



**education**

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Department:  
Education  
**REPUBLIC OF SOUTH AFRICA**

**NATIONAL CURRICULUM STATEMENT  
GRADES 10-12 (GENERAL)**

**LEARNING PROGRAMME GUIDELINES**

**MUSIC**

**JANUARY 2008**

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# SECTION 1

## INTRODUCTION

### 1.1 INTRODUCING THE NATIONAL CURRICULUM STATEMENT

#### 1.1.1 BACKGROUND

In 1995 the South African government began the process of developing a new curriculum for the school system. There were two imperatives for this. First, the scale of change in the world, the growth and development of knowledge and technology and the demands of the 21st Century required learners to be exposed to different and higher level skills and knowledge than those required by the existing South African curricula. Second, South Africa had changed. The curricula for schools therefore required revision to reflect new values and principles, especially those of the Constitution of South Africa.

The first version of the new curriculum for the General Education Band, known as Curriculum 2005, was introduced into the Foundation Phase in 1997. While there was much to commend the curriculum, the concerns of teachers led to a review of the Curriculum in 1999. The review of Curriculum 2005 provides the basis for the development of the Revised National Curriculum Statement for General Education and Training (Grades R-9) and the National Curriculum Statement for Grades 10-12.

#### 1.1.2 THE NATIONAL CURRICULUM STATEMENT

The National Curriculum Statement consists of 29 subjects. Subject specialists developed the Subject Statements which make up the National Curriculum Statement. The draft versions of the Subject Statements were published for comment in 2001 and then re-worked to take account of the comments received. In 2002 twenty-four subject statements and an overview document were declared policy through Government Gazette. In 2004 five subjects were added to the National Curriculum Statement. The National Curriculum Statement now consists of the Subject Statements for the following subjects:

- Languages – 11 official languages (each counted as three subjects to cater for the three levels Home Language, First Additional Language and Second Additional Language); 13 non-official languages
- Mathematics; Mathematical Literacy; Physical Sciences; Life Sciences; Computer Applications Technology; Information Technology
- Accounting; Business Studies; Economics
- Geography; History; Life Orientation; Religion Studies
- Consumer Studies; Hospitality Studies; Tourism
- Dramatic Arts; Dance Studies; Design; Music; Visual Arts
- Agricultural Sciences, Agricultural Management Practices, Agricultural Technology

- Civil Technology; Mechanical Technology; Electrical Technology; Engineering Graphics and Design

### **1.1.3 NATIONAL SENIOR CERTIFICATE**

The *National Senior Certificate: A Qualification on Level 4 of the National Qualifications Framework (NQF)* provides the requirements for promotion at the end of Grades 10 and 11 and the awarding of the National Senior Certificate at the end of Grade 12. This document replaces two of the original National Curriculum Statement documents: the *Overview* and the *Qualifications and Assessment Policy Framework*.

### **1.1.4 SUBJECT ASSESSMENT GUIDELINES**

The Subject Assessment Guidelines set out the internal or school-based assessment requirements for each subject and the external assessment requirements. In addition, the *National Protocol for Recording and Reporting (Grades R-12)* (an addendum to the policy, *The National Senior Certificate*) has been developed to standardise the recording and reporting procedures for Grades R to 12. This protocol came into effect on 1 January 2007.

## **1.2 INTRODUCING THE LEARNING PROGRAMME GUIDELINES**

### **1.2.1 PURPOSE AND CONTENT OF THE LEARNING PROGRAMME GUIDELINES**

The Learning Programme Guidelines aim to assist teachers and schools in their planning for the introduction of the National Curriculum Statement. The Learning Programme Guidelines should be read in conjunction with the National Senior Certificate policy and the National Curriculum Statement Subject Statements.

Section 2 of the Learning Programme Guidelines suggests how teaching the particular subject may be informed by the principles which underpin the National Curriculum Statement.

Section 3 suggests how schools and teachers might plan for the introduction of the National Curriculum Statement. The Department of Education encourages careful planning to ensure that the high skills, high knowledge goals of the National Curriculum Statement are attained.

The Learning Programme Guidelines do not include sections on assessment. The assessment requirements for each subject are provided in the Subject Assessment Guidelines which come into effect on 1 January 2008.

### **1.2.2 WHAT IS A LEARNING PROGRAMME**

#### **INTRODUCTION**

A Learning Programme assists teachers to plan for sequenced learning, teaching and assessment in Grades 10 to 12 so that all Learning Outcomes in a subject are achieved in a progressive manner. The following three phases of planning are recommended:

- Phase 1 – develop a *Subject Framework* for grades 10 to 12
- Phase 2 – develop a *Work Schedule* for each grade
- Phase 3 – develop *Lesson Plans*

It is recommended that the teachers of a subject at a school or cluster of schools first put together a broad subject outline (Subject Framework) for the three grades to arrive at an understanding of the content of the subject and the progression which needs to take place across the grades (see Section 3.3.1). This will assist with the demarcation of content for each grade. Thereafter, teachers of the subject teaching the same grade need to work together to develop a year long Work Schedule. The Work Schedule should indicate the sequence in which the content and context will be presented for the subject in that particular grade (see Section 3.3.2). Finally, individual teachers should design Lesson Plans using the grade-specific Work Schedule as the starting point. The Lesson Plans should include learning, teaching and assessment activities that reflect the Learning Outcomes and Assessment Standards set out in the Subject Statements (see Section 3.3.3). Learning Programmes should accommodate diversity in schools and classrooms but reflect the core content of the national curriculum.

An outline of the process involved in the design of a Learning Programme is provided on page 6.

## **DESIGNING A LEARNING PROGRAMME**

A detailed description of the process involved in the design of a Learning Programme is provided in Sections 3.3.1 – 3.3.3 of the Learning Programme Guidelines. The first stage, the development of a Subject Framework does not require a written document but teachers are strongly advised to spend time with subject experts in developing a deep understanding of the skills, knowledge and values set out in the Subject Statements. The quality and rigour of this engagement will determine the quality of teaching and learning in the classroom.

Once the Subject Framework has been completed, teachers should develop Work Schedules and Lesson Plans. Examples of Work Schedules and Lesson Plans are provided in the Learning Programme Guidelines. Teachers are encouraged to critically engage with these formats and develop their own.

- ***Developing a Subject Framework (Grades 10-12)***

Planning for the teaching of subjects in Grades 10 to 12 should begin with a detailed examination of the scope of the subject as set out in the Subject Statement. No particular format or template is recommended for this first phase of planning but the steps recommended should be used as a checklist.

Although no prescribed document is required for this stage of planning, school-wide planning (timetables, requisitioning, teacher development, classroom allocation) as well as the development of grade-specific work schedules would benefit from short documents which spell out:

- The scope of the subject – the knowledge, skills and values; the content; the contexts or themes; electives etc. to be covered in the three grades for each subject
- A three-year assessment plan for the subject
- The list of LTSM required for the subject

- ***Designing Work Schedules***

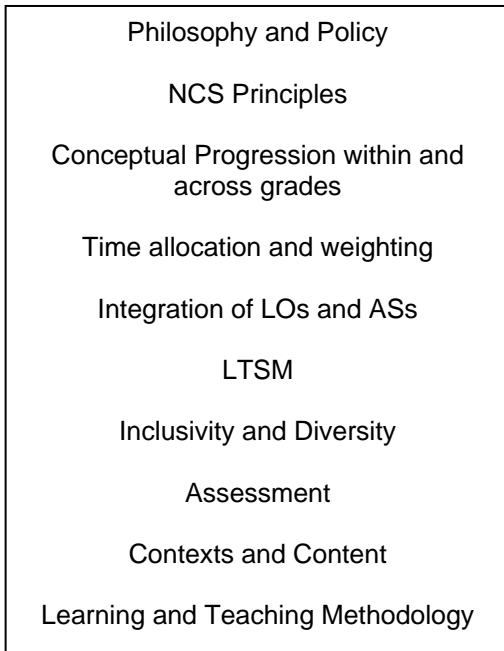
This is the second phase in the design of a Learning Programme. In this phase teachers develop Work Schedules for each grade. The Work Schedules are informed by the planning undertaken for the Subject Framework. The Work Schedules should be carefully prepared documents that reflect what teaching and assessment will take place in the 36-40 weeks of the school year.

- ***Designing Lesson Plans***

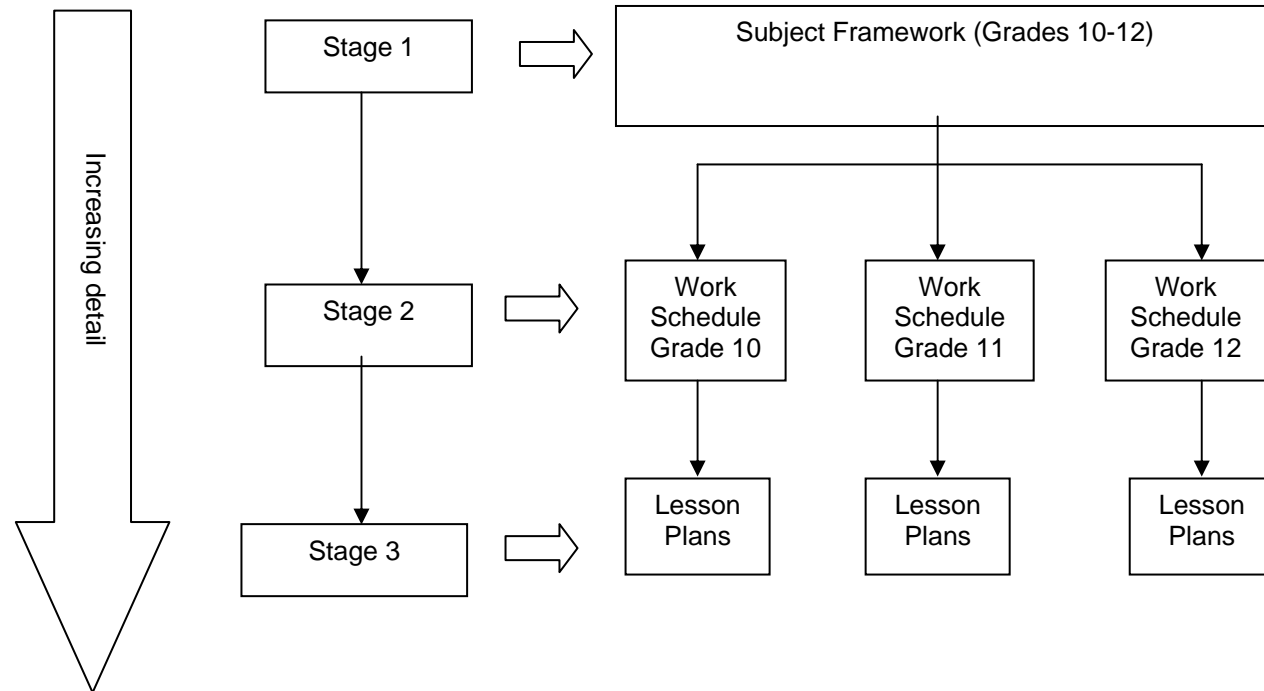
Each grade-specific Work Schedule must be divided into units of deliverable learning experiences, that is, Lesson Plans. Lesson Plans are not equivalent to periods in the school timetable. Each Lesson Plan should contain a coherent series of teaching, learning and assessment activities. A Lesson Plan adds to the level of detail for each issue addressed in the Work Schedule. It also indicates other relevant issues to be considered when teaching and assessing a subject.

**FIGURE 1: RELATIONSHIP BETWEEN THE 3 STAGES OF PLANNING WHEN DEVELOPING A LEARNING PROGRAMME**

**ISSUES TO BE CONSIDERED**



**STAGES**



## SECTION 2

### INTRODUCING MUSIC

#### 2.1 WHAT IS MUSIC?

Music is the art of organising sounds. It expresses the intellectual, emotional and spiritual aspects of human experiences. It is an art form that uses sound combined with other forms of musical expression such as poetry and dance, often enhanced by technology. It can communicate a broad range of ideas and issues from historical, cultural, socio-economic and other contexts. Music has the power to unite groups and to mobilise community involvement towards the improvement of the quality of life, social healing and affirmation of human dignity. *Music is a universal language understood by all people.*

The Learning Outcomes of Music are:

**Learning Outcome 1: Music Performance and Presentation**

*The learner is able to perform, interpret and present musical works that represent music from a variety of African and global cultural and historical contexts.*

**Learning Outcome 2: Improvisation, Arrangement and Composition**

*The learner is able to apply musical knowledge, skills and technology to communicate musical ideas using own and existing ideas in a variety of styles and contexts.*

**Learning Outcome 3: Music Literacy**

*The learner is able to apply the knowledge and skills of music theory in order to read, write and understand the music from a variety of styles and cultures.*

**Learning Outcome 4: Critical Reflection**

*The learner is able to respond critically to music by researching, reviewing, appraising and participating in African and global musical processes, practices and products in their historical, cultural, socio-economic and other contexts.*

See Annexure 1 for a broad curriculum framework for Music and Annexure 2 for a detailed Content Framework.

#### 2.2 WHAT IS THE PURPOSE OF MUSIC?

The study of Music encompasses performance techniques, styles, listening, form, theory, interpretation and history. Music gives learners access to opportunities of musical expression and communication through the performance and creation of music within a South African, Pan African and global context. It prepares learners for participation in community life, the world of work and Higher Education. It creates opportunities for learners to explore musical knowledge and how it is applied in practice.

