



INDEPENDENT EXAMINATIONS BOARD

NATIONAL SENIOR CERTIFICATE (IEB)

SUBJECT ASSESSMENT GUIDELINES

MUSIC

(Updated November 2026)

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A. MEANS OF ASSESSMENT

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

400 marks

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

Table 1: Programme of Assessment

PROGRAMME OF ASSESSMENT		
ASSESSMENT TASKS (25%)	EXTERNAL ASSESSMENT (75%)	
100 marks	300 marks	
Portfolio consisting of: • 5 tasks – set by the IEB, assessed internally and moderated externally • 2 tests • 1 exam (trial/preliminary examination)	150 marks	150 marks
	• Written examination Paper I (100) and Paper II (50) – to be written on the same day.	• Performance examination • SBA performance

RATIONALE

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

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

Table 2: Overview of Topics

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

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

Externally set, externally evaluated (Final examinations, written and practical)			Written Portfolio			Internally set, internally and externally evaluated (School-based assessment)				
			COMMON ASSESSMENT TASK			PRACTICAL SCHOOL-BASED				
Performance	Demonstrate sight reading skills (10)	100	Performance	Write programme notes for examination pieces	10	Performance	Improvise stylistically using traditional, indigenous or contemporary scales and modes and/or rhythmic styles	15		
	Demonstrate aural skills (10)		Music Literacy	Compose a musical work. Use available technology to compose, arrange and present a musical work	30		Perform a variety of solo pieces	20		
	Demonstrate technical control over chosen instrument – scales and technical exercises (10)									
	Perform a variety of solo pieces (70)									
Music Literacy	Demonstrate understanding of all music literacy skills, including harmony, compositional devices and knowledge of music theory. Analyse notated and/or recorded music visually and aurally (60)	150	Music Literacy	Apply the knowledge of harmony to harmonise a melody Melody writing	20 10		Perform a variety of pieces in group context	15		
Music Knowledge and Analysis	Critically evaluate representative examples of music Compare different styles of music (90)			Music Knowledge and Analysis	Critically evaluate representative examples of music		30			
					Compare different styles of music					
				SCHOOL-BASED (Written)						
				Two tests						
				Preliminary examination (written)						
				Sub-total						
TOTALS			250		Convert to mark out of:	100	50			

B. INTERPRETATION OF REQUIREMENTS
FINAL EXAMINATION
Practical (100)

[250]

Grade 12
Topic 1: Musical performance and improvisation
Performance Recommended duration: 30 minutes
Contents: Refer to the 'Practical Procedures' information at the end of this document.
A. Demonstrate technical control over instrument [10] Minimum level: Grade 5 Perform technical exercises to display the level of technical proficiency achieved. Use the syllabi of recognised examining bodies. The candidate must play the entire prescribed technical list for a given grade and examining body. If a candidate presents technical work at a higher level than required, the marks will be adjusted according to the table in Section D. A candidate presenting pieces at a higher grade must present the technical syllabus of that grade. If the candidate chooses to present pieces of diploma or licentiate level, Grade 8 scales should be presented. B. Develop sight-reading skills [10] Required level: Grade 5 Use specimen sight-reading exercises from various examination bodies as a guide. C. Demonstrate aural skills [10] Recognition of tonalities (2) Clap back a two-bar rhythm (2) Sight singing (2) Identify cadences (2) Identify metrical pulse (2) D. Perform a variety of solo pieces on one or more chosen instruments [70] Candidates must present a programme of contrasting styles, appropriate for the instrument, at the relevant level of competence, using existing syllabi as guidelines. These could include Unisa, Trinity Guildhall, Trinity Rock and Pop, Associated Board of the Royal Schools of Music, Rockschoo or any other recognised or accredited institution. One piece may be an ensemble work OR an own composition. 3 pieces at minimum Grade 5 level If a candidate presents a piece at a higher level than required, it will be assessed as a 'raw' mark, then converted using the table 'Conversion of Practical Marks' in Section D. [20 + 20 + 30] 20 marks will be allocated to two pieces and 30 marks to the third piece. The piece with the best mark in the final practical examination will be assessed out of 30 marks. One piece may be played on a second instrument; scales, technical exercises and sight reading must be done on first instrument. Assessment criteria: Demonstrate: • a programme selection representative of a variety of stylistic, cultural and historical contexts of the chosen instrument • a developed sense of stylistic performance within a variety of contexts • musical response including appropriate interpretation of pieces • a developed awareness of tone quality, articulation and phrasing • the ability to convey thought, feeling and/or character by using non-verbal communication skills appropriately.

Grade 11	
Topic 1: Musical performance and improvisation	
Performance	
Recommended duration: 25 minutes	
Contents:	
A. Demonstrate technical control over instrument [10] Minimum level: Grade 4 Develop increased control over chosen instrument by expanding technical ability (co-ordination, rhythmic precision, accurate intonation) through the use of appropriate technical work such as scales, arpeggios, vocalisations and studies. B. Develop sight-reading skills [10] Minimum level: Grade 4 Use specimen sight-reading exercises from various examination bodies as a guide. C. Demonstrate aural skills [10] Develop aural skills Exercises such as: Recognition of tonalities Sight singing Identify some cadences Identify simple chord progressions D. Perform a variety of solo pieces on one or more chosen instruments. [70] Candidates must present a programme of contrasting styles, appropriate for the instrument, at the relevant level of competence, using existing syllabi as guidelines. These could include Unisa, Trinity Guildhall, Trinity Rock and Pop, Associated Board of the Royal Schools of Music, Rockschooll or any other recognised or accredited institution. One piece may be an ensemble work OR an own composition. Minimum level: Grade 4 One piece may be played on a second instrument; scales, technical exercises and sight reading must be done on first instrument. Assessment criteria: Demonstrate: • a musical response including an increased sense of style and imaginative interpretation of pieces • increasing awareness of tone quality, articulation and phrasing; using musical elements and conventions to present a performance • an ability to convey thought, feeling and/or character using non-verbal communication skills appropriately.	

Grade 10	
Topic 1: Musical performance and improvisation	
Performance	
Recommended duration: 20 minutes	
Contents:	
A. Demonstrate technical control over instrument [10] Minimum level: Grade Develop control over chosen instrument by expanding technical ability, co-ordination and accurate intonation through the use of appropriate technical exercises such as scales, arpeggios and vocalisations. B. Develop sight reading skills [10] Minimum level: Grade 2 Use specimen sight-reading exercises from various examination bodies as a guide. C. Demonstrate aural skills [10] Develop aural skills Exercises such as: Recognition of tonalities Sight singing Identify some cadences Identify simple chord progressions D. Perform a variety of solo pieces on one or more chosen instruments [70] Candidates must present a programme of contrasting styles, appropriate for the instrument, at the relevant level of competence, using existing syllabi as guidelines. These could include Unisa, Trinity Guildhall, Trinity Rock and Pop, Associated Board of the Royal Schools of Music, Rockschoo or any other recognised or accredited institution. One piece may be an ensemble work OR an own composition. Minimum level: Grade 2 One piece may be played on a second instrument; scales, technical exercises and sight reading must be done on first instrument. Assessment criteria: Demonstrate: • a musical response including an increased sense of style and imaginative interpretation of pieces • increasing awareness of tone quality, articulation and phrasing; using musical elements and conventions to present a performance • an ability to convey thought, feeling and/or character using non-verbal communication skills appropriately	

Written Examinations**[150]**

Two papers to be written on the same day. The content is the same for both papers, namely Music Literacy (60) and General Music Knowledge and Analysis (90). Paper I will include listening. Papers I and II will add up to a total of 150 marks: Music Literacy (60) and Music Knowledge and Analysis (90); there does not need to be a proportional balance of 60 : 90 balance reflected in each paper. A 60 : 40 balance of lower–higher order thinking skills will be split over the two papers.

