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1. Introduction

In this essay I will be discussing and analysing the following:

Analysis of genre

Discussing whether the use of samples in these genres (and the wider world of music) is a good thing?

My production techniques

My reflections on the productions

A conclusion on sampling in genre and on my productions

2. Song Analysis

2.1 Pop Hip Hop – Lost In Time

The first song I have chosen to analyse is a track that I worked on for the song writing camp. The brief is taken from the Atlantic Records September 2020 Looking List (See Appendix A), and my group chose to work on a track for Rozei.

There has been some strong criticism of “pop hip-hop”, “A pop rapper is assumed to be a sell-out – someone who has compromised artistic principles to fit commercial expectations.” (*Pop Rap Wiki* 2020), I personally think there is room for this sub-genre of hip-hop. Whilst the term “pop hip-hop” contradicts the very ethics of hip hop, in that “Hip-hop culture began as a politically radical form of expression by wholly rejecting mainstream society” (Pope, 2005), I believe “pop hip hop” is just good sounding music. It is also refreshing to hear and reminds me of older hip hop acts such as A Tribe Called Quest (ATCQ). It could even be argued that acts such as ATCQ were pushing “pop hip hop” in the early 90’s. One such example of this their track “Oh My God”, which follows a verse chorus (or verse hook) structure, rather than going straight through as a rap.

However, it could be said that whilst ATCQ used pop structures in the songs, they maintained that hard-edge hip-hop sound, whilst the newer acts such as Rozei and Dominic Fike use a softer, more mainstream aesthetic sound.

We initially chose two of the reference tracks (Post Malone’s Wow and Dominic Fike’s Phone Numbers), however we settled on the Dominic Fike track as the main reference. This is because I thought trying to emulate Post Malone’s Wow was too obvious, and there was no way that was musically satisfying (for me anyway) to use this track. In short, it would be too obvious that that Wow was “ripped off”, as it has quite a distinguished feature. The main bass line melody is rolling and vibey and trying to emulate this just sounded too much like a parody.

I therefore chose Dominic Fike’s Phone Numbers as a track to emulate. I feel this track has much more of the commercial poppy hip hop vibe, and in my opinion is a nice track. This also allowed me to use the more traditional pop structure of verse, pre-chorus, and chorus, as I felt the Post Malone track did not translate as well to this traditional structure.

As with most hip-hop, I relied on the use of sampling to create this track. I am a firm believer in sampling and agree with this statement “Sampling is not valued because it is convenient, but because it is beautiful” (Schloss 2004, pg. 65).

I use royalty free samples for my tracks, and whilst some do not agree with this, “For the person receiving the royalty free loops, do you understand how using this loop and marketing to the public as if you made the beat completely is deceiving and quite frankly a bit disheartening?” (Fowles 2019), I personally do not think the public cares that much. If it sounds good, it is good right?

As for a genre built on the use of sampling, I thought it only too relevant to use samples for this track. Regarding sampling, ATCQ cleverly used samples from Lou Reed’s Walk On The Wild Side for their ‘Call and Response’ hit “Can I Kick It”. For me, this is an inspiring use of sampling. However, such sampling

does have a downside. ATCQ had to give up 100% of the publishing to the estate of Lou Reed for “Can I Kick It”. (Newman, 2015)

2.2 Brazilian Bass – I Feel love

The 2nd song I have chosen to analyse is a song I worked on for the Term 1 Song Writing Camp. The brief was for the Brazilian Bass artist Alok (See Appendix B). According to the website Wide Future (Matos, 2017), Brazilian Bass’s origins are not well known, and appears to have started with Alok. The genre mixes “Techno and traditional Bass House with some minimalistic influences” (Matos, 2017). I think the track I produced incorporates these elements, from quite a minimal sounding verse into a big Bass House chorus.

Whilst making this track, I decided to put in the classic House chord progression as a nod to the roots of the genre. I then went for the large dynamic sounding chorus which is prevalent in Alok’s productions.

