



# basic education

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

## **MUSIC**

### **EXAMINATION GUIDELINES**

#### **GRADE 12**

**2021**

**These guidelines consist of 22 pages**

**TABLE OF CONTENTS**

	<b>Page</b>
<b>1. INTRODUCTION</b>	<b>3</b>
<b>2. ASSESSMENT IN GRADE 12</b>	<b>4</b>
2.1 Format of the Music papers	4
2.2 Practical performance examinations	<b>9</b>
2.2.1 Organisation	9
2.2.2 Conduct during the examinations	9
2.2.3 Standardisation of the examination	9
2.3 Taxonomy	10
<b>3. FOUNDATIONAL KNOWLEDGE</b>	<b>12</b>
3.1 Practical component (Topic 1)	12
3.2 Written examination Paper 1	12
3.3 Music comprehension Paper 2	12
<b>4. QUALITY OF CONTENT, THE USE OF LANGUAGE AND PRESENTATION</b>	<b>13</b>
<b>5. ASSESSMENT CRITERIA</b>	<b>14</b>
5.1 Technical work Sample of Technical Assessment	14
5.2 Sight-reading	18
5.3 Aural Tests Sample of Aural Assessment: For Examiner Sample of Aural Assessment: Answer Sheet for Candidate	19
5.4 Performance pieces	21
<b>6. CONCLUSION</b>	<b>22</b>

## 1. INTRODUCTION

The *Curriculum and Assessment Policy Statement (CAPS)* for Music outlines the nature and purpose of the subject Music. This guides the philosophy underlying the teaching and assessment of the subject in Grade 12.

The purpose of these Examination Guidelines is to:

- Provide clarity on the depth and scope of the content to be assessed in the Grade 12 National Senior Certificate Examination in Music.
- Assist teachers to adequately prepare learners for the examinations.

This document deals with the final Grade 12 external examinations. It does not deal in any depth with the School Based Assessment or the Practical Assessment Tasks as these are clarified in a separate document which is updated more regularly.

This guideline should be read in conjunction with:

- *National Curriculum Statement (NCS) Curriculum and Assessment Policy Statement (CAPS): Music*
- *National Protocol of Assessment: An addendum to the policy document, the National Senior Certificate: A qualification at Level 4 on the National Qualifications Framework (NQF), regarding the National Protocol for Assessment (Grades R–12)*
- National policy pertaining to the programme and promotion requirements of the National Curriculum Statement, Grades R–12

The following tables provide an overview of the assessment of Music as a subject:

Topic	Marks
<b>Practical examinations</b>	
Topic 1 Music Performance and Improvisation	150
<b>Written examinations</b>	
Topics 2 and 3	
Paper 1 Music Literacy and General Music Knowledge	120
Paper 2 Music Comprehension	30
<b>TOTAL MARK</b>	<b>300</b>

### Practical Examinations

	Marks
Technical development (scales and study) or Technical development (two studies)	10 + 20 = 30 or 15 + 15 = 30
Performance pieces	3 x 30 = 90
Sight-Reading	15
Aural tests	15
<b>TOTAL</b>	<b>150</b>

## 2. ASSESSMENT IN GRADE 12

### 2.1 Format of the Music papers

#### **MUSIC PAPER 1: MUSIC LITERACY AND GENERAL MUSIC KNOWLEDGE SECTIONS A, B and C/D/E (120 MARKS)**

- The duration of the paper is three hours. Approximately one and a half hours should be devoted to Section A (Topic 2 – Music Literacy) and approximately one and a half hours should be devoted to Sections B and C/D/E (Topic 3 – General Music Knowledge).
- In the GMK section candidates must only answer questions from one stream (Section C or D or E).
- Candidates are not allowed access to a musical instrument during the examination.

#### **SECTION A: MUSIC LITERACY (60 MARKS) - Compulsory**

##### **Question 1: Theory of Music (15 marks)**

- Questions on the Theory of Music will be based on a variety of musical scores.
- Short questions, not related to the score, may also be asked.
- Basic foundational knowledge are essential building blocks for the Grade 12 work.
  - These include all simple and compound time signatures, irregular time signatures 5/4 and 7/4, all note values as well as triplets and duplets, key signatures and accidentals, all clefs, technical names, elements of music (tone colour, duration (metre, rhythm, tempo), pitch (melody, tonality, harmony), dynamics, texture, structure, mood and atmosphere).
- Refer to Topic 2 of CAPS (Grade 12) for Theory of Music content.
  - Intervals: all simple and compound; inversions
  - Key signatures: in all four clefs; all accidentals
  - Rhythm and metre: all simple, compound and the irregular time signatures 5/4 and 7/4; correct grouping
  - Note values: all note values as well as triplets and duplets; all rests
  - Scales:
    - Major and all minors (natural, harmonic and melodic)
    - Chromatic scales: any construction acceptable
    - Pentatonic scales: major and minor pentatonic versions
    - Melodic minor modes (Jazz): only I, V and VII
  - Terminology:
    - Prescribed terms for Grade 12 only
    - Technical names of scale degrees

