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Paper 1 Listening

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MARK SCHEME

Maximum Mark: 70

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Question	Answer	Marks
15(a)	Africa	1
15(b)	Call and response [1], soloist and group of singers [1], ostinato / repetition [1], polyrhythms / cross rhythms [1], layers [1], instruments enter one by one [1], use of only percussion instruments [1]	3
16(a)	Sarod	1
16(b)	Alap	1
16(c)	Just melody and drone [1]. Defining and exploring (accept experimenting with / improvising on) the notes of the rag [1] in free tempo [1]	2
17(a)	Jor	1
17(b)	Clear sense of <u>pulse</u> [1] but still no tabla present [1].	2
18(a)	Gat	1
18(b)	Clear sense of <u>metre</u> [1]. Tabla playing [1] the tala [1].	2
19	Broken chord	1
20	Bar 5	1
21	Perfect [1] fifth [1] (mark for perfect only if fifth is correct)	2
22	Dominant/B flat (major)	1
23	<p>Entirely correct or 1 error: [3] 5 or 6 correct notes: [2] 3 or 4 correct notes or general melodic shape reproduced: [1] Little melodic accuracy: [0]</p>	3
24	Key: E flat major Cadence: Perfect	2
25(a)	March	1
25(b)	2 or 4 beats in a bar [1] Regular/strict pulse / no fluctuation / steady tempo [1] (NOT strong beat/pulse) Use of brass / wind instruments [1] (NOT just named single instruments) Dotted rhythms [1] Regular / balanced phrases [1] Fanfares / triadic melodies [1]	3
26	Binary / AB / AABB	1

Question	Answer	Marks
27	Haydn	1
28(a)	(Large) leaps [1], high register [1], double / triple stopping [1]	2
28(b)	(Tonic) pedal/the note D/the same note repeatedly [1] in unison [1]. Only violins and violas playing / no cellos and basses / continuo / harpsichord [1].	2
29	Circle of fifths	1
30	 <p>One mark per note</p>	2
31	He wrote lots of concertos for different instruments / he established the three-movement plan / he established the consistent use of ritornello form.	1
32	(Turtle) dove	1
33	No chords are to be played	1
34(a)	(Gold)finch	1
34(b)	Uses the same intervals / perfect fourth / semitone	1
35	<p>The violins play demisemiquaver scales in thirds, changing direction to represent the North Wind / Boreas / cold winter air. Violas, cellos and basses play a D / tonic pedal representing impetuous /various / diverse winds. Detailed answer covering both parts and what is represented: 4 marks Reasonably detailed answer, with some reference to both parts: 3 marks Reasonably detailed answer, but neglecting some part of the question: 2 marks At least one point made: 1 mark No points made: 0 marks</p>	4
36(a)	G (major)	1
36(b)	Dominant	1
37(a)	Motif 2 / bars 3 and 4 of the first subject	1
37(b)	 <p>One mark per note</p>	2
38	C minor	1
39	Second subject	1
40	Vienna	1

Question	Answer	Marks
41(a)	The first subject is played [1] but it is in the 'wrong key' / F major / subdominant [1]; is played piano instead of forte [1] and is accompanied by the countermelody (from the transition) [1]. It continues to modulate / develop (accept it is part of the development) [1]	3
41(b)	Bar 29	1
42	It descends [1] chromatically [1] often on the off-beats [1]	2
43(a)	Tonic and Dominant	1
43(b)	Because in Mozart's time trumpets did not have valves / could not play a full range of notes	1