I used royalty free samples on this track. Whilst I have mixed feelings on using samples, I have only realised recently that Basement Jaxx’s Where’s Your Head At samples two Gary Numan songs. The intro to M.E and a very short sample from This Wreckage were used in what I would call one of the most unique House tracks from the 2000’s “The song ranked at number 83 in Pitchfork Media’s list of the Top 500 Tracks of the 2000s”, (Where’s Your Head At Wiki 2020)

2.3 K-Pop - Scream

The 3rd song I have chosen to analyse is another song I worked on for the Term 1 Song Writing Camp. The brief was for a new artist called Lee Haeun (see Appendix C)

K-Pop “is characterized by a mixture of modern Western sounds and African-American influences including sounds from Hip-hop, R&B, Jazz, black pop, soul, funk, techno, disco, house, and Afrobeat’s (K-Pop Wiki, 2020). I think the track I produced represents some of these quite well (I think it has a disco/house feel mixed with a bit of Jazz).

This track proved to be quite challenging to make. We were given a reference track, “Boss Bitch” by Doja Cat. However, the K-Pop artist had not had a release yet, so we were unsure on what kind of K-Pop this track should be. We were also sent a song writing guide (see Appendix D), which we then altered (see Appendix E). We did this as it felt right and suited the song. We settled on Blackpink’s “How You Like That”, and I managed to get the middle 8 to sound somewhat like this track.

I found writing to K-Pop brief to be an interesting challenge. Not only does one have to try to get an extremely poppy song, but I also had to incorporate the reference track sent, which seems to be on the harder edge of the pop spectrum.

I used royalty free samples for this song. Whilst I think it provided a good backbone for the song, recently a member from BTS came under scrutiny for sampling. The sample used was of an audio clip of American cult leader Jim Jones (Yonhap, 2020). Whilst this is an unfortunate use of sampling it does highlight the risks of using samples in music, particularly if they are not in your native language.

3. Thoughts on the Use of Sampling in Contemporary Pop Music

Before I carried out research for this essay, I was under the impression that sampling had died out in the modern era of commercial music, that it was a relic confined to the early days of electronic music up to the 2000's. I was also under the impression that whilst a few commercial songs in the past had used samples, that sampling was mostly confined to the underground music genres. In fact, I have found that "The 2019 Grammy Awards nominees have sampled other tracks a total of 853 times and been sampled a massive 1290 times." (Clemmons, 2019).

Sampling is still used in the commercial pop world. According to Tracklib, "15% of the songs on Billboard in 2019 contained samples" (Oskar, 2019). Further down in this article, I found data which initially shocked me, and did surprise me. A whopping 59% of the top 100 albums in 2019 contained samples (Oskar, 2019).

So, is this just the artists using these samples, perhaps from an inspirational standpoint? Again, from the Tracklib article, the answer is no. According to the blog, "83% of 2019's top producers' sample" (Oskar, 2019).

With the apparent high use of sampling, a whole industry has sprung up, the Royalty Free sample industry. I did not realise how big this industry is until I looked at some figures:

"As of the end of 2019, cloud-based collaboration platform Splice is currently evaluated in excess of \$280 million dollars." (Marc, 2019)

"Sales of loops, sounds, and plugins went up by 26.7% to reach \$28 million in 2014." (Nicholas G et al, 2017)

Whilst my uneasiness of using samples is possibly down to "imposter syndrome", it does appear that quite a few people are using samples in their music. I suppose it then comes down to a question I ask myself a lot. Am I writing Avant Garde or is the goal to write good catchy music? For me, the goal is to write good catchy music, and so the use of samples is justified if they help me to achieve this.

4. Production Methodology

My basic top-level rules to production are:

- 30-minute rule,
- If it sounds good it is good,
- You can polish a turd but its still turd,
- At least it doesn't sound s**t

I use Ableton Live as my DAW. I use Serum as my synthesiser, and royalty free samples. I have the Native Instruments (NI) Komplete Audio 6 audio interface, NI Komplete Kontrol MK32 MIDI keyboard, Sennheiser HD 300 Pro headphones and a set of Adam A8X monitors.

