exactly, but listening to other music is actually very important in the creativity process.

Let’s take a look at the creativity process so we can see where influence comes into play.

Firstly, you take in information through your senses. In the case of music, you use your auditory modality to accept and process the incoming information (music).

As you take in this information or music, there are two things that happen.

1. You develop internal criteria for music that you like, music you don’t like, and everything in between. Also, these criteria are always in flux. This means that it is constantly being re-evaluated and is always changing.

2. The information (music) is processed, distorted, distilled, filtered, and integrated in different ways. And out of this incredible process hybrid ideas are created. These hybrids are actually the musical ideas that you have created. Therefore, your creativity is actually a result of all the music that you have ever heard!

The two things that I’ve just listed above are also intertwined in a very interesting way. You see, if you’re intending to create ground breaking music that you love, your unconscious will use your internal criteria that you’ve developed that govern what GREAT music should sound like.

So to put it simply, the ideas that are created by your mind are compared against criteria that you have gathered and tweaked your whole life.
Your brain has the ability to accept musical information, distill it, filter it through internal criteria, integrate, and then create the most elegant hybrid musical ideas as a result, which are your moments of inspiration when you discover a magical musical idea.

This is how the creative process works.

As a musician, mastering this process is your **most valuable asset**.

Just imagine having the ability to continually dream up the most amazing, brilliant music compositions, *over and over again*!

This is inevitable if you can master the creative process.

And as you are beginning to see, an important part of the creative process is the input of information. Your unconscious needs this meat to create new musical ideas.

And musical influence or *listening to other people’s musical compositions* is how you input the required information to your unconscious so it can begin the creation process.

Can you see where this is going? You know what I’m going to ask you do, right?

That’s right... You need to listen to as much music as possible!

But let’s narrow it down further...

It’s not much use listening to music that you don’t like—except to gather more criteria for what you don’t like!

You need to listen to music you *love*.

And even more powerful is listening to the musicians that are pushing the envelope in your chosen genre—the musicians who are constantly breaking new ground and bending the so-called “rules.”

Listening to this type of music constantly is the perfect “input of information” that will give the creativity process a running start.

Also, (and I do this as much as I can) listen to music that you wouldn’t normally listen to. This stretches your creative abilities even further because it presents your mind with new and exciting possibilities.

Pretty much listen to any good music you can get your hands on.

Surround yourself in it.

Even obsess over it!
Allow your unconscious to soak it all in.

Listen to music when you get up, when you work, and when you’re falling asleep. Become completely and utterly saturated by good music.

And remember, the more variety you have in your listening sessions, the better.

Every new musical idea you hear, every new and interesting progression gives your mind more material to use to create new and interesting ideas for you.

This is another reason why it’s important to listen to a wide variety of music. You want to feed your mind a wide range of general AND specific information so it has “lot’s of meat” from which to create new and interesting ideas.

Let’s face it. There is LOTS of great music out there, but you may or may not listen to a wide variety of music at the moment.

Here’s some advice if you listen to only one or two genres of music.

The reason you only listen to limited styles of music is because of the internal criteria you have developed that governs the rules of music you like.

This criteria usually depends a lot on the people you hang out with, your circumstances growing up, and a few other things.

The thing is, there is so much great music out there for you to enjoy. If you are limiting what you are listening to because of inflexible internal criteria you’ve developed and you would like this to change...

... then you can change!

Just the realization that you have limited the types of music you listen to because of your internal criteria can be enough to “let go” and explore new styles of music.

And remember, doing this will increase your creativity powers as you will be feeding your unconscious a wider range of information.

Homework
I’m going to give you the greatest homework assignment you’ve ever had!

Firstly, break out your favorite CD of all time and give it a run through. Listen and enjoy every moment.
Secondly, go deep into your CD collection and bring out an old favorite that you haven’t heard in a while. Listen, and while doing so you will be feeding more information to your mind.

Finally, borrow or buy a CD that is of a musical genre that you are not familiar with. A good way to do this is:

1. Choose a music genre you wouldn’t normally listen to.
2. On the Internet, search a few sites of this genre and see if there are any CD titles that seem to be popular and highly acclaimed.

Enjoy your homework, and remember that feeding your mind with new music is a highly important part of being creative as a musician.

With this large input of information, combined with the other techniques in this course, you are soon to write music that will blow you away.
The Music You Listen to Will Reflect the Music You Create.

People often ask me how I can manage to create such complex and compelling pieces of music.

They also comment that it sometimes takes four to five listening sessions to actually begin to understand what’s going on in the composition, because it is so complex.

I never knew the answer for a long time—until recently, when I began to understand what was going on here.

I discovered that it wasn’t actually a case of me having an “overly advanced music mind.”

It was more about the music that I constantly listen to.

I had been feeding my mind with highly complex, progressive music. And as a result, my mind was creating hybrid musical ideas that reflected this.

Now, I think it’s important to note, when I say “musical hybrid ideas,” I don’t mean that they *sound* like the music I always listen to.

In actual fact, my music sounds *far* different to anything I’ve heard.

I mean that my mind has used other music to construct creative new ideas. That is how the creativity process works.

However, because I was feeding my mind with complex compositions, it stretched the possibilities of what my mind could create.

Due to all the observing I have done of music creation (a lot), I feel I can generalize a little here and say:

*The music you listen to will reflect the music you create.*

Now note again that I did NOT say the music you listen to will *sound like* the music you create. Not at all.

Read it again.

*The music you listen to will reflect the music you create.*

This statement is referring to things like the complexity of composition, and scope of musical ideas you create.

Just think.
If you gave a tradesman a few hundred bricks to build a house, the result would be a fairly basic structure.

Although, if you gave all the bricks he needed, paint, landscaping equipment, and many other materials, a much more complex and hopefully attractive home could be created.

This is a simple analogy but it illustrates an important point.

If you are listening to average, simple music, this will be reflected in the music that you create.

If you feed your mind compelling, intricate, complex music, you can expect a very different result.

Now there are other aspects to the creativity process, but the concept of feeding your mind the right information and plenty of it, is very important indeed.

So what music are you listening to now?

Does it reflect the quality of music you wish to create?

If so, great!

If not, find music that reflects the standard of music you wish to create. You will be surprised and delighted as you see the quality of your music improve before your very eyes (or ears).

Remember...

_The music you listen to will reflect the music you create._
Incubation: The Secret To Your Best Creativity

The third step of the creativity process is what’s called the “incubation period.”

Many of the great creative thinkers have used incubation as a crucial step in their creative process. Albert Einstein for one used to instruct his students to include incubation as a highly necessary part of all their creative thinking. Also, Friedrich August von Kekule who discovered the benzene ring, scheduled daily incubation/ daydreaming sessions into his routine.

The incubation step begins after you have:

1. Set the intention for what you want to create
2. Taken in information, both general and specific, which molds your ideas of what music should sound like AND gives your mind the information it needs to create this music

So what’s next?

Well, this part is easy. You simply “let go” of the entire project. You forget about it. You go and have fun doing something else.

This is the incubation period. And this is when most of the “creative work” actually happens. The thing is though, you're not conscious of this process occurring. It happens beyond your conscious awareness in the depths of your unconscious mind.

So what exactly is going on in your unconscious mind as you incubate?

Well, it’s a complicated process, where your unconscious mind takes everything you know about music, and begins to create new ideas from this information. It’s a process of distillation, integration, filtering through internal criteria, distorting, and eventually out pops a new musical idea.

This incubation process that goes on beyond our awareness is great news. It’s not hard to do. Its even fun because you can pretty much do as you please, such as enjoy a sunny day at the beach, go for a pleasant walk, or enjoy the company of friends and family.

And it packs a massive creative “punch,” infinitely more than what can be created by trying to consciously mould a creative solution or idea.

The only thing you need to do in this incubation period is pay attention to any ideas that bubble up. Which means that you must keep some sort of recording device with you at all times!
When the ideas begin to bubble (and once they start they generally continue to flow) you must set yourself to document these ideas. You need to make a concrete response to them.

How Long is the Incubation Period?

It can vary from person to person, and it’s also dependent on the intention that you previously set for yourself.

As a musician who is constantly looking to create new and inspiring ideas, you can get to know your “creativity cycle.” For instance, I know from the time I set an intention, it’s only a matter of a few hours before ideas begin to bubble up.

With your new knowledge of the creativity process you will be able to experiment, and this will lead you to an intimate knowledge of your incubation period, as well as the other elements in the creativity cycle.

Be Patient with Yourself

It’s very important not to get frustrated with yourself if ideas aren’t surfacing. The incubation period and creativity period works best when you are relaxed. So enjoy yourself!

Thomas Newman, the composer of many award winning movie scores, said this about the incubation period:

“You know, we all deal with the notion of procrastination and what that means. I think that procrastination is nothing more than incubation and that an idea is not simply born, it’s thought out. Whether or not it’s conscious or unconscious, you just need time.”

The important message is that if ideas aren’t flowing, just relax! You have set your intention. Your unconscious is busy at work creating magical ideas of wonder that will make you feel like you’re floating on air. All you need to do is wait until these ideas are ready to emerge. As Thomas Newman said in the above quote, your musical ideas don’t “magically pop” out of thin air.

They are actually “thought out” or created by your unconscious mind. And when the idea is ready, it will enter into your awareness so you can take action on it!

So what is your action step for today? Take the day off! Or at least a few hours. Let the deeper, richer resources of your mind begin creating magical musical ideas that are doing to light the world on fire.

The only rule you need to follow here is this: While you’re in an incubation period, don’t think about your musical projects at all. By consciously thinking about music you are only hindering the incubation process. This will
only cause it to take longer. So relax. Let go. Take a ride to the beach or into the hills. Enjoy yourself.
Inspiration

What does it mean to be inspired when you’re creating music?

Let’s take a look at the definition of the word “inspiration” taken from the Oxford dictionary.

*Inspiration*: a sudden clever or timely idea.

So if you are in an inspired mood, it means that you are in a state receptive to having new ideas.

Inspiration is part of the creative process. It’s the part that results from doing other things before it.

In the creative process we set an intention, then we take in lots of general and specific information on the topic we wish to be inspired about, and then we let go, turning control over to the unconscious parts of our mind.

As the intention has been set, which focuses the mind on what it is to create AND it has the information required to create this outcome, it’s just a matter of time before your unconscious will create an inspiring hybrid idea that matches the criteria defined by your intention.

This time, where you wait and let your unconscious do it’s creative work, is called the incubation period.

Inspiration then follows this period of incubation. This is the part in the creative process where ideas begin to surface. As defined in the Oxford dictionary, “a sudden clever or timely idea” will bubble to the surface in the form of internal representations or thinking.

There is a second part of inspiration that is not included in the Oxford definition however. This is the *feeling* that arrives with the inspired idea.

When you think of feeling inspired you likely think of feeling fantastic, excited and having great enthusiasm for the new ideas that are bubbling up. The Oxford definition does not include this feeling that people associate with feeling inspired.

What exactly is this feeling? Well, it can come in different forms. It can be a kinesthetic sensation, which means a physical sensation in your body. It can come in the form of pictures, or sounds inside your head.

What this feeling represents though is the excitement for the idea that has surfaced. It is a way of you conveying to yourself that “this is a great idea” and gives you the motivation to pursue the idea as well.
If we were to add a word before the term “inspiration” we would all of a sudden have a definition more accurate to the association that most people make to the term “inspiration”.

This word that we will add is: passion

**Passionate Inspiration.**

The term passion is defined by the Oxford dictionary as: *passion*: an outburst of very strong emotion OR an intense enthusiasm for something.

If we combine the Oxford meanings of “passion” and “inspiration” here’s what we get:

“An intense enthusiasm for a sudden clever or timely idea”

OR

“A sudden clever or timely idea accompanied by an outburst of very strong emotion.”

When you engage the creativity process you will have moments of “inspiration” as well as moments of “passionate inspiration.”

In fact these things are a spectrum.

Your job is to acknowledge all of the ideas that occur to you that fall into this spectrum.

The law of effect is that you “get more of what you reinforce” and according to this law, the more ideas you make a concrete response to, the more you will reinforce that you are a creative “idea generator.”
And when you reinforce this to yourself you will continue to get more ideas that get better and better.

The Snowball Effect

Engaging the creative side of you is like rolling a snowball down a slope. At first it’s small and it takes a bit of work to get going.

But as it begins to roll, it gains momentum. It gets bigger and rolls faster and faster. Before long it is a huge rolling ball that possesses great power! Mid way down the slope you wouldn’t be able to stop the rolling snowball if you tried. It would simply bowl you over!

Opening the door to your creativity is like this. At first you won’t be fully aware of the ideas that are being generated by your unconscious. Once you begin to notice them though, and begin to respond to them by recording them, you will begin to see more ideas.

And as the snowball of creativity rolls down the hill it gets bigger and bigger. You will notice yourself coming up with new musical ideas all the time. Not only that, but the quality of these ideas will get better and better. As time passes by many of the ideas you generate will be accompanied with that feeling of passion.

In other words: passionate inspiration.

Begin Looking For Ideas

To get this process happening you need to begin recognizing the ideas that are being presented to you from your unconscious.

How do you do this?

All you need to do is pay attention. It's as simple as that!

It may be difficult for you to notice these ideas at first. When you’re not used to looking for them they can seem very subtle in the beginning. With your daily practice of the “internal sense enhancement exercises” such as sound streaming and image streaming, you will greatly accelerate your ability to pick up on your internal processes.

It does take practice and persistence, but once you begin to see these creative ideas surfacing in you all the time you will be grateful that you took the time to become more sensitive to what’s happening inside your mind.

The other thing you simply must do to get your snowball going is to make a concrete response to every musical idea that occurs to you.
An important principle in creating anything is to never judge an idea while creating it.

Always create, be critical, create. Never do these things at the same time.

If an idea occurs to you, make a response to it. Record it into a dictation tape. Write it down. Simply acknowledging your ideas is the biggest key to becoming a highly creative person.

I personally have hundreds of CDs of ideas that I’ve documented. They are scattered around my house in a disorganized mess! And not all the ideas on these CDs are my best work. But because I have acknowledged all the ideas that come to me my creative powers gained massive momentum and now ideas come seemingly of their own accord!

Pay Attention to Your Internal Processes

To discover your inner inspiration and also “passionate inspiration” you need to begin noticing what is going on inside your head. When you begin to pay attention to this you will notice when ideas “pop” into your awareness. At this point your job is to make some kind of concrete response to reinforce you are a creative being.

Ideas can come in many forms and it’s different from person to person. For example, musical ideas come to me usually as sounds in my head AND are usually accompanied by a picture in my mind’s eye.

This is the way most of my ideas arrive, although it changes from time to time.

For instance, there was an occasion when I was playing guitar using the improvisation method that you will learn in a future chapter. All of a sudden I had a strange hunch that I should tune one of my guitar strings down a note.

I consciously had no idea where this new tuning would lead, however I trusted my intuition, knowing that my unconscious was sending me an important message. I tuned the string to the new configuration, and continued playing the same idea that I was moments ago.

It completely blew me away! Simply adjusting the tuning opened up many new and exciting possibilities. I played for hours on that new tuning and came up with many new and inspiring ideas that I am very proud of.

One More Hint

How do you know that an idea is being delivered to you from your creative unconscious? Well one way of knowing is this: if an idea just pops into your head, seemingly of its own accord, it’s an inspired idea.
Try this exercise: Imagine for a moment holding an apple at arms length. Now bring your arm upwards and take a bite of the apple.

What you were just doing is consciously controlling what was occurring in your imagination. The creative ideas being streamed from your unconscious and into your awareness are not consciously controlled. And you can tell that this is the case because they simply occur to you without consciously controlling your thought process.

For instance, in the example above when I was inspired to change the tuning configuration of my guitar, the hunch was just a feeling that arrived of it's own accord. I did not control it in any way.

This is an indication of how easy being creative can be! There’s no need to “bang your head against the wall” while desperately trying to search for new ideas. You simply take a few easy steps to engage the creativity process within you. And then you wait for these “undirected” ideas to pop into your head.

When you are good at spotting these ideas, being incredibly creative comes as easily as tying your shoelace. See, isn’t this fun?!

Things to Remember

Anytime you have a stroke of “inspiration” or “passionate inspiration,” your job is to not judge the quality of the idea, but instead make a concrete response to it. This can mean making a simple recording of the idea, or writing it down in a way that you can interpret it.
The Sideband Response: There's More Going On Inside Your Mind Than You Think

I’d like to share with you a concept I learned from Dr Win Wenger that if mastered, can explode your creativity and uncover your hidden genius.

The discovery of this concept happened when Dr Wenger was watching a documentary on TV. Despite the content of the television program being quite straightforward, he noticed a very interesting thing about the way his brain was responding to this stimulus.

Dr Wenger noticed that just on the border of his consciousness, he could spot insights and meaningful thoughts developing as a result of this “input” of information (from the documentary). And these thoughts were of a quality worth documentation and further exploration.

From this initial discovery, Dr Wenger created the concept of the "sideband response".

Here’s an explanation of the "sideband response": Whenever a piece of information comes through your senses, your brain immediately creates a large flow of insights, associations, and perceptions related to the stimulus.

The thing is, most of these associations are unconscious, so you don’t notice the majority of them.

The good news is that with practice you can notice this "sideband response" your mind creates. And as you are about to find out, "spotting" these sideband thoughts and perceptions is extremely valuable as a creative artist.

The reason your secondary “sideband” thoughts are so valuable, is they are actually where your true genius lies!

Now, I should mention that these “sideband” perceptions and thoughts are not just music related. Whenever you are thinking about anything at all there are hundreds of useful sideband ideas.

What we are interested in this course though, is to uncover these sideband thoughts and perceptions that are related to music. We want to uncover the inspiring ideas that are currently just out of reach. We want to “pull these ideas into strong focus” so you can use them to create groundbreaking, interesting music for the good of you and the rest of the world!

Isn’t it an exciting thought to realize that all the musical ideas you will ever need are swimming around inside your head, AND you’re about to learn methods that will bring these ideas into your awareness so you can use them to create amazing masterpieces!
Let’s continue…

Before we get into a practical technique for uncovering your sidebands of musical thoughts and perceptions, let’s dig a little deeper into this topic and why it works so amazingly well for generating musical ideas.

In your mind, right now, you have literally hundreds of thoughts and perceptions. The topic of these streams of thought and perception is determined by the information that is coming through your senses, and also the main focuses you have in your mind.

A few of these thoughts are in your awareness, meaning that you know you are thinking about them. These are the pictures, sounds, and self-talk that you notice as you go about your day.

The majority of these thoughts and perceptions though, are unconscious. This means that you aren’t aware of them. You don’t notice these pictures, sounds, or self-talk. They go by completely unnoticed.

To understand this concept of “sideband response” on a deeper level, please examine this quote from creativity expert Dr Win Wenger.

“We are marginally or slightly conscious of many things, for each item of awareness we actually pay attention to, respond to, and become more fully conscious of. We have hundreds of these ‘sidebands of awareness’ for each item that we are fully conscious of.”

This quote suggests that we are slightly conscious of many hundreds of things, and if we deliberately focus in on one of these things, it will come into much stronger focus.

What’s this got to do with writing inspirational, groundbreaking music? Well, I’ll tell you in a moment, but first…

Do this little exercise and you can see the above paragraphs in action for yourself. Firstly, look up and survey your surroundings. You will notice that you are only slightly conscious of a few of the many thousands of details that you see in front of you.

Now, choose an item in the room that interests you. Or if nothing in the room interests you, just pick something!

Once you’ve chosen this item, take a minute and focus all of your attention on this item. As you look at this item, describe out loud everything you notice about it. Make your description flow as rapidly as possible, even if you feel you’re “making up some of the details.” Even if you feel that what you are saying is irrelevant, say it anyway.
What this rapid fire description is doing, is responding to this item which is reinforcing that you are noticing the finer details of this item. As you respond and reinforce in this way, more and more details will come into your awareness.

What was once just a very subtle signal that you were picking up with your eyes, is now in full focus.

Can you notice many more things about this item now that you are focusing your attention on it and describing it in detail? I bet you can!

Ok, let’s now see how this applies to your ability to write amazing music...

At any one time you have hundreds of these sideband thoughts running through different areas of your mind.

Some of these things are fairly trivial, such as thinking about what you’re going to eat for dinner tonight or what should buy for the party next week.

