

SA's Leading Past Year

Exam Paper Portal



You have Downloaded, yet Another Great Resource to assist you with your Studies 😊

Thank You for Supporting SA Exam Papers

Your Leading Past Year Exam Paper Resource Portal

Visit us @ www.saexampapers.co.za



SA EXAM PAPERS

SA EXAM PAPERS
Proudly South African



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS

MUSIC P2

MAY/JUNE 2025

MARKS: 30

TIME: 1½ hours

CENTRE NUMBER:

--	--	--	--	--	--	--	--

EXAMINATION NUMBER:

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

FOR OFFICIAL USE ONLY												
MARKS OBTAINED					MODERATED							
QUESTION	MARKER				SM/CM		CM/IM		EM			
	MAX	MARKS	SIGN		MARKS	SIGN	MARKS	SIGN	MARKS	SIGN		
	10	1			10	1	10	1	10	1		
1	4											
2	4											
3/4/5	14											
6	8											
TOTAL	30											

This question paper consists of 21 pages and 1 sheet of manuscript paper.



INSTRUCTIONS AND INFORMATION

1. This question paper consists of THREE sections:

SECTION A: Aural	(8)
SECTION B: Recognition of Music Concepts	(14)
SECTION C: Form Analysis	(8)
2. QUESTION 1, QUESTION 2 and QUESTION 6 are COMPULSORY.
3. In addition, also answer QUESTION 3: INDIGENOUS AFRICAN MUSIC (IAM) **OR** QUESTION 4: JAZZ **OR** QUESTION 5: WESTERN ART MUSIC (WAM).
4. Write ALL your answers on this question paper. Use a pencil for music notation and blue or black ink for the other answers.
5. This examination will be written while candidates are listening to a CD.
6. The music teacher of the centre must conduct the examination in the presence of the invigilator.
7. The last page of this question paper is manuscript paper intended for rough work. Candidates may NOT remove this page.
8. Candidates may NOT have access to any musical instrument for the duration of this examination.
9. Candidates must take note of the mark allocation for each question to provide enough information in their answers.
10. Write neatly and legibly....

INSTRUCTIONS FOR THE PERSON OPERATING THE SOUND EQUIPMENT

1. Allow the candidates to first read each question and then play the relevant track.
2. The number of the track must be announced clearly each time before it is played.
3. Each music extract (track) must be played the number of times specified in each frame.
4. Allow adequate time between tracks to give candidates time to think and write their answers before playing the next track.
5. If a school offers more than one stream (Indigenous African Music (IAM), Jazz or Western Art Music (WAM)), the following guidelines must be followed:
 - Each stream must sit for the examination in a separate venue.
 - Each venue must be equipped with suitable sound equipment.
 - Each venue must have its own CD with music extracts.
 - An invigilator must be present in each venue.
6. The tracks have to be played as follows:
 - IAM candidates: Tracks 1 to 19 and Track 38
 - JAZZ candidates: Tracks 1 to 9, Tracks 20 to 28 and Track 38
 - WAM candidates: Tracks 1 to 9 and Tracks 29 to 38
7. A battery-powered CD player must be available in case of a power failure.

SECTION A: AURAL (COMPULSORY)**QUESTION 1**

Play Track 1 TWICE in succession.

1.1 Notate the rhythm of the missing notes in bars 3 and 4.

[One-bar introduction]



(3)

Play Track 1 again.

Play Track 2 TWICE in succession.

1.2 Notate the missing notes at (A) and (B).



(1)

Play Track 2 again.

[4]

QUESTION 2

2.1 Identify the cadence at the end of EACH of the following TWO extracts.

Play Track 3 THREE times in succession.

2.1.1 **Track 3:** _____ (1)

Play Track 4 THREE times in succession.

2.1.2 **Track 4:** _____ (1)

2.2 Answer the following questions by making a cross (X) in the appropriate block.

Play Track 5 TWICE in succession.

2.2.1 Which ONE of the following best describes the time signature?

$\frac{7}{4}$	$\frac{4}{4}$	$\frac{3}{4}$	$\frac{5}{4}$
---------------	---------------	---------------	---------------

(1)

Play Track 6 TWICE in succession.

2.2.2 Identify the most prominent compositional technique in the melody.

Sequence	Inversion	Augmentation	Diminution
----------	-----------	--------------	------------

(1)

Play Track 7 TWICE in succession.

2.2.3 Identify the most prominent texture.

Contrapuntal	Monophonic	Unaccompanied	Homophonic
--------------	------------	---------------	------------

(1)

Play Track 8 TWICE in succession.

