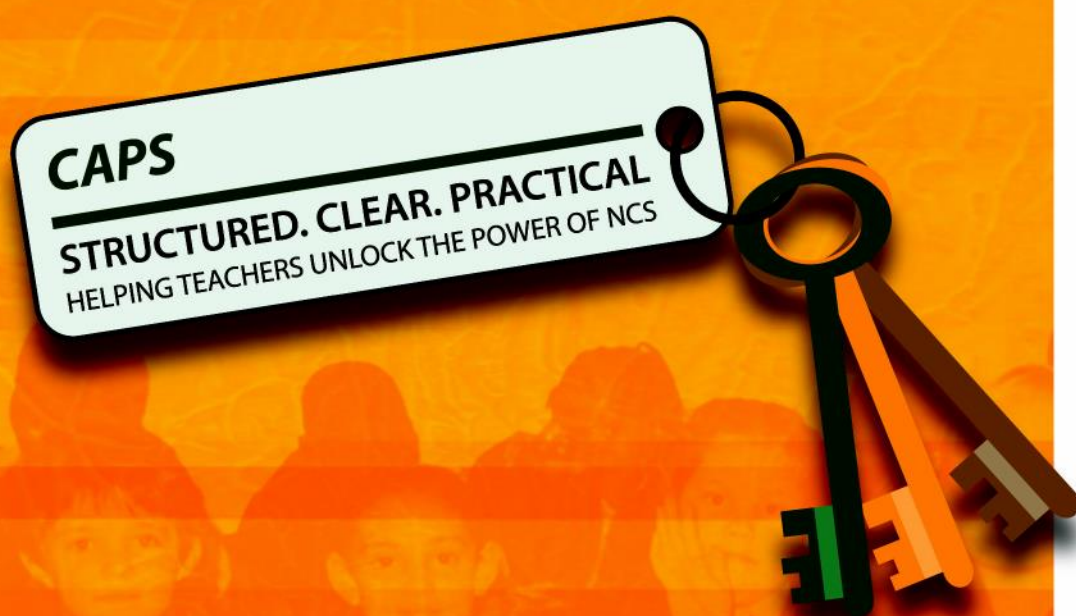


National Curriculum Statement (NCS)

Curriculum and Assessment Policy Statement



Further Education and Training Phase Grades 10-12



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

**CURRICULUM AND ASSESSMENT POLICY STATEMENT
GRADES 10-12**

MUSIC

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FOREWORD By THE MiNiSTER



Our national curriculum is the culmination of our efforts over a period of seventeen years to transform the curriculum bequeathed to us by apartheid. From the start of democracy we have built our curriculum on the values that inspired our Constitution (Act 108 of 1996). The Preamble to the Constitution states that the aims of the Constitution are to:

- heal the divisions of the past and establish a society based on democratic values, social justice and fundamental human rights;
- improve the quality of life of all citizens and free the potential of each person;
- lay the foundations for a democratic and open society in which government is based on the will of the people and every citizen is equally protected by law; and
- build a united and democratic South Africa able to take its rightful place as a sovereign state in the family of nations.

Education and the curriculum have an important role to play in realising these aims.

In 1997 we introduced outcomes-based education to overcome the curricular divisions of the past, but the experience of implementation prompted a review in 2000. This led to the first curriculum revision: the *Revised National Curriculum Statement Grades R-9* and the *National Curriculum Statement Grades 10-12* (2002).

Ongoing implementation challenges resulted in another review in 2009 and we revised the *Revised National Curriculum Statement* (2002) to produce this document.

From 2012 the two 2002 curricula, for *Grades R-9* and *Grades 10-12* respectively, are combined in a single document and will simply be known as the *National Curriculum Statement Grades R-12*. The *National Curriculum Statement for Grades R-12* builds on the previous curriculum but also updates it and aims to provide clearer specification of what is to be taught and learnt on a term-by-term basis.

The *National Curriculum Statement Grades R-12* accordingly replaces the subject statements, Learning Programme Guidelines and subject Assessment Guidelines with the

- (a) Curriculum and Assessment Policy statements (CAPs) for all approved subjects listed in this document;
- (b) *National policy pertaining to the programme and promotion requirements of the National Curriculum Statement Grades R-12*; and
- (c) *National Protocol for Assessment Grades R-12*.

A handwritten signature in black ink, which appears to read 'Angie Motshekga'.

MRS ANGIE MOTSHEKGA, MP
MINISTER OF BASIC EDUCATION

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SECTION 4

4.1 introduction to Assessment

Assessment is a continuous planned process of identifying, gathering and interpreting information about the performance of learners, using various forms of assessment. It involves four steps: generating and collecting evidence of achievement, evaluating this evidence, recording the findings and using this information to understand and thereby assist the learner's development in order to improve the process of learning and teaching.

Assessment should be both informal (Assessment for Learning) and formal (Assessment of Learning). In both cases regular feedback should be provided to learners to enhance the learning experience.

4.1.1 Assessment in Music

There are **four** assessment tasks in Grades 10 – 12.

The four tasks make up 50% of the final mark:

- The PAT forms 25% of the final mark.
- SBA forms 25% of the final mark

The remaining 50% is obtained from the final external examination.

