UNIVERSITY OF THE WEST of SCOTLAND

School of Computing, Engineering and Physical Sciences

Undergraduate Programme Specification

BSc Hons Music Technology

Session: 2022/23

Programme Leader: Colin Grassie BSc, FHEA, ACI

Lecturer | Music Technology

University of the West of Scotland

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Named Award Title:	**BSc (Hons) Music Technology Single**
Award Title for Each Award:	**BSc (Hons) Music Technology** **BSc Music Technology** **Dip HE Music Technology** **Cert HE Music Technology**
Awarding Institution/Body:	University of the West of Scotland
Language of Instruction & Examination:	English
Award Accredited By:	JAMES
Maximum Period of Registration:	Normally 7 years full time and 11 years part time
Mode of Study:	Full Time Part Time
Campus:	Paisley
School:	School of Computing, Engineering and Physical Sciences
Programme Leader:	Colin Grassie

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

Scottish Highers

• Standard Entry Requirements: ABBB (114 UCAS Tariff points) including Music or Music Technology and English, plus SQA National 5 Maths or Physics (Grade C, or above)

• Minimum Entry Requirements: BBBB (108 UCAS Tariff points) including Music or Music Technology and English, plus SQA National 5 Maths or Physics (Grade C, or above)

Year 2 – SCQF Level 8 entry

Scottish Advanced Highers

• CCC (120 UCAS Tariff points) Music / Music Technology and English, plus Higher Maths or Physics

or GCE

Year 1 SCQF Level 7

• A levels: BBC (112 UCAS Tariff points) including Music or Music Technology and English, plus GCSE Maths or Physics (Grade C, or above)

• Irish Leaving Certificate: H1 H2 H2 H2 including Music and Maths or Physics

• International Baccalaureate (IB) Diploma: 24 points

• 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 Maths

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

Further desirable skills pre-application

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.

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 a number of content streams focussed on developing high-calibre graduates employable in the following areas:

- Acoustics
- Audio post-production
- Audio software development
- Electronic music composition
- Entrepreneurship
- Game audio
- Immersive audio
- Live sound engineering
- Music production and Mastering
- Sound design
- Video production

This Honours programme is accredited by JAMES (Joint Audio Media Education Support) and the University is an AVID Learning Partner (offering the opportunity to gain Pro Tools certification).

Students will use current industry standard equipment and software for: live sound reinforcement and acoustics analysis, studio recording and production, location recording and audio post-production, electronic music composition and sound design. They will produce and professionally process distribution-ready music and audio for applications including animation and film, computer games, internet-based music services, live sound and multimedia.

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

YEAR 1

Students will be introduced to modern audio/music recording and production techniques through creating podcasts and music recording projects in the studio with a range of software and AVID Pro Tools systems. Creativity within computer based music will be studied and developed. Within live sound and acoustics, they will work with analogue and digital consoles and small PA systems. They will also investigate and develop an appreciation of the scope of music production and the music and media industry.

- Audio For Broadcast
- Recording and Production 1
- The Creative Computing Professional
- Acoustics and Sound Reinforcement
- Music Production Analysis

- Computer Music

YEAR 2

Studio recording and production techniques are further developed with a deeper focus on industry technical standards. Students will study electronic music and understand MIDI control through composition and sound design in Ableton or opt for a music production group project. Audio post-production work enhances skills in synchronisation, editing and processing techniques for deliverable media. Practical impulse response capture and room acoustics theory provides students with contextualised learning in reverberation, room design and acoustic analysis. Continuing studies in sound reinforcement theory and systems will culminate with group work, system design and technical production.

- Audio Post-Production
- Electroacoustics
- Electronic Music // Creating and Producing an Act
- Live Sound Production
- Recording and Production 2
- Sound System Design

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. This will be used to showcase employable skills within a portfolio context. Music and media industry business and legal aspects are studied in terms of employment and entrepreneurship. Audio processing is introduced through the creation of a suite of effects developed in Max For Live for Ableton Live. Practical skills in the integration of audio and video will be further developed.

