

NextGen: HN unit specification

Sound Editing for Performers (SCQF level 7)

Unit code: JET9 47

SCQF level: 7 (8 SCQF credit points)

Valid from: August 2026

This unit specification provides detailed information about the unit to ensure consistent and transparent assessment year on year. It is for lecturers and assessors, and contains all the mandatory information you need to deliver and assess the unit.

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Unit purpose

This unit enables learners to develop skills in sound editing, specifically in:

- the principles of sound editing
- using sound editing software and techniques for performance
- reflecting on sound editing in a performance context

Entry is at your centre's discretion. We recommend the unit to learners who have completed one or more of the following:

- Dance at SCQF level 6
- Acting and Performance at SCQF level 6
- Musical Theatre at SCQF level 6
- Higher Dance
- Higher Drama

Learners who complete this unit may progress to further studies and/or work in the dance or performing arts industries.

Unit outcomes

Learners who complete this unit can:

1. understand the principles of sound editing for performance
2. apply sound editing techniques to enhance performance
3. reflect on the process and the sound score

Evidence requirements

The standard of evidence for the outcomes should be consistent with the SCQF level of the unit.

Outcome 1

Learners must understand the principles of sound editing for performance. They must:

- research and demonstrate that they understand:
 - the basic principles of sound editing including terminology
 - types of sound editing software
 - the role of sound editing in performance
 - legal and ethical considerations in sound editing

To assess learners' competence, you assess their knowledge through a presentation, a portfolio or short-answer questions.

Presentations should last a maximum of 5 minutes. Portfolios should be a maximum of 500 words. You should assess short-answer questions under closed-book conditions.

You must complete an assessor checklist.

Outcome 2

Learners must apply sound editing techniques to enhance performance. They must:

- research music, sound effects or spoken lines appropriate to the chosen mood, intention or theme for a performance
- source appropriate music, sound effects or spoken lines for the sound score
- create and edit a sound score that interprets the chosen mood, intention or theme of the performance (this can include sound loops and sequences)
- create a sound score that meets the technical requirements of the performance space

The sound score should last a minimum of 2 minutes but can be longer to suit the performance. You must keep the sound score for evidence.

The sound score must be used in a performance.

To assess learners' competence, you assess the effectiveness of the score in interpreting the chosen mood, intention or theme of a performance.

You must complete an assessor observation checklist and record the assessment for evidence.

Outcome 3

Learners must reflect on the process and the sound score. They must:

- participate in a professional dialogue or produce a short, written self-reflection on the process of creating their sound score, including:
 - choosing appropriate music, sound effects or spoken lines
 - editing the sound score
 - reflecting on the strengths and weaknesses of their sound score, including reflecting on the success of interpreting the chosen mood, intention or theme of the performance

The written reflection should be a maximum of 500 words.

The professional dialogue should last a maximum of 5 minutes and must be recorded for evidence.

Knowledge and skills

Knowledge	Skills
<p>Outcome 1</p> <p>Learners should understand:</p> <ul style="list-style-type: none"> • the basic principles of sound editing • types of editing software • sound editing terminology • the role of sound editing in performance • legal and ethical considerations in sound editing • how to present their research of the principles of sound editing for performance 	<p>Outcome 1</p> <p>Learners can:</p> <ul style="list-style-type: none"> • research and describe the basic principles of sound editing • demonstrate knowledge of sound editing terminology • identify two different types of editing software • describe the role of sound editing in performance • describe legal and ethical considerations in sound editing • present their research of the principles of sound editing for performance
<p>Outcome 2</p> <p>Learners should understand:</p> <ul style="list-style-type: none"> • appropriate music, sound effects or spoken lines for a chosen mood, intention or theme for a performance • how to import and export sounds • how to compose sound loops and sequences • how to edit a sound score • technical requirements for performance spaces in relation to playing a sound score 	<p>Outcome 2</p> <p>Learners can:</p> <ul style="list-style-type: none"> • research appropriate music, sound effects or spoken lines for the sound score • source appropriate music, sound effects or spoken lines for the sound score • use sound editing software • import and export sounds • create a sound score that interprets the mood, intention or theme of the performance • create a sound score that can be played in the performance space • use the sound score in a performance

