



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

MUSIC

GUIDELINES FOR PRACTICAL ASSESSMENT TASKS

GRADE 12

2022

These guidelines consist of 39 pages.

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1. INTRODUCTION

The 18 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, Technical Mathematics
- **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 final promotion mark. The PATs are implemented across the first two terms of the school year. This may be 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. in a 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 have a PAT mark 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 the PATs

- Music has TWO practical assessment tasks (PATs) which carries a weight of 25% of the final promotion mark. Test 1 (Term 1), and Preliminary Examinations (Term 3) make up the school-based assessment (SBA) mark which also carries a weighting of 25% of the final promotion mark.
- The PATs ensure that the teacher directly and systematically observes learners' acquired competences, which include practical performance and improvisation skills, and notated creative output.
- The PATs are to be completed during the first two 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.
- The practical tasks of PAT 1 must be done in the form of a single concert performance while the written tasks of PAT 2 may be done as a series of smaller tasks over several weeks.
- The PATs correspond closely with the curriculum material for Music and form part of the teaching and assessment activities.
- At least 40% of PAT 2 must be done in class under supervision of the teacher, who must authenticate the work as the learner's own.
- 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 here.
- If there is only one Music teacher at a school, all the performance-based tasks (PAT 1 and the practical examinations) must be assessed with a Music teacher from a neighbouring school, the subject advisor or an independent music specialist.
- Comprehensive and appropriate moderation practices at school, district and provincial levels must be in place for the quality assurance of the PATs.

2.2 Summary of requirements

The PATs, test, preliminary examinations and final external examinations form the final mark for Grade 12 Music.

2.3 Summary of assessment

TERM	COMPONENTS			FINAL MARK
PATs (In any order)				
1–2	PAT 1: Concert Performance OR Improvisation OR Indigenous African Music Performance	50	100	100
1–2	PAT 2: Composition OR Arrangement	50		
SBA				
1	TEST: Literacy GMK Comprehension	40 40 20	100	400 ÷ 4 = 100
3	EXAMINATION: Practical Examination P3 Paper 1 (Literacy & GMK) Paper 2 (Music Comprehension)	150 120 30	300	
FINAL EXTERNAL EXAMINATIONS				
4	Practical Examination P3 Paper 1 (Literacy & GMK) Paper 2 (Music Comprehension)	150 120 30	300	300 x 2 ÷ 3 = 200
	Promotion Total			400
	%			100

3. SPECIFIC REQUIREMENTS FOR PATs

PAT	DESCRIPTION	MARKS	
PAT 1	Concert Performance: <ul style="list-style-type: none"> THREE (3) performance options: Repertoire piece (one performance-ready piece) OR Improvisation (24 bars) OR Indigenous African music performance (music, dance, spoken text) Written programme notes on the performed piece Business plan 	30 10 10	50
PAT 2	Composition OR Arrangement: <ul style="list-style-type: none"> A minimum of 24 bars Handwritten or printed detailed score or lead sheet in musical notation (For the indigenous African music performance written instructions for dance and/or spoken text must accompany the notated score. The composition must be a different piece than in PAT 1.) 	50	50
	TOTAL FOR PATs		100

4. DETAILED DESCRIPTIONS OF PATs

4.1 PAT 1: Concert performance

There are **THREE (3)** options below. Candidates have to choose only **ONE (1)**.

Assessment

- The concert performance, the written programme notes and the business plan must be assessed by at least **TWO (2)** Music teachers/specialists.
- Evidence of the assessment of the concert performance, the written programme notes and the business plan must be placed in each learner's file.

4.1.1 Performance option 1 – Repertoire Piece (50)

Performance (30)

Each learner must perform **ONE (1)** piece in a concert or performance class. This piece must be polished and performance-ready, and should form part of his/her final practical examination repertoire.

Programme notes (10)

Each learner must write programme notes of 120–150 words on the piece performed. The information should include reference to the composer, historical facts, the form and relevant style characteristics of the piece.

Business plan (10)

Each learner must present a written plan for the concert pertaining to budget and copyright.

- **Budget:** The budget should include the pricing structure of a recognised concert venue for the specific style of music, artists' fees, copyright fees and any extras (hiring of instruments/lighting/sound technicians, etc.).
- **Copyright:** A completed application form for the performance rights of the specific work must be included regardless of how old the composition is. In the case of a new work a completed copyright registration application must be included.

4.1.2 Performance option 2 – Improvisation (50)

Performance (30)

Each learner must perform **ONE (1)** improvisation of a minimum of 24 bars in a concert or performance class 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. For percussion instruments the accompanying rhythm must be played throughout.
- **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 so that it matches the accompaniment in concert pitch. Separate chord charts/lead sheets must be provided for all transposing instruments.
- **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.

