



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

MUSIC

GUIDELINES FOR PRACTICAL ASSESSMENT TASKS

GRADE 12

2020

These guidelines consist of 55 pages.

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1. INTRODUCTION

The 17 Curriculum and Assessment Policy Statement subjects which contain a practical component all include a practical assessment task (PAT). These subjects are:

- **AGRICULTURE:** Agricultural Management Practices, Agricultural Technology
- **ARTS:** Dance Studies, Design, Dramatic Arts, Music, Visual Arts
- **SCIENCES:** Computer Applications Technology, Information Technology, Technical Sciences
- **SERVICES:** Consumer Studies, Hospitality Studies, Tourism
- **TECHNOLOGY:** Civil Technology, Electrical Technology, Mechanical Technology and Engineering Graphics and Design

A practical assessment task (PAT) mark is a compulsory component of the final promotion mark for all candidates offering subjects that have a practical component and counts 25% (100 marks) of the end-of-year examination mark. The PAT is implemented across the first three terms of the school year. This is broken down into different phases or a series of smaller activities that make up the PAT. The PAT allows for learners to be assessed on a regular basis during the school year and it also allows for the assessment of skills that cannot be assessed in a written format, e.g. test or examination. It is therefore important that schools ensure that all learners complete the practical assessment tasks within the stipulated period to ensure that learners are resulted at the end of the school year. The planning and execution of the PAT differs from subject to subject.

2. TEACHER AND LEARNER GUIDELINES

2.1 HOW TO ADMINISTER PATs

- Music has five practical assessment tasks (PATs), which, together with the June and September examination marks, make up the school-based assessment (SBA) mark for each learner.
- The PATs ensure that the teacher directly and systematically observes learners' acquired competences, which include practical performance, theoretical knowledge, improvisation skills, creative output and research experience.
- The PATs are to be completed during the first three terms of the Grade 12 year. The planning and completion of the PATs may be done at the teacher's discretion, and in any order.
- Some tasks, e.g. the music literacy assignment, may be done in the form of a single period test, while other tasks, e.g. composition, may be performed as a series of smaller tasks over a number of weeks.
- The PATs correspond closely with the curriculum material for Music and form part of the teaching and assessment activities.
- At least 60% of all PATs must be done in class under supervision of the teacher, who has to authenticate the work as the learner's own.
- The following table summarises the components of the final music mark:

			TOTAL
SBA (PATs and the two internal examinations)	850 ÷ 8,5		100
FINAL EXTERNAL EXAMINATIONS	Practical	150	300
	Paper 1	120	
	Paper 2	30	
PROMOTION			400

- The examples in this PAT document serve as a **basic guideline** only. Teachers may compile their own PATs which are more appropriate in their own specific contexts. These PATs must be of the same standard as the examples given in this document.
- If there is only one music teacher at a school, all the performance-based tasks (PATs 1 and 3 and the practical examinations) must be assessed with a music teacher from a neighbouring school, the subject advisor or an independent music specialist.

2.2 SUMMARY OF REQUIREMENTS

The PATs, June and September examinations and external examinations form the final mark for Grade 12 Music.

2.3 SUMMARY OF ASSESSMENT

COMPONENTS			FINAL MARK
SBA MARK			
PATs (In any order/term)			850 ÷ 8,5 = 100
PAT 1: Concert performance	50	250	
PAT 2: Music Literacy assignment	50		
PAT 3: Improvisation	50		
PAT 4: Composition OR Arrangement	50		
PAT 5: Written assignment	50		
Examinations			
June:		300	
Practical	150		
Written (Papers 1 and 2)	150		
September:		300	
Practical	150		
Written (Papers 1 and 2)	150		
EXTERNAL EXAMINATIONS			
Practical Examination	150		300
Written Papers:			
Paper 1	120		
Paper 2	30		
TOTAL			
YEAR TOTAL			400

3. SPECIFIC REQUIREMENTS FOR PATs

PAT	DESCRIPTION	MARKS	
PAT 1	Concert Performance: <ul style="list-style-type: none"> One performance-ready piece Written programme notes 	40 10	50
PAT 2	Music Literacy Assignment: <ul style="list-style-type: none"> Harmonic analysis/Music theory Harmonisation 	30 20	50
PAT 3	Improvisation: <ul style="list-style-type: none"> Performance Written explanation of style/techniques used 	40 10	50
PAT 4	Composition OR Arrangement: <ul style="list-style-type: none"> Handwritten or printed score 	50	50
PAT 5	Written Assignment: Teachers may select any research topic which has direct relevance to the CAPS content. The research, therefore, becomes part of the preparation for the final examination, e.g.: WAM: Research the origin and early development of opera from 1585 to 1625 in Italy. OR JAZZ: Research the origin and early development of marabi. OR IAM: Research the music of ONE ceremony of an indigenous South African culture other than your own.	50 OR 50 OR 50	50
	TOTAL FOR PATs		250

4. DETAILED DESCRIPTIONS OF PATs

4.1 PAT 1

CONCERT PERFORMANCE

- **Performance**
Each learner must perform ONE piece in a concert or performance class. This piece must be polished and performance-ready. The piece could form part of the final practical examination programme.
- **Programme notes**
Each learner must write programme notes of 120–150 words on the piece performed. The information should include reference to the composer, the form and relevant style characteristics of the piece.
- **Assessment**
Both the concert performance and the written programme notes must be assessed by AT LEAST TWO music teachers/specialists.

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

4.2 PAT 2

MUSIC LITERACY ASSIGNMENT

- **Harmonic analysis**
Each learner must complete a harmonic analysis, which includes the various aspects covered in the curriculum, e.g.:
 - (a) Keys and modulation
 - (b) Chord progressions (positions/inversion)
 - (c) Cadences
 - (d) Non-harmonic notes
 - (e) Compositional techniques
 - (f) Intervals
 - (g) Scales
 - (h) Transposition, etc.
- **Harmonisation**
WAM/IAM: Each learner must complete a four-part (SATB) harmonisation of a given soprano melody consisting of 8–12 bars.
JAZZ/IAM: Each learner must complete a short piece by adding a written accompaniment to a soprano melody consisting of 8–12 bars.
- **Assessment**
Evidence of the assessments of both tasks must be placed in each learner's file.

4.3 PAT 3**IMPROVISATION**

- **Performance:**

Each learner must improvise a **minimum** of 12 bars on his/her instrument while being accompanied by (a) suitable instrument(s) or backtrack.

- **Timeframe:**

The accompaniment material (chord progression or backtrack) for the improvisation must be provided to the learner at least two weeks prior to the actual improvisation performance in order for the learner to prepare.

