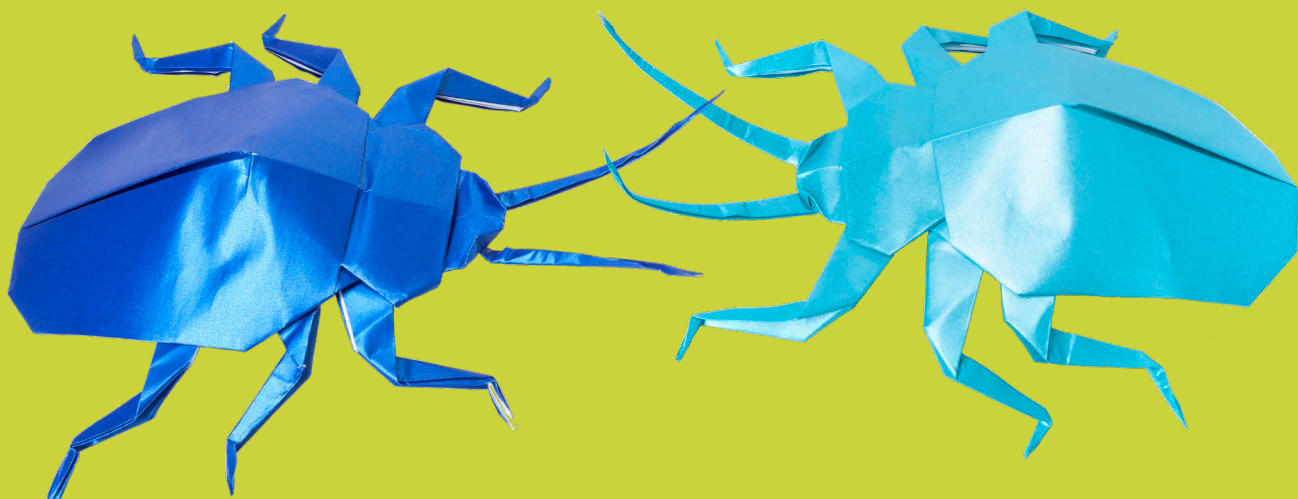


A level Music Appraisal

Component 3 Question 6
Essay guidance and exemplars

NB: updates were made in April 2021 and these are highlighted.



Introduction

These exemplar assessment materials are provided to enable centres to support their A-level Music Appraisal (9MU0_03) candidates in the skills required for success responding to Question 6, a thirty-mark essay discussing one of the set works of music for the qualification.

Live assessment material from 2019 has been used to provide exemplar candidate responses across a range of levels. In addition, the start of the document breaks down each of the various components within each essay to illustrate what is being assessed and provide information as to best practice.

The exemplification of the Senior examiners' decisions is based on the mark scheme criteria, which can be downloaded from our subject page (see link below). Centres should utilise the commentary of the exemplification of marker decisions to support their internal assessment of candidates. Centres may find it beneficial to review this document in conjunction with the following resources (available on our website):

- Mark scheme – 9MU0 Paper 3 – June 2019
- A level Music 2016 specification
- A level Music 2016 sample assessment materials
- Set work support guides
- Edexcel A level Music Anthology

Our Music Subject Advisor (Jeffery Hole) is also here to help. You can contact Jeffery with any questions in the following ways:

Phone: 0344 4632935

Twitter: @PearsonMusic1

Subject Page: <https://qualifications.pearson.com/en/qualifications/edexcel-a-levels/music-2016.html>

Guidance

The extended response questions (Section B) of 9MU0 03 are awarded a maximum of 50 marks. This means that they account for 20% of the GCE A Level qualification overall.

Timing Guidelines



Examiners have noted several short responses to these questions and have suggested that candidates may be devoting too much of the allocated exam time to Section A (Questions 1-4), leaving little time for the extended responses. The following is intended as guidance for candidates. The examination is completed in 120 minutes and is marked out of 100. It might be useful to think of each mark in Section A as being equivalent to a minute, thus completing Section A in roughly 50 minutes, allowing roughly 70 minutes to complete the extended response questions. Candidates should certainly not spend more than an hour on Section A and should ideally practise working in appropriately timed conditions in advance of the examination.

