

Kevin Coem / 1st album
Defying Gravity



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SPEED OF LIGHT

This song's structure is quite uncommon when it comes to pop music, as it contains only 2 choruses, and the bridge section comes right after the 2nd verse. That's exactly why I thought it would be a great way to start off this album: it showcases something different and original. It was fun to produce too, because there are lots of distorted and glitched melodies that make it interesting, and it also mixes pop sounds with oriental instruments and sounds.

The lyrics discuss how sometimes we're in denial about who we love, and as the song says, it suddenly hits us at the speed of light. It's a song about feeling love in a way that it makes you feel like the best version of yourself, so I sang about accepting and embracing that kind of love no matter what.

MARRY PIZZA

Despite the dorky title, this song is actually quite serious and interesting music-wise. It was one of many attempts at making a song that sounds kind of retro, and even though I wasn't satisfied with other tracks, I loved how this one came out! It's influenced by music from the 80s, and following the theme of the title, I used voice synthesizers on certain parts of this song emulating questions you could hear at a wedding, so I could answer "yes I do!" effusively.

Lyrically it's got a deeper meaning than it may seem at first, as the lyrics talk about being stuck in a relationship with an unappreciative, boring and selfish lover. Therefore, the song's theme could be something like "I'd rather marry pizza than staying with someone like you". But in the end it can't be true, as I assume marrying a pizza slice might be illegal and stuff.

FOOLS

Tropical house was hugely popular last year, so this is me following a music trend when it's not even a trend anymore, now that future bass is taking over. The chorus features word repetition, which makes it really catchy, and the hook section provides a catchy beat together with distorted and high-pitched vocals. I think it's the kind of song you'd want to listen to at a summer party at the beach with friends!

I sang about how love can lift us up when we've fallen down, and how we can feel love again even after dealing with a painful experience previously. It's a song about wanting that person to tell you they like you just as much as you like them, because as the chorus says, it will mean you're not falling just like a fool.

LOVESPY

The string section of this song adds a really cool retro vibe, and overall the track's got a strong disco feel to it. The synthesized bass blends in well with the beat, and together they create a catchy song I loved composing. I first designed the vocal melodies with singing software *Vocaloid 3*, but I liked the result so much I ended up recording it right away.

I don't think the word "lovespy" itself even exists, but since the lyrics follow the idea of a sultry role-play in which you act as if you're being spied on by your lover, I thought mixing both words would make a fun song title despite the overly sexual theme of the track.

ELECTRIC FANTASY

The bass is the main element in this song, and it's got a strong EDM feel to it. The beat is aggressive and raw, and the pre-chorus sections build up to the catchy chorus in a really



natural way. Heavy autotune effects were used on the vocals, in order to create a more electronic-like and futuristic atmosphere.

The lyrics discuss some stressful daily life events, such as being unmotivated or having a boring day, and how we can fantasize about something else to escape from that reality. Even though the lyrics seem to hint at fantasizing about a person in a physical way, it could actually be anything as long as it helps us escaping from a frustrating day.

COPYCAT

There's a strong hip-hop feel to this song, and I love the beat because it makes you want to dance no matter where you are. I wanted the music to have a bit of an aggressive sound, and I really wanted to go all out on that rap verse.

We've all had an obsessive friend who copied us in some way, or maybe even in every way, even though they never admitted it. Someone who suddenly started liking what you like, and someone who even started talking like you talk. I've had that kind of friend too, and after I eventually ended the relationship I got inspiration from it to write this song.

WHEN I'M ALONE

This song mixes quite a few genres, as I took inspiration from hip-hop, EDM, dubstep and future bass when composing it. I wanted it to sound dark and even kind of eerie, but I also wanted it to be catchy, so I got creative when mixing the vocals for the hook section to make that part stand out and sound cool.

I wrote about feeling trapped, but not necessarily in a love relationship. It could be a job, a family member, or even a bad habit too. So I used these lyrics to talk about how good it feels to be able to break free and be alone, leaving what's making you feel trapped behind.



#SLUMBERPARTY

The electric guitar on this song was a really cool sample, and when I first listened to it I thought it sounded funky, catchy, and fun. It reminded me of Katy Perry's *Teenage Dream* era songs, which is a great reference because I loved that album. So I created this song with the idea of it being the perfect song to play at a slumber party in mind.

