

LIBERTY UNIVERSITY

Investigating the Steps in Preparing an Original Song for Distribution

A Capstone Project Submitted to
the Faculty of the Center for Music & Worship
in Candidacy for the Degree of
MA Music & Worship: Commercial Music Performance

School of Music

by

Kaitlyn Majors

Lynchburg, Virginia

August 10, 2020

Contents

Introduction	1
Review of Literature	1
Songwriting	1
Subject Matter and Ideas	1
Lyrics.....	4
Demo Recording	5
Copyrights	6
Royalties	8
Publishing	8
Performance Rights Organizations (PROs)	10
Christian Copyright Licensing International and Christian Copyright Soutions (CCS)	11
Distribution	13
Song Analysis	14
Biographical Information	14
Lyrics	14
Melodic Tone Painting	16
Rhyme Scheme and Form	17
Harmonic and Rhythmic Structure	17
Song Style	19

Song Message and Story	19
Findings	20
Unprecedented Times	20
Rewriting and Condensing	21
Musical Accompaniment Collaboration Take 1	22
Musical Accompaniment Collaboration Take 2	24
Creating a Demo	24
Musical Accompaniment Collaboration Take 3	25
Vocal Recording	25
Next Steps	26
Setting Up a Publishing Company	26
Creating a Master Track	27
Distribution	27
Future Study	28
Distribution.....	28
Bibliography	30
Appendix	32

Figures

1	Lyrics and Scripture.....	15
2	Verse 1a	16
3	Chorus	16
4	“Forever I Will Sing”.....	17
5	Verse Chords	18
6	Chorus Chords	18
7	Bridge Chords	19

Introduction

Songwriting has always been a desire of mine. Specifically, writing songs that can be used to bring glory to God through worship, reflection and meditation. There is something so beautiful about bringing intimate moments with God to life through music and then sharing that message publicly for others to engage and participate in.

Once the creative process is complete and a song has been composed, what are the steps to take this creation and prepare it for public use and distribution? This process may look very different for those who are already established in the music industry versus artists and songwriters who are in the beginning phases of their career. Through this project, I hope to establish practical steps for artists who are just getting started in preparing their material for public consumption.

Review of Literature

Songwriting

Subject Matter and Ideas

A commercially viable idea must appeal to the masses. Jason Blume in his book *6 Steps to Songwriting Success*, explains that while commercial success is not the only measure of the quality of a song, if the hope is to have your songs recorded by artists other than yourself, then songs must contain subjects and styles that have a broad appeal.¹ This doesn't limit however the ability to write songs that share deeply personal experiences. There are ways to write about individual experiences and ideas that the general population may have not experienced

¹Blume, Jason, *Steps to Songwriting Success: The Comprehensive Guide to Writing and Marketing Hit Songs* (Revised ed. New York: Billboard Books, 2004), pg. 27.

themselves, but can still have an impact or appeal. To achieve this, Blume suggests asking questions regarding the essence of the idea, emotion at the heart of the idea, and how to express the idea in a way that a wide audience will relate to.²

One of the most important tools you can incorporate to set your song apart from the competition, according to Blume, is a strong, fresh concept.³ This includes considering differing angles, approaches, twists and so on. John Braheny echoes this concept in his book *The Craft and Business of Songwriting* and explains the importance of cleverness in that it is a stylistic matter that can affect the commerciality of a song. Braheny believes one of the most important functions of a song is to give people a vehicle to express hopes, dreams and inner conflicts that they might otherwise keep inside.⁴

Braheny touches on the role of emotion in songwriting. Often times, the motivation in writing a song stems from emotional turmoil or experience. While writing from a deeply emotional state can be a catalyst for some, it may actually be a hindrance for others in the songwriting process. He warns that the message of a song cannot overshadow good techniques of commercial songwriting since it could lead to failure in communicating what it is you feel in a way that is accessible, fresh or inviting.⁵

When considering where to get inspiration or ideas for writing a song, there are a myriad of resources to consider. John Braheny suggests considering and listening to the news, human-interest talk shows, television shows, other music on the radio, poetry, books with great colloquial dialogue, conversations with friends and examining personal life experiences. Braheny

²Blume, *Steps to Songwriting Success*, pg. 28.

³Ibid. pg. 29

⁴Braheny, John, *The Craft and Business of Songwriting: A Practical Guide to Creating and Marketing Artistically and Commercially Successful Songs*, 3rd ed. (Cincinnati: Writer's Digest Books, 2006), pg. 30.

⁵Braheny, *The Craft and Business of Songwriting*, pg. 35.

shares that songs have a way of uniting us by defining those common strings that bind us together.⁶

For the Christian songwriter, Robert Sterling, in his book *The Craft of Christian Songwriting*, believes writing a song is an opportunity for the writer to build a closer relationship with God. He warns not to stop at the moments of inspiration and assume the process is done. There is more to it. Sterling explains about the joy of giving back to God one's best efforts, toiling with the Lord until the song is as good as it can be.⁷ He quotes Harold M. Best in that if there is to be a return to better crafted, more-meaningful songs in Christendom, then those who write songs for the sake of the Kingdom must be about the business of improving their craft as to not settle for giving God anything less than the best.⁸

Sterling acknowledges the difficulty in selecting ideas and topics for songwriting. He suggests reading and listening for inspiration. This includes reading the Bible, books, poetry, hymnals, plays and listening to television, the radio, sermons and conversations. He also goes further in suggesting three tips in the quest for deciding what to write about. These include: write what you know, write about what matters to you, and think outside the Christian box.⁹

Rewriting is acknowledged as an integral part of the writing process and Sterling assures songwriters that the length of time required to write a song is no reflection on the quality of the song.¹⁰ A series of questions are presented to consider in the process of rewriting from Sheila Davis in her book *The Craft of Lyric Writing*. Some of these questions include: Does the song have a well constructed form? Are the key lines strong? Is the song about one thing? Is the song

⁶ Braheny, *The Craft and Business of Songwriting*, pg. 30.

⁷ Sterling, Robert. *The Craft of Christian Songwriting* (New York: Hal Leonard Books, 2009), pg. XVI.

⁸ *Ibid.*, pg. XV.

⁹ *Ibid.*, pg. 18.

¹⁰ *Ibid.*, pg. 94.

understandable? Is the song memorable? Is the song interesting? Is your theology correct?¹¹

Sterling provides encouragement to songwriters and shares that songwriting is a process, and the goal isn't perfection—but progress.

