

Module Title:	Independent Recording Project
Module Code:	BAPM10H
Level:	6
Credits:	15
Pre-requisites:	

Module Description:

The purpose of this module is to provide a vehicle for production of a 'portfolio' or 'demo' recording. It may be used in a variety of ways depending on the interests and musical focus of the individual. It can be linked to the Performance Project by offering a 'demo' of the material which will be performed in the Public Performance. Alternatively it can be a portfolio which demonstrates a range of work. No musical style is implicit in the module, thus the way that 'studio' technology is used is completely open.

The recorded material must be 'original'. This could mean both original compositions and arrangements but precludes simple 'covers'. Planning and preparation will be crucial elements in the success of the module. In order to complete the project the student is likely to need to use other musicians. This requires a high level of organisation.

Indicative Content:

- Project planning
 - Track laying
 - Editing and mixing
 - Mastering
 - Artwork and presentation
 - Analysis of work in progress
 - Seminar presentations
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Learning and Teaching Methods:

This module will be delivered through some lectures, but is primarily seminar led, and therefore requires the student to dedicate a significant amount of time in the studio, planning and making their recording, developing and applying their skills.

Module Specifications: *School of Music*

Specific Learning Resources:

Recording and mastering facilities.

Space for seminars

Bibliography

Highly Recommended

Gibson, D. (1997) *The Art of Mixing*. Vallejo: Mix Books

Moylan, W. (2002) *The Art of Recording*. Oxford: Focal Press

Owinski, B. (1999) *The Mixing Engineer's Handbook*. Vallejo, Mix Books

Recommended

Huber D. M. & Runstien, P. (2001) *Modern Recording Techniques*. Oxford: Focal Press

Kirk, R. & Hunt, A. (1999) *Digital Sound Processing for Music and Multimedia*. Oxford: Focal Press

Prochak, T. (2001) *How To Remix*. London: Sanctuary

Russ, M. (1998) *Sound synthesis and sampling*. Oxford: Focal Press

Background Reading

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

Massey, H. (2000) *Behind the glass: top record producers tell how they craft the hits*. London: Hal Leonard

Harris, J. (1999) *Tips for recording musicians: over 100 pro tips to polish your recordings*. United Kingdom: PC Publishing

Module Learning Outcomes

Subject Specific Learning Outcomes

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

LO 1 | Plan, prepare and produce a high quality recording of original music.

LO 2 | Demonstrate the ability to use music technology creatively.

LO 3 | Demonstrate the ability to achieve a high quality of recorded sound through a secure knowledge of studio techniques and procedures.

Assessment Title or element

Weighting (%)

Portfolio including finished CD [with 4 songs/15 minutes' worth of material, with packaging] and report [800 words]

100%

Information correct at point of publication.