University of the West of Scotland

Undergraduate Programme Specification

Session: 2024 - 2025
Last Modified: 10/06/2024
Status: Published

1	**Named Award Title:**	**BSc (Hons) Music Technology Single**
2	**Award Title for Each Award:** [1]	**BSc (Hons) Music Technology** **BSc Music Technology** **Dip. HE Music Technology** **Cert. HE Music Technology**
3	**Date of Validation / Approval:**	20/12/23
4	**Details of Cohorts Applies to:**	All cohorts at Levels 7 to 10 from session 24/25
5	**Awarding Institution/Body :**	**University of the West of Scotland**
6	**Teaching Institution(s)**[2]**:**	**University of the West of Scotland**
7	**Language of Instruction & Examination:**	**English**
8	**Award Accredited By:**	Joint Audio Media Education Support (JAMES)
9a	**Maximum Period of Registration:**	Normally 7 years full time and 11 years part time Authorised Interruption Guidance notes (uws.ac.uk)
9b	**Duration of Study:**	Full Time – 4 years; Part Time – 7 years
10	**Mode of Study:**	Full Time Part Time

[1] Include main award and all exit awards e.g. BA / BSc / BEng / DipHE / CertHE
[2] University of the West of Scotland and include any collaborative partner institutions involved in delivery.

11	**Campus:**	Paisley
12	**School:**	School of Computing, Engineering and Physical Sciences
13	**Programme Board:**	Computing
14	**Programme Leader:**	Colin Grassie

15. Admission Criteria

Candidates must be able to satisfy the general admission requirements of the University of the West of Scotland as specified in Chapter 2 of the University Regulatory Framework together with the following programme requirements:

SQA National Qualifications:

Admission Criteria
Candidates must be able to satisfy the general admission requirements of the University of the West of Scotland as specified in Chapter 2 of the University Regulatory Framework together with the following programme requirements:

SQA National Qualifications

Year 1 – SCQF Level 7 entry

SQA National Qualifications: Scottish Highers

Standard Entry Requirements: BCCC (90 UCAS Tariff points) including Music or Music Technology and English, plus SQA National 5 Maths or Physics (Grade C, or above)

Minimum Entry Requirements: CCCC (84 UCAS Tarrif points) including Music / Music Technology and English, plus SQA National 5 Maths/Applications of Maths or Physics

Year 2 – SCQF Level 8 entry

SQA National Qualifications: Scottish Advanced Highers

• CCD (112 UCAS Tariff points) Music / Music Technology and English, plus Higher Maths or Physics

or GCE

Year 1 SCQF Level 7

• **A levels:** CCD (88 UCAS Tariff points) including Music or Music Technology and English, plus GCSE Maths or Physics (Grade C, or above)

• **Irish Leaving Certificate**: H3 H3 H3 H4 including HL Music and English, plus OL Maths or Physics

• **International Baccalaureate (IB) Diploma**: 24 points including HL Music and English, plus SL Maths or Physics

• **Scottish Widening Access Programme (SWAP):** Access to STEM (BBB)

Year 2 – SCQF Level 8 entry

• **A levels**: BBB (120 UCAS Tariff points) including Music / Music Technology and English plus Mathematics

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or SQA National Qualifications/Edexcel Foundation

Year 2 - SCQF Level 8

• SQA HNC / BTEC Level 4 HNC: Sound Production or Music Technology or Music & Audio Technology (for SQA HNCs, with a Grade B in the Graded Unit)

• SQA HND / BTEC Level 5 HND*: Sound Production or Music and Audio Technology or Music Technology or other relevant discipline (for SQA HNDs, all with a Grade C in the Graded Unit)

• BTEC Level 3 Extended Diploma: DDM

SQA HND in subjects which have overlap with the programme such as HND Music
Students with non-standard qualifications will be considered on their merit.

Year 3 - SCQF Level 9

• SQA HND / BTEC Level 5 HND: Sound Production or Music and Audio Technology or Music Technology or other relevant discipline (for SQA HNDs, all with a Grade B in the Graded Unit)

Although no interviews will be required for Year 3 entry, applicants must submit a portfolio of work and a report in order to be considered.

Students must be able to satisfy the general admission requirement of the University of the West of Scotland as specified in Chapter 2 of the University Regulatory Framework.

Students in this category may have HNC, A-level, HND or non-standard qualifications and must demonstrate a cognisance of and active engagement with Music Technology at an appropriate level.

Other Required Qualifications/Experience

Applicants without formal qualifications, who have relevant work experience, may be considered for entry. Applicants are referred to the School of Computing, Engineering and Physical Sciences for entry to this programme.

Types of Recognition of Prior Learning (RPL): The RPL process recognises prior learning in two ways: Accreditation of Prior Experiential Learning (APEL) and Accreditation of Prior Learning (APL). Details of both follow below.

You will not be able to gain an award through RPL alone. You will be expected to build your prior learning through study at UWS. Therefore, credit for prior learning can only be transferred into a programme where that programme broadens or develops your learning. Please see the section on APL for information relating specifically to limitations on recognition of prior credit.

As a general rule, a student can be awarded credit through APEL/APL to a maximum of half the credit points at the level at which he or she wishes to exit with an award. For further details on maxima, see the Regulatory Framework.

Specific credit transferred into a programme of study does not carry a grade or mark. Therefore, credit cannot be transferred into a programme at Honours level (level 10). In addition, where prior credit is transferred in at level 11, an award *with distinction* cannot be made.

