



**Cambridge International Examinations**  
Cambridge Pre-U Certificate

**MUSIC (PRINCIPAL)**

**9800/03/PRE**

Paper 3 Section C: Commissioned Composition

**May/June 2016**

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 one solo voice with accompaniment for piano, guitar or an ensemble of not more than four instruments:

My old cat is dead,  
 Who would butt me with his head.  
 He had the sleekest fur.  
 He had the blackest purr.  
 Always gentle with us  
 Was this black puss,  
 But when I found him today  
 Stiff and cold where he lay  
 His look was a lion's,  
 Full of rage, defiance:  
 Oh, he would not pretend  
 That what came was a friend  
 But met it in pure hate.  
 Well died, my old cat.

*My Old Cat* by Hal Summers (1911–2005)

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

If I see you again  
 Will you remember me?  
 If I see you again  
 Will you paint memories?

Three long years never fly away,  
 Three small words speak again.

Out of sight, out of mind,  
 What a sweet lie, what a sweet lie,  
 Out of sight, out of mind,  
 What a sweet lie, what a sweet lie.

If I see you again  
 Will you understand?  
 If I see you again  
 This was not my plan.

Three long years never fly away,  
 Three small words speak again.

Out of sight, out of mind,  
 What a sweet lie, what a sweet lie,  
 Out of sight, out of mind,  
 What a sweet lie, what a sweet lie.

If I see you again  
 Will you remember me?

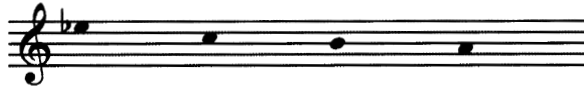
Clare Maguire: *Sweet Lie* (adapted)

## 3

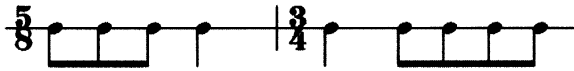
3 Compose a piece for an instrumental ensemble of your choice, entitled *In memoriam: The Battle of the Somme, 1916*. Your piece may be in any appropriate form, but it should encapsulate two conflicting emotions suggested by the centenary of this battle, such as courage and death, heroism and futility or any other similar contrasts of your own choice. You should make clear in a subtitle the intended emotional content of your piece.

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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