- The Written exam forms 25% of the final mark.
- The Practical exam forms 25% of the final mark

The PAT corresponds closely with the curriculum material for Music and forms part of the teaching and assessment activities. It must be employed as an on-going assessment tool and serve to ensure that all aspects of the curriculum are covered.

4.2 Informal or Daily Assessment

Assessment for learning has the purpose of continuously collecting information on individual learners' achievement that can be used to improve their learning.

Informal assessment is a daily monitoring of learners' progress. This is done through observations, discussions, practical demonstrations, learner-teacher conferences, informal classroom interactions, et cetera. Informal assessment may be as simple as stopping during the lesson to observe learners or to discuss with learners how learning is progressing. Informal assessment should be used to provide feedback to the learners and to inform planning for teaching, but need not be recorded. It should not be seen as separate from learning activities taking place in the classroom. Learners or teachers can mark these assessment tasks.

Self-assessment and peer assessment actively involve learners in assessment. This is important as it allows learners to learn from and reflect on their own performance. The results of the informal daily assessment tasks are not formally recorded unless the teacher wishes to do so. The results of daily assessment tasks are not taken into account for promotion and certification purposes.

4.3 Formal Assessment

All assessment tasks that make up a formal programme of assessment for the year are regarded as formal assessment. Formal assessment tasks are marked and formally recorded by the teacher for progression and certification purposes. All formal assessment tasks are subject to moderation for the purpose of quality assurance and to ensure that appropriate standards are maintained.

Formal assessment provides teachers with a systematic way of evaluating how well learners are progressing in a grade and in a particular subject. Examples of formal assessments include tests, examinations, practical tasks, projects, oral presentations, demonstrations, performances, et cetera. Formal assessment tasks form part of a year-long formal Programme of Assessment in each grade and subject.

Grades	Tasks undertaken during the year (%)	End-of-year examination (%)
R - 3	100	n/a
4 - 6	75	25
7 - 9	40	60
10 and 11	50	50
12	50	External examination: 50

4.3.1 Practical Assessment Task (PAT)

Complete information about the PAT is provided in the PAT document.

The Practical Assessment Task (PAT) should be evenly spaced over the first three terms of the year.

4.3.2 School Based Assessment (SBA)

The SBA consists of the following:

4.3.2.1

GRADE 12 PROGRAMME OF ASSESSMENT					
TERM	SBA	MARK	PAT	MARK	TOTAL
1.	Test A: (Music Literacy)	40	Pat 1: Concert Performance	50	150
	Test B: (GMK) and	40			
	(Comprehension)	20			
2.	Mid-Year Exam: P1 -Music Literacy and GMK P2- Music Comprehension P3- Practical Exam (Minimum of 2 pieces, technical, aural, sight reading)	120 30 150	Pat 2: Composition or Arrangement or Improvisation	50	350
3.	Pre-lim Exam: P1 -Music Literacy and GMK P2- Music Comprehension P3- Practical Exam (Minimum of 2 pieces, technical, aural, sight reading)	120 30 150			300
	SBA	100	PAT	100	
4.			SBA=TEST (100) + Midyear exam (300) and Trial exam (300) = (700 / 7 = 100) =25% PAT (100)=25% Final Exam(150 (25%) + 150 (25%) =300)		

4.3.2.2

GRADE 10 & 11 PROGRAMME OF ASSESSMENT					
TERM	SBA	MARK	PAT	MARK	TERM TOTAL
1.	Test A: Music Literacy	40			100
	Test B: GMK and	40			
	Comprehension	20			
2.	Mid-Year Exam: P1 -Music Literacy and GMK P2- Music Comprehension P3- Practical Exam (Minimum of 2 pieces, technical, aural, sight reading)	120 30 150	Pat 2: Composition or Arrangement or Improvisation	50	350
3.	Test A: Music Literacy	40	Pat 1: Concert Performance	50	150
	Test B: GMK and	40			
	Comprehension	20			
	SBA (500/5)	100	PAT	100	
4.	Final Exam: P1 -Music Literacy and GMK P2- Music Comprehension P3- Practical Exam (Minimum of 3 pieces, technical, aural, sight reading)	150 150			300
			SBA=TEST (100) + Midyear exam (300) and SBA TEST (100) = (500 /5 = 100) =25% PAT (50+50=100)=25% Final Exam(150 (25%) + 150 (25%) =300)		

4.4 WEIGHTING OF TERM MARKS FOR MUSIC

4.4.1

GRADES 10 & 11							
TERM	1	2		3	4		
TASK	TASK 1	TASK 2		TASK 3	TASK 4	TASK 5	
AREA OF ASSESSMENT	Written test	Practical exam	Written exam	Written test	PAT	Practical exam	Written exam
MARK	100	150	150	100	100	150	150
WEIGHTING PER TERM	100%	50%	50%	100%	100%	50%	50%
WEIGHTING PER ANNUM	20%	60%		20%	25%	25%	25%
TOTAL	SBA 100 marks = 25%				PAT-100 marks =25%	FINAL EXAM - 300 marks (converted to 200) = 50%	

