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Read Me First!

Welcome to InfoPak(TM) by Romeo Music International.

The RMI InfoPak has lots of fun information, as well as some highly technical sections. There is information on computers, music, history, and more.

Here's a brief overview of the contents.

WHAT IS MIDI? is a short description of the word MIDI, and a few details on the history and terms associated with MIDI.

The MUSICAL GLOSSARY is a collection of terms with concise definitions, that are often used in music.

The MUSIC THROUGH TIME section covers composer biography information in an outline format, with some outline descriptions of different musical style periods.

The MUSIC TRIVIA HELP FILE FUN is not a game, but is a good way to test your musical knowledge. The answer to every question can be found elsewhere in the InfoPak, and in the ThemePak programs.

REAL WORLD SOUND by Dave Frangioni has several sections. One is MIDI and Computer Tips, and another is a section on SCSI. These can be pretty technical, but are good references for trouble-shooting. The other section, REAL WORLD EXPERIENCES, has a Preface by Chick Corea, and includes a variety of stories about different musical stars, and how Dave has worked with their MIDI needs.

Finally, there is the LICENSE AGREEMENT, which you should read, too!

That's it. Enjoy!

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A Romeo Music International Help File

Background Information (A Short History Of MIDI)

Music technology has come a long way in the last 12 years between 1980 and the 1990s. There have been many important developments, but the most important has been the creation and development of MIDI -- the Musical Instrument Digital Interface. At the National Association of Music Merchants (NAMM) convention in January of 1983, music history was made when a Roland JP-6 and a Sequential Circuits Prophet 600 communicated with each other via MIDI cables. This was the first time this had been done with independently developed products from different manufacturers.

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More History Of MIDI

Back in 1983, MIDI was the new kid on the block and nobody really knew what to make of it. These days, MIDI is a fact of our musical lives. There are MIDI cables, MIDI keyboards, MIDI sequencers, MIDI drum machines, and dozens of other MIDI products (both musical and non-musical). But MIDI itself isn't a cable or a keyboard or a drum machine or anything like that. It's really just paper and ink -- a printed document describing a bunch of computer commands and a couple pieces of hardware. This document, officially called The Detailed MIDI Specification (or MIDI Spec), defines a communications standard for electronic musical instruments.

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General Definition

MIDI is not a piece of software, or a piece of hardware, or cables, or anything like that. This is what MIDI is:

MIDI is an agreement between people.

A bunch of people got together, and decided to assign specific numbers to certain things. For example, Middle C was given the number 60. So, when you play Middle C on your keyboard, the number 60 zips along the cable. That's all MIDI is -- an agreement that certain numbers will mean certain musical things. In addition, MIDI also specified what the cable would look like.

That's basically it!

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Specific Definition (Letter By Letter)

Musical

Instrument

Digital

Interface

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Musical...

Computer communications standards are developed all the time as a way of stimulating development in computer and related industries. For example, the American Standard Code for Information Interchange, or ASCII ("ask-key"), is a standard for how computers represent the characters of the English language (e.g., the capital letter A is number 65). MIDI was developed as a communications standard for musical instruments. The MIDI Spec (which is the written down agreement between people referred to earlier) lists commands that pertain specifically to musical events like playing notes and pressing sustain pedals (e.g., the note Middle C is number 60).

...Instrument...

MIDI was designed specifically for musical instruments. One of the very first incarnations of MIDI was something called the Universal Synthesizer Interface. Many people think of synthesizers just as keyboards. But today, keyboard synthesizers are only a part of the entire MIDI world. There are also guitar synths, drum synths, violin synths, and even vocal synths. In fact, just about any traditional acoustic instrument can be MIDI-ed. In addition to musical instruments, many other types of electronic devices use MIDI as well, like effects processors and lighting consoles. There are even "instruments" that are electronic sound cards you stick into your computer. Virtually any device with a micro-processor in it can use MIDI if it is programmed to understand the commands listed in the MIDI Spec. Because all MIDI devices have micro-processors, you can think of them as just another type of computer that's programmed for a very specific application.

...Digital...

As mentioned, MIDI instruments communicate with each other by sending numbers back and forth along MIDI cables. Numbers are the only thing that MIDI instruments can respond to. Sometimes people get the idea that MIDI instruments have special musical properties or that they somehow "understand" music itself. That isn't true at all. Music and sound can't be communicated over a MIDI cable. Actions like playing a note on a keyboard or pressing a sustain pedal must be translated into numbers before they mean anything to a MIDI instrument.

...Interface

Interface, as it is used here, refers to the ability of two (or more) devices to communicate with each other using the commands in the MIDI Spec. Because it's just paper and ink, MIDI itself doesn't provide the physical connection between two devices -- that's what MIDI cables are for. People often confuse MIDI (the document) with a piece of hardware called a MIDI interface. The term "MIDI interface" is usually used to describe a piece of hardware that you connect to a computer running MIDI software. Most computers don't have MIDI plugs built into them. If you want to connect a MIDI instrument to a computer you need a set of MIDI plugs to connect it with. That's all a MIDI interface really is -- a set of MIDI plugs that allows a personal computer (or MIDI device) to be connected to (or "interfaced" with) other MIDI devices.

MIDI Ports

In order for something to be called a piece of MIDI equipment it has to have at least one MIDI port. There are three types of ports: MIDI In, MIDI Out, and MIDI Thru. Each type of port has one (and only one) function:

MIDI In ports can only receive MIDI data.

MIDI Out ports can only send MIDI data.

MIDI Thru ports can only pass along (or "send out") the exact same MIDI data that is received at the MIDI In port.

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MIDI Connections

No matter how many MIDI devices you have in a MIDI setup there are really only two ways to connect MIDI devices that make any sense:

MIDI Outs should only be connected to MIDI Ins.

MIDI Thrus should only be connected to MIDI Ins.

Connecting Outs to Outs, Ins to Ins, Thrus to Thrus, or Thrus to Outs won't get you anywhere!

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MIDI Channels

You may have heard that there are 16 MIDI channels. That's true. But it's important to make the distinction that these channels are not discrete physical things like the audio channels on a mixing board. They're just numeric designations that are sent as part of most MIDI messages. These designations tell other MIDI devices if they are supposed to act on a particular MIDI message or just ignore it.

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More About MIDI Channels

When you press a key on a MIDI keyboard connected to another MIDI device, a short digital message (3 numbers) passes down the MIDI cable. The MIDI channel is part of the first number of that message. Only devices that are "listening" to that channel will respond. To make sure that an instrument is "listening" to a particular channel its MIDI mode must be set properly and its MIDI receive channel must be set to match the channel of the appropriate transmitting device.

This is what allows you to send a patch change number to only one channel, for example.

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Conclusion

Although this little overview is very basic and sketchy, we hope it helps you get started. For more information, check out your local music store -- they're sure to have one (or more) of the excellent Introduction to MIDI books that is currently available. If you want more advanced MIDI info, or some stories about star musicians using MIDI, check out the REAL WORLD SOUND section of this InfoPak.

This help file is (C) 1988 Romeo Music International, and has appeared in many articles, books, and documentation manuals.

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Music Through Time: Composer Biographical Sketches And Classical Style Periods

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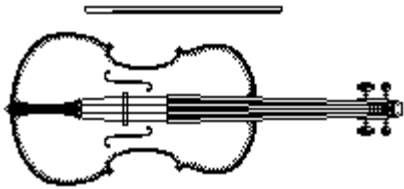
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Introduction

Here is a set of very brief composer biographies and a brief description of the different musical style periods most commonly referred to as "Western Classical Art Music." This information is fun to read and know, and also might be helpful for selecting pieces for use with film, video, or multimedia presentations; also, feel free to use this information in your own teaching materials, liner notes, products, and so on, in accordance with our License Agreement!

For more detailed composer info, be sure to read the bios in the Composers Across Time ThemePak!

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Aguado, Dionisio (1784-1849).

Born in Madrid. He composed collections of Andantes, Waltzes, Minuets, etc., as well as works of a national character such as his Fandango Opus 16.

Bach, Johann Sebastian (1685-1750).



Bach

German composer, cantor at Leipzig, now acknowledged as the greatest composer of his age. Master of counterpoint, creator of masterpieces in every existing genre of his day, except staged opera.