Further desirable skills pre-application (i.e. to satisfy additional PSRB requirements or other)

Applicants will be expected to demonstrate evidence of active involvement in music technology at an appropriate level, for example, suitable activities may include sound reinforcement, recording, composing, performing, or organising events within or outside school and college.

Applicants at level 9 will be expected to provide a link to their online portfolio.

16	General Overview

Music Technology is a broad ranging course which provides students with the knowledge and practical experience to work in a range of areas within the music, audio, and media industries. We offer areas of study through several curriculum thematic streams focussed on developing high calibre graduates employable in the following areas as Creative Audio Professionals:

- Audio Post-Production & Sound Design
- Immersive and Interactive Audio Production
- Live Sound Technologies (inc. Acoustics)
- Music Production and Professionalism
- Music Technologies

Programme Aims

There are several general, and course specific aims for the BSc (Hons) Music Technology:

General aims

- The development of students' general academic and cognitive abilities in relation to the following meta-skills: communication (verbal, interpersonal, empathic), professional ethics, leadership, negotiation, decision making, leadership strategy, creativity, conflict resolution, problem-solving, analytical skills, critical thinking, evaluation, and teamwork in the context of software artefact and game development.

- To develop and enhance motivation, enthusiasm, and passion for creative audio and media practice in various contexts, formats, and genres to promote creativity, objectivity, analytical reflection, scientific enquiry, independent judgement, and critical self-awareness, emotional awareness, and professionalism.

- To produce graduates that have a wide range of specialist knowledge and skills within the application of computer audio networks, audio systems interconnection and creative processing control for a variety of purposes: such as the development of Music and Media artefacts, Systems Design and Interconnection and Live Music output.

- To produce graduates who have fundamental research skills and are capable of academic writing combined with a strong practical portfolio of professional skills evidence for employability.

- The programme aims to nurture a collaborative interdisciplinary mindset to mimic real-world project scenarios where Music Technology students will be able to work with Computer Animation Arts (CAA), Computer Games Development (CGD) (and Commercial Music Students (CM)) stimulating cross-school and student collaboration; frame-working communication, teamwork participation and project management skills.

- The programme aims to provide a robust, valid and reliable platform for the student to develop and finally carry out a significant piece of independent, original research and/or developmental work related to their chosen specialism in their final year.

Course specific aims

Course specific aims cover the development to the level required of a body of knowledge and skills appropriate to the field of study, reflecting academic developments in the field and professional practice. The course specific aims are as follows:

- To develop an appreciation and understanding of the diverse roles within the Creative Technologies sector including Music, Media, Film, Animation and Games and their media formats for digital distribution and consumption.

- To develop an appreciation of the body of theoretical knowledge that underpins the programme within the study of acoustics and sound propagation, computer networks, music technologies and digital audio technologies.

- To develop working practice with the application of knowledge, and significance of governing bodies and industry standard recommendations, from the Audio Engineering Society (AES), Society of Motion Picture and Television Engineers (SMPTE), European Broadcasting Union (EBU), International Standards Organisation (ISO and The Institute of Electrical and Electronics Engineers (IEEE).

- To develop an understanding of the roles of Music and Media regulatory and financial bodies including the Music Producers Guild (MPG), Performing Rights Society (PRS), Mechanical-Copyright Protection Society (MCPS).

- To develop professional creative practice within specialised audio and media software for the generation, manipulation and processing of acoustical data, sound generation and design, audio processing, music creation, music mixing and production, and immersive and interactive audio for a range of linear and non-linear media platforms.

- To develop technical professional practice in the configuration and operation of specialist audio (and visual) hardware technologies such as analogue and digital consoles, digital audio interconnected systems, audio networking technologies and a range of ancillary equipment associated with the capture of audio (including basic camera operation).

- To develop an understanding of the importance and Music and Media as genre and their applications besides entertainment such as Music and Soundscapes for therapy. The British Academy of Sound Therapy (BAST) and British Association for Music Therapy (BAMT) lead in this field.

- To support a student's higher-level cognitive development through the analysis, evaluation and synthesis of concepts and ideas allowing them to demonstrate self-direction and originality in tackling and solving problems, and act autonomously in planning and implementing projects and tasks at a professional level with convergent audio-media concepts and technologies.

- To provide a platform for students to scaffold a robust portfolio of practical evidence of skills generated through the design of authentic real-world assessment (as project briefs) in areas

such as acoustic environment measurement and design, music production working (with artists to realise a final commercial product), software and hardware configuration templates, sound design for Film, Game and Animation, video production, engineering through plug-in design and testing.

- To have a practical understanding of the interdisciplinary interrelations and the ability to communicate effectively within the diverse nature of the creative technologies.

- To develop a honours graduate who will have advanced research skills capable of pursuing a career in research, development or pursuing further study at masters or at doctoral level.

Students will use current industry standard equipment and software for: live sound reinforcement and acoustics analysis, studio recording and production, location recording, audio post-production and creative sound design. They will produce and professionally processed distribution-ready music and audio for applications including animation and film, computer games, internet-based music services, live sound and multimedia. Students will develop creative music tools in design software and have the opportunity to employ music compositional skills.

Guest speakers from industry also form part of the programme to further deepen understanding of the subject.

