



# **basic education**

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

## **MUSIC**

# **GUIDELINES FOR PRACTICAL ASSESSMENT TASKS**

**2013**

**These guidelines consist of 39 pages.**

## 1. INTRODUCTION

The seventeen National Curriculum Statement subjects which contain a practical component all include a PAT, i.e. a Practical Assessment Task. These subjects are:

- AGRICULTURE: Agricultural Management Practices, Agricultural Technology
- ARTS: Dance Studies, Design, Dramatic Arts, Music, Visual Arts
- HSS: Life Orientation, History, Geography
- SCIENCES: Computer Applications Technology, Information Technology
- SERVICES: Consumer Studies, Hospitality Studies, Tourism
- TECHNOLOGY: Civil Technology, Electrical Technology, Engineering Graphics and Design, Mechanical Technology

A PAT allows the teacher to directly and systematically observe applied competence. The PAT comprises the application/performance of the knowledge, skills and values particular to that subject.

The PAT is implemented across the first three terms of the school year and should be undertaken as one extended task, which is broken down into different phases or a series of smaller activities that make up the PAT. The planning and execution of the PAT differ from subject to subject.

## 2. GENERAL

- There are *seven* Practical Assessment Tasks (PATs) in Grade 12 and *six* PATs in Grades 10 and 11. These tasks constitute the year mark for Music, which forms 25% of the promotion mark. The remaining 75% is obtained from the final external examination.
- The PATs correspond closely with the curriculum material for Music and form part of the teaching and assessment activities. They must be employed as ongoing assessment tools and serve to ensure that all aspects of the curriculum are covered.
- The order in which the PATs are completed is not specified, but merely suggested. Teachers should ensure that the completion of these PATs is evenly spaced during the first three terms of the academic year.
- The summary of requirements is given for Grades 10–12. Examples of PATs are only given for Grade 12. These should serve as a basis for your planning for Grades 10 and 11.

**3. SUMMARY OF REQUIREMENTS****3.1 GRADE 12 PATs**

PAT	DESCRIPTION	MARKS	
PAT 1 (See p. 6, 18 & 19)	Concert Performance: * Public performance of one piece, e.g. in a performance class or concert * Written programme notes	40 10	50
PAT 2 (See p. 6, 20, 21–23)	Music Literacy Assignment: * Harmonic analysis * Harmonisation	30 20	50
PAT 3 (See p. 7–8 & 24–31)	Improvisation: * Performance * Written explanation of style/techniques used	40 10	50
PAT 4 (See p. 7–8)	Mid-year Examination: * Practical Examination: two pieces, technique, aural, sight-reading * Paper 1: Music Literacy (60) and Music Knowledge (65) * Paper 2: Auditive Music Comprehension	142 125 33	300
PAT 5 (See p. 8 & 32–34)	Composition OR Arrangement: * Hand-written or printed score * Recording or performance (electronic or acoustic)	40 10	50
PAT 6 (See p. 8 & 35–36)	Music Knowledge Assignment: * Written assignment of 1 000 – 1 500 words * Content: South African Music – Popular/Traditional/Choir/Art Music	50	50
PAT 7 (See p. 8)	Trial Examination: * Practical Examination: three pieces, technique, aural, sight-reading * Paper 1: Music Literacy (60) and Music Knowledge (65) * Paper 2: Auditive Music Comprehension	142 125 33	300
	<b>Total for PATs</b> <b>Year Mark: Total divided by 8,5 = %</b>		<b>850</b> <b>100</b>

**3.2 GRADE 11 PATs**

PAT	DESCRIPTION	MARKS	
PAT 1	Concert Performance: * Public performance of one piece, e.g. in a performance class or concert * Written programme notes	40 10	50
PAT 2	Music Literacy Assignment: * Score analysis * Transcription and transposition	30 20	50
PAT 3	Improvisation: * Performance * Written explanation of style/techniques used	40 10	50
PAT 4	Mid-year Examination: * Practical Examination: two pieces, technique, aural, sight-reading * Paper 1: Music Literacy (60) and Music Knowledge (60) * Paper 2: Auditive Music Comprehension	150 120 30	300
PAT 5	Composition OR Arrangement: * Hand-written or printed score * Performance or recording (electronic or acoustic)	40 10	50
PAT 6	Music Knowledge Assignment: * Written assignment of 750–1 000 words * Content: Sonata or Oratorio as genres	50	50
<b>Total for PATs</b> <b>Year Mark: Total divided by 5,5 = %</b>			<b>550</b> <b>100</b>

**3.3 GRADE 10 PATs**

PAT	DESCRIPTION	MARKS	
PAT 1	Concert Performance: * Public performance of one piece, e.g. in a performance class or concert * Written programme notes	40 10	50
PAT 2	Music Literacy Assignment: * Score analysis * Theory test	20 30	50
PAT 3	Melodic Improvisation Rhythmic Improvisation	25 25	50
PAT 4	Mid-year Examination: * Practical examination: two pieces, technique, aural, sight-reading * Paper 1: Music Literacy (60) and Music Knowledge (60) * Paper 2: Auditive Music Comprehension	150 120 30	300
PAT 5	Music Knowledge and Analysis Assignment: * Written assignment on any aspect mentioned in the chosen CAPs option	50	50
PAT 6	Ensemble Work: * Public performance of at least one ensemble piece, e.g. in a performance class or concert * Written programme notes	40 10	50
	<b>Total for PATs</b> <b>Year Mark: Total divided by 5,5 = %</b>		<b>550</b> <b>100</b>

#### 4. GRADE 12 DETAILED DESCRIPTIONS OF PATs 1–7

##### **PAT 1: Concert Performance**

1. Each learner must perform one piece in a concert or performance class. This piece must be polished and performance-ready. The piece may form part of the final practical examination programme.
2. Each learner must, furthermore, write programme notes of 120–150 words on the piece performed. Both the concert performance and the written programme notes must be assessed by at least two music teachers.

Evidence of the assessment of the performance and the written programme notes must be placed in each learner's file.

