

2005 Music

Advanced Higher–Sound Engineering & Production

Finalised Marking Instructions

These Marking Instructions have been prepared by Examination Teams for use by SQA Appointed Markers when marking External Course Assessments.

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 checked="" type="checkbox"/> | instrumental fade in | <input type="checkbox"/> | delay |
| <input type="checkbox"/> | distortion | <input type="checkbox"/> | phasing |
| <input type="checkbox"/> | pitch shift | <input checked="" type="checkbox"/> | reverb |
| <input checked="" type="checkbox"/> | panning | <input checked="" type="checkbox"/> | tambourine |
| <input type="checkbox"/> | feedback | <input type="checkbox"/> | change of texture |

Here is the music for the first time.

Here is the music for the second time

4

(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"/> | coda | <input checked="" type="checkbox"/> | introduction |
| <input checked="" type="checkbox"/> | delay | <input type="checkbox"/> | popping and blasting |
| <input checked="" type="checkbox"/> | samples | <input type="checkbox"/> | sibilance |
| <input type="checkbox"/> | wow and flutter | <input checked="" type="checkbox"/> | panning |
| <input type="checkbox"/> | pitch bend | <input type="checkbox"/> | phasing |

Here is the music for the first time.

Here is the music for the second time

4

Total marks Question 1: (8)

QUESTION 2

Marks

This question is concerned with comparing the quality of different takes of a live recording of a bourée by Bach. The piece is for solo viola.

(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 FOUR** 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.

16

QUESTION 2 (a) (continued)

Bourée

TAKE 1

Allegretto

S

J. S. BACH

Viola

1 *mf*

2 3

4 5 6 7

8 *f*

9 10 11

12 13 14 *cresc.*

15 16 17 18

19 20 21 *mp*

22 23 24

25 26 27

28 *M*

QUESTION 2 (a) (continued)

Bourée

TAKE 2

Allegretto

J. S. BACH

Viola

The musical score for Viola is written in 4/4 time. It begins with a *mf* dynamic. Measures 1-3 are marked with numbers 1, 2, and 3. Measures 4-7 are marked with numbers 4, 5, 6, and 7, with a bracket labeled 'S' above measures 6-7. Measures 8-11 are marked with numbers 8, 9, 10, and 11, with a bracket labeled 'M' above measures 9-10. Measures 12-14 are marked with numbers 12, 13, and 14, with a bracket labeled 'S' above measures 13-14. A *cresc.* marking is placed below measures 12-14. Measures 15-18 are marked with numbers 15, 16, 17, and 18. Measures 19-21 are marked with numbers 19, 20, and 21, with a *mp* dynamic marking below measure 21. Measures 22-24 are marked with numbers 22, 23, and 24, with a bracket labeled 'M' above measures 22-23. Measures 25-27 are marked with numbers 25, 26, and 27. Measure 28 is marked with the number 28 and ends with a fermata. The score concludes with a double bar line.

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 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	2
5–8	1
9–12	1
13–16	1
17–20	2
21–24	1
25–28	2

2 marks for each correct answer

14

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 bourée. There are different **types** of **musical mistakes** made during the performance. The **types** of **musical mistakes** 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
1	Dynamics
9	Pitch
21	Rhythm
25	Tempo

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.

2 marks for each correct answer

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

8

Total marks Question 2: (38)

QUESTION 2 (c) (continued)

Bourée

TAKE 3

Allegretto

J. S. BACH

Viola

1 *mf*

2

3

4

5

6

7

8 *f*

9

10

11

12

13 *cresc.*

14

15

16

17

18

19

20

21 *mp*

22

23

24

25

26

27

28

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: **Chorus**

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: **Delay/Echo**

2

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

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 **Compression** and **Reverb**

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**, **Overdrive/
Distortion** and **Pitch Bend**

6

Total marks Question 3: (14)

QUESTION 4

Marks

This question is concerned with the structure and production features of the song “Where We Wish to Remain” by Hue & Cry.

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	introduction
link to chorus	coda	instrumental solo

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.

Bass Guitar Harmonics

Cross Rhythms

Vocal/Guitar unison

Walking Bass

Bass Glissando

Pedal

Jazz swing feel

Delayed piano chords

Broken Guitar chords

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	Pedal
Verse	
Link to Chorus	Delayed
Chorus	Broken
Verse	Harmonics

SONG PLAN (continued)

(LINK TO CHORUS)	
Chorus	Cross
Instrumental Solo	Unison
Chorus	Walking
Coda	Walking Swing/Glissando

Total marks Question 4: (18)

[END OF SECTION 1]

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, 7 and 8. 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 **Auxiliary return**

To return the output of an effects processor into the mix

2

(b) The **Gain** control

To set the input level at the preamplifier

2

(c) The **Talkback** control

**Lets the engineer/producer/personnel in the control room
talk to the musicians in the studio area**

2

Total marks Question 5: (6)

QUESTION 6

Explain briefly **three benefits** of utilising the following techniques or devices in a recording session.

(a) **Direct Injection**

**Eliminates the need for microphones — musicians therefore
do not need to be isolated from the control room — no
bleeding — full frequency response**

3

(b) **Equalisation**

**Helps sounds blend within a mix. Helps correct problems
in a microphone/instrument/acoustic.**

3

Total marks Question 6: (6)

QUESTION 7

Marks

Explain briefly **two benefits** of utilising the following techniques or devices in a recording session.

(a) **Acoustic Screens**

Separating the sound of performing musicians so that the sound from one does not bleed into other microphones.

2

(b) **A Noise Gate**

Cuts/filters signal

2

Total marks Question 7: (4)

QUESTION 8

(a) On a **compressor**, explain the function of the **threshold** control.

Sets the level at which the compression effect is activated.

2

(b) In a recording session, what may cause **phasing** problems?

**More than one microphone picking up a single instrument.
Incorrect monitoring. Signal being doubled through a delay unit.**

2

(c) If you experience a phasing problem in a recording session, what might you do to overcome the problem?

Move the microphones. Move the musician. Use only one microphone. Invert the phase of one of the microphones.

2

Total marks Question 8: (6)

[END OF SECTION 2]

[END OF MARKING INSTRUCTIONS]