

London College of Music Examinations

## **AMusLCM - Paper 2**

2010-2012 Syllabus

Specimen Paper

Time allowed: 3 hours

## Question 1: Stylistic Composition

Complete ANY TWO of the following four questions. Responses should be 20-24 bars in length, and should maintain the style of any given opening. Performance directions must be included.

- (a) Write a short composition for piano, harp or guitar based on the following note row.



- (b) Compose three short variations for keyboard, on the given theme. Compose Variation 1 in two parts, Variation 2 in three parts, and Variation 3 in four parts.

Andante espressivo

- (c) Compose a short piece for keyboard using the given 'ground bass' theme. Begin by adding one part above the ground, then increase in texture, adding one more part for each subsequent repetition of the ground, finishing with three parts. Remember to add all necessary performance directions.

(d) Continue the following Trio Sonata texture, by completing the upper parts and realising the figured bass.

Allegro

Flute

Violin

Harpisichord

6 6 7 7 6 5 4 6 5 6

5

6 6 5 6 7 7 6 5 4 4 4

9

7 7 6 6 4 5 5 3 7 6 6 4 5 4 2

13

7 5 7 6 5

17

etc.

etc.

7 6 6 5 7 6 6 5 7

## Question 2: Set Works

Answer any TWO of the following essay questions:

- Discuss the use of chorales in the first part of the St Matthew Passion. How does Bach integrate them into the structure?
- Explain what is meant by 'invertible counterpoint', and show how Bach uses this technique in the third Duetto (BWV 804).
- Discuss the structure of the first movement of Bach's Trio Sonata in G, BWV 530.
- Outline the form and structure of Purcell's Chacony for strings.
- Explore the use of variation technique in Beethoven's Six Variations, Op. 34.
- Give an analysis of the first movement of Webern's Symphony Op. 21, relating serial structures to instrumentation and texture.