



## You are My Life, A Song for Vocal and Rhythm Section

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### Abstract

*You are My Life*, a Song for Vocal and Rhythm Section is a song written using popular songwriting techniques. To make the song memorable, the musical theme has been repeated and developed several times into a popular song form. The development of the melody includes changing melodic contour, fragmentation, and the amount of space between each musical phrase. The harmony of the song uses simple chord progressions with many modulations made through the usage of relative major/minor, common tone modulation, common chord modulation, and pivot chord. The popular songwriting techniques used in this song are discussed. The discussion of the lyrics writing techniques such as object writing and making metaphors is also covered.

**Keywords:** *music, songwriting, songwriter, popular music, lyrics writing*

### 1. Introduction

When it comes to music writing, two words normally fit the category: music composition and songwriting. Music composition is usually a term to define the writing of instrumental music, while songwriting usually defines the writing of vocal music.

Both the composer and songwriter are creative artists. They work on writing the melody, harmony, and in some cases, lyrics. Orchestration and arrangement can either be done by the composer/songwriter or the orchestrator/arranger.

A song is constructed on four major parts: melody, lyrics, harmony, and form. Writing one part cannot exist without considering other parts. A melody that does not base on harmony may not be recognized and loved by music enthusiasm. Lyrics alone cannot be called a song without other music components such as melody or harmony; otherwise, they can be called poems or essays.

The idea of this song was created on musical parts by the songwriter first, and then the lyricist made the theme about a serious relationship of love based on the intense melody and harmony created previously. Although a frequently asked question that people usually ask is where can one start writing a song when a popular songwriting technique consists of four major parts. The answer is that one can start with any of these four parts and work toward the other parts (Rooksby, 2004)

Song form, especially in popular music, usually consists of one to four sections, which may repeat over a few times in some sections. The verse section serves as a storyteller. It may repeat without having motive or harmonic development. The pre-chorus is the part that is used to create a contrast between verse and chorus by using one or all of these components such as new chord progression, different notes length, or other arranging techniques. Chorus is the main idea and the most memorable part of the song. It is the part that should be repeated most frequently in the songs. A chord progression can be the same as the progression in the verse section. The bridge section is used to contrast within a song. It usually appears only once in a song. The function of the bridge section is to create a contrast to the song with a new chord progression, modulation to a new key, new rhythmic pattern, or all-new musical materials.

There are many ways that one can start writing a song. One can start writing a song from any one of these components: title, lyric concept, a musical idea, melodic idea, chord progression, riffs, or even collaboration with another writer. However, some songwriters may find it easier to work with melody and harmony at the same time, which is a matter of preference.



Beginning with a title, this is one of the most direct ways to write a song. When a song is being written by starting with a title, it is usually the main component or topic of the entire song. The title of the song cannot be copyrighted, which means there can be lots of songs with the same title in the world. The songwriter may interpret the meaning of the same title in many different ways.

Lyrics concept and central idea, both are powerful methods of songwriting. Every good song needs the central idea, which is the main story told in the song. Both idea and feeling are essential to contribute to the concept of the lyric in which it can give the direction of the entire song. On another hand, the central idea is simple when inserting the lyric concept into one or two sentences. The central idea can be placed anywhere in the song, sometimes it becomes the title of the song.

Musical idea is another way to start writing a song. When a song has been written with musical ideas, the songwriter creates the musical part of the song first and then follows the feeling that the music leads to other components of the song. There can be many materials that take the song to another direction in the lyrics part such as rhythmic, grooves, and melody. These are some examples of musical factors that allow the atmosphere to lead to the feelings of the song. To preserve the feeling and expression of the songwriter in the musical idea, there is a usage of “Dummy lyric,” which is to sing the melody out with nonverbal or meaningless words. Then the lyric writing process can follow both melody and the feeling provided in the musical idea of the song.

The melodic idea is when the writer appears to have some idea of a part of the melody, which may come along with harmony, groove, rhythmic patterns, phrase, or other components of the song at the same time. A “Riff” or “Ostinato” is a segment of the melodic idea but more specific to the instrumental parts. It is a set of musical patterns played by an instrument and may be repeated several times in a song.

