



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

MUSIC

GUIDELINES FOR PRACTICAL ASSESSMENT TASKS

GRADE 12

2025

These guidelines consist of 41 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) 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 completed during 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 PATs 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 PATs differ from subject to subject.

2. TEACHER AND LEARNER GUIDELINES

2.1 How to administer the PATs

- Music has TWO practical assessment tasks (PATs) which carry a combined weight 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 and captured during the first two terms of the Grade 12 year. The PATs may be completed in any order.
- The PAT marks are only taken into account when the final promotional mark is calculated.
- PAT 1 must be done in the form of a single concert performance while 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. (See page 36.)
- The examples in this PAT document serve as a basic guideline only. Teachers may compile their own PATs which are more appropriate to 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 assessments (PAT 1 and the practical examinations) must be done together with either a music teacher from a neighbouring school, or 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, tests, June examinations/controlled 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	50		
1–2	PAT 2: Composition OR Arrangement	50	100	100
SBA				
1	TEST: Literacy GMK Music Comprehension	40 40 20	100	
2	JUNE EXAMINATION: Paper 1 (Literacy & GMK) Paper 2 (Music Comprehension) Paper 3 (Practical) OR CONTROLLED TEST: Literacy GMK Music Comprehension Practical	120 30 150 40 40 20 100	300 OR 200	
3	PRELIMINARY EXAMINATION: Paper 1 (Literacy & GMK) Paper 2 (Music Comprehension) Paper 3 (Practical)	120 30 150	300	700 OR 600 converted to 100
FINAL EXTERNAL EXAMINATION				
4	Paper 1 (Literacy & GMK) Paper 2 (Music Comprehension) Paper 3 (Practical)	120 30 150	300	$300 \times 2 \div 3 =$ 200
PROMOTION TOTAL				400
%				100

3. SPECIFIC REQUIREMENTS FOR THE PATs

PAT	DESCRIPTION	MARKS	
PAT 1	Concert Performance: 1. ONE of THREE (3) performance options: <ul style="list-style-type: none"> • Concert piece (polished repertoire piece) OR • Improvisation OR • Indigenous African Music work (polished repertoire work) 2. Written programme notes on the performed piece 3. Business plan	30 10 10	50
PAT 2	Composition OR Arrangement: ONE of THREE (3) options: <ul style="list-style-type: none"> • Western Art Music: Written/printed detailed score • Jazz: Written/printed detailed score OR live recording with accompanying lead sheet/schematic diagram • Indigenous African Music: Vocal work in tonic sol-fa OR live recording with accompanying lead sheet/schematic diagram 	50	50
TOTAL FOR PATs			100

4. DETAILED DESCRIPTIONS OF THE PATs

4.1 PAT 1: Concert performance

Refer to the **ADDENDUM** for suggestions on drawing up a balanced budget for the business plan.

There are **THREE (3)** options below. Each learner must choose only **ONE (1)**.

Assessment

- The concert performance, the 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 – Concert Piece (50)

Performance (30)

Each learner must perform **ONE (1)** work from their final practical examination repertoire in a concert or performance class. The work must be polished and performance-ready.

Programme notes (10)

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

Business plan (10)

Each learner must submit a written business plan pertaining to budget and copyright for a concert in which the performance could take place.

- **Budget:** The balanced budget (covering expenses) should include the following:
Expenses: Pricing structure of a recognised concert venue for the specific style of music, artists' fees, copyright fees and any extra fees (hiring of instruments/lighting/sound technicians, etc.).
Income: Estimated income through ticket sales (ticket price determined by production costs and attendance of 70% of the venue capacity).
- **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. This form can be downloaded from <https://musicuser.samro.org.za/forms/I-Licence-Agreement.pdf> or completed online at <https://musicuser.samro.org.za/>.

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.

- **Time frame:** 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 learners may only have the chord progression, chord chart or lead sheet in front of them. 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 is the case with wind 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. Suitable 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 submit a written business plan pertaining to budget and copyright for a concert in which the performance could take place.

- **Budget:** The balanced budget (covering expenses) should include the following:
Expenses: Pricing structure of a recognised concert venue for the specific style of music, artists' fees, copyright fees and any extra fees (hiring of instruments/lighting/sound technicians, etc.).
Income: Estimated income through ticket sales (ticket price determined by production costs and attendance of 70% of the venue capacity).
- **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. This form can be downloaded from <https://musicuser.samro.org.za/forms/I-Licence-Agreement.pdf> or completed online at <https://musicuser.samro.org.za/>.