##### **PAT 2: Music Literacy Assignment**

1. Each learner must complete a harmonic analysis, which includes the various aspects covered in the curriculum (key, chord progressions, inversions, cadences, non-chordal notes and compositional techniques).
2. Each learner must also complete a four-part (SATB) harmonisation of a given soprano melody consisting of eight bars.

##### **For learners not studying the above style:**

1. Each learner must complete a harmonic analysis, which focuses on the relevant aspects of the alternative harmonic style.
  2. Learners must also complete a harmonisation of a given melody in the alternative harmonic style.
- \* Both of the above-mentioned tasks (harmonic analysis and harmonisation) may be completed as class tests or as homework assignments given within a fixed time frame.
- \* Evidence of the assessments of both tasks must be placed in each learner's file.

**PAT 3: Improvisation**

1. Each learner must improvise on his/her instrument while being accompanied by a keyboard instrument, guitar or backtrack. The improvised section must be a minimum of twelve bars long but may be longer if the learner requests it. The chord progression or backtrack of the improvisation must be made available to the learner at least two weeks before the actual performance in order for the learner to prepare. At the actual performance, the learner may only have the chord progression, chord chart or lead sheet in front of him/her.
2. A written explanation (80–100 words) of the style/techniques and material used in the improvisation must be presented by the learner at the actual performance of the improvisation.

The style of the improvisation is not prescribed. The teacher may provide one of the following options to the learner:

- Option A: The chord progression of a twelve-bar Blues
- Option B: Twelve bars of a specific harmonic progression in a
  - (a) Baroque, Classical or Romantic styleOR
  - (b) An alternative style suitable for improvisation

All melodic instruments (including piano, keyboard, organ and guitar) are required to use single-line improvisation: melodic and rhythmic improvisation will be used. Non-melodic percussion, drum kit and non-melodic African instruments will, obviously, only do rhythmic improvisation.

Evidence of the assessment of the improvisation and the written explanation must be placed in each learner's file.

**PATs 4 and 7: The Two Examinations**

Each learner must play a practical examination and write *two* complete examination question papers (Papers 1 and 2) during the two examination sessions (mid-year and trial examination). Each of these must be based on the final external examination, even if all the curriculum material has not been covered by the time these examinations take place. The trial examination should resemble the final external examination very closely, due to its placement in the time frame of the academic year.

The practical examination should contain the number of performance pieces specified in the **Summary of Requirements** (p. 3), technical development, aural tests and sight-reading.

Paper 1 (Music Literacy and Music Knowledge): The exact content, though derived from the curriculum, is left to the teacher's discretion, depending on which aspects have been taught prior to the examination.

Paper 2 (Auditive Music Comprehension): The content must include aspects of aural training (recognition of rhythms, time signatures, dictation, cadences), compositional techniques (the use of sequences, repetition, imitation, etc.), genre, style, instrumentation and form analysis. Music examples must be unambiguous, the scores clear and the music played from a CD or by the teacher.

Evidence of the assessments of all THREE aspects must be placed in each learner's file.

### **PAT 5: Composition OR Arrangement**

1. Each learner must compose or arrange a piece of music for mixed choir (SATB) OR keyboard instrument OR a combination of at least four instruments. There must be a clear harmonic basis. More instruments or voice(s) may be added at the discretion of the learner. The minimum required length is 12 bars (double to 24 bars if the time signature is 2/4 or 3/8), but it may be longer if the learner requires it. A neatly hand-written or computer-printed score must be presented.
2. Each learner must record or perform the composition or arrangement. The recording or performance may be acoustic, electronic or a combination of these.

Evidence of the assessment of the composition or arrangement *and* the assessment of the recording must be placed in each learner's file.

### **PAT 6: Music Knowledge Assignment**

Each learner must do an assignment on any aspect of South African music (popular, traditional music, choral music or art music). The length of the assignment must be between 1 000 and 1 500 words. The teacher may provide headings and subheadings to assist the learner with the structure of the assignment but the written text must be the learner's own work. A bibliography and a discography should be included.

The assignment and evidence of the assessment of the assignment must be placed in each learner's file.



## 5. ASSESSMENT

### 5.1 PERFORMANCE

All assessment of musical performance, by its very nature, contains an element of subjectivity. Musicians, however, agree that a performance can be assessed successfully if basic criteria are adhered to. These criteria and weightings are given below.

#### PREPARED PIECES AND ENSEMBLE

The criteria applicable to the assessment for prepared pieces and ensemble are set out as follows:

Fluency 10	Accuracy 10	Stylistic sense 30	Musical understanding 20	General 30
<b>(9–10) EXCELLENT</b> Accurate, fluent and precise playing	<b>(9–10) EXCELLENT</b> Authoritative accurate playing	<b>(27–30) EXCELLENT</b> Clear understanding of the required style	<b>(18–20) EXCELLENT</b> Excellent projection and communication of the meaning of the music	<b>(27–30) EXCELLENT</b> Excellent tone production, touch, intonation, technical competence and suitable tempo
<b>(7–8) GOOD</b> Mainly accurate and fluent playing	<b>(7–8) GOOD</b> A good level of accuracy	<b>(21–26) GOOD</b> Good sense of performance in appropriate style	<b>(14–17) GOOD</b> Good understanding and communication of the meaning of the music	<b>(21–26) GOOD</b> Good tone production, touch, intonation, technical competence and tempo
<b>(5–6) ACCEPTABLE</b> Essentially accurate with adequate fluency	<b>(5–6) ACCEPTABLE</b> Generally accurate playing	<b>(15–20) ACCEPTABLE</b> A fair sense of the required style	<b>(10–13) ACCEPTABLE</b> Partially successful in communicating the meaning of the music	<b>(15–20) ACCEPTABLE</b> Fair tone production, touch, intonation, technical competence and tempo
<b>(3–4) PASSABLE</b> Tentative tempo, pulse often not clear, frequent hesitations	<b>(3–4) PASSABLE</b> Limited level of accuracy	<b>(9–14) PASSABLE</b> Performance shaky and lacking a sense of style	<b>(6–9) PASSABLE</b> Little sense of musical understanding	<b>(9–14) PASSABLE</b> Some idea of tone production, touch, intonation, technical competence and tempo
<b>(1–2) WEAK</b> Very poor continuity with frequent stumbles, restarts and/or stoppages	<b>(1–2) WEAK</b> Very little accuracy, many errors	<b>(6–8) WEAK</b> Style just vaguely discernable	<b>(2–5) WEAK</b> Lacking musical sense	<b>(6–8) WEAK</b> Lacking tone production, touch, intonation, technical competence and tempo
<b>(0) UNACCEPTABLE</b> Cannot play the piece	<b>(0) UNACCEPTABLE</b> So inaccurate that music cannot be followed	<b>(0–5) UNACCEPTABLE</b> Unacceptable with no sense of style	<b>(0–1) UNACCEPTABLE</b> Unable to communicate the meaning of the music	<b>(0–5) UNACCEPTABLE</b> No sense of tone production, touch, intonation, technical competence and tempo

