**Matrix:**

Assessment of the written BACC examination

(BACC examination + portfolio)

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| --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **Task** | **Competences** | **Learning Objective**  *The student is able to ..*. | **Question(s)** | **Weight**  **in %** | **Evaluation Marking** | **Weight in points** | **Weight of final mark in %** |
| **PART A** | Part A (teachers assessment) | Performing and composing |  |  | 75 % | marking scheme rubric |  | 30% |
|  | Research project linked to performing and composing |  |  | 25 % | marking scheme rubric |  | 10 % |
| Total of ass. teacher |  |  |  | 100 % |  |  | 40 % |
| **PART B** | Part A of written exam | Knowledge of musical styles and traditions | Recognize musical styles and traditions | Listen to the extracts (multiple choices) | 20 % | marking scheme rubric |  | 30 % |
| Part B1 of written exam | Knowledge of western art music | Recognize and critically analyse | Listening to musical extracts and reading scores | 30 % | marking scheme rubric |  |
| Part B2 of written exam | Knowledge of non-western musics | Recognize and critically analyse | Listening to musical extracts and reading scores | marking scheme rubric |  |
| Part B3 of written exam | Knowledge of European traditional musics | Recognize and critically analyse | Listening to musical extracts and reading scores | marking scheme rubric |  |
| Part B4 of written exam | Knowledge of popular musics | Recognize and critically analyse | Listening to musical extracts and reading scores | marking scheme rubric |  |
| Total written exam |  |  |  |  |  | 100 |  |
| Part B final exam  Portfolio | Personal achievement in progression across the course in all areas of musical achievement | Demonstrate the progression achievement in personal music making and understanding during the course | See portfolio guidance ref. to the syllabus |  | marking scheme rubric | 100 | 30 % |
|  | Total of BACC written + portfolio |  |  |  |  |  | 200/2 | 60 % |
|  | **TOTAL** |  |  |  |  |  | **100** | **100 %** |

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| EXCELLENT | VERY GOOD | GOOD | SATISFACTORY | SUFFICIENT |  | WEAK | VERY WEAK |
| 100-90 | **89-80** | **79-70** | **69-60** | **59-50** |  | **49-21** | **20-0** |

**Matrix:**

Assessment of the written BACC examination

(BACC examination + portfolio)

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|  | **Task** | **Competences** | **Learning Objective**  *The student is able to ..*. | **Question(s)** | **Weight**  **in %** | **Evaluation Marking** | **Weight in points** | **Weight of final mark in %** |
| **PART A**  **40** | Part A (teachers assessment) | Performing and composing |  |  | 75 % | marking scheme rubric | 100 |  |
|  | Research project linked to performing and composing |  |  | 25 % | marking scheme rubric | 33,3 |  |
| Total of ass. teacher |  |  |  | 100 % |  | 133,33 | 40 % |
| **PART B** | Part A of written exam | Knowledge of musical styles and traditions | Recognize musical styles and traditions | Listen to the extracts (multiple choices) | 20 % | marking scheme rubric | 40  (10 x 4 points) |  |
| Part B1 of written exam | Knowledge of western art music | Recognize and critically analyse | Listening to musical extracts and reading scores | 30 % | marking scheme rubric | 15 |
| Part B2 of written exam | Knowledge of non-western musics | Recognize and critically analyse | Listening to musical extracts and reading scores | marking scheme rubric | 15 |
| Part B3 of written exam | Knowledge of European traditional musics | Recognize and critically analyse | Listening to musical extracts and reading scores | marking scheme rubric | 15 |
| Part B4 of written exam | Knowledge of popular musics | Recognize and critically analyse | Listening to musical extracts and reading scores | marking scheme rubric | 15 |
| Total written exam |  |  |  | 50 % |  | 100 | 30 % |
| Part B final exam  Portfolio | Personal achievement in progression across the course in all areas of musical achievement | Demonstrate the progression achievement in personal music making and understanding during the course | See portfolio guidance ref. to the syllabus | 50 % | marking scheme rubric | 100 | 30 % |
|  | Total of BACC written + portfolio |  |  |  | 100 % |  | 200/2 | 60 % |
|  | **TOTAL** |  |  |  | **100 %** |  | **100** | **100 %** |

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| EXCELLENT | VERY GOOD | GOOD | SATISFACTORY | SUFFICIENT |  | WEAK | VERY WEAK |
| 100-90 | **89-80** | **79-70** | **69-60** | **59-50** |  | **49-21** | **20-0** |

MUSIC

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| **MUSIC LISTENING AND RESPONDING** |

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| **DATE:** |  |
| **LENGTH OF THE EXAMINATION:** | **3 HOURS (180 minutes)** |
| **PERMITTED EQUIPMENT:** | **MP3 player/audio player; headphones** |

**SPECIAL REMARKS:**

* For listening to the music extracts the candidates will use only controlled school audio equipment (audio players).
* Candidates are allowed to listen to the extracts as many times as they like within the three-hour period of the examination. There are in total 20 tracks.
* Do not answer on this question paper. No answer written on the examination paper will be taken into consideration. All answers must be written on the separate paper provided.