Lyrics

In his book, *Writing Better Lyrics*, Pat Pattison shares that much of lyric writing is technical in that it involves rhyme, rhythm, contrast, balance and repetition. He emphasizes however that the stronger your skills are, the better you can express your creative ideas.¹² One technique that is mentioned is called “object writing” which involves writing about an object while focusing on all of the senses. In addition to the five known senses, two additional senses are introduced which include organic and kinesthetic sense. Organic sense involves the awareness of one's inner bodily functions while kinesthetic sense entails one's sense of their relationship to the surrounding world.

Pattison suggests a tool for brainstorming lyric ideas that he simply calls building a worksheet. Building worksheets externalizes the inward process of lyric writing¹³ which includes: focusing your lyric idea as clearly as you can, making a list of words that express your idea, and looking up each word in a rhyming dictionary. Through this process however, Pattison warns against using clichés since they are prefabricated and do not come from one's emotions. He advocates that the job of a writer is not to point to a generic territory where images could be.¹⁴

¹¹ Sterling, Robert. *The Craft of Christian Songwriting* pg. 95-96.

¹² Pattison, Pat. *Writing Better Lyrics*, 2nd ed., pg. 3.

¹³ *Ibid.*, pg. 46.

¹⁴ *Ibid.*, pg. 48.

When it comes to good lyric writing, Pattison explains that while metaphors are considered a mainstay, they are difficult to use well. He further explores three types of metaphors. The first being expressed identity metaphors which asserts identity between two nouns. Second, qualifying metaphors use adjectives to qualify nouns and adverbs to qualify verbs. And finally, verbal metaphors which form conflict between the verb and its subject or object.¹⁵

In his book, *6 Steps to Songwriting Success*, Jason Blume offers a three step lyric-focusing technique. The first step starts with a title that has no doubt what the song is about. The second step involves outlining the story where information is conveyed, the story is developed more in the 2nd verse and having the chorus showcase the title. The final step includes writing the actual lines of the lyric. Regardless of the approach or style, Blume reminds the songwriter that the art of songwriting involves communication with the goal to evoke emotion.¹⁶

Demo Recordings

“Demos” or demonstration recordings, are used to get publishers, producers, record companies and other music industry people to hear songs.¹⁷ Braheny describes four different types of demos and the purpose they serve. The first mentioned is a “Basic Song Demo” which, as the name suggests, involves either a guitar/vocal or piano/vocal demo which can be used to receive feedback before producing a “More Elaborate Demo.” This second type of demo is created in a studio or elaborate home demo which is used to pitch the songs to potential producers, publishers or other artists. An “Artist Demo” is a type of recording that is used by an

¹⁵ Pattison, Pat. *Writing Better Lyrics*, 2nd ed. (Cincinnati: Writer’s Digest Books, 2009), pg. 23.

¹⁶ Blume, Jason, *Steps to Songwriting Success: The Comprehensive Guide to Writing and Marketing Hit Songs* (Revised ed. New York: Billboard Books, 2004), pg. 40.

¹⁷ Braheny, *The Craft and Business of Songwriting*, pg. 238.

artist or band to shop for record deals, managers, and producers which highlights the strengths of the artist—not just the song.¹⁸ Finally, a “Master Demo” is a high studio quality recording that serves the same purpose as an artist demo however, is produced well enough that it has the potential to be released as a record or be used in film projects.

Copyrights

Copyright is a form of protection provided by the laws of the United States for works of literature, music, and other forms of creativity which literally translates as “the right to copy.”¹⁹ In legal terms, a copyright refers to a “limited duration monopoly.”²⁰ In order for a song to be copyrightable, it must be an original work. According to United States Copyright law, a copyright is established once a tangible copy of the work is available. In the case of a song, once the music is notated on paper or is recorded, a copyright is earned.

A copyright allows the exclusive rights (sometimes referred to as the “bundle of rights”²¹) to reproduce, distribute copies of, perform publicly, make derivatives and display the artistic work publicly. However, there are exceptions to this copyright monopoly. There are scenarios regardless of agreement, a compulsory license must be issued for the following: cable television broadcast, Public Broadcasting System, Jukeboxes, digital performances of records, and the use of non-dramatic musical compositions in streaming, digital downloads and phonorecords.²²

¹⁸ Braheny, *The Craft and Business of Songwriting*, pg. 238.

¹⁹ Baskerville, David and Tim Bakersvilled. *Music Business Handbook and Career Guide* (Thousand Oaks, California: Sherwood Publishing Partners, 2013) pg. 87.

²⁰ Passman, Donald S. *All You Need to Know About the Music Business*, 10th ed. (New York: Simon & Schuster, 2019), pg.211.

²¹ Baskerville, David and Tim Bakersvilled. *Music Business Handbook and Career Guide*, pg. 93.

²² Passman, Donald S. *All You Need to Know About the Music Business*, pg.214.

There are essentially two parts to a song that has their own respective copyrights – the composition and master recording. The composition refers to the unique qualities that define a song, such as its lyrics, melody and structure while a master recording refers to one specific recording of the song.²³ Theoretically, there can be numerous master recordings for a single composition. Each copyright has the potential to earn royalties in their own way.

While having a formal copyright registration isn't necessary, it can be helpful if you're ever involved in a lawsuit regarding the use of your intellectual property.²⁴ Donald Passman advocates five reasons in his book *All You Need to Know About the Music Business* to consider registering songs with the Copyright Office if the intent is for a song to be commercially exploited. The first involves the ability to collect compulsory license royalties. Next, copyright infringement actions cannot be filed until the copyright has been registered. Third, a recent Supreme Court case held that a registration must be obtained, not just filed, prior to filing a lawsuit²⁵. In the case of a lawsuit, the fourth point refers legal presumption and burden of proof. If the registration does not take place within five years after the first publication of the work, legal presumption is lost and the burden of proof then lies with the original artist to then prove the infringement. Finally, if a lawsuit is filed and tried, attorney's fees or statutory damages cannot be recovered unless the copyright is registered prior to the infringement.

²³ *The Modern Guide to Music Publishing*. Songtrust®, Accessed July 27, 2020. <https://www.songtrust.com/hubfs/The%20Modern%20Guide%20to%20Music%20Publishing%20%5BOct%5D.pdf?hsCtaTracking=0dd3bbc8-7c94-4a23-afe6-b4539def62fb%7C5f7a1594-b132-4def-8dee-b78224d4544c>, pg pg 5.

²⁴ *The Modern Guide to Music Publishing*. Songtrust®, 8.

