



# **basic education**

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

## **MUSIC**

### **EXAMINATION GUIDELINES**

**GRADE 12**

**2017**

**These guidelines consist of 23 pages.**

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## 1. INTRODUCTION

The Curriculum and Assessment Policy Statement (CAPS) for Music outlines the nature and purpose of the subject Music. This guides the philosophy underlying the teaching and assessment of the subject in Grade 12.

The purpose of these Examination Guidelines is to:

- Provide clarity on the depth and scope of the content to be assessed in the Grade 12 National Senior Certificate Examination in Music.
- Assist teachers to adequately prepare learners for the examinations.

This document deals with the final Grade 12 external examinations. It does not deal in any depth with the School Based Assessment, Performance Assessment Tasks or final external practical examinations as these are clarified in a separate PAT document which is updated annually.

This guideline should be read in conjunction with:

- *National Curriculum Statement (NCS) Curriculum and Assessment Policy Statement (CAPS): Music*
- *National Protocol of Assessment: An addendum to the policy document, the National Senior Certificate: A qualification at Level 4 on the National Qualifications Framework (NQF), regarding the National Protocol for Assessment (Grades R–12)*
- National policy pertaining to the programme and promotion requirements of the National Curriculum Statement, Grades R–12

## 2. ASSESSMENT IN GRADE 12

### 2.1 Format of the Music papers

#### MUSIC PAPER 1 – SECTIONS A, B, C, D AND E (120 MARKS)

- The duration of the paper is three hours. Approximately one and a half hours should be devoted to SECTION A (**Topic 2** – Music Literacy) and approximately one and a half hours should be devoted to SECTIONS B and C or D or E (**Topic 3** – General Music Knowledge)
- Candidates are not allowed access to a musical instrument during the examination.

#### SECTION A: 60 MARKS (Music Literacy)

##### Question 1: Theory of Music (20 marks)

- Questions on the Theory of Music will be based on a variety of musical scores. Short questions, not related to the score, may also be asked.
- The following aspects will be covered:
  - Time signatures and rhythm
  - Scales and modes
  - Key signatures
  - Intervals and inverted intervals
  - Triad and their inversions
  - Transposition and transcription
  - Music terminology
  - Compositional techniques

##### Question 2: Composition (15 marks)

- Candidates will be required to complete a 12-bar melody in ABA-form for voice or melodic instrument, using a given opening motive, in any (major or minor) key.
- Dynamic and articulation articulations must be indicated correctly in the score.
- Adding a simple bass line or chords will not be required in this paper. (This should be incorporated in the PATs.)

##### Question 3: Harmonic Analysis (10 marks)

- Questions on harmonic analysis will be based on a variety of musical scores.
- The following aspects will be covered:
  - Key
  - Chords and chord progressions
  - Cadences
  - Non-harmonic notes
  - Compositional technique

##### Question 4: Harmonisation (15 marks)

- Candidates will be required to harmonise a given melody by adding three vocal parts (alto, tenor and bass) OR complete an instrumental piece of which the melodic line is given.
- All answers must be accompanied by appropriate figuring of the chords (Roman numerals for four-part harmony (WAM or IAM) and chord symbols for instrumental answers (JAZZ or IAM.)

**SECTION B: 20 MARKS (General Music Knowledge)****Question 5: Compulsory Short Questions (20 marks)**

- Candidates will be required to answer short questions on general aspects of music studied in Grades 10–12:
  - Elements of music: timbre, pitch (melody, harmony, tonality), duration (metre, rhythm, tempo) dynamics, texture, form, mood and atmosphere
  - Style: Western Art Music, Jazz, Indigenous African Music
  - Instruments and instrument classification
  - Form analysis: AB, ABA (Minuet and Trio), AABA, basic forms of African music
  - South African Music Industry

**SECTION C: Western Art Music (40 MARKS)**

- **Note the following important aspects:**
  - Definitions of all genres (Symphonic and Operatic)
  - The development of instruments in relation to the symphony
  - Summary of the historic development of the opera
  - Content as given in the CAPS.
- **Scope of prescribed works:**

**Symphony No. 6 in F, Op. 68 by L van Beethoven**

- All movements
- Basic analysis of:

First movement: *Happy feeling on arriving in the country*

Fourth movement: *Thunder Storm*

Fifth movement: *Shepherd's Song*

**Symphonic Poem: *Fingal's Cave (Hebrides Overture Op. 26)***

**by F Mendelssohn**

- Entire work

**Opera: *The Magic Flute, K 620* by Mozart**

- **Overture**
- **Act 1**
  - Aria: *Der Vogelfänger bin ich ja*
  - Aria: *Dies Bildnis ist bezaubernd schön*
  - Duet: *Bei Männern welche Liebe Fühlen*
  - Chorus: *Es lebe Sarastro, Sarastro lebe!*
- **Act 2**
  - Aria: *O Isis und Osiris*
  - Aria: *Der Hölle Rache kocht in meinem Herzen*
  - Aria: *In diesen heil'gen Hallen*
  - Aria: *Ein Mädchen oder Weibchen*
  - Duet: *Pa-, pa-, pa-*

**Question 6: Short questions (10 marks)**

- Symphony and symphonic poem
- Opera
- Form analysis (prescribed works, e.g. sonata form)
- Origins & Development of Orchestra and instrumentation

**Questions 7–9: Paragraphs/Comparisons/Brief notes, etc. (15 marks)**

- Symphony and symphonic poem
- Opera
- Form analysis
- Origins and development of the orchestra and instrumentation

**Question 10: Essay (15 marks)**

- Symphony and symphonic poem
- Opera
- Form analysis
- Origins and development of the orchestra and instrumentation

OR

**SECTION D: JAZZ (40 marks)**

- **Note the following important aspects:**
  - Definitions, elements and characteristics of all genres
  - Short biography of composers, artists or groups
  - Content as given in the CAPS
- **Recommended works:**

**Marabi and Marabi female groups**

- The Jazz Maniacs: *Gully Low Blues*
- The Merry Blackbirds: Manhattan Brothers with Merry Blackbirds' Orchestra: *Pesheya' Kwezo Ntaba*
- The Manhattan Brothers: *Jikela Emaweni, Pesheya' Kwezo Ntaba*
- The Flying Jazz Queens: *Langa More, Siyahamba*
- Mahotella Queens: *Marena*
- The Dark City Sisters: *Bina O Kara-Kara, Mahutsana*

**Kwela**

- Spokes Mashiyane: *Phata Phata, Banana Ba Rustenburg*
- Lemmy Mabaso: *See you later, Little Lemmy*
- Elias Lerole: *Mafeking*

**Mbhaqanga**

- Makgonatsohle Band: *Umjomela*
- Cool Crooners: *Bulugwe lami*
- Soul Brothers: *Wamuhle*
- Miriam Makeba: *Pata Pata*

**New Jazz**

- The Jazz Epistles: *Vary-oo-vum*
- Philip Tabane: *Khoedi ('The Moon')*
- Todd Matshikiza: *Tshona*
- Gideon Nxumalo: *Chopi Chopsticks, Split Soul*

**Early Jazz singers**

- Miriam Makeba: *Pata Pata, Lakutshonilanga*
- Dolly Rathebe: *Meadowlands*
- Thandi Klaasen: *Sophiatown*

**Jazz in exile**

- The Blue Notes: *Here I am*
- Brotherhood of Breath: *Mra, Country Cooking*
- The Union of South Africa includes Hugh Masekela *Dyambo, Shebeen* (Chisa records)

**Jazz at home**

- Spirits Rejoice: *Joy, I'm so strong now*
- Sakhile: *Sakhile, Isililo*
- Zim Nqawana: *eBhofolo*

**Cape jazz**

- Dollar Brand (Abdullah Ibrahim): *Mannenbergh, Soweto is where it's at, Tsakwe (Royal Blue)*
- Robbie Jansen: *Hoija Tjie Bonga, Tsakwe, Sommer Ghoema*
- Winston Mankunku Ngozi: *Abantwana be Afrika, Crossroads*

**Recent years**

- Feya Faku: *The Colours They Bring, Mr Ibrahim*
- Moses Molelekwa: *Ntate moholo, Genes and Spirits*
- Voice: *Sinivile (We heard you), Sweet Anathi: Blues for Green*

**Question 11: Short questions (10 marks)**

- All styles and genres as mentioned in CAPS.

**Questions 12–14: Paragraphs/Comparisons/Brief notes, etc. (15 marks)**

- All styles and genres as mentioned in CAPS.

**Question 15: Essay (15 marks)**

- All styles and genres as mentioned in CAPS.

