



Purcell, 'Music for a While'

GCSE Edexcel Set Work Analysis

zigzageducation.co.uk

**POD
8137**

Publish your own work... Write to a brief...
Register at publishmenow.co.uk

Contents

| | |
|---|-----|
| Thank You for Choosing ZigZag Education..... | ii |
| Teacher Feedback Opportunity..... | iii |
| Terms and Conditions of Use | iv |
| Teacher’s Introduction..... | 1 |
| Students’ Introduction | 2 |
| Contextual Information | 3 |
| Purcell – A Short Biography | 4 |
| Introduction to the Set Work | 5 |
| Analysis of ‘Music for a While’ | 13 |
| Revision Summary | 19 |
| Musical Dictation | 21 |
| Practice Exam Questions | 22 |
| Section A | 22 |
| Section B | 24 |
| Glossary | 25 |
| Answers | 27 |
| Suggested Answers to Consolidation Questions..... | 27 |
| Musical Dictation Answers | 28 |
| Answers to Exam-style Questions | 29 |
| Bibliography | 31 |

Teacher's Introduction

Component 3 of the Edexcel GCSE Specification is assessed by a written exam lasting 1 hour 45 minutes. Eight set works are prescribed, and six of these will feature in listening questions in Section A of the exam. There is also one aural dictation question, and one question on an unfamiliar piece, giving Section A a total of eight questions relating to the tracks on the exam CD.

Section B of the exam will require comparison between an extract of a set work and an unfamiliar piece. Again, the extracts will be played on the exam CD.

Remember!

Always check the exam board website for new information, including changes to the specification and sample assessment material.

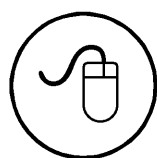
There are four Areas of Study, and 'Music for a While' is one of two set works for the AoS 'Vocal Music'. Edexcel suggests pieces by Bach and Handel for the wider listening, and there are plenty of opportunities to discuss the stylistic differences between these 'High' Baroque pieces and the earlier Purcell song. The specification states that the set works should be 'studied in detail' and this resource offers a depth of analysis which should equip all students with an essential understanding of the piece, as well as offering some more advanced content for students who might consider continuing their studies to A Level and beyond. Glossaries of musical terms are easily available, so I have tried to make the glossary at the end of this resource directly relevant to the set work where possible.

There are 'Activities' that can be used periodically during the course to check the students' understanding and retention. These include quick tests, a simple composition task, and extended listening. Time constraints are always a concern in delivering the GCSE course, but aspects of this resource such as the specimen exam questions and the wider listening can be set as homework. The inclusion at the end of this resource of answers for all questions might allow for independent or peer assessment.

One of the key teaching points for this set work is to point out the difference between the piece as composed by Purcell and the transcribed score as published by Edexcel. Since students will perceive this set work as 'classical music' rather than 'popular music', the assumption will generally be that the published score is the work itself, and performances are a secondary source. I have included a short extract from the 1702 score to illustrate the voice/continuo layout; this can be compared to the Edexcel score, which has the realisation played by Laurence Cummings on the recording. It could be suggested that the published score in the Anthology has something in common with the other vocal set work: 'Killer Queen', since they are both transcriptions based on recordings. In both cases, the Edexcel transcription is the definitive edition for study and students should treat the Anthology score as the 'text' to be learned.

There are five aural dictation exercises, each requiring completion of three pitches or rhythms as suggested in the Edexcel Sample Assessment Materials. Students should be encouraged to play and/or sing as much of the set work as they can manage. Whether they are capable of simply picking out the three bars of the ground bass, or giving a complete performance as singer or accompanist, engaging practically with the music will help them in their understanding. Students should be aware that they have a great advantage in aural dictation if they are familiar with the music as performers.

'Music for a While' is an accessible set work; GCSE students should find the scale of this piece approachable, particularly in comparison to the length of the instrumental set works. At 38 bars, and with a four minute prescribed recording, this is a good choice to tackle early in the course.



For your convenience, links to the websites in this resource have been provided on ZigZag Education's website at ZZed.uk/8137. Students might find this helpful for accessing the websites rather than typing in the web address each time. As customers report any broken links, we will update this page. If you find that any of the links are not working, please inform us by email to music@zigzageducation.co.uk.

December 2017

Free Updates!

Register your email address to receive any future free updates* made to this resource or other Music resources your school has purchased, and details of any promotions for your subject.

* resulting from minor specification changes, suggestions from teachers and peer reviews, or occasional errors reported by customers

Go to zzed.uk/freeupdates

Students' Introduction

Your Music GCSE has three components:

| 1 – Performing | 2 – Composing | 3 – Appraising |
|----------------|---------------|----------------|
| 30% | | 40% |

Appraising includes the listening exam and is part of your course. As you study the set works, you will learn eight set works, and you will listen more widely to related pieces. This is a good opportunity to discover music you might not know about. Hopefully you will find plenty of interest in the pieces.

The exam is 1 hour 15 minutes. Section A has eight questions, each relating to a track which you have studied.

| | |
|----------|--|
| Q 1 to 6 | Each question will relate to one of your set works. There will be a variety of question types, including short answers, and longer written responses. |
| Q 7 | This will be the aural dictation question, asking you to complete short sections of music. |
| Q 8 | This question will be on an unfamiliar piece, with a skeleton score provided. As in Section A, if you have studied a set work, it will be related to one of them, so your wider listening will be helpful. |

Section B has a single question (Q 9). You will be asked to compare two extracts, one from a set work and one from an unfamiliar piece. As in Section A you will hear recordings on CD. The exam is 1 hour 15 minutes, so you should practise writing continuous prose as well as learning the important features of the set works.

Edexcel is particularly keen on musical knowledge and skills, so you should aim to refer directly to musical features. It is interesting to delve into the background of the pieces, but you should take care to use more general or contextual information only when it directly supports your answer.

Hopefully you will enjoy studying 'Music for a While'. There is plenty of musical detail in the analysis which follows, but the small scale of the set work makes it quite approachable. Use the resource if you find words that you don't understand, and do not worry if some of the information is overwhelming. There is more information here than is needed for the GCSE exam. If you are inquisitive or who aspire to study music beyond GCSE should find there is enough here to interest you.

Edexcel have chosen a lovely performance for the prescribed recording, and the sound quality is excellent. The world of music is full of genius.

Using the Resource, and Revision tips

- The best way to start learning the set work is to listen to it while following the analysis. As it is new to you, this set work is easy to follow because of the slow tempo and the clear structure.
- Play/sing as much of the score as you can; this helps you to internalise the music.
- Read the parts of this resource that give background information: the **Context** and **Background** sections below. You should find Purcell's musical language easier to understand when you know the background to the piece.
- When you start working through the bar-by-bar **Analysis**, go slowly and refer to the recording so that you can understand how the music works. The piece is relatively short, so you can prefer to tackle the **Analysis** in sections rather than working through it in one go. The sections would be bars 1–21, 22–28, and 29–38 (following the ternary structure).
- Mark up a copy of the score, transferring information from the **Analysis** into your own words. Use different coloured pens for different elements (melody, harmony, rhythm, etc). You can then refer back to the resource again with a new, clean copy of the score, and seeing how much information you can transfer to the resource or your own copy.
- Use the **Activities** to test your understanding and check your learning. You can use these as an additional resource to break up your reading and add some variety to your study. You can learn the set work first and then return to the **Activities** periodically during your study.
- Keep your answers together with your work; you will find things like your musical sketches and answers to the **Activities** useful revision aids.
- When you come to revise for the exam, test yourself by printing the blank **Revision** sheet. Try to recall as much detail as you can. Rely on your understanding and your memory; do not refer back to the resource.

INSPECTION COPY

COPYRIGHT
PROTECTED



Contextual Information

Baroque Music

The Baroque period in music is generally defined as lasting from 1600 to 1750.

The period before 1600 is called the Renaissance (e.g. Palestrina, Tallis), and the period after 1750 is called the Classical (e.g. Mozart, Haydn).