The chord progression is also a good start to write a song, which can be the root of musical ideas. The chord progression can provide a base for other parts of the song, and may inspire the songwriter with more ideas. When writing a song, a songwriter sets up the scope of key, feel, and tempo of a song. Once the key is established, the list of possible and smooth harmonic progressions is available to choose from; for example, I / IV / V / I or I / II- / V / I. A songwriter can try playing these progressions if it is matched with his/her idea of mood, tone, and feel of the song. Once the progression is selected, a songwriter can then write his melody in which melody would base on notes that belong to chords. Non-chord tones can be added later to make the melody interesting. The rhythmic motif can be developed at the same time as writing the melody. A chord progression can also be used when putting sections together in which sometimes requires the transitional passage, the modulation, or the transposition of the key in case those sections do not sound good together when played continuously. Groove in other musical parts and the tempo of the song can be guided by the chord progression with a clear rhythmic pattern.

A song can be written by “Collaboration,” which simply happens when more than one songwriter writes a song. It can consist of many specialists in the music field including the producer, an arranger, an orchestrator, a songwriter, and a lyricist (Perricone, 2018).

## 2. Objectives

- 1) To write a song using popular songwriting techniques
- 2) To provide lyrics using several lyrics writing techniques

## 3. Materials and Methods

- 3.1 Overall mood and tone of a song are set up
- 3.2 Prepare motives and harmonic progression for each different song section
- 3.3 Provide the lyrics to match with musical phrasing of each section
- 3.4 Prepare the backing track
- 3.5 Mix and mastering a song



#### 4. Results and Discussion

*You are My Life* was written for the vocal and rhythm section consisting of piano, electric guitar, electric bass, drum set, and string instruments such as violin 1, violin 2, viola, cello, and double bass. The melody of the song and arrangement was written by Dr. Sit Kesjamras. The lyrics were written and sung by Miss Tananya Thirapanyaalert. The overall music was produced by both Dr. Sit Kesjamras and Miss Tananya Thirapanyaalert.

The overall form of the song consists of introduction – verse 1 – interlude – verse 2 – pre-chorus 1 – chorus 1 – solo – verse 3 – pre-chorus 2 – chorus 2 – chorus 3 – outro. Each different section has different sets of melody and chord progressions so that they are contrasted to each other. The analysis of this song is broken down into three parts: melody, harmony, and lyrics.

##### 4.1 Melody

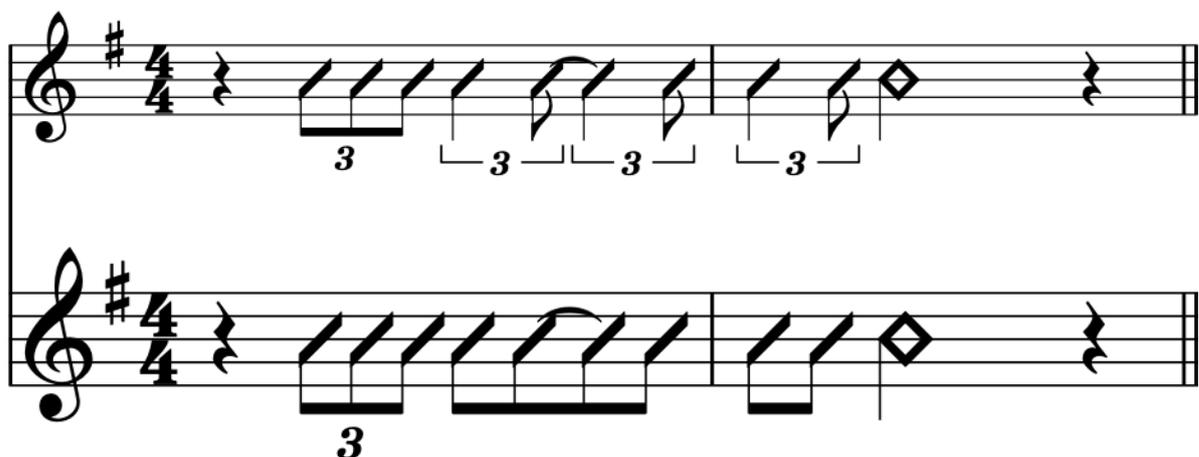
The melody of a song consists of four components: pitch, harmony, rhythm, and lyrics. One cannot start writing from one component without considering other components. Writing melodies for popular music does not need to be complex in terms of rhythmic patterns, pitches, or the motivic transformation. The purpose of a song is to be catchy, easy to remember, and easy to sing along after the first listening.