Beethoven, Ludwig van (1770-1827).



German composer, universally recognized as one of the greatest composers who ever lived. Young Beethoven's musical gifts were acknowledged by Mozart and Haydn, and his piano virtuosity and extraordinary compositions won him the generous support of the Viennese aristocracy despite his notoriously poor manners. Despite the onset (1801) of deafness, which became progressively worse and was total by 1817, his creative work was never restricted.

Bizet, Georges (1838-75).

French composer. The son of musicians, he entered the Paris Conservatory at age 9. Some operas: *Les pecheurs de perles* (1863); *La jolie fille de Perth* (1867); *Carmen* (1875); music for the play *L'Arlesienne* (1872).

Brahms, Johannes (1833-97).



Brahms

German composer, ranked among the foremost masters. He earned a living in Vienna as a moderately successful composer, incorporating the romantic impulse with classical spirit. His four symphonies are considered among the greatest in symphonic music. He composed in almost every genre except opera, devoting special attention to chamber music and song. His lieder are world-wide favorites.

Byrd, William (1543-1623).

English Roman Catholic, who wrote both Anglican and Catholic Church music, in addition to secular and instrumental pieces; pupil of Tallis, and co-holder with him of music-printing monopoly for England. One of the greatest keyboard composers of all time.

Carcassi, Matteo (1792-1853).

Guitarist/composer who acquired a wide reputation as a touring virtuoso, and a personal friendship with the publisher Meissonier probably helped to introduce his compositions to the Parisian public. Possessing a gift for simplicity, he had a strong melodic sense and an imaginative use of the higher positions of the instrument.

Carulli, Ferdinando (1770-1841).

He was essentially a self-taught guitarist who achieved celebrity as a performer. At about the age of thirty-eight he settled in Paris, where his virtuoso capacity soon won him a devoted following of students and admirers. His method became a standard work, and was followed by numerous further publications totaling eventually more than three hundred and fifty.

Chambonnieres, Jacques Champion de (1602-ca. 1672).

French court harpsichordist and composer. The founder of the French tradition of harpsichord composition, he composed suites of dance pieces in a refined style derived from courtly lute music.

Chopin, Frederic (1810-49).



Chopin

Franco-Polish composer; b. Poland. He brought romantic piano music to unprecedented heights of expressiveness. In the 1830's, he settled in Paris; although he remained a Polish nationalist, he never returned home. Chopin established the piano as a solo instrument free from other influence, and displayed a type of pianistic virtuosity unknown previously.

Debussy, Claude (1862-1918).

French composer. Most famous Impressionist composer. Opera Pelleas et Melisande (1902). For orch.: Prelude a l'apres-midi d'un faune (1894); La mer (1905); Images (1908). Ballets Jeux (1912); Khamma (1912). Chorus and orch.: Le martyre de Saint Sebastien (1911); La damoiselle elue (1887-1888). Piano wks. include 2 bks. of Preludes; Images (2 bks.); Estampes; Etudes (2 bks.); Children's Corner. Sonatas for 'cello; for violin; for flute, viola, and harp. String quartet. Many songs.

Des Prez, Josquin (ca. 1450-1521).

Best and most famous composer of his age; among his numerous Masses, Missa Mater Patris may be the first complete parody Mass; motets of exceptional beauty and variety.

Faure, Gabriel (1845-1924).

French composer, teacher, director of Paris Conservatory (1905-20). Incidental music for plays, incl. *Pelleas et Melisande* (1898). *Pavane* for orch. (1897). *Ballade and Fantasie* for piano and orch. (1881, 1919). *Romance* for violin and orch. (1882). *Requiem* (1887). Chamber music: 2 piano quintets, 2 piano quartets, 2 violin sonatas, 2 'cello sonatas, string quartet. Piano works. Songs incl. cycle *La bonne chanson*.

Franck, Cesar (1822-90).

Belgian-born composer, organist of Ste-Clotilde, Paris. Symphony (1889). Violin Sonata (1886). Piano quintet (1879). Symph. poems *Le chasseur maudit*; *Psyche* (1883, 1888). String quartet (1889). Much organ music. Sacred vocal music.

Gabrieli, Giovanni (c. 1557-1612).

The nephew and pupil of Andrea Gabrieli, an outstanding Renaissance composer. Much of his music was written for St. Mark's Cathedral, which featured two choirs facing each other from opposite sides of the room. In addition to the choirs, Giovanni Gabrieli placed instrumental groups in the galleries. The effect was a 16th-century version of quadrophonic sound. He was one of the first composers to indicate dynamic levels in the music and to designate specific instruments for certain parts.

Gesualdo, Carlo (c. 1560-1613).

Renaissance composer known for his madrigals with experimental harmonies. Definitely an "avant-garde" composer of his day.

Giuliani, Mauro (1780-1840).

Italian guitarist and composer. A leading figure of the period, whose compositions and performances earned him the respect of leading musicians of the time and who, with Sor, may be considered a prime influence in establishing a level of serious professionalism for the guitar.

Grieg, Edvard (1843-1907).

Norwegian composer; studied at Leipzig. Strong champion of Norwegian music. Performed his piano concerto at age 25. Incidental music to Ibsen's Peer Gynt, from which are drawn the two well-known suites. Ten sets of Lyric Pieces for piano. Many songs.

Handel, George Frideric (1685-1759).



Handel

Raised in Germany, trained in Italy, lived and worked in England; he is the best example of a universal high Baroque style that has never lost its appeal.

Haydn, Joseph (1732-1809)



Haydn

Austrian composer, one of the great masters of classical music. Haydn wrote over 100 symphonies, establishing the basic form. His string quartets and symphonies expanded C.P.E. Bach's three-part form, affecting the development of classical sonata form. He wrote over 80 string quartets, over 50 sonatas, and many other pieces.

Joplin, Scott (1868-1917).

Black American ragtime pianist and composer; b. Texarkana, Tex. The best-known ragtime composer, he wrote such works as "Maple Leaf Rag" (1899) and the ragtime opera Treemonisha (1911).

Lasso, Orlando di (1523-94).

Very prolific composer, widely traveled and celebrated; worked in Italy and in Antwerp and Munich.

Legnani, Luigi (1790-1877).

Born in Ferrara, Italy, he gained early musical experience with the opera in Ravenna. After a highly successful performance as a guitar soloist in Milan in 1819, his career was established and he toured Europe extensively. He toured on a number of occasions with Paganini, playing the guitar part to the latter's duets for violin and guitar.

Liszt, Franz (1811-86).



Liszt

Hungarian composer. A revolutionary figure of romantic music, acknowledged as the greatest pianist of his time, he studied with Czerny and lived in Paris in artistic circles (1823-25), enthraling audiences with his expressive, dramatic playing. Liszt taught most of the major pianists of the next generation.

Milan, Luis (1500-61).

16th-century Spanish composer for the vihuela, a predecessor to the modern day guitar.

Monteverdi, Claudio (1567-1643).

Prolific and innovative, he bridges, in his music, the gap between Renaissance and Baroque. He produced imaginative masterpieces in all genres of vocal music: madrigal, opera, concertato vocal music, monody, and sacred music.

Moussorgsky, Modest (1839-81).

Russian composer. Informal musical education led to a compelling originality seen by some as crudeness. Operas Boris Godunov (1874); Khovanshtchina (completed by Rimsky-Korsakov). A Night on the Bald Mountain for orch. Piano music, including Pictures at an Exhibition (later orchestrated by Ravel). Songs include the cycle Songs and Dances of Death.

Mozart, Wolfgang Amadeus (1756-91).



Mozart

Austrian composer whose works represents one of the great peaks of musical history. His works, written in every genre, combine beauty of sound with classical grace and technical perfection. A remarkable prodigy, the young Mozart was composing by age 5, presenting concerts throughout Europe as a child, and by age 13 had written concertos, sonatas, symphonies, and operas.

Ockeghem, Johannes (ca. 1420-1495).

Chaplain and composer to the kings of France. Eleven complete mass cycles; A Requiem; several incomplete cycles and individual settings. Ca. 10 motets, some 5-voice and 6-voice. Ca. 20 chansons, most 3-voice. Known as an intellectual composer.

Offenbach, Jacques Levy (1819-80).

