

Edexcel

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

Practice Paper 3

Time allowed: 1 hour 30 minutes

Mark Scheme

Section A

Question 1: Bach: Ein feste Burg (Movement 1: last 48 bars)

12 marks

Ques`n	Part	Marking guidance	Total marks												
1	(a)	bar 8	1												
1	(b)	B minor	1												
1	(c)	F# minor	1												
1	(d)	[1 mark] for a description of trumpets 2 + 3 in bars 11 - 12 eg fanfare / series of quavers / repeated single pitch [1 mark] for a description of trumpet 1 + oboes eg line of chorale melody / cantus firmus / repetition or imitation of the motif introduced by choir	2												
1	(e)	chromatic (ascending or descending) OR octave interval (in bar 16)	1												
1	(f)	tenor(s)	1												
1	(g)	(i) semitone or minor 2 nd [1] (ii) perfect 5 th [1]	2												
1	(h)	(rising) sequence	1												
1	(i)	<table border="1" data-bbox="443 1624 1241 1904"> <thead> <tr> <th>Location</th> <th>Chord</th> </tr> </thead> <tbody> <tr> <td>Letter V - bar 42, beat 1</td> <td>G (chord IV)</td> </tr> <tr> <td>Letter W - bar 42, beat 3</td> <td>A (chord V)</td> </tr> <tr> <td>Letter X - bar 43, beat 1</td> <td>D (chord I)</td> </tr> <tr> <td>Letter Y - bar 44, beat 1</td> <td>D7 (chord I + 7th)</td> </tr> <tr> <td>Letter Z - bar 44, beat 3</td> <td>G (chord IV)</td> </tr> </tbody> </table> <p>each `missing` chord is preceded by its dominant . . . W to X is a fairly obvious perfect cadence</p>	Location	Chord	Letter V - bar 42, beat 1	G (chord IV)	Letter W - bar 42, beat 3	A (chord V)	Letter X - bar 43, beat 1	D (chord I)	Letter Y - bar 44, beat 1	D7 (chord I + 7 th)	Letter Z - bar 44, beat 3	G (chord IV)	2
Location	Chord														
Letter V - bar 42, beat 1	G (chord IV)														
Letter W - bar 42, beat 3	A (chord V)														
Letter X - bar 43, beat 1	D (chord I)														
Letter Y - bar 44, beat 1	D7 (chord I + 7 th)														
Letter Z - bar 44, beat 3	G (chord IV)														

Section A

Question 2: Schumann: Piano Trio in G minor (Bars 61 - 122)

12 marks

Ques`n	Part	Marking guidance	Total marks
2	(a)	polyphonic <i>two motifs - strings and piano</i>	1
2	(b)	bars 5 - 7: syncopated [1] (mostly) longer note values OR rhythmic variety [1] bars 7 - 9: on the beat [1] all quavers [1] both phrases are homorhythmic / have the same rhythm in all parts (apart from the last beat of the phrase in 7) [1]	2 max
2	(c)	(bass) pedal (dominant pedal of B flat) [1] <i>might possibly allow `chromatic harmonies` . . . but this isn`t true of the first four bars of the passage</i>	1
2	(d)	(overlapping) imitation [1] <i>the cello part in its upper register above the violin</i>	1
2	(e)	G minor [1] imperfect [1]	2
2	(f)	E flat	1
2	(g)	bars 42 - 44 . . . the head (first three notes) of the subject [1] in the cello then violin [1] bar 45 . . . the violin continues with the second bar of the subject [1] answered by the cello in bars 46 + 47 [1] bar 50 + 51 the first two bars of the subject in the cello [1] the first two bars in the cello again at bar 54, this time answered in stretto (with a one bar overlap) in the violin [1] and the same procedure again in bars 58 - 61 ¹ [1]	2 max
2	(h)	the end of the exposition section [1] and (at bar 31 of the excerpt) the start of the development [1] <i>it might be possible to score two marks without mention of the development section by pointing out the (end of the) second subject and codetta phases of the exposition</i>	2 max

Section A

Question 3: Saariaho: Petals (Staves 26 - 28)

