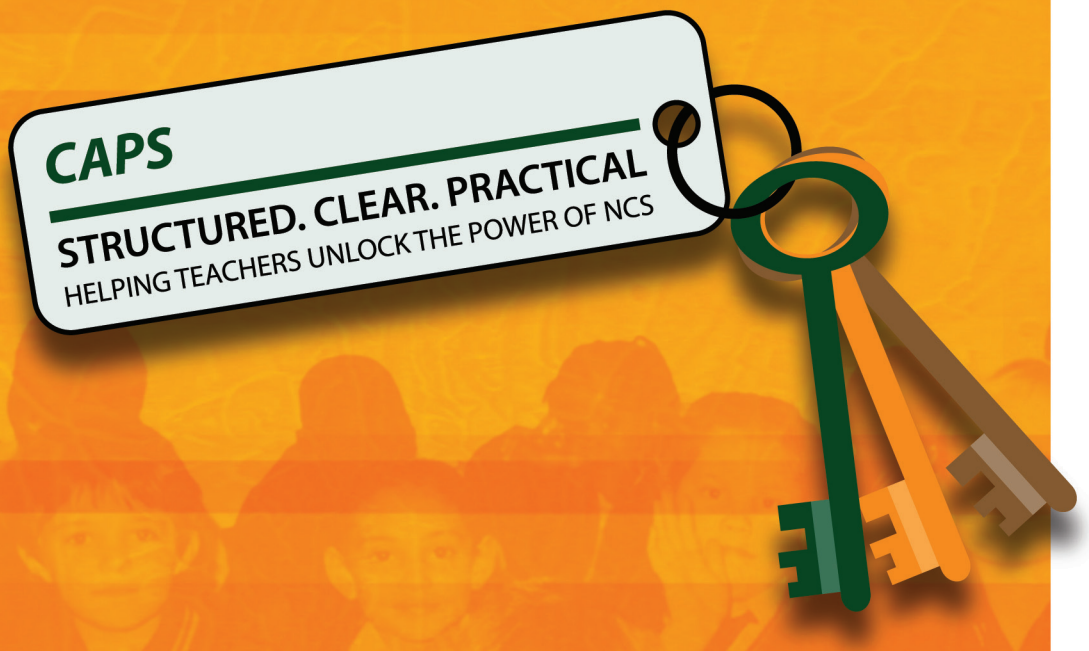
MUSIC

# National Curriculum Statement (NCS)

## Curriculum and Assessment Policy Statement




## Further Education and Training Phase Grades 10-12

basic education
Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

basic education

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Basic Education
**REPUBLIC OF SOUTH AFRICA**

# CURRICULUM AND ASSESSMENT POLICY STATEMENT
# GRADES 10-12

# MUSIC

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# FOREWORD BY THE MINISTER

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

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

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

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

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

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

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

(a) Curriculum and Assessment Policy Statements (CAPS) for all approved subjects listed in this document;

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

(c) *National Protocol for Assessment Grades R-12.*

**MRS ANGIE MOTSHEKGA, MP**
**MINISTER OF BASIC EDUCATION**

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# SECTION 1

## INTRODUCTION TO THE CURRICULUM AND ASSESSMENT POLICY STATEMENTS FOR MUSIC GRADES 10-12

### 1.1 Background

The *National Curriculum Statement Grades R-12 (NCS)* stipulates policy on curriculum and assessment in the schooling sector.

To improve implementation, the National Curriculum Statement was amended, with the amendments coming into effect in January 2012. A single comprehensive Curriculum and Assessment Policy document was developed for each subject to replace Subject Statements, Learning Programme Guidelines and Subject Assessment Guidelines in Grades R-12.

### 1.2 Overview

(a) The *National Curriculum Statement Grades R-12 (January 2012)* represents a policy statement for learning and teaching in South African schools and comprises the following:

*(i) Curriculum and Assessment Policy Statements for each approved school subject;*

*(ii) The policy document, National policy pertaining to the programme and promotion requirements of the National Curriculum Statement Grades R-12; and*

*(iii) The policy document, National Protocol for Assessment Grades R-12 (January 2012).*

(b) The *National Curriculum Statement Grades R-12 (January 2012)* replaces the two current national curricula statements, namely the

*(i) Revised National Curriculum Statement Grades R-9, Government Gazette No. 23406 of 31 May 2002, and*

*(ii) National Curriculum Statement Grades 10-12 Government Gazettes, No. 25545 of 6 October 2003 and No. 27594 of 17 May 2005.*

(c) The national curriculum statements contemplated in subparagraphs b(i) and (ii) comprise the following policy documents which will be incrementally repealed by the *National Curriculum Statement Grades R-12 (January 2012)* during the period 2012-2014:

*(i) The Learning Area/Subject Statements, Learning Programme Guidelines and Subject Assessment Guidelines for Grades R-9 and Grades 10-12;*

*(ii) The policy document, National Policy on assessment and qualifications for schools in the General Education and Training Band, promulgated in Government Notice No. 124 in Government Gazette No. 29626 of 12 February 2007;*

(iii) *The policy document, the National Senior Certificate: A qualification at Level 4 on the National Qualifications Framework (NQF), promulgated in Government Gazette No.27819 of 20 July 2005;*

(iv) *The policy document, An addendum to the policy document, the National Senior Certificate: A qualification at Level 4 on the National Qualifications Framework (NQF), regarding learners with special needs, published in Government Gazette, No.29466 of 11 December 2006, is incorporated in the policy document, National policy pertaining to the programme and promotion requirements of the National Curriculum Statement Grades R-12; and*

(v) *The policy document, 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), promulgated in Government Notice No.1267 in Government Gazette No. 29467 of 11 December 2006.*

(d) The policy document, *National policy pertaining to the programme and promotion requirements of the National Curriculum Statement Grades R-12*, and the sections on the Curriculum and Assessment Policy as contemplated in Chapters 2, 3 and 4 of this document constitute the norms and standards of the *National Curriculum Statement Grades R-12.* It will therefore, in terms of *section 6A* of the *South African Schools Act, 1996 (Act No. 84 of 1996,)* form the basis for the Minister of Basic Education to determine minimum outcomes and standards, as well as the processes and procedures for the assessment of learner achievement to be applicable to public and independent schools.

### 1.3 General aims of the South African Curriculum

(a) The *National Curriculum Statement Grades R-12* gives expression to the knowledge, skills and values worth learning in South African schools. This curriculum aims to ensure that children acquire and apply knowledge and skills in ways that are meaningful to their own lives. In this regard, the curriculum promotes knowledge in local contexts, while being sensitive to global imperatives.

(b) The National Curriculum Statement Grades R-12 serves the purposes of:

- equipping learners, irrespective of their socio-economic background, race, gender, physical ability or intellectual ability, with the knowledge, skills and values necessary for self-fulfilment, and meaningful participation in society as citizens of a free country;
- providing access to higher education;
- facilitating the transition of learners from education institutions to the workplace; and
- providing employers with a sufficient profile of a learner's competences.

(c) The National Curriculum Statement Grades R-12 is based on the following principles:

- Social transformation: ensuring that the educational imbalances of the past are redressed, and that equal educational opportunities are provided for all sections of the population;
- Active and critical learning: encouraging an active and critical approach to learning, rather than rote and uncritical learning of given truths;

- High knowledge and high skills: the minimum standards of knowledge and skills to be achieved at each grade are specified and set high, achievable standards in all subjects;
- Progression: content and context of each grade shows progression from simple to complex;
- Human rights, inclusivity, environmental and social justice: infusing the principles and practices of social and environmental justice and human rights as defined in the Constitution of the Republic of South Africa. The National Curriculum Statement Grades R-12 is sensitive to issues of diversity such as poverty, inequality, race, gender, language, age, disability and other factors;
- Valuing indigenous knowledge systems: acknowledging the rich history and heritage of this country as important contributors to nurturing the values contained in the Constitution; and
- Credibility, quality and efficiency: providing an education that is comparable in quality, breadth and depth to those of other countries.

(d) The National Curriculum Statement Grades R-12 aims to produce learners that are able to:

- identify and solve problems and make decisions using critical and creative thinking;
- work effectively as individuals and with others as members of a team;
- organise and manage themselves and their activities responsibly and effectively;
- collect, analyse, organise and critically evaluate information;
- communicate effectively using visual, symbolic and/or language skills in various modes;
- use science and technology effectively and critically showing responsibility towards the environment and the health of others; and
- demonstrate an understanding of the world as a set of related systems by recognising that problem solving contexts do not exist in isolation.

(e) Inclusivity should become a central part of the organisation, planning and teaching at each school. This can only happen if all teachers have a sound understanding of how to recognise and address barriers to learning, and how to plan for diversity.

The key to managing inclusivity is ensuring that barriers are identified and addressed by all the relevant support structures within the school community, including teachers, District-Based Support Teams, Institutional-Level Support Teams, parents and Special Schools as Resource Centres. To address barriers in the classroom, teachers should use various curriculum differentiation strategies such as those included in the Department of Basic Education's *Guidelines for Inclusive Teaching and Learning* (2010).

## 1.4 Time Allocation

### 1.4.1 Foundation Phase

(a) The instructional time in the Foundation Phase is as follows:

| SUBJECT | GRADE R (HOURS) | GRADES 1-2 (HOURS) | GRADE 3 (HOURS) |
|---|---|---|---|
| Home Language | 10 | 8/7 | 8/7 |
| First Additional Language | | 2/3 | 3/4 |
| Mathematics | 7 | 7 | 7 |
| Life Skills<br>• Beginning Knowledge<br>• Creative Arts<br>• Physical Education<br>• Personal and Social Well-being | **6**<br>(1)<br>(2)<br>(2)<br>(1) | **6**<br>(1)<br>(2)<br>(2)<br>(1) | **7**<br>(2)<br>(2)<br>(2)<br>(1) |
| **TOTAL** | **23** | **23** | **25** |

(b) Instructional time for Grades R, 1 and 2 is 23 hours and for Grade 3 is 25 hours.

(c) Ten hours are allocated for languages in Grades R-2 and 11 hours in Grade 3. A maximum of 8 hours and a minimum of 7 hours are allocated for Home Language and a minimum of 2 hours and a maximum of 3 hours for Additional Language in Grades 1-2. In Grade 3 a maximum of 8 hours and a minimum of 7 hours are allocated for Home Language and a minimum of 3 hours and a maximum of 4 hours for First Additional Language.

(d) In Life Skills Beginning Knowledge is allocated 1 hour in Grades R-2 and 2 hours as indicated by the hours in brackets for Grade 3.

### 1.4.2 Intermediate Phase

(a) The instructional time in the Intermediate Phase is as follows:

| SUBJECT | HOURS |
|---|---|
| Home Language | 6 |
| First Additional Language | 5 |
| Mathematics | 6 |
| Natural Sciences and Technology | 3,5 |
| Social Sciences | 3 |
| Life Skills<br>• Creative Arts<br>• Physical Education<br>• Personal and Social Well-being | **4**<br>(1,5)<br>(1)<br>(1,5) |
| **TOTAL** | **27,5** |

### 1.4.3 Senior Phase

(a) The instructional time in the Senior Phase is as follows:

| SUBJECT | HOURS |
|---|---|
| Home Language | 5 |
| First Additional Language | 4 |
| Mathematics | 4,5 |
| Natural Sciences | 3 |
| Social Sciences | 3 |
| Technology | 2 |
| Economic Management Sciences | 2 |
| Life Orientation | 2 |
| Creative Arts | 2 |
| **TOTAL** | **27,5** |

### 1.4.4 Grades 10-12

(a) The instructional time in Grades 10-12 is as follows:

| SUBJECT | TIME ALLOCATION PER WEEK (HOURS) |
|---|---|
| Home Language | **4.5** |
| First Additional Language | **4.5** |
| Mathematics | **4.5** |
| Life Orientation | **2** |
| A minimum of any three subjects selected from **Group B** Annexure B, Tables B1-B8 of the policy document, *National policy pertaining to the programme and promotion requirements of the National Curriculum Statement Grades R-12,* subject to the provisos stipulated in paragraph 28 of the said policy document. | **12 (3x4h)** |
| **TOTAL** | **27,5** |

The allocated time per week may be utilised only for the minimum required NCS subjects as specified above, and may not be used for any additional subjects added to the list of minimum subjects. Should a learner wish to offer additional subjects, additional time must be allocated for the offering of these subjects.

# SECTION 2

## 2.1 What is Music, the subject?

Music is the art of organising sounds and silence, expressing intellectual, emotional and spiritual aspects of human experience. Music is an art form that can be combined with other forms, and is often enhanced by technology. It can communicate a broad range of historical, cultural and socioeconomic ideas and issues. Music has the power to unite groups and to mobilise community involvement for the improvement of quality of life, social healing, and affirmation of human dignity.

## 2.2 Aims

Grade 10-12 Music learners will develop:

- technical control over one or more music instrument(s) or the voice;
- performance skills by way of performing a wide variety of musical works, in solo and group (ensemble) context, ranging from Western art music and jazz to indigenous African music (IAM);
- ability to read music notation(s);
- creativity through improvisation and working with own music ideas;
- understanding of existing works of music with regard to compositional techniques used, application of musical elements in existing musical works and placing these in a specific historical and cultural context;
- awareness of various musical traditions; and
- appreciation for various styles of music.

