

Mark Scheme (Results)

June 2008

GCE

GCE Music Technology (6718) Paper 2B

1. THE WHO: Baba O'Riley

Question Number	Answer		Mark
1	Instrument	Style	(4)
	Electric Guitar OR Drums OR Bass Guitar	Rock	
	Synthesiser	Electronic music (1); Minimalism (1)	
	Violin/fiddle	Folk (or Folk-Rock)/Eastern European (1)	

2. MADONNA: La Isla Bonita

Question Number	Answer	Mark
2	Spanish style melody & harmony (1); Aeolian mode/harmonic minor (1) Latin rhythm (1) Latin percussion (1) accept a specific Latin instrument eg bongos/congas Spanish/Flamenco style guitar/nylon strung (1) The title in Spanish (1) - meaning "Beautiful Island" ; Reference to 'San Pedro' (1) Spanish lyrics (1)	(4)

3. THE WHO: Behind Blue Eyes

Question Number	Answer		Mark
3	Timed Section	Characteristics/changes	(8)
	0.37 - 1.12	Bass guitar added (1); Acoustic Guitar chords (1) (1)	
	1.13 - 1.42	Backing vocals added (1); Single vocal harmony added to lead vocal (1); Guitar reverts to finger-pick style (1) (2)	
	1.43 - 2.18	Vocal harmonies sing words along with lead vocal (1); Guitar plays chords (1) (1)	
	2.19 - 3.05	Drums added (1); Driving rock rhythm (1); Electric Guitar added (1); Vocal style becomes more aggressive (1); Single vocal harmony added at 2.45 - 'And if I swallow anything evil...' (1) (2)	
	3.06 - 3.19	Instrumental riff (1) reminiscent of "Pinball Wizard" (1) No vocals (1) Drum fills (1) Guitar and bass in unison (1) (1)	
	3.20 - end	Drums tacet (1); Finger-pick guitar + bass (1); Block vocal harmony on 'Behind blue eyes' to end (1) (1)	

4. MADONNA: Material Girl

Question Number	Answer	Mark
4(a)	<p><i>Madonna uses different vocal styles to fit the style of song she is singing - "Material Girl" and "Like A Virgin" are examples of her 'little girl' voice (1); Implies innocence/vulnerability (1). The driving rhythm highlights the urgency/motivation of a "hard nosed business woman" (1) Male backing vocals subservient to main vocal (1)</i></p> <p><i>The whole narrative is manipulative (1); The lyrics: 'We are living in a material world' seek to justify her reasons for being a 'material girl' (1).</i></p> <p><i>The video shows Madonna, wearing sexy outfits(1), displaying power over a group of men (1), by taking what looks like expensive jewellery and throwing it away (1).</i></p> <p>She teases the boys throughout (1); Double-entendres abound (1) - e.g. 'Some boys kiss me, some boys hug me, I think they're O.K. - If they don't give me proper credit, I just walk away" - 'credit' being a play on words to mean financial credit (1); Implies that the boys will get no further than a kiss and cuddle without being able to pay (1). Similarly, 'Cause the boy with cold hard cash is always Mister Right' (1). [Credit 1 mark for any contextualised quote from the lyrics].</p>	(5)

Question Number	Answer	Mark
4(b)	<p><i>Because of the lyric content, she has been branded as being obsessed with wealth (1) and power (1); 'Material Girl' is a nick-name often applied to Madonna (1).</i></p> <p><i>In the video, although the end result is that the 'material girl' goes off with the [apparently] poor guy(1) who gives her flowers rather than diamonds (1) and drives her off in an old pick-up truck (1), Madonna was never given credit for having 'come good' at the end of the story (1).</i></p> <p>Especially since she has been involved in 'green' issues (1), the issues surrounding this song have surfaced again (1).</p>	(3)