These dates are used as convenient markers despite the continuously evolving nature of the music. Key developments from around 1600 include the establishment of opera, the use of major and minor tonality which superseded earlier modal harmony, and the use of 'basso continuo' which replaced the relatively simple, chordal accompaniment (monody) was an innovation which ended the use of the lute. 'Music for a While' is typical of this Baroque texture.

Ground bass is a common device in the Baroque period. The use of a repeated bass line with variations above, is typically called 'passacaglia'; the related form 'chaconne' is a variation on a chord progression. The titles 'passacaglia' and 'chaconne' are not used for vocal pieces. Examples from Bach include the Crucifixus from the Mass in B minor BWV 232 (choral ground bass movement which changes the ground on its final repeat) and the solo violin partita BWV 1004 (variations on a harmonic progression). Purcell employed ground bass in his vocal and instrumental music.

Baroque composers also developed imitative textures which had been employed in the medieval period. In the musical language of composers such as Bach and Handel it is the use of fugue and strict imitation. 'Music for a While', in its original form, contains no examples of imitation. It is simply for voice and bass. However, in the edition to be studied, imitation is often used between the harpsichord.



Imitation: The passing of a phrase between musical parts.



Polyphonic Texture: The use of two or more melodic lines to create layers of sound, in contrast to homophonic texture, which suggests music conceived harmonically.

There is a huge difference between the music of the earliest Baroque composers and the late works of Bach which mark the close of the Baroque. The Edexcel suggested you have the opportunity to hear music from the late ('High') Baroque period. You might also find it interesting to hear pieces by William Lawes and Lully, since these early Baroque composers influenced the later Baroque.



Listening Activity

Listen to the performance of 'Gather ye Rosebuds' by William Lawes, a luteist of the early seventeenth century and is a good example of the early Baroque English lute.

The accompaniment includes the two instruments used on the 'Music for a While' - the harpsichord and bass viol.

https://www.youtube.com/watch?v=b1jw-5D_rG4

INSPECTION COPY

COPYRIGHT
PROTECTED



Purcell – A Short Biography

Henry Purcell (1659–95) had a short but prolific career in late seventeenth-century London as a composer for the church, the stage, and the monarchy, and was at the height of his powers at the age of 36. The English 'Commonwealth' of 1649–1660 had suppressed most opportunities for music in a strict religious regime. The Protestant Puritans had closed theatres, banned the church organs, and silenced music in church. Since there was no opportunity to compose for the stage during the Commonwealth, we can imagine Purcell to have been a musical waste of talent in his early childhood.

From 1660, when the Restoration Charles II returned to the English throne, all puritanical restrictions on music and the arts were overturned. Purcell therefore grew up in the heady atmosphere of the Restoration; the liberal outlook of the restored monarchy encouraged a flourishing of the arts, and composers were in demand to provide music for the newly opened theatres, religious occasions, and for the court of the artistically enthusiastic Charles II.

Purcell produced music for virtually any occasion; his music ranges from the sacred to the profane. His religious choral works are some of the finest examples of English church music and are still performed regularly by cathedral choirs. At the opposite end of the expressive scale, he wrote short vocal rounds ('catches') to sing with friends in pubs. A number of these have lyrics far too rude for inclusion in a school concert!

His instrumental music includes some interesting keyboard pieces, although as a composer he was more at home at Westminster Abbey and the Chapel Royal. His 'Music for a While' was probably considered the best of his keyboard music. It is unusual in employing viols for some of his instruments, predating the modern string family, and by the middle of the seventeenth century the viol had been considered an old-fashioned choice. His chamber music offers some excellent examples of discordant chords which sound like wrong notes. Listen to the opening of the 'Concerto for the viol consort', the 'wrong note' clashes, and the polyphonic texture:

https://www.youtube.com/watch?v=mOXaTwG_xE4

In his theatre music, Purcell generally contributed individual songs and incidental music. The opera was a relatively new form in Purcell's lifetime; it was flourishing in Italy but would only come to England after 1700 (the 'High Baroque' period during which Handel had great operas). In Purcell's London, dramatic music meant the 'masque' (a combination of masque and the 'semi-opera', an example of which includes our current set work). The masque was a rewriting of an existing story, with some of the text set to music and some scenes acted out. Semi-operas for which Purcell contributed music include *King Arthur* and *The Indian Queen*, and one true opera, where the complete text is sung: *Dido & Aeneas*.

Purcell's music combines elements of English, French, and Italian Baroque. The baroque style was fashionable in London, bringing a taste for a relatively simple harmonic style and he was considerably influenced by his French style, but his music retained a use of expressive dissonance.

Portrait of Purcell probably by Sir Godfrey Kneller

INSPECTION COPY

COPYRIGHT
PROTECTED



Introduction to the Set Work

As a composer with an incredible flair for word-setting, Henry Purcell lived in the 17th century. He was born a year before the Restoration,¹ which not only restored the monarch to the throne but also restored theatrical life to London.

'Music for a While' was composed as part of a theatrical collaboration between Purcell and John Dryden, the first Poet Laureate. Dryden wrote a new version of the Oedipus² story, and in 1692 Purcell composed 'Music for a While'. The song occurs at the point in the story where the ghost of Oedipus is summoned from the grave. The song is intended to calm the atmosphere in order to prepare the audience for the final scene. The minor key and the assumed slow tempo help to reflect the somber mood in the play.

The first published score was produced by a group of Purcell's friends after his death. The second volume of music called 'Orpheus Britannicus',⁴ which included 'Music for a While'.



John Dryden was the first Poet Laureate and author of the 'Music for a While' libretto.

The Score Recording

The normal way to present a song in the Baroque period was as a two-part score: vocal and bass. Later composers would write complete accompaniments, but Baroque composers would often improvise harmonies by interpreting the bass line. Often the bass would be 'figured bass', but 'Music for a While' has nothing but the vocal and bass parts.



Excerpt from 'Orpheus Britannicus' score of 1700.

- ¹ Charles II was restored to the throne in 1660, following the execution of his father Charles I during the Interregnum (the period when the country was a republic rather than a monarchy).
- ² The myth of Oedipus was well suited to the often melodramatic productions of Restoration theatre. Oedipus killed his father and married his mother, with whom he had four children before going mad.
- ³ The dramatist Nathaniel Lee was another collaborator on this Oedipus project, but he died before the play was performed.
- ⁴ Identifying Purcell as The British Orpheus, where Orpheus was the most musical of men.

INSPECTION COPY

COPYRIGHT
PROTECTED



The original score is in C minor, and the Edexcel recording is in A minor. Analysing is convenient, but the performers are tuned to Baroque pitch, which means the recording sounds lower than modern instruments. This means that in order to play the ground bass along with the recording, you need to play in the key of A \flat minor or re-tune an instrument down a semitone (easy with a guitar but not with a piano!).



Tuning all instruments to the same pitch is taken for granted now, and we call it 'concert pitch', where the A above middle C has a frequency of 440 Hertz. In the 17th century, there was no universally agreed standard for tuning to a specific pitch. The convention for performing Baroque music is to tune their concert A to 415 Hz, which is lower than 440 Hz.



The accompaniment on the recording is played on harpsichord and viol. The viol plays Purcell's ground bass, and the harpsichordist's right hand fills in the harmonies such as the ground bass. Rather than simply filling in chords, the player here (Laurence Cummings) creates interest and variety to the keyboard part and sometimes echo the voice (e.g. imitating 'wonderful').

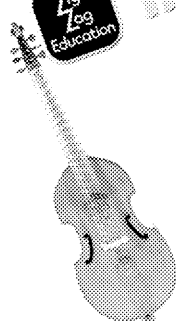
i



The Harpsichord:

- The harpsichord was the most common keyboard instrument in the 17th century, used for both secular and sacred music.
- Although the instrument is not specified in the original score, it would have been the most likely choice for the harpsichordist.
- The keys are not 'touch-sensitive', so dynamics cannot be controlled by the pressure on the keyboard.
- The piano, in which the strings are struck by hammers, was invented shortly after Purcell's death, and became the dominant keyboard instrument of the eighteenth century.

i



The Bass Viol:

- Renaissance musicians used viols of various sizes. The bass viol is the largest, and is often confused with the cello and double-bass during the Baroque period.
- The viol has 'gut' strings, producing a softer tone than modern strings.
- Viols can have five, six, or seven strings, whereas cellos and double-basses have four.
- The viol's fingerboard has frets, which are tied around the neck.
- Because of the way the bass viol is held, it is sometimes called a gamba (gamba = leg).