## 2.3 Instruments that may be offered

- keyboard instruments
- voice
- recorder
- guitar
- orchestral instruments
- percussion (three instruments)
- band instruments
- drum kit
- indigenous African instruments
- Indian instruments
- steel pan

## 2.4 Streaming

The CAPS offers schools the opportunity to specialise in one of following three streams:

(a) Western art music (**WAM**) (b) Jazz (c) Indigenous African music (**IAM**)

**Scheme for General music knowledge layout**

| Term | Grade 10 | | | Grade 11 | | | Grade 12 | | |
|---|---|---|---|---|---|---|---|---|---|
| | **WAM** | **JAZZ** | **IAM** | **WAM** | **JAZZ** | **IAM** | **WAM** | **JAZZ** | **IAM** |
| **1** | • Classification of instruments<br>• Form<br>• Rock and pop<br>• PAT: Study of own performance instrument | • Classification of instruments<br>• Form<br>• Rock and pop<br>• PAT: Study of own performance instrument | • Classification of instruments<br>• Form<br>• Rock and pop<br>• PAT: Study of own performance instrument | • Musical theatre Rock and pop | • Musical theatre Rock and pop | • Indigenous musical theatre<br>• Modern constructs | Development of opera<br>PAT: The sonata or The oratorio | **Afrophonia**<br>PAT: Compare vocal & instrumental SA jazz | • Metaphors of Music as life<br>• Interchangeable concepts<br>• Role of ances-tors in IAM performance<br>PAT: Music in an African ceremony |
| **2 a** | • Afrikaans music<br>• Boeremusiek<br>• Moppies and Goemas<br>• Indian music | • Afrikaans music<br>• Boeremusiek<br>• Moppies and Goemas<br>• Indian music | • Afrikaans music<br>• Boeremusiek<br>• Moppies and Goemas<br>• Indian music | Romantic style period | • Bebop<br>• Hard bop<br>• Cool jazz | • Function and value of IAM<br>• IAM and Themes | Development of the symphony | Afrophonia | • Modern constructs<br>• History of popular African music |
| **2 b** | Introduction to WAM (historical timeline) | Introduction to jazz (historical timeline) | Introduction to IAM (historical timeline) | | | | | | |
| **3** | Baroque style period | Early jazz:<br>• Ragtime<br>• Stride piano | Classification of IAM:<br>• Children's songs<br>• Communal songs | Modern style period | • Free and Avant-garde jazz<br>• Jazz fusion<br>• Smooth jazz | • Analytical features<br>• Working with Indigenous music practitioners | • SA music industry | • music<br>• SA music industry | • SA music industry |
| **4** | Classical style period | • New Orleans and Chicago era<br>Swing era | Subgenres and Terminology from<br>• Nguni groups<br>• Sotho groups | Overview of jazz<br>Overview of IAM | Overview of WAM<br>Overview of IAM | Overview of jazz<br>Overview of WAM | **FINAL EXAMINA-TIONS** | **FINAL EXAMINA-TIONS** | **FINAL EXAMINA-TIONS** |

In Grade 10, term 1 and part of term 2 content is common across the three streams.

In Grade 11, each stream is introduced to the other two.

In Grade 12, terms 3 and 4 remain common across the streams.

Learners would mostly choose to perform pieces in the style of the chosen stream. For example if they present IAM they would want to play African pieces on African instruments. Learners are however also allowed to mix the style of the chosen stream with a different style in the practical. For example a WAM learner may choose to play one or more jazz pieces, or an IAM candidate may perform Western pieces on the violin.

They will however not be able to mix the styles within Topic 3, because question papers will require them to answer an entire section on either WAM, or jazz, or IAM.

## 2.5 Time allocation for Music

Music is allocated four teaching hours per five-day week. In addition to this, learners are expected to devote time to practice outside school time. In the event of more time being allocated, that time should be used for group activities such as ensemble rehearsals.

## 2.6 Progression

Progression in both the practical and the theory aspects of music is expressed here in terms of levels. There are three performance (practical and theoretical) levels each indicating **minimum** levels of competency to be reached at the end of the year.

**(a)** **Elementary** performance level for the Western art music and jazz should be comparable to Grade 2 of external examination bodies. Learners should aim for higher levels than the minimum. **Elementary level for African music will be based on the DBE guidelines.**

**(b)** **Intermediate** performance level for Western art music and jazz should be comparable to Grade 4 of external examination bodies. Learners should aim for higher levels than the minimum. **Intermediate level for African music will be based on the DBE guidelines**

**(c)** **Advanced** performance level for Western art music and aim for higher levels than the minimum. **Advanced level for African music will be based on the DBE guidelines.**

| School grade | Performance level |
|---|---|
| Grade 10 | Elementary |
| Grade 11 | Intermediate |
| Grade 12 | Advanced |

## 2.7 Teachers

- Schools should if possible appoint teachers trained in music with a minimum of a BMus, BA Mus degrees, or licentiate diplomas from Unisa, Trinity or ABRSM. Where this is impossible, teachers should be trained to attain the necessary competency levels to teach the content of the CAPS.
- Instruction in the chosen instrument should be given by a trained musician. This could be an itinerant music teacher shared by a cluster of schools.
- Schools could enlist the expertise of an indigenous African music practitioner.

# SECTION 3

## 3.1 Overview of topics and weighting

| | Broad topics | Description | Time weighting:<br>4 hours per week |
|---|---|---|---|
| 1. | Musical performance and improvisation | Development of skills in **solo** and **ensemble**[1] performance<br>Development of skills in improvisation | 2 hours per week - practice time to be added as needed by learner according to level and skill |
| 2. | Music literacy | Music theory and notation<br>Aural awareness of theory<br>Sight-singing<br>Harmony and knowledge of music terminology | 1 hour per week |
| 3 | General music knowledge and analysis | Form and structure<br>History of Western art music or jazz or indigenous African music and their composers or performers<br>Music genres<br>South African music industry. | 1 hour per week |

**(Footnotes)**

1 All learners should belong to an ensemble. Ideally, the school should constitute various ensembles that would enable individual learners to experience a variety of musical styles in practice.

Improvisation is a practical activity in which learners should apply principles relating to music styles ranging from jazz, indigenous African music to Western music practice.

## 3.2 Annual teaching plan

<table>
<tr><th>Music</th><th>Grade 10</th><th>Term 1</th></tr>
<tr><td>Topic 1<br><br>Music performance and improvisation</td><td>Suggested contact time<br><br>2 hours per week</td><td>Resources<br><br>• music instruments<br>• appropriate space for teaching and rehearsing or practising<br>• original music scores and/or original sheet music<br>• performance space</td></tr>
<tr><td colspan="3"><u>Content/concepts/skills</u><br><br>Choice of stream content is made by learners, teacher or school.</td></tr>
<tr><td colspan="2"><u>Western art music</u><br><br>A. Solo work<br><br>Selection of works from the standard repertoire of Western art music, jazz, African music, rock and pop, or other musical styles for the chosen instrument(s) or voice.<br><br>A minimum of three pieces of at least elementary standard should be performed at the end of Grade 10.<br><br>B. Ensemble work<br><br>Selection of at least one piece per year. One piece should be performed at the end Grade 10. Attention should be given to how learners function in an instrumentalensemble, vocal ensemble (e.g. ability to play/sing individual parts, responsibility within the group, etc.) Learners in African music should be guided through performance protocols and maxims.<br><br>C. Technical work<br><br>Selection of technical work suitable for the instrument/voice of at least an elementary level, considering the individual need and ability of the learner (e.g. scales, arpeggios, broken chords, studies, rhythmic patterns and technical exercises)<br><br>D. Technology of the Instrument<br><br>• Understanding the technology of chosen solo instrument; its sound production<br><br>E. Improvisation<br><br>Rhythmic melodic patterns use of licks and/or harmonic improvisation spontaneous creation of melodies according to chosen style, instrument and development of learner/s.<br><br>Playing by ear any rhythm, melody or song, using an appropriate notational system.<br><br>F. Sight-reading and sight-singing<br><br>Selection of suitable reading and/or singing examples to develop the ability to perform music at sight. The music examples should become gradually more complex as per level.</td><td><u>Indigenous African music</u><br><br>A. Solo performance:<br><br>Main instrument to be studied throughout the grades<br><br>Technical work<br><br>• melodic instruments<br>• melodic patterns<br>• Exercises<br>• Scales<br>• posture<br>• isolated patterns<br>• strokes and tone<br>• tuning/ organisation<br><br>Oral text proficiency<br><br>• own praise singing<br><br>Aural proficiency<br><br>• transcription of excerpts<br><br>B. Technology and significance of the main instrument<br><br>C. Group skills<br><br>• taking part in an ensemble<br>• instrumental roles<br>• rhythm to dance<br>• gall and response (taking turns in speaking text)<br>• Cues/Ellipses or Call in IAM</td></tr>
</table>

| Music | Grade 10 | Term1 |
|---|---|---|
| **Topic 2** | **Suggested contact time** | **Resources** |
| **Music literacy** | 1 hour per week | • appropriate space<br>• music instrument to illustrate concepts (piano or keyboard)<br>• textbooks or workbooks<br>• manuscript paper<br>• computer and computer programs such as Sibelius/ Finale |

**Content/concepts/skills**

Aural training and practical application must always be part of music literacy.

**Time signatures**

- concept of beats, bars and bar lines, using 4/4, 3/4, 2/4 time signatures

**Note values**

- semibreve (whole note), minim (half note), crotchet (quarter note), quaver (eighth note) and semiquaver (sixteenth note)
- For Jazz and IAM also include triplets and sixteenth notes

**Staves**

- concept of lines and spaces for notation

**Note names**

- names in spaces
- names on lines
- singing solfege

**Clefs**

- treble and bass clefs

**Sharps and flats**

- concept of whole and semi- (half) tones
- purpose of accidentals

**Scales**

- construction of a major scale
- tetrachords
- C, G and F major
- technical names: tonic, dominant, subdominant

**Key signatures**

- meaning of key signatures
- recognition of key signatures

**Intervals**

- writing of perfect and major intervals in C, G and F major
- recognition of intervals

**Composition techniques**

- rhythmic motive
- rhythmic sequence

**Terminology**

- revisiting definitions of music words such as accidentals, clefs, terms of note values, treble, bass, sharps, flats, scales, major, minor, intervals, key, key signature, tonic, dominant, subdominant

| Music | Grade 10 | Term1 |
|---|---|---|
| **Topic 3** | **Suggested contact time** | **Resources** |
| **General music knowledge and analysis** | 1 hour per week | • appropriate space<br>• textbooks<br>• Sound equipment (CD player, IPod, MP3)<br>• recordings of music examples |

**Content/concepts/skills**

**Introduction to music**

- definition of music
- elements of music: timbre (tone colour, music instruments), duration (tempo, metre, rhythm), pitch (melody, harmony, tonality), volume (intensity of sound), structure, texture (monophonic, homophonic, polyphonic, density), mood and atmosphere
- the role of music in various societies
- musical style - listen to a wide variety of styles of music to understand which elements are used to create the style - including rhythm, melody, form, texture, and instruments used
- styles can include folk, military, rock, jazz, Western art music, Indian music, African music, etc.

**Instruments and sound production**

Classification of music instruments according to sound production:

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

**Form**

- techniques to create form: repetition, contrast, variation
- AB
- ABA
- AABA
- basic forms of African music
  - Solos
  - Call and refrain
  - Call and Chorused refrain
  - The mixed structural form
  - Overlapping
  - Call and response

<table>
<tr><th>Music</th><th>Grade 10</th><th>Term 2</th></tr>
<tr><td>Topic 1</td><td>Suggested contact time</td><td>Resources</td></tr>
<tr><td>Music performance and improvisation</td><td>2 hours per week</td><td>• music instruments<br>• appropriate space for teaching and rehearsing or practising<br>• original music scores and/or original sheet music<br>• performance space</td></tr>
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| Music | Grade 10 | Term 2 |
|---|---|---|
| **Topic 2** | **Suggested contact time** | **Resources** |
| **Music literacy** | 1 hour per week | • appropriate space<br>• music instrument to illustrate concepts (piano or keyboard)<br>• textbooks or workbooks<br>• manuscript paper<br>• computer and computer programs such as Sibelius/ Finale |

**Content/concepts/skills**

Aural training and practical application must always be part of music literacy.

**Time signatures**

- concept of beats, bars and bar lines, using 2/4, 3/4, and 4/4 for IAM and Jazz , 5/4, 3/8 and 6/8
- rhythmic patterns
- read, write and analyse rhythms with note values from semibreve (whole note) to semiquaver (sixteenth notes)
- grouping of rhythmic patterns
- rests

**Ledger lines**

- Note names on above and below the stave using one ledger line

**Clefs**

- G (treble) and F (bass) clef

**Scales**

- C, G, D, F and B flat major scales
- technical names of all scale degrees: tonic, supertonic, mediant, subdominant, dominant, sub-mediant, leading tone
- natural minor scales relative to the above major scales
- for IAM and Jazz : all Major, Harmonic Minor Scales and Modes of a Major Scale

**Key signatures**

- writing and identification of key signatures of C, G, D, F and B flat major
- concept of key and scale

**Intervals**

- writing and identification of intervals (perfect, major) in C, G, D, F and B flat major
- identification of minor intervals in natural minor scales

for IAM and Jazz all Intervals: Major, Minor, Perfect, Augmented and Diminished

- major on tonic of C, G, D, F and B flat major

**Melodic construction**

- four-bar melodies in known scales on a given simple rhythm

**Transcription**

- from treble to bass and vice versa

**Composition techniques**

- melodic sequence
- continuation of rhythmic sequence

**Terminology**

- **Dynamics**: fortissimo (ff), forte (f), mezzo forte (mf), mezzo piano (mp), piano (p), pianissimo (pp) crescendo (cresc.), decrescendo (decresc.), diminuendo (dim.), fortepiano (fp)
- **Tempo**: *allegro, allegretto, andante, moderato, ritardando (rit), adagio, andantino, presto, rallentando (rall.), a tempo, allargando, langsam, larghetto, largo, lento, mosso, tempo primo,*
- **Articulation**: *legato, staccato, (stacc.), accent, mezzo staccato, portato, tenuto*

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<tr><td colspan="4"><u>Content/concepts/skills</u><br>An introduction to the following:<br>• Afrikaans music<br>• Boeremusiek<br>• Moppies and Goema<br>• Indian music<br>• rock and pop: Jimi Hendrix, Elvis Presley and The Beatles<br>Beginning of Streams (Mid-term)</td></tr>
<tr><td><u>Introduction to Western art music</u><br>• historical timeline</td><td colspan="2"><u>Introduction to jazz</u><br><br>• historical timeline<br>• Introduction to the basic elements of jazz<br>• Exploring the sounds and styles of jazz</td><td><u>Introduction to indigenous African music</u><br>• countries,<br>• regions and their<br>• broad music traditions</td></tr>
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| Music | Grade 10 | Term 3 |
|---|---|---|
| **Topic 2**<br>**Music literacy** | **Suggested contact time** | **Resources** |
| | 1 hour per week | • appropriate space<br>• music instrument to illustrate concepts (piano or keyboard)<br>• textbooks or workbooks<br>• manuscript paper<br>• computer and computer programs such as Sibelius/Finale |

**Content/concepts/skills**

Aural training and practical application must always be part of music literacy

**Time signatures**

- simple and compound time
- time signatures: 2/4,3/4,4/4 and 6/8.

