



education

Department:
Education
REPUBLIC OF SOUTH AFRICA

MUSIC

EXAMINATION GUIDELINES

GRADE 12

2009

This guideline consists of 12 pages.

NATIONAL SENIOR CERTIFICATE: MUSIC EXAMINATION GUIDELINES

1 FORMAT OF MUSIC PAPER 1 AND MUSIC COMPREHENSION PAPER 2

The following format will be used for the final Grade 12 examination in 2009.

Note that the concepts on pages 3 and 4 are only examples and to be used as a guide for examination preparation.

2 MUSIC PAPER 1

- o Time: 3 hours
- o Total: 120 marks - different to 2008
- o There are TWO sections and FIFTEEN questions.
- o There are choices in the paper. Read the options carefully.
- o The paper is based on ANNEXURE 2: Content Framework for Music on page 27 of the Learning Programme Guidelines of January 2008.
- o Consult textbooks in the national catalogue of approved books for Grades 10 – 12. For details of resource books, please consult the 2009 PAT Document for Music, page 6.
- o The content, skills and application of knowledge learnt in Grades 10 and 11 are assessed in Grade 12, especially the compulsory history topics.
- o As from 2009 candidates will no longer be allowed to leave the examination room to make use of a musical instrument.
- o Consult ANNEXURE 1: Broad Curriculum Framework for Music in Grades 10 – 12 on page 26 of the Learning Programme Guidelines of January 2008.
- o The questions are based on Learning Outcomes 3 and 4 and their respective Assessment Standards and Proposed Content.

LEARNING OUTCOME 3:

The learner is able to apply the knowledge and skills of music theory in order to read, write and understand music from a variety of styles and cultures.

LEARNING OUTCOME 4:

The learner is able to respond critically to music by researching, reviewing, appraising and participating in African and global musical processes, practices and products in their historical, cultural, socio-economic and other contexts.

FORMAT AND OUTLINE FOR PAPER 1: MUSIC THEORY AND HISTORY

MUSIC PAPER 1 Music theory and history 3 hours			
THEORY		HISTORY	
SECTION A:		SECTION B:	
QUESTION 1		QUESTION 6	
• Transcription • Transposition • Rhythmic grouping • Notation and naming of triads • Identification of cadences	[20]	20 th Century music • Understanding of concept • Application of concept	[8]
QUESTION 2		QUESTION 7	
• Recognition of intervals • Inversions of intervals • Application of rhythmic concepts	[10]	Symphony • Understanding of concept • Application of concept	[8]
QUESTION 3		QUESTION 7 (CONT.)	
• Scales: Writing and identification	[10]	Romantic Music: • Understanding of concept • Application of concept	[6]
QUESTION 4		QUESTION 8 20 th Century music	[4]
• Writing a 12-bar melody	[8]	QUESTION 9 Popular music	[4]
QUESTION 5		QUESTION 10 South African artists in popular music	[4]
Conceptual constructs: • Traditional 4-part harmony	[12]	QUESTION 11 South African traditional music	[6]
OR		QUESTION 12 South African composers	[5]
• Non-traditional harmony	[12]	QUESTION 13 South African national anthem	[5]
		QUESTION 14 Choral music	[5]
		QUESTION 15 Music industry and music rights	[5]
TOTAL	60	TOTAL	60
		GRAND TOTAL:	120

3 MUSIC PAPER 2 (Music Comprehension)

- o Time: 1½ hours
- o Total: 30 marks – different to 2008
- o There are THREE sections and FIVE questions.
- o During this paper an audio CD will be played to candidates. All questions are based on the sound track. Each track will be played a specified number of times.
- o The paper is based on ANNEXURE 2: Content Framework for Music on page 27 of the Learning Programme Guidelines of January 2008.
- o Consult the national catalogue of approved books for Grades 10 – 12. For details of textbooks consult the 2009 PAT Document for Music, page 6.
- o The content, skills and application of knowledge learnt in Grades 10 and 11 are assessed in Grade 12.
- o Consult ANNEXURE 1: Broad Curriculum Framework for Music in Grades 10 – 12 on page 26 of the Learning Programme Guidelines of January 2008.