Question 6

This is a 30-mark extended response question. The candidate has a choice of **four** questions, each on one of the set works from the six different Areas of Study. The question focuses on the composer's use of three musical elements, and the candidate is required to produce an extended response with careful analysis and evaluation. No audio is provided for this question but candidates will be provided with an excerpt from the score of each set work.

The Areas of Study and list of set works can be found in the specification (pages 73-77). As with Question 5, candidates are expected to discuss the musical elements within their context and using appropriate musical language.

This question covers Assessment Objectives 3 and 4 (AO3 and AO4). The weighting for these is set up within the construction of the question and the mark scheme (10 marks AO3, 20 marks AO4). However examiners do not consider the Assessment Objectives separately. Instead they mark holistically and match the descriptors in the assessment grids. Assessment Objective 3 (AO3) covers the knowledge acquired of the musical elements of the set works. Assessment Objective 4 (AO4) covers the analysis of the effect of these elements, and it is expected that each analytical explanation will be justified with reference to other relevant works (see **'Other Music'** section below).

Three elements are specified in each question and candidates should cover all three. The nature of the set works may mean that there is more to say about some elements than others but this is

taken into consideration when the examination is designed and assessed. A list of all musical elements that can feature in Question 6 can be found on pages 70-71 of the specification

Resource Booklet

The resource booklet for 9MU0 03 includes extracts from the scores of the set works for Q06. Roughly a third of the pages are provided for each work required. Candidates are expected to answer on the whole set work, not just the extract provided in the resource booklet. The purpose of the extracts is to remind the candidate of the set work in the question. Candidates are not expected to include specific bar numbers in their responses to question 6 and are not credited for doing so.

Musical Context

As the specification makes clear (page 72), historical context is only one aspect to be considered here. The purpose and intention of the composer must also be considered, and there will always be guidance on what specifically to consider within the question itself. Candidates are required to discuss how the music is created, developed and performed. To justify their arguments, they will be expected to relate their discussion to other relevant works, as explained in the question. This is often referred to simply as **other music** and is discussed below.

Musical Language

At level 5 on the assessment criteria it is expected that candidates will demonstrate excellent use of musical language, showing an accurate, clear understanding of musical vocabulary. In order to credit this, examiners will need to see appropriate evidence in the discussion of the three elements specified in the question. A Music Vocabulary List is provided as Appendix 3 of the specification (pages 90-97) but, as stated on page 90, “The list is not exhaustive”.

“Discuss” as a command word

All tasks on the examination are driven by command words, and their general definitions are published in Appendix 5 of the specification (page 100). The command word for Question 6 is “Discuss” and its definition has three parts, as explained in the chart below:

General Definition	As applied in 9MU0 03
Identify the issue/situation/problem/argument that is being assessed within the question	Identifying how the musical elements relate to the question
Explore all aspects of an issue/situation/problem/argument	Exploring the effects of the musical elements
Investigate the issue/situation/problem/argument by reasoning or argument	Justifying the argument by making suitable connections with other music

In summary, candidates would be required to identify what they hear in the music and to explain the effect of what they hear (the ‘what’ and the ‘why’). They would then justify their explanation by relating to other music.

Other Music

The question requires candidates to relate to other relevant works to justify their points. These could be taken from the set works that they have studied, from the Appendix 4 Suggested other music list found in the specification, or any other music.

These other works are included in the discussion to justify the musical points being made. Candidates are expected to identify something in the music, to describe or explain its effect, and to justify this explanation with reference to other music. This is reflected in the wording of the assessment criteria.

The best candidates, when referencing other music, will specifically link the effect of the other music to the music heard, rather than simply listing another, similar piece

Assessment criteria

Indicative content (all Assessment Objective 3) is provided in the mark scheme to assist the examiners. There is no expectation that any candidate would make every point listed here; they are simply examples of what are the most likely accurate observations. The potential responses to

Assessment Objective 4 are so large that any indicative content would be impractical, therefore this is left to the professional judgement of the examiners, who are trained and standardised in applying the mark scheme accurately.

It must be emphasised that this question is assessed against a levels-based mark scheme rather than a points-based one. A candidate producing a long list of features of the music, even if all are relevant to the question, without explanation of effect, and without justification with other music, will be less successful than a candidate making fewer points that are fully explained and justified with other relevant works.

Question 6 exemplars and commentaries

6 (a) INSTRUMENTAL MUSIC

Discuss Clara Wieck-Schumann's use of structure, tonality and harmony in Piano Trio in G minor, Op. 17: movement 1.