4.1 Production Methodology - Instrumentation

For the 3 tracks, my basic technique is the same. I will get an 8-bar loop going, usually with a break or drums, and a sample. Depending on the sample, I would either put this into Ableton's sampler and mess about with it, usually with a combination of the in-sampler effects and my NI keyboard. Sometimes I will leave the sample as is. I will then warp samples where necessary. I would then open Serum and use this to create a bass line and any pads, incidentals and supporting instrumentation (e.g., 808 bass drop). In terms of speed, I would usually use a pre-set and then fine tune this to suit. If I need strings, brass and piano, my go to is the Spitfire Audio BBC Orchestra VST and the Spitfire Audio LABS VST. These will be played into my DAW via setting up a mono track, loading the VST on it and playing through my NI keyboard.

Once I have got something together that I am happy with, I will then start to create a mix using EQ, panning and sidechaining my kick and snares to the bass. I find the Ableton EQ 8 to be a powerful tool. I would also start to pan instruments and sum my bass and drums to mono. For my snares, I usually apply a limiter and some saturation, (again this is dependent on the quality of the sample used). If I am having to do extreme cuts and editing, its usually a sign of having the wrong sample. I find that less is more. I will then create the relevant buses and apply compression and saturation where needed. One of my go to plugins on the buses is the Ableton Glue Compressor, which I think does a fairly good job of gluing the sounds together.

I will then set up Sends for my reverb, delay, and parallel compression.

4.2 Production Methodology - Vocals

Before starting at Tileyard, I had never worked with vocals apart from the odd sample that I would use in my Drum and Bass productions.

My current methodology is to load the vocals into a new Ableton project and tune them if necessary (I have found out that some vocalists will do this for me, whilst others do not). I am currently using the Waves Tuner plugin due to cost. I may purchase Melodyne in the future. My process for tuning

will be to load the vocals onto separate tracks and load the Waves Tuner plugin onto these tracks. I would then load Ableton's Operator and create a note (for example a C3 note if the vocals are in the key of C Major) the length of the vocal. I will then play this note back and the vocal at the same time to tune the vocals.

I will then remove plosives and de-ess the vocals. Ableton has quite an easy way to do this and is similar to how it is done in Pro Tools. Essentially, I would select these areas within the track, highlight, and lower by around 10db, and then crossfade. I try not to mess around with an EQ on these as I find it alters the sound too much in a negative way.

For lead vocals, I will, then apply EQ, compression (Ableton's compressors have the options of RMS and Expand; I use both) and parallel compression. I will also have a utility to sum the vocals to mono. I will usually have the same on backing vocals, but to a lesser extent. I will then have an EQ, Glue Compressor, OTT multiband (set at 30% as this can be very extreme), EQ, and some slight distortion. I will then send these to Reverb and Delay, (I am currently using Valhalla Supermassive for Delay and TAL Reverb). I will also sidechain these effects to the vocal so that they are not competing with the dry vocal. This helps to keep the lyrics as clear and easy to understand as possible. On this note, for the Lost in Time track, I have applied Multiband Sidechain compression so that the guitar and vocals in the chorus can be heard.

4.3 Production Methodology – Mixing and Mastering

4.3.1 *Mixing*

My current method for mixing is part mixing whilst going along, and then starting from scratch when the song is at the point for a final mix and master. I do this so as I go along, I have a reference point for what I want the finished mix to sound like.

I have the kick, bass, vocal, and snare up front, usually as this configuration:

- Kick - 10db
- Snare – 13db
- Bass – 12db
- Vocals – 11 to 13db

Then the other instrumentation will go around this (involving panning and EQ). I am a particular fan of the call and response technique. A simple but highly effective technique that communicates musical ideas well.