2.2.4 Identify the correct chord progression.

V–vi–I–V	I–vi–IV–V	I–IV–I–vi	I–IV–V–vi
----------	-----------	-----------	-----------

(1)

Play Track 9 TWICE in succession.

- 2.3 Indicate TWO items in COLUMN A that relate to the music in Track 9. Make a cross (X) in TWO appropriate blocks.

COLUMN A	ANSWER
Repetitive percussion pattern	
Acoustic piano	
A progression of sustained chords in the keyboard	
Polyrhythm	
Irregular time	
Repetitive descending treble melody	
Glissando-like bass figure	

(8 ÷ 2) (2)
[4]

TOTAL SECTION A: 8

SECTION B: RECOGNITION OF MUSIC CONCEPTS

**Answer QUESTION 3 (IAM)
OR QUESTION 4 (JAZZ)
OR QUESTION 5 (WAM).**

QUESTION 3: INDIGENOUS AFRICAN MUSIC (IAM)

- 3.1 Listen to the following tracks. Indicate THREE items from COLUMN A that relate to the music in Tracks 10 and 11. Make a cross (X) in the appropriate blocks for EACH track.

Play Track 10 THREE times in succession.

3.1.1 Track 10

COLUMN A	ANSWER
Varied textures	
Descending major scale in the bass	
Accented chords	
Leg rattles	
Tremolo in the soprano and alto marimba	
Crepitation	
Scales played by the tenor marimbas	
Perfect cadence	

(3)

Play Track 11 THREE times in succession.

3.1.2 Track 11

COLUMN A	ANSWER
Legato melody by the tenors	
Flexible tempo	
SATB	
Dissonant harmonies	
Syncopation	
Staccato melody by soprano	
String accompaniment	
Triple time	

(3)

Play Track 12 THREE times in succession.

3.2 What is the role of the choir in this a cappella piece?

(3)

Play Track 13 TWICE.

3.3 Answer the following questions:

3.3.1 Identify the artist associated with this extract.

(1)

3.3.2 With which THREE items in COLUMN A do you associate this extract?
Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Cycle of two major chords	
Call and response	
Isihlabo	
Free time followed by strict time	
Blues scale	
Prominent electric guitar solo	
Triplets in the bass guitar	
Prominent use of umakhwenyane	
A single repeated chord throughout	
The first vocal phrase is repeated identically	

(3)

3.3.3 Identify the style associated with this extract.

(1)

Play Track 14 TWICE.

3.4 Answer the following questions:

3.4.1 Describe what the lead vocalist is doing in this extract.

(1)

3.4.2 Name ONE of the instruments in the accompaniment apart from the drums.

(1)

Play Track 15 THREE times.

3.5 Identify the correct rhythm that you hear. Make a cross (X) in the appropriate block.

	☐
	☐
	☐

(1)

Play Track 16 THREE times.

3.6 Indicate whether the following statements about the extract are TRUE or FALSE. Write only 'true' or 'false' for each statement on the next page.

3.6.1 The piece uses balanced phrases.

3.6.2 Syncopated rhythms are used in the solo and accompanying voices.

3.6.3 The choir type is SSA.

3.6.4 The extract is in mbaqanga style.

Answer:

3.6.1 _____ (1)

3.6.2 _____ (1)

3.6.3 _____ (1)

3.6.4 _____ (1)

Play Track 17 TWICE.

3.7 Answer the following questions:

3.7.1 Describe the accompaniment.

(2)

3.7.2 Write the name of the song and the artist that you hear.

Song: _____ (1)

Artist: _____ (1)

Play Track 18 TWICE.

3.8 Why does the singer use the crepitation, 'Wa kwa'?

(1)

Play Track 19 THREE times.

3.9 Describe the male vocalist's part in this extract.

(2)

(28 ÷ 2)

[14]**TOTAL SECTION B:****14****OR**

QUESTION 4: JAZZ

- 4.1 Listen to the following tracks. Indicate THREE items in COLUMN A that relate to the music in Tracks 20 and 21.

Play Track 20 THREE times in succession.

4.1.1 **Track 20**

COLUMN A	ANSWER
12-bar blues	
Moderate tempo in quadruple time	
Tenor voice type	
Ragtime influences	
4-bar instrumental introduction	
Clarinet solo in introduction	
Influences of Tin Pan Alley songs and big band swing music	
Alto voice type	

(3)

Play Track 21 THREE times in succession.