Programme notes (10)

Each learner must write programme notes of 120–150 words in which they explain the musical features of their improvisation. This must include form, harmony, melodic variation, rhythmic variation, ornamentation and standard compositional techniques.

Business plan (10)

Each learner must present a written plan for the concert pertaining to budget and copyright.

- **Budget:** The budget should include the pricing structure of a recognised concert venue for the specific style of music, artists' fees, copyright fees and any extras (hiring of instruments/lighting/sound technicians, etc.).
- **Copyright:** A completed application form for the performance rights of the specific work must be included regardless of how old the composition is. In the case of a new work a completed copyright registration application must be included.

4.1.3 Performance option 3 – Indigenous African Music Performance (50)**Performance (30)**

Learners must present an Indigenous African Music Performance in a performance class. This performance must include indigenous instrumental and/or vocal music, dance and/or story-telling and/or drama and must express the role of music in Indigenous African life. **The group of learners must not exceed six (6).** Each learner must be an active participant in at least the musical aspect(s) of the performance. A specific culture/tradition must be represented. The style of music must not be folkloric (*itzibili*). The performance must last a maximum of SEVEN (7) minutes. This piece must be polished and performance-ready, and should form part of his/her final practical examination repertoire.

Programme notes (10)

Each learner must write programme notes of 120–150 words on the music and dance performance. The information should include reference to the origin, specific stylistic and traditional features related to the chosen music and dance as well as the context within daily life, i.e. recreation, work, initiation and worship activities. Performance notes should also be reflexive, e.g. learners could write notes on how they planned the performance or presentation and experienced learning the piece and dance movements such as technical difficulties, organising the ensemble, dance and instrumentation.

Business plan (10)

Each learner must present a written plan for the concert pertaining to budget and copyright.

- **Budget:** The budget should include the pricing structure of a recognised concert venue for the specific style of music, artists' fees, copyright fees and any extras (e.g. hiring of instruments/lighting/sound technicians)
- **Copyright:** A completed application form for the performance rights of the specific work must be included regardless of how old the composition is. In the case of a new (musical) work/song a completed copyright registration application must be included.

4.2 PAT 2: Composition or arrangement

There are TWO (2) options below. Candidates have to choose only ONE (1).

Assessment

- The composition or arrangement must be assessed by at least TWO (2) Music teachers/specialists.
- Evidence of the assessment of the composition or arrangement and the work itself (in the form of a score, lead sheet or recording) must be placed in each learner's file for moderation purposes.

4.2.1 Composition option 1 (50) OR Arrangement option 2 (50)

Each learner must compose or arrange a piece of music according to the following criteria.

Scope

The minimum required length is 24 bars.

The following time signatures are accepted: 3/4, 4/4, 6/8, 9/8, 12/8.

Instrumentation

Choose between the following instrumentation options:

- Keyboard instrument
- Keyboard instrument and solo instrument
- A song with accompaniment
- Jazz combo
- Mixed choir (SATB, TTBB, SSA, TTB)
- Any combination of at least THREE/FOUR (3/4) instruments
- Classical/African percussion for at least THREE (3) instruments
- Instrumental or vocal music, dance and story-telling for IAM expressing the role and function of music in African life, e.g. recreation, work, initiation and worship songs.

Style

The composition/arrangement must have a tonal harmonic basis and a clear melodic line in a homophonic or polyphonic texture. Compositions/Arrangements for percussion instruments must be organised around rhythmic principles that pertain to the instrument(s).

Score

- The use of appropriate notation software is encouraged.
- Each learner must submit a detailed score or lead sheet neatly handwritten or printed. This score must include performance directions such as tempo, dynamic, articulation and character indications.
- For a jazz combo the score may be replaced by a live recording together with a detailed performance chart (lead sheet with notated melodies, specific chords, rhythms as well as chord symbols).
- The mixed choir score may be written in tonic solfa.