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

(30)

Level 1 - 4 marks

"Clara Schumann uses structure, harmony and tonality in a very conventional way in her 'Piano Trio in G minor'.

Structure is particularly important in creating a conventional feel. The piece is in sonata form, one of the most often used forms at the time especially in piano trios like Robert Schumann produced. The structure is clearly outlined by changes in key and perfect cadences - techniques often employed by Beethoven in his many works. There is also a discursive section in the piece which is typical of chamber music.

Tonality is another important feature in the conventional nature of the piece. The piece passes through closely related keys as is typical in sonata form and can be related as far back as Mozart. The tonality of the piece is strengthened by the use of conventional cadences to mark the end of sections - a technique employed by Schumann's contemporary Brahms in his piano trios.

Harmony too is used in a conventional way. Schumann uses certain harmonic devices like tonic and dominant pedals to strengthen the harmony of the piece. Beethoven was fond of this technique. Schumann also adds dissonance in specific sections to give the piece a darker element, dissonance gained prominence in the Romantic period. Despite the conventional nature of the piece, Schumann allows the piano to play chordal accompaniment rather than dominate the texture for its entirety. Giving instruments equal roles was uncommon in piano trios.

To conclude Schumann's writing is typical of the Romantic period and chamber music. Especially prominent conventional features include structure, harmony and tonality."

Examiner Commentary

All three elements in the question are touched on, and most points made are relevant to the question, but very few points are actually made. Basic music vocabulary is used with some error ('discursive' rather than 'development', for example). The work is organised in clear paragraphs. Attempts to link to other works are very general, limited often to just naming a composer (for example "Mozart").

Summary

This is Level 1 work. The highly general nature of the other music, limited contextual features, and the very few musical points made, mean that this is not at the top of the level. However positive features, such as the organisation of ideas, move it from the bottom of the level.

6 (b) POPULAR MUSIC AND JAZZ

Discuss The Beatles' use of structure, sonority and texture in 'Tomorrow never knows'.

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

(30)

Level 2 - 10 marks

"The Beatles were a boy band that rose to fame in the 1960's and became very popular in Britain. They rose to fame and conformed to the genre of Britpop - along with many of their contemporaries, for example Oasis. The Beatles had an immense impact on Britain and the intense fanbase of the band became known as Beatlemania. The Beatles were very much influenced by bands such as the Beach Boys. The album 'Revolver' in which the set work 'Tomorrow Never Knows' comes from, was characterised by its uniqueness and its attempts to push the boundaries of pop music. The experimental quality of 'Tomorrow Never Knows' fits this description well.

The sonority of 'Tomorrow Never Knows' is characterised by the extreme experimental quality of the song - subverting expectations of a conventional pop song in the 1960's. There is use of vocables throughout and treatment of vocals through the use of Leslie Cabinet. Before the first verse starts there is a sound effect that sounds remarkably like the sound of seagulls. This was actually a pre-recorded recording of John Lennon laughing that was reversed and superimposed onto the track. The everyday sound of seagulls proves to be surprising for the listener and adds a very naturalistic element to the music. This is not the only song that has had everyday sounds superimposed onto the track. For example Michael Jackson's 'Thriller' begins with many naturalistic sound effects, for example the creaking of doors and screams. In this case this serves to add a more malevolent quality to the music.

The sound of John Lennon's laugh is not the only pre-recorded fragment that is in the song. The guitar bass solo was pre-recorded, reversed and again superimposed onto the track. The reversal of the melody of the guitar solo serves to create a unique quality to the song - again aiding The Beatles quest to distance themselves from conventional pop features on this album. Moreover, the melody of this song is characterised by the use of mixolydian mode - this serves to add an ambiguousness and unique quality to the sonority. Another Beatles song that uses mixolydian mode is 'Hey Jude'. Using modes as the basis of their melody was not unusual for the Beatles - for example in 'Eleanor Rigby' there is use of Dorian mode, accompanied by Aeolian mode inflections. Lastly the sonority of 'Tomorrow Never Knows' is characterised by Indian influences - for example the use of sitar that fades in at the beginning. In addition there is also the use of drone which adds to the Indian music quality. The mixture of Indian music with conventional pop instruments and a pop group aid The Beatles in pushing the boundaries of pop music. There are many examples of other artists who have fused together Indian music with other genres of music in order to create innovative art. For example Anoushka Shankar's album 'Breathing Under Water' and also Talvin Singh 'Butterfly which serves to fuse Indian music with drum and bass. The influence of Indian music within this song may have been due to the work that George Harrison had done with Ravi Shankar - as he had recently become very interested in Indian music. Perhaps the integration of

Indian music affecting the sonority of this set work was imposed to create a new direction for The Beatles.

