



# basic education

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

## NATIONAL SENIOR CERTIFICATE

**GRADE 12**

**MUSIC P1**

**NOVEMBER 2025**

**MARKS: 120**

**TIME: 3 hours**

**CENTRE NUMBER:**

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**EXAMINATION NUMBER:**

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**This question paper consists of 25 pages and 1 sheet of manuscript paper.**

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**INSTRUCTIONS AND INFORMATION**

1. This question paper consists of FIVE sections, namely SECTIONS A, B, C, D and E.
2. SECTIONS A and B are COMPULSORY.
3. SECTION C: Indigenous African Music (IAM), SECTION D: Jazz and SECTION E: Western Art Music (WAM) are choice questions. Answer only ONE of these sections (SECTION C **OR** D **OR** E).
4. Write ALL music notation in SECTION A in pencil and ALL written text in blue or black ink on this question paper.
5. Answer SECTION B and SECTION C **OR** D **OR** E in blue or black ink in the ANSWER BOOK provided.
6. Number the answers correctly according to the numbering system used in this question paper.
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.

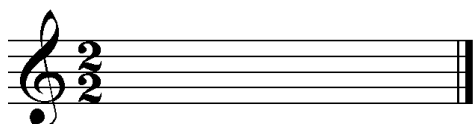
**SECTION A: THEORY OF MUSIC (COMPULSORY)****(90 minutes)****Answer SECTION A on the QUESTION PAPER.****Answer QUESTION 1  
AND QUESTION 2.1 OR 2.2  
AND QUESTION 3.1 OR 3.2  
AND QUESTION 4.1 OR 4.2.****QUESTION 1****(25 minutes)**

- 1.1 Indicate the correct time signature change on the staff below each asterisk (\*).



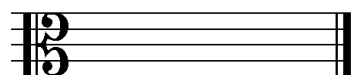
(2)

- 1.2 Rewrite the following bar by doubling the note values.

**Answer:**

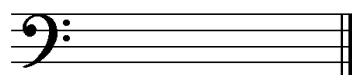
(1)

- 1.3 Write the minor triad found in the E<sup>b</sup> major pentatonic scale. Write the triad in root position.



(1)

- 1.4 Write the augmented triad that appears diatonically in G harmonic minor. Write the triad in first inversion.

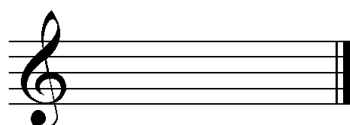


(1)

1.5 Study the extract below and answer the questions that follow.

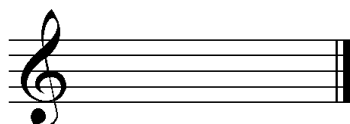


1.5.1 Change the top note at (M) to form an interval of a diminished 6<sup>th</sup>. Notate the interval below.



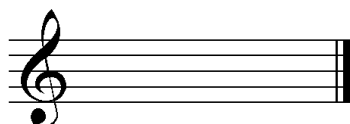
(1)

1.5.2 Notate the inversion of the interval at (N) without key signature.



(1)

1.5.3 Write the enharmonic equivalent of the note at (i).



(1)

1.5.4 How should this melody be performed? Make a cross (X) in the appropriate block.

Gracefully	Precisely	Joyfully	With power
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(1)

1.6 Identify the scales/modes used in the following melodies.

1.6.1 Consider only the given notes when identifying this scale.



(1)



**QUESTION 2****(25 minutes)****Answer QUESTION 2.1 OR QUESTION 2.2.**

- 2.1 Use the opening below to create a twelve-bar melody in ternary form. Write in staff notation OR in sol-fa notation.

Doh is F

Sol-fa: d' : t . d' | f, s. l : s | | |

5

9

The melody will be marked according to the criteria below.

DESCRIPTION	MAX.	MARK
<b>Form and cadential points</b>	3	
<b>Notation</b> Staff notation: beats per bar, note stems, grouping and accidentals Sol-fa notation: beats per bar, rhythm and pitch indications	2	
<b>Quality</b> Musicality (compass, contour, implied harmony)	10	
<b>TOTAL</b>	<b>15</b>	

**[15]****OR**

- 2.2 Write an original twelve-bar melody in ternary form in staff notation OR in sol-fa notation. Write for any single-line melodic instrument OR voice type of your choice. Name the instrument OR voice type.

