



# basic education

Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**MUSIC P1**

**FEBRUARY/MARCH 2012**

**MEMORANDUM**

**MARKS : 125**

**This memorandum consists of 23 pages.**

**INSTRUCTIONS AND INFORMATION**

1. This question paper consists of TWO sections, namely SECTION A and SECTION B.
2. Answer SECTION A in pencil only in the spaces provided on the question paper.
3. Answer SECTION B in the ANSWER BOOK provided.
4. Number the questions correctly according to the numbering system used in this question paper.
5. The last page of this question paper is manuscript paper intended for rough work. The candidate may remove it.

**MARKING GRID**

SECTION	QUESTION	TOTAL	MARKER	MODERATOR
<b>SECTION A</b>	1	9		
	2	16		
	3	13		
	4	10		
	5	12		
	<b>SUBTOTAL</b>	<b>60</b>		
<b>SECTION B</b>	6	6		
	7	9		
	8	7		
	9	12		
	10	10		
	11	8		
	12	8		
	13	5		
	<b>SUBTOTAL</b>	<b>65</b>		
	<b>GRAND TOTAL</b>	<b>125</b>		

**SECTION A: THEORY OF MUSIC**

Answer QUESTIONS 1, 2, 3, 4 and EITHER QUESTION 5.1 OR QUESTION 5.2.

**QUESTION 1**

- 1.1 On which scale is the musical example below based?

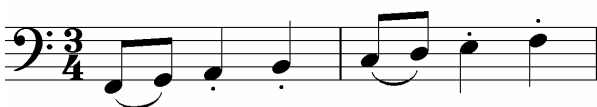


**Answer:**

Whole-tone scale

(1)

- 1.2 Add accidentals to the following notes to form the Dorian mode on F#.



**Answer:**



Accidentals = 4 marks ÷ 2 = 2 marks (F# = 1, C# = 1, G# = 1, D# = 1)  
No mark for the second F#

(2)

- 1.3 Write F harmonic minor scale ascending and descending in the G clef in 5/4 time with key signature. Indicate semitones with slurs.

**Possible answer:**



Key and accidentals = 1 mark

Rhythm = 1 mark

Scale = 1 mark

Semitones = 1 mark

Minus ½ mark for each error to the maximum of the mark allocation of the subsection

(4)

- 1.4 Notate the TWO triads that occur in G pentatonic scale in root position.

**Answer:**



1 mark each. No half marks; either right or wrong.

(2)  
[9]

**QUESTION 2**

Study the example of *New Orleans Dixieland music* below and answer the questions that follow.

### New Orleans Dixieland music

Clarinet in B $\flat$

Trumpet in B $\flat$

Trombone

Rhythm

(a)

B $\flat$  Cl.

Tpt.

Tbn.

Rhythm

(b) (c) (d) (e)

2.1 In your school there are learners who play flute, violin and viola. To give them a chance to play in your band, transpose the instrumental parts for them as follows:

2.1.1 Transpose bars 1 and 2 of the clarinet part for flute.

**Answer:**

Notation = 3 (minus  $\frac{1}{2}$  mark for every mistake)

(3)

2.1.2 Transcribe bars 1 and 2 of the trombone part for viola.

**Answer:**



*Clef = 1 mark*

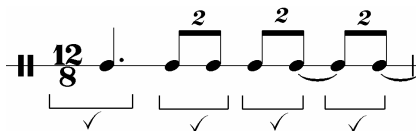
*Notation = 2 marks*

*Deduct ½ mark for incorrect notation*

(3)

2.2 Rewrite bar 1 of the rhythm part at (a) in compound quadruple time. Add the new time signature.

**Answer:**



*One mark as indicated = 4 marks*

*No half marks.*

(4)

2.3 Name the intervals at (b) and (c).

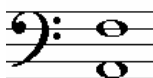
**Answer:** (b) = Major 6<sup>th</sup>  
(c) = Diminished 5<sup>th</sup>

*1 mark each. No half marks.*

(2)

2.4 Write the inversion of the interval at (d) in the F clef and name the new interval.

**Answer:**



*Minor 6<sup>th</sup>*

*1 mark for notation*

*1 mark for name*

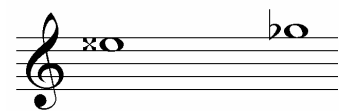
*No half marks*

*Any note values accepted*

(2)

2.5 Write TWO enharmonic equivalents for the note at (e).

**Answer:**



*1 mark each*

(2)  
[16]

**QUESTION 3**

Study the four-part fragment below and follow the instructions.

