National
Qualifications
2026

2026 Music Technology

National 5

Question Paper Finalised Marking Instructions

These marking instructions have been prepared by examination teams for use by Qualifications Scotland appointed markers when marking external course assessments.

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General marking principles for National 5 Music Technology

This information is provided to help you understand the general principles you must apply when marking candidate responses to questions in this paper. These principles must be read in conjunction with the detailed marking instructions, which identify the key features required in candidate responses.

(a) Marks for each candidate response must **always** be assigned in line with these general marking principles and the detailed marking instructions for this assessment.

(b) Marking should always be positive. This means that, for each candidate response, marks are accumulated for the demonstration of relevant skills, knowledge and understanding: they are not deducted from a maximum on the basis of errors or omissions.

(c) Do not accept any answer that is not in the marking instructions. Use professional judgement when candidates' responses do not exactly match marking instructions but carry the same meaning.

(d) Where a candidate has provided more than one answer, for example by ticking two boxes instead of one or adding an extra wrong answer, place a cross beside the wrong answer and deduct the mark assigned to the correct answer. If this has happened more than once or several times the mark cannot go below 0, that is, into negative marks.

(e) Candidates are asked to tick one or two boxes in multiple choice questions. Accept a cross or any other sign which makes the candidate's intentions clear.

(f) Accept inaccurate spelling of English or Italian terms.

Marking instructions for each question

Question			Expected response	Max mark	Additional guidance
1.	(a)		1970s	**1**	Do not accept other answers here.
	(b)		Disco	**1**	Do not accept other answers here.
	(c)		Arco	**1**	Do not accept other answers here.
	(d)	(i)	Swing	**1**	Do not accept other answers here.
		(ii)	Accept any one of the following: • big band • syncopation • swing rhythms **or** swung quavers • improvisation • instrumental breaks • walking bass • live recording	**1**	Also accept named big band instruments or sections.
2.	(a)		Delay	**1**	Do not accept other answers here.
	(b)		Modulation	**1**	Do not accept other answers here.
	(c)		Accept any two of the following: • acoustic guitar • banjo • fiddle • harmonica • narrative vocal • pedal steel guitar • simple chord structure • vamp • vocal harmonies	**2**	**1 mark** for each correct answer. Also accept prominent use of acoustic instruments. Also accept American accented vocal. Also accept finger picking style. Also accept slide guitar. Also accept simple rhythms with strong backbeat emphasis from snare and guitar.
	(d)	(i)	Dynamic	**1**	Do not accept other answers here.
		(ii)	Cardioid	**1**	Do not accept other answers here.
		(iii)	Close mic in front of the speaker	**1**	Do not accept close mic'ing on its own. Also accept placement of mic directly in front of the amplifier/grill. Accept any appropriate close mic'd distance to the speaker — no further than 30 cm (12 inches) away.

Question			Expected response	Max mark	Additional guidance
3.	(a)		Synth pop	**1**	Do not accept other answers here.
	(b)		Accept any two of the following: • drum machine(s) • loops • MIDI • minimal use of acoustic and/or live instruments • samplers • sequencers • synthesisers	**2**	**1 mark** for each correct answer. Also accept electronic drumkit. Also accept electronic instruments.
	(c)	A	60s Pop	**1**	Do not accept other answers here.
		B	Homophonic	**1**	Do not accept other answers here.
	(d)		Envelope filter	**1**	Also accept wah-wah.
4.	(a)	(i)	Minor	**1**	Do not accept other answers here.
		(ii)	Instrumental break	**1**	Do not accept instrumental on its own. Also accept (electric guitar) solo. Do not accept electric guitar on its own.
	(b)		Panned electric guitars Backing vocals with delay	**2**	Do not accept other answers here.
	(c)		Accept any two of the following: • attack • gain • knee • ratio • release • side-chain • threshold	**2**	**1 mark** for each correct answer.
	(d)		Quantise Record again in time	**2**	**1 mark** for each correct answer. Also accept any answer which infers manual editing of notes.
	(e)		Gated reverb	**1**	Do not accept other answers here.

<table>
<tr><th colspan="3">Question</th><th>Expected response</th><th>Max mark</th><th>Additional guidance</th></tr>
<tr><td>5.</td><td></td><td></td><td>
<table>
<tr><th>Instrument</th><th>Control, effect or process applied to instrument</th></tr>
<tr><td>Bass guitar</td><td>Chorus</td></tr>
<tr><td>Clap sample</td><td>Delay</td></tr>
<tr><td>Drum kit</td><td>Reverb</td></tr>
<tr><td>Electric guitar</td><td>Low EQ cut</td></tr>
<tr><td>Electric piano</td><td>Wah-wah</td></tr>
</table>
</td><td>5</td><td>Do not accept other answers here.</td></tr>
<tr><td>6.</td><td>(a)</td><td></td><td>Zac Shelton had a case as his music was being used without permission.</td><td>1</td><td>Do not accept other answers here.</td></tr>
<tr><td></td><td>(b)</td><td></td><td>IP protection was important in this case as it allowed Shelton, the owner of the music to decide how his music could be used.</td><td>1</td><td>Accept any response that infers protecting own work from public performance.</td></tr>
<tr><td></td><td>(c)</td><td></td><td>Any one from the following:
• comply with the cease-and-desist letter
• requested permission to use the music
• bought ownership of the copyright</td><td>1</td><td>Also accept Johnson should not have played the song at any rallies.</td></tr>
</table>

<table>
<tr><th colspan="3">Question</th><th>Expected response</th><th>Max mark</th><th>Additional guidance</th></tr>
<tr><td>7.</td><td>(a)</td><td></td><td>
<table>
<tr><th>Element</th><th>Excerpt 1</th><th>Excerpt 2</th></tr>
<tr><td>Effects</td><td>Backing Vocals — reverb
Drum kit — reverb
Electric (lead or rhythm) guitar — overdrive or distortion
Piano — reverb
Saxophone — reverb or wah wah
Trombone — reverb
Trumpet — reverb</td><td>Congas — reverb
Drum kit — reverb
Electric guitar — reverb or wah wah
Saxophones — reverb
Lead vocal — reverb</td></tr>
<tr><td>Panning</td><td>Bass guitar — left
Backing vocals — right
Drum kit — right
Electric (lead or rhythm) guitar — left or centre
Hi-hat — right
Piano — right
Saxophone — centre or left
Trombone — left
Trumpet — left</td><td>Bass guitar — centre
Congas — centre
Drum kit — centre
Electric guitar — centre
Lead vocal — centre
Saxophone — left, centre or right</td></tr>
</table>
</td><td>4</td><td>In order to gain a mark, candidates must reference one instrument or voice and how it has been effected or panned. The table indicates all the acceptable answers.

For excerpt 1 and excerpt 2 — ‘guitar’ and ‘vocals’ on their own are not acceptable answers.

Drums is not acceptable, drumkit is an acceptable answer.

Lead or male vocal, female vocal, backing vocals, acoustic guitar, bass guitar and electric guitar are the acceptable terminology.

Excerpt 1
Also accept cymbal — right.</td></tr>
<tr><td></td><td>(b)</td><td></td><td>Riff</td><td>1</td><td>Do not accept other answers here.</td></tr>
</table>

[END OF MARKING INSTRUCTIONS]