- **Actual performance:**

During the actual performance the learner may only have the chord progression, chord chart or lead sheet in front of him/her. The accompaniment must be played once as an introduction and then it must be repeated while the learner improvises.

- **Style:**

The style of the improvisation is not prescribed. The teacher may provide suitable material relevant to the style of music that the learner studies.

- **Instruments:**

- (a) All performances must include melodic and rhythmic improvisation, except for non-melodic percussion instruments.
- (b) Guitar, piano, keyboard and organ performances may consist of single-line improvisations, as will be the case on all wind, brass and string instruments.
- (c) Learners performing on transposing instruments must take care to prepare their improvisation in the correct key. Separate chord charts/lead sheets must be provided for all transposing instruments.

- **Written explanation:**

A written explanation (80–100 words) of the style/techniques and material used in the improvisation must be provided by the learner at the actual performance of the improvisation.

- **Assessment:**

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

4.4 PAT 4

COMPOSITION OR ARRANGEMENT

Each learner must compose or arrange a piece of music for one of the following:

- (a) Keyboard instrument
- (b) Keyboard instrument and one solo instrument/voice
- (c) A song with accompaniment
- (d) Jazz combo
- (e) Mixed choir (SATB)
- (f) Any combination of at least four instruments
- (g) Classical/African percussion for at least four instruments

- **Style:**
The composition/arrangement must have a tonal harmonic basis and a clear melodic line (homophonic texture) and may include polyphony. Compositions/Arrangements for percussion instruments must be organised around specific rhythmic principles.
- **Scope:**
The minimum required length is 12 bars (double to 24 bars if the time signature is 2/4 or 3/8), but may be longer.
- **Score:**
A complete score (including tempo indication, performance directions, dynamic and articulation indications) must be neatly handwritten or typed/printed.
- **Assessment:**
Evidence of the assessment of the composition or arrangement and the work itself must be placed in each learner's file.

4.5 PAT 5

WRITTEN ASSIGNMENT

- Teachers may select any research topic which has direct relevance to the CAPS content. The research, therefore, becomes part of the preparation for the final examination.
- The length of the assignment must be 1 000–1 500 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.
- Any form of plagiarism will be severely penalised. The teacher must explain the term 'plagiarism' to the learners.
- A bibliography and discography must be included.
- **Assessment**
Evidence of the assessment of the research task and the task itself must be placed in each learner's file.

5. EXAMPLES OF PATs AND ASSESSMENT TOOLS**PAT 1: CONCERT PERFORMANCE**

COMPONENT	MAXIMUM MARK	LEARNER'S MARK
PERFORMANCE	40	
PROGRAMME NOTES	10	
TOTAL	50	

Record of Assessment PERFORMANCE**Total: 40**

Learner's name: _____

Date: _____

Composer and title: _____

Instrument: _____

PERFORMANCE CRITERIA	MAXIMUM MARK	LEARNER'S MARK
Fluency	10	
Accuracy	10	
Stylistic sense	30	
Musical understanding/interpretation	20	
General: * Tone production/Touch * Intonation * Technical competence * Appropriate tempo * Stage presence	30	
Subtotal:	100	
Converted: Performance	40	

Comments:

Teacher 1: Name: _____ Signature: _____

Teacher 2: Name: _____ Signature: _____

ASSESSMENT TOOL FOR PERFORMANCE

Fluency	Accuracy	Stylistic sense	Musical understanding/ interpretation	General
10 (9–10) EXCELLENT Accurate, fluent and precise playing	10 (9–10) EXCELLENT Authoritative, accurate playing	30 (27–30) EXCELLENT Clear understanding of the required style	20 (18–20) EXCELLENT Excellent projection and communication of the meaning of the music	30 (27–30) EXCELLENT Excellent tone production, touch, intonation, technical competence and suitable tempo, stage presence
(7–8) GOOD Mainly accurate and fluent playing	(7–8) GOOD A good level of accuracy	(21–26) GOOD Good sense of performance in an appropriate style	(14–17) GOOD Good understanding and communication of the meaning of the music	(21–26) GOOD Good tone production, touch, intonation, technical competence, tempo, stage presence
(5–6) AVERAGE Essentially accurate with adequate fluency	(5–6) AVERAGE Generally accurate playing	(15–20) AVERAGE A fair sense of the required style	(10–13) AVERAGE Partially successful in communicating the meaning of the music	(15–20) AVERAGE Fair tone production, touch, intonation, technical competence, tempo, stage presence
(3–4) ACCEPTABLE Tentative tempo, pulse often not clear, frequent hesitations	(3–4) ACCEPTABLE Limited level of accuracy	(9–14) ACCEPTABLE Performance shaky and lacking a sense of style	(6–9) ACCEPTABLE Little musical understanding	(9–14) ACCEPTABLE Some idea of tone production, touch, intonation, technical competence, tempo, stage presence
(0–2) UNACCEPTABLE Very poor continuity with frequent stumbles, restarts and/or stoppages	(0–2) UNACCEPTABLE Very little accuracy, many errors	(0–8) UNACCEPTABLE Style just vaguely discernible	(0–5) UNACCEPTABLE Lacking musical sense	(0–8) UNACCEPTABLE Lacking tone production, touch, intonation, technical competence, tempo, stage presence

Total: 10

Date: _____

Instrument: _____

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

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Signature _____

Signature _____

ASSESSMENT TOOL FOR PROGRAMME NOTES

Content 20	Language and Presentation 10
(9–10) EXCELLENT Coherent, accurate, comprehensive	(9–10) EXCELLENT
(7–8) GOOD Mostly coherent, mostly accurate, detailed	(7–8) GOOD
(5–6) AVERAGE Fairly coherent, fairly accurate, some detail	(5–6) AVERAGE
(3–4) ACCEPTABLE Some coherence, little accuracy, lacking detail	(3–4) ACCEPTABLE
(0–2) UNACCEPTABLE No sense, inaccurate, incomplete	(0–2) UNACCEPTABLE
30 ÷ 3 = 10	

PAT 2: MUSIC LITERACY ASSIGNMENT (WAM)

COMPONENT	MAXIMUM MARK	LEARNER'S MARK
HARMONIC ANALYSIS	20	
HARMONISATION	30	
TOTAL	50	

Record of Assessment HARMONIC ANALYSIS

Total: 20

Learner's name: _____

Date: _____

Study *Hymn* below and answer the questions.

