



Cambridge International Examinations
Cambridge Pre-U Certificate

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MUSIC (PRINCIPAL)

9800/03

Paper 3 Section A: Stylistic Exercises Examination

May/June 2016

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 **10** printed pages and **2** blank pages.

2

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 6–22.
- 2** String Quartets in the Classical style (pages 4–5) [30 marks]
Complete the second violin, viola and cello parts in bars 5–22.
- 3** Two-part Baroque counterpoint (pages 6–7) [30 marks]
Complete the bass part in bars 4²–13 and the treble part in bars 14²–22.
- 4** Keyboard accompaniments in early Romantic style (pages 8–9) [30 marks]
Complete the accompaniment in bars 5³–20.
- 5** Music in Jazz, Popular and Show styles (1920–1950) (page 10) [30 marks]
Complete the bass line and chord symbols in bars 4–23. In bars 24–31, 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 6–22.

Nun preiset alle Gottes Barmherzigkeit

2 String Quartets in the Classical style

Complete the second violin, viola and cello parts in bars 5–22.

Haydn

Menuet

6

12

17

tr

3 Two-part Baroque counterpoint

Complete the bass part in bars 4²–13 and the treble part in bars 14²–22.

Albinoni

Allegro

The first system of the musical score shows the beginning of the piece. The treble clef staff contains a continuous eighth-note melody in D major. The bass clef staff begins with a whole rest, followed by a series of eighth notes and quarter notes that provide a harmonic foundation for the treble part.

The second system starts at bar 4, indicated by a box containing the number '4'. The treble clef staff continues the eighth-note melody. The bass clef staff is empty, providing space for the student to complete the bass part.

The third system starts at bar 8, indicated by a box containing the number '8'. The treble clef staff continues the eighth-note melody. The bass clef staff is empty, providing space for the student to complete the bass part.

The fourth system starts at bar 11, indicated by a box containing the number '11'. The treble clef staff continues the eighth-note melody. The bass clef staff is empty, providing space for the student to complete the bass part.

The fifth system starts at bar 14, indicated by a box containing the number '14'. The treble clef staff is empty, providing space for the student to complete the treble part. The bass clef staff continues with a series of quarter notes and eighth notes.

17

Musical notation for measures 17-19. The key signature is two sharps (F# and C#). The treble clef is empty. The bass clef contains the following notes: Measure 17: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Measure 18: E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Measure 19: C5, B4, A4, G4, F#4, E4, D4, C4.

20

Musical notation for measures 20-22. The key signature is two sharps (F# and C#). The treble clef is empty. The bass clef contains the following notes: Measure 20: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Measure 21: C5, B4, A4, G4, F#4, E4, D4, C4. Measure 22: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

4 Keyboard accompaniments in early Romantic style

Complete the accompaniment in bars 5³–20.

Das Mädchen

Schubert

Langsam

Wie_ so

in - nig, möcht' ich sa - gen, sich der Mei - ne mir__ er - giebt. Nur_ die

Nacht - i - gall kann__ sa - gen, wie er in - nig sich__ mir gibt, um__ zu

I would like to say how deeply my beloved is devoted to me.

Only the nightingale can say how deeply he is devoted to me, ...

13

lin - dern mei - ne Kla - gen, dass er nicht so in - nig liebt, dass er

17

nicht so in - nig liebt.

... and relieve my complaint that he does not love me so deeply.

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

Complete the bass line and chord symbols in bars 4–23. In bars 24–31, complete the bass line and melody in accordance with the given chord symbols.

Burton Lane

Assai moderato

Chord symbols: Fm⁷ Eb⁷ C⁷(⁹) Fm⁷ B^b7 Eb Ab Eb

6

13

19

26

Chord symbols: Cm⁷ F⁷ B^b7 C⁺ Fm⁷ B^b7 Eb

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