

# Edexcel

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**AS Level Music**  
**(8MU0/03) Component 3: Appraising.**

**Practice Paper 1**

**Time allowed: 1 hour 30 minutes**

**Mark Scheme**

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Section A

Question 1: Debussy: Estampes: `Pagodes` (Bars 23 - 53)

12 marks

Ques`n	Part	Marking guidance	Total marks
1	(a)	gamelan <i>Debussy heard an ensemble from Java perform in Paris</i>	1
1	(b)	a sonorous, sustained bass pedal [1] every two bars / eight beats long [1] the two upper layers have conflicting triplets and duplets / create cross rhythms [1] and work in contrary motion [1] in bar 1, the lower layer `reverses` the two halves of the upper motif / uses the duplet pattern first, followed by the triplets [1] in bar 2, the lower layer is an inversion of the upper motif ( <u>descending</u> 4 <sup>th</sup> , major 2 <sup>nd</sup> , minor 3 <sup>rd</sup> etc) [1]	2 max
1	(c)	(perfect) 4ths AND / OR 5ths	1
1	(d)	right hand - left hand or (en francais) main droit - main gauche	1
1	(e)	sans = without <i>lenteur</i> = slowing / slowing down <i>both words needed for the mark</i>	1
1	(f)	a change from pentatonic to modal OR whole tone OR tonal <i>The use of tonality at this point is very ambiguous . . . in the humble opinion of the author of this mark scheme, the best `fit` is transposed mixolydian (the `G` mode) with C# as the tonic. The `B` feels like a flattened 7<sup>th</sup>. There is also however, much to recommend the whole tone scale . . . the new motif begins and ends with the characteristic tritone. But the G# does lie outside the whole tone scheme. Some analyses suggest the `dominant` key, F# major. But there is no feel of F# as a new tonal centre here and neither for that matter, is there any real feel of B major ever being established as the overall `home` key in a traditional tonal scheme.</i>	1
1	(g)	bars 17 and 18 have a rhythmically modified version OR a diminution [1] of the same pitch outline used in the original motif (bar 3) [1] in bar 17, the complete motif outline is played twice [1] bar 18 begins with the second part of the motif [1] followed by the first part three times (the 3 <sup>rd</sup> time in a higher octave) [1]	2 max
1	(h)	the motif is played by <u>both</u> hands OR in double octaves OR denser, doubled chords [1] only glimpses of (or even omission of) the mostly semiquaver upper layer [1] with the addition of (C#) bass pedal notes [1] and a much louder dynamic [1]	2 any 2
1	(i)	the off-beat / syncopated (crotchet) rhythm is retained [1] and also the (dissonant) major 2 <sup>nd</sup> interval [1] OR the <u>lower</u> layer from bars 11 to 14 [1]	1 max

Section A

Question 2: Mozart: The Magic Flute (Movement 5: bars 34 - 76)

12 marks

Ques`n	Part	Marking guidance	Total marks
2	(a)	quintet	1
2	(b)	oboe(s)	1
2	(c)	a single pitch is used OR (internal) pedal OR (middle) C only [1 max] equal note lengths OR crotchets throughout [1 max]	2 max
2	(d)	the first phrase of the excerpt OR appropriate bar numbers <i>there is a minor rhythmic change</i>	1
2	(e)	octaves OR monophonic OR allow unison	1
2	(f)	F (major) OR dominant [1] perfect [1]	2
2	(g)	<p><b>lines 1 + 2:</b> change to very simple musical material / arpeggio motif in strings / repetition / in octaves / with simple oboe phrase - inversion of string arpeggio/ plus homophonic / homorhythmic / even crotchets (voices) and <i>sotto voce</i> delivery [2 marks max so far] allows maximum clarity to the straightforward, `didactic` nature of the text</p> <p><b>line 3:</b> `darker` nature of this line reflected in <i>forte</i> dynamic / tutti / multiple stopping / disjunct, angular melody / minor mode (or G minor) / in octaves and with detached, staccato articulation (in orchestra) adds emphasis / urgency [2 marks max for line 3]</p> <p><b>line 4:</b> monophonic oboe bridge lightens the mood / <i>piano</i> dynamic / reduced orchestration / simple consonant harmony and legato articulation gives a gentler feel, befitting the text . . . <i>Love and brotherhood</i> [1 mark max for line 4]</p> <p><i>the better answers to this type of question will pay attention to the <b>effect</b> as well as identifying the (musical) <b>cause</b></i></p>	4 max

