



FURTHER EDUCATION & TRAINING PHASE (FET)

MUSIC

SBA EXEMPLAR BOOKLET

GRADES 10-12



FOREWORD



The Department of Basic Education has pleasure in releasing a subject exemplar booklet for School Based Assessment (SBA) to assist and guide teachers with the setting and development of standardised SBA tasks and assessment tools. The SBA booklets have been written by teams of subject specialists to assist teachers to adapt teaching and learning methods to improve learner performance and the quality and management of SBA.

The primary purpose of this SBA exemplar booklet is to improve the quality of teaching and assessment (both formal and informal) as well as the learner's process of learning and understanding of the subject content. Assessment of and for learning is an ongoing process that develops from the interaction of teaching, learning and assessment. To improve learner performance, assessment needs to support and drive focused, effective teaching.

School Based Assessment forms an integral part of teaching and learning, its value as a yardstick of effective quality learning and teaching is firmly recognised. Through assessment, the needs of the learner are not only diagnosed for remediation, but it also assists to improve the quality of teaching and learning. The information provided through quality assessment is therefore valuable for teacher planning as part of improving learning outcomes.

Assessment tasks should be designed with care to cover the prescribed content and skills of the subject as well as include the correct range of cognitive demand and levels of difficulty. For fair assessment practice, the teacher must ensure that the learner understands the content and has been exposed to extensive informal assessment opportunities before doing a formal assessment activity.

The exemplar tasks contained in this booklet, developed to the best standard in the subject, is aimed to illustrate best practices in terms of setting formal and informal assessment. Teachers are encouraged to use the exemplar tasks as models to set their own formal and informal assessment activities.

A handwritten signature in black ink, appearing to read 'HM Mveli', written in a cursive style.

MR HM MWELI

DIRECTOR-GENERAL

DATE: 13/09/2017

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PREFACE

Guidelines For Teaching Methodology

A good assessment task is designed to help learners demonstrate and achieve the specific content, concepts and skills required. These should allow learners to demonstrate this achievement at different levels of ability.

Planning an assessment task should take the following into account:

- How long it will take **your** learners to complete the PAT?
- How much time per week must be allocated to achieve a successful outcome?
- When are both sections of the PAT to be assessed? **DATE**

I I⁶ ii⁶ V vi IV vii⁶ I⁶ IV⁴ I ii⁶ V V V⁴
 5 I⁶ I IV II⁶ I⁴ V vi ii V V⁷ I

3. Figure the chords at (a) and (b) with Roman numerals in the spaces below, for example C:V, C:IV6. (Any correct standard figuring will be accepted.)

Answer:

(a) D:ii6

(b) D: viio6 (2)

2. Add a note at (c) that makes the figured chord (1)

4 Complete the four-part harmonisation by writing suitable chords where applicable. (8)

5. Encircle a note that forms an anticipation on the score. Indicate it clearly with an A. (1)

[12]

MARKING GRID

| DESCRIPTION | MARK ALLOCATION | CANDIDATES MARK |
|--|-----------------|-----------------|
| 1.mark each | 3 | |
| 2. 1 mark per chord = 10 ÷ 2 = 5 V7 chord | 5 1 | |
| 3. A | 1 | |
| Musicality | 2 | |
| TOTAL | 12 | |

SBA EXAMPLERTASK 2 - Music Literacy (Harmony)

Complete the following four-part harmonisation by adding suitable chords in the given style.

Possible answer:

The image shows a musical score for piano in 3/4 time, consisting of two systems. The first system contains four measures with the following chord symbols: I, I⁶, ii⁶, I₄⁶, V, I⁶, IV, I₄⁶, IV⁶, I₄⁶, V, V₂⁴. The second system starts with a measure number '5' and contains four measures with the following chord symbols: I⁶, I, I⁶, IV, ii⁶, I₄⁶, V⁷, I.

| DESCRIPTION | MARK ALLOCATION | CANDIDATES MARK |
|---------------------------------|--------------------------------|-----------------|
| 1. Correctness (12 chords) | 4 marks (- ½ mark per mistake) | |
| 2. Choice of chords (12 chords) | 6 marks (- ½ mark per mistake) | |
| 3. General impression | 2 marks | |
| TOTAL | 12 | |

SBA EXAMPLER TASK 2 –

Music Literacy (JAZZ Harmony)

Study the extract below from *Fawlty Towers* by Dennis Wilson and follow the instructions.

