



education

Department:
Education
REPUBLIC OF SOUTH AFRICA

MUSIC

GUIDELINES FOR PRACTICAL ASSESSMENT TASKS

2010

These guidelines consist of 29 pages.

MUSIC

PRACTICAL ASSESSMENT TASKS (PATs): 2010

ASSESSMENT PROGRAMME FOR MUSIC

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 Sciences, Agricultural Technology
- ARTS: Dance Studies, Design, Dramatic Arts, Music, Visual Arts
- HSS: Life Orientation, History and 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 differs from subject to subject.

2. REQUIREMENTS: PRACTICAL ASSESSMENT TASKS FOR MUSIC GRADES 10-12

There are *six* formal assessment tasks in Grades 10 and 11 and *seven* in Grade 12. These constitute the year mark for Music which forms 25% (100 marks) of the Promotion Mark. The remaining 75% (300 marks) is obtained from the final end-of-year examination. Three of these assessment tasks are PATs.

The seven tasks form an integral part of the National Copyright reserved

The order in which the seven assessment tasks are completed is not compulsory. Teachers should ensure that the completion of these tasks is evenly spaced during the first three terms of the academic year.

During a meeting of subject advisers and other representatives from all provinces in Rustenburg on 18-21 May 2009 the following recommendations regarding the PATs (Practical

Curriculum Statement for Music and form part of the teaching and assessment activities. They must be employed as assessment tools and serve to ensure that all aspects of the curriculum are covered.

- PAT 3 may therefore deal with a different topic.
- PATs are normally individual tasks, with the exception of PAT 1, where learners may cooperate to organise a concert.
- The PATs must be spaced evenly and be reflected in the work schedule.
- PATs must be standardised in all provinces.
- These recommendations should be included into the PAT Document for 2010. (This document)

Assessment Tasks) were made:

- Because PAT 2 and PAT 3 both deal with composition and arrangement, they may be combined.

The tables below contain the basic particulars of the assessment tasks for Grades 10-12.

This is followed by its components, quoted from the Assessment Standards and Proposed Content in the Subject Statement for Music.

This is followed by real examples of the PATs (Practical Assessment Tasks) for Grade 12.

3. SUMMARY OF THE ASSESSMENT TASKS: GRADES 10-12

GRADE 10				
Term	Practical Assessment Tasks (PATs)	Formal Test	Examination	Marks
1	PAT 1: Sound production (50) Demonstrate and explain how sound is produced on own instrument/voice	Practical, composition or arrangement & Written test (50)		= 550
2	PAT 2: Plan performance (50) Assist in the planning of a musical performance that communicates a personal, social or human rights issue.		Midyear exam: (300) Written exam 150 Practical exam 150	÷ 5.5 = 100
3	PAT 3: Use technology (50) Use available music technology to enhance own and existing musical ideas.	Practical, composition or arrangement & Written test (50)		
4			End-of-year exam (300) Written exam 150 Practical exam & comp/ arr 150	300
YEAR TOTAL				400

GRADE 11				
Term	Practical Assessment Tasks	Formal Test	Examination	Marks
1	<u>PAT 1:</u> Plan performance (50) Assist in planning of performances.	Practical, composition or arrangement & Written test (50)		= 550
2	<u>PAT 2:</u> Present a work (50) Present own or other musical work that communicates a personal, social or human rights issue.		Midyear exam: (300) Written exam 150 Practical exam 150	÷ 5.5 = 100
3	<u>PAT 3:</u> Present composition (50) Use available music technology to enhance a music composition or arrangement.	Practical, composition or arrangement & Written test (50)		
4			End-of-year exam (300) Written exam 150 Practical exam, & comp/ arr 150	300
YEAR TOTAL				400

GRADE 12				
Term	Practical Assessment Tasks	Formal Test	Examination	Marks
1	<u>PAT 1:</u> Co-ordinate a music event (50)	Practical, composition or arrangement & Written test (50)		= 850
2	<u>PAT 2:</u> Compose or arrange (50) Use available technology to compose or arrange and present a musical work.		Midyear exam: (300) Written exam 150 Practical exam 150	÷ 8.5 = 100
3	<u>PAT 3:</u> Compose or arrange, perform & register a work (50) Compose a musical work in combination with another art form to communicate a personal, social or human rights issue.	Practical, composition or arrangement & Written test (50)	Trial exam: (300) Written exam 150 Practical exam 150	
4			External exam: (300) Written exam 150 Practical exam, comp/ arr 150	300
YEAR TOTAL				400