Section A

Question 3: Porter: The Duchess (Title Music)

12 marks

Ques`n	Part	Marking guidance	Total marks										
3	(a)	(i) D major	1										
		(ii) Mixolydian <i>the mode beginning on `G` - has a major tonic triad and a flattened leading note</i>	1										
3	(b)	<table border="1"> <thead> <tr> <th>Location</th> <th>Description</th> </tr> </thead> <tbody> <tr> <td>W (the 2<sup>nd</sup> note in bar 4)</td> <td><b>(lower) auxiliary</b></td> </tr> <tr> <td>X (the last note in bar 7)</td> <td><b>passing note</b></td> </tr> <tr> <td>Y (the last note in bar 24)</td> <td><b>anticipation</b></td> </tr> <tr> <td>Z (the 1<sup>st</sup> note in bar 28)</td> <td><b>appoggiatura</b></td> </tr> </tbody> </table>	Location	Description	W (the 2 <sup>nd</sup> note in bar 4)	<b>(lower) auxiliary</b>	X (the last note in bar 7)	<b>passing note</b>	Y (the last note in bar 24)	<b>anticipation</b>	Z (the 1 <sup>st</sup> note in bar 28)	<b>appoggiatura</b>	4
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Y (the last note in bar 24)	<b>anticipation</b>												
Z (the 1 <sup>st</sup> note in bar 28)	<b>appoggiatura</b>												
3	(c)	harp silent [1] (broken) quaver patterns (in both harp and second violins) finish OR sustained chords <b>only</b> [1] diminuendo [1] (in bar 15) harp (returns with) arpeggio [1] and (double) basses entry (plus bassoon / low WW) [1] (on last quaver of bar 16) timpani [1] and pizz (cellos) [1]	2 any 2										
3	(d)	violin	1										
3	(e)	the same pitches are used [1] the two quavers in bar 7 are shortened to semiquavers in bar 37 [1] <i>not just `a different rhythm`</i>	2										
3	(f)	timpani OR bassoon	1										

4 (a) There are 9 pitches and 9 durations to complete.

(6)



- 0 0 pitches and/or note-lengths correct
- 1 1–3 pitches and/or note-lengths correct
- 2 4–6 pitches and/or note-lengths correct
- 3 7–9 pitches and/or note-lengths correct
- 4 10–12 pitches and/or note-lengths correct
- 5 13–15 pitches and/or note-lengths correct
- 6 16–18 pitches and/or note-lengths correct

4 (b)



Award one mark for each accurately notated correction.

(3)

**(Accept dotted crotchet `D` on the 3<sup>rd</sup> beat of bar 2.)**

NB: Mark will be awarded only for correct responses at error points – ignore any incorrect notations.

## SECTION B

### Messaien: *Quartet for the End of Time*

*Describe how this piece is a characteristic example of music which explores new directions in the 20<sup>th</sup> century, giving musical reasons for your answer.*

*Relate your discussion to other relevant works. These may include set works, wider listening or other music.*

- chamber ensemble / an unusual combination of instruments – violin, clarinet, cello and piano (*dictated by the circumstances . . . these were the musicians available at the time in the prisoner of war camp*);
- repeating cycles – rhythmic, harmonic and melodic (*although there is of course little expectation that the detail of these would be aurally discernible in an AS level examination, without a score!*);
- layering of independent motifs / polyphonic / motifs for each instrument have different characteristic features / and length / producing constantly changing combinations and contrasts;
- motifs (seem) independent of a common pulse;
- violin – mostly short motifs of varying frequency / becoming more continuous towards the end / rapid, repeated notes at the same pitch / a three note motif / and two notes, rapidly alternating (tremolando) / all emulating birdsong / fast, delicate playing / in upper register;
- clarinet – opening as a solo instrument (monophonic) / rhythmically and melodically diverse and complex / chromatic and disjunct / contrasting articulation / use of trills (some prolonged) and acciaccaturas / uses full range of instrument / also imitating birdsong (if less obviously than the violin);
- cello – explores very unusual timbre and register / uses harmonics throughout / continuous playing long(er) note values / legato / frequent glissandi / an eerie and disturbing effect;
- piano – parallel chords throughout / homorhythmic / dense and close position / heavy use of sustaining pedal / produces blurring of outline / all in mid and upper register / no use of the bass register on either cello or piano / phrases of crotchet and minim chords / contrast with otherwise highly syncopated `jagged` rhythms;
- the shorter fragments in the violin and clarinet / contrast with the continuous piano and cello lines;
- atonal / chromatic throughout / some whole tone scale / dissonant (but not aggressively so);
- experimental instrument techniques / unusual timbres / technically demanding;
- no discernible metre / or regularity of perceived pulse;
- mostly dense, `busy` texture / with `staggered` start and ending;
- other valid points should be rewarded.

