

Music 253

Assignment 8/MIDI File Acquisition and Editing

1. Notation via MIDI via *SharpEye* acquisition (or scanning-to-MIDI-to-notation):

Revisit the *SharpEye* exercise, Question 3. From that example, or another of your choice, save the music in the MIDI format from *SharpEye*. Import the MIDI file into *Finale* and print the music without making any alterations. Make observations about the differences in the printouts made in the previous two exercises.

2. In the folder **Export2Notation**, import three MIDI files into *Finale*.

After the first attempt, you may want to re-import in order to change the key signature or the meter (or both). Experiment with track/channel mappings to see whether the results can be improved. Apart from the import operations themselves, do not spend time editing the notes, layout, etc. Print out the each example. What categorical kinds of errors are present?

3. In the folder **FixTempoDynamics**, open both files in *Cakewalk*, *Sonar*, or a similar (sequencer) program. Alter the starting tempo and dynamics of each.

4. In the folder **GeneralMIDI_ReviseOrch**, re-orchestrate any two files in different ways from each other.

A General MIDI (pop-up) menu should give you a choice of 128 timbres. What timbres are most pleasing to listeners? What timbres are best suited to sound analysis? What impression does the music make if you mute some of the voices? When might you want to sound-edit a MIDI file?

Questions 2, 3, and 4 begin at the folder <http://esf.ccarh.org/253/Assignment8/>