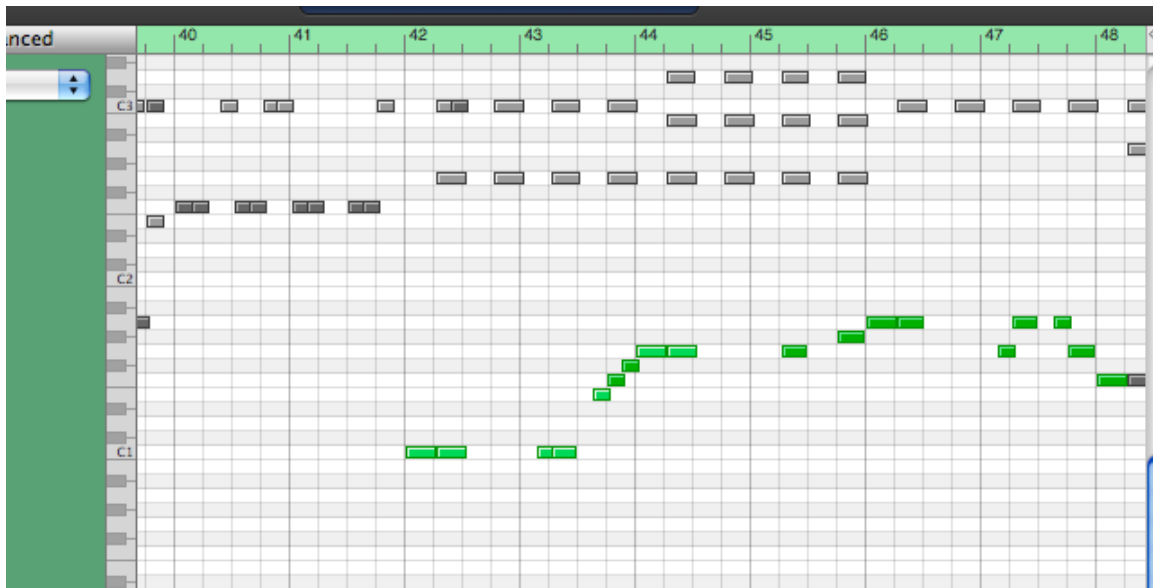


Arranging For Singers – Building Our Bass Line

YESTERDAY, WE STARTED OUR PROJECT WITH A MIDI FILE AND AN AUDIO REFERENCE FILE. TODAY, WE WILL TAKE THE BASS LINE FROM THE MIDI FILE.

We're going to be building our bass line by copying and pasting it out of our original MIDI reference file. This file came from a Finale transcription of the commercial sheet music, which was scanned into Finale and turned into MIDI. Everything we do in Finale is just a notation rendition of MIDI information anyway. I then exported it out of Finale as a MIDI file, and we are importing it into our GarageBand track.

We are going to copy pieces of the bass line, the first part which starts on bar 42 of our track, and goes to bar 92. Use your eye to try to identify the bass pattern by its rhythmic value, and by the fact that it is the lowest note in your MIDI track. You will select by clicking and dragging to choose the bass line, without selecting the higher notes above it. You can also add to your selection by pressing the Shiftkey to keep what you've already selected and add new notes to it. I will demonstrate on the screen and help you with this. Once you learn how to Shift-select you will have a much easier and faster way to choose your selections, and that's what you need to copy and paste.



Copy (Command-C) the bass notes from bars 42-91. Then click on the 'plus sign' to create a new track, and choose a bass sound. Put your playhead to bar 42 and paste (Command-V).

Voila! You've created the first section of your bass track!

The next section starts again at bar 116, and goes to the end of the song.

When you have copied and pasted both sections, you are going to select them both (using Shift-Select if you need to) and then press **Command-J**. This is the **Join** command and will join all the selected sections into one file. The opposite of that is the **Split** command (**Command-T**) which will split a file into two sections at the playhead.

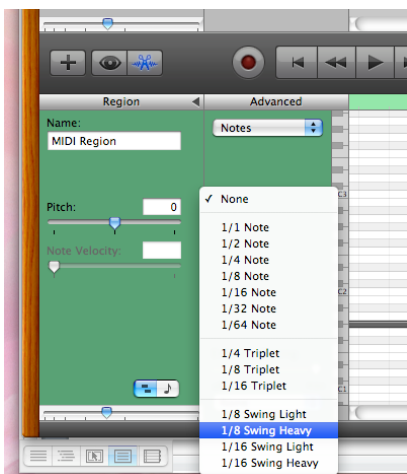
OKAY – NOW WE HAVE A BASS TRACK! WHAT NEXT?

TWEAK IT!

Here we have the basic part, but it needs fixing. Is it in the right key? The right octave? If not, select All – (Command-A) and drag it to the correct key and octave.

Next, we need to make it swing! On the record, the whole track has a shuffle-kind of feel, but it's written as straight-8ths, so we need to remedy this.

We do it by selecting All again, then go to the Enhance Timing slider in the Edit Window, and choosing 8th-note Swing-Heavy. This will make the bass notes sound like the record.



You will notice that some of the notes now sound a little bit 'cut off'. So we are going to make them all just a little bit shorter so they don't step on each other after they've been moved by the Swing selection.

We will do this by choosing Select-All once again, then zooming in using the zoom slider so we can have more accurate control. Pick one of the selected notes, and drag it just the tiniest bit to the left, which will make all the notes a little bit shorter.

This should make the track just right! Use your ears and go back and tweak individual notes if they don't sound right to you. (See pics below)

This screenshot shows a MIDI software interface. At the top, there are playback controls and a status bar displaying "KEY: Cmaj", "TEMPO: 151", and "SIGNATURE: 4/4". The main area is divided into a "Region" panel on the left and a piano roll on the right. The "Region" panel includes a "Name" field with "MIDI Region", a "Pitch" slider set to 0, and a "Note Velocity" slider set to 64. The "Advanced" panel shows an "Align to:" dropdown menu with "None" selected. The piano roll displays a single green note on a grid. A tooltip for this note reads "F1, Length 0.0.2.092".

This screenshot shows the same MIDI software interface as above. The "Region" and "Advanced" panels are identical. The piano roll shows the same green note, but the tooltip now reads "F1, Length 0.0.1.120".