

# Mark Scheme (Results)

## June 2008

GCE

### GCE Music Technology (6718) Paper 2A

1. GOLDFINGER: Teasing the Korean

Question Number	Answer		Mark
1	<b>Musical Techniques</b>	<b>Example</b>	(4)
	Instrumental effects	Sustained/tremolo strings throughout much of the cue (1); Harp figures & chords (1); Figure is passed around to individual instruments of the orchestra (1); Full-orchestra at first 'hit-point' (1); At 2 <sup>nd</sup> 'hit-point' and throughout the struggle low brass/tympani and snare are predominant (1)	
	Rhythm	No specific pulse throughout (1); Harp figure echoes the three-note 'Goldfinger' motif (1); Sax follows with same rhythmic motif, but more rubato (1); Same figure repeated through the orchestra (1); Stabs at Sync points - when guard kicks door open/Bond leaps on guard (1); 4-note/3-note figures from brass & percussion during struggle (1); Some 'Mickey-Mousing' during struggle (1); Return of the 3-note rhythmic motif to end (1)	
	Dynamics	Very quiet/pp at start until first "hit-point" (1); Very loud/ff at hit- points (1); ff maintained during struggle (1); Quiet again after the guard is overpowered (1), Morendo[or 'dying away', 'fading out', perendosi, etc.] to finish (1)	
	Texture	Sparse texture to begin (1); Homophonic (1); Sustained Tonic minor chord (1), Throughout much of the cue (1); At 'hit-points', the texture thickens (1) With the addition of low brass, snare and tympani (1); texture thins again - as the beginning(1) With sustained tonic minor chord with harp melodic/rhythmic figures(1)	

2. BATMAN: The Batman Theme

Question Number	Answer	Mark
2	5-note Batman motif (1); Minor key throughout (1); 'driving' rhythm (1); Full orchestra - epic proportions (1); Melody in lower brass/woodwind (1); Some dissonance (1), 'Dark' textures (1); Higher-pitched instruments mainly used texturally for sense of speed/energy (1);	(4)

### 3. GOLDFINGER: Arrival of the Bomb

Question Number	Answer		Mark
3	Instrumentation	Low strings (and French Horns) and tympani (1) to start with 'military' style snare drum (1); 'Wah-wah' trumpets - reminiscent of the Bond Theme (1) - Followed by unison violins/flutes/piccolos(1) play melodic figures Xylophone (1) relating to Bomb Ticking (1), and muted trumpet join towards end	(8)
	Dynamics	Quiet throughout the cue(1); Crescendo over the 2-bar lead-in to second part of cue (1) as the tension rises (1)	
	Tempo and Rhythm	Very slow tempo (1); Slow rhythmic pulse (1) provided by 'military' snare(1) and tympani figures(1)	
	Tempo and Harmony	Minor key (1); Block chords (1) Fragments of 'Goldfinger' theme (1) 2 or 3 notes (1). Harmony completely static (1) on Tonic Minor chord throughout the cue (1)	

4. BATMAN: "Childhood Remembered"

Question Number	Answer	Mark
4(a)	<p><i>Low-pitched piano ostinato gives feeling of impending danger (1); Bass drum adds ominous feel (1); Expressions on the peoples faces are happy but the music is tragic (1); Downward pitch-bends/glissando take us down into the darkest depths of Bruce's memory (1); Minor tonality throughout (1) but with added Dissonance/ (1) Atonal (1) music gives a sense of 'other-worldliness' to the apparently normal family outing (1); Bruce's involvement in the scene is reinforced by the allusion to the Bat Theme (1); The use of wordless choral style voices (1) lends a religious 'feel' to the cue (1); Funereal style of music with harmonic suspensions evocative of a Requiem Mass (1);</i></p> <p><i>The actual murder is left unscored (1), as though music could not describe the utter tragedy of the situation (1). Upward pitch-bends bring us out of Bruce's memory and back to reality (1)</i></p>	(5)

Question Number	Answer	Mark
4(b)	<p><i>Synthesised 'instrumental' sounds (1) used in combination with 'real' instruments (1) e.g. women's choir (1); Pitch bend (1); Excessive reverb on footsteps (1); Wind noise (1); Other spooky SFX (1).</i></p>	(3)

