

UCLA Herb Alpert School of Music

Department of Musicology

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Robert Fink
Professor IV
Department of Musicology
Chair, Music Industry Program FAC
UCLA Herb Alpert School of Music
Los Angeles, CA 90095-1623
03-03-2019

Michael Hackett, Chair
General Education Governance Committee
Attn: Chelsea Hackett, Program Representative
A265 Murphy Hall
Mail Code: 157101

Members of the GE Governance Committee:

I am writing you in my role as Chair of the Faculty Advisory Committee for the Music Industry Minor in the Alpert School of Music to request GE credit be associated with two newly revised Music Industry classes:

Music Industry 29 (formerly 109). The Music Documentary in History and Practice.

Music Industry 55 (formerly 105). Songwriters on Songwriting.

Both of these classes were approved in the FAC and approved as part of a general revision of the Music Industry Minor program requirements by the School of Music's FEC. I am now submitting to you syllabi and GE Information sheets for both classes, as well as PDFs of the relevant CIMS forms, which have been routed to our School's FEC Coordinator, Nam Ung.

Please let me know if there is anything else I can do to help the process along. We hope to offer these courses with GE credit during Summer Sessions.

Sincerely,



Robert Fink

General Education Course Information Sheet
Please submit this sheet for each proposed course

Department & Course Number _____

Course Title _____

Indicate if Seminar and/or Writing II course _____

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis
- Philosophic and Linguistic Analysis
- Visual and Performance Arts Analysis and Practice

Foundations of Society and Culture

- Historical Analysis
- Social Analysis

Foundations of Scientific Inquiry (IMPORTANT: If you are only proposing this course for FSI, please complete the [updated FSI information sheet](#). If you are proposing for FSI and another foundation, complete both information sheets)

- Physical Science
With Laboratory or Demonstration Component must be 5 units (or more)
- Life Science
With Laboratory or Demonstration Component must be 5 units (or more)

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

3. "List faculty member(s) who will serve as instructor (give academic rank):

Do you intend to use graduate student instructors (TAs) in this course? Yes No

If yes, please indicate the number of TAs _____

4. Indicate when do you anticipate teaching this course over the next three years:

2018-19	Fall Enrollment _____	Winter Enrollment _____	Spring Enrollment _____
2019-20	Fall Enrollment _____	Winter Enrollment _____	Spring Enrollment _____
2020-21	Fall Enrollment _____	Winter Enrollment _____	Spring Enrollment _____

5. GE Course Units

Is this an ***existing*** course that has been modified for inclusion in the new GE? Yes No

If yes, provide a brief explanation of what has changed:

Present Number of Units: _____ Proposed Number of Units: _____

6. Please present concise arguments for the GE principles applicable to this course.

General Knowledge

Integrative Learning

Ethical Implications

Cultural Diversity

Critical Thinking

Rhetorical Effectiveness

Problem-solving

Library & Information Literacy

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

- 1. Lecture: _____ (hours)
- 2. Discussion Section: _____ (hours)
- 3. Labs: _____ (hours)
- 4. Experiential (service learning, internships, other): _____ (hours)
- 5. Field Trips: _____ (hours)

(A) TOTAL Student Contact Per Week _____ **(HOURS)**

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

- 1. General Review & Preparation: _____ (hours)
- 2. Reading _____ (hours)
- 3. Group Projects: _____ (hours)
- 4. Preparation for Quizzes & Exams: _____ (hours)
- 5. Information Literacy Exercises: _____ (hours)
- 6. Written Assignments: _____ (hours)
- 7. Research Activity: _____ (hours)

(B) TOTAL Out-of-class time per week _____ **(HOURS)**

GRAND TOTAL (A) + (B) must equal at least 15 hours/week _____ **(HOURS)**

Music Industry 55: Songwriters on Songwriting

Draft Syllabus, Spring 2019

Instructor: Professor David Leaf

Lecture: SMB Popper Theater: Mondays 3:00-5:50 p.m.

