Syllabus

Course description
Song is the oldest musical form established in all eras and cultures. Ancient Greek and African musicians used song for recreation, to preserve communal memory and to link the visible world with the invisible. Music making was rooted in mythology, legends and folklore and was associated with gods, ancestors and heroes. The musician, through his/her technique, had to be able to combine sounds and images through the use of voice, gesture, dance, and instruments to form a musical reminiscence. In this workshop, songwriting will be explored as both a musical and cultural practice. Each student will develop songwriting techniques through the study of historical, cultural and musical aspects of songwriting.

Course Objectives:
The goal of this course is to give student songwriters the opportunity to develop their knowledge of and skills in songwriting.

Learning Goals:
Methods and techniques in the preparation of sound, harmony, melody, lyric and form will be examined and utilized to create songs.
Students will investigate practices in lyric writing, conveying narrative, point of view, scansion, and prosody.

Weekly assignments will include readings, designated listening, song analyses, group and individual songwriting exercises. Original work will be submitted by students for discussion and critique. Pieces will be analyzed for sound, harmony, melody, rhythm, form and lyric content. Exercises in songwriting will afford the opportunity to explore composing various styles of music and song forms. Writings by composers and songwriters about their work will be examined to shed light on the creative process.

Student Requirements:
1. This class requires active participation. To be considered in good standing students must attend regularly; engage in class activities and access online class resources and assignments when prompted.

2. To learn the basic tools of songwriting: lyric organization, chords, chord progressions, and scales needed to form melodies.
3. To learn theoretical concepts behind harmonic, rhythmic, melodic, lyric and formal practices. To explore the work and practice of model songwriters through listening, readings and creative imitation.
5. To collaborate with fellow students during the course of the semester to create new songs.
6. When directed read assigned articles and texts for class discussion.

**Student Assignments:**

*Weekly:*
1. Analyze assigned songs for scales, chord progressions, form, lyric structure, etc.
2. Compose songs
3. Listen to professional/successful songwriters
4. Weekly critiques of class work

*Midterm and Final Exam:*
A written exam on concepts, tune structures, chords, scales, song history

*Final Project:*
1. Submit portfolio of original songs
2. Participation in performance of original works created during the semester
3. To demonstrate a knowledge of songwriting as a musical and cultural practice

**Required Books and Materials:**

*Texts:*
Author: Daniel J. Levitin
Priority: Required Text
Title: The World in Six Songs: How the Musical Brain Created Human
Edition:
Publisher: Penguin Group
Reuse: Fall

Author: Citron, Stephen
Priority: Required Text
Title: Songwriting: a complete guide to the craft
Edition:
Publisher: W. Morrow
Reuse: Fall

Author: Rikky Rooksby
Priority: Required Text
Title: The Songwriting Sourcebook: How to Turn Chords into Great So
Edition:
Publisher: Hal Leonard Corporation; Revis
Reuse: Fall
**Recommended Books:**

- *Songwriting: Essential Guide to Lyric Form and Structure: Tools and Techniques for Writing Better Lyrics (Songwriting Guides)*, (Paperback), by Pat Pattison
- *Chord Progressions For Songwriters*, by Richard Scott
- *The Craft and Business of Songwriting*, by John Braheny
- *History of Song*, (Paperback), by Denis Stevens
- *American Popular Song: The Great Innovators 1900-1950*, by Alec Wilder
- *Melody in Songwriting*, by Jack Perricone
- *That's the Joint! The Hip-Hop Studies Reader*, (Paperback), by Murray Forman, Mark Anthony Neal

**Grading Policy:**

Letter grade. Students will be graded according to (1) their weekly work, (2) the written exam, and (3) the final project. These grades will average out to your final grade. Attendance, tardiness, and leaving class early will affect final grade.

**Approximate Class Schedule**

**Week 1-2**

1. Get acquainted; short talk about our vision for this class
2. Review syllabus
3. Songwriting, reading, listening assignments (assigned each week)

**Week 3-4**

1. Introduction to theories and practices
2. Share song analyses
3. Critique of successful songwriters
4. Assignments
5. Bring in two songs (disc, tape, or perform) and analyze why you like them (lyric, melody, style, rhythm, etc.)

**Week 4-5**

1. Discussion of song forms (vocal and instrumental)
2. Interaction of harmony, melody, rhythm, sound, lyrics and cadence
3. Lyric writing discussion, exercise in writing lyrics
4. Contrasting sections: Verse/Prechorus/Chorus etc.
5. Critique of student work
6. Review

**Week 6**

1. Midterm
2. Presentations (students discuss favorite songwriter, their work, techniques, etc.)
3. Song performances and critique
Week 7-8
1. Harmonic practice in contemporary popular music, including chord progressions, etc.
2. Exercises in constructing melodies (call and response melodies, short verse and chorus melodies) phrase length, etc.
3. Sharing of song analyses
4. Critique of student work

Week 9-10
1. Chords, blues progressions, modulation, advanced harmonic techniques
2. Imitation: modeling historic song forms
3. The Lyric Story: verse types
4. Critique of student work

Week 11-12
1. Scales, modes, rhythms, sounds: further discussion on options for continuation (how to keep listeners interested)
2. Exploration of the evolution of song form: alternative and other musical considerations in songwriting
3. Business aspects of songwriting: publishing, licensing, jingles, etc.
4. Critique of student work
5. Written test review

Week 13-14
1. Written test
2. Spot songwriting exam
3. Submission of final song portfolios
4. Student performances
5. Critique of student work
6. Culminating class performance

"As a Gallatin student you belong to an interdisciplinary community of artists and scholars who value honest and open intellectual inquiry. This relationship depends on mutual respect, responsibility, and integrity. Failure to uphold these values will be subject to severe sanction, which may include dismissal from the University. Examples of behaviors that compromise the academic integrity of the Gallatin School include plagiarism, illicit collaboration, doubling or recycling coursework, and cheating. Please consult the Gallatin Bulletin or Gallatin website (http://gallatin.nyu.edu/academics/policies/integrity.html)"