



# **basic education**

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

## **MUSIC**

### **GUIDELINES FOR PRACTICAL ASSESSMENT TASKS**

# **2015**

**These guidelines consist of 56 pages.**

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## 1. INTRODUCTION

The 16 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
- **SERVICES:** Consumer Studies, Hospitality Studies, Tourism
- **TECHNOLOGY:** Civil Technology, Electrical Technology, Mechanical Technology and Engineering Graphics and Design

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

## 2. TEACHER AND LEARNER GUIDELINES

### 2.1 HOW TO ADMINISTER PATs

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

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

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

## 2.2 SUMMARY OF REQUIREMENTS

The PATs, June and September Examinations and External Examinations form the final mark for Grade 12 Music.

PROGRAMME OF ASSESSMENT AND WEIGHTING OF TASKS		
Formal assessment (during the year)	End-of-year examination	
25%	75%	
SBA (school-based assessment) (100 marks)  5 PATs (50 marks each) June Examination (300 marks) September Examination (300 marks)	External end-of-year examination practical and written papers (300 marks)	
	Two written papers: (150 marks) Paper 1: 120 marks Paper 2: 30 marks	Practical examination: (150 marks) Performance pieces, technical work, sight reading and aural tests
<b>TOTAL:</b> $850 \div 8,5 = 100$		

## 2.3 SUMMARY OF ASSESSMENT

PATs (May be done in any order/term)		SBA MARK	FINAL MARK
PAT 1: Concert performance	50	250	$850 \div 8,5$ <b>= 100</b>
PAT 2: Music Literacy assignment	50		
PAT 3: Improvisation	50		
PAT 4: Composition OR Arrangement	50		
PAT 5: Written assignment	50		
<b>Examinations</b>			
<b>June:</b> Practical Written (Papers 1 and 2)	150 150	300	
<b>September:</b> Practical Written (Papers 1 and 2)	150 150	300	
<b>Final External Examination</b>			
Practical Examination	150		<b>300</b>
Written Papers:			
Paper 1	120		
Paper 2	30		
<b>TOTAL</b>			
<b>YEAR TOTAL</b>			<b>400</b>

**3. SPECIFIC REQUIREMENTS FOR PATs**

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

## 4. DETAILED DESCRIPTIONS OF PATs

### 4.1 PAT 1

#### CONCERT PERFORMANCE

- **Performance**

Each learner must perform one piece in a concert or performance class. This piece must be polished and performance-ready. The piece could form part of the final practical examination programme.

- **Programme notes**

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

- **Assessment**

Both the concert performance and the written programme notes must be assessed by at least two music teachers/specialists.

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

### 4.2 PAT 2

#### MUSIC LITERACY ASSIGNMENT

- **Harmonic analysis**

Each learner must complete a harmonic analysis, which includes the various aspects covered in the curriculum, for example:

- (a) Keys and modulation
- (b) Chord progressions (positions/inversion)
- (c) Cadences
- (d) Non-harmonic notes
- (e) Compositional techniques
- (f) Intervals
- (g) Scales
- (h) Transposition, etc.

- **Harmonisation**

WAM/IAM: Each learner must complete a four-part (SATB) harmonisation of a given soprano melody consisting of 8–12 bars.

JAZZ/IAM: Each learner must complete a short piece by adding a written accompaniment to a soprano melody consisting of 8–12 bars.

- **Assessment**

Evidence of the assessments of both tasks must be placed in each learner's file.

### 4.3 PAT 3

#### IMPROVISATION

- **Performance:**

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

- **Timeframe:**

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

- **Actual performance:**

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

- **Style:**

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

- **Instruments:**

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

- **Written explanation:**

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

- **Assessment:**

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



#### 4.4 PAT 4

##### COMPOSITION OR ARRANGEMENT

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

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

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

## 4.5 PAT 5

### WRITTEN ASSIGNMENT

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

**5. EXAMPLES OF PATs AND ASSESSMENT TOOLS****PAT 1****CONCERT PERFORMANCE****Record of Assessment****Total: 40 marks**

Learner's name: \_\_\_\_\_ Date: \_\_\_\_\_

Composer and title: \_\_\_\_\_ Instrument: \_\_\_\_\_

<b>Performance Criteria</b>	<b>Maximum Mark</b>	<b>Learner's Mark</b>
Fluency	10	
Accuracy	10	
Stylistic sense	30	
Musical understanding/interpretation	20	
General: * Tone production/Touch * Intonation * Technical competence * Appropriate tempo * Stage presence	30	
<b>Subtotal:</b>	<b>100</b>	
<b>Converted: Concert Performance</b>	<b>40</b>	
<b>Programme Notes</b>	<b>10</b>	
<b>TOTAL</b>	<b>50</b>	