##### **Question 2: Composition (15 marks)**

- Candidates will be required to create a melody for melodic instrument or voice.
- The melody can be in a major or minor key.
- **Length:** 12 bars in ABA form
- **Material:** The following might be given:
  - An opening motive
  - Rhythmic pattern
- **Notation:** The following musical notations may be used:
  - Staff notation
  - Tonic-solfa may be used if the melody is for voice without text.
- **Articulation indications:** These must be used correctly on the score. Dynamic indications may be added.

**Question 3: Harmonic Analysis (15 marks)**

- Questions on harmonic analysis will be based on a variety of musical scores.
- Refer to Topic 2 of *CAPS* (Grade 12) for Theory of Music content.
- All answers must be accompanied by appropriate figuring of the chords (Roman numerals for four-part harmony (WAM or IAM) and chord symbols for instrumental pieces/excerpts/examples (JAZZ or IAM)).
- Candidates may be required to complete a cadence, add non-chordal notes, etc.

**Question 4: Harmonisation (15 marks)**

- Candidates will be required to harmonise a given soprano melody by adding three vocal parts (alto, tenor and bass), or to complete an instrumental piece in jazz style of which the melodic line is given.
- Answers may be accompanied by appropriate figuring of the chords (Roman numerals for four-part harmony (WAM or IAM) and chord symbols for instrumental pieces (JAZZ or IAM)).

**SECTION B: GENERAL MUSIC KNOWLEDGE (10 MARKS) - Compulsory****Question 5: South African Music Industry (10 marks)**

- Candidates will be required to answer short or longer questions on the South African music industry.
- Refer to Topic 3 of *CAPS* (Grade 12) for South African music industry content.

**SECTION C: INDIGENOUS AFRICAN MUSIC (50 MARKS) – Chosen Stream****Note the following important aspects:**

- Research the history of modern IAM topics:
  - Migrant Labour System (MLS) and its influence on the development of music
  - Development of African Jazz in relation to international trends
  - Timeframe for modern constructs:
    - Marabi
    - Kwela
    - Isicathamiya
    - Maskandi
    - Mbaqanga
    - Malombo jazz
- Metaphors of music and life in indigenous African societies:
  - African drumming
  - African dance
  - Children's music/dance
  - Rituals
  - Divinity
- Content as given in the *CAPS*
- Modern Constructs
- Prescribed works will be provided in a separate document by the Directorate of Curriculum Management.

The section will have the following types of questions on the given descriptions:

**Short questions (20 marks)**

- Terms/Terminology
- All styles and genres as mentioned in CAPS
- An in-depth study of two prescribed works per style
- While the focus is on the prescribed work for each artist/group, learners are expected to listen to a wide variety of music from the prescribed styles.

**Paragraphs/Comparisons/Brief notes/Tables etc. (15 marks)**

- All styles and genres as mentioned in CAPS
- An in-depth study of two prescribed works per style
- While the focus is on the prescribed work for each artist/group, learners are expected to listen to a wide variety of music from the prescribed styles with a view to distinguishing characteristics specific to each style.

**Essay (15 marks)**

- All styles and genres as mentioned in CAPS

OR

**SECTION D: JAZZ (50 MARKS) – Chosen Stream**

**Note the following important aspects:**

- Definitions, elements, and characteristics of all genres
- Short biography of composers, artists, or groups
- Prescribed works will be provided in a separate document by the Directorate of Curriculum Management.

**Short questions (20 marks)**

- Terms/Terminology
- All styles and genres as mentioned in CAPS
- An in-depth study of one prescribed work and the relevant artist/group per style
- While the focus is on the prescribed work for each artist/group, learners are expected to listen to a wide variety of music from the prescribed styles with a view to distinguishing characteristics specific to each style.

