B.M. IN COMMERCIAL MUSIC | 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 **FIRST** semester of their **Sophomore year** before advising 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. The Curb College SNG courses are available both Fall and Spring semesters, but the AET courses are ONLY offered in the SPRING semesters.

What to Submit

The following required materials should be submitted to Assistant Professor, Henry Smiley via email at
henry.smiley@belmont.edu**.**

Two (2) 'solo' written songs of contrasting styles/tempos in PDF and MP3 format; Co-written   songs   will not   be   accepted. Musical "charts" or scores, and lyrics must be included for each song as PDF files. Recordings of each song must be included as MP3 or similar audio 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 they 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 handwritten 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 handwritten 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 handwritten 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 textbook called *The Nashville Numbers System* by Chas Williams, and students should consult all of the information in that text before submitting a Nashville Numbers Chart for consideration into the Songwriting Emphasis program. Nashville Numbers Charts can be done by hand, or on an ipad or with notation software. They should be neat, in pdf format, and easy to read and 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 or similar audio format. Think easily accessible formats or links that do not require "permission" to view.

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 instrumental 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 commercial music faculty, and admission or denial will be communicated by email to the student by Gina Lackore approximately one week after the initial submission.

Questions?
Any questions about this process should be directed to Assistant Professor Henry Smiley (henry.smiley@belmont.edu)) and copy (CC) Alexandria Kissinger (Alexandria.kissinger@belmont.edu).