**Note values and rhythmic patterns**

- read, write and analyse rhythms with note values from semibreve (whole note) to semiquaver (sixteenth note).
- clap rhythms as seen and heard.
- dotted rhythms
- grouping of rhythmic patterns in simple and compound time
- rests from semibreve (whole note) to semiquaver

**Note names**

- all note names of G and F clef including accidentals

**Scales**

- scales of C, G, D, A, F, B flat and E flat major
- natural minor and harmonic minors on a, e, b, f sharp, d, g and c

**Key signature**

- writing and identifying key signatures of C, G, D, A, F, B flat and E flat major and the relative minors

**Intervals**

- writing and identifying perfect, major, minor, and augmented intervals as found from the tonic of C, G, D, A, F, B flat and E flat major and a, e, b, f sharp, d, g and c harmonic minors

**Transcription**

- from treble to bass and vice versa

**Triads**

- major
- minor
- augmented
- for IAM and Jazz : Chord Constructions , Seventh chords, Major $7^{th}$, Minor $7^{th}$ and Dominant 7th

**Harmony**

- primary chords (I, IV and V) using triads in root position
- recognition of I, IV, V progressions in existing music

**Melodic construction**

- four -bar melodies in known scales on a given rhythm

**Composition techniques**

- melodic and rhythmic motives
- melodic and rhythmic sequences
- pedal point
- finding examples in existing music

**Terminology**

- Character: *cantabile, semplice, alla Marcia, espressivo, fröhlich, grazioso, leggiero, lustig, ruhig, scherzando, tempo di minuetto*
- Other: *con, ma non troppo, meno, mezzo, molto, senza, da capo (D.C.), fine, dal segno (D.S.), anacrusis, fermata, da capo al segno, da capo al fine, opus (op.), acciaccatura, appoggiatura,* turn, mordent, trill, shake

| Music | Grade 10 | Term 3 |
|---|---|---|
| **Topic 3**<br>**General music knowledge and analysis** | **Suggested contact time**<br>1 hour per week | **Resources**<br>• appropriate space<br>• textbooks<br>• sound equipment (CD player, IPod, MP3)<br>• recordings of music examples |

**Content/concepts/skills**

Choice of stream content is made by the school.

**Western art music**

**Baroque**

Definition and description of main characteristics of the style

Leading composers

Well-known works

**Genres in the Baroque**

- vocal: choral, oratorio, cantata, mass
- instrumental: concerto grosso, suite, prelude and fugue

**Prominent forms**

binary and ternary**Suggested works**

- Vivaldi - *Four Seasons* focusing on the *Primavera*,
- Handel: *The Messiah* focusing on the chorus: *For Unto Us a Child is Born* and *The Hallelujah Chorus*;

**Content**

- minimum biographical facts about the composer
- use of key
- textures such as homophony and polyphony
- ornamentation
- dynamics
- the harpsichord as instrument
- basso continuo
- the development of the orchestra during the Baroque period
- the purpose of the music and circumstances surrounding its creation (Why was the music written?)

**Introduction to the classical style**

- definition and description of characteristics of the style
- leading composers
- well-known compositions
- comparing characteristics of Baroque and classical styles

**Jazz**

Definition and description of main characteristics of the style.

Leading composers

Well-known works

**Early Blues**

- Description/definition

**Suggested works**

- Blind Willy Johnson - *In My Time of Dying*
- Bessie Smit - *Empty Bed Blues*
- Leadbell - *Bourgeois Blues*

**Ragtime**

A style of jazz with elaborately syncopated rhythm in the melody and a steady accented accompaniment.

**Suggested works**

- Jelly Roll Morton - *Animule Dance*
- Scott Joplin - *The Entertainer*

**Stride piano**

Style evolved from ragtime which emerged after World War I.

**Suggested works**

- James P. Johnson - *Keep Off the Grass*
- Fats Waller - *Numb Fumblin'*
- Earl Hines - *A Monday Date*

**Content**

- basic knowledge such as definitions, descriptions and characteristics of the genre
- listening to and discussing genre-representative works
- reading up on composers and their representative works
- elements of the genre
- South African Modern Constructs
  a. Early Gospel 1920s
  b. Marabi

**Indigenous African music stream**[1]

**Classification of indigenous African music**

- children's songs
- work songs
- royal music
- sacred songs
- societal/communal songs
- gender-specific songs

**Children's songs**

- games song
- rhyming songs

**Communal songs**

- music-making practices for men
- music-making practices for women
- mixed gender music making
- work songs

**Sacred songs**

- music-making practices associated with African divinity
- music-making practices associated with African royalty
- music-making practices associated with African indigenous churches
- music-making practices associated with initiation seasons
- music-making practices associated with rain-making rituals

**Content**

- philosophical basis
- structure
- context
- instrumentation (if any)

| Music | Grade 10 | Term 4 |
|---|---|---|
| **Topic 1** | **Suggested contact time** | **Resources** |
| **Music performance and improvisation** | 2 hours per week | • music instruments<br>• appropriate space for teaching and rehearsing or practising<br>• original music scores and/or original sheet music<br>• performance space |
| **Content/concepts/skills**<br>**ASSESSMENT**<br>Preparation for practical exam | | |

| Music | Grade 10 | Term 4 |
|---|---|---|
| **Topic 2** | **Suggested contact time** | **Resources** |
| **Music literacy** | 1 hour per week | • appropriate space<br>• music instrument to illustrate concepts (piano or keyboard)<br>• textbooks or workbooks<br>• manuscript paper<br>• computer and computer programs such as Sibelius/Finale |

**Content/concepts/skills**

Aural training and practical application must always be part of music literacy

**Note values and rhythmic patterns**

- read, write and analyse rhythms with note values from semibreve (whole note) to semiquaver (sixteenth note) in 2/4, 3/4, 4/4 and 6/8 grouped correctly and including rests
- clap rhythms as seen and heard.
- dotted rhythms
- assessment

**Note names**

- all note names of G and F clef including accidentals and two ledger lines
- assessment

**Scales**

- scales of C, G, D, A, F, B flat and E major, a, e, b, f sharp, d, g and c harmonic and melodic minors
- assessment

**Key signature**

- writing and identifying key signatures of C, G, D, A, F, B flat and E flat major, a, e, b, f sharp, d, g and c minors
- assessment

**Intervals**

- writing and identifying perfect, major, minor, diminished and augmented intervals
- assessment

**Transcription**

- from treble to bass and vice versa
- assessment

**Triads** as they appear in the above scales

- major
- minor
- augmented
- diminished
- assessment

**Harmony**

- primary chords (I, IV and V) using triads in root position, forming cadences
- recognition of I, IV, V progressions in existing music
- assessment
- for IAM and Jazz

  Chord Construction
  - Half-diminished $7^{th}$, Diminished $7^{th}$, Nomenclature, C Maj 7/C M7, C min 7/Cm7/C-7
  - C7/ C dom7

**Melodic construction**

- four-bar melodies in known major scales on a given rhythm according to I, IV, V progression
- assessment

**Composition techniques**

- assessment on melodic and rhythmic sequences
- assessment on motives

**Terminology**

Assessment on all known terms

| Grade 10 | Music | Term 4 |
|---|---|---|
| **Topic 3**<br>**General music knowledge and analysis** | **Suggested contact time**<br>1 hour per week | **Resources**<br>• appropriate space<br>• textbooks<br>• sound equipment (CD player, IPod, MP3)<br>• recordings of music examples |

**Content/concepts/skills**
Choice of stream content is made by the school.

**Western art music**

**Classical genres**

- vocal: choral, oratorio, opera
- instrumental: symphony, concerto, sonata, chamber music

**Prominent forms**

- sonata form - basic structure

**Specific content**

- development of the piano
- development of the orchestra
- Suggested works Mozart: (chamber music) *Eine Kleine Nachtmusik*
- Beethoven: (Sonata) *The Pathetique Sonata*

**Content of the study**

- minimum biographical facts about the composer
- form and structure
- use of key
- textures such as homophony and polyphony comparing with Baroque music
- dynamics
- the purpose of the music and circumstances surrounding its creation (Why was the music written?)

**Jazz**

Definition and description of main characteristics of the style

Leading composers

Well-known works

**Early jazz: New Orleans and Chicago**

Early jazz covers the first two decades of the twentieth century

**Suggested works**

- Louis Armstrong -*HeebieJeebies*
- Jelly Roll Morton - *Wolverine Blues*
- King Oliver - *Dippermouth Blues*

**Swing**

A style of big band jazz of the 1930s in the United States of America

**Suggested works**

- Fletcher Henderson: *Chime Blues*
- Count Basie: *April in Paris*
- Duke Ellington: *Take the "A" Train*

**Content**

- basic knowledge such as definitions, descriptions and characteristics of the genre
- listening and discussions of genre representative works
- reading on composers and their representative works
- elements of the genre

**Indigenous African music stream**[2]

**Subgenres and terminology**

**A. Sotho Groups**

**SEPEDI:** Kiba, Mathsegele, Tshotsho, Kgantla, Malopo, Women's dance: Sekgapa, Kosa ya dihkuru/Sempepetlwane/Lebowa.

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

**SESOTHO:** Famo**,** Dipina tsa mosebetsi, tsa lenyalo; tsa motjeko (moqoqopelo, mokgibo, mohobelo,) mokorotlo (pina ya ntwa); dipina tsa borapedi (thapelo, kodiyamalla).

**B. Nguni groups**

**ISIXHOSA:** Genres of dance-songs for the following occasions: Imbeleko, Intonjana, Mtshotsho, Intlombe, Umgidi, Umtshilo, Umtyityimbo

**ISIZULU: Izinhlobo zokugida knye nomculo wesiZulu: Izinhlobo zokusina:** Indlamu; isishameni; ukugqumshela; umchwayo; ukukhilila (lemshadweni); isizilu/ingoma; umzansi; isizingili; isichunu. **Izinhlobo zomculo:** Amahubo (elisizwe, endlunkulu, elomndeni, awezintombi, awemgidi, awempi, makungcwatshwa, kujatshulwa); Isibhaca.

**SISWATI:** Genres of dance-songs for the following ocasions:

Umtsimba, Butimba, Lutsango, Tingabisa, Ummemo, Lusekwane, Kumekeza, Inchwela, Emahubo emphi, Umhlanga.

**ISINDEBELE:** Genres of dance-songs for the following occasions: irhalana/Tjhikila, irhalana lesimanje/isimanje,

**C. TSHIVENDA:** Malende, Tshigombela, Tshikona, Domba, Tshifasi, Bune, Tshinzere, Matangwa, Givha, Musevhetho, Vhusha, Murundu

**D. XITSONGA:** mincino ya xitsonga-machangana (MAGAZA) Mincino ya Vavanuna-Majaha: Muchongolo, Xincayincayi, Mincino ya Vaxisati-vanhwana: Xibelana, Xifasi, Mikhinyavezo, Tinsimu to hungasa/tlanga, Tinsimu to miyeta nwana, Tinsimu ta le ngomeni, Tinsimu ta tikhomba, Tinsimu ta mancomani,

**E. KHOI/SAN:**

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| Music | Grade 11 | Term1 |
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**Content/concepts/skills**

Aural training and practical application must always be part of music literacy.

**A. Rhythm and pitch**

- all note names on the G and F clefs including ledger lines
- all note values and rests, grouped correctly
- time signatures: simple and compound duple, triple, quadruple time
- dotted rhythms, anacrusis
- triplets in simple time

**B. Scales and keys**

- major scales up to five sharps and flats
- relative harmonic, melodic and natural (Aeolian) minors up to five sharps and flats
- key signatures up to five sharps and flats
- identifying key of existing music
- pentatonic scales up to four sharps and flats
- symmetrical scales: whole tone, chromatic
- the Blues scale.
- Dorian, Mixolydian and Aeolian modes
- identification of scales and keys in existing music
- for IAM and Jazz: all previous scales and Blues scales

**C. Intervals and chords**

- all perfect, major, minor, diminished and augmented intervals within the octave of keys studied
- writing and identifying intervals and chords in music examples

**D. Triads**

- all triads in known keys; [I IV V, ii, iii, vi, viio] [i, iv, V ,III+, iio, VI, viio] in root position and first inversion written on one and two staves
- creating four part chords by doubling the appropriate notes in root positions and first inversions

**E. Harmony**

- writing perfect and imperfect cadences in four parts
- identifying cadences in existing music such as excerpts of chorales

**Jazz options**

**Chord structures in jazz**

- sevenths chords
- jazz chords nomenclature
- working with lead sheets

| Music | Grade 11 | Term1 |
|---|---|---|

**African options**

**F. Transposition and transcription**

- octave for piccolo and double bass
- B flat trumpet and clarinet in known keys

**G. Compositional techniques**

- melodic and rhythmic motives and sequences

**H. Clefs: treble, bass, alto and tenor**

- imitation
- finding examples of pedal points in existing music

**H. Melody writing:**

- Create an eight-bar melody using a given chord progression (e.g. I- IV- V- I; i-iv-V-i; i-iv-vi) (Aeolian mode).