Comments: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Teachers' signatures: 1. \_\_\_\_\_

2. \_\_\_\_\_

**ASSESSMENT TOOL FOR PERFORMANCE**

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



**ASSESSMENT TOOL FOR PROGRAMME NOTES**

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

**PAT 2****MUSIC LITERACY ASSIGNMENT**

(Choose the appropriate option to suit WAM/JAZZ/IAM.)

**OPTION 1 (WAM)****HARMONIC ANALYSIS****Record of Assessment****Total: 20 marks**

Learner's name: \_\_\_\_\_

Date: \_\_\_\_\_

Study *Hymn* below and answer the questions.**Hymn**

The musical score is for a hymn in 4/4 time, key of B-flat major. It consists of two systems of four staves each. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The score is marked with various labels for harmonic analysis:

- (a) Measure 1, Treble staff, 2nd beat.
- (b) Measure 3, Treble staff, 4th beat.
- (x) Measure 3, Treble staff, 5th beat.
- (c) Measure 4, Treble staff, 1st beat.
- (d) Measure 5, Treble staff, 2nd beat.
- (e) Measure 6, Treble staff, 4th beat.
- (f) Measure 7, Treble staff, 1st beat.
- (g) Measure 7, Treble staff, 2nd beat.
- (i) Measure 6, Bass staff, 3rd beat.
- (ii) Measure 7, Treble staff, 3rd beat.
- (iii) Measure 8, Treble staff, 4th beat.

1. Name the key of this hymn.  
\_\_\_\_\_ (1)
2. Figure the chords (a)–(g) on the score. Ensure that you indicate the correct position/inversion of the chord. (7)
3. Figure the chords and name the type of cadence at (x) in the space below.  
(x) \_\_\_\_\_ (3)
4. Name the types of non-chordal notes at (i)–(iii).  
(i) \_\_\_\_\_  
(ii) \_\_\_\_\_  
(iii) \_\_\_\_\_ (3)
5. Which word describes the tonality of this hymn? Make a cross (X) in the appropriate box.  

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

**Marks (20):** \_\_\_\_\_



**HARMONISATION****Record of Assessment****Total: 30 marks**

Learner's name: \_\_\_\_\_ Date: \_\_\_\_\_

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

**Marking grid**

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

**Total marks for PAT 2 (50):** \_\_\_\_\_

Teacher's signature: \_\_\_\_\_

**ASSESSMENT TOOL FOR HARMONISATION (WAM)**

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

**OPTION 2 (JAZZ)****HARMONIC ANALYSIS**  
(Recommended for JAZZ or IAM)**Record of Assessment****Total: 20 marks**

Learner's name: \_\_\_\_\_

Date: \_\_\_\_\_

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

**Punini's Kwela**

With swing ♩ = 120

The musical score for *Punini's Kwela* is presented in two systems. The first system contains measures 1 through 5, and the second system contains measures 6 through 10. The score is written for piano in 2/4 time with a swing feel, indicated by the tempo marking "With swing ♩ = 120". The key signature is B-flat major (two flats). The melody is primarily in the treble clef, featuring a series of beamed eighth and sixteenth notes. The bass line provides a steady accompaniment of eighth notes. Several measures are highlighted with boxes and labels for harmonic analysis: (a) measures 2-3, (b) measure 3, (x) measures 4-5, (i) measure 4, (ii) measure 5, (c) measures 6-7, (d) measure 7, (e) measures 8-9, (f) measure 9, and (g) measure 10. The score ends with a double bar line after measure 10.