Some of these are insights being generated in response to information you're receiving through your senses.

Some of these thoughts and perceptions are very insightful and meaningful.

And some of these sidebands can be amazing musical creations as well.

Now in the quoted paragraph earlier it also says: for each item of awareness we actually pay attention to, respond to, become more fully conscious of.

This means that if you can notice any of your sideband perceptions, it will come into full focus. In other words, this thought that was once on the very edge of your attention, once noticed, will come into the center of your attention.

If we apply this concept to a musical idea, it means that if you notice a subtle “sideband” musical idea, it will come into full focus.

The last part of the quote goes like this:

We have hundreds of these “sidebands of awareness” for each item that we are fully conscious of.

This sentence remarks that everything you focus on produces a new, unique stream of secondary “sideband” perceptions. In other words, much of the content in the secondary stream of sideband thoughts and perceptions is directed by a stimulus.

This is very important if you want to be more creative. Here’s why.
1. In every moment you have hundreds of sideband thoughts and perceptions running in different areas of your brain. Many of these perceptions contain ideas that are rich with quality and meaning. These ideas are coming from your richer resources and are key to being creative.

2. The nature of these “sideband” thoughts and perceptions are determined by what is in your focus of attention.

3. Because you control what’s in your attention... because you control the “stimulus” that creates many of these sideband perceptions... It’s you who can control the nature of these sideband thoughts and perceptions.

This means that you can choose a piece of music to listen to, and use it as a stimulus to create a flow of secondary thoughts and perceptions that relate to this stimulus.

All that’s left to do then is tune into these secondary thoughts and perceptions, and document the ideas contained in them.

Now this is a skill that takes a little effort to learn, but once you get the hang of it, the skill grows rapidly.

And fortunately the procedures in this book will teach you how to tap into your rich creative resources by noticing these secondary “sidebands” that lie just outside the focus of your attention.

Once you begin to tap into this resource you will find it easier and easier to notice these subtle ideas. As always, you get more of what you reinforce, and as you reinforce this skill to yourself, it will become second nature quite quickly.

**Building Links**

The other good news is: every time you notice a new sideband thought or perception while it’s still a sideband, you will build a new link to the part of your brain that created that idea.

Becoming aware of your sidebands of thought and perceptions builds more and more bridges between your conscious mind and your unconscious mind, therefore bringing new, richer creative resources online.
Socratic Method
How To Use The Most Effective Learning Method In Existence To Draw Out Your Inner Genius

Socrates was famous for his method of “drawing out genius” in others.

He used to teach people by getting them to look deep within themselves, notice their richer thoughts and perceptions, and describe these things out loud. Doing this brought great insight and clarity to his students, as they were opening the door to their own inner genius.

This “drawing insight from within” has proved to be a much more effective method of learning than the “shove information down our throats and hope it sticks” approach used today.

In the days of Socratic Method where the teachers would use clever questions to draw perceptions and insight out of their pupils, much larger leaps and bounds were made.

Here’s a startling fact:

In late classical Greece and Renaissance Europe, the Socratic Method of learning produced 10 million times the rate of world class geniuses than that of today’s teaching methods.

10 million times!

Isn’t that unbelievable considering all the modern advancements we’ve made and all the new teaching resources available?

So why is there such an increased rate of genius using Socratic Method and how can we apply it to song creation?

Again, Dr Win Wenger puts it very well:

*Because to examine your own first-hand perceptions and awarenesses, and to seek to make your response from them, reinforces not only those particular awarenesses, but the trait, the behavior, of being aware! And because that genius is already there in nearly everyone, if given its chance to express and emerge. It’s there in your own awarenesses, not in someone else’s second-hand rote-memorized data.*

When you create music you can reap the rewards of using Socratic Method.

Once again, your job is to look deep within yourself and become aware of the many perceptions, thoughts, and hunches you have about music.
And instead of expressing these ideas out loud by speaking them, you must express these perceptions in as much detail as you can, using your chosen instrument.

In a little while you will be taken through a powerful improvisation technique that will enable you to put the “Socratic Effect” into play.

With the Socratic Method, once again you are putting into play the “Law of Effect.” If you remember, the law of effect states that you get more of what you reinforce.

With Socratic Method, you are reinforcing that you are aware of these secondary perceptions and therefore these perceptions will become much easier to “lock onto” and will become much clearer.

As Dr Win Wenger elegantly stated, when you use this method you are not getting caught up on someone else’s second-hand rote-memorized data.

This is why it’s important to look beyond your consciously created ideas and focus on the subtler perceptions that rise from your unconscious. It’s in these perceptions, thoughts and hunches that your true genius lies, not in second hand data that you’ve used to consciously create your ideas.

So how can you tune into these perceptions, thoughts, and hunches that will allow you create mind blowing musical ideas?

Well, once again the answer is inspired by the insightful Dr Win Wenger and his “Principle of Articulation”

This principle states that “the more you express or articulate a given perception, the more you will perceive and understand of that and related perceptions.”

When you use this principle (like in the improvisation exercise coming up soon) and begin expressing your perceptions, these perceptions are being fed back into your brain, and you will then have new perceptions about the perceptions you’ve just expressed.

This powerful feedback loop creates a growing flow of new and meaningful musical perceptions and will send you through an amazing landscape of new inspiring music.
The Learning Loop

Whenever you learn something, the most powerful point of greatest insight is in the information that is fed back to you after you take action on the knowledge you've gained.

For example, if you are learning mathematics, the point in the cycle when you are taking in the instructions is not the most crucial moment. The most profound learning will take place when you examine the feedback that comes back to you after using this information.

This feedback is the most powerful point in the learning loop. And it can be used in music creation processes to great affect.

For example, when you partake in the improvising procedure, you will be encouraged to record the entire session. The time when you listen back to recorded sessions is the time when the most progress will be made.

Your brain takes in this information, this feedback and evaluates it critically. It listens for moments that are pleasing to the ear. It listens to moments that are “boring” and begins programming itself to “drop” these parts, leaving only the fine musical moments.

It’s this feedback loop that creates the most insight and change in your musical creation abilities. As you continue to repeat the procedure, your perceptions become easier to notice, and you will find that because of the learning you have done “listening back” to prior sessions, your ideas will improve more and more, and less “boring” parts will crop up.

Early In the Process

The hardest part of this whole process is becoming aware of your subtler, more meaningful musical perceptions and thoughts.

At first, you may not notice anything at all, and you might find this frustrating. You may notice very subtle “flashes” but they are hard to describe and materialize into a performance. You may find yourself fumbling around, without stumbling onto a rich stream of ideas.

It can be slow going at first (it certainly was for me).

I assure you though, as you continue with the procedures outlined shortly, the “Principle of Articulation” will come into affect. Also, leveraging the most powerful point in the learning loop will accelerate your musical growth even further.

Can you remember the snowball effect? When you begin the snowball is small (in other words, you aren’t aware of your many musical perceptions) and it takes a little bit of effort to get going. (Just like back in the early
days of fumbling your way around your instrument trying to connect these subtle perceptions to your hands or mouth.)

As you get the ball rolling though, momentum begins to grow. The Law of Effect begins to have a big impact and you find it much easier to tap into your richer resources for ideas. The snowball gets bigger and bigger, and rolls faster and faster.

It’s like opening the floodgates to your “right side,” creative mind. Once they are open, the law of effect has a compounding affect and soon the ideas are flowing thicker and faster than you can imagine.

The link between your perceptions and your instrument grows stronger and stronger, and soon you become a master of this music creation process, and things happen easily for you.

Your job is to get the ball rolling. Your job is to begin the snowball effect. You can do this by using the procedures outlined in a later chapter.
The Pattern That Best Supports Creative Behavior

Here’s a great pattern to follow that aids the creativity process.

*Be fully creative, then fully critical, then fully creative.*

This creative, critical, creative cycle works well, and allows your creative process to work at full speed, with no interruptions.

It’s usually when these processes are combined when things get bogged down.

You’ve probably heard people talk about “left-brain” people and “right-brain” people. This is because through research scientists have discovered that when in a “creative” mood, there seems to be more activity in the right hemisphere of the brain, whereas analytical people produce more action in the left hemisphere of their brain.

The *be fully creative, then fully critical, then fully creative* statement is discussing the need to separate the “creative” tasks from the “analytical” tasks.

The main point here is *don’t combine the processes of being creative and critical.*

These two things are separate and need to stay that way!

You need to begin the cycle at “creative” when you generate the initial ideas. These ideas can be generated in a number of ways, such as the improvising procedure, or jumping on the ideas that bubble up after an incubation period.

Your right “creative” brain creates these initial ideas utilizing your richer resources.

Once the first “ideas” have been created you can then step back and survey what you have created.

If you try and be critical while you are creating ideas the creativity process will fall apart. This is because trying to be critical brings the “squelcher” into play. Inviting your left “critical” brain into play too early will only serve to “squelch” ideas that have much potential.

**The Surprise Factor**

Many people don’t act on their musical ideas because they believe they are bad or even “crazy.” The fact is that these seemingly “crazy” ideas are often the best ones. If you generate an idea seems a little “crazy” it’s
important to document this idea. This could very well lead you into musical territories that you’ve never visited before!

Instead of following these ideas and perceptions, most people will “squelch” the idea, and not see it through to material form.

The thing about the subtle messages and ideas delivered by the unconscious is they are often quite different and surprising. It’s this “surprise factor” that actually tells you that this idea was not consciously generated and has been created by your deeper resources.

With this in mind, you must make a concrete response to all the ideas that come to you. No idea is too bad or too crazy to respond to, because you won’t actually understand the idea until you’ve made a response to it, stood back and surveyed it (in the critical period).

So instead of judging your ideas as you come across them simply record the idea and ask the question, “I wonder where this idea will lead; I wonder why my unconscious resources have created this idea for me.”

The improvising technique, and sideband exercises that follow are great for keeping the “create-critical-create” cycles separate.

Firstly because everything is being recorded, so every idea is captured no matter what you think of it! And also, the exercises are developed to short circuit your analytic resources from stepping in and “squelching” any ideas.

Once you’ve generated a group of ideas, you enter the “critical” stage in the creativity process, where you sit in a comfortable space and listen to all the ideas you’ve recorded.

What you hear will surprise you!

Some ideas that may have seemed flat and boring as you created it will be full of life and energy. Crazy abstract ideas that may have seemed worthless at the time of generation may spark inspiration and lead to works that are truly beyond, brimming with greatness.

This is the time to invite your inner critic back into the fray. You will find it very easy to do this. Just sit and float along to your ideas. As one pops up that grabs your attention, take note of the time of the recording. Then continue to float...
Nothing is more damaging to a creative session than being critical bang smack in the middle. Always keep that in mind, so every time you try and analyze and critique while creating, you can instruct that part of your mind to “sit still.”

This will result in many more ideas, much less stress, and much more enjoyable and inspiring creativity sessions.
How To Get Into A Deep State Of “Heightened Creativity and Performance”

Have you ever been watching a sports game, where all of a sudden an individual player began absolutely dominating the game, and everything they did turned to gold?

Or have you seen an athlete at the Olympic games come out and smash their personal best and the world record at the same time?

Scientists associate this exceptional performance with what’s called a “flow state”.

This is the time when the natural gift of the athlete “takes over”, completely uninhibited by the critical and often self-sabotaging filters of the left brain, which as you now know, is the squelcher in action...

And when an athlete enters into this “flow” state, they simply perform at a new level of excellence.

Here’s the good news...

This “flow” state doesn’t just exist in sports. You can get into a “flow state” in any area, including songwriting. In fact, music and other areas that require creativity actually depend on your ability to enter into this state.

It’s in this “flow state” the gifted songwriter in you will naturally emerge, and create some truly mesmerizing music!

Let’s take a look at some interesting points about this “flow state”.

If you surf over to Wikipedia.com, you’ll find the following information that is known about being in this high performance flow state.

- Firstly, Flow is the mental state of operation in which the person is fully immersed in what he or she is doing, characterized by a feeling of energized focus, full involvement, and success in the process of the activity.
- While in “Flow”, you will feel a loss of the feeling of self-consciousness, and the merging of action and awareness.
- Also, in “flow” The activity you are engaged in is intrinsically rewarding, so there is an effortlessness of action.

Now...

If we were to look inside the brain of a person in this “flow state”, what would we see?
Neurofeedback trainer and therapist Anna Wise, was also interested in this question, so over a period of three decades she measured the brain wave patterns of a number of exceptional spiritual teachers, artists, high-performing businessmen, athletes, and other highly creative individuals.

Now before I explain what the results of her studies were, let me give you a very basic education in brain wave states.

In your mind, 24 hours a day there are nerve cells in your brain that generate electrical impulses. These “impulses” fluctuate rhythmically in distinct patterns known as brain waves.

The frequency of these brain wave patterns (which means, the speed at which they are vibrating) is closely related to your thoughts, your emotions, your state of being, and the functioning of the various systems of your body.

For an idea of how your brain waves relate to the way you act, the way you feel, and everything else that happens within you, let’s look at the four main brain wave categories.

Firstly the Beta brain wave: These brain waves vibrate in between 14 and 30 cycles per second.

When your brain is creating beta waves, you are in an everyday waking state. Things like arousal, alertness, and intellectual processing are all associated with the beta brain waves your mind produces. If you begin making high beta waves, up and towards the 30 cycles per second region, you will begin to have feelings of stress, disease, and panic.

If you begin producing slower brain waves in between 8 and 13.9 cycles per second, you will be making what’s known as alpha brain waves. These brain waves are closely associated with relaxation, superlearning, relaxed focus, and the feeling of being in a light trance.

Your brain begins making alpha waves when you are just falling asleep, feeling drowsy, or feeling extremely relaxed. For example, can you remember a time when you were completely lost in a movie or a good book? In this situation, your brain was very likely producing alpha brain waves, which is why you felt deeply relaxed and sort of “zoned out”.

When you are creating low alpha waves at around 8 cycles per second, you are beginning to access some of the “unconscious” regions of your mind that are normally “offline”.

Creating low alpha waves, in a way forms a bridge between your conscious mind and your unconscious mind. Do you think this could be helpful in creative tasks such as songwriting?

Well... You’re onto something there!
Now, if you lower the frequency of your brain waves again, you begin making *theta* brain waves. The frequency of these brain waves lie in between 4 and 7.9 cycles per second.

Normally when your brain is creating theta brain waves you are in REM, which means a state of dreaming sleep. However it is possible to create theta waves while you are still awake, and this has a lot to do with getting into your “flow state”. Also, there is a **strong** link between these theta waves, and an increased level of creativity.

This is because when you’re producing theta waves, you are accessing parts of your mind that are normally unconscious and out of your awareness. Producing these theta waves is **key** to accessing your vast reservoir of knowledge and ability that is usually “offline”. More on this in a moment.

The final category of brain waves is the *delta* range, which lies in between 0.9 and 3.9 cycles per second. Delta waves are produced when you are in a deep, dreamless sleep.

Delta waves are also closely associated with deep meditation, intuition, and empathy.

**So What’s This Got To Do With Creating Amazing Music?**

You might be thinking, “well this is interesting stuff, but how is it going to help me improve my ability as a songwriter?”

I’m getting to that... and it will be worth the wait, I promise!

Let’s take a look at the results from Ann Wise’s research as she looks into the minds of ultra high performance people as they create...

It’s very very interesting...

Anna noticed that *all* of these highly creative artists, athletes, businessman, spiritual figures... they *all* exhibit a very specific brain wave pattern when in this state of increased performance and creativity.

Anna calls this state the Awakened Mind.

I call it the *ultimate* state to write music from, otherwise known as the “flow state”.

In this high performance state, these subjects were producing *not only* beta and alpha brain waves, which are the brain waves associated with a normal “waking” state, but also a significant amount of theta brain waves and a small amount of delta brain waves.
This shows that they were accessing regions of their mind that are usually “offline”. It shows that they are using their *unconscious resources*, which is where the vast majority of processing and natural ability lies.

As a songwriter, it’s this “flow state” that will allow you to discover your most brilliant ideas. If you can learn how to get into this state, you will begin leveraging your full potential as a songwriter.

With this said: how can you easily immerse yourself in this ultra high performance state?

Well the short answer is this: if you can reach a state of **profound relaxation**, you will begin creating enough alpha waves that will form the bridge between your conscious and unconscious resources.

From this point your mind will begin creating theta brain waves and a small amount of delta brain waves. And as you continue to absorb yourself in creative activities once you’ve entered this state, you will sink deeper into this “flow state”.

If you can learn to get into this “flow state” whenever you create music, you will find creative ideas much easier to come by, as you are in contact with your most powerful creative resources.

In a later chapter I will give you instructions that will make it easy to find this state of ultra creativity and performance.
A Case Against Perfection

In this chapter I would like to dismiss a popular myth that can be very damaging to your music and your creativity.

This myth is that “perfect” music takes years and years to create.

Here’s the thing: your unconscious mind is a powerful creative force. It also processes information at speeds that our physical computers will never match.

When a musician has the idea that they want their music to be “perfect” they are very likely bringing their critical “left brain” back into play. In other words, they are spending too much time analyzing and being critical than actually creating music.

I encourage you to want to produce the finest quality music you can muster. There is nothing better than to sit back and listen to one of your works and say, “Yes, this is perfect!”

What I want you to be aware of though, is that it’s your perceptions, thoughts, and hunches coming from your “right” brain that will lead you to “perfect” music.

These perceptions come on very quickly when you learn to become aware of them. This means that you can create masses of “perfect music” in a very short time.

It’s the over-analyzing and premature judging of ideas that can become a problem for an artist wanting to discover “musical perfection.”

So a few words of light advice for you perfectionists...

1. Always keep your creating and judging musical ideas separately. When you are after “perfection” it’s very likely that you “squelch” a great many of your ideas prematurely because you dub them as “not perfect.” This behavior will reinforce the idea that you don’t come up with musical ideas easily, and will stop the flow of ideas.
2. Also keep in mind what sort of time ration exists between your creating and critical sessions. You can be critical for as long as you like, but in the end it’s cutting into time where you could be exploring new, fresh, and inspiring ideas!
3. Trust your instincts. Trying to create “perfect” music can be counter intuitive because it causes you to over-analyze trying to make everything “perfect.” Your instincts, hunches, and perceptions will give you much more valuable and meaningful information, so if you go with these instead of a coming from a highly analytical perspective you will likely achieve “perfection” much faster.
You may or may not have found this chapter valuable. I wrote it as much for myself as I did for you. I am one that constantly battles with the idea of “perfection,” and have wasted much time in the past that could have been spent creating.

If you fall into the category of “perfectionist,” please take into account what I have just said. This information has helped me greatly, and if it wasn’t for following this advice, I never would have had the pure pleasure of delving into some fascinating musical landscape.
Part 3: The Mindset of a Musical Genius

The Crucial Mindset for Creating Amazing Music

Before you enter a dreamy state of endless creativity, there is one more thing you must work on. This one thing is called your “musical mindset.”

What is your musical mindset? Well it’s got a lot to do with the way Mozart said that his flow of ideas depended on him being in a “positive state.” (More about this in the bonus report titled, ”The Mozart Report”)

There are certain things that great musicians believe. And these beliefs are very powerful. It’s this mindset that creates the perfect platform from which to create amazing music.

Let me begin with a story to explain this.

There is a football team that has a very important game approaching. Now this football team is not highly rated. In fact, they are seen as one of the “poorer” teams in the league and the team they are up against is full of highly celebrated football icons—superstars that are swiping all opposition aside like flies.

But this “lesser” team are keen to win. They want nothing more than to walk off that field leaving the audience screaming and in disbelief that they had overcome these great titans.

For the whole week leading up to the game, everyone in this team trained hard. They urged each other on. They constantly affirmed that they were going to win the game. The team captain went around to every player and told them that he believed in them, and he believed that they can win the game.

With this excitement, belief built and built. Pretty soon the entire team was simply urging game day to arrive.

When game day finally did come, they exploded onto the field. They kept up their high level of belief for the entire game, and they overcame the opposition. The crowd went wild.

“We did it!” “We did it!” cried every member of the jubilant team.

Now, while this was a fictitious story I just made up, this situation happens in sports all the time. The underdog always has a chance, even if they are much less equipped than the favorites. Why is this?
One magical word: Belief.

A strong belief is a powerful force—so powerful that it can lead an average team to glory.