When writing a pop song, a songwriter needs to consider musical phrasing and conjunct/disjunct melodic motion since a song is supposed to be sung by a singer. In this case, a songwriter may need to ask himself/herself if the melody is too disjunct or does a singer has time to breathe, or if the vocal range of this song too great.

A musical phrase, also called a melodic phrase, is like a sentence or clause in verbal language. Conjunct/disjunct melodic motion is how the note moves from one note to another. The conjunct melodic motion is a movement of one note to another note in stepwise motion, while a note moves by leaping to another note is called disjunct melodic motion (Perricone, 2000).

There are usages of note lengths and the length of space between each phrase. Short notes as written in the verse section make the music sound like a conversation. Longer notes exaggerate and emphasize the melody more. The longer length of space between each phrase can also emphasize and make the lyrics stand out (Kachulis, 2003).

One motif is used throughout the entire song. The motif consists of the triplet notes. These notes are developed by repeating the motif and modified into broken triplets. All eighth notes should be played or sung in a shuffle feel as seen in the top line of Figure 1.



**Figure 1** The rhythmic motif used in a musical phrase in the verse section

The verse section has 4 musical phrases. Each phrase is written as a two-bar phrase. The phrase starts on beat 2. The first and the second phrases are slightly different as the highest note of the second phrase



is higher than the first phrase. The space between each phrase has the space of 2 full beats. The shape of the ending of each phrase is slightly different as well so that it matches the mood and tone of a song. The melodic contour of phrases one and three is the same, while phrases two and four have different melodic contours from phrases one and three as seen in Figure 2.



**Figure 2** The melodic contour of the musical phrases in the verse section

The pre-chorus has 7 musical phrases. It creates an unbalanced phrasing that provokes the needs of the listener to hear the next section. The musical phrase in the pre-chorus section is written as a one-bar phrase with 1 full beat spacing between each phrase. The phrase starts on beat 4 of the bar in the verse section and ends mostly on beat 2 of the next bar. The shape of the melody in this section contains the main motif as seen in Figure 1. It can be said that the melody of this section is a fragment of the melody in the verse section. Since the length of the musical phrase is shortened comparing with the phrases in the verse section, the melodic contrast is achieved.



**Figure 3** The melody of the pre-chorus section

The chorus section has 4 musical phrases. It is written as a two-bar phrase with stressed words on the downbeat. The melodic contour of the chorus section is different from one in the verse section. The ending of the third phrase has slightly been modified to match the phrasing of the lyrics. The spacing between each phrase has been reduced to half a beat.



**Figure 4** The melodic contour of the melody in the chorus section



To conclude the melodic writing of this song, the melody in the verse section is a two-bar phrase with a space of 2 full beats. The total number of musical phrasing in this section is 4, except the first verse, which has one extra phrase to provide an unbalanced feeling to the section. Each phrase starts on beat 2 to provide an unstable feeling to the section. The melody on the pre-chorus section consists of 7 musical phrases. Each phrase has 1 full beat space between them. This is also to provide an unbalanced feel and tension of the song. So that all unbalanced feelings and tensions can be resolved in the chorus section. The length of each phrase is shortened as well. The number of phrases in the chorus section is 4. The spacing between each phrase lasts about half a beat. Each phrase is a two-bar phrase. The stressed words/notes are on beat 1, which is the strongest beat. These three sets of melodies from three different sections are written differently by having different numbers of musical phrases, the length of space between each phrase, and the place where the melody of each phrase begins.