Hymn

— — —

— — — —

1. Name the key of this hymn.
_____ (1)
2. Identify the chords from (a)–(g) and figure them on the score. Use EITHER figuring symbols OR chord symbols. (7)
3. Figure the chords and name the type of cadence at (x) in the space below.
(x) _____ (3)
4. Name the non-harmonic notes at (i) and (iii).
(i) _____
(ii) _____
(iii) _____ (3)
5. Which word describes the tonality of this hymn? Make a cross (X) in the appropriate box.

Polytonal	Atonal	Diatonic	Chromatic
-----------	--------	----------	-----------

(1)
6. Give a term that describes the texture of this hymn.
_____ (1)
7. What does the ⁸ below the treble clef in the tenor part mean?
_____ (1)
8. Name the interval between the bass and tenor parts in the last bar.
_____ (1)
9. Add and label ONE passing note and ONE auxiliary note to the score in any voice. Adapt given note values accordingly. (2)

Marks (20): _____

Teacher : Name _____ Signature _____

PAT 2: MUSIC LITERACY ASSIGNMENT (WAM) (continued)**Record of Assessment HARMONISATION****Total: 30**

Learner's name: _____ Date: _____

Complete the four-part harmonisation below by adding the alto, tenor and bass parts. The use of non-harmonic notes will be credited.

**Marking grid**

DESCRIPTION	MARK ALLOCATION	LEARNER'S MARK
Chord progression Movement from one chord to another	12	
Correctness Notation, doubling, spacing, voice leading	14	
General impression Use of non-harmonic notes, musicality, innovation	14	
TOTAL $40 \div 4 \times 3 =$	40	
	30	

Teacher: Name _____ Signature _____

ASSESSMENT TOOL FOR HARMONISATION (WAM)

DESCRIPTION	MARK ALLOCATION		
Chord progression Movement from one chord to another	<i>1 mark per progression, e.g. $I_b \rightarrow V$ or $V \rightarrow IV$</i> <i>Six progressions in first phrase; six progressions in second phrase = 12 marks.</i> <i>A progression between two chords is either correct or incorrect.</i>		
Correctness Notation, doubling, spacing, voice leading	<i>1 mark per chord x 14</i> <i>Minus $\frac{1}{2}$ mark per mistake but not more than 1 mark per chord</i>		
General impression Use of non-harmonic notes, musicality, innovation	12–14	86%–100%	Excellent Coherent and musical; use of cadences and tonality sophisticated; modulation or secondary dominant (not compulsory) is successful; creative use of non-harmonic notes
	10–11½	70%–82%	Good Correct and musical; cadences correct; tonality stable; sound non-harmonic notes included
	7–9½	50%–68%	Average Musicality not convincing; some cadences weak; tonality unstable in places; limited use of non-harmonic notes
	4½–6½	32%–46%	Acceptable Unmusical; cadences faulty; tonality unstable; very few non-harmonic notes used
	0–4	0%–28%	Unacceptable No musical sense; no sense of cadences, wrong key; tonality absent; no non-harmonic notes used
TOTAL			
	40		
	40 ÷ 4 x 3 =		
	30		

PAT 2: MUSIC LITERACY ASSIGNMENT (JAZZ)

COMPONENT	MAXIMUM MARK	LEARNER'S MARK
HARMONIC ANALYSIS	20	
HARMONISATION	30	
TOTAL	50	

Record of Assessment HARMONIC ANALYSIS

Total: 20

Learner's name: _____

Date: _____

Study the extract from *Punini's Kwela* below and answer the questions.

Punini's Kwela

With swing ♩ = 120

The musical score for Punini's Kwela is presented in two systems. The first system contains measures 1 through 8, and the second system contains measures 9 through 10. The music is written for piano in 2/4 time with a key signature of one flat (Bb). The tempo is marked 'With swing ♩ = 120'. The score includes a treble staff and a bass staff. Measures 1-4 are bracketed together and labeled (a). Measures 5-8 are bracketed together and labeled (b). Measures 9-10 are bracketed together and labeled (c). Within these brackets, specific measures are labeled (i), (ii), and (x). Below the staff, there are lines for harmonic analysis: a line under measure 2, a line under measure 6, a line under measure 9, and a line under measure 10.

1. Name the key of this piece.
_____ (1)
2. Identify the chords from (a)–(g) and figure them on the score. Use EITHER figuring symbols OR chord symbols. (7)
3. Figure the two BASIC chords and name the type of cadence at (x) in the space below. (3)
- (x) _____
4. Name the non-harmonic notes at (i) and (ii). (2)
- (i) _____
- (ii) _____
5. Circle an example of syncopation on the score. (1)
6. Which word describes the tonality of this piece? Make a cross (X) in the appropriate box. (1)
- | | | | |
|-----------|--------|----------|-----------|
| Polytonal | Atonal | Diatonic | Chromatic |
|-----------|--------|----------|-----------|
7. Give a term that describes the texture of this piece. (1)
- _____
8. Comment on the rhythm of the right-hand part (G-clef) and left-hand part (F-clef), e.g. style, texture, etc. (2)
- _____
- _____
9. Add and label ONE passing note and ONE auxiliary note to the score in any voice. Adapt given note values accordingly. (2)

Marks (20): _____

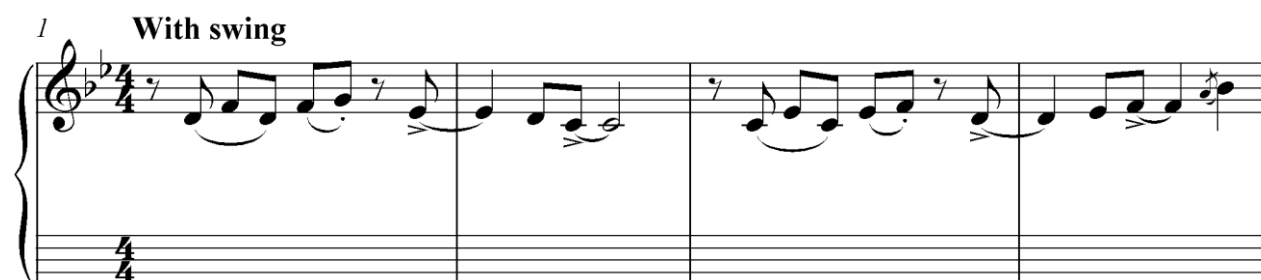
Teacher : Name _____ Signature _____

PAT 2: MUSIC LITERACY ASSIGNMENT (JAZZ) (continued)**Record of Assessment HARMONISATION****Total: 30**

Learner's name: _____

Date: _____

Write a suitable harmonic accompaniment for the melody below. You may use piano, guitar or marimba. Choose an appropriate clef.