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| The Music exam consists of two parts: Part A and Part B. | |
| Part A | Part A = 40 % of the total marks.  Part A is about identifying characteristic musical features, techniques and devices in a variety of musical styles and genres. |
| Part B | Part B = 60 % of the total marks.  Part B is about contextual musical analysis. |
| The topics for Part B are:   * B1 Ground Bass * B2 Cuban Music * B3 Electronic Dance Music * B4 Klezmer |

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| **PART A – MUSICAL STYLES AND TRADITIONS** | | | | | | **40 marks** |
| ***To answer the questions, you should listen to the following 10 tracks on your audio player.*** | | | | | | |
| **Question 1**  Track 01  Duration: 1:38 | (4 marks) | | | | |  |
| 1a) | Listen to track 01 and identify ***three features*** from the list below. | | | | | [3 marks] |
| ● | Trumpets | ● | | Double bass |
| ● | Solo improvisation | ● | | Slide guitar |
| ● | Bass guitar | ● | | Strings |
| ● | Ballad | ● | | Cadenza |
|  |  |  |  | |  |  |
| 1b) | Which style of jazz is this piece of music? | | | | | [1 mark] |
|  |  | | | | |  |
| **Question 2**  Track 02  Duration: 1:53 | (4 marks) | | | | |  |
| 2a) | Listen to track 02 and identify ***three*** features from the list below that support your answer in 2b) | | | | | [3 marks] |
|  | ● | Minor key | ● | | Fugue |
| ● | Ostinato | ● | | Whole tone scale |
| ● | Pentatonic | ● | | Melismatic |
| ● | Major key | ● | | Sprechgesang |  |
|  |  |  |  | |  |  |
|  |  | | | | |  |
| 2b) | Which musical period does this music come from? | | | | | [1 mark] |
|  |  | | | | |  |
| **Question 3**  Track 03  Duration: 1:12 | (4 marks) | | | | |  |
| 3a) | Listen to track 03 and identify ***three*** features from the list below. | | | | | [3 marks] |
|  | ● | Fugal | | ● | Tremolo |  |
| ● | Drone | | ● | Cluster |
| ● | Major key | | ● | Largo |
| ● | Sequence | | ● | March |
|  |  |  | |  |  |  |
| 3b) | Which musical period does this music come from? | | | | | [1 mark] |
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| **Question 4**  Track 04  Duration: 1:37 | (4 marks) | | | | | | |  |
| 4a) | Listen to track 04 and identify ***three*** features from the list below. | | | | | | | [3 marks] |
|  | ● | | Electro Sound | ● | | | Crescendo |  |
| ● | | Jazz | ● | | | Blue note |
| ● | | Mass | ● | | | Motivic repetition |
| ● | | Melismatic | ● | | | Twelve-tone |
|  |  | |  |  | | |  |  |
| 4b) | For what type of film might this music have been composed? | | | | | | | [1 mark] |
|  |  | | | | | | |  |
| **Question 5**  Track 05  Duration: 1:35 | | (4 marks) | | | | | |  |
| 5a) | | Listen to track 05 and identify ***three*** features from the list below. | | | | | | [3 marks] |
| ● | Thematic elaboration | | ● | Solo Concerto | |
| ● | Quartet | | ● | Minor key | |
| ● | Nocturne | | ● | Walking bass | |
| ● | Recitative | | ● | Major key | |
|  | |  |  | |  |  | |  |
| 5b) | | Which musical period does this music come from? | | | | | | [1 mark] |
|  | |  | | | | | |  |
| **Question 6**  Track 06  Duration: 1:34 | | (4 marks) | | | | | |  |
| 6a) | | Listen to track 06 and identify ***three*** features from the list below. | | | | | | [3 marks] |
|  | | ● | Alberti Bass | | ● | Triple metre | |  |
| ● | Cadenza | | ● | French horn | |
| ● | Madrigal | | ● | Microtone | |
| ● | String Orchestra | | ● | Homophonic | |
|  | |  |  | |  |  | |  |
| 6b) | | Which musical period does this music come from? | | | | | | [1 mark] |
|  | |  | | | | | |  |
| **Question 7**  Track 07  Duration: 2:04 | | (4 marks) | | | | | |  |
| 7a) | | Listen to track 07 and identify ***three*** features from the list below. | | | | | | [3 marks] |
|  | | ● | Imitative | | ● | Backing vocals | |  |
| ● | Traditional blues | | ● | Hi-hat | |
| ● | Instrumental combo | | ● | Folk | |
| ● | Aria | | ● | Walking bass | |
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| 7b) | | What style of singing is this? | | | | | | [1 mark] |
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| **Question 8**  Track 08  Duration: 1:43 | (4 marks) | | | |  |
| 8a) | Listen to track 08 and identify ***three*** features from the list below. | | | | [3 marks] |
| ● | Blue note | ● | Arpeggio figures |
| ● | Marimbas | ● | Minimalist |
| ● | Brass | ● | Diatonic |
| ● | Strophic | ● | Syncopated patterns |
|  |  |  |  |  |  |
| 8b) | Suggest a composer. | | | | [1 mark] |
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| **Question 9**  Track 09  Duration: 2:01 | (4 marks) | | | |  |
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| 9a) | Listen to track 09 and identify ***three*** features from the list below. | | | | [3 marks] |
|  | ● | Concerto | ● | Lied |  |
|  | ● | Fugal writing | ● | Alto voice |  |
|  | ● | Basso Continuo | ● | Triplet accompaniment |  |
|  | ● | Baritone voice | ● | Aria |  |
|  |  | | | |  |
| 9b) | Suggest a composer. | | | | [1 mark] |
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| **Question 10**  Track 10  Duration: 1:56 | (4 marks) | | | |  |
| 10a) | Listen to track 10 and identify ***three*** features from the list below. | | | | [3 marks] |
| ● | Arco | ● | Improvisation |
| ● | Romantic | ● | Vocal |
| ● | Cool Jazz | ● | Drone |
| ● | Pedal note | ● | Bebop |  |
|  |  | | | |  |
| 10b) | Suggest the name of the soloist. | | | | [1 mark] |
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|  |  | | | **END OF PART A** | |

