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# basic education

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

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**MUSIC P2  
NOVEMBER 2025  
MARKING GUIDELINES**

**MARKS: 30**

**These marking guidelines consist of 18 pages.**



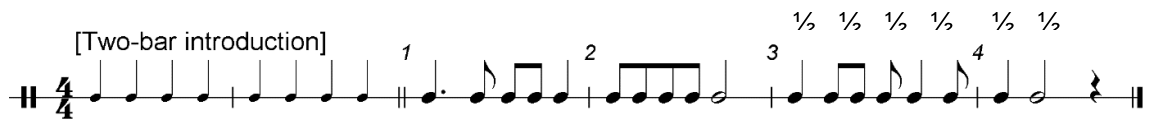
**SECTION A: AURAL (COMPULSORY)**

*Note to the marker: Candidates must be credited for any correct answers not given in the marking guidelines.*

**QUESTION 1**

Track 1

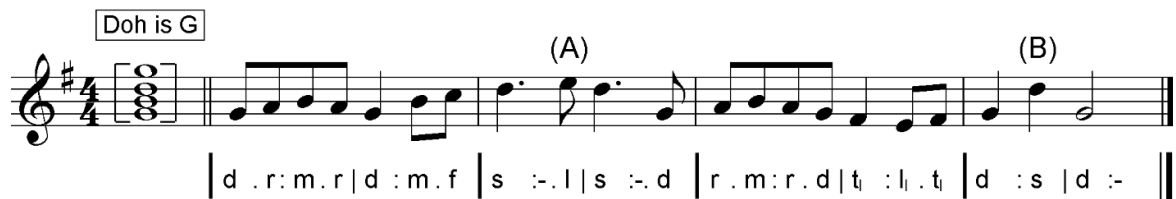
1.1 Notate the rhythm of the missing notes in bars 3 and 4.

**Answer:**


6 x 1/2 (3)

Track 2

1.2 Notate the missing notes at (A) and (B) in staff or sol-fa notation.

**Answer:**


Pitch and rhythm must be correct: 2 x 1/2 (1)

**[4]**

**QUESTION 2**

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

Track 3

2.1.1 **Answer:** Imperfect cadence

1 mark

(1)

Track 4

2.1.2 **Answer:** Perfect cadence

1 mark

(1)

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

Track 5

2.2.1 Identify the most prominent texture at the beginning of this extract.

CRITERIA	ANSWER
Monophonic	X
Polyphonic	
Homophonic	
Call and response	

1 mark

(1)

Track 6

2.2.2 Identify the most prominent compositional technique.

CRITERIA	ANSWER
Melodic sequence	
Rhythmic repetition	X
Diminution	
Imitation	

1 mark

(1)

## Track 7

2.2.3 Which ONE of the following describes the metre?

CRITERIA	ANSWER
Triple time	
Quadruple time	
Irregular time	<b>X</b>
Compound time	

1 mark

(1)

## Track 8

2.2.4 Which ONE of the following describes the choir?

CRITERIA	ANSWER
SATB	<b>X</b>
TTBB	
SAB	
SSA	

1 mark

(1)

## Track 9

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

COLUMN A	ANSWER
Pentatonic scale passage, descending movement	<b>X</b>
Wholetone scale, ascending movement	
Piano and descending parallel octaves	<b>X</b>
Ascending parallel fifths and polyphonic	
Glissando-like passage over a wide range	<b>X</b>

(2 x 1) (2)

(8 ÷ 2) [4]

**TOTAL SECTION A: 8**

**SECTION B: RECOGNITION OF MUSIC CONCEPTS**

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

*Note to marker: if a candidate selected more items than requested, only the first answers must be marked.*

**QUESTION 3: INDIGENOUS AFRICAN MUSIC (IAM)**

3.1 Listen to the following tracks. Indicate THREE items in COLUMN A that relate to the music in Tracks 10–12. Make a cross (X) in THREE appropriate blocks for EACH track.

