

MUSIC (Updated December 2013)

A. MEANS OF ASSESSMENT

Paper I	3 hours	[100]
Paper II	1.5 hours	[50]
Performance examination		[100]
Practical school based assessment		[50]
Portfolio	[100]	[100]

400 marks

Assessment of Music consists of two components: a Programme of Assessment (portfolio) which makes up 25% (100 marks) of the total mark for Music and external assessment which makes up the remaining 75% (300 marks). The external assessment component consists of: a written examination (150) and a performance examination (100). The practical school based assessment (50) is internally set, internally assessed and externally moderated.

Table 1: Programme of Assessment

PROGRAMME OF ASSESSMENT		
ASSESSMENT TASKS (25%)	EXTERNAL ASSESSMENT (75%)	
100 marks	300 marks	
Portfolio <ul style="list-style-type: none"> • 2 tests • 1 exam (trial) <ul style="list-style-type: none"> ▪ Written paper 	150 marks <ul style="list-style-type: none"> • Written examination Paper I and Paper II (to be written on the same day) 	150 marks <ul style="list-style-type: none"> • Performance examination • SBA performance

Rationale

Topics have been grouped together for each grade, according to the different means of assessment for grade 12, in an attempt to clarify the assessment process and to assist teachers in planning their learning programmes. The progression from grade 10 to 12 has been considered and should be evident in teaching and learning. It is intended that external and internal assessments tasks should vary in the degree of difficulty, with longer and shorter questions aimed at different levels of factual, intellectual and critical thinking. Assessments should reflect various taxonomy categories and levels. A ratio of 60:40 (Knowledge, Comprehension and Application: Analysis, Synthesis and Evaluation) is required in the setting of tasks and tests.

Table 2 on page 2 shows the broad overview of topics. This is followed by the structure of the grade 12 assessment in various assessment types (formal examination, portfolio and school-based assessment), with indication of the mark allocation for each in Table 3.

Table 2: Overview of Topics

	Broad Topics	Description
1	Music performance and improvisation	Development in solo and ensemble performance. Development in skills in improvisation
2	Music literacy	Music theory and notation Aural awareness of theory Sight-singing Harmony and knowledge of music terminology Composition
3	General music knowledge and analysis	Form and structure History of Western art music, jazz, contemporary twentieth century styles, indigenous African music and urban South African styles, and their composers or performers Music genres South African music industry

Table 2: Independent Examination Board Assessment of Music (Grade 12)

Externally set, externally evaluated (Final examinations, written and practical)			Written Portfolio			Internally set, internally and externally evaluated (School-based assessment)			
			COMMON ASSESSMENT TASK			PRACTICAL SCHOOL-BASED			
Performance	Demonstrate technical control over chosen instrument - sight reading (10)	100	Performance	Write programme notes for examination pieces	10	Performance	Improvise stylistically with traditional, indigenous or contemporary scales and modes	15	
	Demonstrate technical control over chosen instrument - aural (10)		Music Literacy	Compose a musical work. Use available technology to compose, arrange and present a musical work	30		Perform a variety of solo pieces	20	
	Demonstrate technical control over chosen instrument – scales and technical exercises (10)								
	Perform a variety of solo pieces (70)								
Music Literacy	Analyse notated and/or recorded music visually and aurally (60)	150	Music Literacy and Analysis	Apply the knowledge of harmony to harmonise a melody in four parts Melody writing	20 10		Perform a variety of pieces in group context	15	
				Critically evaluate representative examples of music	30				
Music Knowledge and Analysis	Critically evaluate representative examples of music Compare different styles of music (90)			Compare different styles of music					
			SCHOOL-BASED (Written)						
			Two tests			20			
			Preliminary examination (written)			30			
			Sub-total			150			
TOTALS						Convert to mark out of:	100	50	

B. INTERPRETATION OF REQUIREMENTS**FINAL EXAMINATION****[250]****Practical (100)**

Grade 12
Topic 1: Musical performance and improvisation
Performance Recommended duration: 30 minutes
Contents:
<p>A. Demonstrate technical control over instrument [10] Perform technical exercises to display the level of technical proficiency achieved. Use the syllabi of recognised examining bodies as a guideline. The candidate must play the entire prescribed technical list for a given grade and examining body.</p> <p>Minimum level: Grade 5 If a candidate presents technical work at a higher level than required, the marks will be adjusted according to the table in Section D. It is strongly recommended that a candidate presents scales or technical exercises of the same grade as the pieces. If the candidate chooses to present pieces of diploma or licentiate level, Grade 8 scales should be presented.</p> <p>B. Develop sight reading skills [10] Required level: Grade 5 Use specimen sight reading exercises from various examination bodies as a guide.</p> <p>C. Demonstrate aural skills [10] Sing or play back a four-bar melody (2) Clap back a four-bar rhythm (2) Sight singing (2) Identify cadences (2) Identify metrical pulse (2)</p> <p>D. Perform a variety of solo pieces on one or more chosen instruments [70] Candidates must present a programme of contrasting styles, appropriate for the instrument, at the relevant level of competence, using existing syllabi as guidelines. These could include UNISA, Trinity Guildhall, Associated Board of the Royal Schools of Music, Rockschool or any other recognised or accredited institution. One piece may be an ensemble work OR an own composition.</p> <p>2 pieces at minimum grade 5 level 1 piece at minimum grade 6 level If a candidate presents a piece at a higher level than required, it will be assessed as a 'raw' mark, then converted using the table 'Conversion of Practical Marks' in Section D. [20 + 20 + 30] 20 marks will be allocated to two pieces and 30 marks to the third piece. The piece with the best mark in the final practical examination will be assessed out of 30 marks. One piece may be played on a second instrument; scales, technical exercises and sight reading must be done on first instrument.</p> <p>Assessment criteria: Demonstrate:</p> <ul style="list-style-type: none"> • a programme selection representative of a variety of stylistic, cultural and historical contexts of the chosen instrument • a developed sense of stylistic performance within a variety of contexts • musical response including appropriate interpretation of pieces • a developed awareness of tone quality, articulation and phrasing the ability to convey thought, feeling and/or character by using non-verbal communication skills appropriately.

Grade 11
Topic 1: Musical performance and improvisation
Performance Recommended duration: 25 minutes
Contents:
<p>A. Demonstrate technical control over instrument [10]</p> <p>Develop increased control over chosen instrument by expanding technical ability (co-ordination, rhythmic precision, accurate intonation) through the use of appropriate technical work such as scales, arpeggios, vocalisations and studies.</p> <p>Minimum level: Grade 4</p> <p>B. Develop sight reading skills [10]</p> <p>Use specimen sight reading exercises from various examination bodies as a guide.</p> <p>Minimum level: Grade 4</p> <p>C. Demonstrate aural skills [10]</p> <p>Develop aural skills Exercises such as: Sing back (OR sight sing) a simple four-bar melody Identify some cadences Identify simple chord progressions</p> <p>D. Perform a variety of solo pieces on one or more chosen instruments. [70]</p> <p>Candidates must present a programme of contrasting styles, appropriate for the instrument, at the relevant level of competence, using existing syllabi as guidelines. These could include UNISA, Trinity Guildhall, Associated Board of the Royal Schools of Music, Rockschooll or any other recognised or accredited institution. One piece may be an ensemble work OR an own composition.</p> <p>Minimum level: Grade 4 One piece may be played on a second instrument; scales, technical exercises and sight reading must be done on first instrument.</p> <p>Assessment criteria: Demonstrate:</p> <ul style="list-style-type: none"> • a musical response including and increased sense of style and imaginative interpretation of pieces • increasing awareness of tone quality, articulation and phrasing; using musical elements and conventions to present a performance • an ability to convey thought, feeling and/or character using non-verbal communication skills appropriately.

