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

## **MUSIC**

### **GUIDELINES FOR PRACTICAL ASSESSMENT TASKS**

#### **GRADE 12**

**2023**

**These guidelines consist of 39 pages.**

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## 1. INTRODUCTION

The 18 Curriculum and Assessment Policy Statement subjects which contain a practical component, all include a practical assessment task (PAT). These subjects are:

- **AGRICULTURE:** Agricultural Management Practices, Agricultural Technology
- **ARTS:** Dance Studies, Design, Dramatic Arts, Music, Visual Arts
- **SCIENCES:** Computer Applications Technology, Information Technology, Technical Sciences, Technical Mathematics
- **SERVICES:** Consumer Studies, Hospitality Studies, Tourism
- **TECHNOLOGY:** Civil Technology, Electrical Technology, Mechanical Technology and Engineering Graphics and Design

A practical assessment task (PAT) mark is a compulsory component of the final promotion mark for all candidates offering subjects that have a practical component and counts 25% (100 marks) of the final promotion mark. The PATs are implemented across the first two terms of the school year. This may be broken down into different phases or a series of smaller activities that make up the PAT. The PAT allows for learners to be assessed on a regular basis during the school year and it also allows for the assessment of skills that cannot be assessed in a written format, e.g. in a test or examination. It is therefore important that schools ensure that all learners complete the practical assessment tasks within the stipulated period to ensure that learners have a PAT mark at the end of the school year. The planning and execution of the PAT differs from subject to subject.

## 2. TEACHER AND LEARNER GUIDELINES

### 2.1 How to administer the PATs

- Music has TWO practical assessment tasks (PATs) which carries a weight of 25% of the final promotion mark. Test 1 (Term 1), and Preliminary Examinations (Term 3) make up the school-based assessment (SBA) mark which also carries a weighting of 25% of the final promotion mark.
- The PATs ensure that the teacher directly and systematically observes learners' acquired competences, which include practical performance and improvisation skills, and notated creative output.
- The PATs are to be completed during the first two terms of the Grade 12 year. The planning and completion of the PATs may be done at the teacher's discretion, and in any order.
- The practical tasks of PAT 1 must be done in the form of a single concert performance while the written tasks of PAT 2 may be done as a series of smaller tasks over several weeks.
- The PATs correspond closely with the curriculum material for Music and form part of the teaching and assessment activities.
- At least 40% of PAT 2 must be done in class under supervision of the teacher, who must authenticate the work as the learner's own.
- The examples in this PAT document serve as a basic guideline only. Teachers may compile their own PATs which are more appropriate in their own specific contexts. These PATs must be of the same standard as the examples given here.
- If there is only one Music teacher at a school, all the performance-based tasks (PAT 1 and the practical examinations) must be assessed with a Music teacher from a neighbouring school, the subject advisor or an independent music specialist.
- Comprehensive and appropriate moderation practices at school, district and provincial levels must be in place for the quality assurance of the PATs.

## 2.2 Summary of requirements

The PATs, test, preliminary examinations and final external examinations form the final mark for Grade 12 Music.

## 2.3 Summary of assessment

TERM	COMPONENTS	FINAL MARK		
<b>PATs (In any order)</b>				
1–2	PAT 1: Concert Performance OR Improvisation OR Indigenous African Music Performance	50		<b>100</b>
1–2	PAT 2: Composition OR Arrangement	50	<b>100</b>	
<b>SBA</b>				
1	TEST: Literacy GMK Comprehension	40 40 20	<b>100</b>	400 ÷ 4 = <b>100</b>
3	EXAMINATION: Practical Examination P3 Paper 1 (Literacy & GMK) Paper 2 (Music Comprehension)	150 120 30	<b>300</b>	
<b>FINAL EXTERNAL EXAMINATIONS</b>				
4	Practical Examination P3 Paper 1 (Literacy & GMK) Paper 2 (Music Comprehension)	150 120 30	<b>300</b>	300 x 2 ÷ 3 = <b>200</b>
<b>Promotion Total</b>				<b>400</b>
%				<b>100</b>

## 3. SPECIFIC REQUIREMENTS FOR PATs

PAT	DESCRIPTION	MARKS	
PAT 1	<b>Concert Performance:</b> <ul style="list-style-type: none"> <li>THREE (3) performance options: Repertoire piece (one performance-ready piece) OR Improvisation (24 bars) OR Indigenous African music performance (music, dance, spoken text)</li> <li>Written programme notes on the performed piece</li> <li>Business plan</li> </ul>	30 10 10	50
PAT 2	<b>Composition OR Arrangement:</b> <ul style="list-style-type: none"> <li>A minimum of 24 bars</li> <li>Handwritten or printed detailed score or lead sheet in musical notation (For the indigenous African music performance written instructions for dance and/or spoken text must accompany the notated score. The composition must be a different piece than in PAT 1.)</li> </ul>	50	50
<b>TOTAL FOR PATs</b>			<b>100</b>

#### 4. DETAILED DESCRIPTIONS OF PATs

##### 4.1 PAT 1: Concert performance

There are **THREE (3)** options below. Candidates have to choose only **ONE (1)**.

###### Assessment

- The concert performance, the written programme notes and the business plan must be assessed by at least **TWO (2)** Music teachers/specialists.
- Evidence of the assessment of the concert performance, the written programme notes and the business plan must be placed in each learner's file.

