



MUSIC

9800/03/PRE

Paper 3 Section C: Commissioned Composition

May/June 2011

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:

- (i) a recording on CD-R in audio format (playable on a normal domestic CD player), together with
- (ii) a score in conventional staff notation, if that is appropriate to the style of your music or 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.



Section C: Commissioned Composition (30 marks)

Choose **one** of the following Commissions and compose a piece in accordance with the given instructions.

- 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:

When all thoughts
Are exhausted
I slip into the woods
And gather
A pile of shepherd's purse.

Like the little stream
Making its way
Through the mossy crevices
I, too, quietly
Turn clear and transparent.

Taigu Ryōkan (1758–1831)

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

From time to time I have regrets
For all the things I didn't say
That were on my list
From time to time my memory slips
But you're the one thing in my life
I won't forget

[Chorus]

There'll never be a minute of the day
I won't think of you
My feelings are so strong in me
I feel it through and through
There'll never be a night that's so dark that we won't shine
Or a dream that we've lost that we can't find

You'll always be the one for me
I think of you from time to time
And in between
Yeah, yeah I do
I think of you from time to time
And in between, oh yeah

[Repeat Chorus]

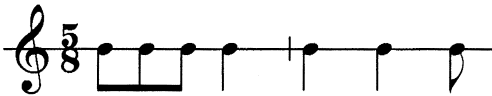
Rascal Flatts: *From Time to Time* (adapted)

- 3 Compose a piece for any instrumental ensemble of your choice, in the form of a Theme and four Variations. The Variations should exploit contrasts of texture, tempo, metre and dynamics.
- 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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Copyright Acknowledgements:

- Commission 1 © Taigu Ryōkan, translated by John Stevens; *When all thoughts; Dewdrops on a Lotus Leaf*; Zen Poems of Ryōkan; Shambhala Publications; 1996.
- Commission 2 © Rascal Flatts; *From Time to Time*; <http://www.elyrics.net>; 1 April 2009.

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