1. Name the key of this piece.  
\_\_\_\_\_ (1)
2. Identify the chords from (a)–(g) and figure them on the score. Use EITHER  
figuring symbols OR chord symbols. (7)
3. Figure the two basic chords and name the type of cadence at (x) in the space  
below.  
(x) \_\_\_\_\_ (3)
4. Name the non-chordal notes at (i) and (ii).  
(i) \_\_\_\_\_  
(ii) \_\_\_\_\_ (2)
5. Circle an example of syncopation on the score. (1)
6. Which word describes the tonality of this piece? Make a cross (X) in the  
appropriate box.  

Polytonal	Atonal	Diatonic	Chromatic
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 (1)
7. Give a term that describes the texture of this piece.  
\_\_\_\_\_ (1)
8. Comment on the rhythm of the right-hand part (G-clef) and left-hand part  
(F-clef), e.g. style, texture, etc.  
\_\_\_\_\_  
\_\_\_\_\_ (2)
9. Add and label ONE passing note and ONE auxiliary note to the score in any  
voice. Adapt given note values accordingly. (2)

**Marks (20):** \_\_\_\_\_

**HARMONISATION****Record of Assessment****Total: 30 marks**

Learner's name: \_\_\_\_\_ Date: \_\_\_\_\_

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

*1* **With swing**

*5*

**Marking grid**

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

**Total marks for PAT 2 (50):** \_\_\_\_\_

Teacher's signature: \_\_\_\_\_

**ASSESSMENT TOOL FOR HARMONISATION (JAZZ)**

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

**OPTION 3 (IAM)****HARMONIC ANALYSIS****Record of Assessment****Total: 20 marks**

Learner's name: \_\_\_\_\_ Date: \_\_\_\_\_

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

**Modimo wa re rata**

The musical score is for a traditional African choral work titled "Modimo wa re rata". It is written for four vocal parts (S1, S2, A1, A2) and two piano parts (5, x). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Mo - di - mo wa re ra - ta. Mo - di - mo wa re ra - ta. Mo di - mo wa re ra - ta. Mo - di - mo wa re ra - ta. U -". The score includes four harmonic analysis boxes labeled (a), (b), (c), and (x). Box (a) covers measures 1-2, (b) covers measures 3-4, (c) covers measures 5-6, and (x) covers measures 7-8. The piano parts (5 and x) provide harmonic support for the vocal parts.

(d) (e)

9

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

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

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

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

13 (ii) (iii)

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

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

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

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



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

**Marks (20):** \_\_\_\_\_

**HARMONISATION****Record of Assessment****Total: 30 marks**

Learner's name: \_\_\_\_\_ Date: \_\_\_\_\_

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

**Marking grid**

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

**Total marks for PAT 2 (50):** \_\_\_\_\_

Teacher's signature: \_\_\_\_\_

**ASSESSMENT TOOL FOR HARMONISATION (WAM)**

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

**PAT 3****IMPROVISATION****Record of Assessment****Total: 40 marks**

Learner's name: \_\_\_\_\_ Date: \_\_\_\_\_

Improvisation option: \_\_\_\_\_ Instrument: \_\_\_\_\_

**INSTRUCTIONS**

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

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

Comments: \_\_\_\_\_

Teachers' signatures: 1. \_\_\_\_\_ 2. \_\_\_\_\_



**ASSESSMENT TOOL FOR EXPLANATION OF STYLE**

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

**IMPROVISATION****OPTION 1****Piano accompaniment****EXAMINATION BLUES**

*Blue, but not hopeless* ♩ = 116 - 124

Chord symbols above the staff: F, F, F, F<sup>7</sup>, B<sup>b</sup>, B<sup>b</sup>, F, F, C, B<sup>b</sup>, F, F.

Figures below the staff: F: I, I, I, V<sup>7</sup>/IV, IV, IV, I, I, V, IV, I, I.

Measure numbers: 5, 9.