French composer; b. Germany. He is famous for his operettas, of which he wrote over 100. His masterpiece was the opera Tales of Hoffman (1881), after E. T. A. Hoffman.

Pachelbel, Johann (1653-1706).

German composer, noted especially for his fugues and chorale preludes for organ. Famous in recent times for the popularity of his Canon in D.

Paganini, Niccolò (1782-1840).

Italian violin virtuoso. He extended the violin's compass by employing harmonics, perfected the use of double and triple stops, and revived scordatura, or retuning of the strings. His 24 caprices for violin were adapted by many composers such as Schumann, Liszt, and Rachmaninoff.

Palestrina, Giovanni Pierluigi da (1524-94).

Worked in Rome; principally a composer of sacred music. His style is thought to represent the finest in Renaissance vocal polyphony.

Purcell, Henry (1659-95).

English composer, active in the theater, the court, and the Chapel Royal. His music combines English forms with Italian melody and ornament in a unique, personal style. Theater music, songs, anthems, and occasional pieces.

Satie, Erik (1866-1925).

French composer. Eccentric and revolutionary; cabaret pianist. Enormously influential on 20th-century music in France and elsewhere. Socrate for 4 sopranos and orch. (1920). Piano suite Gymnopedies. Ballets Parade (1917). Many piano pieces with unusual titles, e.g., Three Pieces in the Shape of a Pear, etc.

Scarlatti, Domenico (1685-1757).

Harpichord virtuoso and composer, son of Alessandro Scarlatti. His brilliant keyboard sonatas are imaginative, virtuosic, idiomatic pieces of rococo elegance. Also one of the greatest keyboard composers of all time.

Schubert, Franz (1797-1828).



Schubert

Austrian composer, one of the foremost exponents of Romanticism. His songs are among the very finest examples of German lieder. His symphonies are the final extension of the classical sonata forms. He was well-known for his chamber works and he also wrote stage music, choral music, Masses, and much piano music.

Schumann, Robert (1810-56).



Schumann

German composer, a leader of the Romantic movement. His brilliant piano music occupied him until 1840, when he began to write orchestral music and songs. His orchestral works combine classical forms with a great emotional intensity. He was known for helping younger composers such as Chopin and Brahms.

Scriabine, Alexander (1872-1915).

Russian composer, pianist. Complex chromaticism; harmonic innovation. Poeme de l'exaste for orch. Prometheus (original score calls for a "color organ"). Piano works: 10 piano sonatas; 15 sets of preludes; etudes. No chamber music or vocal music.

Sor, Fernando (1778-1839).

The leading guitar composer of his day, his works are more widely performed today than those of any of his contemporaries.

Strauss, Richard (1864-1949).

German composer, conductor. Brilliant orchestrator; especially well-known for his descriptive orchestral music. Tone poems include Don Juan; Macbeth; Till Eulenspiegels lustige Streiche; Also sprach Zarathustra.

Tarrega, Francisco (1854-1909).

Great composer of Romantic period guitar music. One of the most frequently performed guitar composers of all time.

Tchaikovsky, Peter Ilyich (1840-93).

Russian composer. Powerful melodic music. Works include Eugen Onegin (1879); Queen of Spades (1890). Ballets Swan Lake (1876); Sleeping Beauty (1889); Nutcracker (1892). Six symphonies; two piano concertos; violin concerto. Orchestral works include Overture Romeo and Juliet, Marche Slave, 1812 Overture, Capriccio Italien, Variations on A Rococo Theme for 'cello and orchestra.

Vivaldi, Antonio (ca. 1678-1741).

Priest and composer; worked at the Pieta Conservatory in Venice. He composed much sacred vocal music and many operas, most of which are unknown. His more than 400 concertos, with their rhythmic drive, their imaginative orchestration, and their melodic freshness, assure him a permanent place among the foremost Baroque composers.

Musical Terms Glossary

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A Romeo Music International Help File

Glossary A-K

Accidental

Aria

Arpeggio

Atonality

Cadence

Canon

Chord

Chromatic

Coda

Concerto

Consonance

Counterpoint

Diatonic

Dissonance

Enharmonic

Form

Fugue

Harmony

Key

Key Signature

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Glossary L-Z

Major

Measure

Melody

Meter

Minor

Modulation

Movement

Note

Polyphony

Quartet

Rhythm

Scale

Score

Sonata

Tempo

Theme

Timbre

Triad

Variation

Virtuoso

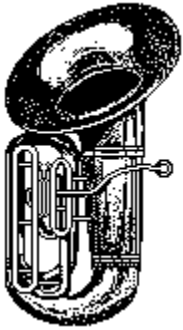
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Introduction

This help file is a brief set of primarily "non-technical" definitions of various musical terminology. Feel free to use this information in your own teaching materials, products, liner notes, and so on, in accordance with our License Agreement!

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ACCIDENTAL.

A sharp, flat, or natural not appearing in the key signature; usually intended to be valid only in the measure in which it occurs.

ARIA.

A composition for solo voice with accompaniment in an opera, oratorio, or cantata, etc. Arias for more than one singer are called duets, trios, etc.

ARPEGGIO.

The sounding of the notes of a chord in succession, rather than simultaneously.

ATONALITY.

Absence of any perceptible tonal center.

CADENCE.

A musical point of articulation, indicating the end of a phrase, section, or of an entire composition. The term is used both for the articulation itself ("there is a cadence in measure 34") and for the means of achieving the articulation ("an authentic cadence").

CANON.

The duplication, over an extended period of time, of musical material first presented in one voice in one or even more following voices. The term is also used to denote a composition in which this device is the most prominent technique.

CHORD.

A sonority consisting of at least three different pitches sounded simultaneously. In practice, the term is sometimes applied to some two-note sonorities as well, especially when they are doubled (e.g., C-E-C). It is not necessary that the simultaneity be absolute (e.g., a chord may be given in the form of an arpeggio).

CHROMATIC.

A tone or tones outside the basic scale of a composition. The chromatic scale consists of all twelve tones of the octave sounded in order, ascending or descending.

CODA.

The concluding section of a movement.

CONCERTO.

[1] From about the beginning of the 1700s, a composition for one or more featured solo instruments with orchestral accompaniment. [2] Some uses of the word indicate a piece for solo keyboard which simulates the concerto style (e.g., J.S. Bach's Italian Concerto for solo keyboard).

CONSONANCE.

In any given style, an interval giving an impression of stability and repose, often falling within the natural overtone series of the chord root.

COUNTERPOINT.

The combination of two or more melodic lines simultaneously; or, when called "contrapuntal," a passage in which two or more voices have independent melodic interest.

DIATONIC.

Pertaining to the basic (usually seven-note) scale of a composition.

DISSONANCE.

In any given style, an interval giving an impression of instability, often falling outside the natural overtone series of other prominent simultaneous notes.

ENHARMONIC.

Notes of the same pitch, but with different notation. For example, A# and Bb are said to be "enharmonic equivalents."

FORM.

The structure of a piece of music, or the arrangement of its parts in some order. Often the elements of form are visually and verbally represented (e.g., ABA; exposition, development, recapitulation).

FUGUE.

A tonal composition in imitative texture, usually based on a single theme or "subject." There are fugues for as few as two voices and for as many as six or even more. Most fugues alternate presentations of the subject with episodes.

HARMONY.

The "simultaneous" aspect of music, i.e., the way in which chords are sounded or alluded to in a musical texture. Often used in contrast to the word counterpoint, although all music contains both harmonic and contrapuntal elements, interacting in various complex ways.

KEY.

In tonal music, the major or minor triad serving as tonal center for a composition or movement. Keys are referred to by the letter name of the triad root, plus the qualification major or minor (e.g., a quartet in D minor, a symphony in Eb major).

KEY SIGNATURE.

The sharps or flats needed to produce the proper scale of a key, and usually placed at the beginning of each staff, directly after the clef.

MAJOR.

Triads which have a perfect fifth and a major third above the root. Keys which have a major triad as tonic.

MEASURE.

The music contained between one bar line and the next. When, as is often the case in music employing meter, the meter remains unchanged, the measure is a temporal unit of music.

MELODY.

A succession of tones having unity and hence heard as a complete statement. A melody may be either a complete composition in itself, or may be a constituent element in a larger work.