5. EXAMPLES OF PATs AND ASSESSMENT TOOLS**5.1 PAT 1: Concert performance**

PAT 1 (OPTION 1): CONCERT PERFORMANCE – Single Piece		
TOTAL MARK PAT 1:		
Performance ____/30 + Programme Notes ____/10 + Business plan ____/10 = ____/50		
Record of Assessment: PERFORMANCE		Total: ____/30
Learner's name	Date	
Composer and title	Instrument	
INSTRUCTIONS Perform ONE (1) piece in a concert or performance class. This piece must be polished and performance-ready. The piece should form part of the final practical examination programme.		
PERFORMANCE CRITERIA	MAXIMUM MARK	LEARNER'S MARK
Fluency and accuracy	20	
Musicality; stylistic understanding; interpretation	20	
General: * Tone production/Touch * Intonation * Technical competence * Appropriate tempo * Stage presence	20	
Subtotal	60	
Performance Total (60 ÷ 2 = 30)	30	
Comments		
Teacher 1: Name and signature		
Teacher 2: Name and signature		

ASSESSMENT TOOL FOR PERFORMANCE (OPTION 1)

FLUENCY; ACCURACY	STYLISTIC SENSE; MUSICAL UNDERSTANDING/ INTERPRETATION	GENERAL
20 (18–20) EXCELLENT Accurate, fluent and precise playing	20 (18–20) EXCELLENT Clear understanding of the required style; excellent projection and communication of the meaning of the music	20 (18–20) EXCELLENT Excellent tone production, touch, intonation, technical competence and suitable tempo, stage presence
(14–17) GOOD Mainly accurate and fluent playing	(14–17) GOOD Good sense of performance in the required style; good understanding and communication of the meaning of the music	(14–17) GOOD Good tone production, touch, intonation, technical competence, tempo, stage presence
(10–13) AVERAGE Essentially accurate with adequate fluency	(10–13) AVERAGE A fair sense of the required style; partially successful in communicating the meaning of the music	(10–13) AVERAGE Fair tone production, touch, intonation, technical competence, tempo, stage presence
(6–9) ACCEPTABLE Tentative tempo, pulse often not clear, frequent hesitations, limited level of accuracy	(6–9) ACCEPTABLE Performance shaky and lacking a sense of style; little musical understanding	(6–9) ACCEPTABLE Some idea of tone production, touch, intonation, technical competence, tempo, stage presence
(0–5) UNACCEPTABLE Very poor continuity with frequent stumbles, restarts and/or stoppages, very little accuracy, many errors	(0–5) UNACCEPTABLE Style just vaguely discernible; lacking musical sense	(0–5) UNACCEPTABLE Lacking tone production, touch, intonation, technical competence, tempo, stage presence

PAT 1 (OPTION 2): CONCERT PERFORMANCE – Improvisation**TOTAL MARK PAT 1:**

Performance ____/30 + Programme Notes ____/10 + Business Plan ____/10 = ____/50

Record of Assessment: IMPROVISATION PERFORMANCE**Total: ____/30**

Learner's name	Date
Improvisation option	Instrument

INSTRUCTIONS

1. You may select any of **Options 1–6** and do a minimum of 24 bars of improvisation.
2. You will receive a chord chart/lead sheet two weeks prior to the date of the actual improvisation performance 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
	Rhythmic Improvisation	Melodic/Rhythmic Improvisation	
Melodic aspects * Scales/Modes, non-harmonic notes * Melodic motifs, melodic line/shape	-	10	
Rhythmic aspects * Rhythmic variation, complexity * Rhythmic motifs, rhythmic drive	20	10	
General * Creativity * Fluency, accuracy, technical competence * Intonation, tone production/touch	20	20	
Musicality and stylistic understanding/interpretation	20	20	
Subtotal	60	60	
Performance Total (60 ÷ 2 = 30)	30	30	

Comments

Teacher 1: Name and signature

Teacher 2: Name and signature

PAT 1 (OPTION 3): CONCERT PERFORMANCE – Indigenous African Music**TOTAL MARK PAT 1:**

Performance ____/30 + Performance Notes ____/10 + Business Plan ____/10 = ____/50

Record of Assessment: IAM PERFORMANCE**Total: ____/30**

Learner's name	Date
Improvisation option	Instrument

INSTRUCTIONS

1. Present an Indigenous African Music performance in a concert or performance class.
2. This performance must include indigenous instrumental and/or vocal music, dance and/or story-telling and must express the role of music in indigenous African life.
3. You must be an active performer at least in the musical aspect(s) of the performance.
4. A specific culture/tradition must be represented.

CRITERIA	MAXIMUM MARK	LEARNER'S MARK
Culture * Portraying understanding of the culture/tradition	10	
Dance/Movement and regalia * Appropriateness for the style/tradition/culture * Suitability of regalia	10	
Musicality * Melodic and rhythmic sense * Articulation, diction, technical competence * Intonation, tone production	30	
Instrumentation * Choice and handling of traditional instruments * Balance, support for voices	10	
Subtotal	60	
Performance Total (60 ÷ 2 = 30)	30	

Comments

Teacher 1: Name and signature

Teacher 2: Name and signature

[illegible]

PAT 1 (OPTION 2): CONCERT PERFORMANCE - Improvisation (continued)

Record of Assessment: PROGRAMME NOTES

Total: _____/10

Learner's name	Date
Composer and title	Instrument

INSTRUCTIONS

1. Write programme notes (120–150 words) in which you explain the musical features of your improvisation. This must include form, harmony, melodic variation, rhythmic variation, ornamentation and standard compositional techniques.
2. Marks will be awarded for content and presentation.

