



# **NQ Verification 2015–16 Key Message Reports**

<b>Verification group name:</b>	<b>Music Technology</b>
<b>Levels</b>	<b>N3 – Higher</b>
<b>Date published:</b>	<b>October 2016</b>

**This Report combines all Verification Key Messages for the academic session 2015-2016.**



## NQ Verification 2015–16 Key Messages Round 1

01

### Section 1: Verification group information

Verification group name:	Music Technology
Verification event/visiting information	Event
Date published:	March 2016

#### National Courses/Units verified:

H243 73 National 3 Music Technology Skills  
H243 75 National 5 Music Technology Skills  
H243 76 Higher Music Technology Skills  
H245 75 National 5 Understanding 20th and 21st Century Music  
H245 76 Higher Understanding 20th and 21st Century Music  
H247 75 National 5 Music Technology in Context  
H247 76 Higher Music Technology in Context

02

### Section 2: Comments on assessment

#### Assessment approaches

A wide variety of assessment approaches is being used by centres. These include the use of assessment briefs published in SQA Unit assessment support packs (UASPs), centre-adapted assessment briefs, and in some cases, assessment briefs which have been created by centres and prior verified by SQA.

Centres are adopting creative approaches to the Music Technology in Context Unit in particular at Higher level, where a number of centres have devised very effective assessment briefs.

Several centres are now successfully delivering the Music Technology Skills and Music Technology in Context Units using a combined approach to assessment.

For the Understanding 20<sup>th</sup> and 21<sup>st</sup> Century Music Unit there was a wide range of approaches to evidence gathering at Higher level. These included essays, presentations, audio reports and blogs.

## Assessment judgements

Assessment judgements were generally in line with the national standard with some candidates exceeding the minimum requirements in a number of areas.

Centres should ensure that they submit a copy of the appropriate assessment brief or task completed by the candidate. Candidate logs should closely match the audio files submitted.

Candidate assessment records should be included and indicate clearly the assessment judgement (pass or fail) made by the centre for each Assessment Standard. Assessor comments should also reference how the candidate has or has not achieved the Assessment Standards.

In the Music Technology Skills Unit, the submission of audio files greatly informed the verification process and supported centre assessment judgements.

Many centres have developed internal verification procedures and, when in place, these have been used effectively and successfully to ensure that assessment judgements are valid and reliable. SQA has produced an Internal Verification Toolkit and, although not mandatory, centres can refer to this for guidance: [www.sqa.org.uk/ivtoolkit](http://www.sqa.org.uk/ivtoolkit).

03

## Section 3: General comments

Centres are continuing to use a wide range of methods to gather evidence for Unit assessment and are to be commended for the quality of candidate evidence submitted for verification.

There is evidence of good practice in many centres that give detailed feedback about assessment judgements to candidates via clear assessment records.

For verification purposes it is possible to submit interim evidence for a Unit which candidates have not fully completed. For more information please refer to our [Guidance on Interim Evidence](#).

Centres are reminded that SQA provides a prior verification service for centres that devise their own assessments or significantly change SQA's assessments to suit their particular needs. The service gives centres additional confidence that their proposed assessment is fit for purposes and is valid. For more information please refer to our [Prior Verification Guide](#).

There are also examples of candidate evidence and commentaries in the [Understanding Standards section of the SQA secure website](#).

### Music Technology Skills Unit

To inform verification at all levels, centres should submit a copy of assessment briefs or tasks completed by candidates.

### *Assessment Standard 1.2*

For Higher, candidates are required to use two types of microphone and two polar patterns, and at least one stereo recording.

### *Assessment Standard 1.5*

At National 5 and Higher the term '**overdubbing**' refers to when a candidate **records over an existing recording**.

At all levels a source is XLR, direct line input, USB keyboard controller or MIDI controller.

### *Assessment Standard 2.2*

Centres are reminded that dynamic processing should include compression/limiting **and** noise gate. Time domain and other effects should include **two** from delay, echo, reverb, chorus, phase, flange.

## **Understanding 20<sup>th</sup> and 21<sup>st</sup> Century Music Unit**

### *Assessment Standard 1.1*

At Higher level, candidates should produce five reports on genres from the Higher list of genres; jazz funk, soul/R'n'B, indie, new wave, electroacoustic, reggae, world music, 20<sup>th</sup> and 21<sup>st</sup> century classical.

At National 5, candidates should produce three reports on genres from the National 5, National 4 or National 3 list of genres.

At National 4, candidates should produce three reports on genres from the National 4 and National 3 list of genres.

At National 3, candidates should produce two reports on genres from the National 3 list of genres.

### *Assessment Standard 2.1*

At Higher level, candidates should identify six out of the eight genres listed at Higher level, and should identify attribute(s) that help to identify the genre. Further information on this can be found in the UASP for Understanding 20<sup>th</sup> and 21<sup>st</sup> Century Music (Higher) Package 2: Unit-by-Unit approach on page 13.

## **Music Technology in Context Unit**

Centres are commended for developing a wide range of approaches towards delivery of the Music Technology in Context Unit at all levels.

To inform verification at all levels, centres should submit a copy of the assessment briefs or tasks completed by candidates.

At all levels, centres must submit audio files for all contexts that have been assessed.



## NQ Verification 2015–16 Key Messages Round 2

01

### Section 1: Verification group information

Verification group name:	Music Technology
Verification event/visiting information	Event
Date published:	June 2016

#### National Courses/Units verified:

H248 74      National 4      Added value unit

02

### Section 2: Comments on assessment

#### Assessment approaches

Centres are using a variety of approaches to the Unit including the use of assessment tasks published in the *Music Technology Assignment (National 4) Added Value Unit Assessment Support Pack* and centre-devised assessment tasks.

Centres are reminded that any centre-devised or adapted tasks should ensure that candidates are able to meet all the assessment standards for the added value unit. Assessment tasks should ensure that candidates are able to show clear evidence of planning, keeping a record of progress throughout the task, and evaluating the production.

Centres are reminded that SQA provides a [prior verification service for centres](#) that have developed or significantly adapted assessment materials for National Qualifications.

#### Assessment judgements

Centres' assessment judgements were in line with the national standard. Most centres are using the published candidate assessment record effectively. Many centres provided detailed comments about how assessment judgements had

been made for each of the six assessment standards and this informed the verification process.

### 03 **Section 3: General comments**

Centres are to be commended on a wide variety of creative approaches to this unit, including studio recording, sound foley for film, sound design for gaming, and radio broadcast. Audio masters were of a high standard.

Centres are reminded that candidates should provide a clear record of planning to meet assessment standard 1.1, and provide a short evaluation of the product to meet assessment standard 1.6.

For assessment standard 1.1, evidence of planning must be mostly complete and appropriate, including all the aspects described in the task, and be the candidate's own work. With sound foley for film, planning should include a sound design map.

For assessment standard 1.6, candidates must produce a report (which may be written, electronic or oral) which describes the strengths and weaknesses of the production, and identifies how it might be improved.

For assessment standards 1.2, 1.3 and 1.4, the progress report must include descriptions of the main recording and editing activities undertaken, descriptions of the main mixing activities undertaken, and descriptions of the sounds and/or music used.

For studio recordings, the four audio sources should be clearly detailed in the candidate log.

There is no minimum or maximum duration for this added value unit. Centres should ensure that the candidate production is sufficiently long to meet the minimum requirements for all assessment standards. However, centres should take care to avoid overlong submissions particularly when the production is a radio programme.