²⁵ Passman, Donald S. *All You Need to Know About the Music Business*, pg.338.

Royalties

A royalty can be defined as a percentage of profit entitled to a creator or owner for the use of their intellectual property.²⁶ There are four main of royalties which in include: Performance, Mechanical, Synchronization, and Print. In addition to live performances, performance royalties are earned when a song is used on radio, television airplay in addition to businesses such as clubs, restaurants, sporting events and more. These moneys are collected by Performance Rights Organizations (PROs) who then pay out to the writer(s) and publisher(s) directly. Mechanical royalties are generated from the sales of songs via CDs, tapes, downloads, and some streaming services. Collection organizations such as the Harry Fox Agency are responsible for collecting and then paying directly to the music publisher who then pays the songwriter(s) their share. Synchronization royalties involve songs that have been used in movies, films, tv shows, video games etc. which are usually contracted between the music publisher and prospective producer/music supervisor of the project. Finally, print royalties are obtained through the sales of sheet music, choral arrangements, folios and lyrics that have been reprinted in other products (ie. books, greeting cards etc.). Print royalties are collected by the print publisher/distributor who pays out to the music publisher, who then pays the songwriter(s) their share.

Publishing

Songtrust[®], an online publishing administration company, issued an article, *The Modern Guide to Song Publishing*, in efforts to educate readers on the fundamentals of publishing. In this

²⁶ *The Modern Guide to Music Publishing*. Songtrust[®], pg 11.

guide, a music publisher or publishing company is defined as the designated party that receives payment on behalf of songwriters when their compositions earn royalties and is also responsible for maximizing the commercial potential of compositions.²⁷ It is noted that publishing is not the same thing as distribution nor does it refer to the “publishing” of compositions...²⁸ The heart of the music publishing industry does not lie in the print business, but in the marketing and administration of rights to songwriters’ compositions.²⁹

Once a song has been written and a tangible form of the song has been created, in addition to earning ownership of the song (via copyright laws), the songwriter becomes their own publisher unless a formal publishing deal is signed.³⁰ As a songwriter, there are two avenues to explore when it comes to publishing. The first is self-publishing, and the second involves entering into an administration agreement with an established publisher.³¹ While there are pros and cons to either selection, there appears to be differing opinions as to those benefits and consequences.

In Songtrust®’s *Modern Guide to Song Publishing*, they believe the costs outweigh the benefits as managing a publishing company requires serious preparation, administrative work, and claim the process can be very costly.³² It is worth noting however, the guide in which these opinions were written also advertises their services as a publishing administration service themselves so bias must be taken into consideration regarding their claims. Peter Thall shares in his book *What They’ll Never Tell You About the Music Business* that provided the songwriter is

²⁷ *The Modern Guide to Music Publishing*. Songtrust®, pg 9.

²⁸ *Ibid.*, pg 10.

²⁹ Baskerville, David and Tim. *Music Business Handbook and Career Guide* pg.57

³⁰ *The Modern Guide to Music Publishing*. Songtrust®, pg 5.

³¹ Thall, Peter M. *What They’ll Never Tell You About the Music Business: The Complete Guide for: Musicians, Songwriters, Producers, Managers, Industry Executives, Attorneys, and Accountants* (Berkeley: Watson-Guptill Publications, 2016) pg. 239.

³² *The Modern Guide to Music Publishing*. Songtrust®, pg 26.

sufficiently organized to take on the administrative roll themselves or via a trusted staff person, the least costly way to go is actually the route of self-publishing as the costs would be substantially less than the percentage of income traditionally charged by an established publisher.³³

Other things to take into consideration when contemplating self-publishing or entering into an agreement with a publishing company or administrator include cash advances and networking. As a self-publisher, the ability to receive cash advances on future earned royalties is lost. Also, an advantage of going through a publishing company or administrator is the networking available with potential cowriters in addition to the benefit of having the publisher maximize commercial potential of the compositions.

Performance Rights Organizations (PROs)

A Performance Rights Organization (PRO), is responsible for collecting income on behalf of songwriters on behalf of songwriters and music publishers when a song is publicly broadcast such as play on television, radio, in clubs, on websites or other broadcasting systems.³⁴ In the United States, the 3 most common and well known PROs include: American Society of Composers, Authors and Publishers (ASCAP), Broadcast Music, Incorporated (BMI) and SESAC (formerly Society of European Stage Authors and Composers). In order to receive royalties for songs that publicly broadcasted, an affiliation with one of these organizations is required however, a writer or publisher may only collect from one of these organizations for the same song.³⁵ It should also be noted, that while ASCAP and BMI are non-profit organizations

³³ Thall, Peter M. *What They'll Never Tell You About the Music Business*, pg. 239.

³⁴ *The Modern Guide to Music Publishing*. Songtrust®, pg 35.

³⁵ Braheny, *The Craft and Business of Songwriting*, pg. 175.

that can be joined, SESAC is an exclusive for-profit organization that requires an invitation to be an affiliate. At the international level, a PRO equivalent is known as a Collective Management Organization (CMO) where each territory has their own rules and regulations that are usually government sanctioned.

There is a fourth PRO company worth mentioning called SoundExchange. While PROs such as ASCAP and BMI collect and distribute royalties for the songwriter, composer and publisher, SoundExchange is a designated PRO that collects and distributes royalties for the featured artist and the sound recording copyright owner when content is played on a non-interactive digital source.³⁶ Theoretically, this PRO would then potentially benefit artists who cover songs written by other artists.

Christian Copyright Licensing International (CCLI) and Christian Copyright Solutions (CCS)

Since copyrighted songs are often used and performed in the context of religious services, it may be assumed that a performance license is required. Under copyright law 17 U.S.C. § 110 (3), churches are exempt from requiring a license for performances of a nondramatic literary or musical work or of a dramatico-musical work of a religious nature, or display of a work, in the course of services at a place of worship or other religious assembly.³⁷ This exemption however, does not necessarily apply to all ways songs are used, performed and displayed in church services.