Paper I (100)

Duration: 3 hours with 10 minutes reading time.

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

Paper II (50)

Duration: 1.5 hours with 10 minutes reading time

Paper 1	Suggested
Listening – unfamiliar music; may include elements from Topic 2 (Music Literacy) and Topic 3 (General Music Knowledge and Analysis)	15
Topic 2 (Music Literacy) – harmonisation (15)	15
Topic 3 (General Music Knowledge and Analysis) – questions may include elements from Topic 2 related to musical style; includes essay question; most questions include listening tracks.	70
Paper 2	
Topic 2 (Music Literacy) – theory questions; may include elements from Topic 3 (General Music Knowledge and Analysis) related to music literacy (such as music form)	35
Topic 3 (General Music Knowledge and Analysis) – short or paragraph questions without listening.	15

Note: Total balance of Topic 2: Topic 3 across the two papers must be 60:90
Total balance of lower: higher order questions across the two papers must be 60:40

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

D. Harmony

Dominant seventh tetrad in root position and inversions

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

Candidates should be familiar with the following concepts and skills taught in Grades 10 and 11: Root position, as well as first and second inversion triads, in major and minor keys

Cadences (perfect, imperfect, plagal, interrupted)

Harmonise melodies

Write melodies up to 16 bars in all studied scales and modes

Set words to music (up to 12 bars)

Analyse existing works for harmonic, rhythmic and melodic structure
Aural identification of chords used

E. Music Technology

Use available technology, such as notational software

F. Jazz Harmony (not for examination purposes, but a choice will be given in the harmony portfolio task to allow for the use of these concepts)

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

Diatonic 7th chords – as used in Jazz

Relationship between modes and 7th chords. Harmonising melodies using seventh chords

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

Symmetric scales

Polychord nomenclature

Voicing and connecting

chords Advanced substitution

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

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

Grade 11	
Topic 2: Music Literacy	
Contents:	
A. Concepts and skills of music literacy In addition to concepts learned in grade 10: Apply the knowledge of scales, intervals and chords to write and transpose music. Chromatic, whole tone, blues scales, modes. Complex intervals (augmented, diminished and compound) Compound time signatures, rhythm patterns, grouping in: $\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$ Transpose melodies for transposing instruments Write melodies in different clefs for relevant instruments Aural understanding of these concepts B. Compositional techniques Identify and demonstrate the following compositional techniques: Melodic and rhythmic sequences Augmentation Diminution Imitation C. Harmony In addition to concepts learned in grade 10: Learn first and second inversion triads in major and minor scales Non-harmonic notes: passing notes, auxiliary notes, pedal point Cadences (perfect, imperfect, plagal, interrupted) Provide a chord basis for melodies Harmonise melodies Analyse harmonies Aurally identify chords used D. Analysis Analyse existing works for harmonic, rhythmic and melodic structure E. Melody writing Write short melodies on developed rhythm patterns in whole tone and blues scales, and modes. Develop own 8 and 12 bar melodies in $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$ Write 8 bar melodies with words F. Music Technology Use available technology, such as notational software	

G. Jazz Harmony

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

Chord Construction and Nomenclature

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

Chords

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

Working with lead sheets

Basic substitution and functions

Harmonic analysis (recognising all diatonic chords in existing music)

Grade 10
Topic 2: Music Literacy
Contents:
A. Concepts and skills of music literacy Read and write music with regard to rhythm, scales, intervals and key signatures Major, harmonic and melodic minor and pentatonic scales Simple interval structures within the octave (major, minor, perfect) Time signatures, rhythm, grouping in simple time signatures: $\frac{2}{2}$ $\frac{2}{4}$ $\frac{2}{8}$ $\frac{3}{2}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{4}{2}$ $\frac{4}{4}$ $\frac{4}{8}$ Aural understanding of these concepts B. Compositional techniques Identify and demonstrate the following compositional techniques: Melodic and rhythmic sequences C. Introduction to harmony Learn root position triads in major and minor keys Primary – I, IV, V Secondary – II, III, VI Learn basic cadences (perfect, imperfect) Non-harmonic notes: passing notes, auxiliary notes Use basic chord progressions to harmonise simple melodies Apply learned harmony to harmonise simple folk melodies Aurally identify chords used. D. Melody writing Write short melodies on developed rhythm patterns in pentatonic, major and minor scales Develop into 4- and 8-bar melodies based on given rhythmic patterns in: $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ Analyse existing works for melodic characteristics (folk music, simple melodies) Use of different forms E. Analysis Analyse existing works for harmonic, rhythmic and melodic concepts that have been learned F. Music Technology Use available technology, such as notational software

Grade 12	
Topic 3: General Music Knowledge and Analysis	
Contents:	
A. Critically evaluate representative examples of music [90] Compare different styles of music within varied historical contexts Critically evaluate representative examples of notated, recorded and performed music. Analysis and evaluation of existing scores and recordings in stylistic and historical contexts. Scores and recordings may be seen (from prescribed works) or unseen. The focus is on genre, style, form/structure, instrumentation and compositional techniques. The candidate should have an understanding of the elements of music, and how they are combined to create musical styles. Listening skills should be developed. Prescribed works (the list of which is issued by the IEB each year) represent specific examples of the knowledge required in each genre. The genre, style, form/structure, instrumentation and compositional techniques present in each prescribed work must be thoroughly known and understood. Representative works, listed below, serve as examples of the stylistic characteristics that candidates are expected to be familiar with in order to answer questions not based on the prescribed works.	
B. Form The following forms, studied in Grade 10 and 11: • Binary, ternary, minuet and trio, rondo, sonata form. • 12-bar blues, AABA, verse-and-chorus, call-and-response and cyclical forms.	
C. Genres and Styles Western Art Music The general characteristics of the following styles of music, studied in Grade 10 and 11: • Classical, Romantic and 20th Century, including the evolution of the orchestra. Musical theatre (opera and musicals). • As represented by the prescribed works. • Elements of opera and musicals: aria/solo song, recitative/dialogue, chorus, ensembles (duets, trios and larger ensembles), overture. • Comparison between opera and musicals. Symphonic music • As represented by the prescribed symphonic work. • An understanding of the prescribed work in the context of the development of symphonic music. The Lied (Art Song) • As represented by the prescribed work. • Romantic elements and influences • Forms: Strophic, modified strophic, through-composed (durchkomponiert). Jazz • Elements of the genre: instrumentation (combo, front line, rhythm section), improvisation (head, structure, chorus, intro); rhythm (syncopation, rhythmic swing); melody and harmony (blues scale, 12-bar blues, riffs) • Main characteristics, and leading artists/composers, as represented by the prescribed works in the following Jazz styles: – Swing – Bebop – Cool Jazz South African Urban Music • Elements of the genre: instrumentation; improvisation, rhythm (polyrhythms, syncopation), melody (call-and-response) and harmony (cyclic progressions, marabi progression: I–IV–I6/4; V) • Main characteristics, leading artists/composers, and the socio-political context, of the following South African Urban music styles: – Ingoma ebusuku styles, including mbube and isicathamiya – Marabi – Styles of the 1940s and 1950s, including vocal jive, kwela, jazz and mbaqanga	

