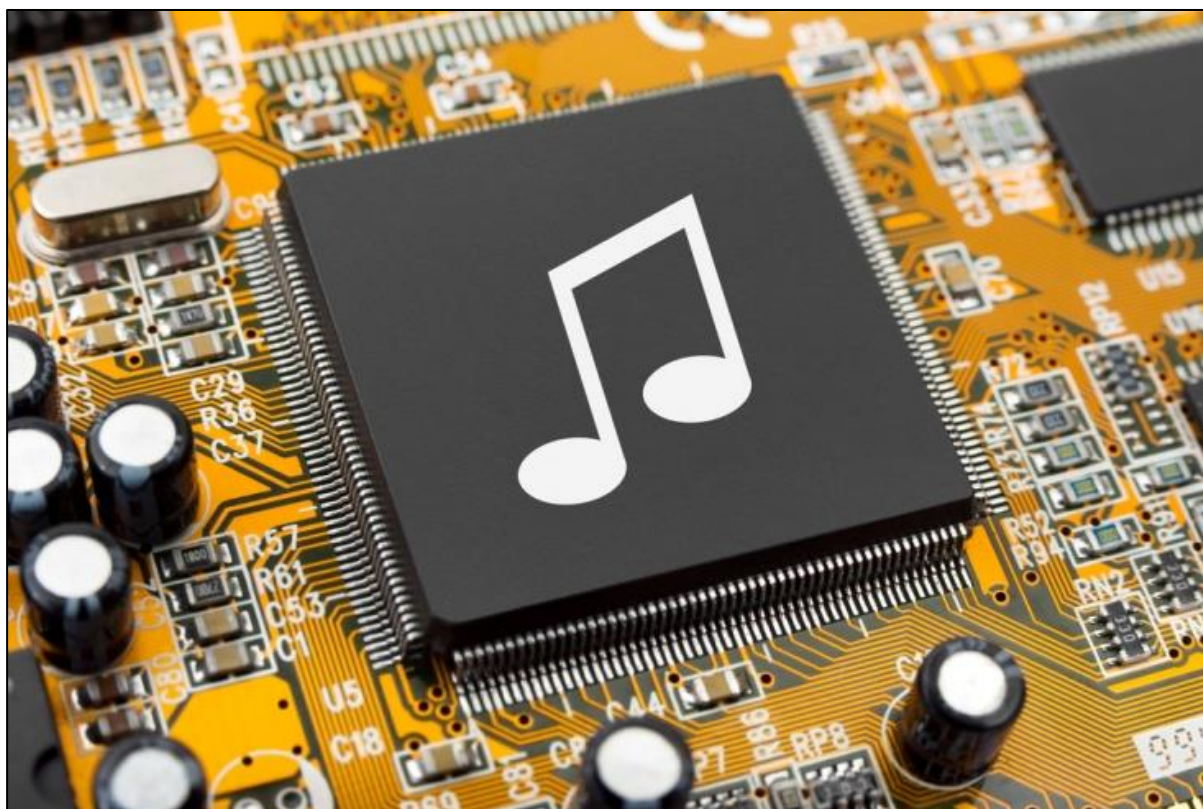


National 3 Music Technology Course Support Notes



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Please refer to the note of changes at the end of this document for details of changes from previous version (where applicable).

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Introduction

These support notes are not mandatory. They provide advice and guidance on approaches to delivering and assessing the National 3 Music Technology Course. They are intended for teachers and lecturers who are delivering the Course and its Units. They should be read in conjunction with the *Course Specification* and the Unit Specifications for the Units in the Course.

National 3 Music Technology

Internally assessed mandatory Units

Music Technology Skills — 6 SCQF credit points

Understanding 20th and 21st Century Music — 6 SCQF credit points

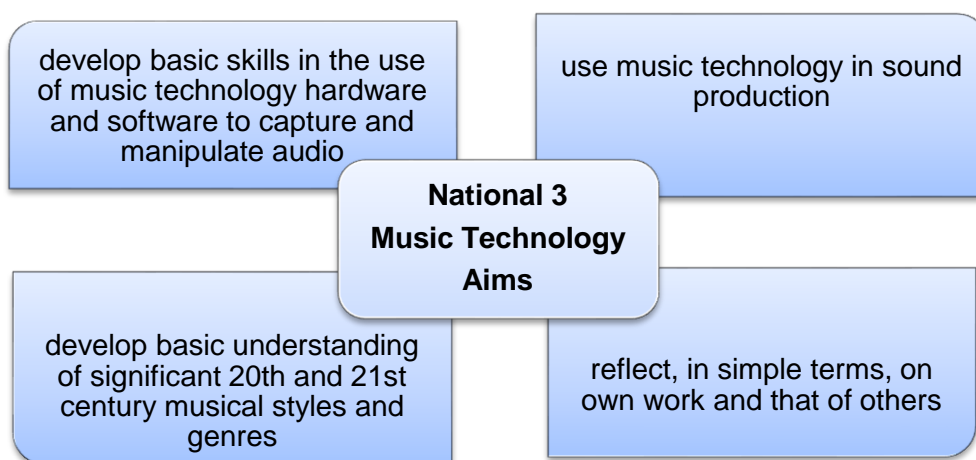
Music Technology in Context — 6 SCQF credit points

General guidance on the Course

Aims

The purpose of the National 3 Music Technology Course is to enable learners to develop their knowledge of music technology, and of basic music concepts, particularly those relevant to 20th and 21st century music, and to engage in the development of technical and creative skills through practical learning. This Course will provide opportunities for learners to develop their interest in music technology and to introduce and develop skills and knowledge relevant to the needs of the music industry.

The aims of the Course are to enable learners to:



What do these aims mean, in practical terms?

Develop basic skills in the use of music technology hardware and software to capture and manipulate audio

Learners who study this Course may already have an interest and some ability in using music technology as it is more accessible than ever. Skills that were once limited to inside a recording studio can now be honed through a wide variety of free and inexpensive downloads, apps and programs for mobile phones, electronic devices and computers. Learners may already use these to capture audio, mix and produce their own music.

In the delivery of this Course, teachers/lecturers may well make use of these free resources, and should encourage their learners to do the same.

This Course is open and flexible in the hardware and software requirements. Centres currently using music programs for composition, or that offer Courses in Music Technology, may well already have suitable equipment to capture and work with audio.

Use music technology in sound production

We are all very used to hearing recorded music in our daily lives, whether it is on the radio, mp3, CD, TV theme tune, in the supermarket or restaurant, etc. All of these sounds have been produced using music technology, and involve the ever-expanding music industry to record, edit and produce the work.

In this Course, learners will be given an introduction to basic techniques involved in using equipment and software to record sound. They will then develop skills to work with the sound in varied ways.

They should be introduced to a variety of methods of audio capture — using mics, MIDI, samples and loops for example, and also a range of genres and ensembles, eg rock band, solo singer, school choir, radio broadcast, and film sound track. They should be encouraged to listen to recorded sound in different contexts, which will allow them to develop their aural skills, and promote discussion about the different methods of recording used.

There should be opportunity for personalisation and choice, and to allow learners to develop and produce music in ways that are of interest to them.

Develop basic understanding of significant 20th and 21st century musical styles and genres

A range of concepts from the 20th and 21st centuries will be investigated and listened to by learners. At this level, the genres considered should include jazz, blues, rock, and disco. Aural discrimination skills will be developed throughout the Course and concepts will be applied across all Units.

Reflect, in simple terms, on own work and that of others

Throughout the Course, learners should be taught the skills of listening, reflecting and adapting their own work through self-evaluation. They should also develop peer assessment skills through group discussion with others in the class. It is likely that the teacher will have significant input at the start of the Course to help learners develop these skills, but gradually the learner should develop and demonstrate confidence and ability in commenting on their own and others' work.

Progression into this Course

Entry to this Course is at the discretion of the centre.

However, they may have attained some relevant skills and knowledge through prior experience. Skills and knowledge developed through the following, while **not mandatory**, are likely to be helpful as a basis for further learning in this Course.

Experiences and outcomes

In terms of prior learning and experience, relevant experiences and outcomes may also provide an appropriate basis for doing this Course.

Skills, knowledge and understanding covered in this Course

This section provides further advice and guidance about skills, knowledge and understanding that could be included in the Course.

The Course engages the learner through practical musical activities. Learners will develop their ability to express themselves through music, encouraging creativity and autonomy. The Course also enables learners to gain knowledge and understanding of music and technological concepts. Across the Course, skills and experiences which complement each other are developed.

The skills will be developed throughout the Course. The table below shows where there are significant opportunities to develop these in the individual Units.

Skills and knowledge	Music Technology Skills	Understanding 20th and 21st Century Music	Music Technology in Context
basic skills in using music technology hardware and software to capture and manipulate audio	✓		
basic knowledge of music technology hardware	✓		
knowledge of main features and functions of music technology software	✓		
application of music technology in creative ways			✓
awareness of a range of contexts in which music technology can be applied			✓
basic knowledge and understanding of 20th and 21st century musical styles and genres and developments in music technology		✓	
ability to reflect simply on own work and that of others	✓	✓	✓

Teachers/lecturers should ensure that learners are fully aware of the wide range of skills, knowledge and understanding that they are developing in the Units and Course as a whole.

It is also important to highlight any transferable learning that is taking place which supports the development of skills for learning, skills for life and skills for work.