4. COMPONENTS OF THE PATS: AS QUOTED FROM THE NCS SUBJECT STATEMENT FOR MUSIC

GRADE 10	
<p>PAT 1: Sound production</p> <p>Assessment Standard: Demonstrate and explain how sound is produced on own instrument/voice referring to:</p> <ul style="list-style-type: none"> ➤ how pitch is altered on the instrument /voice; ➤ care of the instrument /voice; ➤ correct posture when playing the instrument /singing. 	<p>Proposed Content:</p> <ul style="list-style-type: none"> ➤ Explain and demonstrate how sound is produced on the instrument/voice; ➤ Explain and demonstrate how pitch is altered on the instrument/voice; ➤ Explain and demonstrate caring for the instrument/voice; ➤ Explain and demonstrate correct posture when playing the instrument/singing.
<p>PAT 2: Plan a performance</p> <p>Assessment Standard: Assist in the planning of a musical performance that communicates a personal, social or human rights issue by participating in:</p> <ul style="list-style-type: none"> ➤ group planning of a musical performance and accepting allocated responsibilities (e.g. collecting information for the programme, décor, setting up the stage, selling tickets); ➤ identifying and selecting appropriate music that will communicate a personal, social or human rights issue <p>Write a report on own performance as well as performance by other groups.</p>	<p>Proposed Content:</p> <p>Group planning of musical performances (e.g. programme, décor, function of participants). Identification and selection of appropriate music that will communicate a personal, social or human rights issue. Write a review of a performance.</p>
<p>PAT 3: Use technology</p> <p>Assessment Standard: Use available music technology to enhance own and existing musical ideas by:</p> <ul style="list-style-type: none"> ➤ recording sound (e.g. with the use of a tape recorder); ➤ using music programmes on the Internet and/or other available and relevant software to notate and/or record music; ➤ using available technology and/or other music software to arrange melodies (e.g. the use of the electronic keyboard with a built-in sequencer). 	<p>Proposed Content:</p> <p>Arrange / compose with technology:</p> <ul style="list-style-type: none"> ➤ Recording sound (e.g. using a tape recorder). ➤ The use of music programmes on the Internet and/or other available and relevant software to notate and/or record music. ➤ Using available technology and/or other music software to arrange melodies (e.g. the use of the electronic keyboard with a built-in sequencer). ➤ Arrangement of a song or traditional folk melodies as a group activity or as an individual activity.

GRADE 11**PAT 1: Plan a performance****Assessment Standard:**

Assist in the planning of performances demonstrating:

- selecting, identifying, working and using available technology (e.g. necessity for placing and using microphones for amplification of sound);
- marketing and publicity skills;
- a sense of acoustic principles as applied to performance;
- setting instruments for solo and ensemble performances;
- assessing the practicality and relevance of a venue for a specific performance;
- well-timed preparation of venue and equipment;
- identifying appropriate marketing and publicity materials and methods.

Proposed Content:

Planning a performance:

- Selection, identification and working with available **technology** (e.g. microphones, amplification of sound).
- The setting of instruments in an ensemble.
- Assessing the practicality and relevance of a venue for a specific performance.
- Well-timed preparation of venue and equipment.
- Identification of appropriate marketing and publicity materials and methods.

PAT 2: Present a work**Assessment Standard:**

Present own or other musical work that communicates a personal, social or human rights issue by:

- identifying a relevant topic;
- identifying suitable music to communicate the chosen topic through musical means;
- giving a presentation on the process followed;
- performing the work.

Proposed content:

Identification and performance of suitable music that can reflect personal, social or human rights issues such as HIV/AIDS songs, lamentations, rituals, songs about equal rights and ballads.

PAT 3: Present a composition**Assessment Standard:**

Use available music technology to enhance a music composition or arrangement:

- arranging an existing work using available instruments and/or technology;
- arranging a given four-part choir work for an instrument quartet or ensemble.

Proposed Content:

Arrange or compose using technology:

- Recording sound (e.g. using a tape recorder).
- Using of music programmes on the Internet and/or other available and relevant software to notate and/or record music.
- Using available technology and/or other music software to compose and/or arrange melodies (e.g. the use of the electronic keyboard with a built-in sequencer).

GRADE 12**PAT 1: Co-ordinate a music event**

Assessment Standard:

Co-ordinate a music event by:

- writing a management plan for a music event;
- organising an appropriate venue and equipment for a music event;
- compiling a programme for a music event;
- organising performers and other human resources for a music event;
- writing informative programme notes for a music event.

Proposed Content:

Performance of suitable music in combination with other art forms to reflect a personal, social or human rights issue such as HIV/AIDS songs, lamentations, ballads, songs about equal rights. (can combine with LO 2)

Writing a management plan for a music event.

Organising an appropriate venue and equipment for a music event.

Organising performers and other human resources for a music event.

PAT 2: Compose or arrange

Assessment Standard:

Use available technology to compose, arrange and present a musical work.

Proposed Content:

Composition, arrangement & technology:

- Composing and presenting a musical work with available technology (e.g. a tape recorder, electronic keyboard with a built-in sequencer, music software).
- Arranging and presenting existing works using available technology (e.g. to alter timbre, to expand instrumentation).
- Making a backtrack.

PAT 3: Compose or arrange, perform & register a work

Assessment Standard:

Compose a musical work in combination with another art form to communicate a personal, social or human rights issue. (Can combine with LO 1)

Proposed Content:

Identifying a suitable topic that will communicate a personal, social or human rights issue as a group or individual project.

Identifying a suitable art form as a group or individual project.

Selecting and/or arranging and/or composing suitable music for the identified topic and art form.

Recording or presenting the finished musical work.

Apply basic contractual practices to register a musical composition and recordings thereof. (LO 4)

Registering a musical composition and recording and supplying proof thereof from SAMRO or SARRAL.

In practice it will be required from learners to register the work at school as would be the case in a real life situation.