Tempo marking: *rit.*

**CHORD CHART/LEAD SHEET FOR TRANSPOSING INSTRUMENTS****EXAMINATION BLUES**  
**Clarinet, Tenor/Soprano Saxophone, Trumpet in B<sup>b</sup>***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<sup>b</sup>***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

4/4

C C C C<sup>7</sup>

C: I I I V/IV

5

F F C C

IV IV I I

9

G F C C

V IV I rit. 1

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

*Blue, but not hopeless* ♩ = 116 - 124

4/4

F F F F<sup>7</sup>

F: I I I V/IV

5

<sup>B♭</sup>F F B♭ F F

IV IV I I

9

C B♭ F F

V IV I rit. 1

## OPTION 2

## Piano accompaniment

## BLUES

Lively

Chord progression for the first system:

- Measure 1: F7
- Measure 2: B $\flat$ 7
- Measure 3: F7
- Measure 4: Cm7
- Measure 5: F7

Chord progression for the second system:

- Measure 6: B $\flat$ 7
- Measure 7: B $\flat$ 7
- Measure 8: Bdim7
- Measure 9: F7
- Measure 10: F7

Chord progression for the third system:

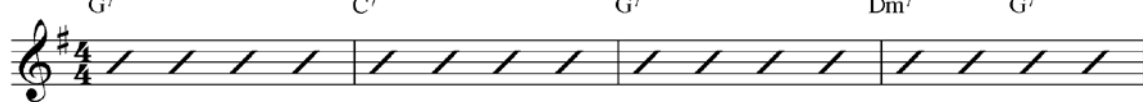
- Measure 11: Gm7
- Measure 12: C7
- Measure 13: F7
- Measure 14: D7
- Measure 15: Gm7
- Measure 16: C7
- Measure 17: F7

The piece ends with a double bar line and the word "Fine".


**CHORD CHART/LEAD SHEET FOR TRANSPOSING INSTRUMENTS****BLUES**  
**Clarinet, Tenor/Soprano Saxophone, Trumpet in B<sup>b</sup>**

**Lively**


G<sup>7</sup> C<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>



5 C<sup>7</sup> C<sup>7</sup> C<sup>#</sup>dim<sup>7</sup> G<sup>7</sup> G<sup>7</sup>

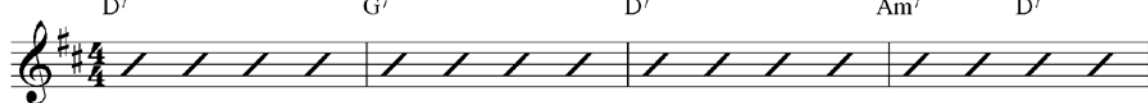


9 Am<sup>7</sup> D<sup>7</sup> G<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G<sup>7</sup> Fine


**BLUES**  
**Alto Saxophone in E<sup>b</sup>**

**Lively**

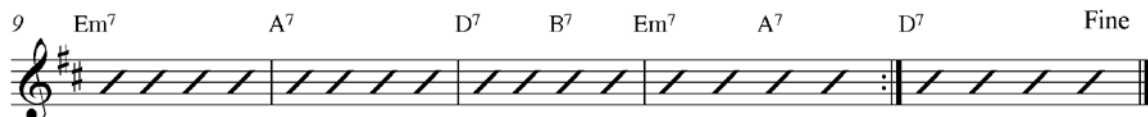
D<sup>7</sup> G<sup>7</sup> D<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>