#### 4.2 Harmony

The harmonic progression of this song consists of progression from the key of E minor, Eb major, some modulation from G major, and C Lydian. These modulations are done via the usage of relative major/minor, common tone modulation, common chord modulation, and pivot chord. A pivot chord is a chord that functions in both the original key and the new key in which it acts as a bridge between two keys.

Each mode contains a characteristic note that makes each mode unique. The chords that contain the mode's characteristic note are called characteristic chords. When the characteristic chords are used to approach the tonic chord, the unique sound of modal cadence is created, making it different from the pattern found in major mode (Felts, 2002)

The harmonic progression in an introduction contains 3 chords, which are Em - D/F# - G. The analysis of these chords are as follows: I- in the key of E minor and modulate to its relative major key as V and I in the key of G major as seen in Figure 5.

Em    D/F#    G                    Em    D/F#    G

Em: I-                    G: V                    I

Figure 5 The harmonic progression in the introduction section.

The harmonic progression in the verse section contains progression that is called *Minor Key Power Progression*. These power progressions have been used widely in many songs. They are powerful enough to make those songs memorable (Kachulis, 2005). The progression of the verse section is seen in Figure 6. They are Em - D - C - D in which can be analyzed as I- / bVII / bVI / bVII. The movement of bVII to I- is an alternative cadence as the bVII is functioned as dominant in Aeolian mode.

Em    D    C                    D    Em                    D    C                    D

I-    bVII    bVI                    bVII    I-                    D    Em                    D    C                    D

Figure 6 The harmonic progression of the verse section



The harmonic progression of the pre-chorus section consists of several modulations. The progression can be seen in Figure 7. There is a small modulation during G / D/F# / Em. Instead of bIII / bVII / I- in the key of E minor, they are I / V / VI- in the key of G major. The E minor chord is a pivot chord that serves both as I- in the key of E minor and VI- in the key of G major. The last four measures of this section modulate the key of C Lydian. The progression is as follows: I / II / III- / V/V / V. The modulation is made through the common tone modulation.

Figure 7 shows the harmonic progression of the pre-chorus section. The first staff contains the chords Am<sup>7</sup>, Bm<sup>7</sup>, G, D/F<sup>#</sup>, Em, and D. The Roman numeral analysis for this staff is: Em: IV-7, V-7, G: I, V, Em: I- VI-, and bVII. The second staff contains the chords C, D, Em, D/F<sup>#</sup>, G, and B<sup>7</sup>. The Roman numeral analysis for this staff is: C: I, II, III-, V/V, V, and Em: V7.

**Figure 7** The harmonic progression of the pre-chorus section

The harmonic progression of the chorus section is as follows: I- / bVI. The progression also has a slight modulation to the key of G major where C / D / G functions as IV / V / I. The overall sound of the music is slightly leaning toward the major key due to the usage of major chords in terms of the mood and feel of the song. The C major chord is a pivot chord that acts as bVI in the key of E minor and IV in the key of G major. The harmonic progression is as seen in Figure 8.

Figure 8 shows the harmonic progression of the chorus section. The chords are Em, C, D, G, and B<sup>7</sup>. The Roman numeral analysis is: Em: I-, bVI, G: IV, V, and I, V7.

**Figure 8** The harmonic progression of the chorus section

The solo section is modulated from E minor to the key of Eb major through the common tone modulation in melody. The progression is as follows: I / V / III-7 / VI-7 / IVmaj7 / V / I / V / VI-7 / IVmaj7 / V in the key of Eb major then I as it modulates to G major. The progression V / VI-7 is a deceptive resolution. The deceptive resolution is a type of cadence that does not resolve to I as a tonic but resolving to III- or VI-. The deceptive resolution can be used to create interludes or modulate to a related key (Mulholland and Hojnacki, 2013).