Music contributes to the holistic development of learners. It develops creative, interpretative and analytical skills. It contributes towards personal growth, cultural affirmation of African and South African musical practices, and the economic development of the country. Musicians are central to the development of the music industry.



## **2.3 WHAT IS THE RELATIONSHIP BETWEEN MUSIC AND THE NATIONAL CURRICULUM STATEMENT PRINCIPLES?**

The Constitution of the Republic of South Africa (Act 108 of 1996) provided a basis for curriculum transformation and development in South Africa. The National Curriculum Statement Grades 10-12 (General) lays a foundation for the achievement of these goals by stipulating Learning Outcomes and Assessment Standards, and by spelling out the key principles and values that underpin the curriculum. The Music curriculum supports the application of the nine NCS principles as follows:

### **2.3.1 Social Transformation**

Music contributes to social transformation by:

- Addressing musical works from a variety of African and historical contexts (LO1),
- Developing music literacies from a variety of styles and cultures (LO3),
- Reflecting on music processes, practices and products in their historical, cultural and socio-economic contexts (LO4)

### **2.3.2 Outcomes-based Education**

Music makes use of Learning Outcomes and Assessment Standards to describe what a learner should know and be able to demonstrate, that is the skills, knowledge and values that are the results of learning. The subject Music has four broad Learning Outcomes. Teachers should infuse the broad principles of OBE into their teaching, including the following:

- learner-centredness;
- emphasis on skills, knowledge and values;
- a balance between individual work and collaborative work;
- integration of theory and practical work;
- assessment as a fundamental part of learning.

### **2.3.3 High Knowledge and High Skills**

The *National Curriculum Statement Grades 10-12 (General)* aims to develop high-level knowledge and skills. It sets high expectations of what South African learners should achieve.

The Music Subject Statement specifies the minimum standards of Music knowledge and skills to be achieved in each of Grades 10, 11 and 12.

### **2.3.4 Integration and applied competence**

Integrated learning, which involves theory, practice and reflection, is promoted in this subject. Furthermore, the development of broad skills, knowledge, understanding and values across and within different fields of learning and cultures, is an important element of the curriculum. The learning outcomes in Music are closely allied to skills developed in the fundamental learning subjects of Languages and Life Orientation, which all learners will be doing, thus allowing for substantial integration across subjects.

If learners are involved in doing more than one art form, then teachers should be aware of how similar skills and concepts are being developed in those subjects. Activities could be designed in collaboration with other Arts teachers if other Arts subjects are offered. Teachers should find commonalities and opportunities for integration. For example, an Arts department may decide to

put on a musical production. The different specialist teachers may use this common activity to assess those Assessment Standards that are applicable to their special subjects.

### **2.3.5 Progression**

The NCS defines increasing levels of complexity and depth in learning as learners progress from grade to grade. Music allows for this kind of progression in terms of cognitive development, mastery of technical skills and an expanding worldview.

For example, in LO4, AS3 in Grades 10, 11 and 12, learners study the music industry. In Grade 10 they are expected to **understand the basic workings** of the industry, while in Grade 11 they need to **research contractual and copyright issues**. Finally in Grade 12, they **apply contractual practices** to register compositions and recordings.

### **2.3.6 Articulation and portability**

The Further Education and Training Band promotes access from the General Education and Training Band to the Higher Education and Training Band. The Learning Outcomes and Assessment Standards of Music in Grades 10, 11 and 12 link up closely with those in the Arts and Culture learning area in the General Education and Training Band. See 2.5.2 in this document for more detail.

### **2.3.7 Human Rights, Inclusivity, and Environmental and Social Justice**

*Music* provides opportunities for exploring and expressing human rights, social justice and environmental issues, when:

- Communicating a personal, social or human rights issue **through** music composition (LO1&2)

Cultural awareness is a fundamental principle of the Music Subject Statement. Learners should be provided with ample opportunities to explore a diversity of music forms, styles and cultural contexts and to identify, acknowledge and understand their commonalities and differences. The intent and effect is to create learners who have a questioning spirit and who are not discriminatory in their worldview.

The subject Music adopts an inclusive approach, ensuring that all learners, including those with special educational needs, will be actively and creatively engaged in the learning process. The Music curriculum allows for flexibility in accommodating learner diversity.

The focus in Music is on both the experience of the process and the creation of a product. Musical works and presentations can be designed so as to cater for the needs of learners/teachers who experience specific barriers to learning/teaching.

### **2.3.8 Valuing Indigenous Knowledge**

Music celebrates and promotes Indigenous Knowledge Systems when:

- Working with music from diverse cultures (LO1-3)

### **2.3.9 Credibility, quality and efficiency**

The NCS subject Music will ensure that learners are equipped to meet internationally acceptable standards. Learners who select Music will be equipped with extensive skills for entry into

institutions of higher education. Learners who opt to enter the world of work at the end of Grade 12 will be advantaged by the skills acquired in Music.

## **2.4 PROFILE OF A MUSIC LEARNER**

In preparing to teach Music, teachers must take into account learners' developmental stage, interests and abilities. Grade 10-12 learners have a renewed sense of identity and are able to think in an increasingly abstract and complex way. They are also interested in re-examining themselves, their existing values, and those of a larger world.

### **From an intellectual perspective learners:**

- gain cognitive competence – increasing ability to think abstractly in more complex structures of thinking, perceiving and hypothesising;
- see the logic and consistency of existing personal beliefs and establish own belief systems;
- increase their ability to think objectively; and
- engage in meta-cognition (thinking about thinking) on a wide range of topics/think about global issues and what they can do about them.

### **From social and emotional perspectives learners:**

- have a deepened sense of self and personal power;
- are eager to explore 'new' worlds with their bodies;
- participate in large group gatherings and various sub-cultures and interests in which adult values are expressed and tested, i.e. sports, bands, clubs, dance, cliques etc.;
- address themes such as drugs, sex, pregnancy, HIV/Aids, career goals, world peace;
- develop friendships with one or two best friends of either sex;
- develop intense romantic relationships;
- develop a feeling of personal invulnerability and a sense of immortality, leading to taking chances;
- may return to a respect for parents, teacher and adults;
- feel that they are redefining and creating a new and better world; and
- enjoy a strong sense of independence.

When developing themes, learning materials, activities and projects, teachers should build on the abilities, challenges and pre-occupations described above.

Teachers of Music in the NCS will need to assess prior learning at the beginning of Grade 10 by conducting a baseline assessment in order to plan bridging programmes where necessary.

In developing the base line assessment teachers should assess the following competencies which learners are expected to have achieved at the end of Grade 9:

- a basic understanding of the relationship of music to culture;
- a general sense of music as an arts discipline;
- an ability to create and present music;
- a developed vocabulary of music;
- a general knowledge of career opportunities in the music industry and allied professions;
- a general appreciation of all the other arts (dance, drama, and visual arts) and how they function separately and together; and
- an ability to reflect on music using basic music terminology.

### **2.4.1 Facilitating the progression from GET to FET**

In building a bridging programme, teachers need to acknowledge that the learners' experience in Grades R-9 is varied and that some learners will need bridging support before they can proceed with Music in Grades 10-12.

Teachers must keep in mind the following issues:

- Learners may have had very little or no performance experience;
- Learners may have had inadequate development of technique;
- Learners may not have had been exposed to the rudiments and historical content of Music; and
- Learners may not have developed the necessary concentration, self-discipline or performance skills required for Music.

To fill in the gaps in skills and knowledge, teachers will have to consider the following:

- identify those learners in Grade 7 or 8 who are likely to select music and begin classes after school or encourage learners to attend outside music classes;
- jointly arrange intense holiday music workshops with other schools, curriculum advisors or music practitioners;
- ensure that learners attend music performances; and
- structure the theoretical component of the curriculum in such a way that learners largely complete these projects in their own time. This will free up contact teaching time for practical music development.

This reality requires teachers to manage the learning process carefully by identifying and/or anticipating skills and knowledge gaps at the entry level of grade 10 and remedying shortcomings. The following section provides a broad strategy for the smooth transition from the generalist approach in the GET Band to the specialist approach in Grades 10-12.

### **2.4.2 Linking the content of GET Arts and Culture to Music in FET**

The subject Music in Grade 10-12 lies between the broad and multi-disciplinary experiences of the GET Band and the advanced and specialised learning at universities. The learning experience of GET should lay the foundation for a broad-based exposure to music and allied disciplines.

It is important that teachers should adapt learning experiences to link to the Learning Outcomes of the National Curriculum Statement Grades R-9 (Schools).

The four Learning Outcomes for Music in the NCS for Grades 10-12 are linked to the NCS for Grades R-9 in the following ways:

NCS Grades 10-12 Learning Outcomes	Link to NCS Grades R-9 Learning Outcomes
LO 1 Performance and Presentation	Keywords are: LO1: Creating, Interpreting, Presenting LO2: Reflecting on art processes, products and styles LO3: Participating and Collaborating LO4: Expressing, Communicating through art
LO 2 Improvisation, Arrangement and Composition	Keywords are: LO1: Creating, Interpreting, Presenting LO3: Participating and Collaborating LO4: Expressing, Communicating through art
LO 3 Music Literacy	Keywords are: LO1: Creating, Interpreting, Presenting
LO 4 Critical Reflection	Keywords are: LO2: Reflecting on art processes, products and styles

### 2.4.2.1 Linking GET with Learning Outcome 1: Performance and Presentation

This outcome continues to develop the performance and presentation skills that have been learnt in the GET Band. In the NCS Grade R-9, performance skills are vocal or on available percussion or melodic instruments. Learners will enter Grade 10 with diverse competencies in performance. Not all learners would have had formal instrument and/or vocal tuition prior to entry into Grade 10. After diagnostic assessment, an individual performance programme will have to be designed for each learner.

It is recommended that learners with no previous instrument training, choose instruments that they will be able to manage within this three-year programme, e.g. voice, wind instruments, electronic keyboard, or percussion. A learner should have access to his/her chosen instrument(s) at all times in order to practise and to facilitate technical progress.

In GET there is not an emphasis on solo performance. In Grades 10-12 the emphasis of Music is on both solo and group performance, for example instrumental and vocal ensembles, choral and orchestral works, or bands. Learners will be assessed for individual performance as well as for performance in a group.

The following methods could be used to fast track learners to cope with the challenges of this Learning Outcome:

- Group teaching that allows for learners to assist one another;
- Integrating technical work with repertoire development;
- Integrating performance with theory;
- Regular listening to recordings and attending live performances;
- Utilising community musicians to assist learners to master their instruments; and
- Resource material focusing on the “Older/Adult Beginner”.

### **2.4.2.2 Linking GET with Learning Outcome 2: Improvisation, Arrangement and Composition**

The NCS Grades R-9 curriculum makes provision for the creation of musical works by improvising and composing using the elements of music, technology, natural sounds and objects. Learners exiting Grade 9 should be able to form musical ideas and create music reflecting mood, form and contrast. To address the new aspects of arrangement and improvisation, it is suggested that:

- the teacher develops the learners' understanding of rhythm, melody and harmony; and
- theory is integrated with practice.

### **2.4.2.3 Linking GET with Learning Outcome 3: Music Literacy**

The NCS Grade R-9 develops music literacy skills by the reading, writing and singing of scales and also makes provision for the development of regular and irregular/odd time signatures.

Additional work may have to be done to consolidate the knowledge of music literacy and theory developed in Grades R-9, such as:

- The use of time signatures;
- Grouping of notes;
- Structure of the major scale; and
- Key signatures.

The following methods could be used to fast-track learners to cope with the challenges of this learning outcome:

- Integrating theoretical work with all aspects of practical work, and also with repertoire study;
- Linking theory with aural development; and
- Recognising the elements of music in musical works.

It is recommended that graded resource material in printed or software form should be used to consolidate the learner's knowledge of the rudiments of music.

### **2.4.2.4 Linking GET with Learning Outcome 4: Critical Reflection**

In the NCS Grades R-9 the learners are expected to reflect critically on musical processes and products focusing on South African artists, and the classification and use of instruments in music. The learner also analyses how music is used in songs, ceremonies, rituals, public events, movies, opera or advertisements to evoke response.

See Annexure 3 regarding Grade 10-12 candidates who do Music as a seventh or eighth subject.

## 2.5 RELATIONSHIP BETWEEN MUSIC LEARNING OUTCOMES AND THE CRITICAL AND DEVELOPMENTAL OUTCOMES

The Critical Outcomes are embedded in the Learning Outcomes for Music. The relationships between the Learning Outcomes and the Critical and Developmental Outcomes are outlined below and are useful for teachers to consider when planning. It is important to bear in mind that the Critical and Developmental Outcomes are ideals for life-long learning. Also it should be noted that Music contributes with all other subjects towards the achievement of these outcomes.