Knowledge	Skills
<p>Outcome 3</p> <p>Learners should understand:</p> <ul style="list-style-type: none"> • the importance of reflection • the importance of selecting appropriate material for the sound score • the editing requirements for creating a sound score, including composing loops and sequences • the strengths and weaknesses of their sound score in relation to the performance's chosen mood, intention or theme 	<p>Outcome 3</p> <p>Learners can:</p> <ul style="list-style-type: none"> • describe the choices made when selecting material for the sound score • describe editing requirements for creating a sound score, including composing loops and sequences if appropriate • critically reflect on the strengths and weaknesses of their sound score, including reflection on the success of interpreting the chosen mood, intention or theme of the performance

Meta-skills

You must give learners opportunities to develop their meta-skills throughout this unit. We have suggested how to incorporate the most relevant ones into the unit content, but you may find other opportunities.

Self-management

This includes focusing, integrity, adapting and initiative. The most relevant are:

- focusing:
 - remaining focused while researching sound editing principles and software
- integrity:
 - being reliable
 - submitting work on time and to a good standard
- adapting:
 - working in a different medium
 - working alone
- initiative:
 - selecting appropriate music, sound effects or spoken lines
 - developing ideas

Social intelligence

This includes communicating, feeling, collaborating and leading. The most relevant are:

- communicating:
 - communicating ideas
 - presenting research and findings
- feeling:
 - demonstrating empathy in relation to mood, intention or theme in a performance
- collaborating:
 - working with a team
- leading:
 - taking responsibility for creating a sound score

Innovation

This includes curiosity, creativity, sense-making and critical thinking. The most relevant are:

- curiosity:
 - exploring editing principles and software
 - learning about legal and ethical considerations in sound editing
- creativity:
 - creating an appropriate sound score that interprets the mood, intention or theme of a performance

- sense-making:
 - researching
 - developing sound loops and sound sequences
- critical thinking:
 - reviewing and reflecting on work
 - self-reflection

Literacies

This unit provides opportunities to develop the following literacies.

Digital

- researching
- preparing a sound score

Learning for Sustainability

Throughout this unit, you should encourage learners to develop their skills, knowledge and understanding of sustainability.

This includes:

- a general understanding of social, economic and environmental sustainability
- a general understanding of the United Nations Sustainable Development Goals (SDGs)
- a deeper understanding of subject-specific sustainability
- the confidence to apply the skills, knowledge, understanding and values they develop in the next stage of their life

The following SDGs are particularly relevant to this unit:

4 quality education

12 responsible consumption and production

Delivery of unit

This is an optional unit in Higher National Certificate (HNC) and Higher National Diploma (HND) Acting and Performance, and HNC and HND Dance.

The notional time for delivery and assessment is 40 hours. The amount of time you allocate to each outcome is at your discretion.

HNC and HND Acting and Performance

You can integrate and cross-assess this unit with the following mandatory and optional units:

- Performance Skills: Application (SCQF level 7)
- Physical Theatre: Skills for Devising and Performance (SCQF level 8)
- Performance Skills: Advanced Application (SCQF level 8)
- Alternative Performance Practice (SCQF level 8)

HNC and HND Dance

You can integrate and cross-assess this unit with the following mandatory and optional units at SCQF level 7:

- Choreographic Practice
- Classical Ballet
- Commercial Dance
- Contemporary Dance
- Jazz Dance
- Hip Hop Dance
- Dance Industry Skills
- Tap Dance
- Dance Teaching Skills

Additional guidance

The guidance in this section is not mandatory.

Content and context for this unit

This unit enables learners to understand the role of sound editing in performance. They develop an understanding of how sound can impact audience reaction.