5. THE WHO: "Won't Get Fooled Again" and MADONNA: "Like A Prayer"

Question Number	Answer		Mark
5(a)	<p>"Won't Get Fooled Again"</p> <p>The single was released in June, 1971, 6 weeks before the "Who's Next?" album creating anticipation (1). High standard of individual musicianship (1) work together to create a whole band sound greater than the sum of its parts (1) Definitive guitar riffs/hooks (1) Often cited as a pioneering example of use of synthesisers in rock music (1); Lowrey organ processed through an EMS VCS3 synthesiser (1) using a Low Pass Filter (1); This was really early 'Sequencing' (1); When playing live, the keyboard/sequencer patterns were played through the stage monitors (1), establishing the tempo (1) and the other musicians including the drummer play along with it (1). Drummer Keith Moon wore headphones to ensure he could sync the band (1). This was 10 years ahead of its time (1); Only Stevie Wonder was working along similar lines (1); Not in common use until early 80's (1) with bands such as Depeche Mode (1). Townshend's favourite 'Power Chord' is much in evidence (1) - A chord [of A] but with no third (1). Extended structure(1) venturing into prog-rock territory(1)</p>	<p>"Like A Prayer"</p> <p>Title track to another ground-breaking album (1), dealing with some of Madonna's most personal issues (1). Considered by many to be Madonna's greatest ever song (1). This song demonstrates, almost more than any other, Madonna's Roman Catholic roots (1). While the song is clearly religious, there is a great deal of underlying sexual tension (1); Controversial (1) We're never quite sure which element Madonna is trying to emphasise (1). This is a good example of Madonna's ability to inspire conflicting emotions in the listener (1). The jubilant Gospel Choir heightens the spiritual nature of the song (1) while the rock guitar keeps our feet firmly on the ground (1). The accompanying video won the Viewers' Choice category at the MTV Video Music Awards in 1989 (1); Madonna's publicity machine is working at its most efficient (1).</p>	(8)

Question Number	Answer	Mark
5(b)	Give credit for any valid reference to the preferred track, do not give credit for repetition	(2)

6. MADONNA

Question Number	Answer	Mark
6	<p>1. MTV revolutionised the way in which popular music was marketed (1); Provided opportunities - indeed a demand - for fashion and style to become at the core of popular music (1); By the time the "Like A Virgin" album was released in November 1984 Madonna had become a fashion icon (1). Her first [but enduring] fashion accessory that caused controversy was the Crucifix (1), Madonna said "Crucifixes are sexy because there's a naked man on them" (1). A quote from the New York times states that "Madonna is the future of feminism". (1)</p> <p>2. "Like A Virgin" the title alone caused offence to the Catholic church (1), compounded by Madonna's own name (1) and the sexy dance moves in the video (1). The public's first taste of Madonna in live performance was at the MTV Video Awards in 1984 where she performed 'Like A Virgin' (1); she took every advantage to shock producing one of the most blatantly sexual performances of a pop song ever seen on television (1), the Pope encouraged Italian fans not to attend her concerts (1).</p> <p>3. "Papa Don't Preach" with its story about teenage pregnancy (1) and a young girl's determination keep her unborn baby despite what her father might say (1). The controversy around this song was actually started by Madonna herself, before the record was released - she contacted the media and said that this was 'a message song that everyone is going to take the wrong way' (1) - another brilliant piece of marketing (1) which resulted in groups such as 'Planned Parenthood' applauding Madonna for her 'anti-abortion song' (1), while other groups attacked the song for 'condoning teenage pregnancy (1). The outcome was enough publicity to ensure a hit single (1).</p> <p>4. "Like a Prayer" was originally going to deal with issues surrounding racism (1); Madonna and Mary Lambert [the director of this and several other Madonna videos](1), decided to use another provocative theme - that of sexual ecstasy and how it relates to religious ecstasy (1). The ensuing video had burning crosses (1) physical violence (1), caressing a black Jesus (1) and then being a witness to a Ku-Klux-Klan lynching (1) Religious groups around the world protested about what they called blasphemous use of Christian imagery (1); they called for a national boycott of Pepsi and the Pepsi Company's subsidiary companies' products including Kentucky Fried Chicken and Pizza Hut (1); this was all too much for Pepsi who had paid Madonna \$5,000,000 dollars</p>	(16)

to use the song in a new advertising campaign (1). The company cancelled the ad but Madonna kept the money (1).