Purcell's songs are often accompanied by a lute, as heard on the recording. A number of alternative instruments have been used for the lute part, but the original recording is the most authentic.

**COPYRIGHT
PROTECTED**



Listening Activity

The harpsichordist on the recording plays a very simple part. Listen to an example of the harpsichordist's part from the recording of 'Music for a While' by Marais, a French contemporary of Purcell.



<https://www.youtube.com/watch?v=ZqVMilq8LHo>

⁵ The Edexcel GCSE Music Student Book suggests that the instrumentation includes a lute, but the original recording is the most authentic, and has just harpsichord and viol.



Check how much you can remember so far by answering the following questions. The answers are given at the end of the resource.

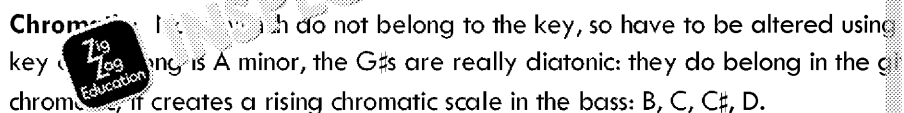
- 

What is the most important difference between the harpsichord and

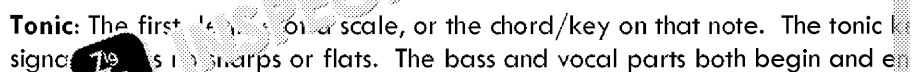
Baroque composers often used repeating bass lines in instrumental and vocal pieces. These lines, which would be repeated, would be played at the beginning of the piece and would imply the need for a successive repeat.

A ground would commonly be four or eight bars long, but Purcell uses a three-bar ground for a *While*.⁶ These irregular phrase lengths allow Purcell to avoid the predictable characterise ground bass pieces.

The unusual length of the ground bass, and the **chromatic** shifts in its rising pattern Purcell has composed in order to create his harmonic and melodically rich material suggests something strange and irregular, particularly when compared to the straight phrases of most music of the time.⁷



The three-bar ground underpins the whole of 'Music for a While', so it is useful to most obvious impression it gives is of rising; the continuous quavers tread steadily in A minor) to **dominant** (E, the 5th note of the A minor scale) and then in the third ending on the dominant, **an imperfect cadence**.



⁶ Probably his best-known ground bass piece is 'When I am laid in earth' from *Dido &*
irregular length of five bars for the ground.

⁷ According to Herissone: '...the famous air for alto priest, 'Music for a While', set to or basses in Purcell's *oeuvre*.' (Herissone, 2012)

**COPYRIGHT
PROTECTED**

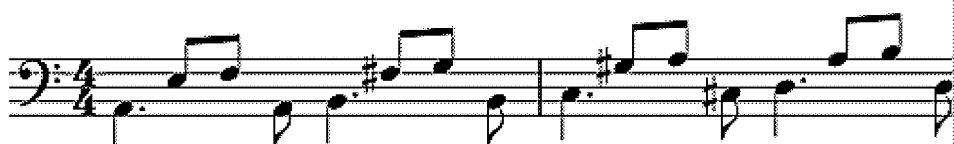


Dominant: The 5th note of a scale, or the chord/key on that note. In a minor major (so here E major is the dominant chord in the key of A minor, as at the dominant key is minor.

Imperfect cadence: The end of the ground bass phrase has to be harmonised dominant chord in A minor. Any cadence ending on the dominant chord is called the ground ends with an imperfect cadence.

When the next statement of the ground starts on the tonic chord (A min), the end from one repetition of the ground to the next.

Purcell uses this bass line to create the effect of two-part texture: a 'real' Bass below and a tenor part above. By splitting these, the phrasing of paired quavers become particular sounds like upward resolving **appoggiaturas**, since the paired notes seem to 'relax' onto the second.



Appoggiatura: A dissonant, expressively clashing note that is not part of the dissonance resolves by step to a harmony note. The expressive effect is identical. An appoggiatura is a note that was not prepared as a harmony note in the previous measure. The original score's vocal line of this song, but it is important because the suspensions give the effect of appoggiaturas (e.g. bar 13), and Edexcel Support Guide and Student Book.

Since the lower part is the functional rising bass line, it is helpful to isolate it:



? *Is the rising pattern significant?*

The 'Music for a While' ground has a functional rising pattern as its bass and tenor notes for dramatic effect: it is performed to mark King Laius' ghost to rise.

**COPYRIGHT
PROTECTED**



- ⁸ In a similarly dramatic way, when Purcell came to write 'When I am laid in earth', he used a ground bass, reflecting Dido's descent into the grave.
- ⁹ Comparing again to Purcell's best-known song, this ground is more complex than 'Villanelle'. Purcell simply repeats the ground 11 times and remains in the Tonic key throughout.

Does Purcell keep repeating his three-bar ground?

?

This song demonstrates a sophisticated treatment of the ground bass form. It is repeated exactly in the first and last sections – if he avoided repetition the piece would not work at all. However, in the middle section of the song he changes the length of the ground bass. This is important, as it changes the music significantly. He changes the length of the ground bass, and this is important, as it changes the music significantly. He changes the length of the ground bass, and this is important, as it changes the music significantly.



Composing a song



Learning and understanding set works can be enhanced by trying out different techniques. You might find Purcell's handling of ground bass more interesting in a ground bass piece. It can be a short exercise rather than a fully developed piece.

Compose a simple ground bass piece. Start by creating the bass line, then the melody. You could add a melody over two or three more repeats of the bass.



**COPYRIGHT
PROTECTED**




The Song's Structure

The form of this song is ternary: A B A¹.

| | Section | | |
|------|---------|--|--|
| | Intro | A | B |
| Bars | 1–3 | 4–21 | 22–28 |
| Keys | Am | Am, C, F | C, Am, Em |
| Text | | <p>Music for a while Shall all your cares beguile. Wond'ring how your pains were eas'd And disdaining to be pleas'd Till Alecto free the dead From their eternal bands,</p> | <p>Till the snakes drop from her head, And the whip from out her hands.</p> |

If you listen more widely to Baroque vocal music, you will encounter the idea of 'da capo' as a way to describe ternary form, and it is the most common form for operatic arias. In a 'da capo' aria the performer returns to the beginning of the piece (capo = 'head') by repeating Section A up to the indication 'fine' (End).



Da Capo: Literally 'from the head', meaning repeat the A section after performance. This produces a simple ternary structure: A B A.

Baroque opera was typically a showcase for virtuosic singers, and the convention on its repeat. In the Edexcel recording, Carolyn Sampson adds tasteful and expressive ornamentation to Section A. This means she departs from the original published score and makes so that the repeat has added interest. Examples of her ornamentation are given in the transcribed in the Edexcel score.

'Music for a While' can correctly be called a 'song' rather than 'aria'¹⁰, and it is appropriate to call it 'ternary' because the notated score for Section A is changed when it repeats, rather than in da capo form.

Ground bass is sometimes used as a label for the form of a piece, and in this set work it is a scale formal feature set within the large ternary structure.¹¹



Tonality Activity

The song's structure is defined by the keys used. You will hear (key changes) clearly if you use a keyboard to perform the key relationships.



Identify the tonic chord, or a **perfect cadence**, for each key:

¹⁰ Aria is the term associated with a solo vocal number in an opera, cantata, or oratorio. It is not from a true opera, the term Aria is best avoided.

¹¹ As characterised by Spink: 'This is one of a number of songs in which ground bass and

INSPECTION COPY

COPYRIGHT
PROTECTED





Modulation: A change of key. The overall tonic of this song is A minor, but for Purcell moves the music through other keys. The clearest way of signalling a modulation is a cadence in the new key (e.g. bar 18 contains V-I in G major).