**Paragraphs/Comparisons/Brief notes/Tables etc. (15 marks)**

- All styles and genres as mentioned in CAPS
- An in-depth study of one prescribed work and the relevant artist/group per style
- While the focus is on the prescribed work for each artist/group, learners are expected to listen to a wide variety of music from the prescribed styles with a view to distinguishing characteristics specific to each style.

**Essay (15 marks)**

- All styles and genres as mentioned in CAPS

OR

**SECTION E: WESTERN ART MUSIC (50 MARKS) – Chosen Stream****Note the following important aspects:**

- Definitions of all genres (symphony, symphonic poem, concert overture and opera) and sub-genres (comic opera, Singspiel, serious opera, aria, recitative, etc.)
- The layout of an orchestral score
- Development of the symphony orchestra and instrumentation (Baroque orchestra, Mannheim, standard Classical orchestra)
- Summary of the historic development of the opera (Camerata, Monteverdi, Gluck)
- Prescribed works will be provided in a separate document by the Directorate of Curriculum Management.

**Short questions (20 marks)**

- Terms/Terminology
- Symphony, symphonic poem, and concert overture
- Opera and development of opera (Camerata, Monteverdi, Gluck)
- Form analysis: sonata form, Minuet and Trio, and rondo form
- Development of the symphony orchestra and instrumentation (Baroque orchestra, Mannheim, standard Classical orchestra)

**Paragraphs/Comparisons/Brief notes/Tables etc. (15 marks)**

- Symphony, symphonic poem, and concert overture
- Opera and development of opera (Camerata, Monteverdi, Gluck)
- Form analysis: sonata form, Minuet and Trio, and rondo form
- Development of orchestra and instrumentation (Baroque orchestra, Mannheim, Standard Classical orchestra)

**Essay (15 marks)**

- All styles and genres as mentioned in *CAPS*

**MUSIC PAPER 2: MUSIC COMPREHENSION  
SECTIONS A, B AND C (30 MARKS)**

- The duration of the paper is one and a half hours.
- In Paper 2 all candidates will be expected to respond to music of a variety of styles and traditions.
- This paper will be written while candidates listen to soundtracks on an official examination CD.
- Every Grade 12 examination centre will be provided with an audio CD, which must be played to the candidates during the final examination.
- If a school offers more than one stream (IAM, JAZZ, WAM), the following guidelines should be followed:
  - Each stream/choice should be written in a separate venue.
  - Each venue should be equipped with suitable sound equipment.
  - Each venue should have its own CD. (Department should be informed of the required number of CDs in time.)
  - An invigilator should be present in each venue.
- The CD must be tested by the chief invigilator at least one week before the examination takes place. It should be tested on the same equipment to be used during the examination.
- The Music teacher may not be present during the testing of the CD.
- During the examination, the invigilator/Music teacher must play the tracks the required number of times, according to the instructions in the paper. Enough time between questions must be allowed for the candidates to complete their answers.
- Basic foundational knowledge are essential building blocks for understanding Grade 12 work.
  - These include all simple and compound time signatures, all note values, key signatures, elements of music (tone colour, duration [metre, rhythm, and tempo], pitch [melody, tonality, and harmony], dynamics, texture, structure, mood and atmosphere) and compositional techniques.

**SECTION A: AURAL RECOGNITION (10 MARKS) - Compulsory**

The following types of questions may be asked:

- Rhythmic dictation
- Rhythmic and melodic dictation
- Recognition of intervals, scales, non-harmonic notes, chords, cadences, compositional techniques, instruments, genres, elements of music

**SECTION B: RECOGNITION OF CONCEPTS (12 MARKS) – Chosen Stream**

There will be choice questions for the IAM, JAZZ and WAM streams:

- Questions will be asked on genres, style periods, instruments and voice types.
- This includes prescribed musical styles/composers/artists, musical forms, style characteristics, and elements of music.

**SECTION C: FORM ANALYSIS (8 MARKS) - Compulsory**

- Questions will be asked on one of the following form structures:
  - Binary form (AB)
  - Ternary form (ABA)
  - AABA
  - Twelve-bar Blues
  - Verse and chorus form
  - Basic African forms: call and response, solo songs, mixed structural forms
- A music score will be provided in the examination. Candidates must be able to indicate the main sections, keys, cadences and compositional techniques on the score. Other form-related questions, requiring a written response, may also be asked.