12 marks

Ques`n	Part	Marking guidance	Total marks
3	(a)	spectralism	1
3	(b)	from the middle of stave 3 / (from) the third chord in stave 3 / the second half of stave 3	1
3	(c)	(gradually) sliding down / descending glissando [1] with a <i>diminuendo</i> [1] the performer is instructed to alternate [1] the trill on an irregular / random basis [1] between a quarter tone above [1] and a quarter tone below [1] (OR use of microtonality = 1mark)	2 max
3	(d)	each of the three phrases: begins with a low C [1] played <i>pizzicato</i> [1] they are all rising phrases [1] played legato [1] passing through an A# [1] use of <i>glissando</i> [1] and <i>tremolando</i> [1] with a pause [1] and <i>diminuendo</i> [1]	3 max
3	(e)	beginning on the bridge [1] then decreasing the bow pressure [1] to a soft, wind-like sound / <i>flautando</i> [1] shifting then to the finger board [1] finally moving gradually [1] back to the bridge [1]	3 max
3	(f)	1 mark for a description of the aural effect of a harmonizer: it`s a pitch shift effect [1] and combines the original signal with a transposed version [1] set in this piece to 1/4 tone (ideally either side) variation of the original pitch OR a microtonal effect [1] resulting in a thicker / denser sound [1] and (in this instance) producing dissonance [1] 1 mark for a description of its specific use in stave 3: increasing and then decreasing the amount of effect used [1] used in the middle part of the stave only [1]	2 max

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)

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

SECTION B

Chick Corea: *Fickle Funk*

Describe how this piece is a characteristic example of modern jazz, giving musical reasons for your answer.

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

(You might wish to fade out before the end of the track . . . 5 minutes would certainly be too long for a `real` exam . . . but hey, it`s sure worth a listen though, ain`t it??)

- **points of a general nature:** standard jazz quintet line-up;
- two horns (soprano saxophone and trumpet);
- drum kit;
- electric piano and electric bass guitar . . . both of which indicate a more modern, perhaps contemporary ensemble;
- standard format;
- with a 16 bar head . . . 8 bar + 8 bar sections with an A:B structure;
- the chord sequence of the head is repeated throughout . . . supporting improvised solos for piano and the two horns . . . a standard jazz format;
- *and a return to the head plus short coda; (this point will be apparent only if the full track is used)*

- **points which would indicate the music`s `modern` origins:** fusion of funk and jazz styles;
- funk bass guitar playing style;
- moderately fast, disco-funk tempo / with straight quavers;
- semiquaver groups in drum kit . . . mostly on closed hats;
- chromatic chord progressions;
- use of extended chords;
- short, angular phrases . . . with rapid and short note values;

- **points of specific, stylistic detail:** horns use full range . . . especially at the top end;
- parallel motion in the head melody and at pre-arranged points thereafter, especially at turnarounds;
- trading twos with piano in the first improvisation section;
- electric bass . . . a mobile, wide ranging line, with slides and freely improvised phrases;
- but which retains the framework of the original bass line, especially the root position chromatic chord movement and stays on the `original` bass line at turnarounds;
- electric piano . . . left hand chords and right hand stabs and fills and improvised lines;
- drum kit . . . off-beat hits on snare . . . avoiding repetitive patterns, but generally maintain funk 16s and frequent incorporation of toms.

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.

Mozart, The Magic Flute: No 4 (Queen of the Night) and No 5 (Quintet).

Describe how Mozart`s musical setting enhances the mood and meaning of the text in `The Magic Flute`: No 4 (Queen of the Night) and No 5 (Quintet).

No 4 (Queen of the Night)