Fawlty Towers

Dennis Wilson

(a)
D⁷

(b)
Gmaj⁷/D

5

9

(c)
Bdim/D

13

(d)
E⁷/D

(e)
D⁷/A

17

The musical score is written in 3/4 time and consists of five systems of piano and bass staves. The piano part features a melodic line with various intervals and accidentals, while the bass part provides harmonic support with chords and bass lines. The score is annotated with chord symbols (a) through (e) and measure numbers (5, 9, 13, 17) to indicate specific points of interest.

1. Complete the score with chords indicated at (a) to (e).
2. Complete the score by adding SEVEN suitable chords of your choice.

Possible answer:

Fawlty Towers

Dennis Wilson

The musical score is written in 3/4 time and consists of five systems of music. Each system includes a treble and bass clef staff. The key signature has one sharp (F#).

- System 1 (Measures 1-4):** Measure 2 contains chord label (a) D⁷.
- System 2 (Measures 5-8):** Measure 5 contains chord label (b) Gmaj⁷/D.
- System 3 (Measures 9-12):** Measure 13 contains chord label (c) Bdim/D.
- System 4 (Measures 13-16):** Measure 17 contains chord label (d) E⁷/D.
- System 5 (Measures 17-20):** Measure 18 contains chord label (e) D⁷/A.

Grade 10 Music - Portfolio Task 2
Music Literacy Assessment

Schools Name: _____

Candidate's Name: _____

MARKS:

| | | |
|----------------------|----|-------|
| General Music Theory | 20 | _____ |
| Preparatory Harmony | 30 | _____ |
| Total | 50 | _____ |
| % | | _____ |

Teacher's Signature: _____

Moderator's Signature: _____

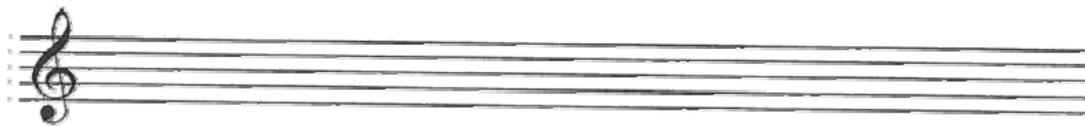
Date: _____

Comments:

Candidate's Signature: _____

1.4 Halve the note values of the treble clef part of bars 5 and 6 and re-write them on the staff below.

Insert a new time signature. (4)



1.5 Name the interval between the two notes of the bass clef part in bar 1. (1) _____

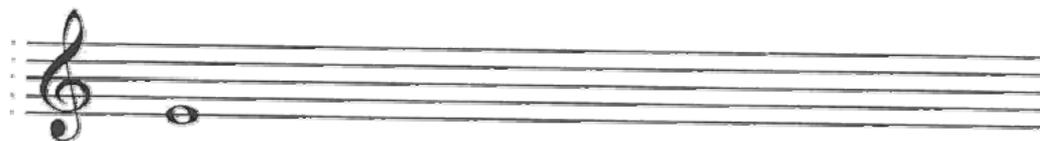
1.6 Name the interval between the two notes of the bass clef part in Bar 8. (1) _____

1.7 Name the type of triad formed by the three notes in bar 4. (1) _____

1.8 Write down two rhythmic motifs that occur in the treble clef part of this extract. (2)

1.9 Explain the G natural in the bass clef part of bar 2. (2) _____

1.10 Write the Dorian mode beginning with the given pitch. Use semi-breves. (3)



Total: 20

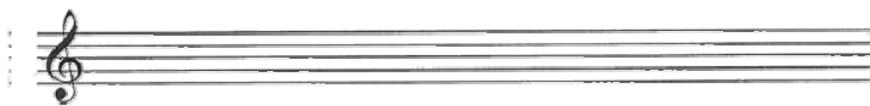
Question 4

Write the following scales using semi-breves. In each case use a key signature and indicate the semi-tones. (8)

4.1 F melodic minor descending



4.2 B harmonic minor ascending



Grand Total: 50 marks

Grade 10 Music - Portfolio Task 2

Music Literacy Assessment

Schools Name: _____

Candidate's Name: _____

MARKS:

| | | |
|----------------------|----|-------|
| General Music Theory | 20 | _____ |
| Preparatory Harmony | 30 | _____ |
| Total | 50 | _____ |
| % | | _____ |

Teacher's Signature: _____

Moderator's Signature: _____

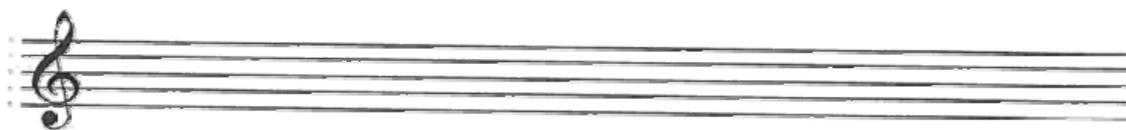
Date: _____

Comments:

Candidate's Signature: _____

1.4 Halve the note values of the treble clef part of bars 5 and 6 and re-write them on the staff below.

Insert a new time signature. (4)



1.5 Name the interval between the two notes of the bass clef part in bar 1. (1) _____

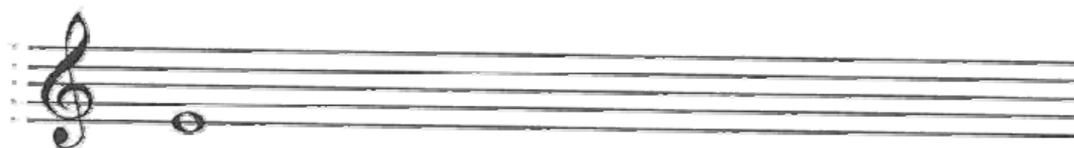
1.6 Name the interval between the two notes of the bass clef part in Bar 8. (1) _____

1.7 Name the type of triad formed by the three notes in bar 4. (1) _____

1.8 Write down two rhythmic motifs that occur in the treble clef part of this extract. (2)

1.9 Explain the G natural in the bass clef part of bar 2. (2) _____

1.10 Write the Dorian mode beginning with the given pitch. Use semi-breves. (3)

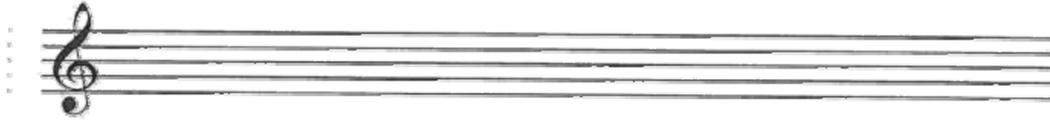


Total: 20

Question 4

Write the following scales using semi-breves. In each case use a key signature and indicate the semi-tones. (8)

4.1 F melodic minor descending



4.2 B harmonic minor ascending



Grand Total: 50 marks

Grand Total: 50 marks

Grade 11 Music - Portfolio Task 2
Music Literacy Assessment

Schools Name: _____

Candidate's Name: _____

MARKS:

| | | |
|-------------------|----|-------|
| Harmonic Analysis | 20 | _____ |
| Harmonisation | 30 | _____ |
| Total | 50 | _____ |
| % | | _____ |

Teacher's Signature: _____

Moderator's Signature: _____

Date: _____

Comments:

Candidate's Signature: _____

Harmonic Analysis (20)

Study the *Chorale* below and answer the questions that follow.

The musical score is in 3/4 time and G minor. It consists of two systems of music. The first system contains measures 1 through 4. Measures 1, 2, and 3 are each enclosed in a box labeled (a), (b), and (c) respectively. Measure 4 is enclosed in a box labeled Cadence X. The second system contains measures 5 through 8. Measures 5, 6, and 7 are each enclosed in a box labeled (d), (e), and Cadence Y respectively. Measure 8 is enclosed in a box labeled Cadence Y. Non-chordal notes are marked with Roman numerals in parentheses: (i) in measure 4, (ii) in measure 6, (iii) in measure 7, and (iv) in measure 8.

1. Figure the chords marked (a)-(e) on the score. (10)

2. Figure and name the Cadence X and Y.(6):

(X) _____

(Y) _____

3. Name the types of non-chordal notes at (i)-(iv).(4)

(i) _____ (ii) _____

(iii) _____ (iv) _____

Grade 12 Music - Portfolio Task 2
Music Literacy Assessment

Schools Name: _____

Candidate's Name: _____

MARKS:

| | | |
|--------------------------|-----------|-------|
| Harmonic Analysis | 20 | _____ |
| Harmonisation | 30 | _____ |
| Total | 50 | _____ |
| % | | _____ |

Teacher's Signature: _____

Moderator's Signature: _____

Date: _____

Comments:

Candidate's Signature: _____

Harmonisation (30)

Harmonise the following chorale by adding an alto, tenor and bass voice to the given soprano melody. Add appropriate non-chordal notes.

| Description | Max .mark | Cand. mark |
|--------------------|-----------|------------|
| Progression | 12 | |
| Correctness | 14 | |
| General impression | 4 | |
| Total | 30 | |

MEMO

Model Answer 1

Musical score for Model Answer 1, consisting of two systems of piano accompaniment. The first system (measures 1-4) features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bass clef accompaniment starts with a half note chord (F#2, C3) and continues with a rhythmic pattern of quarter notes and eighth notes. The second system (measures 5-8) continues the piece, with a measure rest at the beginning of the second measure. The bass clef accompaniment includes a half note chord (F#2, C3) and a melodic line with a slur over measures 7 and 8.