METER.

A regular pattern of strong and weak rhythmic pulses.

MINOR.

Triads which have a perfect fifth and a minor third above the root. Keys which have a minor triad as tonic.

MODULATION.

In tonal music, a temporary or permanent change of tonal center from one key to another.

MOVEMENT.

A complete, self-contained composition that sometimes serves as a part of a larger work consisting of two or more such units.

NOTE.

A graphic sign indicating a musical sound, or tone. The word is regularly if somewhat loosely used to refer to the sound itself.

POLYPHONY.

A general term for music in which different pitches are sounded simultaneously. Sometimes loosely used for counterpoint.

QUARTET.

A piece for four singers or players, with or without accompaniment; a common example is the string quartet, a piece scored for two violins, viola, and cello.

RHYTHM.

Anything that pertains to the temporal aspect of music.

SCALE.

An arrangement, with duplications removed and appropriate transpositions made to the same root and octave, of the pitches used in a composition. In most music, pitches occur that are clearly outside what is perceived as the primary scale of the composition; these are considered chromatic tones, and not part of the basic scale.

SCORE.

The writing or printing of music so that notes intended to sound simultaneously are vertically aligned. More generally, a graphic representation of the roles of all the performers needed for the execution of a composition, as contrasted with parts.

SONATA.

Literally, a "sound piece," or something played, as opposed to a composition involving voices.

TEMPO.

The speed or pace of a piece of music.

THEME.

A piece of musical material, often but not always melodic in nature, that serves as an important element in a composition. In normal usage, theme suggests a larger entity than motive, and in practice, a theme is often made up of several motives.

TIMBRE.

The specific quality or color of the sounds made by a particular instrument (e.g., a clarinet timbre, a muted timbre, etc.).

TRIAD.

A three-note sonority consisting of a basic tone or root, a tone a third above the root, and a tone a fifth above the root.

VARIATION.

In general, the presentation of already heard material with some elements changed and some retained, so that the new presentation is heard as related to the original.

VIRTUOSO.

A performer having extraordinary technical skill. Virtuositic music is that in which the display of such skill is an important element.

Music Trivia Fun Help File!

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A Romeo Music International Help File

Introduction

Welcome to the RMI Music Trivia Fun Help File. Try out your music knowledge on this selection of trivia questions. Feel free to use some of these questions in your own teaching materials, liner notes, and so on, in accordance with our License Agreement.

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That's 100% correct!

You got that one right!

Congratulations, that's right!

*If we were giving out prizes, you'd win one-
Right Answer!*

You're correct. Way to display that musical knowledge!

Congratulations, you musical genius.

*Not right...
Try Again*

*That's almost right...
Give it another shot.*

Bet you'll get it right next guess.

Not right.

Did you guess that one?

***You're close.
You should guess again.***

*You can't guess right all the time.
Try again.*

*Read more music history.
Guess again.*

*It's hard to keep track of all those composers.
Give it another shot.*

*Not right this time.
Better try again.*

***Better use the ThemePaks more often!
(Try again)***

Why not check the accompanying Music Through Time help file so you'll get it right on your next guess.

Music can be tricky sometimes. Guess again.

1. Who composed the famous Moonlight Sonata?

Presley

Handel

Beethoven

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1. Which composer depended on his friends to support him, and died completely without recognition for his compositional talents?

Tchaikovsky

Debussy

Schubert

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1. In relation to the violin, the pitch of a viola is?

Higher

Lower

Same, but louder

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2. Which piece demonstrates a uniquely American style of music?

Star Spangled Banner

Maple Leaf Rag

La Molienda

<Click Here for Next Question>

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2. Which composer died in 1856, the depressed patient of an insane asylum?

Liszt

Schumann

Chopin

<Click Here for Next Question>

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1. The Renaissance period is usually associated with which century?

12th

13th

16th

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3. Which composer was in love with the author George Sand?

Debussy

Tchaikovsky

Chopin

<Click Here for Next Question>

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2. The largest percussion instrument is the ?

Kettle drum

Cymbals

Bass drum

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4. Which composer began creating works at the age of five?

Mozart

Schumann

Schubert

<Click Here for Next Question>

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5. Dvorak lived and wrote during which of the following periods of musical history?

Medieval

Renaissance

Romantic

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3. The sound of an oboe is most similar to a?

Flute

English horn

Snare drum

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6. Which man became a composer after almost deciding on a career as a lawyer?

Ravel

Mozart

Tchaikovsky

<Click Here for Next Question>

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2. The string quartet became prominent during which of the following musical periods?

Classical

Impressionist

Jazz

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3. Debussy wrote?

Virelai

Mephisto Waltz

Clair de Lune

<Click Here for Next Question>

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3. How many eighth notes are there in a quarter note?

2

4

8

<Click Here for Next Question>

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4. A Little Night Music was written in the eighteenth century by?

Debussy

Mozart

Grieg

<Click Here for Next Question>

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7. Which composer was the founder and editor of a famous European music journal?

Schumann

Beethoven

Wagner

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4. Which of the following short forms was introduced to concert halls by Chopin in the nineteenth century?

Cantata

Lied

Mazurka

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4. If you wanted to wake up your whole neighborhood you would probably select a ?

vibraphone

bass drum

trumpet

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5. A musical theme that is associated with a particular character or idea (e.g. in an opera) is known as a ?

Fugal

Leit Motiv

Libretto

<Click Here for Next Question>

<Click Here to Return to Music Trivia Contents>

8. The leading composers during the Classical period were ?

Bach and Romeo

Chopin and Brahms

Mozart and Haydn

[<Click Here for Next Question>](#)

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5. The guitar is thought to have originated in?

South Africa

The Near East

The Village

[<Click Here for Next Question>](#)

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9. Which composer was the most hostile towards aristocratic privilege?

Liszt

Mozart

Beethoven

<Click Here for Next Question>

<Click Here to Return to Music Trivia Contents>

5. Grieg wrote which of the following pieces?

German Dance

Little Bird

March Militaire

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6. The piano is placed in which of the following families of musical instruments?

woodwinds

percussion

strings

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10. Which composer was both vehemently attacked and supported for the new ideas that he explored in his music?

Haydn

Bizet

Debussy

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6. Which opera is about struggling artists living on the banks of the Seine?

La Boheme

Pelleas et Melisande

The Marriage of Figaro

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11. Which composer peddled his pieces on the streets of Hamburg to support himself and his impoverished family?

Tchaikovsky

Schubert

Brahms

<Click Here for Next Question>

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7. During which period of music did the piano come into its own both as a solo instrument and a critical resource for orchestral composition?

Romantic

Classical

Renaissance

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7. A famous Romantic *Baracole* piece was written by?

Dvorak

Mozart

Mendelssohn

<Click Here for Next Question>

<Click Here to Return to Music Trivia Contents>

6. The pentatonic scale was used most often during which of the following musical periods?

Classical

Baroque

Medieval

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8. The lowest pitched brass instrument is the?

Trombone

Alto sax

Tuba

<Click Here for Next Question>

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12. Which composer was supported by a wealthy Russian patroness who made his funding contingent upon their never meeting?

Leonin

Tchaikovsky

Moussorgsky

<Click Here for Next Question>

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9. The piccolo belongs in which of the following musical families of orchestral instruments?

Strings

Woodwinds

Bass

<Click Here for Next Question>

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7. Madrigals were a popular choral form of music during the life of which composer?

Gluck

Byrd

Ravel

<Click Here for Next Question>

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8. During the Baroque period, opera could most easily be seen in?

Italy

France

Russia

<Click Here for Next Question>

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13. Which composer lived before Chopin was born?

Handel

Donizetti

Brahms

<Click Here for Next Question>

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9. During the Romantic period, composers concentrated on harnessing music to express?

the creative ego

perfect structure

political beliefs

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8. Who wrote the Messiah?

Handel

Mozart

Beethoven

<Click Here for Next Question>

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10. Which of the following woodwinds does not use a reed to produce its sound?

Clarinet

Bassoon

Flute

<Click Here for Next Question>

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14. Which composer astounded the pope as a young child when he completely reproduced a sacred papal piece that he had heard only once before?

Bach

Saint Seans

Mozart

<Click Here for Next Question>

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11. Kettle drums are also known as?