Grade 10
Topic 1: Musical performance and improvisation
Performance Recommended duration: 20 minutes
Contents:
<p>A. Demonstrate technical control over instrument [10]</p> <p>Develop control over chosen instrument by expanding technical ability, co-ordination and accurate intonation through the use of appropriate technical exercises such as scales, arpeggios and vocalisations</p> <p>Minimum level: Grade 2</p> <p>B. Develop sight reading skills [10]</p> <p>Use specimen sight reading exercises from various examination bodies as a guide.</p> <p>Minimum level: Grade 2</p> <p>C. Demonstrate aural skills [10]</p> <p>Develop aural skills Exercises such as: Sing back (OR sight sing) a simple four-bar melody Identify some cadences Identify simple chord progressions</p> <p>D. Perform a variety of solo pieces on one or more chosen instruments. [70]</p> <p>Candidates must present a programme of contrasting styles, appropriate for the instrument, at the relevant level of competence, using existing syllabi as guidelines. These could include Unisa, Trinity Guildhall, Associated Board of the Royal Schools of Music, Rockschoo or any other recognised or accredited institution. One piece may be an ensemble work OR an own composition.</p> <p>Minimum level: Grade 2 One piece may be played on a second instrument; scales, technical exercises and sight reading must be done on first instrument.</p> <p>Assessment criteria: Demonstrate:</p> <ul style="list-style-type: none"> • a musical response including an increased sense of style and imaginative interpretation of pieces • increasing awareness of tone quality, articulation and phrasing; using musical elements and conventions to present a performance • an ability to convey thought, feeling and/or character using non-verbal communication skills appropriately

Written Examinations [150]

Two papers to be written on the same day. The content is the same for both papers, namely Music Literacy (60) and General Music Knowledge and Analysis (90). Paper II will assess more time-consuming tasks, application-based tasks, essay-writing, etc. Both papers may include listening examples. Papers I and II will add up to a total of 150 marks: Music Literacy (60) and Music Knowledge and Analysis (90); there does not need to be a proportional balance of 60:90 reflected in each paper. However, a 60:40 balance of lower-higher order thinking skills will be maintained in each paper.

Paper I (100)

Duration: 3 hours with 10 minutes reading time

Candidates will have access to a suitable audio device for the entire duration of the examination.

Paper II (50)

Duration: 1.5 hours with 10 minutes reading time

Candidates will have access to a suitable audio device for the entire duration of the examination

Grade 12
Topic 2: Music Literacy
Contents:
<p>A. Analyse notated and/or recorded music visually and aurally [60]</p> <p>Analyse existing music scores in terms of scales, keys, rhythm, intervallic structure, transposition and time signatures, including 20th century time signature practice (changing times signatures, non-metric rhythms, shifting accents, asymmetric/irregular metres.) Scores and recordings may be seen (from prescribed works) or unseen.</p> <p>B. Concepts and skills of music literacy</p> <p>Candidates should be familiar with the following concepts and skills taught in grades 10 and 11: Apply the knowledge of rhythm, key signatures, scales, intervals and chords to read, write and transpose music. Major, harmonic and melodic minor and pentatonic scales. Chromatic, whole tone, blues scales, modes. Simple interval structures within the octave (major, minor, perfect) Complex intervals (augmented, diminished and compound) Time signatures, rhythm, grouping in simple time signatures: $\frac{2}{2}$ $\frac{2}{4}$ $\frac{2}{8}$ $\frac{3}{2}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{4}{2}$ $\frac{4}{4}$ $\frac{4}{8}$ Compound time signatures, rhythm patterns, grouping in: $\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$ Clefs linked to instruments Transposition linked to instruments (the interval of transposition will be given) Aural understanding of these concepts</p> <p>C. Compositional techniques</p> <p>Identify and demonstrate the following compositional techniques: Ostinato Sequence Repetition Imitation Variation Inversion Augmentation Diminution.</p>

D. Harmony

Dominant seventh tetrad in root position and inversions

Non-harmonic notes: passing notes, auxiliary notes, pedal point, suspensions, anticipations

Candidates should be familiar with the following concepts and skills taught in grades 10 and 11:

Root position, as well as first and second inversion triads, in major and minor scales

Cadences (perfect, imperfect, plagal, interrupted)

Harmonise melodies (common assessment task)

Write melodies up to 16 bars in all studied scales and modes (common assessment task)

Set words to music (up to 12 bars) (common assessment task)

Analyse existing works for harmonic, rhythmic and melodic structure

Aurally identify chords used

E. Music Technology

Use available technology, such as notational software (common assessment task)

F. Jazz Harmony (not for examination purposes)

The following concepts and skills can be taught as extension for learners with a particular interest in jazz:

Harmonising melodies using seventh chords

Re-harmonising a simple eight-bar progression, using primary chord substitutions

Symmetric scales

Polychord nomenclature

Voicing and connecting chords

Advanced substitution

Analysis of music scores in a variety of styles, identifying and describing:

- All intervals
- Key signatures
- Rhythm and metre
- The use of scales and modes
- Chord progressions

Grade 11**Topic 2:
Music Literacy****Contents:****A. Concepts and skills of music literacy**

In addition to concepts learned in grade 10:

Apply the knowledge of scales, intervals and chords to write and transpose music.

Chromatic, whole tone, blues scales, modes.

Complex intervals (augmented, diminished and compound)

Compound time signatures, rhythm patterns, grouping in:

$\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$

Transpose melodies for transposing instruments

Write melodies in different clefs for relevant instruments

Aural understanding of these concepts

B. Compositional techniques

Identify and demonstrate the following compositional techniques:

Melodic and rhythmic sequences

Augmentation

Diminution

Imitation

C. Harmony

In addition to concepts learned in grade 10:

Learn first and second inversion triads in major and minor scales

Non-harmonic notes: passing notes, auxiliary notes, pedal point

Cadences (perfect, imperfect, plagal, interrupted)

Provide a chord basis for melodies

Harmonise melodies

Analyse harmonies

Aurally identify chords used

D. Analysis

Analyse existing works for harmonic, rhythmic and melodic structure

E. Melody writing

Write short melodies on developed rhythm patterns in whole tone and blues scales, and modes.

Develop own 8 and 12 bar melodies in

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$

Write 8 bar melodies with words

F. Music Technology

Use available technology, such as notational software

G. Jazz Harmony

The following concepts and skills can be taught as extension for learners with a particular interest in jazz:

Chord Construction and Nomenclature

- Major
- Minor
- Diminished
- Major seventh
- Minor seventh
- Dominant seventh
- Half-diminished seventh
- Diminished seventh

Chords

- chord extensions and alterations
- concept of chord extension (7th, 9th and 13th)
- concept of chord alterations (b9, #11, b13)
- the 11th and the 13th chords

Working with lead sheets

Basic substitution and functions

Harmonic analysis (recognising all diatonic chords in existing music)

Grade 10**Topic 2:
Music Literacy****Contents:****A. Concepts and skills of music literacy**

Read and write music with regard to rhythm, scales, intervals and key signatures
Major, harmonic and melodic minor and pentatonic scales

Simple interval structures within the octave (major, minor, perfect)

Time signatures, rhythm, grouping in simple time signatures:

$\frac{2}{2}$ $\frac{2}{4}$ $\frac{2}{8}$ $\frac{3}{2}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{4}{2}$ $\frac{4}{4}$ $\frac{4}{8}$

Aural understanding of these concepts

B. Compositional techniques

Identify and demonstrate the following compositional techniques:

Melodic and rhythmic sequences

C. Introduction to harmony

Learn root position triads in major and minor keys

Primary – I, IV, V

Secondary – II, III, VI

Learn basic cadences (perfect, imperfect)

Non-harmonic notes: passing notes, auxiliary notes

Use basic chord progressions to harmonise simple melodies

Apply learned harmony to harmonise simple folk melodies

Aurally identify chords used.

D. Melody writing

Write short melodies on developed rhythm patterns in pentatonic, major and minor scales

Develop into 4 and 8 bar melodies based on given rhythmic patterns in:

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Analyse existing works for melodic characteristics (folk music, simple melodies)

Use of different forms

E. Analysis

Analyse existing works for harmonic, rhythmic and melodic concepts that have been learned

F. Music Technology

Use available technology, such as notational software

Grade 12

Topic 3:
General Music Knowledge and Analysis

Contents:

A. Critically evaluate representative examples of music [90]**Compare different styles of music within varied historical contexts**

Critically evaluate representative examples of notated, recorded and performed music. Analysis and evaluation of existing scores and recordings in stylistic and historical contexts. Scores and recordings may be seen (from prescribed works) or unseen. The focus is on genre, form/structure, instrumentation and compositional techniques. The candidate should have an understanding of the elements of music and how they are combined to create musical styles. Listening skills should be developed. Prescribed works should be studied in greater depth than other representative works that are covered in the course of teaching.

B. Form

All forms studied in grades 10 and 11.

C. Genres

Musical theatre (opera and musicals). The focus is on the elements of opera (such as aria, recitative, chorus, overture, duets, etc.) and musicals, types of opera and a comparison between opera and musicals.