Perfect Cadence: Dominant to tonic chords (V-I) marking the end of a phrase with the most satisfyingly final sense to a phrase. There are many examples in this song.

Am Em G

I V I I V I I V I

Phrase Structure

One of the most characteristic features of Purcell's vocal music is his flexibility with the ground bass. We know that the ground bass is unusual in being a three-bar phrase, and the unusual phrasing is evident in the way the voice works with this ground.

Sometimes the vocal phrases begin on the first beat of a bar (e.g. bar 4); sometimes on the half-bar (e.g. bar 14); sometimes with an **anacrusis** (e.g. end of bar 15).



Anacrusis means a phrase starting before the first beat of a bar. 'Happy Birthday' the 'happy' is sung before the first beat of 'birthday', which is at the beginning of the bar.

It is interesting to listen to the way the vocal phrase begins at the same time as the anacrusis in the ground bass. Other vocal phrases overlap the ground: listen to the effect of bar 13, while the vocal phrase still has a bar and a half to run.

The Text

Here is Dryden's poem, with the lines numbered so that you can find them in the music.

- | | |
|--|----------------------|
| (1) Music for a while | (6) From the tomb |
| (2) Shall all your cares beguile. | (7) Till the trumpet |
| (3) Wond'ring how your pains were eas'd | (8) And the |
| (4) And disdaining ¹³ to be pleas'd | (9) Music |
| (5) Till Alecto free the dead | (10) Shall all |

In Greek mythology, Alecto is one of the 'Furies' who guard the underworld. She is beguiled by the music before the ghost will appear. Medusa,¹⁴ she has snakes for hair. Restoration audiences enjoyed musical characters such as Furies.

When setting text to music, composers can use one note per syllable, or can stretch a note over several syllables. The first technique is called 'syllabic' writing, and is very clearly exemplified in the setting of 'shall all your cares beguile'. The latter is called 'melismatic' writing, and Purcell employs characterful melismas for the

¹² 'Bands' are articles for binding the dead body.

¹³ 'Disdaining' here effectively means 'refusing' to be pleased.

¹⁴ Medusa is another character from Ancient Greek myth. She not only had snakes for hair but could turn people to stone if they looked at her.



Syllabic: When setting text to music, syllabic writing provides a single note per syllable. The following bars have some paired notes for single syllables. These brief pairings still have the effect of syllabic writing. The alternative is melismatic.



Melisma: In vocal music this describes a syllable that is extended through several notes. The opposite of melismatic is syllabic, where each syllable is given a single note. Very brief runs are not usually described as melismas.



Cloud Learning Activity

Using the words below, complete the following paragraph by filling in the gaps. The words are at the end of the resource.

'Music for a While' is a song, performed by soprano and bass and The opening presents a series of rises in steady These first three bars move from the (E). The opening three bars include some rather than diatonic. From the fourth bar the The song is in form, and the key changes to closely related keys, including dominant (.....), and In the vocal part, Purcell sometimes uses a run of notes for a single syllable.



He also uses notes which directly express the text.

| | | | |
|---------------|-------------|-------------|------------|
| quavers | E minor | Homophony | melisma |
| word-painting | ternary | ground bass | chromatic |
| dominant | modulations | viol | relaxation |





Diatonic: Notes within the key. In a major key this usually includes all notes in the key signature. Minor keys are more ambiguous as the 6th and 7th degrees of the scale still remain within the key.



Analysis of 'Music for a While'






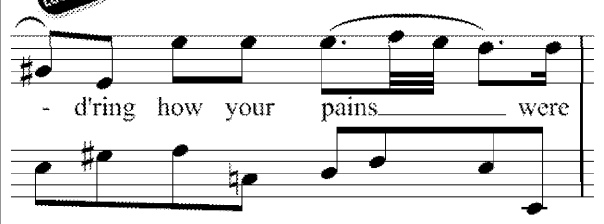
Words in bold are explained in the glossary.

| Bar | Timing | Musical features |
|-----|--------|--|
| 1 | 0'00" | <p>Introduction First statement of the ground bass, establishing the key of A minor of the ground bass pattern. The continuous quaver rhythm of the ground bass is varied by the use of much more varied rhythmic values in the vocal part (e.g. tied notes, demisemiquavers, dotted rhythms).</p> <p>The texture of the song is largely melody dominated homophony. The harpsichord part here creates the effect of two-part texture with the voice.</p> <div>  <p>Melody Dominated Homophony: A musical texture with a single melodic part (obviously the voice in 'Music for a While') over an essentially chordal accompaniment. Nearly all popular music is 'MDH'; it is a texture well suited to solo vocal pieces.</p> </div> <p>Note the absence of dynamic marking here and throughout. This was a convention in the seventeenth century for composers to indicate that performers would be led by the character of the music and text. The performance is all quite soft.</p> <p>Another example of a general Baroque practice is the lack of tempo markings. The music at about crotchet = 40, which could be described as simple quadruple time.</p> |
| 4 | 0'20" | <p>Section A Second statement of the ground. Voice enters with first line of the poem. The first syllable of 'Music' is restated with a longer duration (augmented).</p> |
| 7 | 0'37" | <p>Third statement of the ground. Vocal phrase (line 2) overlaps the ground: 'be-guile' falls into bar 7 as the ground starts a new repeat. Line 2 of the poem is repeated, with disjunct rising 4ths and falling 3rds developing the text 'shall all'.</p> <div>  <p>Disjunct: Melody with a large leap. Examples include the octave jump in the vocal part and the repeated notes in bars 24 and 25.</p> </div> |






INSPECTION COPY

COPYRIGHT
PROTECTED



| Bar | Timing | Musical Features |
|-----|--------|---|
| 10 | 0'55" | <p>Fourth statement of the ground.</p> <p>Line 3 of the poem begins at the half-bar, with a falling scale (conjunct movement) and the first melisma as 'wond'ring' is set to eight notes in an example of word-painting (taking time to wonder). This falling scale is repeated in rising sequence in the following bar.</p> <div>  <p>Conjunct movement so a synonym 'scalic'.</p> </div> <div>  <p>Word-painting: Setting some text to music which illustrates the meaning of the words.</p> </div> <div>  <p>Set . . . repeat of a melody (or just a few notes) at a different pitch. This is an important melodic device in this song; a good example in the part is the setting of 'wond'ring' at bars 10–12. Purcell uses a falling then repeats this in rising sequence a 3rd higher, although the last note phrase is altered. The ground bass is built on rising sequence.</p> </div> <p>This rising sequence is shared between voice and harpsichord, with the harpsichord using imitation in bar 11. This suggests an element of poly texture, although the overriding texture throughout is melody dominant homophony.</p> |
| 12 | 1'07" | <p>Purcell sets the word 'pain' using word-painting, emphasising the word's meaning using a dissonance in the voice: the E clashes with the D and then F in the . . . is an example of suspension, where the resolution is really to the D on the . . . but is decorated. Even the resolution is to a dissonance: the 7th (D) of chord . . . The meaning here is emphasised because the dissonance is on the strong . . .</p> <div>  <p>Suspension: This is a non-harmonic note, which is virtually the same as appoggiatura. It is the same definition, except that the suspension is a note which is held as part of the previous chord and is then held over against the next chord, creating the expressive dissonance.</p> </div> <div>   </div> |