5. 'Immaculate Collection' was to be released just before the release of the 'In Bed With Madonna' documentary, so she was determined to keep the public's interest at the highest level (1). Her problem was to constantly find new stories that would provide the necessary publicity (1) and she was running out of ideas. Then, during an interview, a journalist asked if any of Madonna's videos had ever been banned and here was her solution.

6. "Justify My Love" The video for "Justify My Love" seems to have been made with the express intention of having it banned (1). To ensure the right level of outrage, Madonna fell back onto some old tried and tested themes that had worked in the past - Madonna in her Marilyn 'Material Girl' costume (1) in scenes that were so sexually explicit that she could not possibly get away with it (1). In the build up to an "All Madonna Weekend" on MTV the 'Justify My Love' video was to be the main attraction (1) MTV suddenly announced that they could not broadcast the video because it was 'religiously and sexually offensive' (1), as it raises the subject of bisexuality (1). As soon as this happened, Madonna's publicity juggernaut began to roll with Madonna saying how 'unfair' it all was (1). Once again, a marketing coup for Madonna and the biggest ever sales of a video single (1).

7. "Live to Tell" was praised for featuring on issues of child abuse (1).

8. "Open Your Heart" was criticised for featuring a young boy entering a strip club and kissing Madonna (1).

9. 'The Immaculate Collection' was originally going to be called 'The Ultimate Collection' but this was dropped in favour of a more controversial title (1) the play on words to encourage the allusion to the Immaculate Conception (1).

10. The controversial aspects of Madonna's work are mainly found in the videos (1) or live performances (1), as very often the lyrics of the songs are quite conservative (1). So it seems to be a case that Madonna actively seeks to create media/public interest in any new songs in any way she can (1) but then is happy to let the work speak for itself once it is 'out there'.

11. Vogue
Vogue became a gay anthem (1) new dance, 'voguing' (1)

12. Material Girl sexy outfits (1) Double-entendres abound (1) Sleazy/sexual connotations (1) Credit one mark for any contextualized quotes

7. THE WHO

Question Number	Answer	Mark
7	<p>1. 1969, with the release of the Rock Opera "Tommy" and an inspired performance at Woodstock that year, The Who were recognised as world-class performers (1).</p> <p>2. The release of "Who's Next" in 1971 consolidated their position (1). Album contained all strong songs with no filler.</p> <p>3. The album came out of the songs planned for use in the 'Lifehouse' project (1), a brain-child of Pete Townshend which he intended to establish a new direction for the Rock movement (1). The Lifehouse Project never materialised (1), and Townshend thought that "Who's Next?" was just a compromise (1), but audiences and the media disagreed (1) and it went on to become a landmark album of the early 70's (1).</p> <p>4. The album contained a combination of teen anthems (1) including "Won't Get Fooled Again" and "Baba O'Riley" (1); sensitive romantic songs (1), such as "Behind Blue Eyes" and "Love Ain't For Keeping" (1) and visceral guitar-driven Rock and Roll in "Bargain". Credit accurate, informed opinion on songs here - max. 3 marks)</p> <p>5. Developments in recording equipment, with more tracks becoming available for recording (1) - 'Who's Next?' was recorded on a 16-track desk (1) - meant that the sound quality of the album was superb (1). Kit Lambert had produced all The Who's records to this point (1), but he was not a technician; A new producer (Glyn Johns) was drafted in (1), as he was an experienced sound engineer and producer (1)</p> <p>6. The use of synthesisers was truly experimental and pioneering (1) - credit technical information here, but the same detailed material cannot be used as for Question 5.</p> <p>7. The Who had always been known for their fantastic live shows (1) but the songs from "Who's Next?" added another dimension and would be central to their live performances for the rest of their career (1).</p> <p>8. From a performance point of view, 'Who's Next?' was a triumph for the whole band (1); Roger Daltry's vocal performance is said to be one of the most commanding in Rock history (1); John Entwistle's bass playing was as stunning as ever (1); Keith Moon's drumming was 'supercharged' but more disciplined and precise (1); As well as maintaining his prowess as a great songwriter (1), Pete Townshend's guitar playing confirmed his status as one of rock's master guitarists (1). His programming, arranging and playing of the synthesisers demonstrate his talent for innovation (1).</p>	(16)