Discussion sections: 1 hr/week, W-F, times TBD

Contact information:

Instructor: David Leaf (Furize@aol.com)

Teaching Assistants: Names and Contacts TBD

In-person meetings/consultations with the instructor are by appointment only.

COURSE DESCRIPTION:

With a special focus on the songwriting renaissance of the rock era, this course will study the work of the most successful songwriters of the post-WWII rock generation (circa 1950-1994) as well as contemporary writers/artists who draw primary influence from the rock era's songs and records.

The class format is similar to the TV series, "Inside The Actors Studio," and each week, on-stage guests will talk about their life in song. The class will be presented as a live performance series; each guest will be guided through their individual lives in music by noted music documentary writer/director David Leaf, who will encourage these singular creators to share how they've been able to take sounds from their head and heart and bring them to the world. Students will be presented with creative as well as practical industry guidance from weekly guests that will include noteworthy and current practitioners of the art and craft of songwriting as well as music industry professionals (music publishers, producers, etc.).

Our main focus will be what it takes and what it means to be a professional songwriter in the music industry as well as the creative importance of arranging and record production. Music publishing, music supervision, copyright and the record industry in the 20th and 21st century are also subjects that the course will touch on from time to time. Through live demonstration (at keyboard, guitar or the instrument of their choice), professional songwriters will discuss their songwriting life as well as their individual creative process. With these guests, we'll touch on the source of their passion for music, their origin story (how each became a songwriter), their musical education, the hard work and "the gift" and craft (inspiration and perspiration) behind their success.

Students will engage in writing responses to the course readings and class experiences. The final paper will be an in-depth exploration of the work of a single songwriter not covered in class, designed to move from consideration of individual songs to the artist's influences and influence on others.

LEARNING OBJECTIVES:

Successful students will have:

1. Become familiar with the history of popular song, 1950-present.
2. Learned about the creative process in songwriting.

3. Learned about songwriting as a career.
4. Expressed themselves in persuasive writing about music.

REQUIRED READING, LISTENING & SCREENING

In addition to course readings listening and viewing assignments specific to our list of guests, **two complete classic texts on songwriting (Poe and Wilson) are assigned.** Key chapters of Webb and Zollo are in the class reader which will be available early in the quarter.

1. **Randy Poe, *Stalking The Red-Headed Stranger*. (available at amazon.com)**
2. **Dan Wilson, *Re-Covered* (comes with CD) (available at amazon.com)**
3. Jimmy Webb, *Tunesmith: Inside the Art of Songwriting*. (selected chapters in Course Reader)
- 4 Paul Zollo, *Songwriters on Songwriting* (selected chapters in Course Reader)

Poe's book will not only tell a great story about what is called "song plugging," but throughout are dozens of valuable lessons in how to succeed, whether or not your chosen field is the music business. Dan Wilson's book is essential preparation for his visit to our class, and it is also offers excellent insight into a creative journey, a musical life spent becoming a Grammy-Award winning songwriter.

Webb's book will provide the class with an in-depth understanding of what it takes and what it means to be a songwriter. Webb's book also has an enormous amount of practical and technical information on songwriting itself, for those with music theory chops.

Paul Zollo's series of interviews with legendary songwriters will not only give insight into some of the greatest songwriters of the rock era, but will provide opportunities for extra credit reports.

GRADING

In addition to the brief in-classroom writing assignments that will be turned in at the end of each class, there will be **three special homework reports** and **three writing assignments** (two book reports and a final) that you will post to the teaching team at CCLE.

Grading Scheme:

Attendance/Participation	10%	
Special Homework Reports	30%	(10% each)
Book Report #1	20%	
Book Report #2	20%	
Final	20%	

NOTES:

- 1) Because we meet once a week, there are only nine classes. Unexcused absences *will* affect your grade.

2) If your goal is a grade of A or A+, it is strongly suggested that you do extra credit work. Extra credit assignments will be sent out during the quarter.