[illegible]

Comments
Teacher 1: Name and signature
Teacher 2: Name and signature

PAT 1 (OPTION 3): Indigenous African Music Performance (continued)

Record of Assessment: Performance Plan

Total: _____/10

Learner's name	Date
Composer and title	Instrument

INSTRUCTIONS

1. Construct a written plan for your performance. The plan should include reference to audience participation, costumes, the chosen music and traditional instruments.
2. Add a description of how you have gone about doing research on the music and dance.
3. Comment on the context of the proposed performance within daily life, i.e. recreation, work, initiation and worship activities.
4. Marks will be awarded for content and presentation.

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

Comments
Teacher 1: Name and signature
Teacher 2: Name and signature

ASSESSMENT TOOL FOR PROGRAMME NOTES (OPTIONS 1, 2 AND 3)

CONTENT AND PRESENTATION 10
(9–10) EXCELLENT Coherent, accurate, comprehensive
(7–8) GOOD Mostly coherent, mostly accurate, detailed
(5–6) AVERAGE Fairly coherent, fairly accurate, some detail
(3–4) ACCEPTABLE Some coherence, little accuracy, lacking detail
(0–2) UNACCEPTABLE No sense, inaccurate, incomplete

5.3 PAT 1: Concert performance – Business plan

PAT 1: CONCERT PERFORMANCE (OPTIONS 1, 2 and 3) (continued)	
Record of Assessment: BUSINESS PLAN	Total: _____/10
Learner's name	Date
Composer and title	Instrument
INSTRUCTIONS <ol style="list-style-type: none"> 1. Present a written plan for the concert performance pertaining to budget and copyright. 2. Budget: Draw up a budget for the concert performance. It should include the pricing structure of a recognised concert venue for the specific style of music, artists' fees, copyright fees and any extras such as hiring of instruments/lighting/sound technicians, etc. 3. Copyright: Complete an application form for the performance rights of the specific work regardless of how old the composition is. In the case of a new work complete a copyright registration application. 4. Marks will be awarded for content and presentation. 	
Comments	
Teacher 1: Name and signature	
Teacher 2: Name and signature	

ASSESSMENT TOOL FOR BUSINESS PLAN (OPTIONS 1, 2 and 3)	
BUDGET (LIST DETAILING EXPENSES) 15	COPYRIGHT (RELEVANT APPLICATION FORMS COMPLETED) 5
(12½–15) EXCELLENT Coherent, comprehensive	(5) EXCELLENT
(10½–12) GOOD Mostly coherent, detailed	(4) GOOD
(9–10) AVERAGE Fairly coherent, some detail	(3) AVERAGE
(6–8) ACCEPTABLE Some coherence, lacking detail	(2) ACCEPTABLE
(0–5) UNACCEPTABLE No sense, incomplete	(0–1) UNACCEPTABLE
Total: (20 ÷ 2) = 10	

5.4 PAT 1: Examples for improvisation

The examples for improvisations in this PAT document serve as a basic guideline only, and are options based on the following progressions:

OPTION	PROGRESSION
1 and 2	Blues
3	Baroque
4 and 5	Chordal progressions common in modern African constructs: marabi, kwela and mbaqanga
6	Non-melodic improvisation

Teachers may compile their own lead sheets which may be more appropriate to their own specific contexts. Their self-generated PATs must be of the same standard as the examples given in this document

IMPROVISATION (samples)

OPTION 1

Piano accompaniment

EXAMINATION BLUES

Blue, but not hopeless ♩ = 116 - 124

Chord progression (Roman numerals):

System 1: I I I V⁷/IV

System 2: IV IV I I

System 3: V IV I I

Tempo: *rit.* (ritardando) in the final measure.