Track 10

3.1.1	COLUMN A	ANSWER
	Moderate quadruple time	
	Call by chorus, response by soloist	
	Syncopated rhythmic patterns	<b>X</b>
	Crepitation in introduction	<b>X</b>
	Umrhubhe accompaniment	
	Leg rattles and body percussion	<b>X</b>
	Melody in unison	
	Lively tempo in triple time	<b>X</b>

(3 x 1) (3)

Track 11

3.1.2	COLUMN A	ANSWER
	Bass voice soloist	
	Ululation and vocal sound effects	<b>X</b>
	Male and female chorus	
	Upbeat and festive mood	<b>X</b>
	Polyrhythms between instruments	
	Acoustic guitar accompaniment	
	Cyclic chord progression: I – IV – I <sup>6</sup> <sub>4</sub> – V	<b>X</b>
	Ostinato on the drums and bass	<b>X</b>

(3 x 1) (3)

## Track 12

3.1.3

COLUMN A	ANSWER
Repetitive body percussion patterns	X
Parallel movement in melody	X
Isicathamiya	
Descending melodic sequences	
Overtone singing/umngqokolo	X
Improvisation	
Call and response between soloist and group	X
Regular phrases	

(3 x 1) (3)

## Track 13

3.2 Answer the following questions regarding this extract.

3.2.1 Identify the following features that you hear in this extract:

**Answer:****Tonality**

- Minor

**Compositional technique in chorus accompaniment**

- Repetitive motive/ostinato

**Chorus**

- Female-voiced chorus/SA/Soprano and alto voice types

(3 x 1) (3)

3.2.2 Which style is represented in this extract?

**Answer:** Malombo**1 mark**

(1)

Track 14
----------

3.3 Answer the following questions regarding this extract.

3.3.1 Name ONE popular artist/group associated with this extract.

**Answer:** Ladysmith Black Mambazo/Joseph Shabalala 

1 mark
--------

 (1)

3.3.2 Describe the following elements that you hear in this extract:

**Answer:**

**Harmony**

- Use of primary chords: I – I – IV – V
- Cyclic chord progression
- Parallel movement in voices

**Rhythm**

- Syncopated rhythms
- Repetitive rhythmic motives

**Metre**

- Simple quadruple

(3 x 1) (3)

Track 15
----------

3.4 Indicate THREE items in COLUMN A that relate to the music in Track 15. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Izihlabo in free time followed by a regular rhythm	<b>X</b>
Descending chord progression	
Concertina plays a chord on every beat	<b>X</b>
Backing vocals singing in unison with soloist	
A repeated chord played in moderate tempo	<b>X</b>
Izibongo in a fast tempo	
Concertina, guitar, idiophone and bass guitar accompaniment	<b>X</b>

(3 x 1) (3)

Track 16
----------

3.5 Answer the following questions regarding this extract.

3.5.1 Describe the introduction in this extract.

**Answer:**

- It starts with the organ.
- The organ plays sustained chords with an added melodic line.
- The bass guitar and drums then set the beat.
- The organ plays freely in the beginning, then plays a regular rhythm when the drum kit, guitar and bass guitar join in.
- The electric guitar then adds melodic fills.
- The band repeats a chordal pattern twice before the vocals enter.

(2 x 1) (2)

3.5.2 Identify the style and group of the song from which this extract is taken.

**Answer:**

**Style:** Mbaqanga  
**Group:** Soul Brothers

(2 x 1) (2)

Track 17
----------

3.6 Answer the following questions regarding this extract.

3.6.1 Name the instrument playing the melody.

**Answer:** Saxophone

1 mark
--------

(1)

3.6.2 Name the melodic instrument that was originally associated with this style.

**Answer:** Penny whistle

1 mark
--------

(1)

3.6.3 Describe the melody.

**Answer:**

- It consists of short repetitive motives.
- The melody consists of mainly chordal notes with some stepwise movement.
- The melody starts with a short theme that is repeated four times.
- The melody remains within the tonal framework.
- The melody has a syncopated rhythmic feel.

(2 x 1) (2)

(28 ÷ 2) [14]

**TOTAL SECTION B: 14**

**QUESTION 4: JAZZ**

- 4.1 Listen to the following tracks. Indicate THREE items in COLUMN A that relate to the music in Tracks 18–20. Make a cross (X) in THREE appropriate blocks for EACH track.