**OR**

**SECTION E: Indigenous African Music (40 marks)**

- **Note the following important aspects:**
  - Research history of modern IAM
  - Definitions, elements and characteristics of all genres
  - Short biography of composers, artists or performers
  - Content as given in the CAPS
  - TOPICS
    - A. Migrant Labour System [MLS]
    - B. Development of African Jazz in relation to international trends
    - C. Timelines
- **Recommended works:**

**Afro Soul**

- Jabu Khanyile [*Mbombela*]: *The train from Mozambique*
- Hugh Masekela [*Stimela*] – *The train*
- Mirriam Makeba: *Ngoma kurila*

**Mbaqanga**

- Simon 'Mahlathini' and the Mahotella Queens: *Melodi yalla and Sithunyiwe*
- Makgonatsohle Band: *Umjomela*
- Cool Crooners: *Bulugwe lami*
- Soul Brothers: *Wamuhle*
- Miriam Makeba: *Ngoma Kurila*
- Dolly Rathebe: *Tihapi Ke Noga*

**Maskandi**

- iHashi elimhlophe: *Nkiyankiya and Phezekhemisi: Phezekhemisi-Imbizo*

**Isicathamiya**

- Ladysmith Black Mambazo: *Homeless and Unomathemba*

**Malombo jazz**

- Phillip Tabane: *Ngwana wa lela and Malombo and Phamba Madiba* (White river)

**Free Kiba**

- Sello Galane: *Pula and Fegolla Saborala*

**Question 16: Short questions (10 marks)**

- All styles and genres as mentioned in CAPS.

**Questions 17–19: Paragraphs (15 marks)**

- All styles and genres as mentioned in CAPS.

**Question 20: Essay (15 marks)**

- All styles and genres as mentioned in CAPS.



**MUSIC PAPER 2 (MUSIC COMPREHENSION) – SECTIONS A, B AND C (30 MARKS)**

- The duration of the paper is one and a half hours.
- In Paper 2 all candidates will be expected to respond to music of a variety of styles and traditions.
- This paper will be written while candidates listen to soundtracks on an official examination CD.
- Every Grade 12 examination centre will be provided with an audio CD, which must be played to the candidates during the final examination.
- If a school offers more than one stream (WAM, Jazz, IAM), the following guidelines should be followed:
  - Each stream/choice should be written in a separate venue.
  - Each venue should be equipped with suitable sound equipment.
  - Each venue should have its own CD (Department should be informed of the required number of CDs in time.)
  - An invigilator should be present in every venue.
- The CD must be tested by the chief invigilator at least one week before the examination takes place. It should be tested on the same equipment to be used during the examination.
- The Music teacher may not be present during the testing of the CD.
- During the examination the invigilator/Music teacher must play the tracks the required number of times, according to the instructions in the paper. Enough time between questions must be allowed for the candidates to complete their answers.
- **All skills and application of knowledge acquired in Grades 10 and 11 will be assessed alongside the new knowledge acquired in Grade 12.**

**SECTION A: AURAL RECOGNITION (10 marks)****Questions 1, 2 and 3: Compulsory questions****The following types of questions will be asked**

- Rhythmic dictation
- Rhythmic and melodic dictation
- Recognition of intervals, scales, non-harmonic notes, chords, cadences, compositional techniques

**SECTION B: Recognition (12 marks)****Questions 4, 5 and 6: Choice questions****(There will be choice questions for the WAM, JAZZ and IAM streams)**

- Questions will be asked on genres, style periods, instruments and voices.
- All candidates should listen to a variety of musical examples which cover the basic knowledge of Grades 10 and 11. This includes prescribed genres/musical styles/composers/artists, musical forms, style characteristics, instruments.

**SECTION C: FORM (8 marks)****Question 7: Form analysis**

- Questions will be asked on the following form structures:
  - Binary form (AB)
  - Ternary form (ABA)
  - AABA
  - Twelve bar Blues
  - Verse and chorus form
  - Basic African forms: call and response, solo songs, mixed structural forms
- A music score will be provided in the examination. Candidates must be able to indicate the main sections, keys, cadences and compositional techniques on the score. Other form related questions, requiring a written response, may also be asked.

The following four tables provide an overview of the assessment of Music as a subject:

<b>Topic</b>	<b>Maximum Marks</b>
<b>Practical examinations</b>	
<b>Topic 1: (Music Performance and Improvisation)</b>	<b>150</b>
<b>Written examinations</b>	
<b>Topic 2 and Topic 3</b>	
<b>Paper 1 (Music Literacy and General music knowledge and Analysis)</b>	<b>120</b>
<b>Paper 2 (Topic 2 and Topic 3) (Music Comprehension)</b>	<b>30</b>
<b>TOTAL MARK</b>	<b>300</b>

**Practical Examinations**

	<b>Maximum Marks</b>
Comparable to a minimum Grade 5 of external examining bodies (Royal Schools (ABRSM), Unisa, Trinity College (Guildhall))	
Technical development	20
Performance pieces	4 x 25 =100
Sight reading	15
Aural tests	15
<b>TOTAL</b>	<b>150</b>