4.1.3 Performance option 3 – Indigenous African Music work (50)

Performance (30)

Each learner must present ONE (1) indigenous African music work from their final practical examination repertoire in a concert or performance class. The work must be polished and performance-ready.

- This performance must include indigenous instrumental and/or vocal music and dance (with drama optional) and must express the role of music in indigenous African community life.
- The group of learners must not exceed SIX (6).
- The examination candidate must be an active participant in at least the musical aspects of the performance.
- A specific culture/tradition must be represented. The style of music may not be izitibili (contemporary folksongs performed as choral music).
- The performance must last a maximum of SEVEN (7) minutes.

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 of the chosen music and dance, traditional instruments used, as well as costumes and audience participation. Reference to the context of the work performed within daily life, i.e. recreation, work, initiation or religious activities, must be included. Programme notes may also be reflective, e.g. learners could write notes on how they planned the performance or presentation. Experiences regarding the learning of the music and dance movements, such as technical difficulties, organising the ensemble, instrumentation and choreography, may also be included.

Business plan (10)

Each learner must submit a written business plan pertaining to budget and copyright for a concert in which the performance could take place.

- **Budget:** The balanced budget (covering expenses) should include the following:
 - Expenses:** Pricing structure of a recognised concert venue for the specific style of music, artists' fees, copyright fees and any extra fees (hiring of instruments/lighting/sound technicians, etc.).
 - Income:** Estimated income through ticket sales (ticket price determined by production costs and attendance of 70% of the venue capacity).
- **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. This form can be downloaded from <https://musicuser.samro.org.za/forms/I-Licence-Agreement.pdf> or completed online at <https://musicuser.samro.org.za/>.

4.2 PAT 2: Composition OR Arrangement

Each learner must choose EITHER Composition OR Arrangement.

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, or a recording with accompanying lead sheet/schematic diagram) must be placed in each learner's file for moderation purposes.

4.2.1 Composition (50) OR Arrangement (50)

Each learner must compose an original work or arrange an existing composition according to the following criteria:

Scope

The minimum required length is 24 bars.

Any time signature is acceptable except 2/4 time.

Instrumentation

Choose between the following instrumentation options:

- Keyboard instrument with/without solo instrument
- Singer with instrument(s)
- Ensemble of at least THREE (3) instruments
- Vocal ensemble or choir (SATB, TTBB, SSA, TTB)
- Indigenous African Music:
Instrumental and/or vocal music and dance (with drama optional) expressing the role of music in indigenous African community life, e.g. recreation, work, initiation or religious activities.

Style

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

Score

- Western Art Music: Each learner must submit a detailed score, neatly handwritten or printed. The score must include performance indications with regard to tempo, dynamics, articulation and character. The use of appropriate notation software is encouraged.
- Jazz: The composition/arrangement may be presented as follows:
 - (a) a detailed score as described above, OR
 - (b) a live recording together with an accompanying detailed lead sheet (with notated melodies, rhythms and chord symbols), or a schematic diagram (indicating the song structure and cues for specific instrumental or vocal parts).
- Indigenous African Music: The composition/arrangement may be presented as
 - (a) a detailed score for vocal ensemble or choir written in staff notation or tonic sol-fa, OR
 - (b) a live recording together with an accompanying detailed lead sheet (with notated melodies, rhythms and chord symbols), or a schematic diagram (indicating the song structure and cues for specific instrumental or vocal parts). The schematic diagram should include instructions for the dance, as well as the drama (if applicable).

5. EXAMPLES OF PATs AND ASSESSMENT TOOLS

5.1 PAT 1: Concert performance

PAT 1 (OPTION 1): CONCERT PERFORMANCE – Concert 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 repertoire.		
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	MUSICALITY; STYLISTIC 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
Title of Improvisation	Instrument

INSTRUCTIONS

1. Choose 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 will be recorded for future reference. Two music 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 is the case with wind and string instruments.
8. Learners performing on transposing instruments must take care to prepare their improvisations in the correct key. Suitable 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, 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 + Programme Notes ____/10 + Business Plan ____/10 = ____/50

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

Learner's name	Date
Title	Instrument

INSTRUCTIONS

1. Present an indigenous African music work from your final examination repertoire in a concert or performance class.
2. This performance must include indigenous instrumental and/or vocal music and dance (with drama optional) and must express the role of music in indigenous African community life.
3. The group of learners must not exceed SIX (6).
4. You must be an active performer in at least the musical aspects of the performance.
5. A specific culture/tradition must be represented.
6. The style of music may not be izitibili (contemporary folksongs performed as choral music).
7. The performance must last a maximum of SEVEN (7) minutes.
8. This work must be polished and performance-ready.