- 3.1 Complete the fragment above by demonstrating an upper auxiliary note in the soprano part at (a). (2)
- 3.2 Complete the fragment above by demonstrating an anticipation in the soprano part at (b). (2)
- 3.3 Complete the alto part at (c) to demonstrate a suspension.

**Answer:**

1 mark per beat at (a), (b) and (c)

- 3.4 Figure the chords at (d), (e), (f) and (g), for example G: I<sup>6</sup> or G/B. (3)

**Answer:**

- (d) V<sup>4</sup>/<sub>2</sub>, V<sup>7d</sup>, G<sup>7</sup>/F
- (e) i<sup>6</sup>, i<sup>b</sup>, C<sup>min</sup>/E<sup>b</sup>
- (f) i, C<sup>min</sup>
- (g) ii<sup>o6</sup>, ii<sup>ob</sup>, D<sup>dim</sup>/F, ii<sup>6</sup>

1 mark each. Any notation system acceptable.

- 3.5 Name the key and the cadence with which the fragment ends at (c). (2)

**Answer:**

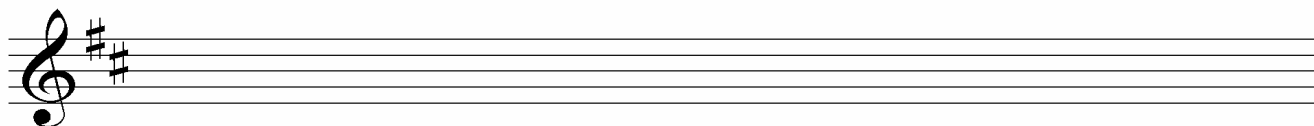
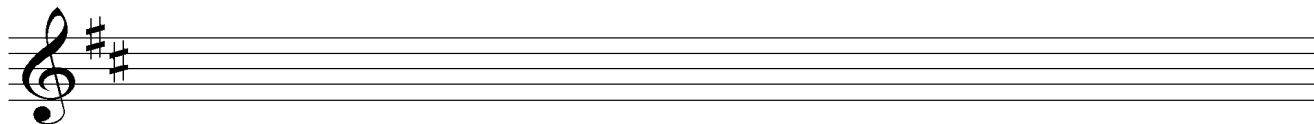
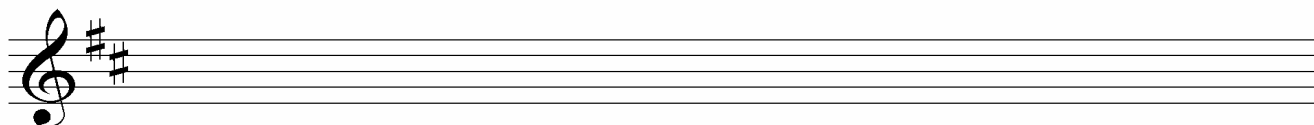
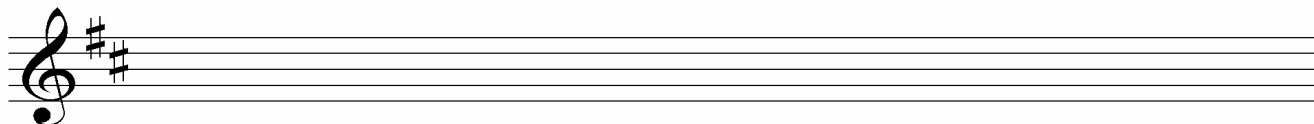
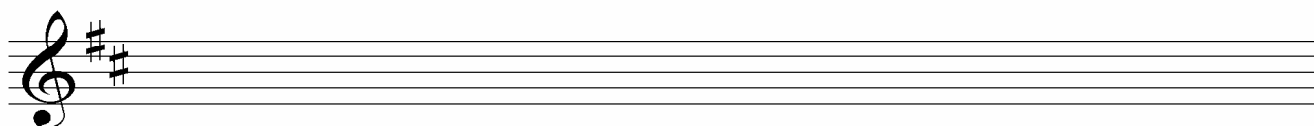
C minor, interrupted cadence  
1 mark each. No half marks.