Symphonic music from the Classical period to the Twentieth Century. The focus is on the overall development of the symphony (in conjunction with the development of the orchestra). Composers should be seen in the context of their contribution to the development of the genre, not in a detailed account of each composer's style. The following composers and works should be used as a guideline:

- Haydn (Symphony no. 94)
- Mozart (Symphony no. 40)
- Beethoven (Symphony no. 5)
- Berlioz (*Symphonie Fantastique*)
- Smetana (*The Moldau*)
- Stravinsky (*Rite of Spring*)
- Copland (*Appalachian Spring*)

The Art Song**Jazz**

Elements of the genre including instrumentation

Main characteristics of each style

Leading artists/composers and their contribution to the style.

Representative works

- Swing
- Bebop
- Cool jazz

South African Urban Music

Elements of the genre including instrumentation

Main characteristics of each style

Leading artists/composers and their contribution to the style.

Social and political context

Representative works

- Ingoma buska-mbube-iscathamiya
- Marabi
- Kwela
- Sophiatown jazz
- Mbaqanga

Grade 11**Topic 3:
General Music Knowledge and Analysis****Contents:****A. Critically evaluate representative examples of music**

Identify and describe notated and recorded/performed music according to genre, form/structure, instrumentation, compositional techniques. Scores may be seen or unseen.

Analyse compositional techniques such as ostinato, sequence, variation, inversion, augmentation and diminution.

The candidate should have an understanding of the elements of music and how they are combined to create musical styles. Listening skills should be developed in all genres.

B. Form

Sonata form, theme and variation

Call-and-response, cyclical forms

C. Genres**Jazz**

Elements of the genre including instrumentation

Main characteristics of each style

Leading artists/composers and their contribution to the style.

Representative works

- **Background influences, including African and European influences**
- **Ragtime**
- **Blues**
- **Dixieland**

Introduction to Romantic Music

Characteristics of the Romantic style period, including instrumentation

Basic knowledge of the genres associated with the Romantic style

Representative composers and their works

Introduction to the Twentieth Century

'The age of diversity'

Characteristics of the style, including instrumentation

Basic knowledge of important trends and techniques in 20th century music, such as Impressionism, polytonality, atonality, Expressionism, serialism, Neoclassicism, electronic music and aleatory music.

Representative composers and works.

Include at least one South African composer of art music from the following list, with a focus on African features in the music

- Mzilikazi Khumalo
- Peter Louis van Dijk
- SJ Khoza
- BB Myataza
- Arnold van Wyk
- Peter Klatzow
- MM Moerane
- Hubert du Plessis
- LP Mohapeloa

Film Music

Learners choose own film (preferably a South African film) and analyse the role music plays to create elements like tension, expectation, romance, adventure and the general feel of the film, focusing on the style of the music and the elements used to create emotions. This could take the form of a group project or class discussion, and is a possible preparation for integrating into composition project in grade 12

D. Compare different styles of music within in different cultural contexts

Comparison of the music of different South African cultures. The focus is on listening skills rather than theoretical content, with an understanding of the following elements in the style:

- timbre
- texture
- instruments
- melody
- harmony
- metre and rhythm
- form
- function and social context

Candidates must cover one style from the given list in addition to South African traditional/indigenous music.

- **SA traditional/indigenous**
- **Moppies and Ghoema**
- **Boeremusiek**
- **Indian**

Grade 10**Topic 3:****General Music Knowledge and Analysis****Contents:****A. Introduction to music****Elements of music**

Timbre (tone colour, music instruments)

Duration (tempo, metre, rhythm)

Pitch (melody, harmony, tonality)

Volume (intensity of sound)

Structure

Texture (monophonic, homophonic, polyphonic, density)

Mood and atmosphere

Musical style

Develop listening skills by listening to a variety of styles of music to understand how elements are used to create the style – including rhythm, melody, form, texture, and instruments used

B. Form

Basic forms: binary, ternary, minuet and trio, rondo

Pop and jazz structures (12-bar blues, AABA, verse-and-chorus)

C. Genres**Popular Music**

Focus on representative artists, hit songs/albums, contribution to the style, and use of music elements to create the style.

Choose at least **five** of the following styles, must include at least **one** South African style.

- R 'n B – Motown
- Hip Hop
- Folk/protest music
- Punk
- Reggae
- Art/progressive Rock
- Rock 'n Roll
- Brit Pop (Beatles)
- Hard Rock
- Country
- Disco
- Funk

South African styles

- Cross-over
- Kwaito
- South African Protest Music (Masekela/Gwangwa/Makeba)
- Afrikaans Protest music (Anti-establishment) – 1980s and 1990s
- Luisterlied – 1980s and 1990s
- South African Rock – 2000s to today

Introduction to Baroque music

Characteristics of the Baroque style period, including instrumentation
 Basic knowledge of the genres associated with the Baroque style\
 Representative composers and their works

Introduction to Classical characteristics

Characteristics of the Classical style period, including instrumentation
 Basic knowledge of the genres associated with the Classical style
 Representative composers and their works
 Comparison of characteristics of Baroque and classical styles

D. Instruments

Classify musical instruments according to sound production:

- chordophones
- aerophones
- membranophones
- idiophones
- electrophones
- instruments of the orchestra
 - strings
 - woodwinds
 - brass
 - percussion
- human voice

E. South African Music Industry

The economic cycle of the music industry from the origin of a musical idea to the publishing and performing of the work.

Possible topics could include:

- Origin of the musical idea with the composer or performer
- Notation and arranging of the musical idea
- Performing, recording and producing the music
- Production of music video
- Recording companies in South Africa
- Design of CD cover, cutting and publishing of CD
- Marketing and selling of CDs and radio broadcast
- Music copyright and performing rights.
- How to register a new composition
- The reason for registering a composition
- Purpose of SAMRO
- Royalties
- The terms 'piracy' and 'counterfeit' and the implications thereof
- Basic contractual issues related to the presentation of a live concert
- Responsibilities of the performer/concert organiser

ASSESSMENT TASKS**[150]****Written Portfolio****[100]**

Grade 12 candidates must submit a portfolio of tasks, assessed by the teacher, to the IEB for moderation by 7 November each year. The requirements of the portfolio will be set out in a document provided by the IEB by 30 September of the previous year. The teacher must submit a portfolio of evidence including works performed, tasks completed, assessment criteria and rubrics, written reports and feedback. The portfolio must include the declaration in section D, signed by the candidate and the teacher, stating that it is the work of the candidate alone. At least two of these tasks will be completed under controlled conditions.

Grade 12
TASK 1
Topic 1: General Music Knowledge and Analysis
Write programme notes for examination pieces. [10] Write well-researched, concise and informative programme notes on the three pieces for the final practical examination.
TASK 2
Topic 2: Music Literacy
Composition and arrangement [30] Compose a musical work. Use available technology to compose, arrange and present a musical work. Use resources learned in grades 10, 11 and 12 Compose and present own musical work. Must include score (minimum: lead sheet) May include audio and/or audio-visual recording of musical work Candidates should be encouraged to be more creative and innovative. This could include integration with another art form.
TASK 3
Topic 2: Music Literacy
Apply the knowledge of harmony to compose a piece of music [20] Use resources learned in grades 10, 11 and 12 Apply knowledge of harmony to compose a piece of music, using resources learned in grades 10 and 11. Include dominant seventh tetrad. Harmonise melodies using chords studied.
TASK 4
Topic 2: Music Literacy
Melody writing [10] Use resources learned in grades 10, 11 and 12 Write 16 bar melodies in all studied scales Write 12 bar melodies with words Use available technology such as notational software (link with LO2 AS2)
TASK 5
Topic 3: General Music Knowledge and Analysis
Critically evaluate representative examples of music [30] Compare different styles of music within varied historical contexts Critically evaluate representative examples of notated, recorded and performed music. Scores and recordings may be seen (from prescribed works) or unseen or unseen and could include various types, including orchestral score, piano reduction, lead sheet and song sheet. The focus is on genre, form/structure, instrumentation and compositional techniques. An understanding of the elements of music and how they are combined to create musical styles. Comparison of the music of different styles and historical contexts, as studied in Topic 3, with regard to harmony, melody, form, timbre and texture. Works include prescribed and others. This could take the form of an essay with a choice of topics set out in the IEB portfolio document. The emphasis is on style and a comparative and cross cultural approach.

Grade 10 and 11

Grade 10 and 11 candidates must prepare a portfolio of tasks, set and assessed by the teacher. School-based assessment should take into consideration all music topics. These can be assessed in tasks, tests and examinations. School based assessment tasks could be integrated tasks and should include a variety of assessment tasks and methods set and evaluated by the teacher.