3) *******NO LATE ASSIGNMENTS WILL BE ACCEPTED*******

(unless a doctor's note or documentation of an emergency/accident is provided *to the instructor*)

4) There's a lot of homework to do in this course. And the more work you do, the more you'll know about and appreciate each in-class guest, the more rewarding each class will be.

IMPORTANT FINAL NOTE: As most of our guests will not be confirmed until the week before they are coming to class, the syllabus does not include the individual weekly preparation you will be doing for each guest. Those assignments will be posted at CCLE and/or sent to you via the CCLE announcement board.

It is your responsibility to check the announcement page at CCLE on a regular basis---at least twice during the week and every Saturday.

WRITTEN ASSIGNMENTS

Your main task in this class is to respond in writing to the experiences you have with the readings, listenings, film screenings, and—*most important*—the live in-class interview and back-and-forth with the songwriters on our syllabus. As you will see from the overview below, there is a constant rhythm of writing over the quarter which substitutes for proctored exams. **DO NOT FALL BEHIND**, or there will be little chance of your succeeding in the class.

Assignments at a Glance

Book report #1 (due week of April 22nd in section)

2-3 pages total = 750-1,000 words

Special homework #1 (due week of April 29th in section) – prompt given out in class

Book report #2 (due week of May 13th in section)

4-5 pages total = 1,500-2,000 words

Special homework #2 (due week of May 20th in section) – prompt given out in class

Special homework #3 (due week of May 27th in section) – prompt given out in class

Final paper/project (due week of June 12th in section)

10 pages = ~3,000 words

Your reports are to be turned in to your TA in section. Do not ask your TA to extend deadlines. They are not authorized to do this.

Detailed Prompts for the Longer Writing Assignments:

Book report #1 (Randy Poe), 750-1000 words, due 4/22

Your answers should be very specific, succinct and to the point.

- 1) What are the three most important life lessons you learned from the book and why?
- 2) What are the three most important music business lessons you learned from the book and why?
- 3) What are the three most important things you learned about songwriting/music publishing from the book and why?
- 4) How does all of the above relate to/inform your career goals/life and why?
- 5) In Randy Poe's book there are stories of hard work and those of good luck and many a combination of all. Talk about the relationship of hard work to luck, what these two things mean and how they sometimes work in tandem. Discuss a specific story or moment in the book to make your case.

Book report #2 (Jimmy Webb), 1500-2000 words, due 5/20

After you've read the chapters in the reader and watched the Jimmy Webb interview...what are the five most important things you learned about the art and craft of songwriting from Jimmy Webb? Make sure at least one of these is from his video interview.

Talk about a specific Webb song in relation to what you've read/heard, with specific focus on the craft of songwriting. Then, talk about what you've learned from Webb about songwriting and relate it to a song by another songwriter.

Finally, it is indisputable that Webb is a great songwriter. So, first, list the five songs of his that you think are his most essential. Then, in an essay, I would like you to please closely consider his book and what he has written:

What are most positive parts of the book? What is the most important part of his philosophy of songwriting that applies to your career goals? Are there things that you don't agree with or take issue with? Please discuss these and support your statements; don't just say I disagree but why. This can be about his writing, storytelling, his philosophy on songwriting, his methods, anything you choose.

Final Project (Choose a Songwriter), 3000 words, due 6/10

1. Pick one from the list of “essential songwriters” of the Rock Era below. Talk about that songwriter’s primary influences, the era in which they first became prominent and how both of those showed up in their work.
2. Then, *choose three of their songs from different periods of their career*. Using those songs, discuss why they were important to their career and their growth as an artist, how the songs made an impact on the era in which they were released, became influential to the rock songwriting canon and the next generation (or two) of songwriters and are ultimately essential parts of their body of work. Discuss why decades after they were first written/recorded/released they continue to resonate. If your chosen songwriter is from after 1980, you may want to spend more time on the next section
3. Now, using that songwriter you’ve just written about, pick two earlier songwriters from the list, preferably one from the 1950s and one from the 1960s (but both must predate 1970), and point out the ways in which these songwriters influenced your artist’s work.