**QUESTION 4**

Use any ONE of the opening motifs below to complete a twelve-bar melody in ABA form. Add dynamics and articulation marks.

Instrument: Flute

**Allegro**



The melody will be marked according to the following guidelines:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
Form and cadential points	6 (3 + 3)	
Musicality: melodic shape and climax	8	
Dynamics and articulation	2	
Correctness of notation: number of bars, note stems, beats per bar, accidentals, spacing	4	
<b>TOTAL</b>	<b>20 ÷ 2 = 10</b>	

**[10]**





**QUESTION 5**

Answer EITHER QUESTION 5.1 OR QUESTION 5.2.

- 5.1 Complete the following four-part harmonisation by adding suitable chords in the given style.

5

$I_4^6$  V

Ic

Possible answer:

5

vi ii<sup>6</sup> V V<sup>6</sup> I V<sup>4</sup> I<sup>6</sup> ii<sup>6</sup> I<sup>4</sup> V I

I V V<sup>6</sup> I IV I<sup>6</sup> IV vii<sup>5</sup> I V<sup>6</sup> I I<sup>6</sup> V V<sup>7</sup>

Ic

**Marking guide:**  
 Correctness = 6 marks (- ½ mark per mistake)  
 Choice of chords/musicality = 6 marks

OR

5.2 Study the piece below and follow the instructions.

## Mississippi River Blues

♩ = 90

Original music by Ana Sanderson

The first system of the musical score for 'Mississippi River Blues' is in 4/4 time with a key signature of one sharp (F#). It consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, and then a half note A4. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady eighth-note bass line in the left hand. The lyrics 'The Mi sis-si-pi' are written under the vocal line, with a 'D' chord symbol above the second measure.

The second system of the musical score continues the piece. The vocal line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a half note G4. The piano accompaniment continues with the same rhythmic pattern. The lyrics 'ri - ver likes to go its own way' are written under the vocal line, with a 'D7/C' chord symbol above the first measure.

The third system of the musical score concludes the piece. The vocal line begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a half note G4. The piano accompaniment continues with the same rhythmic pattern. The lyrics 'Mi-sis-sip-pi ri - ver just keeps on roll in' ev ry day' are written under the vocal line, with a 'D' chord symbol above the second measure.

10

that ri - ver was my friend till that

12

day it washed my house a- way\_

(a) (b) (c)

5.2.1 Complete the piano score in the given style (12-bar blues).

**Answer:**

*Accompaniment must follow the 12-bar blues harmonic structure.  
See score for ideas.*

*1 mark each for every bar in the right-hand part = 7 marks*

*1 mark each for every bar in the left-hand part = 2 marks*

*See example answer on next page.*

(9)

5.2.2 Name the chord symbols for the chords in bar 13 at (a), (b) and (c).

**Answer:**

(a) D<sup>7</sup>

(b) G<sup>7</sup>

(c) F<sup>#dim</sup>/A or D7/A

(3)

**Possible answer:**

## Mississippi River Blues

♩ = 90

Original music by Ana Sanderson

♩ = 90

The Mi sis-si-pi

D

4

ri - ver likes to go its own way

D<sup>7</sup>/C D<sup>7</sup>/C D<sup>7</sup>/C

7

Mi-sis-sip-pi ri - ver just keeps on roll in' ev'ry day

G<sup>7</sup> G<sup>7</sup> D

10

that ri-ver was my friend till that

12

day it washed my house a-way—

(a) (b) (c)

[12]

TOTAL SECTION A: 60

**SECTION B: GENERAL MUSICAL KNOWLEDGE**

Answer SECTION B in the ANSWER BOOK provided.

Candidates must be credited for any other correct answers not found in the memorandum.

