

Liverpool John Moores University

Title: THE CONTEXT 2 - THE PRODUCER
Status: Definitive
Code: **5516STE** (118574)
Version Start Date: 01-08-2019

Owning School/Faculty: Electronics and Electrical Engineering
Teaching School/Faculty: Liverpool Institute for Performing Arts

Team	Leader
Karl Jones	Y

Academic Level: FHEQ5
Credit Value: 12
Total Delivered Hours: 30
Total Learning Hours: 120
Private Study: 90

Delivery Options

Course typically offered: Semester 2

Component	Contact Hours
Lecture	20
Seminar	10

Grading Basis: 40 %

Assessment Details

Category	Short Description	Description	Weighting (%)	Exam Duration
Practice	PRODUCTIO N	RECORDED MUSIC PRODUCTION	30	
Essay	ESSAY	EVALUATIVE ESSAY OF THIS PRODUCTION (2000 WORDS)	70	

Aims

This module encourages students to view music production from the perspectives of audience and industry; adopting a primarily aesthetic and commercial view of music recording over the technical considerations. It aims to place music production with a cultural framework, both historically and contemporarily.

Learning Outcomes

After completing the module the student should be able to:

- 1 Recognise the key themes and concepts associated with music production
- 2 Apply the results of research to practical process, with particular regard to music genres
- 3 Appraise current practical work and practitioners within a social, cultural and theoretical context
- 4 Evaluate and critique own work in the context of audience and industry perceptions

Learning Outcomes of Assessments

The assessment item list is assessed via the learning outcomes listed:

RECORD MUSIC	1	2		
PRODUCTION				
ESSAY	1	2	3	4

Outline Syllabus

The Producer

The history of music production related to significant social and technological shifts; the roles and responsibilities of the contemporary music producer.

Genre

Identification of significant conventions within a range of musical genres across the areas of musical content, musical performance and sound qualities. Exploration of the significance of genre related to both audience and industry.

The Audience & The Performer

Audience expectation and how this shapes production values; the significance of authenticity in musical performance and recording; issues in collaborating with performers and creators.

Industry

Structure of the recording industry; detailed exploration of rights, royalties, collection agencies & distribution; the music industry's position within the global entertainment and corporate economies

Learning Activities

Learning takes place through several activities: Formal lectures, seminar presentations, research & practical application, review and evaluation of work.

Notes

TO FOLLOW