4.4.2

GRADE 12								
TERM	1	2		3		4		
TASK	TASK 1	TASK 2		TASK 3		TASK 4	TASK 5 (FINALS)	
AREA OF ASSESSMENT	Written test	Practical exam	Written exam	Practical exam	Written exam	PAT	Practical exam	Written exam
MARK	100	150	150	150	150	100	150	150
WEIGHTING PER TERM	100%	50%	50%	50%	50%	100%	50%	50%
WEIGHTING PER ANNUM	14.3%	42.85%		42.85%		25%	25%	25%
TOTAL	SBA 100 marks = 25%					PAT 100 marks= 25%	FINAL EXAM - 300 marks (converted to 200) = 50%	

4.5 Examinations Practical Examination

Practical Component Comparable to Grade 5 of external examining bodies	Maximum Marks
Technical Development: <ul style="list-style-type: none"> Scales, arpeggios, exercises (15) , studies (10) Taken from one list of an official external examining body 	25
Performance Pieces: (Grade 5 level) <ul style="list-style-type: none"> Piece 1 - Own choice (solo piece) Piece 2 - Own choice (solo piece/ensemble) Piece 3 - Own choice (solo piece/ensemble) 	30 30 30
Sight-reading: <ul style="list-style-type: none"> Unaccompanied reading of at least 12 bars Comparable to Grade 5 of an external examining body 	20
Aural Tests: <ul style="list-style-type: none"> Sight-singing (6) Clapping of a played rhythm (5) Identify given triads: major, minor, diminished and augmented (4) For IAM and Jazz/Afrophonia, identify seventh chords: major 7th, minor 7th, dominant 7th, half-diminished and diminished 7th. 	15
TOTAL	150

For the purposes of this examination an ensemble must consist of 2 or more players. Each performer (learner) must play an independent part which is not doubled by another performer's part. All aspects of the practical components will be assessed during the final practical examination. If a learner is accompanied by an adult at least one other learner must be part of the ensemble.

Music Paper 1

120 Marks Duration: 3 hours

Section A	Music Literacy <ul style="list-style-type: none">Rudiments of musicHarmonisation and harmonic analysis (traditional and jazz harmonisation)Melody writing (WAM)For IAM and Jazz/Afrophonia, chord constructions, progressions, modes of major, harmonic and melodic minor scales, blues, pentatonic, symmetric scales, voicing and connection of scales, basic and advanced substitution and polychords.	60 marks
Section B	General Music Knowledge <ul style="list-style-type: none">As set out for Grade 12 in Section 3	60 marks
Total		120 marks

Music Paper 2

30 Marks Duration: 1 hour 30 min

Section A	Aural <ul style="list-style-type: none">Recognise differences or mistakes, cadences, intervals, chords, time signatures, rhythms, scales, non-harmonic notes, compositional techniquesWrite dictation <p>IAM and Jazz/Afrophonia : [In call and response: draw from praise singing, historical chronicles, making contextual commentary, use of phoneasthetics, crepitations, stage direction, mouth drumming, - Call and refrain, Call and Chorus and refrain, the mixed structural form, overlapping]</p>	
Section B	Recognition <ul style="list-style-type: none">GenresStyle periodInstrumentsVoices	
Section C	Form and analysis <ul style="list-style-type: none">As set out in Section 3	
TOTAL		30 marks

This paper will be written whilst listening to soundtracks on an examination CD. All questions are based on these sound tracks. Each track will be played a specified number of times. Every Grade 12 examination centre will be provided with an audio CD, which must be played to the candidates during the final examination. The audio CD must be delivered to the school a day before the examination so that the CD can be checked by the teacher in the presence of the Chief invigilator of the school. Due to the progression from Grade 10 to 12, background knowledge from Grade 10 and 11 may be assessed in Grade 12.

4.3.4 Cognitive levels

Formal assessments must cater for a range of cognitive levels and abilities of learners as shown below:

Table 1

Cognitive Levels	Activity	Percentage of Task
Higher order	Analysing, evaluating, creating	30%
Middle order	Understanding, applying	40%
Lower order	Knowledge, remembering	30%

4.4 Programme of Assessment

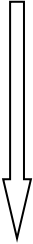
The Programme of Assessment is designed to spread formal assessment tasks across all subjects in a school throughout a term.

4.4.1 The requirements (number and nature of tasks) for Music are indicated as below

Grade 10 & 11 Programme of Assessment

PROGRAMME OF ASSESSMENT AND WEIGHTING OF TASKS			
SBA - DURING YEAR	END-OF-YEAR EXAMINATION		PAT
25%	50%		25%
Test (100) June Examination (120 + 30 + 150)=300 Test (100) TOTAL: 500	2 written papers: Paper 1: Theory & general music knowledge (120) Paper 2: Aural, recognition & form (30)	Practical exam: Technique, performance pieces in chosen style and aural (150)	Music Production (100)
25% (100 marks)	25% (100 marks)	25% (100 marks)	25% (100 marks)


