



education

Department of Education  
REPUBLIC OF SOUTH AFRICA

**National Curriculum Statement  
Grades 10-12  
(General)**

**MUSIC**

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## HOW TO USE THIS BOOK

This document is a policy document divided into four chapters. It is important for the reader to read and integrate information from the different sections in the document. The content of each chapter is described below.

### ■ Chapter 1 - Introducing the National Curriculum Statement

This chapter describes the principles and the design features of the National Curriculum Statement Grades 10 – 12 (General). It provides an introduction to the curriculum for the reader.

### ■ Chapter 2 - Introducing the Subject

This chapter describes the definition, purpose, scope, career links and Learning Outcomes of the subject. It provides an orientation to the Subject Statement.

### ■ Chapter 3 - Learning Outcomes, Assessment Standards, Content and Contexts

This chapter contains the Assessment Standards for each Learning Outcome, as well as content and contexts for the subject. The Assessment Standards are arranged to assist the reader to see the intended progression from Grade 10 to Grade 12. The Assessment Standards are consequently laid out in double-page spreads. At the end of the chapter is the proposed content and contexts to teach, learn and attain Assessment Standards.

### ■ Chapter 4 – Assessment

This chapter deals with the generic approach to assessment being suggested by the National Curriculum Statement. At the end of the chapter is a table of subject-specific competence descriptions. Codes, scales and competence descriptions are provided for each grade. The competence descriptions are arranged to demonstrate progression from Grade 10 to Grade 12.

### ■ Symbols

The following symbols are used to identify Learning Outcomes, Assessment Standards, grades, codes, scales, competence description, and content and contexts.



= Learning Outcome



= Assessment Standard



= Grade



= Code



= Scale



= Competence Description



= Content and Contexts



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## ACRONYMS

AIDS	Acquired Immune Deficiency Syndrome
CASS	Continuous Assessment
DO	Developmental Outcome
FET	Further Education and Training
GET	General Education and Training
HIV	Human Immunodeficiency Virus
IKS	Indigenous Knowledge Systems
NCS	National Curriculum Statement
NQF	National Qualifications Framework
OBE	Outcomes-Based Education
SAMRO	South African Music Rights Organisation
SAQA	South African Qualifications Authority
SARRAL	South African Recording Rights Association Limited



## CHAPTER 1

### INTRODUCING THE NATIONAL CURRICULUM STATEMENT

The adoption of the Constitution of the Republic of South Africa (Act 108 of 1996) provided a basis for curriculum transformation and development in South Africa. The Preamble 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.

The Constitution further states that ‘everyone has the right ... to further education which the State, through reasonable measures, must make progressively available and accessible’.

The National Curriculum Statement Grades 10 – 12 (General) lays a foundation for the achievement of these goals by stipulating Learning Outcomes and Assessment Standards, and by spelling out the key principles and values that underpin the curriculum.

#### PRINCIPLES

The National Curriculum Statement Grades 10 – 12 (General) is based on the following principles:

- social transformation;
- outcomes-based education;
- high knowledge and high skills;
- integration and applied competence;
- progression;
- articulation and portability;
- human rights, inclusivity, environmental and social justice;
- valuing indigenous knowledge systems; and
- credibility, quality and efficiency.

## Social transformation

The Constitution of the Republic of South Africa forms the basis for social transformation in our post-apartheid society. The imperative to transform South African society by making use of various transformative tools stems from a need to address the legacy of apartheid in all areas of human activity and in education in particular. Social transformation in education is aimed at ensuring that the educational imbalances of the past are redressed, and that equal educational opportunities are provided for all sections of our population. If social transformation is to be achieved, all South Africans have to be educationally affirmed through the recognition of their potential and the removal of artificial barriers to the attainment of qualifications.

## Outcomes-based education

Outcomes-based education (OBE) forms the foundation for the curriculum in South Africa. It strives to enable all learners to reach their maximum learning potential by setting the Learning Outcomes to be achieved by the end of the education process. OBE encourages a learner-centred and activity-based approach to education. The National Curriculum Statement builds its Learning Outcomes for Grades 10 – 12 on the Critical and Developmental Outcomes that were inspired by the Constitution and developed through a democratic process.

The Critical Outcomes require learners to be able to:

- identify and solve problems and make decisions using critical and creative thinking;
- work effectively with others as members of a team, group, organisation and community;
- 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.

The Developmental Outcomes require learners to be able to:

- reflect on and explore a variety of strategies to learn more effectively;
- participate as responsible citizens in the life of local, national and global communities;
- be culturally and aesthetically sensitive across a range of social contexts;
- explore education and career opportunities; and
- develop entrepreneurial opportunities.