The structure of 'Tomorrow Never Knows' is characteristic of many pop song structures. The song has an introduction, coda and 7 verses. There is evidence of a melodic interlude between verses 3 and 4 of the song. The introduction consists of a drone C (again linking to the Indian music inflections that are evident within the piece). A drone C is also used in Shankar's 'Breathing Under Water'. The introduction serves to immediately subvert conventions of traditional pop songs and acts as an introduction to The Beatles work in breaking the boundaries. Each verse has the same melody however they all have unique lyrics. The song breaks structural conventions of pop songs by not including a chorus section. For example, Oasis 'Wonderwall' is a clear representation of the conventional verse-chorus structure.

Finally, in terms of texture there is evidence of layering of different superimposed parts creating a texture of polyphony. The busy texture not only adds to the unique nature of the song, but also creates interest for the listener."

Examiner Commentary

There is some evidence of context here in the first paragraph, although with errors. Some musical observations are made about the three required elements, however less for texture. There is some irrelevance, as in the discussion of modality, and inaccuracy, as in the "use of vocables throughout". There is some explanation of the effects (for example in the final paragraph) but this is inconsistent. The music is contextualised by other music but this is not always successful (as with the attempt to link the sound effects at the start of Thriller with the tape loop effects in this song or a drone C used in Breathing Under Water.)

Summary

This work is at Level 2 because it contains many errors and some irrelevance which prevent it being a clear response, as would be required at Level 3. Because one of the required elements for discussion is only treated rather briefly it will not be at the top of the level.

6 (b) POPULAR MUSIC AND JAZZ

Discuss The Beatles' use of structure, sonority and texture in 'Tomorrow never knows'.

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

(30)

Level 3 = 13 marks

"The Beatles were an influential British rock band active from 1962 to 1970. In 1966, they stopped touring and began to experiment with more studio technique, famously at the Abbey Road 4-track studio, with one of the early results of this experimentation and studio focus being their album 'Revolver', released in 1966. One of the most experimental tracks on the album is 'Tomorrow Never Knows', which uses sampling and effects to produce a psychedelic atmosphere, influenced by Indian music.

The structure of the song is modified strophic, with 7 short verses all sharing the same melody. This could be indicative of repetitive chanting in Eastern meditation, as the lyrics were inspired by 'The Psychedelic Experience' - a manual based on the Tibetan Book of the Dead by Timothy Leary. The repetitiveness of the structure has a hypnotic, trance-like effect, which is abruptly ended when the piece ends with an instrumental portion.

The sonority of the song is strange and experimental. The Beatles were at that time experimenting with sound and recorded one of the band members laughing. This was pitched up and played backwards to produce a seagull effect. Another composer who experimented early on with the manipulation and layering of voices was Stockhausen in his composition 'Gesang oder Junglinge', which Paul McCartney was inspired by during these sessions. Pierre Schaefer's technique of splicing and rearranging samples of magnetic tape inspired the Beatles and also contemporary band The Beach Boys in their song 'Good Vibrations' which is composed of several spliced recording sessions recorded over 6 months, and demonstrated the innovations at the time where artists began to see the studio as an instrument. Another strange sampling technique was to play violin and flute samples through a mellotron, the violin melody in particular, creating a cluttered and surreal atmosphere, possibly inspired by the LSD that John Lennon was taking at the time.

John Lennon's voice was put through an effects processor, with extreme delay used on the first verse to create a sense of space. This sonority was described by John Lennon as 'wanting to sound like the Dalai Lama singing from his highest mountain'. The sense of space and distance created by the delay effect is later removed when the delay is turned off, further disorientating the listener.