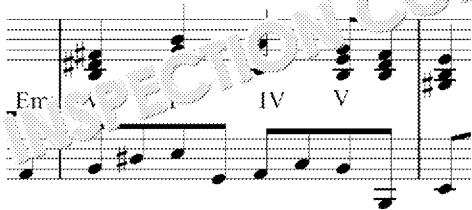


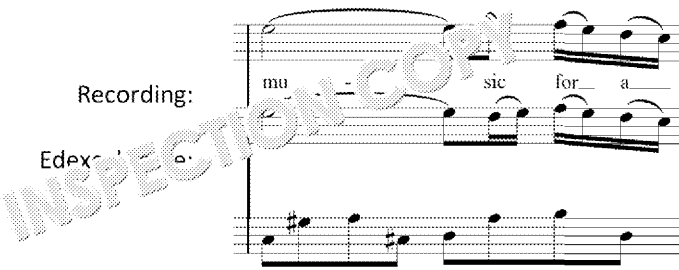
COPYRIGHT
PROTECTED

| Bar | Timing | Musical Features | Key |
|-----|--------|--|-----|
| 13 | 1'13" | <p>Fifth (incomplete) statement of the ground.</p> <p>Voice has two long suspensions. These suspensions are particularly expressive because they fall on the strong beats and they are held for complete crotchets (the preceding bars have had runs of relatively short note-values).</p>  | |
| 14 | 1'19" | <p>Halfway through the bar Purcell introduces eight notes of the ground, shortening his pattern by a whole bar.</p> <p>Another long suspension in the voice, then line 4 of the poem begins on the next bar. This is most treated with 'disdain' by Purcell dismissing it very quickly in the first phrase while other lines are typically extended over a number of bars.</p> | |
| 15 | 1'25" | <p>The music modulates to E minor: the dominant. The cadence is at the end of the bar and the ground bass now starts in E minor on the 3rd beat.</p> <p>The voice ends the fourth line of the poem with a scalar descent to the next note, then launches into line 5 with an anacrusis.</p>  | |
| 17 | 1'38" | <p>The ground bass here is still in its transposed version (Em), but now that it has reached A (the pitch of the original ground), Purcell changes its shape. The ground in this bar is actually identical to the first bar of the song, rather than the continuation of the E minor version. This freedom with the ground bass is a key feature of the music up for the modulation in the next bar.</p> <div>  <p>Transpose: To move up or down in pitch. The first four notes of the ground bass are transposed up a tone to create the next four, although we tend to call this sequence rather than transposition.</p> </div> | |
| 18 | 1'43" | <p>The changed ending to the ground bass brings about a modulation to G major. The perfect cadence is from beat 2 to beat 3; again Purcell starts the ground bass on a half-bar. The new key sounds quite natural, since it is the relative major of the previous section's E minor.</p>  <div>  <p>Relative Major: The major key that shares the same key signature with a minor key. In Baroque music the relative major is the most common type of modulation in a minor key setting.</p> </div> | |

COPYRIGHT
PROTECTED



| Bar | Timing | Musical Features |
|-----|--------|--|
| 19 | 1'50" | <p>The ground has just started in G, but immediately it becomes clear that it is acting as a momentary dominant in C major. This bar has the F# in the bass (so, in G), but the voice falls via F# into the next bar (so, in C). The rest of the ground is essentially in C, although the emphatic perfect cadence (with V and I in root position) is delayed until bar 22.</p> <p>Root Position: A chord which has its name-note, or 'root' in the bass. Chords can be inverted, meaning a different note is in the bass, but the most common arrangement of chords in this song is to have them in root position. For example, an E minor chord comprises the notes E, G, and B. If the bass plays G or B, the chord is inverted, but if the bass plays E, it is in root position.</p> <p>To add to the melisma's subtlety, this bar presents the continuation of the vocal line on G, but this continuation results in a bar which essentially functions as a ground on A.</p> <p>The vocal melisma on 'eternal' introduces a rocking idea, alternating G and A.</p> |
| 21 | 2'02" | <p>The ground which started in bar 18 is here extended by an extra half-bar, continuing the rising sequence for four more quavers; this allows the next phrase to start on the downbeat of bar 22.</p> <p>The long melisma on 'eternal' develops the rocking idea from bar 19 into bar 21 through use of descending sequence. This is also an example of word-painting.</p> |
| 22 | 2'07" | <p>Section B</p> <p>A clear arrival in C major, with the end of line 6 of the poem and the ground beginning again. However, this time the ground changes within its first bar, repeating the perfect cadence in C into the next bar.</p> |
| 23 | 2'13" | <p>The bass moves immediately from C major to the dominant (E) of the overall tonic (A minor). The ground returns to its original pitch, and once again is in A minor. This complete statement of the ground (from here to bar 26) is identical to the one from bar 1, except that the perfect cadence is delayed until the half-bar.</p> <p>The C# in the vocal part, harmonised with an A major chord, is a Tierce de Picardie. This is a minor key, but the perfect cadence resolves onto a tonic major chord.</p> <p>Tierce de Picardie: Use of the major form of the tonic chord at the end of a phrase in a minor key. The only example in this song is in bar 23, where Purcell takes the music back to the overall tonic (A minor) but arrives temporarily on an A major chord.</p> |
| 24 | 2'19" | <p>Purcell chooses to repeat the word 'drop' nine times, in a particularly good example of word-painting. The effect of separating each repeat with a fragmented effect, enhanced by the placing of each repeat on the offbeat.</p> <p>This rhythmic fragmentation is particularly effective as it follows the long, more continuous rhythms of 'eternal' in the previous phrase.</p> <p>There are examples of false relation in this passage, where a note in one part chromatically alters to a different part very soon after. For example, the C# in the vocal part is quickly followed by a C# in the bass.</p> <p>False Relation: A chromatic contrast between two notes (musical 'voices') in close proximity, often used as a stylistic feature in Baroque music.</p> |

| Bar | Timing | Musical Features |
|-----|--------|---|
| 26 | 2'30" | The ground began halfway through bar 23, and has been an next statement should begin at the 3 rd beat here. However, the bar simply stays on an Am chord. |
| 27 | 2'36" | <p>This bar outlines the chords V – I – IV – V in E minor. The final but this is heard as a decoration of the dominant chord.</p>  <p>The music before and after is clearly in A minor, and it is possible at beats 1 and 4 (B major) as a secondary dominant, thereby giving a sense of the underlying key being A minor rather than E minor.</p> <div>  <p>Secondary Dominant: The dominant chord in a key of tonic. The B major (or B7) chord in bar 27 could be identified as the dominant (chord V) in E minor, if we suggest the musical key of E minor. Alternatively it could be identified as a secondary dominant which is still really in A minor, but has been altered (modified) to reinforce the home dominant (E). The difference is...</p> </div> |
| 28 | 2'42" | <p>This bar begins and ends with root position E major chords, serving as preparation for the reprise in the next bar.</p> <p>The performers mark the end of this section with a slight '<i>ritardando</i>' (tempo) before returning to the original tempo in the next bar.</p> |
| 29 | 2'48" | <p>Section A: This is the reprise of the 'A' section (from bar 4). In the original recording the repeat is identical in notation for the first six bars, but Carolyn Sampson makes some changes to her vocal line, and these are notated in the score.</p> |
| 30 | 2'55" | <p>The first improvised ornament of the reprise, presenting a good example of the inexact nature of notating the subtle inflections of vocal decoration. The score adds D below the E, but there is more than a hint of a trill 'music' (compare to bar 5).</p> <div>  <p>Turn: An ornament using the melodic pattern: note above, note below, main note. There are no turns in the score of 'Music for a While' but the recording includes an improvised turn in bar 30 which is transcribed in the Anthology.</p> </div>  <p>Recording: <i>music for a while</i></p> <p>Edexcel: <i>music for a while</i></p> |
| 31 | 3'01" | <p>Here Carolyn Sampson fills in the falling leap of a perfect 5th interval (from bar 5 to bar 6).</p> <p>She similarly sings a scale to fill in the rising perfect 4th at the end of the section.</p> |

**COPYRIGHT
PROTECTED**



| Bar | Timing | Musical Features |
|-----|--------|---|
| 35 | 3'25" | <p>Rather than continue with the Section A repeat, Purcell repeats the second of the poem over another exact repeat of the ground bass to bring the song to a close.</p> <p>At these repeats of 'all', Sampson adds ornaments: suspensions where she holds the previous note, and an appoggiatura where she fills in the falling minor 6th. She also decorates the resolutions in bar 36 with mordents. The second of these ornaments extends the vocal range to G; Purcell's written range is a minor 9th (E-F); the vocal in the recording has a range of a minor 10th (E-F).</p> <p>There is <i>ritardando</i> (slowing down) towards the close; a necessary performance decision rather than a score requirement.</p> |



Mind Map

Create a mind map for the song, with a branch for each of the following elements:

- tonality
- harmony
- melody/word-setting
- rhythm
- form/structure



Learning Activity 2

Quick Questions

Check how much you can remember by answering the following questions. Try to do this at the end of the resource.