The ways in which the knowledge, skills and values inherent in the Music curriculum can be linked to the Critical and Developmental Outcomes are illustrated below:

<b>Critical / Developmental Outcomes</b>	<b>Music</b>
<b>CO1: Identify and solve problems, and make decisions using critical and creative thinking</b>	Learners engage with creative thinking, problem solving and decision making when dealing with the interpretation of musical works, and application of musical knowledge and theory. They engage in critical thinking when responding critically to music. (LO 1, 2, 3, 4)
<b>CO2: Work effectively with others as members of a team, group, organisation and community</b>	Some musical processes require individual work, while others involve groupwork. In Music opportunities are provided for learners to work in a group when performing a musical work. (LO 1)
<b>CO3: Organise and manage themselves and their activities responsibly and effectively</b>	Learners develop self-confidence, creativity and expression in Music. They learn to organise and manage themselves in the planning of a musical performance. (LO 1)
<b>CO4: Collect, analyse, organise and critically evaluate information</b>	Music learners will undertake research on music practice, such as copyright and registration of compositions. They also access and evaluate musical processes, practices and products in different contexts. (LO 4)
<b>CO5: Communicate effectively using visual, symbolic and/or language skills in various modes</b>	Music involves the development of music literacies which are reliant on aural, visual and writing skills. (LO 3)
<b>CO6: Use science and technology effectively and critically showing responsibility towards the environment and the health of others</b>	Musicians learn to care for their instruments and use technology when creating, performing and recording music. They are also encouraged to make use of their craft to communicate about personal and socio-economic issues such as HIV/Aids, violence, pollution, etc. (LO 1&2)
<b>CO7: Demonstrate an understanding of the world as a set of related systems by recognizing that problem-solving contexts do not exist in isolation</b>	Learners are required to engage with African and global musical works and to critically reflect on African and global processes in the music industry. (LO 1&4)
<b>DO1: Reflect on and explore a variety of strategies to learn more effectively</b>	In Music learners learn experientially and theoretically, applying their learning in authentic contexts. (LO 1, 2, 3, 4)
<b>DO2: Participate as responsible citizens in the life of local, national and global communities</b>	Learners learn about a variety of musical works, communication of musical ideas and music theory. (LO 1, 2, 3, 4)
<b>DO3: Be culturally and aesthetically sensitive across a range of social contexts</b>	The Music curriculum aims to enhance cultural sensitivity and affirmation and the development of a broad appreciation for music processes, practices and products. (LO 1, 2, 3, 4)
<b>DO4: Explore education and career opportunities</b>	Learners are expected to explain the basic working of the music industry. (LO 4)
<b>DO5: Develop entrepreneurial opportunities</b>	Learners explore the production of programme notes and marketing material. This aims to equip them for entrepreneurship opportunities within the music industry. (LO 1)

## 2.6 WAYS TO ACHIEVE MUSIC LEARNING OUTCOMES

The curriculum is structured over **three** years (Grades 10-12). The music knowledge and skills learners will gain in this time includes:

- Performance and technique (playing instrument/s alone and in a group);
- Improvising, arranging, composing;
- Theory of Music (notation);
- The history of various musical traditions;
- Music appreciation of various styles;
- African/Indian music;
- Music entrepreneurship; and
- An introduction to the music industry.

Music is both skills-based (LO 1 and LO 2) and knowledge-laden (LO 3 and LO 4).

Content and contexts are provided in the Subject Statement to support the attainment of the Music assessment standards. The content indicated needs to be dealt with in such a way as to assist the learner to progress towards the achievement of the Learning Outcomes. Content must serve the Learning Outcomes and not be an end in itself. The contexts suggested will enable the content to be embedded in situations that are meaningful to the learner and so assist learning and teaching. The teacher should be aware of and use local contexts, not necessarily indicated here, that could be more suited to the experiences of the learner. Content and context, when aligned to the attainment of the assessment standards, provide a framework for the development of Learning Programmes.

Learning Outcomes are not offered in isolation but are integrated with other Learning Outcomes, for example performance goes hand-in-hand with analysis or composition or critical reflection.

The Assessment Standards are the stepping stones which enable the learner to achieve the outcome. Activities and research should be based on content set out in the Subject Statement for Music.



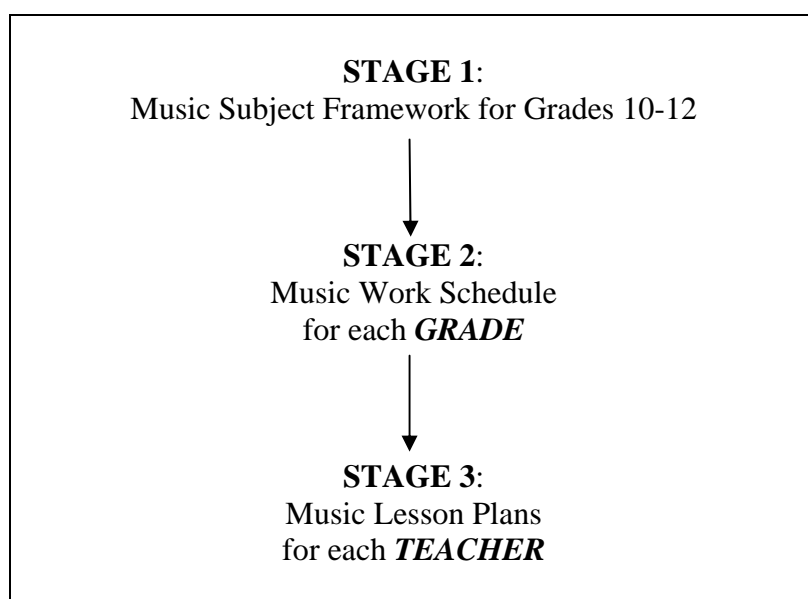
## SECTION 3

### DESIGNING A LEARNING PROGRAMME FOR MUSIC

#### 3.1 INTRODUCTION

A Learning Programme is a tool to plan for sequenced learning, teaching and assessment across Grades 10-12 so that all four Learning Outcomes in Music are achieved in a progressive manner. It is recommended that the Music teachers at a school first put together a broad subject outline (i.e. Subject Framework) for Grades 10-12 to arrive at an understanding of the progression which needs to take place across the grades (see Section 3.3.1). This will assist with the demarcation of content for each grade. Thereafter, Music teachers teaching the same grade need to work together and draw from the content and context identified for their grade in the Subject Framework, to develop a Work Schedule in which they indicate the sequence in which the content and context will be presented for Music in that particular grade (see Section 3.3.2). Finally, the individual Music teacher should design Lesson Plans using the grade-specific Work Schedule as the starting point. The Lesson Plans should include learning, teaching and assessment activities (see Section 3.3.3).

An outline of the process involved in the design of a Learning Programme for Music is provided in the diagram below:



The process to be followed in the development of a Learning Programme is not a neatly packaged sequence of numbered steps that follow one another in a particular order. Teachers may find themselves moving back and forth in the process as they plan and critically reflect on decisions taken before moving on to the next decision in the process. The process is therefore not strictly linear and is reflective in nature. For this reason the steps provided in this Section are a guide and should be used as a checklist in the planning process.

### 3.2 ISSUES TO ADDRESS WHEN DESIGNING A LEARNING PROGRAMME

The issues to be addressed in the development of a Music Learning Programme are presented in a tabular format to indicate the implications of each issue at each of the three stages of the development of a Learning Programme:

- Stage 1 – Subject Framework
- Stage 2 – Work Schedule
- Stage 3 – Lesson Plan

#### 3.2.1 Policies and Principles

<b>STAGE 1</b> Subject Framework	The various Policies that impact on curriculum implementation should be considered throughout the planning process.
<b>STAGE 2</b> Work Schedule	<p><i>NCS:</i></p> <ul style="list-style-type: none"> <li>• Principles: Refer to Section 2.3 to see how Music supports the application of the nine principles of the NCS</li> <li>• Critical and Developmental Outcomes: Refer to Section 2.5 to see how Music supports the application of the Critical and Developmental Outcomes</li> </ul> <p><i>Other Policies and Legislation:</i></p> <ul style="list-style-type: none"> <li>• White Paper 6, Language in Education Policy, Religion and Education Policy, HIV/AIDS Policy– all have implications for LTSM and teaching methods in Music</li> <li>• White Paper 7 – gives an indication on the use of computers in the classroom and therefore has implications for LTSM and teaching methods in Music</li> </ul>
<b>STAGE 3</b> Lesson Plan	

#### 3.2.2 Content

In the NCS Grades 10-12 content means the combination of knowledge, skills and values.

<b>STAGE 1</b> Subject Framework	The content is provided by the ASs. These give an indication of the knowledge, skills and values (KSVs) to be covered in each of the three grades. The Subject Framework sets out the content for the three years (i.e. Grades 10, 11 and 12).
<b>STAGE 2</b> Work Schedule	The Work Schedule sets out the content for one year. Here the focus falls on the grade-specific KSVs required by the NCS.
<b>STAGE 3</b> Lesson Plan	The Lesson Plans set out the content to be covered in each coherent series of learning, teaching and assessment activities. Each Lesson Plan can be one or more weeks in duration.

#### 3.2.3 Integration

Integration involves the grouping of Assessment Standards according to natural and authentic links.

<b>STAGE 1</b> Subject Framework	Integration within the subject should be considered in broad terms during discussions at this stage. All Grade 10-12 teachers should consider integration of ASs within and across the grades.
<b>STAGE 2</b> Work Schedule	The integration and sequencing of the ASs is undertaken in the Work Schedule to ensure that all ASs for a particular grade are covered in the 40-week contact period.

<b>STAGE 3</b> Lesson Plan	The same groupings of LOs and ASs as arrived at in the Work Schedule should be used to develop a coherent series of learning, teaching and assessment activities for each Lesson Plan.
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### 3.2.4 Conceptual Progression

<b>STAGE 1</b> Subject Framework	The Subject Framework should indicate the increasing depth of difficulty across Grades 10-12. Progression across the three grades is shown in the ASs per Learning Outcome.
<b>STAGE 2</b> Work Schedule	Progression in a grade is evident in the increasing depth of difficulty in that particular grade. Grade-specific progression is achieved by appropriately sequencing the groupings of integrated LOs and AS in the Work Schedule.
<b>STAGE 3</b> Lesson Plan	In the individual Music classroom increasing depth of difficulty is shown in the activities and Lesson Plans. Progression is achieved by appropriately sequencing the activities contained within each Lesson Plan and in the series of Lesson Plans.

### 3.2.5 Time Allocation and Weighting

The placement of Music in the school timetable needs to be given careful consideration. The subject Music is officially allocated 4 hours teaching time per week. Each Learning Outcome has 25% weighting and requires approximately one quarter of the teaching time allocated. Learning Outcome 1 (Music Performance and Presentation) and Learning Outcome 2 (Improvisation, Arrangement and Composition) are both practical components. More time will be spent by the learner on these two outcomes since both require regular practice out of school. Learning Outcome 3 (Music Literacy) and Learning Outcome 4 (Critical Reflection) are the theoretical components that will generally be covered during formal classes although homework remains an integral part of the learning programme.

<b>STAGE 1</b> Subject Framework	4 hours per week is allocated to Music in the NCS. This is approximately 160 hours per year. The teachers of the subject should plan how this time will be used for the teaching of Music in the three grades.
<b>STAGE 2</b> Work Schedule	The groupings of ASs as arrived at in the integration process should be paced across the 40 weeks of the school year to ensure coverage of the curriculum.
<b>STAGE 3</b> Lesson Plan	The amount of time to be spent on activities should be indicated in the Lesson Plans.

### 3.2.6 LTSM

LTSM refers to any materials that facilitate learning and teaching. LTSM need to be chosen judiciously because they have cost implications for the school and the learner. The NCS provides scope for the use of a variety of resources. All teachers and learners must have a textbook. However, teachers are required to go beyond the textbook. They do not necessarily need exotic, specialised materials. Rather common and readily available items can be used.

<b>STAGE 1</b> Subject Framework	Compile a list of general LTSM (text books and other resources) that will be necessary and useful in the teaching, learning and assessment of the content. This assists with the requisition and availability of LTSM at a school.
<b>STAGE 2</b> Work Schedule	List grade-specific LTSM (resources) required in the learning, teaching and assessment process for the grade.

<b>STAGE 3</b> Lesson Plan	Identify specific resources related to the individual activities contained within a Lesson Plan.
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Quality curriculum delivery in the Music classroom depends on the well-informed choice of different appropriate LTSM to be used by both teacher and learner. In order to enhance teaching practice as well as the acquiring of competences and skills, quality LTSM should be available. Music teachers should find and use a range of resources including:

- *Publications*, such as musical scores, textbooks, musical journals, General Musical Knowledge textbooks, graded theory workbooks;
- *Products*, such as CDs, subject-related videos, multi-media packages;
- *People*, such as experts in specific fields such as musicians and composers. Music teachers should also try to involve community leaders or other teachers in teaching. This may involve coming to class or even sitting with teachers to help plan activities. In cases where these persons cannot be physically in the class, a video of them and their activities may be used;
- *Places*, site visits (e.g. concert halls, theatres, sound houses, studios); and
- *Electronic media*, such as the Internet, CD-ROMs, may be used to great effect in addressing the assessment standards of the different learning outcomes in Music.

### 3.2.7 Assessment

All Grade 10, 11 and 12 learners are expected to complete seven internal tasks and a Performance Assessment Task for Music. Of the seven tasks, two must be tests, two must be examinations and the remaining three tasks should be integrated performance tasks which incorporate both theory and practical work. The three integrated performance tasks undertaken during the year make up the Performance Assessment Task for Music. In addition, Grade 12 learners are required to complete an external examination. See Annexure 4 for an outline of the portfolio requirements for Grade 10-12 learners who offer Music through an external examining body.

