

Module Title	Music Technology Project			
Brief Description	This final year elective allows you to undertake a specialist self-directed project in an area of applied music technology, such as sound recording, sound design, or music technology in education, amongst other areas. You will receive specialist individual supervision to support you during the development of your project, which may be a practice-based or written form of submission.			
SCQF Level	10			
Credit Rating	20 SCQF Credits / 10 ECTS credits			
Status	Elective on BEd			
Pre-requisites	Music Technology in Education			
Co-requisites	n/a			
Anti-Requisites	n/a			
Maximum number of Students	Full BEd cohort	Minimum number of Students	1	
Learning Modes		Hours per week/task	No. of Weeks	Total (hours)
Group tutorials		1	10	10
Assessment workshops		2	3	6
Independent Study		c. 6	30	184
Total Notional Student Effort				200
Module Co-ordinator	Dr Alistair MacDonald			
Module Aims	<ul style="list-style-type: none"> To encourage deep exploration and application of music technology To support self-directed and in-depth study in an area of music technology To nurture creative and imaginative approaches to using music technology To encourage critical, research-led, and innovative approaches to using music technology 			
Module Content	You will liaise with the module coordinator to negotiate and develop a project of suitable scope. Your project outcome may be practice-based with an accompanying commentary (e.g. an EP recording project, a portfolio of compositions), research-based (e.g. extended paper) or practice-led research (e.g. educational research paper with supporting documentation). You will be allocated a supervisor and will work closely with him/her to develop your ideas. In addition, you will present your work-in-progress in regular group tutorials, where you will receive additional feedback on your progress.			
Learning Outcomes	On successful completion of this module you will be able to:			

LO1	Design, plan and carry out to successful completion a self-directed music technology project		
LO2	Situate your individual practice and/or research in a wider artistic and educational context.		
LO3	Apply high level technical, artistic and critical skills to the development of a music technology project.		
Assessment 1, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • Presentation 15% (LO2) A mid-year presentation outlining your project and evaluating your work-in-progress. 		
Assessment Criteria for Assessment 1	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • Quality of critical reflection on your work to date • Evidence of a detailed and organised approach to project management • Awareness of context • Quality of presentation skills 		
Assessment 2, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • Negotiated Output 85% (LO1, 2, 3) <p>The precise duration and scope of the output will be negotiated with the module coordinator, but typically this may be:</p> <ol style="list-style-type: none"> a) practice-based output (typically 15-20 minutes of music or equivalent with 700-800 word critical commentary) b) research output (5000 - 5500 word paper) c) practice-led research output (2500-3000 word paper with accompanying documentation) 		
Assessment Criteria for Assessment 2	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • Evidence of an imaginative approach to practice and/or research • Originality of ideas and development of these ideas to produce convincing results • Awareness of professional artistic/cultural/educational practice/s and an ability to situation your work in these context/s • Critical reflection on your own personal practice and/or research • Quality of presentation (as appropriate to the form of submission) 		
Alignment of Assessment and Learning Outcome			
		Assessment 1	Assessment 2
	LO1		✓
	LO2	✓	✓
LO3		✓	
Feedback	Throughout the module your supervisor will provide specialist feedback during small group tutorials. In addition, you will present your work-in-progress in regular assessment workshops, where you will receive additional feedback from staff and peers. You will receive written feedback on your summative submission.		
Recommended Resources	<ul style="list-style-type: none"> • Bartlett, B. and Bartlett, J. (2013) <i>Practical recording techniques: The step-by-step approach to professional audio recording</i>. 6th edn. Waltham, MA: Focal Press. • Brown, A. (2014) <i>Music technology and education: Amplifying musicality</i>. London, United Kingdom: Routledge. 		

	<ul style="list-style-type: none"> • Cox, C. and Warner, D. (eds.) (2004) <i>Audio culture: Readings in modern music</i>. New York: Continuum International Publishing Group. • Hugill, A. (2012) <i>The digital musician</i>. 2nd edn. London: Taylor & Francis. • Kahn, D. (2015) <i>Noise, water, meat: A history of voice, sound, and Aurality in the arts</i>. Cambridge, Mass; London: MIT Press. • Moore, A. (2016) <i>Sonic art: An introduction to Electroacoustic music composition</i>. Devon, United Kingdom: Routledge. • Senior, M. (2011) <i>Mixing secrets for the small studio</i>. Oxford, United Kingdom: Focal Press. • Taylor, T.D. (2001) <i>Strange sounds: Music, technology, and culture</i>. New York: Routledge.
Other Relevant Details	You will be required to produce a short written proposal by the end of the second week of term 1, after which you will be allocated to a tutorial group and supervisor.
Next Steps	Entry to the teaching profession or postgraduate study.