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| **PART B – CONTEXTUAL MUSICAL ANALYSIS** | | **60 marks** |
| **Question B-1** | **Ground Bass (15 marks)** |  |
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| Track 11  Duration: 3:04  Track 12  Duration: 3:17 | Listen to tracks 11 and 12, which are examples of two contrasting vocal compositions both formed on a ground bass. Musical scores referring to tracks 11-12 are at your disposal at pages 7-16.  The first (track 11) is an extract of Henry Purcell’s setting of *O let me weep* from the masque ‘The Fairy Queen’.  The second track (track 12) is an extract of *Zefiro torna* (Zephyrus returns), a madrigal for two voices and basso continuo by Claudio Monteverdi.  *Zefiro torna e di soavi accenti*  *l'aer fa grato e'il pié discioglie a l'onde*  *e, mormoranda tra le verdi fronde,*  *fa danzar al bel suon su'l prato i fiori.*  *Inghirlandato il crin Fillide e Clori*  *note temprando lor care e gioconde;*  *e da monti e da valli ime e profond*  *raddoppian l'armonia gli antri canori.*  *Sorge più vaga in ciel l'aurora, e'l sole,*  *sparge più luci d'or; più puro argento*  *fregia di Teti il bel ceruleo manto.*  ENGLISH VERSION: Zephyrus returns and with his gentle accents makes the air pleasant, and puts his naked foot in the water,  and murmuring among the green leafy fronds he makes the flowers in the meadow dance.  Their hair garlanded, Phyllis and Chloris tune their dear and joyful notes of love, and from the heights and from the valleys low and deep the resounding caverns redouble their harmony.  The dawn rises more beautiful in the heavens, and the sun scatters more gleaming gold, purer silver, adorns Thetis’s fine sky-blue mantle. |  |