## 2.2 Practical Performance Examinations

### 2.2.1 Organisation

- The final practical examinations take place from August to the end of October.
- These examinations are assessed by a panel of at least two, preferably three examiners, consisting of a moderator (subject advisor) and one or two instrumental specialists (teachers) unless there are extraordinary circumstances, in which case the schools will be informed of the examination model to be used.
- Candidates may not be examined by teachers from their own schools (including external instrumental teachers) but may be accompanied by such teachers. Accompanists may only be present in the examination venue for the actual performance of the relevant piece(s).
- The Music teacher of the school or the instrumental teacher may attend the examination as an observer, but may not discuss or know the marks.
- No marks may be divulged to the teacher, instrumental teacher or the parent. All practical marks must be treated with strict confidentiality like all written papers in all subjects.
- A timetable is set up in consultation with the school and the provincial department by the provincial co-ordinator.
- An attendance register must be signed by all candidates on the day of the examination.
- All aspects of the examination are assessed during a session of approximately 30–40 minutes per candidate.
- The examination venue need not be on the school premises but must be suitably equipped and silence must be maintained around the venue.
- Candidates must be dressed in their school uniforms.
- All documentation, e.g. aural tests and sight-reading samples will be provided by the provincial department.

### 2.2.2 Conduct during the examinations

- Examiners and candidates must arrive at the examination venue at least 30 minutes before the starting time.
- Candidates must provide a copy of an official scale list for the scales and technical work.
- Candidates must provide an original published score and two copies of all the pieces in their chosen repertoire.
- Candidates must provide a copy of their IDs on entering the examination venue.

### 2.2.3 Standardisation of the examinations

- Teachers must ensure that the standard of the chosen repertoire is at an acceptable level. Level descriptors can be found on page 11 paragraph 2.6 of the *CAPS* document. Any uncertainties about the required standard should be followed up with the provincial subject advisor at the beginning of the Grade 12 year. Presenting pieces below this standard will result in proportional penalisation calculated as follows:

Intermediate Level (Higher)	Grade IV	Mark $\times$ 4/5
Intermediate Level (Lower)	Grade III	Mark $\times$ 3/5
Elementary Level (Higher)	Grade II	Mark $\times$ 2/5
Elementary Level (Lower)	Grade I	Mark $\times$ 1/5

- Candidates offering more than one instrument may choose to do their technical work and sight-reading on any of their instruments.
- Candidates offering voice must prepare all the prescribed technical exercises, of which five will be assessed plus one vocal study. Alternatively, candidates may choose to present two vocal studies and omit technical exercises.

- Candidates offering African instruments or percussion must prepare all the prescribed technical exercises/rudiments, of which five will be assessed plus one study. Alternatively, candidates may choose to present two studies and omit the technical exercises.
- A study can be any independent, complete piece of music that improves a musical skill (expression, tone production, technique etc.). The title does not need to include the words study, etude or exercise, and it may be accompanied (in case of a single line instrument).
- The standard of the studies must be at an Advanced Level (Grade V).
- In each stream (IAM, Jazz and WAM) candidates will do a sight-reading test in the examination.
- Candidates will be given up to one minute preparation time during which they have to study the sight-reading piece without making any sound with their instruments/voices.
- Aural tests will be provided by the provincial department and will include three different tests: sight-singing, clapping a rhythm and singing of triads (including singing of chords for IAM and JAZZ).
- Sample assessments follow later in the document.

### 2.3 Taxonomy

- Varying cognitive levels will be reflected in all written papers according to the following ratios.

30%	Low-level questions (Levels 1 and 2)
40%	Medium-level questions (Levels 3 and 4)
30%	High-level questions (Levels 5 and 6)

The table below gives an indication of the different levels at which questions may be set.

