

CALIFORNIA STATE POLYTECHNIC UNIVERSITY, POMONA

[CLASS]

[MUSIC]

Expanded Course Outline

Course Subject Area:	MU
Course Number:	3690L
Course Title:	Songwriter Showcase
Units:	1
C/S Classification #:	20
Component:	Laboratory
Grading Basis: (graded only, CR/NC only, student's choice)	Graded only
Repeat Basis: (may be taken once, taken multiple times, taken multiple times only with different topics)	May be repeated up to 4 units.
Cross Listed Course: (if offered with another department)	
Dual Listed Course: (if offered as lower/upper division or undergraduate/graduate)	
Major course/Service course/GE Course: (pick all that apply)	Major course/Service course
General Education Area/Subarea: (as appropriate)	
Date Prepared:	3/29/15
Prepared by:	Arthur Winer

I. Catalog Description

Rehearsal and performance of song literature and original songwriting.

II. Required Coursework and Background

Enrollment by audition.

Vocalists, instrumentalists, and songwriters must audition to demonstrate musical proficiency to instructor prior to enrollment.

III. Expected Outcomes

Students are expected to:

1. Reinforce and develop musicianship and performance skills.
2. Engage in activities common to the ensemble experience, including reading lead sheets & notation, performing with other musicians, and accepting direction.

3. Rehearse original song compositions and/or selection of repertoire from a variety of song traditions and songwriters.
4. Develop better understanding of the thematic, poetic, melodic, structural, rhythmic and harmonic components of songs.
5. Develop understanding of how songs fit within the historical context of songwriting styles including folk, pop, rock & roll, blues, jazz, hip hop, rhythm & blues, and country.
6. “Learn by doing” the technical and creative processes involved in planning, rehearsing, promoting, and performing a concert.

The outcomes of this course relate to the following Music Department Student Learning Outcomes:

#1: Perform a variety of music with expression and musical accuracy.

#2: Communicate effectively--verbally and in writing--about specific musical works and musicians, about the creative process in music, and about music’s role in human culture.

#3: Demonstrate musicianship skills (including those involving technology) and conceptual understandings.

#4: Demonstrate and articulate personal growth as a musician and student of music in the world.

BA in Music:

#2. **Perform** a variety of music with expression and musical accuracy.

#4. **Demonstrate** creativity, musicianship skills, an understanding of appropriate technology, and conceptual understandings.

BA in the MIS Option:

#1. **Interpret** relationships between music and: commerce; technology; media; and audience.

BM in Music:

#1. **demonstrate** a high level of musicianship that facilitates independent preparation of music for performance.

#4. **articulate** the distinguishing characteristics of multiple musical styles, traditions, and historical periods, **and apply** that knowledge to performance.

#5. **perform** a wide variety of solo and ensemble repertoire for varied audiences.

#6. **analyze, interpret, and defend** judgments of various musical works for audiences of scholars and amateurs.

#7. **demonstrate** healthy body mechanics and technique.

#8. **promote** musical culture in the community.

BM in Music Education/Pre-Credential:

#1. **demonstrate** foundational skills on instruments commonly taught in schools.

#2. **display** effective conducting skills for choral and instrumental ensembles.

#3. **evaluate, select, prepare, and assess** music for performance.

#8. **demonstrate** a deep understanding of performance through presentation of a recital

or a lecture-recital.

BM in Composition:

#2. **oversee** fully realized public performances of their original compositions, with critical assessments.

BM in Performance:

#1. **apply** skills for collaborative music making (including chamber music and conducting).

#3. **discuss** pedagogy of their instrument at a foundational level.

#4. **demonstrate** specialized expertise in interpreting the music of one or two particular styles, including the utilization of improvisation.

#5. **model** entry-level professional performance skills on a primary instrument or voice, through a capstone recital.

IV. Instructional Materials

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Braheny, John. *Craft and Business of Songwriting*. 3rd Ed. New York: F & W Publications, 2007.

Citron, Stephen. *Songwriting: A Complete Guide to the Craft*. New York: Limelight Editions: Reprint, 2004.

Jenness, David and Donald Velsey. *Classic American Popular Song: The Second Half-Century, 1950-2000*. New York: Routledge, 2005.

Perricone, Jack. *Melody in Songwriting: Tools and Techniques for Writing Hit Songs*. Boston: Berklee Press, 2000.

Rooksby, Rikky. *The Songwriting Sourcebook: How to Turn Chords Into Great Songs*. San Francisco: Backbeat Books, 2003.

Steward, Dave. *The Musician's Guide to Reading and Writing Music*. San Francisco: Miller Freeman, 1993.

Stolpe, Andrea. *Popular Lyric Writing: 10 Steps to Effective Storytelling*. Boston: Berklee Press, 2007.

Wilder, Alec. *American Popular Song: The Great Innovators, 1900-1950*. Oxford: Oxford University Press, 1990.

V. Minimum Student Material

Musical instruments other than piano and drums.

VI. Minimum College Facilities

1. Access to large rehearsal space and practice rooms during scheduled rehearsals.
2. Access to Recital Hall (or equivalent) for dress rehearsals and concert.
3. Pianos and assorted percussion instruments.
4. Live sound reinforcement equipment.

VII. Course Outline

1. Reading and listening sessions devoted to familiarizing the ensemble with relevant song repertoire and/or with original songs.
2. Narrowing focus to determine program for performance at quarter's end.
3. Improving all aspects of performance as well as providing students with additional knowledge about the works being performed, i.e., historical period, stylistic characteristics, form, etc.
4. Concert performance at semester end.

VIII. Instructional Methods

1. Selecting repertoire for rehearsal and performance.
2. Musical direction of the rehearsals and concert.
3. Lectures on topics relating songwriting, music history, and performance.

IX. Evaluation of Outcomes

The instructor will assess learning outcomes based upon:

1. Demonstrated improvement of musicianship and performance skills.
2. Student-generated written materials (including compositions, lead sheets, notation, and self-assessments).
3. Quality of participation and performance.