**5.2 TECHNICAL DEVELOPMENT (20 MARKS)**

All scales, arpeggios, exercises and studies (where applicable) must be presented at a minimum of Grade 5 level.

Learners presenting Trinity Guildhall Grades 5–8 must present Section I – scales and arpeggios.

- Only instruments that do not have scales and arpeggios may present exercises or rudiments according to the requirements of the standard and the specific instrument.
- African instruments and voice which do not have any of the above-mentioned, must present TWO technical studies. These studies may NOT be part of the four performance pieces. The examiner must be supplied with copies of both studies.
- The criteria applicable to the assessment of technical work are set out as follows: (ten scales and arpeggios will be asked, each counting two marks)

10 x 2 = 20

2	Fluent, accurate and even with a competent technical facility Good quality of tone and secure intonation Prompt response
1½	Technically secure with occasional errors resulting from stress Quality of tone and intonation mostly reliable Generally prompt responses
1	Mostly fluent but some unevenness of technique and tempi Some degree of variety in quality of tone and intonation Hesitant and uncertain responses with occasional restarts
½	Limited knowledge of the structure with frequent errors in notes and technically incompetent Poor tone quality and intonation Frequent restarts and little concept of key
0	No sense of fluency Many serious errors No sense of structure

<b>AFRICAN INSTRUMENTS/VOCAL STUDIES</b>		
	<b>MAXIMUM MARK</b>	<b>MARK AWARDED</b>
STUDY 1	10	
STUDY 2	10	
<b>TOTAL</b>	<b>20</b>	

### 5.3 SIGHT-READING (12 MARKS)

Learners will have a maximum of two minutes to peruse the sight-reading. They may not sound the pitches while preparing.

The criteria applicable to the assessment of sight-reading are set out as follows:

<b>STYLE &amp; INTERPRETATION</b> 4	<b>ACCURACY</b> 4	<b>FLUENCY</b> 4
<p><b>(4)</b> <b>EXCELLENT</b></p> <p>Excellent interpretation and control Musically persuasive, alert to details of phrasing, articulation and dynamics</p>	<p><b>(4)</b> <b>EXCELLENT</b></p> <p>Accurate reading</p>	<p><b>(4)</b> <b>EXCELLENT</b></p> <p>A consistent and suitable tempo Fluent performance</p>
<p><b>(3)</b> <b>GOOD</b></p> <p>Good interpretation and control Some understanding of phrasing, articulation and dynamics</p>	<p><b>(3)</b> <b>GOOD</b></p> <p>Mostly accurate reading</p>	<p><b>(3)</b> <b>GOOD</b></p> <p>Tempo largely maintained</p>
<p><b>(2)</b> <b>ACCEPTABLE</b></p> <p>Satisfactory control of musical style and detail</p>	<p><b>(2)</b> <b>ACCEPTABLE</b></p> <p>Acceptable level of accuracy in reading</p>	<p><b>(2)</b> <b>ACCEPTABLE</b></p> <p>Acceptable tempo Fluency acceptable</p>
<p><b>(1)</b> <b>WEAK</b></p> <p>Little attention to details of musical interpretation</p>	<p><b>(1)</b> <b>WEAK</b></p> <p>Mostly inaccurate reading</p>	<p><b>(1)</b> <b>WEAK</b></p> <p>Inconsistent tempo Fluency flawed</p>
<p><b>(0)</b> <b>UNACCEPTABLE</b></p> <p>No attention to musical detail</p>	<p><b>(0)</b> <b>UNACCEPTABLE</b></p> <p>Performance abandoned or curtailed</p>	<p><b>(0)</b> <b>UNACCEPTABLE</b></p> <p>Erratic tempo No fluency</p>

#### 5.4 AURAL TESTS (10 MARKS)

Three tests form part of the assessment, namely:

- Sight-singing (4 marks)
- Clapping of a rhythm (4 marks)
- Singing of triads (2 marks)

Tonic sol-fa is provided in addition to conventional notation.

#### 5.5 COMPOSITION, ARRANGEMENT AND IMPROVISATION

Teachers doing the assessment should keep in mind that very few learners find these skills easy to master. The following criteria can be employed:

COMPOSITION/ARRANGEMENT CRITERIA	WEIGHTING
Melodic Aspects: * Interval use, melodic motifs * Tonality, tonal shift	20
Rhythmic Aspects: * Pulse (Metre), rhythmic drive * Rhythmic motifs, rhythmic variety	20
Harmonic Language: * Chord progressions, cadences * Voice-leading and structuring of chords	20
Stylistic Features: * Clearly defined style * Consistency of style	20
General: * Structure, tempo indication, performance directions, dynamics, articulation * Clarity of score	20
<b>TOTAL</b>	<b>100</b>

Improvisation can be successfully assessed using the following basic criteria:

<b>IMPROVISATION CRITERIA</b>	<b>WEIGHTING</b>
Melodic Aspects: * Scales/Modes, non-chordal notes * Melodic motifs, melodic line/shape	25
Rhythmic Aspects: * Rhythmic variation, complexity * Rhythmic motifs, rhythmic drive	25
General: * Fluency, accuracy * Intonation * Tone production/touch * Technical competence	20
Stylistic Sense	20
Musical Understanding	10
<b>TOTAL</b>	<b>100</b>
<b>Converted mark: Improvisation Performance</b>	<b>40</b>

For percussion, drum kit and non-melodic African instruments, the weighting for rhythmic aspects will be 50 marks. The rest will remain unchanged.