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| **1)** | Compare and contrast the two settings and performances, commenting upon:   1. The characteristics and interpretations of the ground bass; 2. How the composers and performers create contrast and variety within the compositions; 3. How the music reflects the meaning and emotion of the words.   Identify one point in each performance which for you is particularly effective and explain how the composer and performers achieve this effect, referring to the lyrics, recording and/or score as appropriate. | [10 marks] |
| **2)** | You are to give a talk to other musicians about the use of repeated bass patterns in Renaissance and Baroque music. Explain briefly the key features of the different forms and types of ground bass such as chaconne, variations to or on a ground, and passacaglia. Make a suggestion for some recordings which you might play as part of this talk. | [5 marks] |
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| Score Extract 1 (track 11) |
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| Score Extract 2 (track 12) |
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| **PART B – CONTEXTUAL MUSICAL ANALYSIS** | |  |
| **Question B-2** | **Cuban Music** **(15 marks)** |  |
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| Track 13  Duration: 2:26 | Listen to *Llora como lloré*, a popular Cuban song played by Septeto Nacional de Cuba. |  |
| **1)** | What style of Cuban music is this?  Justify your answer with reference to this extract, and commenting on interesting aspects in the performance. | [4 marks] |
|  |  |  |
| Track 14  Duration: 1:02    Track15  Duration: 1:12 | Track 14 is a version of the song *Chan chan* by Buena Vista Social Club composed by Compay Segundo in 1986.  Track 15 is a version of the same song played by the Cuba Libre Son Band in 2013. |  |
| **2)** | Listen to the two versions and identify ***three*** major differences and one common feature. Which version do you prefer? Explain why. | [6 marks] |
|  |  |  |
|  |  |  |
| **3)** | You have been asked to organize a concert of Cuban Music at your school. Describe the different dances and characteristics of the music that you have chosen for the concert and why you have made these particular choices. | [5 marks] |
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| **PART B – CONTEXTUAL MUSICAL ANALYSIS** | |  |
| **Question B-3** | **Electronic Dance Music (15 marks)** |  |
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| **1)** | Give ***three*** examples of musical techniques used in EDM and explain them briefly. | [3 marks] |
| **2)**  Track 16  Duration: 1:51  Track 17  Duration: 1:51  Track 18  Duration: 2:06 | Extracts 16, 17 and 18 are taken from EDM songs. Which EDM style sound do each of them represent? Give reasons for your answer (***Two*** main characteristics each).   1. Track 16: Paul van Dyk (Germany) – *I am alive* 2. Track 17: Pendulum (Australia) – *Hold your colour* 3. Track 18: Model 500 (USA) – *No Ufo’s* | [6 marks] |
|  |  |  |
|  |  |  |
| **3)** | *“House still has its heart in 70's disco” (Derrick May).*  What did electronic musician Derrick May mean by saying this?  Drawing on the tracks 16-18, other EDM songs you know, and your knowledge of EDM, describe the musical influence of disco on House and other EDM styles. | [6 marks] |

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| **PART B – CONTEXTUAL MUSICAL ANALYSIS** | | |  |
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| **Question B-4** | **Klezmer Music (15 marks)** | |  |
|  |  | |  |
| Track 19  Duration: 2:01 | Listen to track 19, a Klezmer tune named *Boogich.* | |  |
| **1)** | Describe its musical characteristics focusing on structure, playing technique, instrumentation, and typical stress pattern. | | [4 marks] |
| Track 20  Duration: 1:07 | Now listen to another version of the same song (track 20). | |  |
| **2)** | Identify ***four*** differences between the two versions. | | [4 marks] |
|  |  | |  |
| **3)** | You’re giving a talk to a group of musicians about the historical, social, and musical roots of Klezmer music in Europe.  What are the main points you would make, and what musical examples would you draw on to exemplify these points?  You can present either a fully written-out script or notes/bullet points. | | [7 marks] |
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|  |  | **END OF PART B** | |

**Marking Scheme: Music Baccalaureate**

Introduction

The purpose of this marking scheme is to ensure that there is a consistent approach to marking by teacher-markers across the European Schools and external examiners. The marking scheme for each question is based on those developed by teachers, where these were provided.

General Guidance

Questions fall broadly into two types: those that are objectively right or wrong and those that invite a range of responses.

*Questions in Part A:* These fall *mainly* into the first category. Where scope is given for more open responses, markers should only give credit where the justifications can be supported by the musical extract upon which the question is based.

*Questions in Part B*: These questions include those that are propositional (facts-based) and also more open responses that draw on students:

* Analysis of music both aurally and with reference to the score
* Ability to apply musical knowledge and understanding in a critical and discerning way

Examiners should look for evidence that candidates can make a cogent and convincing case for their responses drawing on what they have heard, relating this to the extract and/or score and using appropriate terminology and drawing on their wider musical knowledge.

