



Music Production Education Conference 2017

29th June 2017

York, UK



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Programme

8.45-9.15	Arrival, Refreshments and Registration (<i>De Grey Foyer</i>)	
9:20-9:30	Welcome from Ben Burrows, Host Chair MPEC 2017 (<i>DG017</i>)	
9.30-10.20	Keynote 1: 'The Educator as Producer', Dr. Andrew King (University of Hull) Chair: MM (<i>DG017</i>)	
10:20-10:35	Coffee and networking (<i>De Grey Foyer</i>)	
PAPER SESSIONS 1		
	Session A, Chair: AD (<i>DG017</i>)	Session B, Chair: MM (<i>DG016</i>)
10:35	Russ Hepworth-Sawyer and Nick Hughes, Tempo changes & key changes lead to uncool fusion: Perceived mismatches in UK music technology education provision & progression	Mike Exarchos, Hybrid Hip-Hop Production as Pedagogical Paradigm: Negotiating Live Performance, Sampling and Stylistic Authenticity in the Design of Music Production Curricula
11:00	Ben Burrows, "You're a wizard, 'arry...": Student Identity in Curriculum Design for Music Production	Jay Hodgson, Why Sound Ontology Matters for Music Production Pedagogy
11: 25	Daithí Kearney, Studio Trad: Facilitating traditional music experiences for Music Production Students	Stace Constantinou, Creativity in the context of DAW-based learning: towards a new pedagogy of the audio object
12:00-13:00 Lunch (<i>De Grey Foyer</i>)		
13:00-13:50 Keynote 2: 'Learning Journeys in Music Production Education', Professor Rob Toulson, Westminster University Chair: RHS (<i>DG017</i>)		
13:50-14:50	Panel discussion hosted by Chris Duffill – 'Student Progressions to the top through Music Tech education'. Panel members – Dr. Liz Dobson (Huddersfield Uni), Ed Heaton (Producer), Barkley McKay (Producer), Sean Smith (MA Student and BBC Radio), Tom Manning & Megan Griffiths (Monnow Valley Studios) (<i>DG017</i>)	
14.50-15:00	Coffee and networking (<i>De Grey Foyer</i>)	
PAPER SESSIONS 2		
	Session C, Chair: BB (<i>DG017</i>)	Session D, Chair: AD (<i>DG016</i>)
15:00	Jez Willis, Industry in residence: the music producer in the university	Alayna Hughes, Maker Music: Incorporating the Maker and Hacker Community Into Music Technology Education
15.25	Paul Thompson, The sound of the masters: Using multi-track recordings in Popular Music Education	Steve Parker, Alex Stevenson and Julia Calver, Developing Creativity in Music Production and Event Management
15.50	Adam Hume, Earworm farming: Creating Hooking Devices in Popular Music	David Carugo, Preparing for Take-off: The airline pilot training model for live sound engineers
16.15-16.25	Closing remarks: RHS, MM and BB (<i>DG017</i>)	
16.25	Pub and networking (<i>The Gillygate, on Gillygate en route to station</i>)	

Keynotes

Keynote 1:

The Educator as Producer: A critique of music, production, and education.

Dr. Andrew King (Senior Lecturer in Music and Technology, University of Hull)



The decline in the number of large-scale studio operations is in stark contrast to the proliferation of courses that teach music production at colleges and universities. The apprenticeship model of developing engineering and productions skills through paid internship or full-time employment continues to exist but in a reduced capacity. Théberge (2012) highlights this decline and also notes that it is only through educational establishments that there continues to be opportunities for those wanting to pursue a career in the industry, although many industry practitioners would argue the careers for the number of graduates produced simply do not exist. The student has two main choices for study which are specialist training institutes such as SAE and Abbey Road, or courses found within universities and colleges; the latter group awkwardly lying between the private and public sector in what has become an increasingly competitive and consumer led exposition of neo-liberalist philosophy within HE.

The competition is such that it has led to some universities investing heavily in these areas, and the standard of facility available to students in many of these departments can be similar to what can be found within professional recording studios. The development of music technology courses with either music production as a named degree or a pathway within a broader programme needs to move on from the technological tools, and towards the content and delivery of the curricula from a pedagogical perspective. This keynote presentation will examine some of the history, theory, issues, and suggest a possible framework for music, production, and education.



