



El Camino College
COURSE OUTLINE OF RECORD – Approved

I. GENERAL COURSE INFORMATION

Subject and Number: Music 285
Descriptive Title: Songwriting for Commercial Music
Course Disciplines: Music or Commercial Music
Division: Fine Arts

Catalog Description:

In this course, students will develop and improve their ability to write songs, lyrics, and melodies through analysis and application of techniques used by professional songwriters. Students will be introduced to contemporary music technology and an overview of the music business as they pertain to songwriting.

Conditions of Enrollment:

Recommended Preparation: Music 101

Course Length: X Full Term Other (Specify number of weeks):

Hours Lecture: 2.00 hours per week TBA

Hours Laboratory: 3.00 hours per week TBA

Course Units: 3.00

Grading Method: Letter

Credit Status: Associate Degree Credit

Transfer CSU: X Effective Date: 1/22/2007

Transfer UC: No

General Education:

El Camino College:

CSU GE:

IGETC:

II. OUTCOMES AND OBJECTIVES

A. COURSE STUDENT LEARNING OUTCOMES (The course student learning outcomes are listed below, along with a representative assessment method for each. Student learning outcomes are not subject to review, revision or approval by the College Curriculum Committee)

1. **Theories/Concepts** - Students will be able to identify/describe theories/concepts related to song-writing/commercial music.
2. **Write an Original Song** - Students will be able to write an original popular song in concert with course instructions.
3. **Analyze** - Students will be able to analyze compositional elements of a popular song.

The above SLOs were the most recent available SLOs at the time of course review. For the most current SLO statements, visit the El Camino College SLO webpage at <http://www.elcamino.edu/academics/slo/>.

B. Course Student Learning Objectives (The major learning objective for students enrolled in this course are listed below, along with a representative assessment method for each)

1. Analyze and examine the commercial songwriting industry.
Written homework
2. Interpret vocabulary related to commercial songwriting and the music industry.
Objective Exams
3. Analyze successful songs, song styles, song markets, and industry trends.
Laboratory reports
4. Compose original songs from start to finish in various genres.
Performance exams
5. Identify effective pitching techniques for presenting original songs to music publishers.
Class Performance
6. Compare and contrast the elements of poems and lyrics.
Laboratory reports
7. Discuss the difference between poems and lyrics.
Class Performance
8. Interpret contractual language contained in songwriters' agreements.
Reading reports
9. Explain the need for professional representation.
Written homework
10. List the five basic rules identifying copyright ownership.
Essay exams
11. Demonstrate an understanding of chords and melody as they apply to commercial songwriting.
Class Performance
12. Examine effective research techniques for songwriting and publishing sources.
Written homework

III. OUTLINE OF SUBJECT MATTER (Topics are detailed enough to enable a qualified instructor to determine the major areas that should be covered as well as ensure consistency from instructor to instructor and semester to semester.)

Lecture or Lab	Approximate Hours	Topic Number	Major Topic
Lecture	5	I	Overview A. Performing rights organizations B. Songwriter's contracts and royalties C. Mechanical royalties
Lecture	5	II	Relationship Between Songwriting and Words A. Differences between poetry and lyrics B. Using the three basic tools C. Painting better pictures D. Building a better vocabulary
Lab	14	III	The Writing Environment A. Seeing the world visually B. Writing lyrics on a schedule C. Knowing it when you hear it D. Developing self-confidence E. Opening the doors of perception F. Word association
Lecture	5	IV	Current Industry News and Updates
Lab	15	V	Communicating Through Song A. The conventional art of popular music B. Identify theme of message to song C. Developing character D. Universal ideas E. Mind versus heart
Lecture	11	VI	Practicing the Craft A. The elements of a song B. Song formulas C. Exceptions to the rules D. Lyric- crafting exercises
Lab	15	VII	Successful Collaboration A. The collaborator B. Collaboration and ownership rights C. Collaborate styles D. Intuitive choices E. Fear of collaboration
Lecture	10	VIII	Climbing the Ladder from Songwriter to Music A. Publisher B. Budgets C. The publishing process D. Publishing songs written by others E. Sources of income F. Publishing overview
Lab	10	IX	Construction and Form A. Labeling forms