## High knowledge and high skills

The National Curriculum Statement Grades 10 – 12 (General) aims to develop a high level of knowledge and skills in learners. It sets up high expectations of what all South African learners can achieve. Social justice requires the empowerment of those sections of the population previously disempowered by the lack of knowledge and skills. The National Curriculum Statement specifies the minimum standards of knowledge and skills to be achieved at each grade and sets high, achievable standards in all subjects.

## Integration and applied competence

Integration is achieved within and across subjects and fields of learning. The integration of knowledge and skills across subjects and terrains of practice is crucial for achieving applied competence as defined in the National Qualifications Framework. Applied competence aims at integrating three discrete competences – namely, practical, foundational and reflective competences. In adopting integration and applied competence, the National Curriculum Statement Grades 10 – 12 (General) seeks to promote an integrated learning of theory, practice and reflection.

## Progression

Progression refers to the process of developing more advanced and complex knowledge and skills. The Subject Statements show progression from one grade to another. Each Learning Outcome is followed by an explicit statement of what level of performance is expected for the outcome. Assessment Standards are arranged in a format that shows an increased level of expected performance per grade. The content and context of each grade will also show progression from simple to complex.

## Articulation and portability

Articulation refers to the relationship between qualifications in different National Qualifications Framework levels or bands in ways that promote access from one qualification to another. This is especially important for qualifications falling within the same learning pathway. Given that the Further Education and Training band is nested between the General Education and Training and the Higher Education bands, it is vital that the Further Education and Training Certificate (General) articulates with the General Education and Training Certificate and with qualifications in similar learning pathways of Higher Education. In order to achieve this articulation, the development of each Subject Statement included a close scrutiny of the exit level expectations in the General Education and Training Learning Areas, and of the learning assumed to be in place at the entrance levels of cognate disciplines in Higher Education.

Portability refers to the extent to which parts of a qualification (subjects or unit standards) are transferable to another qualification in a different learning pathway of the same National Qualifications Framework band. For purposes of enhancing the portability of subjects obtained in Grades 10 – 12, various mechanisms have been explored, for example, regarding a subject as a 20-credit unit standard. Subjects contained in the National Curriculum Statement Grades 10 – 12 (General) compare with appropriate unit standards registered on the National Qualifications Framework.

## Human rights, inclusivity, environmental and social justice

The National Curriculum Statement Grades 10 – 12 (General) seeks to promote human rights, inclusivity, environmental and social justice. All newly-developed Subject Statements are infused with the principles and practices of social and environmental justice and human rights as defined in the Constitution of the Republic of South Africa. In particular, the National Curriculum Statement Grades 10 – 12 (General) is sensitive to issues of diversity such as poverty, inequality, race, gender, language, age, disability and other factors.

The National Curriculum Statement Grades 10 – 12 (General) adopts an inclusive approach by specifying minimum requirements for all learners. It acknowledges that all learners should be able to develop to their full potential provided they receive the necessary support. The intellectual, social, emotional, spiritual and physical needs of learners will be addressed through the design and development of appropriate Learning Programmes and through the use of appropriate assessment instruments.

## Valuing indigenous knowledge systems

In the 1960s, the theory of multiple-intelligences forced educationists to recognise that there were many ways of processing information to make sense of the world, and that, if one were to define intelligence anew, one would have to take these different approaches into account. Up until then the Western world had only valued logical, mathematical and specific linguistic abilities, and rated people as ‘intelligent’ only if they were adept in these ways. Now people recognise the wide diversity of knowledge systems through which people make sense of and attach meaning to the world in which they live. Indigenous knowledge systems in the South African context refer to a body of knowledge embedded in African philosophical thinking and social practices that have evolved over thousands of years. The National Curriculum Statement Grades 10 – 12 (General) has infused indigenous knowledge systems into the Subject Statements. It acknowledges the rich history and heritage of this country as important contributors to nurturing the values contained in the Constitution. As many different perspectives as possible have been included to assist problem solving in all fields.

## Credibility, quality and efficiency

The National Curriculum Statement Grades 10 – 12 (General) aims to achieve credibility through pursuing a transformational agenda and through providing an education that is comparable in quality, breadth and depth to those of other countries. Quality assurance is to be regulated by the requirements of the South African Qualifications Authority Act (Act 58 of 1995), the Education and Training Quality Assurance Regulations, and the General and Further Education and Training Quality Assurance Act (Act 58 of 2001).

