

2006 Music

Higher MIDI Sequencing

Finalised Marking Instructions

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WRITTEN TEST

1. In MIDI what does GM stand for?

GENERAL MIDI

1

2. The basis of GM is a numbering system which identifies individual instruments. What is the range of these numbers? (eg 5–180)

0 – 127 OR 1 – 128

1

3. What effect does “modulation” have on a note?

IT GIVES THE NOTE A VIBRATO TYPE EFFECT.

1

4. Name **one** advantage from having a better quality sound card on your workstation.

THE INSTRUMENT SOUNDS WILL BE MORE AUTHENTIC AND OF A HIGHER QUALITY.

1

5. When adjusting panning levels, what is the value (number) that is generally accepted as dead centre?

64

1

6. What does the term MIDI stand for?

MUSICAL INSTRUMENT DIGITAL INTERFACE

1

7. If you were asked to transpose a track **down** one whole tone, for example from the note E–D, what would the transposition value be set at? Tick **one** box.

–8

–2

+2

–1

1

8. Below are five possible ways of inputting MIDI data directly in to a sequencing program. Only three are correct. Tick the **3** boxes you think are correct.

Floppy Disk

Master Keyboard

Audio CD

Computer Mouse

Microphone

3

9. Name any **two** different types of cable or connections that are used in a typical MIDI workstation.

PHONO/RCA CONNECTION, SPEAKER CABLE, 5 PIN DIN,

STANDARD JACK

1

10. What is the term which best describes the following statement?

A rhythmic correction of notes to a specific time grid.

QUANTIZE

1

Total (12)

[END OF WRITTEN TEST]

PRACTICAL TEST

Study the questions on the next page and using your musical awareness and knowledge of MIDI Sequencing identify and correct the errors to produce a completed version of the piece.

You should attempt the questions in order as this will help you to build an overall picture of your assignment.

General Points

Where bar numbers are given, for example, “bars 2–5”, we mean the whole section from, in our example, the beginning of bar 2 to the end of bar 5 (ie 4 bars in total).

Save the file after each question according to the following format:

- **A GENERAL MIDI file** (NOT your sequencer’s own format). In many sequencing packages you may need to use the “Export” option to create a General MIDI file.
- **Each file must be named as in the question, eg “Answer1.mid, Answer2.mid”**

This means we can open and check each answer file against the question to which it relates, as you progress through the paper.

Special Note. If you are using Cubase version 5, the opening bars of the MIDI file may align BEFORE the start of bar 1. To rectify this problem go to the “OPTIONS” menu, select “SYNCHRONISATION” and change the “BAR DISPLAY” from –2 to 0. To change the value double click on the –2 so that it is highlighted and type in a value of 0. Bar numbers in this paper are given on the basis of the tracks aligning **with** the beginning of bar 1 (the music SHOULD START PLAYING at the beginning on bar 2).

ASSIGNMENT

Marks

You will be working on a MIDI file of “Little Less Conversation”. This is supplied as a MIDI file on disk, named “Little Less Conversation.MID”.

In Section 1, you will be asked to make alterations to finalise the general set-up of the piece. This will involve both adjusting and inserting MIDI controllers so that the file plays correctly.

In Section 2, you will be asked to perform further editing tasks and to correct errors to complete the main body of the arrangement.

Section 3 involves creating an ending, including a fade out.

Section 1

1. Set up the starting parameters for each of the tracks 2, 3 and 4 as outlined below. Only alter information contained within bar 1 and **not anywhere else**.

Note that you have only been asked to alter information. Do not insert anything at this stage.

NB The program numbers are given on the basis of General MIDI numbers 1–128. Should your sequencer or equipment use numbering from 0–127 (such as Logic), remember to alter the given program numbers by –1.

As a safeguard you should also check the track name corresponds to what is given.

Track	Program Number	Volume Controller 7	Panning Controller 10	Reverb Controller 91	Chorus Controller 93
2—Fingered Bass	34	100	64	0	5
3—Steel String Guitar	26	56	64	40	0
4—Jazz Guitar	27	127	64	88	32

(Save your work as “Answer1.MID”)

3

1 MARK FOR EACH COMPLETELY CORRECT LINE OF INFORMATION

2. The information for tracks 7 and 8 has been partially set up for you, but there are two vital pieces of information missing. The program number used to identify which instrument is to be played is not there and the panning controller is also missing.

Insert the program number and the panning controller at the start of bar 1 for each of these tracks as indicated below. Make sure you set the panning at the correct setting.

NB Again remember to alter your program numbers by -1 if you use numbering from 0–127 (such as in Logic). No matter what the numbering system, the track name should be the same.

Track	Program Number	Panning Controller 10
7—Baritone Sax	68	69
8—Choir aahs	53	62

(Save your work as “Answer2.MID”)

4

1 MARK FOR INSERTION—VALUE MUST ALSO BE EXACT

3. In track 12 (Muted Guitar), the opening riff has been left out because the guitarist was late. Copy and paste bars 7–10 of this track to bars 3–6.