Progression from this Course

This Course or its components may provide progression to:

- ◆ other SQA qualifications in Music Technology or related areas, including National 4 Music Technology
- ◆ further study, employment or training

Hierarchies

Hierarchy is the term used to describe Courses and Units which form a structured sequence involving two or more SCQF levels.

It is important that any content in a Course and/or Unit at one particular SCQF level is not repeated (unless required for consolidation) if a learner progresses to the next level of the hierarchy. The skills and knowledge should be able to be applied to new content and contexts to enrich the learning experience. This is for centres to manage.

The Units in the Music Technology Courses from National 3 to Higher level are designed in a hierarchy. This means that learners may be able to achieve and be certificated for a Unit at the level above the level of the Course they are doing. This could be achieved for example by learners within the class group completing similar practical activities and their work being differentiated and benchmarked against the Assessment Standards and evidence requirements at different SCQF levels.

It is very important for centres to ensure that learners who progress to the next SCQF level progressively build and broaden their skills, knowledge and understanding at the next SCQF level. This is of particular importance in Courses with a common hierarchical Unit and Course structure.

Appendix 2 contains a table showing appropriate concepts to be included at National 3. This table may be useful for identifying important prior learning for learners moving to National 4.

Teachers should also refer to the Outcomes and Assessment Standards when planning delivery.

Approaches to learning and teaching

Music Technology, like all new and revised National Courses, has been developed to reflect Curriculum for Excellence values, purposes and principles. The approach to learning and teaching developed by individual centres should reflect these principles.

An appropriate balance of teaching methodologies should therefore be used in the delivery of the Course. Whole-class, direct teaching opportunities should be balanced by activity-based learning on practical tasks. The use of a variety of active learning approaches is encouraged, including peer teaching, individual and group presentations and investigatory tasks, with learners actively involved in developing their skills, knowledge and understanding. Learning should be planned so that skills are developed simultaneously with knowledge and understanding. It is important that teachers/lecturers plan teaching and learning experiences carefully to take account of the prior skills of learners. Practical activities and investigations lend themselves to group work, and this should be encouraged.

A key principle of Curriculum for Excellence qualifications is that they allow learners to acquire skills, knowledge and understanding in a meaningful and integrated way. This not only assists with retention of skills so that they may be transferable and capable of being applied to new and different contexts but it also enables the time available for delivering a Course to be used more efficiently, creating more time for learning. This same principle can also be applied to assessment. Assessment activities, used to support learning, may usefully be blended with learning activities throughout the Course.

For example:

- ◆ sharing learning intentions/success criteria
- ◆ using assessment information to set learning targets and next steps
- ◆ adapting teaching and learning activities based on assessment information
- ◆ boosting learner confidence by providing supportive feedback

Self and peer assessment techniques should be encouraged wherever appropriate.

Learning and teaching activities should be designed to develop the skills and knowledge to the standard required by **each Unit** and to the level defined by the associated Outcomes and Assessment Standards

Learning about Scotland and Scottish culture will enrich the learners' learning experience and help them to develop the skills for learning, life and work they will need to prepare them for taking their place in a diverse, inclusive and participative Scotland and beyond. Where there are opportunities to contextualise approaches to learning and teaching to Scottish contexts, teachers and lecturers should consider this.

Sequencing and delivery — Units and the Course

Centres should be aware that there are many different ways of delivering the National 3 Music Technology Course. The following information provides some advice on possible approaches.

The three mandatory Units in the Course are:

Music Technology Skills (National 3)	(6 SCQF credit points)
Understanding 20th and 21st Century Music (National 3)	(6 SCQF credit points)
Music Technology in Context (National 3)	(6 SCQF credit points)

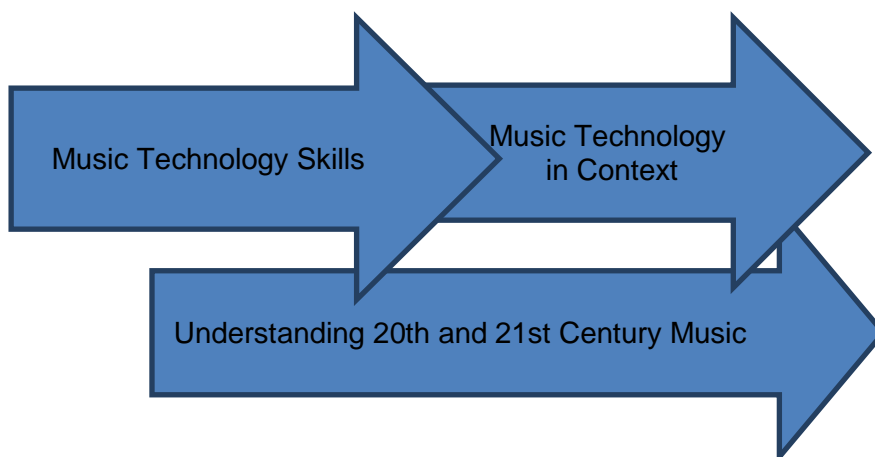
Delivery approach 1: Stand-alone delivery of Units

Any of these Units may be delivered independently. For example, a learner who plays in a rock band may be interested to learn how to produce a demo track. Another may wish to develop their hobby of DJing by mixing tracks and using a mic to record voice overs. In these cases, the Music Technology Skills Unit could be taken as a stand-alone qualification.

Another learner might have modern dance lessons, and love listening and dancing to rock and disco music. The Understanding 20th and 21st Century Music Unit would allow them to investigate and learn more about these styles, broaden their knowledge of other styles and genres too, and learn about some technological developments.

Delivery approach 2: Concurrent delivery of Units

This approach allows the technology skills to be developed concurrently with the relevant music understanding, and is a straightforward way of building up skills and knowledge.



Unit 1 — **Music Technology Skills** — is likely to be the starting point for the Course. In this Unit, learners will be introduced to, and develop, the technological skills and knowledge for the Course. Learners will use relevant hardware and software required to capture audio. This could include (for example) using a microphone for voice/instrument, using a direct line in, importing audio tracks/sample/loops, MIDI input etc. A wide range of skills will be taught during these processes – appropriate microphone placement, constructing signal path, setting levels, ensuring instruments are tuned, inputting etc. Once captured, the sound(s) should be manipulated and edited, using appropriate processes and effects.

Learning could be based around short demonstrations, followed by hands-on activities for the learners.

While developing basic skills in Unit 1, learners can begin to develop their music knowledge and listening skills through Unit 2 — **Understanding 20th and 21st Century Music**.

In Unit 2, learners will study a limited range of styles and genres of music. Basic technology concepts will also be explored and learners will begin to understand how music technology has influenced music in the 20th and 21st centuries. Learners should be encouraged to research musicians, equipment and styles that have been key features of this era. This could be done individually or with peers, and could be presented orally, or as a written project/blog/PowerPoint/radio broadcast, etc. This may form part of the evidence requirement for assessment.

Unit 3 — **Music Technology in Context** — uses and develops the practical skills learned in Unit 1, and combines these skills with relevant concepts learned in Unit 2. Learners will bring these together to produce two clearly different short pieces of work which will demonstrate their ability to capture sound, manipulate it, and then mix it down to an audio master. Possible contexts could include recording a short radio broadcast, recording instrumental/vocal tracks, creating a radio advert or jingle, sound to accompany animation, using samples and loops, gaming soundtrack, narration with added sound effects or music, a short film sound track or mixing tracks.

Delivery approach 3: Mix first — capture later

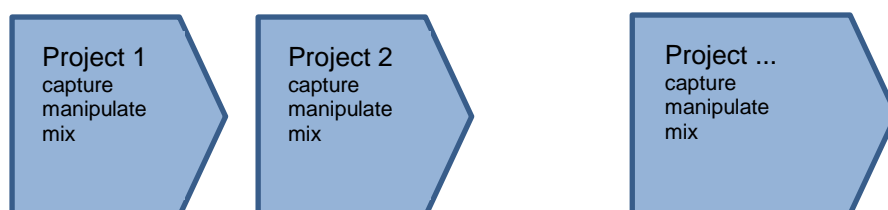
In the approach described above, the learner starts by learning how to capture sounds, then how to manipulate them, and finally how to mix them to produce a finished product. An alternative, and equally valid, approach is to develop skills of manipulating and mixing first, using supplied audio files. The skills of capturing audio, involving choosing appropriate devices, microphone placement and designing signal paths can be developed later.

At this level, learners could be given audio files, comprising several tracks, to experiment with. These will allow them to develop skills to manipulate, mix and balance parts, then produce audio masters. They can then apply these skills when they capture their own audio.

Where resources are limited, a combination of delivery examples 2 and 3 may be necessary, with different groups carrying out practical activities in different sequences, so that limited access to computers, or to sound capture equipment, can be shared equitably.

Delivery approach 4: Possible integrated approaches

An alternative method of delivery would involve a series of mini-projects (the number of projects will be determined by the time available), each building additional technical skills and knowledge.



Each new project could include new aspects of audio capture, audio manipulation and mixing, but presented in a new context. Learners could work in small groups

on different projects at the same time. This approach would allow school events to be incorporated naturally into the Course delivery, with possible opportunities for inter-disciplinary working, eg mixing tracks into a medley for a dance show; recording a Halloween ghost story being read then adding spooky music and sound effects; recording commentary/interviews on a school football match then editing for radio broadcast with jingles. These series of projects could allow learners to produce evidence required for the Music Technology Skills and Music Technology in Context Units.