Track 18

4.1.1

COLUMN A	ANSWER
Blues influences	
Syncopated rhythms and homophonic texture	X
March tempo in simple duple metre	X
Syncopated left-hand stride	
Repetitive melodic figures in the upper part	X
Cyclic four-chord progression	
March tempo in compound duple metre	
Ascending chromatic movement in accompaniment	X

(3 x 1) (3)

Track 19

4.1.2

COLUMN A	ANSWER
Syncopated melody line on piano	X
Homophonic texture in triple metre	
Avant-garde jazz	
Introduction begins on the first beat	X
Swing rhythm with improvisation in horn section	
Upbeat dance tempo in quadruple metre	X
Walking bass line	X
Bass trombone and drum kit in rhythm section	

(3 x 1) (3)

## Track 20

4.1.3

COLUMN A	ANSWER
Irregular time and fast tempo	
Main melody is in a minor	X
Two-chord cycle	X
Main melody on trumpet	
Bass guitar doubles up the ostinato figure	
Ostinato figure on muted electric guitar	X
Orchestral jazz style influences	
Chordophone and percussion accompaniment	X

(3 x 1) (3)

## Track 21

4.2 Answer the following questions regarding this extract.

4.2.1 Identify the following features that you hear in this extract:

**Answer:****Voice type of soloist**

- Alto/Contralto/Mezzo-soprano

**Time signature**

- $\frac{4}{4}$

(2 x 1) (2)

4.2.2 Briefly describe the guitar accompaniment.

**Answer:**

- It has an arpeggiated introduction.
- It starts on a dominant chord.
- The accompaniment is light.
- Both melodic and chordal fills are heard.

(2 x 1) (2)

4.2.3 Which other instrument plays the accompaniment?

**Answer:** Double bass

1 mark

(1)

Track 22
----------

4.3 Answer the following questions regarding this extract.

4.3.1 Name TWO marabi influences heard in this extract.

**Answer:**

- Cyclic chord progression
- Prominence of the piano part
- Prepared percussive piano sound

(2 x 1) (2)

4.3.2 Describe the following elements that you hear in this extract:

**Answer:**

**Harmony**

- Use of primary chords I – IV – V
- Harmonic cycles in four-bar patterns/Cyclic chord progression
- Use of a dominant 7<sup>th</sup> on the tonic chord

**Rhythm**

- Steady beat and ostinato on the snare drum
- Syncopated rhythms used by all instruments

**Metre**

- Simple quadruple

(3 x 1) (3)

Track 23
----------

4.4 Indicate THREE items in COLUMN A that relate to the music in Track 23.  
Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Open hi-hat and bass drum play on the beat	
Cyclic chord progression with brass and woodwind arrangements	X
Ragtime and blues influences	
Syncopated melodies	X
Free improvisation with alternating four-chord cycle	
Regular metre with driving riff by drum kit and bass guitar	X
Rhythmic layering in piano and horn parts	X

(3 x 1) (3)

Track 24
----------

4.5 Identify the title and style of this song.

**Answer:**

**Title:** *Jikel' Emaweni*

**Style:** Marabi

(2 x 1) (2)

Track 25
----------

4.6 Answer the following questions regarding this extract.

4.6.1 Name the instrument playing the melody.

**Answer:** Saxophone

1 mark
--------

(1)

4.6.2 Name the melodic instrument that was originally associated with this style.

**Answer:** Penny whistle

1 mark
--------

(1)

4.6.3 Describe the melody.

**Answer:**

- It consists of short repetitive motives.
- The melody consists of mainly chordal notes with some stepwise movement.
- The melody starts with a short theme that is repeated four times.
- The melody remains within the tonal framework.
- The melody has a syncopated rhythmic feel.

(2 x 1) (2)

(28 ÷ 2) [14]

**TOTAL SECTION B: 14**

**OR**

**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 26-28. Make a cross (X) in THREE appropriate blocks for EACH track.