**I. Terminology**

Revise terms of Grade 10, adding *affettuoso, animato, appassionato, assai, brilliante, brio, calando, con, con moto, fortepiano, fuoco, giocoso, giusto, l'istesso tempo, largo, lento*

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<tr><td colspan="3"><u>Content/concepts/skills</u><br>Learners, teachers or school choose A (WAM and jazz ) or B (IAM)</td></tr>
<tr><td colspan="2">A . Musical theatre:<br>Choose any three for study.<br>Content: storyline, characters, style of the music, basic biographical facts about the origin and composer(s)<br>• My Fair Lady by Lerner and Loewe, focusing on the song, The Rain in Spain and the role it plays in the storyline.<br>• West Side Story by Leonard Bernstein, focusing on the song, Maria and the role it plays in the storyline.<br>Rock and pop:<br>Content: basic facts, e.g. basic geographical facts, hit songs, albums, the artist biography and contribution to the style, and elements used</td><td>B. Musical theatre<br>Choose one from closest cultural background and one from modern construct list.<br>Content: storyline, characters, style of music and sub-generic features, basic biographical facts about the origin and composers<br>Indigenous<br>• Kiba/Mmapadi<br>• Indlamu<br>• Famo<br>• Mxongolo<br>• Tshikona<br>• Tshikombela<br>Modern constructs<br>• Umabatha - welcome Msomi<br>• Ipintonbi<br>• Sarafina<br>• Umoja<br>• African Footprints - Richard Loring</td></tr>
<tr><td colspan="3">Select two artists. Learners may choose one from each section.</td></tr>
<tr><td colspan="2">A. Popular African and international artists<br>David Bowie, Seal, Spice Girls, Westlife, Boys II Men, Salt and Pepper, Metalica, Michael Jackson, Prince, U2</td><td>B. Popular African and international artists<br>Salif Keita, Hugh Masekela, Mano Debango, FelaKuti, Mirriam Makeba, Philip Tabane, Jonas Gwanga, Letta Mbulu, Angelique Khijo, Baba Maahl, Oliver Mtukudzi, Thomas Mapfumo, Khaja Nin, Caiphus Semenya</td></tr>
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<table>
<tr><th>Music</th><th>Grade 11</th><th>Term 2</th></tr>
<tr><td>Topic 1<br><br>Music performance and improvisation</td><td>Suggested contact time<br><br>2 hours per week</td><td>Resources<br><br>• music instruments<br>• appropriate space for teaching and rehearsing or practising<br>• original music scores and/or original sheet music<br>• performance space</td></tr>
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<tr><td colspan="2"><u>Western art music and jazz</u><br><br>A. Solo work<br><br>Continuation of works from the standard repertoire of Western art music, jazz, rock and pop, or other musical styles for the chosen instrument or voice.<br><br>A minimum of three pieces of at least intermediate standard should be performed at the end of Grade 11.<br><br>B. Ensemble work<br><br>Continuation of at least one piece per year. One piece is to be presented at the end of Grade 11. Attention should be given to how learners function in an instrumental group, vocal ensemble (e.g. ability to play/sing individual parts, responsibility within the group, etc.) Learners in African music should be guided through performance protocols and maxims.<br><br>C. Technical work<br><br>Continuation of technical work suitable for the instrument/voice of at least an intermediate level, considering the individual need and ability of the learner (e.g. scales, arpeggios, broken chords, studies, rhythmic patterns and technical exercises).<br><br>D. Improvisation<br><br>Rhythmic, melodic and/or harmonic improvisation according to chosen style, instrument and development of learner(s).<br><br>Playing by ear any rhythm, melody or song.<br><br>E. Sight-reading and sight-singing<br><br>Selection of suitable reading and/or singing examples to develop the ability to perform music at sight. The music examples should become gradually more complex as per level.</td><td><u>Indigenous African music</u><br><br>A. Solo performance: main instrument plus one minor instrument from a different category (chordophones, membranophone, idiophones, aerophones)<br><br>Technical work<br><br>• isolated patterns<br>• strokes and tone<br>• tuning/organisation<br><br>Dance<br><br>• basic dance for starting a performance<br><br>Oral text proficiency<br><br>• set praise singing to instrumental performance<br>• explore idiomatic expressions and proverbs<br><br>Aural proficiency<br><br>• aural transcription exercises<br>• understanding of context and role<br><br>B. Group skills<br><br>• taking part in an ensemble<br>• instrumental roles<br><br>C. Dramatisation</td></tr>
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| Music | Grade 11 | Term 2 |
|---|---|---|
| **Topic 2** | **Suggested contact time** | **Resources** |
| **Music literacy** | 1 hour per week | • appropriate space<br>• music instrument to illustrate concepts (piano or keyboard)<br>• textbooks or workbooks<br>• manuscript paper<br>• computer and computer programs such as Sibelius/ Finale |

**Content/concepts/skills**

Aural training and practical application must always be part of music literacy.

**A. Rhythm and pitch**

- all note names on the G and F clefs including three ledger lines
- time signatures: simple and compound duple, triple, quadruple time
- correct grouping of notes
- irregular time signatures: 5/4 and 7/4
- dotted rhythms, anacrusis, syncopation, ties
- triplets in all time signatures
- adding alto clef
- philosophy of duality of time signatures in African music: 12/8 as an interface of 4/4 experienced practically - then written as a horizontal harmonic procedure

**B. Scales and keys**

- all major scales
- all relative harmonic, melodic and natural (Aeolian) minors
- all key signatures
- pentatonic scales
- the Blues scale
- modes of a harmonic minor scale
- whole-tone and chromatic scales (symmetrical scales)
- identification of scales and keys in existing music
- writing scales within bar lines on a given rhythm

**C. Intervals and chords**

- all perfect, major, minor, diminished and augmented intervals
- writing and identifying music examples

**D. Chords**

- all triads [I IV V, ii, iii, vi, viio] [i, iv, V, III+, iio, VI, viio] in root position and first inversion written on one and two staves.
- Creating four-part chords by doubling the appropriate notes in root positions and first inversions

**E. Harmony**

- writing perfect and imperfect cadences in four parts
- identifying cadences in existing music such as excerpts of chorales
- aural identification of cadences

**Jazz options**

**Chords**

- chord extensions and alterations
- concept of chord extension (7th, 9th and 13th)

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

**Chord progressions**

- primary harmony (I, IV, V)
- basic substitutions

**F. Transposition and transcription**

- octave for piccolo and double bass
- B flat trumpet and clarinet in known keys.
- clarinet in A
- oral/literacy interface and mnemonic singing of tone level based instrumental tunes, as aid to transcription and composition

**G. Compositional technique**

- melodic and rhythmic motives and sequences
- augmentation
- diminution
- imitation

**H. Melody writing**

- Creating an eight-bar melody, using a given chord progression (e.g. I- IV- V- I; i-iv-V-i; i-iv-vi) (Aeolian mode)
- Adding a bass line to the melody

**I. Terminology**

Revise all previous terms adding: M.M., *ma non troppo, maestoso, martellato, mit, non, pesante, più*

| Grade 11 | Music | Term 2 |
|---|---|---|
| **Topic 3**<br>**General music knowledge and analysis** | **Suggested contact time**<br>1 hour per week | **Resources**<br>• appropriate space<br>• textbooks<br>• sound equipment (CD player, IPod, MP3)<br>• recordings of music examples |
| **Content/concepts/skills**<br>Choice of stream content is made by the school. | | |
| **Western art music:**<br>**Romantic style period**<br>**genres**<br>Basic knowledge of the genres associated with the Romantic style<br>**Lied and Lied cycles**<br>Schubert*: Der Erlkönig*<br>**Character pieces (piano)**<br>Chopin: *Polonaise* in A flat (Op. 53)<br>**Concerto:**<br>Mendelssohn: *Violin Concerto in e minor* (focus on first movement)<br>**Orchestral works:**<br>Tchaikovsky**:** *Romeo and Juliet* ballet suite<br>**Content**<br>• characteristics of the Romantic style period<br>• basic biographical facts about the representative composers<br>• representative works<br>• purpose of the music<br>• compositional elements used to create the work<br>• specific characteristics of each work<br>• listening to the works<br>• form and structure of examples | **Jazz:**<br>**Bebop**<br>Fast jazz with advanced harmonic<br>**Suggested works**<br>• Charlie Parker - *Yardbird Suite*<br>• Dizzy Gillespie - *Salt Peanuts*<br>• Thelonious Monk -*Misterioso*<br>**Hard-Bop**<br>Extension of bebop that incorporates blues and gospel music.<br>**Suggested works**<br>• Art Blakey - *Moanin'*<br>• John Coltrane - *Mr P.C.*<br>• Clifford Brown - *Joy Spring*<br>• Julian "Cannonball" Adderley - *Mercy, mercy mercy*<br>**Cool jazz**<br>A style of jazz that grew out of bebop, but using elaborate arrangements.<br>**Suggested works**<br>• Chet Baker - *New Morning Blues*<br>• Gerry Mulligan - *Walking Shoes*<br>• Lee Konitz *Sub-conscious-Lee*<br>**Modal jazz**<br>A type of jazz where harmony is built exclusively from selected notes of a given scale mode.<br>**Suggested works**<br>• Miles Davis - *So What*<br>• John Coltrane - *Impressions*<br>• Herbie Hancock - *Maiden Voyage*<br>**South African Modern Constructs**<br>• Maskanda<br>• Malombo Music<br>• Disco<br>• Bubble gum<br>• Kwaito<br>**Content**<br>• basic knowledge such as definitions, descriptions and characteristics of the genre<br>• listening and discussions of genre representative works<br>• reading up on composers and their representative works<br>• elements of the genre | **Indigenous African music stream**[3]<br>**Indigenous Music Experts:**<br>• Mama Madosini,<br>• Princes Magogo,<br>• Johannes Mokgoadi<br>• Joe Mokgotsi<br>• Alex Mathunyane le Dinakangwedi<br>**Themes in IAM**<br>• nature<br>• plants<br>• vegetation<br>• animals<br>• landscapes<br>• life and living<br>• human/botho/ubuntu<br>• seasons<br>**Content**<br>• Themes analysis<br>• setting of song-dance to theme<br>• types of season-based applications<br>• contexts |

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| Music | Grade 11 | Term 3 |
|---|---|---|
| **Topic 2**<br>**Music literacy** | **Suggested contact time**<br>1 hour per week | **Resources**<br>· appropriate space<br>· music instrument to illustrate concepts (piano or keyboard)<br>· textbooks or workbooks<br>· manuscript paper<br>· computer and computer programs such as Sibelius/Finale |

**Content/concepts/skills**

Aural training and practical application must always be part of music literacy.

**A. Rhythm and pitch**

- all note names on the G and F clefs including four ledger lines
- alto clef
- all note values and rests, grouped correctly
- time signatures: simple and compound duple, triple, quadruple time
- irregular time signatures: 5/4 and 7/4
- dotted rhythms, anacrusis, syncopation, ties
- triplets and duplets in simple and compound time
- quintuplet

**B. Scales and keys**

- all major scales, starting not only on the tonic
- all relative harmonic, melodic and natural (Aeolian) minors, starting not only on the tonic
- all key signatures
- pentatonic scales
- symmetrical scales: whole tone, chromatic
- blues scales
- writing scales within bar lines in a given rhythm
- identification of scales and keys in existing music
- for IAM and Jazz: modes of the harmonic minor

**C. Intervals**

- all perfect, major, minor, diminished and augmented intervals and inversions
- writing and identifying all intervals in music examples

**D. Chords**

- all triads [I IV V, ii, iii, vi, viio] [i, iv, V ,III+, iio, VI, viio] in root positions, and first and second inversions, written on one and two staves
- creating four-part chords by doubling the appropriate notes in root positions, and first and second inversions

**E. Harmony**

- writing of perfect, imperfect and plagal cadences in four parts
- identification of cadences in existing music

**Jazz options**

- Basic substitution and functions

**F. Transposition and transcription**

- octave for piccolo and double bass
- B flat trumpet and clarinet in known keys.

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- clarinet in A
- E flat saxophone
- For IAM and Jazz: Transposition according to any simple interval in the same clef or between two of the prescribed clefs

**G. Compositional techniques**

- melodic and rhythmic motives and sequences
- augmentation and diminution
- finding examples of imitation in existing music
- inversion

**H. Melody construction/writing:**

- approach notes, steps, skips and direction
- creation of eight-bar melodies using a given chord progression (e.g. I- IV- V- I; i-iv-V-i; i-iv-vi) (Aeolian mode)
- adding a bass line to the melody

**I. Terminology**

Revise all previous terms adding: *presto, primo, quasi, risoluto, secco, sempre, senza, serioso, sforzando, simile.*

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<tr><td>Topic 3<br><br>General music knowledge and analysis</td><td>Suggested contact time<br><br>1 hour per week</td><td>Resources<br><br>• Appropriate space<br>• Text books<br>• Sound equipment (CD-player, IPod, MP3)<br>• Recordings of musical examples</td></tr>
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<tr><td><u>Western Art Music:</u><br><br>The Twentieth Century:<br><br>The age of diversity.<br><br>Identify and describe elements of music used to create the style:<br>• rhythm and metre<br>• pitch and melody<br>• dynamics<br>• texture<br>• instruments (colour)<br><br>Representative composers and works:<br><br>Listen to the music and use scores to assist in the process.<br><br>Claude Debussy: Voiles.<br><br>Stravinsky: Rite of Spring.<br><br>George Gershwin: Rhapsody in Blue<br><br>South African composers of art music:<br><br>Select two composers<br><br>Basic facts: e.g. Style characteristics, artist’s biographies. African features in the music, application of musical elements.<br>• Mzilikazi Khumalo<br>• Peter Louis van Dijk<br>• SJ Khoza<br>• BB Myataza<br>• Arnold van Wyk<br>• Peter Klatzow<br>• MM Moerane<br>• Hubert du Plessis<br>• LP Mohapeloa</td><td><u>Jazz:</u><br><br>Free and Avant-Garde Jazz:<br><br>Free Jazz is a style of jazz that is almost totally spontaneous. Avant-garde is a type of free jazz that could be based on predetermined formula.<br><br>Suggested works<br>• John Coltrane - Song of Praise<br>• Ornette Coleman- Free Jazz<br>• Charles Mingus - Passions of a Man<br><br>Fusion<br><br>A type of jazz that fuses rock and funk elements.<br><br>Suggested works<br>• Miles Davis - Bitches Brew<br>• Herbie Hancock - Watermelon man<br>• Joe Zawinul - Birdland<br><br>Smooth Jazz<br>• George Benson<br>• Pat Metheny<br>• Michael Brecker<br>• Kenny G<br><br>Content<br>• Basic knowledge such as definitions, descriptions and characteristics of the genre.<br>• Listening and discussions of genre representative worksReading on composers and their representative works<br>• Elements of the genre</td><td><u>Indigenous African Music stream</u>[4]<br><br>Analytical features (how music is appraised).<br><br>Study of:<br>• Terminology for Evaluation and appreciation of performance<br>• Phoneaesthetics<br>• Onomatopoeic signing<br>• Crepitation<br>• Ululations<br><br>Working with Indigenous song-dance practitioners<br>• Taboos<br>• The meaning of a musical instrument<br>• Protocol<br>• Age grading in music</td></tr>
</table>

| Music | Grade 11 | Term 4 |
|---|---|---|
| **Topic 1** | **Suggested contact time** | **Resources** |
| **Music performance and improvisation** | 2 hours per week | • music instruments<br>• appropriate space for teaching and rehearsing or practising<br>• original music scores and/or original sheet music<br>• performance space |
| **Content/concepts/skills**<br>**ASSESSMENT**<br>• Preparation for practical exam. | | |

| Music | Grade 11 | Term 4 |
|---|---|---|
| **Topic 2** | **Suggested contact time** | **Resources** |
| **Music literacy** | 1 hour per week | • appropriate space<br>• music instrument to illustrate concepts (piano or keyboard)<br>• textbooks or workbooks<br>• manuscript paper<br>• computer and computer programs such as Sibelius or Finale |

**Content/concepts/skills**

Aural training and practical application must always be part of music literacy.