4.4.2 Grade 10 & 11: Programme of Assessment per Term:

TERM	SBA	PAT	FINAL EXAMINATION
1	Test (100)		
2	Practical (150) Paper 1: Theory & general music knowledge (120) Paper 2: Aural, Recognition & form (30)	PAT Starts in the 2 nd term. Ends in the 3 rd term. 	
3	Test (100)		
4		PAT Recording of Final mark	Practical (150) Paper 1: Theory & general music knowledge (120) Paper 2: Aural, Recognition & form (30)
	$500 \div 5 = 100$ 25%	100 25%	300 converted to 200 50%
			Year Total 400

4.4.3 Grade 12: Programme of Assessment

PROGRAMME OF ASSESSMENT AND WEIGHTING OF TASKS			
SBA - DURING YEAR	END-OF-YEAR EXAMINATION		PAT
25%	50%		25%
Test (100) June Examination (120 + 30 + 150)=300 Pre-lim Examination (120 + 30 + 150)=300 TOTAL: 500	2 written papers: Paper 1: Theory & general music knowledge (120) Paper 2: Aural, recognition & form (30)	Practical exam: Technique, performance pieces in chosen style and aural (150)	Music Production (100)
25% (100 marks)	25% (100 marks)	25% (100 marks)	25% (100 marks)

4.4.4 Grade 12 Programme of Assessment per Term:

TERM	SBA	PAT	FINAL EXAMINATION
1	Test (100)	PAT Starts in the 1st term. Ends in the 2nd term. 	
2	Practical (150) Paper 1: Theory & general music knowledge (120) Paper 2: Aural, Recognition & form (30)		
3	Practical (150) Paper 1: Theory & general music knowledge (120) Paper 2: Aural, Recognition & form (30)		
4		PAT Recording of Final mark	Practical (150) Paper 1: Theory & general music knowledge (120) Paper 2: Aural, Recognition & form (30)
	$700 \div 7 = 100$ <div>25%</div>	100 <div>25%</div>	300 converted to 200 <div>50%</div>
			Year Total 400

4.5 SEE ANNEXURE 1 for MARKSHEET EXEMPLARS

4.5 Recording and Reporting

Recording is a process in which the teacher documents the level of a learner's performance in a specific assessment task. It indicates learner progress towards the achievement of the knowledge as prescribed in the Curriculum and Assessment Policy Statements. Records of learner performance should provide evidence of the learner's conceptual progression within a grade and her or his readiness to progress or for being promoted to the next grade. Records of learner performance should also be used to verify the progress made by teachers and learners in the teaching and learning process.

Reporting is a process of communicating learner performance to learners, parents, schools, and other stakeholders. Learner performance can be reported in a number of ways. These include report cards, parents' meetings, school visitation days, parent-teacher conferences, phone calls, letters, class or school newsletters, et cetera. Teachers in all grades report in percentages against the subject. The various achievement levels and their corresponding percentage bands are as shown in the table below.

4.5.1 Codes and percentages for Recording and Reporting

RATiNG CoDE	DEsCRiPTiON oF CoMPETENCE	PERCENTAGE
7	Outstanding achievement	80 - 100
6	Meritorious achievement	70 - 79
5	Substantial achievement	60 - 69
4	Adequate achievement	50 - 59
3	Moderate achievement	40 - 49
2	Elementary achievement	30 - 39
1	Not achieved	0 - 29

Teachers will record actual marks against the task by using a record sheet; and report percentages against the subject on the learners' report cards.

4.6 Moderation of Assessment

Moderation refers to the process that ensures that the assessment tasks are fair, valid and reliable. Moderation should be implemented at school, district, provincial and national levels. Comprehensive and appropriate moderation practices must be in place for the quality assurance of all subject assessments.

4.7 Moderation of the Assessment Tasks

Moderation of Assessment Tasks should take place at three levels.

LEVEL	MODERATION REQUIREMENTS
School	<ul style="list-style-type: none">• The programme of assessment should be submitted to the subject head and school management team before the start of the academic year for moderation purposes.• Each task which is to be used as part of the programme of assessment should be submitted to the subject head for moderation before learners attempt the task.• Teacher portfolios and evidence of learner performance should be moderated twice a year by the head of the subject or her/his delegate.
Cluster/district/region	Teacher portfolios and a sample of evidence of learner performance must be moderated twice during the first three terms.
Provincial/national	Teacher portfolios and a sample of evidence of learner performance must be moderated once a year.

4.8 General

This document should be read in conjunction with:

4.8.1 *National policy pertaining to the programme and promotion requirements of the National Curriculum Statement Grades R-12; and*

4.8.2 The policy document, *National Protocol for Assessment Grades R-12*.

APPENDIXES

Curriculum and Assessment Glossary

Aesthetic realm: This is a realm where learners use their developing taste to decide what they prefer in creative works; according to what they find attractive and well composed; what excites their interest; and what provokes stimulating ideas, affirm, appreciate and acknowledge - responding positively to the cultural activities and productions of others by being interested enough to learn about them, to show them respect and to encourage their right to support and attention.

Appropriate audience behavior: This entails acquiring the conventions of behaviour when watching or listening to a performance, such as when to clap, when to be silent, when to respond. There is no single set of conventions for this since these conventions are culturally bound.

Artefact: This is something made by a person, a product of human art and workmanship.