##### 4.1.1 Performance option 1 – Repertoire Piece (50)

###### Performance (30)

Each learner must perform **ONE (1)** piece in a concert or performance class. This piece must be polished and performance-ready, and should form part of his/her final practical examination repertoire.

###### Programme notes (10)

Each learner must write programme notes of 120–150 words on the piece performed. The information should include reference to the composer, historical facts, the form and relevant style characteristics of the piece.

###### Business plan (10)

Each learner must present a written plan for the concert pertaining to budget and copyright.

- **Budget:** The budget should include the pricing structure of a recognised concert venue for the specific style of music, artists' fees, copyright fees and any extras (hiring of instruments/lighting/sound technicians, etc.).
- **Copyright:** A completed application form for the performance rights of the specific work must be included regardless of how old the composition is. In the case of a new work a completed copyright registration application must be included.

##### 4.1.2 Performance option 2 – Improvisation (50)

###### Performance (30)

Each learner must perform **ONE (1)** improvisation of a minimum of 24 bars in a concert or performance class while being accompanied by a suitable instrument(s) or backtrack.

- **Timeframe:** The accompaniment material (chord progression or backtrack) for the improvisation must be provided to the learner at least two weeks prior to the actual improvisation performance in order for the learner to prepare.
- **Actual performance:** During the actual performance the learner may only have the chord progression, chord chart or lead sheet in front of him/her. The accompaniment must be played once as an introduction and then it must be repeated while the learner improvises. For percussion instruments the accompanying rhythm must be played throughout.
- **Instruments:**
  - (a) All performances must include melodic and rhythmic improvisation, except for non-melodic percussion instruments.
  - (b) Guitar, piano, keyboard and organ performances may consist of single-line improvisations, as will be the case on all wind, brass and string instruments.
  - (c) Learners performing on transposing instruments must take care to prepare their improvisation in the correct key so that it matches the accompaniment in concert pitch. Separate chord charts/lead sheets must be provided for all transposing instruments.
- **Style:** The style of the improvisation is not prescribed. The teacher may provide suitable material relevant to the style of music that the learner studies.

**Programme notes (10)**

Each learner must write programme notes of 120–150 words in which they explain the musical features of their improvisation. This must include form, harmony, melodic variation, rhythmic variation, ornamentation and standard compositional techniques.

**Business plan (10)**

Each learner must present a written plan for the concert pertaining to budget and copyright.

- **Budget:** The budget should include the pricing structure of a recognised concert venue for the specific style of music, artists' fees, copyright fees and any extras (hiring of instruments/lighting/sound technicians, etc.).
- **Copyright:** A completed application form for the performance rights of the specific work must be included regardless of how old the composition is. In the case of a new work a completed copyright registration application must be included.

**4.1.3 Performance option 3 – Indigenous African Music Performance (50)****Performance (30)**

Learners must present an Indigenous African Music Performance in a performance class. This performance must include indigenous instrumental and/or vocal music, dance and/or story-telling and/or drama and must express the role of music in Indigenous African life. **The group of learners must not exceed six (6).** Each learner must be an active participant in at least the musical aspect(s) of the performance. A specific culture/tradition must be represented. The style of music must not be folkloric (*itzibili*). The performance must last a maximum of SEVEN (7) minutes. This piece must be polished and performance-ready, and should form part of his/her final practical examination repertoire.

**Programme notes (10)**

Each learner must write programme notes of 120–150 words on the music and dance performance. The information should include reference to the origin, specific stylistic and traditional features related to the chosen music and dance as well as the context within daily life, i.e. recreation, work, initiation and worship activities. Performance notes should also be reflexive, e.g. learners could write notes on how they planned the performance or presentation and experienced learning the piece and dance movements such as technical difficulties, organising the ensemble, dance and instrumentation.

**Business plan (10)**

Each learner must present a written plan for the concert pertaining to budget and copyright.

- **Budget:** The budget should include the pricing structure of a recognised concert venue for the specific style of music, artists' fees, copyright fees and any extras (e.g. hiring of instruments/lighting/sound technicians)
- **Copyright:** A completed application form for the performance rights of the specific work must be included regardless of how old the composition is. In the case of a new (musical) work/song a completed copyright registration application must be included.

## 4.2 PAT 2: Composition or arrangement

There are **TWO (2)** options below. Candidates have to choose only **ONE (1)**.

### Assessment

- The composition or arrangement must be assessed by at least **TWO (2)** Music teachers/specialists.
- Evidence of the assessment of the composition or arrangement and the work itself (in the form of a score, lead sheet or recording) must be placed in each learner's file for moderation purposes.

### 4.2.1 Composition option 1 (50) OR Arrangement option 2 (50)

Each learner must compose or arrange a piece of music according to the following criteria.

#### Scope

The minimum required length is 24 bars.

The following time signatures are accepted: 3/4, 4/4, 6/8, 9/8, 12/8.

#### Instrumentation

Choose between the following instrumentation options:

- Keyboard instrument
- Keyboard instrument and solo instrument
- A song with accompaniment
- Jazz combo
- Mixed choir (SATB, TTBB, SSA, TTB)
- Any combination of at least **THREE/FOUR (3/4)** instruments
- Classical/African percussion for at least **THREE (3)** instruments
- Instrumental or vocal music, dance and story-telling for IAM expressing the role and function of music in African life, e.g. recreation, work, initiation and worship songs.