Bass drums

Conga drums

Timpani

<Click Here for Next Question>

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10. During which period did composers like Wagner aim to transform the opera into a seamless fusion of music and drama?

Renaissance

Romantic

Classical

<Click Here for Next Question>

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9. Who wrote Jesu Joy of Man's Desiring?

Pachelbel

Mozart

Bach

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11. During which musical period did the orchestra reach its modern size?

Modern

Baroque

Classical

<Click Here for Next Question>

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12. The brass instrument which requires the greatest accuracy of lip tension is the?

Tuba

French horn

Kazoo

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15. Which composer came from Poland, and pioneered the polonaise to express the folk songs of his country?

Pergolesi

Schumann

Chopin

<Click Here for Next Question>

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12. A "broken chord," in which the notes are played one after another, is known as a?

Staccato

Arpeggio

Andante

<Click Here for Next Question>

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13. When an orchestra tunes up, which of the following instruments provides the first pitch?

First violin

Oboe

Bass

<Click Here for Next Question>

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13. The term for a collection of music from a ballet or opera is?

Etude

Concerto grosso

Suite

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10. Flight of the Bumblebee was composed by ?

Griffes

Buxtehude

Rimsky-Korsakov

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16. Handel brought which of the following musical forms to the culmination of its development?

Minuet

Oratorio

Symphony

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14. In Western music, the standard chord contains how many notes?

2

3

6

<Click Here for Next Question>

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17. Which composer frequently shared his ideas with the French painters Manet and Renoir?

Chopin

Bizet

Debussy

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15. If you have just played a C on the piano, and you want to play an E next, how many half steps must you move to the right?

2

4

6

<Click Here for Next Question>

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11. Moussororgsky's piece Night on Bald Mountain relates the story of a ?

Visit to Hades

Desert walk

Witch's sabbath

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18. Which composer most revolutionized the symphony form, bringing to it dramatically new instrumental sounds, melodies filled with emotion, and a daring flexibility of form?

Mozart

Chopin

Beethoven

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12. Who composed La Nanete?

Faure

Couperin

Satie

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19. Who tried to make his musical works a pure expression of the impression made by an idea or sentiment?

Debussy

Francis Key Scott

Handel

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16. A dotted half note would be equivalent in duration to how many quarter notes?

4

1

3

<Click Here for Next Question>

<Click Here to Return to Music Trivia Contents>

20. Who pioneered the solo piano recital, during which one pianist plays in profile to the audience?

Chopin

Beethoven

Liszt

<Click Here for Next Question>

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17. Allegro and Lento are musical directions that give guidance to a performer regarding?

loudness

tempo

mood

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13. Who wrote the famous Surprise Symphony?

Satie

Debussy

Haydn

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21. Which composer perfected the art of counterpoint, or the juxtaposition of two distinct melodies at the same time?

Bach

Ravel

Brahms

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18. In which period of music did the sonata and concerto become fully established as popular musical forms?

Classical

Baroque

Renaissance

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22. Which composer was a central figure of the Romantic movement that swept across Europe in the early 1800s?

Schubert

Scarlatti

Haydn

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23. Which composer created music for the ballets Swan Lake, Sleeping Beauty, and the Nutcracker?

Haydn

Liszt

Tchaikovsky

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19. A metronome is a device used by musicians to?

project sound

maintain tempo

add a funky sound

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24. Which composer is closely associated with the High Baroque music of the mid eighteenth century?

Liszt

Schumann

Handel

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20. During which musical period did composers create highly emotional music for poetry?

Impressionist

Romantic

Medieval

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21. An octave consists of how many notes?

11

8

10

<Click Here for Next Question>

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14. Tarrega wrote compositions for the?

Lute

Guitar

Flute

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22. In most symphonies, the second movement is?

Fast and sprightly

Slow and lyrical

Loud and dramatic

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23. In which period of music did composers emphasize homophony, a style showcasing the single melody and its harmony?

Baroque

Medieval

Classical

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15. The distinctive tone of the oboe is produced by ?

A Mute

25 finger holes

A double reed

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25. Which composer wrote a Requiem, and then died a poor and forgotten man?

Handel

Beethoven

Mozart

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14. Which piece was written to express a tale in which skeletons danced as death played the violin?

Danse Macabre

Vers La Flamme

L'Innocence

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15. Who composed the famous symphony Pastorale?

Beethoven

Haydn

Mendelssohn

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16. The glockenspiel, xylophone, marimba, and vibraphone all belong to which of the following families of orchestral instruments?

strings

woodwinds

percussion

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26. Which composer's work did the most to carve out a new place for the piano in musical history?

Brahms

Wagner

Chopin

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27. Which of these composers is most famous for his lieder, or German art songs?

Sor

Wagner

Schubert

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24. The five horizontal lines and four spaces upon which notes are written in a musical score is known as a?

Clef

Key

Staff

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16. Who wrote the Appassionata Piano Sonata?

Mozart

Beethoven

Bizet

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28. Which of the following composers was a world famous violin virtuoso, capable of technical feats few people have been able to duplicate?

Haydn

Verdi

Paganini

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25. Which period of music most stressed the importance of elegance, precision, and structural clarity in compositional work?

Impressionist

Classical

Romantic

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29. Which composer was famous among European nobility for his piano nocturnes?

Debussy

Chopin

Grieg

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17. The celesta is most like a ?

Violin

Clarinet

Piano

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30. Which composer was also a piano showman who toured Europe extensively in an effort to become known as the greatest pianist alive?

Wagner

Bach

Liszt

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17. In Wagner's opera Tannhauser, the main character dies after a struggle against?

The devil

Love

A fierce knight

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31. Which composer was the student of Joseph Haydn, who thought him an unruly upstart?

Beethoven

Joplin

Schumann

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26. Which period of music is known for its emphasis on highly ornamental melodies?

Modern

Romantic

Baroque

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18. When compared with the human voice, the the range of the cello is most like which vocal range?

Soprano

Baritone

Tenor

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32. Which composer saw his fame wane when the English public lost interest in opera?

Mozart

Handel

Donizetti

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27. In 6/8 time, how many dotted quarter notes are there in each measure?

2

6

48

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18. A famous Renaissance *Crucifixus* was composed by?

Monteverdi

Verdi

Monte

<Click Here for Next Question>

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28. The movie *2001: A Space Odyssey* features music by which Strauss?

Johann

Richard

both

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33. Which composer was the pet of the French salon?

Beethoven

Wagner

Chopin

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19. The head of the tambourine is made from the skin of a ?

calf

grizzly bear

deer

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34. Which composer lived a quiet life, never leaving his native Germany to tour the great European music capitals?

Mozart

Paul McCartney

Bach

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35. Which composer went deaf at the height of his career as a composer?

Grieg

Handel

Beethoven

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19. The movie Ordinary People featured which of the following well known pieces?

Canon in D Major

Ave Maria

Moonlight Sonata

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36. Which composer spent most of his adult years composing music for the church?

Debussy

Liszt

Bach

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29. The musical term timbre refers to ?

Speed of the notes

Mood

Tone quality

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37. Who was so overwhelmed by the difficulty of following in Beethoven's footsteps that it took him years to compose his first symphony?

Palestrina

Wagner

Brahms

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An Overview Of Classical Styles

Middle Ages

Renaissance

Baroque

Classical

Romantic

Impressionism

Twentieth Century

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MIDDLE AGES. 1100-1450.

Main Composers: Machaut, Landini.

Main Musical Characteristics and Effects: Vocal polyphonic sacred music, based on chant; non-metrical rhythm; complex compositional devices -- canon, diminution. Accompanied solo secular song.

RENAISSANCE. 1450-1600.

Main Composers: Josquin des Prez, Palestrina, di Lasso, Byrd.

Main Musical Characteristics and Effects: Polyphony, bass voice present, use of modes; mostly small vocal ensemble music; lute and keyboard; gentle rhythmic flow; harmony occurs, a consequence of linear writing. Restrained and intimate.

BAROQUE. 1600-1750.

Main Composers: Monteverdi, Corelli, Vivaldi, Purcell, Lully, Telemann, Rameau, Bach, Handel.