YEAR 1

Students will be introduced to current audio and music recording and production techniques through music mixing and recording projects in the studio with a range of software and AVID Pro Tools systems. Creativity within Sound Design for Animations and Games will be studied and developed. Within Sound Reinforcement Systems, including basic acoustics theory, students will work with digital consoles, audio networks and small PA systems. They will also investigate and develop an appreciation of the scope of music production and the music and media industry.

YEAR 2

Music Recording and Production techniques are further developed in the studio with a deeper focus on industry technical standards. Students will study Acoustics, as the only module in this topic in the programme to provide underpinning theory and knowledge for range of modules, where practical impulse response capture and room acoustics analysis contextualises learning in reverberation and room design. Live Sound Technologies provides a deeper focus on systems operation and audio networks, while providing the opportunity for creative mixing and technical music production.

Audio post-production work enhances skills in synchronisation, editing and processing techniques for deliverable media, working individually and in interdisciplinary teams. Students with musical compositional skills are invited to apply them within the context of audio post-production and optionally in Electronic Music.

YEAR 3

Students will work in small production teams with musicians and artists producing professional multi-song recordings (EP's), video and web content for promotional purposes for the artist within Professional Studio Practice.

Audio and Visual Integration will allow students to explore video editing software and the professional practices associated with audio post-production. This will be used to showcase employable skills within a portfolio context within the Music Technology Project modules combining web design, music production and video production as part of digital promotional package for a band or artist.

Audio Signal Processing is introduced through the creation of a suite of audio production effects developed in Max for Live for use in Ableton.

Students will have an opportunity to participate in Work Based learning, in a music and media industry placement in the UK or abroad in a partner institution, such as the Harris Institute, or alternatively develop theoretical and applicable skills in the field of Live Stream Events or composition in Electronic Music. Year 3 is also an entry point for students progressing from further education.

YEAR 4 (HONOURS)

The honours year features an extensive individual project culminating in the production of a dissertation and portfolio of assets. Students can customise their topic to enable them to develop specialised knowledge and skills developing towards their area of interest for future employment. Research skills, literature review and academic writing form part of the Honors Year Project and Dissertation

Students will be required to raise the quality of their work to implement professional and European standards for the delivery of audio in stereo and surround formats and work within immersive audio capture and reproduction formats.

With the Audio Mastering module, using professional mastering software and applying critical listening skills, students will finalise stereo music tracks for multi-platform distribution. They will produce and synchronise all the audio and music assets required to complete a soundtrack for a short film or animation in the Audio for Film and Animation module.

Continuing form Level 9, in Adv Audio Signal processing, students will apply the principles of signal processing in the development of software synthesisers and generative MIDI sequencing devices using Max for Live in Ableton Live.

The Interactive Audio module will see students using middleware such as FMOD to integrate audio interactively within game and VR development.

Career Paths

Career paths in the following areas include: acoustics (graduate trainee acoustician), audio post production (sound editor/dubbing engineer), music composition (composer, electronic musician), music production (studio recording/mixing/mastering engineer); live sound or broadcast (engineer); sound systems design and installation (engineer/consultant), sound design (audio for film, animation and games), theatre-sound (technical engineer), video post-production (editor/ADR), technical sales and management, and within further and higher education. Many graduates work as freelancers while some set up their own business.

Knowledge Attainment

Many of the learning outcomes of the programme are practical in nature and a large proportion of class time is spent in computing laboratories engaging with the appropriate tools (software, hardware etc) acquiring practical knowledge and understanding through a variety of activities. The theoretical and societal/historical knowledge and understanding underpinning the subject is mainly engendered through lectures, tutorials, seminars and by individual study. In turn the practical classes reinforce the underpinning knowledge. Active learning is promoted through several practical assignments. Several classes and assignments will involve problem solving through analysis, evaluation and the synthesis of a solution, the complexity of this process increasing in level from year to year.

Context

The Music Technology programme has the QAA subject benchmarks for "Music" and "Computing" The music benchmark includes aspects of Music technology and Industry and identifies areas which include acoustics, music and (digital) media, and music production.

Teaching and Learning Methodology (Pedagogy)

The programme delivery makes use of a range of teaching and learning methods suggested in the benchmark statements which include:

- Inquiry-based Learning
- Small group teaching and group project work
- One to one interaction
- Computing and acoustics laboratory practical exercises
- Studio and computer workstation (DAW) laboratory work
- Field work, in the context of engineering live sound and location recording.
- Peer learning through discussion of colleagues' work.
- Independent learning
- External placements

Assessment

The teaching, learning and assessment strategy is designed to help students master the learning outcomes and to allow them to demonstrate their highest level of competency.