5. EXAMPLES OF PATs FOR GRADE 12

These examples have been developed by teachers and subject advisers. These examples are probably currently being used by most provinces. Teachers should feel free to adapt these examples as they regard best for their own situation, keeping in mind the above excerpts from the NCS Subject Statement for Music.

Examples of PAT 1: Coordination of a musical event

NB: Kindly note that this task aim to prepare the learners for the real music world out there. The emphasis of this task is to develop the organisation skills of the learner. Learners can organise the performance together with the grade 10 and 11 music pupils. Educators must gaurd against this task becoming an academic exercise. It is a practical task.

PAT 1, Example 1:

Concert Performance:

Each candidate must perform one piece in a concert. This piece should form part of the final practical examination and should be polished and performance-ready. (20)

Each candidate must furthermore, write and present programme notes of 120-150 words on the piece which is performed. Both the concert performance and the written programme notes must be assessed by at least two music teachers.

Evidence of the following must be included in the candidate's portfolio: (30)

- a management plan
- organising a venue and equipment
- A poster of the event
- Tickets for the event
- a programme for a music event
- organising of performers
- programme notes

TOTAL 50

PAT 1, Example 2:

The PAT should have the following stages:

- Planning
- Performance
- Reflection

Evidence of the PAT should include:

- The actual plan of the learner
- Programme notes that may include the composer's biographical detail, analysis of the musical works that were performed
- Assessment of the learner's performance
- Reflection sheets in the form of a journal containing progress reports by both the teacher and the learner

Marks can be given to each component. For example:

Planning	30
Programme notes:	10
Journal:	10
TOTAL	50

PAT 1, Example 3:

- Planning
 - Management plan
 - Programme
 - Programme notes
 - Journal
- Performance
 - Own performance in solo/group context
 - Technical exercises
- Reflection
 - Own experience / role
 - Quality of event planning
 - Quality of own / other performance
 - Review writing

Examples of PAT 2: Composition or Arrangement**PAT 2, Example 1**

The learner may select one of the following exercises:

Setting music to words minimum 4 lines. Provide a chordal structure or accompaniment for the setting.

OR Completion of a melody – minimum 12 bars. Provide a chordal structure or accompaniment for the melody.

OR Completion of a musical sequence using appropriate technology, e.g. Cu-base, Cake walk, Garage Band, etc.

OR Compose background music or sound picture to other art forms or media, e.g.

- Create a soundtrack to accompany a visual presentation
- Create a soundtrack for a poem, story
- Create a jingle for an advertisement

OR Arrange a simple folk song/melody for two or more instruments / voices.

Evidence:

- Learners must present their compositions in manuscript form, e.g. a musical score, lead sheets, performance instruction or graphic notation.
- A CD, DVD or tape recording of a composition will also be accepted as evidence of the learner's creative work.
- The originality of the learner's composition must be verified by the principal or her/his representative.
- Evidence to be sent to the external moderator/examiner 10 days prior to the final practical exam!

The learners should be encouraged to use available technology to compose, arrange and present the music.

Assessment:

- Teacher assessment using the rubrics in the PAT document or teacher may design own assessment rubric.
- Include teacher's continuous assessment on the process of the work.
- Learners write down their reflections in their journal.

PAT 2, Example 2

<p>1. Each learner must compose or arrange a piece of music for a keyboard instrument (piano, synthesizer or organ) so that there is a clear harmonic basis. Other instruments may be added at the discretion and ability of the learner. The minimum required length is twenty four bars but it may be longer if the learner requires it. A neatly hand-written or computer-typed score must be presented.</p> <p>2. Each learner must record or perform the composition or arrangement. The recording or performance may be acoustic, electronic or a combination of these.</p>	<p>Written or typed score: (40)</p> <p>Recording or performance: (10)</p> <p style="text-align: right;">TOTAL</p>	<p>Evidence of the assessment of the composition or arrangement <i>and</i> the assessment of the recording must be placed in each learner's portfolio.</p>	<p>50</p>
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PAT 2, Example 3 (This PAT may also be used as PAT 3.)

Composition or arrangement in combination with another art form

A choice between one of the following three PATs

Visual Arts

- Write a composition or arrangement of at least 24 bars, based on a specific drawing, painting or sculpture, reflecting a social issue as derived from the art work.

Use available technology to notate or record the work.
Perform the work.
Register the work at the school.

Dramatic Arts

- Write a composition or arrangement of at least 24 bars, based on a specific poem or prose reflecting a social issue as derived from the text. Use a parlando style speaking voice during sustained rests or chords or chord progressions.

Assessment:
Quality of the work (30)
Use of technology (15)
Proof of registration (5)
TOTAL 50

Dance studies

- Write a composition or arrangement of at least 24 bars, as an accompaniment for a dance performance based on a social issue.