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

G: I I I V/IV
 5 C IV IV I I
 9 D V C IV I rit. 1

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

D: I I I V/IV
 5 G IV IV I I
 9 A V G IV I rit. 1

EXAMINATION BLUES **French Horn in F**

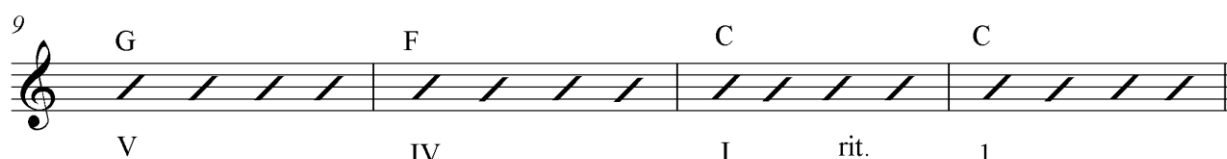
Blue, but not hopeless ♩ = 116 - 124



C: I I I V/IV



IV IV I I



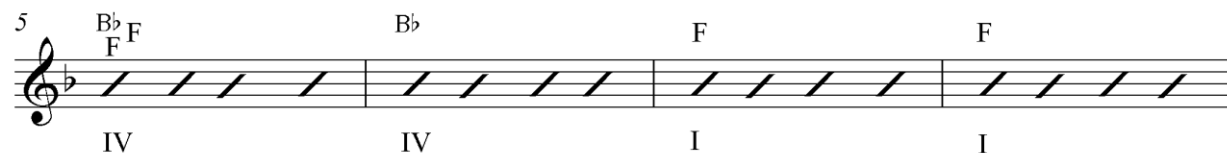
V IV I rit. 1

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

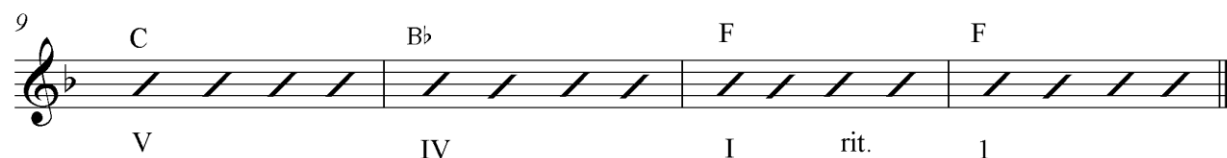
Blue, but not hopeless ♩ = 116 - 124



F: I I I V/IV



IV IV I I



V IV I rit. 1

OPTION 2

Piano accompaniment

BLUES

Lively

The piano accompaniment is written for a blues piece in 4/4 time, consisting of 12 measures. The key signature has one flat (B-flat). The piece is marked 'Lively'. The notation includes a grand staff with a treble and bass clef. Chords are indicated above the staff: F7, Bb7, F7, Cm7, F7, Bb7, Bb7, Bdim7, F7, F7, Gm7, C7, F7, D7, Gm7, C7, F7. A triplet of eighth notes is marked with a '3' and a bracket. The piece ends with a double bar line and the word 'Fine'.