**A. Rhythm and pitch**

- all note names on the G, F and alto clefs including ledger lines
- all note values and rests, grouped correctly
- time signatures simple and compound duple, triple, quadruple time
- all irregular time signatures
- dotted rhythms, anacrusis, syncopation, ties
- triplets and duplets in all time signatures

**B. Scales and keys**

- all scales and keys
- modes

**C. Intervals, triads and chords**

- all previous knowledge
- compound intervals
- chords in modes
- various symbols of identification

**D. Transposition and transcription**

- horn

**E. Harmony**

- Harmonise a simple (folk) melody in four parts. Use mainly I, IV, V.
- Identify chords used in existing music.
- Do harmonic analysis.
- Identify any chord used in existing music (major, minor, blues).
- For IAM and Jazz: Diatonic 7th Major and Minor' ,
  a. Basic substitution and function
  b. Construction of 13th chords
  c. Harmonic analysis (recognising all diatonic chords in existing music)
- **Music terminology**

**African music options**

- memory power: oral-oral memory and performance
- pitch and tonality
- stylisation and use of a shaded pitch (deliberate bending/shading of pitch)
- multiple auralogy in polyphony and polyrhythmic constructions enabling elaborate call and response rendition

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**F. Composition techniques**

- Identify known composition techniques in existing music.
- Use known composition techniques to create own melody.
- Use variation.

**G. Melody writing**

- Write a melody using own chord structure in any known key and clef.
- Add a bass line to the melody.

**H. Music terminology**

Revise all previous terms adding: *sotto voce, subito, tempo giusto, troppo*. Assessment on all known music terms.

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<tr><td>Topic 3<br><br>General music knowledge and analysis</td><td>Suggested contact time<br><br>1 hour per week</td><td>Resources<br><br>• appropriate space<br>• textbooks<br>• sound equipment (CD player, IPod, MP3)<br>• recordings of music examples</td></tr>
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<table>
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<tr><td colspan="3"><u>Content/concepts/skills</u><br>Aural training and practical application must always be part of music literacy. Learners specialising in African music could put more emphasis on the African music option.</td></tr>
<tr><td colspan="2">A. Identification and the writing of the following within given time signature and rhythm<br>• all major and minor scales<br>• whole-tone scales<br>• chromatic scales<br>• Blues scale<br>• pentatonic scale<br>• all key signatures<br>• all modes of major and minor scales<br>for IAM and Jazz: <u>Scales</u><br><u>• Melodic minor modes</u><br><u>• Blues scales</u><br>• Pentatonic scales<br><u>• Symmetrical altered scales</u><br><u>- chromatic scale</u><br><u>- whole tone scale</u><br>B. Harmonisation<br>· adding alto, tenor and bass line to a given melody using:<br>- primary chords in root position and first inversion<br>- secondary chords in root position and first inversion<br>or<br>or<br>African approach<br>Dualistic thought of harmony:<br>• harmony of instrument timbres (tone colour of different instruments or species/sizes of the same instrument)<br>• the harmony of melodic/melorhythmic themes: there are cultural idioms of concordance</td><td>Indigenous African music perceptions<br>Pulse<br>Steady pulse stepping (in common and compound quadruple time) with interactive clapping and body rhythm. structures/textures<br>Rhythmic structural principles<br>(space, complementation, sharing, bonding, creative spontaneity)<br>Melody<br>Melodic thought is dualistic<br>• melody of pitches<br>• melody of tone levels on an instrument.<br>(Melodic construction is commonly balancing phrases through antecedent and consequent phrases of a melodic statement or any structures of the question and answer form, or the responsorial form.)<br>Melorhythm<br>African instrumental melodies have rhythmic framework<br>• There are melodic characteristics peculiar to instruments because tone levels have pitch essence.<br>• Melorhythmic tunes may have nuclear melodic range, and sometimes derive from the tonal structure of text in tonal languages.<br>• Melorhythm automatically transforms into melody upon being vocalized by the human voice.<br>Organic terminology for:<br>• tempo<br>• part singing<br>• dance steps<br>• musical cues<br>• role players in a musical performance</td></tr>
</table>

| Music | Grade 12 | Term1 |
|---|---|---|
| **C. Analysis of music scores in a variety of styles identifying and describing**<br>• all intervals<br>• key signatures<br>• rhythm and metre<br>• the use of scales and modes<br>• cadences<br>• chord progressions<br>**D. Creating a melody for voice or instrument**<br>• minimum of 12 bars long<br>• giving a structure<br>• using motives and sequences<br>• adding a simple bass line or chords to accompany the melody<br>**E. Transposing**<br>• ·Transpose melodies for all transposing instruments (piccolo, double bass, clarinet, horn, alto saxophone, trumpet).<br>**F. Compositional techniques**<br>• identification of motives, imitation, diminution, augmentation and variation in existing music<br>• identification of development of themes in existing music<br>• identification of dynamic levels as a compositional technique<br>• identification of melodic and rhythmic repetition in existing music<br>**G. Terminology**<br>Revision of all known music terms, adding: *agitato, attacca, bewegt, con forza, con fuoco, doppio movimento, giocoso, grave, langsam, larghetto, lebhaft, morendo, ossia, piacevole* | | |

<table>
<tr><th>Music</th><th>Grade 12</th><th>Term 1</th></tr>
<tr><td>Topic 3<br><br>General music knowledge and analysis</td><td>Suggested contact time<br><br>1 hour per week</td><td>Resources<br><br>• appropriate space<br>• textbooks<br>• sound equipment (CD player, IPod, MP3)<br>• recordings of music examples</td></tr>
<tr><td colspan="3"><u>Content/concepts/skills</u><br><br>Choice of stream content is made by the school.</td></tr>
<tr><td><u>Western art music:</u><br><br>A. Symphony and symphonic poem<br>• definition of the genres<br>• how the development of instruments influenced the symphony and symphonic poem<br><br>Composers and their works<br>• Beethoven - Symphony No. 6<br>• Mendelssohn - Fingal's Cave<br><br>Content<br>• importance of each of the selected symphonies<br>• characteristics of symphonies<br>• characteristics of the movements and commonly used forms<br>• orchestration<br>• develop ability to follow a score<br>• aural identification<br><br>B. Formal analysis<br>• Sonata Form (ability to recognise the form and indicate main parts on a score)<br>• Minuet and Trio<br>• Rondo</td><td><u>Jazz:</u><br><br>Marabi (1930-1940)<br><br>Important artist/group<br>• The Jazz Maniacs<br>• The Merry Blackbirds<br>• The Jazz Epistles<br>• The Manhattan Bothers<br><br>Marabi female groups<br><br>Important artist/group<br>• The Dark City Sisters<br>• The Flying Jazz Queens<br>• Mahotella Queens<br><br>Kwela (1950s)<br><br>Important artist/group<br>• Spokes Mashiane<br>• Lemmy Mabaso<br>• Elias Lerole<br><br>Mbhaqanga<br><br>Important artist/group<br>• Makgonatsohle Band<br>• Soul Brothers<br>• The Cool Crooners<br><br>New jazz<br><br>Important artist/group<br>• The Jazz Epistles<br>• Todd Matshikiza<br>• Gideon Nxumalo<br>• Philip Tabane<br><br>Content<br>• basic knowledge such as definitions, descriptions and characteristics of the genre<br>• listening and discussing genre representative works<br>• reading up on composers and their representative works<br>• elements of the genre</td><td><u>Indigenous African music stream</u>[5]<br><br>• Metaphors of music and life in indigenous African societies.<br>• Interchangeable concepts, e.g. harmony and a peaceful coexistence<br>• The role of divinity in performance spaces<br>• Basic knowledge such as definitions, descriptions and characteristics of the genre.<br>• Listening and discussions of genre representative works<br>• Reading up on composers and their representative works<br>• Eelements of the genre</td></tr>
</table>

<table>
<tr><th>Music</th><th>Grade 12</th><th>Term 2</th></tr>
<tr><td>Topic 1</td><td>Suggested contact time</td><td>Resources</td></tr>
<tr><td>Music performance and improvisation</td><td>2 hours per week</td><td>• music instruments<br>• appropriate space for teaching and rehearsing or practising<br>• original music scores and/or original sheet music<br>• performance space</td></tr>
<tr><td colspan="3"><u>Content/concepts/skills</u><br>Choice of stream content is made by learners, teacher or school.</td></tr>
<tr><td colspan="2"><u>Western art music and jazz</u><br>Solo work<br>Continuation of works from the standard repertoire of Western art music, jazz, rock and pop, or other musical styles for the chosen instrument or voice.<br>A minimum of three pieces of an advanced standard should be performed at the end of Grade 12.<br>Ensemble work<br>Continuation of at least one piece per year. One piece is to be presented at the end of Grade 12. Attention should be given to how learners function in an instrumental group, vocal ensemble (e.g. ability to play/sing individual parts, responsibility within the group, etc.) Learners in African music should be guided through performance protocols and maxims.<br>Technical work<br>Continuation of technical work suitable for the instrument/voice of at least an advanced level, considering the individual need and ability of the learner (e.g. scales, arpeggios, broken chords, studies, rhythmic patterns and technical exercises)<br>Improvisation<br>Rhythmic, melodic and/or harmonic improvisation according to chosen style, instrument and development of learner/s<br>Playing by ear any rhythm, melody or song<br>Sight-reading and sight-singing<br>Selection of suitable reading and/or singing examples to develop the ability to perform music at sight. The music examples should become gradually more complex as per level.</td><td><u>Indigenous African music</u><br>Solo performance<br>Main instrument plus one minor instrument from a different category (chordophones, membranophone, idiophones, aerophones)<br>Technical work<br>• working with patterns<br>• strokes and tone<br>• tuning/ organisation<br>Dance<br>• basic dance for starting a performance<br>Oral text proficiency<br>• Setting praise singing to instrumental performance<br>• Exploring idiomatic expressions and proverbs<br>Aural proficiency<br>• aural transcription exercises<br>• understanding of context and role<br>Group skills<br>• taking part in an ensemble<br>• instrumental roles<br>• dramatisation</td></tr>
</table>

| Music | Grade 12 | Term 2 |
|---|---|---|
| **Topic 2** | **Suggested contact time** | **Resources** |
| **Music literacy** | 1 hour per week | • appropriate space<br>• music instrument to illustrate concepts (piano or keyboard)<br>• textbooks or workbooks<br>• manuscript paper<br>• computer and computer programs such as Sibelius/ Finale |

**Content/concepts/skills**

Aural training and practical application must always be part of music literacy.

**A. Harmonisation**

Adding alto, tenor and bass to a melody using:

- primary and secondary chords in root position and first inversion
- passing 6/4 chords
- cadential 6/4 chords
- passing notes
- auxiliary notes

Adding four-part harmony to the soprano melody of a song, utilising the text in a user-friendly way

or

**Jazz approach**

- harmonising melodies using seventh chords
- reharmonising a simple eight-bar progression, using primary chord substitutions
- Symmetric scales
  - whole-half scale
  - half-whole scale
  - Augmented scale
- Intervals (all intervals)
- Clefs (treble, bass and alto clefs)
- Polychord nomenclature

**B. Creating a melody for voice or instrument**

- minimum of 12 bars long
- giving a structure
- using motives and sequences
- Add a simple bass line or chords to accompany the melody.
- Use marks of articulation suitable for the instrument/voice.