1. What is the key of this song?
2. Which other keys are used in 'Music for a While'?
3. How long is the ground bass?
4. What is the form of the song?
5. What is used to describe a phrase which starts before the down-beat?
6. What is used to describe a major chord resolving a cadence in a minor key?

Listening Suggestions

The prescribed recording is excellent, and you might enjoy listening to the complete CD from which it is featured as the top recommendation for recordings of Purcell songs on BBC Radio 3 Records. Other tracks from the CD offer the chance to hear some terrific accompaniments on lute and harpsichord.

The set work has always been a popular choice for singers, and therefore has a wide-ranging discography. Alfred Deller brought it to public attention with his recording, and introduced many listeners to the voice of a true countertenor. A more recent countertenor recording that could qualify as a reasonably definitive version is that of Andreas Scholl.

There is an interesting modern version of 'Music for a While', performed by the always inventive L'Arpeggiata and featuring the countertenor voice of Christophe Jaroussky. This arrangement uses modern instruments and adds jazz influences to Purcell's music.

David Rees-Williams and his band play a wonderful jazz improvisation on 'Music for a While' on their CD *Hidden Classics*.

**COPYRIGHT
PROTECTED**



Revision Summary




INSPECTION COPY

| | |
|--|--|
| Stylistic features and musical conventions of the genre | <ul style="list-style-type: none"> The song is characteristic of Purcell's theatre music for the Restoration period. Ground bass is common in Baroque music, although Purcell's version is unusual. |
| Context | <ul style="list-style-type: none"> It was composed as part of a musical sequence for a play <i>Oedipus</i>. The production is an example of 'semi-opera', which combines dramatic and musical settings. The song's purpose is to provide soothing music in order that she release the dead. |
| Organisation of pitch (melody, word-setting, and harmony) | <ul style="list-style-type: none"> The vocal melody is lyrical, and contrasts sustained notes with semiquavers. The vocal part is mostly syllabic, but there are notable exceptions. There is extensive use of both conjunct (scalic) and disjunct (melodic) writing. Text is sometimes fragmented by rests (e.g. bars 7–8). There are numerous examples of word-painting. The vocal range is a minor 9th (E to F), although the range extends to a 10th. The melodic content in the harpsichord part is added to the vocal melody composed by Purcell. The chromatic notes in the ground bass create some tension, but the harmony is functional and largely diatonic. |
| Tonality | <ul style="list-style-type: none"> The key is A minor. This creates a dark mood, which reflects the text and the dramatic context. Modulations are to E minor ('relative minor'), G major ('relative major') and C major. |
| Form and structure | <ul style="list-style-type: none"> The form is ternary (A–B–A'). Section A is preceded by a short Introduction, which is in C major. Section B is characterised by the fragmented vocal line and the ground bass. A' is a shorter version of A. Ground bass is sometimes employed as a term to describe the bass line, but it does not help to analyse the structure here. There is a similarity between ternary and da capo forms. |
| Texture | <ul style="list-style-type: none"> Texture of the original piece is melody dominated homophony, supported by an accompanying continuo part (bass and harpsichord). The recording and transcription extend the texture by adding inventive melodic content in the harpsichord part. This creates a more complex texture, as the harpsichord gives rise to polyphonic texture. |
| Tempo, metre, and rhythm | <ul style="list-style-type: none"> There is no tempo indication; the text and music clearly suggest a slow tempo. Metre is 4/4, simple quadruple time. The ground bass has constant quaver rhythm, while the vocal part has a variety of rhythmic ideas. Dotted rhythms are a feature of the vocal part and the harpsichord. |
| Dynamics | <ul style="list-style-type: none"> As with tempo, there was no formal indication of dynamics. The harpsichord can only vary dynamics by thickening or thinning the registration (scale of strings). The music and text suggest a restrained dynamic throughout. |
| Instrumentation | <ul style="list-style-type: none"> The song is for a solo voice, accompanied by harpsichord and bass viol. The bass viol and harpsichord left-hand always play the ground bass. |
| Musical devices | <p>Examples include:</p> <ul style="list-style-type: none"> ground bass imitation between voice and harpsichord RH modulation to closely related keys ornamentation in the vocal part and harpsichord RH appoggiaturas |

COPYRIGHT
PROTECTED



Revision Summary to Print and Complete

| | |
|--|--|
| Stylistic features and musical conventions of the genre | |
| Context  | |
| Organisation of pitch (melody, word-setting, and harmony) | |
| Tonality | |
| Form and structure | |
| Text  | |
| Tempo, metre, and rhythm | |
| Dynamics | |
| Instrumentation | |
| Musical devices  | |

INSPECTION COPY

**COPYRIGHT
PROTECTED**



INSPECTION COPY

Here are five specimen dictation questions, each worth 2 marks for the completion

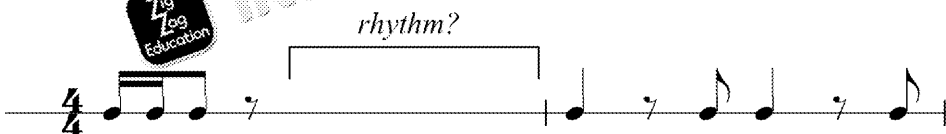
Dictation 1



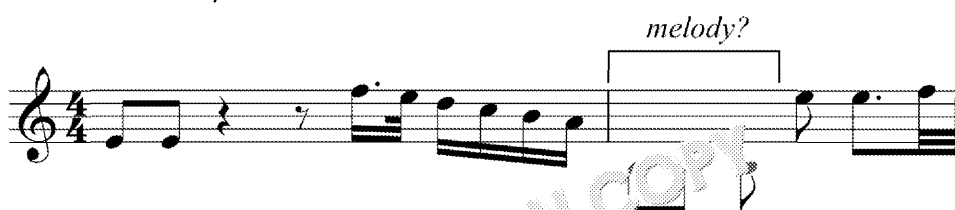
What do you listen to in the extract?

rhythm?

Another rhythmic dictation exercise, bars 7 to 8, and is a good example of listening well as what we heard.



As with Dictation 1, this is melodic dictation so the rhythm has been given below and you will need to listen carefully to the melodic leaps. Listen also to how the notes immediately before and after.



Here are bars 5 to 8. The missing pitches are quite tricky since this quaver p rather than



**COPYRIGHT
PROTECTED**



Practice Exam Questions

Section A

Section A Questions (no score provided)

Section A of the exam will include short-answer questions on some of the set work question. Keep your answers concise, use the correct terminology, and always check the mark available as this will indicate how many marks you should make.

You will hear an excerpt from a set work that is included in Section A, but you should know the piece. Your revision will equip you to answer some of the questions before the audio.

Listen to the opening of 'Music for a While', up to 1'30".

1. Which two instruments play the continuo part?

1.
2.

2. Give two words from the poem that are examples of word-painting in this extract.

1.
2.

3. To which key has the music modulated at the end of this extract?

.....

4. What is the name of the ground bass?

| | |
|---|----|
| A | I |
| B | IV |
| C | V |
| D | VI |

| |
|--|
| |
| |
| |
| |

5. Identify the interval of the first leap in the vocal part.

.....

6. What is the range of the vocal part in this extract?

| | |
|---|-------------------------|
| A | Perfect 5 th |
| B | Perfect 7 th |
| C | Minor 9 th |
| D | Major 9 th |

| |
|--|
| |
| |
| |
| |

INSPECTION COPY

COPYRIGHT
PROTECTED



7. Which of these terms can be used to describe the ground bass?

| | | |
|---|------------|--|
| A | Diatonic | |
| B | Chromatic | |
| C | Pentatonic | |
| D | Syllabic | |

8. What is the form of the composition?

| | | |
|---|------------------|--|
| A | Through composed | |
| B | Rondo | |
| C | Binary | |
| D | Ternary | |

Listen to 'Music for a While', from 1'46" up to 2'48".

