



Cambridge International Examinations  
Cambridge Pre-U Certificate

**MUSIC (PRINCIPAL)**

**9800/03/PRE**

Paper 3 Section C: Commissioned Composition

**May/June 2019**

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.

This syllabus is regulated 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:

Carry her over the water,  
 And set her down under the tree,  
 Where the culvers white all day and all night,  
 And the winds from every quarter,  
 Sing agreeably, agreeably, agreeably of love.

Put a gold ring on her finger,  
 And press her close to your heart,  
 While the fish in the lake their snapshots take,  
 And the frog, that sanguine singer,  
 Sings agreeably, agreeably, agreeably of love.

The streets shall all flock to your marriage  
 The houses turn round to look,  
 The tables and chairs say suitable prayers,  
 And the horses drawing your carriage  
 Sing agreeably, agreeably, agreeably of love.

*Carry her over the water* by W H Auden (1907 – 73)

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

One thing or another  
 Your head is filled with questions,  
 sights and sounds  
 Distractions always get you down

Turn around  
 Trying to remember  
 Where you were the day before

North and south and east and west  
 Where to go  
 When it's over  
 When it's done  
 Let it go

Frightened by the numbers  
 All the possibilities  
 Changing minds you hope to find  
 One more dream

North and south and east and west  
 Where to go  
 When it's over  
 When it's done  
 Let it go ...

*Let it go* by Hoffs, Steele, Peterson

- 3 Compose a piece for any instrumental ensemble of your choice that has its genesis in the artform of Dance. The composition should consist of three sections using any two or three contrasting but complementary dance styles. In an additional coda, combine aspects from all three sections of the piece, bringing the composition to a quiet conclusion. You should provide an appropriate title for 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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