

MUSIC

9800/03/PRE

Paper 3 Section C: Commissioned Composition

May/June 2014

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 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 radiance of the star that leans on me
Was shining years ago. The light that now
Glitters up there my eye may never see,
And so the time lag teases me with how

Love that loves now may not reach me until
Its first desire is spent. The star's impulse
Must wait for eyes to claim it beautiful
And love arrived may find us somewhere else.

Delay by Elizabeth Jennings (1926 – 2001)

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

I was standing there crying in the kitchen
It's been one of those mornings that's gonna last all day
And he comes in, wraps his arms around me
And I don't even have to say a thing

That's what makes it love
That's what makes it a love song

Everybody always sings about it
How they're never gonna live without it
We don't even have to talk about it
'Cuz we're livin' it out

That's what makes it love
That's what makes it a love song
That's what makes it love
That's what makes it a love song

Miranda Lambert: *Love Song* (adapted)

- 3 Compose a piece for any instrumental ensemble of your choice, entitled *Fanfares and Processions*, suitable for some kind of ceremonial occasion. Your piece may be in any appropriate form, though there should be at least one main theme capturing the idea of *Fanfares* and at least one capturing that of *Processions*. These themes should be heard in combination with each other as the piece progresses.

4 Compose a piece based on either or both of the following cells:

(a) Mode:



(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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