Use the following elements:

- Rhythmic motive: 

**Staff notation:**

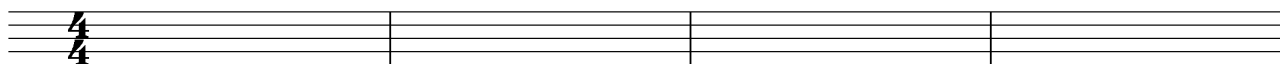
- Key: D minor – indicate the key signature

**Sol-fa notation:**

- Lah is D

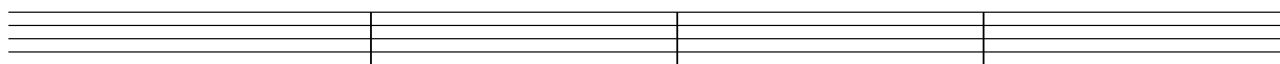
Instrument/Voice type: \_\_\_\_\_

Lah is D

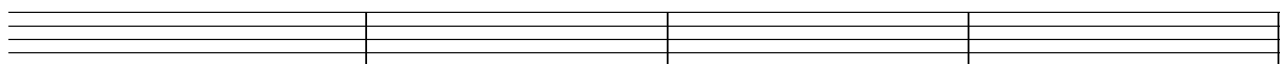


Sol-fa: | | | |

5



9



The melody will be marked according to the criteria below.

DESCRIPTION	MAX.	MARK
<b>Form and cadential points</b>	3	
<b>Notation</b> Staff notation: beats per bar, note stems, grouping, accidentals, indication of clef and key signature Sol-fa notation: beats per bar, rhythm and pitch indications	2	
<b>Quality</b> Suitability for instrument or voice (range), use of given rhythmic motive, musicality (compass, contour, implied harmony)	10	
<b>TOTAL</b>	<b>15</b>	

[15]



**QUESTION 3****(10 minutes)****Answer QUESTION 3.1 OR QUESTION 3.2.**

3.1 Study the extract below and answer the questions.

(i) (a) (b)

5 (c) (d) (ii) (e)

9 (f) (g) (iii)

13 (iv)

Cadence: \_\_\_\_\_ (X)

- 3.1.1 Figure the chords at (a) to (g) on the score using Roman numerals, e.g.  $\text{iii}^6/\text{iii}^b$ . (7)
- 3.1.2 Figure the chords at (X) and name the cadence on the score. (3)
- 3.1.3 Comment on the  $\text{D}^\#$  in the bass clef in bar 11.
- \_\_\_\_\_
- \_\_\_\_\_ (1)
- 3.1.4 Name the type of non-harmonic notes at (i) and (ii).
- (i) \_\_\_\_\_
- (ii) \_\_\_\_\_ (2)
- 3.1.5 Notate the following non-harmonic notes at (iii) and (iv) on the score. Use a quaver note value for the answer.
- (iii) Suspension
- (iv) Anticipation (2)
- [15]**

**OR**

3.2 Study the extract below and answer the questions.

(a) (b)

(i) (ii)

(c) (d) (e)

(iii)

(f) (g) (m) (n)

(iv)

Cadence: \_\_\_\_\_

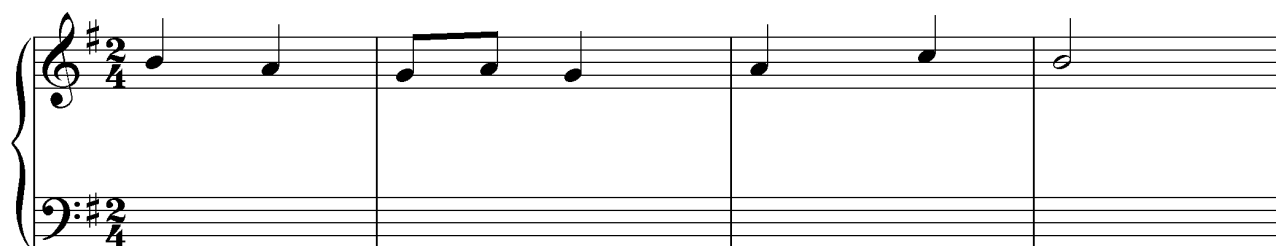
(X)