Knowledge	Comprehension	Application	Analysis	Evaluation	Creation
Level 1	Level 2	Level 3	Level 4	Level 5	Level 6
<ul style="list-style-type: none"> <li>• Define</li> <li>• Describe</li> <li>• Find</li> <li>• Identify</li> <li>• List</li> <li>• Listen</li> <li>• Match</li> <li>• Name</li> <li>• Notate</li> <li>• Recognise</li> <li>• Select</li> <li>• State</li> </ul>	<ul style="list-style-type: none"> <li>• Classify</li> <li>• Demonstrate</li> <li>• Describe</li> <li>• Discuss</li> <li>• Do</li> <li>• Explain</li> <li>• Give examples</li> <li>• Illustrate</li> <li>• Indicate</li> <li>• Outline</li> <li>• Summarise</li> </ul>	<ul style="list-style-type: none"> <li>• Apply</li> <li>• Change</li> <li>• Choose</li> <li>• Compare</li> <li>• Complete</li> <li>• Construct</li> <li>• Contrast</li> <li>• Determine</li> <li>• Figuring of chords</li> <li>• Notate</li> <li>• Order</li> <li>• Show</li> <li>• Use</li> </ul>	<ul style="list-style-type: none"> <li>• Analyse</li> <li>• Classify</li> <li>• Comment</li> <li>• Compare</li> <li>• Critique</li> <li>• Discriminate</li> <li>• Distinguish</li> </ul>	<ul style="list-style-type: none"> <li>• Explain</li> <li>• Figure chords</li> <li>• Infer</li> <li>• Interpret</li> <li>• Select</li> <li>• Separate</li> <li>• Study</li> </ul>	<ul style="list-style-type: none"> <li>• Assess</li> <li>• Convince</li> <li>• Debate</li> <li>• Examine</li> <li>• Find errors</li> <li>• Judge</li> <li>• Recommend</li> <li>• Compose</li> </ul>

**NOTE:** The level of difficulty of questions will not be determined by the verb used – rather by the context of the question/content asked.

**GUIDELINES FOR USING VERBS WHEN SETTING A QUESTION****Level 1**

• List	State in the briefest form, e.g. <i>Name two maskandi artists/performers</i>
• Name	Label something, e.g. <i>Name the composer of the Pastoral Symphony</i>
• Identify	Single out an item hidden among other information, e.g. <i>Identify the type of non-chordal note</i>
• Describe	Give a brief account of something, e.g. <i>Describe the instruments used in a performance of Pata Pata by Miriam Makeba</i>
• Define	Give the exact meaning of a term or concept, e.g. <i>Define an overture</i>

**Level 2**

• Explain	Make something clear, e.g. <i>Explain what maskandi is in your own words</i>
• Summarise	Give a shortened version of essential facts, e.g. <i>Write a short summary of the story line of the Magic Flute</i>
• Outline	Give the bare essentials, e.g. <i>Give an outline of the history of Cape jazz</i>
• Do	Follow an instruction, e.g. <i>Write down the major scale which has four sharps</i>

**Level 3**

• Compare/ Contrast	Show how concepts/styles/works are alike or different, e.g. <i>Compare the style characteristics of Abdullah Ibrahim and Robbie Jansen</i>
• Use	Utilise information in order to clarify meaning, e.g. <i>Use the following list of elements to write a paragraph on the style characteristics of Mozart</i>
• Apply	Use knowledge and understanding to clarify, e.g. <i>Rewrite the following melody in the relative minor key</i>

**Level 4**

• Discriminate	Tell the difference between concepts, e.g. <i>Show the difference between the exposition and the recapitulation in the sonata</i>
• Distinguish	Identify the characteristics which indicate difference, e.g. <i>What is the difference between a programme symphony and a symphonic poem?</i>
• Critique	Give an opinion on solid factual grounds, e.g. <i>How do the characteristics of African jazz manifest in this piece?</i>
• Analyse	Break down into constituent parts to be able to understand, e.g. <i>Analyse the form of the following song/aria</i>
• Figure chords	Describe chords and progression, e.g. <i>Provide figuring for the chords in bars 5 and 6 by writing the key, chord and position (inversion)</i>

**Level 5**

• Assess	Make a statement on the quality, e.g. <i>Assess the stylistic accuracy of the following jazz solo</i>
• Examine	Make an in-depth study of a certain aspect, e.g. <i>How does the texture of this composition vary between bars 12 and 20?</i>
• Debate	Write about something from more than one perspective, e.g. <i>Debate, in your own words, if Beethoven can be considered a Classical or Romantic composer</i>

**Level 6**

• Compose	Create new music, e.g. <i>Compose a melody using the given opening</i>
• Harmonisation	Harmonise or write an accompaniment for a given melody, e.g. <i>Write an accompaniment for the following piano melody</i>
• Opinion	Give a substantiated view of a work or performance, e.g. <i>Give two reasons why you regard this performance as aesthetically pleasing or not</i>

**3. FOUNDATIONAL KNOWLEDGE****3.1 Practical (Topic 1)**

The prior knowledge acquired and skills developed up to Grade 12 are absolutely essential for the successful presentation of Music as a subject in the final year of study.

Candidates cannot start with Music as a subject in Grade 12 unless they have already acquired the required practical performance skills.