## **PRACTICAL: GENERAL INFORMATION**

It is the responsibility of the practical teacher to inspire the learner to achieve the best possible level of competence on his/her chosen instrument. It is the learner's responsibility to practise the instrument on a daily basis. No progress can be made without regular practice.

All chosen pieces must be of at least Grade 5 standard (comparable with the standards set by UNISA, Associated Board of the Royal Schools of Music (ABRSM) or Trinity Guildhall). This is a *minimum standard*. Presenting pieces below this standard will result in severe penalisation.

Learners presenting work at a standard lower than the minimum required standard, will be penalised. Non-compliance with the required standard will result in proportional penalisation, calculated as follows:

- Grade IV:      Mark × 4/5
- Grade III:     Mark × 3/5
- Grade II:      Mark × 2/5
- Grade I:       Mark × 1/5

A learner presenting pieces that are more difficult than the required standard will not automatically result in higher marks. The chosen pieces should come from at least **THREE** different style periods or **THREE** different music styles.

Instruments selected for the practical component must be chosen from the syllabus of one of the official examination bodies (UNISA, ABRSM or Trinity Guildhall). This will ensure that all the aspects of the practical examination (pieces, technical development, aural, sight-reading) can be assessed on the same standard.

The only exception to this rule relates to the African instruments. Learners must present two instruments which are different from those presented in Grades 10 and 11. All material (pieces, technical development, sight-reading) must be provided by the teacher.

Learners who choose African instruments must present six different African instruments over a period of three years. Two instruments in Grade 10, two different instruments in Grade 11 and again two different instruments in Grade 12. This means that, after three years, the learner will be able to play six African instruments – two instruments every year. The musical complexity must be comparable to Grade 5 level of the examining bodies. Documented evidence of the instruments done in Grades 10 and 11 must be available during the Grade 12 practical examination.

A learner may present more than one instrument for his/her final practical examination, provided both are at the required Grade 5 level and that neither instrument has been presented for an external examination as a separate subject.

**6. MARK ALLOCATION FOR THE FINAL GRADE 12 EXAMINATION**

**6.1 THE INDIVIDUAL PRACTICAL EXAMINATION**

**MUSIC  
PRACTICAL EXAMINATION REPORT  
GRADE 12**

Candidate ..... Exam number .....

School .....

Date ..... Instrument .....

Title and Composer	Comments	Marks	Total
Piece 1: ..... .....	..... ..... .....		<b>25</b>
Piece 2: ..... .....	..... ..... .....		<b>25</b>
Piece 3: ..... .....	..... ..... .....		<b>25</b>
Piece 4 (Ensemble work): ..... .....	..... ..... .....		<b>25</b>
Technical work: .....			<b>20</b>
Sight-reading: .....			<b>12</b>
Aural: Sight-singing (4), Clapping (4), Singing triads (2)			<b>10</b>
<b>TOTAL</b>			<b>142</b>

ASSESSMENT CRITERIA FOR PIECES		
Examiners: 1. .... 2. .... 3. ....	Fluency	10
	Accuracy	10
	Stylistic sense	30
	Musical understanding	20
General comment: ..... .....	General: Tone production/touch Intonation Technical competence Appropriate tempo	30
	Total:	100 ÷ 4 = 25

For the purposes of this examination, an ensemble must consist of 2–8 persons. If an adult performs or accompanies, a second bona fide school-going learner must participate in the ensemble. Each performer must play an independent part which is not doubled by another performer's part.

All the components will be assessed during the final practical examination.

## 6.2 Written Examinations

	<b>WRITTEN COMPONENT</b>	<b>MAXIMUM MARKS</b>
1	<u>Paper 1 – Music</u> SECTION A: Music Literacy * Theory, melody writing, harmonisation SECTION B: Music Knowledge * General music knowledge as specified in curriculum	60  65
2	<u>Paper 2 – Music Comprehension</u> SECTION A: Aural SECTION B: Recognition of genre, style, instrumentation, mood, compositional techniques, etc. SECTION C: Form	33

## 6.3 Summary of Promotion Mark

	<b>COMPONENT</b>	<b>MARKS</b>
1	SBA: PAT 1–7 (Learner's file)	100
2	Individual Practical Examination	142
3	Paper 1 – Music	125
4	Paper 2 – Music Comprehension	33
	<b>TOTAL</b>	<b>400</b>

## 7. EXAMPLES OF THE PATs

Examples of each of the PATs numbered 1, 2, 3, 5 and 6 are given on the next pages. The mid-year and trial examinations are excluded. Teachers may use the PAT samples as they are, or modify them to suit their particular needs. The intention is to guide the teacher and not to be prescriptive.



**PAT 1(a): CONCERT PERFORMANCE**

**Record of Assessment**

**Total: 40 marks**

Learner's Name: \_\_\_\_\_

Instrument: \_\_\_\_\_

Composer and Title of Work: \_\_\_\_\_

<b>PERFORMANCE CRITERIA</b>	<b>WEIGHTING</b>	<b>MARK OBTAINED</b>
Fluency	10	
Accuracy	10	
Stylistic sense	30	
Musical understanding	20	
General: * Tone production/Touch * Intonation * Technical competence * Appropriate tempo	30	
<b>TOTAL</b>	<b>100</b>	
<b>Converted: Concert Performance</b>	<b>40</b>	

Comments: \_\_\_\_\_

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Teachers' Signatures: 1 \_\_\_\_\_ 2 \_\_\_\_\_

Date: \_\_\_\_\_

**PAT 1(b): PROGRAMME NOTES**

**Record of Assessment**

**Total: 10 marks**

Learner's Name: \_\_\_\_\_

Instrument: \_\_\_\_\_

Composer and Title of Work: \_\_\_\_\_

**INSTRUCTIONS**

- 1. Write brief programme notes on the piece performed in the concert.
- 2. The information should include reference to the composer, the form structure of the piece and relevant style characteristics evident in the piece.
- 3. The programme notes should be between 120–150 words long.
- 4. Marks will be awarded for content, use of language and presentation.