- 3.2.1 Identify the chords at (a) to (g). Write the chord symbols in the spaces provided above the staves, e.g. G/B. (7)
- 3.2.2 Write the chord symbols at (m) and (n) and name the cadence at (X) on the score. (3)
- 3.2.3 Comment on the B<sup>b</sup> in the bass clef in bar 11.
- \_\_\_\_\_
- \_\_\_\_\_ (1)
- 3.2.4 Name the type of non-harmonic notes at (i) and (ii).
- (i) \_\_\_\_\_
- (ii) \_\_\_\_\_ (2)
- 3.2.5 Notate the following non-harmonic notes at (iii) and (iv) on the score. Use a crotchet note value for your answer.
- (iii) Suspension
- (iv) Lower auxiliary note (2)
- [15]**

**QUESTION 4****(30 minutes)****Answer QUESTION 4.1 OR QUESTION 4.2.**

4.1 Complete the four-part vocal harmonisation below by adding the alto, tenor and bass parts. Include the following in your harmonisation:

- Passing progression with the given  $\text{vii}^{\circ 6}$  chord
- Interrupted cadence using a dominant seventh chord in bars 3–4
- Harmonic realisation of the given  $\text{iii}^6 - \text{I}$  chord progression

 $\text{vii}^{\circ 6}$  $\text{iii}^6$       I

The harmonisation will be marked according to the criteria below.

DESCRIPTION	MAX.	MARK
Choice of chords	14	
Notation and voice leading	8	
Quality	8	
<b>TOTAL</b>	<b>(30 ÷ 2) = 15</b>	

**[15]****OR**

4.2 Harmonise the given melody below by adding at least three notes in minims for each chord, as suggested in bar 1. Include the following:

- Harmonic realisation of the given chord symbols
- ii – V – I progression in G
- Plagal cadence at the end

Medium swing

A<sup>7</sup>/C<sup>#</sup>

5

Em<sup>7</sup>

The harmonisation will be marked according to the criteria below.

DESCRIPTION	MAX.	MARK
Choice of chords	14	
Notation and voice leading	8	
Quality	8	
<b>TOTAL</b>	<b>(30 ÷ 2) = 15</b>	

**[15]**

**TOTAL SECTION A: 60**

**SECTIONS B, C, D, E: GENERAL MUSIC KNOWLEDGE****(90 minutes)****Answer SECTIONS B, C, D and E in the ANSWER BOOK.****SECTION B: MUSIC INDUSTRY (COMPULSORY)****QUESTION 5**

5.1 Various options are provided as possible answers to the following questions. Write only the letter (A–D) next to the question numbers (5.1.1 to 5.1.4), e.g. 5.1.5 E.

5.1.1 Music creators are entitled to royalties each time their music is ...

- A performed in public.
- B downloaded.
- C used in film documentaries.
- D All the above-mentioned

5.1.2 Producers of film documentaries that use music need to apply for ...

- A mechanical rights.
- B human rights.
- C needletime rights.
- D None of the above-mentioned

5.1.3 Which ONE of the following groups benefits from synchronisation rights?

- A A sound engineer, performer and composer
- B Backing vocalists, a music distributor and SAMRO
- C A recording artist, session musician and composer
- D CAPASSO, an arranger and a movie director

5.1.4 Which ONE of the following explains the term *public domain*?

- A Photocopying copyrighted sheet music for a public concert
- B Performing in public
- C Performing in a venue that belongs to a community
- D The space where non-copyrighted compositions are freely available

(4 x 1) (4)

- 5.2 Complete the table below by matching each collecting agency with the relevant rights. Write only the letter (A–E) next to the question numbers (5.2.1 to 5.2.3), e.g. 5.2.4 F.

COLLECTING AGENCY		RIGHTS	
5.2.1	SAMRO	A	mechanical rights on behalf of performers and composers
5.2.2	SAMPRA	B	graphic rights on behalf of recording artists
5.2.3	CAPASSO	C	needletime rights on behalf of recording artists
		D	synchronisation rights on behalf of sound engineers
		E	performance rights on behalf of composers and publishers

(3 x 1) (3)

- 5.3 Answer the following questions regarding SAMRO music licences:

5.3.1 Who needs to apply? (1)

5.3.2 What is permitted by the licence? (2 x 1) (2)

**TOTAL SECTION B: 10**



**Answer SECTION C (IAM)  
OR SECTION D (JAZZ)  
OR SECTION E (WAM) in the ANSWER BOOK.**

**SECTION C: INDIGENOUS AFRICAN MUSIC (IAM)**

**QUESTION 6**

6.1 Various options are provided as possible answers to the following questions. Write only the letter (A–D) next to the question numbers (6.1.1 to 6.1.4), e.g. 6.1.5 E.

