

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

## GRADE 12

## NOVEMBER 2025

**CENTRE NUMBER:**

|  |  |  |  |  |  |  |  |
|--|--|--|--|--|--|--|--|
|  |  |  |  |  |  |  |  |
|--|--|--|--|--|--|--|--|

[illegible]

| FOR OFFICIAL USE ONLY |        |       |      |  |           |  |      |       |  |      |       |  |      |
|-----------------------|--------|-------|------|--|-----------|--|------|-------|--|------|-------|--|------|
| MARKS OBTAINED        |        |       |      |  | MODERATED |  |      |       |  |      |       |  |      |
| QUESTION              | MARKER |       |      |  | SM/DCM    |  |      | CM    |  |      | IM    |  |      |
|                       | 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     |       |      |  |           |  |      |       |  |      |       |  |      |

Please turn over

**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 music tracks.
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.

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|-----------------------|------------------------------|-------|---|------|-----------------------|-------|---|------|--|
| MARKS OBTAINED        |                              |       |   |      | MARKS OBTAINED        |       |   |      |  |
| QUESTION              | MARKING – External moderator |       |   |      | REMARKING             |       |   |      |  |
|                       | MAX                          | MARKS |   | SIGN | MAX                   | MARKS |   | SIGN |  |
|                       |                              | 10    | 1 |      |                       | 10    | 1 |      |  |
|                       |                              |       |   |      |                       |       |   |      |  |
| 1                     | 4                            |       |   |      | 4                     |       |   |      |  |
| 2                     | 4                            |       |   |      | 4                     |       |   |      |  |
| 3/4/5                 | 14                           |       |   |      | 14                    |       |   |      |  |
| 6                     | 8                            |       |   |      | 8                     |       |   |      |  |
| TOTAL                 | 30                           |       |   |      | 30                    |       |   |      |  |

**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. Where the instruction, '... in succession' does NOT appear, adequate time should be allowed between playing tracks to give candidates time to think and write their answers before repeating a track OR 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 media device 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 17 and Track 34
  - JAZZ candidates: Tracks 1 to 9, Tracks 18 to 25 and Track 34
  - WAM candidates: Tracks 1 to 9 and Tracks 26 to 34

**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.

[Two-bar introduction]

(3)

Play Track 1 again.

Play Track 2 TWICE in succession.

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

[Doh is G]

(1)

Play Track 2 again.

**[4]**

**QUESTION 2**

2.1 Identify the cadences 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 Identify the most prominent texture at the beginning of this extract.

| CRITERIA          | ANSWER |
|-------------------|--------|
| Monophonic        |        |
| Polyphonic        |        |
| Homophonic        |        |
| Call and response |        |

(1)

Play Track 6 TWICE in succession.

2.2.2 Identify the most prominent compositional technique.

| CRITERIA            | ANSWER |
|---------------------|--------|
| Melodic sequence    |        |
| Rhythmic repetition |        |
| Diminution          |        |
| Imitation           |        |

(1)

Play Track 7 TWICE in succession.

2.2.3 Which ONE of the following describes the metre?

| CRITERIA       | ANSWER |
|----------------|--------|
| Triple time    |        |
| Quadruple time |        |
| Irregular time |        |
| Compound time  |        |

(1)

Play Track 8 TWICE in succession.

2.2.4 Which ONE of the following describes the choir?

| CRITERIA | ANSWER |
|----------|--------|
| SATB     |        |
| TTBB     |        |
| SAB      |        |
| SSA      |        |

(1)

Play Track 9 THREE times in succession.

2.3 Indicate TWO descriptions in 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 |        |
| Wholetone scale, ascending movement           |        |
| Piano and descending parallel octaves         |        |
| Ascending parallel fifths and polyphonic      |        |
| Glissando-like passage over a wide range      |        |

(2 x 1)  
(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 in COLUMN A that relate to the music in Tracks 10–12. Make a cross (X) in THREE appropriate blocks for EACH track.

**Play Track 10 THREE times in succession.**

**3.1.1 Track 10**

| COLUMN A                            | ANSWER |
|-------------------------------------|--------|
| Moderate quadruple time             |        |
| Call by chorus, response by soloist |        |
| Syncopated rhythmic patterns        |        |
| Crepitation in introduction         |        |
| Umrhubhe accompaniment              |        |
| Leg rattles and body percussion     |        |
| Melody in unison                    |        |
| Lively tempo in triple time         |        |

(3 x 1) (3)

**Play Track 11 THREE times in succession.**

**3.1.2 Track 11**

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

(3 x 1) (3)

Play Track 12 THREE times in succession.

3.1.3 Track 12

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

(3 x 1) (3)

Play Track 13 TWICE.

3.2 Answer the following questions regarding this extract.

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

Tonality

---

Compositional technique in chorus accompaniment

---

Chorus

---

(3 x 1) (3)

3.2.2 Which style is represented in this extract?

---

(1)



Play Track 14 TWICE.