- imposing orchestral introduction (the entrance of the Queen!) / with crescendo;
- but agitated nature of the syncopated rhythm reflects the Queen`s mood;
- recitative begins calmly however, as the Queens seeks to reassure Tamino `O tremble not`;
- the characteristic (in Baroque and early Classical music) use of the Neapolitan 6th on `tief betrubte` (*deeply troubled*) however, betrays the depth of her anxiety;
- **Larghetto** - minor mode / downwards shape of phrase / sudden upwards leap (minor 6th) and *mf* . . . all reflecting grief and torment;
- outburst of anger on `ein Bosenwicht` (*a scoundrel*) / sudden *forte* / octave demisemiquavers / and dotted, angular arpeggio;
- `Noch seh . . .` agitated nature of the repeated semiquavers in upper strings / disjunct vocal line / shifting tonality and chromaticism;
- `Ach helft . . .` loud dynamic / high tessitura / declamatory / long duration on `help` / dissonance (diminished 7th) / return to soft dynamic and simple delivery to reflect despair and resignation / minor mode (Gm - Cm);
- `den meine Hilfe . . .` very simple three repeated crotchets / and slow harmonic rhythm / final despairing flat 9 (G7 + A flat) and then descent in final two bars, with bare accompaniment;
- **Allegro Moderato** - faster tempo / louder dynamic / in B flat major (relative major) / all reflect new hope . . . `You shall go to set her free`;
- this optimistic mood is also reflected in the rising triplet flourishes / and energetic, dotted rhythms / syncopated rhythms and semiquaver runs in the violins;
- Mozart fully explores the potential of the intense, dramatic coloratura voice / with a very wide vocal range / especially to the top end of the register / the high C and D in this aria is quite unusual / also the use of long melismas / fast semiquaver runs / large intervals / and wide dynamic range;
- the closing crescendo / semiquaver `scrubbing` / semiquaver scales / and the repeated tonic and dominant chords of the final cadence contribute to a sense of resolution and determination.

No 5 (Quintet)

- much of this quintet is business and dialogue, however there are several passages where Mozart has reflected the mood and meaning in the music:
- the amusing nature of Papageno`s (muted) predicament is underlined with light hearted mood and use of bassoon - often associated with comic elements (apologies to bassoon players . . . no offense, just saying!)
- and the monotone crotchets of `Nun plaudert Papageno wieder` declaim his joy at being released from his enforced silence;
- the emphatic repetition of `deine Warnung sein` underlines the need for future good behavior;
- the next passage (`Bekamen doch etc`) is the first for all five voices together / there are a few passages (in fact only four in total) where all five voices are used together, often in the more `reflective` moments (eg bars 184 - 203) . . . frequently, these tutti passages are homorhythmic, reflecting a certain unity between the characters` thoughts;
- `Statt Hass etc` . . . the `darker` nature of this line is reflected in the *forte* dynamic / tutti orchestration / multiple stopping / disjunct, angular melody / minor mode (G minor) / in octaves and with detached, staccato articulation (in orchestra) all give emphasis and forcefulness to this passage (*and the German language is always perfect for moments like these!*);

- *Bestande Lieb` etc . . .* the monophonic oboe bridge in dotted rhythm lightens the mood / *piano* dynamic / reduced orchestration / simple consonant harmony and legato articulation all contribute to a gentler feel;
- the three ladies often speak together, again underlining their unity of purpose (eg bars 96 - 109);
- *Nein, dafur bedank ich mich`* the *forte* on the first word / and use of the simple octave texture gives a direct emphasis to Papageno`s negative reaction;
- followed by the further emphasis provided by the melodic and harmonic repetition / and the change of rhythm from crotchets to quavers, conveying a sense of panic / reinforced by the rising semitones in octaves;
- the staccato, *a cappella* presentation of *Silberglockchen`* is clearly intended to reflect the sound of the `silver bells` (but the fact that *Zauberfloten`* has the same musical setting presumably broadens the reference to encompass *all improbable magical instruments of metallic construction . . .`*
- and there is a `fresh` feel to the music at the Andante, with the addition of clarinets, pizzicato strings and a detached vocal style . . . as if to underline the mystical and spiritual quality of the three children `guides`.

Elfman's `Batman Returns`: Birth of a Penguin (Parts I and II), Batman vs The Circus and The Rise and Fall from Grace.

Evaluate the use, instrumentation and development of the `Batman` and `Penguin` leitmotifs in Elfman's `Batman Returns`: Birth of a Penguin (Parts I and II), Batman vs The Circus and The Rise and Fall from Grace.