Prior to each class, students will be required to familiarize themselves with the music of that week’s special guest, read about the songwriter (the Wikipedia biography and official website bio), be prepared to discuss, prior to the special guest’s introduction, their thoughts on that songwriter’s work and his/her importance and significance in the history of music and popular culture...as well as submit questions for the special guest.

Your ultimate success in this course will depend upon you. The course is, on a weekly basis, a unique opportunity to learn from successful songwriters and music industry professionals. Like everything in life, the more you prepare for each week’s class, the more you will get out of it.

EXTRA CREDIT ASSIGNMENTS

I will be sending these out periodically, even before class starts.

One easy way to earn extra credit is to participate. Extra credit is offered for those who ask our guests questions during class. For those of you who are too shy to step up to the mic, by 6 p.m. on Sunday before each class, send to me via email at furize@aol.com **questions** you would like our guest to be asked and **songs** you would like to hear our guest perform and/or discuss.

Another is to do your own research on our guests, *especially if you go beyond the “low-hanging fruit” found in online fan discourse, paid media, and Wikipedia*. You will learn how musicologists do research on popular music in section, using library resources, including databases of historical newspaper coverage, magazine and literary criticism, and other media resources.

Other extra credit opportunities will take place in the context of discussion sections, and will be controlled by your TA. Stay tuned for these, which will *only* be available to those whose record of attendance in section is deemed satisfactory by their TA.

FINAL PROJECT Songwriters List

Below is the artist list from which you will choose your artist. As this list isn't completely comprehensive, and is highly subjective, other songwriters may be approved for the final project **by permission of the instructor**. The decade listed is when the artist *first* had major success as a songwriter and/or artist.

NOTE: I didn't forget about the Beatles. They are not included on this list because one goal of this assignment is to encourage you to pick a songwriter whose work may be new to you.

1950s

Chuck Berry
Otis "Bumps" Blackwell
King Curtis
Sam Cooke
Willie Dixon
Fats Domino
Buddy Holly
Jerry Lee Lewis
Carl Perkins
Little Richard
Leiber/Stoller
Lloyd Price

1960s

Rod Argent
Ashford & Simpson
Burt Bacharach
Balin/Kantner/Slick (Jefferson
Airplane)
Bert Berns
Bob Crewe/Bob Gaudio (Four
Seasons)
Barry/Greenwich
David Crosby
David Bowie
James Brown
Felice & Boudleaux Bryant
Felix Cavaliere
Peter Cetera, Terry Kath, Robert
Lamm (Chicago)
Eric Clapton
Leonard Cohen
Ray Davies/Dave Davies (Kinks)
Mac Davis
John Denver
Neil Diamond
Donovan
The Doors
Bob Dylan
John Fogerty
Barry/Robin/Maurice Gibb
George Harrison
Isaac Hayes/David Porter
Jimi Hendrix

Holland/Dozier/Holland
Mick Jagger/Keith Richards
Quincy Jones
Goffin/King
Terry Kirkman
Kris Kristofferson
Mann/Weil
Curtis Mayfield
Joni Mitchell
Justin Hayward
Van Morrison
Graham Nash
Willie Nelson
Randy Newman
Laura Nyro
Otis Redding/Steve Cropper
Smokey Robinson
John Sebastian
Bob Seger
Paul Simon (Simon & Garfunkel or
solo)
P.F. Sloan
Phil Spector
Stephen Stills
Sly Stone
Pete Townshend
Whitfield/Strong
Brian Wilson
Steve Winwood
Stevie Wonder
Neil Young
Frank Zappa