Until recently, I would then adjust my mix ad-hoc, until I learnt the technique of using pink noise. I have found this technique extremely helpful in getting a balanced mix and have found it easier to place instrument within the mix rather than being forced to fit them or put them in places as there is nowhere else to put them. As such, I have left the K-Pop track and Brazilian Bass track as submitted for the song writing camp, whilst the Lost in Time track, I have used this technique. I have done this to highlight, mainly to myself, the progress I have made whilst at Tileyard.

4.3.2 *Mastering*

My current Mastering chain is one I have carried over from my Drum and Bass tracks and uses mainly Ableton stock. I think the stock plugins are adequate for producing demo tracks. If I were to release tracks commercially, I would look at purchasing the relevant plugins.

My current Mastering Chain is:

1. Tilt Shift EQ
2. Compressor
3. EQ (M/S)
4. Multiband Compressor
5. Multiband Imager (with Ozone Imager)
6. Limiter
7. Limiter -1db

Whilst the idea of Drum and Bass is to make the track as loud as possible, I am enjoying not doing this with the commercial tunes. I think having the two limiters gives me more control over the final output. (i.e., the first limiter to prep the signal for the second limiter)

4.4 Reflections

I think the whole process for me worked well, however I am never happy with a tune (probably the reason why it takes me so long to finish my Drum and Bass tracks), so introducing deadlines has been helpful for my productions.

Looking forward at these tracks:

- **Scream** – I will re-mix the vocals and the instrumental. I will also see if I can get some more dynamics in the production. I also think the choruses “pop” too much, (a result of time constraints and automating the volume in the chorus on the master channel). I learnt a valuable lesson on this track; if someone re-records vocals, do not try and chop them with the pre-existing one!
- **Feel Love** – Re-mix the vocals and instrumental
- **Lost in Time** – Add a middle 8 between the last 2 choruses for a rap section. Record 2nd verse vocals once they are written

5. Conclusion

5.1 Sampling In Genre

In conclusion, I have found that a number of very big commercial hits (Where's Your Head At by Basement Jaxx and Can I Kick It by A Tribe Called Quest) have used sampling in inspiring ways to create memorable tracks. Whilst there are people that do not agree with using samples in music, I would ask the following question:

1. Does the public care if the song they like contain samples? In my view the answer is no. If a song sounds good, it is good.

However, the risk to using these samples is that the producer/artist could potentially forfeit all publishing rights to the original composer of the sampled material or upset people if the context of the sample used is not understood. I think this is a risk worth taking in the pursuit of making great sounding music.

5.2 On My Productions

I believe I have managed to replicate the genres, however maybe not exactly to the commercial briefs. I have found that going from writing Drum and Bass to writing "verse/chorus" music to be extremely challenging and rewarding. What I found quite interesting was to get the chorus in the track usually before the 1 min mark, whereas in Drum and Bass it takes up to this time just to get the intro done. I also find that as sampling is a big part of my process, ideally, I would now like to start replacing the samples with creations of my own. So, I would use the samples as markers in my sketches, and then replace. However, if I feel the track suffers from this, I will keep the samples in place.