Grade 11	
Topic 3: General Music Knowledge and Analysis	
Contents:	
A. Critically evaluate representative examples of music Identify and describe notated and recorded/performed music according to genre, form/structure, instrumentation, compositional techniques. Scores may be seen or unseen. Analyse compositional techniques such as ostinato, sequence, variation, inversion, augmentation and diminution. The candidate should have an understanding of the elements of music and how they are combined to create musical styles. Listening skills should be developed in all genres. B. Form Sonata form, theme and variation Call-and-response, cyclical forms C. Genres and Styles Jazz Elements of the genre including instrumentation Main characteristics of each style Leading artists/composers and their contribution to the style. Representative works • Background influences, including African and European influences • Ragtime • Blues • Dixieland Introduction to Romantic Music Characteristics of the Romantic style period, including instrumentation Basic knowledge of the genres associated with the Romantic style. Comparison of Classical and Romantic styles Suggested representative composers and suggested works: • Beethoven: bridge between Classicism and Romanticism (Symphonies Nos. 3, 5, 6 and 9) • Berlioz (<i>Symphonie Fantastique</i>) • Smetana (<i>The Moldau</i>) or Saint-Saëns (<i>Danse Macabre</i>) Introduction to the Twentieth Century 'The age of diversity' Characteristics of the style, including instrumentation Basic knowledge of important trends and techniques in 20th century music, such as Impressionism, polytonality, atonality, Expressionism, serialism, Neoclassicism, electronic music and aleatory music. Suggested representative composers and suggested works: • Stravinsky (<i>The Rite of Spring</i>) • Debussy (<i>Prelude à l'après-midi d'une faune</i>) • Schönberg (<i>Pierrot Lunaire</i>) • Stravinsky (<i>Pulchinelles Suite</i>) Include at least one South African composer of art music from the following list, with a focus on African features in the music • Mzilikazi Khumalo • Peter Louis van Dijk • SJ Khoza • BB Myataza • Arnold van Wyk • Peter Klatzow • MM Moerane • Hubert du Plessis • LP Mohapeloa Film Music Learners choose own film (preferably a South African film) and analyse the role music plays to create elements like tension, expectation, romance, adventure and the general feel of the film, focusing on the style of the music and the elements used to create emotions. This could take the form of a group project or class discussion and is a possible preparation for integrating into composition project in grade 12.	

D. Compare different styles of music within different cultural contexts

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

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

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

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

Grade 10
Topic 3: General Music Knowledge and Analysis
Contents:
A. Introduction to music Elements of music Timbre (tone colour, music instruments) Duration (tempo, metre, rhythm) Pitch (melody, harmony, tonality) Volume (intensity of sound) Structure Texture (monophonic, homophonic, polyphonic, density) Mood and atmosphere Musical style Develop listening skills by listening to a variety of styles of music to understand how elements are used to create the style – including rhythm, melody, form, texture, and instruments used B. Form Basic forms: binary, ternary, minuet and trio, rondo Pop and jazz structures (12-bar blues, AABA, verse-and-chorus) C. Genres Popular Music Focus on representative artists, hit songs/albums, contribution to the style, and use of music elements to create the style. Choose at least five of the following styles, must include at least one South African style. • R 'n B – Motown • Hip Hop • Folk/protest music • Punk • Reggae • Art/progressive Rock • Rock 'n Roll • The British Invasion (Beatles and Rolling Stones) • Hard Rock • Country • Disco • Funk South African styles • Cross-over • Kwaito • South African Protest Music (Masekela/Gwangwa/Makeba) • Afrikaans Protest music (Anti-establishment) – 1980s and 1990s • Luisterlied – 1980s and 1990s • South African Rock – 2000s to today Introduction to Baroque music Characteristics of the Baroque style period, including instrumentation Basic knowledge of the genres associated with the Baroque style Suggested representative composers and suggested works: • Bach (<i>Brandenburg Concerti</i>) • Vivaldi (<i>The Four Seasons</i>) Introduction to Classical characteristics Characteristics of the Classical style period, including instrumentation Basic knowledge of the genres associated with the Classical style Comparison of characteristics of Baroque and Classical styles Suggested representative composers and suggested works: • Mannheim School • Haydn (<i>Symphony No. 104</i>) • Mozart (<i>Piano Sonatas</i>)

D. Instruments

Classify musical instruments according to sound production:

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

E. South African Music Industry

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

Possible topics could include:

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

C. TASKS**[150]**

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

Grade 12
TASK 1
Topic 1: General Music Knowledge and Analysis
Write programme notes for examination pieces [10] Write well-researched, concise and informative programme notes on the three pieces for the final practical examination.
TASK 2
Topic 2: Music Literacy
Composition and arrangement [30] Compose a musical work. Use available technology to compose, arrange and present a musical work. Use resources learned in grades 10, 11 and 12 Compose and present own musical work. Must include score (minimum: lead sheet) May include audio and/or audio-visual recording of musical work Candidates should be encouraged to be more creative and innovative. This could include integration with another art form.
TASK 3
Topic 2: Music Literacy
Apply the knowledge of harmony to compose a piece of music [20] Use resources learned in grades 10, 11 and 12 Apply knowledge of harmony to compose a piece of music. Include dominant seventh tetrad. Harmonise melodies using chords studied.
TASK 4
Topic 2: Music Literacy
Melody writing [10] Use resources learned in grades 10, 11 and 12 Write melodies up to 16 bars in all studied scales Write 12 bar melodies with words Use available technology such as notational software

TASK 5	
Topic 3: General Music Knowledge and Analysis	
Critically evaluate representative examples of music [30] Compare different styles of music within varied historical contexts Critically evaluate representative examples of notated, recorded and performed music. Scores and recordings may be seen (from prescribed works) or unseen and could include various types, including orchestral score, piano reduction, lead sheet and song sheet. The focus is on genre, form/structure, instrumentation and compositional techniques. An understanding of the elements of music and how they are combined to create musical styles. Comparison of the music of different styles and historical contexts, as studied in Topic 3, with regard to harmony, melody, form, timbre and texture. Works include prescribed and others. This could take the form of an essay with a choice of topics set out in the IEB portfolio document. The emphasis is on style and a comparative and cross-cultural approach.	
Grade 10 and 11	
Grade 10 and 11 candidates must prepare a portfolio of tasks, set and assessed by the teacher. School-based assessment should take into consideration all music topics. These can be assessed in tasks, tests and examinations. School-based assessment tasks could be integrated tasks and should include a variety of assessment tasks and methods set and evaluated by the teacher. In preparation for the grade 12 portfolio, tasks could include: • Learn about and write a critical report/review on theatre or concert visit; peer performance at school; own performance • Introduction to writing programme notes • Composition and arrangement based on concepts and skills learned in Topic 2 • Harmonisation of a melody based on concepts and skills learned in Topic 2 • Melody writing based on concepts and skills learned in Topic 2 • Worksheets, essays or research tasks based on concepts learned in Topic 3	

School-based Assessment [50]

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

Practical School-based Assessment [50]