Main Musical Characteristics and Effects: Change to major-minor system; systemized harmony; solo singing important; virtuoso singing; homophony introduced and existing along with polyphony; equal temperament; modulation; organ and harpsichord, plus instrumental music other than keyboard; much use of strict metrical rhythm; terraced dynamics; basso continuo. Consistent mood throughout sections of music; some works in large dimensions.

CLASSICAL. 1750-1825.

Main Composers: Mozart, Haydn, Gluck, J. C. Bach, C. P. E. Bach, early Beethoven. **Main**

Musical Characteristics: Piano replacing harpsichord; distinction between orchestral and chamber music; gradual crescendo-decrescendo; cadenza; clearly defined formal schemes; music largely homophonic; melodies often built out of short melodic fragments. Balanced, neat, polished, planned, in good taste.

ROMANTIC. 1825-1900

Main Composers: Middle and Late Beethoven, Schubert, Chopin, Liszt, Mendelssohn, Berlioz, Schumann, Franck, Verdi, Brahms, Tchaikovsky, Dvorak, Moussorgsky, Rimsky-Korsakov, Rachmaninoff, Puccini, Wagner, Grieg, Elgar, R. Strauss, Mahler, Sibelius.

Main Musical Characteristics: Cyclical treatment of themes; thematic transformation; music for virtuoso instrumentalists; largely homophonic; rubato; sudden and dramatic changes of mood and dynamic level; motives; rich harmony with many chromatic alterations; large orchestra; long compositions; new timbres; piano very important. Frequent and dramatic changes of mood; large, powerful, rich, luscious quality of sound; highly expressive; often free and unplanned in sound; climaxes of feeling and volume.

IMPRESSIONISM. 1890-1920.

Main Composers: Debussy, Ravel.

Main Musical Characteristics: Colorful orchestration; harp prominent; whole-tone scale.
Atmospheric, delicate, sensitive.

TWENTIETH CENTURY. 1900-2000.

Main Composers: Stravinsky, Schoenberg, Bartok, Berg, Ives, Copland, Shostakovich, Prokofiev, Britten, Menotti, Vaughan Williams, Hindemith, Poulenc, Milhaud, Villa-Lobos, Webern, Penderecki, Cage, Cowell.

Main Musical Characteristics: Counterpoint again significant; new chord patterns; polytonality; atonality; tone-row technique; polyrhythms; mixed meters; increased dissonance; some return to modes; interest in non-conventional timbres; dissonance often unresolved; chamber music again significant. Restrained, balanced, concise; some music primitive-sounding; use of tonal "effects."

MIDI And Computer Tips

Beat those bugs and get the most out of your MIDI setup.

By David Frangioni and Craig Anderton

When your MIDI isn't interfacing, your software goes soft, and your sampler gives you a blank disk instead of a blank stare, maybe you've fallen prey to a microprocessor-based gremlin. What follows are some tips that can help save your sanity (or at least a session). Many of these tips are very technical; most are not computer brand specific. For some stories about star musicians using MIDI, be sure to check out the Real World Experiences section!

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Tip 1: Akai S1100 with 45 MB removable drive

An Akai S1100 with 45 MB removable drive works best with software versions 1.32 or 2.02 (or higher); version 2.00 produces an error with 45 MB drives. Also, set the Optical Drive sector size to 512b (located on DISK page F5). Whether or not you use an Optical Drive, the S1000/1100 will not properly recognize a 45 MB drive if the sector size is set to 1kb.

Tip 2: ADB and RS-232

ADB (Apple Desktop Bus) and RS-232 (a low-speed serial interface) are the protocols for connecting desktop devices (mouse, keyboard, etc.) to a Mac or IBM, respectively. Although there are some music-related items that utilize these ports, such as the JLCooper Media Station, the appropriate software is needed for these peripherals to communicate with the computer. For example, either the Media Station needs software that will allow it to work with different sequencers (or whatever) or your software has to directly support the Media Station.

Tip 3: Buying new equipment

Before buying a new piece of equipment (especially software), call the developer to make sure that the gear works with what you already own. Whenever there are incompatibilities with software you should wait until they are fixed; because of the amount of time it takes to update software (never mind hardware), it could be months before the manufacturer releases the version needed to make your system fly.

Tip 4: Opcode Vision/Studio Vision prior to 1.32A

With Opcode Vision/StudioVision versions prior to 1.32A, set the high range in Instruments (opt-I) to G-8 (it defaulted to C-7, and quite a few users couldn't understand why they couldn't play notes higher than C-7). Version 1.40 (and higher) defaults to G-8 to cover the full MIDI note number range.

Tip 5: Remote Controls in MOTU Performer

Some users think that the Remote Controls feature in Mark of the Unicorn's (MOTU) Performer is quirky. Usually the problem is not realizing that the Caps Lock key affects these controls. For example, if you defined 0 as your stop key, then 0 will stop the sequence only if Caps Lock is not down. Otherwise the program will think you're pressing) instead.

Tip 6: MIDI interfaces for Alchemy

When using an Opcode Studio 5 or a MOTU MTP I or II with Alchemy, set the MIDI interface in Preferences (command P) to MIDI Time Piece. Studio 5 users should also verify their MTP Emulation mode settings.

Tip 7: Delay on the Akai S1000/S1100

Although virtually every piece of MIDI gear has some related delay, the Akai S1000 and S1100 have one parameter that can affect the delay. Note On Sample Coherence (in Edit Program) sets whether stereo samples play in phase or not. When on, the sampler waits for the samples to be in phase before playing the note. This creates a noticeable delay, which you can compensate for in most cases by using a sequencer's Track Shift command to advance the data slightly. Turning off Sample Coherence improves the timing, but stereo samples will play back out of phase. For mono samples, set this parameter to off.

Tip 8: Syncing sequencers to SMPTE with the MIDI Time Piece

If your sequencer doesn't seem to sync to SMPTE with the MIDI Time Piece, remember that there are often two variables involved. The sequencer may need to specify which port (modem or printer) to look at for timecode, while the MTP's MIDI Sync menu routes timecode to one or both ports. The sequence and MTP need to agree on which port will be used for timecode.

Tip 9: MIDI Volume

If you use MIDI volume (controller 7) in your sequences, create a one-measure file that sends MIDI volume 127 on every channel. Run this at the start of a session, since it's easy for an instrument to be turned down from a previous volume command yet there's usually no way of knowing this by looking at the instrument.

Tip 10: Synthesizer Voice Editing

When doing synthesizer voice editing, disable incoming program changes. This prevents a program change from calling a program and trashing your edits.

Tip 11: Macintosh Software MIDI analyzers

If you own a Mac, download MidiScope (a software MIDI analyzer that shows what's coming into your interface) from PAN or similar bulletin board services. A simpler alternative is the shareware program Laurie Spiegel's MIDI Terminal. It's also available from bulletin boards and user groups.

Tip 12: Repairing MIDI devices

MIDI devices can often be miraculously repaired by reinitializing the unit. This unscrambles the microprocessor's brain, but will also wipe out any user settings. (You do back things up, don't you?)

Tip 13: MIDI feedback loops

If you're sequencing and start to edit a patch on your master keyboard and it goes insane, you may have a MIDI feedback loop. If MIDI thru is on at the sequencer, turn off local control at the synth, and vice-versa.

Tip 14: Stuck Keyboard Notes

Sometimes you want a stuck keyboard note so it can serve as a signal generator (e.g., for setting levels). You can always tape down the key, but you can also send a note-on to the keyboard, then disconnect the keyboard's MIDI in.

From The SCSI Depths To SCSI Heaven

Getting the most out of a SCSI set up

By David Frangioni and Craig Anderton

NOTE: This is a pretty advanced section. Reading the other sections in the InfoPak may help in understanding this section.

SCSI: An Introduction

Let's See Some ID

Terminator Two (Not Three!)