(15 marks)

## Level Mark Descriptors

**0**

No rewardable material

### **Level 1** 1–3 marks

- Identification of elements in the unfamiliar piece, although there are likely to be significant omissions in these;
- Elements will not be linked to the genre;
- Little attempt to link to other relevant works;
- Some basic musical vocabulary used with errors / inconsistency;
- Little justification/exemplification to support links to the genre.

### **Level 2** 4–7 marks

- Identification of elements in the unfamiliar piece;
- Links between the genre and the element described are likely to be implicit;
- Attempts are made to refer to other works, with some errors/inconsistency;
- Musical vocabulary used, but with some errors/inconsistency;
- Basic musical points used as justification/exemplifications to support links to the genre.

### **Level 3** 8–11 marks

- Description of elements in the unfamiliar piece;
- Elements described will be mostly linked to the genre;
- Relevant works are used to basic points;
- Satisfactory use of musical vocabulary;
- Inconsistent musical justification/exemplification to support links to the genre.

### **Level 4** 12–15 marks

- Explanation of elements in the unfamiliar piece;
- Elements explained will be linked to the genre;
- Relevant works are used to justify points;
- Good use of musical vocabulary;
- Musical justification/exemplification provided to support links to the genre.

## Vivaldi: Concerto in D minor, Op3 No 11

### Evaluate the use of texture in Vivaldi's Concert in D minor, Op3 No.11.

- a concerto grosso format - **contrasting / alternating concertino and ripieno**;
- with three soloist (two violins + cello) and a string ensemble with continuo;
- one of a collection of 12 concertos called 'L'Estro Armonico' originally published as a set of eight part books (scores) – four violins, two violas, cello and 'violone e cembalo' (the continuo part);
- in some of the 12 concerti (but not in this one) the viola parts divide, so although the scoring of two identical parts may appear rather odd, this must be seen in the context of the eight part books covering the whole set of concertos;
- it would seem that the intention of the composer was that **each part would be played by a single player** and this is often reflected in modern performances, although the 'traditional' concept of a larger ripieno string ensemble perhaps has the merit of greater contrast between 'soli' and 'tutti' passages;
- in the D minor concerto, **the 'tutti' sections are** (with the exception of some passages in the first half of the third movement) **in four parts only**, with soloists and ensemble combined;
- **the 'soli' passages use only the three solo instruments**, with the ensemble strings silent except for the occasional inclusion of a continuo part bass line (plus harpsichord) which is independent of the solo parts;
- several passages in the D minor concerto use the **violas on the 'bass' line** . . . indeed, most of the slow, second movement is scored in that way.

### First movement: Allegro – Adagio spiccato e Tutti – Allegro

- opening **duet** for the two solo violins;
- **canon 2-in-1 at the unison** (two parts using one theme, starting at the same pitch) violin II follows one bar behind;
- followed by a cello **solo** plus independent ensemble bass and continuo;
- in the Adagio the given **homophonic** chords probably intended to support an **improvised solo** on violin;
- bars 35 to 51 a **fugal exposition** . . . **monophonic** texture for the first statement of the theme (in the bass part) - **polyphonic** texture thereafter - with three **countersubjects**;

Here is a plan of the whole fugal exposition - with subject(s) in the tonic and answer(s) in the dominant;

	bar 35	bar 38	bar 43	bar 47	51* - 54
<b>Violin I</b>	<i>(silent)</i>	<i>(silent)</i>	<i>(silent)</i>	<b>answer (Am)</b>	counter-subject 3
<b>Violin II</b>	<i>(silent)</i>	<i>(silent)</i>	<b>subject (Dm)</b>	counter-subject 1	counter-subject 2
<b>Viola</b>	<i>(silent)</i>	<b>answer (Am)</b>	counter-subject 1	counter-subject 2	counter-subject 1
<b>Bass</b>	<b>subject (Dm)</b>	counter-subject 1	counter-subject 2	counter-subject 3	subject

\*the fugal exposition ends at bar 51 beat 1 – the themes in bars 51 to 54 are slightly modified.