As expected, the lyrics talk about having fun at a slumber party. I just pictured myself with my friends, doing crazy stuff and having lots of fun together all night long, and then I just wrote the song inspired by that. That's why it only took me a few minutes to write!

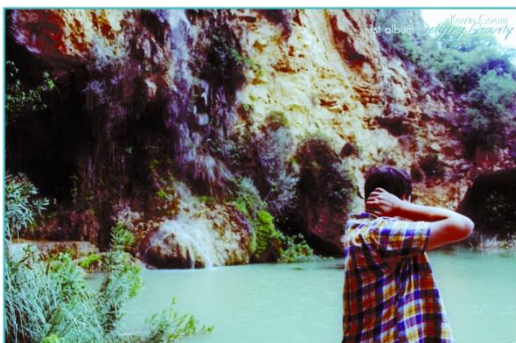
UNTIL YOU HATE ME

I wanted this track to showcase darkness, despair and loneliness, and I worked hard to accomplish that while making it pop enough so people would want to listen to it more than once. The chorus is especially powerful, and there's an amazing melody inspired by Chinese folk music that makes it stand out a lot, together with a set of distorted guitar chords.

The lyrics talk about feeling exactly what I wanted to showcase music-wise: darkness, despair and loneliness. I think the line "I'mma love you until you hate me" is particularly meaningful, because it expresses not only the idea of being there for everyone while feeling like no one is there for you, but also the fear of becoming more and more disliked and unbearable the more you let others get to know you.

COLD AS ICE

This song was influenced by tropical house, but unlike most songs in that genre, which sound catchy and cheerful, I took the inspiration to a whole different scenario in order to create a darker song. I sang in quite a low register on the verses, which is a nice contrast to the chorus, which has higher notes and a stronger beat.



It's a song about others not knowing who you truly are, mostly because you don't even know how to show who you are. Therefore, it's quite a complicated topic to talk about, as it involves not only a lack of interest from other people, but also the inability to express yourself. This song deals with emotions in a psychological way, and that's why writing it was liberating, yet quite hard at the same time.

MUCH BETTER THAN THIS

I mixed different styles on this track, as it sounds like a pop song at times, while a hip-hop beat leads the chorus, and the hook section includes American high school marching band instruments and sounds. The structure isn't common and there are only 2 choruses, but I think it works quite well as it makes you want to listen to it again once it's over.

This song talks about being yourself, in the most natural and realistic way. It's a song about accepting who you are, being proud of all your sides and all the little details that make you who you are, and being surrounded by people who let you be who you are.

TOKYO STREET LIGHTS

This is one of the first songs I composed after I stopped releasing Japanese-language songs, and that's exactly why I wanted it to be a homage to my music career as a J-pop singer. I achieved that by experimenting with traditional instruments from Japan, such as the shamisen and the koto, mixing them with an EDM-influenced bassline and a catchy beat.

The lyrics talk about experiencing the most fun and dynamic side of Japan, which I expressed through the title of the song itself. It's a song about all the lights and noise in some Japanese cities, like Tokyo, which stimulate our senses, and it's also a song about loving this sensation, based on my own experience after traveling to Japan quite a few times.

WE CAN FLY

I used delicate sounds when creating this song, so even though the music is powerful at some points, it still sounds soft and exquisite. The part that comes after the chorus includes several oriental melodies and instruments, and the song reaches its climax towards the end, together with some high notes and louder percussion.

I wrote this song with my own personality in mind. It's a song about being different and feeling like a misfit most of the time, until you meet someone who is just as much of an outcast as you. Even though it might seem like a love song, it's actually not, as the lyrics talk about embracing friendships that make you feel like you can be yourself.



MUGSHOT

This album's final song is a really powerful track, especially because of the drums I used. It's got a similar style to "Marry Pizza", although this one is far more aggressive. I used a wide variety of synthesizers, especially bass sounds, and even a distorted xylophone.

Although the lyrics seem a bit violent sometimes, and the whole point of the song is having an idea for your own mug shot if you get caught after doing all the cruel things I sang about, in the end it's not a song about being aggressive towards someone else. Instead, it's a song about feeling angry and mad after someone betrays you, and how, for a moment, you might think you'd like to beat them up. But it's a satirical song, so kids, don't beat anyone up!