Classical/traditional arts: These are usually (but not always) older forms of art that tend to have been recorded, studied and made part of a cultural heritage - that which is regarded as “classical” or “traditional” changes over time. See **emergent arts and disappearing and neglected art forms**.

Contemporary issues: Topics that are being discussed at the present time culture include the intellectual, spiritual, aesthetic, emotional, moral and material concerns of people. The learner will need to understand that culture relates to ways of living and to the making of meaning at specific times and in specific places. Learners should also realise that cultures have histories and contexts, that they change and that they influence and are influenced by other cultures.

Design concepts: These encompass the use of space, shape, form and line, plot, construction, and compositional elements (e.g. structure, length, size), as well as contrasts, colour and other kinds of design that are used to contribute to the making of different art forms. Certain disappearing and neglected art forms have died out over time through the dominance of other cultural forces and because of changes brought about by technology. In South Africa, the art forms that are being lost or that have been neglected are usually indigenous, but not always so.

Aerophones: Aerophones make up a genre of wind instruments in African music (e.g. Dinaka and Tshikona single note flutes). These include wind sounders (e.g. flutelike, lip-blown, reed-blown instruments).

Articulation: In singing or playing an instrument, articulation is the clear and distinct rendering of tones, comparable to enunciation in speech.

Base slapping: This is hitting the rim of a drum with the fingers.

Blues: Blues is a type of folk song originating among African-Americans.

Brass: The brass section consists of the trumpet, horn and related instruments when it forms part of an orchestra or wind band.

Canon: This is either strict imitation or a composition where imitation plays the main part.

Chordophone: A chordophone is an African string instrument like the lyre and the kora.

Common time: This is regular time, 4/4.

Crepitation: This is a sound technique that is often used with vocalic liting and mouth drumming, as in the exhilarating vocal effects used to climax musical situations in African music.

Crotchet: A crotchet is a quarter of a semibreve.

Dynamics: Words, abbreviations, and signs used to indicate relative loudness and softness of sound

Idiophones: These are one-tone music instruments (self-sounders) that combine in one element the properties of both a vibrator and a resonator, which are:

- struck together - cymbals, clappers, castanets
- struck - bells, gongs, woodblocks, chimes, xylophones, metallophones
- stamped on - pits, slit drums
- stamped against the ground - sticks, tubes, gourds
- shaken - rattles, jingles
- scraped - notched sticks, shells
- plucked - jew's-harp/mbira, music box
- rubbed to cause friction - "musical glasses"

Emergent arts: These are contemporary, experimental, or historically marginalised art forms that challenge conventional or traditional art practices. Each era produces its own emergent arts.

Genre: A genre is a kind or category of dance, music, drama, or art.

Heritage: Heritage encompasses traditions, memories, histories and experiences of communities that are inherited or passed on from one generation to another.

Hidden Messages, Bias, Stereotypes and Propaganda: These are the means by which forms of mass media seek to influence ways in which people think and feel about issues.

Human Rights: A human right is the right of every person to fair and just treatment; all people have the right to live their lives to the fullest potential, as well as equal access to all social, economic, political and cultural processes in their country. The *Constitution and the Bill of Rights* contain South Africa's understanding of what human rights are.

Indlamu / Famo: This is a complex cultural genre of the Zulus and Basotho that incorporates song, dance, drama, poetry, and design.

Kgati: This is a skipping game, which employs rhythm, time, and limericks for problem solving

Kiba / Mmapadi: This is a cultural complex genre of the Bapedi that uses song, dance, drama, poetry and design as integral elements.

Kinaesthetic: This refers to the awareness of senses of movement and touch.

Literacies: Literacies are learned skills for interpreting appropriately. They

include

- **Oral:** understanding spoken stories, histories and experiences;
- **Aural:** ability to interpret through listening to oral, musical and dramatic works;

- **Visual:** proficiency at expressing opinions about, making, appreciating and interpreting visual art works;

- **Spatial:** ability to interpret and use distance, height, depth and breadth; and
- **Kinaesthetic:** awareness of the meanings of movement and touch.

Malende: This is a complex cultural genre of the Venda people that uses song, dance, drama, poetry and design.

Masekitlana: This is a children's game popular among the Sothos (Bapedi, Batswana, Basotho) of South Africa. It uses stones to tell stories and impersonate characters. The game can be used as an assessment activity for creative composition of drama and for storytelling among children.

Muchongolo: This is a culturally complex genre of the Tsongas that incorporates song, dance, drama, poetry, and design.

Natural, Found, Recycled and Manufactured Resources: These are objects that are owned, picked up, reused or taken from nature, and that can be obtained from the learner's environment, whether built or natural, and transformed in character when used in artworks.

Stereotype: A stereotype arises when all members of a group are regarded as the same (e.g. "all men are untrustworthy"). Stereotypes are often contained in extreme prejudice such as racism, sexism, homophobia, and xenophobia.

Tall Stories, Lies, Fantasies and Absurd Tales: These are accounts that have no basis in truth or reality, that are marked by exaggeration and distortion as in tall stories which constitute deliberate concealment of the truth, as also in lies; and wishes and dreams form part of fantasies.