1970s

Philip Bailey
Becker/Fagen (Steely Dan)
Thom Bell/Linda Creed
Lyndsey Buckingham (Fleetwood
Mac)
David Byrne (Talking Heads)
Glenn Frey (Eagles)
Marvin Gaye
Daryl Hall
Don Henley (Eagles, solo)

Robert Hunter/Jerry Garcia et al
(Grateful Dead)
Michael Jackson
Billy Joel
Elton John/Bernie Taupin
Carole King (same person as in
Goffin/King)
Jeff Lynne (ELO)
Barry Manilow
John Mellencamp
Freddie Mercury, Brian May,
Roger Deacon (Queen)
Christine McVie (Fleetwood Mac)
Stevie Nicks (Fleetwood Mac)
Dolly Parton
Tom Petty
Plant/Page (Led Zeppelin)
Lou Reed (Velvet Underground)
Lionel Ritchie
Leon Russell
Bob Seger
Carly Simon
Patti Smith
Bruce Springsteen
Sting/Stewart Copeland (Police)
Tyler/Perry (Aerosmith)

1980s

Phil Collins
Jimmy Jam & Terry Lewis
Madonna
Morrisey/Marr (The Smiths)
Rick Ocasek (The Cars)
Prince
REM
U2 (Bono/Edge)
Suzanne Vega

1990s-2000s

Ryan Adams
Dan Auerbach (Black Keys)
Stephen Merritt (Magnetic Fields)
Jeff Tweedy (Uncle Tupelo, Wilco)
Rawlins/Welch (Gillian Welch)
Jack White

COURSE POLICIES AND UNIVERSITY RESOURCES

Academic Accommodations: Students needing academic accommodations based on a disability should contact the *Center for Accessible Education (CAE)* at 310-825-1501 or in person at Murphy Hall A255. When possible, **students should contact the CAE within the first two weeks of the term** as reasonable notice is needed to coordinate accommodations. For more information, please visit www.cae.ucla.edu.

Use of Laptops, Tablets or Phones in Class: You can decide if you want to use your laptop, tablet or phone in class. Research finds that laptop multitasking is likely to hinder not only your own learning, but also the learning of anyone who can see your laptop. For the sake of your peers' learning, I therefore ask that if you use an electronic device during class, either only have lecture notes showing or sit in the back row.

Message about Academic Integrity to all UCLA Students from UCLA Dean of Students: UCLA is a community of scholars. In this community, all members including faculty, staff and students alike are responsible for maintaining standards of academic honesty. As a student and member of the University community, you are here to get an education and are, therefore, expected to demonstrate integrity in your academic endeavors. You are evaluated on your own merits. Cheating, plagiarism, collaborative work, multiple submissions without the permission of the professor, or other kinds of academic dishonesty are considered unacceptable behavior and will result in formal disciplinary proceedings usually resulting in suspension or dismissal.

Forms of Academic Dishonesty: As specified in the UCLA Student Conduct Code, violations or attempted violations of academic dishonesty include, but are not limited to, cheating, fabrication, plagiarism, multiple submissions or facilitating academic dishonesty:

Cheating: Unauthorized acquiring of knowledge of an examination or part of an examination.

- Allowing another person to take a quiz, exam, or similar evaluation for you
- Using unauthorized material, information, or study aids in any academic exercise or examination – textbook, notes, formula list, calculator, etc.
- Unauthorized collaboration in providing or requesting assistance, such as sharing information
- Unauthorized use of someone else's data in completing a computer exercise
- Altering a graded exam or assignment and requesting that it be regraded

Plagiarism: Presenting another's words or ideas as if they were one's own.

- Submitting as your own through purchase or otherwise, part of or an entire work produced verbatim by someone else
- Paraphrasing ideas, data or writing without properly acknowledging the source • Unauthorized transfer and use of someone else's computer file as your own • Unauthorized use of someone else's data in completing a computer exercise

Multiple Submissions: Submitting the same work (with exact or similar content) in more than one class without permission from the instructor to do so. This includes courses you are currently taking, as well as courses you might take in another quarter.