4.1.2 **Track 21**

COLUMN A	ANSWER
Ballad in jazz style	
Medium swing	
Saxophone melodic improvisation in introduction	
Syncopated chord stabs on piano	
Imitation in horn section	
Fast tempo	
Walking bass introduction	
Bass drum kicks on first beat	

(3)

Play Track 22 THREE times in succession.

4.2 Describe THREE features heard in the accompaniment in this extract.

(3)

Play Track 23 THREE times in succession.

4.3 Answer the following questions:

4.3.1 Identify the composer of this piece.

(1)

4.3.2 With which THREE items in COLUMN A do you associate this extract?
Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Piano melody repeated by saxophones	
Scatting	
Rhythm section introduces the main theme	
Marabi chord progression	
Improvisation on the saxophone	
Sequences	
Opening melody played by guitar	
Saxophones play melody in unison	
Comping by saxophones	
Pentatonic	

(3)

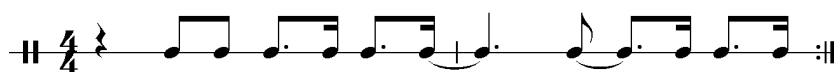
Play Track 24 THREE times.

4.4 Describe what you hear in this extract.

(3)

Play Track 25 THREE times.

4.5 Identify the correct rhythm that you hear. Make a cross (X) in the appropriate block.


☐

☐

☐

(1)

Play Track 26 TWICE.

4.6 Indicate whether the following statements about the extract are TRUE or FALSE. Write only 'true' or 'false' for each statement on the next page.

4.6.1 The piece uses balanced phrases.

4.6.2 Kwela shuffle rhythms are used.

4.6.3 The chord progression is I–IV–V⁶₄–I.

Answer:

4.6.1 _____ (1)

4.6.2 _____ (1)

4.6.3 _____ (1)

Play Track 27 THREE times.

4.7 Answer the following questions:

4.7.1 Describe the improvisation in this extract.

(3)

4.7.2 Write the name of the song/composition and the artist/band that you hear.

Name: _____ (1)

Artist/Band: _____ (1)

Play Track 28 TWICE.

4.8 Describe the drum kit accompaniment.

(3)

(28 ÷ 2) **[14]****TOTAL SECTION B: 14**

QUESTION 5: WESTERN ART MUSIC (WAM)

- 5.1 Listen to the following tracks. Indicate THREE items in COLUMN A that relate to the music in Tracks 29 and 30.

Play Track 29 THREE times in succession.

5.1.1 Track 29

COLUMN A	ANSWER
Poco a poco crescendo	
Tremolo figure in high strings and woodwinds	
Prestissimo assai	
Lower strings play in a polyphonic texture	
Question and answer between lower strings and harp	
Compound triple time	
Arpeggios and scales played by harp	
Orchestra consists of stringed instruments	

(3)

Play Track 30 THREE times in succession.

5.1.2 Track 30

COLUMN A	ANSWER
Compound metre	
Dissonant two-part singing	
SSA	
Whole-tone scale	
Con moto	
Sopranos sing a legato melody at the start	
Tranquillo	
Augmentation in the choir part	

(3)

Play Track 31 THREE times in succession.

- 5.2 Describe THREE features of the interplay between the two instruments that are heard in this extract.

(3)

Play Track 32 TWICE.

- 5.3 Answer the following questions:

- 5.3.1 Name the composer of this work.

(1)

- 5.3.2 With which FOUR items in COLUMN A do you associate this extract? Make a cross (X) in FOUR appropriate blocks.

COLUMN A	ANSWER
Exposition	
Pedal point played by the double bass on the tonic	
Arpeggios played by higher strings	
Lower strings and clarinets play opening motive	
Lower strings and bassoons play the theme	
Slow movement in a symphony	
Theme is based on an arpeggio	
Extended coda	
Cantabile	
Upper strings play a non legato melody	

(4)

Play Track 33 TWICE.

- 5.4 Name TWO woodwind instruments heard at the end of the extract.

(2)

Play Track 36 TWICE.

5.7 Compare the opening phrase with the answering phrase in this extract.

(4)

Play Track 37 TWICE.

5.8 Describe how this music extract may portray THREE programmatic features.

(3)

(28 ÷ 2)

[14]

TOTAL SECTION B: 14

SECTION C: FORM ANALYSIS (COMPULSORY)**QUESTION 6**

Read and study the questions for ONE minute.

Play Track 38 ONCE to provide a general overview.

Listen to the piece below while you study the score.