Examples of PAT 3:

PAT 3, Example 1

Music Literacy Assignment

<p>1. Each learner must complete a harmonic analysis, which includes the various aspects covered in the curriculum (key, chord progressions, inversions, cadences, non-chordal tones and compositional techniques). (30)</p> <p>2. Each learner must also complete a four-part (SATB) harmonisation of a given soprano melody consisting of eight bars. (20)</p> <p>3. Parts 1 and 2 applies to Jazz harmonies and Theory as well.</p>	<p><u>For learners not studying the functional vocal style:</u></p> <p>1. Each learner must complete a harmonic analysis, which focuses on the relevant aspects of the alternative harmonic style. (30)</p> <p>2. Learners must also complete an alternative harmonisation of a given melody consisting of eight bars. (20)</p>	<p>Both tasks (harmonic analysis and harmonisation) may be completed as class tests, or as homework assignments given within a fixed time frame.</p> <p>Evidence of the assessments of both tasks must be placed in each learner's portfolio.</p>
	<p>TOTAL</p>	<p>50</p>

PAT 3, Example 2

Improvisation Performance:

<p>1. Each learner must improvise on his/her instrument while being accompanied by a piano or another keyboard instrument. The improvised section must be a minimum of twelve bars long but may be longer if the candidate requests it. The chord progression of the improvisation must be available to the learner at least two weeks before the actual performance in order for the learner to prepare the improvised performance. At the actual performance the learner may only have the chord progression or chord chart in front of him/her. Actual performance: (40)</p> <p>2. A written explanation of the style and material used in the improvisation must be presented by the learner at the actual performance of the improvisation. (10)</p>	<p>The style of the improvisation is not specified in the curriculum. The teacher may provide one of the following options to the candidate:</p> <ul style="list-style-type: none"> • the chord progression of a twelve bar blues; or • twelve bars of a specific harmonic progression in a Baroque style; or • a different style may be used in which it is appropriate to improvise. <p>All melodic instruments (including piano, keyboard and guitar) are required to use a single line of improvisation - thus melodic and rhythmic improvisation will be used. Percussion, drum-kit and African instruments will only do rhythmic improvisation. These learners must use at least <i>two</i> percussive instruments. Evidence of the assessment of the improvisation and the written explanation must be placed in each learner's portfolio.</p>	<p>TOTAL</p>	<p>50</p>
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NB: Teachers can follow the Trinity Guildhall examples for improvisation as a guide!

PAT 3, Example 3**IMPROVISATION**

The learner may select one of the following exercises:

Completion of melodic or rhythmic phrases

The teacher will play the opening two bars.

The learner completes it up to 8 bars on chosen instrument.

The learner will have two minutes for preparation.

Improvisation on a chordal progression

The teacher will play a chordal basis twice. (The chords prescribed in the Content Syllabus)

Learner sings or plays a melody above this chordal progression.

Group improvisation

Individual learner improvises as a soloist within the ensemble.

Improvisation on folksong/ popular song/ hymns

The learner selects her/his own piece of music. Learner stylistically improvises on a keyboard instrument, e.g. electronic keyboard, piano or organ.

This may include melodic, rhythmic and harmonic improvisation

PAT 3, Example 4**Critical Thinking Assignment:**

Written assignment
Content: South African
Music - Popular/
Traditional/ Art Music

Each learner must do an assignment on any aspect of South African music: popular, traditional or art music. The length of the assignment must be between 1 000 and 1 500 words. The teacher may provide headings and sub-headings to assist the student with the structure of the assignment but the written text must be the student'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 portfolio.

6. THE OTHER ASSESSMENT TASKS: FORMAL TESTS AND EXAMINATIONS

FORMAL CONTROLLED TESTS

Practical: The content is as for the examination as described below. It could be at a smaller scale taking into consideration what the learner has ready to perform at that stage.

Evidence: A written report on the practical test

Theoretical: The content is as for the examination as described below. The recommended duration of the question paper could be one hour.

Evidence: Test, memorandum and answer sheets

EXAMINATIONS: IN JUNE (AND THE PREPARATORY EXAMINATION FOR GRADE 12 IN THE THIRD TERM)

These examinations are similar to the external examinations appearing on the next page. Each of these must be based on the final external examination, even if all the curriculum material has not been covered by the time the examination takes place. The trial examination should resemble the final external examination very closely, due to its placement in the time-frame of the academic year.

<p>There should be a practical examination containing performance pieces, ensemble, technical work, aural tests and sight-reading. If improvisation has not been covered in the PATs, it must be included. (150)</p>	<p>Paper 1 (Music Literacy and Critical Thinking) must be written by all candidates. 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. (120)</p>	<p>Paper 2 (Music Comprehension test) must be written by all candidates. Content must include aspects of aural training (recognition of rhythms, time signatures, dictation, cadences), compositional techniques (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. (30)</p>
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Evidence of the assessment of all three aspects must be placed in each candidate's portfolio.

During the end-of-year practical examinations composition/arrangement and improvisation has to count, due to the required weighting of LO 2. It is important that this task **must be externally moderated** by the examiner in order to be considered as part of the final practical mark!

The Content Syllabus for Music Papers 1 and 2 appears in the Examination Guidelines for 2010.