#### Style

The composition/arrangement must have a tonal harmonic basis and a clear melodic line in a homophonic or polyphonic texture. Compositions/Arrangements for percussion instruments must be organised around rhythmic principles that pertain to the instrument(s).

#### Score

- The use of appropriate notation software is encouraged.
- Each learner must submit a detailed score or lead sheet neatly handwritten or printed. This score must include performance directions such as tempo, dynamic, articulation and character indications.
- For a jazz combo the score may be replaced by a live recording together with a detailed performance chart (lead sheet with notated melodies, specific chords, rhythms as well as chord symbols).
- The mixed choir score may be written in tonic solfa.



## 5. EXAMPLES OF PATs AND ASSESSMENT TOOLS

### 5.1 PAT 1: Concert performance

PAT 1 (OPTION 1): CONCERT PERFORMANCE – Single Piece		
<b>TOTAL MARK PAT 1:</b>		
Performance ____/30 + Programme Notes ____/10 + Business plan ____/10 = ____/50		
<b>Record of Assessment: PERFORMANCE</b>		<b>Total: ____/30</b>
Learner's name	Date	
Composer and title	Instrument	
<b>INSTRUCTIONS</b>		
Perform ONE (1) piece in a concert or performance class. This piece must be polished and performance-ready. The piece should form part of the final practical examination programme.		
PERFORMANCE CRITERIA	MAXIMUM MARK	LEARNER'S MARK
Fluency and accuracy	20	
Musicality; stylistic understanding; interpretation	20	
General: * Tone production/Touch * Intonation * Technical competence * Appropriate tempo * Stage presence	20	
<b>Subtotal</b>	<b>60</b>	
<b>Performance Total (60 ÷ 2 = 30)</b>	<b>30</b>	
Comments		
Teacher 1: Name and signature		
Teacher 2: Name and signature		

**ASSESSMENT TOOL FOR PERFORMANCE (OPTION 1)**

<b>FLUENCY; ACCURACY</b>	<b>STYLISTIC SENSE; MUSICAL UNDERSTANDING/ INTERPRETATION</b>	<b>GENERAL</b>
<b>20</b> <b>(18–20)</b> <b>EXCELLENT</b> Accurate, fluent and precise playing	<b>20</b> <b>(18–20)</b> <b>EXCELLENT</b> Clear understanding of the required style; excellent projection and communication of the meaning of the music	<b>20</b> <b>(18–20)</b> <b>EXCELLENT</b> Excellent tone production, touch, intonation, technical competence and suitable tempo, stage presence
<b>(14–17)</b> <b>GOOD</b> Mainly accurate and fluent playing	<b>(14–17)</b> <b>GOOD</b> Good sense of performance in the required style; good understanding and communication of the meaning of the music	<b>(14–17)</b> <b>GOOD</b> Good tone production, touch, intonation, technical competence, tempo, stage presence
<b>(10–13)</b> <b>AVERAGE</b> Essentially accurate with adequate fluency	<b>(10–13)</b> <b>AVERAGE</b> A fair sense of the required style; partially successful in communicating the meaning of the music	<b>(10–13)</b> <b>AVERAGE</b> Fair tone production, touch, intonation, technical competence, tempo, stage presence
<b>(6–9)</b> <b>ACCEPTABLE</b> Tentative tempo, pulse often not clear, frequent hesitations, limited level of accuracy	<b>(6–9)</b> <b>ACCEPTABLE</b> Performance shaky and lacking a sense of style; little musical understanding	<b>(6–9)</b> <b>ACCEPTABLE</b> Some idea of tone production, touch, intonation, technical competence, tempo, stage presence
<b>(0–5)</b> <b>UNACCEPTABLE</b> Very poor continuity with frequent stumbles, restarts and/or stoppages, very little accuracy, many errors	<b>(0–5)</b> <b>UNACCEPTABLE</b> Style just vaguely discernible; lacking musical sense	<b>(0–5)</b> <b>UNACCEPTABLE</b> Lacking tone production, touch, intonation, technical competence, tempo, stage presence

**PAT 1 (OPTION 2): CONCERT PERFORMANCE – Improvisation**

**TOTAL MARK PAT 1:**

Performance \_\_\_\_/30 + Programme Notes \_\_\_\_/10 + Business Plan \_\_\_\_/10 = \_\_\_\_/50

**Record of Assessment: IMPROVISATION PERFORMANCE**

**Total: \_\_\_\_/30**

Learner's name	Date
Improvisation option	Instrument

**INSTRUCTIONS**

- You may select any of **Options 1–6** and do a minimum of 24 bars of improvisation.
- You will receive a chord chart/lead sheet two weeks prior to the date of the actual improvisation performance for you to prepare the improvisation.
- No score other than the chord chart/lead sheet may be in front of you during the performance.
- The accompaniment will be played once as an introduction and then it will be repeated while you improvise.
- If possible, the improvisation can be recorded for future reference. Two teachers will assess the performance.
- The performance must include melodic and rhythmic improvisation, except for non-melodic percussion instruments where the focus will be on rhythm.
- Guitar, piano, keyboard and organ performances may consist of single-line improvisations, as will be the case on all wind, brass and stringed instruments.
- Learners performing on transposing instruments must take care to prepare their improvisations in the correct key. Separate chord charts/lead sheets will be provided for transposing instruments.
- The improvisation will be assessed according to the following rubric:

IMPROVISATION CRITERIA	MAXIMUM MARK		LEARNER'S MARK
	Rhythmic Improvisation	Melodic/Rhythmic Improvisation	
<b>Melodic aspects</b> * Scales/Modes, non-harmonic notes * Melodic motifs, melodic line/shape	-	10	
<b>Rhythmic aspects</b> * Rhythmic variation, complexity * Rhythmic motifs, rhythmic drive	20	10	
<b>General</b> * Creativity * Fluency, accuracy, technical competence * Intonation, tone production/touch	20	20	
Musicality and stylistic understanding/interpretation	20	20	
<b>Subtotal</b>	<b>60</b>	<b>60</b>	
<b>Performance Total (60 ÷ 2 = 30)</b>	<b>30</b>	<b>30</b>	

Comments

Teacher 1: Name and signature

Teacher 2: Name and signature

**PAT 1 (OPTION 3): CONCERT PERFORMANCE – Indigenous African Music**

**TOTAL MARK PAT 1:**

Performance \_\_\_\_/30 + Performance Notes \_\_\_\_/10 + Business Plan \_\_\_\_/10 = \_\_\_\_/50

**Record of Assessment: IAM PERFORMANCE**

**Total: \_\_\_\_/30**

Learner's name	Date
Improvisation option	Instrument

**INSTRUCTIONS**

1. Present an Indigenous African Music performance in a concert or performance class.
2. This performance must include indigenous instrumental and/or vocal music, dance and/or story-telling and must express the role of music in indigenous African life.
3. You must be an active performer at least in the musical aspect(s) of the performance.
4. A specific culture/tradition must be represented.

CRITERIA	MAXIMUM MARK	LEARNER'S MARK
<b>Culture</b> * Portraying understanding of the culture/tradition	10	
<b>Dance/Movement and regalia</b> * Appropriateness for the style/tradition/culture * Suitability of regalia	10	
<b>Musicality</b> * Melodic and rhythmic sense * Articulation, diction, technical competence * Intonation, tone production	30	
<b>Instrumentation</b> * Choice and handling of traditional instruments * Balance, support for voices	10	
<b>Subtotal</b>	<b>60</b>	
<b>Performance Total (60 ÷ 2 = 30)</b>	<b>30</b>	

Comments

Teacher 1: Name and signature

Teacher 2: Name and signature







**ASSESSMENT TOOL FOR PROGRAMME NOTES (OPTIONS 1, 2 AND 3)**

<b>CONTENT AND PRESENTATION</b> <b>10</b>
<b>(9–10)</b> <b>EXCELLENT</b> Coherent, accurate, comprehensive
<b>(7–8)</b> <b>GOOD</b> Mostly coherent, mostly accurate, detailed
<b>(5–6)</b> <b>AVERAGE</b> Fairly coherent, fairly accurate, some detail
<b>(3–4)</b> <b>ACCEPTABLE</b> Some coherence, little accuracy, lacking detail
<b>(0–2)</b> <b>UNACCEPTABLE</b> No sense, inaccurate, incomplete



**5.3 PAT 1: Concert performance – Business plan**

<b>PAT 1: CONCERT PERFORMANCE (OPTIONS 1, 2 and 3) (continued)</b>	
<b>Record of Assessment: BUSINESS PLAN</b>	<b>Total: _____/10</b>
Learner's name	Date
Composer and title	Instrument
<b>INSTRUCTIONS</b>	
<ol style="list-style-type: none"> <li>1. Present a written plan for the concert performance pertaining to budget and copyright.</li> <li>2. <b>Budget:</b> Draw up a budget for the concert performance. It should include the pricing structure of a recognised concert venue for the specific style of music, artists' fees, copyright fees and any extras such as hiring of instruments/lighting/sound technicians, etc.</li> <li>3. <b>Copyright:</b> Complete an application form for the performance rights of the specific work regardless of how old the composition is. In the case of a new work complete a copyright registration application.</li> <li>4. Marks will be awarded for content and presentation.</li> </ol>	
Comments	
Teacher 1: Name and signature	
Teacher 2: Name and signature	

<b>ASSESSMENT TOOL FOR BUSINESS PLAN (OPTIONS 1, 2 and 3)</b>	
<b>BUDGET (LIST DETAILING EXPENSES) 15</b>	<b>COPYRIGHT (RELEVANT APPLICATION FORMS COMPLETED) 5</b>
<b>(12½–15) EXCELLENT</b> Coherent, comprehensive	<b>(5) EXCELLENT</b>
<b>(10½–12) GOOD</b> Mostly coherent, detailed	<b>(4) GOOD</b>
<b>(9–10) AVERAGE</b> Fairly coherent, some detail	<b>(3) AVERAGE</b>
<b>(6–8) ACCEPTABLE</b> Some coherence, lacking detail	<b>(2) ACCEPTABLE</b>
<b>(0–5) UNACCEPTABLE</b> No sense, incomplete	<b>(0–1) UNACCEPTABLE</b>
<b>Total: (20 ÷ 2) = 10</b>	

**5.4 PAT 1: Examples for improvisation**

The examples for improvisations in this PAT document serve as a basic guideline only, and are options based on the following progressions:

OPTION	PROGRESSION
1 and 2	Blues
3	Baroque
4 and 5	Chordal progressions common in modern African constructs: marabi, kwela and mbaqanga
6	Non-melodic improvisation