³⁶“General FAQs,” accessed August 8, 2020 <https://www.soundexchange.com/about/general-faqs/>

³⁷“17 U.S.C. § 110 – U.S. Code – Unannotated Title 17. Copyrights § 110. Limitations on exclusive rights: Exemptions of certain performances and displays” *FindLaw*. Accessed August 7, 2020. <https://codes.findlaw.com/us/title-17-copyrights/17-usc-sect-110.html>

Christian Copyright Licensing International (CCLI) is a privately owned company that issues licenses on behalf of its affiliates that fills in some of the gaps not covered in the previously mentioned exemption. CCLI offers a blanket license that covers the reproduction of songs in church services which include: storing lyrics on computer for visual projection, printing songs and lyrics for congregational singing, recording live worship services, making custom arrangements, making copies of lyrics for projection or display, and translating song lyrics into any other language for congregational singing where a published version is not accessible or available.³⁸

Additional licenses are also available to meet the needs of churches. One of these includes a rehearsal license which allows for duplication and sharing of audio recordings. This is helpful for worship leaders and coordinators as this license allows the sharing of audio recordings via email, external drives or planning websites and software. With the ever-expanding technological advances and popularity with media and streaming opportunities today in churches, another license is available for churches to be able to live stream and post live-recorded services with copyrighted music.

Even if a church is fully covered with all the licenses CCLI has to offer, there are still scenarios in which a church may still plan to use copyrighted music that are not covered under CCLI nor the copyright exemption law. For instance, churches may want to perform or play music before and after services, in onsite bookstores or cafes, during conferences, on-hold music and more. These scenarios do not fall into categories covered by CCLI nor the copyright exemption law. There is however, an additional company that provides a license to fill in this gap called Christian Copyright Solutions (CCS). CCS offers a performance license that allows for

³⁸ "Church Copyright License" *CCLI*. Accessed August 6, 2020. <https://us.ccli.com/copyright-license/>.

churches and non-profit ministries to legally perform live or play pre-recorded versions of more than 25 million songs from ASCAP, BMI, and SESAC anywhere outside of religious services.³⁹

Distribution

John Braheny suggests that in order to be a successful artist, it is necessary to provide as many ways possible for the audience to identify, experience, and remember the artist.⁴⁰ Braheny also explains that every artist is unique and there is no single approach that works for everyone.⁴¹ Since there are so many different variables and scenarios for artists and songwriters trying to get their songs out in the world today, this section will explore a few resources and avenues specifically for independent artists who are songwriters.

According to statistics published by the Recording Industry Association of America, CD sales accounted for a meager 7.1% (with Vinyl making somewhat of a comeback, but at just 4.3%) of music industry revenue in the US in 2018 with digital formats largely accounting for the remaining billion dollars of revenue.⁴² According to Music Distribution Guru, if an artist wants any chance of connecting with audiences and building a meaningful career in music, their work needs to be available on digital streaming platforms (ie. iTunes, Spotify, Pandora, Amazon etc.), which requires working with a music distributor.⁴³ There are numerous platforms available today for artists to get their songs distributed to these online platforms which include companies such as: DistroKid, TuneCore, CD Baby, AWAL, and many others. Each company is unique in

³⁹ “The Difference Between CCLI and CCS,” *Christian Copyright Solutions*. Accessed August 7, 2020. <https://christiancopyrightsolutions.com/learning-center/>

⁴⁰ Braheny, *The Craft and Business of Songwriting*, pg. 269.

⁴¹ Ibid.

⁴² “The Best Music Distribution Companies in 2020 (Review and Comparison Chart),” *Music Distribution Guru*. Accessed August 9, 2020. <https://musicdistribution.guru/>.

⁴³ Ibid.

the services they offer in addition to their membership agreements and fees, so it is up to the artist to research which terms and conditions are most appropriate.

Song Analysis

Biographical Information

Permission was granted to complete the remaining sections in first person narrative. I wrote this piece in the beginning of the year 2020 at the age of 31 years old. While I come from an extensive musical and performance background, I would consider myself a novice when it comes to the art of songwriting itself. I tend to write lyrics often as a cathartic or therapeutic release however, I am just beginning the journey of writing songs intentionally for commercial use.

Lyrics

The lyrics for this song were influenced by and taken directly from scripture. Conflict is often seen in the psalms where laments often transition from cries of desperation, confusion and anger to meditations of God's character. For instance, if I looked at the beginning of Psalm 22, I would read,

“My God, my God, why have you forsaken me? Far from my deliverance are the words of my groaning. O my God, I cry by day, but You do not answer; And by night, but I have no rest...” (v. 1-2, NASB).

There have been times where I would have stopped there and broke down sobbing—perhaps even questioning the very presence of God. If I had only continued reading, I would have read,

“...Yet You are holy. O You who are enthroned upon the praises of Israel. In You our fathers trusted; They trusted and You delivered them. To you they cried out and were delivered; in You they trusted and were not disappointed” (v. 3-5, NASB).

The following figure illustrates the relationship between the lyrics and their inspired scripture.

<u>Lyric</u>	<u>Scripture Reference</u>
<p><i>Verse 1</i> Do You hear me? Are You Listening? My soul cries out to You Lord, I need You Restore to me The Joy of Your Salvation</p>	<p>“In my distress I called upon the Lord, and cried to my God for help...” Psalm 18:6 “Restore to me the joy of Your salvation...” Psalm 51:12</p>
<p><i>Chorus</i> I will praise You, praise You Forever I will sing You are worthy, Jesus I worship You my King</p>	<p>“He put a new song in my mouth, a song of praise to our God...” Psalm 40:3 “I will sing to the Lord as long as I live...” Psalm 104:33 “I call upon the Lord, who is worthy to be praised...” Psalm 18:3</p>
<p><i>Verse 2</i> You have promised You’ll be with me Your love will never fail You are for me I will not fear I’m trusting in Your faithfulness</p>	<p>“...For the Lord your God is with you wherever you go.” Joshua 1:9 “The Lord’s loving kindnesses indeed never cease, For His compassions never fail.” Lamentations 3:22 “...this I know, that God is for me.” Psalm 56:9 “In God, whose word I praise, in God I have put my trust; I shall not be afraid...” Psalm 56:4 “Trust in the Lord and do good; dwell in the land and cultivate faithfulness.” Psalm 37:3</p>
<p><i>Bridge</i> Let this be the proof of my faith in You No matter what I face, I will praise You</p>	<p>“In this you greatly rejoice, even though now for a little while, if necessary, you have been distressed by various trials, so that the proof of your faith... may be found to result in praise...” I Peter 1:6-7</p>

Figure 1. Lyrics and Scripture

Melodic Tone Painting

Melodic tone painting can be seen throughout the piece in multiple ways. In the first verse, the beginning line starts out with a question, “Do You hear me?” the melody line leads upward in the second phrase “Are You listening?” reflecting its desperation before it resolves downward with “My soul cries out to You” as shown in Figure 1.

Figure 2. Verse 1a.