	Knowledge and understanding are assessed partly through class tests, written academic discourse and by the structure it gives to practical work assignments and by reflective practice exercises. The applied knowledge and understanding will be obtained largely through practical work both individually and in groups. **Student Engagement** Students are expected to undertake independent study both to supplement and consolidate what is being taught in formal classes. Much of the teaching is supported by a virtual learning environment (VLE) and other online materials developed by academic staff. The framework provided to students, for independent study, develops as they become increasingly independent. In early years the students are expected to complete exercises, the nature of which is well specified. As they progress through the course and develop increasing independence the nature of the tasks becomes more challenging. In each module scheduled labs and exercises enable students to monitor their own progress. The assessment methods address the full range of skills by combining coursework and examination appropriate for the learning outcomes being assessed.
17	**Graduate Attributes, Employability & Personal Development Planning**
	Academic and Personal Professional (Portfolio) Development is embedded throughout the programme within several modules in years 1 - 3 and within all project-based modules where practical creative media output is generated for the students' professional practice and portfolio. Music Technology Major Project, as a capstone module, enhances this theme further at Level 10. UWS Graduate Attributes are universal, work ready and successful and these are embedded within the curriculum. As a graduate from UWS students will be: • **Universal** - globally relevant with comprehensively applicable abilities, skills and behaviours • **Work ready** - dynamic and prepared for employment in complex, ever-changing environments which require lifelong learning and resilience • **Successful** - as a UWS graduate with a solid foundation on which to continue succeeding and realising my potential, across various contexts Through studying and graduating from UWS, students will develop attributes across three dimensions: • **Academic** – knowledge, skills and abilities related to high-level academic study • **Personal** – qualities and characteristics of well-rounded, developed, responsible individuals

- **Professional** – skills, aptitudes and attitudes required for professional working life in the 21st Century

The underpinning attributes are developed through the key skills and competencies students will learn as part of their degree programme:

The mapping of programme and module learning outcomes to **Quality Assurance Agency (QAA)** Benchmark Statements and real-world practical assessment ensures that graduate attributes and employability are inextricably linked and at the forefront of the programme design.

UK Music is the umbrella organisation which represents the collective interests of the UK's music industry from artists, musicians, songwriters and composers, to record labels, managers, music publishers, studio producers, music licensing organisations and the live music industry.

The members of UK Music are AIM, BPI, FAC, Ivors Academy, MMF, MPA, MPG, MU, PPL, PRS For Music and the Live Music Group.

UK Music (This is Music 2023). [research report] London: UK Music.

Report Highlights:

- UK music exports generated £4 billion in 2022.
- Music industry's contribution to UK economy was £6.7 billion (GVA) in 2022.
- Total UK music industry employment was 210,000 in 2022

UK Music, the collective voice of the UK music industry, has unveiled its Here, There and Everywhere report, which reveals the huge contribution of music tourism to the Scottish economy.

- Total music tourists attending live music events in Scotland in 2022 was 1.5 million.
- Total number of foreign music tourists in 2022 was 110,000.
- Total number of domestic music tourists in 2022 was 1.4 million.
- Total music tourism spending in 2022 was £581 million.
- Total employment sustained by music tourism in 2022 was 5,340.

This underlines the commercial importance of live music, and the Music Technology programme responds to this by providing training and opportunities to develop professional practice in sound reinforcement and providing placement opportunities within live sound at Level 9.

The sector skills council for the creative and cultural industries has described the music industry in terms of the size and shape of the sector, Drivers of skills demand, Education and training, current and future skills need.

Four drivers of skills demand are identified. Rapid developments in IT and Digital Technology are pushing back the boundaries of new music. Electronic distribution creates new challenges to the

protection of intellectual property. Marketing and promotion now require high impact to access global markets. The large number of small firms requires entrepreneurial skills.

Current and future skills need identified, which this programme addresses include IT and Technical skills. The sector skills council encourages more collaboration between technology firms and universities to keep up with new developments. Live music production is seen as an area with a high demand for occupational roles. Awareness of contract law and intellectual property rights are regarded as essential. The number of musicians involved in composition is expected to rise. All these aspects are embedded in this programme.

LEVEL 7 Graduate Attributes and Employability

This commences at level 7 where students gain an insight into the various roles and responsibilities within the creative computing industry and the body of knowledge developed through the programme is well focussed on the needs of music and media industry. Students are aware of rights issues as they apply to the music industry. There are several opportunities to develop writing and presentation skills.

Personal Development Planning

Module Creating Computing Professional sets the platform for scaffolding and building upon self-awareness, and skills development.

LEVEL 8 Graduate Attributes and Employability

The council for Industry and Higher Education (CIHE) has identified a range of employability competences which include Cognitive skills, Generic Competences, Personal Capabilities, Technical Ability, Business and organisational awareness, practical and professional elements. The Quality Assurance Agency has mapped these against the SCQF framework in its document "Benchmarking Employability: a Scottish perspective" and this feeds into the general programme.

Personal Development Planning

Modules Music Recording and Production, Audio Post-Production and Live Sound Technologies sets the platform for scaffolding and building upon Creating Computing Professional as a spiral concept.

LEVEL 9 Graduate Attributes and Employability

The delivery of personal development planning will be based on the encouragement and development of a student's personal e-Portfolio. The principles of PDP and e-Portfolios will be introduced within a core module during level 7 Trimester 1. Thereafter, PDP will be embedded within the core modules of the programme at all levels. Although PDP will be linked to learning outcomes at every opportunity it will be predominantly formative but may also draw on assessed activities. The aim is not only to encourage students to develop skills such as numeracy, language, study skills, employability, and analytical thought but also to raise students' self-awareness and