(Save your work as “Answer3.MID”)

1

1 MARK FOR CORRECT PROCEDURE

Section 2

4. There are two wrong notes in track 2 (Fingered Bass) between bars 19–22. Find and correct these notes using the riff to help you.

(Save your work as “Answer4.MID”)

2

1 MARK FOR CORRECTION OF EACH NOTE

5. For this question you are going to alter the panning of the telephone (track 1) so that it rings first to the left, then to the right, then dead centre in bars 7, 11 and 15. The panning information is given at the start of each bar. All you have to do is alter it.

Alter the panning information as instructed below.

Bar 7—to sound **completely** to the left

Bar 11—to sound **completely** to the right

Bar 15—to sound **completely** centred

(Save your work as “Answer5.MID”)

3

1 MARK FOR EACH CORRECT PROCEDURE. PAN MUST BE EXACT FOR LEFT AND RIGHT. ACCEPT 63, 64 OR 65 FOR CENTRED

6. The tempo changes twice between bars 28–35. Delete and completely remove these two tempo changes.

(Save your work as “Answer6.MID”)

1

1 MARK FOR REMOVAL OF BOTH TEMPO CHANGES

7. The notes in track 4 (Jazz Guitar) at bars 55–58 are an octave too low. Transpose bars 55–58 up one octave.

(Save your work as “Answer7.MID”)

2

2 MARKS FOR COMPLETELY CORRECT. DEDUCT 1 MARK IF TRANSPOSITION VALUE NOT TOTALLY CORRECT.

8. The notes in track 6 (Brass 1) at bars 20–27 are too quiet. Change the velocities of the notes in these bars to match the rest of the track.

(Save your work as “Answer8.MID”)

2

2 MARKS AVAILABLE IF WHOLE SECTION HAS BEEN CORRECTLY ALTERED. DEDUCT ONE MARK IF ONLY PARTIALLY CORRECT.

9. In track 1 (telephone) at bar 36, the telephone ring is long and the note is incorrectly tied over and overlaps into bar 37. Alter the length information so that the note finishes exactly at the end of bar 36.

(Save your work as “Answer9.MID”)

1

1 MARK FOR CORRECT ALTERATION

10. For bars 76–77 of the Drumkit (track 10) it would be more effective if the fill started off quietly and gradually got louder for this section. Make this happen using whichever method you are used to.

(Save your work as “Answer10.MID”)

3

3 MARKS AVAILABLE FOR A CORRECT AND MUSICAL FADE IN. DEDUCT 1 OR 2 MARKS IF FADE NOT GRADUAL OR LACK OF ACCURACY IN BARS ETC

11. The Fingered Bass (track 2) sounds uneven at bars 76–77 because it has not been quantized correctly. Quantize these two bars **only** to a value of 1/16th.

(Save your work as “Answer11.MID”)

2

1 MARK FOR EACH CORRECTLY QUANTIZED BAR

Section 3

12. For this question you have to complete and write in a simple bass part. The notes at bars 73–74 in track 2 (Fingered Bass) are missing. Write in a simple bass part using the chord sequence below. As a guide the chord at bar 72 is E and you may also use the same rhythmic groupings if you wish.

Bar 73 Chord of G

Bar 74 Chord of A

(Save your work as “Answer12.MID”)

2

2 MARKS AVAILABLE FOR ANY CORRECT ANSWER. DEDUCT MARKS IF INCORRECT NOTES OF THE CHORD.

13. To provide a slight lift for this question, insert a tempo change at the start of bar 78 and increase the speed to 118 beats per minute.

(Save your work as "Answer13.MID")

2

1 MARK FOR INSERTION AT THE CORRECT PLACE AND 1 MARK FOR EXACTLY 118.

14. In track 4 (Jazz Guitar) a lot of the notes benefit from adding modulation. Insert a modulation controller (controller 1) at exactly beat 2 of bar 59. Now set the modulation value to 84. Do not alter any previous or subsequent modulation information.

(Save your work as "Answer14.MID")

3

1 MARK FOR INSERTION. 1 MARK FOR EXACT PLACE AND 1 MARK FOR CORRECT VALUE SETTING.

15. The music for the first six tracks stops abruptly at the end of bar 90. To help create an ending first copy tracks 1–6 from bars 87–90 and then paste to bar 91.

All tracks should now finish at the end of bar 94.

(Save your work as "Answer15.MID")

3

1 MARK FOR EVERY TWO TRACKS CORRECTLY COPIED AND PASTED.

16. Create a gradual fade over the last four bars (91–94) for tracks 2,3,5 and 6 **only**. The rest have been done for you.

(Save your work as "Answer16.MID")

4

1 MARK FOR EACH CORRECT TRACK

Total (38)

REMEMBER TO SAVE ANY CHANGES THAT YOU HAVE MADE AND THEN RETURN BOTH YOUR PAPER AND DISK.

[END OF MARKING INSTRUCTIONS]