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**Module Specifications:** *School of Music*

<b>Module Title:</b>	Demo Production
<b>Module Code:</b>	BAPM04I
<b>Level:</b>	5
<b>Credits:</b>	30
<b>Pre-requisites:</b>	

**Module Description:**

*Demo Production* builds on a combination of songwriting and music technology skills developed at Level 4. Students will further develop their composing and song writing abilities by taking a more sophisticated and creative approach to the materials of music. They will then produce a portfolio of demo recordings using sequencing, recording, mixing and mastering techniques.

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**Indicative Content:**

- Musical research as a tool for developing compositional ideas and material
  - Lyric writing
  - Narrative and structure
  - The use and manipulation of musical materials to enhance the expression of lyrical meaning
  - The use and development of extended forms
  - Texture, groove and stylistic awareness
  - Development of a cohesive artistic voice
  - Sequencing and recording techniques
  - Mastering
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**Learning and Teaching Methods:**

The module will be delivered through a series of weekly taught sessions. Sessions will include a combination of lecture style teaching, seminars and practical workshop activity.

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**Specific Learning Resources:****Bibliography**Highly Recommended

- White, P. (2012) *The Producer's Manual*. London: Sample Magic
- Senior, M. (2011) *Mixing Secrets for the Small Studio*. Burlington: Focal Press
- Massey, S. (2016) *Recording Unhinged: Creative and Unconventional Music Recording Techniques (Music Pro Guides)*. Milwaukee: Applause Theatre Book

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Publishers

### Recommended

Delaney, M. (2004) *Laptop Music: Create, Record, Perform or Just Listen to Music on Your Laptop Computer*. Sebastopol (USA): PC Publishing

Frith, S., Straw, W. & Street, W. (eds.) (2004) *Cambridge Companion to Pop and Rock*. Cambridge: C.U.P

Huber, D. M. (2005) *Modern recording techniques (6<sup>th</sup> Ed.)* Woburn: Focal Press

Preeve, F (2004) *Power tools for garage band: creating music with audio recording*. San Francisco: Backbeat Books

Russ, M. (2004) *Sound synthesis and sampling 2<sup>nd</sup> edition*. Woburn: Focal Press

Thompson, Daniel (2005) *Understanding audio – getting the most out of your project*. Boston: Berkelee Press

Watson, C. (2007) *Essential Songwriting: Everything You Need to Compose, Perform and Sell Great Songs*. Newton Abbot (UK): David & Charles

### Background Reading

Bradford, C. (2005) *Heart and Soul: Revealing the Craft of Songwriting, in association with the British Academy of Composers and Songwriters*. London: Sanctuary Publishing Ltd

Davis, S. (2001) *The Songwriter's Idea Book*. London: Omnibus Press

Warner, T. (2003) *Pop music - technology and creativity: Trevor Horn and the digital revolution*. Aldershot: Ashgate

Zollo, P (2003) *Songwriters on Songwriting*. Massachusetts: Da Capo Press Inc

## Module Learning Outcomes

### Subject Specific Learning Outcomes

On successful completion of this module you will be able to:

<b>LO 1</b>	Compose music that is original, imaginative and effective within chosen popular music idioms
<b>LO 2</b>	Evidence creative musical thought through the use of lyrics, structure, form, melody, harmony and rhythm
<b>LO 3</b>	Clearly communicate musical intentions through a confident and effective use of appropriate music software and recording techniques
<b>LO 4</b>	Produce a sonically coherent portfolio of original music through an effective use of mixing and mastering

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<b>Assessment Title or element</b>	<b>Weighting (%)</b>
Interim portfolio of developmental compositional material [LO 1,2]	30%
Portfolio recording of original songs or compositions (10-16 minutes)	70%

*Information correct at point of publication.*