LCME SINCE 1887

Centre

.....

WRITTEN EXAMINATIONS IN THE THEORY OF MUSIC

SUMMER 2024

LMusLCM Paper I

Composition

Full Name of Candidate.....
(Surname Last)

Registration Number (if required) .....

I declare that the compositions submitted are solely my own work.

Signature: .....

Witness 1 (sign & print name): .....

Witness 2 (sign & print name): .....

Instructions to Candidates

1. This paper is to be completed in advance of the LMusLCM examination date.
2. Candidates must present their answers to the Invigilator when they sit for Paper II.
3. The declaration above must also be completed, indicating that the compositions are solely the work of the candidate, signed by the candidate and two witnesses.
4. Candidates may write their answers in the places indicated in this question paper (continuing on separate sheets as necessary), or they may submit them on separate sheets. Any additional sheets must be handed in with this question paper.

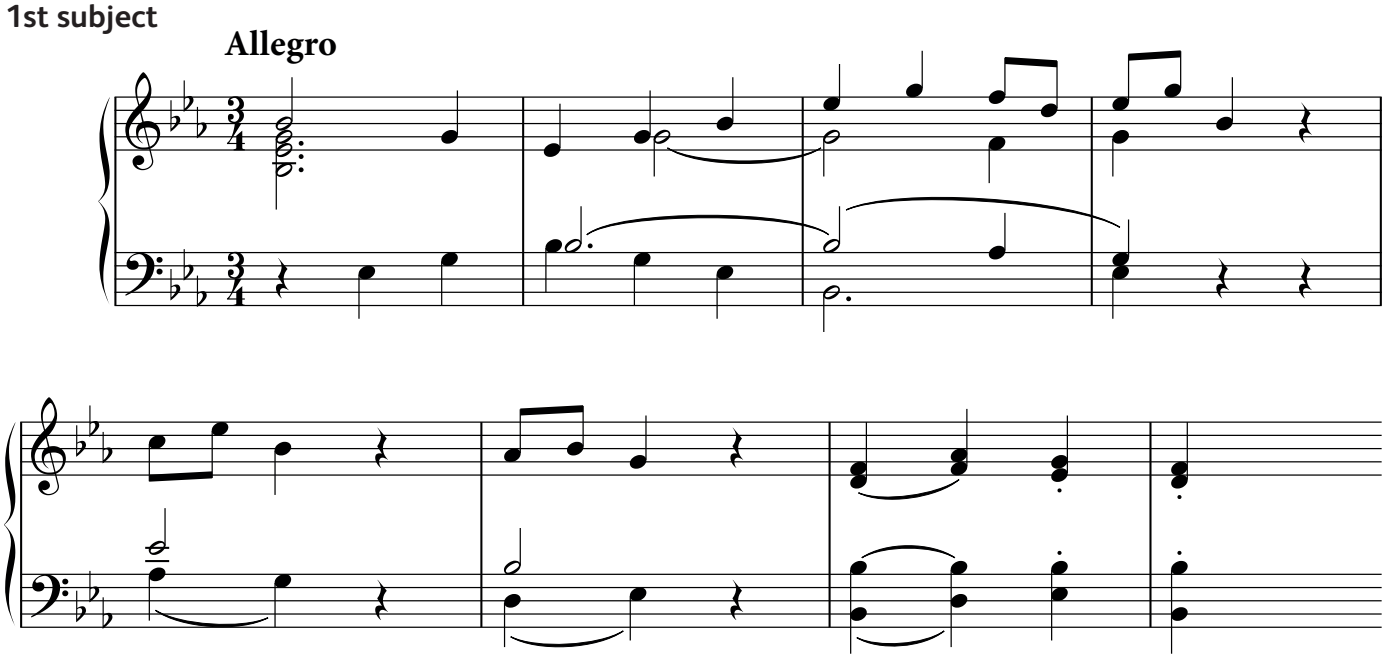
© Copyright 2024 by the University of West London, LCM Publications. All rights reserved.

1. Writing for piano

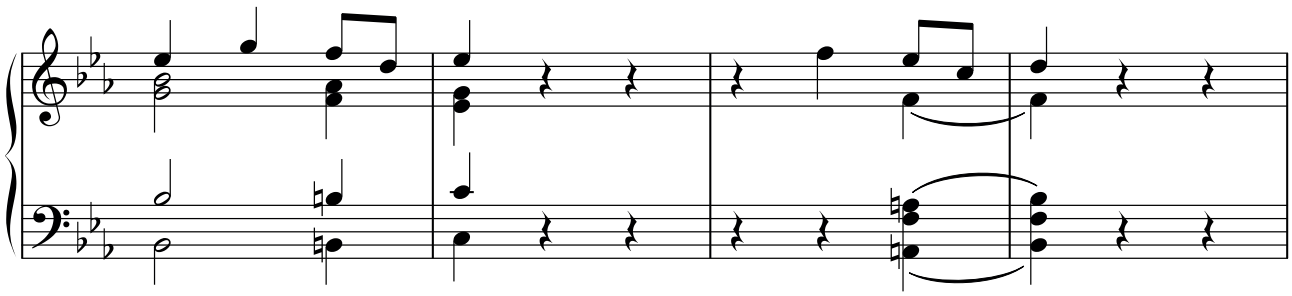
Answer **ONE** of the following two options (a or b). Use the manuscript paper on pages 3 and 4 for your answer. Add all performance directions. (25)

a) Compose a sonata form development section of 16–20 bars in length based on the themes given below.