7. THE EXTERNAL GRADE 12 EXAMINATION: MARK ALLOCATION

MARK ALLOCATION PER PAPER			
Paper 1	Written Examination	Dealing with LO 3 & LO 4	120
Paper 2	Music Comprehension test with sound track	Dealing with LO 3 & LO 4	30
Individual examination	Practical Examination	Dealing with LO 1, LO 2 & LO 4	150
		Total marks for Examination	300

The following allocation of marks is suggested for the practical examinations:

GRADE 12 PRACTICAL EXAMINATION (September/October)			
Scales, arpeggios and technical exercises, as prescribed by an examining body for Grade 5 or 6. (LO 1)			15
Repertoire: 4 pieces of at least Grade 5/6 standard. Selected by candidates. One or two of the pieces must be an ensemble work and may be played on another instrument or voice. One work may be an own composition which has been printed or written as a score. Those doing African instruments will play two different instruments from another selected ethnic group not same as Grade 10 or Grade 11. Teachers must ensure that all African works are at grade 5/6 level. Candidates playing popular music or jazz, may use a back track for the purpose of ensemble playing. (LO 1)			4x20 = 80
Sight-reading, comparable to sight-reading of at least grade 5/6. (LO 1)			10
Composition or arrangement: already marked by teacher but moderated by examiner during the practical exam. The teacher must give the marked script and CD recording to the examiner two weeks before the actual exam. (LO 2)			25
Improvisation	On a given rhythm, melody or chord progression based on the examiner's choice from the four scales chosen by the candidate. (LO 2)		10
Aural tests: examiners choice on following:	Sight-singing using the scales studied (LO 1 & LO 3)		10
	Tap rhythms in all metres played by examiner or from sight (LO 3)		
TOTAL: PRACTICAL EXAMINATION			150

All components of this external examination are required to be examined during the practical examinations. No items of the examination may be completed before the arrival of the examiner. Due to the required weighting of LO 2, it is necessary that composition / arrangement does count here as well.

MUSIC COMPREHENSION TEST: PAPER 2. A sound track is played to candidates during this paper.

LO 3: Written Aural, based on any theoretical concept	8
LO 4: Recognition of genre/style, instrument, mood, compositional techniques, social / cultural context	12
LO 4: Form & structure	10
Total for this paper	30

8. PRACTICAL CONTENT OF THE GRADE 12 PRACTICAL WORK

(as quoted from the NCS Subject Statement for Music)

ASSESSMENT STANDARD		PROPOSED CONTENT
Demonstrate technical control over the chosen instrument/voice by: <ul style="list-style-type: none"> ➤ performing technical exercises to display the level of technical proficiency achieved; ➤ playing/singing short unprepared pieces that test reading skills. 		Technical exercises in order to enhance performance skills. Development of sight-reading and/or sight-singing skills.
Perform a variety of solo pieces on one or more chosen instruments/voice demonstrating: <ul style="list-style-type: none"> ➤ a programme selection representative of a variety of stylistic, cultural and historical contexts of the chosen instrument/voice; ➤ a developed sense of stylistic performance within a variety of contexts; ➤ musical response including imaginative interpretation of pieces; ➤ increasing awareness of tone quality, articulation and phrasing; ➤ the ability to convey thought, feeling and/or character by using non-verbal communication skills appropriately. 		Performance of a variety of existing solo and ensemble pieces that will display: <ul style="list-style-type: none"> ➤ musical response: awareness of style, tone quality, rhythmic precision, articulation and phrasing; ➤ technical ability: physical control over the instrument, co-ordination and accurate intonation; ➤ sense of performance: ability to communicate to the audience.
Perform a variety of pieces in group context that displays: <ul style="list-style-type: none"> ➤ a programme selection representative of different stylistic uses of the chosen instrument/voice within group context; ➤ the ability to determine whether a supportive or leading role is required within the context of the music performed; ➤ the ability to suggest appropriate methods to achieve balance within the group; ➤ the ability to cope technically with the requirements of the work performed; ➤ the ability to interact positively within a group. 		Performance of own compositions and arrangements in solo or group contexts.
Aural tests from applicable content from LO 3.		
Improvise stylistically within traditional, indigenous and contemporary scales and modes: <ul style="list-style-type: none"> ➤ melodic and/or harmonic improvisation on own choice of four different types of scales or modes.* 	Improvisation: Rhythmic improvisation in relevant styles expanding the skills and knowledge gained in Grades 10 and 11. More advanced stylistic melodic variations of scales and chord progressions.	

*Candidates may choose in which type of scale they prefer to do their improvisation for the external practical Grade 12 examination. This choice of scale must be discussed with the examiner in advance, in order to enable the examiner to prepare improvisation examples in the required scale.

9. RESOURCES OR EQUIPMENT FOR THE ASSESSMENT TASKS

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

BOOKS	EQUIPMENT	FACILITIES
<ul style="list-style-type: none"> • Learner's portfolio of evidence • Music manuscript books • Literature/Articles/Texts on: <ul style="list-style-type: none"> ○ technique of playing the instrument. ○ skills in musical performance. ○ basics of musicianship ○ repertoire for the selected instrument(s) ○ using electronic equipment (see middle column) 	<ul style="list-style-type: none"> ○ One piano for every music room ○ Electronic keyboard with a built-in sequencer ○ One computer per 6 learners with music software and access to 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 & desks ○ One music stand for every 3 learners ○ One steel cabinet in every teacher's studio and theory room. ○ One metronome per teacher 	<ul style="list-style-type: none"> ○ One teachers' studio per full-time teacher. It must have a writing board with staves printed onto them and enough space for an ensemble. ○ One theory room with a writing board with staves printed onto them and an adjacent store room ○ One sound proof practicing room per 6 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 & Neil Robertson Improvisation, Arrangement and Composition (083-4561682)

Anne-Marie Alkema Music (Future Entrepreneurs) (083-7606774)