	confidence through a process of critical reflection and planning. SCQF Level 9 requires this within module Music Technology Project for example **Personal Development Planning** Module Professional Studio Practice, Audio Visual Integration and Music Technology Project sets the platform for scaffolding and building upon and working towards a self-reflective practitioner. **LEVEL 10 Graduate Attributes and Employability.** Module Creative Technology Major Project propels the student towards an autonomous project where they agree upon a project specification with a chosen field of research, study and skills development focussing on and area of employment. Other modules provide the opportunity to develop a range of specialist technical skills and attributes such as self-awareness, critical thinking, project management and personal development goal setting. **Personal Development Planning** Module **Music Technology Major Project** sets the platform for scaffolding and building an increased self-awareness of skills and areas for development towards a specialism within Music Technology and beyond to employment or further study at masters' level **Upon completion of the BSc Hons Award, it** can be envisaged that the graduate will be very closely/working towards being: • **subject specialists**, with in-depth knowledge, understanding, research and other skills associated with their discipline(s) • **innovative and creative** in their approach to positive change • **socially intelligent** and proactively inclusive, able to effectively navigate complex relationships with others from any background or culture • **digitally literate** and • **responsible** for their own behaviour, their future, and their wellbeing **Personal Development Planning** Module **Music Technology Major Project** pinnacles the Honours Degree platform for developing a reflective practitioner and a developing towards being a professional in their chosen specialism and self-awareness to ongoing skills development and lifelong learning needs.
18	**Work Based Learning/Placement Details**

	Students will have an opportunity to participate in WBL- 3 Work Based Project (WRKB09002), in a music and media industry placement in the UK or abroad in a partner institution, such as the Harris Institute. **WBL 3 - Work-Based Project** This module is designed to provide students with opportunities to learn from work experience projects. There are several different approaches that a student can choose from in this module. For example, working on a client-prepared brief and located at the offices of that client, or working within their own company for a client or company-prepared brief, or working to a private, public, or voluntary agency brief located mainly out with the client's premises. All students must complete a notional 80 to 120 hours work related learning in addition to the other requirements of the module. Supervision is normally by a member of academic staff and although much of the work may be for an external client and involve site visits, the preparation and supervision of the project is normally internal to the University. The student's preparation for placement learning covers health and safety, legal and ethical issues, employability, goal setting, reflection, and PDP. While undertaking the placement learning project the student will use various skills already learned throughout their University work for example, technical, practical and transferable skills. On successful completion of this module the student will be able to: L1. Negotiate appropriate learning objectives in conjunction with the University and the external client if appropriate L2. Evaluate elements of the work experience as it relates to themes and issues of academic study relevant to the designated degree L3. Apply skills of self-reflection, criticality, observation and evaluation to demonstrate their ability to relate knowledge and skills, as learned, to work practices, as experienced, and to reflect upon their own ability to learn, to analyse and solve problems, and to enhance interpersonal relationship and other personal and professional skills
19	**Attendance and Engagement**
	In line with the Student Attendance and Engagement Procedure, Students are defined as academically engaged if they are regularly engaged with timetabled teaching sessions, course-related learning resources including those in the Library and on the VLE, and complete assessments and submit these on time. For the purposes of this programme, academic engagement equates to the following: The Academic Engagement procedure has been developed as part of the University's commitment to providing a supportive learning environment that actively facilitates student success. It is

	intended to enable the delivery of the University's **Student Experience Policy Statement** and to complement other related procedures such as the personal tutor scheme. For the purpose of these procedures, the University uses the following definition of Academic Engagement: *Students are academically engaged if they are regularly 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.* It is recognised that from time to time all students will have reasons why engagement with their studies is difficult. Family and caring responsibilities, work commitments, illness and other reasons all need to be juggled alongside study. The *UWS Curriculum Framework*, introduced in 2021, aims to give students as much flexibility as possible in how they engage with their learning – on campus, online; synchronous and asynchronous. This procedure applies to all undergraduate and taught postgraduate students. For longer periods of absence, students should be referred to **the guidance for Authorised Interruption**.
20	**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. In reviewing the forthcoming QAA Project Report: we intend to identify and broaden understanding in differing outcomes for specific assessment types for undergraduate students form different ethnic backgrounds. The Report output will provide "Through a detailed research report, and scholarly papers, the project team will share empirically substantiated guidance for ways to improve pre-assessment and post-assessment support for students by addressing race and ethnicity-based obstacles to assessment parity. They will also provide a framework for measurable change, which can be implemented across course and modules across the sector both nationally and internationally" Music Technology projects and creative content cover topics that are sufficiently versatile and customisable to allow individuals to work within their cultural format and identity. Examples may be inspected in terms of Historical Films/Animations/Music/Media that may be culturally non-inclusive, however these are examples for the purposes of progression, inclusivity, diversity, and individuality of all groups of individuals.

Programme structures and requirements, SCQF level, term, module name and code, credits and awards (Chapter 1, Regulatory Framework)

21	**Learning Outcomes (Maximum of 5 per heading)**
	Outcomes should incorporate those applicable in the relevant QAA Benchmark statements.

	Please ensure that Learning Outcomes are appropriate for the level of study. Further information is available via SCQF: https://scqf.org.uk/support/support-for-educators-and-advisers/support-for-colleges-heis/ and a Level Descriptors tool is available (SCQF Level Descriptors Tool | Scottish Credit and Qualifications Framework) and ensure appropriate cognisance of Chapter 1, Regulatory Framework. https://www.uws.ac.uk/media/6514/regulatory-framework-2023-2024.pdf