This is something that must be considered when you create music.

What do you believe about your ability to create amazing music? If you believe that you are capable and worthy of this, then great!

But if this is not the case, it’s something that needs to be worked on.

If you don’t believe strongly enough that you can do something, your brain will take that instruction and make it a reality. If you don’t believe that you can create groundbreaking, inspiring music, then you will not. Your brain will take that belief and use it to sabotage your efforts.

If though, you develop positive beliefs about your musical ability, you are in a great position to begin creating amazing music.

Having these positive beliefs is sending the signal to your brain that you know you can create great music. Along with your intention, your brain has the right set of instructions to begin creating something magical.

Positive beliefs about your music make you more receptive to incoming ideas.

Negative beliefs about your music make you tense, stressed, and unhappy and block your ability to create magical music.

**What Are Your Beliefs About Your Ability To Create Excellent Music?**

What do you currently believe about your ability to create magical music?

Take a piece of paper out now, and write down everything that comes to mind.

What do you think about your ability to generate ideas?

What do you think about your ability to take these ideas and mold them into magical full pieces?

What do you think about your ability to take what’s in your head and bring it into the world?

How do you feel about your skill level on your chosen instrument?

Write down everything that comes to mind.
Now you’ve listed some of your beliefs about your songwriting abilities, let’s take a look at why they are important, and how you can structure your beliefs so they serve you well.

**What Are Beliefs?**

Beliefs are part of your “brain software.” They are one element of this software that runs in the background of your mind where you don’t notice it. Beliefs are a big factor in the results that you generate in your life.

Your mind uses your beliefs as a filtering mechanism to process information. You see, there is simply too much incoming information for your brain to retain. Every second there are millions of bits of information hitting your eyes, ears, and other senses.

Your brain needs a way to sort through this information so it can delete much of it. One of the filters that allows this deletion process to happen is your belief filters.

Here’s how it works.

Right now, you have thousands of beliefs. These beliefs cover every topic or thing you’ve ever learned about. When information passes through your senses, your brain automatically deletes any information that doesn’t support what you believe.

This is why it’s possible for one person to strongly believe in one thing, while another person just as strongly believes the *complete opposite*!

Both of these people think they are perfectly justified in believing what they believe. They both have accumulated a mass of evidence to back up what they believe. And they’ve both ignored or deleted all evidence suggesting otherwise!

The point here is if you believe that you’re no good at creating great music, you will only see the evidence that supports this belief. If you believe the opposite though, you will see evidence that suggests you are God’s gift to music!

If you found that you have quite a number of negative beliefs about music, don’t fret.

Beliefs can easily be changed.

In the previous example, where the “below par” sports team believed that they had what it takes to knock over the best football team, they didn’t have the skill to match that belief, but that didn’t matter. Simply believing that they could win caused their brains to look for possibilities and opportunities that could make this happen.
The team took to the field, believing that they could win, and therefore they were constantly on the lookout for opportunities that would help them achieve the victory.

This is the perfect mindset for a sports person.

You can change your beliefs about music so they suit your musical aspirations. You won’t believe the difference it will make once you’ve adopted positive beliefs about your music.

How can you do this?

Well first you need to choose your new beliefs. This is easy enough. Just take the negative beliefs you have and “flip” them around.

For example:

If you believe that you have “never been creative and never will be,” choose instead to believe, “I am an unstoppable creative force that constantly comes up with new breathtaking musical ideas.”

Building a foundation of positive beliefs like this will give you great confidence, and the motivation to fully expose the vast potential of your songwriting abilities.

Once you’ve got your list of new beliefs that you want to adapt, how do you go about adapting them?

Well, it’s very similar to our football team situation. You simply flood your mind with these new beliefs. You think about them constantly, repeating your new beliefs over and over. You make little movies in your head of you being this new musician who is completely amazing. Continue to reaffirm. Continue to flood these new ideas into your mind.

Look out for evidence that supports these new beliefs, and every time you spot some, say, “There, you see? I AM a great musician.” You must choose to ignore anything that doesn’t support this belief.

After a certain amount of flooding your mind with these new beliefs, they will become a part of you. They will be just as solid as the old negative beliefs you had, except these new ones will provide an amazing foundation for your musical journeys ahead!
A Few Hints for Changing Your Beliefs

When you review what’s been said about your unconscious mind and its vast power, and realize that the only thing that separates you from normal and genius is the way you use your mind, then these ideas will surely spark a belief that you have the potential to accomplish anything at all!

If you also understand the principle “you get more of what you reinforce” you will realize that the more you affirm these new beliefs to yourself, the more they will become a part of you.

When you first try to adopt a new belief it will feel like you’re acting or “pretending.” That’s ok. Just keep acting like you already believe the belief that you are adopting. Keep affirming the new belief. There will be a point when this belief will become more “real” to you and an important part of your life.

What Do Great Songwriters Believe?

Here is a list of beliefs that are part of the mindset of a great songwriter. Read through these beliefs and pick a few that really resonate with you. Begin to adopt these beliefs by flooding your mind with them.

They believe that they are highly creative.

They believe that what they create will be loved by their fans.

They believe that good musical ideas are endless.

They believe that anything is possible.

They believe they are a unique talent.

They believe that there are infinite and amazing musical ideas waiting to be discovered.

They believe that they are a brilliant, unique musician with something great to offer to the world.

They believe that their music is so good that it will be noticed and devoured by large of audiences.

They believe that whatever they are trying to do, there is a way to do it.

They believe that things that go “wrong” are not failures, but merely information to point them toward success.

They believe they have the ability to create mesmerizing music.
They believe they can achieve any musical goal as long as they continue to focus their mind on that goal.

They believe that if the answer to something doesn’t come immediately, by continuing to search for the answer they will find the solution or resource they need.

They believe that they deserve to achieve any musical goal they desire.

They believe that their achievements will not only benefit themselves, but also others.

They believe failure is feedback that tells them they’re off course. With this feedback in mind, they try something new and monitor the new feedback that comes in.

They believe that they will always achieve their goals.

Ok, now let’s talk about another element that helps form your musical mindset.

Meta Programs

There are a few other special ingredients that form your musical mindset.

Your beliefs are one way that your brain filters information. Another filtering mechanism is your “meta-programs.”

A meta-program is a filter that is not reliant on content. It’s a “non-content filter.”

You have many of these meta-programs running outside your awareness that filter information and help determine what occurs in your life.

A few of these filters are very important in the musical creation process. Let’s go through them.

Frame Of Reference Filter

The first one is your “frame of reference” filter.

Your frame of reference determines what direction you look in to discover how well you are doing a task.

If you check inside by asking yourself to see if you are doing well at something, you are using your “internal frame of reference.”
If you are doing a task and you ask a friend, boss, or family member for feedback, you are using your “external frame of reference.”

There is a very specific way that this filter should be used to get the best results in your music creation processes.

Here it is:

When you are learning something new, or are doing something for the first time, you should use an “external frame of reference.”

At the point where you know you are good at this new skill, you need to switch this filter to an “internal frame of reference.” In other words, once you know you are good at something you don’t need to keep checking with someone else. You have the ability to tell yourself whether you are doing well or not.

This filter is very important in the music creation process. Here’s why:

If you are creating new ideas and you have an external frame of reference, you will seek out someone to show and ask for their opinion.

This person might say they don’t like the idea. Because of your external frame of reference you might lose confidence in these new ideas and reject them. But here’s the thing.

This “opinion giver” was probably not the ideal person to give you advice. They might not understand the new ideas the way you do. They may not see the “big picture” and have the ability to visualize or imagine what the song could become.

The other thing is that new groundbreaking music usually takes time to catch on. There is a reason that the first time you heard your favorite CD of all time, you may not have liked it or understood it. It takes repeated listens to understand and let the beauty of this new music sink in.

When you create music, you are the ideal person to judge it. You must understand this, and not rely on others to judge your music for you. You must have a strong internal frame of reference when you create new musical ideas.

The other benefit of this is that when your critics are not agreeable, it won’t affect you in the slightest! With a strong internal frame of reference, you become the one that decides how good your music is. And if others don’t agree, it won’t matter to you.
Same/Difference Filter

The next important filter is the same/difference filter. This filter determines whether you are looking for things that are the same or things that are different.

People that use this filter and favor the “same” side of the spectrum will look for familiarity. They will eat the same meals each day. Do the same routines. They will try to always maintain consistency in their lives.

On the opposite side of the coin, “difference” people like things to be different. They like to “change things up.” They don’t like things to be stagnant and boring.

Being a “difference” person when you are creating musical ideas can be very helpful. You are always looking for new and different things. You are stretching the possibilities. Using the “difference” side of this filter will lead you into new and interesting musical territory, as you will always be looking for new and interesting ideas.

The same/difference filter also applies to the way you set up your instrument. A difference person will look to create a new sound with his/her instrument every time they play it. A “sameness” person will be satisfied with using the same setting every time they play.

Playing on the “difference” side of the coin encourages creativity. It is very useful in the “idea generation” part of the music creation process.

With regards to a musician, a sameness person may get caught up in playing the same thing over and over, instead of breaking into interesting, new ground.

This can create limitations in what this person creates and make a lot of what they create sound the same; thereby causing their audience to lose interest.

How To Operate Your Same/Difference Filter When Creating Music

The best way to operate this filter while you are creating music is to look for and enjoy differences. This will give you the right mindset to discover new and interesting music.

If you think, “oh no, I’m definitely a sameness person,” don’t panic.

All these filters are actually a spectrum, and you can learn to operate at both ends of the spectrum.

Every time you do something you can switch so your filter is in the best orientation for what you’re about to do. For example, if you want to create
new musical ideas, you need your same/difference filter to be oriented towards the *difference* side of the spectrum.

You can do this by simply *intending* to look for difference as you play music. And also, while you are creating music, consciously do things different to the way you usually do things. Play your instrument on a different setting. Sing in a way that you normally wouldn’t do.

Doing these things and *intending* to look for differences will “flip” this filter around so you look for new ideas instead of getting caught up in the “same old routines.”

With a bit of conscious effort this new “setting” will become a part of you every time you create music.

**Your Ideal Internal and Physical States for Creating Your Best Music**

The following quote is taken from the report that examines Mozart’s method for creating music. This quote outlines the first part of Mozart’s process and includes some very important information about his physical and mental state. I’ve repeated it here for ease of reference.

> “When I am, as it were, completely myself, entirely alone, and of good cheer—say, traveling in a carriage, or walking after a good meal, or during the night when I cannot sleep; it is on such occasions that my ideas flow best and most abundantly. Whence and how they come, I know not; nor can I force them.

Notice that Mozart has realized that there are certain circumstances that cause his ideas to “flow best and most abundantly”.

Here is a list that outlines these circumstances.

1. Completely myself, entirely alone
2. Of good cheer
3. Traveling in a carriage, or walking after a good meal, or during the night when I cannot sleep

The first important thing to note is the combination of events that cause Mozart’s ideas to pour out.

I call this his “internal and physical state for creating his best music.”

You too have such a state. It may not be exactly the same as listed above. But there will be certain internal states, situations, and physical conditions that will be the prime conditions for you to write your best music. What you need to do is *find out* the perfect time and situation for you to write music.
Do you write your best music when you are alone, or with other musicians?

Is there a certain venue that you feel particularly creative at?

What mood or “internal state” brings the best ideas out of you? Happiness? Sadness? Passion?

My challenge to you is to discover this “optimal music creation” state. Fortunately it’s not too hard to discover. All you need to do is keep a diary of your musical creation sessions. After each session, describe in your diary the conditions of the session. Also rate the session out of ten in terms of how creative you felt and how easily ideas emerged.

Try different locations, different times of the day, different moods, etc.

Before long you will stumble onto your internal and physical state, location, and circumstances for creating your best music.

Once you’ve discovered this situation, you can organize your life so this situation happens frequently. When you do this you will have set up the physical conditions that will allow musical ideas to emerge spontaneously and naturally. Your schedule is now in harmony with your creative aspirations. Congratulations!
Musical Chunking

The concept of “chunking” is a very important one to master as a musician and also as a human being.

The idea of "chunking" was created by George A. Miller in his paper The Magical Number Seven, Plus or Minus Two: Some Limits on our Capacity for Processing Information.

George Miller discovered that our conscious mind is able to keep track of between 5 and 9 pieces of discreet information at one time. He created the concept of "chunking" to allow people to focus on information that contain more than these 5 to 9 pieces of information, by grouping details together. This way your conscious mind is able to hold much more information at one time.

The ability to “chunk at will” is the hallmark of highly intelligent people. And to understand this concept and put it to action in your songwriting will have a great impact on what you can create.

Let me explain this concept further.

For any topic you can think of, there is a spectrum that goes from the “biggest picture concept” to the “finest detail.”

This is known as the “hierarchy of ideas.” The term “chunking” describes the ability to move through this hierarchy of ideas.

Because for any topic, there is a massive amount of information in this hierarchy of ideas, it’s impossible to consider all of this information at once. Instead we have to choose where in the spectrum to focus our attention.

“Chunking down” means to focus in on the finer details of an object, whereas “chunking up” means zooming out and looking at “big picture” concepts.

When you’re “chunked down,” you are focused on specific details. However being “chunked up” has you focused on the big picture, which is created by the relationship between the details.

For example, in a song there are many details. There is singing, and other musical instruments, all doing different things. Neither one of these separate details is the big picture. It’s the way that these ideas relate to each other that comes together to create the big picture.

Let’s look at another example to clarify this, and after that we’ll take a look at how it applies to creating music.
Take, for instance, a car. You can “chunk down” and hone in on details such as the tires of the car. You could then chunk down further and focus on the rims on the tires. You could keep honing in until you’re looking at the finest detail.

If you were to take the idea of a car and chunk up you would ask the question, “This is an example of what?”

An answer that may come to mind is, “A car is an example of transportation.” In saying this you are “chunking up”, zooming outwards to notice the big picture.

To chunk up again you’d ask, “What is an example of transportation?”

Your answer might be something like, “transportation is an example of movement.”

Can you see how this works? To chunk up and down is basically move your focus along this “hierarchy of ideas.”

Or, to put it another way, chunking means to focus on a specific area of the spectrum that begins with the smallest detail, and zooms out to the “biggest picture.”

**How Does Chunking Apply to Music?**

Let’s look at an example to find out.

Take for instance an album that you love. Choose one now. Make it one that you see as one of your all-time favorites.

Now as you think about this album, notice what your overall impression is of it. Thinking about the album as a whole in this way has you focused on the “big picture” end of the “hierarchy of ideas” spectrum. At this point you are very “chunked up.”

Now let’s chunk down and focus on a more detailed area of the spectrum. To do this, begin thinking of a specific song on this album.

Even take out the album and listen to this song, hearing it as a whole. To do this, you are focused on a different part of the hierarchy of ideas as when you were focusing on the whole album.

Now, to chunk down even further you can focus in on what just one of the instruments is doing. For instance, just focus in on what the vocalist is doing and ignore the rest. This is focusing even further to the “details” side of the “hierarchy of ideas” spectrum.
You could keep chunking down and only focus on the reverb and delay effects on the vocalist’s voice. This is getting very specific and chunked down!

As you can see, at one time you can only focus on one position of this hierarchy of ideas. It’s your job to direct where your focus goes at any moment. There are advantages to focusing on the “big picture” as well as honing in on the details. Let’s now look at the best way to “chunk” when you’re creating music.

Where to Direct Your Focus

Here is a list of musical chunking advice so you understand where to direct your focus in any given moment.

1. When you are creating your intention or vision for the music you wish to create, you need to be very “chunked up.” You need to focus on the “big picture.” You need to think about how your music will sound as a whole concept, rather than focusing on specifics.

2. When you are having an “idea generating” session, you need to guide your focus towards being receptive to creative ideas. And also to representing those ideas by playing them with an instrument or documenting them some other way. A portion of your focus is also on things like hitting the right notes, with the right tone, and so on. In other words, you are focusing on very fine details, and are therefore very "chunked down".

NOTE: One of the benefits of recording all your creative sessions is you free yourself up from things like trying to judge your ideas and remember them as you create them. These tasks require a different chunk altogether, so trying to combine them with creating will only squelch your ideas.

3. When you’re listening back to the musical ideas you’ve generated you need to “chunk up” so you can listen to the ideas as a whole piece of music. To do this you need to focus on a similar area of the “hierarchy of ideas” spectrum as when you’re listening to a song from your favorite CD as a whole. In this “chunked up” state you’ve taken a step back, and can survey your ideas in the way that you would listen to a piece of music and are in a much better position to notice the rich potential in your ideas.

If you’re too “chunked down” while performing this task you will get bogged down by the details such as “that note wasn’t played perfectly” and you will miss the raw potential that exists behind the details.

4. When you’re arranging a piece of music—putting ideas together—you need to chunk up and down. From a “chunked up” point of focus you can decide what ideas can go together. For example, you may have an idea about how a section of music can lead into a chorus. Once
you’ve decided this you need to chunk down to figure out how these two sections will combine and connect. Once this is done, you need to chunk back up to survey what you’ve done and whether it works as a whole.

5. As you make any adjustment to a piece you’re writing, you need to chunk down to and focus on the details to make the adjustment. From here you need to chunk back up to listen to the piece of music as a whole, and monitor the changes in this way.

Trouble Chunking?

Some musicians can have trouble with “chunking up” to view the big picture. One of the easiest ways you can do this is to simply take a break. Leave the song idea for a day or so, and then come back to it in comfortable conditions.

This break will cause you to naturally “chunk back up” and focus on the big picture.

Finally, practice this chunking skill as often as you can. You can do this first with music that you haven’t created. Practice listening to the song as a whole, and then shift your focus to different details. Practice chunking up and down the hierarchy of ideas that exist in the song.

When you master this skill listening to music you haven’t created, you will find it valuable in your own music creation process. Take the time to re-read the list of “musical chunking” advice and that will give you a great head start!
Developing Unshakable Confidence in You And Your Music

Having confidence in yourself and your creative abilities is something to be highly valued.

Why?

The biggest reason is it leads to you developing positive beliefs about you and your music. As you learned earlier, beliefs carry with them a certain amount of power. And positive beliefs are something that the great songwriters share in common.

So it’s very important that you develop positive beliefs about you and your music.

Developing a great deal of confidence in yourself will make this easy and automatic.

Here’s a great way to develop great confidence in yourself.

You have inside your mind a long, specific list of criteria that you have developed that describes what “great music” is all about. This list has been generated by a lifetime of accumulated musical knowledge.

As you’ve already learned, all the music you’ve listened to, all the music you’ve played and many other things have contributed to this internal criteria you have developed.

And guess what? Nobody else on this planet has exactly the same list of internal criteria. Nobody. As your internal criteria has everything to do with the music that you create, this means that you are a completely unique musician.

Think about that. You have the ability to write music that nobody else could think of. It would be impossible for others to create the same way you do, because your set of internal criteria is completely unique.

The first step to having unshakeable confidence in your music is to realize that you are a completely unique artist AND that you are bringing something to the table that people need and want.

Whatever genre of music you create there are people out there that want your music and want it now. The reason they want your music is there are similarities in yours and their criteria for what makes great music (but not a perfect match).
Once you make this realization, that people need what you can create, the confidence will become so strong that when you have ideas you won't hesitate, you'll immediately begin putting the idea into material form.

*That* is another reason why confidence is so important to a creative artist. The belief that your ideas are worthy of taking action on gives you the motivation needed to do so!

So sit down and think hard. Realize that your music is indeed worthy of pursuing. Realize that there are people out there right now that want and even need your music.

Understanding this is the first step to developing an unshakable confidence in yourself.

And you know what?

Once you reinforce this to yourself, you begin to believe that you are indeed a great songwriter. This causes your mind to create more new and interesting song ideas, which further confirms the fact.

*Always remember, you get more of what you reinforce!*

**Your Frame of Reference**

Another tool for developing confidence in yourself as a creative artist is to understand your “frame of reference.”

Your frame of reference is a way that your brain processes information and the order in which it is processed. It comes into play every time you are doing anything.

As you may remember from an earlier chapter, there are two ways you can approach your frame of reference. These two approaches are known as:

Your “**Internal Frame Of Reference.**” If you have a strong internal frame of reference, it means that when you are performing a task, you check *inside* to find out whether you’re doing a good job or not.

An “**External Frame Of Reference**” means that when you are doing a task, you look outside of yourself to find out whether you are doing a good job or not. More specifically, you ask somebody what they think of your job.