Tshikona: This is culturally complex genre coming from the Venda people that uses song, dance, drama, poetry and design.

Indigenous Musical Arts Genres Of South Africa

Chronicler: A singer, storyteller, praise singer that presents a series of heroic and important events through song or praise or a narrative.

Choric interlocutors: Mediator of the chorus, drummers and the audience's discourse. through song. In SePedi the person doing this role is called a malokwane

Praise Chroniclers: A singer that presents a series of heroic and important events through song or praise

Drumlocutors: The drum statements in an ensemble performance are regarded as a drum discourse or drum interlocation. This thinking is based on the premise that looks at an indigenous musical arts performance as a system of communication.

Audience-interlocutors: In the indigenous musical arts context, the audience has a discourse of its own that comprises ululations, crepitations, praise text, cheers and jeers.

Ellipses: an incomplete expression or performance that could end in laughter without a recognisable ending.

Cues: music signals or indicators that suggest a need for a response or change of the progression.

Call: is a melody or rhythm segment that signals a need for a musical response.

Maxims: Rules of interaction through music that spell out rules of politeness and song and dance behaviour in a communal performance context. Different maxims apply for men and for women.

Performance protocol: Communal rule of sequencing repertoire in communal performance. These include relevance to context.

Afrophonia: This concept refers to the general ambiance of African music motifs of the music.

Modern constructs: These are new music styles in the music business domain or popular music realm adapted from indigenous African music genres.

Nomenclatures: These are short hand representations of scales

Divinity in African music performance: This refers to the role and perspectives of different spiritual practices in African indigenous music traditions.

Historical chronicles: a presentation of genealogical history of a particular royal family or community.

Making contextual commentary: commentary made within a context of performance. The comments are usually different from one context to another.

Use of phoneaesthetics: use of sound that represent other ideas or a instrument.

Creptitation: Sound used to exhort, short excitement, or approval.

Stage directions: this refers to a comment made in relation to space on the floor of performance, tempo, rhythm, or any other performance element.

Mouth drumming: Vocal representation of the drum sound in words.

Call and Refrain: a refrain from a response.

Call and Chorused Refrain: it is a refrain from a usual mere sentence completion response to the call. The chorus response may include a phoneaesthetic instead of a conventional 'sentence completion' approach.

The Mixed Structural Form: a combination of the call and response, call and refrain, and call and chorus refrain: this is when a chorus uses neither the ending sentence/phrase to respond to the call.

Overlapping: this is when the response to the call begins before the call ends. The overlaps may comprise of a number of layers.

Genres and Appraisal Concepts

SISWATI

Indigenous performance-songs for the following ceremonies:

Umtsimba - traditional wedding ceremony

Butimba - hunting for boys and men

Lutsango - a regiment for married women

Tingabisa - a regiment for unadulterated girls during the reign of King Sobhuza II

Imbhali - a regiment for unadulterated girls during the reign of King Mswati III

Ummemo - royal and social participation

Lusekwane – Initiation ceremony involving the hewing of the sacred branch for unadulterated boys during *iNcwala*

Kumekeza – Part of an indigenous marriage ceremony focusing on the bride

iNcwala - Indigenous liturgical

Self-fortification ceremony

Emahubo emphi - war songs

uMhlanga - Reed ceremony

Concepts:

- Kugidza - umgidvo lomuhle (polished performances)
- Umculo - umculo lomnandzi (harmonious music)
- Kuhaya - kuhaya ngebugagu (gifted performers)
- Kugidza ngemfutfo (vigorous and heavy rhythmic performances)
- Umculo lovusa lusinga/umculo utsintsa imiva (spirited performance-songs)
- Kuniketana ngengoma (call-and-response performance-songs)
- Tilandzelo
- Imphimiso yemagama engoma (lyrics)
- Kuhlanguka kwemavi/uyabhimba/amavi aka hlangani (harmony)

TSHIVENDA

Malende – Performances for both boys and girls

Tshigombela - Performances for females

Tshikona - Performances for males

Domba – Liturgical initiation ceremonial performances for unadulterated girls that may also be performed during social ceremonies

Tshifasi - ceremonial performances for boys and girls

Bune - performances for young boys and girls while playing

Tshinzere - ceremonial performances for both boys and girls

Matangwa - ceremonial performances for boys and girls

Givha - ceremonial performances by men whilst women play drums (as in Tshikona)

Musevhetho – liturgical sacred performance not for public consumption

Vhusha - sacred performance not for public consumption

Murundu - sacred performance not for public consumption

Analytical features:

Utshina zwavhudi; Luimbo lwa u takadza; Usumbeza mafulufulu; Usielisana; Usinna na ubvumela (call and response); Upfala zwavhudi; Ukundelwa/balelwa.

XITSONGA

Mincino ya XiTsonga

MACHANGANA (MaGAZA)

Mincino ya Vavanuna-Majaha (Performances associated with males):

Muchongolo –

Xincayincayi - It is done by middle-aged men and young boys.