Keynote 2:

Learning Journeys in Music Production Education

Professor Rob Toulson (Professor of Commercial Music, University of Westminster)



As educators, we are the navigators and guides of our students' journeys through academia. We start with knowledge exchange and move forwards through applications of theory, experimentation and critical analysis. First hand-holding and then letting go, encouraging students to develop their own learning autonomy. But as educators we follow journeys ourselves, alongside students on a complete course pathway, and also within discrete modules and topics. The journey incorporates leading, inspiring and challenging students to ensure their learning is deep and embedded.

The field of music production education is a challenging one, taking in multiple theoretical frameworks of scientific and creative disciplines. Equally, it's diversity of application, both in a creative and practical context, makes it difficult to give all students exactly what they think they are looking for. Furthermore, students are encouraged to learn parallel knowledge and experience in related areas of business, entrepreneurship and enterprise, which may fall outside their abilities or interest. The journeys our students take, and those we ourselves experience as educators, therefore need to be fluid and with multiple permutations in order to be successful for all.

In this keynote, we'll explore the range and breadth of learning journeys that can be encountered in music production education, and look at methods and strategies for educating students with expertise, desire, autonomy and employability.



Panel Session

'Student Progressions to the top through Music Tech education'.

Chris Duffill (Chair)

Chris has nearly two decades' involvement with Music Technology education as a teacher in schools and colleges, and is an experienced senior examiner who has been deeply involved with writing and developing assessments and specifications at a national level. He has run many teacher training courses to support and develop professionals working in the subject, and has now introduced the opportunity to work with a specialist Higher Education provider.

Dr. Liz Dobson

Liz is a celebrated educator within Huddersfield University and has an extensive record of working with students on enterprise activities such as CollabHub and the Yorkshire Sound Women Network. Liz is also a steering committee member for the Music Production Education Conference.

Barkley McKay

Barkley's 25-year career has spanned performance, recording, engineering, education and composition. He toured with [The Pretty Things](#) and since then has worked with artists as diverse as Crystal Gayle, Jon Langford, The Mekons, The Waco Brothers and Khaled Mouzanar. Barkley has taught on and developed courses at FE, HE and post-graduate level since 1994, working at Leeds College of Music and most recently Leeds Beckett University, as well as running workshops for York St John University and the University of Leeds.

Ed Heaton

Ed is a proudly Leeds-based music producer and mix engineer. He's worked professionally for nearly 20 years with a host of different artists from West Yorkshire and beyond. Ed has also worked with community youth projects such as East Leeds FM, recently renamed as Chapel FM. Ed works in higher education on a part-time/sessional basis providing guest lectures and projects for Yorkshire universities such as York St John and Leeds Beckett University.

Megan Griffiths

Megan is the Studio Manager at Monnow Valley having previously studied Music Technology at Swansea Metropolitan University majoring in Music Business. She partook in work experience at Monnow Valley back in 2007 and has continued to work closely with the team before finally joining Monnow permanently.

Tom Manning

Tom is a freelance producer based in Monmouth. Tom was Monnow Valley's in-house engineer for 3 years in his late teens/early 20s. Tom has worked with The Enemy, Bullet For My Valentine, Iggy Azalea, Future Of The Left, and worked on albums released through key labels such as Warner Bros, Sony, XL and 4AD.

Sean Smith

Sean is a graduate of York St John's Music Production programme and is currently finishing the first year of his MA Music Production. Professionally Sean works both as a technician for the university and is a broadcast assistant for BBC Radio Yorkshire.

Abstracts

Session A

Tempo changes & key changes lead to uncool fusion: Perceived mismatches in UK music technology education provision & progression

Russ Hepworth-Sawyer (York St. John University) and Nick Hughes

Progression for music technology students through the whole curriculum could be said to have recently come of age. With an increasing number of institutions taking on PhD students in the subject and the number of degree courses available at an all-time high, the future of music technology provision in the UK appears to look secure.

Despite this full 'bandwidth' of provision, there have been historic perceived challenges and mismatches for students as they progress from one level to the next. Similarly, mismatches exist as graduates seek entry to the workplace. Much has been written around the university and industry interface (Davis, Parker & Thompson, 2014 amongst others) and action, where possible, has taken place inside work placement years and other innovative higher education provision.