**Marking grid**

DESCRIPTION	MARK ALLOCATION	LEARNER'S MARK
Chord progression Movement from one chord to another	16	
Correctness Rhythm, note stems, chord voicing	8	
General impression Style, musicality	16	
TOTAL $40 \div 4 \times 3 =$	40	
	30	

Teacher: Name: _____ Signature: _____

ASSESSMENT TOOL FOR HARMONISATION (JAZZ)

DESCRIPTION	MARK ALLOCATION			
Chord progression Movement from one chord to another	2 marks per bar x 8 Minus ½ mark per mistake			16 marks
Correctness Rhythm, note stems, chord voicing	1 mark per bar x 8 Minus ½ mark per mistake but not more than 1 mark per bar			8 marks
General impression Style, musicality	14–16	86%–100%	Excellent Coherent and musical; use of cadences and tonality sophisticated; chords and chord extensions successful	16 marks
	11–13½	70%–82%	Good Correct and musical; cadences, chords and chord extensions correct; tonality stable	
	8–10½	50%–68%	Average Musicality not convincing; cadences, chords and chord extensions show weakness; tonality unstable in places	
	5–7½	32%–46%	Acceptable Unmusical; cadences, chords and chord extensions faulty; tonality unstable	
	0–4½	0%–28%	Unacceptable No musical sense; no sense of cadences; chords, chord extensions and tonality absent; wrong key	
TOTAL				40
	40 ÷ 4 x 3 =			30

PAT 2: MUSIC LITERACY ASSIGNMENT (IAM)

COMPONENT	MAXIMUM MARK	LEARNER'S MARK
HARMONIC ANALYSIS	20	
HARMONISATION	30	
TOTAL	50	

Record of Assessment HARMONIC ANALYSIS**Total: 20**

Learner's name: _____

Date: _____

Study the extract from a traditional African choral work below and answer the questions.

Modimo wa re rata

(a) (b) (i)

S 1 Mo di - mo wa re ra ta. Mo - di - mo wa re ra ta. Mo

S 2 oe

A 1 oe

A 2 oe

(c) (x)

5 di - mo wa re ra ta Mo - di - mo wa re ra - ta. U -

(d) (e)

9

Thi-xo_ u-yas'-than-da U-Thi-xo_ u-yas' than-da U-

U-Thi-xo u-yas' than-da U-Thi-xo u-yas'-than-da

U-Thi-xo u-yas'-than-da U-Thi-xo u-yas'-than-da

U-Thi-xo u-yas' than-da U-Thi-xo u-yas'-than-da

13

(ii)

Thi-xo u-yas'-than-da u-si-khu-mbu__ le.

Thi-xo u-yas'-than-da u-si-khu mbu__ le.

(iii)

Thi-xo u-yas'-than-da u-si-khu mbu__ le.

Thi-xo u-yas'-than-da u-si-khu mbu__ le.

1. Name the key with which the work starts.
_____ (1)
2. In which key is the B section (bars 8⁴–16) of this work?
_____ (1)
3. Figure the chords (a)–(e) on the score. Ensure that you indicate the correct position/inversion of the chord. (5)
4. Figure the chords and name the type of cadence at (x) in the space below
(x) _____ (4)
5. Name the THREE most closely related keys of the key in bars 1–8 of this piece. State the relationship in each case.
5.1 _____
5.2 _____
5.3 _____ (3)
6. Name the non-harmonic notes at (i)–(iii).
(i) _____
(ii) _____
(iii) _____ (3)
7. Give a term that describes the texture of this piece.
_____ (1)
8. Comment on the compositional technique used in bars 9–12.

_____ (2)

Marks (20): _____

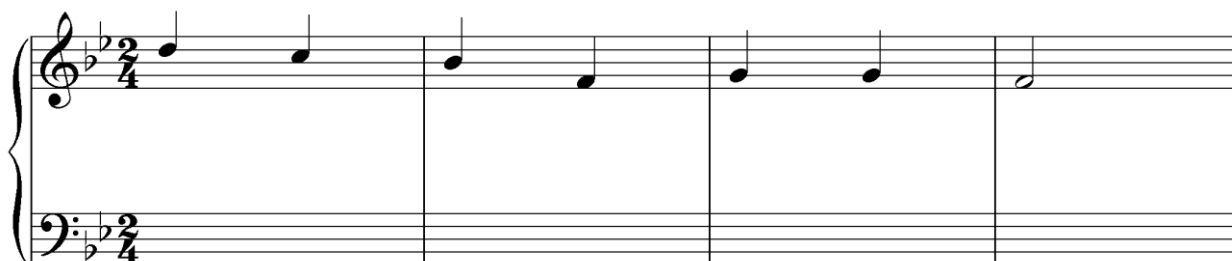
Teacher : Name _____ Signature _____

PAT 2: MUSIC LITERACY ASSIGNMENT (IAM) (continued)**Record of Assessment HARMONISATION****Total: 30**

Learner's name: _____

Date: _____

Harmonise the soprano melody below by adding the alto, tenor and bass parts.

**Marking grid**

DESCRIPTION	MARK ALLOCATION	LEARNER'S MARK
Chord progression Movement from one chord to another	12	
Correctness Notation, doubling, spacing, voice leading	14	
General impression Use of non-harmonic notes, musicality	14	
TOTAL $40 \div 4 \times 3 =$	40	
	30	

Teacher: Name _____ Signature _____

ASSESSMENT TOOL FOR HARMONISATION (WAM)

DESCRIPTION	MARK ALLOCATION		
Chord progression Movement from one chord to another	<i>1 mark per progression, e.g. $I_b \rightarrow V$ or $V \rightarrow IV$</i> <i>Six progressions in first phrase; six progressions in second phrase = 12 marks.</i> <i>A progression between two chords is either correct or incorrect.</i>		
Correctness Notation, doubling, spacing, voice leading	<i>1 mark per chord x 14</i> <i>Minus $\frac{1}{2}$ mark per mistake but not more than 1 mark per chord</i>		
General impression Use of non-harmonic notes, musicality	12–14	86%–100%	Excellent Coherent and musical; use of cadences and tonality sophisticated; modulation or secondary dominant (not compulsory) is successful; creative use of non-harmonic notes
	10–11½	70%–82%	Good Correct and musical; cadences correct; tonality stable; sound non-harmonic notes included
	7–9½	50%–68%	Average Musicality not convincing; cadences show weakness; tonality unstable in places; limited use of non-harmonic notes
	4½–6½	32%–46%	Acceptable Unmusical; cadences faulty; tonality unstable; very few non-harmonic notes used
	0–4	0%–28%	Unacceptable No musical sense; no sense of cadences, wrong key; tonality absent; no non-harmonic notes used
TOTAL			
	40		
	40 ÷ 4 x 3 =		
	30		