FORMAT AND OUTLINE FOR PAPER 2: MUSIC COMPREHENSION

MUSIC PAPER 2 Aural, form and analysis 1½ hours					
SECTION A:		SECTION B:		SECTION C:	
QUESTION 1		QUESTION 3		QUESTION 5	
Aural Recognition of rhythms Time signature	[2]	Recognition: compositional techniques	[4]	Form: Form analysis Texture analysis Compositional techniques	[10]
QUESTION 2		QUESTION 4			
Aural: Dictation Cadences	[6]	Recognition: Genre, style and instrumentation	[8]		
TOTAL					30

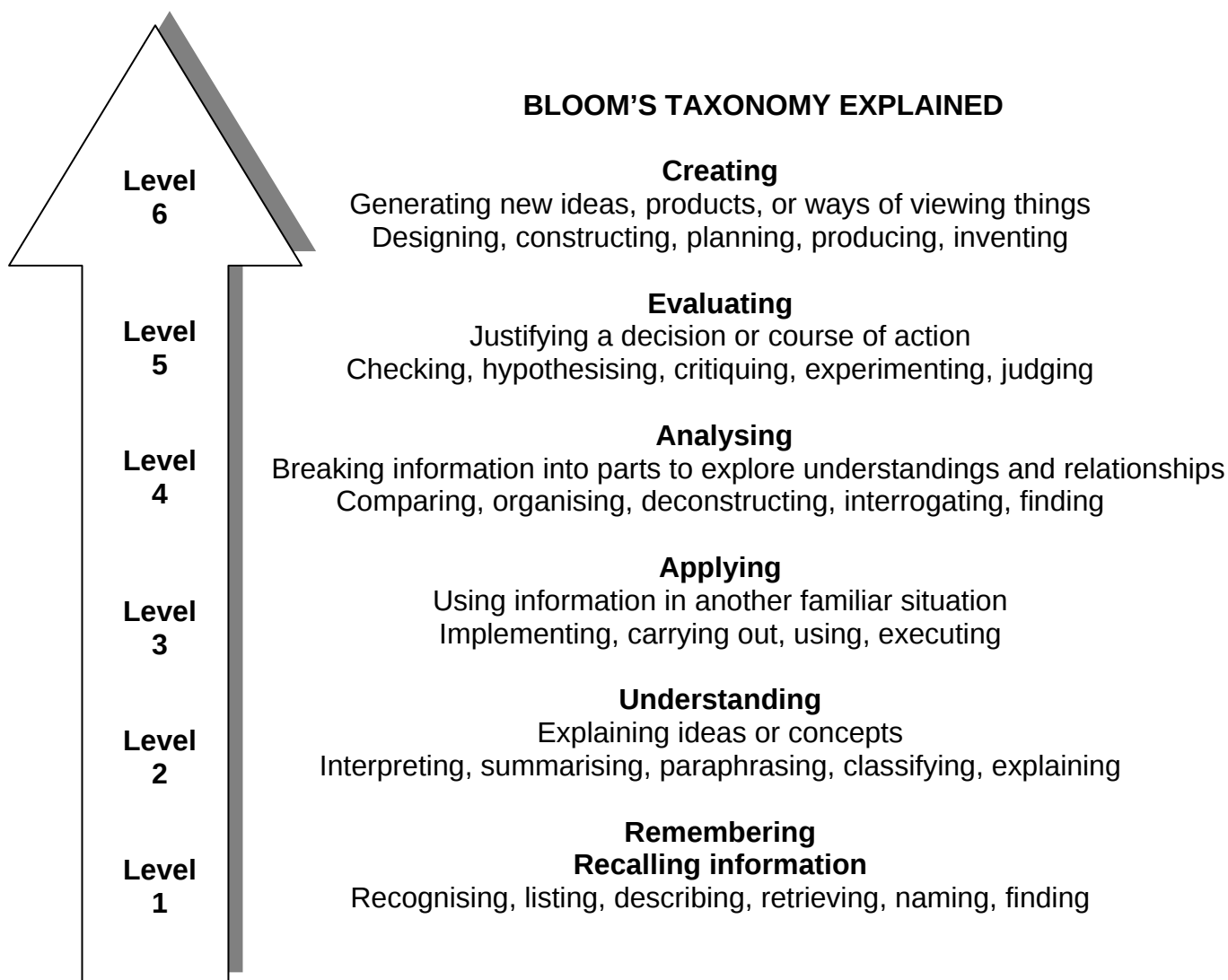
4 APPLICATION OF BLOOM'S TAXONOMY

All questions are based on the application of the following norms according to Bloom's taxonomy, as required by Umalusi.