6.1.1 Which element refers to the tone quality of an instrument?

- A Dynamics
- B Form
- C Texture
- D Timbre

6.1.2 Which of the following could be found in traditional African music?

- A Pentatonic scale
- B Polyrhythm
- C A cappella
- D All the above-mentioned

6.1.3 Which other name is used for mbaqanga?

- A Marabi
- B Kwela
- C Umqashiyiyo
- D None of the above-mentioned

6.1.4 Name the traditional dance type that is the driving source of mbaqanga:

- A Borankana
- B Isibhaca
- C Isitshikitsha
- D Indlamu

(4 x 1) (4)

6.2 Indicate whether the following statements are TRUE or FALSE. Write only 'true' or 'false' next to the question numbers (6.2.1 to 6.2.4), e.g. 6.2.5 False.

6.2.1 Songs and dances are used specifically to communicate with the ancestors at various ceremonies.

6.2.2 In African divinity, all songs and dances may induce a trance.

6.2.3 Traditional healers may have personal songs that connect them to the ancestors.

6.2.4 The tempo of dancing is determined by the beat of the drum.

(4 x 1) (4)

6.3 Define the following terms:

6.3.1 Overlapping

6.3.2 Crepitation

6.3.3 Ukupika

6.3.4 Isicathamiya (4 x 1) (4)

6.4 Define the word *call* in call and response. (1)

6.5 Answer the following questions on malombo music.

6.5.1 Name the TWO South African cultures that Philip Tabane fused in malombo music.

6.5.2 How did these two cultures influence malombo's popularity? (2 x 2) (4)

6.6 Name the instrument that replaced the penny whistle in mbaqanga music. (1)

6.7 Describe the role of izihlabo in maskanda. (2 x 1) (2)  
[20]

### QUESTION 7

Describe how maskanda music became a popular genre. (5 x 1) [5]

### QUESTION 8

Complete the table below by filling in the missing information. Write only the answer next to the question numbers (8.1 to 8.5), e.g. 8.6 Answer.

ITEM	KWELA	MBAQANGA
Influences	8.1	Marabi and kwela
Harmony	Four-chord cyclic harmony of primary triads: I – IV – V – I <b>OR</b> I – IV – I <sup>6</sup> <sub>4</sub> – V	8.2
Melodies	Short repetitive melodies	8.3
Instrumentation	8.4	Guitar/Organ driven
Vocal or instrumental	8.5	Uses lyrics in African languages

(5 x 1) [5]

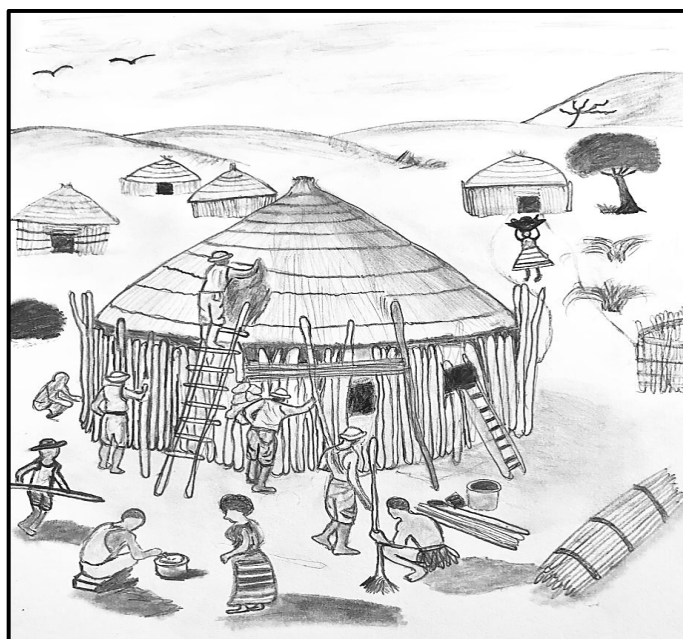
**QUESTION 9**

Explain how music is used in indigenous African initiation rituals. Refer to the following stages of initiation:

- Preparation of initiates (1)
  - Circumcision (2 x 1) (2)
  - Return of initiates (2 x 1) (2)
- [5]**

**QUESTION 10**

Study the sketch below.