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APPENDICES

Appendix A

Melv	Looking for outside songs and top lines that are thematically ambiguous (no love, breakups, etc) that he can reproduce around. Alt-electronic lane.	
Peter Raffoul	co-writes only; a la Lewis Capaldi/Rag N Bone meets Leon Russell	
Pink Sweats	Looking for 90/100 bpm pop, r&b records, rich and/or soulful basslines, super musical. Refs: Tame impala, Isley brothers, Sly stone, Gnarls Barkley, Fleetwood Mac, Yves Tumor	
ppgCasper		
Ravyn Lenae	looking for left of center / alt-R&B tracks that lean more alt. in vein of gorillaz, the internet, Pharrell/neptunes, tame impala, solange, etc.	Sticky
Reiley	Mainly looking for co-writes in LA but looking for outside songs as well. Think straight up big-swing pop a la Justin Timberlake, Troye Sivan and Bruno Mars (minus the 90's R&B). TikTok - he's got 5MM followers without posting one original song. Ideal songs for reference: A) Electro-pop: Lady Gaga - Bad Romance, Years & Years - King; B) Disco/nu-disco: Justin Timberlake - Can't Stop The Feeling, Maroon 5 - Sugar, Robin Thicke - Blurred Lines C) Funk: Gnarls Barkley - Crazy, Jamiroquai - Cosmic Girl, Mark Ronson - Uptown Funk Key words: straight-pop, tempo, attitude, danceability, young, feel-good, falsetto, urgent	Reiley's TikTok
Royal & the Serpent	session ideas only, quirky left alt pop. No zoom sessions so LA based writers and producers. Reference "Overwhelmed" https://www.youtube.com/watch?v=e7UYTY96Xs	Overwhelmed
Rozei	looking for upbeat alternative pop/hip hop records with melodic elements. ie: juice wrld - armed and dangerous, post malone - wow, bankrol hayden - costa rica, the kid laroi - diva, i like girls - lil skies (pnb rock) , CITY OF ANGELS-24k, VALENTINO - 24k, 3 nights - dominic duke, phone numbers - dominic fike, hot girl bumper - blackbear, HEARTBROKEN - blackbear, do re mi - blackbear. Keywords: Alternative pop, upbeat tempo, melodic, First-person, danceability	
Ship Wrek	Looking for Pop/House crossover records, Examples: Calvin Harris- One Kiss, Silk City - Electricity, Loud Luxury - Body	
Soleima	Danish female vocalist similar to Mo but with a more urban swagger. We are looking for feature opportunities in both the urban and alternative genres. Also looking for a couple no-brainer, left-of-center-leaning hit singles for Soleima. We want to put out a Deluxe album in the fall and we want two flagship singles for that campaign. Anything in the space of Mura Masa/Nao, MØ, Tove Lo, Rosalia, Kali Uchis with interesting live instrumentation would be in our interest. References: https://open.spotify.com/playlist/77uW3ey0FqAo8b0P00eF0v?si=nF1vePd5R3Wtm3qMPlxraw	Reference records
Sueco The Child	Looking for an executive producer to shape and hone his sound a la The Weeknd meets Nirvana	
The Knocks	Looking for pop/dance leaning alt radio records. Confirmed features on new album include Foster The People, MUNA, Mallrat, X Ambassadors, Cold War Kids, et. al so looking for hooks, instrumentals or songs in a similar vein.	
Tiesto	looking for feel-good uplifting vibe/lyrics. He's currently interested in huge sounding and feel good indy/alternative leaning dance tracks that will cross-over... something with some edge, super cool sounding, incredible hook and melody, with great energy / danceable.	
Vance Joy	Select co-writes in London and LA	
Wallows	Co-write sessions in LA through end of 2019 / January 2020	Are you bored yet
Whethan	Open to outside alternative features and collabs.	
Whipped Cream	open to anything thats catchy and feelable - a good melody and hook. Something people get stuck in their head or something that is meaningful. Something people want to sing / relate to - boss bitch anthems / heartbreak anthem glow up anthem. NO SUPER corny stuff, she still wants to make music with truth and lean more urban/crossover/electronic	
Winona Oak	Will take an outside song only if it's a fit and surefire radio single - sonically think Lana Del Rey but on the radio, with shades of MØ and Tove Lo.	He Don't Love Me
Wiz Khalifa	Looking for songs	

Appendix B

↩ Reply

↩ Reply all

→ Forward

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🗑 Delete

🚩 Set flag

⋮

Songwriting Camp Day 1 - Briefs, Groups & Alumni Mentors

JS

Jamie Searls <jamie@tileyardeducation.co.uk>
19/10/2020 09:18

To: Jamie Searls Cc: Academic

Dear Songwriter/Producer,

Please find your groups for today's songwriting camp:

BRIEFS
1. Alok (FB: 6.1 mil - IG: 15.5 mil - Spotify: 11.7 mil) - #1 Electronic DJ From Latin America and #2 Fastest Growing Electronic Act (WW) on Instagram in terms of following.
Looking for:

- Commercial Underground Club Records: Since Alok is The Godfather of Brazilian Bass and these bass vibes are very popular right now thinking about Dynoro / Meduza etc (with upstream potential) we are looking for cool dark bass records that have a commercial or urban twist.
- Global Pop Songs: more on the dance pop tip and can also have influences from Indie / Urban or Latin Vibes (cool features on board is a plus)
- Latin Songs: Latin songs that can be flipped and have dance vibes (cool features on board is a plus)

2. Yves V (FB: 647K IG: 264K - Spotify: 3.5 mil) - Had huge hit success with latest single "We Got That Cool (ft. Afrojack & Icona Pop) massive airplay in US, UK, France, Italy +++
Looking for:

- Dance Pop Songs: around 118 - 126 BPM records which have a great uptempo feel & very hooky (reference: Yves V - We Got That Cool (ft. Afrojack & Icona Pop)

GROUPS*
We may have to change groups last minute if some attendees fail to turn up but will let you know by midday.
Monday 19th

Appendix C

Brief: Sony/ATV music publishing Korea.

Lee Haeun from **MNH Entertainment** is now looking for a title song for her debut.



[ALBUM INFO]

Album type: Debut single

Album Release: December of 2020

[PREVIOUS VIDEOS]

[PRODUCE48 \[EPISODE\] Dancing&Singing \(Singing from 1:30~\)](#)

[PRODUCE48 \[one-on-one eye contact \] dance stage performance](#)

[SONG CONCEPT]

- looking for trendy tracks
- tracks that are dance performance applicable
- songs that amplify the artist's dancing and singing ability
- songs that bring out bright and positive energy rather than dark vibes.
(considering her young age)

[REFERENCE]

[Doja Cat - Boss B*tch](#)

please refer to the track production and form (prefer top line with the melodies)

Appendix D

Guide to Writing for the Korean Market

As K-Pop has grown, this market can serve as your side gig but also your mainstream gig considering the case of BTS and others acts who are signed to US labels.

Understanding of your competition

- International:
 - We receive demos from writers including Grammy winners and mainstream writers.
 - The major labels are definitely getting better quality demos from all around the world and also get demos from in-house domestic writers.
- Domestic:
 - Most of the labels work with domestic writers who understand this market better and are easier to work with as they are fully committed.
 - If there are mediocre songs for album tracks, labels will prefer to use domestic writer's songs due to the lower production fee.

This is a competitive market so there's no easy bucket over here.

"On Brief" type of song

It's actually hard to get an "on brief" song because most of the submissions are

- not exactly tailor made to the brief,
- not targeted to this market, and also most importantly
- not suitable to the act.

Just because you made a song for Selena Gomez, that doesn't mean it will get placed for K-pop who wants Selena's vibe.

The label may or may not know what they want. For instance, an act who sells 300K album units never follows their briefs when you see their singles. Even if you deliver what they wanted, that demo may not be selected.

If you make a tailor-made song, it has to be "very" suitable to the act based on the reference. The labels know if the demo is targeted to the act or not.

"I-am-the-brief" type of song

Normally our singles are not based on the briefs. This is a way of outsmarting the labels knowing what your customers want and providing the right solution to them.

We create an "Other Suggestions" folder and this gets more cuts than the reference based submissions.

It's like falling in love with somebody at first sight so we know right away within 5 seconds (well this applies to most of the submissions).

Hit formula

- Most of the mainstream songs are more vibey when K-Pop is about a sure hook.
- Some mainstream songs can be mom's organic home cook when K-Pop is about fast food.