In preparation for the grade 12 portfolio, tasks could include:

- Learn about and write a critical report/review on theatre or concert visit; peer performance at school; own performance
- Introduction to writing programme notes
- Composition and arrangement based on concepts and skills learned in Topic 2
- Harmonisation of a melody based on concepts and skills learned in Topic 2
- Melody writing based on concepts and skills learned in Topic 2
- Worksheets, essays or research tasks based on concepts learned in Topic 3

School-based Assessment

[50]

The mark for the Grade 12 theoretical year work consists of two summative tests (2 × 10 marks) and the preliminary theory examination (30 marks). Evidence of pre- and post-moderation of tests and the preliminary examination, as well as a design grid for the preliminary examination should also be included.

Practical School-based Assessment

[50]

The teacher must maintain a portfolio of evidence including works performed, task requirements, clear assessment criteria and rubrics, written reports and feedback.

In grade 12, random samples of work from schools will be externally moderated for standardisation purposes. The portfolio must include the declaration in section D, signed by the candidate and the teacher, stating that it is the work of the candidate alone.

Grade 12	
TASK 1	
Topic 1: Musical performance and improvisation	
<p>Improvise stylistically with traditional, indigenous or contemporary scales and modes [15]</p> <p>Development of harmonic and awareness Melodic and/or harmonic improvisation on candidate's choice of four different scales or modes (from major, minor, pentatonic, blues, modes). Include singing and identification of various scales Phrase structure (2 +2 + 4) Theoretical analysis and practical application, including improvisations which require the changing use of scales implied by chord changes, e.g. II – V – I or other progressions Rhythm, melody or chord progression can be given. Possible exercises could include the following:</p> <ul style="list-style-type: none"> • The candidate is given a short melody that uses at least three different chords (e.g., I, IV, V) and asked to improvise an accompaniment on a suitable instrument. The candidate is given a short time to prepare, then plays the accompaniment while the melody is provided. • Candidates improvise rhythmic and melodic variations on given melodies and melodies in four scales (major, minor, pentatonic scales or modes at the candidate's choice). • The candidate is given a short melody with clearly implied chords and asked to improvise on it. An accompaniment and a lead sheet, if appropriate, are available. The candidate is given a short time to prepare, but may not sing or play aloud. The strategy can be repeated, with the candidate being asked to improvise on a given rhythmic pattern. 	
TASK 2	
Topic 1: Musical performance and improvisation	
<p>Perform a variety of solo pieces [20]</p> <p>Refer to requirements of Topic 1: Musical performance and improvisation (FINAL PERFORMANCE EXAMINATION) on page 28/4 2 pieces at minimum grade 5 level These pieces may be in preparation for the final external practical examination. An external examination (Unisa, Trinity/Guildhall, Associated Board or other recognised examining bodies) may be included.</p>	
TASK 3	
Topic 1: Musical performance and improvisation	
<p>Perform a variety of pieces in group context [15]</p> <p>A minimum of one piece per term should be assessed. A rubric or report should be included. Assessment criteria</p> <ul style="list-style-type: none"> • a programme selection representative of different stylistic uses of the chosen instrument/voice within group context; • the ability to determine whether a supportive or leading role is required within the context of the music performed; • the ability to suggest appropriate methods to achieve balance within the group; • the ability to cope technically with the requirements of the work performed; • the ability to interact positively within a group. <p>The level of performance may depend on the available resources, and a degree of flexibility may be required. Group rehearsals may take place during lessons, or extra-murally.</p> <p>Possibilities for group performances include school jazz band, school orchestra or ensemble, marimba group, drum group, choir, singing groups, church choir, youth orchestra or other ensembles</p>	

Grade 11	
TASK 1	
Topic 1: Musical performance and improvisation	
<p>Improvisation Improvise stylistically with rhythmic and melodic sequences and variations. Complete a musical phrase from a given introduction Begin integrating the understanding and use of melodic and rhythmic trends within styles and their variation. Melodic motifs on simple chord progressions, e.g. I –IV – V – I Phrase structure (2 +2 + 4) Explore (by listening to and playing) different styles, such as blues, reggae, South African jazz and pop, with attention to melodic and rhythmic differences Improvise stylistically on variations of motif characteristics of major, minor, pentatonic, modes and blues riffs</p>	
TASK 2	
Topic 1: Musical performance and improvisation	
<p>Perform a variety of solo pieces Refer to requirements of Topic 1: Musical performance and improvisation (FINAL PERFORMANCE EXAMINATION) on page 28/6 2 pieces at minimum grade 4 level An external examination (Unisa, Trinity/Guildhall, Associated Board or other recognised examining bodies) may be included.</p>	
TASK 3	
Topic 1: Musical performance and improvisation	
<p>Perform a variety of pieces in group context Perform a variety of pieces in group context on one or more chosen instruments demonstrating:</p> <ul style="list-style-type: none"> • the ability to take a supportive or leading role within the context of the music performed; • the ability to adapt tone balance and production; • the ability to cope technically with the requirements of the work performed; • the ability to contribute positively towards a group performance. 	[15]

Grade 10	
TASK 1	
Topic 1: Musical performance and improvisation	
<p>Improvisation Improvise with rhythmic and melodic patterns Explore the characteristics of scales studied (e.g. major, minor, pentatonic and blues scales) Melodic motifs on simple chord progressions where one scale takes one across all the chord changes, such as pentatonic and blues Rhythmic improvisation: play, read, write and vary given rhythms Stylistically employ melodic variation of motifs based on scales studied</p>	
TASK 2	
Topic 1: Musical performance and improvisation	
<p>Perform a variety of solo pieces Refer to requirements of Topic 1: Musical performance and improvisation (FINAL PERFORMANCE EXAMINATION) on page 28/7 2 pieces at minimum grade 2 level An external examination (Unisa, Trinity/Guildhall, Associated Board or other recognised examining bodies) may be included.</p>	
TASK 3	
Topic 1: Musical performance and improvisation	
<p>Perform a variety of pieces in group context Perform a variety of pieces in group context on one or more chosen instruments demonstrating:</p> <ul style="list-style-type: none"> • the ability to play at the same tempo as the group; • the ability to start and end at the right time; • the ability to cope technically with the requirements of the work performed; • the ability to participate in a group. 	[15]

D. ADMINISTRATIVE AND SUPPORT DOCUMENTATION**Conversion of Practical Marks**

MARK CONVERSION OF MUSIC PRACTICAL MARKS – 30			
Raw Mark	Easier	Standard	More Difficult
1	0.9	1	1.2
2	1.8	2	2.3
3	2.6	3	3.5
4	3.5	4	4.6
5	4.4	5	5.8
6	5.3	6	7.0
7	6.1	7	8.1
8	7.0	8	9.3
9	7.9	9	10.4
10	8.8	10	11.6
11	9.6	11	12.8
12	10.5	12	13.9
13	11.4	13	15.1
14	12.3	14	16.2
15	13.1	15	17.4
16	14.0	16	18.6
17	14.9	17	19.7
18	15.8	18	20.9
19	16.6	19	22.0
20	17.5	20	23.2
21	18.4	21	24.4
22	19.3	22	25.5
23	20.1	23	26.7
24	21.0	24	27.8
25	21.9	25	29.0
26	22.8	26	30.0
27	23.6	27	30.0
28	24.5	28	30.0
29	25.4	29	30.0
30	26.3	30	30.0

MARK CONVERSION OF MUSIC PRACTICAL MARKS – 20			
Raw Mark	Easier	Standard	More Difficult
1	0.9	1	1.2
2	1.8	2	2.3
3	2.6	3	3.5
4	3.5	4	4.6
5	4.4	5	5.8
6	5.3	6	7.0
7	6.1	7	8.1
8	7.0	8	9.3
9	7.9	9	10.4
10	8.8	10	11.6
11	9.6	11	12.8
12	10.5	12	13.9
13	11.4	13	15.1
14	12.3	14	16.2
15	13.1	15	17.4
16	14.0	16	18.6
17	14.9	17	19.7
18	15.8	18	20
19	16.6	19	20
20	17.5	20	20

MARK CONVERSION OF MUSIC PRACTICAL MARKS – 10			
Raw Mark	Easier	Standard	More Difficult
1	0.9	1	1.2
2	1.8	2	2.3
3	2.6	3	3.5
4	3.5	4	4.6
5	4.4	5	5.8
6	5.3	6	7.0
7	6.1	7	8.1
8	7.0	8	9.3
9	7.9	9	10
10	8.8	10	10

ASSESSMENT OF PRACTICAL PERFORMANCE

Adapted from Cambridge International Examinations, GCE Advanced Subsidiary (2004)