3.3 Answer the following questions regarding this extract.

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

\_\_\_\_\_ (1)

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

Harmony

\_\_\_\_\_

Rhythm

\_\_\_\_\_

Metre

\_\_\_\_\_ (3 x 1) (3)

Play Track 15 TWICE.

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

(3 x 1) (3)

Play Track 16 THREE times in succession.

3.5 Answer the following questions regarding this extract.

3.5.1 Describe the introduction in this extract.

---

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---

(2 x 1) (2)

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

Style: \_\_\_\_\_

Group: \_\_\_\_\_

(2 x 1) (2)

Play Track 17 THREE times in succession.

3.6 Answer the following questions regarding this extract.

3.6.1 Name the instrument playing the melody.

---

(1)

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

---

(1)

3.6.3 Describe the melody.

---

(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.

Play Track 18 THREE times in succession.

4.1.1 **Track 18**

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

(3 x 1) (3)

Play Track 19 THREE times in succession.

4.1.2 **Track 19**

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

(3 x 1) (3)

Play Track 20 THREE times in succession.

4.1.3 Track 20

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

(3 x 1) (3)

Play Track 21 TWICE.

4.2 Answer the following questions regarding this extract.

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

Voice type of soloist \_\_\_\_\_

Time signature \_\_\_\_\_

(2 x 1) (2)

4.2.2 Briefly describe the guitar accompaniment.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

(2 x 1) (2)

4.2.3 Which other instrument plays the accompaniment?

\_\_\_\_\_

(1)

Play Track 22 TWICE.

4.3 Answer the following questions regarding this extract.

4.3.1 Name TWO marabi influences heard in this extract.

\_\_\_\_\_

\_\_\_\_\_

(2 x 1) (2)

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

Harmony

---



---

Rhythm

---



---

Metre

---

(3 x 1) (3)

**Play Track 23 TWICE.**

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 |        |
| Ragtime and blues influences                                  |        |
| Syncopated melodies   |        |
| Free improvisation with alternating four-chord cycle          |        |
| Regular metre with driving riff by drum kit and bass guitar   |        |
| Rhythmic layering in piano and horn parts                     |        |

(3 x 1) (3)

**Play Track 24 TWICE.**

4.5 Identify the title and style of this song.

Title: \_\_\_\_\_

Style: \_\_\_\_\_

(2 x 1) (2)

|  |
|--|
| Play Track 25 THREE times in succession. |
|--|

4.6 Answer the following questions regarding this extract.

4.6.1 Name the instrument playing the melody.

\_\_\_\_\_ (1)

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

\_\_\_\_\_ (1)

4.6.3 Describe the melody.

\_\_\_\_\_  
\_\_\_\_\_  
(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.

Play Track 26 THREE times in succession.

5.1.1 **Track 26**

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

(3 x 1)

(3)

Play Track 27 THREE times in succession.

5.1.2 **Track 27**

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

(3 x 1)

(3)

Play Track 28 THREE times in succession.

5.1.3 **Track 28**

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

(3 x 1)

(3)

**Play Track 29 TWICE.**

5.2 Answer the following questions regarding this extract.

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

Voice type of soloist \_\_\_\_\_

Time signature \_\_\_\_\_

Type of chorus \_\_\_\_\_

(3 x 1) (3)

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

\_\_\_\_\_  
\_\_\_\_\_

(1)

**Play Track 30 TWICE.**

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

Character \_\_\_\_\_

(1)

Voice type \_\_\_\_\_

(1)

Melody \_\_\_\_\_

(2 x 1) (2)

**Play Track 31 THREE times in succession.**

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   |        |
| Woodwinds do not play a prominent role               |        |
| Lyrical and lilting theme on the cellos and bassoons |        |
| Repeat of theme on woodwinds and strings             |        |
| Wide range of dynamics and use of sforzando          |        |
| Symphony   |        |
| Standard Classical orchestra                         |        |
| Motive development only in the cello melody          |        |

(4 x 1) (4)



|                      |
|----------------------|
| Play Track 32 TWICE. |
|----------------------|

5.5 Answer the following questions regarding this extract.

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

\_\_\_\_\_ (2 x 1) (2)

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

Genre \_\_\_\_\_

Composer \_\_\_\_\_ (2 x 1) (2)

|  |
|--|
| Play Track 33 THREE times in succession. |
|--|

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*.

\_\_\_\_\_  
\_\_\_\_\_ (1)

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

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_ (2 x 1) (2)  
(28 ÷ 2) [14]

**TOTAL SECTION B: 14**



Play Track 34 again.

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

| SECTION  | BAR NUMBERS |
|----------|-------------|
| <b>B</b> |             |

(2 x 1) (2)

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

(1)

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

Key \_\_\_\_\_

Cadence \_\_\_\_\_

(2 x 1) (2)

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

(1)

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

(1)

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

(1)

Play Track 34 ONE last time.

**TOTAL SECTION C: 8**  
**GRAND TOTAL: 30**