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**Mark (10):** \_\_\_\_\_

Teachers' Signature: 1 \_\_\_\_\_ 2 \_\_\_\_\_

Date: \_\_\_\_\_

**TOTAL for PAT 1 (40 + 10 = 50):** \_\_\_\_\_

**PAT 2: MUSIC LITERACY: HARMONIC ANALYSIS AND HARMONISATION**

**PAT 2(a): HARMONIC ANALYSIS**

Learner's Name: \_\_\_\_\_

**INSTRUCTIONS**

Study the given chorale harmonisation and then answer the questions.

**QUESTION 1**

Provide the harmonic analysis for the chords labelled (a)–(e). In each case, write down the key, chord and inversion. (5 x 2) (10)

**QUESTION 2**

Name the cadences labelled (f) and (g). In each case, write down the key, chord progression and name of the cadence.

(f) \_\_\_\_\_ (g) \_\_\_\_\_ (2 x 3) (6)

**QUESTION 3**

Identify the type of non-harmonic notes in blocks and labelled (h)–(k).

(h) \_\_\_\_\_ (i) \_\_\_\_\_  
(j) \_\_\_\_\_ (k) \_\_\_\_\_ (4)

The musical score is in 3/4 time and B-flat major. It consists of three systems of two staves each. The first system (measures 1-5) contains chords (a) through (e). Measure 5 ends with a cadence (f). The second system (measures 6-10) contains non-harmonic notes (h) through (k) and ends with a cadence (d). The third system (measures 11-15) contains chord (e) and ends with a cadence (g).

Teacher's Signature: \_\_\_\_\_ Date: \_\_\_\_\_

**Mark (20):** \_\_\_\_\_

**PAT 2(b): HARMONISATION**

Learner's Name: \_\_\_\_\_

**INSTRUCTIONS**

Harmonise the given soprano melody by adding the alto, tenor and bass voices. Provide the correct figuring below each chord. Use harmonic progressions appropriate to the style suggested by this melody.

Marks will be awarded for the following aspects:

- 1. Chord progression chosen
- 2. Correct use of doubling, spacing and voice leading
- 3. Appropriate cadences
- 4. Use of non-harmonic notes
- 5. Innovation and creativity

Teacher's Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Mark (30): \_\_\_\_\_

**TOTAL for PAT 2 (20 + 30 = 50):** \_\_\_\_\_

**PAT 2(a): MUSIC LITERACY: HARMONIC ANALYSIS : ALTERNATIVE STYLE**

Learner's Name: \_\_\_\_\_

**INSTRUCTIONS**

Study the following extract from a piece and answer the questions that follow:

**ST THOMAS**  
Calypso

Brightly, straight 8s ♩ = 76

Sonny Rollins

**QUESTION 1**

Provide harmonic analysis or chord symbols for the chords marked (a) to (e). Write the answers in the score. (10)

**QUESTION 2**

Name the TWO cadences at (f) and (g). (4)

(f) \_\_\_\_\_ (g) \_\_\_\_\_

**QUESTION 3**

Indicate in the score, by using the letters (h) and (i), TWO different examples of syncopation. (4)

**QUESTION 4**

Name the scale or mode of this piece. \_\_\_\_\_ (2)

Teacher's Signature: \_\_\_\_\_ Date: \_\_\_\_\_

**Mark (20):** \_\_\_\_\_

**PAT 2(b): MUSIC LITERACY: HARMONISATION: ALTERNATIVE STYLE**

Learner's Name: \_\_\_\_\_

**INSTRUCTIONS**

Provide the appropriate chords in the left-hand part of the following composition. Write them in the score, like in bars 1 and 2, and provide chord symbols above the right-hand part. Ensure that there are appropriate cadences in bars 7–8 and 15–16.

**Inchworm**  
Jazz Waltz

Frank Loesser

Slow swing ♩ = 96

Teacher's Signature: \_\_\_\_\_ Date: \_\_\_\_\_

**Mark (30):** \_\_\_\_\_

**TOTAL for PAT 2 (20 + 30 = 50):** \_\_\_\_\_

<b>PAT 3 – IMPROVISATION</b> <b>PAT 3(a) – IMPROVISATION PERFORMANCE</b>
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**Record of Assessment**

Learner's Name: \_\_\_\_\_

Instrument: \_\_\_\_\_

Improvisation Option: \_\_\_\_\_

IMPROVISATION CRITERIA	WEIGHTING	MARK OBTAINED
Melodic Aspects: * Scales/Modes, non-harmonic notes * Melodic motifs, melodic line/shape	25	
Rhythmic Aspects: * Rhythmic variation, complexity * Rhythmic motifs, rhythmic drive	25	
General: * Fluency, accuracy * Intonation * Tone production/touch * Technical competence	20	
Stylistic sense	20	
Musical understanding	10	
<b>TOTAL</b>	<b>100</b>	
<b>Converted mark: Improvisation Performance</b>	<b>40</b>	

Comments: \_\_\_\_\_

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**Mark (40):** \_\_\_\_\_

Teachers' Signature: 1 \_\_\_\_\_ 2 \_\_\_\_\_

Date: \_\_\_\_\_

**PAT 3(b) – IMPROVISATION – EXPLANATION OF STYLE**

**Record of Assessment**

Learner's Name: \_\_\_\_\_

Instrument: \_\_\_\_\_

Improvisation Option: \_\_\_\_\_

**INSTRUCTIONS**

- 1. The learner must give a short written explanation of the style and material used in the improvisation performance.
- 2. The information should include reference to relevant style characteristics of the chosen option, scales and rhythmic motifs that have been used.
- 3. The explanation should be between 80–100 words long.
- 4. Marks will be awarded for content, use of language and presentation.