Expanding the discussion on 'mismatches', this paper seeks to explore the challenges posed to educating students progressing between Key Stages 3, 4 and 5 at school, and issues faced when educating students between Key Stage 5 and university. Using a series of interviews and data collection from teachers and lecturers at every stage (and views from students), this paper will draw some conclusions around the issues and will seek to ascertain what changes are in place or could be put into place to improve progression.

References

Davis, R., Parker, S. & Thompson, P, (2014) 'Preparing the music technology toolbox: addressing the education-industry dilemma'. *Journal of Music, Technology & Education*

“You’re a wizard, ‘arry...”: Student Identity in Curriculum Design for Music Production

Ben Burrows (York St John University)

There are a number of current challenges facing music production in Higher Education (HE). The financial challenges impact in numerous ways: difficulties in securing direct funding within a university context; budget restrictions to Further Education (FE) mean that fewer students are studying BTEC or ‘A’ level Music Production. Combine this with the demographic dip in young people of an age to apply to university, and we see a significant decline in applications. In addition likely entry qualifications have changed along with what we can expect in a student’s prior experience. All this has a direct impact on teaching and assessment.

Strong curriculum design for music production focuses on:

1. thinking – ensuring that the core characteristic of degree study forms the basis of the course: the student is taught to research, reason and write;
2. industry relevance – or ‘vocational’ – ensuring that the student’s (not insignificant) investment has currency and value;
3. practical skills – music production is a breed of music degree, and a student of such a course should be taught how to make music.

This paper explores ways of placing the student’s identity as producer at the heart of the learning experience, creating a focus to the curriculum that not only supports and encourages the student’s aspirations as a producer, but creates models for lifelong learning and continuing professional development (CPD). In addition the model provides valuable narratives for such things as marketing, student satisfaction, resource deployment, and recruitment that are vital to a programme’s survival.

The discussion is approached from the perspective of a course leader in HE, but intended to be of interest and use to colleagues in HE and FE contexts.

Studio Trad: Facilitating traditional music experiences for Music Production Students

Daithí Kearney (Dundalk Institute of Technology)

Many music production programmes in Higher Education Institutions are heavily invested in popular music genres and production values in contrast to the diversity of musics often included in other music programmes and encountered in everyday life. Commenting on his 2017 album, Ed Sheeran highlights the potential for incorporating Irish traditional music into popular music. Over the past number of years, creative practice research projects at Dundalk Institute of Technology have provided opportunities for music production students to engage in the recording and production of Irish traditional music, broadening their experience beyond popular music genres and facilitating time for them to work collaboratively with Irish traditional musicians. Thus, an authentic and action-oriented mode of engagement in higher education is utilised to enhance the learning experience and create links with changes and attitudes in the music industry.

This paper focuses on two Summer Undergraduate Research Projects that provided students with the opportunity to research and record Irish traditional music during the summer months. The project not only provided the students with credible industry-like experience, it also provided the staff involved with an insight into the potential of collaborative project work to address multiple learning aims and objectives. In this paper, a critical review of the projects is informed by feedback from the students involved and an analysis of how the project may be further developed in the future within the structures of existing programmes.

Session B

Hybrid Hip-Hop Production as Pedagogical Paradigm: Negotiating Live Performance, Sampling and Stylistic Authenticity in the Design of Music Production Curricula

Mike Exarchos (MuSIC Research Group, University of Westminster)

Hip-hop practice contains a rich matrix of creative methodologies within its paradigm, which can inform and inspire music production pedagogy in higher education. The techno-artistic trajectory of rap production consists of numerous phases that may involve live performance, recording, sampling, synthesis, programming, mixing and mastering. Furthermore, it is not rare for self-contained processes—such as interpolation and the creation of content for sampling—to be actualised as developmental phases within the larger production cycle. The well documented issues affecting phonographic sampling have given rise to alternative methodologies inviting live musicianship within hip-hop practice, but also a dependence on synthetic sonics (often as signifiers of geographical or stylistic divergence). As a hybrid production vehicle par excellence—both live and electronic, performed and programmed, modern and vintage—Hip-Hop provides a fertile context for the application of diverse techniques in pursuit of inter-stylistic aesthetics. The paper explores the spectrum of creative opportunities that lie between live performance, the sample-based process, and notions of 'composition' as encompassed within the hip-hop paradigm, seeking to identify underrepresented aspects of contemporary music production and unexploited synergies in popular music curricula that may benefit from further integration.