9. Which key is the music in at the word 'bands'?

.....

10. Which word creates a *Tierce de Picardie*?

.....

11. Which chord is formed at the *Tierce de Picardie*?

| | | |
|---|---------|--|
| A | E minor | |
| B | A major | |
| C | C major | |
| D | A minor | |

12. Identify two interesting points about the rhythm in the passage which repeats.

1.

2.

13. The word 'eternal' is sung twice. Give two similarities and two differences between these two instances of this word.

Similarities:

1.

2.

Differences:

1.

2.

**COPYRIGHT
PROTECTED**



Section B

Section B will comprise a single question, requiring a longer written answer for 12 marks. You will be asked to compare one of the set works with an extract from an unfamiliar piece. You will be given the set work and the unfamiliar extract three times. Scores will be provided.

Listen to the opening of 'Music for a While', up to 1'30" and your Edexcel score. Then listen to the opening of 'Gefrorne Tränen' (Frozen Tears) by Schubert (composed 1827). You will be given the set work and the unfamiliar extract three times. Scores will be provided. (up to 1'15"): <https://www.youtube.com/watch?v=0LU5yVLVKrA>

The score is provided below.

Singstimme *Nicht zu langsam.*

Pianoforte.

pp *decresc.* *fp*

Ge - fro - rne Tropfen fal - len von mei - nen Wan - gen ab: ob es mir denn

gan - gen, dass ich ge - weinet hab?

Ei Thränen, meine Thränen, und seid ihr gar so lau, dass ihr er - starrt

decresc. *pp*

'Frozen drops fall from my cheeks
How did I not notice that I was weeping?
Ah tears, my tears are so lukewarm that you freeze to ice...'

Evaluate the effectiveness of Purcell and Schubert use the voice and accompaniment for drama. You should use your knowledge of musical elements, contexts and language.

INSPECTION COPY

COPYRIGHT
PROTECTED



Glossary

INSPECTION COPY

| Terminology | Meaning |
|------------------------------------|---|
| Anacrusis: | A rhythmic feature where a phrase begins before the downbeat. Line 5 of the poem has the first stress on the third syllable of the first two syllables on the upbeat (e.g. 'a' of bar 15) as an anacrusis. |
| Appoggiatura: | A dissonant, expressively 'floating' note that is not part of the harmony, but steps to a harmony note. The expressive suspension, but the appoggiatura is a note that was not part of the previous chord. There are no notated examples in the song, but it is important to know this term because the appoggiaturas (e.g. bar 13), and the term is used in the Student Book. In the recording, there is a true appoggiatura at the start of bar 36, and this is notated in the Edexcel transcription on the ground bass, the bass part does sound like appoggiaturas. |
| Cadence: | The end of a phrase, which is punctuated by harmony that creates a sense of expectation. There are four different cadences, but two are less usual and do not occur in this song. The other two are covered in their own entries below. |
| Chromatic: | Notes which do not belong to the key, so have to be altered. The tonic key of the song is A minor, the G#s are really diatonic. The C# in bar 2 is chromatic; it creates a rising chromatic scale. |
| Conjunct: | Melodic movement by step, so a synonym of 'scalic'. For example, the first 19 is entirely conjunct. |
| Da Capo: | Literally 'from the head', meaning to repeat the A section after the B section. This produces a simple ternary structure: A B A. |
| Diatonic: | Notes within the key. In a major key this simply includes all the notes of the key signature. Minor keys are more ambiguous, since the notes are altered and still remain within the key. |
| Disjunct: | Melodic movement by leap. Examples include the octave leap in bar 19, and the repeats of 'drop' in bars 24 and 25. |
| Dominant: | The 5 th note of a scale, or the chord/key on that note. In A minor, the dominant is major (so here E major is the dominant chord in the key of A minor), but the dominant key is minor (so here the modulation to E minor arrives in E minor). |
| False Relation: | A chromatic contradiction between two parts (musical 'voice leading'). For example, the first F# in the harpsichord RH part (bar 1) is a false relation to the bass part. This is a stylistic feature of Baroque music. |
| Imitation: | The passing of a phrase between musical parts. The descant in bar 10 is passed, in imitation, to the harpsichord in bar 11, and the combining of melodic parts creates polyphonic texture. |
| Imperfect Cadence: | Any phrase which ends with the dominant chord (V). The effect is of 'anything; common examples include 'b and l. The effect is to suggest continuation of the music, since chord V may be expected to 'end'. The three-line ground bass ends with an imperfect cadence. |
| Melisma: | In vocal music, it describes a syllable which is extended over several notes. Examples include 'wond'ring' at bar 10 and 'eternal' at bar 11. In instrumental music, it is syllabic, where each syllable is given a single note. Paired notes for a single syllable (e.g. 'for a' in bar 5) and triplets (e.g. bar 6) are not usually described as melismas. |
| Melody Dominated Homophony: | A musical texture where a single melodic part (obviously the vocal line) is supported by an essentially chordal accompaniment. Notated as 'MDH'; it is a texture well suited to solo vocal pieces. |

COPYRIGHT
PROTECTED



| Terminology | Meaning |
|----------------------------|---|
| Modulation: | A change of key. The overall tonic of this song is A minor, but Purcell moves the music through other keys. The clearest way to produce a perfect cadence in the new key (e.g. bar 18 contains a perfect cadence in E minor). |
| Perfect Cadence: | Dominant to tonic chords (V–I) marking the end of a phrase with a most satisfyingly final sense to a phrase. There are many perfect cadences obviously at the very end. |
| Polyphonic Texture: | The use of two or more independent melodic lines to create layers of independent motion, in contrast to homophonic texture, which suggests music conceived for a single melodic line. The harpsichord right-hand playing suggests a polyphonic texture with the vocal melody. |
| Relative Major: | The major key that shares its key signature with a minor key. The relative major of A minor is C major. At bar 22, you can notice that bars 21 and 22 contain notes of C major (no accidentals), and there is a clear perfect cadence. In Baroque music the relative major is the most common type of piece. |
| Root Position: | A chord which has its name-note, or 'root' in the bass. Chords with a different note is in the bass, but the most common arrangement is in root position. For example, an E minor chord has G in the bass. If the bass plays G or B, the chord is inverted, but if the bass plays E, the chord is in root position. |
| Secondary Dominant: | The dominant chord in a key other than the home tonic. The chord in bar 27 could be identified as the dominant (chord V) in E minor, but it is actually in the key of E minor. Alternatively it could be identified as the dominant of A minor, which is still really in A minor, but has been altered (made major) to function as the home dominant (E). The difference is subtle. |
| Sequence: | Repeat of a melody (or just a few notes) at a different pitch level. A good example of this device in this song; a good example in the vocal part is the sequence in bars 10–12. Purcell uses a falling sequence, then repeats this in rising sequence, although the last note of the sequence is altered. The ground bass is a sequence. |
| Suspension: | This is a note or harmony note, which is virtually the same as a dissonance, except that the suspension is a note which is held over from the previous chord and is then held or repeated against the new chord, creating expressive dissonance. The crotchets in bar 13 are suspensions. |
| Syllabic: | When setting text to music, syllabic writing provides a single note per syllable. Bars 25 are strictly syllabic. The following bars have some pairs of notes (e.g. bar 26 'her'), but these brief pairings still have the effect of syllabic writing. The alternative technique is melismatic. |
| Tierce de Picardie: | Use of the major form of the tonic chord at the end of a phrase. The example in this song is in bar 23, where Purcell takes the music back to A minor (A minor) but arrives temporarily on an A major chord. |
| Tonic: | The first degree of a scale, or the chord/key on that note. The key signature has no sharps or flats. The bass and the song on the tonic note. |
| Transpose: | To move up or down in pitch. The first four notes of the ground bass are transposed to create the next four, although we tend to call this transposition. A good example of transposition is the repeat in bar 15 beat 3, where it has been transposed down a perfect fourth. |
| Turn: | An ornamental figure consisting of a melodic pattern: note above, main note, note below, main note. There are two turns in the score of 'Music for a While', but the most obvious is the one in bar 30, which is not transcribed in the A minor version. |
| Word-painting: | Setting some text to music which illustrates the meaning of the text. The 'sighing' falls (suspensions) on 'eased' in bar 13, stretched notes on 'drop' in bars 19–20, and the offbeat, detached repeats of 'drop' in bars 21–22. |