The interesting texture in 'Tomorrow Never Knows' is created by a tanpura drone on the note C for the majority of the song, inspired by Indian music. This drone creates slash chords in the second half of each verse, and provides the backdrop to which all instruments play over. This is an example of a fusion of Western pop music, and experimental and Indian music, creating a hypnotic effect. Another piece to use this fusion of East and West is Yehudi Menuhin and Ravi Shankar's 'Raga Pilloo', which shares the constant tanpura drone, but is more conventionally Indian, with

Alap, Jhor and Jhalla and the use of tablas, Yehudi providing the more Western influence on his violin using chromaticism and no meend or quarter tones.

This song represents the culmination of experimentation the Beatles has done up to that point, its interesting sound owing almost entirely to its drone and use of sample manipulation. The influence of other experimental music is key, and it showed early innovation in experimenting with the studio and pre-recorded samples.”

Examiner Commentary

This essay has a clear structure and is well organised. There is a clear sense of context. All three required elements are covered, although there is some inaccuracy in the description of the structure (the song does not use a modified strophic structure) and the discussion of texture focuses exclusively on pedals. There are links to other music but their use is inconsistent, and generally illustrative rather than justifying the points made by referring to the effect of the feature discussed.

Summary

This work is at Level 3. It is at the bottom of the level because of inaccuracy concerning one element, which also has no other music to justify the point, and because another element is not expanded on enough.

6 (a) INSTRUMENTAL MUSIC

Discuss Clara Wieck-Schumann's use of structure, tonality and harmony in Piano Trio in G minor, Op. 17: movement 1.

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

(30)

Level 3 = 16 marks

“Clara Wieck-Schumann was a very well-known concert pianist, who also composed as part of her father's musical tuition. She wrote this piano trio in 1846 and most of her works were for small ensembles including piano. However, her composing decreased as her family responsibilities took over and she was the main bread-winner in her family, married to Robert Schumann.

Schumann uses both conventional Classical style harmony and more adventurous, dramatic harmonies for contrast. Schumann mainly uses major and minor triads in root position or first inversion and clear cadences, such as I_c-V-I into the bridge. She also uses pedals such as a long cello dominant pedal at the end of the development, stabilising the harmony. Fanny Mendelssohn also uses pedals in her Piano Trio - for example, a tonic pedal under heavy chromaticism in the melody, that gives a sense of harmonic stability. Hence, both use pedals effectively to give harmonic stability.

Schumann also uses more chromatic harmony. She uses an augmented 6th chord before a dramatic octave left hand piano melody and diminished 7ths in the second subject. She also heavily uses chromaticism in the development. This is comparable to Berlioz's 'Symphonie Fantastique', where he uses diminished 7ths in the climaxes of sections and a dominant 7th just before his second subject to provide a greater release of tension. Hence, both Schumann and Berlioz use harmony similarly, which could show that despite discrimination against Schumann for being a woman, she still composed very successfully.

Schumann also uses tonality in keeping with sonata form traditions. Her first subject is in G minor and her second subject is in B \flat major. The development travels through many keys including C minor, E \flat major and F minor. Beethoven uses a similar tonal scheme in his 'Piano Sonata No.32', modulating from C minor to A \flat major for the second subject. However, this could be seen as a more innovative modulation to the 6th of the scale rather than the more conventional relative major. Schubert also uses a similar idea of modulating to more remote keys in the development of his 'Piano Trio No.4'. Despite his first subject in B \flat major, he uses unusual tertiary modulation to D \flat major for the development. Hence, Schumann can be seen as more traditional in terms of tonality. The second subject in the recapitulation is played in the tonic major, which could be seen as a more unconventional use of tonality. Berlioz also uses a more unconventional tonal scheme in the recapitulation of his 'Symphonie Fantastique', starting the first subject in G major (the dominant) rather than the tonic. Hence, breaking the conventions of this rigid Classical tonal structure of sonata form was perhaps a popular way of adding variety to the music.

Schumann uses the traditional sonata form - a very popular form of music. She has a first subject, bridge, second subject, development and recapitulation (beginning as a verbatim repeat of the

exposition, then developing towards a dramatic coda). Dvorak uses a more unusual form - dumka form - in his 'Piano Trio No.4'. He alternates a lamenting melody with bright, cheerful sections, which provides more contrast and could be seen as a more innovative use of structure. However, he was writing later than Schumann when innovation was encouraged and sought after more.

