

SECTION B

Write your answer in the spaces provided.

You will hear extracts from Area of Study 2: Vocal Music; one familiar and one unfamiliar.
In order to answer the question you should refer to the Source Booklet.

The familiar extract, Extract A: H Purcell: Music for a While

The unfamiliar extract, Extract B: Ellington and Mills: It Don't Mean a Thing

You will hear both extracts three times in the following order: familiar unfamiliar,
familiar unfamiliar, familiar unfamiliar.

- 9 These two songs are both about music. The familiar extract comes from a song written for a play whilst the unfamiliar extract comes from a popular song.

Evaluate how effectively melody, tonality and harmony are used to evoke different emotions in these songs.

The skeleton scores are provided in the Source Booklet.

You should use your knowledge of musical elements, context and language in your response.

(12)

Whilst both extracts are very contrasting in style, they both use melody, tonality and harmony effectively in order to evoke different emotions. Both pieces are in a minor key which gives a sadder and more sombre emotion. Purcell uses word painting and melismas to evoke emotion ^{in the melody} while Ellington ^{and Mills} ~~use~~ ^{use} chromaticism in the melody which is very typical of jazz and popular music. The harmony in the Purcell is nearly entirely functional while extended chords are used in the Ellington and Miller to create the more relaxed feel.

Music for a While by Purcell is in the key of A minor. This creates a sadder and more soothing feel to the piece. The extract contains several modulations including a modulation to E minor in bar 15, ~~and~~ G major in bar



and C major in bar 22

18. This modulation to a major key in bar 18 evokes a more free and happy emotion which suits the lyrics 'free the dead'. As is typical of the Baroque period, Purcell only modulates to closely related keys and most are passing modulations. The movement created through these modulations can even give ~~the~~ ^{the} piece more ~~tension~~ ^{tension} as it is constantly changing.

It Don't Mean a Thing by Ellington^{and Mills} is in the key of C minor and this minor key, similar to the Purcell, gives it a softer and more ^{mysterious} ~~gentle~~ mood. Unlike the Purcell, there are no modulations* in this extract which makes it more static and relaxed which fits the lazy, swing $\frac{4}{4}$ feel. ~~one~~ ^{*} (apart from the passing modulation to the relative major of Eb major in bar 44.) Ellington and Mills often use the flattened dominant as they are mainly using the pentatonic scale.

In the Purcell, there is lots of word painting such as 'eas'd' in bar $\frac{4}{4}$ 13 where the descending melody reflects the easing of pain. The long melisma on 'eternal' also reflects the meaning of the word to evoke an emotion of relief in the listener when it finishes. Throughout, Purcell uses a lot of ornamentation to embellish the melody which is typical of the Baroque period. The melody is diatonic throughout as it fits with



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the sadder mood - there was little chromaticism in the Baroque period.

Unlike the Purcell, the Ellington and Mills uses some chromaticism in the melody with the flattened dominant. This creates more tension for the resolution to the sub-dominant and is typical of jazz music. A wide tessitura is used with the main melody being repeated an octave higher. This changes the mood from being relaxed to having more energy and it becomes more lively at this higher range. Like the Purcell, the melody is mainly conjunct and there are no big leaps however there are no melismas or use of word painting. The use of the blues scale in the melody helps contribute to the strong and jazzy feel.

In the Purcell, it is mainly functional harmony that is used with regular perfect cadences and no chromaticism. Again, this is very typical of the Baroque period. The use of functional harmony means that there is not much mystery throughout the piece although it retains its ~~an~~ sombre minor mood. The harmonic rhythm is quite slow as a result of the slower tempo.

In the Ellington and Mills, they use some chromatic harmony as well as extended chords which is very typical



of jazz music. They also use a lot of functional harmony. The chromatic harmony creates more mystery and adds to the relaxed and swung mood. With the very fast tempo, the harmonic rhythm is also very quick which pushes the music forward, contrasting with the lazy-sounding melody.

To conclude, though both pieces are in a minor key, they both evoke very different moods with the Purcell being sad and the Ellington and Mills being more mysterious. The Purcell uses a diatonic melody with lots of ornamentation giving it a very stable feel while the Ellington and Mills uses chromaticism to create more tension and mystery. The Purcell uses functional harmony, again giving stability, whilst the extended chords in the Ellington and Mills create some excitement.



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