Some people have a strong “external frame of reference” all the time, and because of this their confidence is entirely dependant of what people tell them. This is very dangerous when it comes to creating music. It’s very easy to run into an individual who has a completely different set of internal criteria for what makes great music. This person can “shoot your music down” and your confidence will be shattered in a second.
However if you have a strong “internal frame of reference,” comments from outsiders will not have an impact. People can “slam” your music all they like, but if you know inside that it’s good, then you continue to believe it is good.

Having a strong “internal frame of reference” is very important in the creativity process. Why? Because being creative relies on trusting yourself and having confidence that your ideas and creations are very worthy of exploring.

Let me give you a quick example of how having an “external frame of reference” can be dangerous as a creative artist.

Many years ago I went to a music conference to present some of my music to some music industry people.

Fortunately for me I had lucked out and had a meeting arranged with a “big name” producer. I was excited for days about this meeting. I couldn’t wait to show him what I could do, and I wanted to know what he thought of it!

The big day came, and I had my meeting with this producer. I was shocked when he told me that …

...he despised my music!

I was shattered. My confidence was gone. I had thought he would get excited when he heard my music, but instead his nose wrinkled up in disgust!

I went home that day incredibly discouraged and unhappy.

But the next morning I did a little research, and went back over our conversation in my mind. You know what? It turned out that he wasn’t even interested in my genre of music in the first place!

It was unlikely this person was going to like my music from the outset. He obviously had a completely different set of internal criteria for what good music consists of.

Can you see how my “external frame of reference” almost destroyed my confidence?

I was looking “outside” for evidence that my music was good. And since I was talking to the wrong person, I received evidence that my music was in fact “no good at all”!

I should mention that since this event, many people have heard my music and I have received wonderful comments. I say this not to brag, but to have you realize that there is a specific group of people out there that will like
your music. And there are also people out there that don’t share similar
tastes, and will probably not like your music.

This is why you shouldn’t base your opinion of your music on what others
have to say about it.

If someone says that they “teared up and loved every moment of your
music” then accept the compliment graciously and enjoy the warm feeling
of pride that comes with it!

And if someone comments negatively about your music, simply realize that
they probably don’t share similar internal criteria to you. Do this and these
comments won’t do much to shrink your confidence.

In the end, it’s you that decides how good your music is. And you are the
person that matters most!

The whole music creation process is about discovering ideas that adhere to
your internal criteria. Every move you make, somewhere in your mind you
are asking the question, “Is this good”?

Believe in your ability to do this. If you feel something sounds great, then go
full steam ahead. Don’t wait and see what others have to think about it.

Here’s how your frame of reference is best used:

There are times when it’s best to have an “external frame of reference”
and times when an “internal frame of reference” is better.

When you are learning something new, then it’s good to have an “external
frame of reference.” Keep asking for advice to discover if you’re doing it
right. Consult the experts if need be. Doing this will allow you to push the
boundaries and continue to strive to be better.

But once you have a firm grip on something (which I’m sure you do when it
comes to music), rely almost entirely on your “internal frame of reference.”
Ask yourself whether something is great or whether it needs improving. Do
this and you will build unshakable confidence in yourself.
Part 4: Unleashing an Endless Flow of Inspirational Musical Ideas...

Focusing Statement

Before you begin generating some inspirational musical ideas, just remember that your focusing statement or intention is what will guide you to create magical music.

Your brain is a goal-seeking device. If you have correctly programmed your mind to achieve a goal, it will begin creating a path to complete that goal.

Your intention is what will define the end result that you want to reach. If you give your brain specific instructions, and then engage the creative process, than you will get results based on those instructions.

So before you begin your “music creation sessions” make sure you know where you want to go. Make sure you know what type of music you want to make. And use this information to set an intention.

Remember the different ways you can set an intention.

- Write a statement including specific details of what you want to accomplish
- Create images or movies of you (in your imagination) of you having completed this goal
- Talk to yourself, repeating your intention regularly in the form of a question... “How can I...?”

Also, when you set an intention take time each day to imagine how you will feel when you complete this goal. What will it feel like to complete your album full of fresh, magical music and getting all the acclaim and compliments?

Doing this exercise even for just five minutes a day keeps your mind focused on completing your intention. The emotion that you feel when you do this also reminds your mind that this is a task that required immediate attention.

Have you set your intention yet? Once you have, it’s time to begin creating music that will touch your listeners at a deep emotional level.

Why It’s Vital to Record Your Creative Sessions
Recording is a very important part in the music creation process.

Now I’m not talking about recording in the sense of paying thousands of dollars, going into a studio and going at it until you’ve recorded and produced an entire album.

I’m talking about using some type of recording medium to document ideas as they come into your awareness. It doesn’t need to be a highly complicated and expensive recording setup. Just a simple system that can allow you to capture ideas as they arise.

What’s the problem with not using a recording system as you play, and create?

Well, the answer is: If you aren’t recording while you play there are several things that can get in the way of the music creation process. The first thing is that if you don’t record as you go, you are trying to do too many things at once.

- You are playing your instrument, searching for new ideas
- You are paying attention to what you’re playing, and whether it’s worthwhile to document any of the ideas that come up
- You are using much energy to try and remember what you’re playing as you play it, so you don’t forget any good ideas that occur to you.

Your attention is diverted in too many directions.

Considering that your best musical ideas come from resources beyond your conscious awareness, and these signals from your unconscious can be subtle, you need to be paying attention to them. When you’re trying to do everything at once... playing... judging what you’re playing... and remembering how you’re playing it... it becomes almost impossible to pick up on these subtle signals coming from beyond your awareness, telling you about a new idea.

That’s why recording is an absolute must in the music creation process. Instead of playing, judging, remembering all at once... just play.

With a simple recording program capturing your every move, you can “let go” and just play. As you do this, your mind becomes relaxed... blissful... and all of a sudden the floodgates open. Ideas begin to flow, and because you are capturing the whole performance, you don’t need to try and capture them mentally at the same time.

You can simply relax knowing that you can return to each idea later and then judge, re-learn, etc...
While you are creating, your job is simply that. Just to create. Recording allows you to do this because you don’t need to concentrate on anything else. You simple play and pay attention to the ideas that “bubble up.” And in this course you will learn some incredible methods to encourage the most wondrous ideas to pop up again and again. You are indeed an incredible creative force...

Here’s Another Very Important Reason to Record Every “Creative Session”

While your brain is an amazing thing, with almost limitless processing power, it does have flaws.

One of them is this: Every memory you have is inaccurate. While you may think you remember things pretty well, your brain actually deletes and distorts all of the information that comes in through your senses.

This means that by trying to simply remember musical ideas as you create them is going to be flawed, because your brain can’t remember them accurately.

And with music it’s usually the subtleties that surround the idea that gives its magic. Things like: the tone of your instrument; subtle little note bends; the delicacy with which you play each note.

You may be able to remember the notes and in what order you played them. But it’s unlikely you’re going to pick up on all the subtle features of the idea that gave it its magic.

Here’s an example of what I mean when I say that your brain deletes and distorts much of the information that comes through your senses.

In this example we will be dealing with your visual senses and visual memory.

Here’s how you can do the exercise.

Look around the room you’re in. Pick out an object and stare at it for a few seconds.

Now, close your eyes and picture this object in your imagination. Can you see every little detail? Is it as clear and vivid as when you were looking at it?

Of course not!

At every moment there are literally millions of pieces of information coming through your senses. Your brain is not designed to store all this information. It is designed to delete much of the information and also distort (make changes) to the information that comes in.
This means that all your memories of people talking, seeing things and most importantly, hearing things, are very different from what actually happened in the world.

Just another reason why you shouldn’t have music creation sessions without recording them! Firstly, you shouldn’t be diverting your attention from the creation process, AND you won’t remember these ideas completely accurately anyway!

So fire up that recording device!

**One More Thing...**

Mozart, the great musician, was renowned for his musical memory. In a letter he wrote that his “musical memory” was perhaps his greatest asset and he thanked his divine maker for blessing him with this skill.

Now as you know, Mozart employed various synesthetic ways of thinking (representing information with more than one thinking modality) as he composed music. This is the reason that he had such a prized “musical memory.”

When you are representing a piece of information to yourself with more than one sense, it’s very likely that you won’t forget this piece of information.

The great thing is, with modern recording technology, you can replace the need to have an incredible “musical memory.” Instead of holding all your compositions and ideas in your head by developing advanced synesthetic relationships, you can simply hit “record” and let the technology do all the remembering.

With one fairly basic recording device, you can replace Mozart’s highly prized “musical memory.”

Now it’s still very important to strive to develop similar ways of thinking about music as the geniuses that have come before, but whilst you are still developing your musical software it’s very helpful to free up some of your resources by letting technology step in.

Back when Mozart was creating music there were no ways of easily and cheaply recording music. The composers of that time had no choice but to remember every idea they had. Paper was the only way of documenting their ideas, which was and is time-consuming and not as accurate a transcription as actually hearing the music.
However, in the present day, recording is easy and cheap. It’s very worthwhile to replace this “remembering every detail” with a simple recording medium.

Instead of focusing energy on remembering every small thing about every moment of music, you can focus on becoming intimate with the way that you create musical ideas. You can become a master of your creativity, and document your results with a recording medium.

You can then organize these ideas into spectacular full pieces using the suggestions in this course.

With this combination, you can get genius results.

Once you’ve recorded your music session you are in a much better position to judge the ideas you’ve created.

You will find that you listen to your ideas very differently when you are simply listening to them rather than playing AND listening at the same time.

Here’s the reason...

When you are performing, or creating music, you are fairly “chunked down.” A portion of your focus is on things like hitting the right notes, with the right tone, and so on.

You are also paying very close attention to the ideas that are popping into your head, and noticing the fine detail of these ideas.

Listening to the music while you are creating is not the perfect way to judge the quality of ideas you are creating.

When you are “chunked down” in this way, you can’t listen to it in the way you’d hear a full piece of music. This is because your attention is being taken up by concentrating on your performance, noticing and bringing out new ideas.

The state to listen and judge the quality of your musical ideas is when you’re fairly “chunked up.” This means that you are more focused on the big picture. You’re listening to the music more as a “full piece,” rather than concentrating and “chunking down” into the details.

What’s The Best Course of Action Here?

The point I’m making here is this: When you’re creating music, you should record every second of it. And while you’re creating this music, focus on stretching for new ideas, and playing the ideas the best you can.

While this process is going on, don’t judge what you’re playing. This is not the best time to judge the quality of your ideas. Just keep playing,
searching and stretching for new ideas. There are some excellent procedures to follow that will guarantee you will discover some amazing ideas in your music creation sessions.

Once you’ve finished playing, and stopped the recorder, take a break. Have a glass of your favorite beverage, go for a walk, or exercise a little.

The reason for taking this break is this: because you’ve just been performing, and been fairly chunked down in the details, you now need to “zoom out” and focus on the big picture stuff.

As I’ve mentioned before, you’ll find that after taking a break you will automatically “zoom out” and become more focused on the big picture. You will hear the recording more like a full piece of music. In this state you are much more likely to be open to possibilities. You will notice potentially great ideas much easier because you are hearing it more like you would hear your favorite CD or a song on the radio.

If you were to listen to the recording immediately after recording it, you’d likely be too “chunked down” to notice all these possibilities. You’d still be focusing on the finer details, such as wincing as you hear when you didn’t hit a note properly and then applauding yourself when you hit the notes perfectly!

But “playing perfectly” isn’t the most important thing here. There is something far more profound to notice here. And that thing is noticing the musical concepts that you have just created, and picking the ideas that are full of potential and excitement. This is much tougher to notice when you’re “chunked down” and focusing on the details.

With practice you can learn to “chunk at will” and choose where to focus your attention. This is a practice is something I would encourage you to undertake!

As I said earlier, the ability to “chunk at will” is a sign of a highly intelligent person.

Many people have great troubles because they don’t understand the concept of chunking, and they are either always down in the details, or only focusing on the big picture.

For example, do you know someone who is one of those “perfectionists” types who never seems to get anything done?

Well, the reason for this is they are always very “chunked down” in the details. They don’t have the ability to zoom out and look at the big picture.

On the other hand, someone who is always in the big picture never has the discipline to complete the details necessary to fulfill their big picture dreams!
Bottom line?

Recording every creative session is vital to the creative process. It frees up your resources so you can focus on discovering creative new ideas.
Entering The Mental State That Opens The Creative Parts Of Your Mind

As you remember, there is a state that you can enter into where you will be in touch with your creative resources. This mental state is known as being in a “flow state” or being “in the zone”.

In the following chapters you will find many idea generating procedures that will allow you to create many new and interesting song ideas in a very short time.

There is a key to creating your best ideas which I’d like to share with you right now.

This vital key is this: To create mesmerizing music you must complete the procedures in the following chapters whilst being in this “flow state”.

This is a powerful strategy as it allows you to create ideas while being in an ultra creative state. As your mind is already in contact with your vast
creative resources as you begin, it becomes much easier to notice the ideas, hunches and subtle perceptions that these resources are sending you.

As this is the case, let's do an exercise that will introduce you to this ultra high creative state.

To put yourself into a "flow state", begin by closing your eyes and relaxing as much as possible. Breathe in and out deeply. As you breathe in, repeat the word "relax" in a soft, soothing voice...

Sink into a wonderful state of relaxation through this deep breathing. The challenge is to make each breath more rewarding than the last.

And as this wonderful feeling rushes through your body, you are finding that even muscles you didn’t know you have, are relaxing.

What a luxurious easing this is bringing you...

You can let this wave flow through your body several times if need be...

Now, from this state of wonderful relaxation, begin to imagine balancing a tennis ball on the back, top part of your head. This technique focuses your mind in a way that makes it easy to sink into the "flow state" where you will feel a sense of heightened creativity and performance.

By doing this exercise for ten minutes before performing an idea generating procedure you will begin creating from the ideal mental state.

Are you there?

Good... Let's move onto the procedures!
Creative Improvisation (FreePlaying)

This is the first of many procedures that will teach you how to “unleash” your inner creativity, and create musical beyond your wildest expectations.

Once again we owe a great deal to Dr Win Wenger, who created a technique known as Improvitaping, which provides the framework for the procedure you’re about to learn.

I’m not exaggerating at all when I say the process described on this page will cause more musical growth in 14 days, than a composer would experience in a prestigious degree that takes many years.

In fact, as Dr Wenger performed his own “Improvitaping” procedure, he found that with no musical background at all, he soon became capable of creating unique pieces of music of a very good quality.

Also, I (as well as many friends) have completed the following procedure many times with astonishing results.

This process integrates all the concepts that we have discussed so far. By practicing this exercise you will be pulling ideas from your unconscious, into your conscious awareness, and then into material form.

This procedure requires improvising, which may sound daunting at first (although it may not, it depends on your background). However the style of improvising I’m about to teach you is quite different from the “traditional” improvising that you may be aware of.

Most improvising sees a musician fall into “patterns” and often repeating things over and over. This can be witnessed by a keen observer. Watch most musicians improvise and you will notice them being caught up in similar loops and ideas. Often they will return to their idiosyncrasies, which is a result of the style they have developed.

Idiosyncrasies are sort of like a “safety ground” for a musician. People create these things that are idiosyncratic or in other words, “repeat the same idea over and over” because they have discovered that this idea “works.” It fits their criteria of what good music sounds like, it’s comfortable to play, and it fits into most situations.

What you need to do though, is move past this “safe ground.” When you improvise and you feel yourself falling into familiar patterns and “idiosyncratic” ideas, you must deliberately move away, guiding yourself into “unsafe waters,” but waters that can ultimately be full of rich, innovative ideas.

When you do this, you are inviting your “sideband response” onboard. The lines of thought and perception that lies “just outside” your awareness will
come into full consciousness as you continually stretch for new musical ground.

It’s as simple as that! Just play music—improvise—and as you do, vary the idea. Look to constantly change what you’re playing. If you find yourself in familiar patterns, “break out of it” and into new and more interesting waters.

I call this type of improvisation FreePlaying.

This style of improvisation at first may feel uncomfortable. When you first try to “break away” from your usual and familiar patterns, you may be unhappy with what you end up playing. That’s ok. Keep going.

This is a process that you must go through to bring your sideband perceptions online. At first they are a little “out of reach” and you may struggle to bring them into view and end up playing...

... Well let’s face it... rubbish!

Don’t worry. This is just part of the process. Keep playing. Keep stretching for new ideas. With every new thing that you play, more new and interesting sideband perceptions are developing. As you continue to stretch, search for new ideas, you will become increasingly aware of the rich stream of related ideas that lie “just outside your awareness.”

The second part of this procedure is to listen back to your performance.

As you improvise, and continually change what you’re playing, searching for new possibilities and ideas, you will be recording the whole performance.

After the performance (full details of the procedure in a moment) you need to put it onto disc and listen back. As you listen you will notice many things. You will hear it differently to when you were playing it. It will be like listening to a “piece of music” rather than the totally different mindset of “searching for ideas.”

In a moment I’m going to give you a process to follow, which in a few short weeks, will have you playing music that you never dreamed possible for yourself. You will truly begin to tap into your “inner genius” and bring these ideas into the world (material form).

But first, let me tell you about another powerful thing at work as you practice this technique.

“Feeding the Loop”

The most powerful aspect of this procedure is it’s a highly effective way of “feeding the loop” thereby accelerating your learning process greatly.
As discussed in an earlier chapter, we learn far more from monitoring the “feedback” that arrives after taking a certain action. This is the most powerful point in the learning loop.

This procedure encourages a great amount of feedback, thereby giving you a constant stream of information to learn from.

This is why it’s vitally important not to just “perform” for a given period. But to perform and then monitor or listen back to what’s just been created. You are both consciously and unconsciously doing two important things as you listen back to this feedback.

1. You are learning and noticing the ideas that you like.
2. You are learning about and noticing the things you don’t like.

The first few times you perform this procedure you may notice that a great deal of the creation is “boring” to you or just doesn’t work as a piece of music.

This though is invaluable feedback. As you listen back to your creations, you are feeding the loop are learning about what works and what doesn’t.

The next time you perform the procedure you will be surprised and delighted at how much more of your performance is interesting and inspiring. This is happening because you’re are feeding your mind a great deal of information from your performing and “monitoring back.”

You are learning to evolve and improve on the ideas that are working (remember—you get more of what you reinforce). And you will find that the ideas that don’t work and are “boring to the ear,” automatically and easily fall away.

The first few times you do the procedure described below, you will likely find much of it boring and uninspiring. (Although this is not always the case— you may create some truly groundbreaking music in these first few sessions.)

After these first few “painful” sessions though, things will progress in the most delightful way...

From the 3rd or 4th day in this process you will some interesting occurrences...

- Most of the boring ideas have fallen away, leaving only the rich, interesting musical ideas.
- Many of the ideas you create will become linked to one another in the most elegant way.
• Some of your creative performances will actually stand as “full pieces” as you will automatically learn (thanks to “feeding the loop”) how to evolve ideas into one another.

• The performances that don’t stand alone as “full pieces” will contain many separate inspiring ideas. You can mine these sessions for the diamonds and “pull” them out to integrate into your compositions.

This is truly a procedure that will accelerate your abilities as a songwriter/composer.

You can advance more with two weeks of this training than from many years of learning chord structures, scales, and other traditional methods. And the ideas you produce from this procedure will be totally unique and inspiring... something that most musicians barely even touch on!

The two most important concepts at work in this procedure are:

• You are leveraging the most powerful of accelerated learning methods—feeding the loop. You are learning from the feedback of your own actions, which is the most effective point to target in the learning cycle.

• You are pulling “unconscious perceptions into focus.” By continually stretching for new ideas and possibilities, and avoiding familiar patterns, you are inviting these “sideband perceptions” to become conscious. These “sideband perceptions” are rich with meaning and interest, and when you can bring them into your awareness like this, you will constantly stumble on new and interesting ideas.

Well, that’s the nuts and bolts of the procedure, and an explanation of why it’s so effective. Now, let’s get into the practical side of things! Here is the procedure you must follow to accelerate the growth of your creativity and produce a constant stream of unique and interesting music.

Procedure

1. Setup a recording device. If you don’t know how to do this, see the bonus video that teaches you how to do this.


Once the device is set up to record, prepare your workspace. Clear all the clutter and do anything you can to promote a creative atmosphere.

