

# Experiment for collecting music performance data for Bass Guitar.

This is an experiment to collect audio data that will help us do research into performance assessment for the bass guitar. We have designed 6 exercises for the bass to help prepare for the Trinity Rock and Pop Exams.

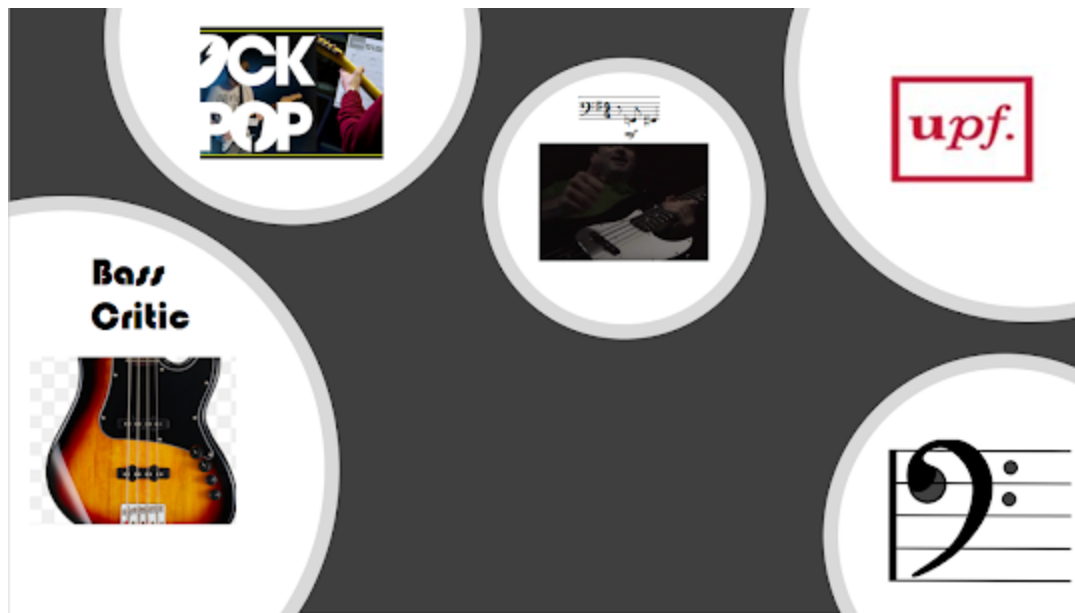
Participants provide audio data for the research purposes by trying out these exercises. No personal data will be collected in this experiment.

Since this experiment is heavily focussed on the timing characteristics of playing, it is very important to follow the steps involved in the latency test. They will seem elaborate, but they are necessary to allow us synchronise recorded track with backing track.

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\*Obligatorio

Plug in your bass and get ready!



1. Please provide description of hardware (external or internal microphone, soundcard. e.g Realtek Audio), Browser (e.g. Chrome) and Operating System (Windows/ Mac / Linux)

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## Instructions for Calibration

Please follow recommendations:

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1. It is recommended to close all other programs on your computer to minimise load.
2. The recommended browser is Chrome and Apple Mac is preferred but not mandatory.
3. Use a Laptop or Computer. Tablets/smart phones are not supported.

The latency calibration test for your recording setup is Mandatory.

You do not need your bass for this part.

Please follow these steps:

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1. Place your headphones near the microphone.
2. Click on link <https://musiccritic.upf.edu/training/demo/182>
3. Follow the instructions on the above link carefully.
4. The click track you will hear is approximately 25 seconds in duration.
5. Listen to your recording by clicking "Play" control. You should hear the click sound clearly.
6. Submit, if the recording is ok. If you don't hear the click, try again ("Clear" and then "Record"). If you can't achieve good quality, try with another setup (browser or computer).
7. A few seconds later you will see the message "Submission Feedback: Overall performance is accurate."
8. Record and submit another click track recording. Below is an illustration of workflow.

Workflow on Latency Test: <https://musiccritic.upf.edu/training/demo/182>

Record exercise

**LATENCY TEST**

2. Please confirm that at least two audible click tracks have been submitted. \*

*Marca solo un óvalo.*

☐ Confirm



Contribute

The logo for MusicCritic, with 'Music' in red and 'Critic' in blue.

Thank you for your submission.

Your feedback is not ready yet. The page will be refreshed automatically every 5 seconds until automatic evaluation is completed.



Contribute

The logo for MusicCritic, with 'Music' in red and 'Critic' in blue.

Take #1

Submission Feedback A small icon of a speech bubble with a circular arrow inside.

A blue circle containing the number 4.  
**Overall**  
Overall performance is accurate.

## Instructions for recording.

IMPORTANT: IF YOU DO THE RECORDINGS IN DIFFERENT SESSIONS, YOU WILL NEED TO REPEAT THE LATENCY TESTS FOR EACH SESSION.