			B. Labeling rhymes C. Verses and choruses D. Song genres and style
Total Lecture Hours	36		
Total Laboratory Hours	54		
Total Hours	90		

IV. PRIMARY METHOD OF EVALUATION AND SAMPLE ASSIGNMENTS

A. PRIMARY METHOD OF EVALUATION:

Skills demonstrations

B. TYPICAL ASSIGNMENT USING PRIMARY METHOD OF EVALUATION:

Compose a commercial song using the standard commercial song structure i.e. introduction, verse 1, chorus, verse 2, chorus, bridge, ending with a chorus. Compose the melody based on the chord progressions specified by the instructor.

C. COLLEGE-LEVEL CRITICAL THINKING ASSIGNMENTS:

1. Construct a commercial country song using conventions common to the genre and perform it for the class.
2. Construct an original pop/rock song in the key of A minor based on the chord progressions used in the song "Rock With You" by Michael Jackson.

D. OTHER TYPICAL ASSESSMENT AND EVALUATION METHODS:

Essay exams
 Performance exams
 Oral exams
 Other exams
 Quizzes
 Reading reports
 Written homework
 Laboratory reports
 Field work
 Class Performance
 Homework Problems
 Term or other papers
 Multiple Choice
 Completion
 Matching Items
 True/False
 Other (specify):
 Concert report
 Presentation

V. INSTRUCTIONAL METHODS

- Demonstration
- Discussion
- Field trips
- Group Activities
- Guest Speakers
- Internet Presentation/Resources
- Laboratory
- Lecture
- Multimedia presentations
- Role Play

Note: In compliance with Board Policies 1600 and 3410, Title 5 California Code of Regulations, the Rehabilitation Act of 1973, and Sections 504 and 508 of the Americans with Disabilities Act, instruction delivery shall provide access, full inclusion, and effective communication for students with disabilities.

VI. WORK OUTSIDE OF CLASS

- Study
- Skill practice
- Required reading
- Problem solving activities
- Written work
- Journal
- Observation of or participation in an activity related to course content

Estimated Independent Study Hours per Week: 4

VII. TEXTS AND MATERIALS

A. UP-TO-DATE REPRESENTATIVE TEXTBOOKS

Andrea Stolpe. Beginning Songwriting: Writing Your Own Lyrics, Melodies, and Chords. Berklee Press, 2015
 Merriam-Webster. Webster's Rhyming Dictionary. Merriam-Webster, 2017.

B. ALTERNATIVE TEXTBOOKS

C. REQUIRED SUPPLEMENTARY READINGS

D. OTHER REQUIRED MATERIALS

Assigned listening materials.

VIII. CONDITIONS OF ENROLLMENT

A. Requisites (Course and Non-Course Prerequisites and Corequisites)

Requisites	Category and Justification
------------	----------------------------

B. Requisite Skills

Requisite Skills

C. Recommended Preparations (Course and Non-Course)

Recommended Preparation	Category and Justification
Course Recommended Preparation Music-101	

D. Recommended Skills

Recommended Skills
Understanding of the fundamentals of music. MUSI 101 - Recognize and write, using music notation, the entire range of pitch in treble and bass clefs. MUSI 101 - Identify and count rhythmic patterns in simple and compound meters. MUSI 101 - Identify and define terminology and symbols for tempi, dynamic, and repeats. MUSI 101 - Analyze and appreciate musical works in terms of their artistic, historic and cultural context.

E. Enrollment Limitations

Enrollment Limitations and Category	Enrollment Limitations Impact
--	--------------------------------------

Course created by Harvey Estrada and Dane Teter on 11/07/2006.

BOARD APPROVAL DATE: 01/22/2007

LAST BOARD APPROVAL DATE: 06/14/2019

Last Reviewed and/or Revised by: R. Jonathan Minei

Date: 04/25/2019

19426