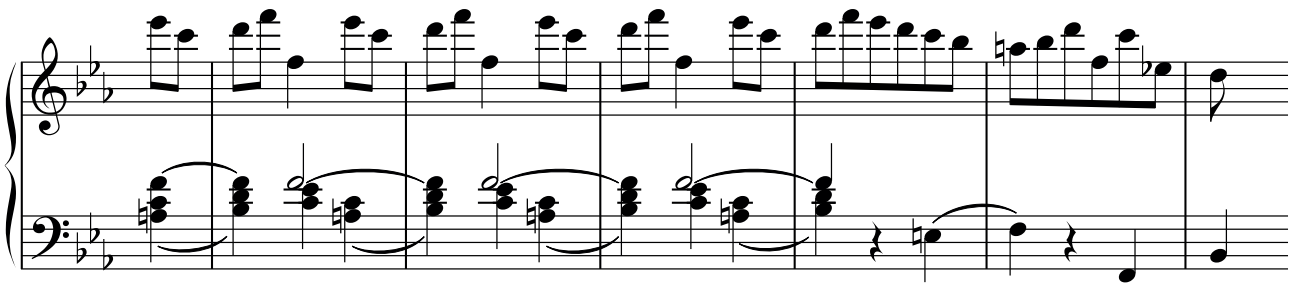
1st subject



Bridge



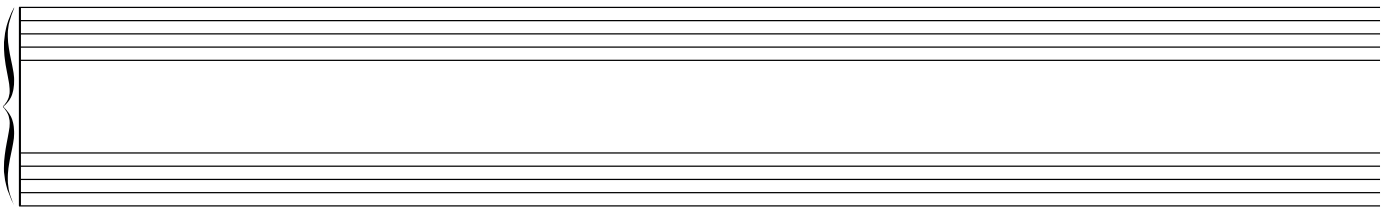
2nd subject

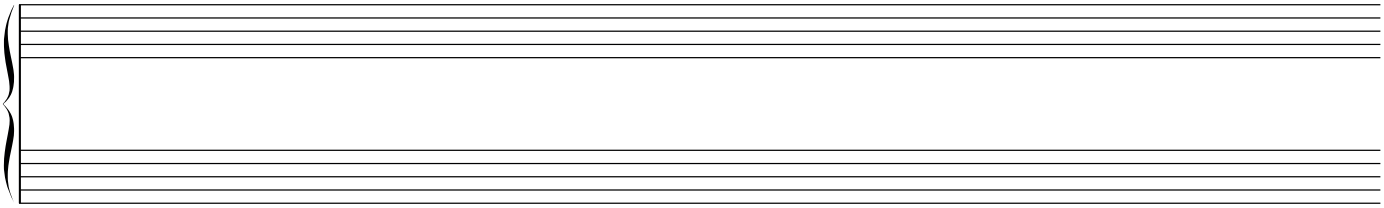


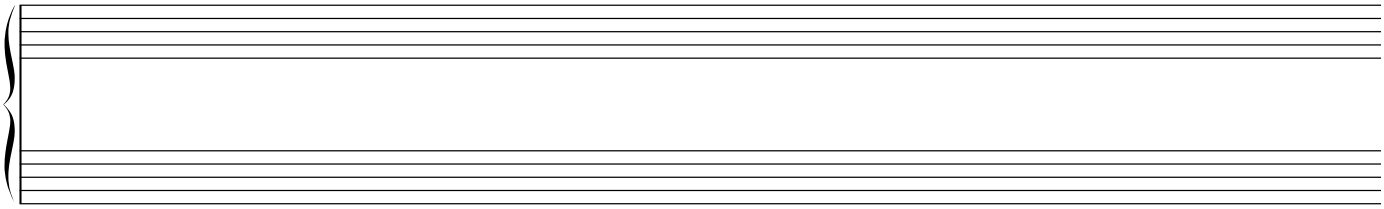
b) Write a piece of incidental music of approximately 16–20 bars in length based on the following passage of descriptive prose. Write for piano, with orchestral annotations (i.e. indicate the instruments). Add all performance directions.