Study no. 2 Op 47

Goedicke

$\text{♩} = 98$

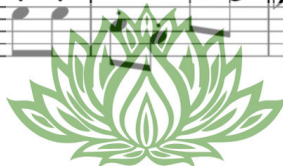


7

13

19

SA EXAM PAPERS



Play Track 38 again.

- 6.1 Give a schematic layout of the form. Create rows in the table below and indicate each section with its corresponding bar numbers.

SECTIONS	BAR NUMBERS

(3)

- 6.2 Name the form.

(1)

- 6.3 Discuss the melody in this piece.

(2)

- 6.4 Name the key and cadence in bars 14 to 16¹.

Key: _____

(1)

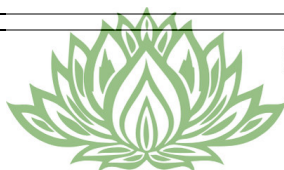
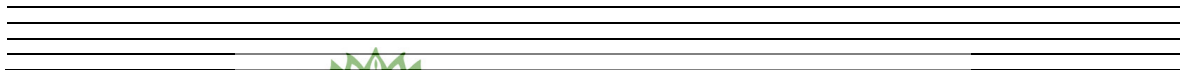
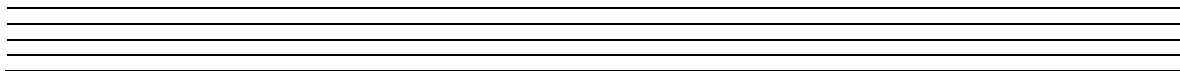
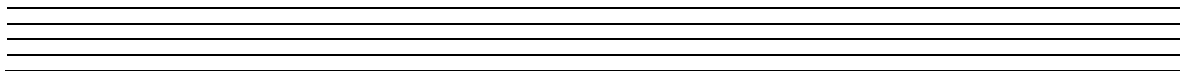
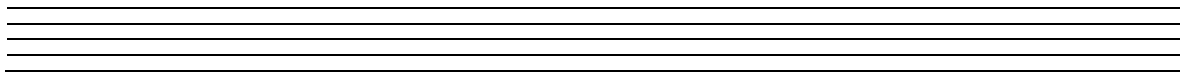
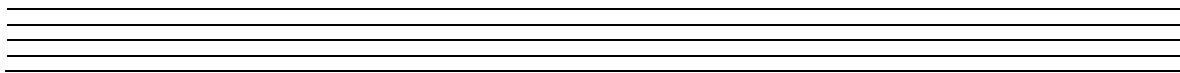
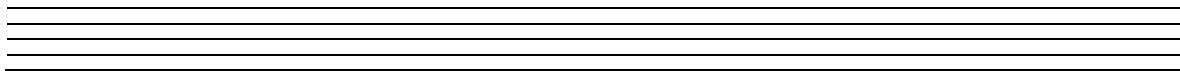
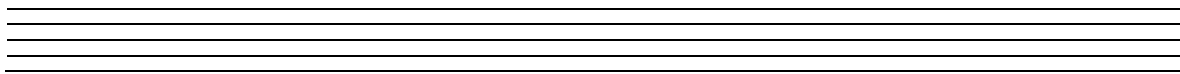
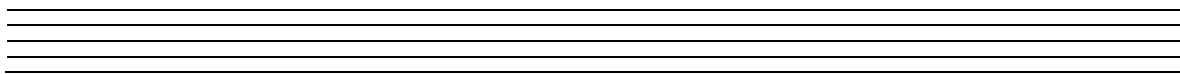
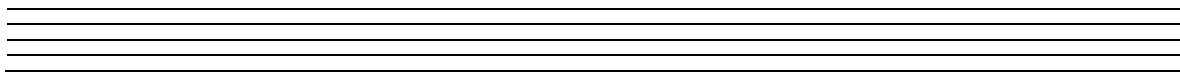
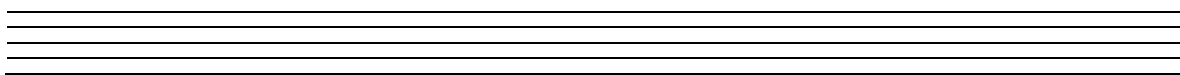
Cadence: _____

(1)

Play Track 38 for a final overview.

TOTAL SECTION C: 8
GRAND TOTAL: 30





FOR OFFICIAL USE ONLY				
MARKS OBTAINED				
QUESTION	REMARKING			
	MAX	MARKS		SIGN
	10	1		
1	4			
2	4			
3/4/5	14			
6	8			
TOTAL	30			

