



Cambridge Pre-U

MUSIC

9800/03

Paper 3 Section C: Commissioned Composition

May/June 2023

PRE-RELEASE MATERIAL



To be given to candidates on receipt by the centre.

INSTRUCTIONS

- 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 Cambridge International together with your coursework for Section B and answer script for the Section A examination.

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

This document has 4 pages.

- 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:

No matter what the world claims,
its wisdom always growing, so it's said,
some things don't alter with time:
the first kiss is a good example,
and the flighty sweetness of rhyme.

No matter what the world preaches
spring unfolds in its appointed time,
the violets open and the roses,
snow in its hour builds its shining curves,
there's the laughter of children at play,
and the wholesome sweetness of rhyme.

No matter what the world does,
some things don't alter with time.
The first kiss, the first death.
The sorrowful sweetness of rhyme.

No Matter What by Mary Oliver (1935–2019)

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

In my life there are so many things I wanna do
But the main thing in my life, baby, is loving you
You know the hard times I had when I was feeling so down
When things didn't work out right
You came along with your magic touch
Helped me all through the lonely nights

*Keep your true love all to yourself
Don't give your love to anyone else
Let love speak for itself*

Never had anyone in my life as sweet as you
And the thought of us being apart like this
Just can't be true
You know the vision of love I had was never quite right
Cos I didn't understand
You took the love that was in my heart
You're a rose in a barren land

*Keep your true love all to yourself
Don't give your love to anyone else
Let love speak for itself
Let love speak for itself
Let love speak for itself*

Let Love Speak For Itself by Young / Stimpson / Wilson

- 3 Compose a piece for any instrumental ensemble of your choice, entitled “Fusion – Fission”. Your ideas should be influenced by the music of any **two** contrasting styles or traditions of your choice, which you should identify in a subtitle.

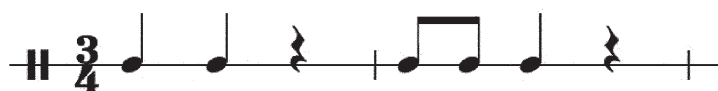
Your piece should be in any appropriate form, but it should explore different ways of combining and separating your musical ideas.

- 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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