



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

**MUSIC (PRINCIPAL)**

**9800/03/PRE**

Paper 3 Section C: Commissioned Composition

**May/June 2018**

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:

The long, low wavelets of summer  
Glide in and glitter along the sand;  
The fitful breezes of summer  
Blow fragrantly from the land.

Side by side we lie silent  
Between sunned cliffs and blown seas:  
Our eyes more bright than sea ripples,  
Our breaths more light than the breeze.

When a gust meets a wave that advances  
The wave leaps, flames, falls with a hiss  
So lightly, so brightly each heart leaps  
When our dumb lips touch in a kiss.

From *The Flower of Flame* by Robert Nichols (1893 – 1944)

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

You were right and I don't wanna be here  
If you're gonna be there:  
Was that supposed to happen?  
I'll hold tight, I'll remember to smile,  
Though it has been a while,  
And without you does it matter?  
There's no room, no place to start,  
When our souls are apart.

I wanna travel through time,  
See your surprise,  
Hold you so tight,  
I'm counting down the days tonight.  
I just wanna be a million miles away from here:  
I'm counting down the days.

How've you been? It's just the usual here,  
And days are feeling like years,  
And every day's without you.  
Now I cry just a little too much  
When I think of your touch  
And everything about you.  
I feel cold, I'm in the dark,  
When our souls are apart.

I wanna travel through time,  
See your surprise,  
Hold you so tight,  
I'm counting down the days tonight.  
I just wanna be a million miles away from here:  
I'm counting down the days.

*Counting Down the Days* by Natalie Imbruglia (adapted)

## 3

- 3 Compose a piece for solo piano **or** for any instrumental ensemble of your choice, to commemorate the centenary of the death of Claude Debussy (1862 – 1918). Your piece should be based on your own reinterpretation of techniques found in Debussy's music, which you must identify in the title of the piece, but you should avoid simply composing a pastiche of Debussy's style.
- 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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