## Track 26

5.1.1

COLUMN A	ANSWER
Adagio assai	
Simple quadruple metre in a minor key	X
Allegro moderato	X
Guitars playing in a contrapuntal style	X
Arpeggiated accompaniment	
Compound duple metre in a minor key	
Opening theme in a monophonic texture	X
Repetition in different voices	

(3 x 1) (3)

## Track 27

5.1.2

COLUMN A	ANSWER
Orchestral accents on the main beat with ostinato bass	X
Standard Classical orchestra	
SSA	
Pedal point on strings	X
Prominent unison singing	X
Prestissimo	
Voices, strings and orchestral bass drum	X

(3 x 1) (3)

## Track 28

5.1.3

COLUMN A	ANSWER
Major key with pedal point	
Compound duple metre	
Rubato	X
Diminished chords in introduction	X
Glissando	
Tonic pedal point in introduction	X
Lyrical melody with imperfect cadence	
Extract ends with a perfect cadence	X

(3 x 1) (3)

## Track 29

5.2 Answer the following questions regarding this extract.

5.2.1 Describe the following features that you hear in this extract:

**Answer:****Voice type of soloist**

- Bass

**Time signature**

- $\frac{3}{4}$

**Type of chorus**

- Male-voiced chorus/TTBB/Tenor and bass voice types

(3 x 1) (3)

5.2.2 What is the symbolic role of this solo character in the opera?

**Answer:**

- High priest of wisdom
- Symbol of moral good/calm/peace/light

1 mark (1)

## Track 30

5.3 Describe or name the following features of the aria in this extract:

**Answer:**

- **Character:** Queen of the Night
- **Voice type:** Coloratura soprano
- **Melody:**
  - The first four-bar phrase makes use of a melisma.
  - It is sung in a very high register.
  - It has a very wide range.
  - It includes a four-bar broken chord/arpeggiated melody towards the end of the extract.
  - Virtuoso melody
  - The melody is embellished by the use of auxiliary notes
  - Imitation between the vocal melody and that of the orchestra
  - The melody contains descending sequences
  - The melody contains repeated phrases

<i>Character</i>	=	1 mark
<i>Voice type</i>	=	1 mark
<i>Melody</i>	=	2 marks
<i>Soprano</i>	=	1/2 mark
<i>Coloratura</i>	=	1/2 mark

(4)

## Track 31

5.4 Indicate FOUR items in COLUMN A that relate to the music in Track 31. Make a cross (X) in FOUR appropriate blocks.

ITEMS	ANSWER
First theme on cellos and bassoons	
Beginning of the recapitulation	
Exposition	<b>X</b>
Woodwinds do not play a prominent role	
Lyrical and lilting theme on the cellos and bassoons	<b>X</b>
Repeat of theme on woodwinds and strings	
Wide range of dynamics and use of sforzando	<b>X</b>
Symphony	
Standard Classical orchestra	<b>X</b>
Motive development only in the cello melody	

(4 x 1)

(4)

## Track 32

5.5 Answer the following questions regarding this extract.

5.5.1 Name the TWO wind instruments that play the theme in this extract.

**Answer:** Clarinet and flute

(2 x 1)

(2)

5.5.2 Identify the genre and composer of the work from which this extract is taken.

**Answer:**

**Genre:** Concert overture

**Composer:** F Mendelssohn

(2 x 1) (2)

Track 33

5.6 Answer the following questions regarding this extract.

5.6.1 Describe the importance of this extract in Beethoven's *Symphony No. 6 in F Major Op. 68*.

**Answer:**

- It is the linking passage between the fourth (*Thunderstorm*) and the fifth (*Shepherd's Song*) movements.
- It creates a continuous flow of musical ideas linking the two different programmatic settings.

1 mark (1)

5.6.2 Describe TWO ways in which this music evokes a change of mood.

**Answer:**

- The orchestral tutti at the beginning portrays the end of a dramatic storm with the last distant thunder being heard.
- The oboe and flute melodic solos (linking the two movements) suggest that the storm has ended and a calm mood has returned to the pastoral setting.
- The opening and answering (four-bar) phrases are played by the solo clarinet followed by the solo French horn, which simulates the Alpine horn evoking the idea of a relaxed country life.
- The melodies evoke a folk-like peaceful quality.
- The tempo picks up with the opening phrase of the clarinet, changing the atmosphere from ominous to relaxed.

(2 x 1) (2)

(28 ÷ 2) [14]

**TOTAL SECTION B: 14**

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

**QUESTION 6**

Read and study the questions for ONE minute.

Track 34

Listen to the piece below while you study the score.