**Written Examinations: PAPER 1 (3 hours)**

<b>Music Literacy</b>		
<b>SECTION A</b>	Music theory (Music Literacy)	20
	Composition	15
	Harmony: Analysis	10
	Harmonisation	15
	<b>TOTAL</b>	<b>60</b>
<b>General Knowledge and Analysis</b>		
<b>SECTION B</b> (Short questions) Compulsory for all candidates	Elements of Music	<b>20</b>
	Style	
	Instruments	
	Form	
<b>SECTION C</b> <b>WAM</b>	Short questions	10
	Paragraphs/Comparisons/Brief notes, etc.	15
	Essay	15
		<b>40</b>
<b>OR</b>		
<b>SECTION D</b> <b>JAZZ</b>	Short questions	10
	Paragraphs/Comparisons/Brief notes, etc.	15
	Essay	15
<b>OR</b>		
<b>SECTION E</b> <b>IAM</b>	Short questions	10
	Paragraphs/Comparisons/Brief notes, etc.	15
	Essay	15
		<b>40</b>
	<b>TOTAL (SECTIONS B and C or D or E)</b>	<b>60</b>
<b>TOTAL OF PAPER</b>		<b>120</b>

**Music Comprehension: PAPER 2 (1½ hours)**

<b>SECTION A</b>	<b>Aural</b> Recognition, cadences, intervals, chords, time signatures, non-harmonic notes, scales, compositional techniques  Written dictation: rhythmic and melodic	<b>10</b>
<b>SECTION B</b> Compulsory questions on the basic knowledge of the Grade 11 WAM, JAZZ and IAM content (4 marks) Choice questions on Grade 12 content for the WAM, JAZZ and IAM streams) (8 marks)	<b>Recognition</b> Genres Musical styles Style periods Instruments Voices	<b>12</b>
<b>SECTION C</b>	<b>Form and analysis</b> (Refer to page 15 of the CAPS document for form structures to be studied by all candidates)	<b>8</b>
<b>TOTAL</b>		<b>30</b>

## 2.2 Performance/practical examinations

### 2.2.1 Organisation

- The final practical examination is assessed by a panel of at least two examiners, consisting of a moderator (subject advisor) and one instrumental specialist (teacher).
- No candidate may be examined by a teacher of his own school (also external instrumental teacher), but may be accompanied by the teacher for his practical performance.
- These assessments take place from August to the end of October of every year.
- A timetable is set up in consultation with the school (Head of Music) and the provincial department (provincial co-ordinator).
- An attendance register must be signed by all candidates on the day of the examination.
- All aspects of the examination are assessed during a session of approximately 30–40 minutes per candidate.
- The examination venue need not be on the school premises, but must be suitably equipped and silence must be maintained around the venue.
- Candidates must be dressed in their school uniforms.
- All documentation, e.g. exam forms, scale lists, aural tests and sight-reading samples will be provided by the provincial department.

### 2.2.2 Conduct during the examinations

- Examiners and candidates must arrive at the examination centres at least 30 minutes before the starting time to ensure that everything is ready.
- Candidates must provide a copy of an official (UNISA, ABRSM or Trinity Guildhall) scale list (not handwritten) for the scales and technical work.
- Candidates must provide the original and two copies of all the pieces that they are performing.
- Candidates must provide a copy of their IDs on entering the exam venue.

### 2.2.3 Standardisation of the examinations

- All chosen pieces must be of at least Grade 5 standard (comparable with the standards set by UNISA, ABRSM or Trinity Guildhall). This is a minimum standard. Teachers must ensure that the standard of the chosen repertoire is at the minimum standard. Any uncertainties about the required standard should be followed up with provincial subject advisor at the beginning of the Grade 12 year. Presenting pieces below this standard will result in proportional penalisation calculated as follows:
  - Grade IV: Mark  $\times$  4/5
  - Grade III: Mark  $\times$  3/5
  - Grade II: Mark  $\times$  2/5
  - Grade I: Mark  $\times$  1/5
- The minimum standard of the technical work for WAM and JAZZ must be at least Grade 5 (UNISA, ABRSM or Trinity Guildhall). If a candidate chooses to do technical work of a higher standard (Grades 6–8), the complete list of the particular grade must be presented, i.e. candidates may not mix and match their own list.
- If a candidate plays more than one instrument she/he may choose on which instrument they would like to do the technical work.
- Candidates offering indigenous African instruments must present either one or two studies on their main instrument OR they may choose to do two studies on two different instruments.
- Candidates offering voice may present technical exercises (e.g. Unisa, Trinity Grades 5–8) or two vocal studies (vaccai).
- Candidates will do a sight-reading test in the examination which will be at a Grade 5 level (UNISA, ABRSM or Trinity Guildhall) for WAM and JAZZ and a comparable level for IAM.
- Aural tests will be provided by the provincial department and will include three different tests: sight singing, clapping a rhythm and singing of triads.
- Sample assessments follow on the next page.