Teachers may compile their own lead sheets which may be more appropriate to their own specific contexts. Their self-generated PATs must be of the same standard as the examples given in this document

**IMPROVISATION (samples)**

**OPTION 1**

**Piano accompaniment**

**EXAMINATION BLUES**

*Blue, but not hopeless* ♩ = 116 - 124

Chord progressions for the three systems:

- System 1: F, F, F, F<sup>7</sup>
- System 2: B<sup>b</sup>, B<sup>b</sup>, F, F
- System 3: C, B<sup>b</sup>, F, F

Functional chord labels below the notes:

- System 1: F: I, I, I, V<sup>7</sup>/IV
- System 2: IV, IV, I, I
- System 3: V, IV, I, I

**CHORD CHART/LEAD SHEET FOR TRANSPOSING INSTRUMENTS**

**EXAMINATION BLUES**  
**Clarinet, Tenor/Soprano Saxophone, Trumpet in B<sup>b</sup>**

*Blue, but not hopeless* ♩ = 116 - 124

Musical staff for measures 1-4. The staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The notes are represented by diagonal slashes. Chords are indicated above the staff: G, G, G, G<sup>7</sup>.

G: I I I V/IV

Musical staff for measures 5-8. The staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The notes are represented by diagonal slashes. Chords are indicated above the staff: C, C, G, G. Measure numbers 5, 6, 7, and 8 are written at the beginning of each measure.

IV IV I I

Musical staff for measures 9-12. The staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The notes are represented by diagonal slashes. Chords are indicated above the staff: D, C, G, G. Measure numbers 9, 10, 11, and 12 are written at the beginning of each measure. The staff ends with a double bar line.

V IV I rit. I

**EXAMINATION BLUES**  
**Alto Saxophone in E<sup>b</sup>**

*Blue, but not hopeless* ♩ = 116 - 124

Musical staff for measures 1-4. The staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The notes are represented by diagonal slashes. Chords are indicated above the staff: D, D, D, D<sup>7</sup>.

D: I I I V/IV

Musical staff for measures 5-8. The staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The notes are represented by diagonal slashes. Chords are indicated above the staff: G, G, D, D. Measure numbers 5, 6, 7, and 8 are written at the beginning of each measure.

IV IV I I

Musical staff for measures 9-12. The staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The notes are represented by diagonal slashes. Chords are indicated above the staff: A, G, D, D. Measure numbers 9, 10, 11, and 12 are written at the beginning of each measure. The staff ends with a double bar line.

V IV I rit. I

**EXAMINATION BLUES**  
**French Horn in F**

*Blue, but not hopeless* ♩ = 116 - 124

C C C C<sup>7</sup>

C: I I I V/IV

5 F F C C

IV IV I I

9 G F C C

V IV I rit. 1

**EXAMINATION BLUES**  
**Piano, Keyboard, Guitar, Percussion**  
**Concert pitch**

*Blue, but not hopeless* ♩ = 116 - 124

F F F F<sup>7</sup>

F: I I I V/IV

5 B<sup>b</sup>F F B<sup>b</sup> F F

IV IV I I

9 C B<sup>b</sup> F F

V IV I rit. 1

OPTION 2

Piano accompaniment

BLUES

Lively

The score is written in 4/4 time with a key signature of one flat (Bb). It consists of three systems of music, each with a treble and bass clef staff. The first system (measures 1-4) has chords: F7, Bb7, F7, Cm7, and F7. The second system (measures 5-8) has chords: Bb7, Bb7, Bdim7, F7, and F7. The third system (measures 9-12) has chords: Gm7, C7, F7, D7, Gm7, C7, and F7. The piece ends with a double bar line and the word "Fine".

Chord progression: F7, Bb7, F7, Cm7, F7, Bb7, Bb7, Bdim7, F7, F7, Gm7, C7, F7, D7, Gm7, C7, F7. Fine

**CHORD CHART/LEAD SHEET FOR TRANSPOSING INSTRUMENTS**

**BLUES**  
**Clarinet, Tenor/Soprano Saxophone, Trumpet in B<sup>b</sup>**

**Lively**

G<sup>7</sup> C<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

5 C<sup>7</sup> C<sup>7</sup> C<sup>#dim7</sup> G<sup>7</sup> G<sup>7</sup>

9 Am<sup>7</sup> D<sup>7</sup> G<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G<sup>7</sup> Fine

**BLUES**  
**Alto Saxophone in E<sup>b</sup>**

**Lively**

D<sup>7</sup> G<sup>7</sup> D<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

5 G<sup>7</sup> G<sup>7</sup> G<sup>#dim7</sup> D<sup>7</sup> D<sup>7</sup>

9 Em<sup>7</sup> A<sup>7</sup> D<sup>7</sup> B<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> D<sup>7</sup> Fine

**BLUES**  
**French Horn in F**

**Lively**

C<sup>7</sup> F<sup>7</sup> C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

5 F<sup>7</sup> F<sup>7</sup> F<sup>#dim7</sup> C<sup>7</sup> C<sup>7</sup>

9 Dm<sup>7</sup> G<sup>7</sup> C<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>7</sup> Fine

**BLUES**  
**Piano, Keyboard, Guitar, Percussion**  
**Concert pitch**

**Lively**

F<sup>7</sup> B<sup>b7</sup> F<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>