Assessment of Music should emphasise the learners' individual growth and development as well as group participation in dealing with analysis, communication with others and promotion of teamwork. In order to administer effective assessment one must have a clearly defined purpose. It is important that all the tasks are well covered as spelt out in the Subject Assessment Guideline document. By answering the following questions the teacher can decide what assessment activity is most appropriate:

- What concept, skill or knowledge needs to be assessed?
- What should the learners know?
- At what level should the learners be performing?
- What type of knowledge is being assessed: reasoning, memory or process?

**Observation-based assessment** requires that learner performance be assessed while the learner is actually performing a skill in the classroom as there will be no concrete product for the teacher to assess after the performance. Not all observations need culminate in a formally recorded assessment of learner performance. **Performance-based assessment** relies on the availability of a product as evidence of learner performance that can be assessed by the teacher after the completion of the performance. **Test-based assessment** focuses on assessing the presentation and application of knowledge.

The assessment of a music performance requires a direct and systematic observation of an actual learner performance. During the assessment, learners are engaged in activities that require the demonstration of specific skills. The demonstrations can take place in a controlled environment (such as a studio or a classroom) or in a real life environment (such as a public recital) where the complexities faced by the learners are much higher. In the latter case, the assessment is also called an “authentic assessment”. In both cases the learner can demonstrate complex learning that integrates knowledge, skills, and values in a single performance.

<b>STAGE 1</b> Subject Framework	Develop a three-year assessment plan using the Subject Assessment Guidelines for Music. This should ensure the use of a variety of assessment forms relevant to the subject and progression across the three grades.
<b>STAGE 2</b> Work Schedule	Use the Subject Assessment Guidelines for Music to develop a grade-specific assessment plan. The forms of assessment listed must facilitate the achievement of the particular LOs and ASs in each grouping.
<b>STAGE 3</b> Lesson Plan	Indicate more classroom-specific assessment strategies, by mentioning the methods, forms and tools that will be used to assess learner performance in each activity. HINT: Not all activities need to be assessed – some may just be introductory in nature or for enrichment. The choice of an assessment strategy is determined by the LOs and ASs that have been grouped together for a particular Lesson Plan. The assessment strategy chosen must facilitate the achievement of these particular LOs and ASs in the classroom.

### 3.2.8 Inclusivity and Diversity

The following steps can be taken to effectively address diversity in the classroom when planning Music teaching activities:

- consider individual past experiences, learning styles and preferences;
- develop questions and activities that are aimed at different levels of ability;
- provide opportunity for a variety of participation levels such as individual, pairs and small group activities;
- consider the value of individual methods ; and
- assess learners based on individual progress.

<b>STAGE 1</b> Subject Framework	Teachers should be sensitive to inclusivity and diversity when identifying content, teaching styles and methods, forms of assessment and LTSM (Resources). Diversity should be accommodated in the following areas:
<b>STAGE 2</b> Work Schedule	<ul style="list-style-type: none"> <li>• Learning styles: provide optional activities / different ways of doing same activity</li> <li>• Pace of learning: provide for both slower and faster learners by providing optional extra activities, reading or research, as well as multiple assessment opportunities</li> <li>• Differences in levels of achievement: provide optional extra activities, challenges and materials that cater for these differences between learners.</li> <li>• Gender diversity: ensure that teachers do not inadvertently allow or contribute towards discrimination against boys or girls in the classroom on the basis of gender.</li> <li>• Cultural diversity: recognise, celebrate and be sensitive when choosing content, assessment tasks and LTSM.</li> </ul>
<b>STAGE 3</b> Lesson Plan	This is catered for as EXPANDED OPPORTUNITIES in the Lesson Plan. Enrichment is provided for high achievers and remediation or other relevant opportunities for learners requiring additional support. It is not necessary to develop an activity to cater for each type of diversity which arises in the classroom. Teachers may find it possible to cater for different diversities within one activity with effective planning.

Each of the Learning Outcomes in Music places emphasis on respecting and developing diverse cultural practices within South Africa and also within a Pan-African and global context. The principles of inclusion and the basic tenets of human rights are thus built into the content.

It will, however, still be the teacher’s responsibility to ensure that within the subject, full acknowledgement of each of these principles takes place. This should happen not only by means of subject content, but also by respecting the individual learner’s capabilities and interests. The learner’s human dignity and personal affirmation should be a priority.

This should start with baseline and diagnostic assessment, resulting in appropriate learning programmes for learners at the beginning of Grade 10. The learning programme should be updated on a regular basis, preferably with formative and/or summative assessment after each term. The learning programmes should take into account at least the following factors:

- Physical capabilities of the learner
- Learning patterns of the learner
- Access to and use of resources by the learner
- Recognition of prior learning of the learner

Embedded in the recognition and the management of diversity and the promotion of inclusivity is the suitability of proposed assessment methods for the learner. Learners should at all times be afforded the opportunity to express their skills and knowledge in ways that reflect their abilities.

Music is an activity that, when properly managed, can accommodate learners with barriers to learning. Teachers should consider the following:

- composers that created some of their greatest works when blind (J. S. Bach) or totally deaf (Ludwig van Beethoven)
- performers such as Stevie Wonder (blind pianist, singer and sound engineer), Steve Kekana (blind pianist, composer and lawyer), Itzhak Perlman (physically handicapped violinist), Anne Glennie (deaf percussionist) and Gerda Hartmann (physically handicapped singer) have all broken important barriers on stage.

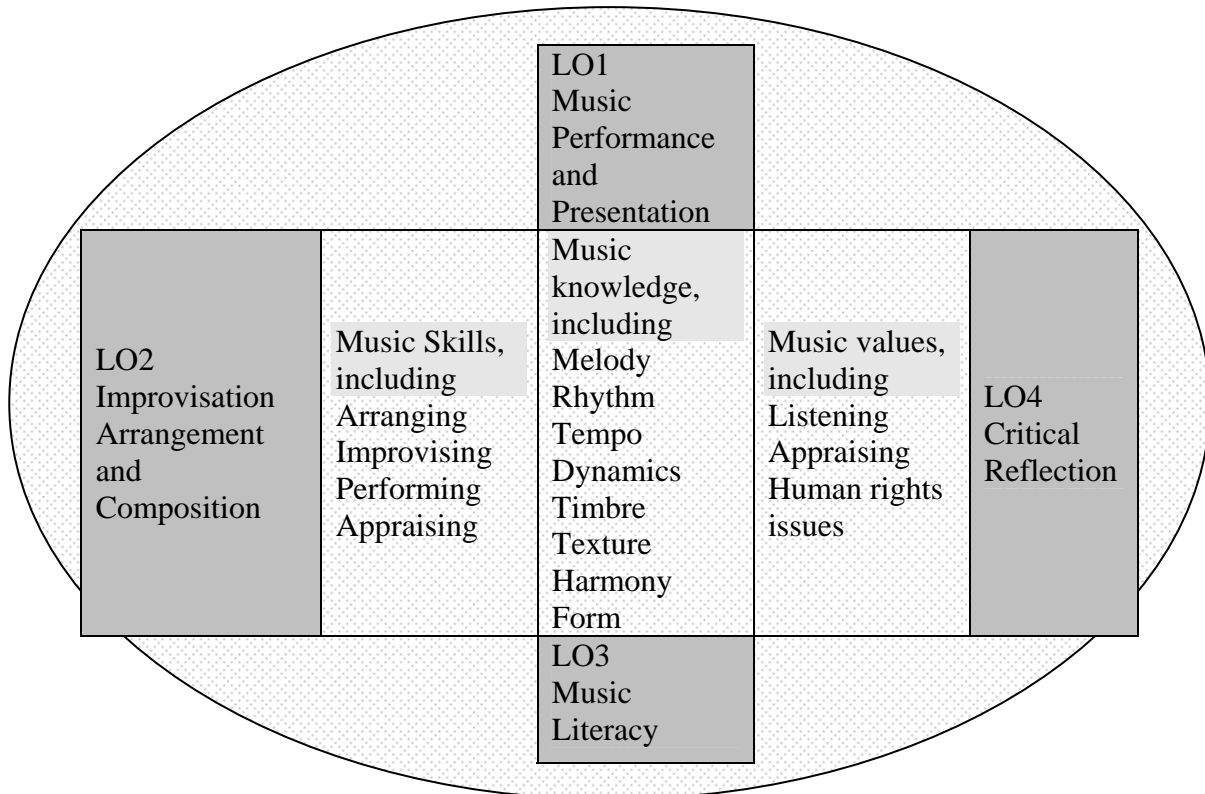
### 3.2.9 Learning and Teaching Methodology

<b>STAGE 1</b> Subject Framework	It is not necessary to record Teaching Methods for either of these stages.
<b>STAGE 2</b> Work Schedule	
<b>STAGE 3</b> Lesson Plan	This is catered for as TEACHING METHOD in the Lesson Plan. It provides an indication of how teaching and learning will take place, that is, how each activity will be presented in the classroom.

## 3.3 DESIGNING A LEARNING PROGRAMME

A detailed description of the process involved in the design of a Learning Programme for Music is provided in this section (see Sections 3.3.1 – 3.3.3). The process presented here is a suggestion of how to go about designing a Learning Programme.

In the teaching of music, teachers should address more than one outcome at a time. Learners may for example achieve objectives expected for LO 1 – *Performance and Presentation* and LO 2 – *Improvisation, Arrangement and Composition* at the same time, or they may achieve outcomes for LO 3 – *Music Literacy* and LO4 – *Critical Reflection* simultaneously. The diagram below illustrates how the Music Learning Outcomes can be integrated into a holistic curriculum learning experience.



### 3.3.1 Subject Framework (Grades 10-12) for Music

Planning for the teaching of Music in Grades 10 to 12 should begin with a detailed examination of the scope of the subject as set out in the Subject Statement. No particular format or template is recommended for this first phase of planning but the five steps below should be used as a checklist.

Although no prescribed document is required for this stage of planning, school-wide planning (timetables, ordering, teacher development, classroom allocation) as well as the development of grade-specific work schedules would benefit from short documents which spell out:

- The scope of the subject – the knowledge, skills and values; the content; the contexts or themes; electives etc. to be covered in the three grades
- A three-year assessment plan
- The list of LTSM required

#### ❶ Clarify the Learning Outcomes and Assessment Standards.

The essential question for Music is: What Learning Outcomes do learners have to master by the end of Grade 12 and what Assessment Standards should they achieve to show that they are on their way to mastering these outcomes?

All learning, teaching and assessment opportunities must be designed down from what learners should know, do and produce by the end of Grade 12. The Learning Outcomes and Assessment Standards that learners should master by the end of Grade 12 are specified in the Music Subject Statement.

## **② Study the conceptual progression across the three grades.**

Study the Assessment Standards for Music across the three grades. Progression should be clearly evident across the grades.

## **③ Identify the content to be taught.**

Analyse the Assessment Standards to identify the skills, knowledge and values to be addressed in each grade. Also consider the content and context in which they will be taught.

## **④ Identify three-year plan of assessment.**

Use the Subject Assessment Guidelines to guide the three-year assessment plan. Consider what forms of assessment will be best suited to each of the Learning Outcomes and Assessment Standards. This ensures that assessment remains an integral part of the learning and teaching process in Music and that learners participate in a range of assessment activities.

## **⑤ Identify possible LTSM (resources).**

Consider which LTSM will be best suited to the learning, teaching and assessment of each Learning Outcome in the three grades using the Assessment Standards as guidance.

### **3.3.2 Designing Work Schedules for Music**

This is the second phase in the design of a Learning Programme. In this phase teachers develop Work Schedules for each grade. The Work Schedules are informed by the planning undertaken for the Subject Framework. The Work Schedules should be carefully prepared documents that reflect what teaching and assessment will take place in the 40 weeks of the school year. See Annexure 5 for examples of Work Schedules for Grades 10, 11 and 12.

The following steps provide guidelines on how to approach the design of a Work Schedule per grade for Music:

#### **① Package the content.**

Study the Learning Outcomes and Assessment Standards prescribed for the particular grade in Music and group these according to natural and authentic links.

#### **② Sequence the content.**

Determine the order in which the groupings of Learning Outcomes and Assessment Standards will be presented in the particular grade in Music. Besides the conceptual progression in the Assessment Standards for Music, *context* can also be used to sequence groupings in Music.

#### **③ Pace the content.**

Determine how much time in the school year will be spent on each grouping of Learning Outcomes and Assessment Standards in the particular grade.



#### ④ Review forms of assessment.

Revisit the forms of assessment listed for the particular grade in the Subject Assessment Guidelines, and refine them to address each grouping of Learning Outcomes and Assessment Standards as developed in Step 1.

#### ⑤ Review LTSM.

Revisit the LTSM (resources) listed for the particular grade in the Subject Framework, and refine them to address each grouping of Learning Outcomes and Assessment Standards as developed in Step 1.

### EXAMPLE OF A TEMPLATE FOR A WORK SCHEDULE

<b>Grade:</b>	<b>THEME / TOPIC:</b>				
Learning Outcomes	Assessment Standards	Assessment Strategy	Content / Context / Learning Activities	Resources	Time
INTEGRATION:					

#### 3.3.3 Designing Lesson Plans for Music

Each grade-specific Work Schedule for MUSIC must be divided into units of deliverable learning experiences, that is, Lesson Plans. A Lesson Plan adds to the level of detail in the Work Schedule. It also indicates other relevant issues to be considered when teaching and assessing Music.