Why Sound Ontology Matters for Music Production Pedagogy

Jay Hodgson (Western University)

Research on record production almost always reproduces a crucial misunderstanding about the material nature of recorded musical communications, namely, that when we listen to records we hear distinct acoustic phenomena — that is, *sounds* like kick drums, electric guitars, sequenced claps, singing, *et cetera* — rather than a single acoustic phenomenon, produced by speaker and headphone technology, which is designed to trick the human hearing apparatus into believing it detects the presence of distinct acoustic phenomena. In overlooking — or, perhaps, in simply not realizing — this basic fact, analysts mistake the *subject* of a recorded musical communication (i.e., the performances and broader musical contents recordists use sound to portray) for communication itself. In turn, the artistry of record production — the myriad musical things that recordists do — are kept from the scholarly record, except perhaps as a mere “technical support” — something like medieval scaffold building — for the “true arts” of performance and composition. This paper addresses this misunderstanding by elucidating records as auditory rather than acoustic information; and, in so doing, reconsiders record production as a kind of aural portraiture rather than as sound reproduction per se.

Creativity in the context of DAW-based learning: towards a new pedagogy of the audio object

Stace Constantinou (Kingston University)

With the increase in affordability of vast sound libraries, music educationalists struggle to teach a class how to be creative with audio objects, given the insidious cultural melange that fails to sufficiently differentiate in terms of artistic quality.

By the click of a button it is now possible to choose virtually any audio object that one might fancy. The question is, therefore: which ones to choose?

The problem is that libraries of audio objects inculcate the fetishizing of musical choice by narrowing creative decision making to an infantilised 'I like it/ I don't like it'. By exchanging actual creative endeavour with such a simple choice (all within an existing musical paradigm of course) the creative potential of the student is stunted because the creative decision making propensity, needed for the production of works of good artistic quality, is curbed.

By encouraging students to consider themselves and their audio work in relation to a canon, a sense of cultural lineage, connectivity with the past, a purpose in the present, and potentially positive impact on the future of musical sound, through informed musical decision making, will result.

Session C

Industry in residence: the music producer in the university

Jez Willis (Leeds Beckett University)

One of the main purposes of undertaking a music production course is to develop skills relevant to the music industry.

While many students combine their coursework with external production work, much of this falls short of the expectations of the music industry. One strategy to develop this experience is to engage with industry experience through residencies. In January 2017, Utah Saints, an electronic act with over 25 years industry experience and national and international success, were the Producers in Residence at Leeds Beckett University.

Over 6 days, working with University staff, a real life working environment was created running 6 of the University's music studios full time. Students were allocated a number of tasks including producing a sample pack for release by the Loopmasters website, writing and producing toplines for real life tracks that have been sent out by publishers, writing and producing a pop dance track, from scratch, with dance remixes, for possible inclusion on Utah Saints' album, all to industry standards.

This paper is a reflection on this experience by Utah Saints, and considers what the students gain from the experience, how well the business model works and if the residency model is a worthwhile experience for industry professionals. The paper concludes by considering if this model could augment or even replace the apprenticeship model.

The sound of the masters: Using multi-track recordings in Popular Music Education

Paul Thompson (Leeds Beckett University), Toby Seay (Westphal College of Media Arts & Design, Drexel University) & Kirk McNally (University of Victoria).

Identified as both a temple (Cogan and Clark, 2003) and laboratory (Hennion, 1989), the recording studio was historically the place where the very best musicians, producers, and engineers came to produce music recordings. The apprenticeship model of learning and training allowed student engineers to learn from the masters of their craft and often created famous lineages of music producers and engineers; the family tree of George Martin, Geoff Emerick and Ken Scott at EMI's Abbey Road is perhaps the most well known. However, recent studies have shown that the recording studio sector has suffered a significant decline within the broader musical economies (Leyshon, 2009), which has resulted in the fragmentation of the knowledge capitol that was traditionally found in larger recording facilities.