Due to sonata form, Schumann's 'Piano Trio' could be seen as quite repetitive in structure, with a repeat of the exposition and a verbatim repeat of the exposition up to the bridge in the recapitulation. Rachmaninoff also uses repetition as a structural device in his 'Trio Elegiaque No.1'. The exposition is based on 12 repeats of an initial idea that are varied, such as rhythmic accompanimental variation. Hence, both composers effectively use repetition, but Rachmaninoff could be seen using repetition more innovatively, due to the constant development of his theme.

Overall, Schumann uses structure, tonality and harmony in a usually conventional way, using sonata form with its clear tonality scheme and often simple functional harmony. Other composers may have been more innovative in their use of these devices, such as Dvorak and Rachmaninoff, but were composing later and perhaps had access to more advanced compositional teaching than women of the mid-1800s did. However, Schumann still creates a very successful piano trio movement."

Examiner Commentary

This essay develops contextual links in the opening paragraph but these are biographical rather than musical, although one brief reference is made later to Classical style harmony, giving a sense of stylistic awareness. This essay is well-organised and all three elements are covered with use of musical vocabulary. The effects of the elements are sometimes explained, although the element of structure was presented in a list and without explanation. Musical observations were sometimes illustrated by other musical examples but not always. Other musical examples lacked precision as the specific movement was not given, for example Berlioz's Symphonie Fantastique and all others. There were some appropriate examples of wider listening, but those chosen for tonality and structure were dissimilar in technical approach and explanations subsequently became confused.

Summary

This work is at Level 3. Its coverage of the elements and use of musical vocabulary is good. It uses other music but examples for tonality and structure are not always well chosen or successfully explained. This therefore places it in the middle of the level.

6 (c) FUSIONS

Discuss Debussy's use of texture, melody and rhythm (including tempo and metre) in *Estampes*: No.2 'La soirée dans Grenade'.

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

(30)

Level 4 – 21 marks

“Debussy was an impressionist composer in the 19th century and took inspiration from many elements such as the Balinese Gamelan when writing Estampes. Estampes is descriptive music - every title relates to the feelings that should be evoked by each piece. This was common in the impressionist musical genre as composers encouraged the listener to create their own interpretation of the piece. ‘La Soiree dans Grenade’ is influenced by Granada in Spain and became an influence for many other impressionist composers such as Albeniz.

In the melody of ‘La Soiree dans Grenade’ there is great use of moorish lament which includes an augmented 2nd and acciaccatura and is fluid to give a sense of improvisation. This helps give an exotic and foreign feel to the piece in order to portray Granada as a unique place, which only the very rich could afford to travel there. Debussy uses a similar technique with a motif entering an augmented 2nd and acciaccatura in ‘Prelude l’apres midi d’un faune’ in order to portray the events happening to the faune in one day.

Later on in the piece there is use of melodies containing whole tone scales in order to give the piece variety and flair to help portray a Spanish atmosphere. Whole tone scales were a signature of Debussy's and can be seen in his ‘Pour le Piano’, however here he uses it to challenge the pianist's ability.

Debussy also makes extensive use of 7th and parallel chords. This creates a humming atmosphere of the night creatures and atmosphere in Granada. In his Java Suite Godowsky also makes great use of parallel chords in his melodies as it portrays the wilderness of Java, as he was influenced to compose this piece after a trip to the country.

In the melody Debussy also emulates flamenco guitar sounds with the use of spread chords after the end of every two bar phrase. Flamenco guitars are crucial to the style and give the piece a Spanish flair to portray the nature of the local people and their traditions in Granada. Similarly Debussy also uses spread chords extensively in his piece Sarabande in order to portray the Spanish dance and the instruments that traditionally accompany them.

The melodies are often built in 4ths and 5ths in order to avoid traditional melodies to create a sense of the unknown and mystery in the night time of Granada as places such as Spain were new popular sites in the 19th century. Poulenc also uses this technique in his Concerto for Two Pianos however he uses it to create melodies reminiscent of the Balinese Gamelan he was inspired by.

In the rhythm of 'La Soiree dans Grenade' Debussy uses the traditional Habanera rhythm. This rhythm was traditionally from a cello dance but moved over to Spain and became extremely prominent. This rhythm includes a dotted quaver, semiquaver and two quavers. It gives the piece a distinctively Spanish flair, which is what Debussy was trying to convey. Bizet also makes great use of the Habanera rhythm in his opera Carmen in the piece 'L'amour est un oiseau rebelle' as the opera was set in Spain.

