

Edexcel

**AS
MUSIC**

Section A (Questions 1 - 4)

Fusions: Claude Debussy

Mark Scheme

Section A: Listening

Question 1: Debussy: Estampes: `Pagodes` (Bars 1 - 14)


12 marks

Ques`n	Part	Marking guidance	Total marks
1	(a)	Modérément animé	1
1	(b)	(perfect) 5 th [1] (perfect) octave [1]	2
1	(c)	a (double) bass pedal [1] repeated every two bars / two bars long [1] syncopated crotchet rhythm [1] repeated chords [1] dissonance / major 2 nd [1] change of harmony in bar 5 [1]	2 max
1	(d)	a new inner motif is used [1] a non-pentatonic element is introduced to the music [1] this motif <i>could be modal (transposed Dorian / Aeolian) or tonal (G# minor / B major)</i> . . . <i>Debussy is deliberately ambiguous in many passages to make life more difficult for music students</i>	1
1	(e)	to give a different / contrasting articulation to each layer [1] OR possibly to emulate the different types of timbre of a gamelan ensemble (including the low pitched `gong` pedal notes) [1]	1 max
1	(f)	syncopated / off-beat (crotchets)	1
1	(g)	bars 11, 13 and 14 all have a different, <u>rhythmically modified</u> [1] version of the <u>same pitch outline</u> used in the original motif (bar 3) [1] in bar 14 the increasing rhythmic diminution [1] results in the series of pitches starting again (with the return of G# and C# at the end of the bar) [1]	2 max
1	(h)	BOTH pedals are specified in bar 1 [1] and restated in bar 11, to remain depressed through to the end of bar 14 [1] intended to simulate the delicate (soft pedal) [1] and also the resonant, undamped tones of a gamelan ensemble [1] and to strengthen the mix of harmonic overtones [1] <i>the effect of overuse of the sustaining pedal however, might be to blur the clarity and percussive nature of the required timbre</i> [1]	2 max

Section A: Listening

Question 2: Debussy: Estampes: `La soirée` (Bars 1 -22)

12 marks

Ques`n	Part	Marking guidance	Total marks
2	(a)	a type of dance	1
2	(b)	(perfect) 5 th [1] and (perfect) octave [1] <i>allow without perfect (especially octave) but issue a verbal caution</i>	2
2	(c)	 <p>as used throughout bars 5 to 16</p>	1
2	(d)	use of a flattened supertonic (D natural) [1] and (two) intervals of an augmented 2 nd [1] also the scale has two identical tetrachords . . . semitone + augmented 2 nd + tone [1]	2 any 2
2	(e)	a languid, flexible, irregular rhythm [1] an absence of regular metrical pulse [1] use of ornamentation [1]	1
2	(f)	held back / slower / <i>ritardando</i>	1
2	(g)	strict tempo / without fluctuations of tempo	1
2	(h)	agitated, unsettled feel [1] chordal [1] detached, staccato articulation [1] crescendo [1] (mostly) homorhythmic / homophonic [1] denser texture [1] (more) dissonant [1] <i>NOT use of arpeggio which is also used in bar 22 and NOT lower register . . . see bars 1 and 2</i>	2 any 2
2	(i)	the last note (chord) of the second phrase is different / the final note of bar 20	1

Section A: Listening

Question 3: Debussy: Estampes: `La soirée` (Bars 33 - 60)

12 marks

Ques`n	Part	Marking guidance	Total marks
3	(a)	Spain	1
3	(b)	they are ALL true [half mark each feature] <i>off-beat rhythms / chords a third apart (eg A minor - F# major) / chromatically altered versions of the same pitch in adjacent chords (eg. C natural - C sharp) / F# bass pedal runs through the four bars / repetition of the last two chords (D major and B major) / chords in parallel motion (in second inversion over the pedal)</i>	3
3	(c)	Spanish flamenco stylistic feel [1] with rapid double (two finger) picking - <i>picado</i> . . . the repeated, semiquaver `E` and `A` in bars 7 and 9 [1] and a `fan` technique - <i>abanico</i> or <i>rasgueado</i> . . . on the final arpeggio chords bars 6, 7 and 8 [1]	1 max
3	(d)	A (major) <i>one of the few settled tonal passages in either of the Debussy set works</i>	1
3	(e)	tone cluster <i>a chord containing a `bunch` of close tone / semitone intervals</i>	1
3	(f)	bar 22 - C sharp (major) bar 23 - B minor bar 24 - B diminished	3
3	(g)	they are identical / repetition	1
3	(h)	the triplet motif / G# - F# - E is the same AND ALSO the bass pedal note (`A`)	1 max