5 G<sup>7</sup> G<sup>7</sup> G<sup>#</sup>dim<sup>7</sup> D<sup>7</sup> D<sup>7</sup>



9 Em<sup>7</sup> A<sup>7</sup> D<sup>7</sup> B<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> D<sup>7</sup> Fine



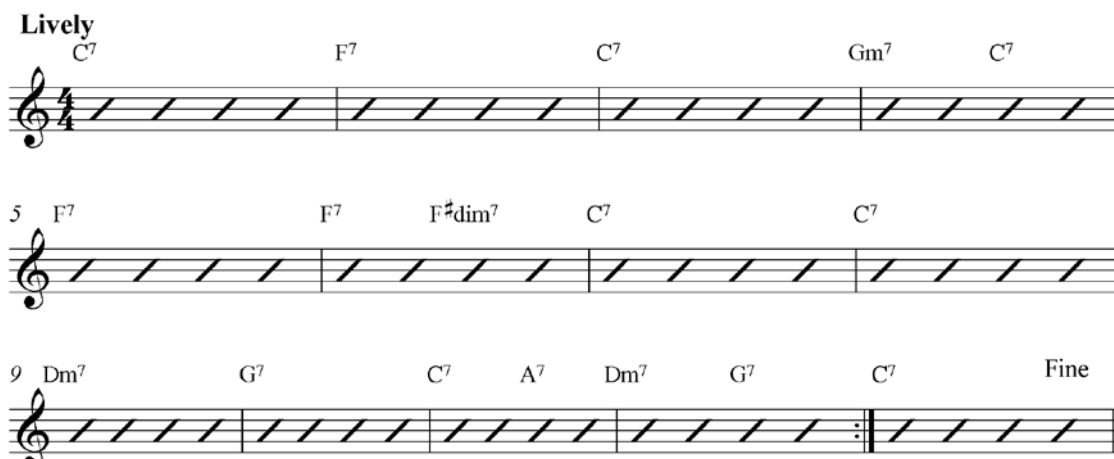
**BLUES**  
**French Horn in F**

**Lively**

C<sup>7</sup> F<sup>7</sup> C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

5 F<sup>7</sup> F<sup>7</sup> F<sup>#dim7</sup> C<sup>7</sup> C<sup>7</sup>

9 Dm<sup>7</sup> G<sup>7</sup> C<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>7</sup> Fine

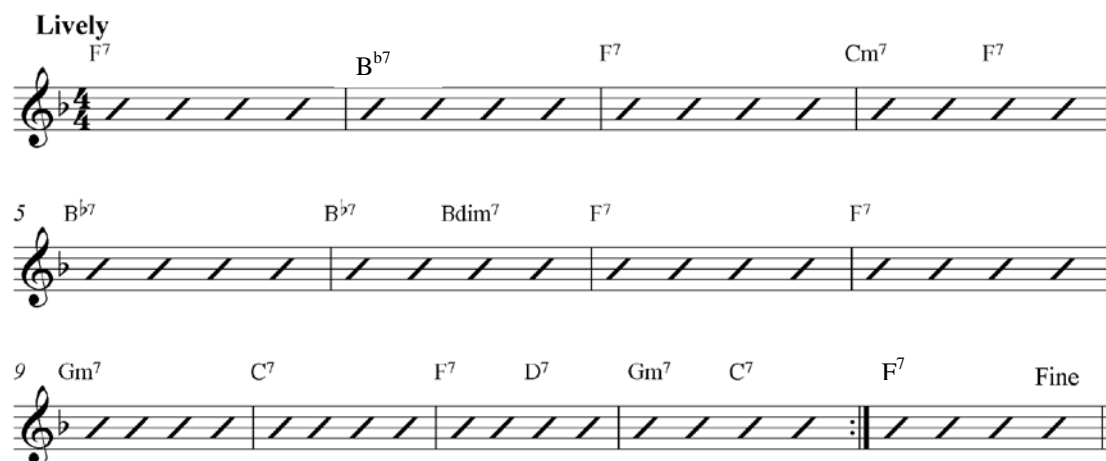
**BLUES**  
**Piano, Keyboard, Guitar**  
**Concert pitch**

**Lively**

F<sup>7</sup> B<sup>b7</sup> F<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>

5 B<sup>b7</sup> B<sup>b7</sup> Bdim<sup>7</sup> F<sup>7</sup> F<sup>7</sup>

9 Gm<sup>7</sup> C<sup>7</sup> F<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>7</sup> Fine



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

*Reverently but not too serious* ♩ = 116 - 124

F: I I V vi iii IV I IV V

5 F C Dmin Amin Bb F Bb C

I V vi iii IV I IV V

9 F C Dmin Amin Bb F Bb C F

I V vi iii IV I IV V I

**CHORD CHART/LEAD SHEET FOR TRANSPOSING INSTRUMENTS****PACHELBEL'S CONTEMPLATION**  
**Clarinet, Tenor/Soprano Saxophone, Trumpet in B<sup>b</sup>***Reverently but not too serious* ♩ = 116 - 124

System 1: G D Emin Bmin C G C D

System 2: G D Emin Bmin C G C D

System 3: G D Emin Bmin C G C D G

Chord names and Roman numerals: G: I V vi iii IV I IV V

**PACHELBEL'S CONTEMPLATION**  
**Alto Saxophone in E<sup>b</sup>***Reverently but not too serious* ♩ = 116 - 124

System 1: D A Bmin F#min G D G A

System 2: D A Bmin F#min G D G A

System 3: D A Bmin F#min G D G A D

Chord names and Roman numerals: D: I V vi iii IV I IV V

## PACHELBEL'S CONTEMPLATION

### French Horn in F

*Reverently but not too serious* ♩ = 116 - 124

Measures 1-12:

Notes: C G Amin Emin F C F G

Roman Numerals: I V vi iii IV I IV V

## PACHELBEL'S CONTEMPLATION

### Piano, Keyboard, Guitar

#### Concert pitch

*Reverently but not too serious* ♩ = 116 - 124

Measures 1-12:

Notes: F C Dmin Amin B $\flat$  F B $\flat$  C

Roman Numerals: I V vi iii IV I IV V

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

Lively ♩ = 120

The piano accompaniment for "Phonela's Jive" is written in 4/4 time with a tempo of 120 beats per minute. The key signature is one flat (Bb). The piece consists of 16 measures, organized into four systems of four measures each. The first system (measures 1-4) features a C major chord in the first measure, followed by a C/E chord, an F major chord, and a C/G chord. The second system (measures 5-8) starts with a C major chord, followed by a C/E chord, an F major chord, and a G major chord. The third system (measures 9-12) begins with a C major chord, followed by a C/E chord, an F major chord, and a C/G chord. The fourth system (measures 13-16) starts with a C major chord, followed by a C/E chord, an F major chord, and a G major chord. The piece concludes with a final C major chord in the 16th measure.

Chord progression for measures 1-16:

- Measure 1: C
- Measure 2: C/E
- Measure 3: F
- Measure 4: C/G
- Measure 5: C
- Measure 6: C/E
- Measure 7: F
- Measure 8: G
- Measure 9: C
- Measure 10: C/E
- Measure 11: F
- Measure 12: C/G
- Measure 13: C
- Measure 14: C/E
- Measure 15: F
- Measure 16: G