- *this is a particularly skillful and well worked example of Baroque fugal counterpoint (Bach himself was sufficiently impressed that he reworked it as an organ concerto);*
- *many composers (Vivaldi himself included) are often less strict and precise in fugal expositions, particularly with the use of counter-subjects;*



- the rest of this movement reuses and modifies the material of the fugal exposition in various ways, continuing with the **polyphonic** texture;
- but with brief uses of **homophonic** texture at important cadences eg bars 53 - 54 and 70 - 71;
- there is no differentiation of material given to the concertino and ripieno;
- in the coda - parallel 3rds and a long dominant pedal;
- concluding with **homophonic**, chordal writing in the `Adagio`;
- `Tasto solo` in the coda instructs the harpsichord player to stop supplying any additional, supporting chords at this point (until the final `Adagio` bars).

### Second movement: Largo e Spiccato

- `tutti` start and ending;
- otherwise featuring a **solo for violin I over a simple chordal accompaniment**;
- **homophonic texture through the whole movement**;
- contrasts between solo and accompaniment (legato – detached . . . disjunct – conjunct etc) / **violas provide the lowest (bass) part** / giving a light, mid-upper register timbre;

### Third movement: Allegro

- begins with a `loose` **canon** between the two violins with overlapping suspensions;
- bars 128 to 131 - expanding to **three part polyphonic** texture for the soloists;
- bars 131 to 135, **homophonic** - solo cello `melody` plus chords;
- bars 135 to 138 - the four parts are independent rhythmically, but in reality it's still a **homophonic** texture (just imagine it re-written using only crotchets and minims) and brings the opening section to a unified close;
- bars 138 to 143 - parallel 3rds in the two solo violins, with an independent bass line for the solo cello, so a (simple) **polyphonic** texture;
- bars 144 to 154 repeats the material (using therefore, the same textures) from bars 128 to 138 (with violin solo replacing the cello);
- bars 154 to 158 - **imitation** between the solo violins, with a supporting **chordal** accompaniment;
- bars 159 to 170 - has (despite all the apparent activity) a **homophonic, chordal** texture;
- bars 170 to 174 - three part polyphony for the soloists, with **imitation** between violin I and cello;
- bars 174 to 177 - **homophonic**, with overlapping violins;
- bars 177 to the end basically reprises the material of the opening section (bars 125 to 138);
- with a decorated version of the opening canon for the two violin soloists, this time accompanied by a bass line on the solo cello - the solo passage work (this time on violin I) is extended to 9 bars, with accompanying chords - the final homophonic cadential passage is played twice, the second time an octave lower.

## Kate Bush, Hounds of Love.

Evaluate the use of tonality and harmony in Kate Bush, Hounds of Love: `Cloudbusting`, `And dream of sheep` and `Under ice`.