PAT 3: IMPROVISATION

COMPONENT	MAXIMUM MARK	LEARNER'S MARK
IMPROVISATION PERFORMANCE	40	
EXPLANATION OF STYLE	10	
TOTAL	50	

Record of Assessment IMPROVISATION PERFORMANCE**Total: 40**

Learner's name: _____ Date: _____

Improvisation option: _____ Instrument: _____

INSTRUCTIONS

1. You may select any of **Options 1–5**.
2. You will receive a chord chart/lead sheet two weeks prior to the date of the actual improvisation performance in order for you to prepare the improvisation.
3. No score other than the chord chart/lead sheet may be in front of you during the performance.
4. The accompaniment will be played once as an introduction and then it will be repeated while you improvise.
5. If possible, the improvisation can be recorded for future reference. Two teachers will assess the performance.
6. The performance must include melodic and rhythmic improvisation, except for non-melodic percussion instruments where the focus will be on rhythm.
7. Guitar, piano, keyboard and organ performances may consist of single-line improvisations, as will be the case on all wind, brass and stringed instruments.
8. Learners performing on transposing instruments must take care to prepare their improvisations in the correct key. Separate chord charts/lead sheets will be provided for transposing instruments.
9. The improvisation will be assessed according to the following rubric:

IMPROVISATION CRITERIA	MAXIMUM MARK	LEARNER'S MARK
Melodic aspects * Scales/Modes, non-harmonic notes * Melodic motifs, melodic line/shape	25	
Rhythmic aspects * Rhythmic variation, complexity * Rhythmic motifs, rhythmic drive	25	
General * Creativity * Fluency, accuracy * Intonation, tone production/touch * Technical competence	20	
Stylistic sense	20	
Musical understanding/interpretation	10	
Subtotal	100	
Converted mark: Improvisation performance	40	
Explanation of style	10	
TOTAL	50	

Comments: _____

Teacher 1: Name _____ Signature _____

Teacher 2: Name _____ Signature _____

PAT 3: IMPROVISATION (continued)

Record of Assessment EXPLANATION OF STYLE

Total: 10

Learner's name: _____ Date: _____

Improvisation option: _____ Instrument: _____

INSTRUCTIONS

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

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Teacher 1: Name _____ Signature _____

Teacher 2: Name _____ Signature _____

ASSESSMENT TOOL FOR EXPLANATION OF STYLE

Content 20	Language and Presentation 10
(9–10) EXCELLENT Coherent, accurate, comprehensive	(9–10) EXCELLENT
(7–8) GOOD Mostly coherent, mostly accurate, detailed	(7–8) GOOD
(5–6) AVERAGE Fairly coherent, fairly accurate, some detail	(5–6) AVERAGE
(3–4) ACCEPTABLE Some coherence, little accuracy, lacking detail	(3–4) ACCEPTABLE
(0–2) UNACCEPTABLE No sense, inaccurate, incomplete	(0–2) UNACCEPTABLE
30 ÷ 3 = 10	

IMPROVISATION

OPTION 1

Piano accompaniment

EXAMINATION BLUES

Blue, but not hopeless ♩ = 116 - 124

First system: F, F, F, F⁷

Second system: B^b, B^b, F, F

Third system: C, B^b, F, F *rit.*

Bass line Roman numerals: I, I, I, V⁷/IV (first system); IV, IV, I, I (second system); V, IV, I, I (third system)

CHORD CHART/LEAD SHEET FOR TRANSPOSING INSTRUMENTS**EXAMINATION BLUES**
Clarinet, Tenor/Soprano Saxophone, Trumpet in B^b*Blue, but not hopeless* ♩ = 116 - 124

Chord chart for Clarinet, Tenor/Soprano Saxophone, and Trumpet in B^b:

Measure	Chord	Scale Degree
1	G	I
2	G	I
3	G	I
4	G ⁷	V/IV
5	C	IV
6	C	IV
7	G	I
8	G	I
9	D	V
10	C	IV
11	G	I
12	G	I

EXAMINATION BLUES
Alto Saxophone in E^b*Blue, but not hopeless* ♩ = 116 - 124

Chord chart for Alto Saxophone in E^b:

Measure	Chord	Scale Degree
1	D	I
2	D	I
3	D	I
4	D ⁷	V/IV
5	G	IV
6	G	IV
7	D	I
8	D	I
9	A	V
10	G	IV
11	D	I
12	D	I

EXAMINATION BLUES
French Horn in F*Blue, but not hopeless* ♩ = 116 - 124

C: I I I V/IV

5 F F C C

IV IV I I

9 G F C C

V IV I rit. 1

EXAMINATION BLUES
Piano, Keyboard, Guitar
Concert pitch*Blue, but not hopeless* ♩ = 116 - 124

F: I I I V/IV

5 B \flat /F B \flat F F

IV IV I I

9 C B \flat F F

V IV I rit. 1

OPTION 2

Piano accompaniment

BLUES

Lively

Chord progression for the piano accompaniment:

- Measure 1: F7
- Measure 2: B \flat 7
- Measure 3: F7
- Measure 4: Cm7
- Measure 5: B \flat 7
- Measure 6: B \flat 7
- Measure 7: Bdim7
- Measure 8: F7
- Measure 9: Gm7
- Measure 10: C7
- Measure 11: F7
- Measure 12: F7

The piece concludes with a **Fine** marking.