### 2.3 Taxonomy

Varying cognitive levels will be reflected in all written papers according to the following ratios.

30%	Low-level questions (Levels 1 & 2)
40%	Medium-level questions (Levels 3 & 4)
30%	High-level questions (Levels 5 & 6)

The table below gives an indication of the different levels at which questions may be set.

Knowledge	Compre- hension	Application	Analysis	Evaluation	Creation
Level 1	Level 2	Level 3	Level 4	Level 5	Level 6
<ul style="list-style-type: none"> <li>• Define</li> <li>• Describe</li> <li>• Find</li> <li>• Identify</li> <li>• List</li> <li>• Listen</li> <li>• Match</li> <li>• Name</li> <li>• Notate</li> <li>• Recognise</li> <li>• Select</li> <li>• State</li> </ul>	<ul style="list-style-type: none"> <li>• Classify</li> <li>• Demonstrate</li> <li>• Describe</li> <li>• Discuss</li> <li>• Do</li> <li>• Explain</li> <li>• Give examples</li> <li>• Illustrate</li> <li>• Indicate</li> <li>• Outline</li> <li>• Summarise</li> </ul>	<ul style="list-style-type: none"> <li>• Apply</li> <li>• Change</li> <li>• Choose</li> <li>• Compare</li> <li>• Complete</li> <li>• Construct</li> <li>• Contrast</li> <li>• Determine</li> <li>• Figuring of chords</li> <li>• Notate</li> <li>• Order</li> <li>• Show</li> <li>• Use</li> </ul>	<ul style="list-style-type: none"> <li>• Analyse</li> <li>• Classify</li> <li>• Compare</li> <li>• Critique</li> <li>• Discriminate</li> <li>• Distinguish</li> </ul>	<ul style="list-style-type: none"> <li>• Explain</li> <li>• Figure chords</li> <li>• Infer</li> <li>• Interpret</li> <li>• Select</li> <li>• Separate</li> <li>• Study</li> </ul>	<ul style="list-style-type: none"> <li>• Assess</li> <li>• Convince</li> <li>• Debate</li> <li>• Examine</li> <li>• Find errors</li> <li>• Judge</li> <li>• Recommend</li> </ul>

**NOTE:** The level of difficulty of questions will not be determined by the verb used – rather by the context of question/content asked.

**GUIDELINES FOR USING VERBS WHEN SETTING A QUESTION****Level 1**

• List	State in the briefest form, e.g. <i>List two maskandi artists/performers</i>
• Name	Label something, e.g. <i>Name the composer of the Pastoral Symphony</i>
• Identify	Single out an item hidden among other information, e.g. <i>Identify the type of non-chordal note</i>
• Describe	Give a brief account of something, e.g. <i>Describe the instruments used in a performance of Pata Pata by Miriam Makeba</i>
• Define	Give the exact meaning of a term or concept, e.g. <i>Define an overture</i>

**Level 2**

• Explain	Make something clear, e.g. <i>Explain what maskandi is in your own words</i>
• Summarise	Provide a shortened version of essential facts, e.g. <i>Write a short summary of the story line of the Magic Flute</i>
• Outline	Provide the bare essentials, e.g. <i>Give an outline of the history of Cape jazz</i>
• Do	Follow an instruction, e.g. <i>Write down the major scale which has four sharps</i>

**Level 3**

• Compare/ Contrast	Show how concepts/styles/works are alike or different, e.g. <i>Compare the style characteristics of Abdullah Ibrahim and Robbie Jansen</i>
• Use	Utilise information in order to clarify meaning, e.g. <i>Use the following list of elements to write a paragraph on the style characteristics of Mozart</i>
• Apply	Use knowledge and understanding to clarify, e.g. <i>Rewrite the following melody in the relative minor key</i>

**Level 4**

• Discriminate	Tell the difference between concepts, e.g. <i>Show the difference between the exposition and the recapitulation in the sonata</i>
• Distinguish	Identify the characteristics which indicate difference, e.g. <i>What is the difference between a programme symphony and a symphonic poem?</i>
• Critique	Give an opinion on solid factual grounds, e.g. <i>How do the characteristics of African jazz manifest in this piece?</i>
• Analyse	Break down into constituent parts to be able to understand, e.g. <i>Analyse the form of the following song/aria</i>
• Figure chords	Describe chords and progression, e.g. <i>Provide figuring for the chords in bars 5 and 6 by writing the key, chord and inversion (position)</i>