Students will have an opportunity to participate 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 immersive audio or take on a study project that can either develop academic writing in a specialist topic or allow a practical specialism to be developed into a small personal project.

- The Music and Media Industry
- Audio Visual Integration
- Professional Studio Practice
- Audio Signal Processing
- Music Technology Project
- Immersive Audio // Work Based Learning // Study Project: Computing

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 Final 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.

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 spatial surround soundtrack for a short film or animation.

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.

Students will develop sound design and compositional skills to the specific requirements of Computer Games. An honours degree at 2:1 level or above in Music technology is a suitable qualification for progression to MSc studies.

- Music Technology Major Project
- Audio Mastering
- Audio For Film & Animation
- Advanced Audio Signal Processing
- Computer Games Audio

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.

Students may apply to progress to the full or part time Universities' own MA Music framework comprising:

MA Music (Industries)
MA Music (Sound Production)
MA Music (Songwriting)

or apply to register for a postgraduate research .

Examples of suitable external postgraduate opportunities for Music Technology graduates include:

MA Sound Production at the University of the West of Scotland
MSc in "Digital Composition and Performance" at the University of Edinburgh
MSc in “Acoustics and Music Technology” at the University of Edinburgh
MDes in "Sound for the moving image" at the Glasgow School of Art
MSc (online) “Sound Design” at Edinburgh Napier University

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

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 a number of practical assignments. A number of 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.

The Music Technology programme has the QAA subject benchmarks for "Music", "Computing" and "Communication, Media, Film and Cultural Studies" as reference points. The music benchmark includes aspects of Music technology and Industry and identifies areas which include: acoustics, music and (digital) media, and music production.

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 worksation (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

Knowledge and understanding is assessed partly through class tests, written academic discourse and also 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.

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. A range of course works are developed which test different competencies such as operational skills on software and hardware platforms and creativity in musical applications. The nature of the programme ensures that ICT skills are developed in most modules. Communication skills are developed through the use of reports, presentations etc. Numeric skills appear in many design and planning exercises. Practical work is a mix of individual and group work that develops the ability to work independently and as part of a group, taking on different roles as required.

Students can complete many laboratory activities off-campus by installing public domain software or remotely accessing specialist servers for particular modules. In some cases work performed on student resources can be saved in a standard format to be imported to the industry standard software used in the programme. Students on this programme benefit from the cooperation between the School of Business and Creative Industries and the School of Computing, Engineering and Physical Sciences.

Personal development and employability skills will be embedded into the modules and are incremental throughout the duration of the student experience. PDP may not necessarily be assessed but core and employability skills will be. In first year professional attitudes to PDP will be encouraged alongside the development of industry awareness. Students will be encouraged to maintain a PDP portfolio of feedback, evidence, reflection and goals. Support will be available through tools for e-portfolio development. Guidance by staff should be in the form of articulation of goals, support in actions to achieve goals, and encouragement to monitor and reflect on progress. Every student has a personal tutor.

Graduate Attributes, Employability & Personal Development Planning

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 (2019) Music By Numbers.[research report]London: UK Music. (Music By Numbers pulls together its forerunner reports, Measuring Music and Wish You Were Here)

Report Highlights:

- The UK music industry contributed £5.2 billion to the UK economy in 2018.
- The total export revenue of the music industry was £2.7 billion.
- Industry Employment sustains 190,935 full-time jobs

For Glasgow alone the figure was £105 Million with a total live music attendance in 2015 of 1.4 Million. This underlines the commercial importance of live music and the Music Technology programme responds to this by providing training and opportinities to develop professional practice in sound reinforcement and providing placement oportunities 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 needs.

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 requires high impact to access global markets. The large number of small firms requires entrepreneurial skills.

Current and future skills needs 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 of these aspects are embedded in this programme.