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	SCQF LEVEL 7 **Learning Outcomes (Maximum of 5 per heading)**
Knowledge and understanding	
A1	Demonstrate and work with an overall appreciation of the body of knowledge that constitutes digital audio theory and audio file formats.
A2	Demonstrate and work with knowledge that is embedded in the main theories, concepts and principles of music production
A3	Demonstrate and work with an overall appreciation of the body of knowledge that constitutes sound design theory and associated technologies.
A4	Demonstrate and work with knowledge that is embedded in the main theories, concepts, and principles of audio processing.
A5	Demonstrate a broad knowledge of the nature of waves and basic principles of acoustics.
Practice - Applied Knowledge and Understanding	
B1	Use some of the basic and routine professional skills, techniques, and practices associated with audio recording and production.
B2	Practise skills in the context of managing and processing acoustic and synthesised / digital sound sources.
B3	Use some of the basic and routine professional skills, techniques, and practices associated with sound design and production.
B4	Apply acoustic principles to the configuration of Sound Reinforcement Systems
B5	Employ safe working practices in a professional environment.
Communication, ICT and Numeracy Skills	
C1	Develop a vocabulary for the discussion of music production processing.

C2	Obtain a variety of information and data from print, internet and multimedia sources.
C3	Develop a vocabulary for the discussion of sound and audio production processing.
C4	Convey complex ideas in well-structured and coherent written format.
C5	Articulate the outcomes of reflection in a range of appropriate formats and outputs.
Generic Cognitive Skills - Problem Solving, Analysis, Evaluation	
D1	Develop a structured approach to critically analysing music production processing
D2	Reflect upon a change of personal perception of audio developed through critical listening.
D3	Develop a structured approach to critically analysing sound design and production processing
D4	Think clearly under pressure in situations which may be unpredictable
D5	Evaluate feedback and set own goals around future practice.
Autonomy, Accountability and Working with Others	
E1	Exercise some initiative and independence in carrying out basic audio recording and production.
E2	Exercise some initiative and independence, in planning for working with musical performers.
E3	Exercise some initiative and independence, in planning for working within interdisciplinary teams.
E4	Take account of the safety of self and others at all times in a live situation.
E5	Demonstrate reflexive approach to own goals and progress.

Learning Outcomes - Level 7 Core Modules

SCQF Level	Module Code	Module Name	Credit	Term			Footnotes
				1	2	3	
7	COMP07068	Recording and Production 1	30	√			
7	COMP07065	Audio For Broadcast	20	√			

7	COMP07071	The Creative Computing Professional	10	√			
7	COMP07076	Music Production Analysis	20		√		
7	COMP07052	Sound Reinforcement Systems	20		√		

Footnotes for Core Modules:

[click here to add detail]

Learning Outcomes - Level 7 Optional Modules

SCQF Level	Module Code	Module Name	Credit	Term			Footnotes
				1	2	3	
7	COMP07007	Computer Music	20		√		

Footnotes for option modules

22 a	Level 7 Criteria for Progression and Award
	Level 7: Award of Certificate of Higher Education Creative Technology (Cert HE) In line with the Regulatory Framework, for the award of Certificate in Higher Education Music Technology, at least 120 credit points must be achieved of which a minimum of 100 are at SCQF Level 7 and none less than SCQF Level 7. Distinction will be awarded in line with University Regulations and no imported credit can be used. (Regulations 3.35 & 3.26) Links: UWS Regulatory Framework; and Student Experience Policy Statement.

	Note, the decision to proceed with a deficit is not automatic but is subject to detailed discussion at the School Board of Examiners (SBE)

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	Level 8 **Learning Outcomes (Maximum of 5 per heading)**
Knowledge and understanding	
A1	Demonstrate a discerning understanding of the principles of acoustic design and acoustic measurement.
A2	Demonstrate an awareness of current technologies used in sound reinforcement systems.
A3	Demonstrate a broad knowledge of the scope, defining features, and main areas of a digital audio-media production systems and their operation.
A4	Demonstrate a broad knowledge of the scope of skills and abilities required in a post-production project.
A5	Demonstrate a knowledge of core techniques in editing and camerawork, and their use in visual storytelling.
Practice - Applied Knowledge and Understanding	
B1	Apply skills, techniques and practices of room acoustic design and related parameters, a few of which are advanced or complex
B2	Reproduce and reinforce live sound safely to acceptable professional audio production standards
B3	Develop competency in the skills, techniques and practices of contemporary music production
B4	Use a selection of the principal skills, techniques, practices associated with post-production recording, mixing and production techniques.
B5	Apply knowledge, skills and understanding of techniques in synchronisation and timeline editing.
Communication, ICT and Numeracy Skills	
C1	Use a range of standard audio and acoustics software applications to obtain and process files and data.
C2	Use networked audio with an appreciation of the key principles of operation.
C3	Interpret and work with graphical representations of audio systems interconnection.
C4	Use a range of software to communicate the project concept and facilitate the planning and production processes.

Generic Cognitive Skills - Problem Solving, Analysis, Evaluation	
D1	Critically analyse and evaluate the results of physical measurements to consolidate understanding of reverberation
D2	Critically evaluate health and safety issues.
D3	Critically evaluate the technical and aesthetic value of audio processes applied to a recorded source
D4	Undertake critical analysis, evaluation or synthesis of ideas, concepts, information and issues in contemporary audio post-production projects.
D5	Undertake critical analysis, evaluation and synthesis of ideas, concepts, information, and issues in related to AV production planning.
Autonomy, Accountability and Working with Others	
E1	Exercise autonomy and initiative in some activities at a professional level in room acoustic design.
E2	Exercise autonomy and initiative in some activities at a professional level in practical sound reinforcement.
E3	Work towards professional practices and protocols in the management of music recording projects under guidance.
E4	Work actively with others in a small creative production team taking account of own and others' roles and responsibilities.
E5	Deal with ethical and professional issues which may arise in the course of the project in accordance with current professional and/or ethical codes or practices.