Learners develop a basic knowledge of the legal and ethical considerations in sound editing and understand issues surrounding copyright law (Copyright, Designs and Patents Act (1988)).

Learners create a sound score for a performance that interprets the mood, intention or theme of the performance. To create the score, they can use:

- any editing software
- specialist sound editing equipment and software, or a personal digital device

You should let learners know:

- what space the performance will be performed in
- the specific technical requirements for playing their sound score

Through reflective tasks, learners can analyse their strengths and areas for development in their sound score in relation to the performance.

Resources

Information on copyright

Source	Type of information
Association of Independent Music (AIM)	A wide range of advice and downloadable resources.
British Academy of Songwriters, Composers and Authors (BASCA)	Downloadable paper on intellectual property in educational resources section.
GOV.UK	Information on legal rights regarding copyright.
Merlin (merlinnetwork.org)	Copyright protection agency for musicians.
Musicians' Union (MU)	A wide range of advice for professional musicians.
PRS for Music	Information about licensing.

Sound editing terminology

amplify	Adjusts the gain of an audio signal to raise or lower its volume.
beat	The basic pulse musicians count when aligning takes or slicing loops.
beat finder	Automates marker placement so you can loop or time-stretch sections without drift.
clip	An individual region on the timeline that points to the underlying audio file.
clipping	The process of trimming the head and tail silence off each region.

crossfade	Smoothly blends two clips by fading one down while the next fades up.
equalization (EQ)	Adjusts the balance of frequencies in an audio signal to enhance sound quality.
fade-in	Gradually raises the level from silence to prevent abrupt starts.
fade-out	Tapers the end of a clip so the tail doesn't click or clash with the next song.
filter	Any EQ process that removes rumble, hiss or sibilance from a track.
loop	A cycle or a repetition.
noise reduction	Techniques used to eliminate unwanted sounds from audio recordings.
sound sequence	A series of sounds or audio events arranged in a specific order, often used in music production, sound design or audio projects.

Approaches to delivery

The overall unit delivery time is a notional 40 hours of contact time for delivery and assessment. We expect learners to carry out a further 40 hours of self-directed study.

Understand the principles of sound editing for performance (outcome 1)

Learners must research and explore basic sound editing principles. You can introduce learners to a range of sound editing software and editing terminology. Learners can explore performances in which sound editing has had an impact on the performance and audience reactions to the mood or theme of the performance.

Learners should also understand the legal and ethical considerations in sound editing in relation to copyright law.

Apply sound editing techniques to enhance performance (outcome 2)

Learners must create a sound score for a performance. This can be any performance and could be related to another unit, but it must last a minimum of 2 minutes.

Learners should research music, sound effects or spoken lines appropriate to the chosen mood, intention or theme for a performance.

They must source appropriate music, sound effects or spoken lines. They can compose short sound loops or short sound sequences for the sound score.

Learners must create a sound score that interprets the mood, intentions or theme of the performance. The sound score must be used in a performance.

They must:

- consider the technical requirements of the performance space
- have the score in a format that can be played in the space

If learners are creating the sound score for a performance of their own work, they must consider the mood, intention or theme they want to deliver to the audience.

If learners are creating the sound score for another practitioner (for example, a director or choreographer), the practitioner must give them clear instructions on the mood, intention or theme they want to create from the sound score.

Reflect on the process and the sound score (outcome 3)

Learners must participate in a professional dialogue or produce a short, written self-reflection on the process of creating their sound score.

Learners should discuss:

- choosing appropriate music, sound effects or spoken lines
- editing the sound score
- strengths in creating their sound score, including reflecting on the success of interpreting the chosen mood, intention or theme of the performance
- areas for development of their final sound score in relation to the performance

Approaches to assessment

Use your professional judgement when observing learners in class and assessments to ensure all knowledge and skills are evidenced and consistent with the SCQF level of the unit.

Evidence can be generated through a range of assessment types. For this unit we recommend performance, and oral or written.