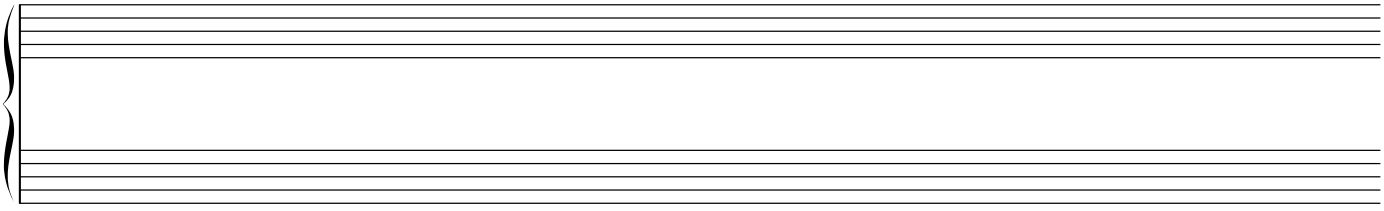
"Looking away from the cramped, narrow streets of the town to the harbor, he saw the rocking thicket of masts, the hundreds of ships of all sizes moored in the harbor and drawn up to the docks."

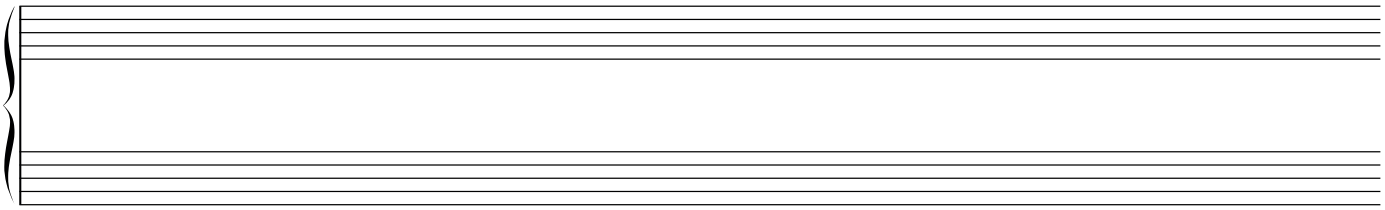
(from *Pirate Latitudes*, by Michael Crichton)