Bonisile Gcisa Music Notation A Literacy Programme – for solfa/staff notation (082-3588846)

Antoinette Hoek, Grades 10 – 12 Music Theory Workbooks – for aural exercises, French time names, theory exercises, example tests with memorandums, etc. (082-6654955)

Antoinette Hoek, Grades 10 – 12 Music Workbooks with Audio CD for composing, arranging, improvising, form and structure, aural exercises, listening exercises with memorandum, Glossary of terms, etc. (082-6654955)

10. ASSESSMENT TOOLS

The following rubrics may be used to assess the practical work of the PATs, practical tests and examinations:

ASSESSMENT OF TECHNICAL WORK

Total marks out of 15 (30 ÷ 2)

Assessment Criteria	COMPETENCY LEVELS				
	5	4	3	2	1
(10) Technical ability	9-10 Technically fluent and effortless	7-8 Well-prepared and technically secure	5-6 Acceptable	3-4 Technically acceptable, although hesitant	1-2 Technically erratic
(5) Structure	5 Perfect construction	4 Construction is good	3 Construction fairly safe	2 Irregularities in patterned work within overall continuity	1 Total lack of structure of scale
(5) Tone quality and/or intonation	5 High tone quality and/or secure intonation	4 Good tone quality and/or intonation	3 Fair tone quality and/or intonation	2 Tonality not observed and/or intonation insecure	1 Tone quality and/or intonation weak
(5) Response	5 Excellent response	4 Good response	3 Fair response	2 Hesitant response	1 Response very slow and uncertain
(5) Tempo	5 Consistent and appropriate tempo Play is effortless and shows craftsmanship	4 Good tempo. Well prepared.	3 Generally accurate tempo	2 Tempo slower than required	1 Tempo that reflects uncertainty

ASSESSMENT OF PREPARED PIECES

Total marks out of 20 (40 % 2 = 20)

Assessment Criteria	COMPETENCY LEVELS				
	5	4	3	2	1
[10] Technical ability	9-10	7-8	5-6	3-4	1-2
	Authoritative technical command	A good level of technical playing	Generally accurate playing	Limited technical grasp	Very little technical grasp with many errors
[15] Musical sense	12 – 15	9 – 11	6 – 8	4 – 5	1 - 3
	A clear perspective and sense of style	Good sense of performance and appropriate style	A fair sense of performance and style	Performance acceptable but lacking a sense of style	Unacceptable performance and no sense of style
[10] Intonation and/or tone quality	9-10	7-8	5-6	3-4	1-2
	Excellent intonation and/or tone quality	Good intonation and/or tone quality	Fair intonation and/or tone quality	Poor intonation and/or tone quality	Playing out of tune and/or very poor tone quality
[5] Communication	5	4	3	2	1
	Excellent projection and communication of the meaning of the music	A sense of communicating the meaning of the music	Partially successful in communicating the meaning of the music	Lacking a sense to communicate the meaning of the music	Unable to communicate the meaning of the music

ASSESSMENT OF AN ENSEMBLE

Total marks out of 20

Assessment Criteria	COMPETENCY LEVELS				
	5	4	3	2	1
(5) Stylistic Uses	5 A comprehensive understanding of musical style	4 Good understanding of style	3 Partial understanding of style	2 Limited understanding of style	1 No understanding of style
(10) Positive Interaction: Balance, Role: (supportive or leading role) Intonation, Dynamics, Ensemble playing.	9-10 Displays superior command in leading and supporting. Excellent positive musical interaction within the group. Outstanding ability to adapt to the achievement of balance in the group.	7-8 A good sense of leading and supporting A good sense of musical interaction Able to adapt to achieve balance within the group	5-6 Partial display of supporting and leading Partially successful in interacting with the group Partial display of adaptation to balance in the group	3-4 Limited sense of leading and support Lacking a sense of musical interaction Limited sense of adaptation to balance	1-2 No sense of leading and supporting Unable to interact musically with each other Not able to achieve balance in the group
(5) Technical ability	5 Authoritative technical command	4 A good level of technical playing	3 Generally accurate playing	2 Limited technical grasp	1 Very little technical grasp with many errors

ASSESSMENT OF SIGHT-READING

The following table is for sight reading and should be used carefully. In these assessment rubrics it is important to place the learners in the correct category. Once this has been done, then the marks are allocated accordingly. See an example under the heading "Recording and Reporting at the end of this document.

Total marks out of 10 (20 ÷ 2)

Assessment Criteria	COMPETENCY LEVELS				
	5	4	3	2	1
[5] Style & interpretation	5 Excellent interpretation and control	4 Good interpretation and control	3 Satisfactory control of musical style and detail	2 Limited awareness of musical style and detail	1 No attention to musical detail
[10] Accuracy	9-10 Accurate reading	7-8 Mostly accurate	5-6 Acceptable level of accuracy	3-4 Limited accuracy	1-2 Mostly inaccurate
[5] Tempo & fluency	5 A consistent and flowing tempo	4 Tempo and fluency mostly correct	3 Acceptable tempo and fluency	2 Inconsistent tempo and fluency	1 Erratic tempo