The Understanding 20th and 21st Century Music Unit could be delivered as a separate but concurrent strand, or it might be possible to integrate some or all of the learning into carefully chosen projects.

Delivery approach 5: Combining delivery of Music Technology Course with Music (performing) Course

The similarity in structure of the Music Technology and Music (performing) Courses, and the fact that both Courses require learners to spend significant amounts of time working alone or in groups, with the teacher often working as a facilitator, mean that it might be possible, with careful planning, for one teacher to deliver both Courses simultaneously to a mixed group of learners. However, learners at this level are likely to require significant support, and so this approach might be more suited to National 4 and above. A possible way of structuring this is provided in the support notes for National 4.

Developing skills for learning, skills for life and skills for work

It is important that learners have opportunities to develop broad generic skills as an integral part of their learning experience.

Guidance on the development of skills for life, skills for learning and skills for work is to be found in the support notes for each of the component Units.

Approaches to assessment

The publication *Building the Curriculum 5* sets out a framework for assessment which offers guidance on approaches to recognising achievement, profiling and reporting. Research in assessment suggests that learners learn best, and attainment improves, when learners:

- ◆ understand clearly what they are trying to learn, and what is expected of them
- ◆ are given feedback about the quality of their work, and what they can do to make it better
- ◆ are given advice about how to go about making improvements
- ◆ are fully involved in deciding what needs to be done next, and who can give them help if they need it

Where possible, approaches to assessment should encourage personalisation and choice for learners in assessment methods and processes and support learning and teaching. *Building the Curriculum 5: a Framework for Assessment* also recommends that learners receive accurate and regular feedback regarding their learning and are actively involved in the assessment process.

It is important that different approaches to assessment are used by teachers/lecturers to suit the varying needs of learners. Teachers/lecturers should also use inclusive approaches to assessment taking account of any specific needs of their learners.

Assessment should:

- ◆ cover subject content at the appropriate level without bias or stereotyping
- ◆ use content, resources and assessment materials that recognise the achievements and contributions of different groups
- ◆ where appropriate, provide a balance of assessment methods and encourage alternative approaches

In day-to-day teaching and learning there may be opportunities in the delivery of the Units in a Course to observe learners providing evidence which satisfies completely or partially, a Unit or Units. This is **naturally-occurring evidence** and this evidence can be recorded as evidence using an observation checklist.

Unit assessment

See the *Unit Support Notes* for guidance on approaches to assessment of the Units of the Course.

Combining assessment across Units

If an integrated approach to Course delivery is chosen (see above), then there will be opportunities for combining assessment across Units. For example, a single project or production could provide evidence for aspects of Units 1 and 3.

If using this approach, teachers/lecturers should track evidence of individual Outcomes so that learners who do not achieve the complete assessment can still gain recognition for the Outcomes they have achieved.

Equality and inclusion

The requirement to develop practical skills involving the use of equipment may present challenges for learners with physical, visual or aural impairment. In such cases, reasonable adjustments may be appropriate.

Alternative approaches to Unit assessment to take account of the specific needs of learners can be used. However, the centre must be satisfied that the integrity of the assessment is maintained and that the alternative approach to assessment will in fact generate the necessary evidence of achievement.

It is recognised that centres have their own duties under equality and other legislation and policy initiatives. The guidance given in these Course Support Notes is designed to sit alongside these duties but is specific to the delivery and assessment of the Course.

It is important that centres are aware of and understand SQA's assessment arrangements for disabled learners, and those with additional support needs, when making requests for adjustments to published assessment arrangements. Centres will find more guidance on this in the series of publications on Assessment Arrangements on SQA's website: www.sqa.org.uk/sqa/14977.html.

Appendix 1: Reference documents

The following reference documents will provide useful information and background.

- ◆ Assessment Arrangements (for disabled learners and/or those with additional support needs) — various publications are available on SQA's website at: www.sqa.org.uk/sqa/14977.html
- ◆ [*Building the Curriculum 4: Skills for learning, skills for life and skills for work*](#)
- ◆ [*Building the Curriculum 5: A framework for assessment*](#)
- ◆ [*Course Specifications*](#)
- ◆ [*Design Principles for National Courses*](#)
- ◆ [*Guide to Assessment \(June 2008\)*](#)
- ◆ Principles and practice papers for curriculum areas
- ◆ [*SCQF Handbook: User Guide*](#) (published 2009) and SCQF level descriptors (reviewed during 2011 to 2012): www.sqa.org.uk/sqa/4595.html
- ◆ [*SQA Skills Framework: Skills for Learning, Skills for Life and Skills for Work*](#)

Appendix 2: Concept tables

This table lists appropriate concepts to be covered at National 3, especially for learners likely to progress to National 4.

This table may be useful for:

- ♦ ensuring seamless progression to National 4
- ♦ identifying important prior learning for learners at National 4

Teachers should also refer to the Outcomes and Assessment Standards for each level when planning delivery.

	Technological terms	Styles and genres
National 3	beat capture channel distortion / overload dry/wet frequency (Hertz, kHz) microphone MIDI sequenced data session log track (names / list) virtual instrument tracks volume	Jazz Blues Rock Disco

	Melody / harmony	Rhythm / tempo	Texture / structure / form	Timbre / dynamics
National 3	ascending descending step (stepwise) leap (leaping) repetition sequence improvisation chord chord change	accent/accented beat / pulse BPM (beats per minute) 2, 3 or 4 beats in the bar on the beat/off the beat repetition slower/faster pause drum fill	unison / octave harmony / chord solo accompanied / unaccompanied repetition riff ostinato	acoustic/electronic striking (hitting), blowing, bowing, strumming, plucking acoustic guitar, electric guitar piano, organ, synthesiser drum kit voice / vocals crescendo (cres) diminuendo (dim)

Learners are also expected to use a range of controls, effects and processes, drawn from the following lists:

Controls and effects: delay, EQ (equalisation), gain/trim, mono(phonic), panning, playback, record, reverb(eration), stereo(phonic), time domain

Processes backup copy, format, mix/mixing/balance, normalising, sampled, save, audio/stereo master, USB (port)

Appendix 3: Online resources

Online resources (websites, microsites, wikis, newsfeeds, databases, etc) can provide a valuable source of easily accessible and up-to-date information on a wide range of music technology hardware, software and topics. Some suggested online resources are listed below.

Websites	Resources
Intellectual property	
PRS for Music	Information about licensing
Association of Independent Music (musicindie.com)	Wide range of advice and downloadable resources
British Academy of Songwriters, Composers and Authors (BASCA)	Downloadable paper on IP in educational resources section
The British Recorded Music Industry (BPI)	Useful glossary of terms, and information on copyright, in visitors area
Merlin (merlinnetwork.org)	Copyright protection agency for musicians
Musicians Union (MU)	Wide range of advice for professional musicians
PPL	Information for performers and music makers
UK Music	Supporting the UK music industry
Ofcom	Information on broadcasting licences
Microphones and recording	
Shure (and other suppliers)	Specifications for microphone
Recording-microphones(.co.uk)	A website with good description of microphone types, and tips on recording and many useful links
planetoftunes	General website with sections on sound theory, sound recording, MIDI sequencing and much more
Deltamedia	A supplier's web site with useful tech tips section
PRC Recording (pfarell.com)	A recording studio with a useful hints and tips section
Making your microphone placement work	An audio tuts+ resource with useful hints and tips
General information	
Supporting Materials for AS/A2 Music Technology guide	Wide range of useful information based on AS/A2 syllabus, but much of it applicable to this Course
Sae Institute	Follow link to reference library for a wide range of useful documents on audio technology
Renaissance recording Studio, Nashville (pullpud.tripod.com)	Sections on microphone technique, tracking tips and mixing tips
Equalisation and processing	
Sound on Sound online magazine (SOS)	Good article entitled <i>Using equalisation</i> in April 2001 edition
The Mysteries of Dynamic Processing revealed	May 2010 article in the ProAudioFiles.com online magazine
Royalty-free music and sound effects	
Stonewashed (Vilkki Studios) AudioMicro	Sources of royalty-free music and sound effects which can be used in tasks and projects

Administrative information

Published: June 2014 (version 1.1)

History of changes to Course Support Notes

Course details	Version	Description of change	Authorised by	Date
	1.1	'Should' changed to 'could' on pages 8 and 9. Additional technological terms added to page 13.	Qualifications Manager	June 2014

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Unit Support Notes — Music Technology Skills (National 3)



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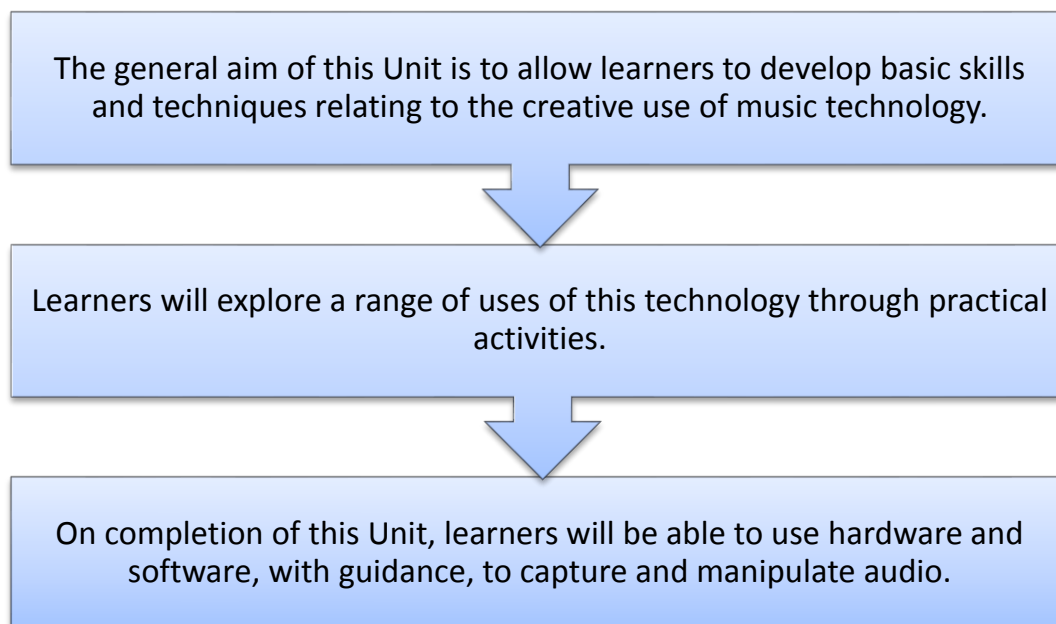
Please refer to the note of changes at the end of this document for details of changes from previous version (where applicable).