The tempo in 'La Soiree dans Grenade' changes frequently with markings such as 'tres rythme' and 'tempo rubato' in order to portray the different feelings and events that happen throughout and might in Granada. In his Suite Espagnola: Sevilla, Albeniz also uses this technique but here he utilises it to portray the busy social town of Seville in Spain.

The metre changes throughout 'La Soiree dans Grenade' for contrast between different events and entities. For example it moves between 4/4 to 3/4 then back to the original 2/4. This enables Debussy to create an atmosphere and a story as he describes different events occurring throughout the music. This is also used extensively in the piece 'Prelude l'apres midi d'un faune' where the metre changes from 9/8 to 6/8 to 12/8 in order to portray a life in the day of a faune.

Debussy also makes great use of syncopation in 'La Soiree dans Grenade', particularly in the rubato melodies at the end of the piece as it portrays the night becoming later and the area of Grenade becoming more tired and sleepy. Kate Bush uses syncopation extensively in her piece 'And Dream of Sheep' to convey a sense of a lullaby as the singer slowly falls asleep throughout the song.

The texture in 'La Soiree dans Grenade' varies extensively. There are moments when the texture suddenly thins as the left hand part in the piano suddenly moves to treble clef. This helps create a gentle and delicate feel in the piece as Debussy depicts the gentle murmurs in the distance. In contrast, Chopin also uses this technique between the A sections and the B sections of his piece 'The Raindrop Prelude'. Here it is used to create a textural difference between the higher rainfall and the heavy thunder.

At the end of 'La Soiree dans Grenade' the texture has a fading out effect as the notes are allowed to evaporate by keeping the sustaining pedal depressed. This depicts the sounds in the night as slowly becoming more distant as the night in Granada comes to an end. Similarly, this is used in Debussy's 'Clair de Lune' at the end of the piece to depict the everlasting serenity of the moonlight as it fades away.

Debussy also makes use of homophony such as the fragmented sections at the end of the piece where there are quick flurries. This conveys distant flurries of sound from the town of Granada as the night comes to an end. Homophony is a common texture in most types of music and can be heard extensively in the opening to Verdi's 'Drinking Song' from 'La Traviata', though here it is used to create a sense of happiness and brevity.

At the beginning of 'La Soiree dans Grenade' Debussy also makes use of melody dominated homophony as the Habanera rhythm dominates the texture. This allows Debussy to create a distinctly Spanish feel as the listener focuses on the Habanera rhythm. This texture is used for a

similar effect in Mozart's 'Queen of the Night' aria as the texture is melody dominated homophony so the audience focuses on the Queen and her grievances.

Lastly, Debussy also makes extensive use of an inverted C# pedal note to add variety to the piece and helps add to the changing scenes as the night in Grenade progresses. Chopin uses this technique extensively in his 'Raindrop Prelude' as there is a constant dominant quaver to represent the raindrops falling.

To conclude, Debussy makes extensive use of elements such as spread chords, the habanera rhythm and varying changes in tempo to successfully create a Spanish feel of a night in Granada.”

Examiner Commentary

This is a very extensive essay with a clear organisation. Some understanding of the musical context in which the piece was written is shown in the introductory paragraph. Most musical observations are related to the question and are relevant, although the section about spread chords fails to answer the question directly. There is good coverage of the three elements showing competent use of musical vocabulary. The explanation of musical observations however is not always successful (for example “whole tone scales...give the piece variety and flair to help portray Spanish atmosphere” or augmented 2nd and acciaccatura a Prelude a l'apres-midi d'un faune' in order to portray the events happening to the faune in one day). There is much reference to a range of stylistically well-chosen other music which is fluently embedded. However, there are occasions where it is not directly relevant to the musical point being made (such as the reference to 'Queen of Night' aria in The Magic Flute) or is simply mentioned without further justification. Explanations of other musical examples lack technical understanding and rely on programmatic effect.

Summary

This is work at Level 4. Despite being thorough it lacks the sophistication that would be expected in a Level 5 response. It should be placed in middle of Level 4 to reflect the fact that it loses focus on the question itself, that the explanations are sometimes weak and that the use of other music, sometimes illustrates rather than justifies the observation, showing lack of consistency.