

# Circular S/IF/53/18

September 2018

To: Head of Department - Art and Design

For circulation to: All Teachers of Art and Design and The Examinations Officer

## GCE Music Updates to Support Materials

The support materials for AS and A2 level music have undergone a full review and the following changes are to be implemented. These changes are currently being applied to the online versions of the analyses.

### AS Music for Orchestra 1700-1900

Page 5 – G min+ refers to the fact that the development section begins in G Minor and modulates to other keys.

Page 6 – The fourth entry of the fugato is in bar 137. The last line of the table at the bottom of page 6 should read:

Bar 137	G	Cello and double bass
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### AS Sacred Vocal Music: Anthems

Page 1 – Rewording:

*Although the dominant / tonic polarity represents a gradual shift away from the modality of the Renaissance towards the diatonic system of the Baroque, the style of this verse anthem is essentially that of the Tudor (renaissance) period.*

Page 10 – Correction as follows: All four parts are in unison up to bar 92 where the altos and male voices again take the melody...

### AS Secular Vocal Music: Musicals

Page 4 – The penultimate line of the table should read as follows:

100	<i>Of course it takes talent...</i>	F# Minor first inversion	F#
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Page 4 – Second column should read *Descending chords (C Major and Bb major) over two bars...*

Page 5 – Table should read as follows:

Bar 235	Bar 236
Gb	Bbm+ 2 <sup>nd</sup>
2 <sup>nd</sup> Inv	Root

Page 9 – Table should read as follows:

Bar 2
F#m7

## A2 Music for Orchestra in the Twentieth Century

Page 1 Rewording:

*A restatement of the opening theme in divided violins at bar 11 is extended with more complex harmonisation (parallel 9<sup>th</sup> chords) at bar 14. The next four bars contain diatonically unrelated chords: Bb9 in bar 15, G11 in bar 17, followed by Eb9 in bar 19.*

Page 5 – Replace the first bullet point with:

- Dissonance is introduced in bar 25

Page 5 - Rewording:

*In keeping with its Baroque antecedents, the Rigaudon (bars 1-36) consist of a lively binary form in duple metre.*

Page 6 – Rewording

*The reprise of the Rigaudon begins at bar 93 and proceeds unaltered, apart from the omission of the repeats, right the way through until bar 122 thereby completing a ternary structure.*

## A2 Sacred Vocal Music: Mass / Requiem Mass

Page 7 – Correction: *The expressive rising major 6<sup>th</sup>, on ‘speculum’ is highlighted by the use of a minor 9<sup>th</sup> chord in bar 31...*

Page 8 – Correction: *‘The sense of apprehension implied in the text is represented in musical terms by the use of a diminished 7<sup>th</sup> chord in bar 47 before this...’*

Page 10: rewording:

*The E Minor / A7 riff is re-established at bar 22 and Kyrie eleison return with the addition of a new melodic line in second sopranos.’*

## A2 Secular Vocal Music – 1600 to the present day

Page 6 –Rewording:

*The expressiveness of the music which modulates through F# minor at bar 19 is heightened by...*

Page 6 - correct table as follows:

Bar 23 <sup>1</sup>	E 4-3 suspension	Bar 25 <sup>1</sup>	A 4-3 suspension
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Page 8 – Heading for the table at the bottom of page 8 should read:

Bar	Melody	Harmony
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