**QUESTION 6**

- 6.1 I
- 6.2 J
- 6.3 K
- 6.4 H
- 6.5 B
- 6.6 E
- 6.7 D
- 6.8 L
- 6.9 F
- 6.10 C
- 6.11 A
- 6.12 G

(6 x 1) **[6]**

**QUESTION 7**

- 7.1 Any THREE definitions x 2 = 6 marks. *Essential facts are indicated below. Relevant answers not found in the memorandum can be accepted at the discretion of the chief marker.*

7.1.1	Blue scale	A six-note scale with a flattened third, fifth and seventh. Steps 2 and 6 of the major scale are omitted (C, E <sup>b</sup> , F, F <sup>#</sup> /G <sup>b</sup> , G, B <sup>b</sup> ).
7.1.2	Classical sonata	A multimovement (contrasting movements) instrumental composition for one or more instruments
7.1.3	Kwaito	A music style that developed in the 1990s in Johannesburg. It is based on 'house' music, utilises a slow tempo and uses deep bass lines.
7.1.4	Aerophone	An instrument of which the sound is generated by a vibrating air column, e.g. kudu horn or clarinet
7.1.5	Polyrhythm	The concurrent and repetitive use of different rhythmic patterns in different parts or instruments
7.1.6	Swing	A jazz style that flourished from 1935–1945 played mainly by big bands. It combines a steady beat and precision with a lilt and sense of relaxation.

(6)

- |     |       |                  |
|-----|-------|------------------|
| 7.2 | 7.2.1 | Pentatonic scale |
|     | 7.2.2 | Oratorio         |
|     | 7.2.3 | Cadence          |
|     | 7.2.4 | Ternary form     |
|     | 7.2.5 | Homophony        |

(3)  
[9]**QUESTION 8**

*Baroque and Classical influences = 3 marks*  
*Form = 4 marks*

**Baroque and Classical influences**

- Theme and variations related to the Baroque ground bass form (also called the passacaglia)
- Borrowed theme from Bach's Cantata No.150, *Unto Thee, O Lord I Lift up my Soul*
- Variation form, borrowed from the Classical era
- Brahms is a good example of a composer that continued certain Classic traditions in the Romantic style

(3)

**Form and structure**

- Brahms adapted the Classical forms to his individual style in his four symphonies
- The fourth movement of the *Fourth Symphony* consists of a theme, thirty variations and a coda, organised into three large sections and a coda
- ABA coda
- A – Theme and variation 1–11: Fast, forceful and intense
- B – Variations 12–15: Relaxed, slower tempo, major key
- A – Variations 16–30: Quicker tempo, minor key, energetic mood
- Coda – Re-appearance of the main theme, treated more freely

(4)  
[7]

**QUESTION 9**

*Marks will be allocated as follows:*

*One mark per fact for characteristics. Maximum = 10 marks.*

*Composers (1 mark) and any representative works (1 marks) = 2 marks*

*Minus 2 marks if not in essay style (introduction, body, conclusion)*

9.1

**IMPRESSIONISM****Characteristics**

- Impressionism was introduced in the visual arts to describe a style of painting by a group of French artists of the late 19th century (e.g. Monet whose painting *Impression: Sunrise* influenced composers and others), called Impressionists.
- Debussy was influenced by the work of symbolist poets and Impressionist painters.
- A style that flourished from the end of the Romantic period to the beginning of the twentieth century.
- Evokes mood and atmosphere with the help of suggestive titles and occasional reminiscences of natural sounds, dance rhythms and characteristic bits of melody.
- Subtle changes of timbre are as crucial as thematic contrasts are to earlier music.
- Debussy tends to use a chord more for its special colour and sensuous quality than its function in a standard harmonic progression.
- The traditional dominant to tonic cadence is rare in his music.
- The pentatonic and the whole-tone scale may furnish material of melodies and chords.
- Rhythm is vague and often concealed by syncopations and irregular subdivisions of the beat.
- Preferred melodic variation rather than the development of motives.
- Vocal lines often resemble a kind of recitative.

**Composers**

- Composers influenced by Impressionism were Debussy, Ravel and Delius. (Name at least TWO composers.)