LEVEL	DESCRIPTOR	%	MARK
7	Performances which are consistently excellent in musicianship and control of technique, communicating a very high level of musical understanding across all the styles presented in a performance which displays highly developed performing skills.	80 – 100	16 – 20
6	Very good performances, impressive in musicianship and control of technique, communicating a high level of musical understanding across a range of styles represented in a performance which display well developed performing skills (but lacking the consistent excellence to be placed in the highest category).	70 – 79	14 – 15.5
5	Good performances in most respects, with good musicianship and a reasonably developed technique, communicating a good general understanding of the styles represented in an appropriate combination of pieces. Less even in quality than the higher categories, or with some limitations of technique or musicianship.	60 – 69	12 – 13.5
4	Good performances in some respects, though more limited in musicianship and/or technique, communicating a more restricted understanding of the styles represented in a selection of pieces which may not be altogether appropriate to the candidate or rather narrow in the range of styles or technical abilities displayed.	50 – 59	10 – 11.5
3	Performances in which limitations of technique or musicianship impede the communication of musical understanding in some important respects, in a selection of pieces offering only limited opportunities to display technical and musical skills.	40 – 49	8 – 9.5
2	Performances which display limitations in musicianship and technique and contain a lack of fluency and accuracy across a restricted range of styles and techniques. Little evidence of musical understanding.	30 – 39	6 – 7.5
1	Performances which display severe shortcomings in both musicianship and technique and display consistent evidence of a lack of both accuracy and fluency across an extremely narrow range of styles and techniques.	0 – 29	0 – 5.5

**INDEPENDENT EXAMINATIONS BOARD
NATIONAL SENIOR CERTIFICATE EXAMINATION
MUSIC PRACTICAL EXAMINATION/MODERATION**

1. Return this form to the IEB by 28 February each year.
2. Use a separate form for each candidate.

NAME OF SCHOOL _____

CANDIDATE'S NAME: _____

Pieces for performance:

	COMPOSER	TITLE ¹	OPUS/NUMBER	KEY	GRADE ² (UNISA/TCL/ABRSM)	DURATION	INSTRUMENT ³
1							
2							
3							

Music Teacher's Signature: _____ Head of Department's Signature: _____

Date: _____

¹ Candidates must represent a programme of contrasting styles, appropriate for the instrument, at the relevant level of competence. One piece may be an ensemble piece or own composition.

² Minimum level required = two pieces at grade 5 and one piece at grade 6. Use existing syllabi of recognised or accredited institutions as guidelines.

³ One piece may be played on a second instrument. If brass, state treble or bass clef reader.

ASSESSMENT OF AURAL COMPONENT OF PRACTICAL EXAMINATION

(LO 3 AS 1: Demonstrate aural skills)

Grade 12:

Sing or play back a four-bar melody	[2]
Clap back a four-bar rhythm	[2]
Sight singing	[2]
Identify cadences (Link to LO 3)	[2]
Identify metrical pulse	[2]

1. Sing or play back a four-bar melody

To sing or play back a melody played twice by the examiner

- The key signature will be given and the tonic chord played.
- The starting note name will be given as well as sounded.
- The four-bar melody will be played twice
- Candidate responds by singing or playing back the melody on their own instrument

Construction of these four-bar melodies may include:

- Simple and compound time signatures
- Note and rest values up to semi-quavers
- Major and minor tonalities

The candidate demonstrates: (refer to rubric)

- Accurate intonation and pitch
- Convincing rhythmic sense
- Prompt and intuitive response

Mark allocation: (refer to rubric)

10 ÷ 5 = 2

2. Clap back of a four-bar rhythm

To clap back the rhythm of a melodic phrase of four bars played twice by the examiner

- The melody will be played on the piano
- Candidate responds by clapping back the rhythm

Construction of these four-bar rhythms may include:

- Simple and compound time signatures
- Note and rest values up to semi-quavers
- Dotted notes, tied notes, syncopation, triplets

The candidate demonstrates: (refer to rubric)

- Accurate recall of the rhythm
- Convincing rhythmic sense
- Prompt and intuitive response

Mark allocation: (refer to rubric)

10 ÷ 5 = 2

3. Sight singing

To sing seven notes from a score, in a given major or minor scale, within the range of a sixth above the tonic to a fourth below

- The key signature will be given and the tonic chord played
- The candidate will be asked to sing up and down the tonic arpeggio to establish a sense of key
- Ample time will be given to study the seven pitches before the candidate attempts the test
- Each note (all in semibreve values) will be played by the examiner after it has been attempted
- The test will start and finish on the tonic note of the key
- Candidates are expected to open their lips and sing the 'laaa' vowel with the same sound focus as would be expected from a singer

The candidate demonstrates: (refer to rubric)

- Accurate intonation and pitch
- Prompt and intuitive response

Mark allocation: *(refer to rubric)*

6 ÷ 3 = 2

4. Identify cadences

To identify the cadence at the end of a phrase, played twice by the examiner

- The key signature will be given and the tonic chord played
- A phrase of four bars will be played by the examiner which ends on a perfect, imperfect, plagal or interrupted cadence
- The phrase will be repeated by the examiner
- The candidate identifies the cadence
- A second phrase of music will be played and the cadence identified

Construction of these phrases may include:

- Major or minor tonalities
- Clear-cut, indisputable cadences at ends of phrases
- All cadential chords in root position only
- Cadential progressions will include all three primary chords (I, IV and V) or their substitutes having the same function.

The candidate demonstrates: (refer to rubric)

- Correct identification of cadences
- Prompt and intuitive response

Mark allocation: *(refer to rubric)*

1 + 1 = 2

5. Identify metrical pulse

To correctly identify and describe the pulse of a four-bar melody, played twice by the examiner

- The examiner will play a melody of four bars twice
- The first beat of every bar will be clearly accentuated
- Candidate responds by identifying the pulse of the music as simple or compound duple, triple or quadruple time
- The examiner will then play a second melody of four bars and the pulse identified

Construction of these four-bar melodies may include:

- Simple and compound time signatures
- Note and rest values up to semi-quavers
- Dotted notes, tied notes, syncopation, triplets

The candidate demonstrates: (refer to rubric)

- Correct identification of the pulse
- Convincing rhythmic sense
- Prompt and intuitive response

Mark allocation: *(refer to rubric)*

1 + 1 = 2

ASSESSMENT OF AURAL
(*adapted from Trinity College of London*)

LEVEL	DESCRIPTOR	%	MARK
7	No errors of substance; minor blemishes of detail Convincing rhythmic sense Accurate intonation and pitch Correctly identifies all cadences Prompt and intuitive responses	80 – 100	8 – 10
6	Good rhythmic sense Intonation and pitch mostly accurate Correctly identifies all cadences Prompt responses	70 – 79	7 – 7.9
5	Substantially correct; occasional errors of detail or substance Secure rhythmic sense character Correctly identifies most cadences Generally accurate intonation and pitch Ready responses, mostly confident	60 – 69	6 – 6.9
4	Generally correct. Sustainable awareness of pulse and rhythm from the given material Correctly identifies most cadences No persistent blemishes of intonation or pitch Some caution; self-corrected responses	50 – 59	5 – 5.9
3	Sometimes correct Some awareness of pulse and rhythm Correctly identifies some cadences Poor intonation or pitch	40 – 49	4 – 4.9
2	Frequent errors of detail or substance Unconvincing awareness or pulse and rhythm derived from the given material Correctly identifies one cadence	30 – 39	3 – 3.9
1	Regular/uncorrected faults of intonation and/or over-cautious Re-starts or additional playings Guesswork evident. Cannot identify a single cadence.	0 – 29	0 – 2.9

EXAMPLE OF AURAL COMPONENT OF PRACTICAL EXAMINATION
(NOVEMBER 2008)

1. Sing or play back a four-bar melody

Mark allocation: (refer to rubric)

10 ÷ 5 = 2

Andante

Andante

Andante

2. Clap back a four-bar rhythm

Mark allocation: (refer to rubric)

10 ÷ 5 = 2

Allegretto

Allegretto

Allegretto

Allegretto

3. Sight singing

Mark allocation: (refer to rubric)

$$6 \div 3 = 2$$

D major:



C minor:



4. Identify cadences

Mark allocation: (refer to rubric)

$$1 + 1 = 2$$

G major:



D minor:



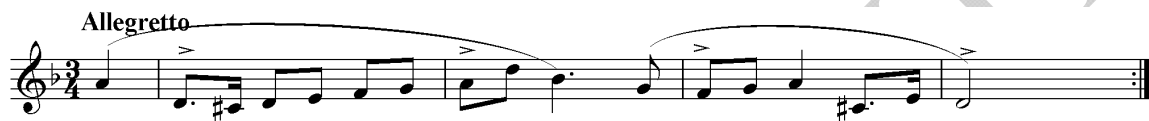
G minor:



5. Identify metrical pulse

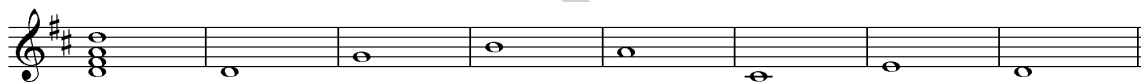
Mark allocation:

1 + 1 = 2



CANDIDATE SHEET:
Sight singing

D major:



C minor:



ASSESSMENT OF COMPOSITIONS

Adapted from Cambridge International IGCSE 2004

LEVEL	DESCRIPTOR	%	MARK
7	Musical and imaginative compositions that display a high level of creative ability and a keen sense of aural perception. There will be evidence of structural understanding and the selection of instrument/sounds and their manipulation will be idiomatic, with keen attention to timbre and balance. Scores will be accurate, well-presented and show attention to detail throughout.	80 – 100	16 – 20
6	Compositions that are imaginative and display mainly secure and confident handling of materials, together with an organised approach to overall structure. The compositions will reveal some evidence of idiomatic instrumental writing, although there may be some unevenness in terms of consistent quality of ideas and balance between parts. Scores will be well-presented overall, displaying reasonable attention to performing details.	70 – 79	14 – 15.5
5	Compositions that display evidence of sensible instrumental writing and a creative effort to organise sounds into a coherent and satisfying whole. Aspects of structure and musical ideas may lack imagination and the quality of invention may not be consistent. Scores may contain aspects that are ambiguous or contradictory, although the general level of presentation will be accurate and performance indications will be clear.	60 – 69	12 – 13.5
4	Compositions that display some understanding of instrumental writing and a creative effort to organise sounds into a coherent and satisfying whole. Aspects of structure and musical ideas may be unclear. Scores may contain aspects that are ambiguous or contradictory, although the general level of presentation will be accurate and performance indications will be clear.	50 – 59	10 – 11.5
3	Compositions that display some elements of musical understanding and a degree of aural perception, but are uneven in quality in several assessment areas. Aspects of melodic writing, rhythm and structure may be overly formulaic and/or repetitive, reflecting little confidence to depart from the security of standard conventions. Scores may be rather imprecise in their notation of performance instructions and lack attention to detail in several places.	40 – 49	8 – 9.5
2	Compositions that display relatively little security and limited musical imagination. There will be little evidence of a consistent attempt to write in an idiomatic manner and/or to explore balance, and the organisation of ideas may suggest that the overall structure of the composition has not been thought through carefully. Scores may contain many ambiguities together with consistent imprecision and a lack of attention to detail in providing instructions for performance.	30 – 39	6 – 7.5
	Compositions that display little evidence of consistent application or musical understanding. All assessment areas will exhibit consistent evidence of weakness and low levels of achievement. Scores will be imprecise throughout and/or incomplete.	0 – 29	0 – 5.5

ASSESSMENT OF MELODY WRITING
(Adapted from Cambridge International IGCSE 2004)

LEVEL	DESCRIPTOR	%	MARK
7	Musical and imaginative melody that displays a high level of creative ability and a keen sense of aural perception. Evidence of structural understanding and idiomatic selection of instrument/sounds and their manipulation. Insightful matching of words to music. Score is accurate, well-presented and shows attention to detail throughout.	80 – 100	8 – 10
6	Melody is imaginative and displays mainly secure and confident handling of materials, together with an organised approach to overall structure. Some evidence of idiomatic instrumental writing, although there may be some unevenness in terms of consistent quality of ideas. Convincing matching of words to music. Score is well-presented overall, displaying reasonable attention to performing details.	70 – 79	7 – 7.9
5	Melody displays evidence of sensible instrumental writing and a creative effort to organise sounds into a coherent and satisfying whole. Aspects of structure and musical ideas lack imagination or are inconsistent. Satisfactory matching of words to music. Score contains aspects that are ambiguous or contradictory, although the general level of presentation is accurate and performance indications will be clear.	60 – 69	6 – 6.9
4	Melody displays some understanding of instrumental writing and a creative effort to organise sounds into a coherent and satisfying whole. Aspects of structure and musical ideas may be unclear. Satisfactory matching of words to music. Score contains aspects that are ambiguous or contradictory, although the general level of presentation is accurate and performance indications are clear.	50 – 59	5 – 5.9
3	Melody displays some elements of musical understanding and a degree of aural perception, but is uneven in quality in several assessment areas. Aspects of melodic writing, rhythm and structure may be overly formulaic and/or repetitive, reflecting little confidence to depart from the security of standard conventions. Words match music adequately in places. Score rather imprecise in notation of performance instructions and lack attention to detail in several places.	40 – 49	4 – 4.9
2	Melody that displays relatively little security and limited musical imagination. Little evidence of a consistent attempt to write in an idiomatic manner and/or to explore balance, and the organisation of ideas may suggest that the overall structure of the melody has not been thought through carefully. Inadequate matching of words to music. Score contains many ambiguities together with consistent imprecision and a lack of attention to detail in providing instructions for performance.	30 – 39	3 – 3.9
1	Melody displays little evidence of consistent application or musical understanding. All assessment areas show consistent evidence of weakness and low levels of achievement. Flawed and unconvincing matching of words and music. Score is imprecise throughout and/or incomplete.	0 – 29	0 – 2.9

ASSESSMENT OF FOUR-PART WRITING

Criteria	Achieved	Partially achieved	Not achieved
Appropriate and convincing phrasing	1	0.5	0
Sound choice of chords that demonstrates an understanding of good progressions and an appropriate use of a variety of chords, correctly spelt	5	0.5 – 4.5	0
Correct doubling	3	0.5 – 2.5	0
Correct spacing	1	0.5	0
Correct use and resolution of V7	2	0.5 – 1.5	0
Correct voice leading between chords, no parallels, good melodic lines in all voices	3	0.5 - 2	0
Suitable cadences, correctly notated with correct voice leading	2	0.5 – 1.5	0
All chords correctly figured, key is correctly indicated	2	0.5 – 1.5	0
Pleasing aural impression	1	0.5	0
Composition goes beyond the requirements, showing insight and flair	+2	0	0
MAXIMUM POSSIBLE MARKS	20		
= MARK OUT OF 10			

ASSESSMENT OF IMPROVISATION

*Adapted from National Association for Music Education (MENC) Performance Standards for Music,
Associated Board for the Royal Schools of Music (Jazz) and
Regina Publics Schools, Canada (rts/music/Rubric%20for%20Twelve%20Bar%20Blues.doc)*

LEVEL	7	6	5	4	3	2	1
%	80 – 100%	70 – 79%	60 – 69%	50 – 59%	40 – 49%	30 – 39%	0 – 29%
MARK	16 – 20	14 – 15.5	12 – 13.5	10 – 11.5	8 – 9.5	6 – 7.5	0 – 5.5
Length	Complies with requirements	Complies with requirements	Complies with requirements	Complies with requirements	Complies with requirements	Does not comply with requirements	Does not comply with requirements
Fluency, pulse and metre, tempo	Fluent with a consistently steady beat. Suitable and sustained tempo	Fluent with a steady beat. Suitable and mostly sustained tempo	Fluent with a mostly even pulse. Prompt recovery from any slips. Suitable and generally sustained tempo	Generally fluent. Usually plays with the beat with occasional lapses. Suitable tempo, not always sustained	Improvisation has a basic flow, but the beat is somewhat unsteady. Tempo unsuitable or often unsustained.	Sometimes plays with the beat, breaks in continuity. Unsuitable or unsustained tempo	Halting performance. Beat is inconsistent and seems random. Unsuitable or unsustained tempo
Phrasing and dynamics	Vivid phrasing and dynamics	Phrasing and dynamics well-judged	Phrasing and dynamics well-judged	Some attention to phrasing and dynamics	Little attention to phrasing and dynamics	Absence of dynamics and phrasing	Absence of dynamics and phrasing
Style	Stylistic flair and insight	Clear, consistent and well portrayed sense of style	Sense of style	Recognition of style	Some stylistic features	Little sense of style	Lack of stylistic features
Rhythm	Includes more complex rhythmic features on every beat (e.g. syncopation, dotted rhythms, rhythmic ostinato).	Clear rhythmic improvisation on the beat, good use of repeated motives and variation of patterns.	Rhythmic improvisation on the beat, some use of repeated motives and variation of patterns.	Simple rhythmic embellishments present	Some rhythmic embellishments present.	Little evidence of rhythmic embellishments	No evidence of rhythmic embellishments
Harmony, chord sequences	Uses variety of chords that are implied by the melody, more complex	Uses variety of chords that are implied by the melody. The improvisation fits the harmonic pattern.	Uses chords that are implied by the melody There is variety in the chords. A chord is played on every strong beat.	Uses chords that are implied by the melody, with some variety. One or two chords do not fit the melody.	Some account taken of the harmonic context, little variety in the chords.	Little account taken of harmonic context	Melody ignores harmonic context

