



Cambridge Pre-U

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MUSIC

9800/03

Paper 3 Section A: Stylistic Exercises Examination

May/June 2022

2 hours

You must answer on the question paper.

You will need: Keyboard
Manuscript paper

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 Cambridge International.

INSTRUCTIONS

- Complete **one** exercise in one of the genres you have studied.
- Work in pencil or blue or black ink.
- Write your name, centre number and candidate number in the boxes at the top of the page.
- Do **not** use an erasable pen or correction fluid.
- Do **not** write on any bar codes.
- You should attach any manuscript paper used for rough working to the question paper.
- At the end of the examination, fasten all your work together. Do **not** use staples, paper clips or glue.

INFORMATION

- The total mark for this paper is 30.
- Each question is worth equal marks.

This syllabus is regulated for use in England, Wales and Northern Ireland as a Cambridge International Level 3 Pre-U Certificate.

This document has **12** pages. Any blank pages are indicated.



2

You should complete **one** exercise in one of the genres you have studied. Your answers should be completed in this booklet. Any manuscript 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 2⁴–10³.
- 2** String Quartets in the Classical style (pages 4–5) [30 marks]
Complete the second violin, viola and cello parts in bars 4–24.
- 3** Two-part Baroque counterpoint (pages 6–7) [30 marks]
Complete the bass part in bars 2–11 and the treble part in bars 12–23³.
- 4** Keyboard accompaniments in early Romantic style (pages 8–9) [30 marks]
Complete the piano part in bars 3–10 and 13–23.
- 5** Music in Jazz, Popular and Show styles (1920–1950) (pages 10–11) [30 marks]
Complete the bass line and chord symbols in bars 6–20.
In bars 21–38 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 2⁴–10³.

Wo Gott der Herr nicht bei uns hält

4

8

- 2 String Quartets in the Classical style.
Complete the second violin, viola and cello parts in bars 4–24.

Allegro ma non troppo

Mozart

Vn I

Vn II

Va

Vcl

p

p

p

p

5

9

13

fp *fp*

This system contains measures 13 through 16. The first staff (treble clef) has a key signature of one flat and a 3/4 time signature. Measures 13 and 14 are marked *fp* and feature eighth-note patterns. Measures 15 and 16 continue the melodic line with a slur over the final two notes.

17

f

This system contains measures 17 through 20. The first staff continues the melodic line. Measure 20 ends with a single note marked *f*.

21

p

This system contains measures 21 through 24. The first staff features a melodic line with slurs and rests. Measure 22 is marked *p*. The system concludes with a double bar line.

3 Two-part Baroque counterpoint.
Complete the bass part in bars 2–11 and the treble part in bars 12–23³.

William Walond

Allegro

Musical notation for the first system, bars 1-2. The treble clef part has a melodic line with eighth notes and a final quarter note. The bass clef part has a simple accompaniment of quarter notes.

3

Musical notation for the second system, bars 3-4. The treble clef part continues the melodic line. The bass clef part is empty for completion.

5

Musical notation for the third system, bars 5-6. The treble clef part continues the melodic line. The bass clef part is empty for completion.

7

Musical notation for the fourth system, bars 7-8. The treble clef part continues the melodic line. The bass clef part is empty for completion.

9

Musical notation for the fifth system, bars 9-10. The treble clef part continues the melodic line. The bass clef part is empty for completion.

11

Musical notation for the sixth system, bars 11-12. The treble clef part continues the melodic line. The bass clef part is empty for completion.

13

Musical notation for measures 13 and 14. The key signature has one sharp (F#). The bass clef contains the melody. Measure 13: F#2, G2, A2, B2, C3, D3, E3, F#3. Measure 14: G3, A3, B3, C4, D4, E4, F#4.

15

Musical notation for measures 15 and 16. The key signature has one sharp (F#). The bass clef contains the melody. Measure 15: F#2, G2, A2, B2, C3, D3, E3, F#3. Measure 16: G3, A3, B3, C4, D4, E4, F#4.

17

Musical notation for measures 17 and 18. The key signature has one sharp (F#). The bass clef contains the melody. Measure 17: F#2, G2, A2, B2, C3, D3, E3, F#3. Measure 18: G3, A3, B3, C4, D4, E4, F#4.

19

Musical notation for measures 19 and 20. The key signature has one sharp (F#). The bass clef contains the melody. Measure 19: F#2, G2, A2, B2, C3, D3, E3, F#3. Measure 20: G3, A3, B3, C4, D4, E4, F#4.

