Module Descriptor

Title	Electroacoustic Practices		
Session	2026/27	**Status**	
Code	MUSC10XXXX	**SCQF Level**	10
Credit Points	20	**ECTS (European Credit Transfer Scheme)**	10
School	**Business and Creative Industries**		
Module Co-ordinator	Paul McGeechan		

Summary of Module

Students will explore advanced concepts and practices in electroacoustic music composition and / or performance. Students will engage with contemporary electroacoustic techniques, theoretical frameworks, and creative methodologies to develop works that demonstrate critical engagement with the field. The module balances practical skills development with theoretical understanding, encouraging students to situate their creative practice within broader artistic, cultural, and technological contexts. Through hands-on studio work, performance opportunities, and critical reflection, students will develop a distinctive creative voice within the electroacoustic medium.

Module Aims

- To facilitate advanced creative practice in electroacoustic music composition and/or performance
- To cultivate critical understanding of historical and contemporary electroacoustic practices
- To encourage innovative approaches to performance, interaction, and production of electroacoustic works
- To foster research-led practice that engages with current developments in the field
- To develop professional skills in project management, documentation, and dissemination of creative work

Module Delivery Method	On-Campus[1] ☒	Hybrid[2] ☐	Online[3] ☐	Work -Based Learning[4] ☐
Campuses for Module Delivery	☐ Ayr ☐ Dumfries	☐ Lanarkshire ☐ London ☐ Paisley	☐ Online / Distance Learning ☒ Other (specify) NCL	

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 a thorough understanding of electroacoustic music traditions, techniques, and theoretical frameworks by employing appropriate research methods, and apply this knowledge creatively to produce original works that engage with current contemporary practices.
L2	Develop and implement innovative approaches to sound creation, manipulation, and/or presentation, demonstrating the ability to challenge conventional practices and explore new possibilities for electroacoustic expression through experimental composition or performance strategies.
L3	Demonstrate autonomy in managing the project from conception to realisation, whilst effectively communicating artistic intentions and critically evaluating artistic choices through appropriate presentation formats that reflect on the overall creative development of the project.
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 10** Demonstrate and/or work with: • Knowledge that covers and integrates most of the principal areas, features, boundaries, terminology and conventions of a subject/discipline/sector.

[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

	• A critical understanding of the principal theories, concepts and principles. • Detailed knowledge and understanding in one or more specialisms, some of which is informed by, or at the forefront of, a subject/discipline/sector. • Knowledge and understanding of the ways in which the subject/discipline/sector is developed, including a range of established techniques of enquiry or research methodologies.
Practice: Applied Knowledge and Understanding	**SCQF 10** Apply knowledge, skills and understanding: • In using a wide range of the principal professional skills, techniques, practices and/or materials associated with the subject/discipline/sector. • In using a few skills, techniques, practices and/or materials that are specialised, advanced and/or at the forefront of a subject/discipline/sector. • In executing a defined project of research, development or investigation and in identifying and implementing relevant outcomes. • To practise in a range of professional level contexts that include a degree of unpredictability and/or specialism.
Generic Cognitive skills	**SCQF 10** • Critically identify, define, conceptualise and analyse complex/professional problems and issues. • Offer professional insights, interpretations and solutions to problems and issues. • Demonstrate some originality and creativity in dealing with professional issues. • Critically review and consolidate knowledge, skills, practices and thinking in a subject/discipline/sector. • Make judgements where data/information is limited or comes from a range of sources.
Communication, ICT and Numeracy Skills	**SCQF 10** Use a wide range of routine skills and some advanced and specialised skills in support of established practices in a subject/discipline/sector, for example: • Present or convey, formally and informally, information about specialised topics to informed audiences. • Communicate with peers, senior colleagues and specialists on a professional level. • Use a range of ICT applications to support and enhance work at this level and adjust features to suit purpose. • Interpret, use and evaluate a wide range of numerical and graphical data to set and achieve goals/targets.
Autonomy, Accountability and Working with Others	**SCQF 10** • Exercise autonomy and initiative in professional/equivalent activities. • Exercise significant managerial responsibility for the work of others and for a range of resources.

