

FOR OFFICIAL USE



National
Qualifications
2024

Mark

**External Assessment
Flyleaf**

**Music Technology
Project - Production**

X851/77/02



Fill in these boxes and sign the candidate declaration below.

Full name of centre

Town

Forename(s)

Surname

Date of birth

Day

Month

Year

Scottish candidate number

Candidate declaration

I confirm that:

- I have read SQA's *Your National Qualifications* booklet and understand its contents.
- I understand that SQA may reduce or cancel my grades where I have not followed the rules specified in the *Your National Qualifications* booklet.
- the coursework submitted with this declaration is all my own work with all sources of information clearly identified and acknowledged.
- I understand that this coursework will be submitted to SQA for marking.

Signature _____ Date _____

Please turn over to complete



For centre completion

☐ In ticking this box it is confirmed that any potential child welfare concerns arising from the content of the materials enclosed are being or have been addressed.

Music Technology Advanced Higher Production Project

The production project should be clearly labelled with the candidate's name.

Please complete the checklists to ensure that all parts of the production project have been included.

This submission includes:

<input type="checkbox"/>	A project brief	<input type="checkbox"/>	Executive summary or details of new skills, techniques and processes
<input type="checkbox"/>	A project plan	<input type="checkbox"/>	An audio pre-master and reference recordings
<input type="checkbox"/>	Analysis and critical listening commentary	<input type="checkbox"/>	A completed audio master and reference recordings
<input type="checkbox"/>	Record of progress	<input type="checkbox"/>	Evaluation report

The candidate should complete the following tables to reference where the following details and technical skills are detailed in their documentation.

Page numbers or presentation slide numbers should be provided.

		Page or slide numbers
Stage 3(a)	experimenting with microphone and capture techniques (for example, using multi-mic'ing and ambient or room mic'ing)	
	selecting and making appropriate and justified use of at least two types of microphone and two polar patterns, with: — placement appropriate to the sound source — use of at least one stereo recording technique	
	selecting and making appropriate and justified use of at least one source that requires a direct line input	
	setting appropriate input gain and monitoring levels, with no distortion	
	selecting and using virtual and/or MIDI instruments to create electronic sound and/or music <i>where appropriate to the candidate's project</i>	
	successfully designing and safely constructing the signal path for multiple inputs	
	overdubbing at least one track	



		Page or slide numbers
Stage 3(b)	applying appropriate and extensive creative and corrective equalisation in at least six instances	
	applying extensive dynamics processing, including in at least six instances the use of compression and/or side-chain compression and/or limiting, and/or noise gate	
	extensive editing of tracks, including editing a minimum of three takes into a single take (comping) and accurate topping and tailing	
Stage 3(c)	in at least six instances, extensive application of time domain and other effects, including at least three from: — delay, echo, reverb, chorus, phase, and flange	
	if appropriate, in at least six instances: extensive manipulation of the controls of virtual and/or MIDI instruments (for example, ADSR envelopes, LFO, and filter)	
Stage 3(d)	applying an extensive range of mixing techniques, including using volume, panning, automation, send effects, insert effects, and grouping/bussing to achieve a balanced and creative mix	
Stage 4(b)	accurate synchronisation and/or sequencing in complex scenarios involving multiple takes and/or simultaneous events	
	detailed description of the mastering chain, with detailed evidence of A-B'ing against reference recordings as the mastering session progresses	
	detailed use of creative and corrective equalisation at an appropriate point or points in the mastering chain	
	detailed use of compression at an appropriate point or points in the mastering chain, both as a level enhancing tool and to control dynamic range, including the use of multi-band compression, where appropriate	
	use of stereo imaging and enhancement tools (such as valve and tape emulators, preamp modelling and saturation plug-ins), mid/side processing and dithering as appropriate	
	topping and tailing and final DAW editing as appropriate	
	limiting, finalising, and bouncing down to an audio master in an appropriate file format (and, for Foley or computer game productions, the relevant video or game sequence)	



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Music Technology Advanced Higher Project - Production

	Skills, knowledge and understanding	Marks Available	Marks Awarded
Stage 1	Defining a project brief	5 marks	
Stage 2	Planning the production	10 marks	
Stage 3a	Implementing the production — audio capture	10 marks	
Stage 3b	Implementing the production — processing skills	10 marks	
Stage 3c	Implementing the production — applying effects	10 marks	
Stage 3d	Implementing the production — mixing and sequencing skills	10 marks	
Stage 3e	Implementing the production — creative and appropriate use of sound and/or music	10 marks	
Stage 4a	Mastering the production — analysis and critical listening skills	10 marks	
Stage 4b	Mastering the production — finalising and mastering techniques	10 marks	
Stage 5	Evaluating and reflecting	10 marks	
Total Mark		95 marks	

Markers comments



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