Module Descriptor

Title	Electronic Music		
Session	2025/26	**Status**	Published
Code	COMP08009	**SCQF Level**	9
Credit Points	20	**ECTS (European Credit Transfer Scheme)**	10
School	**Computing, Engineering and Physical Sciences**		
Module Co-ordinator	Robert Goldie		

Summary of Module

This module develops the student's knowledge and understanding of music software for composition and sound-design in relation to electronic music. Selected software applications will be utilised and discussed in-depth with students creating works that demonstrate a combination of technical, creative and aesthetic understanding.

The module will be presented through lectures, demonstrations, workshops, and guided reading/viewing.

- Utilise a digital audio workstation specifically for the creation of music
- Develop a deeper understanding of sound design via synthesis and processing techniques
- Gain knowledge of mixing and production for electronic based music
- Utilise software to aid the composition process
- Assess and explore commercial works in relation to sound design and composition
- This module embeds the key "I am UWS" graduate attributes and in particular: Critical Thinking, digital literacy, knowledgeable, emotionally intelligent and effective communication within the creative and technical realms of the subject area.

Module Delivery Method	**On-Campus**[1]	**Hybrid**[2]	**Online**[3]	**Work -Based Learning**[4]
	☐	☒	☐	☐

[1] Where contact hours are synchronous/ live and take place fully on campus. Campus-based learning is focused on providing an interactive learning experience supported by a range of digitally-enabled asynchronous learning opportunities including learning materials, resources, and opportunities provided via the virtual learning environment. On-campus contact hours will be clearly articulated to students.

[2] The module includes a combination of synchronous/ live on-campus and online learning events. These will be supported by a range of digitally-enabled asynchronous learning opportunities including learning materials, resources, and opportunities provided via the virtual learning environment. On-campus and online contact hours will be clearly articulated to students.

[3] Where all learning is solely delivered by web-based or internet-based technologies and the participants can engage in all learning activities through these means. All required contact hours will be clearly articulated to students.

[4] Learning activities where the main location for the learning experience is in the workplace. All required contact hours, whether online or on campus, will be clearly articulated to students

Campuses for Module Delivery	☐ Ayr ☐ Dumfries		☐ Lanarkshire ☐ London ☒ Paisley		☐ Online / Distance Learning ☐ Other (specify)	
Terms for Module Delivery	Term 1	☐	Term 2	☒	Term 3	☐
Long-thin Delivery over more than one Term	Term 1 – Term 2	☐	Term 2 – Term 3	☐	Term 3 – Term 1	☐

Learning Outcomes	
L1	Demonstrate and work with an understanding of the scope and defining features of electronic music production. , and an integrated knowledge of its main areas and boundaries.
L2	Use a range of principle professional skills, techniques, and practices associated with creative electronic music composition, a few of which are advanced and complex.
L3	Undertake critical analysis, evaluation and/or synthesis of ideas, concepts, information and issues in a subject/discipline/sector.
L4	
L5	

Employability Skills and Personal Development Planning (PDP) Skills	
SCQF Headings	**During completion of this module, there will be an opportunity to achieve core skills in:**
Knowledge and Understanding (K and U)	**SCQF 8** Demonstrate a knowledge of the scope, defining features, and main areas of the subject/discipline/sector
Practice: Applied Knowledge and Understanding	**SCQF 8** SCQF Level 8 Practice a range of professional skills, techniques associated with the music generation and sound design using a range of current software packages and techniques.
Generic Cognitive skills	**SCQF 8** Apply creative practices within a technical environment. Use a range of approaches to the construction of musical output. Be aware of style and aesthetic considerations in musical contexts. Interpret and reinforce visual information with audio.
Communication, ICT and Numeracy Skills	**SCQF 8** SCQF Level 8 Use music software applications demonstrating a range of routine skills and some advanced skills. Document technical and aesthetic aspects of a self-composed track.

Autonomy, Accountability and Working with Others	**SCQF 8** SCQF Level 8 Follow a guided programme to assimilate the operating principles and workflow of a range of computer applications. Work individually with supervisory support to create music and audio. Mange computer files into an organised structure appreciating the need to back up.