	Bloom's Level	Description	Percentage per paper
A	Levels 1– 2	Remembering and Understanding	30%
B	Levels 3 – 4	Applying and Analysing	40%
C.	Levels 5 – 6	Evaluating and Creating	30%

Examples of Levels 5 – 6 question would be:

- Writing a 12-bar melody
- Completing 4-part harmony



5 SUGGESTED RUBRIC FOR MELODY WRITING

Candidates might be requested to use any of the following:

- o Rhythmic patterns such as duplets, triplets and quintuplets
- o Compositional techniques such as sequences, repetition and imitation
- o Phrase markings
- o Tempo indication

PARAMETERS FOR MARK ALLOCATION

	DESCRIPTION	MARK ALLOCATION
A	Choice of voice/Instrument	1
B	Correct use of time signature	1
C	Imitation, e.g. in Bar 8-9	1
D	Phrasing	1
E	Tempo indication	1
F	Cadences (e.g. Bar 4: Imperfect or interrupted; Bar 12: Perfect)	1
G	Grammar (See rubric below)	6
	TOTAL MARK	12

DESCRIPTION OF GRAMMAR

RAW MARK	DESCRIPTION FOR GRAMMAR MARK ALLOCATION
6	Excellent use of opening motif with imaginative use of compositional devices such as sequences, inversions, etc. Shows understanding of form with repetition of opening motif. Melody shows a good melodic curve with a clearly defined climax. Obviously suited to the chosen voice or instrument.
5	Very good use of opening motif with the use of sequence and/or inversion, etc. Shows understanding of form with a repetition of opening motif. Melody has a good melodic curve with an obvious climax. Fairly well-suited to the chosen voice or instrument.
4	Fairly good use of opening motif, but not much use of compositional devices like sequence, etc. Shows an understanding of form with a repetition of opening motif. Melody has a fairly good melodic curve and shows a climax point. Quite suitable for the chosen voice or instrument.
3	Makes use of the opening motif, but not always logically. Shows some understanding of form with repetition of the opening motif. Melody has some sort of curve, but the climax point is a little uncertain. Not really suitable for the chosen voice or instrument.
2	Although use has been made of the opening motif there is little logic to the development of this motif. The melody shows a melodic curve, but the climax point is rather ineffective. There is little sense of form and the melody is not really well-suited to the chosen voice or instrument.
1	Although the melody is complete there is no logical development of the opening motif. The melody has no climax and tends to ramble along. There is little (if any) sense of form.

- o This rubric could be used as a teaching guide.

6 SUGGESTED RUBRIC FOR TRADITIONAL FOUR-PART HARMONY

Candidates might be requested to use any of the following:

- o Accented passing note
- o Second inversion progression
- o Dominant seventh chord
- o Two cadences

MARKING RUBRIC

	DESCRIPTION	MARK ALLOCATION
A	Correct use of accented passing note	1
B	Dominant 7 th	1
C	Second inversion chord	1
D	Suitable use of cadences at the end of phrases. Bar 3 – 4: Imperfect or Plagal Bar 7 – 8: Perfect	2
E	Smooth voice leading	1
F	Grammar: e.g. correct notation, correct spacing between voices, correct writing of stems and correct figuring.	3
G	General impression: Musicality, chords in inversion, secondary and primary triads and suitable chord selection.	3
H	Mistakes	Maximum of -6 for mistakes
	TOTAL MARK	12

Teachers must encourage candidates to avoid:

- o Parallel 5ths and octaves
- o Weak voice leading
- o Leading note not raised
- o Weak choice of chords
- o Awkward doubling
- o Second inversions, if not in an accepted progression
- o Candidates should focus on using primary chords, keeping it simple.

7 GUIDELINES FOR TEACHERS ON NON-TRADITIONAL HARMONY

Teachers must encourage candidates to:

- o Avoid using complicated chords
- o Use tonic, subdominant and dominant chords
- o Can also use added second or added sixth
- o Use chords that have C7 seventh
- o Use major and minor chords
- o Use suitable chords used in the Blues scale

8 SUGGESTED RESOURCES LIST FOR EXAMINATION PREPARATION

- o *Music an appreciation* 8th or 9th edition: Roger Kamien
- o *Music: Annemarie Alkema* (Future Entrepreneurs)
- o *Music Workbook Grades 10 – 12*: Dr A Hoek
- o *Music Composition and Improvisation Grades 10 – 12*: Dr A Hoek
- o *History of Music*: (New edition) Roy Bennett
- o *Form and Design*: Roy Bennett
- o *Adventures in Music*: Roy Bennett

Additional material for the following topics would be useful:

- o Popular music
- o South African popular artists
- o South African composers
- o Romantic music genres
- o Music for social occasions

9 GUIDELINES FOR PRACTICAL EXAMINATIONS

The following allocation of marks is suggested for the practical examinations:

GRADE 12 PRACTICAL EXAMINATION (September/October)		Marks
Scales, arpeggios and technical exercises, comparable to at least Grade 5/6. (LO 1)		15
Repertoire: 4 pieces of at least Grade 5/6 standard. Selected by candidates. One piece must be an ensemble work. The examination may be played on more than one instrument or voice. One work may be an own composition which has been printed or written as a score. Three solo pieces are required. Those doing African instruments will play two different instruments from another selected ethnic group not same as Grade 10 or Grade 11. An ensemble must consist of a minimum of 2 persons and maximum 8 learners. Candidates playing popular music or jazz may use a back track for the purpose of ensemble playing. (LO 1)		4x20 = 80
Sight-reading, comparable to sight-reading of at least grade 5/6. (LO 1)		10
Composition or arrangement: already marked by teacher but moderated by examiner during the practical exam. The teacher must give the marked script to the examiner two weeks before the actual exam. The composition or arrangement is expected to be a quality work of at least 24 bars. (LO 2)		25
Improvisation	On a given rhythm, melody or chord progression based on the examiner's choice from the four scales chosen by the candidate. (LO 2) Improvisation could be done in the following ways: • Chordal • Rhythmic • Melodic - Improvising on a 4-bar motif (Consult Trinity Guildhall or ALMSA examples)	10
Aural tests: Learners will do both items	Sight-singing using the scales studied (LO 1 & LO 3)	10
	Tap rhythms in all metres played by examiner or from sight (LO 3)	
TOTAL: PRACTICAL EXAMINATION		150

All components of this external examination are required to be examined during the practical examinations. No items of the examination may be completed before the arrival of the examiner.

Teachers are reminded to use the suggested rubrics in the PAT document for each of the above components. See pages 10 – 16 of the PAT document of 2009.

10 PREPARATION FOR EXTERNAL PRACTICAL EXAMINATIONS

Scales/Arpeggios/Technical exercises/Vocalises (15 marks)

- o Candidates must provide a complete detailed list of scales. Photocopies of lists of scales etc. for at least Grade 5 from any one of the following will be acceptable: UNISA, Trinity College, Royal Schools or ALMSA.
- o In the case of candidates that chose to learn 6 different African indigenous instruments, technical exercises etc. of some kind must be agreed upon by the teacher and examiner prior to the examination. Consult the PAT Document for 2009 p.7.

Three pieces (60 marks [20 marks each])

- o Three solo works of 20 marks each are required. Copies of the pieces must be given to the examiner.
- o One work could be an own composition, which must be at least on a Grade 5 level of difficulty. A copy of the work must be given to the examiner.
- o In the case of candidates that choose to learn 6 different African indigenous instruments, the pieces must be agreed upon by the teacher and examiner prior to the examination. Consult the PAT Document for 2009 p.7.

Ensemble (20 marks)

- o The part played by a specific candidate must be an individual part; not a duplication of any other part.
- o An ensemble must consist of a minimum of 2 persons and maximum of 8 persons.
- o An ensemble should consist of learners only. Candidates should not play together with a teacher or professionals, unless it is impossible otherwise. If a teacher provides a piano accompaniment, it cannot be regarded as an ensemble.
- o If an ensemble contains more than one Grade 12 candidate, this work only needs to be examined once if the panel is comfortable with this.
- o In the case of candidates that choose to learn 6 different African indigenous instruments, the ensemble work must be agreed upon by the teacher and examiner prior to the examination. Consult the PAT Document for 2009 p.7.
- o Candidates playing popular music or jazz may use a back track for ensemble work.

Sight-reading (10 marks)

- o The sight-reading examples should be short pieces at least at the level of a Grade 3 piece.
- o Sight-reading examples must be found as soon as the examiner knows which instruments will be presented.
- o In the case of less common instruments (e.g. bassoon or harp) it is recommended that a specialist of that specific instrument is consulted.
- o In the case of candidates that choose to learn 6 different African indigenous instruments, the type of sight-reading must be agreed upon by the teacher and examiner prior to the examination. Consult the PAT Document for 2009 p.7.

Improvisation (10 marks)

- o Improvisation must be done on a given rhythm, melody or chord progression.
- o Keep in mind that candidates may choose from any four scales. Consult the PAT Document for 2009 p.8.
- o This implies that examiners are required to prepare melodic and harmonic improvisation examples in a wide variety of scales. Before the example is given to the candidate, the candidate must be asked which four scales have been chosen for improvisation. After this it is the examiner's choice which scale will be applied, unless the examiner wishes to decide that the candidate may choose the scale.
- o A given rhythm (without a melody) may of course be applied by the candidate within a chosen scale.
- o Examiners and teachers are encouraged to consult the improvisation examples of Trinity Guildhall or ALMSA as a guideline, when setting your own examples.