- For up-tempo songs, the energy should never go down in the middle.
- Below is just an example of JYP's K-Pop hit 'Dalla Dalla' recorded by ITZY which exceeded 188 million views. This market requires more production and sections (highlighted in yellow) than the mainstream (see the Music Video at MV <https://www.youtube.com/watch?v=pNfTK39k55U>)

Breakdown

- 8-bar intro
- 8-bar verse (same music as intro with heavier beat)
- 8-bar pre-chorus (chords/pads come in) -> Build-up / Never lose the energy
- 8-bar chorus
- **HUGE DIFFERENCE**
- (1) 1-bar drop/pause
8-bar post/BIG chorus (same music as intro/first verse)
- (2) 4-bar verse beat change (Electro-styled)/rap breakdown
4-bar verse beat change (Trap-styled)/rap breakdown
- 8-bar pre-chorus (chords/pads come in)
- 8-bar chorus
- 1-bar drop/pause
- 8-bar bridge (different chord change/progression)
- 8-bar verse beat change (Electro)/rap breakdown - different from before
- 1-bar drop/pause/clock count off
- 8-bar chorus
- 1-bar drop/pause
- 8-bar post/BIG chorus (same music as intro/first verse but with Electro-styled beat from verse 2)

There has to be change of pace and one lead instrumental shouldn't drag the whole song for the whole track (gets repetitive and this is where edits/rework are required)

Appendix E

LEE HAEUN - KPOP - SCREAM (FINAL LYRICS)

1 message

Lucan Mills <lucan@lucanmills.com>
To: ecabuchan@gmail.com, mattymisterb1984@gmail.com

Thu, Oct 22, 2020 at 3:24 PM

LEE HAEUN - KPOP - SCREAM

Written by Emily Buchan, Matthew Buckland, Lucan Mills 33.33% each.

VERSE 1

YEH I KNOW YOU THINK YOUR COOL
NO MONEY - I DON'T WANNA BE LIKE YOU
LIKE TO KNOW ME
YEH YOU BETTA JOIN THE QUEUE
TRUST ME - YOU'VE GOT WORK TO DO!

LIPSTICK ON - JACKET OFF
CAUSE DON'T YOU KNOW ROUND HERE IM THE BOSS
SWEET LIKE CANDY
SOUR LIKE LEMON
IF THEY DON'T KNOW WHO I AM
THEN GO TELL EM!

PRE

YEH YOU AIN'T BEEN HERE BEFORE
SPIN AROUND - DROP - TILL YOU HIT THE FLOOR.
MAYBE - YOU COULD TAKE A LESSON FROM ME
CAUSE I CAN MAKE A BOY DO THINGS FOR FREE

ITS TRUE - YOU AIN'T BEEN HERE BEFORE
SPIN AROUND - DROP - TILL YOU CANT NO MORE
MAYBE - YOU COULD BE A WEAPON LIKE ME
CAUSE I CAN MAKE NOISE WHEN IM OVERSEAS!

HOOK

G - COME AND RIDE WITH ME
WATCH ME TAKE THE LEAD
DO THINGS YOU WONT BELIEVE.
WON'T BELIEVE.

YEH - WE ARE NEVER GONNA LEAVE
DESTINED TO SUCCEED
LIVING DANGEROUSLY
DANGEROUSLY

(BAR DROP)

POST CHORUS

YEH - SO JOIN THE VIP - DA DA DA
YEH - COME AND DANCE WITH ME - DA DA DA
YEH - SO FEEL THE ENERGY - DA DA DA
YEH - HERES YOUR CHANCE TO SCREAM.
YEH - SCREAM

VERSE 2

YEH IMA TAKE THE CROWN!
AIN'T NOBODY GONNA STOP ME NOW.
TREAT ME LIKE ROYALTY
BADDEST GIRL HERE - CALL ME THE QUEEN!

PRE

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(BAR DROP)

MIDDLE EIGHT!

I WIN GAMES
YOU TALK TOO MUCH
SWITCH LANES
YOU WALK TOO MUCH
YOU KNOW THIS IS OUT OF CONTROL!

WE SAVAGE
BE-WARE OF US
YOU AVERAGE
NOT ONE OF US!
YOU KNOW THIS IS OUT OF CONTROL!

(BAR DROP)

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BIG HOOK X 2

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WON'T BELIEVE.

YEH - WE ARE NEVER GONNA LEAVE
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OUTRO!