Terminators- The Safest Approach

The Special FX

The Case Of The Missing Cartridge

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In Conclusion

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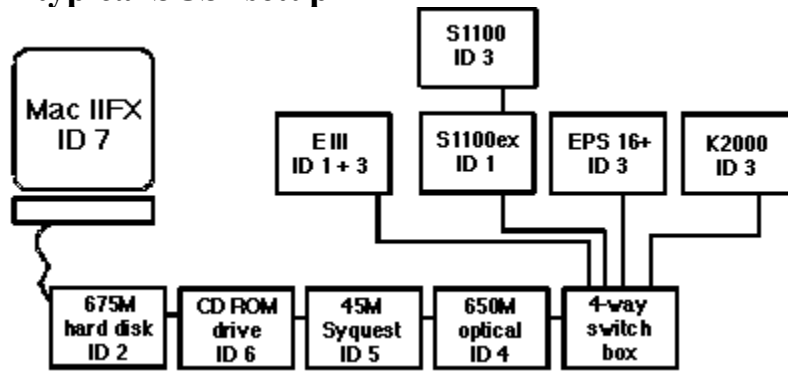
SCSI: An Introduction

The SCSI (Small Computer System Interface) bus allows for high-speed data transfer between computer peripherals (hard drives, samplers, CD-ROMS, etc.) and SCSI-equipped computers, such as all Macintoshes since the Mac Plus. The SCSI bus starts at the computer and "daisy-chains" to other peripherals ([<click here>](#) to see David Frangioni's setup, which is typical of many SCSI systems). If a SCSI device has two SCSI connectors, they are interchangeable -- the extra connector is there to pass the signal along to the next device in the chain.

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A typical SCSI setup



David Frangioni's SCSI system. The switch box selects which sampler will access the removable drives (CD-ROM, 45 Meg, and Optical) as well as talk to the Mac for high-speed sample transfers.

More About SCSI

There are two types of common SCSI connectors: standard 50-pin SCSI connectors and smaller 25-pin DB-25 connectors. You may need an adapter cable with each end having its own connector type to hook up particular devices to a SCSI system.

SCSI can be quirky, since several aspects of its operation are critical. The following tips should help you get a SCSI system up and running in no time, or troubleshoot a finicky system.

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Let's See Some ID...

Up to seven external devices can connect to a SCSI system. Each must have a unique ID; never set two devices to the same ID as this will scramble data. The Macintosh CPU is always ID 7, so the other IDs can range from 0 to 6. Devices can have a fixed SCSI ID or be user settable; the latter may require opening up the unit and setting dip switches or moving jumpers, although you may be able to select the SCSI ID from the user interface, as you would select a MIDI channel. In units with internal hard drives, the CPU and hard drive will have their own IDs.

[Click here for some typical default device IDs.](#)

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Typical Default Device IDs

Akai S1100 CPU: 5 (user settable in software);
Akai S1100 int. hard drive: 6 (user settable via internal jumpers);
Emu EIII CPU: 1;
Emu EIII internal hard drive: 5 (user settable in software);
Ensoniq EPS and EPS 16 PLUS: 3;
Kurzweil 2000: 6 (user settable ID in software);
Macintosh int. hard drive: 0;
Peavey SP: 0 (user settable in software, default via internal jumpers);
Peavey SX: 0 on power-up (user changeable in software);
Roland S770/S750 CPU: 7 (user settable in software);
Roland S770/S750 int. hard drive: 0 (user settable in software).

Terminator Two (Not Three!!)

A SCSI system moves up to 12 million bits per second, making it more like a radio frequency system than an audio one. A terminator is a (usually passive) electronic circuit that helps maintain proper bus impedances, reduce standing waves, and insure proper voltage levels on the bus. Terminators should be present at the physical beginning and end of the chain (beginning and end has nothing to do with ID numbers, but rather with the location in the chain -- [<click here to see a typical SCSI chain>](#)).

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More About Terminators

With two or three external devices, you may not need to terminate the end of the chain, but this is still good practice. There should never be three terminators in a SCSI chain since this could draw excess current from the SCSI interface chip and fry it (sometimes meaning an expensive motherboard replacement).

The manual for a device will tell you whether it is internally terminated (which may be either permanent or removable) or unterminated. For example, the Macintosh hard drive is internally terminated, as is the EPS. Therefore, in a system with a Mac and EPS, the EPS would be the last device in the chain, and all intermediate devices (hard disk, etc.) should be unterminated.

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Terminators- The Safest Approach

External terminators are available from computer supply stores for devices that are not internally terminated. The safest approach is to leave all external SCSI devices unterminated (if possible), and add an external terminator to the last device in the chain (remember, the computer is the first device in the chain and will already be terminated).

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The Special FX

The Macintosh IIx plays by its own set of rules and this includes SCSI. You must use the FX external filter (a black, 50-pin device that looks like an external terminator) on the last device in the chain and the FX internal filter on the motherboard. Using the EPS or EIII on the end of the chain with no filter, however, seems to work just fine (which is fortunate, because these devices have 25-pin SCSI ports, and there is no commercially available 25-pin filter for the fx).

Concerning the internal filter, put it between the hard drive SCSI cable and the drive itself. If you do not have an internal hard drive, then put the filter between the SCSI cable (going to the motherboard) and the terminator.

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The Case Of The Missing Cartridge

If your SCSI chain includes removable drives (SyQuest, optical, etc.), keep a cartridge in the drives at all times. This is especially important if you are recording to hard disk. Many times you'll see the drive light blink with a Mac SCSI system; this is because the Mac has branded the drive as one of its own (usually through an INIT) and is looking for the media in the drive. This could cause errors in recording or playback of digital audio as the Mac will skip due to timing errors. Insert the cartridge and let the Mac mount the drive; if this doesn't solve the problem, remove any system folder INITs pertaining to the removable drive, then restart the Mac.

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Cable Considerations

Use only cables designed for SCSI applications. Other cables may be physically compatible (such as those designed for printers), but will probably lack the shielding needed for SCSI systems. SCSI cables are delicate; avoid right-angle cable runs or bends, and always have spare cables handy. Keep the total length of the bus as short as possible. Problems can arise with a 10 foot bus, and anything more than 20 feet is asking for trouble.

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Turn It Off!

Turn off all power before connecting or disconnecting SCSI cables. But even with power off, if you build up a static electricity charge and touch a SCSI cable connector, you could zap the circuit to which it connects. Never touch the exposed metal pins on a SCSI cable if it's plugged into a SCSI device. Touch something metal (to discharge static electricity) before connecting or disconnecting cables, and handle the cables only by their plastic sheaths.

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Turn It On!

The power-up order is important. Turn on peripherals first (let devices such as CD-ROMs and removable drives come up to speed before turning on the next device), then turn on the computer. Some devices have particular needs. For example, the EPS 16 PLUS scans the SCSI bus to check whether other devices are present, so it is generally turned on last (but then restart the Mac after turning on the EPS so that it <I>seems<P> as if the Mac is the last device to be turned on). Sometimes turning on devices in a different order will solve SCSI problems when devices don't mount.

Note that all SCSI devices connected to the bus must be turned on, whether they're being used or not.

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Mounting Reluctant Devices

Sometimes your computer won't recognize a device connected to SCSI, even though it's turned on and present. Use a software accessory such SCSI Tools to prod the SCSI bus into recognizing and mounting all devices connected to it. Sometimes changing ID numbers can make a difference as well.

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Serving Two Masters

You generally can't share a hard disk between a device like a sampler and computer because each requires a different disk format. You could use two different hard drives, or a removable drive with cartridges formatted for the different devices.

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The Big Switch

If you have several devices with internal termination that need to go at the end of the chain, use a SCSI switch box to switch different devices onto the bus.

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In Conclusion...

It may take a while to sort out the proper cabling, turn-on order, ID settings, etc. and get a SCSI system up and running. But once you do, SCSI can be a joy if for no other reason than because of how fast it lets you transfer samples compared to MIDI sample dump standard devices. Good luck!

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Real World Sound With Dave Frangioni

Forward By Chick Corea

MIDI And Computer Tips

From The SCSI Depths To SCSI Heaven

Real World Experiences



A Romeo Music International Help File

Forward To Real World Sound

by **Chick Corea**

My recent talks with David while doing an electronic keyboards system-design project recently have helped me verify some things I suspected were true and also helped me make some important refinements concerning my own use of MIDI and electronic keyboards. But, more generally, discussing MIDI and electronic music, its possibilities, its future, and its use, with David, helped me determine the importance for my personal application of all the new MIDI, synthesizer and computer-related developments in music.

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Forward, Cont.

