
MUSIC (PRINCIPAL)

9800/03/PRE

Paper 3 Section C: Commissioned Composition

May/June 2017

PRE-RELEASED MATERIAL

To be given to candidates on receipt by the Centre

READ THESE INSTRUCTIONS FIRST

Write your Centre number, candidate number and name on all the work you hand in.

Choose **one** of the following Commissions and compose a piece in accordance with the instructions given for each Commission. Your piece may be in any style you choose. You should judge the duration of your piece as an essential part of the composing process, bearing in mind either the length of the given texts (in Commissions 1 or 2) or the nature of the materials or the structure (in Commissions 3 or 4). However, you are advised not to make your piece unduly long: you should aim at a *maximum* duration of approximately four to six minutes.

Your finished composition must be submitted in the form of a recording on CD-R in audio format (playable on a normal domestic CD player), together with:

Either

(a) a score in conventional staff notation, if that is appropriate to the style of your music;

Or

(b) an explanatory document (graphic or diagrammatic score **and** commentary), if your music is in a style that cannot be conventionally notated.

Whenever possible, the recording of your composition should be made using real instruments and performers. However, if that is not possible, a sequenced performance will be accepted.

Your teacher must complete a form to authenticate the composition as your own work. The completed composition must be submitted to CIE together with your coursework for Section B and answer script for the Section A examination.

The syllabus is approved for use in England, Wales and Northern Ireland as a Cambridge International Level 3 Pre-U Certificate.

This document consists of **3** printed pages and **1** blank page.

- 1 Compose a setting of the following poem for solo voice with accompaniment for piano, guitar or an ensemble of not more than four instruments:

In the harbour, in the island, in the Spanish Seas,
 Are the tiny white houses and the orange-trees,
 And day-long, night-long, the cool and pleasant breeze
 Of the steady Trade Winds blowing.

There is the red wine, the nutty Spanish ale,
 The shuffle of the dancers, the old salt's tale,
 The squeaking fiddle, and the sougning in the sail
 Of the steady Trade Winds blowing.

And o' nights there's fire-flies and the yellow moon,
 And in the ghostly palm-trees the sleepy tune
 Of the quiet voice calling me, the long low croon
 Of the steady Trade Winds blowing.

Trade Winds by John Masefield (1878 – 1967)

- 2 Compose a song for one solo singer with accompaniment for piano, guitar or pop, rock or jazz group, to the following lyrics:

I'm not gonna sleep 'til 8 in the morning,
 Way too many thoughts in my head.
 I could lie awake and drive myself crazy,
 Or go back to see you instead.
 It's late at night,
 We had a fight,
 And I can't sleep.
 It's not alright.

I've gotta go by your place
 So we can make up face to face,
 'Cause I know that nothing's right
 'Til I get my kiss goodnight.

It's a little thing with you and me,
 But it means everything.
 It's all I need to find my peace of mind,
 And dream...

I've gotta go by your place
 So we can make up face to face,
 'Cause I know that nothing's right
 'Til I get my kiss goodnight.

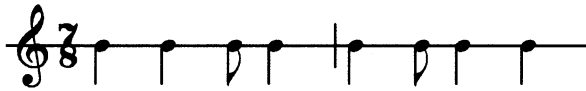
Kiss Goodnight by Melissa O'Neil (adapted)

- 3 Compose a piece for any instrumental ensemble of your choice (NB *not* a single instrument), in the form of a *Passacaglia* on an original theme of your own. The theme should appear first in the bass, but should move to the treble (and, if you wish, to the middle of the texture) as the piece progresses. The piece should include variation of key as well as texture and should rise to a climax at the end.
- 4 Compose a piece based on either or both of the following cells:

(a) Pitches:



(b) Rhythm:



Your piece may be composed for:

- any solo instrument or ensemble of your choice
- any combination of synthesised sounds
- any combination of synthesised sounds with sounds produced from acoustic instruments.

You may use the given cells in any way you wish, and you may add further ideas of your own to those specified. At least one of the given cells **must** be used in the primary materials of your piece.

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