Aural tests (10 marks)

- o Sight-singing: Prepare a short diatonic melody of 4 – 8 bars. It is recommended that only major, minor or pentatonic be used.
- o Keep the compass small, without awkward leaps and within the probable reach of a candidate's voice.
- o Add the solfa notation above the staff, including the correct rhythmic solfa notation, for the benefit of those candidates that are more comfortable with it.
- o Tapping of rhythms: This may be done in one of two ways: either by tapping a rhythm played twice by the examiner on the piano, or to clap a rhythm from sight.
- o Sight-clapping exercises may be longer than a rhythm played to the candidate twice.
- o It is recommended that both possibilities should be prepared, giving the choice to candidates.
- o Consult the syllabi of the external examining bodies as a guideline when setting your own examples.

Submission of compositions or arrangement (25 marks)

- o The teacher should submit compositions or arrangements of candidates to the examiner at least two weeks before the date of the examination; otherwise it might happen that the candidates' manuscripts cannot be moderated in time.
- o This will give ample time for the examiner to study the score thoroughly and finalise the mark.
- o The teacher must award a suggested mark to the work.
- o The examiner will add the final mark out of 25 on the examination report form during the practical examination.

Examination forms:

- o The suggested practical examination form on the last page of the Subject Assessment Guidelines for Music may be adapted for your use.

11 PROVINCIAL PRACTICAL EXTERNAL EXAMINATIONS: GUIDELINES

- o The examiner or the moderator, as appointed by the provincial department of education, should compile the examination timetable.
- o The examination dates and venues must first be finalised telephonically with the Music teachers at the schools. The final timetable may then be drawn up.
- o The final timetable must then be sent to every school offering Music.
- o No changes will be allowed to the final examination timetable. If a candidate is ill at the time of examination, a medical certificate must be submitted. In such a case a special examination should be organised for that candidate at a later date.
- o Every candidate should be allocated approximately 40 minutes for the examination. This duration might differ depending on various circumstances. Some provinces might require candidates to present their evidence of school-based assessment (CASS) and their compositions or arrangements to the panel of examiners. Some of the more advanced candidates might play pieces of longer duration and vice versa.
- o If more than one Grade 12 candidate plays together in an ensemble, this work only needs to be examined once. All relevant candidates would then be examined simultaneously for their own role in this.

MUSIC PAPER 2: COMPREHENSION

GUIDELINES ON HOW TO MANAGE THE SOUND TRACK

- o The following guidelines are suggested for the organising of Music Paper 2, also called Music Comprehension. This paper contains a sound track on a sound CD which must be played on a hi-fi to candidates whilst writing the paper.
- o The sound CD is set by the examiner, together with the question paper of Music Paper 2. This CD is in sound format, not in computer format. The sound can be played on a computer as well. If this CD needs to be copied, please ensure that it is not copied in computer format, because then it cannot be played on a hi-fi CD player.
- o The sound CDs will be reproduced at the national Department of Education in Pretoria, one for every examination centre in the country where Music will be written. They will be quality checked at the DoE on a hi-fi CD player.
- o Every provincial Examinations and Assessment Directorate must appoint a specific official to take full responsibility for this matter.
- o Every province will be sent the number of CDs, according to the number of examination centres in the country where Music will be written.
- o Seven days before the paper is written, the chief invigilator and the Music teacher must set up the sound equipment in the examination room. The CD must then be tried on the CD player that will be used during the examination. All the tracks on the CD must be tested. Also decide if the acoustics and sound quality are acceptable.
- o If anything is out of order, there are 7 days to rectify the problem. Have a plan in place if there should be a power failure. In case no CD is received, or if the CD does not function properly, inform the provincial directorate of Examinations and Assessment immediately.
- o In such a case provinces must reproduce copies themselves. Take care that this is done in sound format, not in computer format, so that it can be played on a hi-fi CD player.
- o On the day of the examination the sound equipment and CD must be checked again approximately an hour before the examination commences. The Music teacher, or someone appointed by the chief invigilator, should operate the sound equipment. This person must know how to play a specific track, how to repeat a track and how to stop a track at its end. All tracks should be stopped at their end every single time to prevent the next track from starting.
- o When the examination papers are opened and given to the candidates, the person operating the CD player must immediately be given a question paper. The instructions for this person appear on the back of the cover page. Then at every question there will be a shaded block containing the number of the track. All specific instructions for every question appear in the shaded blocks: how many times every track must be played, duration of silences between tracks, etc. Follow these instructions very carefully.