**3.2 Written Examination: Paper 1 (Topic 2 and Topic 3)**

**Music Literacy** (Topic 2), by its very nature, is accumulative in the FET phase. Therefore, the content of the Music Literacy section of the paper will include foundational knowledge.

**General Music Knowledge** (Topic 3) includes the study of the music industry which is compulsory for all three streams. The specific questions of the three streams (IAM, JAZZ, WAM) will be asked from the Grade 12 content. It is important, however, that candidates have a general knowledge of the basic elements of music, styles of music, instruments and form.

**3.3 Music Comprehension: Paper 2**

All skills and application of knowledge acquired in Grades 10 and 11 will be assessed together with the new content knowledge acquired in Grade 12.

#### **4. QUALITY OF CONTENT, THE USE OF LANGUAGE AND PRESENTATION**

##### **Presentation**

- Music Literacy and Aural questions containing music notation must be answered in pencil and must be clear and unambiguous.
- All other questions must be answered in blue or black ink.
- Where form analysis is done, the conventions of form analysis must be followed, e.g. sections indicated above the score, key and chords below the score and compositional techniques in the score.

##### **Types of answers in General Music Knowledge**

- Answers should present relevant information in full sentences with correct spelling, punctuation and grammar.
- Single-word answers or bullet form should only be used when specifically requested.
- Answers presented in paragraph format must be coherent and logical.
- Essay-type questions must include an introductory paragraph, body (containing one or more paragraphs) and a concluding paragraph. Marks will be awarded for correct use of this essay format.

**5. ASSESSMENT CRITERIA**

The assessment criteria for technical work, sight-reading and performance pieces are provided below.

**5.1 Technical assessment**

**OPTION 1: WESTERN INSTRUMENTS**

Candidates must prepare all the scales and arpeggios of a recognised examination body's list. Examiners will choose scales and arpeggios according to the list below.

**SCALES AND ARPEGGIOS**

(2 MARKS EACH)

Scales and Arpeggios

- 1. Major scale: \_\_\_\_\_
- 2. Minor scale: \_\_\_\_\_
- 3. Chromatic scale: \_\_\_\_\_
- 4. Major arpeggio: \_\_\_\_\_
- 5. Minor arpeggio: \_\_\_\_\_

**TOTAL** \_\_\_\_\_  
**10**

**ASSESSMENT CRITERIA OF TECHNICAL WORK**

5 x 2 = 10

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

The assessment criteria for the study are on page 16.

<b>TECHNICAL WORK</b>		
	<b>MAXIMUM MARK</b>	<b>MARK AWARDED</b>
SCALES AND ARPEGGIOS	10	
STUDY	20	
<b>TOTAL</b>	<b>30</b>	

TWO studies may replace the Scales/Technical exercises and ONE study.

**OPTION 2: VOICE AND PERCUSSION/IAM INSTRUMENTS**

<b>VOICE: TWO STUDIES</b>		
	<b>MAXIMUM MARK</b>	<b>MARK AWARDED</b>
STUDY 1	15	
STUDY 2	15	
<b>TOTAL</b>	<b>30</b>	

OR

<b>PERCUSSION/AFRICAN INSTRUMENTS</b>		
	<b>MAXIMUM MARK</b>	<b>MARK AWARDED</b>
STUDY 1	15	
STUDY 2	15	
<b>TOTAL</b>	<b>30</b>	

OR

**OPTION 3: VOICE AND PERCUSSION/AFRICAN INSTRUMENTS**

**VOICE AND PERCUSSION/AFRICAN INSTRUMENTS**

**(2 MARKS EACH)**

Scales/Arpeggios/Rudiments/Exercises

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_

**TOTAL** \_\_\_\_\_  
**10**

**ASSESSMENT CRITERIA OF TECHNICAL WORK**

5 x 2 = 10

2	Fluent, accurate and even with a competent technical facility, high quality of tone and secure intonation, prompt response
1½	Technically secure with occasional errors resulting from stress, quality of tone and intonation mostly reliable, generally prompt responses
1	Mostly fluent but some unevenness of technique, some degree of variety in quality of tone and intonation' hesitant and uncertain responses with occasional restarts
½	Limited knowledge of the structure with frequent errors in notes and technically incompetent, poor tone quality and intonation, frequent restarts and little concept of key
0	No sense of fluency, many serious errors, no sense of structure