	• Practise in ways that show awareness of own and others' roles and responsibilities. • Work, under guidance, in a peer relationship with specialist practitioners. • Work with others to bring about change, development and/or new thinking. • Manage complex ethical and professional issues in accordance with current professional and/or ethical codes or practices. • Recognise the limits of these codes and seek guidance where appropriate.

Prerequisites	**Module Code**	**Module Title**
	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. The module is delivered through a series of lectures, workshops and tutorial activities focussing on a diverse range of creative practices within the field of Electroacoustic recording and performance practices.	
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	18
Laboratory / Practical Demonstration / Workshop	18
Independent Study	164
Please select	
Please select	
Please select	
TOTAL	200

Indicative Resources
The following materials form essential underpinning for the module content and ultimately for the learning outcomes: Essential • Holmes, T. (2020). Electronic and Experimental Music: Technology, Music, and Culture. Routledge, 6th edition • Emmerson, S. (ed.) (1986). The Language of Electroacoustic Music. Palgrave Macmillan

• Landy, L. (2007). Understanding the Art of Sound Organisation. MIT Press.

• Roads, C. (2015). Composing Electronic Music: A New Aesthetic. Oxford UP.

• Wishart, T. (1996). On Sonic Art. Harwood Press.

• Truax, B. (2000). Acoustic Communication. Praeger Publishers, 2nd edition

• Demers, J. (2010). Listening Through the Noise: The Aesthetics of Experimental Electronic Music. Oxford UP.

Recommended

• Cipriani, A. & Giri, M. (2019) Electronic Music and Sound Design - Theory and Practice with Max 8. Volume 1, 2, 3". Contemponet, 4th Edition

• Roads, C. (1996)- The Computer Music Tutorial. MIT Press.

• Puckette, M. (2007). The Theory and Technique of Electronic Music. World Scientific.

• Kim-Cohen, S. (2009). In the Blink of an Ear: Toward a Non-Cochlear Sonic Art. Continuum.

• Dyson, F. (2009). Sounding New Media: Immersion and Embodiment in the Arts and Culture. UC Press.

• Fiebrink, R. (2019). Machine Learning Education for Artists, Musicians, and Other Creative Practitioners. ACM Trans. Comput. Educ. 19, 4, Article 31 (December 2019), 32 pages. https://doi.org/10.1145/3294008

• Miranda, E. R. (2014). Guide to Brain-Computer Music Interfacing. Springer.

• Lane, C., Carlyle, A. (2011). In The Field: The Art of Field Recording. Uniformbooks

• Collins, N. (2009). Handmade Electronic Music: The Art of Hardware Hacking. Routledge.

• Jensenius, A.R. (2024) Exploring the Electroacoustic Music History Through Interactive Sonic Design. Springer

(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:

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.

(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	**Please select**
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	Arts and Media
Moderator	TBC
External Examiner	Leslie Gaston-Bird
Accreditation Details	
Module Appears in CPD catalogue	☐ **Yes** ☒ **No**
Changes / Version Number	1.0

Assessment (also refer to Assessment Outcomes Grids below)
Assessment 1
Creative Portfolio: A body of electroacoustic work that demonstrates a clear artistic vision. Students may focus on one of the following pathways or a combination thereof: • Composition Pathway: Fixed media or mixed electroacoustic composition • Performance Pathway: Performed electroacoustic works
Assessment 2
Viva Voce: A professional presentation and discussion that contextualises the student's creative practice within relevant theoretical frameworks and contemporary discourse. The discussion should: • Articulate the conceptual underpinnings of the creative work • Demonstrate engagement with relevant literature and practitioners • Critically reflect on methodological approaches and technical decisions • Analyse the relationship between intention and outcome in the creative work
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**
Proposal	☒	☒	☐	☐	☐	10	12

Component 2							
Assessment Type	**LO1**	**LO2**	**LO3**	**LO4**	**LO5**	**Weighting of Assessment Element (%)**	**Timetabled Contact Hours**
Portfolio	☐	☒	☐	☐	☐	70	18

Component 3							
Assessment Type	**LO1**	**LO2**	**LO3**	**LO4**	**LO5**	**Weighting of Assessment Element (%)**	**Timetabled Contact Hours**
Viva Voce	☒	☒	☒	☐	☐	20	6
Combined total for all components						100%	36 hours

Change Control

What	When	Who