## THE KIND OF LEARNER THAT IS ENVISAGED

Of vital importance to our development as people are the values that give meaning to our personal spiritual and intellectual journeys. *The Manifesto on Values, Education and Democracy* (Department of Education, 2001:9-10) states the following about education and values:

*Values and morality give meaning to our individual and social relationships. They are the common currencies that help make life more meaningful than might otherwise have been. An education system does not exist to simply serve a market, important as that may be for economic growth and material prosperity. Its primary purpose must be to enrich the individual and, by extension, the broader society.*

The kind of learner that is envisaged is one who will be imbued with the values and act in the interests of a society based on respect for democracy, equality, human dignity and social justice as promoted in the Constitution.

The learner emerging from the Further Education and Training band must also demonstrate achievement of the Critical and Developmental Outcomes listed earlier in this document. Subjects in the Fundamental Learning Component collectively promote the achievement of the Critical and Developmental Outcomes, while specific subjects in the Core and Elective Components individually promote the achievement of particular Critical and Developmental Outcomes.

In addition to the above, learners emerging from the Further Education and Training band must:

- have access to, and succeed in, lifelong education and training of good quality;
- demonstrate an ability to think logically and analytically, as well as holistically and laterally; and
- be able to transfer skills from familiar to unfamiliar situations.

## THE KIND OF TEACHER THAT IS ENVISAGED

All teachers and other educators are key contributors to the transformation of education in South Africa. The National Curriculum Statement Grades 10 – 12 (General) visualises teachers who are qualified, competent, dedicated and caring. They will be able to fulfil the various roles outlined in the Norms and Standards for Educators. These include being mediators of learning, interpreters and designers of Learning Programmes and materials, leaders, administrators and managers, scholars, researchers and lifelong learners, community members, citizens and pastors, assessors, and subject specialists.

## STRUCTURE AND DESIGN FEATURES

### Structure of the National Curriculum Statement

The National Curriculum Statement Grades 10 – 12 (General) consists of an Overview Document, the Qualifications and Assessment Policy Framework, and the Subject Statements.

The subjects in the National Curriculum Statement Grades 10 – 12 (General) are categorised into Learning Fields.

### ***What is a Learning Field?***

A Learning Field is a category that serves as a home for cognate subjects, and that facilitates the formulation of rules of combination for the Further Education and Training Certificate (General). The demarcations of the Learning Fields for Grades 10 – 12 took cognisance of articulation with the General Education and Training and Higher Education bands, as well as with classification schemes in other countries.

Although the development of the National Curriculum Statement Grades 10 – 12 (General) has taken the twelve National Qualifications Framework organising fields as its point of departure, it should be emphasised that those organising fields are not necessarily Learning Fields or ‘knowledge’ fields, but rather are linked to occupational categories.

The following subject groupings were demarcated into Learning Fields to help with learner subject combinations:

- Languages (Fundamentals);
- Arts and Culture;
- Business, Commerce, Management and Service Studies;
- Manufacturing, Engineering and Technology;
- Human and Social Sciences and Languages; and
- Physical, Mathematical, Computer, Life and Agricultural Sciences.

### ***What is a subject?***

Historically, a subject has been defined as a specific body of academic knowledge. This understanding of a subject laid emphasis on knowledge at the expense of skills, values and attitudes. Subjects were viewed by some as static and unchanging, with rigid boundaries. Very often, subjects mainly emphasised Western contributions to knowledge.

In an outcomes-based curriculum like the National Curriculum Statement Grades 10 – 12 (General), subject boundaries are blurred. Knowledge integrates theory, skills and values. Subjects are viewed as dynamic, always responding to new and diverse knowledge, including knowledge that traditionally has been excluded from the formal curriculum.

A subject in an outcomes-based curriculum is broadly defined by Learning Outcomes, and not only by its body of content. In the South African context, the Learning Outcomes should, by design, lead to the achievement of the Critical and Developmental Outcomes. Learning Outcomes are defined in broad terms and are flexible, making allowances for the inclusion of local inputs.



### ***What is a Learning Outcome?***

A Learning Outcome is a statement of an intended result of learning and teaching. It describes knowledge, skills and values that learners should acquire by the end of the Further Education and Training band.

### ***What is an Assessment Standard?***

Assessment Standards are criteria that collectively describe what a learner should know and be able to demonstrate at a specific grade. They embody the knowledge, skills and values required to achieve the Learning Outcomes. Assessment Standards within each Learning Outcome collectively show how conceptual progression occurs from grade to grade.

