

Matrix:

Assessment of the written BACC examination

(BACC examination + portfolio)

	Task	Competences	Learning Objective <i>The student is able to ...</i>	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 %

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

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PART A	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	
	40	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 %

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

MUSIC

MUSIC LISTENING AND RESPONDING

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.

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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MUSIC**

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 (4 marks)

Track 01

Duration: 1:38

- 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 (4 marks)

Track 02

Duration: 1:53

- 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 (4 marks)

Track 03

Duration: 1:12

- 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 (4 marks)

Track 04

Duration: 1:37

- 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 (4 marks)

Track 05

Duration: 1:35

- 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 (4 marks)

Track 06

Duration: 1:34

- 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 (4 marks)

Track 07

Duration: 2:04

- 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 |
- 7b) What style of singing is this? [1 mark]

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Question 8 (4 marks)

Track 08

Duration: 1:43

- 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]

Question 9 (4 marks)

Track 09

Duration: 2:01

- 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]

Question 10 (4 marks)

Track 10

Duration: 1:56

- 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]

END OF PART A

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MUSIC**

PART B – CONTEXTUAL MUSICAL ANALYSIS

60 marks

Question B-1 Ground Bass (15 marks)

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.

Track 11
Duration: 3:04

The first (track 11) is an extract of Henry Purcell's setting of *O let me weep* from the masque 'The Fairy Queen'.

Track 12
Duration: 3:17

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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MUSIC**

- 1) Compare and contrast the two settings and performances, [10 marks]
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.

- 2) You are to give a talk to other musicians about the use of repeated [5 marks]
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.

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Score Extract 1 (track 11)

O Let Me Weep - The Plaint

Henry Purcell

The musical score is arranged in three systems. The first system includes a Bassoon (B.C.) part and a Soprano (Sopr.) part. The second system includes a Bassoon (B.C.) part, a Soprano (Sopr.) part, and a Violin part. The third system includes a Violin part and a Bassoon (B.C.) part. The Soprano part contains the lyrics: "O, O let me, O, O let me, let me weep!".

System 1:

- B.C. (Bassoon):** Bass clef, 3/4 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4.
- Sopr. (Soprano):** Treble clef. Measure 7. Notes: G4, A4, B4, C5, B4, A4, G4.

System 2:

- B.C. (Bassoon):** Bass clef. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4.
- Sopr. (Soprano):** Treble clef. Notes: G4, A4, B4, C5, B4, A4, G4. Lyrics: "O, O let me, O, O".
- Violin:** Treble clef. Measure 12. Notes: G4, A4, B4, C5, B4, A4, G4.

System 3:

- Violin:** Treble clef. Measure 17. Notes: G4, A4, B4, C5, B4, A4, G4.
- B.C. (Bassoon):** Bass clef. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4.

EUROPEAN BACCALAUREATE
MUSIC

22

Violin

Sopr.

B.C.

O, O let me, O, O let me, let me

31

Sopr.

B.C.

weep! O, O, O let me for e-ver, e-ver,

32

Violin

Sopr.

B.C.

weep, for e-ver, for e-ver, for

37

Violin

Sopr.

B.C.

e-ver, for e-ver weep!

EUROPEAN BACCALAUREATE
MUSIC

41

Violin

B.C.

46

Violin

Sopr.

My Eyes no more, no _____ more, no _____ more, _____ no

B.C.

51

Violin

Sopr.

more, _____ no more _____ shall wel - come sleep.

B.C.

56

Violin

B.C.

61

Violin

B.C.

EUROPEAN BACCALAUREATE
MUSIC

Score Extract 2 (track 12)

Zefiro torna e di soavi accenti

Claudio Monteverdi

The musical score is presented in three systems, each with three staves: Tenor 1 (T.1), Tenor 2 (T.2), and Bass/Contralto (B.C.). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are written below the vocal staves.

System 1: The first system shows the beginning of the piece. The Tenor 1 and Tenor 2 parts are silent, while the B.C. part begins with a rhythmic pattern of quarter notes.

System 2: The second system starts at measure 4. Tenor 1 sings "Ze - fi-ro, ze - fi-ro,". Tenor 2 sings "Ze - fi-ro tor". The B.C. part continues with the same rhythmic pattern.

System 3: The third system starts at measure 7. Tenor 1 sings "ze - fi-ro, ze - fi-ro, ze - fi-ro, ze - fi-". Tenor 2 sings "na, ze - fi-ro tor - na,". The B.C. part continues with the same rhythmic pattern.

System 4: The fourth system starts at measure 10. Tenor 1 sings "ro, tor - na, ze - fi-ro,". Tenor 2 sings "ze - fi-ro tor - na, tor - na, tor -". The B.C. part continues with the same rhythmic pattern.

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MUSIC

13

Ten.1 tor - na, ze - fi - ro, ze - - - - -

Ten.2 na, ze - - - - -

B.C.

16

Ten.1 - - fi - ro tor - na, e di so - a - vi ac - cen - ti,

Ten.2 - - fi - ro tor - na,

B.C.