As seen in the chorus in figure 2, “I will praise You,” shows the melody line going upward on the word “praise” just as one might lift their hands or voice in praise.

Figure 3. Chorus.

The following line, “Forever I will sing” takes on a slightly different variation each time it is repeated throughout the song. This gives movement to avoid monotony and symbolically is also meant to reflect Psalm 96 in that we are to “sing to the Lord a new song.”

The image displays three staves of music for the song "Forever I Will Sing." in D Major. Each staff shows a different instrumental texture with corresponding lyrics and chord progressions.

- Staff 1 (Measures 12-15):** Labeled "Piano Diamonds, Synth Arp". Chords: D, G, Bm⁷, A_{sus}, A, D. Lyrics: "praise You, praise You. For - ev - er I will sing. You are wor - thy,"
- Staff 2 (Measures 31-34):** Labeled "Full Groove, Sn on 4". Chords: D, G, Bm⁷, A_{sus}. Lyrics: "praise You, praise You. For - ev - er I will sing. You are"
- Staff 3 (Measures 59-62):** Labeled "Driving! Sn on 4". Chords: D, G, Bm⁷, A. Lyrics: "praise You, praise You. For - ev - er I will sing. You are"

Figure 4. "Forever I Will Sing."

Rhyme Scheme and Form

While there is not a traditional rhyme scheme present for the verses there is an AA rhyme scheme for both the chorus and bridge. The form in this song follows a typical modern worship song following a Verse, Chorus, Verse, Chorus, Bridge, Chorus (ABABCB) structure however, it is unique in that instead of ending on the chorus, the bridge is actually repeated (ABABCBC).

Harmonic and Rhythmic Structure

The harmonic structure of this piece involves a major key (D Major) with series of leading tone and stepwise walk-ups and downs including a blend of minor and major chord progressions. The verses stay on the tonic (I) that transitions into the subdominant by using a tonic over the leading tone (I/iii – IV).

Verse

"Do You hear me..."

3 Pads & Piano Cont.

7 (Synth Lead)

Figure 5. Verse Chords

The chorus follows a familiar chord progression of tonic – subdominant – submediant – dominant – tonic (I – IV – vi – V – I).

Chorus

"I will praise You..."

12 Piano Diamonds, Synth Arp

17 +Bass

Turn

Figure 6. Chorus Chords

The bridge begins with the submediant and walks down stepwise to the dominant and subdominant before landing on the tonic (vi – V – IV – I). After this progression repeats, there is a build up stepwise leading into the chorus from the subdominant to the dominant, submediant, and then returns to the dominant over the third which is the leading tone to the tonic (IV – V – vi – V/vii).

Bridge

51 *Band in, Piano & Synth Lead*

"Let this be..."

B_m⁷ **A** **G** **D** **F_{#m}⁷**

55 *Build (Synth Lead 8va)*

B_m⁷ **A** **G** **A** **B_m** **A** **C[#]**

Figure 7. Bridge Chords

Song Style

When it comes to the Billboard[®] top charts, various styles of religious music are grouped together into a single category labeled simply as “Christian/Gospel.”⁴⁴ Christian Music Weekly[®] however, has a more elaborate breakdown differentiating music stylings in the Christian Music Industry. Some of these categories include: Adult Contemporary, Contemporary Hits/Hot AC, Rock, Inspirational/Soft AC, Worship, Southern, Country, Rhythmic, and Loud.⁴⁵ Before the lyrics were even penned, the intention from the beginning was for this song to be used in corporate worship settings. While the style of this song would be considered Christian contemporary, it could be further classified or identified as Worship.

Song Message and Story

David Hahn explored the idea of songwriting as narrative in his doctoral dissertation, *An investigation of the Creative Process in Songwriting in an Undergraduate Songwriting Survey Class*. Hahn emphasized that songwriting is narrative and drawn from life experience. He found

⁴⁴ “Charts” Billboard, accessed August 1, 2020. <https://www.billboard.com/charts>.

⁴⁵ Beckly, Jeanne, “News,” *Christian Music Weekly* 29, no. 6 (July 2020): 1.

that through songwriting each participant made meaning of their life experiences.⁴⁶ Therefore, in this section the story behind the song will be explored.

For some time, I have wanted to write a song that specifically goes through the process as seen by that of the Psalmist's where they cry out their grievances to the Lord, but instead of choosing to stay and wallow in their despair, they make the intentional choice to praise the Lord anyway, regardless of what they are experiencing.

God's character and faithfulness are not contingent upon circumstances, our understanding, perception or ability to see or feel Him. Additionally, our ability to worship, praise and honor the Lord cannot be dependent on our circumstances either. In fact, our praise of the Lord amid trials, pain and suffering is evidence of our faith in Him.

“...Even though now for a little while, if necessary, you have been distressed by various trials, so that the proof of your faith, being more precious than gold which is perishable, even though tested by fire, may be found to result in praise and glory and honor at the revelation of Jesus Christ; an though you have not seen Him, you love Him, and though you do not see him now, but believe in him, you greatly rejoice with joy inexpressible and full of glory, obtaining as the outcome of your faith the salvation of your souls” (I Peter 1:6-9, NASB).

Findings

Unprecedented Times

Permission was granted to complete this section in first person narrative. During the time this project was being completed, an outbreak of a previously unidentified virus (officially titled the “Corona Virus-19” or “COVID-19”) originating from Wuhan, China rapidly spread

⁴⁶ David Hahn, “An Investigation of the Creative Process in Songwriting in an Undergraduate Songwriting Survey Class” PhD diss., Boston University, Boston, 2015, ProQuest (3708125), pg 63.

throughout the city, country, across borders and continents, creating a global pandemic affecting nearly the entire human population. In efforts to limit the spread and exposure of the disease as to not overwhelm the healthcare systems and protect those more vulnerable to the potential deadly complications of the disease, dramatic actions were executed. Worldwide quarantines were implemented in addition to strict social distancing practices.

These practices led to the closures of non-essential businesses, consequently resulting in unemployment for millions of Americans alone. At the time this paper was written, it was projected that nearly 20 million workers in America will lose their jobs or be furloughed by July 2020.⁴⁷ Schools also had to close their buildings and develop alternative online and socially distant methods for education and course completion. Due to the closures of non-essential businesses and government mandated social distancing practices, alternatives had to be made in the completion of this project as well. Specifically, with the direction, accompaniment collaboration and the demo recording and production.