Melody	Stylish embellishments effectively varying the given material. Use of scale fragments, melodic motives, intervals, sequences, or longer melodic passages. Changes are substantial and go beyond mere ornamentation.	Given material is accurately reproduced. Embellishments provide variety within the style. Good use of melodic devices and development, with clearly observable, interesting changes.	Main elements of the given material are in place Use of melodic devices and development, with some interesting changes	Some use of melodic devices and development, but few interesting changes	Important elements of given material missing or unclear. Improvisation consists largely of simple ornamentation of the original.	Embellishments obscure the given material or not attempted	Melody ignores given material Little evidence of melodic manipulation; melody is either unrecognisable or unchanged from the original.
Unity and diversity	Improvisations differ from the originals in imaginative ways with respect to melodic contour and rhythm, but each is clearly based on the chords of the original. Maintains the listener's interest throughout	Generally inventive improvisation shows consistency and confidence. Clear evidence of unity and diversity.	The candidate creates interest primarily by rhythmic and melodic ideas and not by extended range or by complexity. It is interesting throughout rather than static. Unity, contrast, and a high point are evident.	Simple manipulation of musical material with some evidence of unity and diversity.	The differences between the original melody and the improvisation are superficial and minimal.	The candidate's improvisation is static and lacks interest. Little evidence of unity or diversity.	The candidate's improvisation is static and lacks interest.
Performance plan	Clear plan as to how their performance will proceed. Musical cues are used to advantage.	Clear plan as to how their performance will proceed. Musical cues are used consistently.	Has clear plan as to how performance will proceed. Musical cues are used inconsistently.	Has sketchy plan as to how performance will proceed	Has some idea of how performance will proceed	Has little idea of how performance will proceed.	Does not show evidence of a plan for how performance will proceed.

ASSESSMENT OF SCALES AND TECHNICAL EXERCISES

(adapted from Trinity College of London and Associated Board of the Royal Schools of Music)

LEVEL	DESCRIPTOR	%	MARK
7	Fluent and accurate with a strong technical facility. High quality of tone and secure intonation. Keen attention to details of dynamics, articulation, phrasing as appropriate. Prompt responses.	80 – 100	8 – 10
6	Mostly fluent and accurate with a strong technical facility. Good quality of tone and secure intonation. Good attention to details of dynamics, articulation, phrasing as appropriate. Mostly prompt responses.	70 – 79	7 – 7.9
5	Technically secure with occasional errors. Quality of tone and intonation mostly reliable. Good standard of dynamics, articulation, phrasing (as appropriate). Generally prompt responses. Moderate tempo.	60 – 69	6 – 6.9
4	Mostly fluent, but some unevenness of technique is apparent. Tempi may be a little slow. Some degree of variance in quality of tone and intonation. Inconsistency in dynamics, articulation, phrasing (as appropriate). Some blemishes and inaccuracies.	50 – 59	5 – 5.9
3	Limited control of instrument apparent. Inattention to tone quality and intonation. Some effective dynamics, articulation, phrasing. Slow tempo.	40 – 49	4 – 4.9
2	Technically insecure. Little awareness of tone quality and intonation. Work recommended on acquiring greater control of dynamics, articulation and phrasing.	30 – 39	3 – 3.9
1	Technically inadequate. Very slow tempo. Lack of awareness of tone quality and intonation. Sporadic and uneven playing. No awareness of dynamics, articulation and phrasing.	0 – 29	0 - 2.9

ASSESSMENT OF SIGHT READING*(adapted from Trinity College of London)*

LEVEL	DESCRIPTOR	%	MARK
7	Fluent and persuasive Alert to details of phrasing/articulation Good attention to dynamics Musically perceptive	80 – 100	8 – 10
6	Mostly accurate and fluent Alert to most details of phrasing/articulation Most dynamic detail observed	70 – 79	7 – 7.9
5	Generally accurate Consistent and appropriate tempo Some details of phrasing/articulation and dynamics	60 – 69	6 – 6.9
4	Adequate continuity, lacking details of musical interpretation Reasonably consistent pulse, if tempo perhaps cautious Correct awareness of tonality Note values and pitches substantially correct	50 – 59	5 – 5.9
3	Hesitations, stumbles and/or resumptions Little sense of tonality	40 – 49	4 – 4.9
2	Little sense of tempo or pulse Tonality not observed	30 – 39	3 – 3.9
1	No sense of tempo, tonality or pulse Evident guesswork	0 – 29	0 – 2.9

ASSESSMENT OF GROUP PERFORMANCE

Adapted from Cambridge International Examinations, GCE Advanced Subsidiary (2004)

LEVEL	DESCRIPTOR	%	MARK
7	<p>Very well prepared.</p> <p>Good programme selection representative of different stylistic uses of the instrument/s.</p> <p>Good balance and positive interaction within the group, sensitive ensemble work. Ensemble always plays/sings together as a whole; entries are clear and on time.</p> <p>Very secure technical control. Fluent and accurate, played/sung at a steady tempo throughout, with good dynamic balance of parts.</p> <p>Dynamics enhance the piece by adding appropriate depth and emotional range. Markings of tempo, expression, articulation and phrasing are convincingly realised throughout.</p>	80 – 100	16 – 20
6	<p>Well prepared</p> <p>Good programme selection representative of different stylistic uses of the instrument/s.</p> <p>Good balance and positive interaction within the group: mostly sensitive ensemble work. Ensemble mostly plays/sings together as a whole, entries are clear and mostly on time</p> <p>Secure technical control. Mostly fluent and accurate, played/sung at a steady tempo throughout, with good dynamic balance of parts.</p> <p>Dynamics enhance depth and emotional range. Markings of tempo, expression, articulation and phrasing are observed throughout.</p>	70 – 79	14 – 15.5
5	<p>Good preparation</p> <p>Programme selection representative of different stylistic uses of the instrument/s.</p> <p>Some balance and positive interaction within the group: generally good ensemble work. Ensemble usually plays/sings together as a whole.</p> <p>Good technical control. Almost wholly accurate and mainly secure; some mistakes, but basically basic fluent. Ensemble usually maintains a steady tempo.</p> <p>Ensemble generally plays/sings with good dynamic balance of parts. Markings of tempo, expression, articulation and phrasing are realised throughout most of the performance.</p>	60 – 69	12 – 13.5
4	<p>Evidence of preparation</p> <p>Programme selection representative of some different stylistic uses of the instrument/s.</p> <p>Good balance and positive interaction within the group: some good ensemble work. Ensemble usually plays/sings together, entries may be unclear. Ensemble maintains a steady tempo.</p> <p>Moderate technical control with problems in some areas.</p> <p>Accurate in most respects, but with a number of mistakes which disturb the fluency of some parts of the performance.</p> <p>Markings of tempo, expression, articulation and phrasing are realised in some passages.</p>	50 – 59	10 – 11.5
3	<p>Some evidence of preparation.</p>	40 – 49	8 – 9.5

	<p>Programme selection representative of some different stylistic uses of the instrument/s.</p> <p>Some evidence of positive interaction within the group and ensemble work. Ensemble rarely plays/sings together as a whole.</p> <p>Erratic technical control, with significant problems in some areas. Basically accurate but hesitant, sometimes seriously enough to impair the fluency. Ensemble is inconsistent when playing/singing.</p> <p>Sensitivity to dynamics is not evident. Tempo fluctuates within the ensemble. Markings of tempo, expression, articulation and phrasing are inconsistently realised in few passages</p>		
2	<p>Little evidence of preparation.</p> <p>Little variation in stylistic uses of the instrument/s.</p> <p>Little evidence of positive interaction within the group and ensemble work. Does not play/sing as a unified ensemble</p> <p>The candidate demonstrates poor technical control of the instrument. Accurate only in parts, with persistent hesitancy, showing little fluency throughout most of the performance.</p> <p>Tempo is uncertain and irregular.</p> <p>Dynamic contrast not evident within the ensemble. Markings of tempo, expression, articulation and phrasing are seldom realised.</p>	30 – 39	6 – 7.5
1	<p>No evidence of preparation</p> <p>No evidence of different stylistic uses of the instrument/s.</p> <p>No evidence of positive interaction within the group or ensemble work. Does not play/sing as a unified ensemble.</p> <p>The candidate is not in technical control of the instrument and the range of techniques displayed is very limited.</p> <p>All items marred by inaccuracies and significant rhythmical hesitancy with no sense of the fluency required for a coherent performance. Markings of tempo, expression, articulation and phrasing are ignored throughout.</p>	0 – 29	0 – 5.5