Model Answer 2

Musical score for Model Answer 2, consisting of two systems of piano accompaniment. The first system (measures 1-4) features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bass clef accompaniment starts with a half note chord (F#2, C3) and continues with a rhythmic pattern of quarter notes and eighth notes. The second system (measures 5-8) continues the piece, with a measure rest at the beginning of the second measure. The bass clef accompaniment includes a half note chord (F#2, C3) and a melodic line with a slur over measures 7 and 8.

Model Answer 3

Musical score for Model Answer 3, consisting of two systems of piano accompaniment. The first system (measures 1-4) features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bass clef accompaniment starts with a half note chord (F#2, C3) and continues with a rhythmic pattern of quarter notes and eighth notes. The second system (measures 5-8) continues the piece, with a measure rest at the beginning of the second measure. The bass clef accompaniment includes a half note chord (F#2, C3) and a melodic line with a slur over measures 7 and 8.

NEW KNOWLEDGE – COMPLIMENTS CLASS OF 2016

Mozart, by using his hands, was able to play a keyboard

Mendelssohn became seasick, but could still appreciate the scenery

Hierdie werk was baie persoonlik vir Mendelssohn, want hy het tot gewaag om op 'n Sondag klavier te speel, wat onwettig was in daardie tyd.

You find them singing different parts, but in a good way.

Development is when you develop something. E.g. RDP – that is a Development House we have been given by the Government

Papageno – the birth catcher

SAMRO is like the ultimate "muscle-for-hire for musicians.

SAMRO stands for:

- SA Music oral
- SA Music Rondo opera
- SA Membrane Rose Organisation
- SA Monophonic Reanophonic Odiophones
- SA Music Revenue Occupation

Minnet and Trio – 2 people make movement together.

Mendelssohn created a Hebrides when he saw the king while he was having a trip on the sea.

Melody – for male organ, because it's the male / Melody was written for a mail voice / baroc piano.

Mendelssohn was a man that created many a thing in music. He is the owner of Fingal's Cave.

Pastoral symphony was composed by Beethoven, the son of Mozart.

Hebrides talk about how woman got married in a proper manner. The rain is falling in a quiet place where people are about to get married.

Mendelssohn was the man living in the cave long time. They need something in this cave.

Hebrides started in December 1830 when he was in a cave with his sister.

Mendelssohn started writing something that happened during his trip. He started this process during the Baroque era and by Classical and Romantic era he was still alive.

Der Holle Rache – the only classical music most people in the world have heard, is a "bow down bitches" aria sung by the main female antagonist.

Aria: Osies and Iosis.

Mozart attended the Mannheim School for Boys.

Type of interval – Rony Goodrum.

Ritardand – pica la pico.

Grade 12 Music - Portfolio Task 2
Music Literacy Assessment

Schools Name: _____

Candidate's Name: _____

MARKS:

| | | |
|--------------------------|-----------|-------|
| Harmonic Analysis | 20 | _____ |
| Harmonisation | 30 | _____ |
| Total | 50 | _____ |
| % | | _____ |

Teacher's Signature: _____

Moderator's Signature: _____

Date: _____

Comments:

Candidate's Signature: _____

Harmonisation (30)

Harmonise the following chorale by adding an alto, tenor and bass voice to the given soprano melody. Add appropriate non-chordal notes.

| Description | Max .mark | Cand. mark |
|--------------------|-----------|------------|
| Progression | 12 | |
| Correctness | 14 | |
| General impression | 4 | |
| Total | 30 | |

MEMO

Model Answer 1

Musical notation for Model Answer 1, measures 1-4. The piece is in 2/4 time with a key signature of one sharp (F#). The right hand plays a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand provides a bass line of quarter notes: F#3, G3, A3, B3, A3, G3, F#3. A fermata is placed over the final chord in measure 4.

Musical notation for Model Answer 1, measures 5-8. The right hand continues the melody: G4, A4, B4, C5, B4, A4, G4. The left hand continues the bass line: F#3, G3, A3, B3, A3, G3, F#3. A fermata is placed over the final chord in measure 8.

Model Answer 2

Musical notation for Model Answer 2, measures 1-4. The piece is in 2/4 time with a key signature of one sharp (F#). The right hand plays a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand provides a bass line of quarter notes: F#3, G3, A3, B3, A3, G3, F#3. A fermata is placed over the final chord in measure 4.