Doh is A<sub>b</sub> : s<sub>1</sub> , s<sub>1</sub> , s<sub>1</sub> | d : d . d | d : d | d : m . m | r : s<sub>1</sub> , s<sub>1</sub> , s<sub>1</sub> |

Soprano  
Alto

Tenor  
Bass

3 | r : r . r | r : r | r : f . f | m : d , d , d | m : m . m | m : m |

S.  
A.

t<sub>1</sub> : s<sub>1</sub> . s<sub>1</sub> | t<sub>1</sub> : s<sub>1</sub> | t<sub>1</sub> : r . r | d : d , d , d | d : s<sub>1</sub> . s<sub>1</sub> | d : s<sub>1</sub> |

s : s . s | s : s | s : s . s | s : d , d , d | s : s . s | s : s |

T.  
B.

s<sub>1</sub> : s<sub>1</sub> . s<sub>1</sub> | s<sub>1</sub> : s<sub>1</sub> | s<sub>1</sub> : s<sub>1</sub> . s<sub>1</sub> | d : d , d , d | d : d . d | d : d |

6 | s : s . s | f : m | r . r : - . r | d : r . t<sub>1</sub> | d : - | - ||

S.  
A.

d : d . t<sub>1</sub> | l<sub>1</sub> : s<sub>1</sub> | l<sub>1</sub> . l<sub>1</sub> : - . l<sub>1</sub> | s<sub>1</sub> : s<sub>1</sub> . s<sub>1</sub> | s<sub>1</sub> : - | - **Fine** ||

m : m . m | f : s | f . f : - . f | m : s . f | m : - | - ||

T.  
B.

d : d . d | f<sub>1</sub> : d | f<sub>1</sub> . f<sub>1</sub> : - . f<sub>1</sub> | s<sub>1</sub> : s<sub>1</sub> . s<sub>1</sub> | d : - | - ||

9 : s<sub>1</sub> , s<sub>1</sub> , s<sub>1</sub> | d . d : - . d | d . r : - . r | r . r : m . m | f . m : r . r | s : - | -

S.  
A.

s<sub>1</sub> . s<sub>1</sub> . s<sub>1</sub> | s<sub>1</sub> . s<sub>1</sub> : - . d | d . t<sub>1</sub> : - . t<sub>1</sub> | t<sub>1</sub> . t<sub>1</sub> : d . d | d . d : t<sub>1</sub> . t<sub>1</sub> | t<sub>1</sub> : - | -

s<sub>1</sub> . s<sub>1</sub> . s<sub>1</sub> | m . m : - . m | m . s : - . s | s . s : s . s | l . s : s . s | s : - | - **D.C.**

T.  
B.

s<sub>1</sub> . s<sub>1</sub> . s<sub>1</sub> | d . d : - . d | d . s<sub>1</sub> : - . s<sub>1</sub> | s<sub>1</sub> . s<sub>1</sub> : d . d | f<sub>1</sub> . s<sub>1</sub> : s<sub>1</sub> . s<sub>1</sub> | s<sub>1</sub> : - | -



- 6.1 This piece is in an unusual ternary form. Give the bar numbers of the possible B section.

**Answer:**

SECTION	BAR NUMBERS	
<b>B</b>	<div style="display: flex; justify-content: space-around; width: 100px;"> <span>✓</span> <span>✓</span> </div> Bar 8 <sup>4</sup> – 11 <sup>3</sup>	

(2 x 1) (2)

- 6.2 Name ONE way in which this B section differs from a typical B section.

**Answer:**

- It is much shorter than usual.
- It is only 3 bars in length.
- It is not in a contrasting key.
- The material does not differ significantly from that of the A section.

1 mark (1)

- 6.3 Name the key and cadence in bars 7<sup>4</sup> to 8<sup>1</sup>.

**Answer:**

Key: A flat major  
Cadence: Perfect cadence

(2 x 1) (2)

- 6.4 Name the rhythmic device in bars 7 and 9.

**Answer:** Syncopation

1 mark (1)

- 6.5 D.C. (in bar 11) is the abbreviation for Da Capo. What does this mean?

**Answer:** Repeat from the beginning (usually up to Fine).

1 mark (1)

- 6.6 Circle the non-harmonic note in bar 6 on the score.

**Answer:** See score

1 mark (1)

**TOTAL SECTION C: 8**

**GRAND TOTAL: 30**