All done? Good! Now, prepare your instrument so it’s ready to be played. Spend as much time as you need to get your instrument sounding good.
Ready? Great! Let’s begin creating!

2. Play and record for 30 minutes straight. Use a stopwatch to time your performance. As you perform, look to constantly change what you are playing. Try different variations of a particular idea, or delve into the unknown and create a completely new idea.

If you find yourself sinking into a familiar sounding theme, pull yourself away. What ever you do, don’t stop playing. Keep on going! Don’t stop until the 30 minutes are up.

Continue to change what you are playing, always on the search for the new. This will help you to pull your “sideband responses” into focus.

Also, keep in mind that you’re not trying to play “perfectly.” That’s not necessary at this stage. This exercise is to explore new ideas and generate new musical concepts. Once you have generated the new ideas, only then do you need to work on performing them perfectly.

Just keep playing, exploring all the new ideas you can. Don’t worry about making mistakes. Nobody is watching. Nobody will hear any of this. Just keep stretching to play new ideas and don’t stop for a full 30 minutes.

3. Once you’ve finished the 30 minutes, stop the recording and burn it onto a CD. The next step is to listen back to what you have recorded.

Each time you perform this procedure you should listen back to it a minimum of two times. The first time, pay attention to what you were playing. The second time you don’t need to play close attention. Just use it as background music, in the car, or while you are doing something else. When you are listening this way, your unconscious mind continues to accept this information, process it, learn from it, and even begin to create new ideas from it.

Do this procedure 14 days straight. Perform for 30 minutes a day, and listen back to the performance a minimum of two times a day. On the first listen, pay close attention. And for the second, third and even fourth listen, you can have it playing as background music.

If you are to listen back to each performance two times (which is the minimum requirement) this procedure will take you exactly 21 hours. That’s a total of 7 hours of performing, and 14 hours listening back and “learning” from this feeding the loop technique.

Considering that this technique can take you halfway to musical “genius,” that’s not a bad turnover, don’t you think?
I promise you that if you follow this procedure through to the last hour, you will have broken into new musical ground many times. You will have discovered musical ideas and patterns that you would never discover in a more traditional method.

Through this 21-hour journey, there is a “path of improvement that you will follow.” In the first few days, as you perform things may feel strange, and new “good” ideas may feel hard to find.

Also, as you listen back you might even go a little red faced with embarrassment at times! Towards the end of the 2nd or 3rd day though, you will notice little moments of magic. There will be the odd passage here and there that sounds like nothing you’ve ever done before, and you will very much enjoy hearing these first flashes of inspirational material!

Typically by the 4th to 5th day, things begin to get exciting.

At this stage the constant feedback loop of information you’ve created will really cause your creative side to gain momentum. As you listen back you’ll be surprised at the increasingly high quality ideas that begin to pop up.

You will also notice that the further into the procedure, the **better and higher quality your ideas become.**

This is because through “feeding the loop” in this highly efficient way your mind has learned how to take the ideas you like and drop the ideas you don’t like. And as you continue to reinforce these good ideas by playing and documenting them, more and more ideas flow, getting better and better.

After a few more days, usually the 9th to 10th you will enter into another exciting stage.

In this stage you will notice that your ideas will begin to “link together,” so your performance actually stands alone as a full piece of music.

Instead of moments of magic, you will hear a complete piece that grows, evolves, and logically progresses in a most impressive manner. You will be simply delighted as you hear yourself perform to the quality of a composer of 20 years experience (or if you are already a composer of 20 years, an even higher level then that!)

These last five days of the procedure continue to give you a tremendous amount of feedback, and also reinforce many positive things, such as:

- You are a creative being.
- You have the ability to effortlessly create inspiring music.
- You have an endless number of interesting and groundbreaking ideas.
This reinforcement serves you tremendously because...

... I think you know what I’m going to say...

... You get more of what you reinforce!

It doesn’t seem fair that you can achieve the same level of creativity (or more) than someone who has worked hard for many years to attempt to tap similar creative powers.

You can do this though. It takes only 21 hours if you closely follow the procedure outlined above.

And after you are done with the 21 hours, if you’re positively delighted at the amazing creative possibilities you’ve discovered, you can easily continue and make this procedure part of your daily routine.

Doing so will open the door to infinite musical possibilities. I personally know that even just the 21 hour procedure will bring up ideas of absolute genius, so much so that you will step back and feel blissful as you admire the beauty of your own creation. But continuing past the 21 hour mark...

...my, oh my... the possibilities almost become scary!

I absolutely urge you to at least complete the 21 hour procedure. Make the effort. It is well worth it, and it’s a intensely fun journey to take as well.

At the end of the 14 days, you decide whether to continue with your creative development, or just enjoy the large advancements you’ve already made.
Evoke the Sideband Response

In this second technique we are going to dig even deeper. We are going to stretch ever further for creative ideas. These types of ideas we are reaching for would not be possible with most music writing methods.

By now with the FreePlaying procedure, you should be generating some breathtaking music. The type of music that you may not have ever dreamed possible for yourself.

Well, good news. Things only get better from here. In the next few pages you are going to learn a powerful technique that will take more of your “rich with meaning and inspiration” ideas that are created by your deeper resources.

Your sideband “thoughts and perceptions” are those ideas that are just outside your normal focus. And there are literally hundreds of these running at one time. This is what is happening inside your mind all day long.

The quality of some of these sidebands of thought, far outweigh the quality of ideas consciously generated. If you can discover ways to notice these sidebands you are in for a rewarding time! You will discover ideas and concepts that will at first seem like they should be beyond the reach.

Evoking the sideband response, and what specific response you get, is dependant on the stimulus.

For example, if you are thinking how to solve the problem of choosing which house to buy, many of the sidebands of thought will be insights and answers to that particular question.

If you were thinking about a different question entirely, different sidebands of thought would be generated. In other words, the stimulus triggers the sideband response.

Now that last sentence is an important concept here, so I’m going to repeat it.

The stimulus triggers the sideband response, and the insights and ideas contained within it.

What’s This Got To Do With Creating Music?

You may be wondering what this all has to do with increasing your creativity as a musical artist. Well, here’s the answer:

You can use music to trigger a sideband response. That’s right. When you listen to music, you can train yourself to look for the hundreds of sideband
thoughts and perceptions. Within these perceptions are valuable ideas of a quality that you need to experience to believe!

You’ve already experienced this to a degree when you performed the improvising procedure that came earlier. As you continued to stretch for new ideas, you were bringing these secondary perceptions and thoughts into focus.

With the next technique, you will take this to the next level.

You will be drawing on resources deep in your mind with this technique. And because of this, you will very likely discover very unique and interesting musical ideas!

A very interesting thing to mention is that even a tiny change in the stimulus (the topic that you are focusing on) will cause large changes in the secondary stream of perceptions and thoughts. This suggests that there are indeed a LARGE, and almost limitless, stream of ideas always flowing just beyond our awareness.

Just imagine tapping into this vast stream of ideas and insights… Imagine what you could achieve?

The first thing you must do is enter the most effective mindset for this procedure. Specifically, you must intend to yourself to notice secondary thoughts and perceptions as they occur to you just beyond the focus of your attention.

Here are the steps...

1. Choose a musical idea or theme that you have generated. It doesn’t need to be long or a “full piece” by any means. Just a short riff that you can repeat over and over will do perfectly.

2. Record this idea onto a tape or computer, over and over so it lasts around 10 minutes.

Note: This procedure is best done on a computer where multiple tracks can be recorded into a program. Click the blue link below to watch how to set up a free program to do this, with also a demonstration of the “sidebands” procedure.

http://www.genius-songwriting.com/sidebandresponseexercise.html

3. With this idea recorded, and repeated for around 10 minutes, prepare a second track so you can record the new track as you play the second one back.

4. As the first track is playing back, record onto a new track. While this is going on, notice new ideas occurring to you as you hear
back the idea in the first track. When an idea surfaces, record this idea as best you can along with the original idea.

Continue to notice the ideas that lie on the outer edges of your awareness. Look for them and when you notice something, it will spring into focus so you can document the idea.

5. Once the track has stopped playing, save the session and set up a new track. Mute the track that you just recorded to. Now, run through the idea again, recording to another track. This time though, we are going to change the stimulus slightly. Do this by increasing the volume on your speakers so you’re now doing the procedure at a louder volume.

Now that the stimulus is different, your sideband thoughts and perceptions are different. Record onto the second track and notice all the new thoughts and perceptions that you have.

6. Repeat step five, although this time, turn the volume right down. Creating a new stimulus yet again will evoke fresh, new thoughts perceptions and ideas.

That’s it! Simple right?

Yes. But a powerful idea generator.

Each new “pass” you do will bring a whole new fresh set of ideas. You can get caught up doing this procedure for hours on end (I have many times!), as after a little practice at “spotting” the ideas that lie on the outer edges of your awareness, you discover that you have an “endless pot of ideas.”

The thing is, once you generate a whole set of new ideas using a certain idea as the stimulus… you can insert a new stimulus. You can take a different idea, and use that one as the stimulus, which will trigger a whole new thread of secondary perceptions, thoughts and ideas.

A powerful concept is to take the new ideas that occur as you do the procedure, and then use them as the stimulus.

As I’ve been hammering into you in this book, your “best” creative ideas are created by your unconscious. The best and most creative musicians are what they are because they are in touch with this process. They have discovered methods to uncover the “pot of gold” that lies within.

So far we’ve gone through two processes that teach you to “mine deep into your brain” and capture these ideas that have been created by your richer, more powerful resources.

I hope you’re beginning to see that you have the potential to deliver an endless flow of highly innovative ideas and inspirational pieces. You are
much closer to being a musical genius then you may think. Every one of us on this planet has a deep resource that is capable of limitless possibilities. And that rich resource sits on the shoulders of each of us!

Just think... What will your music career be like when you can easily produce an endless flow of ideas? What will it be like when you’re a master at spotting your “sideband” thoughts and perceptions, and can use the above procedure anytime you like to create an endless flow of musical ideas of the highest quality?

The sad thing is: the vast majority of us have closed off much of this potential. Most people have trained themselves to ignore all the possibilities, deciding for themselves (with a very limited view) what is possible.

In fact, most musicians that I’ve met struggle with generating new musical ideas. They believe they have so called “writer’s block” and cannot seem to break through. Also, they are scared of continually “repeating themselves” and becoming a cover musician of their own music.

When you master the procedures in this course, this will never be a problem for you though. You can continue to create, create, create, breaking new ground every time you do. Surely this is the pathway to a creative and meaningful life?

**Ok, One More Important Idea before we move on...**

Before we go onto the next procedure, I’d like to give you an idea that I’ve had a lot of personal success with. And I think you will as well.

Here it is: An excellent way use for the sideband response exercise I’ve just outlined, is to use it to create vocal melodies.

All you need to do is use a musical idea you have created, set up the sideband exercises as described, and then as it plays back, hum the melody ideas that come to you into a microphone.

I’ve found that this is one of the best and easiest ways to generate wonderful vocal melodies. Once you do a few passes you will have generated many interesting melody ideas to choose from.

Ok, let’s move onto the next procedure.
Evoked Sideband Response... Further

This is a procedure that feeds off the previous one.

You will find this procedure most enjoyable, and also will find it opens the door to many new and exciting ideas.

In the previous procedure you had a stimulus that was unchanging (the riff or melody that you played repeatedly). With this stimulus you triggered many different sideband thoughts and perceptions, and as you noticed them you brought them into focus and recorded them.

You may have also changed the volume of the stimulus to change the sideband responses. And you may have performed this procedure on a number of different ideas, generating a large number of fresh new ideas.

It’s now time though, to step it up a notch!

Just think for a moment, all the unique, inspiring ideas you could have if you have a **constantly changing** stimulus?

And not only that, but a stimulus that changes and progresses in a way that is not predictable. So not only are you being surprised by the “sideband” reactions you are having, but also the stimulus itself!

This is a process that will allow you to cover an endless landscape of ideas. As the stimulus continually changes, so will your sideband of thoughts and perceptions. Your job is to notice these sideband perceptions and then capture them.

Here’s how it’s done...

1. Open up your recording software. And bring out a track that contains one of your 30-minute FreePlaying sessions from the earlier procedure.

2. Set up a new track, and record through while listening to your improvising session. Intend to notice your “sideband response,” and as ideas pop in to your awareness, record them as best you can, playing along to your “FreePlaying session.”

It’s as easy as that!

After giving it a run through, play back the recording and prepare to be delighted. You will find that there will be moments that gel together perfectly in a way that is so natural and effortless.
You will also notice many moments when you almost nail a great idea. You can easily extract these ideas and do a slightly better performance, or adjust the idea slightly to capture the musical theme.

This procedure is perfect for discovering 2nd parts for a composition as well as discovering completely new ideas. You will likely find that when you mute the original recorded performance, some of the “sideband ideas” that you have captured hold up well as new themes.

You can also use this method in as many different variations as you can think of. It works particularly well if you play multiple instruments. Say for example, you play the piano and sing.

You could take a 30-minute improvisation performance and then perform this procedure using your sideband responses to create vocal lines. Just record along and when an idea pops in, sing it into a microphone and capture this idea.

There are really endless ways that you can use this powerful procedure. And the potential for you to create, create, and continue to create astonishingly good musical ideas is also endless.

A little later you will learn about what’s known as “jamming” with other musicians and how you can use it to generate ideas.

Jamming is quite similar to this procedure. Except in this case you are using each other to be the stimulus, therefore triggering a set of constantly changing sideband perceptions and ideas.
Using Other Music to Evoke New Sidebands

I want to tell you a very controversial technique you can use to generate new ideas. Many people wouldn’t agree with this technique, but I’m mentioning it here for a very important reason.

That reason is: this method will let you create completely new ideas that will be totally different to ideas generated with other methods.

What’s this controversial method?

Well, you can use music that’s been created by other musicians to evoke a unique sideband response. These sideband thoughts and perceptions will be very different, because the music that’s stimulating the response has been created by another musician with different “music software.”

This is a very interesting and enjoyable way to generate new ideas. And the results will surprise and delight you!

Before you get scared of “ripping the other musician off” you must realize that what you’re doing is not copying. You are expressing your *reaction* to their music. In a way you are documenting the inspiration that arrives *because* of this music.

And in most cases the ideas that you create with this method won’t sound anything like the song that inspired the ideas. This is because the initial ideas that are generated are passed through your *musical software*, and the result is something that isn’t even similar to the song.

My suggestion is that you simply “try on this method for size.” If you like the results you get then keep using it. If you don’t enjoy this method, abandon it and spent more time with the other idea generation methods.

Here’s the procedure.

1. Choose a song that you like. Experiment with different styles and artists. Each new song will evoke a different sideband. Each different song will bring with it fresh ideas to work on.
2. Bring this song into your recording program and create a new track for your instrument next to this track.
3. As the song plays through, record your sideband thoughts and perceptions or “reactive ideas” to the music. Pay close attention to your inner representations and play the ideas that come to mind.
4. Now, play the recording back “soloing” your performance so only your instrument can be heard. What’s left is your “reaction” to this
song. You can use these ideas to create new music that will be unlike anything you’ve ever done.

You can repeat this procedure using different songs, or taking the ideas on your first run though and use them to evoke yet another sideband response.

Play around with this procedure; it’s great fun! And be sure to never tell your friends how you created that masterpiece that sounds distinctly different to everything else you’ve ever done.
Creative Lyrics

Much of what has been talked about so far has been about generating musical ideas.

Lyrics are an important part of many styles of music. For this reason, it’s important to discuss how you can generate compelling lyrics that connect with your audience.

When your listeners connect to your message, your story in this way, they are truly open to connecting to the powerful underlying emotion behind your songs.

Let me first point out that for generating lyrics, all the previous creativity concepts hold true. These creativity processes have been discussed with regards to creating musical ideas, but they actually apply to any field that requires creativity.

To generate your best lyrics you need to once again reach deeper than what you can create consciously. You need to delve into your richer resources to generate lyrical ideas. The quality of these ideas will far exceed what you can consciously create.

Intention

First of all you need to set the intention.

Do you need to write lyrics for a musical idea that you’ve created?

With this information, you can set an intention such as:

How can I create compelling, emotional driven lyrics for this piece of music?

Set this intention. Write it down. Think about it. Create an internal movie of you fulfilling this intention.

Maybe you don’t yet have a musical idea yet, but you have an idea for a song. Perhaps there is an event that happened in your life recently and you want to tell the world about this in a song.

Write down your intention for this.

“How can I write a song that perfectly captures the emotion of....”

What ever the circumstances are, you must create an intention for the lyrics you are about to create. This sends the instructions to your unconscious to begin creating these lyrics for you. Everything that your mind creates will fall into line with this intention.
**Information**

Collecting information that is specific to what you want to create AND general information is something that happens on an ongoing basis. As in an earlier chapter, you will give yourself more to work with if you have a high input of information.

What types of information will benefit your songwriting?

Any good literature you read will impact your songwriting positively.

Reading poetry books will teach you much about expressing thoughts and emotions.

Fictional books usually have more descriptive, interesting language. Reading books from great writers will provide a good education in the art of writing.

Also, if you find a book that you love and actually copy a few chapters word for word, this will give you an even closer view at what makes great writing and how it is composed.

Of course, nothing is more beneficial to improve your writing skills than *actually writing yourself*!

You’ve already been encouraged to keep a notebook at your side at all times and note the thoughts and perceptions that you notice. This practice is already honing your writing and ability to express yourself.

Writing everyday will create an excellent feedback loop that will quickly hone your skills. The key here is you must not only write, but read back what you’ve written as well. Reading all your works will complete the feedback loop and you will improve rapidly.

**Incubation**

Once you’ve set your intention and taken in information, you must let go of the project at hand. This is the time when your mind gets to work creating ideas for lyrics outside of your awareness.

So take a break! Your job here is to simply relax, and when an idea bubbles up, write it down on your pad of paper.

Each time a new idea bubbles up, document the idea.

**Inspiration**

When ideas begin to bubble up, it’s time to begin writing!
Go to your computer, or break out your lyric pad.

Start writing. Keep writing and writing.

As ideas come to you, express them as well as you can.

Whatever you do, don’t edit yourself. Don’t sit there trying to construct the “perfect” phrase. Write and write quickly, ignoring the urge to write perfect prose. If you make a mistake, just move on. It’s crucial to shut out your editor from this initial flow of ideas.

By editing yourself, you are only blocking your creativity. This is not the time to judge your ideas. Not yet. The time for editing will come, but for now, just try to get down this initial surge of ideas.

Once you’ve written for 20 minutes or so, take a break for five minutes.

After this break, go back to your desk and see if any more ideas are flowing. If they are, begin writing again. Once the ideas cease flowing, you’ve completed your rough draft!

**Time to Be Critical**

Now it’s time to invite back your internal “editor” whom you so rudely ignored in the creation process!

Before you sit down to edit your lyrics, it’s a good idea to take a break. Even leaving this rough sketch for a day or two can be very helpful. Once you come back to it, everything will seem new, almost as if you didn’t write it! This is a good place to be in when you edit your lyrics. When you’ve just completed the rough draft, you’re usually too involved to jump straight into editing.

Once you’ve let it sit for a while, you will naturally “chunk up” and your focus will be more on the **Big Picture**. In this state you can be much more effective at editing your work.

Now, in the “rough draft” stage, you’ve likely produced more writing than one song requires. In the editing stage, you need to delete the “junk.” As you move through your rough draft, first delete everything that isn’t in line with the concept behind the song. In other words, trim the fat. Leave nothing but the most meaningful sentences that fully support the main concept behind the song.

Pay attention for the lines that **grab** you. Keep these lines.

Look for the lines that “strike an emotional chord” with you and keep this too.
Cut everything that you don’t need, and you will be left with powerful lyrics that will bring your music to life.

You’re Not Finished Yet

Once you’ve done the bulk of the cutting, it’s time to add some shine. It’s time to sculpt this rough chunk of diamond into a stunning jewel.

Here are some hints.

First... every sentence must pack a powerful PUNCH!

Look at each sentence and see if you can add a word, or twist the line around so it is irresistible.

Thesaurus

Get out your thesaurus and see if you can find new words that will add more emotion and flair to your lyrics.

When you use the thesaurus, don’t look for long, “intellectual” words. These words will only make your lyrics hard to understand and your song will lose impact.