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

- all intervals
- key signatures
- rhythm and metre
- the use of scales and modes
- cadences
- chord progressions
- question and answer
- passing notes
- auxiliary notes

**D. Transposing**

- Transpose melodies for all transposing instruments (piccolo, double bass, clarinet, horn, saxophone, trumpet)

**E. Compositional techniques**

- rhythm and pulse as a composition technique
- harmonic progression as a composition technique
- development of themes as a composition technique
- dynamic levels, timbre, instrumentation and orchestration as compositional techniques
- melodic and rhythmic repetition as compositional techniques

**F. Terminology**

Revision of all known terms adding *quasi, rinzforzando, rf, rfz, risoluto, rubato, scherzando, schnell, sehr, senza, smorzando, sotto voce, stringendo, tranquillo*

<table>
<tr><th>Music</th><th colspan="2">Grade 12</th><th>Term 2</th></tr>
<tr><td>Topic 3<br>General music knowledge and analysis</td><td colspan="2">Suggested contact time<br>1 hour per week</td><td>Resources<br>• appropriate space<br>• textbooks<br>• sound equipment (CD player, IPod, MP3)<br>• recordings of music examples</td></tr>
<tr><td colspan="4"><u>Content/concepts/skills</u></td></tr>
<tr><td><u>Western art music:</u><br>Opera<br>• definition and description of the genre<br>• summary of the historical development<br>• understanding the meaning and role of comic and serious opera, libretto, aria, recitative and chorus.<br>• well-known operas by well-known composers<br>Composer and works<br>• Mozart - The Magic Flute<br>Content<br>• storyline<br>• characteristics<br>• characters<br>• arias<br>• choruses<br>• musical importance of each work</td><td colspan="2"><u>Jazz:</u><br>Early jazz singers<br>Important artist/group<br>• Miriam Makeba<br>• Dolly Rathebe<br>• Thandi Klaasen<br>Jazz in exile<br>Important artist/group<br>• The Blue Notes<br>• Brotherhood of Breath<br>• Union of Africa<br>Jazz at home<br>Important artist/group<br>• Spirit Rejoice<br>• Sakhile<br>• ZimNqawana<br>Cape jazz<br>Important artist/group<br>• Dollar Brand (Abdullah Ibrahim)<br>• Robbie Jansen<br>• Winston Ngozi<br>Recent years<br>Important artist/group<br>• FeyaFaku<br>• Moses Molelekwa<br>• Voice<br>Content<br>• basic knowledge such as definitions, descriptions and characteristics of the genre.<br>• listening and discussing genre representative works<br>• reading up on composers and their representative works<br>• elements of the genre</td><td><u>Indigenous African music stream</u>[6]<br>Modern Constructs of IAM<br>• Mbhaqnanga<br>• Maskandi<br>• Isicathamiya<br>• Malombo jazz<br>• Free Kiba<br>History of modern IAM<br>Researching IAM</td></tr>
</table>

| Music | Grade 12 | Term 3 |
|---|---|---|
| **Topic 1** | **Suggested contact time** | **Resources** |
| **Music performance and improvisation** | 2 hours per week | • music instruments<br>• appropriate space for teaching and rehearsing or practising<br>• original music scores and/or original sheet music<br>• performance space |
| **Content/concepts/skills**<br>**GRADE 12 EXAMINATIONS**<br>Preparation for final practical examination | | |

| Music | Grade 12 | Term 3 |
|---|---|---|
| **Topic 2** | **Suggested contact time** | **Resources** |
| **Music literacy** | 1 hour per week | • appropriate space<br>• music instrument to illustrate concepts (piano or keyboard)<br>• textbooks or workbooks<br>• manuscript paper<br>• computer and computer programs such as Sibelius/ Finale |

**Content/concepts/skills**

Aural training and practical application must always be part of music literacy.

**A. Analysis of music scores in a variety of styles, identifying and describing**

- all intervals
- key signatures
- rhythm and metre
- the use of scales and modes
- cadences
- chord progressions
- repetition
- question and answer
- sequences
- passing notes
- auxiliary notes
- suspension
- anticipation

**B. Harmonisation**

Adding alto, tenor and bass to a melody, using:

- primary and secondary chords in root positions, and first and second inversions
- dominant seventh in root position
- non-harmonic notes: passing notes, auxiliary notes, suspensions, anticipations

or

**Jazz approach**

- Voicing and connecting chords
- Advanced substitution
- Analysis of music scores in a variety of styles, identifying and describing:
  - All intervals
  - Key signatures
  - Rhythm and metre
  - The use of scales and modes
  - Chord progressions

| Music | Grade 12 | Term 3 |
|---|---|---|

**C. Create a melody for voice or instrument**

- minimum of 12 bars long
- giving a structure
- using motives and sequences
- adding a simple bass line or chords to accompany the melody

**D. Compositional techniques**

- Final revision of all known compositional techniques

**E. Terminology**

- Final revision of all known music terms

Or

**African music approach**

**Form**.

- thematic form
- performance form (antecedent and consequent phrases of a melodic statement/question and answer/responsorial form)
- integral performance form/structure as prevalent in indigenous music genres

| Music | Grade 12 | Term 3 |
|---|---|---|
| **Topic 3** | **Suggested contact time** | **Resources** |
| **General music knowledge and analysis** | 1 hour per week | • appropriate space<br>• textbooks<br>• sound equipment (CD player, IPod, MP3)<br>• recordings of music examples |

**Content/concepts/skills**

**A. South African music industry**

- music industry value chain from the origin of a musical idea to the publishing and performing of the work
- recording companies in South Africa
- music rights
- copyright
- how to register a new composition

**FINAL REVISION FOR GRADE 12 EXAMINATION**

| Music | Grade 12 | Term 4 |
|---|---|---|
| | **Examination season** | |

# SECTION 4

## 4.1 Introduction to assessment

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

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

### 4.1.1 Assessment in Music

There are **seven** performance assessment tasks (PATs) in Grade 12 and **six** PATs in Grades 10 and 11. Learners who choose the IAM and Afrophonia/Jazz streams in grades 10 and 11 may choose three genres in each category respectively from Chart 1 each year. Learners who choose the IAM and Afrophonia/Jazz streams in grade 12 may choose four genres in IAM and three in Afrophonia/Jazz respectively from Chart 1. Chart 2 provides guidelines of assessing knowledge and skill required in each grade. The level of complexity of songs is not determined by the compositional density of the repertoire but by graded criteria mapped out in Chart 2. These constitute the year mark for Music, which forms 25% of the promotion mark. The remaining 75% is obtained from the final external examination.

The PATs correspond closely with the curriculum material for Music and form part of the teaching and assessment activities. They must be employed as on-going assessment tools and serve to ensure that all aspects of the curriculum are covered.

The order in which the PATs are completed is not specified, but merely suggested. Teachers should ensure that the completion of these PATs is evenly spaced during the first three terms of the academic year.

## 4.2 Informal or daily assessment

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

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

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

## 4.3 Formal assessment

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

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

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

### 4.3.1 Practical Assessment Tasks (PATs)

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

The following Practical Assessment Tasks (PATs) are required. These tasks may be done in any order. They should be evenly spaced during the first three terms of the year.

**GRADE 10 PATs**

| PAT | DESCRIPTION | MARKS | |
|---|---|---|---|
| PAT 1 | **Concert performance:** | | |
| | One performance-ready piece | 40 | |
| | Written programme notes | 10 | **50** |
| | For IAM and Jazz/Afrophonia | | |
| | • Live music performance on major instrument (solo/ensemble) | | |
| | • Programme notes | | |
| PAT 2 | **Music literacy assignment:** | | |
| | Score analysis | 20 | |
| | Theory test | 30 | **50** |
| | For IAM and Jazz/Afrophonia | | |
| | • Theory/music literacy test | | |
| | • Audio/audio - visual/ score analysis | | |
| PAT 3 | **Melodic or rhythmic improvisation:** | | |
| | Improvisation 1 | 25 | |
| | Improvisation 2 | 25 | **50** |
| | For IAM and Jazz/Afrophonia | | |
| | [In call and response: draw from praise singing, historical chronicles, making contextual commentary, use of phoneasthetics, crepitations, stage direction, mouth drumming, - Call and refrain, Call and Chorused refrain, the mixed structural form, overlapping] | | |
| | For Jazz/Afrophonia: basic approach by the use of chord tones, melodic and rhythmic patterns. | | |
| PAT 4 | Elementary **composition** or **arrangement** | 50 | **50** |
| | For IAM and Jazz/Afrophonia | | |
| | • Dictation (melodic and rhythmic, harmonic and chord identification) | | |
| | • Practical (sight reading and singing and rhythmic clapping) | | |
| PAT 5 | **Written assignment**: (1000 - 1500 words) | | **50** |
| | Study of own performance instrument, build, sound production, history | 50 | |
| | For IAM and Jazz/Afrophonia | | |
| | • 0Written assignment - study of own instrument. Built, sound production, history. history includes cultural contexts | | |
| | **Total for Grade 10 PATs** | | **250** |

**GRADE 11 PATs**

| PAT | DESCRIPTION | MARKS | |
|---|---|---|---|
| PAT 1 | **Concert performance:** | | |
| | One performance-ready piece | 40 | |
| | Written programme notes | 10 | **50** |
| | For IAM and Jazz/Afrophonia | | |
| | • Live music performance on major instrument (solo/ensemble) | | |
| | • Programme notes | | |
| PAT 2 | **Music literacy assignment:** | | |
| | Score analysis | 30 | |
| | Transcription and transposition | 20 | **50** |
| PAT 3 | **Improvisation:** | | |
| | Performance | 40 | |
| | Written explanation of style / techniques used | 10 | **50** |
| | For IAM and Jazz/Afrophonia | | |
| | : [In call and response: draw from praise singing, historical chronicles, making contextual commentary, use of phoneasthetics, crepitations, stage direction, mouth drumming, - Call and refrain, Call and Chorus and refrain, the mixed structural form, overlapping] | | |
| | For Jazz/Afrophonia: Melodic and rhythmic patterns. | | |
| PAT 4 | **Composition or arrangement**: | | |
| | Hand written or typed score | 40 | |
| | Performance or recording (electronic or acoustic) | 10 | **50** |
| | For IAM and Jazz/Afrophonia | | |
| | **Creative innovation** | | |
| | **Decide on:** | | |
| | • melody choose to assign it voice or music instrument | | |
| | • accompanied or not | | |
| | • Compose for a solo instrument | | |
| | • Structure of the composition: verse or verse and chorus | | |
| | • Want to add dance or praise | | |
| | • What other art forms are incorporate | | |
| | • Mood of the song: sad or happy | | |
| | • Melodic and rhythmic congruence | | |
| PAT 5 | **Written assignment**: (1000 - 1500 words) | | |
| | Repertoire study: Music written for own performance instrument in specific style | 50 | **50** |
| | For IAM and Jazz/Afrophonia | | |
| | • Repertoire study: listen to different compositions that use your major instrument and discuss the structure, form, content, meaning and cultural contexts of usage in specific a style. | | |
| | **Total for Grade 11 PATs** | | **250** |

**GRADE 12 PATs**

| PAT | DESCRIPTION | MARKS | |
|---|---|---|---|
| PAT 1 | **Concert performance:** | | |
| | One performance-ready piece | 40 | |
| | Written programme notes | 10 | **50** |
| | For IAM and Jazz/Afrophonia | | |
| | - Live music performance on major instrument (solo/ensemble) | | |
| | - Programme notes | | |
| PAT 2 | **Music literacy assignment:** | | |
| | Harmonic analysis | 30 | |
| | Harmonisation | 20 | **50** |
| | For IAM | | |
| | Analysis of chosen piece of music using the following elements: call and response: draw from praise singing, historical chronicles, making contextual commentary, use of phoneasthetics, crepitations, stage direction, mouth drumming, - Call and refrain, Call and Chorus and refrain, the mixed structural form, overlapping. | | |
| | Jazz/Afrophonia Written assignment: Advanced substitution | | |
| | II, V, I progression, Turn around, Triton substitution, Secondary dominant | | |
| PAT 3 | **Improvisation:** | | |
| | Performance | 40 | |
| | Written explanation of style used | 10 | **50** |
| | For IAM | | |
| | [In call and response: draw from praise singing, historical chronicles, making contextual commentary, use of phoneasthetics, crepitations, stage direction, mouth drumming, - Call and refrain, Call and Chorus and refrain, the mixed structural form, overlapping] | | |
| | and Jazz/Afrophonia: Melodic and rhythmic patterns. | | |
| PAT 4 | **Composition or arrangement**: | | |
| | Hand written or typed score | 40 | |
| | Performance or recording (electronic or acoustic) | 10 | **50** |
| | For IAM and Jazz/Afrophonia | | |
| | **Creative innovation** | | |
| | **Decide on:** | | |
| | • melody choose to assign it voice or music instrument | | |
| | • accompanied or not | | |
| | • Compose for a solo instrument | | |
| | • Structure of the composition: verse or verse and chorus | | |
| | • Want to add dance or praise | | |
| | • What other art forms are incorporate | | |
| | • Mood of the song: sad or happy | | |
| | • Melodic and rhythmic congruence | | |
| | • Performance | | |

| PAT | DESCRIPTION | MARKS | |
|---|---|---|---|
| PAT 5 | **Written assignment**: (1000 - 1500 words)<br>**WAM**: The development of the Sonata for own instrument or<br>The development of the Oratorio for singers<br>**Jazz**: Comparing and contrasting contributions by a vocalist and an instrumentalist in South African jazz<br>**IAM:** Visiting or recreating an authentic indigenous African ceremony to observe how music is used<br>For IAM<br>• Discuss male and female musical arts genres focusing on values that influence performance, maxims of politeness, womanhood, manhood, direct commentary, and themes of polity, royalty and jests and marry making, where applicable.<br>Jazz/Afrophonia<br>• Discuss Jazz/Afrophonia from the period 1920s to 2000<br>• Marabi, Khwela, Mbhaqanga, Disco, Soul, Bubble-gum, Raggae, Kwaito and Gospel<br>Discuss: prominent artists of each style, characteristics of the style and decades of dominance. | 50 | **50** |
| | **Total for Grade 12 PATs** | | **250** |

### 4.3.2 Written assignments

**Grade 10**

Learners conduct research on their instruments of choice, paying attention to the following: how sound is produced, the makeup of the instrument, how to look after the instrument, best body position for practising and performing. For singers, this should also include the understanding of the vocal chords and how these determine their own types of voices, how vocal sound is produced, how to keep the voice healthy, and what to avoid in order to protect it.

**Grade 11**

Learners have a choice between two topics: (a) **Film music** or (b) **The influence of technology on music**.

**Film music**: Learners choose own film (preferably an SA film) and analyse the role music plays to create elements like tension, expectation, romance, adventure and the general feel of the film. Learners hold structured class/group discussions, focusing on the style of the music and the elements used to create emotions.

**The influence of technology on music**: Learners do research on how technology influenced music from the beginning (making of primitive instruments) to the computer programs and internet. Learners hold structured class/group discussions demonstrating their appreciation of technological developments in music performance, production and dissemination (distribution).

**Grade 12**

The written assignments for Grade 12 are done according to the stream chosen by the candidate: Western Art Music (WAM) or Jazz or Indigenous African Music (IAM).

