

## Liverpool John Moores University

Title: The Producer  
Status: Definitive  
Code: **5535STE** (124046)  
Version Start Date: 01-08-2021

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

Team	Leader
Karl Jones	

**Academic Level:** FHEQ5      **Credit Value:** 10      **Total Delivered Hours:** 30  
**Total Learning Hours:** 100      **Private Study:** 70

### 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
Essay	Essay	Essay - 2000 words	80	
Technology	Technology	Demo Recording	20	

### 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, in order to build a framework to inform and evaluate their own practice.*

## 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 recorded product 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:

Essay (2000 words)	1	3	4
Demo Recording	2		

## 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, formative seminar presentations, research & practical application, review and evaluation of work.

## Notes

Paul Stakounis is the Module Leader ([p.stakounis@lipa.ac.uk](mailto:p.stakounis@lipa.ac.uk))