RUBRIC: Research Project			
Research And Writing Skills	Critical Thinking – evidence of the skills of evaluation, analysis and synthesis.	5	
	Organisation – argument is persuasive and use is made of accurate supportive evidence.	5	
	Content – information clearly and specifically relates to the topic.	10	
	Comparison – similarities and differences are clearly communicated and a conclusion is reached.	15	
	Use of Musical Extracts and Evidence of Listening – extracts are relevant and annotated; clear evidence of having listened to a wide range of suitable music.	5	
	Sub-Total	40	
	Writing Skills – ideas are expressed clearly and concisely with correct spelling, grammar and sentence structure. All notes are in the candidate's own words.	5	
	Sources - Use of at least five current sources including authoritative electronic and print sources.	5	
	Sub-total	10	
Reference Techniques	Bibliography - Comprehensive bibliography including scores and CDs presented in accepted bibliographic format.	5	
	Referencing - Use of in-text referencing (including musical extracts) where necessary	5	
	Sub-total	10	
	TOTAL	60	
	Converted to a mark out of 30	30	

DECLARATION OF AUTHENTICITY

SUBJECT: _____

NAME OF THE SCHOOL: _____

NAME OF CANDIDATE: _____

EXAMINATION NUMBER: _____

NAME OF TEACHER: _____

I understand what plagiarism entails and am aware of the Independent Examination Board's policy in this regard.

I hereby declare that the contents of this portfolio are my own, except the items listed below, and that all the sources that I have used have been acknowledged.

Please note that group work should also be listed when it is not clear which part of the work is yours.

Item	Page number

SIGNATURE OF CANDIDATE **DATE**

As far as I know, the above declaration by the candidate is true and I accept that the work offered is his/her own.

SIGNATURE OF TEACHER **DATE**



NATIONAL SENIOR CERTIFICATE EXAMINATION

MUSIC FINAL PRACTICAL ASSESSMENT

CANDIDATE NO	SCALES & ARPEGGIOS	REPERTOIRE EXAMINATION			AURAL	SIGHT READING	TOTAL	FOR OFFICE USE ONLY
	10	PIECE 1 20	PIECE 2 20	PIECE 3 30	10	10	100	

SCHOOL:

MUSIC CLUSTER MODERATION FORMS

A. MONITORING OF FIRST MUSIC CLUSTER MODERATION MEETING

The educator who monitors a school's grade 12 portfolio (CAT, SBA and preliminary examination) for compliance must complete, date and sign this form. The cluster leader ensures the completed forms are faxed (or posted) to the IEB (011-483-4590) immediately after completion of the monitoring process to reach the IEB by no later than the 20 September. A copy of the form **must** be included in the educator's portfolio.

Date:	Examination Centre No:		
Educator's Name:	School:		
Monitor's Name:	School:		
Availability of Learner portfolios:			
(Total portfolios available) e.g. 7/7 :			
Educator's portfolio available?	YES	NO	
Number of CAT tasks are available:	% task sheets available		
Number of SBA tasks are available:	% task sheets available		
Tasks			
The standard of work SBA requires of learners	Too easy	Appropriate	Too difficult
Task outcomes assess the achievement of LOs and ASs and these are clearly visible	YES		NO
Quality of rubrics used	None used	adequate	good excellent
Marking			
Standard of marking of SBA	Incomplete	Memo poorly used	As per memo
Standard of marking of CAT	Incomplete	Memo poorly used	As per memo
Monitoring Comments: Please note that no monitor may change marks. However, it is important that the monitor provide some meaningful comment to assist his/her fellow educator; the monitor may include a suggested mark change.			
Additional Comment:			
MONITOR'S SIGNATURE:			DATE:
CLUSTER LEADER'S SIGNATURE:			DATE:

MONITORING OF FINAL MUSIC CLUSTER MODERATION MEETING

The educator who monitors a school's grade 12 portfolio (CAT, SBA and preliminary examination) for compliance must complete, date and sign this form. A copy of the form **must** be included in the teacher's portfolio.

Date:	Examination Centre No:		
Educator's Name:	School:		
Monitor's Name:	School:		
Availability of Learner portfolios:			
(Total portfolios available) e.g. 7/7 :			
Teacher's portfolio available?	YES	NO	
Number of CAT tasks are available:	% task sheets available		
Number of SBA tasks set thus far are available:	% task sheets available		
Two tests and preliminary examination available?	YES	NO	
Portfolio complies with requirements:			
Teacher's Records	YES	NO	
First page of candidate portfolio with examination number			
Teacher's record of marks and feedback (CAT)			
Teacher's record of marks and feedback (SBA)			
Teacher's record of marks and feedback (2 tests and preliminary examination)			
Portfolio (Externally set, internally evaluated then moderated)			
Evidence of a marked CAT (Assessment Task 1)			
Evidence of a marked CAT (Assessment Task 2)			
Evidence of a marked CAT (Assessment Task 3)			
Evidence of a marked CAT (Assessment Task 4)			
Evidence of a marked CAT (Assessment Task 5)			
At least two tasks (as specified in CAT) have been completed under controlled conditions			

PLEASE TURN OVER

School Based Assessment (Internally set, internally and externally evaluated)	YES	NO
Evidence of all SBA tasks with task requirements and assessment tools		
✓ LO2 AS1 Improvise stylistically with traditional, indigenous or contemporary scales and modes		
✓ LO1 AS3 Perform a variety of solo pieces		
✓ LO1 AS3 Perform a variety of pieces in group context		
Preliminary examination		
Marking guidelines are included in teacher portfolio		
Evidence of moderation		
A design grid has been included		
Two tests		
Marking guidelines are included in teacher portfolio		
Evidence of moderation		
Comments:		
Recommendations:		
MONITOR'S SIGNATURE:	DATE:	
CLUSTER LEADER'S SIGNATURE:	DATE:	

SUGGESTED RESOURCES (INCOMPLETE)

- Ansell, Gwen. 2004. *Soweto Blues*. New York: Continuum International Publishing Group.
- Bennett, Roy. 1980. *Form and Design*. Cambridge: Cambridge University Press.
- . 1982a. *History of Music*. Cambridge: Cambridge University Press.
- . 1982b. *Instruments of the Orchestra*. Cambridge: Cambridge University Press.
- . 1992a. *Investigating Musical Styles*. Cambridge: Cambridge University Press.
- . 1992b. *Investigating Musical Styles*. Cambridge: Cambridge University Press.
- . 1987. *Musical Forms 1 & 2*. Cambridge: Cambridge University Press.
- . 1989. *New Assignments & Practice Scores*. Cambridge: Cambridge University Press.
- . 1986. *Score-Reading*. Cambridge: Cambridge University Press.
- Coplan, David B. 2008. *In Township Tonight*. Chicago: Chicago UP.
- Dorrcott, I. J. 2000. *Listen to the Music*. 4th ed. Sydney: McGraw-Hill.
- Gridley, Mark. 2005. *Jazz Styles: History and Analysis*. Prentice Hall
- Fenton, Carrol Lane. 2003. *The Rock Book*. Dover Publications
- Kamien, Roger. *Music: An Appreciation*. McGraw-Hill⁴
- Kamien, Roger. 2005. *Compact Disks to Accompany Music: An Appreciation*. McGraw-Hill.
- Pogue, David and Peck, Scott. 1997. *Opera for Dummies*. Foster City, California: IDG Books.
- Pogue, David. 1997. *Classical Music For Dummies*.
- Sutro, Dirk. 1998. *Jazz For Dummies* Foster City, California: IDG Books. Wiley Publishing Inc.

⁴ This book, with the accompanying CDs is recommended as a resource. Teachers are, however, encouraged to consult a variety of resources, particularly in areas not covered adequately in Kamien, such as music industry and copyright issues, some world music, rock and popular music and South African music.