Despite 8% of the music industry being in Scotland the current educational provision is only 2% of the market (2019) so there is clearly scope for a programme such as this to survive, however, there are also warnings to bear in mind that the music industry does not see formal courses as always satisfying their needs and as a result industry courses and vendor qualifications have proliferated. It is essential that the current programme takes account of this by seeking to maximise relevance to employment and protecting the reputation which the programme has achieved in recent years.

Through taught modules including: The creative computing professional", "Music and media industry" together with opportunities for "Work Based Learning" (placements) students will:

- develop the ability to articulate their employability skills
- become familiar with competence-based interviewing and assessment
- enhance their CVs and portfolios
- work on personal development planning

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 musc 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 and self-promotion, which is encouraged by the industrial advisory board which culminate with participation in a "Digital Futures" exhibition where honours graduates present their work to industry representatives.

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 PDP programme.

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.

Work Based Learning/Placement Details

The placement module is a recommended option within this programme at level 9 offering students the opportunity of a relevant work experience.

This credit-bearing module offers the student 3 ways to achieve credit: –

Industry based work:
The student works in an environment that is relevant to their study and organised by the School or in co-operation with partner institutions overseas.

Project work:
The students on a short-term basis are encouraged to set up their own company and undertake a relevant project. The project can be company based or created by the student and School or a combination of all three.

Mentoring:
Opportunities for structured mentoring are developed through the industry advisory board.

The module reflects a commitment to both the Employability and PDP agendas and is directly related to the professional practice skills and transferable skills embedded in all programmes.

Assessment includes a report which includes a reflective review of the students' experiences and achievements during the placement.

Engagement

In line with the Academic 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 relevant learning platform, and complete assessments and submit these on time.

Where a programme has Professional, Statutory or Regulatory Body requirements these will be listed here:

Students should meet the enagagement criteria for each individual core module, which may include assessment submission and physical laboratory attendance.

Equality and Diversity

The University's Equality, Diversity and Human Rights Procedure can be accessed at the following link: UWS Equality and Diversity Policy

The range of musical and cultural content of the programme can be adapted to encompass the requirements of a range of gender and nationality reflecting the global music industry.

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

A. Learning Outcomes (Maximum of 5 per heading)

Outcomes should incorporate those applicable in the relevant QAA Benchmark statements

Knowledge and Understanding	
A1	Demonstrate an overall appreciation of the major theories, principals and concepts within digital audio and music technology.
A2	Explain and describe the relationship between music technology development, digital distribution and music promotion.
A3	Demonstrate knowledge that is embedded in the main theories, concepts and principles of acoustics in relation to sound reinforcement
A4	Demonstrate an overall appreciation of key individual roles in the production process within the creative media industries.
Practice - Applied Knowledge and Understanding	
B1	Apply some of the basic and routine professional skills, techniques and practices associated with digital music production.
B2	Apply studio-based skills creatively, to produce a short folio of compositions.
B3	Produce creative materials synonymous within a team objective and reflect on current skills development.
B4	Apply knowledge skills and understanding to a routine context through the set-up and usage of a live sound system.
Communication, ICT and Numeracy Skills	
C1	Convey complex ideas in a well-structured and coherent form related to music production, music technology, and musicology.
C2	Present information routine to live sound systems in the specification of a small sound system to meet a brief.
C3	Successfully plan an audio production artefact suitable for broadcast in relation to a project brief.
C4	Demonstrate a range of communication and professional skills relevant to study and later working in the creative industries.
Generic Cognitive Skills - Problem Solving, Analysis, Evaluation	
D1	Use a range of approaches to address defined and routine problems and issues in preparation for a music recording project.
D2	Identify and evaluate a range of contemporary music production techniques.
D3	Demonstrate the ability to recognise and use essential components of electroacoustic musical language.
Autonomy, Accountability and Working With Others	
E1	Work with others to acquire an understanding of current audio broadcast practice.