**Representative composers and works**

- Debussy: *Voiles*
- Debussy's only opera, *Pelléas et Mélisande*, is the essence of Impressionism with its vague, mysterious plot and its poetic atmosphere and subtle tone colours.
- Any other relevant works by Ravel (*Histoires Naturelles*, song cycle) or Delius (*Sea Drift*, orchestral work)

**OR**



## 9.2

**NEO-CLASSICISM****Characteristics**

- From about 1920 to 1950, music of many composers such as Stravinsky and Hindemith reflected stylistic features of earlier periods, particularly the eighteenth century.
- A musical movement (especially in the 1920s) which revolted against the lush, emotional, chromatic romanticism of music written towards the end of the nineteenth century and at the beginning of the twentieth century.
- Aspects of Neoclassical music put emphasis on clarity of texture, lightness of orchestration, a return to the eighteenth century respect for counterpoint and close-knit musical forms.
- Neoclassicism stressed simplicity and clarity of line and structure.
- It was opposed to the programmatic tone poems of Strauss and the vague atmosphere of Debussy's Impressionism.
- The lines and harmonies were diatonic and tonal, and not chromatic and atonal as in the music of Schoenberg.
- Sometimes more than two keys were used simultaneously (polytonality).
- Although Neoclassical composers looked to the past for inspiration, they gave their music a very definite twentieth century flavour, e.g. abrupt modulations, sudden melodic twists, etc.
- Textures are often polyphonic with clashing dissonances.
- Most Neoclassical music was tonal and used major and minor scales.
- Favouring clear polyphonic textures, composers wrote fugues, concerti grossi and Baroque dance suites.

**Composers**

Composers: Stravinsky, Hindemith and Poulenc, Prokofiev (*Peter and the Wolf*, orchestral work)

**Representative composers and works**

- Stravinsky: *Pulcinella* built on themes from Pergolesi
- Stravinsky's *The Rite of Spring*, ballet
- Stravinsky's *Le Baiser de la fée*, ballet
- Any other relevant works by Hindemith (*Sonata in G for Oboe and Piano*) or Poulenc (*Les Biches*, orchestral work)

**OR**

## 9.3

**MUSICAL THEATRE****Characteristics**

- Developed mainly in America.
- A golden era in American musical theatre was created from about 1920 to 1960 by such songwriters and composers as George Gershwin, Leonard Bernstein, Cole Porter and Richard Rogers.
- Musical comedy took its definitive form in the 1920s with a series of shows built on fast-paced librettos.
- Later in the decade, musical comedy became a less parochial product, with characters and plots drawn from American life outside New York and with music sometimes reflecting non-urban styles.
- When rock and roll altered the course of American popular music in the 1950s, musical comedy at first clung to its own musical style and stage conventions, with *My Fair Lady* (Frederick Loewe, 1956) and *Funny Girl* (1964).
- A huge achievement came in the fusion of dance and drama in 1943 with the musical *Oklahoma!* which marked a new era in the history of the American musical.
- Generally, a musical is in two acts.
- The second act is shorter and brings back some of the melodies heard earlier.
- Traditionally, the songs consisted of an introductory section (called the *verse*) and a main section (called the *chorus*) in AABA form (32 bars).
- In structure and general style, it is similar to European operetta with spoken dialogue developing dramatic situations appropriate for song, ensemble numbers and dance.
- In contrast to opera, it uses simpler harmonies, melodies and forms, and contains spoken dialogue.
- Settings were usually contemporary and urban.
- The musical style was squarely in the stream of popular songwriting of the day.
- Musicals used a variety of musical and dramatic sources from the late nineteenth century and the early twentieth century, e.g. operetta, vaudeville and revue.

**Composers**

- Composers: Gershwin, Andrew Lloyd Webber, Bernstein, Frederick Loewe

**Representative composers and works**

- Gershwin: *Porgy and Bess*
- Andrew Lloyd Webber: *Phantom of the Opera*
- Bernstein: *West Side Story*
- Frederick Loewe: *My Fair Lady*

**[12]**

**QUESTION 10**

10.1

- The National Anthem is sung in five South African languages (isiZulu, isiXhosa, Sesotho, Afrikaans and English).
- Composed by E Sontonga and ML de Villiers, both from different cultural backgrounds.
- The two songs were linked with a passage written by Mzilikazi Khumalo, a famous African composer.
- English words were fitted to existing music by J Zaidel-Rudolph.
- Afrikaans text was written by CJ Langenhoven.