So, what remains when the masters are gone? The legacy of their work is the music that they have helped to create and these exist in the form of vinyl records, CDs or digital downloads, but they only tell part of the story. The true primary sources that help to reveal some of the creative and technical approaches to music making are the multitrack recordings from the recording sessions. These primary sources, the multitrack audiotapes and the archives that hold them are an emergent resource for both scholars and students in the field of popular music. This paper introduces the way in which three institutions, Drexel University in Philadelphia, USA the University of Victoria in British Columbia, Canada and Leeds Beckett University in Leeds, UK are using multitrack materials in the classroom as part of their music production programmes. Importantly it illustrates ways in which popular music education can tap into this well of historical knowledge and, how moving the master into the classroom, makes access to their knowledge and ways of working more accessible.

Earworm Farming: Creating Hooking Devices in Popular Music

Adam Hume (Leeds Beckett University)

One of the dominant forms in music production is the song which remains one of the most commercially and artistically exploited musical products. Capturing or creating the song in production is only one element of the process of songwriting, especially in the arena of pop. One of the most notable producers of the current era is Max Martin who has been described as the 'master hooksmith'. In spite of their importance to the craft of songwriting, any systematic research into actual hooking devices has been minimal. Contributions by Burns (1986) and Kronengold (2005) have provided initial typologies of these devices, but there has been little sustained interest from academic communities to provide analytical and pedagogical models which combine theory and practice to explore how songs become irrefutably memorable or 'catchy'. This paper outlines research into creating hooking devices through a systematic exploration of chart songs of the last 32 years. The results of the research have resulted in a systematic classification of lyrical hooking devices that can be used and implemented by any songwriter to both heighten awareness of the importance of the hook in songwriting, but also to integrate these devices as part of a conscious approach to capitalise on the power of the hook or earworm. In conclusion, the paper examines the result of an integrated approach to hooking devices in my own work and the applications this may have to music production and learning.

References

- Burns, G. (1987) A Typology of 'Hooks' in Popular Records, *Popular Music*, 6 (1) January, pp. 1-20.
Kronengold, C. (2005) Accidents, Hooks and Theory, *Popular Music*, 24, (3), pp. 381-397.

Session D

Maker Music: Incorporating the Maker and Hacker Community Into Music Technology Education

Alayna Hughes (Artist and Technologist, Co-founder of Curiosibot, Creator of Multimedia Lab - Berklee Valencia)

Music Production and Technology education has traditionally concentrated on audio engineering, studio recording techniques with the focus of preparing students for a career as a producer or engineer. While necessary to retain the fundamentals of audio and recording, music technology education could do a service to students by including topics from the Maker community by encouraging technology innovation. While some topics such as synthesis, programming, and electronics are taught in graduate programs, these are still seen as 'specialty' topics and students in undergraduate programs miss out on learning other technologies and career paths that could benefit them. I would argue that by not updating the topics in Music Technology education that this has contributed to the stale output of the music industry within changing times. By incorporating topics such as microcontrollers, interaction, and programming, students could discover new ways to work with music and learn skills that will give them more career opportunities.

Developing Creativity in Music Production and Event Management

Steve Parker, Alex Stevenson and Julia Calver (Leeds Beckett University)

The growth of the creative and cultural sector as a vital component of the economy, has educational implications for the university sector and curriculum design (Calver; Davis & Parker 2016). There is a need for students to engage with the industry-ready agenda in terms of the freelance practitioner, self-employed, portfolio or micro-industry models that make up the largest proportion of the creative industry workforce (Hesmondalgh 2008; Pratt & Jeffcutt 2009; Taylor 2007, 2015). Previous research with industry practitioners, students and recent graduates in the field of events and music points to the re-examination of the curriculum that is multi-disciplinary, entrepreneurial and creative. This can be challenging within existing educational structures be they physical, pedagogical or ideological due to the intangibility of creative approaches (Drucker 1999). There are however emerging models that assess creative practice which can be applied making the learning process more visible and tangible. This research draws on case study examples from Music Production and Event Management that explore the use of live briefs exposing the learning process and creative paradigms. By applying divergent and convergent thinking processes (Penaluna & UNCTAD, 2011) in individual and group projects, students are supported in developing the skills required within the creative industries.