Measures 1-4: F7, Bb7, F7, Cm7, F7

Measures 5-8: Bb7, Bb7, Bdim7, F7, F7

Measures 9-12: Gm7, C7, F7, D7, Gm7, C7, F7, Fine

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

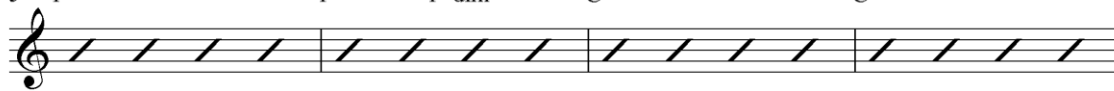
9 Em⁷ A⁷ D⁷ B⁷ Em⁷ A⁷ D⁷ Fine

BLUES
French Horn in F

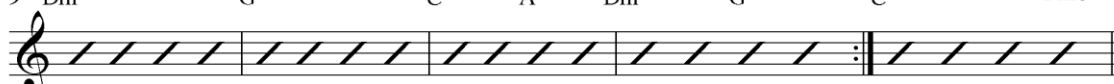
Lively
C⁷ F⁷ C⁷ Gm⁷ C⁷




5 F⁷ F⁷ F^{#dim7} C⁷ C⁷




9 Dm⁷ G⁷ C⁷ A⁷ Dm⁷ G⁷ C⁷ Fine

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

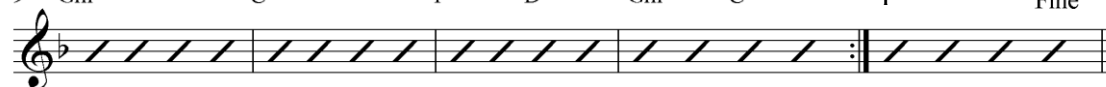
Lively
F⁷ B^{b7} F⁷ Cm⁷ F⁷



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

F C Dmin Amin B \flat F B \flat C

F: I V vi iii IV I IV V

5 F C Dmin Amin B \flat F B \flat C

I V vi iii IV I IV V

9 F C Dmin Amin B \flat F B \flat C F

I V vi iii IV I IV V 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

Staff 1: G D Emin Bmin C G C D
 G: I V vi iii IV I IV V

Staff 2: 5 G D Emin Bmin C G C D
 I V vi iii IV I IV V

Staff 3: 9 G D Emin Bmin C G C D G
 I V vi iii IV I IV V I

PACHELBEL'S CONTEMPLATION
Alto Saxophone in E^b

Reverently but not too serious ♩ = 116 - 124

Staff 1: D A Bmin F#min G D G A
 D: I V vi iii IV I IV V

Staff 2: 5 D A Bmin F#min G D G A
 I V vi iii IV I IV V

Staff 3: 9 D A Bmin F#min G D G A D
 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 C G A E F C F G
 I V vi iii IV I IV V

