SCOTTISH
QUALIFICATIONS
AUTHORITY

2006 Music

Advanced Higher – MIDI Sequencing

Finalised Marking Instructions

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PRACTICAL TEST

This test should take place in an environment without interruption and last three hours. If you encounter problems, a member of staff should be present or available.

Read through these notes and then carefully follow the detailed instructions which follow.

A blank CD-R or ZIP disk will be supplied to you by your centre before the examination starts, as will an audio cassette tape, a Mini-Disc or a second CD-R. Using an appropriate pen, candidates should complete the label on the CD-R or ZIP disk supplied, with their name, date of birth, candidate number, name of centre and seat number. Candidates should then complete the same information on the audio tape, CD-R or Mini-Disc to be used for their master recording; these details should also be written at the top of the sheet of paper to be used for any notes candidates may wish to make.

General Notes

1. 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 complete bars in total).
2. In this examination, although you are supplied with a MIDI file, **you should save your work in the default format of your own sequencer**.
3. There is a possibility that certain versions of Cubase will realign the opening tracks of the MIDI file before the start of bar 1. To rectify this problem if it occurs, do the following:
   - from the **OPTIONS** menu choose **Synchronization**.
   - Change the **Bar Display** from **-2** to **0**. To change this value, double-click on the **-2** to highlight it, and type in a value of **0**.

ASSIGNMENT

You will be combining a MIDI arrangement of The Carpenters song "Rainy Days and Mondays" with a series of audio files containing pre-recorded vocal parts.

In **Section 1** you will be asked to perform editing functions on the MIDI tracks only.

In **Section 2** you will be asked to import the audio files and perform mixing and editing functions on them. The files are supplied in two formats - WAV files for PC users and AIFF files for Apple Mac users.

In the **Final Mix** section of the exam you will be asked to mix the whole project, and then record the evidence onto a tape, CD-R or Mini-Disc.

In the **Presentation of Evidence** section of the exam you will have to save your evidence onto removable media, a CD-R or ZIP disk. Remember to include all files in the folder (answers and edited audio files).

You must hand the tape, burned CD-R or Mini-Disc containing your master recording **AND** the CD-R/ZIP disk containing your evidence to the invigilator when you are finished.

The MIDI file is called "Rainy Days" and the audio files are called:

Lead Vocal

Backing Vocal 1

Backing Vocal 2

Backing Vocal 3

SETUP SECTION—IMPORTANT

There are two folders on the supplied CD, one named Apple Mac and the other PC. Copy the appropriate folder from the supplied CD onto your desktop. **NB** This folder should be used to save your evidence (answers and edited audio files).

PC Users

Open the folder on your desktop and select the audio files. You may have to change the attributes of the audio files so that they do not show "READ ONLY". This is so that you can easily edit the audio material and save your completed answer without problems. **To change the attributes of the files, follow these steps.**

1. Double click on the folder "PC" to open it.
2. Right click on the file "Lead Vocal". A menu will pop up.
3. Click on the **Properties** tab at the bottom of the pop-up menu so that you can see the properties menu box for this file.
4. Make sure the General tab at the top of the properties menu box is selected (this should be automatic), then, if necessary, click on the Read Only box towards the foot of the box so that the tick mark is **not** present.
5. Now click on Apply and close the menu.
6. Repeat steps 1–5 for the remaining audio files.

Marks

SECTION 1

Import the MIDI file "*Rainy Days*".

1. A number of controller parameters have been supplied, however some have been omitted. Insert the following controllers for these tracks as indicated below.

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, be sure to alter each of the given program numbers by –1.

Track	Program Number	Panning	Reverb	Chorus
		Controller 10	Controller 91	Controller 93
1—Piano	1	45	60	1
2—Harmonica	23	80	120	3
3—Fingered Bass	34	65	50	25
4—Electric Piano 1	5	110	30	33

1 MARK FOR EACH TRACK THAT IS CORRECTLY SET UP × 4

Save your work with the file name "Question 1". **4**

2. The tempo of the song should be set to **77** beats per minute. This is to allow correct synchronisation of the audio tracks. Set the tempo now.

Save your work with the file name "Question 2". **1 MARK FOR 77bpm** **1**

3. Track 3, Fingered Bass, is in the wrong octave. Transpose the whole track up **one** octave. **1 MARK FOR CORRECT TRANSPOSITION UP**

Save your work with the file name "Question 3". **1**

4. The song features a section from bars 7–10 with piano only (track 1). Within this section there is a problem with some of the note velocity values. Find the incorrect note velocities and adjust them in line with the rest of the track.

Save your work with the file name "Question 4". **2**

2 MARKS FOR APPROPRIATE VELOCITY.
1 MARK FOR SOME ADJUSTMENTS

5. Quantize to semiquavers (1/16th notes) bars 25–33 of track 4, Electric Piano 1.

Save your work with the file name "Question 5". **2**

2 MARKS IF THE QUANTIZATION IS COMPLETED

6. In bar 15 of the Fingered Bass track (track 3), the note (A#/B♭) is too short. Adjust the note length so that the note lasts to the end of bar 15.

Save your work with the file name "Question 6". **1**

1 MARK IF NOTE IS ADJUSTED TO A SEMIBREVE

7. Copy and paste bars 35–37 of track 2, Harmonica, to the same track starting at bar 53. Transpose the copy up **one whole tone** so that it corresponds with the change of key.

Save your work with the file name "Question 7". **2**

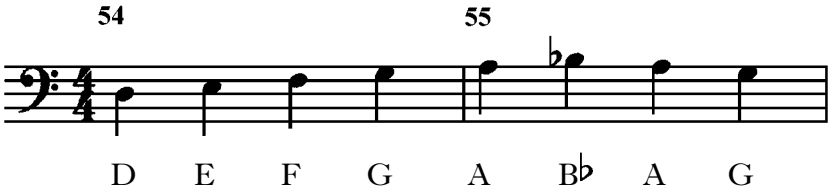
2 MARKS FOR CORRECTLY COPIED BARS 53–55 WITH CORRECT TRANSPOSITION. 1 MARK FOR A CORRECT COPY/PASTE—NO TRANSPOSITION.