### `Cloudbusting`

<https://en.wikipedia.org/wiki/Cloudbusting>

- tonality ambiguous throughout;
- only five chords are used -  $C\#m^7$  /  $B^9$  /  $A^{6+9}$  /  $F\#^{7sus4}$  / and (very occasionally)  $G\#m$ ;
- all of these chords (apart from  $G\#m$ ) are extended chords with added notes / and they are all dissonant . . . although the dissonances created are mild - major 2nds;
- however there is no tonal key which fits this chord scheme (especially as the  $F\#$  chord with its  $sus^4$  is never confirmed as either major or minor) so it`s modal;
- in the verses (eg bars 1 - 18)  $C\#(m)$  seems to function as the tonic;
- the first part of the verse (bars 1 - 10) uses a four chord cycle ( $C\#m^7$  /  $B^9$  /  $A^{6+9}$  /  $B^9$ ) and the  $C\#m$  chord coincides with important locations at the start and end of phrases . . . in bar 1, bar 3, bar 6 and bar 8 / so  $C\#$  (minor) serves as the tonic, plus the modal chord VII ( $B^9$  - a major chord) and chord VI ( $A^{6+9}$  - also a major chord) / the Aeolian mode (the mode on `A`) is the only mode which fits this chord sequence . . . here transposed up a major 3<sup>rd</sup> to  $C\#$ ;
- Aeolian mode also accommodates the use of  $F\#^{7sus4}$  (as chord IV) and  $G\#m$  (as chord V) / and also the use of chords VII to I as the cadential `replacement` for a perfect cadence;
- the second part of the verse (bars 11 - 18) also begins and ends with  $C\#m$  / and the cadential progression  $B^9$  to  $C\#m^7$  / so it would seem that Aeolian mode on  $C\#$  is confirmed therefore;
- however . . . in the bridge and chorus (bars 18 - 33) the tonal centre shifts to `B` / this is actually easier to `hear` than it is to `see` (in the score) / but the four bar violin countermelody certainly has a feeling of arriving `home` (on the tonic) at the end of each four cycle - in bars 21, 25, 29 and 33;
- the change of chord sequence in bars 18 - 33 / to a four bar cycle ( $C\#m^7$  /  $B^9$  /  $F\#^{7sus4}$  /  $B^9$ ) also supports the idea of a change to B major / with a chord progression of (basically) chords II - I - V - I;
- the remainder of the song swings between the two tonal centres  $C\#$  and B;
- so, in verse 2 (bars 34 - 51) the music returns to a  $C\#$  feel;
- then back to B major for the next (extended) chorus . . . bars 51 - 94;
- this chorus is however `interrupted` at bar 95 by a return to the opening four bar chord cycle, the sequence used for the verses / and which continues for the remainder of the song / ending on a chord of  $C\#m^7$ ;
- so is  $C\#$  therefore the `main` key centre for this piece? Well actually, it`s fine to go with the notion of two alternating key centres, so it isn`t necessary to come to a `conclusion` one way or the other;
- however, in the humble opinion of Renaissance Recordings, B major would be a more instinctive choice / the final chord `sounds like` a supertonic (it seems unfinished) AND more important, if you go back up to the second bullet point above, ALL of those five chords contain the note `B` / and there is a B internal pedal which runs all the way, right through the whole song.
- **However, Anthology says  $C\#m$  . . . so probably safer to stick with that!**

## And dream of sheep`

- basically in E major / with a wider range of chords than `Cloudbusting`.
- although this alternates with strong suggestions of (modal) C# minor / using the flattened 7<sup>th</sup> chord (B major);
- C# minor appears at the beginning (bars 1 - 7) / in the first interlude (at bar 17) / in the second verse (bars 20 - 26) / in the second interlude (at bar 38) / and in the outro (at bar 60);
- however, E major is positively confirmed with perfect cadences (eg bars 7 - 8, 14 - 15 etc) / and in several passages, the tonality is underlined by an E pedal / supporting chords I, II and V in that key;
- and all the chords in the piece are diatonic in E major (no accidentals are used);
- however, the tonal ambiguity does return at the end with a final, unresolved B7/E chord;
- harmonic rhythm is basically two chords per bar / two beats per chord / with occasional one chord per bar;
- use of 7<sup>th</sup> (bar 1 - C#m7) / 6<sup>th</sup> (bar 8<sup>3</sup> - E6) / 9<sup>th</sup> (bar 6 - A9 . . . can't agree with the chord given in the Anthology B<sup>(add4)</sup> / A !! ) / and 11<sup>th</sup> (bar 17<sup>3</sup> - C#m11);
- otherwise, root position chords I and V / first inversion of chord II / and chords II and V over a tonic (E) pedal (eg. bars 8 - 12, 27 - 33);
- there are three sections in the piece, each section with its own chord sequence: verses (bars 1 - 7 and 20 - 26) / choruses (bars 8 - 15 and 27 - 35) / piano interlude (bars 15 - 19 and bars 36 - 40);
- plus an outro (bars 41 - 63) which begins with the chord sequence from the first part of the chorus / followed by the chord sequence from the interlude / and ends with a return to the chorus chord pattern.