Instead look for words that have color and life. Look for words that breathe energy into your lyrics.

Also, never think that using a Thesaurus is cheating. It’s a great tool and if you don’t use it, you’re missing out.

Use a Simile Book

A simile is a phrase used to compare two different ideas.

For example, if I said that this book is as exciting as a party on New Year’s Eve, I’d be using a simile (admittedly a pretty average one!).

Despite the low standard of my simile though, creating your own or searching in simile books can inject more color and character into your lyrics.

You can find many simile books at http://www.amazon.com. Type in “simile book” into the search window and you will find many gems that will add life and color into your lyrics.

Imagery

Images are powerful. 80 percent of our thinking is done in pictures.
If you can use sentences and phrases that cause your listeners to construct a mental picture of something, you are on the right track!

Paint a mental picture with your words and you will create compelling, hypnotic lyrics.

Write A Story

Writing a song in the form of a story can be very compelling.

I was out having a coffee with a friend at a café when something utterly amazing happened...

Did you become interested all of a sudden?

I bet when I said “something utterly amazing happened”, you may have begun to wonder what happened on that day.

This is a demonstration of the way a story can grab the attention of your listeners and have them hanging on every word.

Next time your out with a group of people, say out loud, “Listen up everyone, I’ve got this great story...”

As you say this, watch as everyone at the table leans forward slightly, their interest peaked. It’s simple. People are interested in other people and their stories. Use this to your advantage by telling your story in the form of a song.

What interesting stories do you have that could be used for lyrics in a song?

Engage All The Senses

In your lyrics, write to as many of the five senses as possible.

Use your words to involve all the senses.

Everyone is synesthetic at an unconscious level. Using this strategy will cause your listener to receive your message on a deeper level.

Also, information that is represented with more than one modality is not easily forgotten. Involve all the senses... use the above suggestions... and your songwriting will become truly memorable.

Here’s an example of using words to involve multiple senses.

I looked out over the glassy blue waters. I could feel the warm sand sliding in between my toes, and the cool breeze gently massaging my face. I breathed in luxuriously, tasting the fresh, salty air.
Can you see the way I've engaged three of your senses in these three sentences? Read the previous paragraph again and see if you can locate which three senses have been engaged.

**Listen To Music And Document Your Perceptions**

With this tip you need to use the image streaming technique described earlier.

Here’s how you do it.

Before beginning this technique, make your intention to create new lyrics for this song.

1. Play a musical idea that you have created and wish to write lyrics for.
2. As it plays through, pay attention to your image stream and describe this out loud into a recorder. Describe these images in detail using all the senses in your description. Follow all the image streaming guidelines, and at the end of the song, play back the tape that contains your image stream descriptions.
3. As this tape plays back, listen to the ideas and think about how these descriptions could be applied to the lyrics for this song. It’s likely that you will discover a new concept or angle that will make the lyrics more compelling than ever!

**Use Your Evoked Sideband Response**

You can use some lyrics that you’ve already written to evoke a secondary stream of thoughts and perceptions that relate to your current lyrics. Only these new perceptions will be unconsciously driven, and very likely much more powerful than any lyrics consciously created.

Here’s how you can use the evoke sideband response to create memorable lyrics that will set your music on fire!

1. Have two sheets of paper in front of you. On the first sheet, begin writing word for word your current lyrical ideas for a song.
2. As you write out these lyrics, pay attention for any new ideas that occur to you. When an idea occurs, jot it down on the second piece of paper. These ideas could be anything and at times may even seem quite random. That’s ok. Jot it down anyway.

These secondary perceptions that occur to you can come in different forms. You may notice an image that pops into your head. Or maybe a word, or a complete sentence will suddenly occur to you. Whatever it is, jot it down on that second sheet of paper.
3. Once you’ve finished writing the entirety of your current version, and all secondary thoughts or perceptions have died away, take two new sheets of paper for a second run.

4. On the second run through, write the same lyrics, only this time in CAPITAL LETTERS. This will evoke a fresh batch of insight. Once again, on the second sheet of paper you must note all these secondary thoughts as they occur to you. These secondary thoughts and perceptions are more important than writing out the current set of lyrics. For this reason, as soon as a thought occurs to you, abandon the first sheet and make the note.

5. Now for the third run! This time write in an exotic handwriting. Make it very different from your normal style of writing. Once again, if the stimulus is different, a new sideband reaction will occur. Document this reaction by noting everything that occurs to you as you write out the lyrics on the first sheet.

6. The first five steps should take 10-20 minutes. After this process take a 5-minute break. When you come back, begin to sift through all the new ideas you have generated. You will be pleasantly surprised at the freshness of this new batch of ideas! Some of the ideas may be irrelevant, but others will be full of meaning and flair. Take a few moments on each note that you’ve taken to decide if you can weave it into your lyrics. Is there a way that this idea relates to your lyrics? After playing with these new ideas you will be sure to come up with a song much more compelling and full of life than the original version!
The Key to Writing Lyrics That Force Your Listeners to Feel Emotion

Is there are special secret or technique to writing lyrics that move emotion in your listeners?

There is indeed, but it's probably not what you think.

If you look for advice on writing compelling lyrics, most people will tell you the same thing.

Write about love, they may say... everyone enjoys a good love song... that's why you hear so many hits on the radio about love.

Or some other advice commonly given is...

"Write a hook or memorable lyric that will get stuck in people's minds"

Now, the truth is, there are some helpful pieces of lyric advice such as this. But it's only helpful when a much bigger piece of the puzzle falls into place.

So what is this "bigger piece"?

To understand this clearly, do the following exercise:

Sit back in your chair and close your eyes. Now, in this relaxed state, I want you to remember a situation when you were explaining something that you felt very strongly about to a close friend.

This can be anything at all. It could be something that you were excited about, like a great movie you saw the night before.

Have you ever told a close friend about a movie that they just have to go and see?

Or maybe you are telling a friend that you saw your ex partner walking through the shops today, and how you realized you're still in love with them, and your heart wouldn't stop pounding when you saw their face...

Now as you convey this information to your friend, there are a few important things going on.

Firstly, you're probably not "thinking" too much about how to break the news. Because this is a close friend you're talking to, your words flow out easily, perfectly expressing what you are trying to communicate. This is a sign that your message is bypassing your internal editor,

The second thing that’s going on is this:
As you tell this tale to your close friend, you're reliving the situation in your mind. You've got small "movies" and "sounds" going through your head from the event, and you're simply describing these memories to your friend. As you feel the emotion from this event it comes through in your description.

As this emotion flows through you, it also infects your friend. They pick up on the passion and feeling behind your words, and will feel much more affected by your story than if you felt no emotion towards the event.

So here's the key to writing compelling lyrics that move emotion in your listeners.

Before you begin writing your lyrics, take a few deep breaths and imagine the situation that you are about to write about. That's right... go inside your mind and re-live the experience or thoughts that you want to express... and feel the emotion and feeling that surrounds this event.

Do this for ten minutes or until you feel the emotion running through your body, and have the actual events running through your mind.

Once you're in this state, only then are you ready to put pen to paper.

Begin writing, simply describing what's happening in your mind... express these thoughts and emotions as best you can. While you are doing this, do not stop to judge your work for one second. Do not censor any idea that comes to you. Don't worry about mistakes or bad grammar.

And if you hear a voice in your head try and interrupt by saying things like, "that doesn't make sense"... "that's not interesting"... or anything else, ignore this pesky voice and keep writing.

Just go with the flow... keep your pen moving at all times... and write for around 20 minutes straight.

After doing this exercise, what will you see on your page?

You'll see that you've expressed the raw emotion of the situation or thoughts you were writing about. And this type of self expression is highly compelling.

Once you’ve got this initial burst of material down that captures the emotion in your message, you can go back and polish it with the editing strategies I mentioned in the previous chapter.
Marathon Method or Slow and Steady?

With every idea-generation procedure detailed, and for that matter, every idea in this course, you can take one of two routes.

You can undertake the *Marathon Method*.

Or you can take the *Slow and Steady* approach.

**Marathon Method**

The marathon method is for those that want to experience big results in a short time. The only way this can be done is by deciding to make these procedures a large part of your day for an extended period.

For example, with the improvisation method, I encourage you to generate ideas for 30 minutes a day, and listen back twice to this recording. This is a time commitment of 90 minutes a day for a two week period.

Now, that's a fair commitment!

But here's the reason for doing it. As you've learned, there is a very important principle that states “you get more of what you reinforce.” By taking this “marathon” route, and spending many hours on creating music over a short period, you are leveraging the full power of this principle.

This builds a tremendous amount of momentum, and the rewards for taking this marathon route can be huge. I know personally of many people who have dedicated themselves to generating a large amount of musical ideas in a short period, and the results are nothing short of phenomenal.

However, if the marathon method does not appeal to you, or is unrealistic, you can still try ...

**The Slow and Steady Approach**

The slow and steady approach is undertaken with the idea of making gradual improvements over time. For example, you could decide to absorb the information in this course in small chunks over a month or two. You could also dedicate an hour or two a week to explore the procedures and ideas in this course, and gradually put together a large body of new and exciting music!

This approach doesn’t reaps the massive momentum gains as the marathon approach, but it does ensure that you will develop and create a large body of exceptional work over time.
Which Method?

You can choose the marathon method, the slow and steady approach, or something in between. The choice is up to you and should be planned realistically so you can stick with it and reap the rewards of mastering this material.
Step 5: How to Take These New Ideas and Arrange, Integrate, and Polish Them Until They are in the Form of a Complete Piece of Music.

Compiling Ideas

With all the idea-generating sessions, you are now getting together a large amount of ideas. If you have followed the procedures, you would have been recording these ideas in some form, such as a computer based recording system.

So what do you have here?

Many idea-generating sessions, some over 30 minutes long...

The next step is to mine these creative sessions and discover the gold that lies within. In this chapter you will learn a process that makes this seemingly overwhelming task easy, inspiring and fun!

Entering a Critical Period

Now that you have been fully “creative” for a period, it’s time to invite your “critical” analytical side back into play. In this compiling exercise you need to judge the ideas that flow forth.

You need to pay attention for ideas that are full of potential and passion. It’s these ideas that you will “capture” with the upcoming exercise and use to create full pieces.

The following exercise is best done when you’re feeling up beat and positive. So when you’re feeling great and in the mood to listen to music, this is the perfect time to undertake this exercise!

Here’s How This Exercise Works...

1. Firstly, you need to burn 1 or 2 of your creative sessions onto a CD or MP3 player.
2. Now, find a place where you can listen without being disturbed. Also choose a location that you can be very comfortable in. Re-arrange the room to give it a more creative feel. Pour yourself a glass of your favorite beverage and slink back into a comfortable chair. Also, you
need to be in a position where you can see the time on your stereo/player.

3. Play through your creative session and while listening, note on a pad the time when a good idea comes through. After you note the time, go back to listening for the next idea. Continue to take note of all the ideas that make you “sit up and take notice.” As you go through this process you will be pleasantly surprised at the quality of some of the ideas that surface! In some cases you will be blown away. You may not have even realized the quality of these ideas when you were playing them, but when you listen back it’s like the performance has come alive. There’s more energy to it than what you remember. And many great ideas worth transforming into full pieces!

4. Give the CD a second run through, once again taking note of all the ideas that are fresh and inspiring. This second run is to capture all the ideas that you missed on the first pass.

5. Once you’ve jotted down the time that all of these potential ideas occurred, you need to go to your computer and open up the session file of that particular creative session. Now that you have the times of all the good ideas, you need to go to each time you’ve listed and mix down a mini file of this idea. If you’re not sure how to do this step, never fear! The bonus video titled “Compiling Ideas” will take you through this process step by step. You can watch this video by going to this website.

http://www.genius-songwriting.com/compilingideas.html

When you save these “mini” files, put them into separate folders with each folder containing ideas related to a new song.

For example, you may have a new song idea called *The Winter*. File away in *The Winter* folder every new idea that seems to fit into the mold of this song.

**What Are You Listening For?**

As you listen through, taking note of all the good ideas; don’t listen for perfection. Tune into the potential that lies beneath the idea. Listen for moments that are interesting. Listen for moments of magic. Listen for moments when you “almost” came up with a good idea.

You can always perfect the performance later. You’re not listening for a great performance. You’re listening for the raw ideas that have the potential to be turned into something great.
How To Access Thousands of Perfect Song Structures

Remember early on in this course I mentioned that there are some traditional songwriting methods that are useful?

Well, let’s look into this in more detail.

One thing that works quite well is to look at the structure of songs that have already proven to be successful.

You don’t need to take a songwriting class or have a degree in music to benefit from this strategy either.

Here’s what you can do:

Take a song from your genre of music that you love. A song that you (and others) have labeled as a great song.

Listen to this song, and as you do, jot down on a piece of paper the structure of the song.

Once you have done this, you have discovered how to structure a great song!

You can take ideas that you have created, and match them to this structure to form your own song.

This strategy works particularly well if you have a collection of ideas for a song, but are struggling with how to set them out into a song format.

All you need to do is match each idea to the structure of a song that has already been a success, and BAM, you have your song!

For example...

You might find that the great song you are modeling goes like this:

- Intro idea
- Goes into verse 1
- Pre-chorus idea
- Chorus
- Small “lead out” riff
- 2nd verse
- Pre-chorus with orchestral background
- 2nd chorus with extra guitars
- Lead out riff with more aggressive feel
- Into new idea (aggressive)
• Leads into climactic ending
• End riff fades out

Keep in mind that this is just one structure that could be used. There are really an infinite number of ways a song can be structured.

Once you have this basic structure though, you can begin matching the music in your “body of ideas” to the description that you have taken from your modeled song.

Firstly, you can ask the question...

“What idea will fill the role of the intro idea in this song I’m modeling?”

And once you have an idea that fits that profile, “What musical idea will fill the role of the 1st verse?”

And so on...

Is Working Out the Song Structure Part of the Creative Process?

Yes and no. You can certainly treat the way you structure your songs as a creative process. And in the next chapter you will discover just how to do that.

But this is a part in the music creation process where, if need be, you can begin to invite the analytical part of your mind back into the picture, and use it to nut out the format of the song.

Just think... There are an enormous number of great songs that have been written, which means that there are an endless number of successful song structures that have been created. Why not benefit from the work that has already been done?

I feel the best approach is to combine “proven song structures” with creative song structure techniques (which will be discussed in the next chapter). Combining these two methods will surely get the best results for any song you’re working on.

My personal method is to begin with a proven structure, and then to adjust this structure as I perform my “creative” method of writing the structure for a song.

Remember that your mind is the most powerful tool in this process, so feed it with the right information (i.e. some previously successful song structures), and set the intention of discovering the best way for a song to flow, and it will work out the answers for you.
Follow the ideas that pop into your head (messages from the unconscious mind) and before long you will have figured out the perfect structure for your new masterpiece!

One Last Thought...

Remember to never get caught up at any point in your songwriting process. If you keep moving quickly, you will at least have a song structure to work with. I find that I never get it exactly right the first time. That means that the first attempt at laying out the structure of a song is usually a rough draft.

Just get something into material form, and then you can listen back and re-adjust when necessary. After two or three re-adjustments, things will be sounding great!

Homework

Go to your CD collection and pick two of your favorite tracks that are similar to the music genre that your music falls into.

Listen to these tracks and document the structure and format of these tracks. Make sure you write this structure down.

Now, if you have some music ideas that currently have no structure, see if you can piece it together using your proven song structure.

Let’s move onto the next chapter and find out how to inject your creativity into this process, to turn your ideas into music masterpieces.
Imagine Your Song as a Journey

In this chapter you will learn how to structure your music in a creative and inspiring way.

You will use the full power of your mind to do this, and it will result in you creating music that moves along with class, style, and in an adventurous spirit!

In the previous chapter, we looked at the possibility of “pulling apart” an already successful song, and then “mixing and matching” your song ideas to fit this structure.

Now it’s time to take things to the next level.

To use this technique, you need to follow the advice outlined earlier and record your music ideas to CD.

Here’s the process:

First, state your intention to your unconscious mind.

To do this, you could ask the question, “How can I create the perfect structure for this song idea, so it flows effortlessly in an inspiring and story-like fashion?”

Restructure this sentence in a way that really speaks to you. And then intend for it to happen. Constantly repeat this sentence to yourself, asking the question.

Imagine how it will feel when you accomplish this. Imagine how great it will feel to sit in your comfortable armchair, and listen to the song in its finished form...

... As it moves along in an inspirational and mesmerizing fashion!

Ok, now you have set the intention, your unconscious is working on solving this problem.

Remember that your mind is an incredibly powerful problem-solving tool. Your job is to direct the attention of your mind, so it solves the problems you want it to.

Setting the intention is a way of directing the attention of your mind.
Now, Let’s Create That “Journey Like” Structure

I want you to think of your music as a story.

A journey... Something that can whisk someone of their feet, and take them on a wild adventure; something that will move the listener to feel the emotion behind the song.

Now...

Once you’ve set your unconscious mind on the task of creating the perfect structure for your song...

You need to burn all the ideas to CD. Take everything that you have created and documented for this song, and burn it to a CD that you can listen to in your stereo.

Once you have done this, you need to set the scene for yourself... You need to feel the mood of the song, so do everything you feel is necessary, which will allow you to do just that.

Clear a space that you can sit comfortably and listen to these documented ideas.

I recommend setting up candles, having dim “mood lighting”... anything that makes you extra relaxed and calm is great.

The reason for this is that it’s harder to notice your creativity when there is clutter everywhere!

Now, as you play through these “rough recordings” on your stereo, jot down all the ideas that come to mind.

You’ve been incubating this task for a while now, so ideas will likely flow quickly.

Just notice what you perceive as you follow through with this exercise, and write down what comes to mind.

As you listen to your rough recordings, ask questions like:

“Where can this part go?”

“How can this part be used in the song?”

I promise you that if you have set your intention to discover the perfect song structure, you will have a flow of ideas so fast that your hand will get tired from writing!
I’ve discovered that this technique is also a great catalyst for discovering new ideas as well. While doing these exercises, many times have I leapt to my guitar and discovered a new and interesting musical idea!

If a new idea pops into your head, now is the moment to act. Jump up and man your instrument! You need to get the idea into some type of material form now before you forget it!

There Are No Rules

The technique of setting the intention and then sitting down with all your current ideas, can often take a musical idea in a new and inspiring direction. Enjoy that journey!

Always think of your musical ideas as a journey that is flexible, and one that can be altered at any time. Nothing is ever set in stone. If an idea pops into your head, it means that your unconscious is communicating to you. Don’t ignore this!

The power of your mind is really something that can not be put into words, so always attempt to follow through with ideas that come to you. You may not understand their meaning at first, but as you begin to apply the idea, you will often discover that it was rich with meaning and inspiration!

You Now Have Many Song Structure Ideas

After a solid session of listening to your rough ideas and documenting what pops into your head, you will have a great many song structure ideas to apply to your song.

The next step is to apply these ideas.

This can be done in many ways. You can invite the rest of the band around (if that applies to you) and work through the new structure ideas.

You can sit with a recording program and slowly record and map out a rough version of this new structure. (This is the technique I use.)

You can also write out the new song structure in notation or another format.

Rinse and Repeat!

The next step in this process is to take this “new structure” and repeat the process.

Once again, set an inspirational and creative mood, and sit down with this new structure.
Continue to ask yourself questions like:

“How can I create the perfect structure for this song?”

“How can I improve this current song structure?”

Of course you know what I’m going to say next!

Document the new ideas that come to you! Pay careful attention to the ideas that pop into your head and jot them down as fast as you can.

**The Perfect Song**

Have you ever listened to a piece of music that takes you on a magical journey, and doesn’t let up until the very last note fades away?

The method that I’ve described in this chapter can allow you to put your ideas into a form that will create this *very same experience* for your listeners.

The most important thing in this whole course is learning to trust your unconscious mind, and ask it to create solutions for you.

*That* is where all your creative power lies, and it’s really easy to do as well. It is a secret that will allow you to compose music *well beyond* if you trust the process and persist until you get good at it.

All the great artists of the world are following this process, whether they are aware of it or not. And once you master the information in this course, you will have what it takes to join this exclusive club!
How To Master Your Instrument

Much of this course has been written about learning how to tap into your creative power so you can create groundbreaking, new, and interesting music.

Not much has been said about the actual performance of this music.