21

Musical notation for measures 21, 22, and 23. The key signature has one sharp (F#). The bass clef contains the melody. Measure 21: F#2, G2, A2, B2, C3, D3, E3, F#3. Measure 22: G3, A3, B3, C4, D4, E4, F#4. Measure 23: G4, A4, B4, C5, D5, E5, F#5.

etc.

- 4 Keyboard accompaniments in early Romantic style.
Complete the piano part in bars 3–10 and 13–23.

Das Heimweh

Homesickness

Fanny Mendelssohn

Vivace ed agitato

Was ist's, das mir den A - them hem - met und selbst den Seuf - zer un - ter -

4

drückt? das stets in je - den Weg sich stem - met und Sinn und

7

Geist mir so ver - rückt, und Sinn und Geist mir so ver -

What is it that is slowing my breath and suppressing my sighs?
Always blocking every pathway and distracting my senses and my mind?

10

rückt? Es ist das Heim - weh!

13

p espress.

O Schmer - zens-laut, O Schmer - zens- laut!___ wie klingst im

17

In - nern mir ver - traut,___ wie klingst im In - nern mir ver-

20

traut!

It is homesickness! O cry of pain!
O cry of pain, how familiar is your sound within my spirit.

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

Complete the bass line and chord symbols in bars 6–20.

In bars 21–38 complete the bass line and melody in accordance with the given chord symbols.

Tempo di shimmy (slower than Fox-Trot)