CRITERIA	MAXIMUM MARK	LEARNER'S MARK
Culture * Demonstrates 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

PAT 1 (OPTION 3): CONCERT PERFORMANCE - Indigenous African Music (continued)

Record of Assessment: PROGRAMME NOTES

Total: ____/10

Learner's name	Date
Title	Instrument

INSTRUCTIONS

1. 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 of the chosen music and dance, traditional instruments used, as well as costumes and audience participation.
2. You may add a description of how you planned the performance, or mention experiences regarding the learning of the music or dances.
3. Comment on the context of the performance within community life, i.e. recreation, work, initiation or religious activities.
4. Sources consulted must be acknowledged in a bibliography.
5. Marks will be awarded for content and presentation.

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

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

CONTENT AND PRESENTATION 8	BIBLIOGRAPHY 2
(7–8) EXCELLENT Coherent, accurate, comprehensive	(2) EXCELLENT Detailed bibliography with appropriate accreditation of sources
(5–6) GOOD Mostly coherent, mostly accurate, detailed	
(3–4) AVERAGE Fairly coherent, fairly accurate, some detail	(1) AVERAGE Some attempt at a bibliography
(2) ACCEPTABLE Some coherence, little accuracy, lacking detail	
(0–1) UNACCEPTABLE No sense, inaccurate, incomplete	(0) UNACCEPTABLE No bibliography
Total: (8 + 2) = 10	

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/or title	Instrument
INSTRUCTIONS	
1. Submit a written business plan pertaining to budget and copyright for the concert in which your performance could take place. 2. Budget: Draw up a balanced budget (covering expenses) for the concert. Include the following: Expenses: Pricing structure of a recognised concert venue for the specific style of music, artists' fees, copyright fees and any extra fees (hiring of instruments/lighting/sound technicians, etc.) Income: Estimated income through ticket sales (ticket price determined by production costs and attendance of 70% of the venue capacity) 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. This form can be downloaded from https://musicuser.samro.org.za/forms/I-Licence-Agreement.pdf or completed online at https://musicuser.samro.org.za/ . 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)	COPYRIGHT (RELEVANT APPLICATION FORMS COMPLETED)
15	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.
- Teachers may compile their own chord charts/lead sheets which may be more appropriate to their own specific contexts. These self-generated PATs must be of the same standard as the examples given in this document.
- The examples are 12–16 bars in length. However, the final performance for the PAT must be at least 24 bars in length.
- The options are 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

IMPROVISATION (examples)

OPTION 1

Piano accompaniment

EXAMINATION BLUES

Blue, but not hopeless ♩ = 116 - 124

Chord progressions for the first system: F, F, F, F⁷

Chord progressions for the second system: B^b, B^b, F, F

Chord progressions for the third system: C, B^b, F, F

Tempo: ♩ = 116 - 124

Markings: *rit.*

CHORD CHART 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
 IV IV I I
 V IV I rit. I

EXAMINATION BLUES
Alto Saxophone in E^b

Blue, but not hopeless ♩ = 116 - 124

D: I I I V/IV
 IV IV I I
 V IV I rit. I

EXAMINATION BLUES
French Horn in F

Blue, but not hopeless ♩ = 116 - 124

C C C C⁷

C: I I I V/IV

5 F F C C

IV IV I I

9 G F C C

V IV I rit. 1

EXAMINATION BLUES
Piano, Keyboard, Guitar, Percussion
Concert pitch

Blue, but not hopeless ♩ = 116 - 124

F F F F⁷

F: I I I V/IV

5 B^bF F B^b F F

IV IV I I

9 C B^b F F

V IV I rit. 1

OPTION 2

Piano accompaniment

BLUES

Lively

The piano accompaniment is written in B-flat major (two flats) and 4/4 time. It consists of three systems of music, each with a treble and bass staff. The first system (measures 1-4) features chords F7, Bb7, F7, Cm7, and F7. The second system (measures 5-8) features chords Bb7, Bb7, Bdim7, F7, and F7. The third system (measures 9-12) features chords Gm7, C7, F7, D7, Gm7, C7, and F7. The piece concludes with a double bar line and the word "Fine".