E2	Exercise some initiative and independence in realising sonic artworks.
E3	Produce creative materials synonymous within a team objective and reflect on current skills development.

Core Modules

SCQF Level	Module Code	Module Name	Credit	Term			Footnotes
				1	2	3	
7	COMP07076	Music Production Analysis	20		✓		
7	COMP07068	Recording and Production 1	30	✓			
7	COMP07065	Audio For Broadcast	20	✓			
7	COMP07071	The Creative Computing Professional	10	✓			
7	COMP07052	Acoustics and Sound Reinforcement	20		✓		

* Indicates that module descriptor is not published.

Footnotes

Optional Modules

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

* Indicates that module descriptor is not published.

Footnotes
Choose 1 (20 Credit) module from the list above or other modules in consultation with the Programme Leader.

Criteria for Progression and Award

To progress from SCQF 7 to SCQF 8, students are normally required to obtain 120 credits and pass all core modules.

Refer to Regulation 3.13 regarding progression with credit deficit. All pre-requisite modules must be passed before progression is allowed.

Students obtaining 120 credits at SCQF 7 or above, with 100 from the programme specification are eligible for the award of CertHE Music Technology.

Students obtaining 120 credits at SCQF 7 or above, where core module credit includes supplementary credit from other modules in the School of CEPS are eligible for the award of CertHE Information Technology.

Students obtaining 120 credits at SCQF 7 or above, where core module credit includes supplementary credit from other modules outside of the School of CEPS are eligible for the award of CertHE Combined Studies.

B. Learning Outcomes (Maximum of 5 per heading)

Outcomes should incorporate those applicable in the relevant QAA Benchmark statements

Knowledge and Understanding	
A1	Demonstrate a discerning understanding of a defined range of core theories, concepts, principles and terminology of acoustic environment.
A2	Demonstrate a knowledge of the scope, defining features, and main areas of audio post-production industry, technology and relevant technical standards.
A3	Demonstrate a discerning understanding of a defined range of core theories, concepts, principles and terminology of the signal flow and interconnection within sound reinforcement systems.
A4	Demonstrate a knowledge of the scope, defining features, and main areas of digital audio-media production systems components and their operation.
A5	Demonstrate a knowledge of the scope, defining features, and main areas to the specification of sound (reinforcement) systems.
Practice - Applied Knowledge and Understanding	
B1	Apply knowledge, skills and understanding using a range of professional skills, techniques and practices associated with creative digital music production, a few of which are complex.
B2	Apply knowledge, skills and understanding in using a few techniques and practices that are specialised and advanced to the acoustic design of critical listening room.
B3	Apply knowledge, skills and understanding in using a few techniques and practices that are specialised and advanced to the optimisation of sound reinforcement systems.
B4	Apply knowledge, skills and understanding in using a few techniques and practices that are specialised and advanced to the computer simulation of sound (reinforcement) systems design.
B5	Apply knowledge, skills and understanding using a range of professional skills, techniques and practices associated with audio asset acquisition and creative processing, a few of which are complex.
Communication, ICT and Numeracy Skills	
C1	Use and evaluate numerical and graphical data and convey complex information to a range of audiences and for a range of purposes. (Electroacoustics)
C2	Use and evaluate numerical and graphical data and convey complex information to a range of audiences and for a range of purposes. (Sound System Design)
Generic Cognitive Skills - Problem Solving, Analysis, Evaluation	
D1	Undertake critical analysis, synthesis of ideas and concepts which are within the common understandings in pre-production planning for a music recording and mixing project.

D2	Use a range of approaches to formulate and critically evaluate evidence-based solutions to routine problems and issues found in the propagation of sound and sound system optimisation.
D3	Use a range of approaches to formulate and critically evaluate evidence-based solutions to routine problems and issues found in sound propagation and sound (reinforcement) system design.
Autonomy, Accountability and Working With Others	
E1	Work under guidance with others to acquire an understanding of current professional practice in working with artists within a studio recording session.
E2	Exercise autonomy and initiative in some activities at a professional level in sound reinforcement system operation and live sound (music) reproduction.

