
subject catalogue S23 K24

course code KOE900

name of course

Music Production & Songwriting

specification

for micro program, elective for others

academic instructor

M.Pihlap, K.Vask

prerequisite course

no of terms

2

contact hr/total

80.0

hr/term

40.0

hr/week

4.0

ECTS/total

6.00

Lect

0.0

Grp

0.0

Ind

0.0

Sem

0.0

Pract

0.0

graded or pass/fail exams

E

E

term

1

2

ECTS

3.00

3.00

aim of the subject

The group size is max 10 students.

This subject will be divided in two main categories: Music Production and Songwriting.

In Music Production the aim is to look at music production from the artistic side. The producer as the creative artist, as the sound designer, developing their own sound, artistic style and perspective. A sonic fingerprint.

In Songwriting the aim is to encourage and develop different songwriting techniques and skills, focusing on the lyrical writing, as well as the melody, form, creativity and overall composition and structure. The aim is also to have a strong connection and cooperation between these lessons and categories.

content

Music Production:

- Production & Songwriting;
- Music Production techniques;
- Producer as the creative artist;
- Creative production approaches to composition;
- Critical listening and production justification;
- Artistic approach analysis;
- Working out your workflow;
- Studio etiquette when working with other creatives;
- Different roles of the modern music producer;
- Facilitating artistry in yourself and others;
- Sound Design;
- Virtual Instruments;
- Recording & overdubs;
- Vocal production techniques;
- Sampling & copyright;
- Synthesis;
- Creative Production;
- How to approach remixes;
- Delivering the correct files for mixing/mastering;

Songwriting:

- Creative writing;
- Lyrics;
- Writing & emotions;
- Problem Solving;

- Experimental composition;
- Compositional peer analysis;
- Melody & form fundamentals;
- Explore the fundamental elements of songcraft through a combination of analytical and practical songwriting activities;
- Strategies for overcoming writer's block and finding your unique voice as a songwriter;
- Benefits and challenges of collaborating with other songwriters, musicians, and producers;
- Analytical & practical songwriting;
- Songwriting production skills & techniques;
- Arrangements;
- Learn by doing;

learning outcomes

On successfully completing this course, the student will be able to:

- Demonstrate knowledge in different productions skills;
- Demonstrate the ability to start and manage different projects;
- Demonstrate the ability to use modern music production tools;
- Demonstrate knowledge and understanding of all industry standards and outputs;
- Demonstrate creativity and self-thinking;
- Develop fundamental skills and knowledge of songwriting/songcraft;
- Demonstrate an understanding of nowadays role of a songwriter in the music industry;
- Demonstrate the ability to write arrangements;
- Demonstrate the ability to write lyrics;
- Demonstrate knowledge of different sound processing tools and skills;
- Demonstrate the ability to communicate in a professional manner;

assessment

This course is assessed through a variety of homework, exercises, including practical exams and submission of course work, and

projects.

assessment criteria

1) The independently developed creative work has been presented to the teacher.

2) Written examination will be evaluated with credits, whereas every correctly solved task, every correctly described issue

gives a certain amount of credits. Based on the percentage of credits the student accomplished, the evaluation is given as

following:

51%-60% of the credits = sufficient "E"

61%-70% of the credits = satisfactory "D"

71%-80% of the credits = good "C"

81%-90% of the credits = very good "B"

91%-100% of the credits = excellent "A"

course reading material

Live with Matt Rad Podcast.

The Studio Experience Podcast with Adam Chamberlain & Joseph Chudyk.

Progressions: Success in the Music Industry Podcast, with Travis FERENCE.

In the Studio, Rick Rubin, ECW Press, 2009.

The Creative Act: A Way Of Being, Rick Rubin, Penguin Press, 2023.

Music, The Brain and Ecstasy: How Music Captures Our Imagination, Robert Jourdain, William Morrow Paperbacks, 2008.

Just Kids, Patti Smith, Deckle Edge, 2010.

Beneath the Underdog, Charles Mingus, Vintage, First Edition Thus, 1991.

Temples of Sound, William Clark and Quincy Jones, Chronicle Books, 2003.

Sonnenschen „Sound Design.The Expressive Power of Music, Voice and Sound effect in Cinema” Michael Wiese Productions; Joseph Cancellaro (2005) Sound Design for Interactive Media;

Snowman, R. Dance Music Manual.

Modern Recording Techniques / Edition 8, David Miles Huber (Taylor & Francis, 08/26/2013);

The Mixing Engineer's Handbook 4th edition by Bobby Owsinski (Bobby Owsinski Media Group, 11 Jan 2017); The
Hal Leonard

Massey, Howard 2000. Behind The Glass. – Top Recorded Producers Tell How They Craft the Hits. First Edition. San
Francisco: Backbeat Books

Senior, Mike 2011. Mixing. – Secrets For the Small Studio. First Edition. London: Focal Press.

author of course description

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