

2004 Music

Advanced Higher
Sound Engineering & Production

Finalised Marking Instructions

SECTION 1

Marks

In this section the questions are related to features that occur in excerpts of recorded music.

QUESTION 1

(a) Read through the list of features below before hearing the music.

Tick **four** features which are present in the music.

You will hear the music **twice** with a pause of ten seconds between playings and a pause of twenty seconds at the end before the next question starts.

- | | | | |
|-------------------------------------|-------------------|-------------------------------------|----------------------|
| <input type="checkbox"/> | introduction | <input type="checkbox"/> | distortion |
| <input checked="" type="checkbox"/> | reverberation | <input checked="" type="checkbox"/> | pitch bend |
| <input type="checkbox"/> | pitch shift | <input type="checkbox"/> | phasing |
| <input checked="" type="checkbox"/> | change of texture | <input checked="" type="checkbox"/> | horn section |
| <input type="checkbox"/> | feedback | <input type="checkbox"/> | popping and blasting |

Here is the music for the first time.

2 MARKS EACH

Here is the music for the second time.

8

(b) Read through the list of features below before hearing the music.

Tick **four** features which are present in the music.

You will hear the music **twice** with a pause of ten seconds between playings and a pause of twenty seconds at the end before the next question starts.

- | | | | |
|-------------------------------------|-----------------|-------------------------------------|--------------------|
| <input type="checkbox"/> | mono | <input checked="" type="checkbox"/> | delay |
| <input type="checkbox"/> | key change | <input checked="" type="checkbox"/> | fade in |
| <input type="checkbox"/> | saxophone | <input type="checkbox"/> | tempo change |
| <input checked="" type="checkbox"/> | phasing | <input type="checkbox"/> | phase cancellation |
| <input type="checkbox"/> | wow and flutter | <input checked="" type="checkbox"/> | introduction |

Here is the music for the first time.

2 MARKS EACH

Here is the music for the second time.

8

Total marks Question 1: (16)

QUESTION 2

Marks

This question is concerned with comparing the quality of different takes of a live recording of a sarabande by J. S. Bach.

The piece is for solo flute.

(a) You will hear **two** takes of the **same piece**. For **each** take you have been provided with a copy of the music as a guide.

You now have two minutes to read this question.

Neither of the takes is perfect. Each take has bars which have faults in the **musical performance** or in the **sound recording quality**.

In each take there are **up to THREE faults**.

Musical faults in these takes could include faults in:

- pitch
- rhythm
- dynamics
- tempo/timing.

Sound recording faults in these takes could include:

- phasing
- hum
- crackle
- extraneous noises
- glitching.

For **each** take, put separate brackets above **any bars** where there is a fault in the **musical performance** and **any bars** where there is a fault in the **sound recording quality**.

Above the bracket write a **capital letter** to identify the fault as shown below.

M
|-----| = Musical fault

S
|-----| = Sound recording fault

Each take will be played **twice**.

Here is Take 1 for the first time.

Here is Take 1 for the second time.

Here is Take 2 for the first time.

Here is Take 2 for the second time.

10

QUESTION 2 (a) (continued)

Sarabande

TAKE 1

FLUTE

1 Lento
mf

2 3 4

5 6 S 7 8 M 9

10 11. 12 13

14 15 16

17 18 19 20

QUESTION 2 (a) (continued)

Sarabande

TAKE 2

FLUTE

1 Lento
mf

2 3 4 S

5 6 7 8 9

10 11. 12 13

14 M 15 16

17 18 19 S 20

QUESTION 2 (continued)

Marks

(b) Now imagine that you have to compile a master recording from the two takes.

You now have one minute to read this question.

Refer to the scores for each take that you used for (a) above to help identify **up to four** sections of **4 bars** from **each** take where **both** the musical performance and the sound quality is good.

In the edit list below, identify (in the correct musical order) the bar numbers of the four sections and the take you would use for each section to compile a master recording.

You will hear each take **once** more with a pause of twenty seconds between playings and a pause of thirty seconds at the end before the next question starts.

Here is Take 1 for the last time.

Here is Take 2 for the last time.

ROUGH NOTES

Edit List	
Bar Numbers in Musical Order	Take Number
1–4	1
5–8	2
9–12	2
13–16	1
17–20	1

QUESTION 2 (continued)

Marks

- (c) This question is concerned with identifying different **types** of **musical mistakes**.

You now have thirty seconds to read this question.

You will hear a third take of the Bach sarabande. There are different **types** of **musical mistakes** made during the performance. The **types** of **musical mistakes** made may include:

Pitch Rhythm Tempo/Timing Dynamics Phrasing

Listen to the take and follow the score provided. Identify **four** bars where **different types** of mistake have been made.

In the table below enter the **bar number** for each mistake and specify the **type** of mistake made. (eg Bar 2 – Rhythm)

Musical Mistakes	
Bar Number	Type of Mistake
2	Tempo/Timing OR Rhythm
8	Pitch
9	Dynamics
13	Rhythm

The music will be played **twice** with a pause of twenty seconds between playings and a pause of twenty seconds at the end before the next question starts.

Here is the music for the first time.

(1 mark per bar number)

Here is the music for the second time.

(2 marks per type of mistake)

12

Total marks Question 2: (32)

QUESTION 2 (c) (continued)

Sarabande

TAKE 3

FLUTE

1 Lento

mf

2 3 4

5 6 7 8 9

10 11. 12 13

14 15 16

17 18 19 20

QUESTION 3

This question is concerned with the controls, effects and processes used in sound engineering and production.

(a) You will hear **two recordings** of the **same excerpt** of music. In each of the **second excerpts** a control, effect or process has been used.

Name the control, effect or process used in the second excerpt. You will hear each excerpt **twice**.