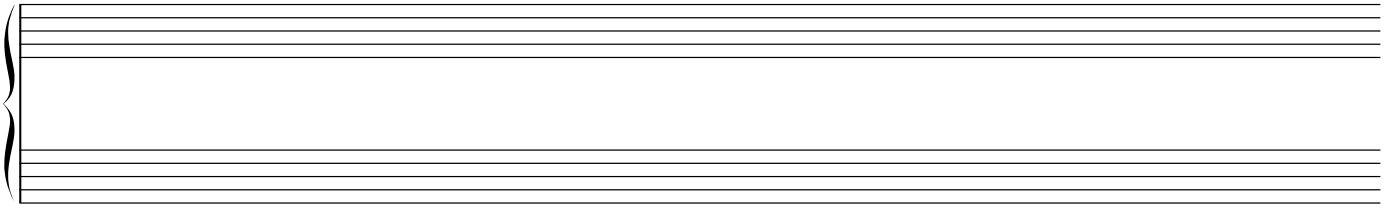


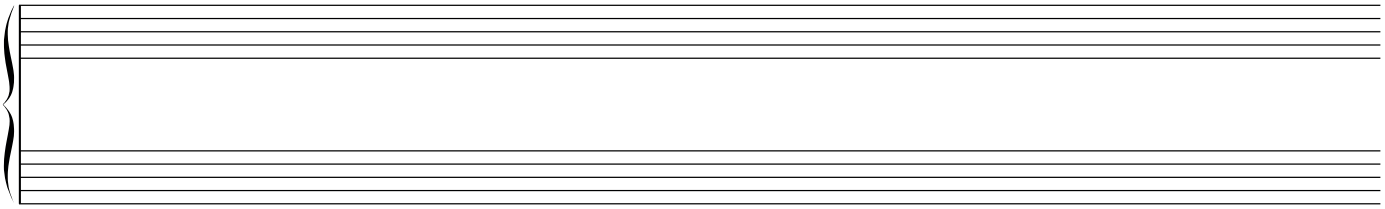


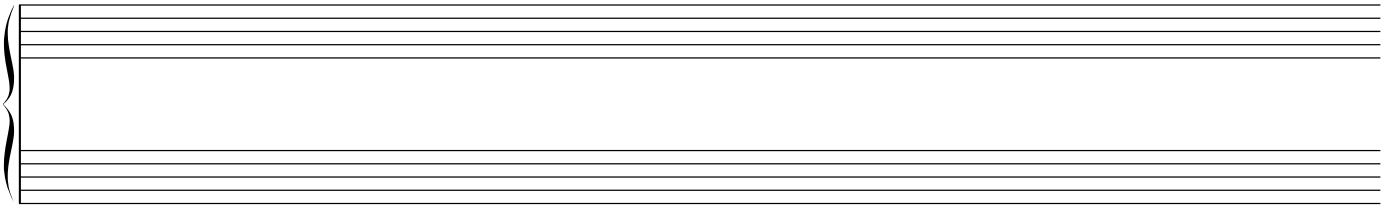


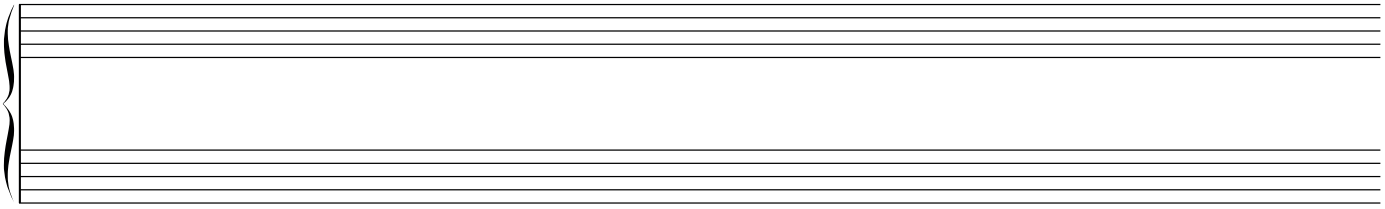










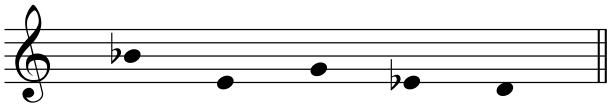


2. Writing for ensemble

Answer **ONE** of the following two options (a or b). (25)

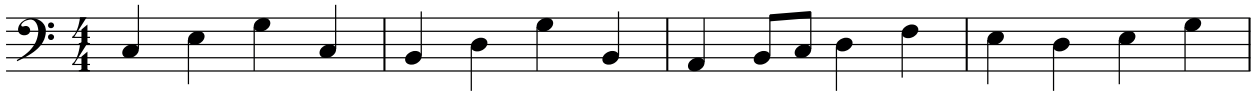
a) Compose **two** pieces for five-part string orchestra of approximately 30 bars in length, based on two of the following briefs.

(i) Compose a serial piece in ternary form based on the following 5-note row:



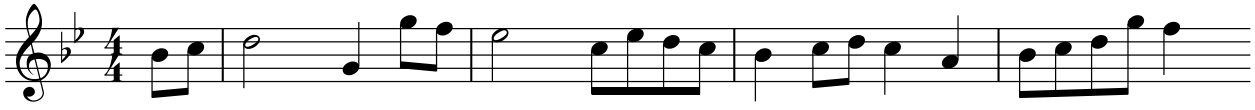
OR

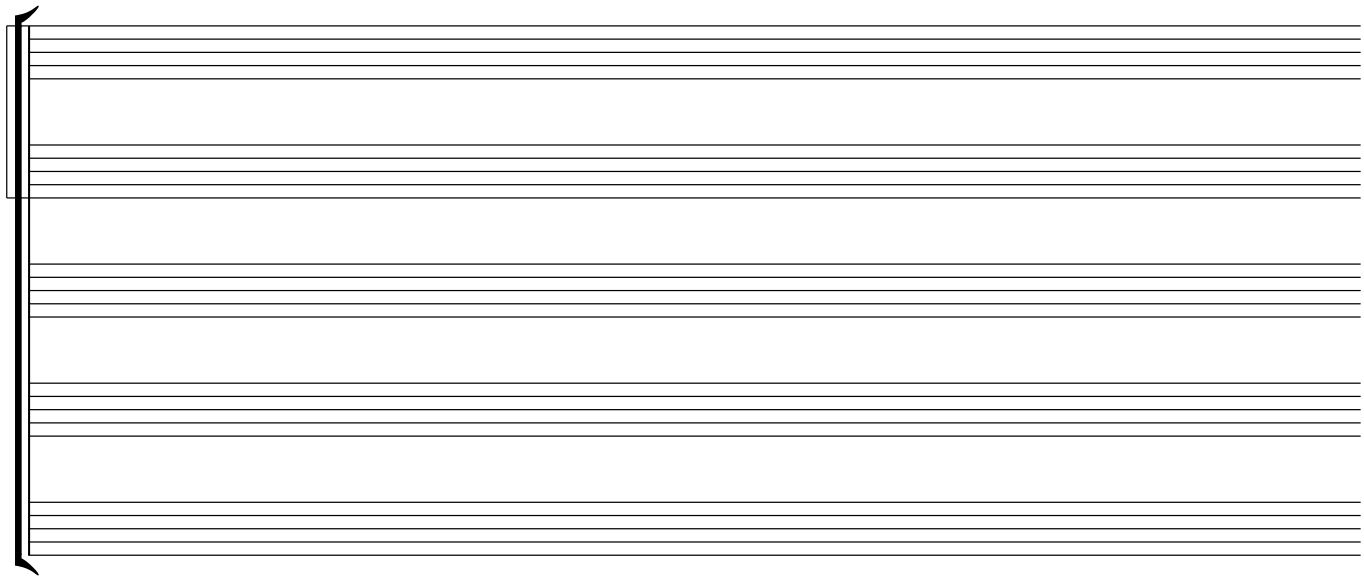
(ii) Compose a piece which uses fugal devices, based on the following ground bass:

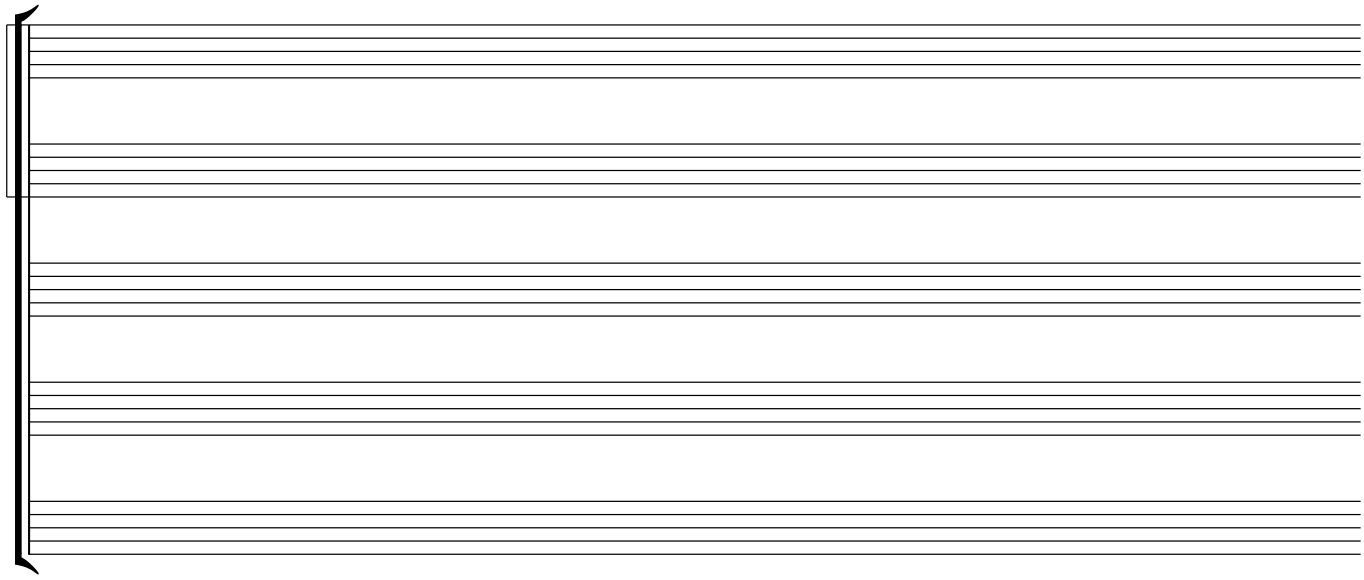


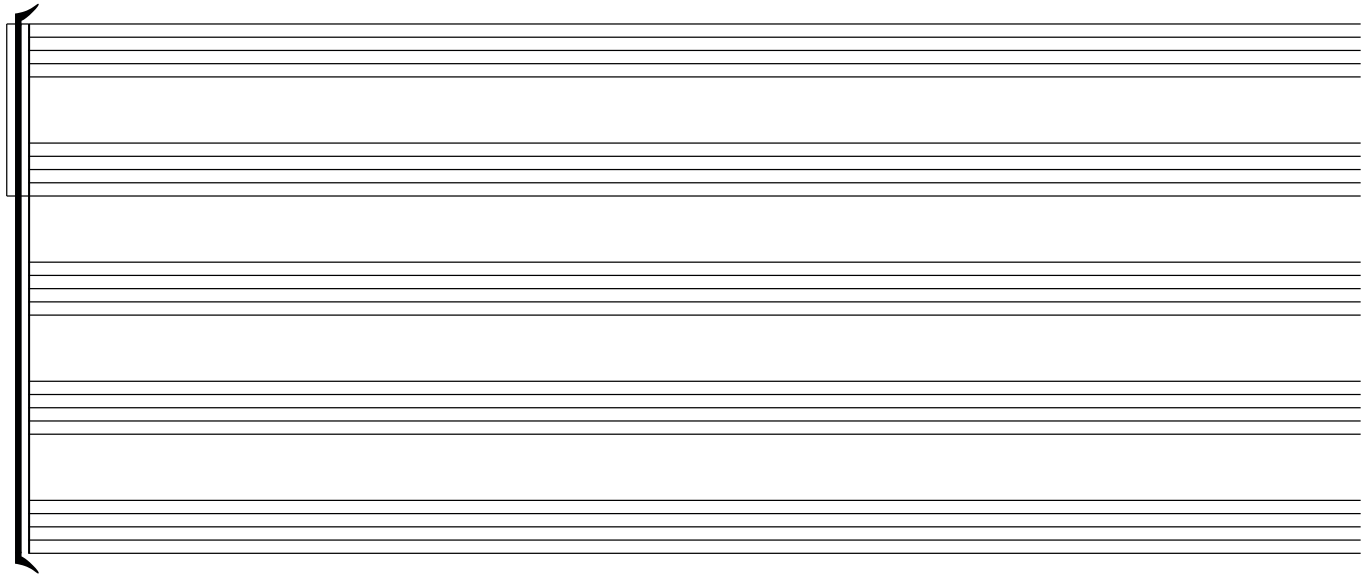
OR

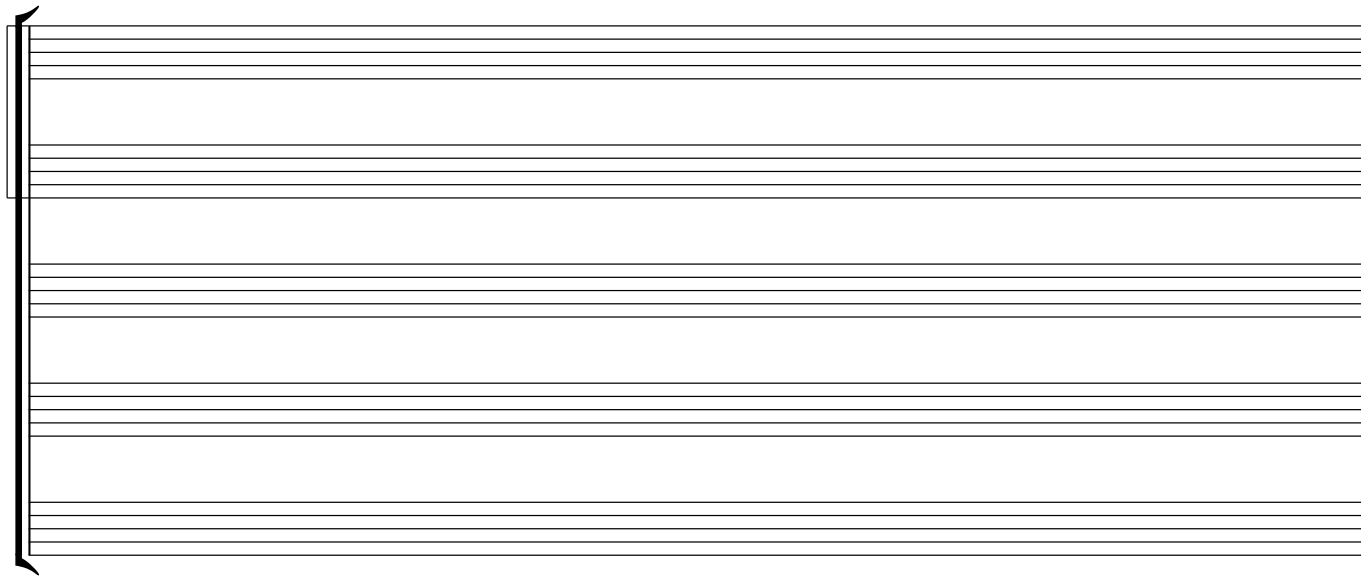
(iii) Compose a freely-structured 'fantasia', based on the following theme:

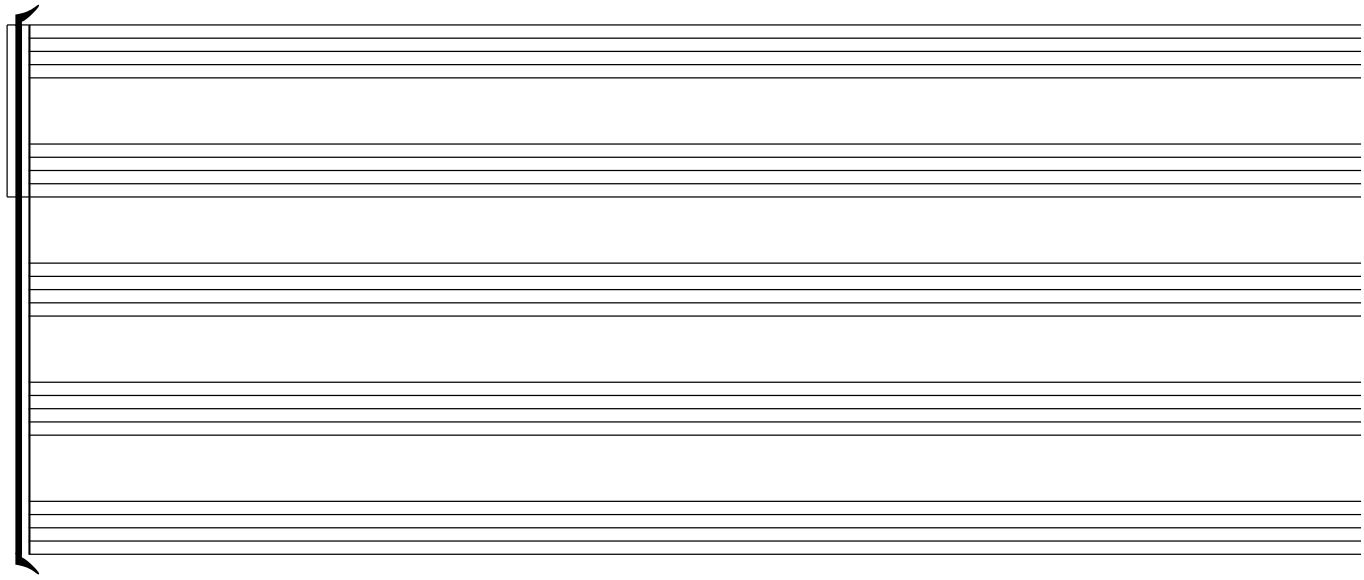


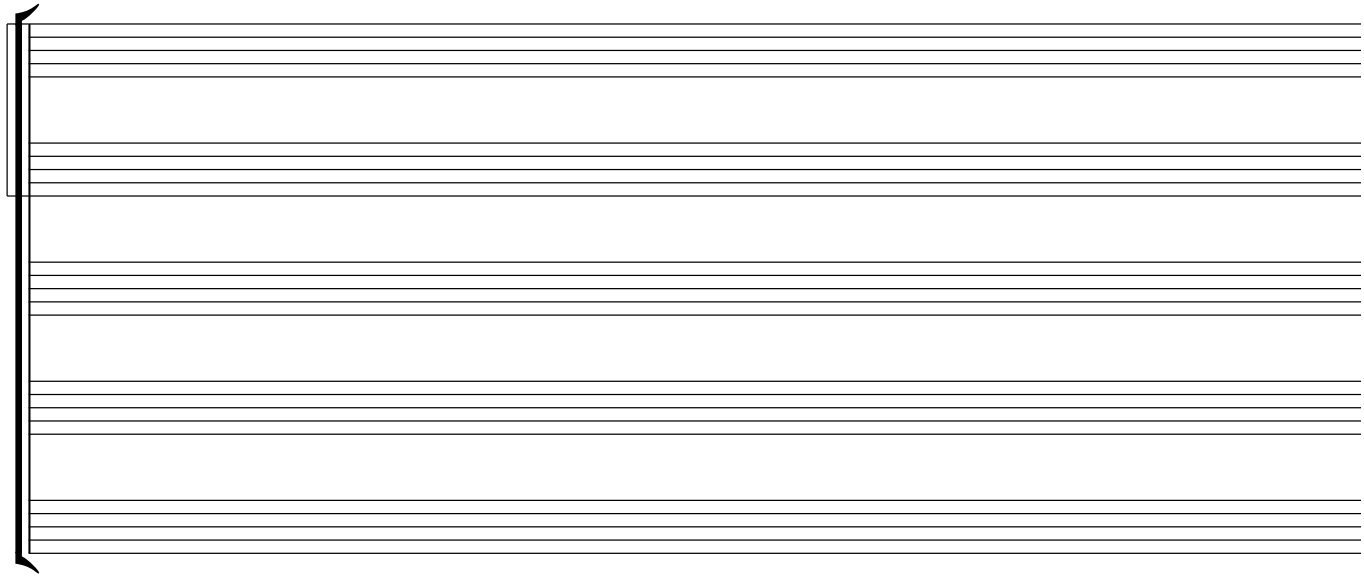


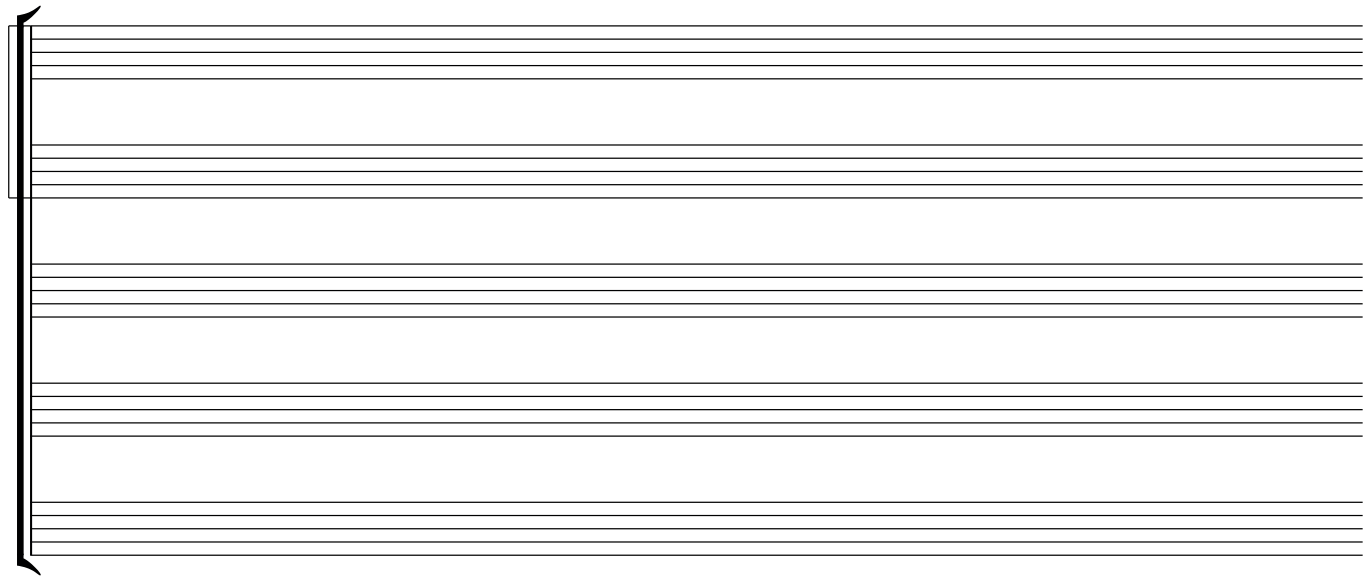


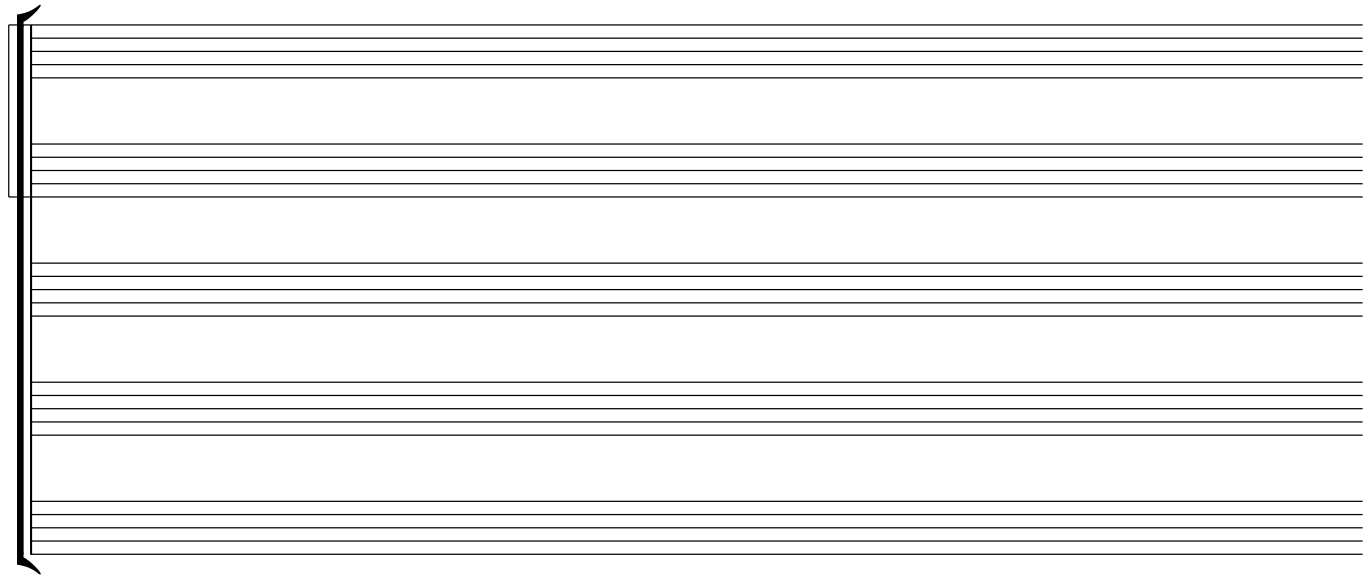


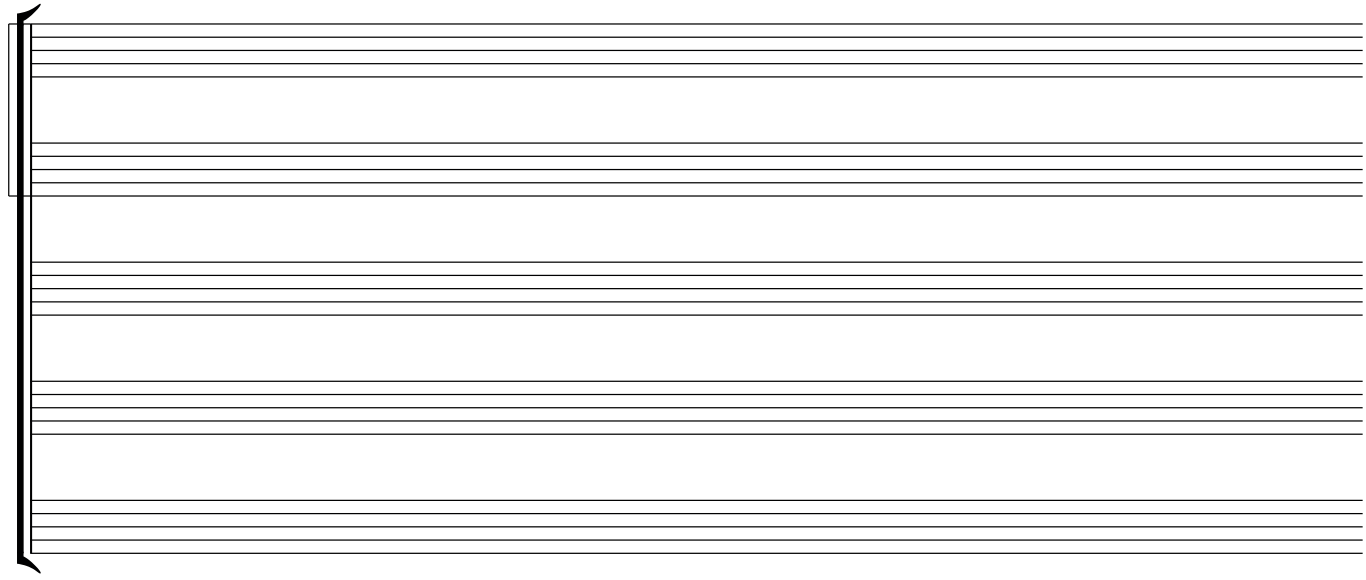












b) Compose a choral work for unaccompanied SATB of approximately 30 bars in length. Write in ternary form, using the text below as follows:

- **Section A**, lines 1 and 2
- **Section B**, lines 3 and 4
- **Section A′**, lines 5 and 6

Ensure there is contrasting style between Sections A and B.

Season of mists and mellow fruitfulness,
Close bosom-friend of the maturing sun;
Conspiring with him how to load and bless
With fruit the vines that round the thatch-eves run;
To bend with apples the moss'd cottage-trees,
And fill all fruit with ripeness to the core.

(from *To Autumn*, by John Keats)