Musical notation for Model Answer 2, measures 5-8. The right hand continues the melody: G4, A4, B4, C5, B4, A4, G4. The left hand continues the bass line: F#3, G3, A3, B3, A3, G3, F#3. A fermata is placed over the final chord in measure 8.

Model Answer 3

Musical notation for Model Answer 3, measures 1-4. The piece is in 2/4 time with a key signature of one sharp (F#). The right hand plays a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand provides a bass line of quarter notes: F#3, G3, A3, B3, A3, G3, F#3. A fermata is placed over the final chord in measure 4.

Musical notation for Model Answer 3, measures 5-8. The right hand continues the melody: G4, A4, B4, C5, B4, A4, G4. The left hand continues the bass line: F#3, G3, A3, B3, A3, G3, F#3. A fermata is placed over the final chord in measure 8.

Grade 11 Music - Portfolio Task 2
Music Literacy Assessment

Schools Name: _____

Candidate's Name: _____

MARKS:

| | | |
|--------------------------|-----------|-------|
| Harmonic Analysis | 20 | _____ |
| Harmonisation | 30 | _____ |
| Total | 50 | _____ |
| % | | _____ |

Teacher's Signature: _____

Moderator's Signature: _____

Date: _____

Comments:

Candidate's Signature: _____

Harmonic Analysis (20)

Study the *Chorale* below and answer the questions that follow.

1. Figure the chords marked (a)-(e) on the score. (10)
2. Figure and name the Cadence X and Y.(6):

(X) _____

(Y) _____

3. Name the types of non-chordal notes at (i)-(iv).(4)

(i) _____ (ii) _____

(iii) _____ (iv) _____

Grade 12 Music - Portfolio Task 2
Music Literacy Assessment

Schools Name: _____

Candidate's Name: _____

MARKS:

| | | |
|--------------------------|-----------|-------|
| Harmonic Analysis | 20 | _____ |
| Harmonisation | 30 | _____ |
| Total | 50 | _____ |
| % | | _____ |

Teacher's Signature: _____

Moderator's Signature: _____

Date: _____

Comments:

Candidate's Signature: _____

Harmonisation (30)

Harmonise the following chorale by adding an alto, tenor and bass voice to the given soprano melody. Add appropriate non-chordal notes.

First system of musical notation for a chorale. The key signature is one sharp (F#) and the time signature is 4/4. The soprano line contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass line is empty.

Second system of musical notation for a chorale. The key signature is one sharp (F#) and the time signature is 4/4. The soprano line contains a melody of quarter notes: A4, B4, C5, B4, A4, G4. The bass line is empty. A measure rest '5' is written above the first measure of the soprano line.

| Description | Max .mark | Cand. mark |
|--------------------|-----------|------------|
| Progression | 12 | |
| Correctness | 14 | |
| General impression | 4 | |
| Total | 30 | |

MEMO

Model Answer 1

Musical notation for Model Answer 1, measures 1-4. The piece is in G major (one sharp) and 2/4 time. The right hand starts with a half note G4, followed by quarter notes A4, B4, and C5. The left hand starts with a half note G2, followed by quarter notes A2, B2, and C3. The melody concludes with a half note G4.

Musical notation for Model Answer 1, measures 5-8. The right hand starts with a half note G4, followed by quarter notes A4, B4, and C5. The left hand starts with a half note G2, followed by quarter notes A2, B2, and C3. The melody concludes with a half note G4.

Model Answer 2

Musical notation for Model Answer 2, measures 1-4. The piece is in G major (one sharp) and 2/4 time. The right hand starts with a half note G4, followed by quarter notes A4, B4, and C5. The left hand starts with a half note G2, followed by quarter notes A2, B2, and C3. The melody concludes with a half note G4.

Musical notation for Model Answer 2, measures 5-8. The right hand starts with a half note G4, followed by quarter notes A4, B4, and C5. The left hand starts with a half note G2, followed by quarter notes A2, B2, and C3. The melody concludes with a half note G4.

Model Answer 3

Musical notation for Model Answer 3, measures 1-4. The piece is in G major (one sharp) and 2/4 time. The right hand starts with a half note G4, followed by quarter notes A4, B4, and C5. The left hand starts with a half note G2, followed by quarter notes A2, B2, and C3. The melody concludes with a half note G4.

Musical notation for Model Answer 3, measures 5-8. The right hand starts with a half note G4, followed by quarter notes A4, B4, and C5. The left hand starts with a half note G2, followed by quarter notes A2, B2, and C3. The melody concludes with a half note G4.

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ISBN 978-1-4315-3112-7

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