Mincino ya Vaxisati-vanhwana (Performances associated with females):

Xibelana, Xifasi, Mikhinyavezo, - by elderly women

Tinsimu to hungasa / tlanga (children's games or rhymes)

Tinsimu to miyeta nwana (lullaby)

Tinsimu ta le ngomeni (female or male rite of passage);

Tinsimu ta tikhomba (female rite of passage)

Tinsimu ta mancomani (associated with spirituality);

Tinsimu to ndhunduzela (praise songs).

Analytical features: Ku cina kahle; Risimu ro nandziha; Ku komba nkinkhi; Ku yimbelela ko tlhavula mbilu; Ku nyiketana; Ku hlamulana; Ku twarisa hi ndlela leyi fanele; Ku dyoha.

SEPEdi:

Some performances associated with males:

Mantshegele, Tshotsho, kgantla, Malopo

Some performances associated with females:

Kiba sekgapa, kosa ya dihkuru/ sempepetlwane/Lebowa.

Concepts and critical tools: go thupela, molodi, phepela, bothakga, go šidilela, go kata, tia kati, go iketla, go tlhodia, go tlhabeletsa, go araba, go neeletsana, go hlaboša ka ganong, go šaetša.

SETSWANA:

Dikoma: tsa bojale, bogwera, go tlhoma kgosi, go gorosa mophato; Tsa meletlo: tsa manyalo - bogadi le mokete; phantsi.

Analytical features: bontle le bokgabo; morumo, modidietso o o tsepamjeng; tiriso ya poko ya thoriso ka manontlhotlho; moribo le merethetho, tlhabeletsa le tsibogelo ya molodi; neeletsano ya mafoko mo pineng; kapodiso ka mafoko; go se kuruetse.

SESOTHO:

Dipina tsa mosebetsi, tsa lenyalo; tsa motjeko (moqoqopelo, mokgibo, mohobelo,) mokorotlo (pina ya ntwā); dipina tsa borapedi (thapelo, kodiya malla).

Analytical features: Morethetho, tumedisio, ho hlaka ha mohopolo pineng, fupara mikutlo le boitshwaro bo bo amohesang stjhabeng, ho araba, ho soma ha pina, kgalema / kgothatso / tletleba ka pina, go koeetsa ngwana, ho hata mehato, mashwahleshwahle a meruthwana maotong, morothetho o o potlakileng, boterpedi ba moqoqopedi, ho thetsana, ho siyelana sebaya/sebaka, mokgibo o makgethe, taolo ya morethetho ka moetapele, ho fetofetola mawa a go kgiba, ho kebesella melala bokaakong, phetaphetano ya mela ka morethetho o nyallanag le menyakwe ya ho kgiba, ho tshetsa pina ya mohobelo ka mantswe a monate, ho palaola modidietsane, kokosetso ya melamu hodomo, ho rethwa ha maoto, tenyetseho ya matheka hanyane, bokgeleke, ho qatsoha/bitoha, pina ya mohobela e dusa kobiso. Pina ya hobelo e a buwa,

ISIXHOSA:

Genres of performance-songs for the following occasions:

Imbeleko - a celebration of birth, naming, and thanks giving after a child is born

Intonjana - uses **umngqungqo** songs by young maidens

Umtshotsho - social occasion with Mteyo performance-song especially by AmaBomvana and AbaThembu;

Intlombe - ceremony by traditional healers through **umxhentso** performance-songs (The dance is also done by middle-aged males and females, as well as the aged. The genres associated with this ceremony are **umnqungqo**, **umxhentso**, and **umngqokolo**)

Umgidi - ceremony of the rite of passage wherein **umxhentso** and **umngqungqo** song-dances are performed;

Umtshilo - an occasion of initiates, **bakhweta**, who do **umtshilo** performance-songs

Umtyityimbo - women's performance-songs

Analytical features: Baxhentsa kakuhle/Babagqwesa bonke; Bombela kamnadi; Umbongo ogqwesayo; Umxhentso odlamkileyo; Umngqungqo ochukumis umxhelo; Ukinikezelana ngengoma; Ukuhlabela nokulandela; Ukucacisa amazwi engoma; Ukuyiloza.

ISIZULU

Izinhlobo zokugida kanye nomculo wesiZulu (Various indigenous performances-songs)

Indlamu; umgxushulo (similar to *indlamu*, but slower in pace); **isishameni; ukugqumshela; umchwayo; ukukhilila (lemshadweni); isizilu/ingoma; umzansi; isizingili; isichunu; izinhlobo zomculo** - mahubo (elisizwe, endlunkulu, elomndeni, awezintombi, awemgidi, awempi, makungcwatshwa, kujatshulwa); **umhlanga** - reed ceremony for girls and married women;

Umkhosi woSelwa / wokweShwama – Liturgical Self-fortification ceremony

Umemulo - Rite of passage for girls

Inkwahla - performances by girls, communicating values and ethics.

Isibhaca – Performances mainly by males, with women also taking part

Modern Constructs:

Maskandi, umbhaqanga, isichathamiya.

Analytical features: Ukugida kahle; Umculo omnandi; Ukuhaya; Ukukhombisa umdlandla; Ukuhlabelela okuletha umunyu; Ukudedelana ngomculo; Ukuphendulana ngengoma; Ukuphimisela; Ukubhimba..