COPYRIGHT
PROTECTED

Answers

Suggested Answers to Consolidation Questions

Learning Activity 1 (quick questions)

1. Which musical periods preceded and followed the Baroque?
Renaissance, Classical
2. Name a composer who influenced Lully.
Lawes, Blow
3. What is the difference between 'opera' and 'semi-opera'?
Opera has continuous music; semi-opera has spoken text interspersed with music.
4. What is the title of the semi-opera from which the set work is taken?
Oedipus
5. When was it first performed?
1692
6. Who wrote the words for 'Music for a While'?
Dryden (and Lee)
7. What is the most important difference between the harpsichord and the piano?
Harpsichord cannot produce changes in dynamics.

Learning Activity 2 (quick questions)

1. What is the key of this song?
A minor
2. Which other keys are used in 'Music for a While'?
E minor, for A, major
3. How long is the ground bass?
Three bars
4. What is the form of the song?
Ternary
5. What word is used to describe a phrase which starts before the down-beat of a bar?
Anacrusis
6. What term is used to describe a major chord resolving a cadence in a minor key phrase?
Tierce de Picardie

Word Cloud Learning Activity

'Music for a While' is a **Baroque** song, performed by **piano** with accompaniment **harpsichord**. The opening presents a **ground bass** which rises in steady **quaver** from the **tonic** (A) to the **dominant** (E). The opening three bars include some **chromatic** movement. From the fourth bar the texture is melody dominated, and there are **modulations** to closely related keys, including the **relative major** (C). In the vocal writing, Purcell sometimes uses a run of notes called a **melisma**. He also uses notes which directly express the text in examples of **word painting**.

INSPECTION COPY

COPYRIGHT
PROTECTED

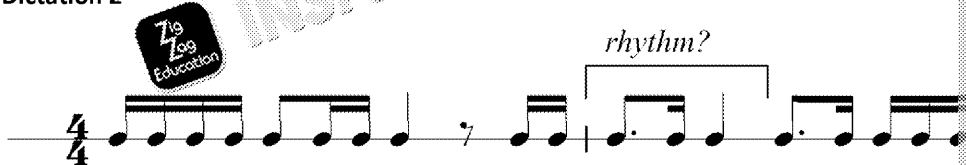


Musical Dictation Answers

Dictation 1



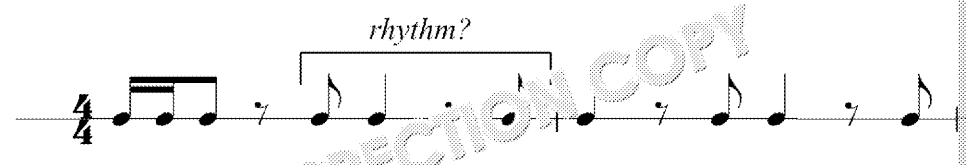
Dictation 2



Extract to be played for dictation:



Dictation 3



Extract to be played for dictation:



Dictation 4



Dictation 5



INSPECTION COPY

COPYRIGHT
PROTECTED



Answers to Exam-style Questions

Section A

1. Harpsichord and (bass) viol
2. 'Wond'ring' (sung with a melisma, extending the word)
'Pains' (set as a dissonance (against the continuo))
Other examples could be used, but they must come from the first 15 bars, since that is the extract
3. E minor / dominant
4. Chord V
5. (Perfect) 5th
6. Minor 9th (E to F)
7. Chrom.
8. Ternary
9. C (major)
10. 'Snakes'
11. A major
12. Each repetition is set to a quaver, separated by quaver rests (fragmented rhythm). E
13. **Similarities:** Both use melisma; both alternate between notes a 2nd apart; both are
Differences: First time uses dotted rhythm. Second time is longer; uses a higher register; values; is freely imitated by the harpsichord; alternates using minor 2nd

Section B

You should use the indicative content for each question in conjunction with the mark scheme

Content could include:

- Both are in a minor key (AO3) to express the dark mood of the text (AO4).
- Both modulate to related keys (e.g. Purcell to the dominant; Schubert to relative major) to develop the musical material (AO4).
- Both open with an instrumental introduction (AO3) to establish the mood (AO4).
- Purcell's accompaniment is based on continuous quaver movement in the bass, whereas at times the text. These features are typical of the period in which they were written.
- Schubert uses articulation in the accompanying part, e.g. *staccato/legato/accents* to add variety (AO4).
- Both use fragmented phrasing in the vocal part (AO3) as examples of word-painting (AO4).
- Both use repetition of parts of the text (AO3) to highlight specific words (AO4).
- The Purcell is sung by a female singer (soprano); the Schubert by a male singer (soprano).
- Both have a vocal range of a 9th (AO3); this is fairly narrow and results from the fairly narrow writing (AO4).
- The Schubert is almost entirely syllabic (AO3), giving quite equal weighting for the words, whereas the Purcell is mostly syllabic but with some important melismas (AO3) which create *legato*, lyrical lines and (AO4).
- Schubert's accompaniment is fully notated; Purcell's is based on his continuo bass part.
- Schubert's accompaniment exploits the dynamic possibilities of the piano (AO3), adding variety (AO4); Purcell's has no dynamic markings and is restricted because of the limitations of the harpsichord.
- The Schubert has only one accompanying instrument; nothing doubles the bass part.
- The Schubert is more chromatic than the Purcell (AO3), reflecting the conventions of the 19th century.

Other valid points would be credited

INSPECTION COPY

COPYRIGHT
PROTECTED



Edexcel GCSE Student Self or Peer Mark Scheme

This grid condenses the ideas given in the Edexcel mark scheme. You should use this to check your own or your peers' work and identify areas to work on. For each skill, decide how well the answer matches the keywords and place a tick in the relevant box. Then use your judgement to choose the most appropriate band.

Answers should address AO3 and AO4 equally.

| | | Level → | 0 (0 marks) | 1 (1–3 marks) | 2 (4–6 marks) | |
|------------------------------------|--|------------|------------------------|-----------------------------|-----------------------------------|---|
| Skills to demonstrate in your work | | Keywords → | No rewardable material | Limited, basic, undeveloped | Some, attempt, mainly descriptive | |
| AO3 skills | Make points about the extracts | | | | | Cannot achieve Level 3 or higher if only one piece has been discussed |
| | Support points with evidence | | | | | |
| | Show stylistic awareness | | | | | |
| | Use musical vocabulary | | | | | |
| AO4 skills | Appraise the extracts and their similarities and differences | | | | | |
| | Compare, contrast and draw conclusions | | | | | |

Best area:

Areas to work on:

Teachers should refer to the mark schemes on the Edexcel website for mark schemes that are up-to-date and complete Mark Schemes.

INSPECTION COPY

COPYRIGHT
PROTECTED



Bibliography

- Dent, E J, *Foundations of English Opera* (Cambridge: Cambridge University Press, 1992)
- Grout, D J, & Palisca, C V, *A History of Western Music* (New York: Norton, 1996)
- Herissone, R, *The Ashgate Research Companion to Henry Purcell* (Farnham: Ashgate, 2010)
- Keates, J, *Purcell* (London: Chatto & Windus, 1995)
- Moore, R E, *Henry Purcell and The Restoration Theatre* (London: Heinemann, 1963)
- Price, C A, *Henry Purcell and the London Stage* (Cambridge: Cambridge University Press, 1990)
- Spink, I, *English Song: Purcell and his contemporaries* (London: Batsford, 1974)



COPYRIGHT
PROTECTED



INSPECTION COPY