**Level 5**

• Assess	Make a statement on the quality, e.g. <i>Assess the stylistic accuracy of the following jazz solo</i>
• Examine	Make an in-depth study of a certain aspect, e.g. <i>How does the texture of this composition vary between bars 12 and 20?</i>
• Debate	Write about something from more than one perspective, e.g. <i>Debate in your own words if Beethoven can be considered a Classical or Romantic composer</i>

**Level 6**

• Compose	Create new music, e.g. <i>Compose a melody using the given opening</i>
• Harmonisation	Harmonise or write an accompaniment for a given melody, e.g. <i>Write an accompaniment for the following piano melody</i>
• Opinion	Give a substantiated view of a work or performance, e.g. <i>Give two reasons why you regard this performance as aesthetically pleasing or not.</i>

**3. PRIOR KNOWLEDGE – GRADES 10 AND 11****3.1 Practical (Topic 1)**

As far as the practical component of Music is concerned, candidates must have had continuous individual lessons on their chosen instrument or (voice) from Grade 8. Candidates should be at a Grade 4 (Royal Schools (ABRSM), Unisa, Trinity College (Guildhall)) level at the end of the Grade 11 year. Some candidates may well progress further than the Grade 4 level, which should be encouraged, but is not required due to varying circumstances.

The prior knowledge acquired and skills developed up to Grade 11, are absolutely essential for the successful presentation of music as a subject in Grade 12.

Candidates cannot start with Music as a subject in Grade 12 unless they have acquired the required practical performance skills.

**3.2 Written Examination: Paper 1 (Topic 2 and Topic 3)**

Candidates **may not have access** to any musical instrument for the duration of the examination

**Music Literacy** (Topic 2), by its very nature, is accumulative of the study over three years (Grades 10, 11 and 12). Therefore, the content of the Music Literacy section of the paper will include aspects covered in Grades 10 and 11.

**General Music and Analysis** (Topic 3) is more self-contained in all three streams (WAM, JAZZ, IAM) and questions will therefore be asked mainly from the Grade 12 content. It is important, however, that candidates have a general knowledge of the basic elements of music, styles of music, instruments and form. Short questions, compulsory for all candidates, weighted to a maximum of 20 marks, will be included in this section of the paper.

**3.3 Music Comprehension: Paper 2**

All skills and application of knowledge acquired in Grades 10 and 11 will be assessed together with the new knowledge acquired in Grade 12. This will ensure that candidates have an overview of the entire General Music Knowledge **curriculum** for Grades 10 to 12.

**4. QUALITY OF CONTENT, THE USE OF LANGUAGE AND PRESENTATION**

Music Literacy questions containing music notation must be answered in pencil and all other questions in blue or black ink.

Answers to the General Music and Analysis questions should present relevant information in full sentences with correct spelling, punctuation and grammar. Bullet form should only be used when specifically requested. Answers presented in paragraph format must be coherent and logical. Essay-type questions must include an introductory paragraph, body (containing one or more paragraphs) and a concluding paragraph. Marks will be awarded for correct use of the essay format, e.g. introduction and conclusion.

General Music Knowledge questions will mostly refer to the elements of music: timbre (tone colour), pitch (melody, harmony, and tonality), duration (metre, rhythm, and tempo), dynamics (loudness), texture (density), form (structure), instrumentation, mood and atmosphere. Learners must have a general knowledge of musical terms, instruments, style periods and composers in the Grade 10 and 11 syllabi.

Questions in the Music Comprehension paper containing notation must also be written in pencil and must be clear and unambiguous. Where form analysis is done, the conventions of form analysis must be followed, e.g. sections indicated above the score, key and chords below the score and compositional techniques in the score. Short questions must be answered in full sentences, unless otherwise instructed.



**5. ASSESSMENT CRITERIA**

The assessment criteria for technical work, sight reading and performance pieces are provided below.

