1. **Title of the module**

CMAT5160 Songwriting Techniques

1. **School or partner institution which will be responsible for management of the module**

Centre for Music and Audio Technology (CMAT)

1. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**

Level 5

1. **The number of credits and the ECTS value which the module represents**

15 credits (7.5 ECTS)

1. **Which term(s) the module is to be taught in (or other teaching pattern)**

Term 1

1. **Prerequisite and co-requisite modules**

Prerequisite: CMAT3120 or CMAT3160

1. **The programmes of study to which the module contributes**

BA (Hons) Music, Performance and Production (Compulsory); BA (Hons) Music Business and Production (Optional); BSc (Hons) Music Technology and Audio Production (Optional)

1. **The intended subject specific learning outcomes.  
   On successfully completing the module students will be able to:**
2. demonstrate an understanding of key technical concepts in writing and arranging popular music;
3. demonstrate a critical awareness of key topics in music theory in areas such as tonality/modality, harmony and rhythm;
4. create original music using songwriting techniques, beginning to shape the finer details of a composition;
5. utilize musical instruments and related musical technologies to develop musical material in the production of songs.
6. **The intended generic learning outcomes.  
   On successfully completing the module students will be able to:**
7. use IT and other sophisticated technologies in the preparation of work;
8. be self-critical of work in progress, responding to the critical insights of others in order to develop a final piece of work;
9. prioritise tasks and manage time and resources effectively.
10. **A synopsis of the curriculum**

In this module, students will be exposed to a variety of song-writing techniques and will develop and nurture the wide-ranging skill set necessary to succeed in the current music industry. Students will learn to carry out basic harmonic analyses of existing songs and apply theoretical approaches to produce original work, investigate different ways to structure songs, explore creative methods to write and develop lyrics, and learn how to enhance basic song templates with melodic accompaniments (e.g. strings, brass etc.).

1. **Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

Everett, W. (2004). ‘Making Sense of Rock’s Tonal Systems’, *Music Theory Online*, Vol. 10 (4)

Moore, A (1992). ‘Patterns of Harmony’, *Popular Music*, Vol. 11. pp. 73-106

Moore, A. (2012). *Song Means: Analysing and Interpreting Recorded Popular Song*. Aldershot: Ashgate.

Winkler, P. K (2007). ‘Toward a Theory of Popular Harmony’ in Moore, A. (Ed) *Critical Essays in Popular Musicology*, Aldershot: Ashgate.

1. **Learning and teaching methods**

This module will be taught by means of lectures, workshops and a feedback tutorial.

Total contact hours: 22

Private Study hours: 128

Total: 150 hrs

1. **Assessment methods**
   1. Main assessment methods
2. Song 1: Recording of an original song for voice and one other instrument (4 minutes) 20%; plus a Written Commentary (300 words) 10%.
3. Song 2: Recording of an original song for voice and 3 - 5 other instruments (4 minutes) 45%; plus a Reflective Critique (1000 words) 25%.

13.2 Reassessment methods

Like for like.

1. **Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section12) and methods of assessment (section 13)**

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | *8.1* | *8.2* | *8.3* | *8.4* | *9.1* | *9.2* | *9.3* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |
| Private Study | x | x | x | x | x | x | x |
| Workshops | x |  | x | x | x |  | x |
| Lectures | x | x | x | x |  | x | x |
| Feedback Tutorial | x | x | x | x | x | x | x |
| **Assessment method** |  |  |  |  |  |  |  |
| Song 1 | x | x | x | x | x | x | x |
| Song 1 Written Commentary |  | x |  |  |  | x | x |
| Song 2 | x | x | x | x | x | x | x |
| Song 2 Reflective Critique |  | x |  |  |  | x | x |

1. **Inclusive module design**

The Centre recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

a) Accessible resources and curriculum

b) Learning, teaching and assessment methods

1. **Campus(es) or centre(s) where module will be delivered**

Medway, CMAT

1. **Internationalisation**

Western popular music draws influence from a variety of musical cultures. Over time, with diaspora and globalisation, melodic and harmonic conventions have become intertwined, combining to create current commercial songwriting paradigms. This module aims to explore these conventions, and enable students to develop their individual voice within the global industry. Songwriting approaches and techniques from the UK, US and Europe will be examined, providing students with the tools they will need to become successful in the commercial industry, and produce original material with global appeal.

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**Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.**

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| --- | --- | --- | --- | --- |
| Date approved | Major/minor revision | Start date of the delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
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