A Lesson Plan is not equivalent to a subject period in the school timetable. Its duration is dictated by how long it takes to complete the coherent series of activities contained in it.

#### ① Indicate the content, context, Learning Outcomes and Assessment Standards.

Copy this information from the Work Schedule for the particular grade.

#### ② Develop activities and select teaching method.

Decide how to teach the Learning Outcomes and Assessment Standards indicated in Step 1 and develop the activity or activities that will facilitate the development of the skills, knowledge and values in the particular grouping. Thereafter, determine the most suitable teaching method(s) for the activities and provide a description of how the learners will engage in each activity.

#### ③ Consider diversity.

Explore the various options available within each activity that will allow expanded opportunities to those learners that require individual support. The support provided must ultimately guide learners to develop the skills, knowledge and values indicated in the grouping of Learning Outcomes and Assessment Standards.

#### ④ **Review assessment and LTSM.**

Indicate the details of the assessment strategy and LTSM to be used in each activity.

#### ⑤ **Allocate time.**

Give an indication of how much time will be spent on each activity in the Lesson Plan.

### **EXAMPLE OF A LESSON PLAN**

The Lesson Plan in Annexure 6 uses the theme “Blues”. Using this theme, a teacher can build a coherent plan that lasts for the time allocated as illustrated below. Particularly note how activities from all four Learning Outcomes are combined.

#### **3.3.4 Reflection and review of the Music Learning Programme**

After the Learning Programme has been delivered by means of Lesson Plans in the classroom, the teacher should **reflect** on what worked, how well it worked and what could be improved. Teachers need to note these while the experience is still fresh in their minds, so that if necessary, they can adapt and change the affected part of the Music Learning Programme for future implementation. It is advisable to record this reflection on the Lesson Plan planning sheets.

## ANNEXURE 1: BROAD CURRICULUM FRAMEWORK FOR MUSIC IN GRADES 10-12

This broad framework focuses on preparing learners for various career possibilities in the music field. The minimum requirement to be reached by Matric is Grade 5. External examinations will be set at the end of every year. Mid-year examinations will be set internally. This is a broad outline of the topics covered in the NCS over the three-year period, that is, Grades 10 -12.

<i>Music performance and presentation</i>	<i>Improvisation, arrangement and composition</i>	<i>Music literacies</i>	<i>Critical reflection</i>
Technical exercises	Rhythmic and melodic improvisation	Scales (major, minor, blue, whole tone, pentatonic)	Reading, listening and analysing different compositions of different cultures.
Sight-reading	Recording of sound	Intervals	Defining genres and musical styles by listening to works and techniques of different composers.
Solo performance	Using music software and internet programs to record and arrange music	Analysis	Identifying form/structure
Ensemble pieces	Arranging songs for group activities	Time signatures and rhythm patterns	Classification and combination of instruments
Performance of own compositions and arrangements	Composing songs with specific issues in mind.	Chords in scales	Describing mood/character
Understanding of your instrument, sound production, posture, etc.	Improvisation on chord progressions	Harmonisation	SA indigenous folk music – recognizing compositional techniques and examples
Group planning of performances, venues, marketing, organization of performers, programme notes, management plans.	Creating backing tracks	Transposition	Music for social occasions, analysing African, Indian, Afrikaans and European folk music.
Identification and selection of appropriate music for performances		Studying differing notation systems	Economic cycle of the music industry, copyright and registration.
Setting up and using technology (microphones, etc.)			

## ANNEXURE 2: DETAILED CONTENT FRAMEWORK FOR MUSIC

The suggested allocation of marks serves as a mere indication of the weighting of the various components of the question paper. The marks of question papers may differ.

Suggested resource books:  
Kamien *Music an Appreciation*  
Abrashev and Gadjev *Illustrated Encyclopaedia of Musical Instruments*  
Dorricot *Exploring Film Music*  
The Virgin *Illustrated Encyclopaedia of Rock*  
Laurie Levine *The Traditional Music of South Africa:*  
Michael du Preez & Neil Robertson *Improvisation, Arrangement and Composition*

### 1. THEORY (LO 3)

Degree of difficulty.	GRADE 10 [60]	GRADE 11 [60]	GRADE 12 [60]
	Comparable to Unisa Theory Grade 2/3	Comparable to Unisa Theory Grade 4	Comparable to Unisa Theory Grade 5
<b>Scales</b>	<ul style="list-style-type: none"> <li>➤ Major</li> <li>➤ Harmonic or melodic minor</li> <li>➤ Pentatonic</li> </ul> Write the above scales (3 flats – 3 sharps) ascending and descending without bar lines in staff notation in whole notes, marking the semi-tones; with and without key signatures.	Harmonic and Melodic minor <ul style="list-style-type: none"> <li>➤ Whole tone</li> <li>➤ Blues</li> <li>➤ Modes ( Dorian, Aeolian, Lydian)</li> </ul> Write the scales as for Grade 10 ( 5 sharps and 5 flats). Write the above scales starting on the first note, ascending and descending. Learners should be able to write the scales in 4/4 time.	<ul style="list-style-type: none"> <li>➤ Apply the scales studied in previous years.</li> <li>➤ Use the scales and rhythms studied to construct a melody</li> <li>➤ (7 sharps and 7 flats )</li> </ul>
<b>Intervals</b>	<ul style="list-style-type: none"> <li>➤ As in the above scales from the tonic upward.</li> </ul> Write the intervals and recognise them.	<ul style="list-style-type: none"> <li>➤ As in the above scales</li> </ul> Write the intervals and recognise them.	<ul style="list-style-type: none"> <li>➤ As in the above scales</li> </ul> Write the intervals and recognise them, including compound intervals.
<b>Clefs</b>	<ul style="list-style-type: none"> <li>➤ treble</li> <li>➤ bass</li> </ul>	<ul style="list-style-type: none"> <li>➤ alto clef, treble and bass cleff.</li> </ul>	<ul style="list-style-type: none"> <li>➤ tenor clef and previous cleffs.</li> </ul>
<b>Transposition / transcription</b>	Transposition up an octave or down an octave. Transcription from bass cleff to treble cleff or vice versa	<ul style="list-style-type: none"> <li>➤ <b>Transpose</b> up or down as below:</li> <li>➤ Octave (piccolo, double bass)</li> <li>➤ Major 2<sup>nd</sup> (trumpet &amp; clarinet in B<sup>b</sup>)</li> <li>➤ Minor 3<sup>rd</sup> (clarinet in A)</li> <li>➤ Perfect 5<sup>th</sup> (horn)</li> <li>➤ Major 6<sup>th</sup> (saxophone in E<sup>b</sup>)</li> </ul>	<ul style="list-style-type: none"> <li>➤ Transcribe a short choral passage from solfa to staff notation and vice versa.</li> </ul>
<b>Key signatures</b>	<ul style="list-style-type: none"> <li>➤ As in the above scales</li> </ul> Write 3 flats – 3 sharps in G-clef and F-clef.	<ul style="list-style-type: none"> <li>➤ Keys up to 5 sharps and 5 flats</li> </ul>	<ul style="list-style-type: none"> <li>➤ Keys up to 7 sharps and 7 flats</li> </ul>

<b>Time signatures</b>	<ul style="list-style-type: none"> <li>➤ 2/4, 3/4 , 4/4 and 6/8</li> <li>Understand its meaning and implications.</li> </ul>	<ul style="list-style-type: none"> <li>➤ All simple and compound time signatures 2/4,3/4,4/4,6/8,9/8,12/8, 2/2,3/2 etc.</li> </ul>	<ul style="list-style-type: none"> <li>➤ All time signatures learned in Grade 10 and 11 plus 5/4,5/8,7/4,7/8.</li> </ul>
<b>Rhythmic patterns</b>	<ul style="list-style-type: none"> <li>➤ Using semi-breve, minim, crotchet, quaver and semi-quaver.</li> <li>➤ Group notes and rests appropriately</li> <li>➤ Dotted notes and dotted rests</li> </ul>	<ul style="list-style-type: none"> <li>➤ Using all note values</li> <li>➤ Group notes and rests appropriately</li> <li>➤ Triplets and duplets</li> <li>➤ Dotted and double dotted notes and rests</li> </ul>	<ul style="list-style-type: none"> <li>➤ Use all note values to write a melody</li> <li>➤ Triplets, duplets and quintuplets</li> </ul>
<b>Rhythmic analysis</b>	<ul style="list-style-type: none"> <li>➤ Identify rhythmic patterns in existing music e.g. Syncopation, repeats etc</li> </ul>	<ul style="list-style-type: none"> <li>➤ Apply French time names to rhythmic patterns e.g. Taa ta-te</li> </ul>	<ul style="list-style-type: none"> <li>➤ Apply rhythmic motifs in melody writing.</li> </ul>
<b>Chords</b>	<ul style="list-style-type: none"> <li>➤ On the 7 degrees of the scale</li> <li>Write triads in root position .</li> </ul>	<ul style="list-style-type: none"> <li>➤ As in the above scales</li> <li>➤ Write triads in root position and inversions.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Major, minor, diminished and augmented chords from major and minor scales.</li> </ul>
<b>Harmonisation</b>	<ul style="list-style-type: none"> <li>➤ Using I, IV and V ( triads only )</li> <li>Write cadences (only in three parts and root position)</li> </ul>	<ul style="list-style-type: none"> <li>➤ Use the above chords to harmonise a melody</li> <li>Very simple four part harmonisation <ul style="list-style-type: none"> <li>❖ Write out all four cadences</li> <li>❖ Passing and auxiliary notes</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>➤ Harmonise a simple melody comparable to Unisa Grade 5 level.</li> <li>➤ Suspensions</li> <li>➤ Anticipations</li> </ul>
<b>Harmonic analysis</b>	<ul style="list-style-type: none"> <li>➤ Recognise I, IV and V in existing music</li> </ul>	<ul style="list-style-type: none"> <li>➤ Recognise all chords used in existing music</li> <li>➤ I<sup>b7</sup>, IV<sup>b7</sup> &amp; V<sup>7</sup> in a blues progression</li> </ul>	<ul style="list-style-type: none"> <li>➤ Recognise all chords used in existing music</li> <li>➤ I<sup>b7</sup>, IV<sup>b7</sup> &amp; V<sup>7</sup> in a blues progression <ul style="list-style-type: none"> <li>❖ Dominant 7th</li> </ul> </li> </ul>
<b>Melodic construction</b>	<ul style="list-style-type: none"> <li>➤ Write Basic four bar melody in C, F and G major.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Write 8 bar Melody in any major key up to 5 sharps or flats</li> </ul>	<ul style="list-style-type: none"> <li>➤ Write 12 bar melody in any minor key up to 5 flats or sharps.</li> </ul>

**2. MUSIC COMPREHENSION (INCLUDES FORM AND COMPOSITIONAL TECHNIQUES)  
(CRITICAL REFLECTION – LO 4) [90]**

The Music Comprehension Test will be a separate written examination.

	<b>GRADE 10 [15]</b>	<b>GRADE 11 [25]</b>	<b>GRADE 12 [25]</b>
<p><b>Listening test:</b> The teacher will play music to the candidates. The music will be on a CD disk that will be sent to all the exam centres.</p>	<ul style="list-style-type: none"> <li>➤ Genre</li> <li>➤ Instruments heard</li> <li>➤ Style period</li> <li>➤ Mood and character.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Genre</li> <li>➤ Style period</li> <li>➤ Instruments and voices heard</li> <li>➤ Compositional techniques e.g. Melodic sequence, rhythmic motifs and dynamic levels.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Genre</li> <li>➤ Style period</li> <li>➤ Popular styles e.g. Heavy metal, glam rock etc.</li> <li>➤ Compositional techniques E.g. Sequences, imitation and variation</li> </ul>
<p><b>Form</b> A musical score will be given to all exam centres.</p>	<ul style="list-style-type: none"> <li>➤ Principles of musical construction e.g. Repetition, variation and contrast.</li> <li>➤ Verse-chorus songs</li> <li>➤ Binary AB</li> <li>➤ Ternary ABA</li> <li>➤ Rondo ABACA</li> </ul>	<p>The following forms are added:</p> <ul style="list-style-type: none"> <li>➤ Blues</li> <li>➤ Strophic Song</li> <li>➤ Theme and variations</li> </ul>	<p>The following is added:</p> <ul style="list-style-type: none"> <li>➤ Sonata Form</li> <li>➤ Through composed song</li> <li>➤ Revise all the forms studied.</li> </ul>
<p><b>Compositional techniques</b> A musical score will be given for the analysis.</p>	<p>None.</p>	<ul style="list-style-type: none"> <li>➤ the use of rhythm and pulse</li> <li>➤ repetition, sequence, imitation</li> <li>➤ treatment of melody</li> <li>➤ use of dynamics</li> </ul>	<ul style="list-style-type: none"> <li>➤ harmonic progression</li> <li>➤ melodic shape</li> <li>➤ form and structure</li> <li>➤ timbre and texture</li> <li>➤ combination of instruments/timbre</li> </ul>