And performance is very important!

An amazing piece of music with an average performance can be very good.

But listening to an amazing piece of music, perfectly performed, can be absolute bliss!

There are a few very important reasons for keeping your performing abilities in tip-top shape.

1. You need the skill required to perform the musical ideas that you create. If you are generating incredible ideas, but can’t get them into material form, then you have a problem!

2. A great performance will display your musical ideas in their finest form.

3. Having great skill at your chosen instrument will make it much easier to take the “ideas in your head” and bring them into the world.

Now, the intention of this course isn’t to tell you how to master your abilities on your chosen instrument.

The reason I am mentioning it though, is because it’s important to have the required skill level so justice can be done to your musical ideas through the performance.

Now, you may already be satisfied with your ability to perform your musical ideas. And if so, you may skip the rest of this chapter.

But if you feel that your performance could be improved, then listen up.

You can improve to a very high skill level on any instrument with the right process and simple persistence.

In fact, I believe that almost anyone can reach a certain high level on any instrument.

Just remember how earlier in this course we looked at the way a “musical genius” thinks and acts.
And we learned that you can model this way of *thinking* and *acting* by adopting their thought patterns and improving the appropriate skill sets that is necessary. We also learned that if you can develop the same way of *thinking* and *acting*, then you will get similar results as the “musical genius.”

You can do the same thing to master your musical instrument.

**Modeling excellence** is a powerful way to “shortcut” to the results that the experts are getting.

All you need to do is find someone who you see as “an expert” at your instrument, and adopt his/her way of *thinking* and *acting* when they play the instrument.

Now, it can be hard to model an amazing musician sometimes, because watching “a blur of movements” can be confusing and difficult, which is why I believe that the best way to advance on your instrument is to find the best teacher of your instrument. Fortunately, on the Internet, this is easier than it sounds. With a little research it’s not too hard to discover which teachers are highly respected and have the ability to teach you to advance on your instrument.

When you search for this teacher, you need to look for people that can prove their success as a teacher. Take your time to investigate what people are saying about your potential teacher.

You can do this by going to Google and typing in “the name of the teacher”+review

Also, by going to [www.amazon.com](http://www.amazon.com) you can find expert teachers by typing in the name of your instrument into the search box.

For example, if you want to get better at the guitar, type in “Guitar lessons” or “How to play the guitar.”

And good news...

**I've Done Most of The Work For You**

I am addicted to playing instruments and I’m always looking to improve if I can. Because of this, I've already discovered many gems that provide excellent instruction for your musical growth.

In a moment I will list these options. If your instrument is listed here, be sure to investigate the development lessons by going to the displayed websites.
The only programs I’ve listed here are the ones I’ve spent countless hours with and know to be excellent. So feel confident that if you investigate one of these options, you are in good hands!

Learn to Sing
Learn to play the Guitar
Learn to play Piano
(Make sure you’re connected to the internet when you click these links)

Leverage the Most Effective Learning Tool

Also, the procedures in this book will improve your skill on your chosen instrument dramatically. As you have learned, creating a feedback loop is where most of your learning is done. As you have been recording your creative sessions and listening back to them, you have created a large amount of feedback.

As you continue with these procedures you will notice that your skill level on your instrument will steadily increase.

Here’s a Tip To Improve Your Technique On Your Chosen Instrument In 1 minute or less

Let me tell you an exercise that will very quickly allow you to improve your playing technically, whether you play guitar, piano, drums, singing, or any other instrument.

Before I get to the tip, there’s a question that I get asked fairly often by songwriters, which I think is important to address. This question is:

What if I don’t play an instrument?

Here’s my answer. Firstly, begin learning one! It’s an incredibly rewarding experience, and you will get a lot of pleasure from it.

Simply choose an instrument that takes your fancy, and begin practicing! You can take lessons if that’s not beyond your means, and there are all sorts of tips and instructional programs on the internet that will allow you to progress quite quickly.

Playing an instrument will be very helpful in your songwriting. Especially because you will be able to do all the idea generating procedures listed earlier, which is the most effective way to tap into your vast unconscious resources and write music that reflects your full potential.

Ok, onto the tip.
The first thing you need to know to do this exercise is: to play any instrument, there are literally hundreds of muscles involved in the process. If all these muscles are working in the correct balance, your playing will be perfect.

If though, your muscles aren’t working in proper balance... or other muscles that are not supposed to be involved in the process are interfering, then your playing will be less than perfect. It will also feel uncomfortable to play this way, because you are using the extra musculature.

Here’s the exercise:

Sit comfortably with your instrument and begin playing. As you play, deliberately tighten a group of muscles that you feel are involved in the playing process.

Tighten them to the point where it may even feel a little uncomfortable.

Now, as you keep playing, deliberately loosen this group of muscles as much as you can.

Move back and forth between tightening and loosening these muscles. Pretend that there is a scale of 1-10, and when they are ultra tight, it’s a 10 and when they are ultra loose it’s a 1.

Keep playing and switch back and forth between a 1 and a 10 as best you can.

Once you’ve been doing this for a minute or so, allow this muscle group to relax into a position between 1 and 10 where it feels right and comfortable.

It’s very likely that you’ll settle into a more relaxed state after doing this exercise. You can do this for all the different muscle groups that you feel are “in action” as you play your instrument.

Doing this exercise will have you playing your instrument with much less interference ... and much less strain.

The reason it works is it give you a new awareness for how relaxed you can be when you play your instrument.

For example, in the “Inner Game of Music” by Barry Green, there is a story about a pianist who complained of a “stiff back” every time he played piano. He said that this was making him uncomfortable and affecting his performance.

After playing with this muscle group though, with an exercise similar to the one I’ve just described, he discovered the exact muscle group that was causing him trouble. With this new awareness he was able to relax the muscles in his back, and his playing improved.
It’s very likely that you’re tensing up muscles that don’t need to be tense... and this is affecting your playing too. Play with this exercise. Try tightening what you feel are the “problem muscles” and then loosening them... and then tightening them again... and then loosening them again.

When you do this you will find the awareness to be able to “let go” and play in a more relaxed state. This will improve your playing greatly.

How Good Is Good Enough?

If you can perform your musical ideas well and comfortably, then you are good enough at your instrument.

I can tell you, I’m no Stevie Vai or Eddie Van Halen on the guitar, but I can still play at a very high level and well enough to perform all the song ideas that I create.

If you can perform all of your creations perfectly, then you probably don’t need to take drastic actions to improve your playing.

However, if playing your creations is a struggle, taking measures to improve your skills is a good idea.
The Groove: How To Energize Your Music

What’s one of the most important elements of a piece of music?

The answer is: the energy it carries with it. In other words, its groove.

A song without a decent groove is like trying to drive in a gear that’s too low or too high. The car plods along, but it’s a struggle!

There is no real conviction or purpose in a song that has a lackluster groove. This is why it’s important to create the perfect groove for all your music.

What Exactly Is The Groove?

You may have heard that the groove is tempo related. That’s partially correct, although it’s not the complete picture.

My idea of the perfect groove is the tempo that carries the music in the most impacting way. When this point is reached the music flows on effortlessly—almost like there is an invisible force driving it along, and the musicians are only secondary to the performance.

Finding the perfect groove for a piece of music is like looking for the path of least resistance. Certain tempos will “block” the energy behind the song. This resistance gets less and less as you approach the perfect groove tempo. And when you find that “perfect” tempo where there is no resistance, and the energy flows effortlessly, you’ve found your groove.

The easiest way to search for this “perfect” groove is to experiment with the tempo at which you play the song. Try playing it fast. Try playing it slow. Try several tempos in between.

Find that tempo where you feel that invisible force “kick in” and begin driving the track.

There is no scientific method of locating the most powerful groove. You will recognize when you have found the groove because you will feel it. All of a sudden you will notice that it seems easier to play the song. And you will notice that it feels great.

If you are ever playing music by yourself or with other musicians and things feel stuck or “a drag,” it’s probably because you haven’t found the groove yet.

A Few Things about Different Grooves

Here are a few things that I’ve observed about choosing the best groove for your music.
Firstly, a slow groove carries with it much more power. A slow groove is much like the bass frequencies in a piece of music. The bass frequencies are much lower, but they carry far more power than the higher frequency. Because of this they can travel much further and aren’t easily absorbed. If you took the low frequencies out of a piece of music, all of a sudden the song would lose its power.

On the other hand...

A faster groove is more aggressive, but less powerful. A song that moves off at a fast pace can be very exciting and lively.

Choosing a slower groove or a faster groove for your music can dramatically change the character of the song. I suggest you experiment with both, and choose the one that touches you the most!

An Interesting Thing to Note About Grooves

I discovered something very interesting about the way music “grooves.”

It’s actually possible that for a particular song the different instruments will groove at different tempos!

You may have a song that involves drums, guitar, bass, and singing. In this song the drums may have their best groove point. But this is completely different to the guitar’s point of least resistance! And this is different again for the bass and vocals.

I discovered this when I was playing guitar for a song, feeling the powerful groove that accompanied this idea. Unfortunately though, the drummer played along to this and couldn’t feel the same effortless energy. As an experiment, we increased the tempo and noticed that the drums grooved at a completely different tempo!

At this new tempo though, the guitar line felt rushed.

But in the context of the song, it sounded much better following the groove of the drums.

So you may not always find a tempo that will “groove” for every instrument in the composition. When this happens, just try playing the piece at different “groove points” for each instrument. Record a rough version of these performances and decide which tempo carries the song with the most energy. This is your groove tempo!

Find the Energy
I encourage you to tune into the best groove for every piece of music you write. It can be helpful to use a metronome when you do this, so you can document the tempo of “the groove” for each song.

With a little practice you will find it easy to “tune into the groove” within a few seconds.

One of the greatest assets a musician can have is their ability to play music with a wonderful groove.

I used to do a lot of work in recording studios a few years ago, and now and then a musician would come in who seemed to produce a magical aura around them every time they played.

I always wondered what was happening here and how I could duplicate it myself.

After some deep thought it suddenly occurred to me. This seemingly “rare gift” was this musician’s ability to play in the “perfect groove” every time they played. When you find this groove, it sounds as if there is something magical going on. Being able to play with a wonderful groove really takes you into the “rare musician” status.

So practice “finding the groove” and you will be seen as a rare talent as well!
Let me ask you a question…

What do you do when you get bored?

You do something different.

What happens when you are eating something you don’t like and then you switch to something you love? You enjoy the difference in taste, probably more than usual because of the contrast between the disgusting food and the irresistible food.

In your songwriting arsenal of tools, contrast is up there with the best of them.

What exactly is contrast?

Well, the Oxford dictionary describes contrast as: the state of being noticeably different from something else when put or considered together.

When you write music, you can use contrast to create interest. The listener is in your control. It’s your job to maintain interest in your music, sucking and pulling your listener through the song.

Think of your music like a slippery slide. You must create it so once your listener has begun sliding down the slide, it’s impossible for them to get off until they reach the end.

How can you do this with your music? The answer is: by making every part of your work alive with wonder, interest, and intrigue.

For each new passage of music, offer something new and interesting. Keep up the interest levels so your listener is drawn along, or “sliding down the slippery slide.”

Every time you introduce a new idea, new sound, etc, you are causing a moment of contrast. You are creating a change, which peaks the interest of your listener.

Even small contrasting moments can be highly effective for maintaining interest.

For example, if you had two identical verses in a song, you could make a slight change to the rhythm in the second verse. While your listener may not know exactly what is different, they do feel the difference and it serves to keep them floating along with the song.
You can also create large contrasting moments. These at times can be powerful! For example, you might have a quieter passage followed by a **thundering climax** full of excitement. These types of moments serve you well in stirring up emotion in your listeners. Large contrasts can be very memorable.

**Your Contrast “Tools”**

Here are the different ways you can create moments of contrast in your music, which will cause every moment to be interesting and irresistible. Frequently injecting moments of contrast will make it easy for your listeners to “slide down the slippery slide” easily, and make it impossible for them to jump off in the middle.

- **Volume**- Changing the volume of separate instruments or the entire song creates movement in the track. It is one of the easiest and most powerful ways to create wonderful contrasting moments.
- **Introducing new instruments**-Bringing in a new instrument, even for a few seconds can create a moment of contrast. Doing this can create a more “powerful” vibe and can also add a new melodic component to the track
- **Introducing a new melody**
- **Taking out instruments**-doing this can create a “calming moment” where the intensity of the song dies down in an instant. This can be very effective after a loud, epic passage.
- **Changing the sound of your instrument**-An obvious example of this is going from a clean guitar sound to a distorted sound. Even playing the same idea will change the mood from relaxed to aggressive. You can create more subtle versions of this as well, which won’t be obvious to the listener, but they will feel the difference.
- **Change of musical idea**-For example, playing from a verse into a chorus. The trick though, is to use this in combination with one or two of the above methods. Create a big contrasting moment. Make it interesting. Change the volume for impact. What other ideas can you think of?

**Here’s What You Need to Do**

When you have arranged a basic “sketch” of a song, sit down and listen through it, paying attention to where and how you can create moments of contrast.

Note down anything and everything that comes to mind.

Is there a moment when a background vocal line or lyric comes to mind?
Is there a moment when you could introduce a sound in the background of the track?

Is there a moment when a volume change could create an impact?

Can you introduce a new melodic component over the current melody?

Every contrast you can create will make your music more interesting. And of course, your best ideas are the ones that come to you intuitively. Your sidebands of thoughts and perceptions will guide you to create wonderful contrasting moments that will be memorable to your listeners.

Make sure you listen through your rough sketch a few times. Listen at different volumes and in different locations. This will cause unique sidebands to come into focus. Always be on the lookout for how you can create contrasting moments in your music.
How To Create Compelling Transitions Between Different Ideas

Another thing you can do to make your music more interesting is to work hard on the way your music flows from idea to idea.

These “transition points” can be provide impact and excitement by using a few simple techniques.

To begin, start looking at the points in your music where an idea changes direction, and ask yourself questions that will provoke some ideas as to how these transitions can create interest and excitement.

What can you do to make this transition better… more memorable… more enthralling?

Working hard at this will add that extra touch of class to all your music.

It also builds anticipation that leads the listener to realize that a change is coming, and makes them curious as to what’s coming next.

Your Transition Tools

Here is a list of tools that you can use to create interest and excitement as you flow from one idea to the next.

- **A change in volume**- For example, if you are changing into a loud, epic ending, you can begin increasing the volume a few notes before the transition. This let’s the listener know that a change is coming, and the feel the *excitement* from this build up in volume.
- **An extra instrument or note**- Add this just before the change.
- **A production technique**- For example, a delay or echo into the next section of music
- **A different variation in the last cycle of the first idea, leading into the second**- This is great fun to experiment with. Just play the first idea, and then create new ways to lead into the second idea by adjusting the first idea. When done well, this sounds very classy.

Using these transition tools will add an extra element of quality to your music. It causes your transitions to carry an element of flair, and causes anticipation and excitement.

Here’s what you can do…

Listen through any songs you have recorded, or any rough versions of songs you are currently working on.
Note down and experiment with every transition point, searching for new and interesting ways to lead into the next section of music. Work hard on these transitions because they can really lift your songs to the next level.

Creating your “classy transitions” and “moments of contrast” actually need their own mini creative process. Initially, you need to be critical—locating the points when you can create a moment of contrast or an interesting “link” at a transition. Then you need to be creative—to actually create the ideas to cause these things to happen.

This process may require some time to incubate.

If the ideas aren’t coming to you quickly, just set the intention and let your mind incubate and come up with the ideas needed to complete the song.

Ask: How can I create some interesting moments of contrast in this song?

How can I create smooth and classy transitions between ideas?

Let your mind work on creating a solution to these problems, and then when ideas begin bubbling up, document them. Act on them and use them to finish your masterpiece!

It’s these little things that will turn your music from being good to being inspirational.
Part 6: Electrifying Tips For Creating Magical Music

Giving Creativity a "Shove"

Now before we get into this chapter, I'd like to mention something quickly. The contents of this chapter has been highly influenced by a piece written by the author Joe Vitale.

Dr Vitale wrote this piece with regards to writing, but it also applies to writing music, which is why I have included it.

Ok, so...

Do you wait around for inspiration to hit before you begin writing music?

It is true that as you feed your mind music AND set the intention of writing great music, ideas will pop into your head with no warning. And when this happens, your job is to jump onto this opportunity and stream this idea into some type of material form.

But there are times when your mind needs a bit of a “shove” to get going.

Do you sit around waiting for the muse to come to you, or do you take action and go after it?

A famous writer named Jack London, advised writers to go after the muse with a club, not to sit around waiting for it to knock on your mental door.

I think Jack is right.

In my experience, if you just begin writing music, the muse will get a whiff and end up perched on your shoulder, whispering ideas into your ear.

So instead of waiting for inspiration, just begin playing! As you settle into a groove, you will suddenly become aware of the ideas streaming from your unconscious into your awareness.

In music, and anything else, the most successful people are the ones who take the most action. Here’s why...

If you take some kind of action, even if it’s completely wrong, you will gain valuable information which will lead you closer to your desired destination.

After continuing to take action many times, it will be inevitable that you will end up where you want to get to. And in this case, where you want to be...
... is creating compelling, interesting, inspiring music!

It’s as simple as this: The more music you write, the better you will get. And also, as you master the techniques in this course and as you understand how to become aware of your infinite creative abilities, your music will be top quality more often than not!

So don’t wait for inspiration to come to you (although it will very often, if you follow the instructions in this course). Just write music as much as possible.

You will find that if you settle down and just play, more often than not you will be able to tap into a rich stream of ideas—and then away you go!

Here is a list of quick tips that will allow you to jumpstart your muse and begin creating inspiring music:

1. Just begin. Pick up your instrument of choice and begin to play. You don’t even need to know what to play. Just groove to anything that comes to mind. Sooner or later you will perceive an idea and you’re off and running. Random notes will turn into inspiring music. Mindless jamming will transform into a highly creative session. Just begin!

2. Don’t judge! Never say to yourself, “I suck, why am I bothering?” and leave your instrument. That’s just your mind playing tricks on you. The great ideas are within you and if you keep playing, you will discover them.

So keep playing. Remember you will not be judged by your poorer ideas, because it’s your best ideas that will be presented to an audience. Just explore the ideas that come to you, and keep moving along. The longer you play the better the chance a meaningful idea will pop into your head and send you on an exciting musical journey.

3. Relax. Don’t over-think things. Take a deep breath and relax. The muse likes to visit relaxed artists, not uptight ones. Stay relaxed and allow your unconscious to take control of your instrument and weave magic. Enjoy the process.
Setting the Mood

Have you ever noticed that sometimes you write music almost effortlessly, but other times you feel stuck and nothing happens?

To writers, the latter situation is known as “writers block.”

The former situation is a case of you being in a “creative mood.” This is a case of you putting yourself in a situation where you are receptive to the musical ideas that have been created by your unconscious.

A powerful tip to put yourself in this receptive state, is to go to extra lengths to set the mood.

Have you ever wondered why in a romantic situation, things are enhanced by dimming the lights, lighting candles, and spraying a pleasant scent?

Well, I’ve found (and you will too!) that writing music in a creative environment can work wonders. It can instantly place you in the receptive state you need to begin streaming ideas from your unconscious into material form.

Here’s my quick list for creating the perfect writing environment.

1. Clear all the clutter and put it somewhere out of the way.
2. Invest in some lamps or lighting that cast a smooth, dim glow.
3. Bring out a few candles, and scatter them around to enhance your area.
4. This one is more personal, and may not apply to you, but a glass of wine can go down a treat as you write!

Anything else that you can think of to improve your creative workspace can really help the rate at which new and interesting musical ideas stream from your unconscious...

So write a list of all the ideas that come to you. Develop a creative space that you love working in. You will be surprised at the difference you will feel.

Creative—Inspired—Even excited.

So clean up that room and add a touch of atmosphere with some interesting lighting and anything else you can think of!
Introduce New Musicians

There are some very large benefits to introducing new musicians into your music creating sessions. Some of my best music has surfaced because I was “bouncing off” the ideas coming from another musician.

When you play along, or “jam” with another musician, there is something very different going on to when you play by yourself.

This thing is known to many as “chemistry between musicians.”

You see, when you play music by yourself, without using sideband response procedures, you are creating from scratch... from dead air. When you are playing with someone else, you are reacting to what this person is playing.