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

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

Grade 12
TASK 1
Topic 1: Musical performance and improvisation
Improvise stylistically using traditional, indigenous or contemporary scales, modes and/or rhythmic styles. Four improvisation tasks are to be included in the portfolio. [15] Rhythmic, melodic and/or harmonic improvisation on the candidate's first instrument in at least four different rhythmic styles/using four different scales or modes (e.g. major, minor, pentatonic, blues, modes). The improvisation should be 12-16 bars in length. Phrase lengths should be regular (2+2 or 4+4) The rhythm, melody or chord progression can be given. Possible exercises could include the following: • The candidate is provided with a backing track in a specific style, e.g. funk/bossa nova etc. and is required to improvise a rhythmic accompaniment on the drum kit. • The candidate is given a short melody that uses at least three different chords (e.g., I, IV, V) and asked to improvise an accompaniment on a suitable instrument. The candidate is given a short time to prepare, then plays the accompaniment while the melody is provided. • The candidate is given a harmonic progression and asked to improvise a melody above it e.g. a repeating 1-bar, 2-bar or 4-bar chord sequence, or a 12-Bar Blues. • Candidates improvise rhythmic and melodic variations on given melodies. • The candidate is given a rhythmic pattern and improvises a melody using a chosen scale.
TASK 2
Topic 1: Musical performance and improvisation
Perform a variety of solo pieces [20] Refer to requirements of Topic 1: Musical performance and improvisation (FINAL PERFORMANCE EXAMINATION) on page 28/4. 2 pieces at minimum grade 5 level These pieces may be in preparation for the final external practical examination. An external examination (Unisa, Trinity/Guildhall, Trinity Rock and Pop, Rockschooll, Associated Board or other recognised examining bodies) may be included.
TASK 3
Topic 1: Musical performance and improvisation
Perform a variety of pieces in group context [15] A minimum of one piece per term should be assessed. A rubric or report should be included. Assessment criteria • a programme selection representative of different stylistic uses of the chosen instrument/voice within group context; • the ability to determine whether a supportive or leading role is required within the context of the music performed; • the ability to suggest appropriate methods to achieve balance within the group; • the ability to cope technically with the requirements of the work performed; • the ability to interact positively within a group. • The level of performance may depend on the available resources, and a degree of flexibility may be required. Group rehearsals may take place during lessons, or extra-murally. • Possibilities for group performances include school jazz band, school orchestra or ensemble, marimba group, drum group, choir, singing groups, church choir, youth orchestra or other ensembles

Grade 11
TASK 1
Topic 1: Musical performance and improvisation
Improvisation Improvise stylistically, on the candidate's first instrument, with rhythmic and melodic sequences and variations. Complete a musical phrase from a given introduction The improvisation must be between 8-12 bars in length. Phrase lengths should be regular (2+2 or 4+4) Begin integrating the understanding and use of melodic and rhythmic trends within styles and their variation. Melodic motifs on simple chord progressions, e.g. I – IV – V – I Explore (by listening to and playing) different styles, such as blues, reggae, South African jazz and pop, with attention to melodic and rhythmic differences Improvise stylistically on variations of motif characteristics of major, minor, pentatonic, modes and blues riffs
TASK 2
Topic 1: Musical performance and improvisation
Perform a variety of solo pieces Refer to requirements of Topic 1: Musical performance and improvisation (FINAL PERFORMANCE EXAMINATION) on page 28/5. 2 pieces at minimum grade 4 level An external examination (Unisa, Trinity/Guildhall, Associated Board or other recognised examining bodies) may be included.
TASK 3
Topic 1: Musical performance and improvisation
Perform a variety of pieces in group context [15] Perform a variety of pieces in group context on one or more chosen instruments demonstrating: - the ability to take a supportive or leading role within the context of the music performed; - the ability to adapt tone balance and production; - the ability to cope technically with the requirements of the work performed; - the ability to contribute positively towards a group performance.
Grade 10
TASK 1
Topic 1: Musical performance and improvisation
Improvisation Improvise with rhythmic and melodic patterns Explore the characteristics of scales studied (e.g. major, minor and pentatonic scales) Melodic motifs on simple chord progressions where one scale takes one across all the chord changes, such as pentatonic Rhythmic improvisation: play, read and vary given rhythms Stylistically employ melodic variation of motifs based on scales studied
TASK 2
Topic 1: Musical performance and improvisation
Perform a variety of solo pieces Refer to requirements of Topic 1: Musical performance and improvisation (FINAL PERFORMANCE EXAMINATION) on page 28/6. 2 pieces at minimum grade 2 level An external examination (Unisa, Trinity/Guildhall, Associated Board or other recognised examining bodies) may be included.
TASK 3
Topic 1: Musical performance and improvisation
Perform a variety of pieces in group context [15] Perform a variety of pieces in group context on one or more chosen instruments demonstrating: - the ability to play at the same tempo as the group; - the ability to start and end at the right time; - the ability to cope technically with the requirements of the work performed; - the ability to participate in a group.

D. ADMINISTRATIVE AND SUPPORT DOCUMENTATION

MUSIC PRACTICAL PROCEDURES

- **Due date for submission of final practical pieces and technical work**

The due date of 28th February is prescribed by the IEB. The required form to be used for the submission of pieces and technical work is on page 30 of this current document. Original compositions and pieces not found in a syllabus must be submitted on this date for grading by the examining panel. If performance pieces need to be changed during the year the form must be resubmitted to the IEB for approval. No change can be submitted after the start of the examination session. If a piece is an own composition or not in a current approved syllabus then it must be submitted with this form for grading and approval.

- **How the examination timetable is devised**

- Term dates of different provinces and schools are consulted when setting the national timetable. Schools can expect to be allocated a date from 1 September to mid-October each year for the final practical examination. The sudden discovery of a scheduling problem even up to a month in advance of the timetabled examination will not suffice as an excuse to change the date. The rescheduling of a student's practical examination will only be considered for one of two reasons:
- Illness – The **Academic Head or Principal** must contact Agnes Mkandla (MkandlaA@ieb.co.za) who will forward the information to the relevant department – do not contact any of the examiners. A medical certificate must be sent as soon as possible.
- Trauma – The **Academic Head or Principal** must contact Agnes Mkandla (MkandlaA@ieb.co.za) who will forward the information to the relevant department. The reason and supporting documentation (for example, a death certificate) must be submitted.

As the practical examination is a final national IEB examination it takes precedence over an internal school examination.

- **Guidelines for selection of pieces and technical work**

For pieces, the candidate must present a programme of at least two contrasting styles – although three is preferable. The pieces must be appropriate for the instrument. Teachers may use existing or older syllabi, but the year of the syllabus must be indicated on the repertoire form. Syllabi could include UNISA, Trinity, ABRSM, LCM, RockSchool, or other accredited institutions. If a chosen piece is not in a syllabus, it must be submitted by 28 February with the repertoire form for approval. A suggested grade must be given on the form.

One piece may be an ensemble piece, for example, the flute part of a Mozart Flute Quartet. An own composition may be presented, although care must be taken to ensure that the technical level of performance adheres to the minimum required level. A copy of the own composition must accompany the submission of the repertoire form by 28 February so it can be assessed. Copies of all three pieces as well as the technical work performed must be presented to the examiner at the examination session.

The **minimum** level for pieces is as follows: three pieces at Grade 5 level. If a piece is converted to a higher mark because of grading, it will first be awarded a "raw" mark, then converted (using the conversion tables on pages 28 and 29 of this document). One piece may be performed on a second instrument. The sight-reading and technical work will be performed on the first instrument. In the case of a brass instrument, please state on the repertoire form whether the candidate is a bass or treble clef reader.