5 B<sup>b7</sup> B<sup>b7</sup> Bdim<sup>7</sup> F<sup>7</sup> F<sup>7</sup>

9 Gm<sup>7</sup> C<sup>7</sup> F<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>7</sup> Fine

**OPTION 3**

**Piano accompaniment**

**PACHELBEL'S CONTEMPLATION**

*Reverently but not too serious* ♩ = 116 - 124

F C Dmin Amin B♭ F B♭ C

F: I V vi iii IV I IV V

5 F C Dmin Amin B♭ F B♭ C

I V vi iii IV I IV V

9 F C Dmin Amin B♭ F B♭ C F

I V vi iii IV I IV V I



**CHORD CHART/LEAD SHEET FOR TRANSPOSING INSTRUMENTS**

**PACHELBEL'S CONTEMPLATION**  
**Clarinet, Tenor/Soprano Saxophone, Trumpet in B<sup>b</sup>**

*Reverently but not too serious* ♩ = 116 - 124

G D Emin Bmin C G C D

G: I V vi iii IV I IV V

5 G D Emin Bmin C G C D

I V vi iii IV I IV V

9 G D Emin Bmin C G C D G

I V vi iii IV I IV V I

**PACHELBEL'S CONTEMPLATION**  
**Alto Saxophone in E<sup>b</sup>**

*Reverently but not too serious* ♩ = 116 - 124

D A Bmin F#min G D G A

D: I V vi iii IV I IV V

5 D A Bmin F#min G D G A

I V vi iii IV I IV V

9 D A Bmin F#min G D G A D

I V vi iii IV I IV V I

**PACHELBEL'S CONTEMPLATION**  
**French Horn in F**

*Reverently but not too serious* ♩ = 116 - 124

C: I V vi iii IV I IV V

I V vi iii IV I IV V

I V vi iii IV I IV V I

**PACHELBEL'S CONTEMPLATION**  
**Piano, Keyboard, Guitar, Percussion**  
**Concert pitch**

*Reverently but not too serious* ♩ = 116 - 124

F: I V vi iii IV I IV V

I V vi iii IV I IV V

I V vi iii IV I IV V I

**OPTION 4**

**Piano accompaniment**

**PHONELA'S JIVE**

Lively ♩ = 120

C C/E F C/G G

Musical notation for measures 1-4. The piece is in 4/4 time. The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a steady bass line of quarter notes. Chords are indicated above the staff: C, C/E, F, C/G, and G.

5 C C/E F G C G

Musical notation for measures 5-8. The right hand continues the rhythmic pattern. Chords are indicated above the staff: C, C/E, F, G, C, and G.

9 C C/E F C/G G

Musical notation for measures 9-12. The right hand continues the rhythmic pattern. Chords are indicated above the staff: C, C/E, F, C/G, and G.

13 C C/E F F G G C

Musical notation for measures 13-16. The right hand continues the rhythmic pattern. Chords are indicated above the staff: C, C/E, F, F, G, G, and C. The piece concludes with a double bar line.

**CHORD CHART/LEAD SHEET FOR TRANSPOSING INSTRUMENTS**

**PHONELA'S JIVE**  
Clarinet, Tenor/Soprano Saxophone, Trumpet in B<sup>b</sup>

**Lively**

D D/F# G D/A A

5 D D/F# G A D A

9 D D/F# G D/A A

13 D D/F# G A D

**PHONELA'S JIVE**  
Alto Saxophone in E<sup>b</sup>

**Lively**

A A/C# D A/E E

5 A A/C# D E A E

9 A A/C# D A/E E

13 A A/C# D E A

**PHONELA'S JIVE**  
**French Horn in F**

**Lively**

G G/B C G/D D

5 G G/B C D G D

9 G G/B C G/D D

13 G G/B C D G

**PHONELA'S JIVE**  
**Piano, Keyboard, Guitar, Percussion**  
**Concert pitch**

**Lively**

C C/E G C/G G

5 C C/E F G C G

9 C C/E F C/G G

13 C C/E F G C

**OPTION 5**

**Piano accompaniment**

**DBE SHUFFLE**

Lively ♩ = 132

The first system of music consists of two staves. The treble clef staff contains a series of chords: F major, Bb major, C major, and F major. Each chord is accompanied by a triplet of eighth notes in the right hand. The bass clef staff contains a steady eighth-note accompaniment.

The second system of music is identical to the first, featuring the same chord progression (F, Bb, C, F) and rhythmic accompaniment.

The third system of music is identical to the previous systems, featuring the same chord progression (F, Bb, C, F) and rhythmic accompaniment.

The fourth system of music is identical to the previous systems, featuring the same chord progression (F, Bb, C, F) and rhythmic accompaniment. The system concludes with a double bar line.