I have had a basic understanding of the seniority of ideas to mechanics for quite a while now. I've known for some time that the vision of what I want to accomplish, what effect I want to create, is of primary importance; and the techniques, styles and mechanics I use to accomplish that basic idea are supportive and of lesser importance. In other words, I've known that instruments and techniques must serve the idea, enhance it, but certainly not get in the way or obscure it. What I wasn't so sure of was how I could be in touch with new developments in techniques enough to intelligently choose which ones could best help me realize my idea.

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Forward, Cont.

That's where David's knowledge and expertise came in to play. With his overview of the scene, he quickly showed how combining certain features of various instruments and software could result in a system that would continue to be useful into the future by being able to accept the changes and developments that will certainly continue to occur in the field of electronic music.

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Forward, Cont.

I now understand that, with MIDI as a connection point, all of the best tools and techniques that are developed (by all the electronic music companies) can be intelligently coordinated and used to great advantage. I can build a system that is tailored exactly to my needs as a musician (as I've already done) and have it be open-ended enough to be able to utilize whatever new tools and techniques are developed in the future. It gives me great freedom with thte use of my tools.

David has that rare and great ability to make a simple and effective result happen in a field where complexities and floods of information abound and new techniques are invented daily.

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Real World Experiences With Dave Frangioni

In this section, MIDI specialist Dave Frangioni tells about some real life challenges and solutions he encountered while working with Reggie Lucas, Chick Corea, Bryan Adams, Fred Zarr, and Aerosmith.

[Reggie Lucas, Producer for Madonna](#)

[Chick Corea](#)

[Bryan Adams](#)

[Fred Zarr, Producer](#)

[Aerosmith](#)

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Reggie Lucas, Producer for Madonna

Let's talk about the setup that I did for Reggie Lucas. Reggie is Madonna's producer. He's a very successful guy who's won a couple of Grammys. He's worked with the Four Tops, Stephanie Mills, and he's had scores of number one hits.

He owns a full blown recording studio with an SSL Console, and 48-track Studers tape machines. The whole studio is very happening. So he calls me up and he needs a setup for a MIDI-based room that is both powerful and easy to use. He wants to use the room for song writing and production during the day, and rent it out for production and preproduction at night.

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Reggie Lucas- The Setup

This studio is centered around a Studio Vision sequencer so that he can record both MIDI and digital audio. He also runs the Voyetra sequencer Gold Plus on a 486 PC with Windows. The studio features OMS, Open MIDI System, which is a protocol that allows different Macintosh software to communicate with each other. You define the system once by telling the computer where and how all your sound devices are hooked up, and then you never need to change your setup again. Reggie really enjoys his system because it's fast and intuitive. He gets the best of both worlds with Macintosh and PC and runs the two together through time code.

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Reggie Lucas- Troubleshooting

The Problem

Reggie was having a problem playing back digital audio. The recording was skipping during playback, and he couldn't figure out why. All day long he had tried to solve the problem, but he couldn't come up with any answers, so he called me.

The Solution

I told him to check and see if the 45 megabyte removable hard drive light was blinking. He said it was. I suggested he pop a cartridge in the drive, then try recording. He did, and everything worked perfectly. The problem was that the computer was trying to access the removable hard drive, and since it was looking for something that wasn't there, the whole system was forced to wait, which caused the skipping during playback.

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Lesson:

If you have a removable cartridge drive in your system, it may cause delays if there is no cartridge in the drive.

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Chick Corea

Chick Corea comes to me and says, "I need a system that will allow me to have an identical setup live and in the studio. Up until now I've had one for live and one for the studio." So I needed to create a system that would satisfy the two major conditions of the studio and the live setup.

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Chick Corea- The Patch Bay

The answer was a MIDI patch bay. This interface allows Chick to quickly and easily change from the instruments he uses in the studio to the instruments he uses live without having to rethink or redo anything. If he wants to add an instrument to the setup all he has to do is patch in the MIDI cable.

The patch bay we chose allows you to have 128 patches. Each patch consists of a start-and-end sequence, all routing data of MIDI cables, and MIDI processing. So what we did was we made patch 1 Chick's live setup with everything routed exactly how we need it live. Throughout the night he can change to any other presets on the patch bay that we prepared whenever he needs the setup to change. We made preset 2 the setup he uses for sequencing. So whenever he wants to sequence, he just switches to preset 2.

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Chick Corea- The Solution

Chick's dream was that whenever he had fifteen minutes available during the day he wanted to be able to walk over to his rig and spend fourteen and a half of those minutes working. With this setup he can do that.

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Lesson:

A MIDI Patch Bay with presets can save you a lot of time, especially if you have two or more specific different uses for your studio.

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Bryan Adams

Bryan Adams calls me and says he wants to have a portable office to run his music affairs on the road. He needed all the capabilities of his home office.

The Solution

We based his portable office on a suggestion that Bob Clearmountain and I had made to him. We set him up with a portable computer with 8 megabytes of RAM, a 120 megabyte hard drive, and an internal fax modem.

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Bryan Adams- The Portable Computer

So when he's on the road, everything goes through his portable. The computer sends and receives faxes from his hotel room; he can log in and refer to his calendar; he can do all of the tour accounting or any accounting he's responsible for. We even have a chess game that he requested which he loves.

This setup has become his right hand. The final step will be integrating a MIDI sequencer to aid him with song writing on the road.

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Lesson:

You *can* take it with you. If you travel a lot, consider investing in a portable office, complete with music, business, communications, and entertainment software.

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Fred Zarr, Producer

Fred Zarr is a famous producer and keyboardist. He has done work with Debbie Gibson, Madonna, Whitney Houston, Samantha Fox, and Tommy Page. He uses his MIDI setup for quite a variety of things.

The Notation Solution

Fred uses a notation program as a sequencer on his Atari. He really enjoys and takes advantage of the fact the program can print out a score of the parts that he plays. On some of the songs on Debbie Gibson's second record, Electric Youth, he actually did all the horn arrangements through MIDI on the Atari. Then he printed them out and handed them to the horn players, which made the session go by in no time. He didn't use the parts on the Atari for playback, but just had used it to print out the score.

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Fred Zarr- Troubleshooting

One time, a sequencer Fred was using wouldn't lock the time code whenever his Korg T1 was patched into the MIDI patch bay, so his sequences weren't staying in sync. So prior to my going down there, he would have to switch around the patch bay so that the Korg wasn't hooked up every time he wanted to lock time code, but whenever he wanted to play back through the Korg he'd have to hook it up again. This was impractical and a waste of his time.

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Fred Zarr- Troubleshooting, Cont.

Analysis

As several other manufacturers do, Korg sends active sensing to the MIDI stream. This means that it sends out a message telling other MIDI devices what model it is and that it is there. It was originally thought that all devices would look to see what other devices were out there, but as it turns out, active sensing just floods the stream. Because the Korg was sending out these extra messages, it interfered with the sequencer's ability to lock the time code.

The Solution

We put a Pocket Filter in the MIDI chain to specifically filter out the active sensing from the Korg T1. That solved the problem and now Fred doesn't have to think about it. So a trivial detail was the difference between locking and not locking, between getting a lot of work done and being frustrated. To me, there's no such thing as a trivial detail.

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Lesson:

If you're having MIDI problems, and you have a keyboard hooked up, be sure to check if it has active sensing. This may be the source of your troubles. If so, buy a little filter to remove the active sensing MIDI message.

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Aerosmith

Once my friends Steven [Tyler] and Joe [Perry] called me up and they wanted to integrate a sequencer into their analog recording studio. We centered the setup around 2 things:

1. Allowing Steven and Joe to write on the computer during preproduction.
2. Having the computer available during recording and mix down for additional production. For example, they needed to use it to change the drum sounds, add keyboard parts, regenerate time code, and so on.

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Aerosmith- The Studio In Action

The three of us spent months learning about and using the system in a myriad of ways. We'd often record drum parts into the sequencer and maybe some additional keyboard parts. Then we'd sync the MIDI setup to the 24 track audio recorder and lay down guitar tracks and vocals.

The use of the sequencer allowed them to freely alter the drum parts including the feel of the drums, the actual sounds, and the drum arrangement. They could do all this by their musical instincts and didn't have to pay attention to technical details.

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Lesson:

Don't think that you have to abandon live acoustic instruments if you use a computer. MIDI and sequencing can be used effectively to expand your acoustic and analog efforts.

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