

Edexcel

**GCSE
MUSIC**

Section A (Questions 1 - 6)

Vocal Music: H Purcell

Mark Scheme

Section A: Listening

Question 3-1: Purcell: Music for a While (bars 1 - 4)

10 marks

Ques`n	Part	Marking guidance	Total marks
3-1	(a)	A minor	1
3-1	(b)	D minor <i>C sharp is the `new` leading note OR C sharp plus B flat = D minor</i>	1
3-1	(c)	sequence [1] repetition - the same phrase repeated at the same pitch sequence - the same phrase repeated at a higher or lower pitch. imitation - the same phrase exchanged between different instruments / voices / parts (usually at a different pitch). call and response - an exchange between (usually) two parts, but not necessarily the same musical phrase. Might be a soloist and a group.	1
3-1	(d)	an octave	1
3-1	(e)	perfect	1
3-1	(f)	ground bass OR repeats through (most of) the piece	1
3-1	(g)	cello [1] and harpsichord [1]	2
3-1	(h)	bass line / plus chord accompaniment / which often completes otherwise incomplete harmonies / use of figured bass / <i>further detail of the role of the harpsichord</i>	2 max

Section A: Listening

Question 3-2: Purcell: Music for a While (bars 4 - 10)

10 marks

Ques`n	Part	Marking guidance	Total marks
3-2	(a)	imperfect <i>chords IIb - V</i>	1
3-2	(b)	perfect <i>chords V - I</i>	1
3-2	(c)	line 3	1
3-2	(d)	`for` OR `a`	1
3-2	(e)	line 1 OR line 5	1
3-2	(f)	perfect 4th	1
3-2	(g)	soprano	1
3-2	(h)	twice	1
3-2	(i)	ayre	1
3-2	(j)	Baroque	1

Section A: Listening

Question 3-3: Purcell: Music for a While (bar 15 beat 4 - bar 28)

11 marks

Ques`n	Part	Marking guidance	Total marks
3-3	(a)	(<u>extended</u>) melisma [1] use of dissonance [1] repetition [1] and sequence [1] conjunct [1] legato [1?]	2 any 2
		the length of the melisma gives the impression of the long (eternal) passage of time OR the use of dissonance conveys the pain of eternal persecution	1
3-3	(b)	off beat [1] detached (or staccato) [1] falling intervals (<i>have to allow this as it's the most `obvious` word-painting point . . . but there are actually three rising intervals</i>) [1] disjunct [1] shifting / uncertain tonality [1] use of sequence (in the ground bass - not really a good point, but the question doesn't specify good points!) [1]	2 any 2
		the falling intervals physically depict the word `drop` OR the detached nature of the off beat, disjunct quavers, separated by rests enhances the onomatopoeic effect of the word.	1
3-3	(c)	word-painting	1
3-3	(d)	major <i>C - the relative major</i>	1
3-3	(e)	minor <i>A minor - the tonic</i>	1
3-3	(f)	the length of the phrase is varied [1] by increasing the number of repetitions of the opening four note sequence (in bars 15 to 21) [1] and later by using just the `tail` of the original phrase (in bars 22 and 26) [1] by introducing new variations of the original patterns (bars 22 ¹⁺² , 23 ¹⁺² and 26 ³⁺⁴) [1] and also by modulating through a series of (related) keys [1]	2 max