**CHORD CHART/LEAD SHEET FOR TRANSPOSING INSTRUMENTS**

**DBE SHUFFLE**  
**Clarinet, Tenor/Soprano Saxophone, Trumpet in B<sup>b</sup>**

Lively ♩ = 132

G C D G

5 G C D G

**DBE SHUFFLE**  
**Alto Saxophone in E<sup>b</sup>**

Lively ♩ = 132

D G A D

5 D G A D

**DBE SHUFFLE**  
**French Horn in F**

Lively ♩ = 132

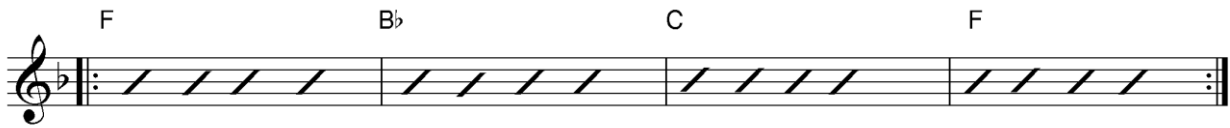
C F G C

5 C F G C

**DBE SHUFFLE**  
**Piano, Keyboard, Guitar, Percussion**  
**Concert pitch**

Lively ♩ = 132

F B $\flat$  C F



5 F B $\flat$  C F





**OPTION 6**

**Percussion accompaniment**

**MATSATSANTSA A PITORI**

Lively

The first system of musical notation consists of three staves: Bell, Cabasa, and Djembe. The time signature is 12/8. The Bell part features a rhythmic pattern of eighth notes and quarter notes. The Cabasa part features a rhythmic pattern of quarter notes. The Djembe part features a rhythmic pattern of eighth notes. The system contains four measures.

5

The second system of musical notation consists of three staves: Bell, Cabasa, and Djembe. The time signature is 12/8. The Bell part features a rhythmic pattern of eighth notes and quarter notes. The Cabasa part features a rhythmic pattern of quarter notes. The Djembe part features a rhythmic pattern of eighth notes. The system contains four measures.

9

The third system of musical notation consists of three staves: Bell, Cabasa, and Djembe. The time signature is 12/8. The Bell part features a rhythmic pattern of eighth notes and quarter notes. The Cabasa part features a rhythmic pattern of quarter notes. The Djembe part features a rhythmic pattern of eighth notes. The system contains four measures.

## 5.5 PAT 2 (OPTION 1): Composition

PAT 2 (OPTION 1): COMPOSITION		
<b>Record of Assessment</b>	<b>Total: _____/50</b>	
Learner's name	Date	
Title of composition	Instrument(s)	
<b>INSTRUCTIONS</b>		
Compose an original work in which the following requirements are met:		
1. <b>Scope:</b> The minimum required length is 24 bars. Accepted time signatures are: 3/4, 4/4, 6/8, 9/8, 12/8.		
2. <b>Instrumentation:</b> Keyboard instrument; keyboard instrument and solo instrument; a song with accompaniment; jazz combo; mixed choir (SATB, TTBB, SSA, TTB); any combination of at least THREE/FOUR (3/4) instruments; Classical/African percussion for at least THREE (3) instruments.		
3. <b>Style:</b> The composition/arrangement must have a tonal harmonic basis and a clear melodic line in a homophonic or polyphonic texture. Compositions/Arrangements for percussion instruments must be organised around rhythmic principles that pertain to the instrument/s.		
4. <b>Score:</b> The use of notation software should be encouraged. Submit a detailed score or lead sheet neatly handwritten or printed. This score must include performance directions such as tempo, dynamic, articulation and character indications. For a jazz combo the score may be replaced by a live recording together with a detailed performance chart (lead sheet with notated melodies, specific chords, rhythms as well as chord symbols). The mixed choir score may be written in tonic solfa.		
5. <b>NOTE:</b> A score with a melodic line and only suggested chords is NOT acceptable.		
<b>ASSESSMENT TOOL AND MARKING GRID FOR COMPOSITION</b>		
<b>DESCRIPTION</b>	<b>MAXIMUM MARK</b>	<b>LEARNER'S MARK</b>
<b>Instruments/Voices</b> Choice of instruments/voices and their use within the composition.	10	
<b>Creativity</b> Creativity of writing, use of original ideas, musical elements, style.	20	
<b>Score</b> Adherence to musical conventions regarding notation and performance indications.	10	
<b>General</b> Realisation of the goal of the composition, presentation of the score, neatness, score can be performed as is.	10	
<b>TOTAL</b>	<b>50</b>	
Comments		
Teacher 1: Name and signature		
Teacher 2: Name and signature		

## 5.6 PAT 2 (OPTION 2): Arrangement

## PAT 2 (OPTION 2): ARRANGEMENT

## Record of Assessment

Total: \_\_\_\_/50

Learner's name	Date
Title of composition	Instrument(s)

**INSTRUCTIONS**

Arrange a short, existing piece of music to make it suitable for performance by media other than that for which it was originally composed. The following requirements must be met:

- Scope:** The minimum required length is 24 bars. Accepted time signatures are: 3/4, 4/4, 6/8, 9/8, 12/8.
- Instrumentation:** Keyboard instrument; keyboard instrument and solo instrument; a song with accompaniment; jazz combo; mixed choir (SATB, TTBB, SSA, TTB); any combination of at least THREE/FOUR (3/4) instruments; Classical/African percussion for at least THREE (3) instruments.
- Style:** The composition/arrangement must have a tonal harmonic basis and a clear melodic line in a homophonic or polyphonic texture. Compositions/Arrangements for percussion instruments must be organised around rhythmic principles that pertain to the instrument/s.
- Score:** The use of notation software is encouraged. Submit a detailed score or lead sheet neatly handwritten or printed. This score must include performance directions such as tempo, dynamic, articulation and character indications. For a jazz combo the score may be replaced by a live recording together with a detailed performance chart (lead sheet with notated melodies, specific chords, rhythms as well as chord symbols). The mixed choir score may be written in tonic solfa.