References

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Taylor, C. (2015) Between culture, policy and industry: Modalities of intermediation in the creative economy, *Regional Studies* Taylor & Francis

Preparing for Take-off: The airline pilot training model for live sound engineers

David Carugo (Oxford Brookes University)

A focused and accelerated work experience programme is described which incorporates experiential learning under close supervision from a more experienced mentor, utilizing analogies from the airline industry. The traditional model of apprenticeship for sound engineers is to have a long period of working with experienced recording or mixing engineers as runners, assistants, or as general stage crew at live events before being given the responsibility of mixing music for a paying audience. This pathway for progression into the responsible role of mixing often takes weeks or months and can exceed the length of many work experience placements, and students may find themselves merely shadowing or observing on short term work experience, or undertaking menial tasks such as preparatory work, setting-up, and running cables. This paper examines training similarities between live sound production and the airline industry, and a model of students taking positions of responsibility while working under the guidance of a mentor (a more experienced tutor or professional engineer) is proposed. The students find themselves taking on real responsibility, but with the safety net of a more experienced person present, and have an opportunity to learn industry standard workflow and to enhance their own critical listening and mixing skills.

Useful information

WiFi for the day of the conference:

Name: MPEC

Password: MR61DPLGHP

Conference Team:

Conference Host Chair 2017:

- Ben Burrows (York St John University)

MPEC Steering Committee:

- Russ Hepworth-Sawyer (MOTTOSound & York St John)
- Dr. Liz Dobson (Huddersfield University)
- Dr. Jay Hodgson (Western University, Ontario, Canada)
- Dr. Andrew King (Hull University)
- Dr. Mark Marrington (York St John University)
- Dr. Steve Parker (Leeds Beckett University)

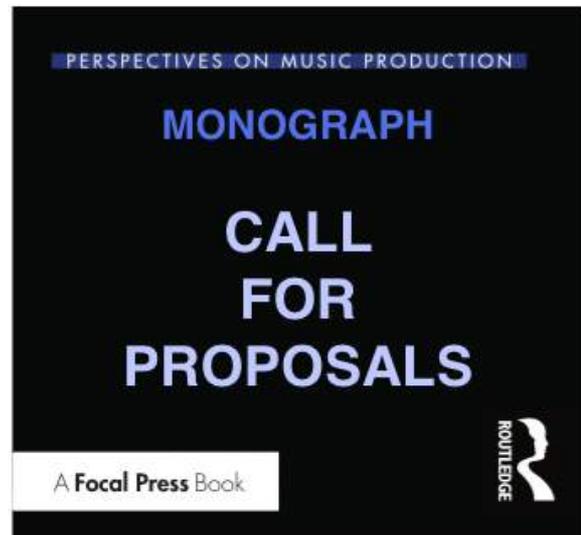
Conference website:

www.musicproductioneducation.co.uk

Call for monograph proposals (Routledge)

Perspectives on Music Production Series Open Call

We are pleased to announce an open call for proposals for individual monographs for inclusion in the recently launched Routledge series, Perspectives on Music Production. The series rationale is provided below and is intended to provide guidance as to the scope of the series. Interested parties should use the proposal template provided at: <http://tinyurl.com/AuthorProposalDocument> and send to this email: monograph@hepworthhodgson.com



The Perspectives on Music Production series

This series collects detailed and experientially informed considerations of record production from a multitude of perspectives, by authors working in a wide array of academic, creative and professional contexts. We solicit the perspectives of scholars of every disciplinary stripe, alongside recordists and recording musicians themselves, to provide a fully comprehensive analytic point of view on each component stage of music production. Each volume in the series thus focuses directly on an aspect of music production, from pre-production through recording (audio engineering), mixing and mastering to marketing and promotions.

