



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:

$$\boxed{6 \times \frac{1}{2}} \quad (3)$$

Track 2

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

Answer:

Doh is G

(A)

(B)

d . r : m . r | d : m . f | s : - . l | s : - . d | r . m : r . d | t₁ : l₁ . t₁ | d : s | d : -

Pitch and rhythm must be correct: 2 x ½ (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	X
Compound time	

1 mark (1)

Track 8

2.2.4 Which ONE of the following describes the choir?

CRITERIA	ANSWER
SATB	X
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	X
Wholetone scale, ascending movement	
Piano and descending parallel octaves	X
Ascending parallel fifths and polyphonic	
Glissando-like passage over a wide range	X

(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	X
Crepitation in introduction	X
Umrhubhe accompaniment	
Leg rattles and body percussion	X
Melody in unison	
Lively tempo in triple time	X

(3 x 1) (3)

Track 11

3.1.2

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

(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	X
Descending chord progression	
Concertina plays a chord on every beat	X
Backing vocals singing in unison with soloist	
A repeated chord played in moderate tempo	X
Izibongo in a fast tempo	
Concertina, guitar, idiophone and bass guitar accompaniment	X

(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

OR

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 7th 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	X
Woodwinds do not play a prominent role	
Lyrical and lilting theme on the cellos and bassoons	X
Repeat of theme on woodwinds and strings	
Wide range of dynamics and use of sforzando	X
Symphony	
Standard Classical orchestra	X
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 Ab : s₁ , s₁ , s₁ | d : d . d | d : d | d : m . m | r : s₁ , s₁ , s₁ |

Soprano
Alto

: s₁ , s₁ , s₁ | d : s₁ . s₁ | d : s₁ | s₁ : d . d | t₁ : s₁ , s₁ , s₁ |

: s₁ , s₁ , s₁ | m : m . m | m : m | m : s . s | s : s₁ , s₁ , s₁ |

Tenor
Bass

: s₁ , s₁ , s₁ | d : d . d | d : d | d : d . d | s₁ : s₁ , s₁ , s₁ |

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

S.
A.

| t₁ : s₁ . s₁ | t₁ : s₁ | t₁ : r . r | d : d , d , d | d : s₁ . s₁ | d : s₁ |

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

T.
B.

| s₁ : s₁ . s₁ | s₁ : s₁ | s₁ : s₁ . s₁ | d : d , d , d | d : d . d | d : d |

6 | s : s . s | f : m | r . r : - . r | d : r . t₁ | d : - |

S.
A.

| d : d . t₁ | l₁ : s₁ | l₁ . l₁ : - . l₁ | s₁ : s₁ . s₁ | s₁ : - | **Fine** |

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

T.
B.

| d : d . d | f₁ : d | f₁ . f₁ : - . f₁ | s₁ : s₁ . s₁ | d : - |

9 : s₁ , s₁ , s₁ | d . d : - . d | d . r : - . r | r . r : m . m | f . m : r . r | s : - |

S.
A.

: s₁ , s₁ , s₁ | s₁ . s₁ : - . d | d . t₁ : - . t₁ | t₁ . t₁ : d . d | d . d : t₁ . t₁ | t₁ : - |

: s₁ , s₁ , s₁ | m . m : - . m | m . s : - . s | s . s : s . s | s : s . s | s : - | **D.C.** |

T.
B.

: s₁ , s₁ , s₁ | d . d : - . d | d . s₁ : - . s₁ | s₁ . s₁ : d . d | f₁ . s₁ : s₁ . s₁ | s₁ : - |

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

Answer:

SECTION	BAR NUMBERS	
B	✓ ✓ Bar 8 ⁴ – 11 ³	

(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 7⁴ to 8¹.

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