8. Bar 46 has no drum part. Create an appropriate drum fill lasting **one bar**.

Save your work with the file name "Question 8". **2**

APPROPRIATE DRUM FILL – 2 MARKS
1 MARK FOR DRUM FILL WHICH DOESN'T FILL WHOLE BAR.

9. Create a 2 bar section in bars 54 and 55 of the French Horn track. Insert the notes according to this excerpt:



2 MARKS FOR CORRECT ENTRY AT BARS 54–55. 1 MARK FOR CORRECT NOTES BUT WRONG OCTAVE.

Set the velocities of the new notes to balance the following section in the same part.

Save your work with the file name "Question 9". **2**

10. Track 5, Strings 1, contains an incorrect program change. Find the program change and eliminate it so that the track remains as Strings throughout.

Save your work with the file name "Question 10". **1**

1 MARK FOR ELIMINATING "BAGPIPES" AND KEEPING STRINGS THROUGHOUT

11. In track 7, Alto Sax, introduce a fade-out at the end of the sax solo. The fade-out should start at bar 47 and last **one** bar.

Save your work with the file name "Question 11". **2**

2 MARKS FOR APPROPRIATE FADE-OUT IN SAX PART AT BAR 47.
1 MARK FOR ANY ALTERATION IN EXPRESSION.

12. Track 5, Strings 1, contains a number of wrong notes from bars 43–44. Adjust these notes using bars 25–26 of the same track as a guide to how the passage should sound when corrected.

Save your work with the file name "Question 12". **2**

2 MARKS FOR CORRECT ADJUSTMENTS OF TRACK 5.
1 MARK FOR ANY ADJUSTMENT TO BAR 43–44.

13. In the Drum track (track 10) from bars 43–45, change each of the rim shots (C#) to **snare drum** (E). Leave the other drums and cymbals as they are.

Save your work with the file name "Question 13". **2**

2 MARKS FOR THE ADJUSTMENT OF ALL RIMSHOTS.
1 MARK FOR SOME ADJUSTMENTS.

14. Introduce a gradual slowing of tempo, starting at bar 66 and lasting **one** bar. The final tempo should be 55 beats per minute.

Save your work with the file name "Question 14". **2**

2 MARKS FOR GRADUAL RALL. AT BAR 66, ENDING AT 55bpm.
1 MARK FOR ANY DECREASE IN TEMPO AT BAR 66.

Marks

SECTION 2

15. If you do not have audio tracks in your arrangement at the moment, create **four** audio tracks now. Name the audio tracks according to the following table:

Track No.	Track Name
1	Lead Vocal
2	Backing Vocal 1
3	Backing Vocal 2
4	Backing Vocal 3

2 MARKS FOR CORRECTLY CREATING 4 AUDIO TRACKS. 1 MARK IF 3 OR 2 AUDIO TRACKS ARE CREATED.

Save your work with the file name "Question 15". **2**

16. Import the Lead Vocal to audio track 1 to begin at bar 6. In bar 42 the singer is heard coughing. Use a suitable technique to eliminate this noise from the audio track.

Save your work with the file name "Question 16". **3**

1 MARK FOR CORRECTLY IMPORTING THE LEAD VOCAL TO BAR 6. 3 MARKS FOR IMPORTING AND CORRECTING THE MISTAKE.

17. Import Backing Vocals 1, 2 and 3 into the appropriate tracks, so that they each begin at bar 32.

Save your work with the file name "Question 17". **3**

1 MARK × 3 FOR EACH NAMED, PLACED VOCAL TRACK

18. Set the panning of Backing Vocals 1, 2 and 3 according to the table below:

Track Name	Approximate Panning Position
Backing Vocal 1	Mid Right
Backing Vocal 2	Slightly Right of Centre
Backing Vocal 3	Slightly Left of Centre

1 MARK × 3 FOR EACH CORRECTLY SET PANNING CONTROL

Save your work with the file name "Question 18". **3**

19. Backing Vocal 2 from bar 60 to the end is much quieter than the rest of the track. Use a suitable technique to rectify this.

Save your work with the file name "Question 19". **3**

CHECK FOR NORMALIZATION FROM BAR 60; USE YOUR PROFESSIONAL JUDGEMENT TO AWARD UP TO 3 MARKS

20. Using your musical judgement, add an appropriate amount of reverb, delay or similarly suitable effect to each of the vocal tracks.

Save your work with the file name "Question 20". **2**

LISTEN TO ALL 3 VOCAL TRACKS; AWARD 1 MARK FOR EACH APPROPRIATELY LEVELLED EFFECT (UP TO 2 MARKS)

Marks

FINAL MIX

21. Using the sequencer's audio and MIDI mixers, set the levels so that the audio material blends well with the MIDI material.

Save your work with the file name "Final Mix". **6**

USE YOUR PROFESSIONAL JUDGEMENT TO AWARD UP TO 6 MARKS FOR THE BLENDING/MIXING OF MIDI/AUDIO.

22. Record your final mix down as a master recording on CD-R, tape, or Mini-Disc. **2**

Make 2 copies, one to be retained by the centre and the other to be handed to the invigilator.

CHECK THE MASTER RECORDING AND AWARD 2 MARKS IF COMPLETED CORRECTLY.

If necessary, use the sheet of paper provided to write any information about your work which you may wish to bring to the attention of the marker.

[*END OF MARKING INSTRUCTIONS*]