Armand J Piron

Ab A^{o7} Eb/Bb C⁷ Fm Fm^{7(b5)} Bb⁷ Eb Bb⁺ Eb

5 Bb⁷

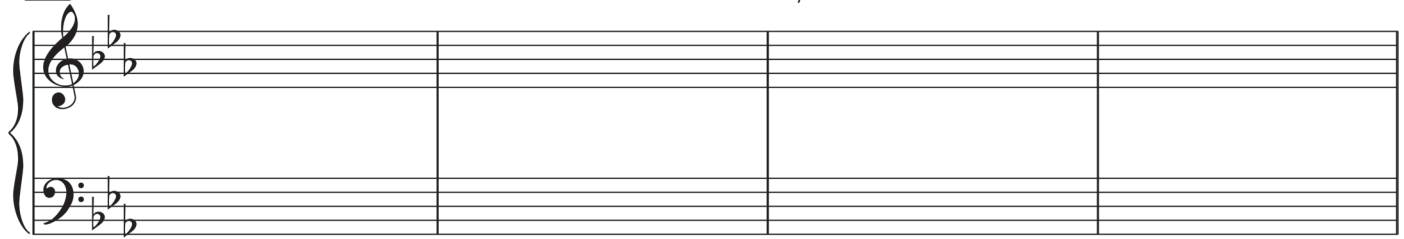
9

13

17

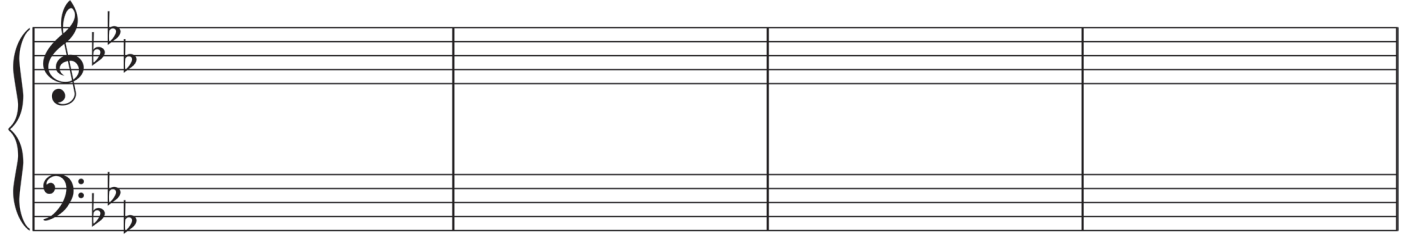
11

21 B \flat 7 F 9 B \flat 7 E \flat /G E \flat 7



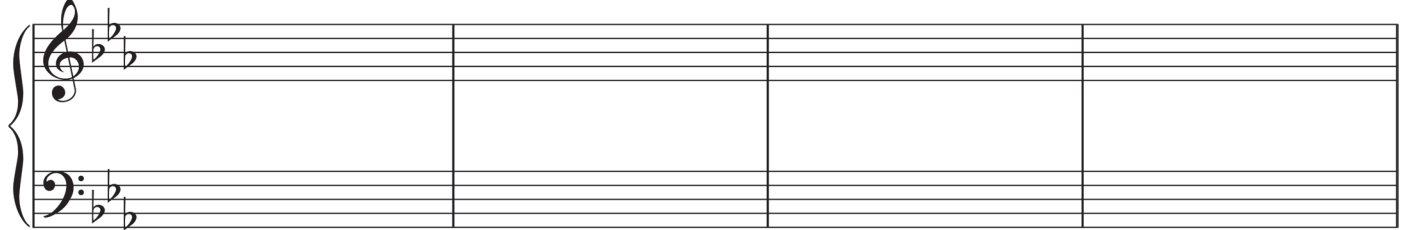
A musical staff for piano, consisting of a grand staff with a treble clef and a bass clef. The key signature has two flats (B \flat and E \flat). The staff is divided into four measures. Above the staff, the following chords are written: B \flat 7, F 9 , B \flat 7, E \flat /G, and E \flat 7.

25 B \flat 7 E \flat E \flat m E \flat



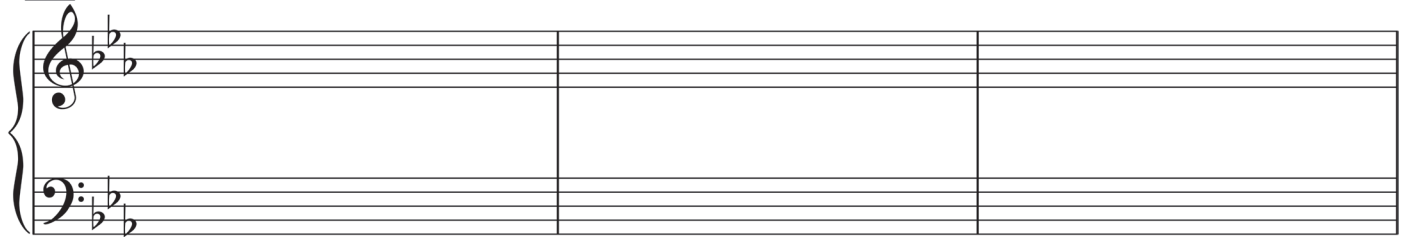
A musical staff for piano, consisting of a grand staff with a treble clef and a bass clef. The key signature has two flats (B \flat and E \flat). The staff is divided into four measures. Above the staff, the following chords are written: B \flat 7, E \flat , E \flat m, and E \flat .

29 B \flat 7 F 7 B \flat 7 E \flat /G E \flat 7



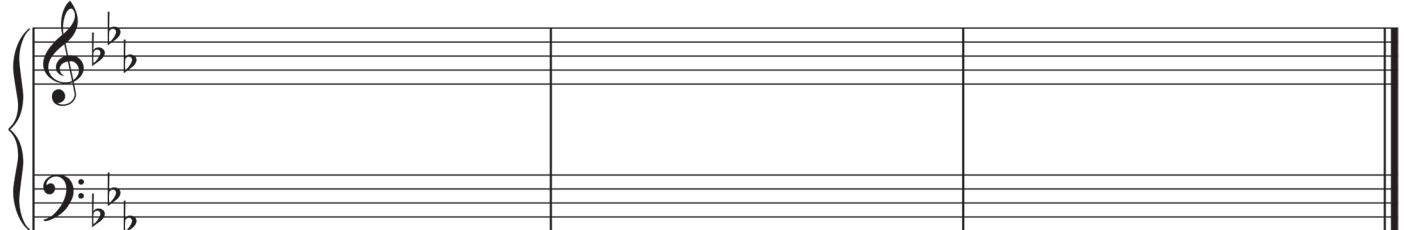
A musical staff for piano, consisting of a grand staff with a treble clef and a bass clef. The key signature has two flats (B \flat and E \flat). The staff is divided into four measures. Above the staff, the following chords are written: B \flat 7, F 7 , B \flat 7, E \flat /G, and E \flat 7.

33 A \flat A $^{\circ 7}$ E \flat C 7 Fm A \flat m B \flat 7



A musical staff for piano, consisting of a grand staff with a treble clef and a bass clef. The key signature has two flats (B \flat and E \flat). The staff is divided into four measures. Above the staff, the following chords are written: A \flat , A $^{\circ 7}$, E \flat , C 7 , Fm, A \flat m, and B \flat 7.

36 E \flat C 7 C \flat 7 B \flat 7 E \flat B \flat $^+$ E \flat



A musical staff for piano, consisting of a grand staff with a treble clef and a bass clef. The key signature has two flats (B \flat and E \flat). The staff is divided into four measures. Above the staff, the following chords are written: E \flat , C 7 , C \flat 7, B \flat 7, E \flat , B \flat $^+$, and E \flat .

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