Chord progression for the first system: F7, Bb7, F7, Cm7, F7.

Chord progression for the second system: Bb7, Bb7, Bdim7, F7, F7.

Chord progression for the third system: Gm7, C7, F7, D7, Gm7, C7, F7.

CHORD CHART 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 C B^{b7} F⁷ Cm⁷ F⁷

5 B^{b7} B^{b7} Bdim⁷ F⁷ F⁷

9 Gm⁷ C⁷ F⁷ D⁷ Gm⁷ C⁷ C⁷ Fine

OPTION 3

Piano accompaniment

PACHELBEL'S CONTEMPLATION

Reverently but not too serious ♩ = 116 - 124

F C Dmin Amin B♭ F B♭ C

F: I V vi iii IV I IV V

5 F C Dmin Amin B♭ F B♭ C

I V vi iii IV I IV V

9 F C Dmin Amin B♭ F B♭ C F

I V vi iii IV I IV V I

CHORD CHART FOR TRANSPOSING INSTRUMENTS

PACHELBEL'S CONTEMPLATION
Clarinet, Tenor/Soprano Saxophone, Trumpet in B^b

Reverently but not too serious ♩ = 116 - 124

G: I V vi iii IV I IV V
 I V vi iii IV I IV V
 I V vi iii IV I IV V I

PACHELBEL'S CONTEMPLATION
Alto Saxophone in E^b

Reverently but not too serious ♩ = 116 - 124

D: I V vi iii IV I IV V
 I V vi iii IV I IV V
 I V vi iii IV I IV V I

PACHELBEL'S CONTEMPLATION
French Horn in F

Reverently but not too serious ♩ = 116 - 124

C G Amin Emin F C F G

C: I V vi iii IV I IV V

5 C G Amin Emin F C F G

I V vi iii IV I IV V

9 C G Amin Emin F C F G C

I V vi iii IV I IV V I

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

Reverently but not too serious ♩ = 116 - 124

F C Dmin Amin B^b F B^b C

F: I V vi iii IV I IV V

5 F C Dmin Amin B^b F B^b C

I V vi iii IV I IV V

9 F C Dmin Amin B^b F B^b C F

I V vi iii IV I IV V I

OPTION 4

Piano accompaniment

PHONELA'S JIVE

Lively ♩ = 120

C C/E F C/G G

5 C C/E F G C G

9 C C/E F C/G G

13 C C/E F F G G C

CHORD CHART 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

1 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

1 C C/E G C/G G

5 C C/E F G C G

9 C C/E F C/G G

13 C C/E F G C

OPTION 5

Piano accompaniment

DBE SHUFFLE

Lively ♩ = 132

The first system of music consists of two staves. The upper staff is in treble clef and contains four measures of music. The first measure has a chord of F major (F, A, C) with a triplet of eighth notes (G, A, B) above it. The second measure has a chord of Bb major (Bb, D, F) with a triplet of eighth notes (C, D, Eb) above it. The third measure has a chord of C major (C, E, G) with a triplet of eighth notes (D, E, F) above it. The fourth measure has a chord of F major (F, A, C). The lower staff is in bass clef and contains four measures of music, with a steady eighth-note accompaniment: C, D, E, F, G, A, B, A, G, F, E, D, C.

The second system of music consists of two staves. The upper staff is in treble clef and contains four measures of music. The first measure has a chord of F major (F, A, C) with a triplet of eighth notes (G, A, B) above it. The second measure has a chord of Bb major (Bb, D, F) with a triplet of eighth notes (C, D, Eb) above it. The third measure has a chord of C major (C, E, G) with a triplet of eighth notes (D, E, F) above it. The fourth measure has a chord of F major (F, A, C). The lower staff is in bass clef and contains four measures of music, with a steady eighth-note accompaniment: C, D, E, F, G, A, B, A, G, F, E, D, C.

9

The third system of music consists of two staves. The upper staff is in treble clef and contains four measures of music. The first measure has a chord of F major (F, A, C) with a triplet of eighth notes (G, A, B) above it. The second measure has a chord of Bb major (Bb, D, F) with a triplet of eighth notes (C, D, Eb) above it. The third measure has a chord of C major (C, E, G) with a triplet of eighth notes (D, E, F) above it. The fourth measure has a chord of F major (F, A, C) with a triplet of eighth notes (G, A, B) above it. The lower staff is in bass clef and contains four measures of music, with a steady eighth-note accompaniment: C, D, E, F, G, A, B, A, G, F, E, D, C.