**NOTE: A score with a melodic line and only suggested chords is NOT acceptable.**

**ASSESSMENT TOOL AND MARKING GRID FOR ARRANGEMENT**

DESCRIPTION	MAXIMUM MARK	LEARNER'S MARK
<b>Instruments/Voices</b> Choice of instruments/voices and their use within the arrangement	10	
<b>Creativity</b> Creativity of writing, use of original ideas, musical elements, style, etc.	20	
<b>Score</b> Adherence to musical conventions regarding musical notation and musical/performance indications.	10	
<b>General</b> Realisation of the goal of the arrangement, presentation of the score, neatness, makes sense, score can be performed as is.	10	
<b>TOTAL</b>	<b>50</b>	
Comments		
Teacher 1: Name and signature		
Teacher 2: Name and signature		

### 5.7 EXAMPLES FOR ARRANGEMENTS

The examples of arrangements in this PAT document serve as a basic guideline only. Teachers may compile their own starting stimulus which may be more appropriate to their own specific contexts. Their self-generated PATs must be of the same standard as the examples given in this document.

#### OPTION 1 Arrangement

#### SONG FOR ENID

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of one flat (Bb). The melody in the treble clef consists of quarter notes: Bb, G, F, E. The bass clef accompaniment features a steady quarter-note bass line (Bb, G, F, E) with chords in the right hand.

5

Musical notation for measures 5-8. The melody in the treble clef continues with quarter notes: D, C, B, A. The bass clef accompaniment continues with the same pattern as measures 1-4.

9

Musical notation for measures 9-12. The melody in the treble clef consists of quarter notes: G, F, E, D. The bass clef accompaniment continues with the same pattern as measures 1-4.

13

Musical notation for measures 13-16. The melody in the treble clef consists of quarter notes: C, B, A, G. The bass clef accompaniment continues with the same pattern as measures 1-4. The piece concludes with a double bar line at the end of measure 16.

**OPTION 2**  
**Arrangement**

**LOVE ME TENDER**

G A<sup>7</sup> D<sup>7</sup> G  
 5 G A<sup>7</sup> D<sup>7</sup> G  
 9 G B<sup>7</sup> Em G<sup>7</sup> C Cm G  
 13 G E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G

**OPTION 3**  
**Arrangement**

**ISHANDA-PHA LASHE DBE**

*Moderate isicathamiya*

U - bu - hlo - bu - nga - ka - Bu - kha - nyi - sa bon - ke u - bu mnya - ma.  
 Fu - thi - u - ne nqo - do e - kha - li - phi - le yo - Maths! Ngu - ye, um - cu - lo -  
 Ngu - ye. Sa - ye - nsi, Ha! Sha - nda - pha li - ha - mba - pha - mbi - li - Ha! Sha - nda - pha,  
 Ha! Sha - nda - pha li - ha - mba - pha - mbi - li - rrh

**6. DECLARATION OF AUTHENTICITY**

## DECLARATION OF AUTHENTICITY

Name of School: \_\_\_\_\_

Subject: \_\_\_\_\_

Grade: \_\_\_\_\_

I hereby declare that all work contained in this portfolio is my own original work.

\_\_\_\_\_  
Signature of Learner

\_\_\_\_\_  
Date

\_\_\_\_\_  
Name of Learner

I hereby endorse the above statement by the learner.

\_\_\_\_\_  
Signature of Teacher

\_\_\_\_\_  
Date

\_\_\_\_\_  
Name of Teacher

School stamp

## 7. SUGGESTED RESOURCES

### WESTERN ART MUSIC (WAM)

#### BOOKS:

Bennett, R. *Enjoying Music Book 1*, Longman 1991  
Bennett, R. *Form in Music*  
Boyden, D. *An Introduction to Music*, Faber Paperbacks  
Hosier, J. *Instruments of the Orchestra*, Oxford University Press  
Warburton, A. *Analysis of Music Classics Book 1 and 3*, Longman

#### INTERNET:

Wikipedia:

1. Musical composition
2. Arrangement

YouTube: Improvisation

### JAZZ

#### BOOKS:

*The Garland Handbook of African Music 2<sup>nd</sup> Edition*. Edited by Ruth M Stone

#### INTERNET:

Wikipedia, the Free Encyclopaedia

[www.music.org.za](http://www.music.org.za)

<http://www.routledge.com>

[www.afribeat.com](http://www.afribeat.com)

<http://www.southafrica.info>

### INDIGENOUS AFRICAN MUSIC (IAM)

#### BOOKS:

Agu, Dan CC. *Form and Analysis of African Music*  
Carver, M. *Understanding African Music*, Rhodes University  
*The Garland Handbook of African Music 2<sup>nd</sup> Edition*. Edited by Ruth M Stone

#### INTERNET:

Wikipedia, the Free Encyclopaedia

<http://www.southafrica.info>

[www.music.org.za](http://www.music.org.za)

<http://flatint.blogspot.com>

<http://www.routledge.com>

### OR

### ANY OTHER RELEVANT RESOURCES

**8. CONCLUSION**

On completion of the practical assessment task learners should be able to demonstrate their understanding of the industry, enhance their knowledge, skills, values and reasoning abilities as well as establish connections to life outside the classroom and address real-world challenges. The PAT furthermore develops learners' life skills and provides opportunities for learners to engage in their own learning.