

SONGWRITING

Subject (module) title in Lithuanian and English		Code	Study programme(s)	
Dainų kūrimas / Songwriting		B222121	Study programmes of the field of Music	
Lecturer(s)			Division	
Coordinator:	Lect. Raminta Naujanytė		Department of Composition	
Other(s)				
Study cycle		Type of a subject (module)		
First (Bachelor Studies)		Optional		
Form of implementation	Execution period / Study programme		Language(s) of teaching	
Classwork	I year (course), II semester		Lithuanian, English	
Requirements for an accepted student				
Prerequisites:		Minor requirements (if applicable)		
		Not applicable		
Volume of the subject (module) in credits	Total student workload (in hours)	Average contact hours	Average self-study hours	
3	80	30	50	
The aim of the study subject (module)				
To acquaint students with the form of songwriting, the peculiarities of creating electronic song arrangements, to teach them to use the basics of songwriting in practice and creation.				
Short description of the subject (module)				
<p>Songwriting is an optional subject in the Music study program, discussing the historical aspects of songwriting, the principles and forms of songwriting, and introducing theoretically and practically the peculiarities of the popular field of music.</p> <p>Theoretical lectures are combined with practical classes, in which students learn to understand stylistic peculiarities, peculiarities of song text structure, arrangement, application of creation in the contexts of various styles, deepen their knowledge of the application of musical programs in composition. After mastering the learned material, students have to perform (present) independent practical-creative tasks in the format of concerts and recordings, which form an important part of the subject assessment.</p>				

Projected learning outcomes of the study programme	Projected learning outcomes of the subject (module)	Study methods	Assessment methods
Students will understand the principles of music and/or sound structure and their realisation processes and will be able to apply the acquired theoretical knowledge and skills in practice and/or creative work. (<i>Music Studies, 1.2.</i>)	Students will understand the peculiarities of musical instruments and voice and the principles of their use in creation.	Teaching, practical classes, independent work - studies of literature sources, individual practical-creative tasks, presentation of task results in concert form, discussions.	Summative assessment: two mid-term examinations and a final creative assignment. Performance of individual tasks and concert.
Students will understand the theoretical and practical processes of music in various contexts of art, science and culture. (<i>Music Studies, 1.3.</i>)	Students will understand the theoretical and practical processes of composing song genre music.		
Students will be able to fluently and reasonably express their ideas orally and in writing, will be able to use professional terminology without restrictions. (<i>Music Studies, 2.1.</i>)	Students will be able to fluently and reasonably express their ideas and use professional terminology without restrictions.		
Students will be able to independently accumulate, analyse, summarise and interpret information sources, raise problematic issues, identify the peculiarities of music art phenomena, systematise the acquired knowledge and draw conclusions. (<i>Music Studies, 2.2.</i>)	Students will be able to independently analyse, summarize and interpret information sources, evaluate the peculiarities of the musical style and systematise the acquired knowledge.		
Students will be able to create and implement art projects, choose appropriate complex technological,	Students will be able to independently create and implement musical works,		

organizational and methodological tools. (<i>Study of Music</i> , 3.2.)	choosing the right instruments, tools and techniques.		
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Topics (repertoire requirements)	Contact work				Self-study hours	Independent tasks
	Theoretical activities	Group activities	Individual activities	Contact work hours in total		
1. Introductory lecture. Introduction of aims, outcome and literature of the subject. Songwriting history: roots and stylistic development.	2				2	Literature analysis.
2. Analysis of songs: recognition of form, determination of melodic directions, choices of harmony, principles of arrangement and formation of style. <i>Seminar. Improvisational exercises for songwriting.</i>	1	1			2	Listening of examples.
3. Lyrics: repetitiveness, rhyming features, relationship between text and music, structure, narrative analysis. <i>Seminar: a practical text writing task.</i>	1	1			5	Literature analysis. Text and music writing.
4. <i>Seminar.</i> Solo-acoustic song writing, form completion, text finishing, practice of performing the song in concert.		2			5	Song writing.
5. <i>Midterm examination.</i> Song presentation in form of concert and reflection.		2				
6. Group song writing. Creative and implementation principles. Instrumental distribution of groups, planning of stage presentation.	2				3	Literature analysis. Listening of examples.
7. Presentation and analysis of the creative principles in famous groups. <i>Seminar: jam-session.</i>	1	1			6	Group song writing.
8. Practice of group song presentation. Rehearsal/consultation.		2			3	Song preparation for presentation.
9. <i>Midterm examination.</i> Song presentation in form of concert and reflection.		2				
10. Basics of electronic music writing. Analysis of major genres and styles.	2				2	Literature analysis. Listening of examples.
11. <i>Seminar.</i> Practice of electronic music writing: application of electronic instruments, sound design and electronic effects.		2			5	Independent practical-creative task (song sketches).
12. Analysis of works by electronic music creators, examples of specific styles and genres.	2				5	Formulation of the idea of the final task (song) and preparation of the presentation.
13. Planning and presentation of the final examination task. Distribution of instruments, organization of solo and group tasks, discussion of styles, structuring of concert performances.	1	1			6	Preparation of the final project (song).
14. Rehearsal / consultation of the final concert.		2			6	Preparation of the final project (song).
15. Presentation, analysis and discussion of the final task/concert.		2				
Total:	12	18	0	0	50	

Assessment strategy	Weight, %	Assessment period	Assessment criteria
2 independent practical-creative tasks	60	During the semester	Evaluated: creativity, completeness of the arrangement, originality, correspondence of style, presentation/representativeness of the work.
Exam (test)	40	During exam session	Assessed: applicability of knowledge, originality, completeness of the work and quality of performance.

Author	Year of issue	Title	No. of the periodical or volume of the publication	Place of publication and publishing house or an online link
Required study sources				
Susan Tucker	2003	The Secrets of Songwriting.		Allworth Press
Joel Hirschhorn	2001	The Complete Idiot's Guide to Songwriting		Alpha. A Pearson Education Company
C. J. Watson	2003	The Everything Songwriting Book		Adams Media
Additional study sources				
Felicity Baker, Tony Wigram	2005	Songwriting Methods, Techniques and Clinical Applications for Music Therapy Clinicians, Educators and Students		Jessica Kingsley Publishers
Andrea Stolpe	2001	Popular Lyric Writing. 10 steps to effective storytelling.		Berklee Press

Approved by <i>Composition</i> Department: <i>date, protocol No</i>	25/06/2021	No. 4
Date and No. of registration in the register of study subjects (modules)	R(21)-58	28/06/2021