Core Modules

SCQF Level	Module Code	Module Name	Credit	Term			Footnotes
				1	2	3	
8	COMP08065	Live Sound Production	20	✓			
8	COMP08102	Sound System Design	20	✓			
8	COMP08007	Electroacoustics	20	✓			
8	COMP08064	Recording and Production 2	20		✓		
8	COMP08052	Audio Post-Production	20		✓		

* Indicates that module descriptor is not published.

Footnotes

Optional Modules

SCQF Level	Module Code	Module Name	Credit	Term			Footnotes
				1	2	3	
8	MUSC08013	Creating & Producing an Act	20		✓		Ayr Campus
8	COMP08009	Electronic Music	20		✓		1

* Indicates that module descriptor is not published.

Footnotes
Choose 1 (20 Credit) module from the list above or other modules in consultation with the Programme Leader.

Criteria for Progression and Award

To progress from SCQF 8 to SCQF 9, students are normally required to obtain 240 credits and pass all core modules.

Students who achieve 240 credits of which a minimum of 200 credits are at SCQF L8 or above, including the core modules above, will be eligible for the exit award Diploma of Higher Education (DipHE) in Music Technology.

Refer to Regulation 3.13 regarding progression with credit deficit. All pre-requisite modules must be passed before progression is allowed.

Students who achieve 240 credits of which a minimum of 200 credits are at SCQF L8 or above, but do not achieve all the core modules for the award may be eligible for the Diploma of Higher Education (DipHE) in Information Technology.

Students obtaining 240 credits at SCQF 8 or above, where core module credit includes supplementary credit from other modules outside of the School of CEPS are eligible for the award of (DipHE) Combined Studies.

C. Learning Outcomes (Maximum of 5 per heading)

Outcomes should incorporate those applicable in the relevant QAA Benchmark statements

Knowledge and Understanding	
A1	Demonstrate the practical ability to produce an appropriately edited, processed and compiled video sequence from source material with reference to the application of post-production sound.
A2	Demonstrate a critical understanding of a range of the principles, principal theories, concepts and terminologies associated with audio capture using appropriate digital recording resources.
A3	Demonstrate a critical understanding of the principal theories, concepts, and terminologies associated with effect design and audio signal processing.
A4	Demonstrate an understanding of current areas of employment within a given sector of the music and media industries.
Practice - Applied Knowledge and Understanding	
B1	Apply knowledge, skills and understanding using a range of professional skills, techniques and practices by harnessing appropriate technological tools for the purpose of recording and production.
B2	Apply knowledge, skills and understanding using a range of the principle professional skills, techniques and practices associated with audio effect design for sound-design processing.
B3	Apply appropriate planning and preparation to a video sequence to be used in application for post-production sound synchronisation purposes.
B4	Demonstrate applied knowledge of one or more of the following specialisms: sound recording, mixing, video editing and/or web design.
Communication, ICT and Numeracy Skills	
C1	Present or convey, formally and informally, information on standard topics in immersive audio and subjective audio evlauation to a range of audiences.
C2	Correctly prepare a report which facilities research into a chosen field of employment.
C3	Successfully design and implement a website which can be used to host a media rich portfolio.
Generic Cognitive Skills - Problem Solving, Analysis, Evaluation	
D1	Identify and analyse routine professional problems and issues that may occur during a digital audio capture process.
D2	Undertake critical analysis, evaluation and synthesis of ideas and concepts within the area of audio effect software design.
D3	Undertake critical analysis, evaluation and synthesis of ideas in subjective audio evaluation and experiment design for a range of attributes.
Autonomy, Accountability and Working With Others	

E1	Exercise autonomy and initiative at a professional level during a studio recording session, showing awareness of own and other's roles and responsibilities.
E2	Exercise autonomy and initiative in the creation of a promotional portfolio for a solo artist or ensemble.
E3	Demonstrate some originality and creativity in the design and creation of an audio effect.
E4	Practise working in an audiovisual production group in ways that show awareness of own and others' roles and responsibilities.