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

**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<sup>b</sup>**

**Lively**

A A/C# D A/E E

5 A A/C# D E A E

9 A A/C# D A/E E

13 A A/C# D E A

**PHONELA'S JIVE**  
**French Horn in F**

**Lively**

G G/B C G/D D

5 G G/B C D G D

9 G G/B C G/D D

13 G G/B C D G

**PHONELA'S JIVE**  
**Piano, Keyboard, Guitar**  
**Concert pitch**

**Lively**

C C/E G C/G G

5 C C/E F G C G

9 C C/E F C/G G

13 C C/E F G C

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

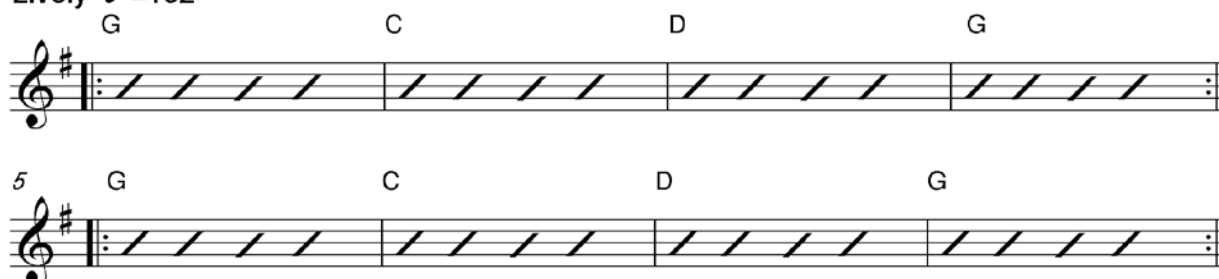
Lively ♩ = 132

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

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

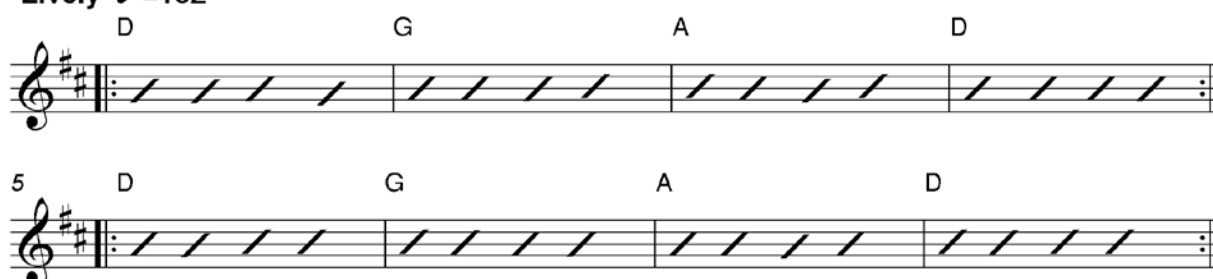
Lively ♩ = 132

Chord chart for Clarinet, Tenor/Soprano Saxophone, and Trumpet in B<sup>b</sup> in G major. The chart consists of two staves, each with four measures. The first staff starts with a treble clef and a key signature of one sharp (F#). The second staff starts with a measure rest (5) and the same key signature. The chords are G, C, D, and G.

**DBE SHUFFLE**  
**Alto Saxophone in E<sup>b</sup>**

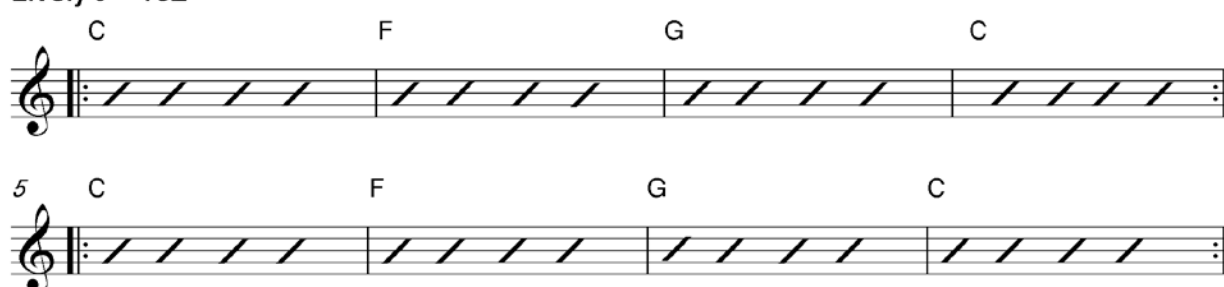
Lively ♩ = 132

Chord chart for Alto Saxophone in E<sup>b</sup> in D major. The chart consists of two staves, each with four measures. The first staff starts with a treble clef and a key signature of two sharps (F# and C#). The second staff starts with a measure rest (5) and the same key signature. The chords are D, G, A, and D.

**DBE SHUFFLE**  
**French Horn in F**

Lively ♩ = 132

Chord chart for French Horn in F in C major. The chart consists of two staves, each with four measures. The first staff starts with a treble clef and a key signature of no sharps or flats. The second staff starts with a measure rest (5) and the same key signature. The chords are C, F, G, and C.



**DBE SHUFFLE**  
**Piano, Keyboard, Guitar**  
**Concert pitch**

Lively ♩ = 132



**PAT 4**  
**COMPOSITION**

**Record of Assessment****Total: 50 marks**

Learner's name: \_\_\_\_\_

Date: \_\_\_\_\_

Title of composition: \_\_\_\_\_

Instruments: \_\_\_\_\_

**INSTRUCTIONS**

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

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

**ASSESSMENT TOOL AND MARKING GRID FOR COMPOSITION**

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

Teacher's signature: \_\_\_\_\_

**OR**

**ARRANGEMENT****Record of Assessment****Total: 50 marks**

Learner's name: \_\_\_\_\_

Date: \_\_\_\_\_

Title of composition: \_\_\_\_\_

Instruments: \_\_\_\_\_

**INSTRUCTIONS**

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

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

**ASSESSMENT TOOL AND MARKING GRID FOR COMPOSITION**

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

Teacher's signature: \_\_\_\_\_

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

Musical score for 'SONG FOR ENID' in 3/4 time. The score consists of four systems of piano accompaniment. The first system (measures 1-4) features a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The bass clef has a key signature of two flats (B-flat and E-flat). The melody in the treble clef consists of quarter notes: B-flat, A, G, F. The bass clef has a steady quarter-note accompaniment: B-flat, A, G, F. The second system (measures 5-8) continues the melody: E, D, C, B. The bass clef accompaniment remains the same. The third system (measures 9-12) continues the melody: A, G, F, E. The bass clef accompaniment remains the same. The fourth system (measures 13-16) concludes the piece with a final chord in the treble clef (B-flat, A, G, F) and a sustained bass clef accompaniment (B-flat, A, G, F).