## Under ice`

- this song has an two part string accompaniment plus voice, which quite often doubles the upper string part . . . the chords are therefore incomplete (two notes only) and the harmony is IMPLIED and at times rather ambiguous;
- the key centre is certain however / `A` is the tonic and the tonality is modal / Aeolian mode (with flattened 6<sup>th</sup> and 7<sup>th</sup>);
- further confirmed by the A - B - E (A<sup>(sus2)</sup>) synth drone which runs through the song;
- and the phased `A` which concludes it;
- bar 1 is monophonic (octaves);
- then two chord sequences alternate throughout the piece;
- **pattern one:** bars 3 to 8 / a six bar cycle / each `chord` taking two bars / bass notes `A` (bars 3+4) `F` (bars 5+6) and `D` (bars 7+8);
- with an ostinato-style motif over the bass line / the following chords are `suggested` / bars 3+4 . . . A<sup>5</sup> (open 5<sup>th</sup>) and Am<sup>9</sup> (chord I) / bars 5+6 . . . F<sup>maj7</sup> (chord VI) / bars 7+8 . . . Dm<sup>7</sup> (chord IV);
- **pattern two:** bars 9 to 12 / a three bar cycle / each `chord` taking one bar / bass notes `A` (bars 9 and 10 . . . A<sup>(sus2)</sup> in the Anthology), `C` (bar 11 . . . Am/C) and `D` (bar 12 . . . D<sup>(sus2)</sup>);
- occasionally, the vocal part introduces some harmonic conflict / complication eg bar 15, the vocal `D` adds a further dischord in to the (implied) F<sup>7</sup> chord;
- and in the final bars, the new (upper) backing vocals and despairing `It's me . . . !` in the lead vocal introduce further dissonance to enhance the impact of the lyrics.

## Familia Valera Miranda, `Se quema la chumbambá` and `Allá va candela`.

Evaluate the use of melody and rhythm in Familia Valera Miranda, `Se quema la chumbambá` and `Allá va candela`.

### `Se quema la chumbambá`

#### Melody:

- strophic / alternation of Pregon and Coro;
- vocal line characterised by 3 repeated Gs / every 4 bars;
- narrow vocal range / pitch range is a minor 6 in the Pregon;
- totally diatonic melody / and mainly syllabic;
- repetitive / with improvised variations;
- with melody lines made up of broken chords;
- free improvised melodic line in cuatro solo;
- a diminished 7th in the cuatro / extending to a minor 9th in the cadenza;
- there is some chromaticism in the improvisation.

#### Rhythm

- Latin dance rhythms / with frequent syncopation;
- persistent percussion rhythms throughout / the bongo provides a constant quaver pulse / while the claves introduce cross-rhythms;
- rhythmic ambiguities occur in the cuatro solo;
- triplet crotchets in bar 19 / metrically displaced patterns / and regular quavers reiterating a three-note figure in bars 15-18;
- regular pulse / and ostinato motif in bass.

### `Allá va candela`

#### Melody:

- first section (the *bolero*) to bar 39) sets out several melodic lines;
- introduction / melody based mostly on broken chords;
- melody A / first on cuatro, bars 5 to 13 (9 bars) / then on solo vocals, bars 16 to 23 (reduced to 8 bars) / unusually, this melody (or its supporting harmonic framework) never reappears;
- two bar bridge (bars 14 + 15) between the cuatro melody and the vocals is based on the broken chord melody from introduction;
- new melodic material / two phrases - B1 bar 26 (plus pick up) to 31 and B2 bar 33 (plus pick up) to 39 on vocals / these two melodic phrases have some material in common / and use basically the same harmonic framework;
- quite a wide vocal range in the solo part / pitch range is a perfect 12th in the Pregon;
- choruses (the *son*) from bar 39 - alternation of pregon and coro / repetition of short motifs / use of countermelody on cuatro / coro use just a single note;
- vocal parts are totally diatonic throughout / and mainly syllabic;
- chorus sections alternate with (two) repeats of the phrase B2 / and cuatro improvised solo;
- free improvised melodic line in cuatro solo;
- pitch range of a major 9th in the cuatro melody (major 10<sup>th</sup> on the final chord) / extending to a major 13th in the improvisation;
- there is some chromaticism in the improvisation;
- ends with ostinato pattern taken from the chorus;

## Rhythm

- Latin dance rhythms / with frequent, characteristic syncopation;
- push rhythms / and cross rhythms;
- persistent percussion rhythms throughout / the maracas and hi bongo providing a constant quaver pulse / the low bongo falling regularly on beat 4 / while the claves are based on a two bar ostinato pattern;
- use of repeating rhythmic patterns in the percussion / but more freedom than `Se quema` / with some use of cross rhythms.
- rhythmic ambiguities occur in the cuatro solo / cross rhythms / polyrhythms eg bars 101 - 105;
- triplet crotchets eg bars 67 - 68 / metrically displaced patterns eg bars 93 - 95;
- mostly a `minim-crotchet-crotchet` rhythm in the bass in the *bolero* section bars 1 to 37 / then a syncopated ostinato pattern through the following chorus and cuatro solo sections / with some improvised variations.