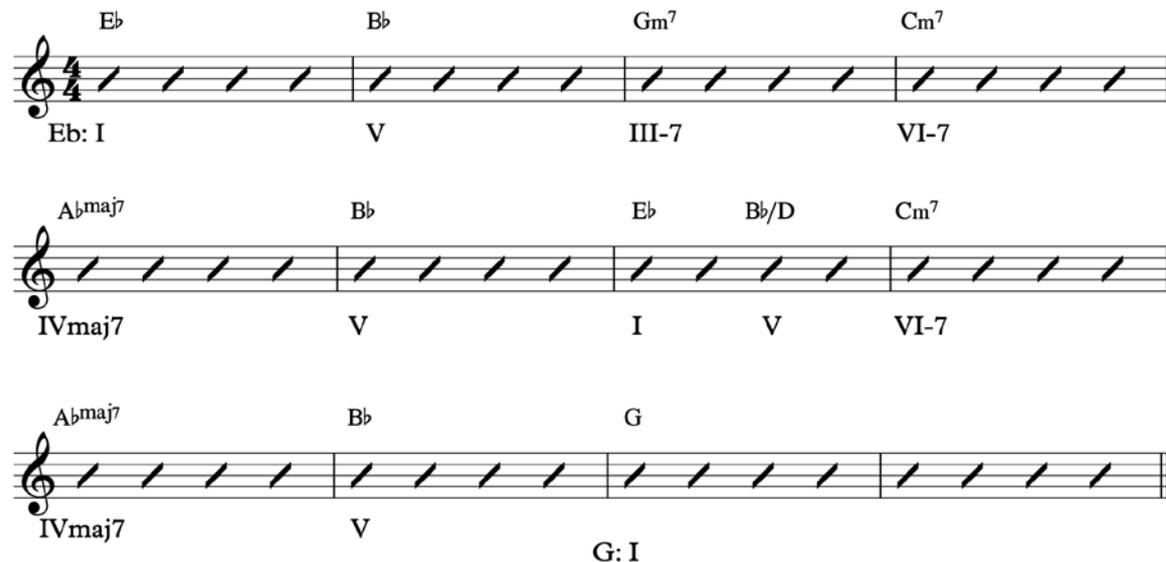


Figure 9 The harmonic progression of the solo section

The outro section of the song can be analyzed as: IV / V / I / V / VI- in the key of G major. The E minor chord serves as a pivot chord that bridges between G major and E minor. The progression once the key has been modulated to E minor is the same as in the progression in the verse section.

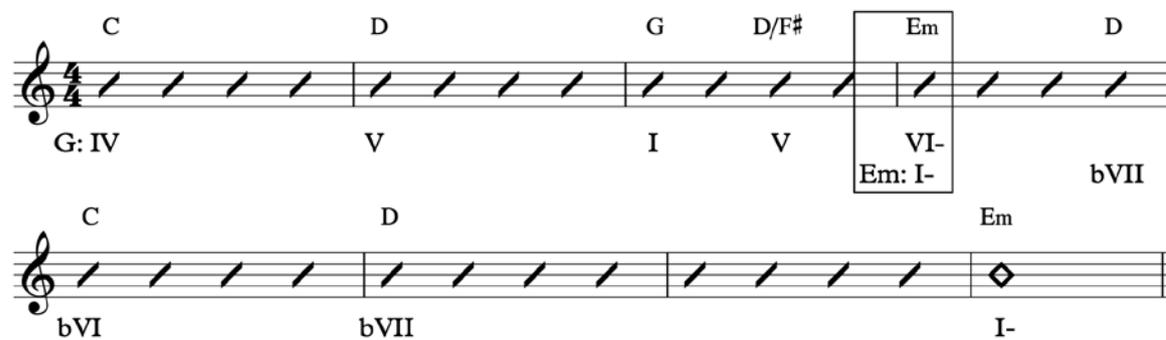


Figure 10 The harmonic progression of the outro section

#### 4.3 Lyrics

Since the melody part of *You are My Life* is composed before the lyrics part, the beginning of the lyrics writing process is to find the matching mood for the melody. The melody is composed in a minor key with triplets. The arrangement features a rhythm section consisted of piano, electric guitar, electric bass, drums, and string orchestra, which gives the music a majestic feeling. Therefore, the lyrics have to be about something majestic and blend into darker feelings so that it matches the feeling of the music, which is when the idea of *A plane crashed on the sea* appears and becomes the first core of the storytelling in the song.