- there are musical motifs associated with all the major characters in `Batman Returns`;
- in the Edexcel Anthology selection from this film, the two main motifs used are Batman's theme (the five note motif which begins `Birth of a Penguin - Part I` . . . bars 1 - 2) and Penguin's theme (the seven note motif which follows Batman's theme . . . bars 3 - 4);
- both the Batman and Penguin themes are used extensively in the Edexcel Anthology cues / sometimes complete / at other times abbreviated and occasionally extended;
- the themes are subjected to changes of instrumentation, register, rhythm and tempo to reflect changing moods and action;
- but by `default`, the Batman theme is presented (portentous and dark) by low - mid brass;
- and the Penguin theme has a more twisted and sinister feel . . . wordless female choir, harp, strings, celeste and bass clarinet / or in a very Gothic presentation on full organ;
- in `Birth of a Penguin` (basically the title music) https://m.youtube.com/watch?v=E_L04BPyxYo the opening Batman theme is followed by six straight statements of the Penguin motif (orchestrations as described in the previous two bullets);
- the first two appearances of the Penguin motif (bars 2 - 6) are powerful, *fortissimo* / with a strong, deep bass line;
- the key changes from F minor to A minor for the next statement / with a quieter dynamic / and gentler timbre . . . strings and oboe, followed by (reduced) organ;
- G minor for the next statement / with a bizarre combination of tremolo strings, bass clarinet and childlike arpeggios on celeste (*to represent `cute` baby Penguin*);
- then into C minor at bar 14 for a further statement on full orchestra;
- at bar 22 (*after baby Penguin's slaughter of the family cat!*) there is a variation of the motif, in octaves;
- followed by a faster passage (bar 26) in which the theme (especially the first four notes) is developed and passed between wordless choir and full orchestra / very melodramatic, dark and sombre / contrast with sleigh bells and tambourine which give a `twisted Christmas` feel (*as baby Penguin is pushed in a pram through the snow, before his parents throw basket and baby into river*);
- celeste, tremolo strings and finally solo harp explore the motif further (*as baby Penguin floats away*);
- leading into `Birth of a Penguin - Part II` / the outline of the Penguin theme is split into pairs of notes / and presented firstly, on high violins followed by horns;
- the tempo increases however and `Birth of a Penguin - Part II` is now dominated by the Batman theme;
- starting with just the first four notes on horns (bar 9) / then into the bass register (bar 12) / and then in diminution at the end of bar 13 / then the final two notes and further fragments / all the time accompanied by a rapid violin ostinato / which all blossoms into a dramatic, *crescendo* major chord;
- finally at bar 25` breaking into the Batman March / in 12/8 metre / with an insistent, triplet rhythmic ostinato figure, which is reinforced by side drum;
- the motif is now transformed into a driving, fast paced `action-and-adventure` theme / with fragments passed around the orchestra (especially the characteristic falling semitone at the end of the motif) / and extended into a six note figure (eg bar 29 - 30 beat 1) / with a succession of modulations;