Detailed guidance for the marking of Section B is given in the marking scheme below. However, it is accepted that candidates may approach some of the questions in different ways and markers need to be able to respond flexibly. If teacher-markers feel that a candidate’s response requires marks to be allocated in a way significantly different from the marking scheme provided, they *must* attach a note to the exam paper outlining:

1: The reasons that the given mark scheme was inappropriate;

2: The marking scheme they have used;

3: The marks awarded to the candidate within the context of that marking scheme.

***Part A musical styles and traditions – 40 marks***

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| **Answers and Marking Criteria** | | |
| **Question** | **Allocated**  **marks** |  |
| **1a)** | **3** | Trumpets; Double bass; Solo improvisation. |
| **1b)** | **1** | Bebop, bop |
|  |  |  |
| **2a)** | **3** | Minor key; Fugue; Melismatic. |
| **2b)** | **1** | Baroque |
|  |  |  |
| **3a)** | **3** | Major key; Sequence; Tremolo |
| **3b)** | **1** | (Late) Romantic |
|  |  |  |
| **4a)** | **3** | Electro Sound; Crescendo; Motivic repetition. |
| **4b)** | **1** | Horror; Science Fiction; Fantasy. |
|  |  |  |
| **5a)** | **3** | Thematic elaboration; Solo Concerto; Minor key. |
| **5b)** | **1** | Romantic. |
|  |  |  |
| **6a)** | **3** | Triple metre; French horn; Homophonic. |
| **6b)** | **1** | Classical. |
|  |  |  |
| **7a)** | **3** | Hi-hat; Instrumental Combo; Walking bass. |
| **7b)** | **1** | Scat. |
|  |  |  |
| **8a)** | **3** | Marimbas; Minimalist; Syncopated patterns. |
| **8b)** | **1** | Reich; Glass (any minimalist composer). |
|  |  |  |
| **9a)** | **3** | Lied; Baritone voice; Triplet accompaniment. |
| **9b)** | **1** | Schubert, Brahms, Schumann. |
|  |  |  |
| **10a)** | **3** | Cool Jazz; Pedal note; Improvisation. |
| **10b)** | **1** | Miles Davis (any Jazz trumpeter). |

***Part B Contextual Analysis – 60 marks***

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| **Answers and Marking Criteria** | | |
| ***B1 Ground Bass – 15 marks*** | | |
| **1)** | **10** | 9-10 marks: The response addresses *fully* all four elements of the question. The answer is convincing and demonstrates a very good understanding of ground bass techniques and excellent ability to analyse music aurally and from a score.  7-8 marks: The response addresses all four elements of the question. The answer is convincing and demonstrates a good understanding of ground bass techniques and ability to analyse well music aurally and from a score.  5-6: The response addresses at least three elements of the question. The answer is coherent and demonstrates some understanding of ground bass techniques and some ability to analyse music aurally and from a score.  3-4 marks: The response addresses at least two elements of the question. The answer is coherent but demonstrates limited understanding of ground bass techniques and ability to analyse music aurally and from a score.  1-2 marks: very limited response to the question demonstrating relatively little understanding of ground bass techniques or the ability to analyse music aurally and from a score  0 marks: No response or one that does not address the question. |
| **2)** | **5** | 4-5 marks: The response identifies and describes the key features and differences between ground, bass, chaconne and passacaglia using appropriate terminology, and identifies appropriate musical examples to support their presentation.  3-4 marks: The response identifies and describes some of the key features and differences between ground, bass, chaconne and passacaglia and identifies appropriate musical examples to support their presentation.  2-3 marks: The response identifies and describes a few differences and features and differences between ground, bass, chaconne and passacaglia and identifies appropriate musical examples to support their presentation.  1-2 marks: Limited response which identifies some appropriate musical examples to support their presentation but does not describe the differences between ground, bass, chaconne and passacaglia  0 marks: No response or one that does not address the question. |