To keep the character of strong expression in the musical idea, which comes with the usage of triplets in a minor scale and like other songs that have been composed in English, the main point to be concerned about is the syllables and stress of the words. Words used in this song have been carefully placed on each note by trying not to change the melody while following the story and preserving the accent of the melody. There are two lyrics writing techniques used in this song: *Object Writing* and *Metaphor Making*.

The first method used in the song is *Object Writing*. According to Pat Pattison from his book *Writing Better Lyrics*, the process of the *Object Writing* method is simply to explain an object into seven senses-bound



that humans can sense, including five normal senses: touch, sight, hearing, smell, taste, and two additional senses, which are organic and kinesthetic. To explain these senses, organic senses are human's inner bodily functions, including heartbeat, pulse, or pain physically, while kinesthetic senses are more related to the world around, for example, seasickness, or feeling of being drunk, covering being crazy or dizzy (Pattison, 2009).

The first process of the method is to set a timer and write anything about the object within ten minutes. The writing should be senses-bound with all seven senses. Secondly, the senses of the object should be analyzed by using information that has been written from the ten minutes session then pick the useful senses or adjectives of the object and adapt them into a song.

Since the first idea of writing this song is *A plane crashed on the sea*, even though this is not the exact piece of an object, it can give the clear image of a broken plane barely floatable on the surface of the ocean engulfed with flame and gasoline leaking around. The following part is the gathering of ideas that were written in ten minutes before beginning to move on to the content of the lyric part.

*"I was in the worst moment of my life. Just got through the "Plane crash." I just lost almost everything. Seeing all my hopes and dreams burning with the plane behind me. All my happiness is dying with people I see. I am barely floating with nearly no conscious thinking of the reason and way to live. Time passes by, fire on water all around. I was about to die. Crying sound around, smoke and smog around, barely breath, can see nothing but an enormous plane set on fire floating on water behind in the dark sky and sea. I was struggling trying my best to swim as far as I could. My heart is beating so tired. No one knows when or will the plane explode. Bodies floating, lots of people didn't make it."*

There is no need to worry about grammatical errors or the order of the sentences in writing because the step after is to rewrite these sentences into keywords by focusing on seven senses.

**Table 1** Keywords based on seven senses

<i>Sight</i>	<ul style="list-style-type: none"> <li>• <i>Blinding plane set on fire floating in dark sea (at night)</i></li> <li>• <i>Barely seeing things, gloomy</i></li> <li>• <i>Smoke/smog covered around</i></li> <li>• <i>Reflection of fire on the ocean surface</i></li> <li>• <i>No land to go</i></li> <li>• <i>Leak gasoline</i></li> <li>• <i>Deep blue ocean</i></li> <li>• <i>Flame of fire</i></li> <li>• <i>See dimming hope / see no future (Metaphor)</i></li> <li>• <i>Can't see any way to survive (Metaphor)</i></li> <li>• <i>Dead fellow travelers (Metaphor of other people who could not get through)</i></li> </ul>
<i>Smell</i>	<ul style="list-style-type: none"> <li>• <i>Burning smoke</i></li> <li>• <i>Burning smell</i></li> <li>• <i>Wild salty wind smell</i></li> <li>• <i>Oil smell</i></li> <li>• <i>Sea smell</i></li> <li>• <i>Ashes</i></li> <li>• <i>My own blood</i></li> </ul>
<i>Taste</i>	<ul style="list-style-type: none"> <li>• <i>Seawater gushed into my mouth</i></li> <li>• <i>Salty seawater</i></li> <li>• <i>Taste of ash in the air</i></li> <li>• <i>Gasoline that leak in water</i></li> </ul>