**WAM**: Learners write an assignment on the sonatas of their chosen instruments or on the development of the oratorio for singers. One specific work must be listened to and analysed. The learner must know all the melodies of at least one movement. For the oratorio, learners study the development of the genre and choose one oratorio to listen to and analyse in their own time. The learner must be able to recognise the arias of the chosen oratorio.

**Jazz:** Learners compare and contrast the contributions made by a vocalist (Miriam Makeba or any other) and that made by an instrumentalist (Hugh Masekela or any other) to today's music; or discuss the importance of university education for jazz musicians, citing only two examples.

**IAM:** Learners visit or recreate an authentic cultural musical event. Learners should demonstrate their awareness of the relevance of music in the ritual or ceremony, and also be able to comment on the elements of IAM, including how they manifest in a performative communication.

The forms of assessment used should be age and developmental level appropriate. The design of these tasks should cover the content of the subject and include a variety of tasks designed to achieve the objectives of the subject.

### 4.3.3 Examinations

**Practical Examination**

150 Marks

| **Practical component**<br>Comparable to Grade 5 of external examining bodies | **Maximum Marks** |
|---|---|
| Technical Development:<br>• Scales, arpeggios, exercises, studies<br>• Taken from one list of an official external examining body | **20** |
| Performance Pieces: (Grade 5 level)<br>• Piece 1 - Own choice (solo piece)<br>• Piece 2 - Own choice (solo piece)<br>• Piece 3 - Own choice or improvisation (Grade 5 level)<br>• Piece 4 - Ensemble work | <br>**25**<br>**25**<br>**25**<br>**25** |
| Sight-reading:<br>• Unaccompanied reading of at least 12 bars<br>• Comparable to Grade 5 of an external examining body | **15** |
| Aural Tests:<br>• Sight-singing<br>• Clapping of a rhythm from a score<br>• Sing triads: major, minor, diminished and augmented<br>• For IAM and Jazz/Afrophonia, sing seventh chords: major $7^{th}$, minor $7^{th}$, dominant $7^{th}$, half-diminished and diminished $7^{th}$. | **15** |
| **TOTAL** | **150** |

For the purposes of this examination an ensemble must consist of 2 - 8 persons. Each performer (learner) must play an independent part which is not doubled by another performer's part. All aspects of the practical components will be assessed during the final practical examination.

**Music Paper 1**

120 Marks Duration: 3 hours

| | | |
|---|---|---|
| Section A | Music Literacy<br>• Rudiments of music<br>• Harmonisation and harmonic analysis (traditional and jazz harmonisation)<br>• Melody writing (WAM)<br>• For IAM and Jazz/Afrophonia, chord constructions, progressions, modes of major, harmonic and melodic minor scales, blues, pentatonic, symmetric scales, voicing and connection of scales, basic and advanced substitution and polychords. | 60 marks |
| Section B | General Music Knowledge<br>• As set out for Grade 12 in Section 3 | 60 marks |
| **Total** | | **120 marks** |

**Music Paper 2**

30 Marks Duration: 1½ hours

| | | |
|---|---|---|
| Section A | Aural<br>• Recognise differences or mistakes, cadences, intervals, chords, time signatures, rhythms, scales, non-harmonic notes, compositional techniques<br>• Write dictation<br>IAM and Jazz/Afrophonia : [In call and response: draw from praise singing, historical chronicles, making contextual commentary, use of phoneasthetics, crepitations, stage direction, mouth drumming, - Call and refrain, Call and Chorus and refrain, the mixed structural form, overlapping] | |
| Section B | Recognition<br>• Genres<br>• Style period<br>• Instruments<br>• Voices | |
| Section C | Form and analysis<br>• As set out in Section 3 | |
| **TOTAL** | | **30 marks** |

This paper will be written whilst listening to soundtracks on an examination CD. All questions are based on these sound tracks. Each track will be played a specified number of times. Every Grade 12 examination centre will be provided with an audio CD, which must be played to the candidates during the final examination. Because of the progression from Grade 10 to 12, background knowledge from Grade 10 and 11 may be assessed in Grade 12.

### 4.3.4 Cognitive levels

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

**Table 1**

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

## 4.4 Programme of assessment

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

### 4.4.1 The requirements (number and nature of tasks) for Music

**These requirements are indicated below:**

**Grade 10**

| **Programme of assessment and weighting of tasks** | | |
|---|---|---|
| **Formal assessments (during year)** | **End-of-year examination** | |
| 25% | 75% | |
| SBA - During year | End-of-year examination papers 75% (300 marks) | |
| 25% (100 marks) | 37.5% (150 marks) | 37.5% (150 marks) |
| 5 PATs (50 each) &<br>June exam (300) | 2 written papers:<br>Paper 1: Theory & general music knowledge<br>Paper 2: Aural, recognition & form | Practical exam:<br>Technique, performance pieces in chosen style and aural |

Grade 10 Programme of assessment per term:

| Term | Practical Assessment Task | Examination | SBA | Marks |
|---|---|---|---|---|
| 1 | PAT 1: Concert performance<br>For IAM and Jazz/Afrophonia Live music performance | | 50 | 550<br>÷ |
| | PAT 2: Music literacy assignment | | 50 | 5.5 |
| 2 | PAT 3: Improvisation | | 50 | |
| | | Practical (150) & written (150) | 300 | = 100 |
| 3 | PAT 4: Composition/arrangement For IAM and Jazz/ Afrophonia Aural test | | 50 | |
| | PAT 5: Written assignment | | 50 | |
| 4 | | Practical (150) & 2 written papers<br>Paper 1 (120), Paper 2 (30) | | 300 |
| | | | Year Total | 400 |

**Grade 11**

| **Programme of assessment and weighting of tasks** | | |
|---|---|---|
| **Formal assessments (during year)** | **End-of-year examination** | |
| 25% | 75% | |
| SBA - During year | End-of-year examination papers 75% (300 marks) | |
| 25% (100 marks) | 37.5% (150 marks) | 37.5% (150 marks) |
| 5 PATs (50 each) &<br>June exam (300) | 2 written papers:<br>Paper 1: Theory & general music knowledge<br>Paper 2: Aural, recognition & form | Practical exam:<br>Technique, performance pieces in chosen style and aural |

Grade 11 Programme of assessment per term:

| Term | Practical Assessment Task | Examination | SBA | Marks |
|---|---|---|---|---|
| 1 | PAT 1: Concert performance<br>For IAM and Jazz/Afrophonia Live music performance | | 50 | 550<br>÷ |
| | PAT 2: Music literacy assignment | | 50 | 5.5 |
| 2 | PAT 3: Improvisation | | 50 | |
| | | Practical (150) & written (150) | 300 | = 100 |
| 3 | PAT 4: Composition/arrangement<br>For IAM and Jazz/Afrophonia **Creative innovation** | | 50 | |
| | PAT 5: Written assignment | | 50 | |
| 4 | | Practical (150) & 2 written papers<br>Paper 1 (120), Paper 2 (30) | | 300 |
| | | | Year Total | 400 |

**Grade 12**

| **Programme of assessment and weighting of tasks** | | |
|---|---|---|
| **Formal assessments (during year)** | **End-of-year examination** | |
| 25% | 75% | |
| SBA - During year | External end-of-year examination papers 75% (300 marks) | |
| 25% (100 marks) | 37.5% (150 marks) | 37.5% (150 marks) |
| 5 PATs (50 each)<br>June exam (300)<br>Sept exam (300) | 2 written papers:<br>Paper 1: Theory & general music knowledge<br>Paper 2: Aural, recognition & form | Practical exam:<br>Technique, performance pieces in chosen style and aural |

Grade 12 Programme of assessment per term:

| Term | Practical Assessment Task | Examination | SBA | Marks |
|---|---|---|---|---|
| 1 | PAT 1: Concert performance<br>For IAM and Jazz/Afrophonia<br>Live music performance on major instrument | | 50 | 850<br>÷<br>5.5<br>= 100 |
| | PAT 2: Music literacy assignment | | 50 | |
| 2 | PAT 3: Improvisation | | 50 | |
| | | Practical (150) & written (150) | 300 | |
| 3 | PAT 4: Composition/arrangement<br>For IAM and Jazz/Afrophonia<br>**Creative innovation** | | 50 | |
| | PAT 5: Written assignment | | 50 | |
| | | Practical (150)<br>Paper 1 (120), Paper 2 (30) | 300 | |
| 4 | | Practical (150) & 2 written papers<br>Paper 1 (120), Paper 2 (30) | | 300 |
| | | | Year Total | 400 |

## 4.5 Recording and reporting

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

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

## 4.6 Codes and percentages for recording and reporting

| RATING CODE | DESCRIPTION OF COMPETENCE | PERCENTAGE |
|---|---|---|
| 7 | Outstanding achievement | 80 - 100 |
| 6 | Meritorious achievement | 70 - 79 |
| 5 | Substantial achievement | 60 - 69 |
| 4 | Adequate achievement | 50 - 59 |
| 3 | Moderate achievement | 40 - 49 |
| 2 | Elementary achievement | 30 - 39 |
| 1 | Not achieved | 0 - 29 |

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

## 4.7 Moderation of assessment

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

### 4.7.1 Moderation of the assessment tasks - three levels

Moderation of the assessment tasks should take place at three levels.

| LEVEL | MODERATION REQUIREMENTS |
|---|---|
| School | • The programme of assessment should be submitted to the subject head and school management team before the start of the academic year for moderation purposes.<br>• Each task which is to be used as part of the programme of assessment should be submitted to the subject head for moderation before learners attempt the task.<br>• Teacher portfolios and evidence of learner performance should be moderated twice a year by the head of the subject or her/his delegate. |
| Cluster/district/region | Teacher portfolios and a sample of evidence of learner performance must be moderated twice during the first three terms. |
| Provincial/national | Teacher portfolios and a sample of evidence of learner performance must be moderated once a year. |

## 4.8 General

This document should be read in conjunction with:

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

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

# APPENDIXES

## Curriculum and assessment glossary

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

*Crotchet.* A crotchet is a quarter of a semibreve.

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

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

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

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

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

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

*Hidden messages, bias, stereotypes and propaganda.* These are the means by which forms of mass media seek to influence ways in which people think and feel about issues.

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

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

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

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

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

*Literacies.* Literacies are learned skills for interpreting appropriately. They include

- **oral**: understanding spoken stories, histories and experiences;
- **aural**: ability to interpret through listening to oral, musical and dramatic works;
- **visual**: proficiency at expressing opinions about, making, appreciating and interpreting visual art works;

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

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

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

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

*Natural, found, recycled and manufactured resources.* These are objects that are owned, picked up, reused or taken from nature, and that can be obtained from the learner's environment, whether built or natural, and transformed in character when used in artworks.

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

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

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

## INDIGENOUS MUSICAL ARTS GENRES OF SOUTH AFRICA

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

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

Praise chroniclers: A singer that presents a series of heroic and importantevents through song or praise

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

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

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

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

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

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

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

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

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

***Nomenclatures:*** These are short hand representations of scales

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

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

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

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

***Crepitations****:* a sound used to exhort, short excitement, or approval.

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

***Mouth drumming****:* vocal representation of the drum sound in words.

***Call and refrain:*** a refrain from a response.

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

***The mixed structural form:*** a combination of the call and response, call and refrain, and call and chorus refrain: this is when a chorus uses neither the ending sentence/phrase to respond to the call.

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

**GENRES AND APPRAISAL CONCEPTS**

**IsiSwati**

Traditional dance-songs for the following ceremonies:

Umtsimba - traditional wedding dance-songs

Butimba - hunting by boys and men

Lutsango - a social ceremony for older women

Tingabisa - social activity

Ummemo - royal and social participation for the whole kingdom

Lusekwane - boys' social activity

Kumekeza - ceremony for marrying a woman

Inchwela - social activity for men

Emahubo empi - war songs

Umhlanga - reed dance ceremony for girls

Concepts

- Kugidza - umgivo lomuhle
- Umculo - umculo lomnandzi
- Kuhaya - kuhaya ngebugagu
- Kugidza ngemfutfa
- Umculo lovusa lusinga/umculo utsintsa imiva
- Kuniketana ngengoma
- Tilandzelo
- Imphimiso yemagama engoma
- Kuhlangana kwemavi/uyabhimba/amavi aka hlangani

**INDIGENOUS MUSICAL ARTS GENRES OF SOUTH AFRICA**

**ISISWATI:** Traditional dance-songs for the following ceremonies: **Umtsimba** - traditional wedding dance-songs; **Butimba** - hunting by boys and men; **Lutsango** - a social ceremony for older women; **Tingabisa** - social activity (This is the name of the girls' regiment during the reign of King Sobhuza II); **Imbhali:** This is the name of the girls' regiment during the reign of King Mswati III); **Ummemo** - royal and social participation for the whole kingdom; **Lusekwane** - boys' social activity; **Kumekeza** - ceremony for marrying a woman; **Inchwela** - social activity for men (self-fortification ceremony); **Emahubo emphi** - war songs; **Umhlanga** - reed ceremony for girls and married women. **Ingadla:** dance by girls for communication on values and cultural ethics.

**Analytical features:** Kugidza- umgivo lomuhle; Umculo - umculo lomnandzi; Kuhaya- kuhaya ngebugagu; Kugidza ngemfutfa; Umculo lovusa lusinga / umculo utsintsa imiva; Kuniketana ngengoma; Tilandzelo; Imphimiso yemagama engoma; Kuhlangana kwemavi / uyabhimba / amavi aka hlangani

**TSHIVENDA: Malende** - Both boys and girls; **Tshigombela** - Venda women; **Tshikona** - Venda male dance; **Domba** - women and girls initiation dance with songs that can be performed in social ceremonies; **Tshifasi** - boys and girls; **Bune** - young boys and girls while playing; **Tshinzere** - both boys and girls in social ceremonies; **Matangwa** - boys and girls in a social ceremony; **Givha** - done by men where women play drums as in Tshikona; **Musevhetho** - sacred dance not for public social performance; **Vhusha** - sacred dance not for public social performance; **Murundu** - sacred dance not for public social performance.