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| ***B2 Cuban Music – 15 marks*** | | |
| **1)** | **4** | 4 marks: Identifies the style of music as *Rumba* and cites at least three appropriate features or aspects from the extract in support of their answer.  3 marks: Identifies the style of music as *Rumba* and identifies at least two appropriate features or aspects from the extract in support of their answer.  2 marks: Identifies two or three aspects of the extract which are typical of Cuban music but is unable to identify the musical style.  1 mark: A very limited response which does not identify the musical style and offers only one typical characteristic of Cuban music  0 marks: No response or one that does not address the question. |
| **2)** | **6** | 5-6 marks: Identifies three major differences and one common feature and offers a compelling rationale for their preference which draws on musical features of the extracts.  3-4 marks: Identifies three major differences and one common feature and offers a clear rationale for their preference which draws on musical features of the extracts.  1-2 Marks: Identifies two differences (or one difference and one common feature) and expresses a preference but does not provide a justification or rationale for that preference.  0 marks: No response or one that does not address the question. |
| **3)** | **5** | 4-5 marks: The proposed concert represents a very broad range of Cuban music. The rationale for the choice and the description of the selected music demonstrates a very good understanding of the music of Cuba.  3 marks: The proposed concert represents a broad range of Cuban music. The rationale for the choice and the description of the selected music demonstrates a good understanding of the music of Cuba.  1-2 marks: The proposed concert represents a narrow range of Cuban dance music. The rationale for the choice and the description of the selected music demonstrates a limited understanding of the music of Cuba.  0 marks: No response or one that does not address the question. |

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| ***B3 Electronic Dance Music – 15 marks*** | | |
| **1)** | **3** | One mark for each musical technique identified. e*.g. sampling, looping, harmonic mixing.* |
| **2)** | **6** | One mark for each characteristic identified in each extract. (Maximum of two marks per extract)  *The three EDM style sounds represented, with characteristics, are:*  ***Trance:*** *More melodic and harmonic than other EDM genres. A melodic synth hook line laid over an unsophisticated bass line and drum pattern/ Drums: 4 on the floor/ long snare rolls to signify the build-up to a reprise and breakdowns/off-beat bass, a simple line of 1/8s/Melody: repeating melodic phrases Tempo: 125-150 bpm/ a mid-song climax followed by a soft breakdown (tracks are quite long and contain 1 or 2 peaks and drops/breakdown, in minor)*  *b)* ***Pendulum****: hold your colour (Drum and Bass: breakbeats, combination of two breakbeats, heavy bass and sub-bass lines, synthesizers, complex syncopation in backbeats, Snare on beats 2 and 4 of the bar kick drum will “dancing around” the beats [6 marks]*  *c)* ***Techno:*** *Abundance of percussive elements (numerous drum rhythms), -repetitive 4/4 beats, Off-beat claps, Four-to-floor sound -Rhythms loops layered on top of each other. The individual rhythms begin simply. Further loops use different timbres, so that when they overlaid with each another a more complex sound and rhythm evolves. Simple, robotic, cold and mechanical feel.* |
| **3)** | **6** | 5-6 marks: Is able to cite a wide range of examples from the musical extracts to describe the influence of disco music on House and other EDM styles. The response will identify different EDM styles and the specific influence that disco has had on these styles  3-4: Is able to draw on some examples from the musical extracts to describe the influence of disco music on House and other EDM styles. The response will identify different EDM styles.  1-2: Is able to draw on limited way on some of the musical extracts to describe the influence of disco music on House music.  0 marks: No response or one that does not address the question.  *Aspects that might be identified might include: Disco was for dancing, 4-on the floor, could be a mix that lasted the whole evening, used electronic instruments such as drum machines and synthesizers, use of layers of rhythm sound, had the traditional structure verse-refrain-etc. in techno and house* |

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| ***Part B4 Klezmer Music – 15 marks*** | | |
| **1)** | **4** | One mark for each characteristic identified. *e.g. Structure: AABBCCAAB; ornaments/elaborations: glitshn (glitches, glissandos), krekhtsn (‘sobs’, ‘wails’), kneytshn (‘wrinkles), tshoks (bent notes); Instrumentation: Harmonica, string bass, clarinet; Rhythmic stress and emphasis: 3+3+2 (Bulgar style)* |
| **2)** | **4** | One mark for each difference identified. *e.g. instrumentation, tempo, use of call and response.* |
| **3)** | **7** | 6-7 marks: The response demonstrates a very good understanding of Klezmer music and how it incorporates more contemporary styles. At least five appropriate musical examples are given in support of the response.  4-5 marks: The response demonstrates a good understanding of Klezmer music and how it incorporates more contemporary styles. At least four appropriate musical examples are given in support of the response.  3 marks: The response demonstrates a satisfactory understanding of Klezmer music and how it incorporates more contemporary styles. At least two appropriate musical examples are given in support of the response.  1-2 marks: The response demonstrates a limited or very limited understanding of Klezmer music and how it incorporates more contemporary styles. No musical examples are given in support of the response.  0 marks: No response or one that does not address the question. |