<i>Hear</i>	<ul style="list-style-type: none"> <li>• <i>People screaming + crying for help</i></li> <li>• <i>Wave crashing</i></li> <li>• <i>Weak breathing sound</i></li> <li>• <i>Fire burning sound</i></li> <li>• <i>Small explosion around</i></li> <li>• <i>Cracking sound of sinking plane</i></li> <li>• <i>People swimming</i></li> <li>• <i>Things floating and crash each other</i></li> </ul>
<i>Touch</i>	<ul style="list-style-type: none"> <li>• <i>Water wave keep swashing me</i></li> <li>• <i>Coldwater with waves</i></li> <li>• <i>Something touch my legs</i></li> <li>• <i>Wet clothes dragging me in water</i></li> <li>• <i>Weak hands and arms grabbing barely floating slippery luggage</i></li> </ul>
<i>Organic</i>	<ul style="list-style-type: none"> <li>• <i>Choking of smoke</i></li> <li>• <i>Suffocation, hard to breathe, breathless</i></li> <li>• <i>Hurt all body from slapping / hitting when the crash happened</i></li> <li>• <i>Worn-out / too tired</i></li> </ul>
<i>Kinesthetic</i>	<ul style="list-style-type: none"> <li>• <i>Discouraged, disheartened</i></li> <li>• <i>Think of dying</i></li> <li>• <i>Running out of courage</i></li> <li>• <i>Scared of dying</i></li> <li>• <i>Lost</i></li> <li>• <i>Losing many things</i></li> <li>• <i>Panic</i></li> <li>• <i>Depressed</i></li> <li>• <i>Loss strength</i></li> </ul>

The lyricist did not use all keywords in the song, but it gave a very clear picture of the circumstance in the story. Then the additional step that was done was to arrange the keywords and pieces of the story into the sections of the song.

**Table 2** Keywords that were arranged into sections of the song

Verse I	<ul style="list-style-type: none"> <li>• Blinding enormous fire flame floating on deep blue ocean which covered with thick gray smoke</li> <li>• Barely see hope in the middle of nowhere</li> <li>• Screaming and Crying sound all around</li> <li>• The plane crashed, not everybody survived</li> </ul>
Verse II	<ul style="list-style-type: none"> <li>• It can explode anytime</li> <li>• I am barely floating, struggle swimming as far as I could from the little plane in the cold ocean alone</li> </ul>
Pre-chorus	<ul style="list-style-type: none"> <li>• Choking of smoke, breathless and suffocating</li> <li>• Seawater gush in nose and mouth</li> <li>• I'm so lost and panic</li> <li>• Worn out</li> <li>• Can see only fire in darkness</li> </ul>



Chorus	<ul style="list-style-type: none"> <li>• The sound of heaven appear</li> <li>• Silhouette of hope</li> <li>• Another chance to live</li> </ul>
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The lyricist was not concerned when making notes before writing the real lyrics. In this step, it is a clear example to show that lots of keywords were not picked up to be in the story. On the other hand, if the song were written directly about the plane crash, it would be no point in writing because the audience may not be able to relate in any aspect with their real life. The first draft of the lyrics was as follow:

*“I was so tired I was barely breathing. Plane of my life crashed on the sea. Deep dark ocean set on the fire. In the middle of nowhere. I’m so lost. The fire flames burning all around, exploding sound ringing in my ears. Pieces of shatters floating around. Thick gray smoke was overwhelmed, dimming my hope. Will I survive or will I die? whoh! Still wanna live but I was too weak, was worn out, was breathless and suffocating but then you came from the sky, my silhouette of hope. That is you who came. You are the one who grabbed me and lifted me and gave me the meaning of love. Before I met you it was the worst, without you I could not get through. Drowning ocean of feeling hurt. All I could feel was lots of pressure, dimming my hope. Will I survive or will I die? whoh! Still wanna live, but I was too weak, was worn out, was breathless and suffocating, but then you came from the sky, my silhouette of hope. This is you who came. You are the one who grabbed me and up lifted me and gave me the meaning of love. You really are my silhouette of hope. This is you who came. You are the one who grabbed me and up lifted me, and gave me the meaning of love. You are my life.”*

The second technique used in the piece was *Making Metaphors*. It is one of the most difficult but powerful methods in which to bring non-related things together and match them into the same thing in some aspect. In short, a metaphor is a collision between ideas that one idea collides with another idea (Pattison, 2011).