Introduction

These support notes are not mandatory. They provide advice and guidance on approaches to delivering and assessing the *Music Technology Skills* (National 3) Unit. They are intended for teachers and lecturers who are delivering this Unit. They should be read in conjunction with:

- ◆ the Music Technology Skills (National 3) *Unit Specification*
- ◆ the National 3 Music Technology *Course Specification*
- ◆ the National 3 Music Technology *Course Support Notes*
- ◆ appropriate assessment support materials

General guidance on the Unit



This Unit will also give learners the opportunity to develop a range of transferable skills for life, learning and work.

The Unit can be delivered:

- ♦ as a stand-alone Unit
- ♦ as a component of the National 3 Music Technology Course

Progression into this Unit

Entry to this Unit is at the discretion of the centre. However, learners would normally be expected to have attained some useful skills and knowledge from prior learning within their broad general education.

Learners may also have gained relevant skills and knowledge through other education systems or from their own interests and informal learning.

Skills, knowledge and understanding covered in this Unit

Information about skills, knowledge and understanding is given in the National 3 Music Technology *Course Support Notes*.

Teachers and lecturers are free to select the skills, knowledge, understanding and contexts which are most appropriate for delivery in their centres.

Progression from this Unit

On successful completion of this Unit, the following Units and Courses provide appropriate progression pathways for learners:

- ♦ other Music or Music Technology Units at SCQF level 3
- ♦ Music Technology Skills (National 4) Unit

Approaches to learning, teaching, and assessment

The Unit is designed to provide flexibility and choice for both the learner and the teacher.

Learning and teaching activities should be designed to stimulate learners' interest, and to develop skills and knowledge to the standard required by the Outcomes and to the level defined by the associated Assessment Standards.

Tasks and activities throughout the Unit should be linked to relevant contexts. The *Unit Specifications* and *Course Specifications* define the skills and knowledge required, but leave complete freedom to the teacher and learner to select interesting contexts in which to develop these. This provides scope for personalisation and choice, as relevant and motivating contexts can be used.

The *Course Support Notes* provide further broad guidance on approaches to learning and teaching which applies to all the Units of the Course, and should be read before delivering this Unit.

Approaches to delivering and assessing each Outcome

The learner must demonstrate attainment of **both** of the Outcomes and their associated Assessment Standards. Assessment must be valid, reliable and fit for purpose.

SQA does not specify the methods of assessment to be used; teachers should determine the most appropriate method for their learners. In many cases, evidence (which may be oral or observational) will be gathered during normal classroom activities, rather than through formal assessment instruments.

Centres are expected to maintain a detailed record of evidence, including oral or observational evidence. Evidence in written or presentation format should be retained by the centre for verification.

Authentication of evidence

All evidence should be gathered under supervised conditions.

In order to ensure that the learner's work is their own, the following strategies are recommended:

- ◆ personal interviews with learners where teachers can ask additional questions about the completed work
- ◆ asking learners to do an oral presentation on their work
- ◆ ensuring learners are clear about acknowledging sources
- ◆ using checklists to record the authentication activity

Assessment Evidence may be produced in a variety of formats including presentations, digital photographs and video, audio files, podcasts and blogs, and these can be stored by the learner (or teacher) within a proprietary

e-portfolio, or simply by storing them in a secure folder. It should be noted that centres should verify that this evidence is indeed that of the learner and ensure that no credit is given for archive information without further analysis or comment by the learner.

Assessment of learners can be carried out at any point during teaching and learning in this Unit, where evidence of competence is demonstrated.

Outcome 1 The learner will:

- 1** Use hardware and software, with guidance, to capture audio, by:
 - 1.1 using appropriate audio input devices and sources
 - 1.2 applying appropriate microphone placement
 - 1.3 constructing, with guidance, the signal path
 - 1.4 setting, with guidance, appropriate input gain and monitoring levels

Guidance on delivery of Outcome 1

In this Unit learners will gain basic skills and knowledge to allow them to capture sound and manipulate it. The sound source could be any of a variety of formats – spoken, sung, instrumental, solo, ensemble, birdsong, mp3, samples, virtual instrument etc. Learners should be shown how to capture a variety of audio, and then put it into practise through practical activities. It may be beneficial for learners to work with peers in the early stages.

Audio capture can take many forms:

- ◆ If using a microphone, establishing good technique is essential from the outset. Knowing which kind of mic should be used for the job, where to place it (getting the right distance from the vocalist/instrumentalist can vastly enhance the recording), how to ensure a safe environment (especially important when using cables and electricity), where to plug the mic cable into, how to set the correct levels, how to avoid feedback, where the record button is! Learners may be using mics for the first time and while it may be obvious to teachers, successfully teaching these basics could save a lot of time and wasted recordings in the long run.
- ◆ Hand-held digital recorders, or mobile phones, could be used to capture audio too. Ensuring learners know how to transfer the recording from the device to the computer is another skill that can be developed.
- ◆ Many centres have MIDI programs and these can also be valuable resources. Inputting notes with a mouse, playing in via the keyboard or using a direct line in to record an audio track are all ways to capture audio.

Each centre delivering the Unit should direct learning and teaching towards the equipment they have and should focus on the functions and features of each part of the recording/mixing/editing system. Where a centre has more than one type of recording set-up, learners should be encouraged to investigate functions and features of each.

During the early stages of delivery, teachers/lecturers should emphasise the importance of input gain and monitoring levels. They should underline the consequences of potential damage to equipment through excessive levels and also the health and safety considerations in relation to hearing damage through exposure to high sound pressure levels. It is important that when using headphones, learners adhere to best practice and are made aware of the very real potential of hearing loss and damage through incorrect monitoring and excessive levels.

Teaching approaches for Outcome 1 should be varied and could include a mix of demonstration, teacher-led tasks, practical activities, group work and individual experimentation. It is good practice to encourage learners to experiment with different types of music and instrumentation when applying microphone techniques, and to experiment with audio capture of other sound sources such as classroom noise, activity in a sports hall or nearby traffic for example. It is recommended that when recording music ensembles, learners are encouraged to play instruments for each other and should assist each other with set ups including microphone placement. Teachers should demonstrate the effects of different microphone placement techniques across a range of sound sources, discuss the resulting recordings, and then allow learners to try their own mic set- up and recordings.

It may be beneficial for learners to work in groups where each member is allocated different responsibility from the others such as one member being responsible for interconnecting recording equipment, another deals with microphone placement, another is responsible for setting recording levels and others may decide on the audio to be recorded, eg a rock band or brass quintet. Roles and responsibilities could be rotated as each new recording is made. Where there are learners within a group who have prior knowledge and experience of recording equipment, both hardware and/or software, they should be encouraged to assist the less experienced with recording and mixing techniques.

The focus is on learning and developing a basic range of essential skills, so recordings need not necessarily be completed works; short examples to demonstrate understanding and competence of the task are more appropriate.

It is important from the outset of the Unit that the teacher/lecturer emphasises the importance of health and safety and good practice when working with electrical and other equipment. Learners should be taught how to correctly set up equipment so that cable and microphone stands etc. do not create hazards.

Outcome 2 The learner will:

- 2** Use hardware and software, with guidance, to manipulate audio, by:
 - 2.1 applying equalisation
 - 2.2 applying time domain effects
 - 2.3 applying volume and panning
 - 2.4 editing tracks

Guidance on delivery of Outcome 2

Outcome 2 will be teacher-led initially. Through demonstration, and by listening to examples of professionally recorded tracks, learners should identify key concepts, hear the effect(s) created on the tracks, and learn how to use these effects and processes to enhance their own work. Learners should be encouraged to experiment with different effects and mixing techniques and should be offered the opportunity to critique each other's mixes.

Where possible pre-recorded examples of varied audio recordings may be made available for the learners to practice different mixing and manipulating techniques. This could allow for comparisons between professionally recorded material and the treatment by the learner. The teacher/lecturer could demonstrate the function of the mixing set-up and demonstrate how to apply equalisation. They should demonstrate how to use time domain effects to enhance the recording and should explain the use of volume and pan controls to achieve a balanced and creative mix.