**5.1 Technical work**

**SCALES AND ARPEGGIOS/VOCAL EXERCISES/RUDIMENTS**

**(2 MARKS EACH)**

Scales and Arpeggios

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_
8. \_\_\_\_\_
9. \_\_\_\_\_
10. \_\_\_\_\_

**TOTAL** \_\_\_\_\_  
**20**

*The above may be adjusted according to the specific requirements of the instrument. Vocal exercises may be asked on various suitable pitches. (Candidates using the Trinity College syllabus must present the complete scale section.)*

**ASSESSMENT CRITERIA OF TECHNICAL WORK**

10 x 2 = 20

2	Fast tempo, fluent, accurate and even with a competent technical facility High quality of tone and secure intonation Prompt response
1½	Fair tempo, technically secure with occasional errors resulting from stress Quality of tone and intonation mostly reliable Generally prompt responses
1	Mostly fluent but some unevenness of technique and tempi Some degree of variety in quality of tone and intonation Hesitant and uncertain responses with occasional restarts
½	Limited knowledge of the structure with frequent errors in notes and technically incompetent Poor tone quality and intonation Frequent restarts and little concept of key
0	No sense of fluency Many serious errors No sense of structure

<b>AFRICAN INSTRUMENTS/VOCAL STUDIES</b>		
	<b>MAXIMUM MARK</b>	<b>MARK AWARDED</b>
STUDY 1	10	
STUDY 2	10	
<b>TOTAL</b>	<b>20</b>	

**5.2 Sight reading****ASSESSMENT CRITERIA FOR SIGHT READING**

Total marks: 5

<b>Style and interpretation 5</b>	<b>Accuracy 5</b>	<b>Fluency 5</b>
<p><b>(5) EXCELLENT</b></p> <p>Musically persuasive, convincing shaping of phrases, artful articulation and dynamics</p>	<p><b>(5) EXCELLENT</b></p> <p>Accurate reading of notes, rests, phrasing, articulation and dynamics</p>	<p><b>(5) EXCELLENT</b></p> <p>Consistent and suitable tempo</p> <p>Fluent performance</p>
<p><b>(4) GOOD</b></p> <p>Some understanding of phrasing, articulation and dynamics</p>	<p><b>(4) GOOD</b></p> <p>Mostly accurate reading of notes, rests, phrasing, articulation and dynamics</p>	<p><b>(4) GOOD</b></p> <p>Tempo largely maintained</p>
<p><b>(3) ACCEPTABLE</b></p> <p>Satisfactory control of some aspects of musical style</p>	<p><b>(3) ACCEPTABLE</b></p> <p>Acceptable level of accuracy in reading of notes, rests, phrasing, articulation and dynamics</p>	<p><b>(2) ACCEPTABLE</b></p> <p>Acceptable tempo, although somewhat slow</p> <p>Fluency acceptable</p>
<p><b>(2) WEAK</b></p> <p>Little attention to details of musical interpretation</p>	<p><b>(2) WEAK</b></p> <p>Mostly inaccurate reading</p>	<p><b>(2) WEAK</b></p> <p>Inconsistent tempo, far too slow</p> <p>Fluency flawed</p>
<p><b>(0–1) UNACCEPTABLE</b></p> <p>No attention to musical detail</p>	<p><b>(0–1) UNACCEPTABLE</b></p> <p>Performance abandoned or curtailed</p>	<p><b>(0–1) UNACCEPTABLE</b></p> <p>Static tempo</p> <p>No fluency</p>

**5.3 Aural assessment**

**SAMPLE: AURAL ASSESSMENT**

**AURAL COMPONENT (15)**

**QUESTION PAPER FOR EXAMINER**

1. Sight Singing (Learner may study sight singing for 30 seconds. Adjust *doh* if necessary.) (8)



Doh is C | d :m | r .d :r | m .f :s .s | d' :- |

2. Play the music phrase twice. The candidate must clap the rhythm. (5)



3. Singing of triads (2)

3.1	3.2
Play	Candidate sings
Play	Candidate sings
Minor	Major

**TOTAL: 15**

**SAMPLE: AURAL ASSESSMENT**

**AURAL COMPONENT (15)**

**ANSWER SHEET FOR CANDIDATE**

1. Sight-singing  
(Learner may study sight singing for 30 seconds. Adjust *doh* if necessary.)



OR

Doh is C | d :m | r .d :r | m .f :s .s | d' :- |

Mark: \_\_\_\_\_

2. Clapping the rhythm.

(5)

Mark: \_\_\_\_\_

3. Singing of triads

(2)

3.1 \_\_\_\_\_

3.2 \_\_\_\_\_

Mark: \_\_\_\_\_

**TOTAL: 15**

#### **5.4 PERFORMANCE PIECES**

- Each candidate must present four pieces of varying styles, tempos and characters.
- At least one of the pieces must be an ensemble. For the purposes of this examination an ensemble must consist of 2–8 persons. Each performer must play an independent part which must not be doubled by any other performer's part.
- If an adult or teacher performs with the candidate, at least one other learner must be part of the ensemble.
- Ensemble works played by more than two Grade 12 candidates must be played as many times as deemed necessary by the examiner.
- Improvisation may form part of any of the pieces, but a lead sheet must be provided for the examiner's convenience.
- Candidates who present pieces at a higher standard than the required minimum (Grade 5), will be assessed at the level of the specific standard. They will therefore not be advantaged unless they perform the pieces with technical competence, accurate characterisation and stylistic insight. This means that the candidate who presents pieces at a higher level, but plays them inadequately, will be assessed in the same way as a candidate who plays Grade 5 pieces inadequately.