- the energy relaxes at bar 53 with elements of the Penguin theme (*as baby Penguin`s basket floats, now through the sewers at a more leisurely pace*) but the march style returns, with a driving crotchet beat / and the Batman theme is passed between brass and violins in a more expansive style / then with a modified rhythm it rises from the lower brass through the horns then trumpets, before finally returning to the horns (bars 75 - 83);
 - finally the mood relaxes and the cue ends with elements of the Penguin theme / on harp and flutter tongued flute (*as baby Penguin is welcomed by his new penguin family*).
-
- in `Batman vs the Circus` <https://m.youtube.com/watch?v=uL6nuZUONQE> the Batman theme appears several times / to coincide with Batman`s clashes with the circus mob / interspersed with passages of `circus clown` motifs (xylophone, piano, calliope, horn lip slurs, muted trumpet dischords etc);
 - much of the music is synchronised to the events / with sudden accents reinforcing the fast paced action;
 - the cue opens with a dark *crescendo* / followed by the Batman theme on trumpets then strings / culminating in a dramatic *fortissimo* chord;
 - *after further suspense the music breaks into frantic circus motifs . . . firstly, the poodle with the grenade, then explosions and general mayhem as Penguin`s `clown-thugs` create chaos;*
 - the first use of the Batman theme coincides with Batman`s first intervention as he deals with two of the clowns (bars 47 beat 4 to 49 beat 1) / strong, rapid version of the theme / on brass and lower strings / with a final *crescendo* and accented chord as Batman clashes heads (what a hero!);
 - a second Batman motif as he deals with more thugs (bars 52 - 53) / again (lower) brass / this time, the final notes repeated in a rapid, staccato rhythm;
 - a third appearance of the motif (on horns, echoed by trumpets bars 56 - 57) as more circus people get the Batman treatment;
 - more circus motifs (*and `London Bridge is Falling Down`??*) then a fourth Batman theme (bars 64 - 65) / on lower brass as (you`ve guessed it) another one bites the dust / the final chord is delayed to coincide with Batman`s (very unsporting) head butt;
 - the next use of the theme (still on lower brass, bar 82) is an augmented version with strong accents on bass drum and *glissando* each time the `Batboomerangthingy` fells an opponent;
 - and the final use of just the first three notes of the motif at bar 88 . . . and another one gone!
-
- `The Rise and Fall from Grace` <https://m.youtube.com/watch?v=wNWY3YmM3Kw> (partial clip only) is dominated by the Penguin theme;
 - cellos and basses have the theme first, beginning bar 2 beat 4 / modified into a five note figure / with shortened note values / then cellos again, starting at bar 4 beat 4 / with the original, four note theme;
 - a dark, Gothic version follows / with a tortuous combination of timbres . . . harp plays an extended version of the theme / with organ on long, `pedal` notes / and shrill, dissonant violin tremolos;
 - marimba and harp continue extending the motif / with an oboe countersubject;
 - followed by the theme again in a sinister, circus-style waltz (bar 20) / with accordion (calliope effect) and harp / with dark bass percussion rumbles;
 - and then cor anglais on the melody (bar 26) / with string drones;
 - harp and vibraphone continue to play with the theme / with eerie countermelodies on the violins / and dark tones on bass clarinet and bassoons;
 - (*the final `ta-dah` fanfare accompanies the acclaim for Penguin as future mayor of Gotham . . .*)

Debussy Estampes: Pagodes and La soiree dans Grenade.

Evaluate the use of rhythm and tempo in Debussy`s Estampes: Pagodes and La soiree dans Grenade.

Pagodes

- Debussy`s use of differentiated rhythmic patterns in this piece is an essential element in his layering of independent motifs, in the manner of a gamelan ensemble,;
- so, as a general principle, low gongs sound periodically / a moderately paced melody in the middle / faster moving figures in the upper range;
- specifically in the opening bars, the sustained, low pitched 5ths establish the use of semibreve pedal notes / sometimes sustained on the pedal over two bars (eg bars 3-4, 5-6 etc) / and sometimes pre-empting the first beat of the bar (eg on the last quaver beats of bars 4 and 6 and the last crotchet beat of bar 8 etc);
- the off-beat rhythm of the major 2nd ostinato is also established in these opening bars;
- the main melody (bar 3) is always presented in the middle range of the piano;
- the `Moderately lively` tempo is further qualified at the first statement of the main theme in bar 3, with the instruction `delicately and almost without shades of expression` / an important indication that the music is to be played without romantic indulgences of rubato;

- however, Debussy in seeking to emulate the cycles of gamelan music, often ends with a *ritardando* leading to a solo gong beat which begins the next cycle eg at bars 4, 6, 8, 10 etc;
- rhythms are blurred and softened by the use of BOTH pedals as specified in bar 1 / and restated in bar 11 (to remain depressed through to the end of bar 14) / intending to simulate the delicate (soft pedal) but also resonant, undamped tones (the sustaining pedal) of a gamelan ensemble and to strengthen the mix of harmonic overtones;
- a new melody in contrasting even quavers is introduced in bars 7 and 8;
- and the rhythmic independence of the layers in bars 11 – 12 etc is further accentuated by the contrasting articulation;

- the main melody is expanded and rhythmically developed in a manner similar to the nuclear melodies of gamelan music / eg bars 11, 13 and 14 all have a different, rhythmically modified version of the same pitch outline used in the original motif (bar 3);
- in bar 14 the increasing rhythmic diminution results in the series of pitches starting again (with the return of G# and C# at the end of the bar);
- a new feel at bar 15 / where the triplet ostinato gives a regular pulse / eight bars without the use of syncopation / diminution of the rising minor third / minims in bar 15, to crotchets and then to quavers in bar 16;
- suggestions of the rhythmic complexity and interplay among the various gamelan instruments, for instance in the 3 against 2 rhythms of bar 23 – 26 (in which the two parts of the main motif are combined together) / with a reminder that the tempo should be maintained;