Understand the principles of sound editing for performance (outcome 1)

For their assessment, learners must present their findings in a presentation or a portfolio, or a short-answer test.

For a portfolio or presentation, learners could present their findings under different headings, for example:

- description of the basic principles of sound editing
- description of two different types of editing software
- two performances where sound editing had an impact on the audience
- description of the legal and ethical considerations in sound editing

They should use appropriate terminology.

For evidence, you:

- must complete an assessor checklist
- should keep portfolios or completed short-answer tests
- may record presentations

Apply sound editing techniques to enhance performance (outcome 2)

For their assessment, learners must create a sound score that is used in a performance. The sound score should last a minimum of 2 minutes but can be longer to suit the performance.

For evidence, you must:

- keep the sound score
- record the performance using the sound score
- complete an assessor checklist

Reflect on the process and the sound score (outcome 3)

For their assessment, learners must participate in a professional dialogue or produce a short, written self-reflection on the process of creating their sound score.

The written reflection should be a maximum of 500 words.

The professional dialogue must be recorded for evidence.

You must complete an assessor observation checklist.

Equality and inclusion

This unit is designed to be as fair and as accessible as possible with no unnecessary barriers to learning or assessment.

You must consider the needs of individual learners when planning learning experiences, selecting assessment methods or considering alternative evidence.

Guidance on assessment arrangements for disabled learners and those with additional support needs is available on the [assessment arrangements web page](#).

Information for learners

Sound Editing for Performers (SCQF level 7)

This information explains:

- what the unit is about
- what you should know or be able to do before you start
- what you need to do during the unit
- opportunities for further learning and employment

Unit information

This unit enables you to develop skills in sound editing, specifically in:

- the principles of sound editing, including terminology
- using sound editing software and techniques for performance
- reflecting on sound editing in a performance context

We recommend the unit if you have completed one or more of the following:

- Dance at SCQF level 6
- Acting and Performance at SCQF level 6
- Musical Theatre at SCQF level 6
- Higher Dance
- Higher Drama

During the unit, you:

- learn the basic principles of sound editing and types of editing software
- learn about the role of sound editing in performance and legal and ethical considerations in sound editing
- research and source appropriate music, sound effects or spoken lines for the sound score
- compose a sound score that interprets the mood and theme of a performance

- engage in reflective practice to enhance performance

You may be assessed through:

- performance
- oral assessment
- written assessment

When you finish the unit, you may wish to progress to further studies and/or work in the dance or performing arts industries.

Meta-skills

Throughout this unit, you develop meta-skills that are useful for the dance and performing arts sector.

Meta-skills are transferable behaviours and abilities that help you adapt and succeed in life, study and work. There are three categories of meta-skills: self-management, social intelligence and innovation.

Self-management

You develop the meta-skill of focusing while researching sound editing principles and software.

You develop integrity by being reliable, and submitting work on time and to a good standard.

You develop adapting by working alone and in different media.

You develop initiative when you select appropriate music, sound effects or spoken lines and develop your ideas.

Social intelligence

You develop the meta-skill of communicating by expressing your ideas and presenting research and findings.

You develop feeling as you demonstrate empathy in relation to mood, intention or theme in a performance.

You develop collaborating as you work in a team.

You develop leading by taking responsibility for creating a sound score.

Innovation

You develop the meta-skill of curiosity as you explore editing principles and software, and learn about legal and ethical considerations in sound editing.

You develop creativity when you create an appropriate sound score that interprets the mood and theme of a performance.

You develop sense-making by conducting research and developing sound loops and sound sequences.

You develop critical thinking through self-reflection and reviewing your work.

Learning for Sustainability

Throughout this unit, you develop skills, knowledge and understanding of sustainability.

You learn about social, economic and environmental sustainability principles and how they relate to the dance and performing arts sector. You also develop an understanding of the [United Nations Sustainable Development Goals](#).

Administrative information

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Superclass: LF

History of changes

Version	Description of change	Date

Please check [our website](#) to ensure you are using the most up-to-date version of this unit.

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