<b>TECHNICAL WORK</b>		
	<b>MAXIMUM MARK</b>	<b>MARK AWARDED</b>
SCALES AND ARPEGGIOS	10	
STUDY	20	
<b>TOTAL</b>	<b>30</b>	



**ASSESSMENT CRITERIA FOR STUDY**

<b>FLUENCY; ACCURACY</b>  <b>20</b>	<b>STYLISTIC SENSE</b>  <b>20</b>	<b>GENERAL</b>  <b>20</b>
<b>(18–20) EXCELLENT</b> Accurate, fluent and precise playing	<b>(18–20) EXCELLENT</b> Clear understanding of the required style	<b>(18–20) EXCELLENT</b> Excellent tone production, touch, intonation, technical competence and suitable tempo
<b>(14–17) GOOD</b> Mainly accurate and fluent playing	<b>(14–17) GOOD</b> Good sense of performance in appropriate style	<b>(14–17) GOOD</b> Good tone production, touch, intonation, technical competence and tempo
<b>(10–13) AVERAGE</b> Essentially accurate with adequate fluency	<b>(10–13) AVERAGE</b> A fair sense of the required style	<b>(10–13) AVERAGE</b> Fair tone production, touch, intonation, technical competence and tempo
<b>(6–9) ACCEPTABLE</b> Tentative tempo, pulse often not clear, frequent hesitations; limited level of accuracy	<b>(6–9) ACCEPTABLE</b> Performance shaky and lacking a sense of style	<b>(6–9) ACCEPTABLE</b> Some idea of tone production, touch, intonation, technical competence and tempo
<b>(0–5) UNACCEPTABLE</b> Very poor continuity with frequent stumbles, restarts and/or stoppages; very little accuracy; many errors	<b>(0–5) UNACCEPTABLE</b> Style just vaguely discernible	<b>(0–5) UNACCEPTABLE</b> Lacking tone production, touch, intonation, technical competence and tempo
<b>60 marks ÷ 3 = 20 marks (Options 1 and 3) OR 60 marks ÷ 4 = 15 marks (Option 2)</b>		

**5.2 Sight-reading****ASSESSMENT CRITERIA FOR SIGHT-READING**

<b>STYLE AND INTERPRETATION</b> 5	<b>ACCURACY</b> 5	<b>FLUENCY</b> 5
<b>(5) EXCELLENT</b> Musically persuasive, convincing shaping of phrases, artful articulation and dynamics	<b>(5) EXCELLENT</b> Accurate reading of notes and rests	<b>(5) EXCELLENT</b> Consistent and suitable tempo, fluent performance
<b>(4) GOOD</b> Some understanding of phrasing, articulation and dynamics	<b>(4) GOOD</b> Mostly accurate reading of notes and rests,	<b>(4) GOOD</b> Tempo largely maintained
<b>(3) ACCEPTABLE</b> Satisfactory control of some aspects of musical style	<b>(3) ACCEPTABLE</b> Acceptable level of accuracy in reading of notes and rests	<b>(3) ACCEPTABLE</b> Acceptable tempo, although somewhat slow, fluency acceptable
<b>(2) WEAK</b> Little attention to details of musical interpretation	<b>(2) WEAK</b> Mostly inaccurate reading of notes and rests	<b>(2) WEAK</b> Inconsistent tempo, far too slow, fluency flawed
<b>(0–1) UNACCEPTABLE</b> No attention to musical detail	<b>(0–1) UNACCEPTABLE</b> Performance abandoned or curtailed	<b>(0–1) UNACCEPTABLE</b> Static tempo, no fluency
<b>Total: 15 marks</b>		