Facilitating Academic Dishonesty: Participating in any action that compromises the integrity of the academic standards of the University; assisting another to commit an act of academic dishonesty.

- Taking a quiz, exam, or similar evaluation in place of another person
- Allowing another student to copy from you
- Providing material or other information to another student with knowledge that such assistance could be used in any of the violations stated above (e.g., giving test information to students in other discussion sections of the same course)

Fabrication: Falsification or invention of any information in an academic exercise.

- Altering data to support research
- Presenting results from research that was not performed
- Crediting source material that was not used for research

Alternatives to Academic Dishonesty

- § Seek out help – meet with your TA or Professor, ask if there is special tutoring available.
- § Drop the course – can you take it next quarter when you might feel more prepared and less pressured?
- § Ask for an extension – if you explain your situation to your TA or Professor, they might grant you an extended deadline.
- § See a counselor at Student Psychological Services, and/or your school, college or department – UCLA has many resources for students who are feeling the stresses of academic and personal pressures.

Remember, getting caught cheating affects more than just your GPA. How will you explain to your parents, family and friends that you have been suspended or dismissed? How will it affect your financial aid award and/or scholarship money? Will you be required to, and be able to pay back that money if you are no longer a student? If you live in the residence halls, where will you go if you are told you can no longer live there?

You have worked very hard to get here, so don't cheat! If you would like more information, please come see us at the Dean of Students' Office in 1206 Murphy Hall, call us at (310) 825-3871 or visit their website at www.deanofstudents.ucla.edu.

Please keep this syllabus easily accessible so that you can refer to it throughout the quarter. Contact me or your TA with any clarifying questions in advance of the quarter or within the first week. I look forward to getting to know you and supporting your learning in this course.

Campus Resources and Support Services around UCLA Available to Students:

- § *Academic Achievement Program:* AAP advocates and facilitates the access, academic success, and graduation of students who have been historically underrepresented in higher education; informs and prepares students for graduate and professional schools; and develops the academic, scientific, political, economic, and community leadership necessary to transform society. Learn more at <http://www.aap.ucla.edu/>

- § *Academics in the Commons at Covell Commons*: (310) 825-9315 free workshops on a wide variety of issues relating to academic & personal success www.orl.ucla.edu (click on “academics”)
- § *Bruin Resource Center*: Includes services for transfer students, undocumented students, veterans, and students with dependents. <http://www.brc.ucla.edu/>
- § *Career Center*: Don’t wait until your senior year – visit the career center today!
<http://www.career.ucla.edu/>
- § *Center for Accessible Education (Formerly Office for Students with Disabilities)*: A255 Murphy Hall: (310) 825-1501, TDD (310) 206-6083; <http://www.cae.ucla.edu/>
- § *College Tutorials at Covell Commons*: (310) 825-9315 free tutoring for ESL/math & science/composition/and more! www.college.ucla.edu/up/ct/
- § *Counseling and Psychological Services Wooden Center West*: (310) 825-0768 www.caps.ucla.edu
- § *Dashew Center for International Students and Scholars* 106 Bradley Hall: (310) 825- 1681
www.internationalcenter.ucla.edu
- § *Dean of Students Office*; 1206 Murphy Hall: (310) 825-3871; www.deanofstudents.ucla.edu
- § *Lesbian, Gay, Bisexual and Transgender Resource Center Student Activities Center*, B36: (310) 206-3628
www.lgbt.ucla.edu
- § *Letters & Science Counseling Service*: A316 Murphy Hall: (310) 825-1965 www.college.ucla.edu
- § *Library*: Get help with your research, find study spaces, attend a workshop, rent a laptop, and more. Learn more: <http://www.library.ucla.edu/>
- § *Students in Crisis*: From the Office of the Dean of Students: Faculty and Staff 911 Guide for Students, commonly known as the “Red Folder.” This tool is intended to provide you with quick access to important resources for assisting students in need.
- § *Student Legal Services*; A239 Murphy Hall: (310) 825-9894; www.studentlegal.ucla.edu
- § *Undergraduate Research Portal*: The Undergraduate Research Portal helps students and faculty connect over research opportunities. It’s available now under the Academics tab on MyUCLA and can be directly accessed at www.urp.my.ucla.edu
- § *Undergraduate Writing Center*: Peer learning facilitators (PLFs) are undergraduates who understand the challenges of writing at UCLA. Scheduled appointment and walk-in options are available, see www.wp.ucla.edu/uwc for more information about writing programs and to get assistance with your writing.
- § *UCLAONE.com*: UCLA ONE is UCLA’s interactive, online gateway for mentorship, professional networking, peer driven career advice and exclusive job leads. (Similar to LinkedIn for the UCLA community)



