



Cambridge International Examinations
Cambridge Pre-U Certificate

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MUSIC (PRINCIPAL)

9800/03

Paper 3 Section A: Stylistic Exercises Examination

May/June 2017

2 hours

Candidates answer on the Question Paper.

Additional Materials: Keyboard
 Manuscript paper

READ THESE INSTRUCTIONS FIRST

You may use a keyboard in this examination. You must attach any rough work to this answer booklet.

After candidates have completed this examination, Invigilators should attach candidates' work in Sections B and C of this component and send them all together to the Examiner.

DO **NOT** WRITE IN ANY BARCODES.

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 **11** printed pages and **1** blank page.

You should complete **one** exercise in one of the genres you have studied. Your answers should be completed in this booklet. Any manuscript paper used for rough working must be attached to the booklet and handed in at the end of the examination.

- 1** Chorale harmonisations in the style of J. S. Bach (page 3) [30 marks]
Complete the alto, tenor and bass parts in bars 2⁴–10.
- 2** String Quartets in the Classical style (pages 4–5) [30 marks]
Complete the second violin, viola and cello parts in bars 12²–34.
- 3** Two-part Baroque counterpoint (pages 6–7) [30 marks]
Complete the bass part in bars 4²–17¹ and the treble part in bars 17²–29.
- 4** Keyboard accompaniments in early Romantic style (pages 8–9) [30 marks]
Complete the accompaniment in bars 3³–22.
- 5** Music in Jazz, Popular and Show styles (1920–1950) (pages 10–11) [30 marks]
Complete the bass line and chord symbols in bars 5–24. In bars 25–34, complete the bass line and melody in accordance with the given chord symbols.

1 Chorale harmonisations in the style of J. S. Bach

Complete the alto, tenor and bass parts in bars 2⁴–10.

Warum betrübst du dich, mein Herz

The musical score is for a chorale in G major, 4/4 time. It consists of 10 bars. The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The alto, tenor, and bass parts are to be completed in bars 4-10. The first system shows bars 1-3. The second system shows bar 4 in the soprano part. The third system shows bar 8 in the soprano part.

2 String Quartets in the Classical style

Complete the second violin, viola and cello parts in bars 12²–34.

Allegro

Mozart

Musical score for the first system, bars 12–16. It shows four staves: Vn 1, Vn 2, Va, and Vcl. The first violin part is partially written with a *p* dynamic. The second violin, viola, and cello parts are mostly blank, with some notes in the second violin and cello parts. The key signature has one sharp (F#) and the time signature is 2/4.

Musical score for the second system, bars 17–21. It shows four staves. A box with the number '5' is at the start of the first staff. The first violin part continues with a melodic line. The second violin, viola, and cello parts are filled with notes, including rests and slurs. The key signature and time signature remain the same.

Musical score for the third system, bars 22–26. It shows four staves. A box with the number '10' is at the start of the first staff. The first violin part continues with a melodic line. The second violin, viola, and cello parts are filled with notes, including rests and slurs. The key signature and time signature remain the same.

16

Musical score for measures 16-21. The first staff (treble clef) contains the melody. Measure 16 starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic in measure 17. Measures 18-21 continue with various dynamics and articulations, including a forte (*f*) dynamic in measure 20 and a piano (*p*) dynamic in measure 21. The second, third, and fourth staves are empty.

22

Musical score for measures 22-27. The first staff (treble clef) contains the melody. Measure 22 starts with a forte (*f*) dynamic. Measures 23-27 continue with various dynamics and articulations, including a piano (*p*) dynamic in measure 24 and a crescendo (*cresc.*) dynamic in measure 27. The second, third, and fourth staves are empty.

28

Musical score for measures 28-33. The first staff (treble clef) contains the melody. Measure 28 starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic in measure 29. Measures 30-33 continue with various dynamics and articulations, including a forte (*f*) dynamic in measure 31 and a piano (*p*) dynamic in measure 32. The second, third, and fourth staves are empty.

3 Two-part Baroque counterpoint

Complete the bass part in bars 4²–17¹ and the treble part in bars 17²–29.

Telemann

Andante

The first system of the musical score is in 3/4 time and consists of two staves. The treble staff begins with a C4 quarter note, followed by a D4 quarter note, and then a series of eighth notes: E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4. The bass staff begins with a C3 quarter note, followed by a D3 quarter note, and then a series of eighth notes: E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3.

The second system starts at bar 5. The treble staff continues with a D4 quarter note, followed by a series of eighth notes: E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4. The bass staff continues with a D3 quarter note, followed by a series of eighth notes: E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3.

The third system starts at bar 9. The treble staff continues with a D4 quarter note, followed by a series of eighth notes: E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4. The bass staff continues with a D3 quarter note, followed by a series of eighth notes: E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3.

The fourth system starts at bar 14. The treble staff continues with a D4 quarter note, followed by a series of eighth notes: E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4. The bass staff continues with a D3 quarter note, followed by a series of eighth notes: E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3.

The fifth system starts at bar 18. The treble staff is empty. The bass staff continues with a D3 quarter note, followed by a series of eighth notes: E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3.

22

Musical notation for measures 22-25. The piece is in bass clef. Measure 22: G2, A2, B2, C3. Measure 23: D3, E3, F3, G3. Measure 24: A3, B3, C4, D4. Measure 25: E4, F4, G4, A4.

26

Musical notation for measures 26-29. The piece is in bass clef. Measure 26: G2, A2, B2, C3. Measure 27: D3, E3, F3, G3. Measure 28: A3, B3, C4, D4. Measure 29: E4, F4, G4, A4.

4 Keyboard accompaniments in early Romantic style

Complete the accompaniment in bars 3³–22.

Morgenlied

Mendelssohn

Allegro vivace

Schon hö - her schwebt die Son - ne in

5

ih - rem Sie - ges - lauf, _____ was lebt, das at - met Won - ne, und

9

was daschlieft, wacht auf. O Gott, in dei - nem Son - nen - schein, wie...

Ever higher rises the sun in
its victorious course. Whatever lives breathes delight, and
whatever sleeps awakes. O God, in your sunshine, how....

13

herr - lich ist's_ le - ben - - - dig sein, O Gott, in dei - nem

17

Son - nen - schein, wie herr - lich_ ist's le - ben - - - dig

20

sein!

...marvellous it is to be alive! O God, in your
sunshine, how marvellous it is to be alive!

5 Music in Jazz, Popular and Show styles (1920–1950)

Complete the bass line and chord symbols in bars 5–24. In bars 25–34, complete the bass line and melody in accordance with the given chord symbols.

Richard A. Whiting & W. Franke Harling

Moderately

B \flat B \flat dim B \flat E \flat m(maj7) F $^{\circ}$

5

9

13

17

21

25

Cm Cm7 Ebm Bb A7 Gm

29

Cm7 F13 Bb

32

Bb Faug Bb Faug Bb

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