CHORD CHART/LEAD SHEET FOR TRANSPOSING INSTRUMENTS

BLUES

Clarinet, Tenor/Soprano Saxophone, Trumpet in B^b

Lively

G⁷ C⁷ G⁷ Dm⁷ G⁷

5 C⁷ C⁷ C[#]dim⁷ G⁷ G⁷

9 Am⁷ D⁷ G⁷ E⁷ Am⁷ D⁷ G⁷ Fine

BLUES

Alto Saxophone in E^b

Lively

D⁷ G⁷ D⁷ Am⁷ D⁷


5 G⁷ G⁷ G^{#dim7} D⁷ D⁷

9 Em⁷ A⁷ D⁷ B⁷ Em⁷ A⁷ D⁷ Fine

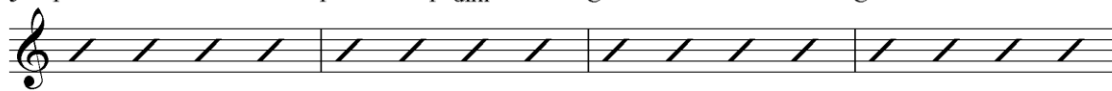
BLUES
French Horn in F

Lively

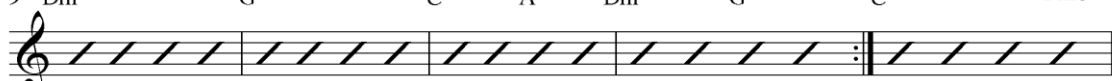
C⁷ F⁷ C⁷ Gm⁷ C⁷



5 F⁷ F⁷ F^{#dim7} C⁷ C⁷




9 Dm⁷ G⁷ C⁷ A⁷ Dm⁷ G⁷ C⁷ Fine

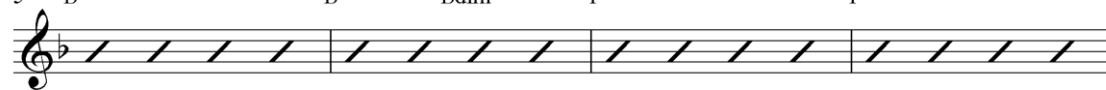
**BLUES**
Piano, Keyboard, Guitar
Concert pitch

Lively

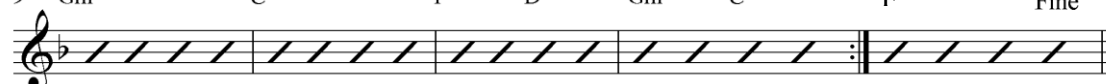
F⁷ B^{b7} F⁷ Cm⁷ F⁷



5 B^{b7} B^{b7} Bdim⁷ F⁷ F⁷



9 Gm⁷ C⁷ F⁷ D⁷ Gm⁷ C⁷ F⁷ Fine



OPTION 3**Piano accompaniment****PACHELBEL'S CONTEMPLATION**

Reverently but not too serious ♩ = 116 - 124

Chord progression for measures 1-12:

Measure	Chord	Roman Numeral
1	F	I
2	C	V
3	Dmin	vi
4	Amin	iii
5	Bb	IV
6	F	I
7	Bb	IV
8	C	V
9	F	I
10	C	V
11	Dmin	vi
12	Amin	iii
13	Bb	IV
14	F	I
15	Bb	IV
16	C	V
17	F	I

CHORD CHART/LEAD SHEET FOR TRANSPOSING INSTRUMENTS

PACHELBEL'S CONTEMPLATION

Clarinet, Tenor/Soprano Saxophone, Trumpet in B^b

Reverently but not too serious ♩ = 116 - 124

System 1 (Measures 1-4): G, D, Emin, Bmin, C, G, C, D

System 2 (Measures 5-8): G, D, Emin, Bmin, C, G, C, D

System 3 (Measures 9-12): G, D, Emin, Bmin, C, G, C, D, G

Roman numerals for System 1: I, V, vi, iii, IV, I, IV, V

Roman numerals for System 2: I, V, vi, iii, IV, I, IV, V

Roman numerals for System 3: I, V, vi, iii, IV, I, IV, V, I

PACHELBEL'S CONTEMPLATION

Alto Saxophone in E^b

Reverently but not too serious ♩ = 116 - 124

System 1 (Measures 1-4): D, A, Bmin, F#min, G, D, G, A

System 2 (Measures 5-8): D, A, Bmin, F#min, G, D, G, A

System 3 (Measures 9-12): D, A, Bmin, F#min, G, D, G, A, D

Roman numerals for System 1: I, V, vi, iii, IV, I, IV, V

Roman numerals for System 2: I, V, vi, iii, IV, I, IV, V

Roman numerals for System 3: I, V, vi, iii, IV, I, IV, V, I

PACHELBEL'S CONTEMPLATION **French Horn in F**

Reverently but not too serious ♩ = 116 - 124

C: I V vi iii IV I IV V

5 I V vi iii IV I IV V

9 I V vi iii IV I IV V I

PACHELBEL'S CONTEMPLATION **Piano, Keyboard, Guitar** **Concert pitch**

Reverently but not too serious ♩ = 116 - 124

F: I V vi iii IV I IV V

5 I V vi iii IV I IV V

9 I V vi iii IV I IV V I

OPTION 4**Piano accompaniment****PHONELA'S JIVE**

Lively ♩ = 120

Chords: C C/E F C/G G



5 Chords: C C/E F G C G



9 Chords: C C/E F C/G G



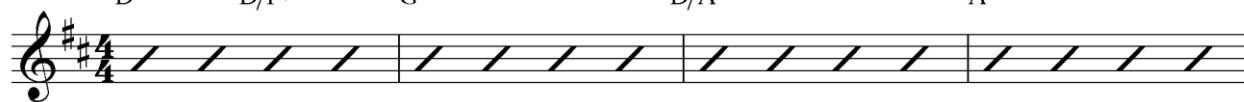
13 Chords: C C/E F F G G C




CHORD CHART/LEAD SHEET FOR TRANSPOSING INSTRUMENTS**PHONELA'S JIVE**
Clarinet, Tenor/Soprano Saxophone, Trumpet in B^b

Lively


D D/F# G D/A A




5 D D/F# G A D A



9 D D/F# G D/A A




13 D D/F# G A D


**PHONELA'S JIVE**
Alto Saxophone in E^b

Lively


A A/C# D A/E E



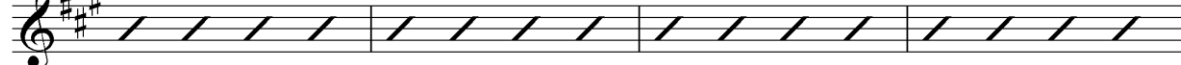
5 A A/C# D E A E



9 A A/C# D A/E E



13 A A/C# D E A



PHONELA'S JIVE
French Horn in F

Lively

G G/B C G/D D

5 G G/B C D G D

9 G G/B C G/D D

13 G G/B C D G

PHONELA'S JIVE
Piano, Keyboard, Guitar
Concert pitch

Lively

C C/E G C/G G

5 C C/E F G C G

9 C C/E F C/G G

13 C C/E F G C

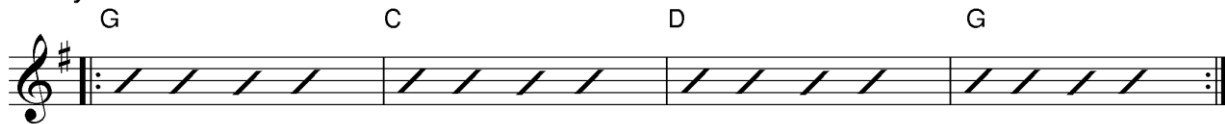
OPTION 5**Piano accompaniment****DBE SHUFFLE**

Lively ♩ = 132

The piano accompaniment for 'DBE SHUFFLE' is written in 4/4 time with a key signature of one flat (Bb). The tempo is marked 'Lively' with a quarter note equal to 132 beats per minute. The piece consists of 16 measures, organized into four systems of four measures each. The melody in the right hand features a repeating pattern of eighth notes and triplets, while the left hand provides a steady bass line of eighth notes. Chord symbols F, Bb, C, and F are placed above the right-hand staff in measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, and 16. The piece concludes with a double bar line at the end of measure 16.