After gathering ideas from the main theme *A plane crashed*, the step after was to compare and match the plane crashing with something that the lyricist intended to make audiences feel relatable and understandable, which in this situation *Life* has been brought up to the adjudication.

The metaphors in the song turned into the phrase in the lyrics saying *Plane of my life just crashed on the sea*, which tells the audience that the crashed plane was not an actual plane, but it is the roughness of one’s life that had gone through the worst event in life and could not get through by oneself. This is the part to give the audience the image of the situation that was happening, but this is not the only metaphor used in the song.

Another metaphor used is more complicated. Since another topic that can relate the audience to the song is the most common topic that appears in most songs at present, *Love*. The lyricist decided to make the love story in this song to be a serious love story that is not just like puppy love.

To complete the destination of *Love*, another additional metaphor was made by the sudden appearance of the main character *You*. The arrival of *You* was mentioned in the lyric by saying *You came from sky to light up hope* in the chorus section which took place in the most memorable melody of the song. It became the most important part of the story that was told in the song. Since all sections before the chorus were talking about the crashing of the narrator’s life and how struggling it was to stay alive, but then hope has arrived out of sudden and it has changed everything.

Moreover, *You* in this case did not specifically mention that *what* you are, or *how* you came, but the only specific thing was *You light up hope*. The lyricist intends to give some gray area for the audiences to decide who *You* in this story are. *You* could be anyone, even a rescuer from the helicopter in a case of an actual plane crash, or an angel who descended from heaven. Another clue the lyricist gave in this part is *You came from sky*, it means that even if there is no specificity of who *You* are, but *You* should be someone who comes to lift this person with good intention.



Another important part of the lyrics is when the phrase *And from now on, you are my life* is where the story of *You, Life, and Love* merge together. It also brings the story back to real life, not as the metaphor of *Plane crash* anymore, but as the life of the narrator that has already met someone who could bring hope and dream by holding hands, walking alongside, and giving a better life. *You are my life* is neither a sweet love song nor a sad song, but it is an emotionally deep meaning love song. The lyric in the final version is written below.

*“I was so tired, it was hard to breath. Plane of my life just crashed on the sea. Deep and dark ocean was on fire. Between middle of nowhere. I am lost. The blazing flames burning all around. Exploding sounds ringing in my ears. There is no place to be safe and sound. Thick grey smoke was over me. Dimming my hope. How can I stay alive? Will I die? I wanna live. I was so weak. I was so waned. My hope and my dreams are flying away. You came from sky to light up hope. You hold my hands. You hold me tight. You are the one who grabbed and up lifted me. And from now on, you are my life.*

*Before I met you, I was all-alone. Without you I could not get through. Drowning ocean of despair. All I could see was darkness. Dimming my hope. How can I stay alive? Will I die? I wanna live. I was so weak. I was so waned. My hope and my dream are flying away. You came from sky to light up hope. You hold my hands. You hold me tight. You are the one who grabbed and uplifted me. And from now on, you are my life. You came from sky to light up hope. You hold my hands. You hold me tight. You are the one who grabbed and uplifted me. And from now on, you are my life. You are my life.”*

## 5. Conclusion

*You are My Life*, A Song for Vocal and Rhythm Section was a collaborative project between a songwriter and a lyricist. The melody and harmony of this song were finished, and then the song was sent to the lyricist to write the lyrics. There was the major use of popular songwriting technique by starting the song with a musical idea, which results in the main motif and its development techniques that were taken from the aspect of classical composition. With slight modification in development techniques, a pop song was created. The arrangement of this song features a string orchestra in which it does not play a significant role other than to provide guide tones to support the main melody. The writing of the lyrics part was quite a challenge due to the melody being written separately by another specialist. Lyrics writing techniques such as object writing and making metaphors were used. The music can be listened at the author’s SoundCloud channel at [https://soundcloud.com/sith\\_kesjamras](https://soundcloud.com/sith_kesjamras).

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