ISINDEBELE

Umbhino wabobaba (Performances featuring mainly males)

1. stage 1

- *Abesegwabo* (boys who are ready to go through rite of passage)

Ukugida (performance):

- isisegwabo/linsondo

Umbhino (music):

- iroro (derived from verb -rora, meaning: to sing or songs of Abesegwabo)

2.

stage 2

- *Amadoda* Once a man has successfully completed all stages of the rite of passage, he qualifies to be called "indoda"
- *Ukugida*/dance: ingadla (This is to AmaZulu's **indlamu**, but the beat is slower.)
- *Umbhino*/music: Ingadla music. (They use the same name.)

ukugida/special dances and music:

1. stage 1

- *Amadoda/Amasokana*

Ukugida/Dance:

- They all dance *igwabo* but only during the rite of passage days.

Umbhino/music:

- *Igwabo* (They use the same name.)

2. stage 2

- *Amabutho* (soldiers)

Ukugida (dance):

- irhalana/Tjhikila (Only during war times and performed by men)

Umbhino (music):

- irhalana (They use the same name.)

Umbhino wabomma (Performances featuring mainly females)

stage 1.

Abentazana (girls) Before and after rite of passage.

Dance:

- Isi-14, isintazana

Music:

- iroro with female tunes (same songs but with female tunes and different meaning but the same key and style).

stage 2.

Abomma (women) Only married women and those who are single and over 40.

Dance:

- Isiqhakazana or u-1 (uwani) they use borrowed word for number 1.

Music:

- isiqhakazana/zesifazi

SPECIAL SONGS AND DANCES

Abomma (married) Only married women during the traditional wedding ceremony.

Dance:

- irhalana lesimanje/isimanje (only during traditional weddings)

Music:

- irhalane lesimanje/isimanje

Analytical features: Ukugida kuhle; Umbhino omnandi; Ukutjengisa umdlandla; ukuvuma okuletha amatlhuwo; Ukudedelana ngombhino; Ukuphendulana ngengoma; Ukubhimba.

STANDARD MUSIC REPERTOIRE

VARIOUS SOUTH AFRICAN MODERN MUSIC CONSTRUCTS (to be prescribed on a continuous basis):

SOUTH AFRICAN INDIGENOUS MUSIC (to be prescribed on a continuous basis):

- *Birth song*
- *Lullabies*
- *Children songs*
- *Wedding songs*
- *Work songs*
- *Songs for Social Merry Making*
- *Funerals songs*
- *Traditional healer's songs*
- *Hunting songs*
- *Struggle songs*
- *Gospel*

MEMBRANOPHONES			DRUMS				MEMBRANOPHONES			
AbeZulu	AmaSwati	AmaXhosa	AmaNdebele	Basotho	Bapedi	Batswana	VhaVhenda	Batsonga	Khoi	San
	Intambula								/Khais	Ikwa
		Inggongqo								
					Tshomane		Ncomane			
Ingungu		Isidiphu			Moshupiane					
Isigubhu		Igubhu	Isighubu	Sekupu	Kgalapedi Kiba Matikwane		Tshigubu	Xigubu		
							Ngoma	Ngoma		
				Moropa	Moropa	Moropo	Murumba			
								Ndzumba		
			Ingungu enculu							
		Ikawu								Dou
									Muntshintshi	
									Shikolombane	
								Thungwa		
		Igogo	Equde							

IDEOPHONES			HAND CLAPPERS (SHAKEN IDEOPHONES)					IDEOPHONES			
AbeZulu	AmaSwati	AmaXhosa	AmaNdebele	Basotho	Bapedi	Batswana	VhaVhenda	Batsonga	Khoi	San	
Iselwa	Ligoshu				Tshela		Tshele	Ndjele			
		Amanqashele	Amafahlakwana	Morothlwane						/keriiten	
Imifece	Amafahla-wane				Thlwahl-wawadi	Mathlowa		Mafowa	/Xororokwa	/Kale	
		Imiguza			Mathotse		Mutshakatha	Marhonge			
Khenqekhenqe							Thandane				
Amafohlwane		Lingcacu									
		Izikunjane	Amafahlakwana	Ditjobo							
				Manyenenyene							
		Ighagi									
IDEOPHONES			RATTLES & SHAKERS (STRUCK & CONCUSSION)					IDEOPHONES			
AbeZulu	AmaSwati	AmaXhosa	AmaNdebele	Basotho	Bapedi	Batswana	VhaVenda	Batsonga	Khoi	San	
Amatambo			Izikeyi			Marapo		Spagane			
AEROPHONES			FLUTE, WHISTLE & REEDS					AEROPHONES			
AbeZulu	AmaSwati	AmaXhosa	AmaNdebele	Basotho	Bapedi	Batswana	VhaVenda	Batsonga	Khoi	San	
	Luveve						Nang ya ntsa			/Garras	
				Lekhitlane	Naka ya Sefako	Pala	Pala				
			Ifegwana		Lengwane	Lengwane		Nanga	//Aren'las		
Ibande		Ibande					Dzio	Ndjwebe		Umbaendi	
					Tsula	Nanka	Nanga ya danga		Flute of heaven'		