*(Any three)*

(3)

10.2

- Fixed chord progression
- 4/4 time signature
- Pitch is bent in vocal or instrumental performance
- Musical riff is an important feature
- Three four-bar phrases, featuring the vocalist alternating with instrumental 'fills' (interruptions) in a call and response pattern
- Instrumental accompaniment often consists of a rhythm section (keyboard, bass and drums) and other instrumental soloists

*(Any three)*

(3)

10.3

**SAMRO = South African Music Rights Organisation (1 mark)****Purpose and Function:**

- Registration of copyright of music compositions
- Payment of royalties to members
- Administration of pensions of members
- They link up with other similar international music rights organisations.
- They oversee the use of excerpts of music in film, radio and TV.

*(Any three = 3 marks)*

(4)

**[10]**

**QUESTION 11**

*Marks will be allocated as follows:*

*Any FOUR concepts x 2 facts = 2 x 4 = 8 marks*

11.1

**Melody**

- Melodies are flexible.
- Ordinary tunes are often changed into swinging melodies through changes in rhythm and pitch.
- Melodies are highly embellished and syncopated.
- In bebop, melodies were played very fast, usually in unison by two lead instruments.
- Homophonic textures are often used.
- Melodies were very angular with leaps and unusual intervals.
- Bebop melodies were built on complex chords, containing six or seven notes rather than on the four- or five-note chords used in earlier jazz.

11.2

**Form**

- The forms used extensively in jazz are the twelve-bar blues and the sixteen- and thirty-two-bar song form.
- Songwriters and composers such as George Gershwin, Leonard Bernstein, Cole Porter and Richard Rogers created the 32-bar (AABA) songs that formed the main repertoire of jazz players during the swing and bebop eras.
- Blues and 32-bar songs were often the launch pad for jazz musicians, providing the core material for improvisation.
- The 32-bar melodies could usually be outlined AABA. An eight-bar section is stated and then repeated (AA). A contrasting eight-bar section (B) follows; then there is a return to the opening section (A).
- New forms developed with the development of jazz, e.g. extended forms and through-composed works.

11.3

**Harmony**

- The same melodies are often harmonised in several different ways.
- The simple three-chord structure of the blues becomes harmonically complex within jazz performances, with the use of approach chords, extended chords, altered chords and substitute chords.
- Jazz musicians often reharmonised popular songs, using tritone substitutions and approach chords.
- They extended chord structures into six- or seven-note voicings (sevenths, ninths, elevenths and thirteenth).
- Basic harmonic progressions of familiar songs are supplied with new tunes of familiar songs.
- While bebop harmonies were very complex, in modal jazz the harmonies were slow moving and the players used modal scales to improvise above these chords. Chords would sound for eight or sixteen bars before moving to the next one.

11.4

**Rhythm**

- Most music is written in 4/4 time but jazz waltzes are quite common. Some pieces are written in irregular time signatures, e.g. 7/4.
- Syncopation and rhythmic swing are two of the most distinctive features of jazz.
- The accent often falls on the weak beats.
- Syncopated rhythms are widely used.
- Rhythmic swing: playing a series of notes slightly unevenly. The second note in a pair of quavers will be slightly shorter than the first.

11.5

**Tone Colour**

- Unique sound and tone colour of voices or instruments.
- Instrumentalists often imitate singing styles.
- A jazz sound is achieved by the way tones are attacked, 'bent' and released.
- Vibrato is used.
- A variety of pitch inflections that might be described as 'smears', 'scoops', 'fall-offs' and 'shakes' are used.