Course Revision Proposal

Music Industry 55 Songwriters on Songwriting

Requested revisions that apply:

Renumbering Title Format Requisites Units Grading Description

Multiple Listing: Add New Change Number Delete

Concurrent Listing: Add New Change Number Delete

CURRENT

Course Number **Music Industry 55**

Title **Songwriters on Songwriting**

Short Title **SONGWRITERS/WRITING**

Units Fixed: **4**

Grading Basis **Letter grade only**

Instructional Format **Lecture**

Secondary Format

None

TIE Code **LECN - Lecture (No Supplementary Activity) [T]**

GE **No**

Requisites **None**

Description (Formerly numbered 105.) Lecture, three hours; discussion, one hour. With special focus on songwriting renaissance of rock era, examination of work of important songwriters of post-World War II generation (ca. 1952 to 1994) and those they have influenced. Practical industry guidance from current and noteworthy practitioners. Coverage of songwriting, arrangement and record production, music publishing, and record business in 20th and 21st centuries. Guest music industry professionals demonstrate individual creative processes and discuss their paths to songwriting and their place in world of music. Course is not workshop or tutorial on how to write songs. (See course 112.) Letter grading.

Justification

Syllabus

Supplemental Information

Effective Date **Winter 2019**

Department **Music Industry**

Contact

Routing Help

PROPOSED

Music Industry 55

Songwriters on Songwriting

SONGWRITERS/WRITING

Fixed: **5**

Letter grade or Passed/Not Passed

Primary Format

Lecture - 3 hours per week

Secondary Format

Discussion - 1 hours per week

LECS - Lecture (Plus Supplementary Activity) [T]

Yes

None

(Formerly numbered 105.) Lecture, three hours; discussion, one hour. With special focus on songwriting renaissance of rock era, examination of work of important songwriters of post-World War II generation (ca. 1952 to 1994) and those they have influenced. Practical industry guidance from current and noteworthy practitioners. Coverage of songwriting, arrangement and record production, music publishing, and record business in 20th and 21st centuries. Guest music industry professionals demonstrate individual creative processes and discuss their paths to songwriting and their place in world of music. Course is not workshop or tutorial on how to write songs. (See course 112.) Letter grading.

Course has been moved to lower division and discussion section added to make it eligible for GE credit. Assignments have been rationalized and extra class time justifies additional credit.

File [MI 55 Songwriters on Songwriting \(2019\).doc](#) was previously uploaded.

You may view the file by clicking on the file name.

Spring 2019

Music Industry

Name

ROBERT FINK

E-mail

rfink@humnet.ucla.edu

ROUTING STATUS

Role: Department/School Coordinator - Ung,Nam Kien (namung@schoolofmusic.ucla.edu) - 310/267-7710

Status: Pending Action

Role: Initiator/Submitter - Fink, Robert W (rfink@humnet.ucla.edu) - 67549

Status: Submitted on 3/3/2019 8:18:29 PM

Comments: Initiated a Course Revision Proposal

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Comments or questions? Contact the Registrar's Office at publications@registrar.ucla.edu or (310) 825-6704