Candidates must perform their technical work at the level of the majority of their pieces. A candidate offering three Grade 8 pieces and then presenting Grade 7 technical work will **not** earn converted marks. Care must be taken to present the **entire** technical syllabus. Rock & Pop syllabi may be used as a source from which to select pieces for repertoire but may not be used for the technical component.

- **Only current syllabi are allowed for technical work**

Vocalists using classical syllabi e.g. UNISA/ABRSM must preferably include an Italian song/aria or Romantic period Lied as one of their pieces. The other piece is advised to be a jazz, pop song or a song from a musical. Vocal pieces must be sung in the original language of composition.

Vocal students must adhere to the requirements below when choosing their technical work:

- Two Vaccai/Lutgen/Concone studies at the appropriate level (minimum grade 5), OR
- One of the above and one unaccompanied folk song (minimum grade 5 level) – please consult the relevant syllabi for prescribed unaccompanied folk songs, OR
- UNISA technical work for voice examinations, OR
- Three Trinity vocal exercises as prescribed for **Trinity candidates** from 2018 – this option may not be mixed or combined with one of the other technical work options for voice students. The Bray exercises that were prescribed by Trinity prior to 2018 are **not allowed**.
- Contemporary voice students may present RockSchool technical work (a complete set), or one of the above-mentioned options.

Please take note of the following for vocal students:

- TRINITY ROCK and POP technical syllabi MAY NOT BE USED as the technical component as it does not meet the required standard of the IEB.
- Vocal students may not use sheet music for pieces or technical work.

- **Candidates with examination accommodations**

Candidates with an IEB accommodation must present the IEB document to the examiner at the examination. These candidates will have aural questions (except the sight singing) played three times by the examiner, and will be given three minutes to prepare sight reading.

- **Subtraction of marks**

Marks will be subtracted by the examiner under the following circumstances.

- Two marks will be deducted from the technical work if the examiner is given a handwritten or personally typed list of technical work. An original or photostated copy of the list from the syllabus must be submitted.
- Appropriate marks will be deducted from technical work if an incomplete syllabus is played. e.g. minus the technical study in Rockschooll Grade 6 – 8 .
- Two marks will be deducted from vocal pieces and technical work if scores are used.

- **The atmosphere in which the performance/examination is conducted**

The IEB regards the examination as a performance as well as an examination. Therefore, care should be taken in selection of pieces and conduct in the examination. Candidates may wear school uniform or civvies.

The candidate may follow any order for the examination in respect to the components of pieces, sight reading, technical work and aural testing.

The only examiner is the appointed IEB examiner, who is responsible for the marks awarded. The teacher (in the absence of the HOD) of the candidates and the head of department at the candidate's school may not participate in the marking process and are only permitted in the examining venue as an observer.

Teachers and heads of department are instructed not to inform the examiner of any illness, indisposition or to provide any information regarding previous results of the candidate, or a personal view of the performing ability of the candidate prior to the examination. If a candidate is too ill to perform then procedure mentioned on the first page of the Practical Procedures document must be followed.

- **Sight reading procedure and standard**

The standard for all sight reading is set at grade 5. The candidate will be given one minute to prepare the piece. (**Note:** Candidates with a reading or processing accommodation will be given three minutes of preparation time.) Candidates may choose whether or not they want to play in that time

Vocal candidates will be given the key chord and starting note for the sight reading before the start of the one minute preparation time and again just before starting. The examiner will give a clear indication of the required tempo by giving a free bar of counts before the candidate starts. Vocal sight reading is accompanied by the examiner.

The vocal sight reading may or may not be printed with a simple text in English. If there is a text candidates may use the text OR they may sing to any vowel sound OR sol-fa if they prefer.

- **Aural procedure and assessment**

The procedure and assessment components are set out on pages 31 to 33 of the SAG document. (Note: Candidates with an IEB examination accommodation will have all exercises, except the sight singing, played three times).

- **The conversion system**

This applies when a candidate performs pieces and technical work on a higher level than the minimum prescribed level. It is important to bear in mind that the examiners mark at the level of the piece and then add apply the conversion. Therefore it is MOST advisable to enter candidates at the level at which they will best perform. A poor grade 8 mark with a conversion will be lower than a good grade 7 mark with a conversion. Technical work above grade 5 is converted but only if it is at the majority grade of the pieces. (see paragraph on "Guidelines for selection of pieces and technical work".)

- **Tuning**

Candidates may not receive any help from accompanists or teachers. This obviously does not mean that a candidate may not receive help or tune to the accompaniment instrument prior to the start of the entire examining session or outside the examination room before their examination. They must, obviously, be given notes from accompaniment instrument in the examination, and may retune before the second or third pieces.

- **Back Tracks**

Backing tracks may only be used for the following instruments

- Drum kit, guitar, and bass guitar, using the RockSchool and Rock & Pop syllabi,
- RockSchool piano,
- Voice students singing pieces from the RockSchool and Rock & Pop syllabi, or a vocal jazz syllabus (although live accompaniment is advised and preferable for the latter),
- Instruments using ABRSM jazz syllabi may use backing tracks (although live accompaniment is advised and preferable).

All other instruments, as well as voice students presenting pieces from "classical" syllabi, must have live accompaniment.

- **What if a candidate is ill and cannot perform on the date of the examination?**

- See the information under "How the examination timetable is devised" on the first page of the Practical Procedures document.
- The IEB will advise the Principal/Academic Head and the examiner as to the procedure to be followed regarding establishing a viable alternative.
- A medical certificate for the day of the examination must be sent directly to the IEB.

ASSESSMENT OF PRACTICAL PERFORMANCE <i>Adapted from Cambridge International Examinations, GCE Advanced Subsidiary (2004)</i>			
LEVEL	DESCRIPTOR	%	MARK
7	Performances which are consistently excellent in musicianship and control of technique, communicating a very high level of musical understanding across all the styles presented in a performance that displays highly developed performing skills.	80–100	16–20
6	Very good performances, impressive in musicianship and control of technique, communicating a high level of musical understanding across a range of styles represented in a performance that displays well developed performing skills (but lacking the consistent excellence to be placed in the highest category).	70–79	14–15,5
5	Good performances in most respects, with good musicianship and a reasonably developed technique, communicating a good general understanding of the styles represented in an appropriate combination of pieces. Less even in quality than the higher categories, or with some limitations of technique or musicianship.	60–69	12–13,5
4	Good performances in some respects, though more limited in musicianship and/or technique, communicating a more restricted understanding of the styles represented in a selection of pieces which may not be altogether appropriate to the candidate or rather narrow in the range of styles or technical abilities displayed.	50–59	10–11,5
3	Performances in which limitations of technique or musicianship impede the communication of musical understanding in some important respects, in a selection of pieces offering only limited opportunities to display technical and musical skills.	40–49	8–9,5
2	Performances which display limitations in musicianship and technique and contain a lack of fluency and accuracy across a restricted range of styles and techniques. Little evidence of musical understanding.	30–39	6–7,5
1	Performances which display severe shortcomings in both musicianship and technique and display consistent evidence of a lack of both accuracy and fluency across an extremely narrow range of styles and techniques.	0–29	0–5,5