If the delivery centre has appropriate equipment then learners could be encouraged to combine both audio and MIDI tracks when editing a recording; however this is not a requirement of the Unit. Although many editing techniques and functions are the same for both audio and MIDI within most software based DAWs, use of both together will reinforce understanding of the editing software.

Once learners have mastered the basic techniques and functions of the mixing and editing software they should be encouraged to work on mixes of material which they have recorded. Understanding will be enhanced if the learner attempts several contrasting treatments of the same recording and then evaluates, with others, each example.

Guidance on assessment of Outcomes 1 and 2

For this Unit, learners must provide evidence of their ability to use a range of hardware and software to capture and manipulate audio. Evidence may be generated through a single activity or as naturally occurring evidence produced over a series of activities. Evidence may include appropriate screen shots, track sheets, session data files and audio files, supplemented by observational evidence of the Assessment Standards.

This Unit may be assessed as two discrete Outcomes or may be approached holistically with a final task being the instrument of assessment. Whichever method is adopted, the teacher/lecturer should monitor and record progress throughout and should keep records of each element of the Unit being achieved.

The assessment may be in the form of a series of tasks set by the assessor which should cover each element of the Outcome to which it refers or all elements if a single activity.

Different types of tasks could include:

- ◆ recording a small musical group
- ◆ recording several short interviews then edit into a radio broadcast
- ◆ capture sound effects to add to a short film
- ◆ create or capture sound to be used for gaming or animation
- ◆ mixing excerpts of music together

The brief for each task should be specific about which mixing techniques are required and how many different edits should be made to the recording.

Learners should be encouraged to retain a session log(s) for each recording undertaken and they should note any changes made. This may include screen grabs which should be dated and will demonstrate progress within a recording or mix down but will also provide evidence of each of the Assessment Standards being met. The log should reflect the session type, microphone placement and selection, track lists and timings.

The assessor should keep observational checklists for each of the Assessment Standards which cannot be exemplified through screen capture or purely listening to a recording, for example appropriate selection, placement and routing of audio input devices and microphones. Where appropriate, assessors may wish to use video evidence of a recording set-up.

All audio files should be accurately labelled and stored for evidence purposes.

Useful resources

Each centre delivering this Unit will have different resources. A typical resource list could include:

- ◆ Three dynamic microphones with stands
- ◆ Appropriate cabling for microphones, other audio sources and monitors
- ◆ Multi-track recording/editing/mixing equipment
- ◆ Monitoring system
- ◆ Outboard or built-in effects processors and EQ

There are many different recording systems available, some stand-alone and others computer based. This is a continuously changing market and products regularly become obsolete or are upgraded — both software and hardware. Some of the most popular software based recording packages currently are Protools, Logic, Reason, Garageband and Ableton Live. Other products are also suitable, including apps for mobile devices.

It would be beneficial to learners if they have access to a Digital Audio Workstation based around a computer with appropriate software and hardware. A suitable system might include:

- ◆ Computer with 4GB RAM
- ◆ Hardware audio interface with a minimum of three microphone inputs and line inputs
- ◆ Hardware audio interface with stereo output
- ◆ Appropriate cabling for microphones, other audio sources and monitors
- ◆ MIDI keyboard
- ◆ Monitoring system
- ◆ Headphones
- ◆ Recording/sequencing software with effects/EQ plugins
- ◆ External digital storage device

Developing skills for learning, skills for life and skills for work

Learners are expected to develop broad generic skills as an integral part of their learning experience. The *Unit Specification* lists the skills for learning, skills for life and skills for work that learners should develop through this Course. These are based on SQA's *Skills Framework: Skills for Learning, Skills for Life and Skills for Work* and must be built into the Unit where there are appropriate opportunities. The level of these skills will be appropriate to the level of the Unit.

The table below highlights some opportunities to develop these skills during this Unit.

4 Employability, enterprise and citizenship	
4.2 Information and communication technology (ICT)	Using software to manipulate audio Interfacing audio capture equipment with computer systems File storage, naming and converting processes
5 Thinking skills	
5.1 Remembering	Demonstrating a range of microphone placements, and retaining knowledge of effects and processes
5.2 Understanding	Explaining the purpose and effects of a range of ways of manipulating audio

The Unit may also provide opportunities to develop or consolidate other skills for life, learning and work, including:

- ♦ reading and writing
- ♦ working with others
- ♦ enterprise and citizenship
- ♦ creating

Equality and inclusion

The requirement to develop practical skills involving the use of equipment may present challenges for learners with physical, visual or aural impairment. In such cases, reasonable adjustments may be appropriate.

It is recognised that centres have their own duties under equality and other legislation and policy initiatives. The guidance given in this document is designed to sit alongside these duties but is specific to the delivery and assessment of the Unit.

Alternative approaches to Unit assessment to take account of the specific needs of learners can be used. However, the centre must be satisfied that the integrity of the assessment is maintained and that the alternative approach to assessment will, in fact, generate the necessary evidence of achievement.

Appendix 1: Reference documents

The following reference documents will provide useful information and background.

- ◆ Assessment Arrangements (for disabled learners and/or those with additional support needs) — various publications on SQA’s website:
www.sqa.org.uk/sqa/14977.html
- ◆ [*Building the Curriculum 4: Skills for learning, skills for life and skills for work*](#)
- ◆ [*Building the Curriculum 5: A framework for assessment*](#)
- ◆ [*Course Specifications*](#)
- ◆ [*Design Principles for National Courses*](#)
- ◆ [*Guide to Assessment \(June 2008\)*](#)
- ◆ *Principles and practice papers for curriculum areas*
- ◆ *Research Report 4 — Less is More: Good Practice in Reducing Assessment Time*
- ◆ *Coursework Authenticity — a Guide for Teachers and Lecturers*
- ◆ [*SCQF Handbook: User Guide*](#) (published 2009) and
SCQF level descriptors (reviewed during 2011 to 2012):
www.sqa.org.uk/sqa/4595.html
- ◆ [*SQA Skills Framework: Skills for Learning, Skills for Life and Skills for Work*](#)
- ◆ SQA Guidelines on e-assessment for Schools
- ◆ SQA Guidelines on Online Assessment for Further Education
- ◆ SQA e-assessment web page: www.sqa.org.uk/sqa/5606.html

Administrative information

Published: June 2014 (version 1.1)

History of changes to Unit Support Notes

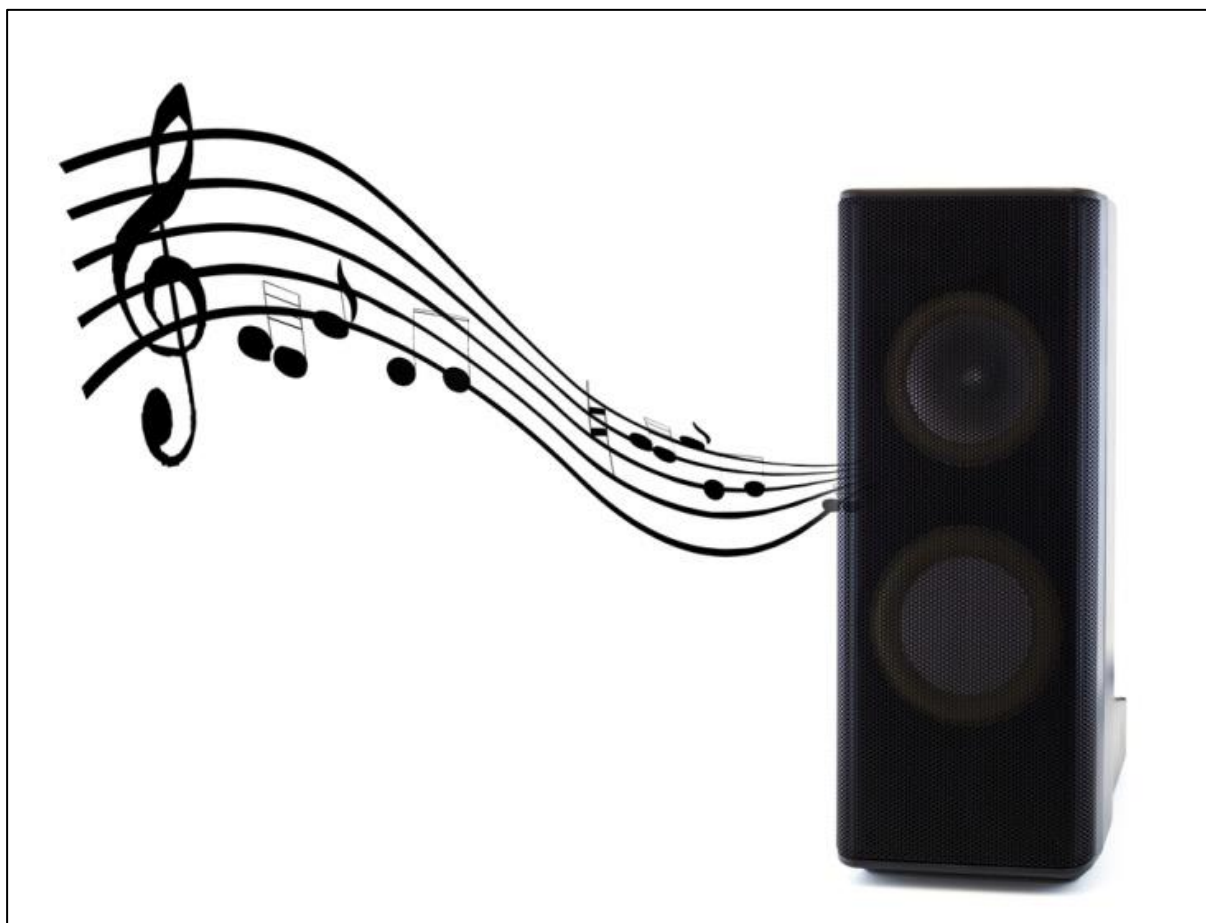
Unit details	Version	Description of change	Authorised by	Date
	1.1	The wording 'be encouraged to' added on page 24.	Qualifications Manager	June 2014