[Source: Examiners' own sketch]

The sketch above depicts an indigenous communal activity.

Write an essay in which you discuss how isicathamiya developed into a modern style and how its composing methods link to the communal activity shown in the sketch above.

You will be credited for the logical presentation of facts and the structure of the essay.

The essay will be marked according to the criteria below.

CRITERIA	MARK ALLOCATION
Development of the style	7
Composing methods	6
Essay format	1
Relevance of argument	1
<b>TOTAL</b>	<b>15</b>

**TOTAL SECTION C: 50**

**OR**

**SECTION D: JAZZ****QUESTION 11**

11.1 Various options are provided as possible answers to the following questions. Write only the letter (A–D) next to the question numbers (11.1.1 to 11.1.5), e.g. 11.1.6 E.

11.1.1 Which type of form is also known as AABA form?

- A Strophic form
- B 32-bar form
- C 12-bar blues
- D Verse-chorus form

11.1.2 A saxophone is a ...

- A transposing brass instrument.
- B single-reeded wind instrument.
- C non-transposing instrument.
- D None of the above-mentioned

11.1.3 A style of jazz with a syncopated melody and a steady non-syncopated rhythmic accompaniment:

- A Blues
- B Swing
- C Ragtime
- D Bebop

11.1.4 A gliss or glissando is ...

- A a continuous slide upwards or downwards between notes.
- B a continually repeated musical phrase or rhythm.
- C a long, vibrating, high-pitched vocal sound.
- D None of the above-mentioned

11.1.5 Which element refers to the tone quality of an instrument?

- A Dynamics
- B Form
- C Texture
- D Timbre

(5 x 1) (5)

- 11.2 Indicate whether the following statements are TRUE or FALSE. Write only 'true' or 'false' next to the question numbers (11.2.1 to 11.2.4), e.g. 11.2.5 False.
- 11.2.1 Blues is a style of music that was most popular between 1910 and 1940, and still influences compositions written today.
- 11.2.2 Call and response is a singing style in which a group usually sings a phrase to which a soloist replies with an answering phrase.
- 11.2.3 Swing jazz was predominantly meant as dance music.
- 11.2.4 Comping is chords, rhythm and counter-melodies that the rhythm section uses to support a solo line. (4 x 1) (4)
- 11.3 Define the following terms:
- 11.3.1 Chorus
- 11.3.2 Vamp
- 11.3.3 Syncopation
- 11.3.4 Extension (4 x 1) (4)
- 11.4 Describe how quavers are performed in a swing rhythm. (1)
- 11.5 Explain the 12-bar blues progression. (3 x 1) (3)
- 11.6 Choose the instrument in COLUMN B that matches the artist in COLUMN A. Write only the letter (A–E) next to the question numbers (11.6.1 to 11.6.3), e.g. 11.6.4 F.

COLUMN A		COLUMN B	
11.6.1	Feya Faku	A	piano
11.6.2	Zim Ngqawana	B	saxophone
11.6.3	Chris McGregor	C	penny whistle
		D	trumpet
		E	drum kit

(3 x 1) (3)  
[20]

## QUESTION 12

Explain why the contribution of the Jazz Epistles is important to South African jazz.

(5 x 1) [5]

**QUESTION 13**

Describe the role of the bass guitar in *Ujomela*. Refer to the rhythmic and harmonic support and the interaction with other instruments. (5 x 1)

**[5]****QUESTION 14**

Complete the table below by filling in the missing information. Write only the answer next to the question numbers (14.1 to 14.5), e.g. 14.6 Answer.

ITEM	KWELA	MARABI
Origin	14.1	Developed from American jazz and African traditional songs
Instrumental or vocal	14.2	Both vocal and instrumental
Introduction	Songs usually start with a penny whistle introduction	14.3
Rhythmic influences	Rhythmic influences of marabi	14.4
Melody	14.5	Piano has a melodic role

(5 x 1)

**[5]****QUESTION 15**

Miriam Makeba was a singer and civil rights activist from South Africa who popularised African music around the world.