19

Ten.1 e di so -

Ten.2 l'a - - er, l'a - er fa gra - to, e di so -

B.C.

22

Ten.1 a - vi ac - cen - ti, l'a - - er, l'a - er fa gra -

Ten.2 a - vi ac - cen - ti, l'a - -

B.C.

EUROPEAN BACCALAUREATE
MUSIC

25
Ten.1 to e'l piè di - scio - - - - - glie, di - scio-glie'a l'on -
Ten.2 er, l'a - er fa gra - to,
B.C.

28
Ten.1
Ten.2 e'l piè di - scio - - - - - glie, di - scio-gli'a l'on -
B.C.

31
Ten.1 de, di - scio-glie'a l'on - - - - -
Ten.2
B.C.

34
Ten.1 de, e mor - mo - ran - - - - -
Ten.2 de, e mor - mo -
B.C.

EUROPEAN BACCALAUREATE
MUSIC

37

Ten.1 do tra le

Ten.2 ran - do tra le

B.C.

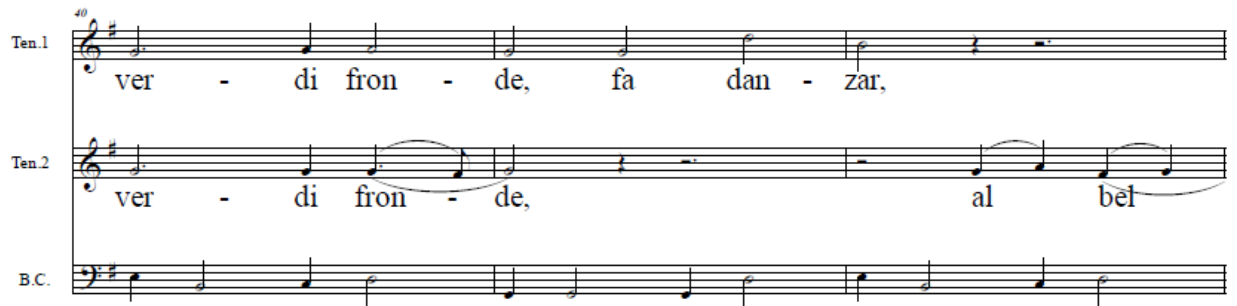


40

Ten.1 ver - di fron - de, fa dan - zar,

Ten.2 ver - di fron - de, al bel

B.C.



43

Ten.1 al bel suon, al bel

Ten.2 suon, fa dan - zar al bel

B.C.



46

Ten.1 suon, fa dan - zar al bel suon su'l pra - to'i fio -

Ten.2 suon, al bel - suon su'l pra - to'i fio -

B.C.



EUROPEAN BACCALAUREATE
MUSIC

49

Ten.1 ri. In - ghir - lan - da - to'il crin Fil - li - de'e Clo - ri, in - ghir - lan - da - to'il

Ten.2 ri. In - ghir - lan - da - to'il crin Fi - li - de'e Clo -

B.C.

52

Ten.1 crin Fi - li - de'e Clo - ri,

Ten.2 ri, no - te,

B.C.

55

Ten.1 no - te, no - te,

Ten.2 no - te, no - te,

B.C.

58

Ten.1 no - te tem - - pran - do'a-

Ten.2 no - te tem - - pran - do'a-

B.C.

EUROPEAN BACCALAUREATE MUSIC

61

Ten.1
mor ca - - - re, ca - - - re, ca - - -

Ten.2
mor ca - - - re, ca - - - re, ca - - -

B.C.

64

Ten.1
- - re'e gio - con - de;

Ten.2
- - re'e gio - con - de;

B.C.

67

Ten.1
e da mon - ti, da mon - ti,

Ten.2
e da val

B.C.

70

Ten.1
i - me,

Ten.2
li, da val - li, e pro - fon -

B.C.

EUROPEAN BACCALAUREATE
MUSIC

73

Ten.1 rad - do - pian l'ar - mo-nia, rad - do

Ten.2 de, rad - do - pian l'ar - mo-nia,

B.C.

76

Ten.1 pian rad - do

Ten.2 rad - do pian, rad - do

B.C.

79

Ten.1 pian, rad - do pian l'ar - mo-

Ten.2 pian,

B.C.

82

Ten.1 nia gli'an - tri,

Ten.2 rad - do - pian l'ar - mo-nia gli'an

B.C.

EUROPEAN BACCALAUREATE
MUSIC

85

Ten.1
gli'an-tri ca - no - ri. Sor - ge più va - ga'in

Ten.2
tri, gli'an-tri ca - no - ri.

B.C.

88

Ten.1
ciel - l'au - ro - ra, sor - ge più va - ga'in ciel l'au - ro -

Ten.2
Sor - ge più va - ga'in ciel l'au - ro -

B.C.

91

Ten.1
ra, e'l so - le, e'l so - le, e'l so -

Ten.2
ra, e'l so - le, e'l so -

B.C.

