

# Edexcel

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**A level  
MUSIC**

**Section A (Questions 1 - 4)**

**Vocal Music: Vaughan Williams**

**Mark Scheme**

## Section A: Listening

### Question 1: Vaughan Williams: On Wenlock Edge bars 1 - 31

14 marks

Ques`n	Part	Marking guidance	Total marks
1	(a)	uncertain tonality / chords do not conform to any single tonal or modal scale [1] four different chords are used [1] all in (close position) parallel harmony [1] and first inversion [1] 1st chord is (E flat) major [1] followed by three minor chords [1] descending in whole tone steps [1] <i>further detail - Cm - Bbm - Abm [1]</i>	3 max
1	(b)	sus 4 <span style="margin-left: 150px;"><i>G sus4</i></span>	1
1	(c)	in bars 6 <sup>4</sup> to 10, the bass line doubles the vocal line an octave lower [1] in bars 11 - 14, the bass line continues with two further phrases with a similar outline (a semitone higher) [1] and the voice supplies an almost subsidiary counter melody [1]	2 max
1	(d)	the second passage begins on the second beat of the bar (the first passage begins on the first beat) [1] (as a result) the rhythm of the first bar of the second interlude is modified / the crotchet chord on bar 1 beat 3 is omitted [1]	1 max
1	(e)	bar 23 - two <b>equal</b> (crotchet) beats (instead of the quaver + dotted crotchet rhythm in bar 8) OR the second syllable / note of bar 23 is not sustained to the end of the bar	1 max
1	(f)	(i) minor 7 <sup>th</sup> (ii) diminished 5 <sup>th</sup>	2
1	(g)	<ul style="list-style-type: none"> <li>• swirling effect of rapid / short note values (especially on piano) [1] use of tremolando [1] and trills in the strings [1];</li> <li>• <i>forte</i> dynamics initially reinforce the strength of the wind [1] and later, the use of <i>crescendo</i> and <i>diminuendo</i> and <i>fp</i> dynamics simulate its fluctuating energy [1];</li> <li>• intensity of (often) high vocal tessitura (marked <i>agitato</i>) [1] rapid rising phrases (violin bars 5, 12 etc piano bar 16) [1];</li> <li>• overall mood of unease and restlessness . . . uncertainty of tonality [1] and (mild) dissonance (especially prolonged and unresolved use of sus4) [1].</li> </ul>	4 max

## Section A: Listening

### Question 2: Vaughan Williams: Is my team Ploughing? bars 29 - end

14 marks

Ques`n	Part	Marking guidance	Total marks
2	(a)	Poco animato - a little more lively affrettando - hurrying / pressing forward	2
2	(b)	<p><i>How are we expected to recognise these chords when we hear them so briefly? (sigh . . . moan . . . ) Don` t panic . . . stop trying to listen and find some space to write a few notes . . .</i></p> <p><b>Cm7</b> = C + E flat + G + B flat                      <b>C major</b> = C + E + G  <b>B flat minor +6</b> = B flat + D flat + F + G    <b>D half dim 7</b> = D + F + A flat + C</p> <p><i>Now take a look at the given <b>vocal</b> line in the score . . .</i></p> <p>chord W has an E natural, so must be C major [1];  chord X has an A flat, so must be D half dim7 [1];  chord Z has a C, so (of the 2 remaining) must be C minor [1];  chord Y has a G, and the only chord left is B flat minor +6 [1].</p> <p><i>No worries . . . not always as clear cut as this maybe, but this is the right method to get you at least most of the way with your answer.</i></p>	4
2	(c)	(three, crotchet) chords rising in step / a tone apart [1] all minor chords [1] in root position [1]	2 max
2	(d)	<p>the same (or very similar) falling*, syncopated*, four note phrase*, played in octaves* [1] in diminution [1] and rising in pitch through bars 17 - 19 / rising sequence [1]</p> <p><i>*at least <u>some</u> of this detail required to gain the mark</i></p>	2 max
2	(e)	perfect 12 <sup>th</sup> OR compound perfect 5 <sup>th</sup> D (bar 8) to A (bar22)	1
2	(f)	<ul style="list-style-type: none"> <li>• bar 9 - two octaves higher / forte and tutti / tremolando strings [1];</li> <li>• bar 10 - repetition of the `tail` of the motif . . . the triplet figure / instrumentation the same as bar 9 [1];</li> <li>• bar 23 + 24 - piano only / in octaves (no harmonies) / suddenly piano / major 7<sup>th</sup> higher / the triplet figure is again used twice (as in bars 9 + 10) [1];</li> <li>• bars 27 to 29 - the head (first three notes) of the motif / forte and tutti / in three different octaves / joined by a rapid descending scale [1];</li> <li>• bar 32 - (shown in the score) the triplet figure twice / piano dynamic / strings only [1].</li> </ul> <p><i>*like question (d) above, at least <u>some</u> of this detail with the relevant bar number(s) required to gain the mark . . . question asks <u>how</u> the phrase . . . is used`, not simply to locate its use.</i></p>	3 max