ASSESSMENT OF SCALES AND TECHNICAL EXERCISES <i>(adapted from Trinity College of London and Associated Board of the Royal Schools of Music)</i>			
LEVEL	DESCRIPTOR	%	MARK
7	Fluent and accurate with a strong technical facility. High quality of tone and secure intonation. Keen attention to details of dynamics, articulation, phrasing as appropriate. Prompt responses.	80–100	8–10
6	Mostly fluent and accurate with a strong technical facility. Good quality of tone and secure intonation. Good attention to details of dynamics, articulation, phrasing as appropriate. Mostly prompt responses	70–79	7–7,9
5	Technically secure with occasional errors. Quality of tone and intonation mostly reliable. Good standard of dynamics, articulation, phrasing (as appropriate) Generally prompt responses. Moderate tempo.	60–69	6–6,9
4	Mostly fluent, but some unevenness of technique is apparent. Tempi may be a little slow. Some degree of variance in quality of tone and intonation Inconsistency in dynamics, articulation, phrasing (as appropriate). Some blemishes and inaccuracies	0–59	5–5,9
3	Limited control of instrument apparent. Inattention to tone quality and intonation. Some effective dynamics, articulation, phrasing. Slow tempo.	40–49	4–4,9
2	Technically insecure. Little awareness of tone quality and intonation. Work recommended on acquiring greater control of dynamics, articulation and phrasing.	30–39	3–3,9
1	Technically inadequate. Very slow tempo. Lack of awareness of tone quality and intonation. Sporadic and uneven playing. No awareness of dynamics, articulation and phrasing.	0–29	0–2,9

ASSESSMENT OF SIGHT READING <i>(adapted from Trinity College of London)</i>			
LEVEL	DESCRIPTOR	%	MARK
7	Fluent and persuasive Alert to details of phrasing/articulation Good attention to dynamics Musically perceptive	80–100	8–10
6	Mostly accurate and fluent Alert to most details of phrasing/articulation Most dynamic detail observed	70–79	7–7,9
5	Generally accurate Consistent and appropriate tempo Some details of phrasing/articulation and dynamics	60–69	6–6,9
4	Adequate continuity, lacking details of musical interpretation Reasonably consistent pulse, if tempo perhaps cautious Correct awareness of tonality Note values and pitches substantially correct	50–59	5–5,9
3	Hesitations, stumbles and/or resumptions Little sense of tonality	40–49	4–4,9
2	Little sense of tempo or pulse Tonality not observed	30–39	3–3,9
1	No sense of tempo, tonality or pulse Evident guesswork	0–29	0–2,9

E. CONVERSION OF PRACTICAL MARKS

MARK CONVERSION OF MUSIC PRACTICAL MARKS – 30		
Raw Mark	Standard	More Difficult
1	1	1,2
2	2	2,3
3	3	3,5
4	4	4,6
5	5	5,8
6	6	7,0
7	7	8,1
8	8	9,3
9	9	10,4
10	10	11,6
11	11	12,8
12	12	13,9
13	13	15,1
14	14	16,2
15	15	17,4
16	16	18,6
17	17	19,7
18	18	20,9
19	19	22,0
20	20	23,2
21	21	24,4
22	22	25,5
23	23	26,7
24	24	27,8
25	25	29,0
26	26	30,0
27	27	30,0
28	28	30,0
29	29	30,0
30	30	30,0

MARK CONVERSION OF MUSIC PRACTICAL MARKS – 20		
Raw Mark	Standard	More Difficult
1	1	1.2
2	2	2.3
3	3	3.5
4	4	4.6
5	5	5.8
6	6	7.0
7	7	8.1
8	8	9.3
9	9	10.4
10	10	11.6
11	11	12.8
12	12	13.9
13	13	15.1
14	14	16.2
15	15	17.4
16	16	18.6
17	17	19.7
18	18	20
19	19	20
20	20	20

MARK CONVERSION OF MUSIC PRACTICAL MARKS – 10		
Raw Mark	Standard	More Difficult
1	1	1.2
2	2	2.3
3	3	3.5
4	4	4.6
5	5	5.8
6	6	7.0
7	7	8.1
8	8	9.3
9	9	10
10	10	10



INDEPENDENT EXAMINATIONS BOARD NATIONAL SENIOR CERTIFICATE EXAMINATION

MUSIC PRACTICAL REPERTOIRE AND TECHNICAL FORM

1. Return this form to the IEB by 28 February each year. If performance pieces need to be changed during the year, the form must be resubmitted to the IEB for approval. No change can be submitted after the start of the examination session.
2. Use a separate form for each candidate, but email the school's forms as one PDF document to Mpume Maseko (MasekoM@ieb.co.za) and Agnes Mkandla (MkandlaA@ieb.co.za).
3. If a piece is an own composition or not in a current approved syllabus, then it must be submitted with this form for grading and approval.

NAME OF SCHOOL: _____

Select: Three-term/four-term school **Four-term schools ONLY:** Closing date of Term 3: _____ Starting date of Term 4: _____

CANDIDATE'S NAME: _____

Pieces for performance:

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

Technical work:

Grade	Examination body, e.g. TCL/UNISA/Rock school/ABRSM	If a study, e.g. from TCL, in place of scales and arpeggios give name of study

(If applicable). This candidate will not be able to perform on the following **RELIGIOUS** days in September and October:

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

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

² Minimum level required = three pieces at grade 5 level. Use existing syllabi of recognised or accredited institutions as guidelines.

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

F. ASSESSMENT OF AURAL COMPONENT OF PRACTICAL EXAMINATION

Grade 12:

Identify tonalities in chords and scales	[2]
Clap back a two-bar rhythm	[2]
Sight singing	[2]
Identify cadences	[2]
Identify metrical pulse	[2]

1. Identification of chords and scales

To identify a chord and a scale played twice by the examiner

- The chord will be played twice, notes separately and then together
- The candidate will identify the chord
- The scales will be played twice, ascending and descending
- The candidate will identify the scale

Construction may include:

- Chords: major, minor, augmented and diminished, all in root position
- Scales: major, melodic and harmonic minors, blues and whole tone
- Major and minor tonalities

The candidate demonstrates: (refer to rubric)

- Accurate identification of tonalities
- Prompt and intuitive response

Mark allocation: (refer to rubric)

[10 ÷ 5 = 2]

2. Clap back of a two-bar rhythm

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

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

Construction of these two-bar rhythms may include:

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

The candidate demonstrates: (refer to rubric)

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

Mark allocation: (refer to rubric)

[10 ÷ 5 = 2]

3. Sight singing

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

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

The candidate demonstrates: (refer to rubric)

- Accurate intonation and pitch
- Prompt and intuitive response

Mark allocation: *(refer to rubric)*

[6 ÷ 3 = 2]

4. Identify cadences

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

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

Construction of these phrases may include:

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

The candidate demonstrates: (refer to rubric)

- Correct identification of cadences
- Prompt and intuitive response

Mark allocation: *(refer to rubric)*

[1 + 1 = 2]

5. Identify metrical pulse

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

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

Construction of these four-bar melodies may include:

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

The candidate demonstrates: *(refer to rubric)*

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

Mark allocation: *(refer to rubric)*

[1 + 1 = 2]