- transition to a new section at bar 31 using the syncopated major 2nds to provide continuity / new melody at bar 33 rhythmically fluid and varied / lack of distinct pulse / but again, the instruction `without slowing` the tempo;
- bars 37 to 40 have a rhythmically modified version OR diminution of the same pitch outline used in the original motif (bar 3) / in bars 37 and 39, the complete motif outline is played twice / bar 38 presents the second part of the motif four times / bar 40 begins with the second part of the motif / followed by the first part three times (the 3rd time in a higher octave);
- bar 41 – homorhythmic . . . contrast;
- bar 45, the rhythm of the syncopated major 2nd ostinato modified into 2 semiquaver + quaver groups, still off the beat;
- trills in bars 50 – 52 further contribute to a lack of pulse;

(bars 53+ repeat of previous material);

- bar 78 – further diminution of note values / fine delicate upper layer over the low gongs and the main melodic ideas from earlier in the movement in the middle layer;
- subtle nuances of rhythm in the upper layer / with regular demisemiquaver groups mingled with triplets and quintuplets / giving a quasi-improvised feel;
- final blur of sustained rhythms in the last bar – a splash of colour to finish.

La soirees dans Grenade

- `The evening in Granada` . . . this piece is dominated by the swaying rhythm of the Habanera - a traditional Spanish dance;



- some examples of the use of the Habanera rhythm . . . runs through the inner part in bars 1 – 14 / dropping to the bass part in bars 15 – 16 / returning at bars 21 – 28 where it is picked out (bars 23 – 28) in the middle of a sequence of parallel RH chords;
- a sustained `drone` low C# held on the pedal through bars 1- 4 / and a slow, minim upper C# `inverted pedal` bars 2 – 14 / all longer note values (plus the habanera rhythm);
- a melody bars 7 - 16 uses the so-called `Arabic` scale and its Moorish - Spanish `feel is further enhanced by the languid, flexible, irregular rhythm / with an absence of regular metrical pulse / and use of ornamentation;
- bars 17 - 20 provide rhythmic contrast with an agitated, unsettled rhythm, especially the repeated semiquaver chords;
- Debussy`s tempo instructions further enhance the mood and contrasts - in bar 1 - *Begin slowly, with a relaxed (carefree) graceful rhythm* / in bar 15 (the end of the Arabic melody) - *held back* / but at the change of mood in bar 17 - *in a strict tempo*;
- in bars 23 - 28 . . . this whimsical whole tone passage has a flexible tempo – *tempo rubato* and *retenu* / but the return to the agitated, semiquaver rhythms at bars 29 – 32 are once again marked *tempo giusto* to retain their spiky feel / which is maintained through the syncopated cross rhythms of bars 33 – 36;
- bars 38 - 43 . . . Spanish flamenco guitar feel, to be played with rhythmic energy *Très rythmé* / the rapid, two finger picking technique (*picado*) reflected in the repeated, semiquaver `E` and `A` in bars 39, 41 and 43 / and `fan` technique - *abanico* or *rasgueado* . . . on the final arpeggio chord in each bar;

- there are similar guitar style rhythmic figurations in the *‘Léger et lointain’* passages towards the end of the piece;
- a lively and vigorous A major dance starting at the end of bar 41 is dominated by a strong Habanera rhythm in the left hand;
- bars 41 - 60, the three layers are differentiated by independent rhythms (*much in the same way as the different ‘gamelan’ layers are presented in ‘Pagodes’*);
- followed by a return of the languid whole tone motif from bars 23 – 28 . . . again *tempo rubato* and *retenu*;
- bar 67 - a second, more energetic and syncopated flamenco-like dance passage marked *avec plus d’abandon* to highlight the characteristic syncopated rhythms / again, there is complex rhythmic layering in this section;
- the remainder of the movement reprises previous material (often modified) with some characteristic ‘three hand’ techniques / rhythms are designed to permit the playing of multiple motifs in the left hand . . . including cross hand playing;
- bar 98+ strong Habanera rhythm ostinato chord pattern in right hand;
- alternating phrases of ‘strict’ Habanera rhythm and ‘free’ Moorish rhythm to conclude.