

## SONGWRITING EMPHASIS APPLICATION

### **Timeline for Submission of Materials**

After admission as a commercial music major, students must submit songwriting materials for approval by the commercial music faculty in order to be accepted in the Songwriting Emphasis program. Freshmen should submit materials during the second semester of study or earlier. Transfer students should submit materials as soon as possible. Students will not be able to enroll in songwriting (SNG) classes until they have been admitted in the Songwriting Emphasis program.

### **What to Submit**

The following required material should be submitted to Emily Murphy, Director of Admissions for the College of Visual and Performing Arts, by email to [emily.murphy@belmont.edu](mailto:emily.murphy@belmont.edu):

***Two (2) 'solo' written songs of contrasting styles/tempo in PDF and MP3 format; Co-written songs will not be accepted. Musical "charts" or scores must be included for each song as PDF files. Recordings of each song must be included as MP3 files.***

### **What Types of Written Materials are Acceptable?**

Written materials must be PDF files.

Professional songwriters use written scores or charts to communicate musical information to band members in the studio and at live gigs and concerts, therefore Songwriting Emphasis applications must include such written materials. Inaccurate or sloppy, unprofessional scores or charts are unacceptable, and will result in a student being declined admission to the Songwriting Emphasis program.

The following types of written materials are acceptable.

1. **Score**: A score shows all of the parts performed by each instrument and voice in musical notation. Scores should include lyrics under any and all vocal melody lines. Scores may be hand-written or generated by computer software, and they must be neat and easy to read. The score must be an accurate representation of the recording of the given song.
2. **Lead Sheet**: A lead sheet shows the vocal melody line notated in the treble staff, with contemporary chord symbols positioned above the staff and lyrics positioned below the staff. Lead sheets may be hand-written or generated by computer software, and they must be neat and easy to read. Chord symbols must be aligned rhythmically with the position in the measure at which the chord occurs, and lyrics must be aligned by syllable to each corresponding melody note. The lead sheet must be an accurate representation of the recording of the given song.
3. **Chord Chart**: A chord chart uses contemporary forms of musical notation like slash notation, rhythmic notation, and chord symbols to convey the metric, rhythmic, formal, and harmonic information of the song. Vocal melody lines are typically not included in chord charts, however an extra staff with the vocal melody line and lyrics would be a welcome addition to a chord chart. Chord charts may be hand-written or generated by computer software, and they must be neat and easy to read. The chord chart must be an accurate representation of the recording of the given song.
4. **Nashville Numbers Chart**: A Nashville Numbers Chart is a type of chord chart that uses numeric chord symbols, while also conveying metric, rhythmic, and formal information like a

conventional chord chart. There is a text book called *The Nashville Numbers System* by Chas Williams, and students should master all of the information in that text before submitting a Nashville Numbers Chart for consideration in the Songwriting Emphasis. Nashville Numbers Charts are best when hand-written. They should be neat and easy to read, and they should accurately represent the recording of the given song.

**\*Note:** If lyrics are not included on your score, lead sheet, or chart, then please provide a separate sheet with lyrics.

The following types of written materials are not acceptable because they do not convey the necessary musical information:

1. Lyric sheets only
2. Lyric sheets with chords above the lyrics

### **What Types of Recordings are Acceptable?**

Audio materials must be MP3 files.

Your recordings should represent your absolute best work to date. Recordings may be products of professional recording sessions, home workstations, or live recordings as long as the audio quality is clear. It is understandable that not all students have access to professional recording studios, so MIDI-generated tracks from a home workstation or live home recordings are acceptable, provided the audio quality is good.

One way in which you might create stylistic contrast between your two songs is to use different production techniques. For example, one song might be a live acoustic recording, and the other song might be MIDI-generated. Variety in the arrangements, instrumentation, and production is encouraged.

Sloppy recordings will be deemed unacceptable. It is imperative that the lead vocalist sings with good intonation and that the vocals are easily heard. Instrument and track levels should be mixed and balanced appropriately to complement the lead vocal melody line. Chords played by chord-instrument players should match the written chords in the score, lead sheet, or chart. The recordings should be in the same key or tonality as the score, lead sheet, or chart; and the intonation of all instruments and vocals should be accurate.

### **Timeline for Notification of Application Results**

All materials will be reviewed by members of the commercial music faculty and admission or denial will be communicated by email to the student by Emily Murphy approximately three weeks after the initial submission.

### **Questions?**

Any questions about this process should be directed first to Emily Murphy at [emily.murphy@belmont.edu](mailto:emily.murphy@belmont.edu) followed by contacting Kelly Garner ([kelly.garner@belmont.edu](mailto:kelly.garner@belmont.edu)) and Henry Smiley ([henry.smiley@belmont.edu](mailto:henry.smiley@belmont.edu))