

# **LTCL Music Composition**

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## **Unit 2 requirements from 2017**

From 2017 there will no longer be a written exam for LTCL Music Composition.  
The following requirements replace the written exam.

**Please refer to the current syllabus for details on all elements for this diploma.**

## LTCL in Music Composition Unit 2

### Section 1: Structured composition (30 marks)

Answer ONE question from (a), (b), and (c).

(a) Use this theme by Purcell as the basis of a passacaglia for organ of about 32 bars:



(b) Compose three variations for piano on this theme by Leoni.

Two systems of musical notation for piano, 3/4 time signature, key signature of three flats (E-flat, A-flat, D-flat). The first system is marked 'Larghetto' and 'pp espress.'. It shows a piano introduction with a treble and bass staff. The treble staff has a melodic line with a slur over the first four measures. The bass staff has a harmonic accompaniment. The second system is marked 'p' and 'pp'. It continues the piano introduction with a treble and bass staff. The treble staff has a melodic line with a slur over the first four measures. The bass staff has a harmonic accompaniment. The piece ends with a double bar line.

(c) Use this twelve-note row as the basis for a piece between 30 and 40 bars long, writing for *either* piano, *or* string quartet, *or* four woodwind instruments. Employ serial procedures, and incorporate imitation and contrasts of texture, register and dynamics.



**Section 2: Orchestration** (30 marks)

Score the following extract from *Carnaval* (op. 9) by Schumann for

either (a) 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings

or (b) a chamber orchestra of single wind and strings plus one percussionist.

Piano is not admitted, but harp may be used if you wish.

Transposing instruments must be notated at conventional written pitch. If you use (b), state whether your string parts are for single players or multiples.

**Vivo**

ff sf sf sf

Ped. \*

6 sf pp sf

Ped. \* Ped. \* Ped. \*

11 ritard. a tempo p sf sf

Ped. \* Ped. \* Ped. come prima

17 sf sf f sf

23 8va sf sf sf

### Section 3: Original composition (40 marks)

Answer either (a) or (b).

- (a) Continue the given opening of this Andante for woodwind quartet by Françaix, adding approximately 30 more bars in an appropriate style to make a complete movement in binary form. Include some imitative writing and some chromatic harmony.

(There is no need to copy out the first 6 bars.)

**Andante**

The musical score is for a woodwind quartet (Flute, Oboe, Clarinet in Bb, Bassoon) in 3/4 time, marked Andante. The score shows the first 6 bars of the piece. The Flute part starts with a half note G4, quarter note A4, and half note B4. The Oboe part starts with a half note G4, quarter note A4, and half note B4. The Clarinet in Bb part starts with a half note G3, quarter note A3, and half note B3. The Bassoon part starts with a half note G2, quarter note A2, and half note B2. All parts are marked pp (pianissimo).

- (b) Using an instrumental ensemble of your choice, including piano/harp if you wish, write approximately two minutes of music to illustrate the following scenario from *Death and the Maiden* by Frank Tallis:

Franz-Josef – Emperor of Austria – awoke from a nightmare. It had taken the form of a hellish vision: mobs in the street, gunfire, and improvised incendiary weapons spilling fire across the cobblestones outside the palace. Field Marshal Radetzky, in reality dead for over half a century, had burst into the chancellery wing. *All is lost*, he had cried. *It is over. Undone*. In the strange permissive world of dreams there was nothing contradictory about Radetzky quoting a line from a tragedy written decades after his own death. Similarly, the emperor had not been troubled to question why a large orchestra had been playing a Strauss waltz while Vienna burned.