Prerequisites	**Module Code** COMP08064	**Module Title** Recording & Production
	Other	
Co-requisites	**Module Code**	**Module Title**

Learning and Teaching	
In line with current learning and teaching principles, a 20-credit module includes 200 learning hours, normally including a minimum of 36 contact hours and maximum of 48 contact hours.	
Learning Activities During completion of this module, the learning activities undertaken to achieve the module learning outcomes are stated below:	**Student Learning Hours** (Note: Learning hours include both contact hours and hours spent on other learning activities)
Lecture / Core Content Delivery	12
Tutorial / Synchronous Support Activity	12
Laboratory / Practical Demonstration / Workshop	24
Independent Study	152
Please select	
Please select	
TOTAL	200

Indicative Resources
The following materials form essential underpinning for the module content and ultimately for the learning outcomes: www.ableton.com. (n.d.). Welcome to Live — Ableton Reference Manual Version 12 | Ableton. [online] Available at: https://www.ableton.com/en/live-manual/12/welcome-to-live/ Desantis, D. (2015). Making Music 74 creative strategies for electronic music producers. Berlin Ableton.

(N.B. Although reading lists should include current publications, students are advised (particularly for material marked with an asterisk*) to wait until the start of session for confirmation of the most up-to-date material)

Attendance and Engagement Requirements
In line with the Student Attendance and Engagement Procedure, Students are academically engaged if they are regularly attending and participating in timetabled on-campus and online teaching sessions, asynchronous online learning activities, course-related learning resources, and complete assessments and submit these on time. **For the purposes of this module, academic engagement equates to the following:** The School of Computing, Engineering and Physical Sciences considers attendance and engagement to mean a commitment to attending, and engaging in, timetabled sessions. You will scan your attendance via the scanners each time you are on-campus and you will login to the VLE several times per week. Where you are unable to attend a timetabled learning session due to illness or other circumstance, you should notify the Programme Leader that you cannot attend. Across the School an 80% attendance threshold is set. If you fall below this, you will be referred to the Student Success Team to see how we can best support your studies.

Equality and Diversity
The University's Equality, Diversity and Human Rights Procedure can be accessed at the following link: UWS Equality, Diversity and Human Rights Code. Aligned with the University's commitment to equality and diversity, this module supports equality of opportunity for students from all backgrounds and learning needs. Using the VLE, material will be presented electronically in formats that allow flexible access and manipulation of content. This module complies with University regulations and guidance on inclusive learning and teaching practice. This module has lab-based teaching and as such you are advised to speak to the Module Co-ordinator to ensure that specialist assistive equipment, support provision and adjustment to assessment practice can be put in place, in accordance with the University's policies and regulations.
(N.B. Every effort will be made by the University to accommodate any equality and diversity issues brought to the attention of the School)

Supplemental Information

Divisional Programme Board	**Computing**
Overall Assessment Results	☐ **Pass / Fail** ☒ **Graded**
Module Eligible for Compensation	☒ **Yes** ☐ **No** **If this module is eligible for compensation, there may be cases where compensation is not permitted due to programme accreditation requirements. Please check the associated programme specification for details.**
School Assessment Board	Creative Computing
Moderator	Graeme Truslove
External Examiner	N Auricchio
Accreditation Details	JAMES
Module Appears in CPD catalogue	☐ **Yes** ☒ **No**

Changes / Version Number	2.14

Assessment (also refer to Assessment Outcomes Grids below)
Assessment 1
Assessment 1 - Sound Design (40%). Prior to the final submission, feedback will be given on laboratory work for feedback, guidance and advice
Assessment 2
Assessment 2 - Composition (60%)
Assessment 3
(N.B. (i) Assessment Outcomes Grids for the module (one for each component) can be found below which clearly demonstrate how the learning outcomes of the module will be assessed. (ii) An indicative schedule listing approximate times within the academic calendar when assessment is likely to feature will be provided within the Student Module Handbook.)

Component 1							
Assessment Type	**LO1**	**LO2**	**LO3**	**LO4**	**LO5**	**Weighting of Assessment Element (%)**	**Timetabled Contact Hours**
Practical	☒	☐	☒	☐	☐	40	12

Component 2							
Assessment Type	**LO1**	**LO2**	**LO3**	**LO4**	**LO5**	**Weighting of Assessment Element (%)**	**Timetabled Contact Hours**
Practical	☒	☒	☐	☐	☐	40	12

Component 3							
Assessment Type	**LO1**	**LO2**	**LO3**	**LO4**	**LO5**	**Weighting of Assessment Element (%)**	**Timetabled Contact Hours**
	☐	☐	☐	☐	☐		
Combined total for all components						100%	24 hours

Change Control

What	**When**	**Who**
Changes to Assessment LO Grid	21/03/25	Robert Goldie