### **Contents of Subject Statements**

Each Subject Statement consists of four chapters and a glossary:

- *Chapter 1, Introducing the National Curriculum Statement:* This generic chapter introduces the National Curriculum Statement Grades 10 – 12 (General).
- *Chapter 2, Introducing the Subject:* This chapter introduces the key features of the subject. It consists of a definition of the subject, its purpose, scope, educational and career links, and Learning Outcomes.
- *Chapter 3, Learning Outcomes, Assessment Standards, Content and Contexts:* This chapter contains Learning Outcomes with their associated Assessment Standards, as well as content and contexts for attaining the Assessment Standards.
- *Chapter 4, Assessment:* This chapter outlines principles for assessment and makes suggestions for recording and reporting on assessment. It also lists subject-specific competence descriptions.
- *Glossary:* Where appropriate, a list of selected general and subject-specific terms are briefly defined.

### **LEARNING PROGRAMME GUIDELINES**

A Learning Programme specifies the scope of learning and assessment for the three grades in the Further Education and Training band. It is the plan that ensures that learners achieve the Learning Outcomes as prescribed by the Assessment Standards for a particular grade. The Learning Programme Guidelines assist teachers and other Learning Programme developers to plan and design quality learning, teaching and assessment programmes.



## CHAPTER 2

### MUSIC

#### DEFINITION

Music is the art of organising sounds. It expresses the intellectual, emotional and spiritual aspects of human experience. Music is an art form that uses sound combined with other forms of musical expression such as poetry and dance, often enhanced by technology. It can communicate a broad range of ideas and issues from historical, cultural, socio-economic and other contexts. Music has the power to unite groups and to mobilise community involvement towards the improvement of the quality of life, social healing and affirmation of human dignity.

#### PURPOSE

The study of Music encompasses performance techniques, style, listening, form, theory, interpretation and history. Music gives learners access to opportunities of musical expression and communication through the creation and performance of music within a South African, pan-African and global context. It prepares learners for participation in community life, the world of work and progression to Higher Education. This subject creates opportunities for learners to explore musical knowledge and how it is applied.

Music contributes to the holistic development of learners. It develops creative, interpretative and analytical skills. It contributes towards personal growth, cultural affirmation of African and South African musical practices, and the economic development of the country. Musicians are central to the development of the music industry that contributes to the national economy.

The goals of the subject Music are to:

- create and ensure an appreciation and respect for South Africa's diverse musical practices and other diversities;
- contribute to the building of a shared national musical heritage and identity;
- equip learners with the knowledge and understanding of the musics of the world;
- equip learners with musical skills that are globally competitive;
- affirm own and national heritage by creating opportunities for learners to participate in the performance of and research into indigenous musical practices;
- equip learners with skills to participate in the music industry by developing their ability to work effectively with others;
- give learners creative opportunities to express social, personal, environmental and human rights issues;
- equip learners with skills to make effective use of music technology for creative processes;
- develop the entrepreneurial skills and attitudes that encourage a culture of self-employment;

- provide knowledge of the elements of music and apply them to the creation, performance and appreciation of music;
- apply creative problem solving through performance, composition and analysis of musical works;
- ensure the participation of learners with special needs by means of appropriate methods and strategies;
- promote artistic expression through a variety of musical styles and available resources; and
- create an environment where learners' love for music making is stimulated.

## SCOPE

The subject Music encourages learners to participate in career preparation, cultural enrichment and affirmation. It seeks to support the development of emerging musical forms and styles by providing foundational knowledge and skills. The envisaged learner is multi-skilled, has a positive self-image and is committed to lifelong learning.

The scope of Music includes the following activities that are viewed as constituting an integrated programme:

- music performance: group and solo work using one or more instruments (voice is included as an instrument);
- composing, arranging and improvisation;
- music literacies and theory: combining musical elements of notation, form and aural skills;
- critical reflection: research, analysis, evaluation and communication of information about musical practices within historical and cultural contexts;
- introduction to the music industry: organisation, practices and rights; and
- music technology: the use of technology in the performance and creation of music.

Although this subject is organised into four Learning Outcomes, it focuses on the following two broad areas that have crosscutting knowledge, skills and values:

- *practical work*: This incorporates group and solo work in performance, improvisation, arranging and composing. It could include song, dance, poetry and instrumentation, as well as music industry practices and music technology.
- *theoretical knowledge*: This incorporates music literacies, critical reflection that encompasses the study of indigenous and global music, and introduction to music industry practices.

## EDUCATIONAL AND CAREER LINKS

Arts and Culture in the General Education and Training band gives learners experiences in solo and group performances across a variety of South African musical practices and contexts. Learners should:

- have been introduced to a variety of Western and African instruments;
- have prior knowledge and skills of the following:

- singing and playing major and minor scales,
- performing vocal and/or instrumental music,
- using applicable notation;
- have a basic understanding of the use of available technology in the creation of music; and
- have been involved in research projects, composition and the analysis of music.