### 3. STYLE PERIODS

<p><b>Baroque</b></p> <p>Basic questions will be asked e.g. definitions, name a composer, name a work, one characteristic.</p>	<p><b>Definition</b> and understanding of style characteristics Concerto Grosso and a Fugue.</p>	<ul style="list-style-type: none"> <li>➤ Figured bass line with one or more melodies above</li> <li>➤ Many ornaments (barocco)</li> <li>➤ Small orchestras with harpsichord</li> <li>Mainly contrapuntal</li> </ul>	<p><b>Romantic</b></p> <p>Basic questions will be asked e. g. definitions, name a composer, name a work, one characteristic</p>	<p><b>Definition</b> and understanding of style characteristics</p>	<ul style="list-style-type: none"> <li>➤ More emotional expression</li> <li>➤ Inspired by literature e.g. programme music and Lied</li> <li>➤ Freedom in form</li> <li>➤ Larger orchestra</li> <li>➤ Chromatic harmony</li> <li>➤ Technical abilities of instruments are exploited</li> <li>➤ Descriptive titles, character pieces</li> </ul> <p>New genres</p>
	<p>Composers: Vivaldi, Handel and JS Bach</p>	<ul style="list-style-type: none"> <li>➤ Time-line</li> <li>➤ Country</li> </ul> <p>Select <b>one</b> composer with a representative work.</p>		<p>Composers: Schubert, Chopin and Tchaikovsky</p> <p>Select <b>One</b> composer with a representative work</p>	<ul style="list-style-type: none"> <li>➤ Time-line</li> <li>➤ Country</li> </ul>
<p><b>Classical</b></p> <p>Basic questions will be asked e. g. definitions, name a composer, name a work, one characteristic</p>	<p><b>Definition</b> and understanding of style characteristics</p>	<ul style="list-style-type: none"> <li>➤ Binary , Ternary and Rondo</li> <li>➤ Themes based on chord notes</li> <li>➤ Melody with accompaniment</li> <li>➤ Simple harmony (mostly I, IV and V)</li> <li>➤ Enlarged orchestra</li> <li>➤ Increasing dynamic ranges</li> <li>➤ New instruments added</li> <li>➤ New genres                             <ul style="list-style-type: none"> <li>❖ Time line</li> <li>❖ Country</li> <li>❖ Select <b>one</b> composer with a representative work.</li> </ul> </li> </ul>	<p><b>20th century</b></p> <p>Basic questions will be asked e. g. definitions, name a composer, name a work, one characteristic</p>	<ul style="list-style-type: none"> <li>➤ Impressionism</li> <li>➤ Nationalism</li> <li>➤ Folkloric music</li> <li>➤ Popular music</li> <li>➤ Jazz</li> </ul> <p>(Select any <b>two</b> of the styles)</p>	<ul style="list-style-type: none"> <li>➤ Definition of styles</li> <li>➤ One representative composer and one work of each</li> <li>➤ Time-line</li> </ul> <p>General features of the time, e.g. tonality, rhythm, electronic sound</p>

#### 4. GENRE

Recommended resource book: Kamien Music – An Appreciation

GRADE 10 [40]		
<b>Symphony</b> Select <b>one</b> example	<ul style="list-style-type: none"> <li>➤ Mozart: Symphony 40 in g minor first movement only</li> <li>➤ Beethoven: Symphony 5 in c minor first movement only</li> </ul>	<ul style="list-style-type: none"> <li>➤ Basic facts, e.g. composer, background, movements/tempo's</li> <li>➤ Ability to recognise the music</li> <li>➤ Learn about an orchestral score</li> </ul>
<b>Musicals</b> Select <b>one</b> example	<ul style="list-style-type: none"> <li>➤ District Six ( select two songs for listening purposes)</li> <li>➤ West Side Story ( select two songs for listening purposes)</li> </ul>	<ul style="list-style-type: none"> <li>➤ Basic facts, e.g. composer, background</li> <li>➤ Characteristics, e.g. style and content</li> <li>➤ Story line (very brief)</li> </ul>
<b>Film music</b> Select <b>one</b> example Recommended book : <u>Dorricot Exploring Film Music</u>	<ul style="list-style-type: none"> <li>➤ Lion King ( select any two songs for listening purposes )</li> <li>➤ Sarafina ( select any two songs for listening purposes )</li> <li>➤ Little Mermaid ( select any two songs for listening purposes)</li> </ul>	<ul style="list-style-type: none"> <li>➤ Basic facts, e.g. composer, background</li> <li>➤ Characteristics, e.g. style and content</li> <li>➤ Story line (very brief)</li> <li>➤ The function of the music in the film</li> </ul>
<b>Character pieces</b> <b>one</b> example only.	<ul style="list-style-type: none"> <li>➤ Felix Mendelssohn: Songs without words, Venetian Gondola songs</li> </ul>	<ul style="list-style-type: none"> <li>➤ Definition</li> <li>➤ Ability to recognise the music</li> </ul>
<b>South African Artists in popular music</b> Select any <b>one</b>	Ladysmith Black Mambazo Miriam Makeba, Hugh Masekela Johannes Kerkorrel, Laurika Rauch, Coenie de Villiers, Koos du Plessis.	<ul style="list-style-type: none"> <li>➤ Define the style and name four characteristics of the style</li> <li>➤ Mention one relevant hits or one album.</li> </ul>
<b>South African traditional music</b> Questions on style characteristics within a cultural content might be included.	Select <b>one</b> of the following styles: <ul style="list-style-type: none"> <li>➤ Tsonga/Venda</li> <li>➤ Nguni</li> </ul>	<ul style="list-style-type: none"> <li>➤ Examples of composers and music</li> <li>➤ Characteristics / features of the music – instrumentation, function, purpose, style</li> <li>➤ Listen to representative works</li> </ul>
<b>South African composers</b> Questions on compositional characteristics within a cultural content might be included.	Select <b>one</b> of the composers <ul style="list-style-type: none"> <li>➤ M M Moerane (Western style choral works)</li> <li>➤ L P Mohapeloa (indigenous style)</li> <li>➤ Hubert du Plessis</li> <li>➤ Peter Klatzow</li> <li>➤ Roelof Temmingh</li> </ul>	<ul style="list-style-type: none"> <li>➤ Style characteristics and brief relevant biographical information of the chosen composer.</li> <li>➤ Musical elements, e.g. story, picture, repetition, sequences, keys, rhythm, metre, harmony, instruments used. Listen to a representative work.</li> </ul>



**GRADE 11 [60]**

Make an outline study of the main development of the genre. Refer to the relevant composer and work. Listen to the music.  
 Questions on compositional techniques may be integrated in any question.

<b>Baroque</b> <b>Please note: Oratorio is Compulsory .</b> Select one more from the list.(own choice)	Concerto Grosso	Vivaldi: Primavera, The Four Seasons
	Suite	Bach: Orchestral Suite no. 3 in D major
	Prelude and Fugue	Bach: Prelude and Fugue in c minor, from Das Wohltemperirte Clavier, Book 1
	Sonata	Corelli: Trio sonata in a minor, op.3, no.10
	Cantata	Bach: Cantata 140, Wachtet auf
	<b>Oratorio</b>	<b>Handel: Messiah; For unto us a child is born, Alleluja chorus.</b>
<b>Classical</b> <b>Please note: Sonata is Compulsory.</b> Select one more from the list. (Own choice)	Concerto	Haydn: Trumpet Concerto in E <sup>b</sup> major: 3 <sup>rd</sup> movement Allegro
	Symphony	Haydn: Symphony no. 94 in G major, Surprise First movement
	Chamber Music	Mozart: Eine kleine Nachtmusik: 3 <sup>rd</sup> movement Minuet
	Opera	Mozart: Don Giovanni (main arias e.g. aria di Catalogo and the duet La vi Darem de la Mano)
	<b>Sonata</b>	<b>Beethoven: Sonata in c minor, op.13, Pathétique 3<sup>rd</sup> Movement</b>
<b>Band music</b> Select <b>one</b> example	<ul style="list-style-type: none"> <li>➤ Big band</li> <li>➤ Traditional band</li> <li>➤ Wind band</li> <li>➤ Jazz band</li> </ul>	<ul style="list-style-type: none"> <li>➤ Definition</li> <li>➤ Basic knowledge</li> <li>➤ Instrumentation</li> </ul>
<b>Popular Music</b> Select <b>one</b> style with the artist mentioned	<ul style="list-style-type: none"> <li>➤ First British Invasion</li> <li>➤ Folk (e.g. Protest music)</li> <li>➤ Disco</li> <li>➤ Rock and Roll</li> <li>➤ Euro Pop</li> </ul>	The Beatles Bob Dylan Donna Summer Elvis Presley ABBA
<b>South African Artists in popular music</b> Select any <b>one</b> .	Brenda Fassie	<ul style="list-style-type: none"> <li>➤ Define the style and name four characteristics of the style</li> <li>➤ Mention one relevant hit or album.</li> </ul>
	Savuka / Juluka (Johnny Clegg)	
	Mango Groove	
	Abdullah Ibrahim, Louis Mhlanga	
<b>South African styles</b> Select <b>one</b> only.	Hip Hop	SA Hip Hop style; relationship to Kwaito
	R&B: Rhythm and Blues/ African Jazz	SA Township jazz
	Pantsula	How this dance style happened.

<p><b>South African composers</b> Select <b>one</b> more composer from the list.</p>	<ul style="list-style-type: none"> <li>➤ B B Myataza</li> <li>➤ Arnold van Wyk</li> <li>➤ Pieter-Louis van Dijk</li> </ul>	<ul style="list-style-type: none"> <li>➤ Describe style characteristics and brief relevant biographical information of the chosen composer.</li> <li>➤ Features of traditional African Music, where applicable.</li> <li>➤ Musical elements, e.g. story, picture, repetition, sequences, keys, rhythm, metre, harmony, instruments used.</li> <li>➤ Listen to a representative work.</li> </ul>	
<p><b>South African Traditional music</b> Select <b>one</b> group.</p>	<ul style="list-style-type: none"> <li>➤ Sotho</li> <li>➤ Indian</li> </ul>	<ul style="list-style-type: none"> <li>➤ Examples of composers and music</li> <li>➤ Characteristics / features of the music – instrumentation, function, purpose, style</li> <li>➤ Listen to representative works</li> </ul>	<ul style="list-style-type: none"> <li>➤ Features of traditional African Music: e.g. repetition, parallel fifths, modes, polyrhythm, instruments used.</li> </ul>

**GRADE 12 [60]**

<p>Make an outline study of the main development of the genre. Refer to the relevant composer and work. Listen to the music. Questions on compositional techniques may be integrated in any question.</p>			
<p><b>Romantic</b> Please note that <b>Symphony is Compulsory.</b> Select <b>one</b> other genre from the list.</p>	Character pieces	Chopin: Polonaise in A <sup>b</sup> major, op.53	
	Art song "Lied"	Schubert: Erlkönig	
	Opera	Puccini: La Bohème (as is in Kamien edition 8)	
	Concerto	Mendelssohn: Violin Concerto in e minor First movement	
	Symphonic Poem	Smetana: The Moldau	
	<b>Symphony</b>	<b>Brahms: Symphony no. 4 in e minor: 4<sup>th</sup> movement</b>	
<p><b>20<sup>th</sup> Century</b> Please note that <b>Jazz is Compulsory.</b> Select <b>one</b> other genre from the list.</p>	Impressionism	Debussy: Voiles, from Preludes Book 1	
	Neo-Classicism	Stravinsky: The rite of Spring (as in Kamien)	
	<b>Jazz</b>	<b>Ragtime, blues, swing, bebop, African jazz.</b>	
	Musical Theatre (songs)	Lerner & Loewe: My fair Lady: The Rain in Spain; West Side Story: Maria; Phantom of the Opera: All I ask of you. (do all three)	
<p><b>Popular music</b> Select <b>one</b> style with the artist in the right-hand column.</p>	➤ Heavy Metal	Metallica	<ul style="list-style-type: none"> <li>➤ Define the style</li> <li>➤ Name four important characteristics of the style</li> <li>➤ What was the artist's contribution towards this style and mention a relevant hit or album.</li> </ul>
	➤ Michael Jackson	R&B Pop	
	➤ Glam Rock	David Bowie	
	➤ Brit Pop (Second British invasion)	Oasis	
	➤ Girls/Boys bands	Spice Girls / Westlife	
<p><b>South African Artists in popular music</b> Select any <b>one</b>.</p>	➤ Mandoza		<ul style="list-style-type: none"> <li>➤ Define the style and name four characteristics of the style</li> <li>➤ Mention a relevant hit or album.</li> </ul>
	➤ Lucky Dube		
	➤ Steve Hofmeyr		
<p><b>Choral music (in 4 parts)</b> Select <b>one</b> example</p>	<ul style="list-style-type: none"> <li>➤ Geisa: Monna e motenya</li> <li>➤ Bokwe: Plea for Africa</li> <li>➤ Gabi, Gabi</li> </ul>		<p>Analyse the chosen work according to:</p> <ul style="list-style-type: none"> <li>➤ Tonal structure: Keys, chords, modulations, cadences, rhythms and basic harmonic structure</li> <li>➤ Accompaniment mood / character / form</li> <li>➤ Possible body movement</li> </ul>
<p><b>South African Traditional music</b> Select <b>one</b> kind.</p>	<ul style="list-style-type: none"> <li>➤ Kwaito, Music used for social occasions, Moppies &amp; Gomma songs</li> </ul>		<p>Features of traditional African Music: e.g. repetition, parallel fifths, modes, polyrhythm, instruments used.</p>