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

Musical score for 'LOVE ME TENDER' in 4/4 time. The score consists of four systems of guitar accompaniment. The first system (measures 1-4) features a treble clef with a key signature of one sharp (F-sharp) and a 4/4 time signature. The melody in the treble clef consists of quarter notes: F-sharp, G, A, B. The guitar accompaniment consists of quarter notes: F-sharp, G, A, B. The second system (measures 5-8) continues the melody: C, D, E, F. The guitar accompaniment remains the same. The third system (measures 9-12) continues the melody: G, A, B, C. The guitar accompaniment remains the same. The fourth system (measures 13-16) concludes the piece with a final chord in the treble clef (F-sharp, G, A, B) and a sustained guitar accompaniment (F-sharp, G, A, B). Chord symbols are provided above the staff: G, A7, D7, G, G, A7, D7, G, G, B7, Em, G7, C, Cm, G, G, E7, A7, D7, G.



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

Learner's name: \_\_\_\_\_

Date: \_\_\_\_\_

**INSTRUCTIONS**

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

**ASSESSMENT TOOL AND MARKING GRID FOR WRITTEN RESEARCH ASSIGNMENT**

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

Comments: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Teachers' signatures: 1. \_\_\_\_\_

2. \_\_\_\_\_

**OPTION 1 (WAM)****INSTRUCTION**

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

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

**Record of Assessment****Total: 50 marks**

Learner's name: \_\_\_\_\_ Date: \_\_\_\_\_

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

Comments: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Teachers' signatures: 1. \_\_\_\_\_

2. \_\_\_\_\_

**OPTION 2 (JAZZ)****INSTRUCTION**

Research the origin and early development of marabi.

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

**Record of Assessment****Total: 50 marks**

Learner's name: \_\_\_\_\_ Date: \_\_\_\_\_

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

Comments: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Teachers' signatures: 1. \_\_\_\_\_

2. \_\_\_\_\_

**OPTION 3 (IAM)****INSTRUCTION**

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

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

**Record of Assessment****Total: 50 marks**

Learner's name: \_\_\_\_\_ Date: \_\_\_\_\_

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

Comments: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Teachers' signatures: 1. \_\_\_\_\_

2. \_\_\_\_\_

**ASSESSMENT TOOL FOR WRITTEN ASSIGNMENT**

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

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

Name of School: \_\_\_\_\_

Subject: \_\_\_\_\_

Grade: \_\_\_\_\_

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

\_\_\_\_\_  
Signature of Learner\_\_\_\_\_  
Date\_\_\_\_\_  
Name of Learner

I hereby endorse the above statement by the learner.

\_\_\_\_\_  
Signature of Teacher\_\_\_\_\_  
Date\_\_\_\_\_  
Name of Teacher

School stamp

## 7. SUGGESTED RESOURCES

### WESTERN ART MUSIC (WAM)

#### BOOKS:

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

#### INTERNET:

Wikipedia, the Free Encyclopaedia

### JAZZ

#### BOOKS:

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

#### INTERNET:

Wikipedia, the Free Encyclopaedia

[www.music.org.za](http://www.music.org.za)

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

<http://www.routledge.com>

[www.afribeat.com](http://www.afribeat.com)

<http://www.southafrica.info>

### INDIGENOUS AFRICAN MUSIC (IAM)

#### BOOKS:

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

#### INTERNET:

Wikipedia, the Free Encyclopaedia

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

<http://www.southafrica.info>

[www.music.org.za](http://www.music.org.za)

[www.3rdear music.com](http://www.3rdear music.com)

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

<http://flatint.blogspot.com>

<http://www.routledge.com>

<http://isicathamiyambubevsmoderndayacapella.blogspot>

### OR

### ANY OTHER RELEVANT RESOURCES

## **8. CONCLUSION**

Upon 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.