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**Mark (10):** \_\_\_\_\_

Teachers' Signatures: 1 \_\_\_\_\_ 2 \_\_\_\_\_

Date: \_\_\_\_\_

**TOTAL for PAT 3 (40 +10 = 50):** \_\_\_\_\_



**PAT 3: IMPROVISATION: OPTION A**

**INSTRUCTIONS**

The learner may select Option A (12-bar Blues) or Option B (12-bar Baroque or the alternative). The accompaniment material or chord progressions must be provided to the learner two weeks prior to the actual improvisation performance in order for the learner to prepare the improvisation. No score other than the chord chart may be in front of the learner during the performance. The teacher is to play the 12-bar accompaniment once as an introduction and the learner's improvisation must follow immediately. If possible, the improvisation performance can be recorded for future reference. A second teacher should be present at the performance to act as an examiner along with the pianist.

**A note on instruments:**

All performances must be melodic and rhythmic improvisation, excluding non-melodic African instruments. Guitar, piano and organ performances should consist of single-line improvisations, as will be the case on all wind, brass and stringed instruments. Performers on transposing instruments must take care to prepare their improvisation in the correct key. Separate charts will be provided for clarinet, tenor and soprano saxophone and trumpet in B<sup>b</sup>, French horn in F and alto saxophone in E<sup>b</sup>. Teachers must provide chord charts for other transposing instruments.

**Performance: 40 marks**

**Option A**

**EXAMINATION BLUES**

*Blue, but not hopeless* ♩ = 116 - 124

Chord progression for the 12-bar blues:

- Bar 1: F
- Bar 2: F
- Bar 3: F
- Bar 4: F<sup>7</sup>
- Bar 5: B<sup>b</sup>
- Bar 6: B<sup>b</sup>
- Bar 7: F
- Bar 8: F
- Bar 9: C
- Bar 10: B<sup>b</sup>
- Bar 11: F
- Bar 12: F

**PAT 3 – IMPROVISATION**

**Transposing Instruments**

**Option A**

**EXAMINATION BLUES**  
**Clarinet, Tenor/Soprano Saxophone, Trumpet in B<sup>b</sup>**

*Blue, but not hopeless* ♩ = 116 - 124

G G G G<sup>7</sup>

G: I I I V/IV

5 C C G G

IV IV I I

9 D C G G

V IV I rit. I

**Option A**

**EXAMINATION BLUES**  
**Alto Saxophone in E<sup>b</sup>**

*Blue, but not hopeless* ♩ = 116 - 124

D D D D<sup>7</sup>

D: I I I V/IV

5 G G D D

IV IV I I

9 A G D D

V IV I rit. I

Option A

EXAMINATION BLUES  
French Horn in F

Blue, but not hopeless ♩ = 116 - 124

C C C C<sup>7</sup>

C: I I I V/IV

5 F F C C

IV IV I I

9 G F C C

V IV I rit. I

Option A

EXAMINATION BLUES  
Concert Pitch

Blue, but not hopeless ♩ = 116 - 124

F F F F<sup>7</sup>

F: I I I V/IV

5 B<sup>b</sup>F F B<sup>b</sup> F F

IV IV I I

9 C B<sup>b</sup> F F

V IV I rit. I

**PAT 3: IMPROVISATION: OPTION B**

**INSTRUCTIONS**

The learner may select Option A (12-bar Blues) or Option B (12-bar Baroque or the alternative). The accompaniment material or chord progressions must be provided to the learner two weeks prior to the actual improvisation performance in order for the learner to prepare the improvisation. No score other than the chord chart may be in front of the learner during the performance. The teacher is to play the 12-bar accompaniment once as an introduction and the learner's improvisation must follow immediately. If possible, the improvisation performance can be recorded for future reference. A second teacher should be present at the performance to act as an examiner along with the pianist.

**A note on instruments:**

All performances must be melodic and rhythmic improvisation, excluding non-melodic African instruments. Guitar, piano and organ performances should consist of single-line improvisations, as will be the case on all wind, brass and stringed instruments. Performers on transposing instruments must take care to prepare their improvisation in the correct key. Separate charts will be provided for clarinet, tenor and soprano saxophone and trumpet in B<sup>b</sup>, French horn in F and alto saxophone in E<sup>b</sup>. Teachers must provide chord charts for other transposing instruments.

**Performance: 40 marks**

**Option B**

**Pachelbel's Contemplation**

*Reverently but not too serious* ♩ = 116 - 124

F C Dmin Amin B<sup>b</sup> F B<sup>b</sup> C

I V vi iii IV I IV V

5 F C Dmin Amin B<sup>b</sup> F B<sup>b</sup> C

I V vi iii IV I IV V

9 F C Dmin Amin B<sup>b</sup> F B<sup>b</sup> C F

I V vi iii IV I IV V I

**PAT 3 – IMPROVISATION**

**Transposing instruments**

**Option B**

**Pachelbel's Contemplation**  
**Clarinet, Tenor/Soprano Saxophone, Trumpet in B<sup>b</sup>**

*Reverently but not too serious* ♩ = 116 - 124

G D Emin Bmin C G C D

G: I V vi iii IV I IV V

5 G D Emin Bmin C G C D

I V vi iii IV I IV V

9 G D Emin Bmin C G C D G

I V vi iii IV I IV V I

**Option B**

**Pachelbel's Contemplation**  
**Alto Saxophone in E<sup>b</sup>**

*Reverently but not too serious* ♩ = 116 - 124

D A Bmin F#min G D G A

D: I V vi iii IV I IV V

5 D A Bmin F#min G D G A

I V vi iii IV I IV V

9 D A Bmin F#min G D G A D

I V vi iii IV I IV V I

**Option B**

**Pachalbel's Contemplation  
French Horn in F**

*Reverently but not too serious* ♩ = 116 - 124

	C	G	Amin	Emin	F	C	F	G	
C:	I	V	vi	iii	IV	I	IV	V	
5	C	G	Amin	Emin	F	C	F	G	
	I	V	vi	iii	IV	I	IV	V	
9	C	G	Amin	Emin	F	C	F	G	C
	I	V	vi	iii	IV	I	IV	V	I

**Option B**

**Pachalbel's Contemplation  
Concert Pitch**

*Reverently but not too serious* ♩ = 116 - 124

	F	C	Dmin	Amin	B♭	F	B♭	C	
F:	I	V	vi	iii	IV	I	IV	V	
5	F	C	Dmin	Amin	B♭	F	B♭	C	
	I	V	vi	iii	IV	I	IV	V	
9	F	C	Dmin	Amin	B♭	F	B♭	C	F
	I	V	vi	iii	IV	I	IV	V	I

<b>PAT 5 – OWN COMPOSITION</b>
<b>PAT 5(a) – OWN COMPOSITION</b>

**Record of Assessment****Total: 40 marks**

Learner's Name: \_\_\_\_\_

Instrumentation: \_\_\_\_\_

Title of Composition: \_\_\_\_\_

**INSTRUCTIONS**

Each learner must compose and present the score of an original composition. The work must have a harmonic basis and also clear melodic features.