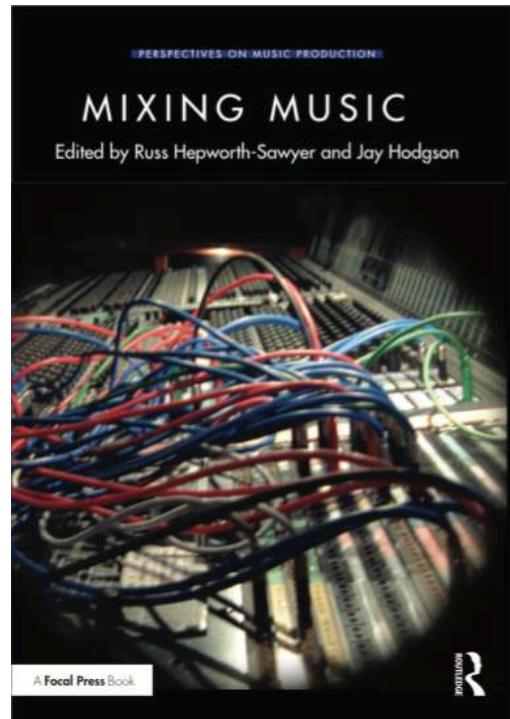
As a series, Perspectives on Music Production was designed to serve a twofold purpose. Situated within the emerging field of music production studies, Perspectives on Music Production aims to specify what exactly scholars and recordists alike mean by the term 'record production'. In recent research, the term is often used in simply too nebulous a manner to provide any substantive, concrete utility for researchers interested in studying specific details of the production process. In fact, both tacit and explicit definitions of 'music production' offered in recent research often bear a certain tautological resonance: record production is everything done to produce a recording of music, or so the argument usually seems to run. But this overly inclusive approach to defining the object of study simply doesn't withstand sustained analytic scrutiny. The production process is broad, to be sure, but it is rationalised into numerous component procedures, each of which, while holistically related, nonetheless requires its own specialized expertise(s). And this is true whether that expertise is located in a team of people or in one single individual, as the 'project' paradigm would demand. Every record production, regardless of genre and circumstance, requires at least the following procedures: pre-production (conception vis-à-vis available technology), engineering (recording and/ or sequencing), mixing and mastering (even if only bouncing without any further processing) and distribution of some sort (lest the recording remains inaudible data). While record producers are indeed responsible for overseeing a project through each of these component phases—and, thus, while

it may seem fair to simply refer to the totality of these phases as 'record production'—every phase has its own unique aesthetic priorities and requirements, and each of these reacts back on, and (re)shapes, the musical object being produced in turn. Ultimately, it is uncovering and understanding the broader musical ramifications of these priorities and biases that comprises this series' primary analytic concern.

Perspectives on Music Production also looks to broaden methodological approaches that currently prevail in music production studies. The place of traditional academic and scholarly work on record production remains clear in the field. However, the place of research and reflection by professional recordists themselves remains less obvious. Though music production studies tend to include professional perspectives far more conscientiously than other areas of musical study, their contributions nonetheless are often bracketed in quiet ways. Producers, engineers and recording musicians are often invited to participate in scholarly discussions about their work only through the medium of interviews, and those interviews typically follow more 'trade' oriented than straightforwardly academic lines of inquiry.

We thus invite contributions from professional recordists which elucidate their own creative practice, and in whichever ways they deem most relevant to scholarly considerations of their work. Similarly, we hope the series will encourage greater collaboration between professional recordists and the researchers who study their work. As such, we invite contributions that model novel and inclusive methodological approaches to the study of record production, encompassing professional, creative, interpretive and analytic interests. It is our sincere hope that Perspectives on Music Production provides a timely and useful intervention within the emerging field of music production studies. We hope each volume in the series will spur growth in music production studies at large, a more detailed and comprehensive scholarly picture of each particular procedure in a record production, as well as a general space for researchers to pause and reflect back on their and their peers' work in this exciting new area.

Jay Hodgson, Russ Hepworth-Sawyer and Mark Marrington (Series editors).



Our sister conference:

Innovation In Music conference 2017



• 6 - 8 SEPT 2017 • LONDON, UK

Innovation In Music

Hosted by the University of Westminster

Innovation In Music (InMusic) is a European music industry conference building on the success of previous conferences in 2013 and 2015. InMusic brings together researchers and professionals interested in the future of music production, music technology and the music industry, from the artist through to the consumer.

The 2017 Innovation In Music Conference will be held at the University of Westminster's Regent Street campus in the heart of Central London on 6-8 September 2017.

InMusic17 will provide an outstanding opportunity for all those interested in the fast-moving changes taking place in the music industry to mix with experts in the field, exchange experiences and learn about the latest trends and innovative developments. Contributions are peer-reviewed, and the conference proceedings will be published as the third InMusic book in early 2018.

Keynotes include • **Imogen Heap** • **Mandy Parnell** • **Talvin Singh** • **Jonathan Bailey** (iZotope) • **Peter Oxendale**

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