AH

National Qualifications 2026

Mark

External Assessment
Flyleaf

X851/77/02

Music Technology

Project - Production

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 the following:

- I have read SQA's *Your National Qualifications* booklet and understand its contents.
- I understand that SQA may reduce or cancel my grades if I have not followed the rules set out 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.
- If I have used a resource sheet (also known as a research sheet or process information sheet), I have submitted it along with my coursework.
- I understand that this coursework will be submitted to SQA for marking.

Signature _____ Date _____

Please turn over to complete

SQA ©

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:

☐ A project brief

☐ A project plan

☐ Analysis and critical listening commentary

☐ Record of progress

☐ Executive summary or details of new skills, techniques and processes

☐ An audio pre-master and reference recordings

☐ A completed audio master and reference recordings

☐ 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 *where appropriate to the candidate's project*	
	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		
	accurate synchronisation and/or sequencing in complex scenarios involving multiple takes and/or simultaneous events		
Stage 4(b)	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)		

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