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Unit Support Notes — Understanding 20th and 21st Century Music (National 3)



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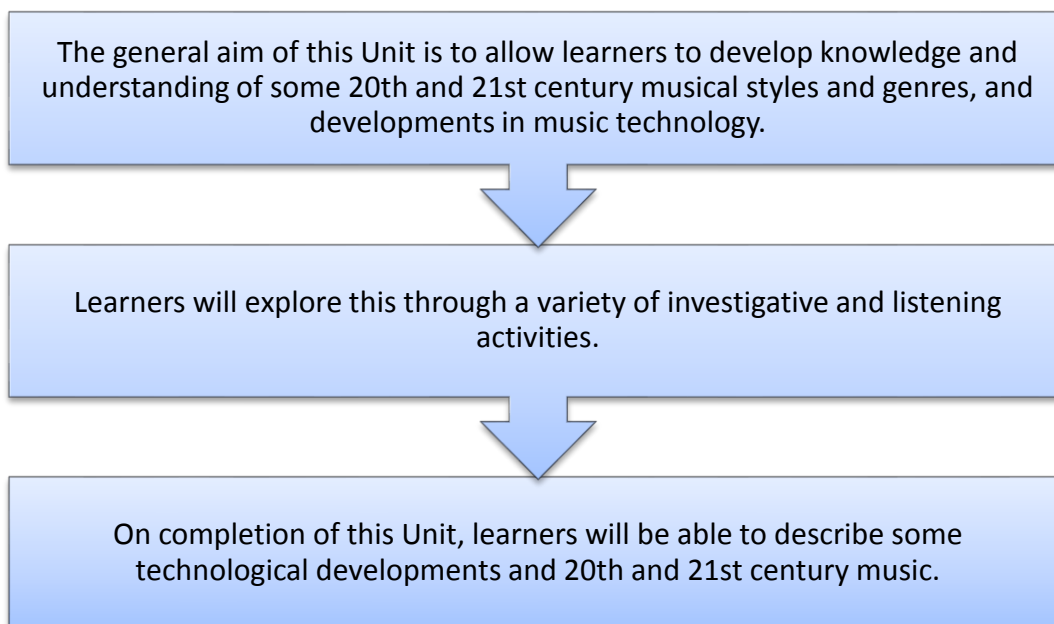
Please refer to the note of changes at the end of this document for details of changes from previous version (where applicable).

Introduction

These support notes provide advice and guidance to support the delivery of the *Understanding 20th and 21st Century Music* (National 3) Unit. They are intended for teachers and lecturers who are delivering this Unit. They should be read in conjunction with:

- ◆ the Understanding 20th and 21st Century Music (National 3) *Unit Specification*
- ◆ the National 3 Music Technology *Course Specification*
- ◆ the National 3 Music Technology *Course Support Notes*
- ◆ appropriate assessment support materials

General guidance on the Unit



This Unit will also give learners the opportunity to develop a range of transferable skills for life, learning and work.

The Unit can be delivered:

- ♦ as a stand-alone Unit
- ♦ as a component of the National 3 Music Technology Course

Progression into this Unit

Entry to this Unit is at the discretion of the centre. However, learners would normally be expected to have attained some useful skills and knowledge from prior learning within their broad general education.

Learners may also have gained relevant skills and knowledge through other education systems or from their own interests and informal learning.

Skills, knowledge and understanding covered in this Unit

Information about skills, knowledge and understanding is given in the National 3 Music Technology *Course Support Notes*.

Teachers and lecturers are free to select the skills, knowledge, understanding and contexts which are most appropriate for delivery in their centres.

Progression from this Unit

Progression opportunities for learners will vary. They may include further study in a related subject area at the same SCQF level, providing greater breadth to the learner's achievements. Alternatively they could include progression onto the same Course at a higher SCQF level. On completion of this Unit, learners could consider moving on to:

- ◆ other Music or Music Technology Units at SCQF level 3
- ◆ Understanding 20th and 21st Century Music (National 4) Unit

Approaches to learning, teaching, and assessment

The Unit is designed to provide flexibility and choice for both the learner and the teacher.

Learning and teaching activities should be designed to stimulate learners' interest, and to develop skills and knowledge to the standard required by the Outcomes and to the level defined by the associated Assessment Standards.

Tasks and activities throughout the Unit should be linked to relevant contexts. The *Unit Specifications* and *Course Specifications* define the skills and knowledge required, but leave complete freedom to the teacher and learner to select interesting contexts in which to develop these. This provides scope for personalisation and choice, as relevant and motivating contexts can be used.

The *Course Support Notes* provide further broad guidance on approaches to learning and teaching which applies to all the component Units of the Course, and should be read before delivering this Unit.

Approaches to delivering and assessing each Outcome

The learner must demonstrate attainment of **both** of the Outcomes and their associated Assessment Standards. Assessment must be valid, reliable and fit for purpose.

SQA does not specify the methods of assessment to be used; teachers should determine the most appropriate method for their learners. In many cases, evidence (which may be oral or observational) will be gathered during normal classroom activities, rather than through formal assessment instruments.

Centres are expected to maintain a detailed record of evidence, including oral or observational evidence. Evidence in written or presentation format should be retained by the centre for verification.

Authentication of evidence

All evidence should be gathered under supervised conditions.

In order to ensure that the learner's work is their own, the following strategies are recommended:

- ◆ personal interviews with learners where teachers can ask additional questions about the completed work
- ◆ asking learners to do an oral presentation on their work
- ◆ ensuring learners are clear about acknowledging sources
- ◆ using checklists to record the authentication activity

Assessment of learners can be carried out at any point during teaching and learning in this Unit, where evidence of competence is demonstrated.

Note: Although there are two Outcomes to this Unit, the order is not significant, and it is recommended that they are delivered in an integrated way.

Outcome 1 The learner will:

- 1 describe, in simple terms, technological developments and 20th and 21st century music, by:
 - 1.1 describing, in simple terms, significant genres and styles
 - 1.2 describing, in simple terms, significant technologies related to 20th and 21st century music

Outcome 2 The learner will:

- 2 use listening skills in the context of 20th and 21st century music, by
 - 2.1 identifying straightforward examples of significant genres and their main features
 - 2.2 identifying straightforward examples of significant relevant music concepts

Guidance on delivery of Outcomes 1 and 2

Learners should be given the opportunity to study a variety of musical styles that have been used and become popular at different points in the 20th and 21st centuries. Appropriate genres for study at National 3 include (but are not limited to) jazz, blues, rock and disco. This study should incorporate the development of musical instruments and the methods used to record music over this period.

Learners should become familiar with a range of technological developments, which might include relevant examples from: player pianos, acoustic horn/cylinder, wax cylinders, gramophone records, vinyl LPs, 45 rpm records, radio, juke box, CD players, MP3 players, electric guitar (solid body), electronic organ, reel to reel magnetic tape, stereo LPs, guitar pick-up, 8-track recording/multi-track recording (analogue and digital), audio/MIDI interface, virtual instruments, performance software, stereo LPs, bass guitar, electronic drum kit, cassette recorder/player/ tape, DJ decks/mixer, minidisc, sequencer, streaming audio.

A range of music concepts, including the following should be examined and exemplified, so that they can be described and identified in music excerpts.

Melody/ harmony	Rhythm/tempo	Texture/ structure/form	Timbre/ dynamics
<i>ascending</i>	<i>accent/accented</i>	<i>unison/octave</i>	<i>acoustic/electronic</i>
<i>descending</i>	<i>beat/pulse</i>	<i>harmony/chord</i>	<i>striking (hitting),</i>
<i>step (stepwise)</i>	<i>BPM (beats per minute)</i>	<i>solo</i>	<i>blowing, bowing,</i>
<i>leap (leaping)</i>	<i>2, 3 or 4 beats in the bar</i>	<i>accompanied/ unaccompanied</i>	<i>strumming, plucking</i>
<i>repetition</i>	<i>on the beat / off the beat</i>	<i>repetition</i>	<i>acoustic guitar,</i>
<i>sequence</i>	<i>repetition</i>	<i>riff</i>	<i>electric guitar</i>
<i>improvisation</i>	<i>slower/faster</i>	<i>ostinato</i>	<i>piano, organ,</i>
<i>chord</i>	<i>pause</i>		<i>synthesiser</i>
<i>chord change</i>	<i>drum fill</i>		<i>drumkit</i>
			<i>voice/vocals</i>
			<i>crescendo (cres)</i>
			<i>diminuendo (dim)</i>

A variety of approaches may be adopted. These should include opportunities for personal learning and development, making use of online resources for guided research.