5. GOLDFINGER: Dawn Raid on Fort Knox and Batman: Descent into Mystery

Question Number	Answer	Mark
5(a)		(8)
	<i>Goldfinger</i>	<i>Batman</i>
Instrumentation	<p>Military style snare (1) with syncopated string rhythms (1). This soon builds to the full orchestra (1). Piccolo has the job of cutting through the full-orchestra (which is playing ff) to introduce the 'Goldfinger' motif (1) - this is achieved by the use of 'flutter tonguing' (1) which adds a real edge to the sound (1).</p> <p>Counter melody led by the xylophone (1) - All the while the tympani, cymbals and snare are playing at full tilt (1 mark for all three, or allow 'percussion'). Towards the end, the xylophone reminds us of the suspense associated with the ticking clock (1)</p>	<p>Full orchestra (1) plus choir (1); Addition of choir for first time in the score lends added importance to the scene (1); Allusion to Batman Theme (1) as usual features the lower brass (1). Lush string passage (1) underscores Vicky's looks of uncertainty towards Batman - is he a hero or a villain? (1). Much use of percussion (1) both for rhythmic purposes (1), but also to add to the grandeur of the cue (1), e.g. Crash Cymbals, Tubular Bells (1 mark for being specific and accurate!).</p>
Texture	<p>Thin texture at start (1), with layers gradually added (1) As the cue nears its end, the texture changes with the xylophone playing a semi-quaver rhythm (1) over sustained string chords (1) and loud tympani (1)</p>	<p>Often full, bold textures (1), polyphonic (1) Constantly varied (1); instruments and voices are layered (1); Evocation of 'O Fortuna' from "Carmina Burana" adds a ritual element (1) and drama (1) even to the normally dramatic score (1)</p>
Harmony	<p>Minor tonality (1) with added dissonances (1) Dominant 7ths with b5th and/or b9th (1). The harmony stays within the tonal centre (1) with added 9<sup>th</sup> notes placed on top of the chordal structure (1).</p>	<p>Minor tonality (1) D minor (1); Harmony remains stable throughout the cue (1), reinforcing Batman's control of the situation (1)</p>
Melody	<p>The 'Goldfinger' motif (1) is played in the very highest woodwind (piccolo) (1); Counter-melodies are introduced by the xylophone (1) and French Horns with a snippet of the Bond Theme (1)</p>	<p>Minor key melodic lines (1). Melody takes its style from Carl Orff's 'Carmina Burana' (1), Staccato vocal phrasing (1). Ostinato runs through much of the cue (1), reminiscent of the "Dies Irae" - "Day of Judgement" (1), often used by film-makers to evoke horror or extreme drama (1). Although the melodic content clearly alludes to the Bat Theme (1) the five-note motif is only heard twice (1).</p>

Question Number	Answer	Mark
5(b)		(2)

6. *GOLDFINGER*

Question Number	Answer	Mark
6	<p>1. Father owned a number of cinemas so Barry was able to relate to film/music (1) Originally wanted to be a concert pianist (1) Professional musical career started with his instrumental Rock 'n Roll band - The John Barry Seven (1) By 1958 his band was backing up-and-coming rock star Adam Faith (1); Faith made his film debut in 1960 film 'Beat Girl' so John Barry got the job of writing the score (1). Following this he arranged the score of Dr. No (1) composed by Monty Norman (1). There is huge controversy over who actually wrote the "James Bond Theme" (1). The producers were unhappy with Norman's "James Bond Theme" so asked John Barry to write another (1); he wrote what is now considered to be the Bond Theme (1) even though Monty Norman is legally credited as the composer (1).</p> <p>2. Barry went on to compose the scores for "From Russia With Love " (1963), "Goldfinger" (1964), "Thunderball" (1965), "You Only Live Twice" (1967), "On Her Majesty's Secret Service" (1969), "Diamonds Are Forever" (1971), "The Man With The Golden Gun" (1974), "Moonraker" (1979), "Octopussy" (1983), "A View To A Kill" (1985) and "The Living Daylights" (1987). [credit 1 mark for naming 3 or more; 2 marks for names and dates]</p> <p>3. Barry wrote mainly diatonic music for the Bond series (1); Style ranging from bold and dramatic (1) in the Wagnerian mould (1) to lush, romantic and sexy (1); Some use of dissonance (1) usually structured through the use of extended jazz harmony (1).</p> <p>4. The Bond Sound was a combination of the John Barry Seven sound with its characteristic guitar twang (1) and Stan Kenton inspired Big Band jazz (1). (Symphony) Orchestra (1)</p> <p>5. When he started to compose 'Goldfinger' all he had was the two opening chords - F - Db (1). It was the adding of the sleazy 'wah-wah-wah-wah' brass line (1) that gave the music its edge. Throughout the score we hear the interweaving of the 'Bond' and 'Goldfinger' themes (1) often using the characteristic instrumental sounds (1).</p> <p>6. John Barry hates the use of 'Mickey-Mousing' in film music, but he felt that it was appropriate for the style of 'Goldfinger' (1)</p> <p>7. The 'Goldfinger' movie sees the arrival of the quintessential Bond (1) - Smooth, sophisticated, ingenious, resourceful and sexy [credit 1 mark for appropriate description]; This was the first Bond film on which John Barry had complete musical control (1).</p> <p>8. Memorable melodies (1), instantly recognizable (1),</p>	(16)