CHORD CHART/LEAD SHEET FOR TRANSPOSING INSTRUMENTS**DBE SHUFFLE**
Clarinet, Tenor/Soprano Saxophone, Trumpet in B^b

Lively ♩ = 132

**DBE SHUFFLE**
Alto Saxophone in E^b

Lively ♩ = 132

**DBE SHUFFLE**
French Horn in F

Lively ♩ = 132



DBE SHUFFLE
Piano, Keyboard, Guitar
Concert pitch

Lively ♩ = 132

First staff: F B \flat C F

Second staff: 5 F B \flat C F

PAT 4: COMPOSITION**Record of Assessment****Total: 50**

Learner's name: _____ Date: _____

Title of composition: _____

Instruments: _____

INSTRUCTIONS

Compose an original work in which the following requirements are met:

1. **Scope:** A minimum of 12 bars (24 bars if the time signature is 2/4 or 3/8). The composition may be longer.
2. **Instrumentation:** Keyboard instrument; keyboard instrument and one solo instrument/voice; a song with accompaniment; jazz combo; mixed choir (SATB); any combination of at least four instruments; Classical/African percussion for at least four instruments.
3. **Style:** The composition must have a tonal harmonic basis and the texture can be polyphonic or homophonic, or both. Compositions for percussion instruments must be based on rhythmic principles.
4. **Score:** A complete score (including tempo indication, performance directions, dynamic and articulation indications) must be neatly handwritten or printed.
5. **NOTE:** A score with a melodic line and only suggested chords is NOT acceptable.

ASSESSMENT TOOL AND MARKING GRID FOR COMPOSITION

DESCRIPTION	MAXIMUM MARK	LEARNER'S MARK
Instruments/Voices Choice of instruments/voices and their use within the composition	10	
Creativity Creativity of writing, use of original ideas, musical elements, style	20	
Score Adherence to musical conventions regarding musical notation and musical/performance indications	10	
General Realisation of the goal of the composition, presentation of the score, neatness, makes sense, score can be performed as is	10	
TOTAL	50	

Comments: _____

Teacher 1: Name _____ Signature _____

OR

PAT 4: ARRANGEMENT**Record of Assessment****Total: 50**

Learner's name: _____

Date: _____

Title of composition: _____

Instruments: _____

INSTRUCTIONS

Arrange a short, existing piece of music to make it suitable for performance by media other than those for which it was originally composed. The following requirements must be met:

1. **Scope:** A minimum of 12 bars (24 bars if the time signature is 2/4 or 3/8). The arrangement may be longer.
2. **Instrumentation:** Keyboard instrument; keyboard instrument and one solo instrument/voice; a song with accompaniment; jazz combo; mixed choir (SATB); any combination of at least four instruments; Classical/African percussion for at least four instruments.
3. **Style:** The arrangement must have a tonal harmonic basis and the texture can be polyphonic or homophonic, or both. Arrangements for percussion instruments must be based on rhythmic principles.
4. **Score:** A complete score (including tempo indication, performance directions, dynamic and articulation indications) must be neatly handwritten or typed/printed.

NOTE: A score with a melodic line and only suggested chords is NOT acceptable.

ASSESSMENT TOOL AND MARKING GRID FOR COMPOSITION

DESCRIPTION	MAXIMUM MARK	LEARNER'S MARK
Instruments/Voices Choice of instruments/voices and their use within the arrangement	10	
Creativity Creativity of writing, use of original ideas, musical elements, style, etc.	20	
Score Adherence to musical conventions regarding musical notation and musical/performance indications	10	
General Realisation of the goal of the arrangement, presentation of the score, neatness, makes sense, score can be performed as is	10	
TOTAL	50	

Comments: _____

Teacher: Name _____ Signature _____

OPTION 1**Arrangement****SONG FOR ENID**

5

9

13

OPTION 2**Arrangement****LOVE ME TENDER**

G A⁷ D⁷ G

5 G A⁷ D⁷ G

9 G B⁷ Em G⁷ C Cm G

13 G E⁷ A⁷ D⁷ G

PAT 5: WRITTEN RESEARCH ASSIGNMENT**Record of Assessment****Total: 50**

Learner's name: _____ Date: _____

INSTRUCTIONS

1. Teachers may select any research topic for the learners which has direct relevance to the *CAPS* content, so that the research becomes preparation for the final examination.
2. The length of the assignment must be 1 000–1 500 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.
3. Mere Internet downloads are not acceptable. Any form of plagiarism will be severely penalised. The teacher must explain the term 'plagiarism' to the learners.
4. A bibliography and discography must be included.
5. The assignment must be handwritten or typed/printed.

ASSESSMENT TOOL AND MARKING GRID FOR WRITTEN RESEARCH ASSIGNMENT

DESCRIPTION	MAXIMUM MARKS	LEARNER'S MARK
Content Logical, coherent and accurate information	40	
Bibliography and discography Quality of sources	5	
Format, use of language and presentation Correct spelling, grammar, paragraphing, neatness of presentation	5	
TOTAL	50	

Comments: _____

Teacher: Name _____ Signature _____

PAT 5: WRITTEN RESEARCH ASSIGNMENT (WAM)**Record of Assessment****Total: 50**

Learner's name: _____ Date: _____

INSTRUCTION

Research the origin and early development of opera from 1585 to 1625 in Italy.