#### **GENERAL**

- The Music teacher of the school or the instrumental teacher may attend the examination as an observer, but may not discuss or know the marks.
- No marks may be divulged to the teacher, instrumental teacher or the parent. All practical marks must be treated with strict confidentiality like all written papers in all subjects

**ASSESSMENT CRITERIA FOR PREPARED PIECES AND ENSEMBLE****100 marks for each piece ÷ 4 = 25 marks per piece = 100 marks**

<b>Fluency</b> <b>10</b>	<b>Accuracy</b> <b>10</b>	<b>Stylistic sense</b> <b>30</b>	<b>Musical understanding</b> <b>20</b>	<b>General</b> <b>30</b>
<b>(9–10)</b> <b>EXCELLENT</b> Accurate, fluent and precise playing	<b>(9–10)</b> <b>EXCELLENT</b> Authoritative accurate playing	<b>(27–30)</b> <b>EXCELLENT</b> Clear understanding of the required style	<b>(18–20)</b> <b>EXCELLENT</b> Excellent projection and communication of the meaning of the music	<b>(27–30)</b> <b>EXCELLENT</b> Excellent tone production, touch, intonation, technical competence and suitable tempo
<b>(7–8)</b> <b>GOOD</b> Mainly accurate and fluent playing	<b>(7–8)</b> <b>GOOD</b> A good level of accuracy	<b>(21–26)</b> <b>GOOD</b> <b>Good sense of performance in appropriate style</b>	<b>(14–17)</b> <b>GOOD</b> Good understanding and communication of the meaning of the music	<b>(21–26)</b> <b>GOOD</b> Good tone production, touch, intonation, technical competence and tempo
<b>(5–6)</b> <b>ACCEPTABLE</b> Essentially accurate with adequate fluency	<b>(5–6)</b> <b>ACCEPTABLE</b> Generally accurate playing	<b>(15–20)</b> <b>ACCEPTABLE</b> A fair sense of the required style	<b>(10–13)</b> <b>ACCEPTABLE</b> Partially successful in communicating the meaning of the music	<b>(15–20)</b> <b>ACCEPTABLE</b> Fair tone production, touch, intonation, technical competence and tempo
<b>(3–4)</b> <b>PASSABLE</b> Tentative tempo, pulse often not clear, frequent hesitations	<b>(3–4)</b> <b>PASSABLE</b> Limited level of accuracy	<b>(9–14)</b> <b>PASSABLE</b> Performance shaky and lacking a sense of style	<b>(6–9)</b> <b>PASSABLE</b> Little sense of musical understanding	<b>(9–14)</b> <b>PASSABLE</b> Some idea of tone production, touch, intonation, technical competence and tempo
<b>(1–2)</b> <b>WEAK</b> Very poor continuity with frequent stumbles, restarts and/or stoppages	<b>(1–2)</b> <b>WEAK</b> Very little accuracy, many errors	<b>(6–8)</b> <b>WEAK</b> Style just vaguely discernible	<b>(2–5)</b> <b>WEAK</b> Lacking musical sense	<b>(6–8)</b> <b>WEAK</b> Lacking tone production, touch, intonation, technical competence and tempo
<b>(0)</b> <b>UNACCEPTABLE</b> Cannot play the piece	<b>(0)</b> <b>UNACCEPTABLE</b> So inaccurate that the music cannot be followed	<b>(0–5)</b> <b>UNACCEPTABLE</b> Unacceptable with no sense of style	<b>(0–1)</b> <b>UNACCEPTABLE</b> Unable to communicate the meaning of the music	<b>(0–5)</b> <b>UNACCEPTABLE</b> No sense of tone production, touch, intonation, technical competence and tempo

**6. CONCLUSION**

This Examination Guidelines document is meant to articulate the assessment aspirations espoused in the CAPS document. It is therefore not a substitute for the CAPS document which educators should teach to.

Qualitative curriculum coverage as enunciated in the CAPS cannot be over-emphasised.