## Section A: Listening

### Question 3: Vaughan Williams: Bredon Hill bars 100 to end

14 marks

Ques`n	Part	Marking guidance	Total marks
3	(a)	melodic interval - major 2 <sup>nd</sup> / tone [1] harmonic intervals - perfect 4ths, 5ths and octaves OR any one of these intervals [1]	2
3	(b)	addition of lower strings [1] (four note) bass ostinato [1] (A flat maj7) chord transferred from bass to mid register [1] right hand ostinato modified in bar 8 <i>or relevant detail of the change</i> [1] louder / crescendo on the `tolling bell` [1]	2 any 2
3	(c)	Locrian (transposed to `G`) <i>the mode beginning on B has the intervals S T T S T T T . . . G A<sup>b</sup> B<sup>b</sup> C D<sup>b</sup> E<sup>b</sup> F (G)</i>	1
3	(d)	Vaughan Williams instructs that this passage should be sung in a free rhythm / independent of the regular pulse (in the accompaniment). Bar lines therefore `approximate`.	1
3	(e)	(mild) dischords [1] parallel, close position, four part chords <i>any two of these three = 1 mark</i> [1] polychordal / different chords in strings and piano [1] mostly minor 7ths <i>or specific examples Am7, Dm7, Em7</i> [1] except strings in bars 40 <sup>3</sup> to 44, where full `standard` major / minor chords are used [1]	2 max
3	(f)	played as a harmonic [1] on the D string [1] `with the voice` / follow the singer (timing) [1]	2 any 2
3	(g)	<ul style="list-style-type: none"> <li>bars 1 - 14: a single, tolling funeral bell played in bare, desolate octaves [1] at a louder dynamic than the rest of the texture, making it stand out (or even dominate) [1]</li> <li>bars 16 - 22: <i>unclear whether this rolling arpeggio ostinato in the piano part is intended to convey the impression of the bells referred to in the text at bar 19 or just changing the mood after the funeral sequence</i> - the repetitive nature of the motif might suggest a peal of bells [1] <i>but the use of a minor 7<sup>th</sup> arpeggio is quite different the bare perfect intervals used by Vaughan Williams elsewhere in this song to convey the sound of bells, as shown in . . . .</i></li> <li>bars 22 - 23: the use of the perfect 4<sup>th</sup> / 5<sup>th</sup> / octave gives a sonorous but `cold` and bare quality [1] the three note falling three note figure is reprised from earlier in the song and serves as a `bell` leitmotif [1] <i>bar 52 of the full score</i></li> <li>bars 24 - 33: the bells become increasing cacophonous and strident, again using perfect intervals in the violin and piano quavers [1] increasing in intensity with the semiquavers in the piano bar 28 [1] which combine uneasily with the cross rhythms and dissonance of the triplet figure in bars 29 - 33 [1]</li> <li>bars 34 - 36: the jarring din of the bells subsides as the dynamics decrease [1] and the motifs go through successive augmentation [1] bringing the bells to a halt.</li> <li>bars 39- 43: the falling three note leitmotif in the strings (now legato and with different harmonies) adds a ghostly reminder of the bells in the final bars [1].</li> </ul>	4 max