13

The fourth system of music consists of two staves. The upper staff is in treble clef and contains four measures of music. The first measure has a chord of F major (F, A, C) with a triplet of eighth notes (G, A, B) above it. The second measure has a chord of Bb major (Bb, D, F) with a triplet of eighth notes (C, D, Eb) above it. The third measure has a chord of C major (C, E, G) with a triplet of eighth notes (D, E, F) above it. The fourth measure has a chord of F major (F, A, C). The lower staff is in bass clef and contains four measures of music, with a steady eighth-note accompaniment: C, D, E, F, G, A, B, A, G, F, E, D, C.

CHORD CHART FOR TRANSPOSING INSTRUMENTS

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

Lively ♩ = 132

G C D G

5 G C D G

DBE SHUFFLE Alto Saxophone in E^b

Lively ♩ = 132

D G A D

5 D G A D

DBE SHUFFLE French Horn in F

Lively ♩ = 132

C F G C

5 C F G C

DBE SHUFFLE
Piano, Keyboard, Guitar, Percussion
Concert pitch

Lively ♩ = 132

Musical notation for DBE SHUFFLE. It consists of two staves, both in treble clef with a key signature of one flat (Bb). The first staff has a repeat sign at the beginning and end, and is divided into four measures with chords F, Bb, C, and F above. The second staff starts with a measure rest labeled '5' and also has a repeat sign at the end, with the same four chords (F, Bb, C, F) above. Both staves contain rhythmic notation consisting of diagonal slashes.

OPTION 6

Percussion accompaniment

MATSATSANTSA A PITORI

Lively

Percussion accompaniment notation for Matsatsantsa a Pitori. It features three staves: Bell, Cabasa, and Djembe. The time signature is 12/8. The Bell staff has a rhythmic pattern of eighth notes with beams. The Cabasa staff has a rhythmic pattern of quarter notes with stems. The Djembe staff has a rhythmic pattern of diagonal slashes. The notation is divided into four measures.

5

Continuation of the percussion accompaniment notation for Matsatsantsa a Pitori, measures 5 through 8. It maintains the same three-staff structure (Bell, Cabasa, Djembe) and 12/8 time signature as the previous section.

9

Continuation of the percussion accompaniment notation for Matsatsantsa a Pitori, measures 9 through 12. It maintains the same three-staff structure (Bell, Cabasa, Djembe) and 12/8 time signature as the previous sections.

5.5 PAT 2: Composition OR Arrangement

PAT 2: COMPOSITION OR ARRANGEMENT			
Record of Assessment			Total: _____/50
Learner's name	Date		
Title of work	Indicate choice with a cross (X)	Composition	
Instrument(s)		Arrangement	
INSTRUCTIONS			
Compose an original work or arrange an existing composition in which the following requirements are met:			
<ol style="list-style-type: none"> 1. Scope: Minimum length: 24 bars. Any time signature except 2/4 time. 2. Instrumentation: Keyboard instrument with/without solo instrument; singer with instrument(s); ensemble of at least THREE (3) instruments; vocal ensemble or choir (SATB, TTBB, SSA, TTB); Indigenous African Music: Instrumental and/or vocal music and dance (with drama optional) expressing the role of music in indigenous African community life, e.g. recreation, work, initiation or religious activities. 3. Style: Tonal harmonic basis; clear melodic lines; homophonic or polyphonic texture. Compositions or arrangements for percussion instruments: organise around idiomatic rhythmic principles. 4. Score: <ul style="list-style-type: none"> • Western Art Music: Submit a detailed score, neatly handwritten or printed; with performance indications with regard to tempo, dynamics, articulation and character. The use of appropriate notation software is encouraged. • Jazz: The composition/arrangement may be presented as follows: <ol style="list-style-type: none"> (a) a detailed score as described above, OR (b) a live recording together with an accompanying detailed lead sheet (with notated melodies, rhythms and chord symbols), or a schematic diagram (indicating the song structure and cues for specific instrumental or vocal parts). • Indigenous African Music: The composition/arrangement may be presented as follows: <ol style="list-style-type: none"> (a) a detailed score for vocal ensemble or choir written in staff notation or tonic sol-fa, OR (b) a live recording together with an accompanying detailed lead sheet (with notated melodies, rhythms and chord symbols) or a schematic diagram (indicating the song structure and cues for specific instrumental or vocal parts). The schematic diagram should include instructions for the dance, as well as the drama (if applicable). 			
ASSESSMENT TOOL AND MARKING GRID FOR COMPOSITION OR ARRANGEMENT			
	DESCRIPTION	MAXIMUM MARK	LEARNER'S MARK
Instruments/Voices	Choice of instruments/voices and their use within the composition or arrangement	10	
Creativity	Creativity of writing, original ideas, musical elements, style	20	
Score	Adherence to musical conventions (e.g. notation and performance indications) suited to the chosen style of the composition or arrangement	10	
General	Realisation of the goal of the composition or arrangement, presentation of the score, neatness, readiness of score for performance/broadcast	10	
TOTAL		50	
Comments			
Teacher 1: Name and signature			
Teacher 2: Name and signature			