	<p>especially in theme songs (1) which he wrote for all the films from "Goldfinger" onwards (1) and all performed by huge stars of the day (1) including Shirley Bassey (1), Tom Jones, Lulu, Nancy Sinatra, Louis Armstrong, Rita Coolidge, Duran Duran and A-Ha. [credit 1 mark for naming 2 others]</p> <p>9. John Barry has composed the music for more than 80 films (1) and has won many awards (1) including: 5 Oscars (1) for Best Music, Original Score for "Born Free" (1967), "The Lion In Winter (1969) "Out of Africa" (1986) and "Dances With Wolves" (1991), plus Best Original Song for "Born Free" (1967) [credit 1 mark for naming 2 or more]. He has also won four Grammys (1).</p> <p>10. In June 1999, John Barry was awarded an O.B.E. for his outstanding achievements in music (1).</p>	
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7. **BATMAN**

Question Number	Answer	Mark
7	<p>1. <i>Danny Elfman has worked on twelve films with the Director, Tim Burton (1), including "Pee-Wee's Big Adventure" (1985), "Beetlejuice" (1988), "Batman" (1989), "Edward Scissorhands" (1990), "Batman Returns" (1992), "The Nightmare Before Christmas" (1993), "Mars Attacks!" (1996), "Sleepy Hollow" (1999), "Planet of the Apes" (2001), "Big Fish" 2003, "Charlie and the Chocolate Factory" (2005) and "Corpse Bride" (2005) (give 1 mark for naming a further 2 films; 2 marks for including dates).</i></p> <p>2. <i>Such an exclusive collaboration between director and composer is uncommon in the film industry (1).</i></p> <p>3. <i>"Batman" was the first big-budget film that either Elfman or Burton had worked on (1).</i></p> <p>4. <i>Elfman's sound-world of orchestral music (1) - often on a very grand scale (1), using 'dark' textures (1) frequent use of dissonance (1) Atonality (1) combining conventional instruments with elements of music technology (1) - much of the vast battery of percussion he uses are from his own samples (1), fits perfectly to Tim Burton's films (1), which are invariably in the Horror or Fantasy genres (1).</i></p> <p>5. <i>Minor keys feature in his music for all of Burton's films (1) With the exception of "Pee-Wee's Big Adventure" (1). None of the main titles or principal themes of any scores for Burton's films is in a major key (1).</i></p> <p>6. <i>Elfman strives to capture the tone/visual identity of a film (1). He said that he got his musical ideas for "Batman" by wandering around the set of Gotham at night (1). The tone is often set through one unifying musical theme (1), usually on a grand scale (1), usually found in the title sequence (1) and then being fragmented (1) and manipulated in many different ways throughout the score (1). Two examples of this technique are the scores for "Batman" and "Edward Scissorhands" (1). This over-arching use of the dominant theme is sometimes contrasted by a secondary theme, which is often used in a way that contradicts the main tone of the film (1). This process is used in "Sleepy Hollow" and in "Men in Black" (1), where all the main characters are accompanied by the highly rhythmic 'funky' main theme and its variations (1). The secondary theme is used for more reflective passages (1)</i></p> <p>7. <i>Many of Elfman's themes for Burton's film are scored for lower sections of the orchestra (1). Batman's Theme uses low brass and woodwind, for example (1).</i></p>	(16)

	<p>8. He also uses wordless choral effects in several films scores (1) In general, the lower the register, the more threatening the musical result (1) e.g. in "Sleepy Hollow" his use of the very lowest register of a male voice choir is truly sinister (1).</p> <p>9. Elfman uses unusual instrumental combinations to achieve his desired tone colours (1) e.g. Celeste in "Edward Scissorhands" (1), an orchestra comprising: Brass, 6 Violas, 12 Cellos and 4 Double Basses - but no violins or woodwind - for "Planet of the Apes" (1).</p> <p>10. Right from the opening titles, Danny Elfman's music ensures that the viewer can never be left in any doubt as to the tone of the film they are about to watch (1)</p>	
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