Core Modules

SCQF Level	Module Code	Module Name	Credit	Term			Footnotes
				1	2	3	
9	COMP09061	Professional Studio Practice	20	✓			
9	COMP09008	Audio Visual Integration	20	✓			
9	COMP09010	Audio Signal Processing	20	✓			
9	COMP09091	Music and Media Industries	20		✓		
9	COMP09032	Music Technology Project	20		✓		

* Indicates that module descriptor is not published.

Footnotes
1. Within the Music Technology programme, 60 credits at level 9 may be substituted by credit gained from approved programmes of study abroad as part of the Turing scheme in the cognate area of Music Technology where the learning outcomes of the programme have been considered and comply with University Regulation 1.56, 1.57 which states:
"Students taking a period of study abroad or at another institution as part of an exchange programme will require to have the modules they are taking internationally, approved and signed off by the Programme Leader, PAB Chair and School-based Erasmus or International Co-ordinator as meeting the required level and outcomes for the University's award (a form is available for this process from Registry). In addition, there needs to be a translation of the international partner's grading system as part of the exchange agreement to enable candidates to have the exchange credit count towards any award with distinction and this needs to be drawn to the attention of the appropriate PAB Chair by the Programme Leader."

Optional Modules

SCQF Level	Module Code	Module Name	Credit	Term			Footnotes
				1	2	3	
9	COMP09104	Immersive Audio	20		✓		1
9	COMP09049	Study Project - Computing	20		✓		1
9	WRKB09002	WBL 3 - Work-Based Project (20 point)	20		✓		1

* Indicates that module descriptor is not published.

Footnotes
Choose 1 (20 Credit) module from the list above or other modules in consultation with the Programme Leader.

Criteria for Progression and Award

Progression with credit deficit from SCQF level 9 to level 10 is not normally permitted.

BSc Music Technology
Standard UWS progression regulations will apply. In particular, students may not progress to the Honours level of the programme until they have met the requirements for BSc award.

Students who have completed 360 credits of which a minimum of 100 credits are at SCQF L9 or above, including the core modules above will be eligible for the award Bachelor of Science (BSc) in Music Technology

Students who achieve 360 credits of which a minimum of 100 credits are at SCQF L9 or above, but do not achieve all the core credits for the programme may be eligible for the Bachelor of Science (BSc) in Information Technology.

Students obtaining 360 credits at SCQF 9 or above, where core module credit includes supplementary credit from other modules outside of the School of CEPS are eligible for the award for the Bachelor of Science (BSc) in Combined Studies.

The award of distinction will be made in accordance with University Regulation 3.25,3.26 which requires:

“A mean mark of 70% or above. (The student must pass the modules at the first attempt and the mean mark to be used in determining distinction will also be taken from the module marks at the first attempt.) and none of the 120 credit points taken in the final SCQF level of the award comprises prior credit imported from outside the University, unless the prior credit derives from a student exchange or study abroad programme in which a translation of the relevant grading system into the University system has been approved by the programme leader as part of the exchange agreement.”