ASSESSMENT OF IMPROVISATION

Total marks out of 20

Assessment Criteria	COMPETENCY LEVELS				
	5	4	3	2	1
either	9-10	7-8	5-6	3-4	1-2
RHYTHM	Performs complex rhythmic features on every beat; this means syncopation, dotted rhythms etc.	Plays clear rhythmic improvisation on the beat. Good use of repeated motives and pattern variation.	Some variation and pattern change. Simple rhythmic embellishments.	Some rhythmic embellishments. Very basic improvisation.	Little evidence of rhythmic improvisation. Not able to do any improvisation.
or	9-10	7-8	5-6	3-4	1-2
MELODY	Stylish embellishments; effective variation of given melody; Use of scale fragments, melodic motives, intervals and sequences; more than just ornamentation.	Accurate display of melodic improvisation; variety of embellishments; good use of melodic devices and development; some interesting changes.	Some use of melodic devices and development but nicely executed. Shows an aptitude for melodic improvisation.	Unclear elements of improvisation. Mostly simple ornamentation of the original melody.	Very little evidence of melodic manipulation. Melody is obscure or not recognisable.
or	9-10	7-8	5-6	3-4	1-2
HARMONY	Imaginative application of harmonic improvisation using all of the 4 types of scales	Good application of harmonic applications using 3 of the types of scales	Acceptable understanding of harmonic application using 2 of the types of scales	Partial understanding of harmonic improvisation using 1 of the types of scales	Very little understanding of harmonic improvisation
[10]	5	4	3	2	1
(5) STYLE	Shows stylistic flair and insight.	Clear, consistent and well portrayed sense of style.	Has a sense of the style.	Partial glimpses of style.	Very little sense of style.
(5) PHRASING AND DYNAMICS	Vivid phrasing and dynamics.	Well judged phrasing and dynamics.	Does pay some attention to phrasing and dynamics.	Partial attention to phrasing and dynamics.	Absence of dynamics and phrasing.

Pay attention to the weighting of the various components.

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ASSESSMENT OF COMPOSITION

Total marks out of 20 (40 % 1.6 = 20)

Assessment Criteria	COMPETENCY LEVELS				
	5	4	3	2	1
[10] Ideas	9-10	7-8	5-6	3-4	1-2
	Inventive musical ideas	Good musical ideas	Reasonable musical ideas	A small range of simple ideas	Little attempt to produce any musical ideas
[5] Structure	5	4	3	2	1
	Effective structure creating continuity	Suitable structure enhancing continuity	Reasonable attention to structure and continuity	Structure evident with limited sense of continuity	Ineffective structure with little sense of continuity
[5] Use of medium (technology, instruments & texture)	5	4	3	2	1
	Effective and idiomatic use of resources	Good use of resources	Reasonable use of resources	Awkwardness in the use of resources	Poor use of resources
[15] Compositional technique	12 – 15	9 – 11	6 – 8	4 – 5	1 - 3
	Inventive and confident use of techniques	Suitable use of techniques	Generally secure use of techniques	Some attempt using techniques	Weak and uninventive use of techniques
[5] Score presentation/ notation	5	4	3	2	1
	Clear, well-presented	Clear scores, but missing detail	Mostly accurate scores, lacking detail	Satisfactory scores with ambiguities	Poor score presentation

ASSESSMENT OF ARRANGEMENT

Total marks out of 20 (40 % 1.6 = 20)

Assessment Criteria	COMPETENCY LEVELS				
	5	4	3	2	1
Ideas [15] Matching (e.g. of instruments or words), accompaniment and harmony, variation, development, style consistency, pleasing aural impression, musicality	12 – 15	9 – 11	6 – 8	4 – 5	1 - 3
	Original and imaginative musical ideas	Good musical ideas	Reasonable musical ideas	A small range of simple ideas	Weak sense of musical ideas
Structure [5] Design, melodic focal points, good bass line, thematic relationship to given parts, balanced compass and phrasing	5	4	3	2	1
	Effective structure creating continuity	Suitable structure enhancing continuity	Reasonable attention to structure and continuity	Structure evident with limited sense of continuity	Ineffective structure with little sense of continuity
Use of medium [5] Technology, texture. Idiomatic and appropriate to chosen instrument(s) or voice(s)	5	4	3	2	1
	Effective and idiomatic use of resources	Good use of resources	Reasonable use of resources	Awkwardness in the use of resources	Poor use of resources
Compositional technique [10] Creative manipulation of motives and other devices appropriate to the style	9-10	7-8	5-6	3-4	1-2
	Inventive and confident use of techniques	Suitable use of techniques	Generally secure use of techniques	Some attempt using techniques	Weak and uninventive use of techniques
Score presentation/ notation [5] Correctness of all notational aspects	5	4	3	2	1
	Clear, well-presented	Clear scores, but missing detail	Mostly accurate scores, lacking detail	Satisfactory scores with ambiguities	Poor score presentation

GENERAL PERFORMANCE RUBRIC

All assessment of musical performance, by its very nature contains an element of subjectivity. Music teachers, however, agree that a performance can be assessed successfully if basic criteria are adhered to.