5.6 EXAMPLES FOR ARRANGEMENT

- The examples of arrangement 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.
- These self-generated PATs must be of the same standard as the examples given in this document.

OPTION 1

Arrangement

SONG FOR ENID

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It contains four measures of music, each starting with a half note followed by a quarter rest. The notes are G4, F4, E4, and D4. The lower staff is in bass clef with the same key signature and time signature. It contains four measures of music, each starting with a half note followed by a quarter rest. The notes are G2, F2, E2, and D2.

5

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It contains four measures of music, each starting with a half note followed by a quarter rest. The notes are G4, A4, Bb4, and A4. The lower staff is in bass clef with the same key signature and time signature. It contains four measures of music, each starting with a half note followed by a quarter rest. The notes are G2, F2, E2, and D2.

9

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It contains four measures of music, each starting with a half note followed by a quarter rest. The notes are G4, F4, E4, and D4. The lower staff is in bass clef with the same key signature and time signature. It contains four measures of music, each starting with a half note followed by a quarter rest. The notes are G2, F2, E2, and D2.

13

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It contains four measures of music. The first two measures each start with a half note followed by a quarter rest, with notes G4 and A4. The last two measures each start with a half note followed by a quarter rest, with notes Bb4 and A4. A slur is placed over the last two measures. The lower staff is in bass clef with the same key signature and time signature. It contains four measures of music, each starting with a half note followed by a quarter rest. The notes are G2, F2, E2, and D2.

OPTION 2

Arrangement

LOVE ME TENDER

G A⁷ D⁷ G

5 G A⁷ D⁷ G

9 G B⁷ Em G⁷ C Cm G

13 G E⁷ A⁷ D⁷ G

OPTION 3

Arrangement

ISHANDA-PHA LA SE 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
PORTFOLIO
MUSIC Grade 12

Name of School: _____

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

- **Schematic Diagram**

A schematic diagram is a graphical representation of the composition/arrangement produced for the PAT. It should include important information such as song structure (verse, chorus, bridge, etc.) and cues for specific instrumental or vocal parts.