Rewriting and Condensing

Once I came to a place where I felt the song was complete, I was met with an unexpected challenge. The song exceeded 5 minutes. In today's industry standard, songs hover more or less around 3 minutes and 30 seconds. If there is any chance for this song to be aired, condensing was going to be required. Unfortunately, even after removing repeats and cutting down instrumentals, turnarounds and the intro, the song was still simply too long. The 5 minute version of this song included 3 verses, a chorus and bridge.

⁴⁷ Cooper, David and Julia Wolfe. "Nearly 20 Million Workers Will Likely Be Laid Off or Furloughed by July." *Economic Policy Institute* (April 1, 2020). Accessed April 16, 2020. <https://www.epi.org/blog/nearly-20-million-jobs-lost-by-july-due-to-the-coronavirus/>

I had to consider the most important elements of the song. The hook is in the chorus and the bridge is also catchy as well. Although not unheard of, an unusual form I chose to use for this song includes ending on the bridge versus the chorus. Taking these into consideration, I concluded that my best option was to try and condense the content of verse 1 and 2 and was able to do so without losing the message. These changes along with a slight acceleration of the tempo and reduction in instrumental turnarounds was able to bring the song down to the goal of 3 minutes and 30 seconds.

Musical Accompaniment Collaboration Take 1

As much as I would have liked to have written, arranged and orchestrated this song myself individually, I must admit my limitations when it comes to music composition. While I came up with the lyrics, melody line and chord progression, I do not have enough proficiency in music composition to create a dictated piano accompaniment. At the end of the day, it's not about song credits—it's about the message. If I want to reach a larger audience, I must have a finished product that is of sufficient quality. To do so, I concluded that collaboration was required. After reaching out through networking relationships, I was able to connect with another artist to assist in composing a musical accompaniment.

Before our first meeting, I provided a rough recording of the song idea I was working on to see if the artist was not only interested in participating with the musical creation of this particular song, but also believed in the message of the song itself. While I understand the latter specification isn't required to create a quality composition, I wanted a personal connection to be involved. During our first meeting, the vision and message behind the song were discussed along with the song order and flow. Next, song element specifics were addressed. There are particular

moments in the verse and chorus where I want a “push” in the chord progressions so these instances were notated along with where the accompaniment should have more simplistic or the freedom for elaborate ornamentations.

For instance, the hook of the song is in the first line of the chorus, “I will praise You, praise You.” I don’t want anything to distract or take away from this message, so I communicated that I would prefer a more simplistic accompaniment under this line. We also experimented with different turnaround and instrumental lengths and mutually agreed upon them based on the flow of the song itself so it would neither feel rushed nor strained.

Since the intentional use of this song is to be used in church or congregational setting, I am trying to achieve a balance of originality and familiarity. I did not want the lyrics to be so complicated that they cannot be sung or followed, but also did not want to be so familiar or mundane that it doesn’t peak the interest of those listening. I want to encourage participation. One way I chose to implement this is with the instrumental from the chorus leading directly into the bridge. I decided on using the chord progression and the melody line of the bridge itself to act as the instrumental. That way, it is not only transitioning the listener from the hook of the song to the secondary theme (praise is a proof of our faith), but it introduces the bridge melody line so that by the time the lyrics start, there is familiarity to encourage participation.

Unfortunately, the final musical accompaniment that was created did not seem to match the vision I had for the song. While I could see how the composition could work effectively in the context of an orchestral arrangement, it did not have the right feel I was looking for as a piano-only accompaniment in the Contemporary Christian Music genre. It would not have been cost nor or time-effective to try and make alterations to the accompaniment. Although I knew I would not be able to use the composition created, I did not view the investment as a total loss. It

was a tremendous learning experience. I knew going forward, I would prefer to work with a composer who themselves are also a pianist so I could have the ability provide real-time feedback.

Musical Accompaniment Collaboration Take 2

Taking what I learned from the first collaboration, I tried a different approach and met with an experienced pianist who I felt comfortable with and have worked with in the past to help come up with an accompaniment for this piece. After rehearsing, I was very pleased with their creative vision and feel for the song, so I decided to use this pianist as the accompanist for the actual demo recording, and then would conduct a musical notation known as a “take-down” of the arrangement after.

Creating a Demo

Originally, the plan was to record and produce a “radio-edit” demo recording of the song using the resources available at the School of Music department at Liberty University. Unfortunately, due to the mandated closures surrounding COVID-19, these resources were not available. This was definitely a disappointment however, the reality of the situation had to be acknowledged and I had to find an alternative way of creating a demo.

I was encouraged by my faculty adviser to reach out within my own network of people to assist me with this task. In taking inventory of my own personal recording equipment and software from home, I concluded that it would be possible to still make a vocal recording from home using my own personal condenser microphone and sending it to someone who knows how

to mix and master the sound. Using personal connections, I was able to successfully reach out and hire a producer who was willing to take on the project.

Musical Accompaniment Collaboration Take 3

Having secured someone to mix and master the demo, I was still in need of musical accompaniment track. The beauty of networking was experienced in that the producer I secured was able to recommend someone who is an amazingly gifted instrumentalist and composer in the Contemporary Christian Music industry. The producer and the individual who agreed to assist with the accompaniment track are both working professionals in the industry and while they were more than willing to assist me with this project, they have asked not to be cited.

Similar to the first encounter I had for the collaboration, I submitted a rough recording that depicted the vision of the song regarding the message, order, chord progression and overall feel. While I initially had the intension of simply having an acoustic style piano accompaniment, the composer was incredibly talented in creating MIDI tracks which included loops, synth and other effects. While I had not considered using these types of elements, the first rough recording I received was inspiring and truly brought the song to life. I was excited to move forward using these components.

Vocal Recording

With the exception of a few background vocal recording projects, my experience in a recording studio is very minimal. I was looking forward to the experience of recording in a studio with a sound engineer present however, due to restrictions of COVID-19, I had to make things work with the equipment available to me at home. I was able to successfully record my

own raw vocal takes from home using an AKG-P220 Condenser microphone (with pop filter), a Focusrite 2i2 interface, and Ableton Live Lite recording software.

I was met with an unexpected challenge while recording (thankfully it wasn't unforgiving neighbors). The producer pointed out something in my voice I had never noticed before. Without knowing my musical background, they explained my vocal styling and vibrato in the first few takes were coming across too theatrical in the recordings. Given that I have over 10 years of musical theatre experience, this observation did not come as a surprise to me. I was advised that generally, Contemporary Christian music vocal styling is much for straight forward with more subtle vibrato. This meant I had to really focus on my phrasing, vocal styling and vibrato since the song I was recording was very much in the style of Contemporary Christian music. This proved much harder than I had anticipated. I had to fight against my natural instinct and familiar way of singing without losing the emotional intent and integrity of the lyrics. I believe this will be a continual learning process and opportunity for growth in future projects.

