

Module Title	Music Technology in Education			
Brief Description	This elective module allows you to apply the core music technology skills developed in years one and two to more advanced projects. You will work towards a portfolio that demonstrates your skills and understanding across three inter-related areas mapped to the SQA Higher; studio recording and mixing, music technology in context, and understanding 20 th and 21 st Century music. Throughout the module you will reflect on how these areas of study can be combined and applied in a variety of classroom contexts.			
SCQF Level	9			
Credit Rating	20 SCQF Credits / 10 ECTS credits			
Status	Elective on BEd			
Pre-requisites	Integrated Music Studies 2			
Co-requisites	n/a			
Anti-Requisites	n/a			
Maximum number of Students	Full BEd cohort	Minimum number of Students	5	
Learning Modes		Hours per week/task	No. of Weeks	Total (hours)
Lecture-workshops		2	18	36
Group feedback tutorials (one per unit)		2	3	6
Independent study		c. 5	30	158
Total Notional Student Effort				200
Module Co-ordinator	Dr Alistair MacDonald			
Module Aims	<ul style="list-style-type: none"> To develop students' technical skills and confidence in the recording studio. To enhance students' creativity and critical appraisal skills when using music technology. To develop students' critical understanding of music technology and its contexts, spanning commercial, experimental and educational applications. To encourage up-to-date and imaginative links between music technology and classroom teaching To stimulate discussion and debate on the impact of music technologies on society, culture and education. 			
Module Content	Indicative content (see Module Handbook for current class content): Unit 1 (Term 1): Studio Recording and Mixing <ul style="list-style-type: none"> Project planning skills Multitrack recording Microphone placement Critical listening for mixing 			

	<ul style="list-style-type: none"> • Genre-specific mixing techniques <p>Unit 2 (Term 2): Music Technology in Context</p> <ul style="list-style-type: none"> • DSP • Study of repertoire • Composing in film, game and theatre contexts • Synchronisation • Mixing techniques <p>Unit 3 (Term 3): Understanding 20th and 21st Century Music</p> <ul style="list-style-type: none"> • The multitracking revolution • New sounds; new genres • Case-studies on artist-innovators • Sampling culture, intellectual property and ethics 	
Learning Outcomes	On successful completion of this module you will be able to:	
LO1	Demonstrate technical capabilities, project management skills and aural acuity when recording and mixing a multitrack work.	
LO2	Effectively apply sampling techniques, virtual instruments and/or sound processing tools to compose original music in response to a brief.	
LO3	Engage in critical discussion and debate on the relationship between technical and artistic developments in 20 th and 21 st Century musics.	
Assessment 1, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • 100% Portfolio (LO1,LO2, LO3) to include three assignments with accompanying educational commentaries 	
Assessment Criteria for Assessment 1	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • skilful use of studio recording and mixing techniques to develop a stylistically convincing recording • imaginative application of instruments and sound processing tools to develop a coherent musical form appropriate to a brief • evidence of in-depth research and critical understanding of 20th and 21st Century technological and musical developments • critical awareness of the links between your skills in all three of the above areas and the classroom teaching environment. 	
Alignment of Assessment and Learning Outcome		
	Assessment 1	
	LO1	✓
	LO2	✓
	LO3	✓
Feedback	You will receive ongoing verbal feedback during lecture- workshops. In addition, group feedback tutorials at the end of each unit provide an opportunity for staff and peer feedback on your work-in-progress. You will receive written feedback on your summative portfolio 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. • Cox, C. and Warner, D. (eds.) (2004) <i>Audio culture: Readings in modern music</i>. New York: Continuum International Publishing Group. 	

	<ul style="list-style-type: none"> • 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. • SQA (2016) SQA Higher Music Technology. Available at: http://www.sqa.org.uk/sqa/56951.html (Accessed 15 February 2017.) • Taylor, T.D. (2001) <i>Strange sounds: Music, technology, and culture</i>. New York: Routledge.
Other Relevant Details	n/a
Next Steps	Music Technology Project