The following requirements must be fulfilled:

1. Scope: A minimum of 12 bars (double to 24 bars if the time signature is 2/4 or 3/8). The composition may be longer, should the learner require it.
2. Instrumentation: For mixed choir (SATB) **OR** keyboard instrument **OR** a combination of at least four solo instruments.
3. Style: Any tonal style may be employed.
4. Score: A complete score (including tempo indication, performance directions, dynamic and articulation indications) must be neatly hand-written or typed.

**NOTE:** A score with a melodic line with suggested chords is not acceptable.

<b>OWN COMPOSITION</b>	<b>WEIGHTING</b>	<b>MARK OBTAINED</b>
Melodic Aspects: * Use intervals and melodic motifs * Tonality, tonal shift	20	
Rhythmic Aspects: * Pulse (Metre), rhythmic drive * Rhythmic motifs, rhythmic variety	20	
Harmonic Language: * Chord progressions, cadences * Sensitivity to sound design	20	
Stylistic Features: * Definition of style * Consistency of style	20	
General: * Structure, tempo indication, performance directions, dynamics and articulation indications * Clarity of score	20	
<b>TOTAL</b>	<b>100</b>	
<b>Converted: Own Composition</b>	<b>40</b>	

Teacher's Signature: \_\_\_\_\_ Date: \_\_\_\_\_

PAT 5 – SAMPLE – OWN COMPOSITION

Andante for Piano

Andante ♩ = 100

The musical score is written for piano and consists of three systems of music. Each system has a treble and bass clef staff. The first system is marked 'Andante' with a tempo of 100 beats per minute and a dynamic of 'mp'. The second system features dynamics of 'mf', 'dim.', and 'mp', and includes a 'rit.' marking. The third system is marked 'A tempo' and 'p', and also includes a 'rit.' marking. The music is in a minor key and features a steady bass line with a more melodic treble line.

*mp*

*mf* *dim.* *mp* *rit.*

*p* *rit.*



**PAT 5 – PERFORMANCE OR RECORDING OF OWN COMPOSITION**

**Record of Assessment**

**Total: 10 marks**

Learner's Name: \_\_\_\_\_

Instrumentation: \_\_\_\_\_

Title of Composition: \_\_\_\_\_

**INSTRUCTIONS**

Each learner must perform or record his/her composition.

The following requirements must be fulfilled:

1. If the composition is recorded, it may be a live (acoustic) or digital recording.
2. If the composition is performed, it must be a live, acoustic performance.
3. The score and the performance or recording must correlate precisely.
4. If a backtrack is used, every sound audible must be written in a score.

<b>COMPOSITION: RECORDING/PERFORMANCE</b>	<b>WEIGHTING</b>	<b>MARK OBTAINED</b>
Idiomatic Considerations: * Playability, understanding of instrument	15	
Creativity: * Innovation, originality	15	
Musical Understanding: * Musical sense, naturalness	10	
Musical Purpose: * Is the musical purpose fulfilled?	10	
<b>TOTAL</b>	<b>50</b>	
<b>Converted: Composition: Performance/Recording</b>	<b>10</b>	

Comments: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Teachers' Signatures: 1 \_\_\_\_\_ 2 \_\_\_\_\_

Date: \_\_\_\_\_

**TOTAL for PAT 5 (40 + 10 = 50):** \_\_\_\_\_

**PAT 6 – MUSIC KNOWLEDGE: RESEARCH ASSIGNMENT****SOUTH AFRICAN MUSIC****INSTRUCTIONS**

Write an essay of 1 000–1 500 words on an established South African composer or performing artist. You are not restricted to a specific time period, style or genre and may choose any suitable person from any type of music in the country.

Format of essay according to the following guidelines:

1. Biographical details relevant to the music of the composer or performing artist. (5)
2. Identify the general style of music of this composer or performing artist. Include a brief commentary of the style's development and its place in the history of music. State the unique characteristics of your composer's or performing artist's music and his/her contribution to South African music. (10)
3. Refer to the influences of other performers, composers or contemporaries on the music of this composer or performing artist. (5)
4. Analyse TWO contrasting songs or compositions of your chosen artist. Pay special attention to the relevant elements of the music pertaining to his/her music, for example instrumentation, timbre, melody, harmony, tonality, metre, rhythm, tempo, dynamics, texture, structure (form), mood and atmosphere. (10 x 2) (20)
5. List THREE representative recordings of this composer or performer. (3)
6. A bibliography and discography must appear at the end of your essay. You will further be assessed on the presentation (format and neatness) as well as on correct use of language. (5)

**TOTAL: 50**

- \* The assignment must be hand-written or typed.
- \* The content, presentation, use of language and the format of the essay will be assessed.
- \* Mere Internet downloads are not acceptable.

**PAT 6 – MUSIC KNOWLEDGE: RESEARCH ASSIGNMENT**

**Record of Assessment**

Learner's Name: \_\_\_\_\_

Name of chosen composer/performing artist: \_\_\_\_\_

The assessment of the research assignment can be done according to the following criteria:

<b>CRITERIA</b>	<b>WEIGHTING</b>	<b>MARK OBTAINED</b>
Biography	5	
Music Style	10	
Influences	5	
Analysis 1. Piece 1 2. Piece 2	10 10 (20)	
Representative Recordings	3	
Bibliography and Discography	2	
Presentation	3	
Use of Language	2	
<b>TOTAL</b>	<b>50</b>	

Comments:

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Teacher's Signature: \_\_\_\_\_ Date: \_\_\_\_\_

**Total: 50 marks**

### 8. Accredited External Examination Option for Grade 12 learners (2013) and Grade 11 learners (until and including 2013)

Examinations of three music examination bodies are accredited as a Grade 12 subject by the Department of Basic Education: UNISA, Associated Board of the Royal Schools of Music (ABRSM) and Trinity Guildhall.