94

Ten.1
le, e'l so - le, spar - - - ge, spar -

Ten.2
le, e'l so - le, spar - - - ge, spar - - -

B.C.

EUROPEAN BACCALAUREATE
MUSIC

97

Ten.1
più lu - ci d'or: più

Ten.2
più lu - ci d'or:

B.C.

100

Ten.1
pu - ro'ar-gen - to, fre - gia di Te - ti, il

Ten.2
più pu - ro'ar-gen -

B.C.

103

Ten.1
bel ce - ru - leo man - to, fre - gia di Te - ti, più

Ten.2
to, fre - gia di Te - ti, il bel ce - ru - leo man -

B.C.

106

Ten.1
pu - ro'ar-gen - to, fre - gia di Te - ti, il

Ten.2
to, fre - gia di Te - ti, il bel ce - ru - leo man - to,

B.C.

EUROPEAN BACCALAUREATE
MUSIC

109

Ten.1
bel ce - ru - leo man - to, il

Ten.2
il bel ce - ru - leo man - to, il

B.C.
bel ce - ru - leo man - to, il

112

Ten.1
bel ce - ru - leo man - to.

Ten.2
bel ce - ru - leo man - to.

B.C.
bel ce - ru - leo man - to.

**EUROPEAN BACCALAUREATE
MUSIC**

PART B – CONTEXTUAL MUSICAL ANALYSIS

Question B-2 Cuban Music (15 marks)

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? [4 marks]
Justify your answer with reference to this extract, and commenting on interesting aspects in the performance.

Track 14
Duration: 1:02 Track 14 is a version of the song *Chan chan* by Buena Vista Social Club composed by Compay Segundo in 1986.

Track15
Duration: 1:12 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]

**EUROPEAN BACCALAUREATE
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PART B – CONTEXTUAL MUSICAL ANALYSIS

Question B-3 Electronic Dance Music (15 marks)

- 1) Give *three* examples of musical techniques used in EDM and explain them briefly. [3 marks]

- 2) 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). [6 marks]

Track 16
Duration: 1:51

Track 17
Duration: 1:51

Track 18
Duration: 2:06

- 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*

- 3) “*House still has its heart in 70's disco*” (Derrick May). [6 marks]

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.

**EUROPEAN BACCALAUREATE
MUSIC**

PART B – CONTEXTUAL MUSICAL ANALYSIS

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. [7 marks]
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.

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

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

Answers and Marking Criteria		
<i>B1 Ground Bass – 15 marks</i>		
1)	10	<p>9-10 marks: The response addresses <i>fully</i> 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.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>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</p> <p>0 marks: No response or one that does not address the question.</p>
2)	5	<p>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.</p> <p>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.</p> <p>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.</p> <p>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</p> <p>0 marks: No response or one that does not address the question.</p>

B2 Cuban Music – 15 marks		
1)	4	<p>4 marks: Identifies the style of music as <i>Rumba</i> and cites at least three appropriate features or aspects from the extract in support of their answer.</p> <p>3 marks: Identifies the style of music as <i>Rumba</i> and identifies at least two appropriate features or aspects from the extract in support of their answer.</p> <p>2 marks: Identifies two or three aspects of the extract which are typical of Cuban music but is unable to identify the musical style.</p> <p>1 mark: A very limited response which does not identify the musical style and offers only one typical characteristic of Cuban music</p> <p>0 marks: No response or one that does not address the question.</p>
2)	6	<p>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.</p> <p>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.</p> <p>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.</p> <p>0 marks: No response or one that does not address the question.</p>
3)	5	<p>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.</p> <p>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.</p> <p>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.</p> <p>0 marks: No response or one that does not address the question.</p>

B3 Electronic Dance Music – 15 marks		
1)	3	One mark for each musical technique identified. e.g. <i>sampling, looping, harmonic mixing.</i>
2)	6	<p>One mark for each characteristic identified in each extract. (Maximum of two marks per extract)</p> <p><i>The three EDM style sounds represented, with characteristics, are:</i></p> <p>Trance: <i>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)</i></p> <p>b) Pendulum: <i>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]</i></p> <p>c) Techno: <i>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.</i></p>
3)	6	<p>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</p> <p>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.</p> <p>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.</p> <p>0 marks: No response or one that does not address the question.</p> <p><i>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</i></p>

Part B4 Klezmer Music – 15 marks		
1)	4	One mark for each characteristic identified. <i>e.g. Structure: AABBCCAAB; ornaments/elaborations: glitshn (glitches, glissandos), krehtsn ('sobs', 'wails'), kneytshn ('wrinkles'), tshoks (bent notes); Instrumentation: Harmonica, string bass, clarinet; Rhythmic stress and emphasis: 3+3+2 (Bulgar style)</i>
2)	4	One mark for each difference identified. <i>e.g. instrumentation, tempo, use of call and response.</i>
3)	7	<p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>0 marks: No response or one that does not address the question.</p>