Learning activities could include:

- ◆ giving learners the opportunity to experience a style of music, investigate what influence it had on people's lives, which famous people were performing in the style and what technology was being used at the time
- ◆ class or group discussions as a follow-on to a teacher-led lesson on a selected style
- ◆ paired researching of a genre, eg blues, by finding out some brief history, famous performers, key musical features etc, then individually constructing questions to 'interview' their partner
- ◆ a group project based on a chosen genre, investigating the music, the performers and the mechanical means by which the music was recorded
- ◆ a paired discussion based on a teacher-led lesson where the findings of the discussion can then be shared with the rest of a class
- ◆ giving groups different styles to research, then they deliver their findings to the other groups, so they learn from each other
- ◆ individual, short responses to pieces of music
- ◆ using a time line to act as a reference point for the various genres the learner experiences

For Outcome 1, learners must refer to at least two different genres in their studies. They should prepare their findings in an appropriate format that can be presented to others. This could include visual, written, oral or electronic formats.

Guidance on assessment of Outcomes 1 and 2

To support a pass in this Unit, assessors should be able to provide evidence on which the assessment is based, demonstrating that the learner has satisfied the requirements of both of the Unit's Outcomes.

Throughout the Unit the assessor will select the most appropriate method of gathering and recording evidence from individual learners.

Appropriate evidence could include:

- ◆ brief written reports detailing information about selected genres, styles and technologies
- ◆ oral responses to questions put to the learner
- ◆ an active participant in a group presentation to another group or the class — this could be spoken, sung, rapped, acted or audio/visual
- ◆ answers to questions in response to music excerpts

Useful resources

A suggested range of resources for learners embarking on this Unit include:

- ◆ good quality audio play-back facilities with stereo speakers
- ◆ decent quality headphones for individual work
- ◆ computer systems with appropriate software for the playing of CDs and DVDs
- ◆ access to the web for individual and group research
- ◆ photographic evidence of recording and playback devices used during the period of study
- ◆ access to recordings of televised documentary programmes that deal with specific genres from the period of study
- ◆ interactive classroom boards for teachers and learners' presentations to a group or class
- ◆ a range of CDs and DVDs that demonstrates the variety of musical styles through the 20th and 21st centuries
- ◆ personal music players for the playback of downloaded music
- ◆ where available, music scores of appropriate examples from different genres
- ◆ textbooks for reference and support purposes
- ◆ CD and DVD covers

Developing skills for learning, skills for life and skills for work

Learners are expected to develop broad generic skills as an integral part of their learning experience. The *Unit Specification* lists the skills for learning, skills for life and skills for work that learners should develop through this Course. These are based on SQA's *Skills Framework: Skills for Learning, Skills for Life and Skills for Work* and must be built into the Unit where there are appropriate opportunities. The level of these skills will be appropriate to the level of the Unit.

The table below highlights some opportunities to develop these skills during this Unit.

4 Employability, enterprise and citizenship	
4.2 Information and communication technology (ICT)	Using search engines to research technological developments, genres and styles Producing text-based and audio-visual reports on research findings

5 Thinking skills	
5.1 Remembering	Recalling names of genres and technological developments
5.2 Understanding	Using knowledge of genres and styles to identify examples in music excerpts Using knowledge of music concepts to identify examples in music excerpts

The Unit may also provide opportunities to develop or consolidate other skills for life, learning and work, including:

- ♦ reading and writing
- ♦ working with others
- ♦ enterprise and citizenship

Equality and inclusion

The approaches to learning including suggested learning activities have been designed to ensure that there are no unnecessary barriers to learning or assessment. The individual needs of learners should be taken into account when planning learning activities and selecting from the various ways in which evidence may be prepared and presented for assessment purposes.

It is recognised that centres have their own duties under equality and other legislation and policy initiatives. The guidance given in this document is designed to sit alongside these duties but is specific to the delivery and assessment of the Unit.

Alternative approaches to Unit assessment to take account of the specific needs of learners can be used. However, the centre must be satisfied that the integrity of the assessment is maintained and that the alternative approach to assessment will, in fact, generate the necessary evidence of achievement.

Appendix 1: Reference documents

The following reference documents will provide useful information and background.

- ◆ Assessment Arrangements (for disabled learners and/or those with additional support needs) — various publications on SQA’s website:
www.sqa.org.uk/sqa/14977.html
- ◆ [*Building the Curriculum 4: Skills for learning, skills for life and skills for work*](#)
- ◆ [*Building the Curriculum 5: A framework for assessment*](#)
- ◆ [*Course Specifications*](#)
- ◆ [*Design Principles for National Courses*](#)
- ◆ [*Guide to Assessment \(June 2008\)*](#)
- ◆ *Principles and practice papers for curriculum areas*
- ◆ *Research Report 4 — Less is More: Good Practice in Reducing Assessment Time*
- ◆ *Coursework Authenticity — a Guide for Teachers and Lecturers*
- ◆ [*SCQF Handbook: User Guide*](#) (published 2009) and SCQF level descriptors (reviewed during 2011 to 2012): www.sqa.org.uk/sqa/4595.html
- ◆ [*SQA Skills Framework: Skills for Learning, Skills for Life and Skills for Work*](#)
- ◆ SQA Guidelines on e-assessment for Schools
- ◆ SQA Guidelines on Online Assessment for Further Education
- ◆ SQA e-assessment web page: www.sqa.org.uk/sqa/5606.html

Administrative information

Published: June 2014 (version 1.1)

History of changes to Unit Support Notes

Unit details	Version	Description of change	Authorised by	Date
	1.1	Outcome 2.2 amended to read 'music' concepts on page 35 and 38. Additional guidance on delivery of Outcomes 1 and 2 provided on page 35.	Qualifications Manager	June 2014

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Unit Support Notes — Music Technology in Context (National 3)



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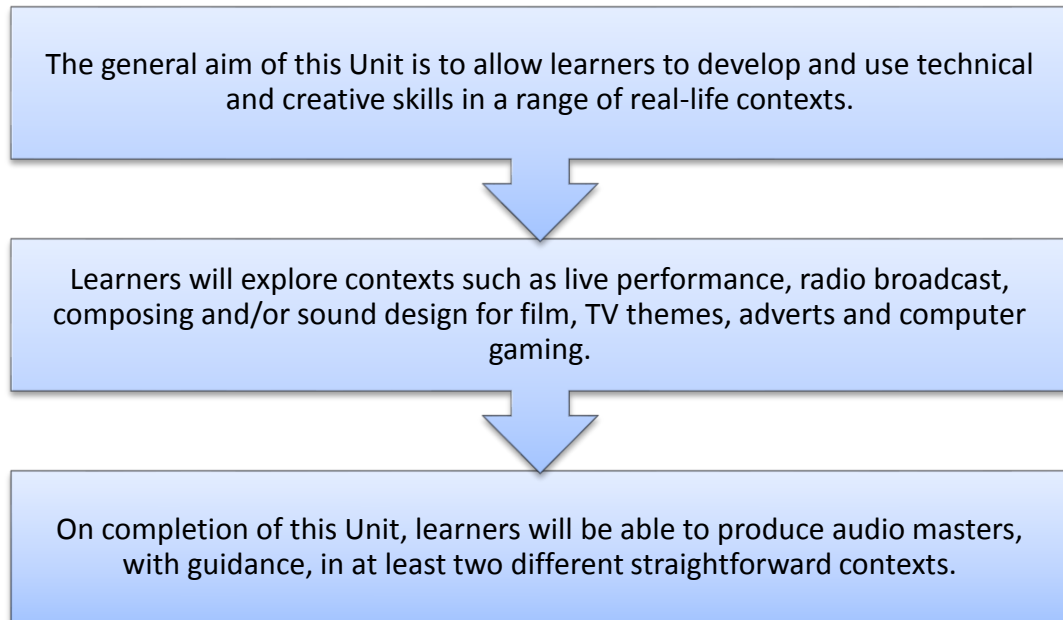
Introduction

These support notes are not mandatory. They provide advice and guidance on approaches to delivering and assessing the *Music Technology in Context* (National 3) Unit. They are intended for teachers and lecturers who are delivering this Unit. They should be read in conjunction with:

- ◆ the Music Technology in Context (National 3) *Unit Specification*
- ◆ the National 3 Music Technology *Course Specification*
- ◆ the National 3 Music Technology *Course Support Notes*
- ◆ appropriate assessment support materials

General guidance on the Unit

Aims



This Unit will also give learners the opportunity to develop a range of transferable skills for life, learning and work.

The Unit can be delivered:

- ◆ as a stand-alone Unit
- ◆ as a component of the National 3 Music Technology Course

Progression into this Unit

Entry to this Unit is at the discretion of the centre. However, learners would normally be expected to have attained some useful skills and knowledge from prior learning within their broad general education.

Learners may also have gained relevant skills and knowledge through other education systems or from their own interests and informal learning.

Skills, knowledge and understanding covered in this Unit

Information about skills, knowledge and understanding is given in the National 3 Music Technology *Course Support Notes*.

Teachers and lecturers are free to select the skills, knowledge, understanding and contexts which are most appropriate for delivery in their centres.

Progression from this Unit

On successful completion of this Unit, the following Units and Courses provide appropriate progression pathways for learners:

- ◆ other Music or Music Technology Units at SCQF level 3
- ◆ Music Technology in Context (National 4) Unit

Approaches to learning, teaching, and assessment

The Unit is designed to provide flexibility and choice for both the learner and the teacher.