<b>South African Composers</b> Select <b>one</b> of the composers.	<ul style="list-style-type: none"> <li>➤ Mzilikazi Khumalo</li> <li>➤ Niel van der Watt</li> <li>➤ S J Khosa</li> </ul>	<ul style="list-style-type: none"> <li>➤ Describe style characteristics and brief relevant biographical information of the chosen composer.</li> <li>➤ Features of traditional African Music, where applicable.</li> <li>➤ Musical elements, e.g. story, picture, repetition, sequences, keys, rhythm, metre, harmony, instruments used.</li> </ul>
<b>South African National Anthem</b>	<ul style="list-style-type: none"> <li>➤ Enoch Sontonga</li> <li>➤ M.L. de Villiers</li> <li>➤ J. Zaidel-Rudolph</li> </ul>	<ul style="list-style-type: none"> <li>➤ Learners must know what each member contributed to the National Anthem.</li> </ul>

## 5. INSTRUMENTS

GRADE 10 [10]		
<b>Classification of orchestral instruments</b>	<ul style="list-style-type: none"> <li>➤ Strings</li> <li>➤ Woodwind</li> <li>➤ Brass</li> <li>➤ Percussion</li> </ul>	<ul style="list-style-type: none"> <li>➤ Sound production of each instrument</li> <li>➤ Sound recognition of each instrument</li> <li>➤ Visual recognition of each instrument</li> <li>➤ Orchestral score</li> </ul>
<b>Types of instruments</b>	Aerophones, Membranophones, Idiophones, Chordophones, Electrophones, Human voice	<ul style="list-style-type: none"> <li>➤ Features of each group of instruments</li> <li>➤ Basic sound recognition</li> </ul>
Select any <b>two</b> of the instruments below:		
<b>African instruments</b>	Marimba, Penny whistle, Mbira, African drums e.g. Djembé types, Marimba	<ul style="list-style-type: none"> <li>➤ Construction</li> <li>➤ Sound production</li> </ul>
<b>Indian instruments</b>	Sitar, Tabla & Banja, Sheh' nai	<ul style="list-style-type: none"> <li>➤ Construction</li> <li>➤ Sound production</li> </ul>

## 6. MUSIC INDUSTRY AND MUSIC RIGHTS

GRADE 10 [5]	GRADE 11 [5]	GRADE 12 [5]
<p>The understanding of the economic cycle of the music industry from the inception of a musical work to the final product sold in a music shop.</p> <ul style="list-style-type: none"> <li>➤ origin of the musical idea with the composer or performer</li> <li>➤ notation and arranging of the musical idea</li> <li>➤ performing, recording and producing the music</li> <li>➤ design of CD cover; cutting and publishing of CD</li> <li>➤ marketing and selling of CDs and radio broadcast</li> <li>➤ production of music video</li> </ul>	<p>The understanding of the necessity of copyright and of performing rights.</p> <ul style="list-style-type: none"> <li>➤ Royalties</li> <li>➤ Who needs to be paid and who pays?</li> <li>➤ Responsibilities of the performer / concert organiser</li> <li>➤ Explain basic contractual issues related to the presentation of a live concert</li> <li>➤ Understand the terms, piracy and counterfeit. What are the implications?.</li> </ul>	<p>Registering an own composition</p> <ul style="list-style-type: none"> <li>➤ The reasons for registering a composition</li> <li>➤ Explain the purpose of SAMRO and SARRAL</li> </ul> <p><b>(Please note:</b> The actual registration does not take place. The school principal acknowledges that the learner did his/her own work by signing the relevant form).</p>

**Total [150]**

### ANNEXURE 3: MUSIC AS AN ADDITIONAL SUBJECT

Learners can choose between the Trinity, UNISA and Royal Schools external examining boards' syllabi and Music will be accredited as an 7<sup>th</sup> or 8<sup>th</sup> subject. The minimum level to be reached by matric is Grade 6 practical. Learners will have to play and write external theoretical and practical examinations as well as portfolio work, every year from Gr.10 to Gr. 12. Mid-year examinations will also be set externally by the examining board. This is a broad outline of the topics covered in the External Examination Boards' Syllabi over the three-year period, that is, Grades 10–12.

<i>Practical Work</i>	<i>Theoretical Work</i>	<i>History</i>
Three or Four Solo prescribed pieces per grade.	<u>Grade 3:</u> Note names, note values and clefs Scales (major, minor) Transposition and transcription Time signatures and grouping Intervals Triads (3 and 4 voices) English and Italian terms Completion of melody	Portfolio work will focus on research on composers and historical aspects. Learners will show evidence of all work done prior to the final year exam. The portfolio will count 100 marks. Music theory and music practical will be out of 300 marks. Total will be 400. (Same as the NCS)
Scales/Technical Exercises	<u>Grade 4:</u> Scales (major, minor) Time signatures Intervals Triads on all degrees (3/4 voices) Cadences Completion of melody English and Italian terms Non-chordal notes	
Sight-Reading	<u>Grade 5:</u> Clefs Note values and rests Time signatures and grouping Key signatures and scales Transposition and Transcription Intervals Transcribing of scores Phrase structure of melodies Cadences Triads Harmonising and progressions Analysis Completion of melody	<u>Grade 5 (UNISA)</u> Form analysis Define the style periods and name 2 composers: Baroque Classical Romantic Twentieth century

Aural Development	<u>Grade 6:</u> Melody writing Progressions for SATB Harmonising of a melody Transposing of passage Modulations Two-part counterpoint (Unisa) Harmonic analysis	<u>Gr. 6 Trinity:</u> Music written after 1600 and its composers  <u>Gr. 6 UNISA</u> Form analysis Form models Study the contribution of certain classical composers Brief study of jazz and popular music
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Practical work must be associated with an external examination institution syllabus so that correct levels are obtained. This does not apply to own composition.

## **ANNEXURE 4: PORTFOLIO REQUIREMENTS FOR THE EXTERNAL EXAMINATION BODIES**

At a meeting held at National Department of Education Pretoria 31 January 2006 it was agreed that:

- The CASS component will consist of FOUR tasks
- The four tasks will be marked by the teacher concerned
- Each task will be marked out of 25 giving a total of 100
- This mark out of a 100 will be the CASS mark (classwork mark) for the learner
- The portfolio of each learner will be handed to the school Principal by the teacher between 10-20 September each year.

The FOUR tasks are the following: (Use the assessment tools found in the PAT document.)

- 1. Theory/Harmony section: Learners will do a section from a theory or harmony workbook or examination paper worth 25 marks.**

**Assessment criteria:** The learner is able to do a theory or harmony question at the level of grade expected by the teacher. (Ensure that the work is marked out of 25.)

- 2. Practical section: Learners will perform scales or a technical study worth 25 marks.**

**Assessment criteria:** The learner is able to perform scales or a technical study at the required level of grade expected by the teacher. (Ensure that the work is marked out of 25) Note that the criteria should focus on technical skill as well as correct execution of notes at a given tempo.

- 3. Practical performance: Teachers will make a recording of one or more of the Learners pieces that are being prepared for the practical exam.**

**Assessment criteria:** The learner is able to have a performance recorded. (ensure that it is a one time only recording. (Do not make several recordings as the learner will not learn to do it right the first time. The mark out of 25 given will be for the performance of one or two pieces. The criteria can be broken into sections like, clarity of technique, phrasing, sense of rhythm, correct notes, interpretation of the music etc.)

- 4. Written assignment: The learner will do a written assignment on any aspect relating to the final practical performance e.g. Poster, press kit, composers, instruments, genre of music etc.**

**Assessment criteria:** The learner is able to do a written assignment on his or her own. (Give marks for the effort put in to the assignment, for relevant information, for creative use of material, for neatness of presentation and any other important criteria. Note that this is solo work and not group work marked out of 25).

**It is important to note that a DIFFERENT assignment is compulsory each year.**

What is required from the Music teacher and the learner wishing to do an external examination for school purposes?

1. Practical examination
2. Theory examination
3. Portfolio work as noted above



These marks are to be submitted to the Principal of the school by the teacher.

In Grade 12 the additional task is to register the learner with the Assessment authority that will give the learner an examination number.

The teacher will ensure that the school Principal knows that the learner is registered. The Principal of the school will ensure that marks are handed in timeously by the teacher.

**Note:**

**Pass mark for trinity college as well as royal schools is 60%**

**Pass mark for Unisa is 50%**

**EXTERNAL EXAMINATION INSTITUTIONS FOR MUSIC**

The following approved assessment bodies may offer Music as a subject to learners in Grades 10-12 for the National Senior Certificate from 2006:

**UNISA**

Practical exams

<b>NSC Grade 10</b>	<b>NSC Grade 11</b>	<b>NSC Grade 12</b>
<b>Grade 4</b>	<b>Grade 5</b>	<b>Grade 6</b>
<b>Grade 5</b>	<b>Grade 6</b>	<b>Grade 7</b>
<b>Grade 6</b>	⇒	<b>Grade 7</b>
<b>Grade 7</b>	⇒	<b>Grade 8 or higher</b>

Theoretical exams

<b>NSC Grade 10</b>	<b>NSC Grade 11</b>	<b>NSC Grade 12</b>
<b>Grade 3</b>	<b>Grade 4</b>	<b>Grade 5</b>
<b>Grade 4</b>	<b>Grade 5</b>	⇒
<b>Grade 5</b>	⇒	<b>Grade 6</b>
<b>Grade 5</b>	<b>Grade 6</b>	⇒

**TRINITY COLLEGE AND ROYAL SCHOOLS**

Practical Exams

<b>NSC Grade 10</b>	<b>NSC Grade 11</b>	<b>NSC Grade 12</b>
<b>Grade 4</b>	<b>Grade 5</b>	<b>Grade 6</b>
<b>Grade 5</b>	<b>Grade 6</b>	<b>Grade 7</b>
<b>Grade 6</b>	<b>Grade 7</b>	⇒
<b>Grade 7</b>	⇒	<b>Grade 8 or higher</b>

Theoretical exams

<b>NSC Grade 10</b>	<b>NSC Grade 11</b>	<b>NSC Grade 12</b>
<b>Grade 4</b>	<b>Grade 5</b>	<b>Grade 6</b>
<b>Grade 5</b>	<b>Grade 6</b>	⇒
<b>Grade 6</b>	⇒	<b>Grade 7</b>
<b>Grade 6</b>	<b>Grade 7</b>	⇒

Note: Learners may only have one gap year in the three-year cycle. (One for theory and one for Practical)

## ANNEXURE 5: EXAMPLES OF WORK SCHEDULES

The annual Work Schedules below guide teachers on when to teach what content and when to assess. Assessment should be done in accordance to the Programme of Assessment set out in the Subject Assessment Guidelines for Music.

### **WORK SCHEDULE FOR GRADE 10**

<b>Grade 10: FIRST TERM</b>					
	<b>LO 1</b>	<b>LO 2</b>	<b>LO 3</b>	<b>LO 4</b>	
Week 1	Scales, arpeggios and technical exercises, repertoire, sight-reading and aural training comparable to approximately pre-grade 1 level	Record sound	Write rhythmic (and melodic) patterns in simple time Write key signatures and major scales Write intervals up to an octave, as found in the major scales Harmonise folk melodies appropriately using I, IV & V	Prepare a portfolio	
Week 2		Simple arranging exercises		Introduction of form	
Week 3		Simple composition tasks		South African indigenous folk music, e.g. characteristics, social occasions, analysis	
Week 4		Improvisation on rhythmic patterns and on sustained chords: I & IV			
Week 5		Arranging exercises			Classification of musical instruments, e.g. strings, woodwinds, membranophones
Week 6		Composition tasks			
Week 7					
Week 8					
Week 9	Term assessment	Term assessment	Term assessment	Term assessment	
Week 10	Plan a musical performance on a personal topic, select music	Arrange music	Listen to harmonised folk tunes	Review a performance	

<b>Grade 10: SECOND TERM</b>					
	<b>LO 1</b>	<b>LO 2</b>	<b>LO 3</b>	<b>LO 4</b>	
Week 1	Scales, arpeggios and technical exercises, repertoire, sight-reading and aural training comparable to approximately grade 1 level	Arranging and composition exercises	Write rhythmic (and melodic) patterns in simple time Write key signatures and major & pentatonic scales Write intervals up to an octave, as found in the above scales Harmonise folk melodies appropriately using I, IV & V	Introduction of form	
Week 2				Improvisation on rhythmic patterns, given melodic motifs and sustained chords: I & IV	Musical styles, e.g. baroque, popular, jazz, style characteristics, composers, works
Week 3					
Week 4					
Week 5		Questions on own instrument/voice: pitch, care, posture			
Week 6					
Week 7					
Week 8					
Week 9	Term assessment	Term assessment	Term assessment	Term assessment	
Week 10	Plan a musical performance on a social issue and select music	Compose a theme	Listen to harmonised folk tunes	Review a performance	