9 C G A E F C F G C
 I V vi iii IV I IV V I

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

Reverently but not too serious ♩ = 116 - 124

F: I V vi iii IV I IV V

5 F C D A Bb F Bb C
 I V vi iii IV I IV V

9 F C D A Bb F Bb C F
 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



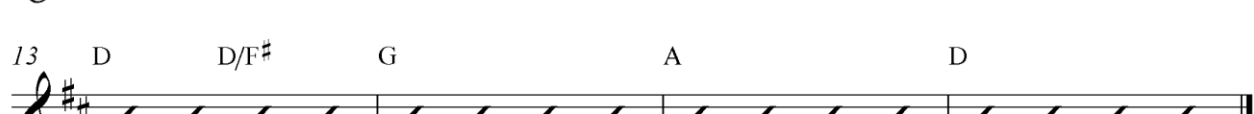
5 D D/F# G A D A



9 D D/F# G D/A A




13 D D/F# G A D


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

Lively

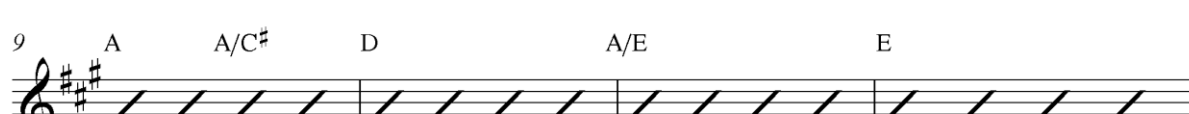
A A/C# D A/E E




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, Percussion
Concert pitch

Lively

C C/E G C/G G

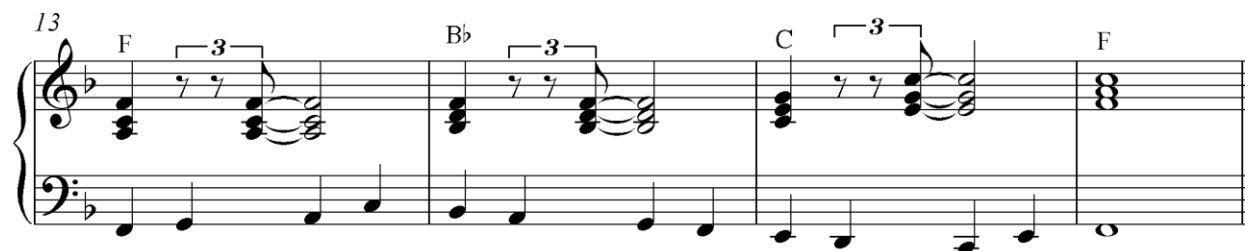
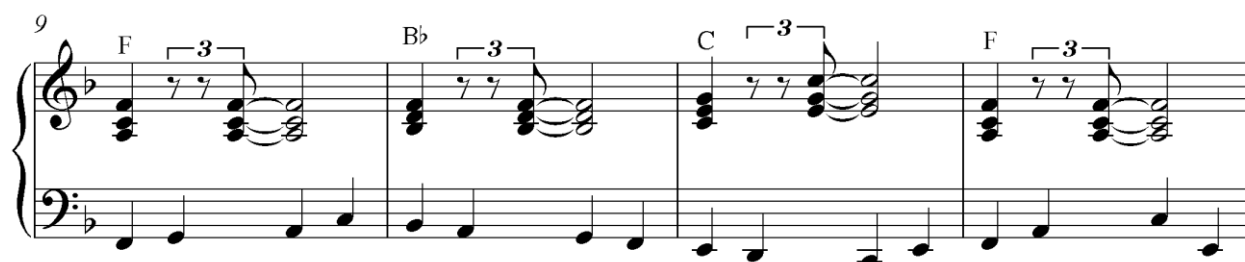
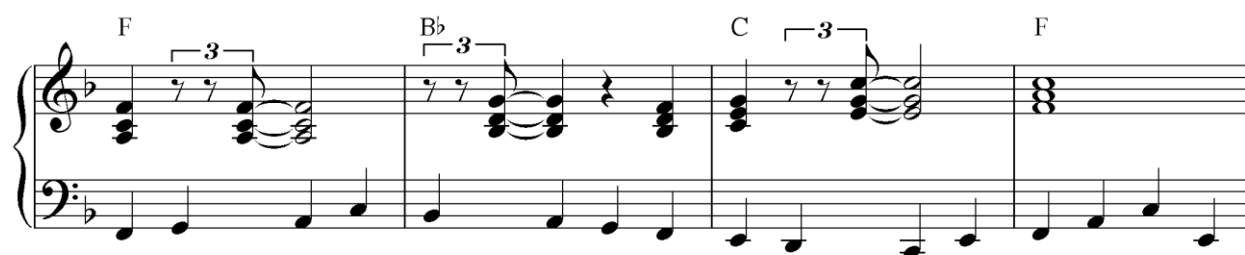
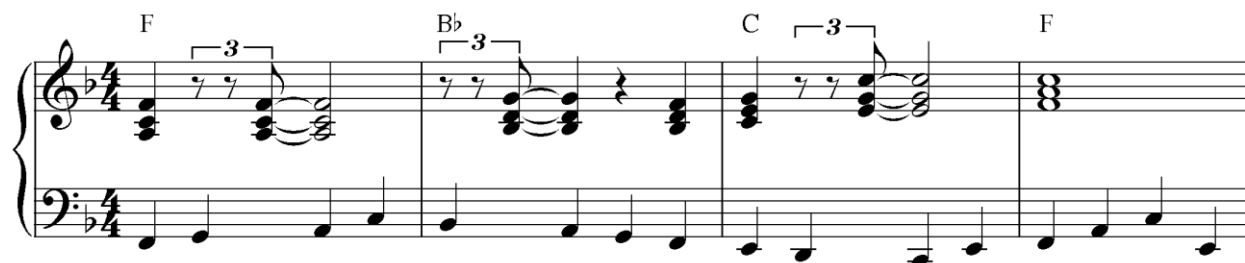
5 C C/E F G C G

9 C C/E F C/G G

13 C C/E F G C

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

Lively ♩ = 132



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

Lively ♩ = 132

5

DBE SHUFFLE
Alto Saxophone in E^b

Lively ♩ = 132

5

DBE SHUFFLE
French Horn in F

Lively ♩ = 132

5

DBE SHUFFLE
Piano, Keyboard, Guitar, Percussion
Concert pitch

Lively ♩ = 132

The musical notation consists of two staves, each with a treble clef and a key signature of one flat (Bb). The first staff has four measures with notes F, Bb, C, and F. The second staff has four measures with notes F, Bb, C, and F. The notes are written as eighth notes with a '5' above the first measure of the second staff. The notation is simplified, using diagonal lines for the notes.

OPTION 6**Percussion accompaniment****MATSATSANTSA A PITORI****Lively**

12/8

Bell

Cabasa

Djembe

5

9

5.5 PAT 2 (OPTION 1): Composition**PAT 2 (OPTION 1): COMPOSITION****Record of Assessment****Total: ____/50**

Learner's name	Date
Title of composition	Instrument(s)

INSTRUCTIONS

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

1. **Scope:** The minimum required length is 24 bars. Accepted time signatures are: 3/4, 4/4, 6/8, 9/8, 12/8.
2. **Instrumentation:** Keyboard instrument; keyboard instrument and solo instrument; a song with accompaniment; jazz combo; mixed choir (SATB, TTBB, SSA, TTB); any combination of at least THREE/FOUR (3/4) instruments; Classical/African percussion for at least THREE (3) instruments.
3. **Style:** The composition/arrangement must have a tonal harmonic basis and a clear melodic line in a homophonic or polyphonic texture. Compositions/Arrangements for percussion instruments must be organised around rhythmic principles that pertain to the instrument/s.
4. **Score:** The use of notation software should be encouraged.
Submit a detailed score or lead sheet neatly handwritten or printed. This score must include performance directions such as tempo, dynamic, articulation and character indications. For a jazz combo the score may be replaced by a live recording together with a detailed performance chart (lead sheet with notated melodies, specific chords, rhythms as well as chord symbols). The mixed choir score may be written in tonic solfa.
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 notation and performance indications.	10	
General Realisation of the goal of the composition, presentation of the score, neatness, score can be performed as is.	10	
TOTAL	50	