Learning and teaching activities should be designed to stimulate learners' interest, and to develop skills and knowledge to the standard required by the Outcomes and to the level defined by the associated Assessment Standards.

Tasks and activities throughout the Unit should be linked to relevant contexts. The *Unit Specifications* and *Course Specifications* define the skills and knowledge required, but leave complete freedom to the teacher and learner to select interesting contexts in which to develop these. This provides scope for personalisation and choice, as relevant and motivating contexts can be used.

The *Course Support Notes* provide further broad guidance on approaches to learning and teaching which applies to all the Units of the Course, and should be read before delivering this Unit.

Approaches to delivering and assessing the Unit Outcome

The learner must demonstrate attainment of **all** of the Assessment Standards of the Outcome. Assessment must be valid, reliable and fit for purpose.

SQA does not specify the methods of assessment to be used; teachers should determine the most appropriate method for their learners. In many cases, evidence (which may be oral or observational) will be gathered during normal classroom activities, rather than through formal assessment instruments.

Centres are expected to maintain a detailed record of evidence, including oral or observational evidence. Evidence in written or presentation format should be retained by the centre for verification.

Authentication of evidence

All evidence should be gathered under supervised conditions.

In order to ensure that the learner's work is their own, the following strategies are recommended:

- ◆ personal interviews with learners where teachers can ask additional questions about the completed work
- ◆ asking learners to do an oral presentation on their work
- ◆ ensuring learners are clear about acknowledging sources
- ◆ using checklists to record the authentication activity

Assessment evidence may be produced in a variety of formats including presentations, written documents, screen shots, digital photographs or video, podcasts, logs, diary, and blogs, and these can be stored by the learner (or teacher) within a proprietary e-portfolio, or simply by storing them in a secure

folder. It should be noted that centres should verify that this evidence is indeed that of the learner and ensure that no credit is given for archive information without further analysis or comment by the learner.

Assessment of learners can be carried out at any point during teaching and learning in this Unit, where evidence of competence is demonstrated.

Outcome 1 The learner will:

- 1 Produce audio masters, with guidance, in straightforward contexts, by:
 - 1.1 applying basic skills in audio capture
 - 1.2 using basic skills to manipulate audio and sequenced data
 - 1.3 mixing down to an audio master in appropriate file format(s)

Guidance on delivery of the Outcome

Learners must produce (at least) two clearly different short pieces of work which will demonstrate their ability to capture sound, manipulate it, and then mix it down to an audio master.

Suitable contexts could include:

- ◆ recording a rock band
- ◆ recording a choir
- ◆ creating a short sound track for a film
- ◆ producing a short radio broadcast
- ◆ arranging or composing using a MIDI program
- ◆ producing sound effects for drama
- ◆ creating sound or music for gaming
- ◆ recording narration of a story or poem, and adding music
- ◆ creating an advertising jingle
- ◆ using samples and loops
- ◆ compose or create a sound track for animation

At this level, learners will be guided and supported in choosing the context for their pieces of work. Two pieces from different contexts are required for assessment, but learners will benefit from investigating as wide a range of contexts as possible, then choosing two to work on.

Learners may find it helpful if they are given realistic examples of acceptable and achievable creative projects. The teacher could select and describe short sequences from some of the following media: film, television, radio, animation and computer games. The teacher could lead discussion about why the sounds chosen are effective and appropriate, how they capture the mood and character, how they convey emotions (happy/sad/scared/tense/excited, etc). The teacher could then show some further clips to facilitate group discussions about the emotions, mood and character being portrayed. This could be further developed by introducing individual written responses.

Watching excerpts with the sound removed can also highlight how effective sound can be, eg showing the trailer for the film *Jaws* without sound is quite dull and uninspiring, and much of the foreboding mood is lost. Showing it with the sound then creates an atmosphere that enhances the visuals. Learners could be encouraged to find videos that they think have effective soundtracks and to share these with the class.

Teachers should have a bank of video clips (film, TV, animation, gaming) for use by learners. As a whole class exercise, one clip could be worked on — identifying the sequence of events, the timings for each sequence, the mood and character needed. Then in groups decide how to capture and create the sound — live recording, sound effects, virtual instruments, samples, vocals (sung or spoken), original composition, loops etc. Groups should discuss and plan the process before starting (perhaps in a sound design map or timeline), record the sound for each sequence, paying great attention to the timings, then edit, add effects and mix down. Learners could then make their own choice of video clip from the bank, and apply their skills and knowledge to create their own individual sound track.

Another creative project that could be introduced to the class in a similar way would be to record a rock band, or other musical group, using performers from within the group. The teacher would demonstrate appropriate mic placement, reinforce health and safety, show how to set recording levels etc. They could record one instrument at a time, doing several takes to allow for editing later. It would be useful to also demonstrate how to mic up and record the whole group. The teacher could record the same instrument several times trying different mic placements, to show the effect it has on the quality of sound in the recording. The class can discuss what they hear, and will learn how subtle changes of mic position can have a big impact on the recording. Use of the click track should be introduced here, and it should be emphasised how important it is to play in time with it.

Once the sound has been captured, the teacher can show ways to manipulate and edit it, perhaps by applying equalisation, panning, delay, reverb etc. The teacher should reinforce how essential it is to maintain good file management, eg correct naming of tracks, careful saving of work, an accurate session log or other means of recording progress. Learners could then work in groups to do their own recording set-up and production, and then take the skills forward into individual tasks.

Teachers could adapt the lesson format in the above two suggestions to teach other creative contexts such as radio broadcast, MIDI, samples, etc.

Working with musicians, producers or musical groups will require learners to liaise closely with performers developing organisational, interpersonal and communication skills.

The concepts of equalisation and panning, developed in the *Music Technology Skills* Unit, should be applied in a variety of contexts. Learners can be provided with an audio session and tasked with setting the EQ on each track, with support and guidance from the teacher.

There is much scope for personalisation and choice in this Unit. Learners should be exposed to, and have practical experience of, a range of creative contexts before deciding which two they are inspired to develop and produce, in order to achieve the Unit Outcome.

Journal of progress

Learners should be encouraged to maintain a journal which could be in the form of a written journal, blog, or diary. This should include a timeline of progress through planning, creating, and producing the end product.

This journal, while not required for Unit assessment, will help to establish good practice and develop organisational skills.

Guidance on assessment of the Outcome

Evidence will be the audio master(s) of two short examples, supplemented by observational evidence of the Assessment Standards.

Developing skills for learning, skills for life and skills for work

Learners are expected to develop broad generic skills as an integral part of their learning experience. The *Unit Specification* lists the skills for learning, skills for life and skills for work that learners should develop through this Course. These are based on SQA's *Skills Framework: Skills for Learning, Skills for Life and Skills for Work* and must be built into the Unit where there are appropriate opportunities. The level of these skills will be appropriate to the level of the Unit.

The table below highlights some opportunities to develop these skills during this Unit.

3 Health and wellbeing	
3.1 Personal learning	Researching information about a range of contexts where music technology may be used
4 Employability, enterprise and citizenship	
4.2 Information and communication technology (ICT)	Using hardware and software to capture and manipulate audio
5 Thinking skills	
5.3 Applying	Applying skills and knowledge from other Units in new contexts

The Unit may also provide opportunities to develop or consolidate other skills for life, learning and work, including:

- ♦ reading and writing
- ♦ working with others
- ♦ enterprise and citizenship

Equality and inclusion

The requirement to develop practical skills involving the use of equipment may present challenges for learners with physical, visual or aural impairment. In such cases, reasonable adjustments may be appropriate.

It is recognised that centres have their own duties under equality and other legislation and policy initiatives. The guidance given in this document is designed to sit alongside these duties but is specific to the delivery and assessment of the Unit.

Alternative approaches to Unit assessment to take account of the specific needs of learners can be used. However, the centre must be satisfied that the integrity of the assessment is maintained and that the alternative approach to assessment will, in fact, generate the necessary evidence of achievement.

Appendix 1: Reference documents

The following reference documents will provide useful information and background.

- ◆ Assessment Arrangements (for disabled learners and/or those with additional support needs) — various publications on SQA’s website:
www.sqa.org.uk/sqa/14977.html
- ◆ [*Building the Curriculum 4: Skills for learning, skills for life and skills for work*](#)
- ◆ [*Building the Curriculum 5: A framework for assessment*](#)
- ◆ [*Course Specifications*](#)
- ◆ [*Design Principles for National Courses*](#)
- ◆ [*Guide to Assessment \(June 2008\)*](#)
- ◆ Principles and practice papers for curriculum areas
- ◆ *Research Report 4 — Less is More: Good Practice in Reducing Assessment Time*
- ◆ *Coursework Authenticity — a Guide for Teachers and Lecturers*
- ◆ [*SCQF Handbook: User Guide*](#) (published 2009) and SCQF level descriptors (reviewed during 2011 to 2012): www.sqa.org.uk/sqa/4595.html
- ◆ [*SQA Skills Framework: Skills for Learning, Skills for Life and Skills for Work*](#)
- ◆ SQA Guidelines on e-assessment for Schools
- ◆ SQA Guidelines on Online Assessment for Further Education
- ◆ SQA e-assessment web page: www.sqa.org.uk/sqa/5606.html

Administrative information

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History of changes to Unit Support Notes

Unit details	Version	Description of change	Authorised by	Date

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