- (i) Here is Excerpt 1 for the first time.
Here is Excerpt 2 for the first time.

Here is Excerpt 1 for the second time.
Here is Excerpt 2 for the second time.

The **second** excerpt uses: **HARMONISER** 2

- (ii) Here is Excerpt 1 for the first time.
Here is Excerpt 2 for the first time.

Here is Excerpt 1 for the second time.
Here is Excerpt 2 for the second time.

The **second** excerpt uses: **REVERB** 2

(b) You will now hear a **single** excerpt of music. In this case **two** processes are used on a **dry** recording of a vocal.

In the box provided, name the controls, effects or processes used in the excerpt. You will hear the excerpt **twice**.

Here is the excerpt for the first time.
Here is the excerpt for the second time.

The excerpt uses **EQ (EQUALISATION)** and **DELAY or ECHO** 4

(c) You will now hear a second **single** excerpt of music. In this case **three** processes have been added to a **dry** recording of a guitar.

In the box provided, name the controls, effects or processes used in the excerpt. You will hear the excerpt **twice**.

Here is the excerpt for the first time.
Here is the excerpt for the second time.

The excerpt uses **DELAY (echo)**, **CHORUS** and **REVERB** 6

Total marks Question 3: (14)

QUESTION 4

Marks

This question is concerned with the structure and production features of the song “Kiss from a Rose” by Seal.

There will now be a pause of **two minutes** to allow you to read over the whole question, parts (a) and (b).

(a) The song uses the following sections:

verse	chorus	intro	link passage
vocal break	coda		instrumental

Some sections occur more than once.

When listening to the piece the missing sections should be inserted in **COLUMN A** of the table. One has been provided at the top of *Page fourteen*.

(b) The following list contains musical and production features that occur in the song at different points. Insert each feature **once** in **COLUMN B** of the table at the section **where it first occurs**. More than one feature can appear in a section. It is suggested that to save time, you need write only what is underlined.

oboe melody

12 string guitar entry

Live string section entry

Tempo change

Multi-tracked Vocal

Echo backing vocal

Electric guitar melody

Tambourine entry

YOU ARE REMINDED THAT YOU SHOULD ATTEMPT BOTH PARTS OF THE QUESTION.

You will hear the music **three** times.

Here is the music for the first time.

Here is the music for the second time.

Here is the music for the third time.

SONG PLAN

COLUMN A Sections	COLUMN B Musical/Production Features
INTRO	Multi Tracked & Oboe
VERSE	
CHORUS	
LINK PASSAGE	Guitar
VERSE	Echo Backing & String Section
CHORUS	

SONG PLAN (continued)

(INSTRUMENTAL) GIVEN	
VOCAL BREAK	12 String
VERSE	
CHORUS	Tambourine
CHORUS	
LINK PASSAGE	
CODA	Tempo

**1 mark for each
section inserted
1 mark for each
feature inserted**

Total marks Question 4: (20)

[END OF SECTION 1]

SECTION 2

Marks

In this section the questions are related to the principles and practices of sound engineering and production. There are **no** excerpts of recorded music. Read the questions carefully before answering them.

There will be a pause of **six minutes** to complete questions 5, 6, and 7. A warning tone will sound **one minute** before the end of the question paper.

QUESTION 5

Explain briefly **one** function of each of the following parts of a mixing desk.

(a) **An Insert Point**

Socket(s) on the mixing desk after the pre-amplifier whereby the incoming signal can be SENT to a dynamic effect processor (compressor, noise gate) or filter (eq of any kind) and, once processed, the signal is then RETURNED, normally through the same socket. Most insert points use a STEREO JACK socket with the Tip of the socket sending the signal and the ring returning it.

2

(b) **A Pre-Fade Auxiliary Send**

A Pre-Fade Auxiliary Send Sends the signal to a secondary MONITORING or FOLDBACK system. The pre-fade send is independent of the fader position, so a secondary mix can be set up aside from the control room or front of house mix for the musicians in the studio or on a stage so they can hear themselves perform and hear clearly the other instruments in the recording/band

2

(c) **The Pan Control**

(1) Positions the signal within the stereo mix either LEFT, CENTRE or RIGHT, (or any degree in between). (2) Is used in conjunction with ROUTING switches to send a signal to an appropriate subgroup or tape output. Panning LEFT would send the signal to an ODD numbered output and panning RIGHT would send the signal to an EVEN numbered output

2

Total marks Question 5: (6)

QUESTION 6

Marks

Explain briefly the benefits of utilising the following techniques in a recording session.

(a) Recording a **guide vocal**

A **guide vocal** is when a vocal which will not be used in the final mix is recorded early on in the process. This means that other musicians who may be used to hearing the vocal while performing will not get lost and will have the vocal part to monitor while they are recording their own part. A guide vocal will be replaced by the proper lead vocal.

2

(b) **Bouncing** tracks

When a limited number of tracks are available, bouncing is a useful technique. It involves recording previously recorded tracks onto one or two empty tracks and then recording over the original tracks. The bounced originals are then included with the new tracks to create the final mix.

2

(c) **Dropping in**

While recording a track, mistakes may be made. The rest of the track may be fine for use, but the mistakes need to be fixed. Using drop ins, the performer can enter (or drop into) record mode while the track is playing, play over the mistakes and then exit (or drop out) of record mode, again while the track is still playing.

2

Total marks Question 6: (6)

QUESTION 7

When mixing a track, what devices or effects would give you the following processes?

(a) Automatic vocal harmonies

A Harmoniser

2

(b) Automatic gain/level control

A Compressor

2

(b) The impression of a number of players playing a single recorded part

The Chorus Effect

2

Total marks Question 7: (6)

[END OF SECTION 2]

[END OF MARKING INSTRUCTIONS]