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

**XITSONGA: MINCINO YA XITSONGA-MACHANGANA (MAGAZA) Mincino ya Vavanuna-Majaha: Muchongolo -** Men's dance; **Xincayincayi -** It is done by middle-aged men and young boys. **Mincino ya Vaxisati-vanhwana: Xibelana, Xifasi, Mikhinyavezo, -** by elderly women; **Tinsimu to hungasa/tlanga** (children's games or rhymes); **Tinsimu to miyeta nwana** (lullaby); **Tinsimu ta le ngomeni** (male rite of passage); **Tinsimu ta tikhomba** (female rite of passage); **Tinsimu ta mancomani** (spiritual); Tinsimu to ndhunduzela (praise songs).

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

**SEPEDI: Kiba**, **Mantshegele**, **Tshotsho, Kgantla, Malopo**, Women's dance: **Sekgapa, Kosa ya dihkuru/ Sempepetlwane/Lebowa.**

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

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

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

**SESOTHO: Dipina tsa mosebetsi, tsa lenyalo; tsa motjeko (moqoqopelo, mokgibo, mohobelo,) mokorotlo (pina ya ntwa); dipina tsa borapedi (thapelo, kodiyamalla).**

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

**ISIXHOSA: Genres of dance-songs for the following occasions: Imbeleko** - a celebration of birth, naming, and thanks giving after a child is born; **Intonjana -** uses **umgqungqo** songs by young Xhosa maidens; **Mtshotsho -** social occasion with Mteyo dance-song especially by Amabomvana and BaThembu; **Intlombe -** ceremony by traditional healers through **Umxhentso** song-dance (The dance is also done by middle-aged males and females, as well as the aged. The genres associated with this ceremony are **Umnqunqo**, **umxhentso**, and **Umngqokolo**,) **Umgidi -** ceremony of the rite of passage wherein **umxhentso** and **umngunqgo** song-dances are performed; **Umtshilo -** an occasion of initiates, **bakhweta**, who do **umtshilo** song-dance; **Umtyityimbo -** Xhosa women's song-dance.

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

**ISIZULU: Izinhlobo zokugida knye nomculo wesiZulu: Izinhlobo zokusina: Indlamu**; **umgxushulo** (similar to *indlamu*, but slower in pace); **isishameni; ukugqumshela; umchwayo; ukukhilila** (**lemshadweni**); **isizilu/ingoma**; **umzansi**; isizingili; isichunu; **Izinhlobo zomculo** - mahubo (elisizwe, endlunkulu, elomndeni, awezintombi, awemgidi, awempi, makungcwatshwa, kujatshulwa); **Umhlanga** - reed ceremony for girls and married women; **Umkhosi woselwa/wokweshwama -** self-fortification ceremony; **Umemulo -** rite of passage for girls.; **Inkwahla -** dance by girls for communication on values and cultural ethics.

Isibhaca.

**Modern Constructs**: Maskandi; Mbaqanga; Isichatamiya.

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

## ISINDEBELE MUSIC AND DANCE

### MBHINO WABOBABA/MALES ONLY:

**1. Stage 1**

- *Abesegwabo* (boys who are ready to attend initiation school)
- *Ukugida*/dance: isisegwabo/linsondo
- *Umbhino*/music: iroro (derived from verb rora mean sing songs of Abesegwabo)

**2. Stage 2**

- *Amadoda* Once a man has undergone the initiation he qualifies to be called “indoda”; young men, fathers and grandfathers.
- *Ukugida*/dance: ingadla (This is closer to the Zulu dance **Indlamu** but the beat is slower.)
- *Umbhino*/music: Ingadla music. (They use the same name.)

**Ukugida/Special dances and music:**

**1. Stage 1**

- Amadoda/Amasokana
- *Ukugida*/Dance: They all dance *igwabo* but only during the initiation days.
- *Umbhino*/music: *Igwabo* (They use the same name.)

**2. Stage 2**

- *Amabutho (solders)*
- *Ukugida*/Dance: irhalana/Tjhikila (Only during war times and only men.)
- *Umbhino*/music: irhalana (They use the same name.)

**FEMALES:**

**Stage 1.**

| | |
|---|---|
| **Abentazana (girls)** | Before and after initiation school. |
| • Dance: | Isi-14, isintazana |
| • Music: | iroro with female tunes (same songs but with female tunes and different meaning but the same key and style). |

**Stage 2.**

| | |
|---|---|
| **Abomma (women)** | Only married women and those who are single and over 40. |
| • Dance: | Isiqhakazana or u-1(uwani) they use borrowed word for number 1. |
| • Music: | isiqhakazana/zesifazi |

**Special songs and dances**

| | |
|---|---|
| **Abomma (married)** | Only married women during the traditional wedding ceremony. |
| • Dance: | irhalana lesimanje/isimanje (only during traditional weddings) |
| • Music: | irhalane lesimanje/isimanje |

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

**STANDARD MUSIC REPERTOIRE**

South African Morden Music Constructs:

1. Nkosi Sikelela iAfrica by *Enoch Sontonga*
2. Ntyilo Ntyilo by *Mackey Davashe*
3. Music In The Air by *Caiphus Semenya*
4. Lakotshon' Ilanga by *Allen Silinga*
5. Igqirha Lendlela Uqongqothwane by *Joe Mogotsi*
6. Market Place by *Hugh Masekela*
7. Nomali by *Caiphus Semenya*
8. Khawuleza by *Dorothy Masuka*
9. Morwa by Johnas *Gwangwa*
10. Mountain Shades by *Moses Molelekwa*
11. Mannenburg by *Abdullah Ibrahim*
12. Week end Special by *Brenda Fassie*
13. Life Is Going On by *Brenda Fassie*
14. Ntandane by *Busi Mhlongo*
15. My name Is Margaret by *Margaret Mcingane*
16. Hamba Bhekile by *Margaret Mcingane*
17. Mangwane by *Sophie Mgcina*
18. Hush by *Gibson Khente*
19. How Long? By *Gibson Khente*
20. Thabantshu by *Magalane Phoshoko*
21. Pula by Dr. *Sello Galane*
22. Gazzet by *Mahlathini and The Mahotela Queens*
23. Lilizela by *Mahlathini and The Mahotela Queens*
24. Istimela SaseZola by *Mbongeni Ngema*
25. Fire Passion and Ecstasy by *Stimela*

26. Bua Nnete by *Babsy Mlangeni*
27. Mokgotsi by *Steve Tebogo Kekana*
28. Aboti Thabiso by *Steve Tebogo Kekana*
29. Feel So Strong by *PJ Powers*
30. Baba kaSbongile by *Soul Brothers*
31. Impi by Sipho Mchunu and Jonny Cleck
32. Ngwana Oya lela by *Malombo*
33. Mbhaqanga by *Phillip Tabane*
34. Umqombothi by *Yvonne Chakachaka*
35. Kaffer by *Author Mafokate*
36. Umazola by *Mdu*
37. Faces and Places by *Sakhile*
38. Malowe by *Jabu Khanyile*
39. Pitseng Tsekgolo by *Mahotela Queens*
40. Kwela Spokes by *Spokes Mashiane*
41. Mbombela by *Bayethe*
42. 7th Avenue by *Jonathan Buttler*
43. African Dream by *Vicky Sampson*
44. Die Royal Hotel by *David Kramer*
45. Little Girl by *Sibongile Khumalo*
46. Free by *Boom Shaka*
47. Sigiya Ngengoma by *Trompies*
48. Sondela by *Ringo Madlingosi*
49. Silang Mabele by *Vusi Mahlasela*
50. Madiba by *Gabriel Mabe Thobejane*
51. Burn out by *Sipho Mabuse*
52. Mamodiegi by *Selaelo Selota*

53. Naka Di a Lela by *Judith Sephuma*

54. Qula by *Zim Nqawane*

55. Back of The Moon by *Pat Vuyisile Matshiza*

56. Umajola by *Amampondo*

57. Welela by *Mirriam Makeba*

58. Thetha by *Victor Ntoni*

59. I Have A Dream by *Bheki Mseleku*

60. Izintaba Kazihlangani by *Nothembi*

61. Nomathemba by *Lady Smith Black Mambazo*

*SOUTH AFRICAN INDIGENOUS MUSIC:*

- *Birth song*
- *Lullabies [Thula Mntwana,Antutulele, ]*
- *Children songs [Sizinyoni,Thula Mama Thula, Piki Piki ]*
- *Wedding songs [Baba Mnumzane, Tswang Le Boneng]*
- *Work songs [Shosholoza, Wa inamologa]*
- *Songs for Social Merry Making [Mangwane Mpulele]*
- *Funerals songs [Bohang Seema]*
- *Traditional healer's songs [Vuma Dlozi Lami, Matome]*
- *Hunting songs [Mmutlanyana]*
- *Struggle songs [Induku zayayishaya, Yibambeni bafana, S'thule Mama, Senzeni na? Thina zizwe]*
- *Gospel [Zion Christian Church]*

| MEMBRANOPHONES | | | DRUMS | | | | MEMBRANOPHONES | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| **AbeZulu** | **AmaSwati** | **AmaXhosa** | **AmaNdebele** | **Basotho** | **Bapedi** | **Batswana** | **VhaVhenda** | **Batsonga** | **Khoi** | **San** |
| | Intambula | | | | | | | | /Khais | !kwa |
| | | Ingqongqo | | | | | | | | |
| | | | | | Tshomane | | Ncomane | | | |
| Ingungu | | Isidiphu | | | Moshupiane | | | | | |
| Isigubhu | | Igubhu | Isighubu | Sekupu | Kgalapedi<br>Kiba<br>Matikwane | | Tshigubu | Xigubu | | |
| | | | | | | | Ngoma | Ngoma | | |
| | | | | Moropa | Moropa | Moropo | Murumba | | | |
| | | | | | | | | Ndzumba | | |
| | | | Ingungu enculu | | | | | | | |
| | | Ikawu | | | | | | | | Dou |
| | | | | | | | | | Muntshintshi | |
| | | | | | | | | | Shikolombane | |
| | | | | | | | | Thungwa | | |
| | | Igogo | Equde | | | | | | | |

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

| | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| | | | | | Tsula ya noko | | | | | |
| | | | Impandula | | Mokwedietane | Mothlatsa | Nanga ya Davhi | | | |
| Igemfe | | Ingcongolo | | | | | | | | |
| | | Ukombe | | | | | | | | |
| Impempe | | | Impempe | | Dinaka tsa lehlaka | Lehlaka noka | | | | #Gi |
| | | | | | Faai | | Tshipotoliyo | Shitloti | | |
| | | | | | Dinaka | Dithlaka | Nanga | | | |
| Umtshingo | Umtshingosi | Ixilongo | | Lekodilo | | Mokoreie | | | | |
| | | | | | | | Sitlanjani | | | |
| | | | | | | | Khumbugwe | | | |
| | | | | | | | | Shiwaya | | //Nasi/ khosike |
| | Livenge | Utwi-ti-twi | | | | | | | | //Ku//kxa-si |
| **AEROPHONES** | | | **TRUMPETS** | | | | **AEROPHONES** | | | |
| **AbeZulu** | **AmaSwati** | **AmaXhosa** | **AmaNdebele** | **Basotho** | **Bapedi** | **Batswana** | **VhaVenda** | **Batsonga** | **Khoi** | **San** |
| Icilongo | | | | | | | | | | |
| **AEROPHONES** | | | **HORNS** | | | | **AEROPHONES** | | | |
| **AbeZulu** | **AmaSwati** | **AmaXhosa** | **AmaNdebele** | **Basotho** | **Bapedi** | **Batswana** | **VhaVenda** | **Batsonga** | **Khoi** | **San** |
| Mpalampala | Mpalampala | | Impalampala | | Lepapata/ Phalaphala | Lepapata | Phalaphala | Mhalamhala | | |
| Upondo | | Isogodhlo | | | | | | | | |

| | | | | | | | Tshihoho | | Kelp Horn | |
|---|---|---|---|---|---|---|---|---|---|---|
| **CHORDOPHONES** | | | **STRINGED-WIND** | | | | **CHORDOPHONES** | | | |
| **AbeZulu** | **AmaSwati** | **AmaXhosa** | **AmaNdebele** | **Basotho** | **Bapedi** | **Batswana** | **VhaVenda** | **Batsonga** | **Khoi** | **San** |
| | | | | | | | | | | /Khou |
| | | | | | | Nokukwane | | | Kha:s | |
| Ugubhu | Ugubu | Uhadi | Icaco | Thomo | Sekgapa | Segwana | | | | Kopo |
| Umakhweyane | Umakweyana | | | | Sekgapa | | Dende | Xidende | | |
| Umhubhe | Utiyane | Umrhube | | | | | | | | |
| Isitontolo | Isitontolo | | | Setolotolo | Lekope | | Tshigwana | Sekgapa | | Kan'gan |
| Ubheli'indlela | Sikhelekhele | Ikatali | Pone | Sekatari | Sekgobogobo | Segankuru | Tsijolo | | | !Gawu-khas |
| Umqangala | Umqangala | Inkinge | Isikumero | Lekope | Lekope | Lengope | Lugube | Umqangala | !Gabus | |
| | | | | | | | Tshizambi | Xizambi | | Nxoxoro |
| | | | | | | Ramkie | | | Ramkie | Ramkie |
| | | | | | | | | | | //Gwashi |
| | | | | | | | | | | Fiddle |
| | | | | Mokhope | | | | | | |
| | | | | | | | | | Tamboer | |
| | | | | | | | | | Gabowie | |
| | | | | | | Setinkane | | | | /Ka/kanasi |
| | | | | | | | | | | |
| | | | | | | **Mafata-Iswaneng** | | | | |
| **CHORDOPHONES** | | | **STRINGED-WIND** | | | | **CHORDOPHONES** | | | |
| **AbeZulu** | **AmaSwati** | **AmaXhosa** | **AmaNdebele** | **Basotho** | **Bapedi** | **Batswana** | **VhaVenda** | **Batsonga** | **Khoi** | **San** |
| Ugwala | Makwindi | Ugwali | | Lesiba | Lesiba | Lesiba | Ugwala | | Gora | Gora |