These criteria and weightings appear to the right:

Performance Criteria	Weighting
Fluency	10
Accuracy	10
General: * Tone production / Touch * Intonation * Technical competence * Appropriate tempo	30
Stylistic sense	30
Musical understanding	20
Total:	100

RECORDING AND REPORTING

This is an example of scoring in an improvisation rubric:

MARK	/ 20	5	4	3	2	1
RHYTHM	(10)	X				
MELODY	(10)		X			
HARMONY	(10)			X		
STYLE	(5)			X		
PHRASING AND DYNAMICS	(5)			X		

For **rhythmic improvisation** the learner would have scored as follows: 10 for rhythm, 3 for style and 3 for phrasing and dynamics. This gives the learner a total of 16 out of 20.

For **melodic improvisation** the learner would have scored as follows: 8 for melody, 3 for style and 3 for phrasing and dynamics. This gives the learner a total of 14 out of 20.

For **harmonic improvisation** the learner would have scored as follows: 6 for rhythm, 3 for style and 3 for phrasing and dynamics. This gives the learner a total of 12 out of 20.

11. INFORMATION FOR THE LEARNER

The **minimum standard** required for Grade 12 is comparable to Grade 5 of the official examination bodies. Candidates are encouraged to reach a standard of at least Grade 6 in Grade 12.

Learners will select their own **pieces** for their programme each year. No pieces are prescribed, but candidates must submit copies of the works to be performed during the examination. The pieces must be on a par with those of the official external examination bodies.

Learners are encouraged to select **pieces** and **scales** from the syllabi of *Unisa, Associated Board of the Royal Schools of Music* and *Trinity College of London*. Learners who play light classics or popular music may use the prescribed pieces in the *ALMSA* syllabus.

One or two of the pieces performed must be an **ensemble**. An ensemble must consist of a minimum of two persons. It may also be a solo within a bigger group context, e.g. soloists within a choir, concerto or solo with orchestra or a lead guitar. The part performed by the candidate must be clearly audible. Only one learner must play/sing a specific part. Two or more learners may not duplicate a part. The ensemble works must be submitted for approval to the examiner prior to the examination.

The **instruments** selected must be one of accredited the instruments for which syllabi exist of one of the official examining bodies. This rule does not apply to learners presenting African instruments. (see next paragraph) Candidates may present their examinations on more than one instrument.

Learners may choose to learn to play six different **African instruments** over a period of three years: Two instruments from a selected ethnic group in Grade 10, two different instruments from a different ethnic group in Grade 11 and again two different instruments from another ethnic group in Grade 12. This means that after three years the learner will be able to play six African instruments; two instruments from three different ethnic backgrounds every year. These six African instruments may be presented in stead of reaching a standard of at least Grade 5 in Grade 12.

Learners may also choose between **composition** and **arrangement** for Learning Outcome 2. It must have a length of at least 24 bars. A quality work is expected, using e.g. various compositional techniques. Learners are encouraged to compose or arrange for their own instrument or voice, e.g. guitar and voice, or recorder and piano.

Learners may also present examinations of *Unisa, Associated Board of the Royal Schools of Music* or *Trinity College of London*, as one of their Grade 12 subjects. This consists of three components: A practical examination, a suitable theory examination and four prescribed assessment tasks. (see p.9)

Learners are allowed to present Music as **two** of their Grade 12 **subjects**, provided that two different instruments are presented. The one subject would then be Music as in the National Curriculum Statement. The other one would be a *Unisa, Trinity College* or *Royal Schools* examination, accredited as a Grade 12 subject by the Department of Education.

12. INFORMATION FOR LEARNERS SELECTING THE ACCREDITATION ROUTE:**UNISA**

NSC GRADE 10		NSC GRADE 11		NSC GRADE 12	
<i>Practical</i>	<i>Theory</i>	<i>Practical</i>	<i>Theory</i>	<i>Practical</i>	<i>Theory</i>
Grade 4	Grade 3	Grade 5	Grade 4	Grade 6	Grade 5
Grade 5	Grade 4	Grade 6	(Grade 5)	Grade 7	Grade 5
Grade 6	Grade 5	(Grade 6)	(Grade 5)	Grade 7	Grade 6
Grade 7 or higher	Grade 5 or higher	(Grade 7) or higher	(Grade 6) or higher	Grade 8 or higher	Grade 6 or higher

TRINITY COLLEGE / ROYAL SCHOOLS

NSC GRADE 10		NSC GRADE 11		NSC GRADE 12	
<i>Practical</i>	<i>Theory</i>	<i>Practical</i>	<i>Theory</i>	<i>Practical</i>	<i>Theory</i>
Grade 4	Grade 4	Grade 5	Grade 5	Grade 6	Grade 6
Grade 5	Grade 5	Grade 6	(Grade 6)	Grade 7	Grade 6
Grade 6	Grade 6	(Grade 6)	(Grade 6)	Grade 7	Grade 7
Grade 7 or higher	Grade 6 or higher	(Grade 7) or higher	(Grade 7) or higher	Grade 8 or higher	Grade 7 or higher

Learners must do a practical and theoretical exam every year. There may be one gap year in Grade 11: One for theory and one for practical. This means a learner will be allowed not to do a following practical or theoretical examination in Grade 11.

The cases where this is possible are indicated in brackets.

Please remember the four tasks that have to be done for the year mark (CASS mark). Every task will count 25 marks, with a total of 100 for internal assessment (CASS).

Please consult the Learning Programme Guidelines for Music (Annexure 4) for full particulars.