You may hear an idea that the other musician has created, and because you already have a starting point (the idea) you react to it. And playing music in this way can cause you to create things that aren’t possible for you in a solo situation.

This so called “chemistry” is actually a result of the two “music software” programs crossing paths. When this happens, a new “software program” is created which creates the new music. On many occasions this new musical software (the combination of yours and your partner’s music software) is capable of producing music that was previously unreachable by you or your partner individually.

You see, you have your current “programming” which is made up of a few different things:

- Music that you have listened to
- Criteria you have developed for “great music”
- Your skill level on your chosen instrument
- Your ability to perceive your creativity (which will be greatly amplified by the techniques in this course)

This “internal musical programming” is set up in a way that achieves certain musical results for you.

The musician who you have teamed up with also has his/her internal programming.

When these two “music software programs” cross paths as you play together, they will create music that can be quite different (for better or worse) to what you or the other musician can produce.

This resulting music occurs as you react to the other musician programming and he/she reacts to yours.
The results can be magical!

**Some Suggestions for Choosing a Creative Partner**

There are some considerations that must be taken into account for choosing a long-term creative partner.

Firstly, this partner should be around the same musical level as you. If there is a big difference in playing or creativity level, problems can occur. You should also choose a partner who creates music that you like and respect.

If your partner plays music you don’t like then you will likely find “creative differences” will become a big issue!

However, it is very interesting to play with a musician who plays quite differently to you. Combining your internal programming with someone who is quite different, yet still shares common ground can produce spectacular results.

**Best suggestion?**

Jam with as many people as you can! When you feel you have “chemistry” with a particular musician, see this person as a potentially long-term creative partner.

Having one or more creative music partners can have massive benefits. With two creative musicians combining together frequently, magical music can result.

The saying goes: Two heads are better than one.

But in music, it’s more like this: One head can produce fascinating music; two heads combined can create different, but also fascinating music.

You will not necessarily create *better* music with a creative musical partner (although you might), but you can create music that you would not be able to achieve on your own. This is a result of you reacting different as you hear the ideas of the other musician (and vice versa).

Give it a shot. Ring up a musician you respect and arrange a session. You won’t be disappointed, I promise you.
How to Dream Up a Hit Single

Song ideas can come to you while you are dreaming!

This has happened to me and I’ve read about other artists experiencing it too.

I’ve had dreams before where I witnessed a musician that I greatly admire playing a new song that blew me away. When I wake up from these dreams I immediately attempt to record the idea. It can be a little difficult at first to capture these ideas, but with practice it gets easier.

There is magic in dreams. Have you ever been so swept up in a dream that when you wake your real life seems pale in comparison to the miraculous events that unfolded in your dream?

Creating music in your dreams is quite an unusual way to generate ideas. It’s not a method that you should rely on for your ideas, but you should be aware that this is possible. And you should be prepared for any ideas that may occur in dreams by having some sort of recording device next to your bed.

Some of the greatest songwriters of all time have reported hearing music in dreams, and then converting it into a full piece of music.

In a television interview, Paul McCartney (from The Beatles) admitted that while dreaming, he saw a performance of a song that he was quite jealous of. In his dream, it was The Rolling Stones that were doing the performing. At the time, The Rolling Stones were rivals of the The Beatles, which compounded the jealousy!

However moments later, Paul awoke from this dream. He realized that this song had never even been written or recorded, and it was he who created it.

He wrote the song from his memory of the dream, and it became one of the band’s most successful tracks: Yesterday.

And this is not the only recorded case of songs coming to artists in dreams.

Here’s an interesting quote taken from a Michael Jackson in a Rolling Stones interview...

“I wake up from dreams and go, ‘Wow, put this down on paper.’ You hear the words; everything is there in front of your face... That’s why I hate to take credit for songs I’ve written. I feel that somewhere, someplace, it’s been done and I’m just a courier bringing it into the world.”
As Michael says, it feels tough to take credit for something that you don’t feel you created. The thing is though, Michael did create these songs. It’s just that he didn’t create them consciously.

That’s what’s so fun about the creative process! It doesn’t take much conscious effort. You simply instruct your unconscious mind to begin creating ideas, and then document them as they arrive!

The ideas seem like they have popped up from nowhere (and as you can see, even pop up in dreams); however this isn’t the case. The ideas have been created because that’s what you have asked of your richer resources. These ideas have been created by these resources outside of your awareness.

So... back to the topic of conversation...

If you wake up remembering a song idea from a dream, be sure to record this idea. The dream state that it came from is very unconscious, which means the ideas have been completely unconsciously driven. This can be a very effective way for creating ideas unlike any of your current material.

Why Do Ideas Arrive In Dreams?

I believe that ideas are delivered to you in dreams because of your intention. If you are intending to create amazing music, your unconscious mind will begin creating this music for you, and the ideas created can bob up at any time—including in dreams.

Also...

The training that you do in this course to sharpen your internal senses will make you far more aware of your dreams.

People that don’t notice their internal processes are usually the ones who don’t remember dreams at all.

When you become consciously aware of what’s happening inside your head; when you begin to notice the pictures that flash by; when you hear the sounds that play in your head; when you notice the inner sensations of taste, smell and touch...

When you become aware of all these things you will find yourself remembering many of your dreams, in vivid detail.

For example, for a long time I was one of those people who never remembered my dreams. I would wake up in the morning and draw a complete blank. I was delighted though when after some Image Streaming practice, I started remembering my dreams again.
At this same time I was doing a lot of work to sharpen all of my internal senses. As I began to become much more aware of everything inside my head, my dreams got more and more detailed. At this point I began to have incredible dreams that sometimes contained musical ideas that I could pursue.

This is a very rewarding experience!

It’s not crucial to make your dreams a part of your music creation process. However it’s not hard to adopt this method, it takes up little time, but it can produce incredible results as well as be a lot of fun!

If you do want to explore this concept my advice is this:

1. Continue to reaffirm your musical intentions.
2. Do the exercises in this course that sharpen your internal senses.
3. Always have a notepad or recording device next to your bed. Every morning record what you saw, what you heard, and so forth. By recording your dreams in this way you will reinforce the behavior of remembering your dreams. Sooner or later you will begin to hear the sounds in your dreams, and these sounds could represent your next hit!
Discover Your Magic “Peak Creative Time”

There is nothing like sitting down and creating inspiring music idea after idea, with little effort at all. Sometimes you can do this for 5-6 hours straight. And because you’re “in the zone” it barely feels like you’ve been going for an hour.

I get moments like this. It’s an indication that my unconscious has been very busy creating new musical concepts for me to output. Sometimes I have to take a moment to sit back and feel the pure joy of being able to create something so compelling and inspiring.

It’s like my brain has become a magical musical computer, and there are a never ending flow of ideas ready to be captured and put into material form.

A few years ago I made a wonderful discovery that allowed me to enjoy more and more of these intense creative sessions.

I discovered that the time of day that I created music played a big role in my output of quality and quantity.

The reason behind this have to do with your biorhythms and a few other factors that are beyond the scope of what we discuss in this book. The fact is, though, you will find yourself feeling and being much more receptive to your creativity at a specific time of day.

For me, in between the hours of 8pm and 2am is when I am at my most creative. More often than not, this is the time when by best ideas come forward.

You too, can discover the time of day that your creative juices soar. It’s not that hard.

All you need to do is think back to times when music creation has been effortless and inspiring. Can you think of any occasions like this?

If you can think of three or more inspiring music creation sessions, which occurred around the same time of day, you have your “peak creation time” nailed. This is the time that you must dedicate to creating music.

You must allow yourself to free your schedule at this time, because this is when your unconscious delivers your best ideas, and also the time when you are most receptive to these ideas.

If you can’t nail down your “peak creative time” here’s what you need to do. Schedule several music writing sessions at different times of day. And as you play music at these different times, pay attention to how you feel, and the quality of music you create in each session.
Is there a time when you feel creative and ideas come flooding to your head at blistering pace? If so, you have found your “peak creative time”!

Write down your findings, and pretty soon you will realize that a certain timeframe works better and much more consistently overall for you.
How to Create Fresh Inspiring Music When You’re Not In the Mood

There are times when you will feel flat, tired, and grumpy; times when creating music will be the last thing you feel like doing.

“I’m not in the mood, I’ll do it tomorrow.”
“I really DON’T FEEL like doing it now.”

Have you ever said things or felt like this before?

The problem is: if you are a professional artist, you can’t allow these moments to affect you in this way. If you wait around hoping for the right mood to strike you, that time will likely never arrive.

And when you have deadlines breathing down your neck, this “lack of creative mood” can be the difference between success and failure as a commercially viable artist.

Part of becoming successful is the ability to continue to take action, despite fear, discomfort, or even pain.

What’s the key to taking action despite being uninspired, cranky, in discomfort, or anything else?

It’s simply this: You must develop the ability to change your emotional state.

Now this may sound like a very big concept, which takes years to master. I assure you though, it's actually quite straight forward, and with the tips I give you momentarily, you will have much more control over your emotional state.

Let me explain...

The vast majority of people wake up in the morning feeling great, terrible, or somewhere in between. The thing is: they don't know why they feel great, or terrible. They either have a good day or a bad day, but they never know why.

The thing is, though, there are simple techniques that you can use to change your emotional state. When you use these techniques, you will realize that you can be completely in charge of your emotions.

Also, you can use these techniques to put yourself in the perfect “inspired state” to create music.
How to Put Yourself Into the Perfect “Inspired Emotional State”

Your emotional state depends on three main things:

1. What your mind is focused on
2. Your physiology
3. Your behaviors

These three things are involved in what scientists call a ‘cybernetic loop’. This means that as one factor is changed, the other two change with it.

So if you change any one element of the loop, i.e. your focus, or physiology, or behaviors... then the other two factors will change as well. And since these three things determine your emotional state, it will change too!

So you can choose any element in the cybernetic loop and make an adjustment to change your emotional state. I personally feel that changing your focus is the most effective.

A great way to change your focus and put yourself in a super powered “inspired high” is to sit in a comfortable chair, and visualize or imagine yourself delivering a stellar musical performance in front of thousands of screaming fans.

Then use this thought as motivation to write more inspired music so you can take it to the stage and live out this thought!

I’ve used this time and time again to put myself in an inspired mood, ready to create some mind-blowing music.

Another personal example of me using this technique was while I was writing this very book.

Sometimes I would not feel like writing. I felt tired, grumpy. Just not in the mood.

But knowing that I can change my emotional state...

I sat back into my easy chair, put on some great music, and began to imagine how I could help musicians with this information. I imagined receiving emails from musicians telling me how much great music they were writing because of the information I supplied them with. I imagined receiving recordings of music that was created using my techniques. And that made me feel proud...

... and ready to jump up and continue writing!

2. Changing your physiology
The second element in the loop is your physiology. This is talking about the way you hold yourself. Whether you sit up straight, or slump. Whether you sport a great big smile, or an unhappy frown.

I have found that combining a change of focus and physiology is a potent force against procrastination.

If you use the focus technique we’ve just discussed, and also hold yourself in a positive way, before 10 minutes is up I guarantee you will feel like jumping on your instrument and playing it with passion!

The reason that your emotional state is so dependant on your physiology, is because your mind associates different states with the different ways that you hold yourself.

For example, if you are smiling your mind associates that with happiness. Frowning is associated with sadness and maybe anger.

I decided to test an extreme version of this once. My partner was having a horrible time at work. Things were hectic, problems were cropping up everywhere, and everyone in the building was frustrated and angry.

I said to my partner, “Just force a smile and before long your emotions will “catch up” and become consistent with your physiology.”

She did this, and reported back to me that she had felt extremely happy all day. And this was despite it being one of those “nightmare days at the office.”

So...

On the days when you are in a bad mood and don’t feel like creating music, just smile! Hold yourself in a positive way, and soon enough your brain will catch up to you. Within 15 minutes you will be feeling like you’re having a great day and you won’t look back.

**3. Adjust Your Behavior**

The third tool you can use to change your emotional state, is to change your behavior.

Once you change your behavior, your focus, physiology, and emotions will change too!

Here’s what you need to do.

Go to your instrument. Pick it up just as you would when you’re feeling inspired and ready to create. Begin playing, and keep on playing—searching for ideas.
Approach this just as you would if you were having a magnificently inspiring day.

Pretty soon the other elements in the cybernetic loop AND your emotions will catch on.

Remember the famous writer, Jack London, who said, “Go after the muse with a club; don’t sit around waiting for it to knock on your mental door.”

Just start playing, and keep going until the mood finds you. Not long after you are in the mood, inspiration will hit you too.

One More Hint

There is one more thing that I’ve found inspires me that doesn’t fall into the above category.

This is to listen or watch something excellent that’s already been created. For example, a great album or a fantastic movie.

Doing this can certainly put you into the mood to create. Why?

Because it is inspirational.

And it’s also great motivation because it gets you thinking, “I could create something amazing as well.” With that thought you will simply walk to your instrument and start playing!
What to Do About Negative Feelings About Your Music

Just now I was recording a song when something “burst” into my brain that I had to tell you.

The song I was recording is a sort of piano ballad/epic that I generated from a combination of the sideband response methods, and I am very excited about the idea.

Here’s what happened.

I was sitting there recording, really enjoying the idea. All of a sudden I noticed a slightly negative feeling that was lingering. I tuned into it and realized that I was worried about not doing justice to this song idea.

You see, I’m so excited about the idea it would be a shame if I didn’t present it in its finest light.

But not long after this lingering feeling, I had a thought that solved the problem for me. And this is the thought that I am excited to tell you about.

I am going to continue recording the song. I’m going to do the best job I can at displaying the magic of the song. And then I’m going to move on to the next ideas that I generate with the procedures you have been learning.

You know what thought made me realize that there is no point worrying about not doing this song justice?

It’s this: no matter how great this song is there is always another set of fresh, inspiring musical ideas just around the corner. With the procedures outlined in this course, idea generation is easy and endless.

And the other thing is, every new great idea you come up with, reinforces the fact that you are a talented creative artist. The idea that I’m working on now is reinforcing the fact that I am creative and ideas come to me easily.

If I were to get bogged down by negative feelings like, “What if I don’t do this idea justice?” I will surely freeze up. I will be reinforcing the idea that I am unable to do my ideas any justice.

Always realize that you have unlimited potential as an artist.

Realize that there are and will always be many fresh, exciting ideas just around the corner. With this attitude, nothing will slow you down; nothing will hold you back.
You will be able to write inspirational song after song, each one more breathtaking than the last.

Any time you feel something negative about your music, such as the sinking feeling I had a few moments ago... Choose to ignore this feeling. Instead focus on being creative. Tune into your deeper resources, and have a ball doing it!

Don’t let anything slow you down—I’m certainly not going to!
Another Quick Tip to Increase Your Creativity

If you are finding that ideas aren’t flowing, one thing that you can do that’s very effective is to change a few things in your approach.

The idea is to make some drastic changes to things such as:

- The way your instrument sounds
- Your location
- The way your location looks

And anything else you can think of!

This seems like a simple idea, but by feeding your mind a completely new stimulus you will evoke new sidebands of perception and thought, which, in turn, will lead you to new ideas.

The other thing at work here is this: When you find that ideas are dry and hard to come by, it’s very likely that you are **consciously** trying to mold new ideas. When this happens you tend to just play the same old thing over and over, and struggle to come up with anything new.

By drastically changing something, like the sound of your guitar or keyboard for example, you are feeding something your mind isn’t used to. This puts your conscious mind on the back foot and “short circuits” it so it can’t get in the way of your creativity. This opens things up for the right “creative” part of your mind to begin sending a torrent of new ideas.

I came across this tip when I was relatively young, but I didn’t realize what was going on until after I studied a lot of cognitive psychology, and creativity topics.

I stumbled onto the idea when I began playing a right handed guitar upside down (I’m left handed). When I did this, I no longer had an intimate relationship between all the strings, my fingers, and so on. It felt like I’d been thrown in deep waters to either swim or drown!

The thing that surprised me though, was I didn’t “fail miserably.” I played along with this upside down guitar and came up with some beautiful chord progressions and melodies. And the best thing of all? These new ideas were unlike anything I’d ever created before!

The reason was, I could no longer consciously go through “routines” and keep writing the “same old stuff.” My conscious mind was short circuited because it didn’t understand the guitar in this way. Most or all of the knowledge I’d accumulated from playing normally was useless in this situation.
Instead I just trusted my unconscious to create the ideas, and I was excited by the results!

So here’s the tip!

Find a way to “throw yourself in the deep end” by drastically changing something about the way you create. In doing this you are sending your mind a different stimulus, which will allow the creation of fresh new ideas. You will also “short circuit” your conscious mind, opening yourself up to the creative possibilities of your more powerful resources.

Take a moment to think about this.

How can you change something about your “creative routine” which will “throw you in the deep end?”

Write down a few ideas that come to mind. Try and make them drastically different from anything you’ve done before.

Here are a few examples that I’ve used before to get you on the right track.

- Change the tuning on your guitar so it’s different from the norm.
- Sing with a very different tone quality and different range to your normal singing.
- Take your equipment to a friend who has an inspiring place to jam (also find a way to reward them for their generosity). This can be anywhere. I’ve created music in churches at 6am! I’ve also taken acoustic guitars to mountain tops, played music from a rooftop overlooking the city, and created music in a cinema as well. So get creative about this! Where could you go to create music?
- Shift around furniture and create a new look to your music space.
- Buy some new interesting lights to change the mood of your creative space.
- Add too much reverb or some other affect to your sound
- Adjust your instrument so it sounds very different to your normal sound.
- Ring up a musician friend who you don’t usually jam with and invite them round for a jam (their ideas will feed you a new stimulus to create new sidebands with)

And I’m sure you can think of many more ideas!

The idea here is to open yourself up to new possibilities. By finding a way to “throw yourself in the deep end” you have to reach deep for ideas. This is great because your best ideas are those created by your deeper, richer, unconscious resources. Making drastic changes in your approach is a very effective way to bring these resources online and benefit from them.
Finally, it’s optimal if you can take a portable recorder so you can capture the ideas created in this new environment. When you make drastic changes as described above, you must be ready for the bizarre and magical ideas that come your way!

One last thing—don’t hesitate to send me stories of your adventures and experimentation, and also the great ideas that result from them. I’d be delighted to hear about them!

Geoff@genius-songwriting.com
The End

And that brings us to the end of this wild ride!

It's been an absolute pleasure sharing this knowledge with you, and I hope you've enjoyed it as thoroughly as I have.

More importantly, I hope this information inspires you and assists you in taking a large leap forward in your songwriting abilities.

Let me tell you something...

You now know more about how amazing music and lyrics are composed than 99% of musicians out there. And that includes most of the composers who write music every day for pop artists, movies, orchestras, operas and more.

You may find this hard to believe, but if you were to ask any songwriters about topics like flow states, the law of effect, the stages of creativity, the inner processes of musical geniuses, and many of the other concepts described in this book, I guarantee you'd be met with a blank stare!

So now you must begin using the information you've learned, and apply it to your songwriting process. Only then will you feel the true benefit of knowing this information.

Now, you have just absorbed a great amount of information, so I want to give you a few words of advice so you don't get overwhelmed, and use your new knowledge to good effect.

Firstly, I've prepared a 30 day action plan for you that will have you reaping large gains, without overwhelm. All you have to do is follow the very precise directions I've laid out, and you will be implementing many of the important concepts in this book.

There's More On The Way!

Another thing I'd like to mention is: there is much more on the way. Right now, I'm working on an advanced version that will take you even deeper into these concepts, making great music even more enjoyable and effortless.

And I tell you this...

Some of my findings have been extremely exciting!

As long as you stay on my email newsletter, you will receive notice as to when this information will become available. You'll also receive many free samples of my findings in newsletters as I test and tweak them for maximum effect.
So keep your eyes out for my announcements.

Write Me And Tell Me How You’re Going

Finally, I'd like to invite you to send me comments, questions, and successes you've had with my material.

I absolutely LOVE it when people contact me to let me know that they've had a breakthrough in their songwriting thanks to my information. Nothing gives me more pleasure!

So if you write something that you're really proud of, please email me and tell me all about it! If you've got time, let me know what techniques are working for you, and how the breakthrough came about.

Write your comments to Geoff@genius-songwriting.com

Wishing you tremendous success with your songwriting.

Geoffrey Williams