Learning Outcomes - Level 8 Core Modules

SCQF Level	Module Code	Module Name	Credit	Term			Footnotes
				1	2	3	
8	COMP 08007	Acoustics	20	√			
8	COMP 08054	Live Sound Technologies	20	√			
8	COMP 08102	Sound System Design	20	√			
8	COMP 08052	Audio post-production	20		√		
8	COMP 08064	Music Recording and Production	20		√		

Footnotes for Core Modules:

Learning Outcomes - Level 8 Optional Modules

SCQF Level	Module Code	Module Name	Credit	Term			Footnotes
				1	2	3	
8	COMP 08009	Electronic Music			√		
8	MUSC 08013	Creating and Producing and Act			√		

Footnotes for option modules

X

22b	Level 8 Criteria for Progression and Award
	Level 8: Award of Diploma in Higher Education Music Technology (DipHE) In line with the Regulatory Framework, for the award of A Diploma in Higher Education Music Technology, at least 240 credit points must be achieved of which a minimum of 100 are at SCQF Level 8 and none less than SCQF Level 7. Distinction will be awarded in line with University Regulations and no imported credit can be used. (Regulations 3.35 & 3.26) Links: UWS Regulatory Framework; and Student Experience Policy Statement. Note, the decision to proceed with a deficit is not automatic but is subject to detailed discussion at the School Board of Examiners (SBE)

x

	SCQF LEVEL 9 Learning Outcomes (Maximum of 5 per heading)
Knowledge and Understanding	
A1	Display a detailed working knowledge of current recording, mixing and production techniques informed by critical listening and demonstrations with reference to commercial releases.
A2	Demonstrate and/or work with knowledge that covers and integrates most of the principal areas, and terminology of immersive audio
A3	Demonstrate knowledge and understanding of techniques for representing, manipulating and analysing audio signals and systems using personal computer hardware and software.
A4	Demonstrate and work with a critical understanding of a selection of the principal theories, principles, concepts and terminology within a creative technologies discipline.
Practice - Applied Knowledge and Understanding	
B1	Use a selection of the principal skills, techniques, practices associated with recording, mixing and production techniques.
B2	Use a range of the principal skills and practices associated with sound recording and production and apply these in the specialized area of immersive audio.
B3	Apply knowledge and understanding to the design, creation and testing of audio effect prototype plug-in software using personal computer hardware and software.
B4	Use a few skills and techniques practices and materials that are specialised or advanced in the development of a creative technology media artefact.
Communication, ICT and Numeracy Skills	
C1	Use a range of routine skills and some advanced skills in support of previously established practices in recording, mixing and production
C2	Work with a range of software's and techniques to incorporate audio and video into a range of audio and visual software packages computer
C3	Communicate effectively and appropriately in a commercial style, in numerate, and in written reports produced using standard office equipment and software.
C4	Communicate clearly, effectively and constructively with peers and tutors.
C5	Present or convey, formally and informally, information on standard/mainstream topics in a creative technologies' specialism to a range of audiences.
Generic Cognitive Skills - Problem Solving, Analysis, Evaluation	
D1	Undertake critical analysis, evaluation or synthesis of ideas, concepts, information and issues that may be incorporated or have an effect during the progress of the project
D2	Critically review and consolidate knowledge, skills and practices and thinking in immersive audio.

D3	Offer professional level insights, interpretations and solutions to problems and issues.
D4	Development of a reflective logical engineering approach to problem solving.
D5	Undertake critical analysis, evaluation and synthesis of ideas, concepts information and issues in the delivery of a creative technology media artefact
Autonomy, Accountability and Working With Others	
E1	Exercise autonomy and initiative during the various stages of the recording, mixing and production stages to a professional level.
E2	Exercise autonomy and initiative in professional equivalent activities in the context of interactive audio design.
E3	Exercise autonomy and initiative in some activities at a professional level in the design, creation and testing of a creative audio software.
E4	Apply effective goal-setting strategies and reflect critically on progress and development

Learning Outcomes - Level 9 Core Modules

SCQF Level	Module Code	Module Name	Credit	Term			Footnotes
				1	2	3	
9	COMP 09061	Professional Studio Practice	20	√			
9	COMP 09008	Audio Visual Integration	20	√			
9	COMP 09091	Music and Media Industries	20	√			
9	COMP 09010	Audio Signal Processing	20		√		
9	COMP 09032	Music Technology Project	20		√		

Footnotes for Core Modules:

Learning Outcomes - Level 9 Optional Modules

SCQF Level	Module Code	Module Name	Credit	Term			Footnotes
				1	2	3	
9	COMP 09104	Immersive Audio			√		
9	WRKB 09004	WBL 3 – Work-based learning			√		

Footnotes for option modules

X

22c	Level 9 Criteria for Progression and Award
	Level 9: Award of BSc degree in Music Technology In line with the Regulatory Framework, for the award of A BSc degree in Music Technology, at least 360 credit points must be achieved of which a minimum of 300 in the subject area are at SCQF Level 9 and none less than SCQF Level 8. Distinction will be awarded in line with University Regulations and no imported credit can be used. (Regulations 3.35 & 3.26) Links: UWS Regulatory Framework; and Student Experience Policy Statement. Subject to the criteria specified in the Regulatory Framework, this award may be made with Distinction. Note, the decision to proceed with a deficit is not automatic but is subject to detailed discussion at the School Board of Examiners (SBE)