Next Steps

Setting Up a Publishing Company

Since I already have some working knowledge of royalty administration, I would opt to go the route of self-publishing—in the beginning at least. I am confident in my administrative skills, and would use my current knowledge in addition to the invaluable research obtained through this project. There are several steps that would need to take place in order to set up a publishing company.

First, I would need to decide on a name and register that name as a DBA (“doing business as”) for the sake of tax purposes. In the state of Virginia where I currently reside, as of January 1st, 2020, the Clerk’s Office of the State Corporation Commission is the central filing office in Virginia for all certificates of assumed or fictitious name.⁴⁸ After verifying the domain availability, I chose to go with the name “Heart of Worship Publishing LLC” for my DBA. Second, I would need to copyright my song(s) in the name of the publishing company (for legal reasons explored in the literary review). And third, I would need to affiliate with a PRO. I decided to pursue registering with BMI.

Creating Master Tracks

The demo I recorded was a representation of a “radio-edit” style of this song. While I am pleased for the most part with the production of the track, I am not satisfied with the vocals in terms of using this song as a master track to sell. Since ultimately the vision is to have this song to be used by and for church settings, I would like to create and record an alternative arrangements perhaps with a live band versus solely MIDI to show the song’s accessibility to church’s praise teams. There are multiple ways to go about recording a master track. The route I will choose to go would be working with a producer on a work-for-hire basis. That way, I keep 100 percent ownership of the master track. The downside that I will have to be prepared for in choosing this option are the upfront production costs.

⁴⁸*Fictitious Names*. State Corporation Commission, Accessed August 2, 2020.
<https://www.scc.virginia.gov/pages/Fictitious-Names>

Distribution

While this focus of this project is exploring the steps leading up to distribution, it would be beneficial to at least explore some of the distribution options available today. Since the majority of sales in the music industry today are in digital form, as an independent artist and songwriter, my focus must be on making my songs available for streaming and purchase via online platforms. This involves signing up with an online distribution company. There are plenty of reputable companies available to choose from today. As an artist and self-publisher, it is my responsibility to research the terms and conditions set forth by these companies and select a company I want to work with that will be the best fit.

Going back to the original vision for this song being used in congregational worship, it's important to explore distribution options that are popular among churches today. Specifically, when it comes to purchasing sheet music and charts. Two platforms I would want to be affiliated with include CCLI Song Select and Praise Charts. This may not happen though at the very beginning—or at all. Unfortunately, these platforms are not as easy to register with as other online audio distribution and streaming companies. There is an application process for both of these companies where they must approve and agree to sell your music. Generally, they want artists to already be established before they agree to sell your music on their websites.

Future Study

Distribution

I am incredibly grateful for the invaluable information gleaned through the research in this project. Not only has it sparked the desire to pursue songwriting even more, it will also

benefit my current position working with an already existing music publishing company. In the future, I hope to explore more of the distribution side of the music industry firsthand when it comes to both print and online distributing platforms. There is only so much I can learn from the theoretical and research side versus diving in and experimenting with it.

Bibliography

- Baskersville, David and Tim. *Music Business Handbook and Career Guide*, Thousand Oaks, CA: SAGE Publications, 2013.
- Beckly, Jeanne. “News.” *Christian Music Weekly* 29, no. 6 (July 2020): 1.
- Billboard. “Charts.” Accessed August 1, 2020. <https://www.billboard.com/charts>
- Blume, Jason. *Steps to Songwriting Success: The Comprehensive Guide to Writing and Marketing Hit Songs*, Revised ed. New York: Billboard Books, 2004.
- Braheny, John. *The Craft and Business of Songwriting: A Practical Guide to Creating and Marketing Artistically and Commercially Successful Songs*, 3rd ed. Cincinnati: Writer’s Digest Books, 2006.
- CCLI. “Church Copyright License” Accessed August 6, 2020. <https://us.ccli.com/copyright-license/>
- Christian Copyright Solutions. “The Difference Between CCLI and CCS” Accessed August 7, 2020. <https://christiancopyrightsolutions.com/learning-center/>
- Cooper, David and Julia Wolfe. “Nearly 20 Million Workers Will Likely Be Laid Off or Furloughed by July.” *Economic Policy Institute* (April 1, 2020). Accessed April 16, 2020. <https://www.epi.org/blog/nearly-20-million-jobs-lost-by-july-due-to-the-coronavirus/>
- David Hahn, “An Investigation of the Creative Process in Songwriting in an Undergraduate Songwriting Survey Class.” PhD diss., Boston University, 2015.
- SoundExchange. “General FAQs” Accessed August 6, 2020. <https://www.soundexchange.com/about/general-faqs/>
- Fictitious Names*. State Corporation Commission, Accessed August 2, 2020. <https://www.scc.virginia.gov/pages/Fictitious-Names>
- FindLaw. “17 U.S.C. § 110 – U.S. Code – Unannotated Title 17. Copyrights § 110. Limitations on exclusive rights: Exemptions of certain performances and displays” Accessed August 7, 2020. <https://codes.findlaw.com/us/title-17-copyrights/17-usc-sect-110.html>
- Music Distribution Guru. “The Best Music Distribution Companies in 2020 (Review and Comparison Chart),” Accessed August 9, 2020. <https://musicdistribution.guru/>
- Passman, Donald S. *All You Need to Know About the Music Business*, 10th ed. New York: Simon

Pattison, Pat. *Writing Better Lyrics*, 2nd ed. Cincinnati: Writer's Digest Books, 2009.
Sterling, Robert. *The Craft of Christian Songwriting*, New York: Hal Leonard Books, 2009.

Thall, Peter M. *What They'll Never Tell You About the Music Business: The Complete Guide for: Musicians, Songwriters, Producers, Managers, Industry Executives, Attorneys, and Accountants*, Berkley: Watson-Guption Publications, 2016.

The Modern Guide to Music Publishing. Songtrust®. Accessed July 27, 2020.

<https://www.songtrust.com/hubfs/The%20Modern%20Guide%20to%20Music%20Publishing%20%5BOct%5D.pdf?hsCtaTracking=0dd3bbc8-7c94-4a23-afe6-b4539def62fb%7C5f7a1594-b132-4def-8dee-b78224d4544c>

Appendix 1. Lead Sheet.