<b>Grade 10: THIRD TERM</b>				
	<b>LO 1</b>	<b>LO 2</b>	<b>LO 3</b>	<b>LO 4</b>
Week 1	Scales, arpeggios and technical exercises, repertoire, sight-reading and aural training comparable to approximately grade 1 – 2 level  Plan a musical performance on a human rights issue and select music	Introduce the use of music software  Improvisation on rhythmic patterns, given melodic motifs and sustained chords: I & IV	Write key signatures and harmonic minor scales Write intervals up to an octave, as found in the above scales Harmonise folk melodies appropriately using I, IV & V including cadences. Write a melody based on rhythmic patterns	Introduction of form
Week 2				Defining genres, e.g. opera, sonata, choral music, dance music
Week 3				Music industry: musical idea, compose, publish, perform, record, sell
Week 4				
Week 5				
Week 6				
Week 7		Term assessment	Term assessment	Term assessment
Week 8		Term assessment	Term assessment	Term assessment
Week 9	Term assessment	Term assessment	Term assessment	Term assessment
Week 10	Sight-reading and aural	Improvise on above theme		Attend to portfolio

<b>GRADE 10: FOURTH TERM</b>				
	<b>LO 1</b>	<b>LO 2</b>	<b>LO 3</b>	<b>LO 4</b>
Week 1	Scales, arpeggios and technical exercises, repertoire, sight-reading and aural training comparable to approximately grade 1 – 2 level  Demonstrate pitch, care, posture on own instrument	Arrange and compose using music technology/software  Improvisation on rhythmic patterns, given melodic motifs and sustained chords: I & IV	Write key signatures and melodic minor scales: Write a melody based on the above scales Analyse harmony containing I, IV & V, as they appear in the above scales Analyse existing works regarding the scales and rhythms studied	Own form analysis
Week 2				Identify and describe notated music according to genre, form/structure, instrumentation, mood and character, cultural context
Week 3				Review a performance
Week 4				
Week 5				
Week 6				
Week 7		Examination	Examination	Examination
Week 8		Examination	Examination	Examination
Week 9	Examination	Examination	Examination	Examination
Week 10				

## **WORK SCHEDULE FOR GRADE 11**

<b>Grade 11: FIRST TERM</b>					
	<b>LO 1</b>	<b>LO 2</b>	<b>LO 3</b>	<b>LO 4</b>	
Week 1	Scales, arpeggios and technical exercises, repertoire, sight-reading and aural training comparable to approximately grade 2 – 3 level	Record a performance	Revise the scales covered in previous year. Write intervals up to an octave, as found in the above scales Harmonise melodies using chords as they appear in the scales studied so far.	Prepare a portfolio	
Week 2		Arrange using technology / software.		Learn about common form types	
Week 3		Improvisation on given rhythmic patterns			Assignment: Research topic on music industry: live concert, copyright, contracts, duties
Week 4					The way musical instruments are used together
Week 5					
Week 6					
Week 7					
Week 8					
Week 9	Term assessment	Term assessment	Term assessment	Term assessment	
Week 10	Present a performance on a personal or social topic, select music	Arrange music	Listen to harmonised melodies		

<b>Grade 11: SECOND TERM</b>					
	<b>LO 1</b>	<b>LO 2</b>	<b>LO 3</b>	<b>LO 4</b>	
Week 1	Scales, arpeggios and technical exercises, repertoire, sight-reading and aural training comparable to approximately grade 3 level	Compose using technology	Write chromatic and whole tone scales Write intervals up to an octave, as found in the above scales. Harmonise melodies Analyse harmony	Develop form analytical skills	
Week 2				Identifying genres, e.g. oratorio, sonata, programme music, etc.	
Week 3		Improvise on a given melodic motif in major and pentatonic scales			Identify and describe notated music according to genre, form/structure, instrumentation, mood and character, cultural context
Week 4					
Week 5					
Week 6					
Week 7					
Week 8					
Week 9	Term assessment	Term assessment	Term assessment	Term assessment	
Week 10	Sight-reading and aural	Compose a theme	Listen to harmonised melodies	Attend to portfolio	

<b>Grade 11: THIRD TERM</b>									
	<b>LO 1</b>	<b>LO 2</b>	<b>LO 3</b>	<b>LO 4</b>					
Week 1	Scales, arpeggios and technical exercises, repertoire, sight-reading and aural training comparable to approximately grade 3 – 4 level  Plan a musical performance: technology, marketing, acoustics, instruments, venue, etc.	Improvise on a given melodic motif in minor and blues scales	Write blues scale Write intervals up to an octave, as found in the blues scale. Harmonise and analyse melodies using chords as they appear in the blues scale	Assignment on form analysis					
Week 2				Arrange works for bigger ensembles	Characteristics of music within a social, historical and cultural context				
Week 3		Term assessment			Term assessment				
Week 4						Term assessment	Term assessment		
Week 5								Term assessment	Term assessment
Week 6									
Week 7		Term assessment			Term assessment				
Week 8				Term assessment		Term assessment			
Week 9	Sight-reading and aural		Improvise on above theme				Attend to portfolio		
Week 10									

<b>GRADE 11: FOURTH TERM</b>										
	<b>LO 1</b>	<b>LO 2</b>	<b>LO 3</b>	<b>LO 4</b>						
Week 1	Scales, arpeggios and technical exercises, repertoire, sight-reading and aural training comparable to approximately grade 3 – 4 level	Improvise on a given chord progression, e.g. I-IV-V-I, ostinato or blues riffs	Write a melody based on the above scales and rhythmic patterns Analyse harmony containing chords as they appear in the above scales Analyse existing works regarding the scales and rhythms studied	Compositional techniques: How composers and performers utilise them						
Week 2					Compose music to enhance a performance about a human rights issue.					
Week 3		Examination				Examination				
Week 4							Examination	Examination		
Week 5									Examination	Examination
Week 6										
Week 7		Examination				Examination				
Week 8					Examination		Examination			
Week 9	Examination		Examination							
Week 10				Finalise portfolio						

## **WORK SCHEDULE FOR GRADE 12**

<b>Grade 12: FIRST TERM</b>					
	<b>LO 1</b>	<b>LO 2</b>	<b>LO 3</b>	<b>LO 4</b>	
Week 1	Scales, arpeggios and technical exercises, repertoire, sight-reading and aural training comparable to approximately grade 4 level	Make a backing track	Revise the scales covered in previous years Write intervals and melodies based on the above scales	Prepare a portfolio	
Week 2		Arrange and present existing works using available technology.		Harmonise melodies using chords as they appear in the scales studied so far.	Assignment on form analysis
Week 3		Improvisation based on given chords using a rhythmic pattern			Compare African, Indian, Afrikaans and European folk and art music regarding: harmony, melody, form, timbre and texture.
Week 4					
Week 5					
Week 6					
Week 7					
Week 8					
Week 9	Term assessment	Term assessment	Term assessment	Term assessment	
Week 10	Sight-reading and aural	Arrange music	Listen to harmonised melodies	Attend to portfolio	

<b>Grade 12: SECOND TERM</b>						
	<b>LO 1</b>	<b>LO 2</b>	<b>LO 3</b>	<b>LO 4</b>		
Week 1	Scales, arpeggios and technical exercises, repertoire, sight-reading and aural training comparable to approximately grade 4 – 5 level	Choose a topic about a personal, social or human rights issue as a group or individual project. Choose another art form. Select/arrange/compose music. Record or present the work.	Analyse existing works regarding the scales and rhythms studied	Develop form analytical skills		
Week 2				Describe genres from musical theatre, symphonic music, Lieder, songs.		
Week 3			Present a musical performance on a human rights issue and select music	Improvisation based on given chords using a given melodic motif	Harmonise melodies using chords as they appear in the studied scales, using a formal structure and producing the harmonised work.	Evaluate notated music according to: genre, form/structure, instrumentation, mood and character, cultural context
Week 4						
Week 5						
Week 6						
Week 7	Term assessment	Term assessment	Term assessment	Term assessment		
Week 8						
Week 9						
Week 10					Sight-reading and aural	Compose a theme

<b>Grade 12: THIRD TERM</b>				
	<b>LO 1</b>	<b>LO 2</b>	<b>LO 3</b>	<b>LO 4</b>
Week 1	Scales, arpeggios and technical exercises, repertoire, sight-reading and aural training comparable to approximately grade 5 level Co-ordinate a music event: management plan, venue and equipment, programme, performers and other participants, programme notes	Improvisation based on given chords using a given melodic motif and rhythmic pattern	Understand the historical and cultural view of notational systems. Transcribe music from one notation system to another, e.g. from tab - to staff notation – to solfa notation and back Transpose music for an alto and tenor saxophone Notate sung African music	Understanding why a composition and recording need to be registered.
Week 2				
Week 3		Compose music for voice or instruments to enhance a performance about a human rights issue. Use technology.		Register a composition and recording with SAMRO or SARRAL
Week 4				
Week 5				
Week 6				
Week 7				
Week 8				Term assessment
Week 9	Sight-reading and aural	Improvise on above theme		Attend to portfolio
Week 10				

<b>GRADE 12: FOURTH TERM</b>				
	<b>LO 1</b>	<b>LO 2</b>	<b>LO 3</b>	<b>LO 4</b>
Week 1	Scales, arpeggios and technical exercises, repertoire, sight-reading and aural training comparable to approximately grade 5 – 6 level	Improvisation	Revise harmony, melody writing and transcription	Compositional techniques: How composers and performers utilise them
Week 2				
Week 3		Finalise compositions and arrangements for portfolio		
Week 4				
Week 5				
Week 6				
Week 7				
Week 8				
Week 9	External examination	External examination	External examination	External examination
Week 10				Finalise portfolio

## ANNEXURE 6: EXAMPLE OF A LESSON PLAN

Theme/topic: The Blues			Time: 9 weeks	
Recording date:			Reporting date:	
LO	Assessment Standards	Learner's Activities, Content, Context	Teacher's role	Resources
LO4	11.4.1 We know this when the learner identifies and describes notated, recorded and/or performed music	<ul style="list-style-type: none"> <li>Identifies Blues music</li> <li>Identifies the form/structure</li> <li>Identifies the instruments used</li> </ul>	Facilitate discussion: <ul style="list-style-type: none"> <li>What is a vamp?</li> <li>What is a riff?</li> <li>What is meant by "Blues"?</li> <li>What is the sliding of notes? (slide guitar)</li> <li>What is 12-Bar Blues?</li> </ul>	Recordings of Blues performers CD/ tape player/ radio
LO 4	11.4.2 We know this when the learner explains how specific compositional characteristics contribute towards the placement of a work within a social, historical and cultural context	<ul style="list-style-type: none"> <li>Understands the history of the Blues</li> <li>Identifies the compositional techniques that contribute towards establishing a specific Blues style</li> <li>Recognises one Blues style</li> <li>Report on the characteristics of the style studied.</li> </ul>	Facilitate discussion: <ul style="list-style-type: none"> <li>The origin of Blues</li> <li>Famous Blues performers in an historical and social context</li> </ul>	Available software, magazines, CD covers, Internet, newspaper clippings
LO 2	11.2.2 We know this when the learner uses available music technology to compose music or arrange existing music	<ul style="list-style-type: none"> <li>Identifies an appropriate harmonic sequence and by using available resources composes a 12- bar Blues melody with a suitable bass</li> </ul>	12-Bar Blues <ul style="list-style-type: none"> <li>What is the form of 12- Bar Blues?</li> <li>Guidance in the use of harmonic, melodic and rhythmic patterns, including scales</li> </ul>	Paper for notation (or a computer programme)
LO 3	11.3.1 We know this when the learner applies the knowledge of appropriate notational systems to notate music and interpret scores	<ul style="list-style-type: none"> <li>Notates the melody and bass</li> </ul>	Checks notation for accuracy. Evaluates.	Paper for notation (or a computer program)
LO 1	11.1.1 We know this when the learner performs a variety of vocal and/or instrumental pieces in solo and group context on one or more available instruments	<ul style="list-style-type: none"> <li>Performs a Blues work as soloist or in an ensemble demonstrating a sense of the Blues style studied</li> </ul>	Listen to the performance and give guidance regarding interpretation and technical proficiency. Evaluate.	Available instruments.
<b>SKILLS, KNOWLEDGE AND VALUES:</b> <b>Skills:</b> Expansion of technical skill on own instrument through performance. <b>Knowledge:</b> Learning a new style and its characteristics. <b>Values:</b> Appreciation of the Blues within its social and cultural context; Respecting differing performance abilities and co-operating within a group.				
<b>ASSESSMENT STRATEGIES (methods, tools and techniques):</b> <b>Teacher assessment</b> using observation sheets, assessment grids. Provide learners with a project title or an assignment. Assess total performance.				
<b>INTEGRATION:</b>				
<b>MANAGING DIVERSITY (e.g. physical, linguistic, emotional)</b> <b>Physical:</b> Choose appropriate instrument(s) for the learner with a physical barrier. <b>Linguistic:</b> Assist learners in the group with reporting skills. <b>Emotional:</b> Be sensitive to the stress levels that might be encountered by learners with barriers to learning.				
<b>INDIGENOUS KNOWLEDGE SYSTEMS:</b> Explore Blues within a South African context.				
<b>EXPANDED OPPORTUNITIES:</b> <ul style="list-style-type: none"> <li>A more detailed study of instrumentation in Blues music.</li> </ul>				
<b>HOMEWORK/PORTFOLIO REQUIREMENTS:</b> <ul style="list-style-type: none"> <li>Prepared report.</li> <li>Prepare group or solo performance.</li> </ul>				