All learners following this option must register in Grade 10 and do at least two external practical examinations AND at least two external theory examinations between Grades 10 and 12. **Note that the last music theory and practical examination must take place in Grade 12.**

The minimum level required by the end of Grade 12 is:

- Practical: Grade 6 Practical of one of the Examination Bodies
- Theoretical: Grade 5 of UNISA or Grade 6 of ABRSM and Trinity

The following is a summary of the requirements:

ACCREDITED EXTERNAL EXAMINATION OPTION – GRADE 12	
Practical:	Theory:
UNISA Grade 6 ABRSM & Trinity Grade 6	UNISA Grade 5 ABRSM & Trinity Grade 6
UNISA Grade 7 ABRSM & Trinity Grade 7	UNISA Grade 5 ABRSM & Trinity Grade 6
UNISA Grade 8 ABRSM & Trinity Grade 8	UNISA Grade 6 ABRSM & Trinity Grade 6

Each learner is required to complete **four tasks** during the Grade 12 academic year. These will constitute the SBA mark. The content and weighting are:

TASK	CONTENT	WEIGHTING
Task 1	Music literacy: * A music theory test at the same level as the required theory grade	25
Task 2	Written research project: * Any topic relating to music, 1 000–1 500 words long	25
Task 3	Assessment of technical development: * Scales/arpeggios/exercises * At the same level as the practical grade	25
Task 4	Recording of performance: * A single attempt of a video or sound recording which is videotaped or recorded with good sound quality. The score which is performed must accompany this recording.	25
	<b>Total: Year Mark</b>	<b>100</b>

The promotion mark is calculated as follows:

<b>ACCREDITED EXTERNAL EXAMINATION OPTION – GRADE 12</b>	
<b>COMPONENT</b>	<b>WEIGHTING</b>
Practical Examination	150
Theory Examination	150
Year Mark	100
<b>TOTAL</b>	<b>400</b>

### **9. Accredited External Examination Option for Grade 12 learners (from 2014)**

In Government Gazette 34473/603 of 21 July 2011 new conditions for the accreditation of music examinations of UNISA, Royal Schools of Music (RSM) and Trinity College of London (TCL) for the National Senior Certificate (NSC) are published. The subject Music (of the NSC) is not affected by this at all.

#### **The following requirements will apply to Grade 10 learners from 2013:**

1. ONE of these examinations can only be offered as an additional (eighth) subject.
2. Learners must register in January of the Grade 12 year for this subject, together with the school's examination entries.
3. No assessment tasks are required anymore.
4. Only practical Grade 7 may be offered: No Grade 6 or Grade 8 may be presented.
5. This Grade 7 examination must be played before June of their Grade 12 year.
6. The theory requirements remain the same: UNISA: Grade 5; RSM & TCL: Grade 6.
7. The theory examination must be written between October of their Grade 11 year and July of their Grade 12 year.
8. The practical and theory examinations count half of the final Grade 12 mark each.
9. This subject will appear on their NSC certificate, but the marks will not count together with the rest of the subjects.
10. If a candidate fails one of the seven NSC subjects, the above subject cannot replace it.
11. Only one of the above examination bodies may be followed as an external accredited examination option.
12. The practical and theoretical examinations must be of the same examining body. They cannot be mixed, e.g. RSM practical with TCL theory.
13. Learners may still offer one of the above examinations together with Music (of the NSC) as two separate subjects, provided that a different musical instrument is presented.

The following resources, equipment and facilities are recommended for the PATs:

### **BOOKS**

- Evidence of learner's work
- Music manuscript books
- Literature/Articles/Texts on:
  - Technique of playing the instrument
  - Skills in musical performance
  - Basics of musicianship
  - Repertoire for the selected instrument(s)
  - Using electronic equipment

### **EQUIPMENT**

- One piano for every music room
- Electronic keyboard with a built-in sequencer
- One computer per six learners with music software and access to the Internet
- Recording equipment, amplifier, mixer of at least four channels, access to a PA system
- Musical instruments of learners' choice, e.g. drum kit, a lead guitar, a bass guitar and a full set of marimbas
- Piano chairs, stack chairs and desks
- One music stand for every three learners
- One steel cabinet in every teacher's studio and theory room
- One metronome per teacher

### **FACILITIES**

- One teachers' studio per full-time teacher. It must have a writing board with staves printed onto it and enough space for an ensemble.
- One theory room with a writing board with staves printed onto it and an adjacent store room
- One sound-proof practicing room per six learners
- Computer room
- One performing venue with elevated stage for ensembles and choirs
- A sound studio for electronic equipment

The following resource books are recommended:

- Kamien, *Music – An Appreciation*
- Abrashev and Gadjev, *Illustrated Encyclopaedia of Musical Instruments*
- Dorricot, *Exploring Film Music*
- *The Virgin Illustrated Encyclopaedia of Rock*
- Laurie Levine, *The Traditional Music of South Africa*
- Michael du Preez and Neil Robertson, *Improvisation, Arrangement and Composition* (083 456 1682)
- Anne-Marie Alkema, *Music (Future Entrepreneurs)* (083 760 6774)
- Bonisile Gcisa, *Music Notation A Literacy Programme – for solfa/staff notation* (082 358 8846)
- Antoinette Hoek, *Grades 10–12 Music Theory (Music Literacy) Workbooks – for aural exercises, theory exercises, example tests with memorandums, etc.* (082 665 4955)
- Antoinette Hoek, *Grades 10–12 Music Theory and Music Workbooks with audio CD – for composing, arranging, improvising, form and structure, aural exercises, listening exercises with memorandum, glossary of terms, etc.* (082 665 4955)