D. Learning Outcomes (Maximum of 5 per heading)

Outcomes should incorporate those applicable in the relevant QAA Benchmark statements

Knowledge and Understanding	
A1	Demonstrate a critical understanding of the principal theories, concepts and principles that are at the forefront of the subject for a defined Music Technology topic.
A2	Demonstrate knowledge that covers and integrates most of the principle areas, features, terminologies and conventions associated with instrument creation and sound synthesis.
A3	Demonstrate a critical understanding of the principal theories, concepts and principles of audio aesthetics and non-linear editing.
A4	Demonstrate and justify critical and analytical judgements on musical aesthetics.
A5	Demonstrate some originality and creativity in the acquisition of discipline-specific audio materials.
Practice - Applied Knowledge and Understanding	
B1	Apply a range of skills, techniques and practices that are specialised, advanced and at the forefront of the subject for a defined Music Technology topic
B2	Apply knowledge, skills and understanding in using a wide range of professional skills, techniques and practices within audio mastering.
B3	Apply a wide range of the principal professional skills, techniques and practices through the development of audio assets for non-linear media.
B4	Apply knowledge, skills and understanding in using a range of hardware and software to create a audio-post-production artefact to a professional level.
B5	Apply knowledge, skills and understanding, using a wide range of the principal professional skills, techniques, practices associated with instrument creation and sound synthesis.
Communication, ICT and Numeracy Skills	
C1	Present or convey, formally and informally, information about specialised topics to informed audiences. (Music Technology Major Project)
C2	Offer professional insights, interpretations and solutions to problems and issues in the mastering process. (Audio Mastering)
Generic Cognitive Skills - Problem Solving, Analysis, Evaluation	
D1	Critically review and consolidate knowledge, skills, practices and thinking in a defined Music Technology topic.
D2	Demonstrate and justify critical and analytical judgements on musical aesthetics.
D3	Offer professional insights, interpretations and solutions to problems and issues in the mastering process.

D4	Evaluate and synthesise contemporary methods for music and sound design for non-linear media.
Autonomy, Accountability and Working With Others	
E1	Exercise autonomy and initiative in professional/equivalent activities through the delivery of practical and written project outcomes. (Music Technology Major Project)
E2	Practise working in a post-production team in ways that show awareness of own and others' roles and responsibilities. (Audio For Film and Animation)
E3	Use a wide range of routine, advanced and specialised skills to develop a portfolio. (Audio Mastering)

Core Modules

SCQF Level	Module Code	Module Name	Credit	Term			Footnotes
				1	2	3	
10	COMP10006	Music Technology Major Project	40	✓	✓		
10	COMP10056	Audio for Film & Animation	20	✓			
10	COMP10007	Audio Mastering	20	✓			
10	COMP10008	Adv Audio Signal Processing	20		✓		

* Indicates that module descriptor is not published.

Footnotes

Optional Modules

SCQF Level	Module Code	Module Name	Credit	Term			Footnotes
				1	2	3	
10	COMP10009	Computer Games Audio	20		✓		1

* Indicates that module descriptor is not published.

Footnotes
Choose 1 (20 Credit) module from the list above or other modules in consultation with the Programme Leader.

Criteria for Award

BSc (Hons) Music Technology

Students who have completed 480 credits of which a minimum of 100 are at SCQF L10 or above, including the core modules as above, will be eligible for the award BSc (Hons) Music Technology

Students who achieve 480 credits of which a minimum of 100 are at SCQF L10 or above, but

do not achieve all the core credits for the programme may be eligible for the BSc (Hons) in Information Technology.

Students obtaining 480 credits at SCQF 10 or above, where core module credit includes supplementary credit from other modules outside of the School of CEPS are eligible for the BSc (Hons) in Combined Studies.

A School Board of Examiners is empowered to make an exit award of CertHE/DipHE,BA/BSc or PgC/PgD in Combined Studies (Regulation 1.61) where a student has met the credit requirements for an award in line with SCQF credit minima (see Regulation 1.21), but cannot continue on the named award.

A Music Technology BSc(Hons) (Single) Degree may be awarded for credit of at least 480 of which a minimum of 200 in the subject as determined by core modules at SCQF 9 or an approved programme of study abroad through the Turing scheme and SCQF 10 of which a minimum of at least 100 at level 10.

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.

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 an exit award of CertHE / DipHE or BA / BSc in Combined Studies. 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.

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