X

	SCQF LEVEL 10 Learning Outcomes (Maximum of 5 per heading)
Knowledge and Understanding	
A1	Demonstrate and/or work with detailed knowledge and understanding in the specialist areas identified within a personal project specification.
A2	Demonstrate and justify critical and analytical judgements on musical aesthetics
A3	Demonstrate knowledge that covers and integrates most of the principal areas, terminology and conventions of sound synthesis.
A4	Develop a detailed knowledge and understanding in one or more specialisms, some of which is informed by, or at the forefront of the applications and production implementation for interactive audio.
A5	Demonstrate a broad and integrated knowledge and understanding of the preparation, pre-planning, organisation and documentation of a creative technology project
Practice - Applied Knowledge and Understanding	
B1	Execute a defined project of research or investigation into areas relevant to an individual project specification and demonstrate the relevance of findings to the project outcomes.
B2	Adopt a systematic approach to the processes of audio production using the specialist audio tools applied within the context of mastering
B3	Develop skills and practices in computer-based sound synthesis which are specialised and advanced.
B4	Apply a few skills, techniques, practices that are specialised, and at the forefront of interactive audio development, production and implementation.
B5	Apply knowledge and understanding using a few skills, techniques, practices and materials that are advanced in areas identified within a group project specification
Communication, ICT and Numeracy Skills	
C1	Communicate with professional level peers, senior colleagues and specialists in an exhibition context.
C2	Interpret, use and evaluate numerical and graphical data to make judgements of equipment specification.
C3	Demonstrate numeracy in the exercise of a computer language for audio synthesis.
C4	Use a range of ICT applications to support and enhance work at this level and adjust features to suit purpose.

C5	Present or convey, formally and informally, information on standard topics in creative technology practice to a range of audiences.
Generic Cognitive Skills - Problem Solving, Analysis, Evaluation	
D1	Critically review and consolidate knowledge, skills and practices and thinking in the project area within a formal report.
D2	Make and justify subjective critical judgements on musical aesthetics.
D3	Demonstrate some originality and creativity in the design of software instruments and the production of audio tracks.
D4	Critically identify, define, conceptualise and analyse professional problems and issues in non-linear interactive audio production.
D5	Identify and analyse routine professional problems and issues within a practical music technology project
Autonomy, Accountability and Working With Others	
E1	Work effectively under guidance in a peer relationship with lecturing staff.
E2	Take significant responsibility for the processing or audio work of others and for a range of hardware and software resources.
E3	Exercise autonomy and initiative in utilising and extending the presented material using reference materials.
E4	Exercise autonomy and initiative in professional activities within a self-designed project.
E5	Manage audio assets and files in the construction of larger pieces of work.

Learning Outcomes - Level 10 Core Modules

SCQF Level	Module Code	Module Name	Credit	Term			Footnotes
				1	2	3	
10	COMP 10007	Audio Mastering	20	√			T1
10	COMP 10009	Interactive Audio	20		√		T2
10	COMP 10008	Adv. Audio Signal Processing	20		√		T2
10	COMP 10006	Music Technology Major Project	40	√	√		T1 and T2

10	COMP 10056	Audio For Film and Animation	20	√			T1

Footnotes for Core Modules:

Learning Outcomes - Level 10 Optional Modules

SCQF Level	Module Code	Module Name	Credit	Term			Footnotes
				1	2	3	

Footnotes for option modules

22d	Level 10 Criteria for Award
	Level 10: Award of BSc (Hons) in Music Technology In line with the Regulatory Framework, for the award of BSc (Hons) Music Technology, at least 480 credit points must be achieved of which a minimum of 120 are at SCQF Level 10. No Distinction is awarded at Honours level (Regulation 3.25). Links: UWS Regulatory Framework; and Student Experience Policy Statement.

23	Regulations of Assessment

Candidates will be bound by the general assessment regulations of the University as specified in the University Regulatory Framework .

An overview of the assessment details is provided in the Student Handbook and the assessment criteria for each module is provided in the module descriptor which forms part of the module pack issued to students. For further details on assessment please refer to Chapter 3 of the Regulatory Framework.

To qualify for an award of the University, students must complete all the programme requirements and must meet the credit minima detailed in Chapter 1 of the Regulatory Framework.

24	Combined Studies

There may be instances where a student has been unsuccessful in meeting the award criteria for the named award and for other more generic named awards existing within the School. Provided that they have met the credit requirements in line with the SCQF credit minima (please see Regulation 1.21), they will be eligible for a Combined Studies award (please see Regulation 1.61).

For students studying BA, BAcc, or BD awards the award will be BA Combined Studies.

For students studying BEng or BSc awards, the award will be BSc Combined Studies.

Change/Version Control

Changes made to the programme since it was last published:

What	When	Who
Updated Links: • Academic Engagement Procedure • Equality and Diversity • University Regulatory Framework • Removed invalid links	19/10/2023	C Winter
Guidance Note 2023-24 provided	12/12/23	D Taylor
General housekeeping to text across sections and addition of links and some specific guidance. Addition of Duration of Study and some other text – for CMA.	12/12/23	D Taylor