1.	Origins of opera: Greek Drama, Mystery Plays, Morality Plays, Nativity Plays
2.	Foundation and ideals of the camerata
3.	Early operas, their composers and librettists
4.	Claudio Monteverdi as the first opera genius
5.	Bibliography and discography
6.	Format, use of language and presentation

DESCRIPTION	MAXIMUM MARKS	LEARNER'S MARK
Content		
1. Origins of opera	8	
2. Camerata	10	
3. Early operas and composers	8	
4. Claudio Monteverdi	14	
Subtotal Content	40	
Bibliography and discography		
Quality of sources	5	
Format, use of language and presentation		
Correct spelling, grammar, paragraphing, neatness of presentation	5	
TOTAL	50	

Comments: _____

Teacher: Name _____ Signature _____

PAT 5: WRITTEN RESEARCH ASSIGNMENT (JAZZ)**Record of Assessment****Total: 50**

Learner's name: _____ Date: _____

INSTRUCTION

Research the origin and early development of marabi.

1.	Origins of marabi: Political and social climate
2.	The marabi sound: Instrumentation and music characteristics
3.	Music examples
4.	The importance of the pianist
5.	The artists and bands: One male group and one female group
6.	Bibliography and discography
7.	Format, use of language and presentation

DESCRIPTION	MAXIMUM MARKS	LEARNER'S MARK
Content		
1. Origins of marabi	8	
2. Marabi sound	10	
3. Importance of the pianist	8	
4. Artists and bands	14	
Subtotal Content	40	
Bibliography and discography		
Quality of sources	5	
Format, use of language and presentation		
Correct spelling, grammar, paragraphing, neatness of presentation	5	
TOTAL	50	

Comments: _____

Teacher: Name _____ Signature _____

PAT 5: WRITTEN RESEARCH ASSIGNMENT (IAM)**Record of Assessment****Total: 50**

Learner's name: _____ Date: _____

INSTRUCTION

Research the music of ONE ceremony of an indigenous South African culture other than your own.

1.	Origins of the music
2.	Role of music in the ceremony
3.	Instruments and dances
4.	Development from traditional to current trends
5.	Bibliography and discography
6.	Format, use of language and presentation

DESCRIPTION	MAXIMUM MARKS	LEARNER'S MARK
Content		
1. Origins of the music	8	
2. Role of music	10	
3. Instruments and dances	8	
4. Development: Traditional/Current trends	14	
Subtotal Content	40	
Bibliography and discography		
Quality of sources	5	
Format, use of language and presentation		
Correct spelling, grammar, paragraphing, neatness of presentation	5	
TOTAL	50	

Comments: _____

Teacher: Name _____

Signature _____

ASSESSMENT TOOL FOR WRITTEN ASSIGNMENT

	EXCELLENT	GOOD	AVERAGE	ACCEPTABLE	UNACCEPTABLE
Content	(32–40) 80%–100% Evidence of exceptional research Subject matter of a high quality, accurate and detailed Superb planning, carefully structured, detailed analysis	(24–31) 60%–79% Material is well researched Subject matter of good quality, mostly accurate and detailed Well planned, structured, well analysed	(18–23) 45%–59% Evidence of some research Subject matter of average quality, has some detail Some planning, structure and analysis	(12–17) 30%–44% Little evidence of research Subject matter weak with little detail Weak planning, structure and analysis	(0–11) 0%–29% No evidence of research Subject matter poor with no detail No planning, structure or analysis
Bibliography Discography	(4–5) Extensive use of varied resources	(3–3½) Suitable use of varied resources	(2–2½) Some relevant resources used	(1½) Resources insufficient and often unrelated	(0–1) Little or no evidence of resources used
Format, use of language and presentation (introduction, body, conclusion)	(4–5) Perfect layout, exemplary use of language, meticulous presentation	(3–3½) Appropriate layout, clear use of language, well presented	(2–2½) Satisfactory layout, fair use of language, suitably presented	(1½) Muddled layout, weak language usage, weak presentation	(0–1) Layout makes no sense, poor use of language, poor presentation

6. DECLARATION OF AUTHENTICITY**DECLARATION OF AUTHENTICITY**

Name of School: _____

Subject: _____

Grade: _____

I hereby declare that all work contained in this portfolio is my own original work.

Signature of Learner_____
Date_____
Name of Learner

I hereby endorse the above statement by the learner.

Signature of Teacher_____
Date_____
Name of Teacher

School stamp

7. SUGGESTED RESOURCES

WESTERN ART MUSIC (WAM)

BOOKS:

Bennett, R. *Enjoying Music Book 1*, Longman 1991
Bennett, R. *History of Music*
Bennett, R. *Form in Music*
Boyden, D. *An Introduction to Music*, Faber Paperbacks
Grout, DJ. *A Short History of Opera*
Hosier, J. *Instruments of the Orchestra*, Oxford University Press
Warburton, A. *Analysis of Music Classics Book 1 and 3*, Longman
Wise, P and Van der Spuy, M. *Musical History and General Knowledge of Music*

INTERNET:

Wikipedia, the Free Encyclopaedia

JAZZ

BOOKS:

Anderson, M. *Music in the Mix*, Raven Press
Ansell, G. *Soweto Blues*, Continuum 2005
Ballantine, C. *Marabi Nights*, University of KwaZulu-Natal Press 2012
Coplan, D. *In Township Tonight!*, Raven Press
The Garland Handbook of African Music 2nd Edition. Edited by Ruth M Stone

INTERNET:

Wikipedia, the Free Encyclopaedia

www.music.org.za

<http://uzpace.uzulu.ac.za>

<http://www.routledge.com>

www.afribeat.com

<http://www.southafrica.info>

INDIGENOUS AFRICAN MUSIC (IAM)

BOOKS:

Agu, Dan CC. *Form and Analysis of African Music*
Anderson, M. *Music in the Mix*, Raven Press
Carver, M. *Understanding African Music*, Rhodes University
Coplan, D. *In Township Tonight!*, Raven Press
Stapelton, C and May, C. *African All-Stars*, Quartet Books 1987
The Garland Handbook of African Music 2nd Edition. Edited by Ruth M Stone

INTERNET:

Wikipedia, the Free Encyclopaedia

Molepo, M. *Kiba Music – Its Origin, Structure, Challenges and The Way Forward*, M Precis

<http://www.southafrica.info>

www.music.org.za

www.3rdear music.com

<http://uzpace.uzulu.ac.za>

<http://flatint.blogspot.com>

<http://www.routledge.com>

<http://isicathamiyambubevsmoderndayacapella.blogspot>

OR

ANY OTHER RELEVANT RESOURCES.

8. CONCLUSION

On completion of the practical assessment task learners should be able to demonstrate their understanding of the industry, enhance their knowledge, skills, values and reasoning abilities as well as establish connections to life outside the classroom and address real-world challenges. The PAT furthermore develops learners' life skills and provides opportunities for learners to engage in their own learning.