For each song you can attempt as many recordings as you wish.

The backing tracks used are cover versions of original. It is a good idea to listen to the original to get a better feeling of the groove. Links to originals are not provided here, but you can search for them on the internet.

The total playing time for all the backing tracks is approximately 12 mins 30 secs. The displayed sheet music does not cover the full song length so you are only required to play the bass up to the last bar of the score.

There are six songs in total, it would be nice to get recordings from all songs, but you can perform the ones you wish.

On each take or attempt you can hear the playback of your bass part and you can decide to submit (save on the server) or not.

If the volume of the playback is low, try increasing the gain on the microphone through the control panel.

Try to avoid boosting it too much or else it will distort.

There is no limit to the number of takes or submissions you can do.

Remember we are trying to collect all kinds of performances, so dont be shy of submitting something with a few blemishes.

Please note, for some songs we do not have the full score available. When you get to the end of the score you can stop playing (or you wish just keep playing along. Only the displayed score will get assessed.)

To start recording a particular song, click the song link in each of the provided sections.

When you have completed the first link (Yellow-Cold Play), place your comments and proceed to next song and so on.

The songs are ordered below in terms of complexity (easiest songs first).

Each song has a backing track with bass track removed, sheet music and bass tabs.

The Teachers focus will be focussed mainly on timing, rhythm and dynamics. Read technical focus advise given for each song (in the text at the bottom of score). The expectation is to follow the score (no creative embellishments).

This is an experiment, so no results will be posted on the performances. The audio data and text answer to this form are used for research.

Yellow -  
Coldplay

Two technical elements are featured in this song:

- Repeated notes
- Syncopation

The tempo isn't too fast, so keep a steady grip on the repeated notes in the intro and verse to avoid a rushed feel and do your best to play them evenly. The chorus features a new rhythm with syncopation, so count carefully and aim for accuracy here.

<https://musiccritic.upf.edu/training/demo/208>

3. Please let us know how you feel you played Yellow ?

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Just Looking -  
Stereophonics

Two technical focus elements are featured in this song:

- Accented syncopation
- Dynamics

The signature riff of this song appears at the chorus, where the bass plays an accented, syncopated motif. You'll need to play with complete precision and a hard accent on the two notes where this is written. There is also a wide range of dynamics to observe, including an unexpected "subito p" at bar 25. These are important for the drama of the song, so aim for maximum contrast between soft and loud.

<https://musiccritic.upf.edu/training/demo/205>

4. Please let us know how you feel you played Just Looking ?

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Billie

Jean -

Michael

Jackson

Two technical focus elements are featured in this song:

- Articulation
- Coordination

Articulation is important in this song. You'll need to make a clear contrast between the separate, almost jerky quavers at the start and the smooth, melodic material at the pre-chorus. Coordination is a challenge at the opening and whenever the opening material comes back, so aim for neat fingerwork to help the hands align.

<https://musiccritic.upf.edu/training/demo/203>

5. Please let us know how you feel you played Billy Jean?

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Brown

Two technical elements are featured in this song:

- Note lengths
- Rhythmic accuracy



Eyed Girl  
-Van  
Morrisson

There are a range of different note lengths and rests in this bass part. Make sure these are accurate, as the rests and silences play an important part in creating the groove. Related to this is rhythmic accuracy, and there is a lot of rhythmic detail in all sections of this song to pay careful attention to. tly emphasised note, while the brackets suggest an underemphasised or 'ghosted' note.

<https://musiccritic.upf.edu/training/demo/204>

6. Please let us know how you feel you played Brown Eyed Girl ?

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Walking On  
the Moon -  
The Police

As Sting himself commented, this song is all about the opening riff – listen to the original to capture the right amount of separation between the notes. Later, in the bridge, there are some syncopated repeated notes that will require precision.

<https://musiccritic.upf.edu/training/demo/207>

7. Please let us know how you feel you played Walking On the Moon?

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Roadrunner  
– Jr. Walker  
& the All  
Stars

Two technical elements are featured in this song:

- Syncopation
- Articulation

Syncopation appears mainly in the intro. Aim for precision here, and play melodically, which will provide contrast with the repeated notes that make up the next section. Articulation is important throughout – especially in accented notes at end of the intro (and where this material returns) and in the verse. Here, the tenuto markings suggest a full-length, slightly emphasised note, while the brackets suggest an underemphasised or ‘ghosted’ note.

<https://musiccritic.upf.edu/training/demo/206>

8. Please let us know how you feel you played Road Runner?

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Conclusion

Thanks for your recordings. This is the end of the experiment. Here are some closing questions:

9. Please add some closing comments below.

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10. Do you give consent to use these anonymised recordings / answers for research purposes ?

*Marca solo un óvalo.*

☐ Yes

☐ No

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