**[8]****QUESTION 12**

*Marks will be allocated as follows:*

*Biographical details = 2 marks*

*Style characteristics = 4 marks*

*Representative work = 2 marks*

**Mzilikazi Khumalo**

- He was born on 20 June 1932 in KwaZulu-Natal
- Under the guidance of Charles Norburn he set many poems of BW Vilikazi to music.
- He studied singing under Prof Khabi Mngoma and Zandi Casan.
- His choral writing is in a polyphonic style, where the different voice parts have melodic material of equal interest.
- His writing reflects the African tradition of using lots of repetition of short melodic fragments.
- Diatonic harmonies are used.
- Often parallel movement between various voices.
- Syncopation is extensively present in the music.
- He composed his first work in 1959 called *Ma Ngificwa Ukufa*.
- Many of the traditional songs that he learnt from his mother have been arranged for choir, e.g. *Sangena*, *Bawo*, *Thixo Somandla* and *Sizongena Laph'emzini*.
- His epic narrative cantata, *Ushaka KaSenzangakhona*, that deals with the life of Shaka, was received well by audiences. It combines two cultural traditions – Zulu poems and songs and the instrumental and orchestral tradition of Europe.

**Niel van der Watt**

- He was born in Pretoria on 28 December 1962.
- He received his formal music education at the University of Pretoria and Unisa.
- He has worked at Pretoria Boys' High School from 1987 where he is currently the Head of Music.
- His style is strongly established in the Western European and African vocal traditions.
- Music is rooted in the tonal system, but he will use modulations to distant keys and extended tonality to enrich his works.
- Dissonance, though used, never dominates his works.
- Van der Watt uses typical African rhythmic patterns and harmonies in his music.
- He has set poems of prominent Afrikaans poets (Antjie Krog, NP van Wyk Louw) to music.
- Most of his works are for choir and solo voices, although he has also composed chamber music and music for orchestra.
- He uses formal structures, such as ABA, etc.

His works include the following:

- *Liedwerk van die Klip* (2000–2003) – a song cycle based on texts of NP van Wyk Louw
- *Chamber Music* (2004)
- *Missa de Meridiana Terra* (2005)
- *African Dawn, Noon, Dusk* (1997)

**SJ Khoza**

- Shalati Joseph Khoza is a Tsonga composer and choir leader.
- He started composing while still at school.
- He completed a M.Mus degree at the University of Pretoria.
- In 2003 he was awarded Song Composer of the Year by SARRAL.
- His work is strongly rooted in the African folk tradition.
- His choral writing is mostly polyphonic, with different voice parts singing equally important material.
- Repetition of motives is prevalent in his works.
- Composed mostly for adult choirs in a capella style.
- Also produced choral works for children.
- Elements of African musical tradition are used, such as body movement, call and response, etc.
- Cyclic structures are present.
- He uses simple harmonies.
- Vocal melodies seldom exceed the compass of an octave.

His works include:

- *Famban'Kahle* – a piece for SATB
- *Ndzhaka ya tinsimu* – a collection of heritage songs
- *Africa Lontshwa*
- *Ndzhaka ya tinsimu*
- *Dzunse Ra Ndabezitha*

**[8]**

**QUESTION 13**

Any FIVE x 1 = 5

13.1

**Definition:**

- Call and response is a form of musical dialogue, consisting of a short phrase from the lead voice, answered by the chorus, exchanging words or musical phrases in a kind of conversation
- The call and the response can overlap

(3)

13.2

***Plea from Africa*** by JK Bokwe

- In this piece, call and response occurs between the soprano and the other voices.
- The call and response starts in the B-section, with the soprano voices leading and the response from the other three voice parts.
- The response comes two beats after the call and overlaps with the call.
- The call uses dotted rhythms, whereas the response sings even quavers and crotchets.
- The call and response lasts for two phrases. Each phrase is two bars long.

(2)

**OR*****Monna e Motenya*** arranged by Bonisile Gcisa

- In this piece, call and response occurs between the soprano and the other voices from the beginning.
- The chorus answers after two beats in the A- and B-sections.
- Each four-bar phrase has two smaller two-bar phrases ending in alternating imperfect and perfect cadences.
- The first part of the two bar phrase has a call and response and the voices come together in harmony in the second part of the phrase.

(2)

**OR*****Gabi, Gabi*** arranged by William C Powell

- The call and response happens between tenor and the other voices.
- The call in the tenor voice lasts two and a half beats, after which the chorus answers.
- In bars 9–12 and bars 17–20, the call and response follows in quicker succession.

(2)  
**[5]**

**TOTAL SECTION B: 65**  
**GRAND TOTAL: 125**