Comments

Teacher 1: Name and signature

Teacher 2: Name and signature

5.6 PAT 2 (OPTION 2): Arrangement

PAT 2 (OPTION 2): ARRANGEMENT

Record of Assessment

Total: ____/50

Learner's name	Date
Title of composition	Instrument(s)

INSTRUCTIONS

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

1. **Scope:** The minimum required length is 24 bars. Accepted time signatures are: 3/4, 4/4, 6/8, 9/8, 12/8.
2. **Instrumentation:** Keyboard instrument; keyboard instrument and solo instrument; a song with accompaniment; jazz combo; mixed choir (SATB, TTBB, SSA, TTB); any combination of at least THREE/FOUR (3/4) instruments; Classical/African percussion for at least THREE (3) instruments.
3. **Style:** The composition/arrangement must have a tonal harmonic basis and a clear melodic line in a homophonic or polyphonic texture. Compositions/Arrangements for percussion instruments must be organised around rhythmic principles that pertain to the instrument/s.
4. **Score:** The use of notation software is encouraged. Submit a detailed score or lead sheet neatly handwritten or printed. This score must include performance directions such as tempo, dynamic, articulation and character indications. For a jazz combo the score may be replaced by a live recording together with a detailed performance chart (lead sheet with notated melodies, specific chords, rhythms as well as chord symbols). The mixed choir score may be written in tonic solfa.

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

ASSESSMENT TOOL AND MARKING GRID FOR ARRANGEMENT

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 1: Name and signature		
Teacher 2: Name and signature		

5.7 EXAMPLES FOR ARRANGEMENTS

The examples of arrangements in this PAT document serve as a basic guideline only. Teachers may compile their own starting stimulus which may be more appropriate to their own specific contexts. Their self-generated PATs must be of the same standard as the examples given in this document.

OPTION 1 Arrangement

SONG FOR ENID

The musical score for 'SONG FOR ENID' is written in 3/4 time and consists of four systems of music. Each system includes a piano accompaniment in the bass clef and a melody line in the treble clef. The key signature has one flat (B-flat).

System 1: The piano accompaniment consists of a steady eighth-note bass line (B-flat, D, F, B-flat) with chords. The melody line starts with a half note B-flat, followed by a half note D, and then a half note F.

System 2: The piano accompaniment continues with the same eighth-note bass line. The melody line starts with a half note B-flat, followed by a half note D, and then a half note F.

System 3: The piano accompaniment continues with the same eighth-note bass line. The melody line starts with a half note B-flat, followed by a half note D, and then a half note F.

System 4: The piano accompaniment continues with the same eighth-note bass line. The melody line starts with a half note B-flat, followed by a half note D, and then a half note F. The system ends with a double bar line.

OPTION 2
Arrangement**LOVE ME TENDER**

1 G A⁷ D⁷ G

5 G A⁷ D⁷ G

9 G B⁷ Em G⁷ C Cm G

13 G E⁷ A⁷ D⁷ G

OPTION 3
Arrangement**ISHANDA-PHA LASHE DBE***Moderate isicathamiya*

U - bu - hlo - bu - nga ka. Bu - kha - nyi - sa bon - ke u - bu mnya - ma.

Fu - thi - u - ne nqo - do e - kha - li - phi - le yo. Maths! Ngu - ye, um - cu - lo

Ngu - ye. Sa - ye - nsi, Ha! Sha - nda - pha li - ha - mba pha - mbi - li Ha! Sha - nda - pha,

Ha! Sha - nda - pha li - ha - mba - pha - mbi - li rrh

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. *Form in Music*
Boyden, D. *An Introduction to Music*, Faber Paperbacks
Hosier, J. *Instruments of the Orchestra*, Oxford University Press
Warburton, A. *Analysis of Music Classics Book 1 and 3*, Longman

INTERNET:

Wikipedia:

1. Musical composition
2. Arrangement

YouTube: Improvisation

JAZZ

BOOKS:

The Garland Handbook of African Music 2nd Edition. Edited by Ruth M Stone

INTERNET:

Wikipedia, the Free Encyclopaedia

www.music.org.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*
Carver, M. *Understanding African Music*, Rhodes University
The Garland Handbook of African Music 2nd Edition. Edited by Ruth M Stone

INTERNET:

Wikipedia, the Free Encyclopaedia

<http://www.southafrica.info>

www.music.org.za

<http://flatint.blogspot.com>

<http://www.routledge.com>

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.