Lead Sheet

Key: D

Proof Of My Faith (I Will Praise)

Words and Music by
Katie Majors

Intro
Worshipfully ♩ = 86.5
D⁵
Synth Pad,
Piano Drone

Do You hear

Verse

D D F# G² G²

me? Are You lis - ten - ing? My soul cries out to You. Lord, I need

D D F# G² D F# G² G²

You. Re - store to me the joy of Your sal - va - tion. I will

Chorus

D Piano Diamonds, G Bm⁷ Asus A D
Synth Arp

praise You, praise You. For - ev - er I will sing. You are wor - thy,

G Bm⁷ Asus A **Turn** D D

Je - sus. I wor - ship You my King. You have prom -

Verse

D Band in D F# G² G²

ised You'll be with me. Your love will nev - er fail. You are for

D More motion, Grad. Building D F# G D F# G A Bm⁷ A

me. I will not fear. I'm trust - ing in Your faith - ful - ness. I will

Lead Sheet

Proof Of My Faith - page 2 of 3

Key: D

Chorus

31 *Full Groove, Sn on 4*

D G Bm⁷ A sus

praise You, praise You. For - ev - er I will sing. You are

35

D D F# G Bm⁷ A

wor - thy, Je - sus. I wor - ship You my King.

Inst.

39 *Breakdown, Piano & Synth Lead*

Bm⁷ A G D

Bridge

43 *Piano Cont. Pad Drone*

Bm⁷ A G D

Let this be the proof of my faith In You. No

47

Bm⁷ A G D

mat - ter what I face, I will praise You.

Bridge

51 *Band in*

Bm⁷ A G D F#m⁷

Let this be the proof of my faith In You. No

55 *Build*

Bm⁷ A G A Bm A C#

mat - ter what I face, I will praise You. I will

Lead Sheet

Proof Of My Faith - page 3 of 3

Key: D

Chorus

59 *Driving!*
Sn on 4

D G Bm⁷ A

praise You, praise You. For - ev - er I will sing. You are

63 D Bm⁷ D F# A A

wor - thy, Je - sus. I wor-ship You my King. so

Outro (Tag)

67 *Breakdown,*
Piano Diamonds

Bm⁷ A G D A C#

let this be the proof of my faith In You. No

71 Bm⁷ +Bass up High A G D

mat - ter what I face, I will praise You.

Appendix 2. Rhythm Chart.

Rhythm

Proof Of My Faith (I Will Praise)

Key: D

Intro
Worshipfully ♩ = 86.5
D⁵
Synth Pad,
Piano Drone

Verse
"Do You hear me..."
D D⁵ F# G² G²
3 Pads & Piano Cont.

D D⁵ F# G² D⁵ F# G² G²
7 (Synth Lead)

Chorus
"I will praise You..."
D G B_m⁷ A_{sus} A D
12 Piano Diamonds,
Synth Arp

G B_m⁷ A_{sus} A **Turn** D D
17 +Bass

Verse
"You have promised..."
D D⁵ F# G² G²
22 Band in

D D⁵ F# G² D⁵ F# G A B_m⁷ A
26 More motion,
Grad. Building (Synth Lead 8va)

Chorus
"I will praise You..."
D G B_m⁷ A_{sus}
31 Full Groove,
Sn on 4

D D⁵ F# G B_m⁷ A
35

Words and Music by
Katie Majors

© 2020 Katie Majors.
All Rights Reserved.

Rhythm

Proof Of My Faith - page 2 of 2

Key: D

Inst. **B_m⁷** **A** **G** **D**

39 *Breakdown, Piano & Synth Lead*

Bridge **B_m⁷** **A** **G** **D**

43 *Piano Cont. Pad Drone*

"Let this be..."

B_m⁷ **A** **G** **D**

47

Bridge **B_m⁷** **A** **G** **D** **F#_m⁷**

51 *Band in, Piano & Synth Lead*

"Let this be..."

B_m⁷ **A** **G** **A** **B_m** **A** **C#**

55 *Build (Synth Lead 8va)*

Chorus **D** **G** **B_m⁷** **A_{sus}**

59 *Driving! Sn on 4* *Drum Fill*

"I will praise You..."

D **F#** **B_m⁷** **D** **F#** **A_{sus}** **A**

63

Outro (Tag) **B_m⁷** **A** **G** **D** **A** **C#**

67 *Breakdown, Piano Diamonds, Light Swells*

"So let this be..."

B_m⁷ **A** **G** **D**

71 *+Bass up High*

Appendix 3. Number Chart.

Proof Of My Faith (I Will Praise) Katie Majors

Number Chart
Key: D

Intro ♩ = 86.5
 | 4 | 1⁵ | 4 | 1⁵ ||
Synth Pad, Piano Drone

Inst.
 | 6_m⁷ | 5 | 4 | 1 ||
Breakdown, Piano & Synth Lead

Verse 1
 | 1 | 1/3 | 4² | 4² |
Pads & Pno Cont.

Bridge 1
 | 6_m⁷ | 5 | 4 | 1 |
Piano Cont. Pad Drone

| 1 | 1/3 | 4 | 1/3 | 4² | 4² ||

| 6_m⁷ | 5 | 4 | 1 ||

Chorus 1
 | 1 | 4 | 6_m⁷ | 5_{sus} 5 |
Piano Diamonds, Synth Arp

Bridge 2
 | 6_m⁷ | 5 | 4 | 1 3_m⁷ |
Band in, Piano & Synth Lead

| 1 | 4 | 6_m⁷ | 5_{sus} 5 ||

| 6_m⁷ | 5 | 4 5 | 6_m⁷ 5/7 ||
Build

Turn
 | 1 | 1 | ||
+Bass

Chorus 3
 | 1 | 4 | 6_m⁷ | 5_{sus} |
Driving! Sn on 4

Verse 2
 | 1 | 1/3 | 4² | 4² | | 1/3 | 6_m⁷ | 1/3 | 5_{sus} 5 ||
Band in

Outro (Tag)
 | 6_m⁷ | 5 | 4 | 1 5/7 |
Breakdown, Piano Diamonds, Light Swells

Chorus 2
 | 1 | 4 | 6_m⁷ | 5_{sus} | | 6_m⁷ | 5 | 4 | 1 ||
Full groove, Sn on 4
+ Bass up High

| 1 | 4 | 6_m⁷ | 5_{sus} ||

Appendix 4. Song Lyric Video Link

<https://www.youtube.com/watch?v=TxT5tqBHA9o>