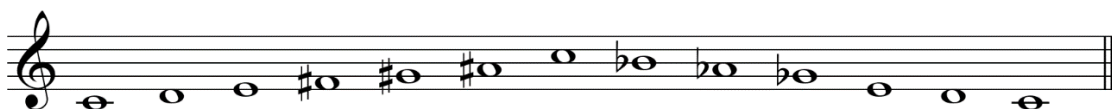
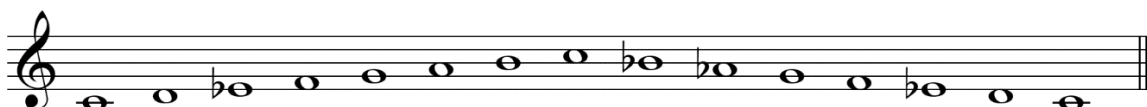
ASSESSMENT OF AURAL <i>(adapted from Trinity College of London)</i>			
LEVEL	DESCRIPTOR	%	MARK
7	No errors of substance; minor blemishes of detail Convincing rhythmic sense Accurate intonation and pitch Correctly identifies all cadences Prompt and intuitive responses	80–100	8–10
6	Good rhythmic sense Intonation and pitch mostly accurate Correctly identifies all cadences Prompt responses	70–79	7–7,9
5	Substantially correct; occasional errors of detail or substance Secure rhythmic sense character Correctly identifies most cadences Generally accurate intonation and pitch Ready responses, mostly confident	60–69	6–6,9
4	Generally correct. Sustainable awareness of pulse and rhythm from the given material Correctly identifies most cadences No persistent blemishes of intonation or pitch Some caution; self-corrected responses	50–59	5–5,9
3	Sometimes correct Some awareness of pulse and rhythm Correctly identifies some cadences Poor intonation or pitch	40–49	4–4,9
2	Frequent errors of detail or substance Unconvincing awareness or pulse and rhythm derived from the given material Correctly identifies one cadence	30–39	3–3,9
1	Regular/uncorrected faults of intonation and/or over-cautious Re-starts or additional playings Guesswork evident. Cannot identify a single cadence.	0–29	0–2,9

[10 ÷ 5 = 2]

Identify chords



Identify scales



[10 ÷ 5 = 2]



3. Sight singing

Mark allocation: (refer to rubric)

[6 ÷ 3 = 2]

D major:



4. Identify cadences

Mark allocation: (refer to rubric)

[1 + 1 = 2]

G major:



D minor:



G minor:



5. Identify metrical pulse

Mark allocation:

[1 + 1 = 2]

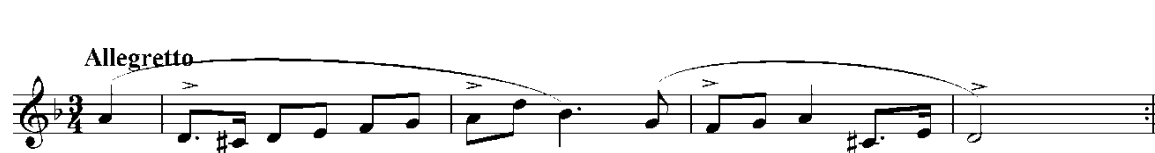
Andante



Allegretto



Allegretto



CANDIDATE SHEET:

Sight singing

D major:



G. RUBRICS FOR PORTFOLIO TASKS

Rubrics for each of the portfolio tasks, set by the IEB, marked internally, and moderated externally, are included with the CAT tasks, which are distributed to schools in October/November of each year, for the following year. The rubrics that follow are examples of rubrics used in the past. Teachers should always make use of the rubrics included with the CAT tasks when marking Grade 12 work.

PROGRAMME NOTES

Criteria: Programme notes		
Evidence of appropriate research, accurate and relevant information with music as the main focus	6	
Appropriate analysis of significant or defining musical characteristics	6	
Well-written, grammatically correct, own words	4	
Acknowledgement of sources of information	4	
TOTAL POSSIBLE MARKS	20	
TOTAL MARKS ACHIEVED 20/2–10		

COMPOSITION TASK

Criteria: Rubric		
	Possible marks	Marks achieved
Musical and imaginative composition that displays a high level of creative ability and a keen sense of aural perception.	15	
Score is well-presented and sufficiently notated in staff notation to reflect what can be heard, and includes appropriate marks of expression, dynamics and articulation.	10	
The composition demonstrates a creative use of, and an understanding of the chosen instruments/voices/electronically or computer generated sounds with a sound recording.	3	
Reflection which will explain the structure/form of your composition, referring to any compositional devices or techniques that have contributed to the final work.	2	
TOTAL MARKS	30	

FOUR-PART HARMONY

Criteria: Four-part writing		
Sound choice of chords that demonstrates an understanding of good progressions and an appropriate use of a variety of chords, correctly spelt	5	
Correct doubling	3	
Correct spacing	1	
Correct use and resolution of V ⁷	2	
Correct voice leading between chords, no parallels, good melodic lines in all voices	3	
Suitable cadences, correctly notated with correct voice leading	2	
All chords correctly figured, key is correctly indicated	4	
TOTAL POSSIBLE MARKS	20	
TOTAL MARKS ACHIEVED		

MELODY WRITING

Criteria: Melody writing		
Melodic contour	4	
Harmonic basis	3	
Cadences	3	
Appropriate range for voice or instrument, with relevant expression and dynamic marking	3	
Balanced structure with tempo indication	3	
Musicality and aural impression	4	
TOTAL POSSIBLE MARKS	20	
TOTAL MARKS ACHIEVED 20/2=10		

Criteria: Melody writing (setting word to a melody)		
Melodic contour and successfully setting of words to melody	4	
Harmonic basis	3	
Cadences and phrasing	3	
Appropriate range for chosen voice or instrument, with relevant expression and dynamic marking	3	
Balanced structure with tempo indication	3	
Musicality and aural impression	4	
TOTAL POSSIBLE MARKS	20	
TOTAL MARKS ACHIEVED 20/2=10		

RESEARCH PROJECT

Criteria: Research Project			
Research, content and writing skills	The content material is organised into a coherent and logical essay. Develops the material so that it demonstrates sufficient examples, reasons, explanations and appropriate generalisations to support the evidence presented.	20	
	The topic is clearly expressed and discussed in the learner's own words, using correct spelling, grammar and sentence structure.	10	
	Annotated musical examples are relevant to an examination of the chosen topic and clearly illustrate a concept.	10	
	Comparisons, similarities and differences in the styles of music are clearly communicated, within varied historical, socio-economic and political contexts.	10	
Reference techniques	All sources are listed in the bibliography and discography, including complete URLs. Referencing must be in a accepted bibliographic format.	4	
	All sources are acknowledged in the text using an in-text reference style, including page numbers.	4	
	Relevant, credible and reliable sources: these may include relevant sources such as books, recordings, scores, electronic sources, journals and newspapers.	2	
	TOTAL POSSIBLE MARKS	60	
	TOTAL MARKS ACHIEVED 60/2 = 30		

H. RUBRICS FOR SBA TASKS

These are suggested rubrics for the practical school-based assessment, which is internally set, internally assessed and externally moderated.

IMPROVISATION

This rubric can be modified to fit the requirements of the improvisation task.