Write an essay in which you describe how Miriam Makeba became a world-renowned artist. Include her national and international successes and her political activism in your discussion.

You will be credited for the logical presentation of facts and the structure of the essay.

The essay will be marked according to the criteria below.

CRITERIA	MARK ALLOCATION
National successes	4
International successes	5
Political activism	4
Essay format	1
Relevance of argument	1
<b>TOTAL</b>	<b>15</b>

**[15]****TOTAL SECTION D: 50****OR**

**SECTION E: WESTERN ART MUSIC (WAM)****QUESTION 16**

16.1 Various options are provided as possible answers to the following questions. Write only the letter (A–D) next to the question numbers (16.1.1 to 16.1.4), e.g. 16.1.5 E.

16.1.1 In rondo form, the theme is also known as ...

- A ABACA.
- B an episode.
- C a refrain.
- D a codetta.

16.1.2 A bridge is generally found ... of sonata form.

- A in the development section
- B between the first and second theme
- C between the exposition and development
- D after the recapitulation

16.1.3 Which ONE of the following is an example of a non-transposing instrument?

- A Clarinet
- B Viola
- C Double bass
- D Horn

16.1.4 Which ONE of the following does NOT refer to tempo?

- A Bewegt
- B Rubato
- C Senza
- D Langsam

(4 x 1) (4)

16.2 Define the following terms:

16.2.1 Tutti

16.2.2 Ostinato

16.2.3 Chorus

(3 x 1) (3)

- 16.3 Indicate whether the following statements are TRUE or FALSE. Write only 'true' or 'false' next to the question numbers (16.3.1 to 16.3.4), e.g. 16.3.5 False.
- 16.3.1 Another term for sonata form is first movement form.
- 16.3.2 Sonata-rondo form is normally found in the third movement of the Classical symphony.
- 16.3.3 The symphonic poem and concert overture are independent, single-movement works for orchestra.
- 16.3.4 The A section of ternary form mostly ends in the tonic key. (4 x 1) (4)
- 16.4 Answer the following questions on Beethoven's *Symphony No. 6 in F major Op. 68*:
- 16.4.1 Write down the title and tempo indication of the fourth movement. (2 x 1) (2)
- 16.4.2 Name TWO wind instruments that play the yodel theme at the beginning of the fifth movement. (2 x ½) (1)
- 16.4.3 Name the form type of the third movement. (1)
- 16.4.4 Give TWO performance or playing techniques of the Mannheim school. (2 x 1) (2)
- 16.5 Write ONE word or term for EACH of the following descriptions:
- 16.5.1 The group of musicians, poets and intellectuals in the late Renaissance that are associated with the origin of opera
- 16.5.2 The voice type of Papagena in *The Magic Flute*
- 16.5.3 A non-transposing brass instrument using the bass clef (3 x 1) (3)
- [20]**

### QUESTION 17

Write a paragraph on the introduction (2 marks) and exposition (3 marks) of the overture to *The Magic Flute* by Mozart.

**[5]**



**QUESTION 18**

Complete the table below on the exposition of Mendelssohn's *Hebrides Overture*. Write only the answer next to the question numbers (18.1 to 18.5), e.g. 18.6 Answer.

ELEMENT	FIRST THEME	SECOND THEME
Key	18.1	18.2
Instrumentation	18.3	18.4
Tempo indication	18.5	

(5 x 1) **[5]****QUESTION 19**

Write a paragraph in which you describe the differences between a typical Classical symphony and Beethoven's *Symphony No. 6 in F major Op. 68*. (5 x 1) **[5]**

**QUESTION 20**

Many of Mozart's operas were written in the genre of opera seria, yet today he is mostly treasured for his opera buffa and the Singspiel.

In an essay, briefly describe these THREE opera types and indicate how the elements of each opera type find expression in Mozart's *The Magic Flute*.

You will be credited for the logical presentation of facts and the structure of the essay.

The essay will be marked according to the criteria below.

CRITERIA	MARK ALLOCATION
Opera seria	2
Opera buffa	2
Singspiel	2
<i>The Magic Flute</i>	7
Essay format	1
Relevance of argument	1
<b>TOTAL</b>	<b>15</b>

**[15]**

**TOTAL SECTION E: 50**  
**GRAND TOTAL: 120**