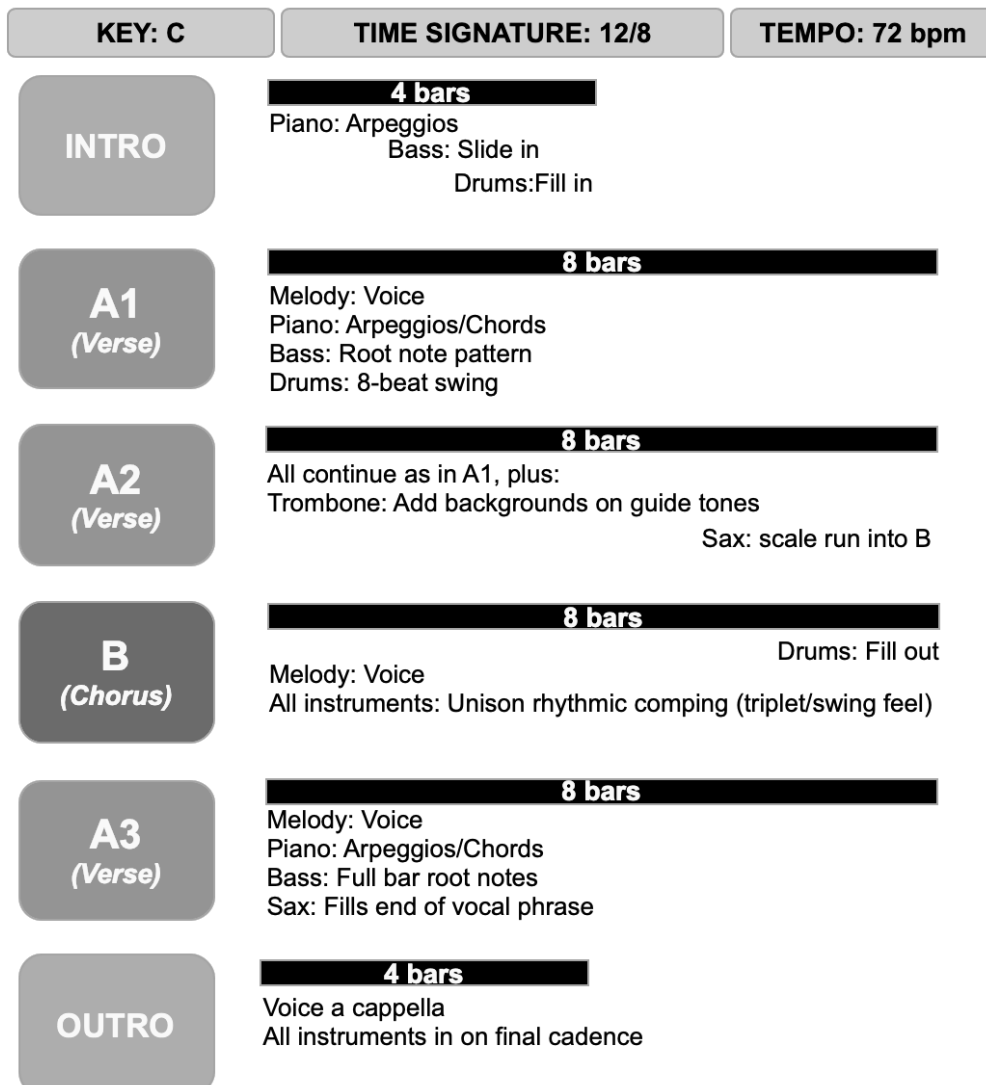
The following example of a schematic diagram includes information like:

- The key, time signature and tempo indication
- The form of the piece: 32 bar AABA form with additional intro and outro (ending)
- The performance style: 8-beat swing
- The treatment of the melody and accompanying parts
- Specified accompanying instruments and their roles, i.e.
 - Piano plays arpeggios
 - Bass guitar plays root notes
 - Trombone plays guide-tones
 - Saxophone plays melodic fills
 - Drum entry and exit points

SCHEMATIC DIAGRAM

What A Wonderful World

(Words & Music by Bob Thiele and George David Weiss)



- **Score**

A score (also called sheet music) is a written representation of a composition in detailed music notation that uses musical symbols to indicate as clearly as possible the composer's wishes regarding pitches, rhythms, chords and performance indications. It is commonly used in classical music, but can also be used for jazz and pop music. It is the most sophisticated music notation system to use for complex compositions.

Example of a vocal score (SATB):

LOVE ME TENDER

Slowly (♩ = 44)

Soprano
mp *p*
Oo. Oo.

Alto
mp *p*
Oo. Oo.

Tenor
mp (Solo ad lib.) *Poco rubato*
Oo. Love me ten-der, love me sweet; Ne-ver let me go.

Bass
mp *p*
Oo. Oo.

9. ADDENDUM: SUGGESTED BUSINESS PLAN

It is recommended that the business plan is done on an Excel spreadsheet. To draw up the balanced concert budget so that expenses are covered by income, the following suggestions may be considered:

- **Concert Detail**
Provide a concise overview of the concert, including the event's name, date, location and the main performers or artists.
- **Expenses: 1. Venue**
Specify the chosen venue, its capacity, and rental costs.
Indicate whether extras are included, or not, and list the costs: venue staff, stage setup, sound and lighting equipment, security, etc.
Expenses: 2. Artists' Fees
List all artists with their respective fees. Indicate whether subsistence and travel (S&T) are included.
Expenses: 3. Other
List any other expenses such as copyright fees, marketing, catering, or transport costs.
- **Income: Ticket Sales**
Determine ticket pricing based on production costs and profit goals.
Estimate income on attendance of 70% of the venue capacity.
- **Balance Budget**
Indicate with a mathematical sum how expenses are cancelled out by income.

10. 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.