LEVEL	7	6	5	4	3	2	1
%	80–100%	70–79%	60–69%	50–59%	40–49%	30–39%	0–29%
MARK	4–5	3,5–3,8	3–3,4	2,5–2,9	2–2,4	1,5–1,9	0–1,4
LENGTH	Complies with requirements. 4 bars of simple quadruple time.					Does not comply with requirements	
1. FLUENCY, PULSE, METRE & TEMPO	Fluent with a steady beat. Suitable tempo.	Fluent with a steady beat. Mostly sustained tempo.	Fluent – mostly even pulse. Prompt recovery from slips. Generally sustained tempo.	Generally fluent and usually with the beat – some lapses. Suitable tempo, but not always sustained.	Basic flow but unsteady beat. Tempo unsuitable and often not sustained.	Sometimes plays with the beat and not fluent. Unsuitable and tempo not sustained.	Halting performance. Inconsistent beat – random. Unsuitable & tempo not sustained.
2. RHYTHM	Interesting and inventive rhythmic patterns.	Good use of motives and a variety of patterns.	Some use of motives and variation of patterns.	Simple rhythmic patterns.	Basic rhythmic patterns.	Little sense of rhythmic structure.	No sense of rhythmic structure.
3. MELODY	Chosen scale correctly used. Inventive melodic patterns.	Chosen scale correctly used. Mostly inventive patterns.	Chosen scale mostly correct. Some inventive patterns.	Chosen scale mostly correct. Few inventive patterns.	Chosen scale partly correct. Little sense of inventiveness.	Chosen scale partly correct. Limited inventiveness.	Chosen scale not correct. No inventiveness.
4. OVERALL IMPRESSION	Inventive, pleasant to listen to. Confident and musical.	Mainly confident but lacking the inventiveness to be placed in the highest category.	Appealing manipulation of the chosen scale or rhythmic pattern.	Simple manipulation of the chosen scale or rhythmic pattern. Partly confident.	Superficial manipulation of the chosen scale or rhythmic pattern. Partly confident.	Static improvisation, lacking interest. Lacks confidence.	Poor improvisation. Not confident at all.
	IMPROVISATION NO ____:						
	CRITERIA: e.g. scale/mode/rhythm used						
	NAME:			DATE:			
1.							
2.							
3.							
4.							
TOTAL							[20]

ASSESSMENT OF GROUP PERFORMANCE <i>Adapted from Cambridge International Examinations, GCE Advanced Subsidiary (2004)</i>			
LEVEL	DESCRIPTOR	%	MARK
7	Very well prepared. Good programme selection representative of different stylistic uses of the instrument/s. Good balance and positive interaction within the group, sensitive ensemble work. Ensemble always plays/sings together as a whole; entries are clear and on time. Very secure technical control. Fluent and accurate, played/sung at a steady tempo throughout, with good dynamic balance of parts. Dynamics enhance the piece by adding appropriate depth and emotional range. Markings of tempo, expression, articulation and phrasing are convincingly realised throughout.	80–100	16–20
6	Well prepared Good programme selection representative of different stylistic uses of the instrument/s. Good balance and positive interaction within the group: mostly sensitive ensemble work. Ensemble mostly plays/sings together as a whole, entries are clear and mostly on time Secure technical control. Mostly fluent and accurate, played/sung at a steady tempo throughout, with good dynamic balance of parts. Dynamics enhance depth and emotional range. Markings of tempo, expression, articulation and phrasing are observed throughout.	70–79	14–15,5
5	Good preparation Programme selection representative of different stylistic uses of the instrument/s. Some balance and positive interaction within the group: generally good ensemble work. Ensemble usually plays/sings together as a whole. Good technical control. Almost wholly accurate and mainly secure; some mistakes, but basically basic fluent. Ensemble usually maintains a steady tempo. Ensemble generally plays/sings with good dynamic balance of parts. Markings of tempo, expression, articulation and phrasing are realised throughout most of the performance.	60–69	12–13,5
4	Evidence of preparation Programme selection representative of some different stylistic uses of the instrument/s. Good balance and positive interaction within the group: some good ensemble work. Ensemble usually plays/sings together, entries may be unclear. Ensemble maintains a steady tempo. Moderate technical control with problems in some areas. Accurate in most respects, but with a number of mistakes which disturb the fluency of some parts of the performance. Markings of tempo, expression, articulation and phrasing are realised in some passages.	50–59	10–11,5
3	Some evidence of preparation. Programme selection representative of some different stylistic uses of the instrument/s. Some evidence of positive interaction within the group and ensemble work. Ensemble rarely plays/sings together as a whole. Erratic technical control, with significant problems in some areas. Basically accurate but hesitant, sometimes seriously enough to impair the fluency. Ensemble is inconsistent when playing/singing. Sensitivity to dynamics is not evident. Tempo fluctuates within the ensemble. Markings of tempo, expression, articulation and phrasing are inconsistently realised in few passages	40–49	8–9,5

2	Little evidence of preparation. Little variation in stylistic uses of the instrument/s. Little evidence of positive interaction within the group and ensemble work. Does not play/sing as a unified ensemble The candidate demonstrates poor technical control of the instrument. Accurate only in parts, with persistent hesitancy, showing little fluency throughout most of the performance. Tempo is uncertain and irregular. Dynamic contrast not evident within the ensemble. Markings of tempo, expression, articulation and phrasing are seldom realised.	30–39	6–7,5
1	No evidence of preparation No evidence of different stylistic uses of the instrument/s. No evidence of positive interaction within the group or ensemble work. Does not play/sing as a unified ensemble. The candidate is not in technical control of the instrument and the range of techniques displayed is very limited. All items marred by inaccuracies and significant rhythmical hesitancy with no sense of the fluency required for a coherent performance. Markings of tempo, expression, articulation and phrasing are ignored throughout.	0–29	0–5,5

DECLARATION OF AUTHENTICITY**SUBJECT:** _____**NAME OF THE SCHOOL:** _____**NAME OF CANDIDATE:** _____**EXAMINATION NUMBER:** _____**NAME OF TEACHER:** _____

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

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

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

Item	Page number

SIGNATURE OF CANDIDATE_____
DATE

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

SIGNATURE OF TEACHER_____
DATE

MUSIC

FINAL PRACTICAL ASSESSMENT

[illegible]

SCHOOL: _____

CLUSTER MODERATION OF GRADE 12 PORTFOLIO

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

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

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

SUGGESTED RESOURCES (INCOMPLETE)

Ansell, Gwen. 2004. *Soweto Blues*. New York: Continuum International Publishing Group.

Bennett, Roy. 1980. *Form and Design*. Cambridge: Cambridge University Press.

– 1982a. *History of Music*. Cambridge: Cambridge University Press.

– 1982b. *Instruments of the Orchestra*. Cambridge: Cambridge University Press.

– 1992a. *Investigating Musical Styles*. Cambridge: Cambridge University Press.

– 1992b. *Investigating Musical Styles*. Cambridge: Cambridge University Press.

– 1987. *Musical Forms 1 & 2*. Cambridge: Cambridge University Press.

– 1989. *New Assignments & Practice Scores*. Cambridge: Cambridge University Press.

– 1986. *Score-Reading*. Cambridge: Cambridge University Press.

Coplan, David B. 2008. *In Township Tonight*. Chicago: Chicago UP.

Dorricott, I. J. 2000. *Listen to the Music*. 4th ed. Sydney: McGraw-Hill.

Gridley, Mark. 2005. *Jazz Styles: History and Analysis*. Prentice Hall.

Fenton, Carrol Lane. 2003. *The Rock Book*. Dover Publications

Kamien, Roger. *Music: An Appreciation*. McGraw-Hill⁴ (most recent edition)

Kamien, Roger. *Compact Disks to Accompany Music: An Appreciation*. McGraw-Hill.

Pogue, David and Peck, Scott. 1997. *Opera for Dummies*. Foster City, California: IDG Books.

Pogue, David. 1997. *Classical Music For Dummies*.

Sutro, Dirk. 1998. *Jazz For Dummies*. Foster City, California: IDG Books. Wiley Publishing Inc.

Ballantine, Christopher 2011 *Marabi Nights* (including CD), UKZN Press

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