5.3 Aural assessment

**SAMPLE: AURAL ASSESSMENT**

**AURAL COMPONENT (15)**

**QUESTION PAPER FOR EXAMINER ONLY**

1. Sight-singing  
(Learner may study sight-singing for 30 seconds. Adjust *doh* if necessary.) (6)



Doh is C | d :m | r .d :r | m .f :s .s | d' :- |

2. Play the music phrase twice. The candidate must clap the rhythm. (6)



3. Singing of triads/chords (3)

3.1	3.2
Play	Candidate sings
Play	Candidate sings
Minor	Major

**IAM/JAZZ Option**

3.1	3.2
Play	candidate sings
Play	candidate sings
Dom 7th	Dim 7th

**TOTAL: 15**

**SAMPLE: AURAL ASSESSMENT**

**AURAL COMPONENT (15)**

**ANSWER SHEET FOR CANDIDATE ONLY**

1. Sight-singing (Learner may study sight-singing for 30 seconds. Adjust *doh* if necessary.) (6)



**OR**

Doh is C | d :m | r .d :r | m .f :s .s | d' :- |

Mark: \_\_\_\_\_

2. Clapping the rhythm (6)

Mark: \_\_\_\_\_

3. Singing of triads/chords (3)

3.1 \_\_\_\_\_

3.2 \_\_\_\_\_

Mark: \_\_\_\_\_

**TOTAL: 15**

#### 5.4 Performance Pieces

- Each candidate must present three pieces of varying styles, tempos and character.
- At least one of the pieces must be an ensemble work. See below:

IAM	JAZZ	WAM
<b>Piece 1</b> Own choice (solo piece/ improvisation/ensemble) (30)	<b>Piece 1</b> Own choice (solo piece/ improvisation/ensemble) (30)	<b>Piece 1</b> Own choice (solo piece) (30)
<b>Piece 2</b> Own choice (solo piece/ensemble) (30)	<b>Piece 2</b> Own choice (solo piece/ensemble) (30)	<b>Piece 2</b> Own choice (solo piece/ensemble) (30)
<b>Piece 3</b> Ensemble (30)	<b>Piece 3</b> Ensemble (30)	<b>Piece 3</b> Ensemble (30)

- For the purposes of this examination an ensemble must consist of 2–8 persons. Each performer must play an independent part which must not be doubled by any other performer's part.
- If an adult or teacher performs with the candidate, at least one other learner must be part of the ensemble.
- Ensemble works played by more than two Grade 12 candidates must be played as many times as deemed necessary by the examiner.
- Improvisation may form part of any of the pieces, but a lead sheet must be provided for the examiner's convenience.
- Candidates who present pieces at a higher standard than the required minimum level will be assessed at the specific standard. They will therefore not be advantaged unless they perform the pieces with technical competence, accurate characterisation and stylistic insight. This means that the candidate who presents pieces at a higher level, but plays them inadequately, will be assessed in the same way as a candidate who plays inadequately at the minimum level.

**ASSESSMENT CRITERIA FOR PREPARED PIECES AND ENSEMBLE**

<b>FLUENCY; ACCURACY</b>	<b>STYLISTIC SENSE; MUSICAL UNDERSTANDING/ INTERPRETATION</b>	<b>GENERAL</b>
<b>20</b>	<b>20</b>	<b>20</b>
<b>(18–20) EXCELLENT</b> Accurate, fluent and precise playing	<b>(18–20) EXCELLENT</b> Clear understanding of the required style; excellent projection and communication of the meaning of the music	<b>(18–20) EXCELLENT</b> Excellent tone production, touch, intonation, technical competence and suitable tempo
<b>(14–17) GOOD</b> Mainly accurate and fluent playing	<b>(14–17) GOOD</b> Good sense of performance in appropriate style; good understanding and communication of the meaning of the music	<b>(14–17) GOOD</b> Good tone production, touch, intonation, technical competence and tempo
<b>(10–13) AVERAGE</b> Essentially accurate with adequate fluency	<b>(10–13) AVERAGE</b> A fair sense of the required style; partially successful in communicating the meaning of the music	<b>(10–13) AVERAGE</b> Fair tone production, touch, intonation, technical competence and tempo
<b>(6–9) ACCEPTABLE</b> Tentative tempo, pulse often not clear, frequent hesitations	<b>(6–9) ACCEPTABLE</b> Performance shaky and lacking a sense of style; little sense of musical understanding	<b>(6–9) ACCEPTABLE</b> Some idea of tone production, touch, intonation, technical competence and tempo
<b>(0–5) UNACCEPTABLE</b> Very poor continuity with frequent stumbles, restarts and/or stoppages, very little accuracy, many errors	<b>(0–5) UNACCEPTABLE</b> Style just vaguely discernible; lacking musical sense	<b>(0–5) UNACCEPTABLE</b> Lacking tone production, touch, intonation, technical competence and tempo
<b>60 marks for each piece ÷ 2 = 30 marks per piece x 3 = 90 marks</b>		

**6. CONCLUSION**

This Examination Guidelines document is meant to articulate the assessment aspirations espoused in the CAPS document. It is therefore not a substitute for the CAPS document and educators should teach to the entire CAPS document.

Qualitative curriculum coverage as enunciated in the CAPS cannot be over-emphasised.