The Learning Outcomes for Music in the Further Education and Training band have been structured and selected to link with Arts and Culture in the General Education and Training band. In this way, inclusivity is ensured since Arts and Culture is available to all learners in the General Education and Training band. Therefore, all learners who wish to do so will be able to choose Music as a subject in the Further Education and Training band.

In the Further Education and Training band, the acquired knowledge and skills are further expanded and focused into relative specialisation that forms the foundation for entry into Higher Education and the world of work.

## LEARNING OUTCOMES

The scope and purpose outlined above have been consolidated into four Learning Outcomes that are regarded as encompassing the major components of musical practices and processes. They are directly linked to creative expression, communication and problem-solving skills. Although these outcomes are listed separately, they may easily be integrated when taught and assessed.



### Learning Outcome 1: Music Performance and Presentation

*The learner is able to perform, interpret and present musical works that represent music from a variety of African and global cultural and historical contexts.*

This Learning Outcome involves proficiency in the use of any chosen instrument. The voice is regarded as an instrument. Learners will understand the sound production on their own instrument and acoustic principles as applied to performance. Group and solo performances of music from various cultural and historical contexts will expand the repertoire of the learner. Learners will be able to produce informative programme notes and marketing material.

### Grade 10

By the end of Grade 10, learners who have achieved the minimum competences for the Learning Outcome can perform and interpret music in solo and group context. In performance, learners will demonstrate basic technical control of their chosen instrument/voice as well as a sense of style and imagination. Learners can

demonstrate and explain how sound is produced on the chosen instrument/voice. They can work effectively as part of a group to assist in the planning of a musical performance.

### Grade 11

By the end of Grade 11, learners who have achieved the minimum competences for the Learning Outcome can perform and interpret music in solo and group context. In performance, learners will demonstrate increasing technical control of, and stylistic performance on, the chosen instrument/voice. They will understand how to plan a musical performance using available technology and basic marketing and publicity skills. Learners will understand the basic acoustic principles to be considered in performance.

### Grade 12

By the end of Grade 12, learners who have achieved the minimum competences for the Learning Outcome can perform and interpret music across a broad range of styles. They can perform a variety of works in solo and group context. In performance, learners will demonstrate technical control, stylistic performance and imaginative interpretation of pieces on the chosen instrument/voice. Learners can co-ordinate a music event by drawing up a management plan that covers aspects such as organising physical and human resources. They can compile informative programme notes. Learners can use music in combination with another art form.



## Learning Outcome 2: Improvisation, Arrangement and Composition

*The learner is able to apply musical knowledge, skills and technology to communicate musical ideas, using own and existing ideas in a variety of styles and contexts.*

This Learning Outcome involves the ability to improvise, arrange and compose music. Learners will be able to compose and arrange their own or existing material to reflect personal, socio-economic and other issues. They will be able to use recording technology to present pieces.

### Grade 10

By the end of Grade 10, learners who have achieved the minimum competences for the Learning Outcome can explore musical ideas and elements based on scales that are studied through improvisation. Learners can make use of available instruments and experiment with available technology to enhance the improvisations and compositions. Learners can use a given text to compose a song in which phrases and motifs are used.

### Grade 11

By the end of Grade 11, learners who have achieved the minimum competences for the Learning Outcome can improvise using rhythmic and melodic patterns based on the scales and harmonic patterns studied. They can compose or arrange music showing the use of available instruments and technology. Learners can use music to enhance a performance about a human rights issue.

### Grade 12

By the end of Grade 12, learners who have achieved the minimum competences for the Learning Outcome can use traditional, indigenous and contemporary scales and modes as a basis for improvisation. They can use available instruments and technology to enhance a composition, arrangement or improvisation. With guidance, learners can create a musical work in combination with another art form to communicate a stated personal, social or human rights issue.



### Learning Outcome 3: Music Literacies

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

This Learning Outcome aims to develop competencies in aural, visual and writing skills that are applied towards the performing, transcription, reading, writing, analysis and documentation of music.

### Grade 10

By the end of Grade 10, learners who have achieved the minimum competences for the Learning Outcome can hear, play/sing, read and write prepared rhythmic patterns. They can construct and identify scales studied, and reproduce and identify intervals found in these scales. Learners can construct a melody using basic elements chosen from the scales and rhythms studied. They can identify scales and rhythmic patterns in selected scores. Learners can harmonise folk melodies using given chords. They can write and identify cadences at given points when harmonising melodies and reading scores. They can explain selected terms and indications found in scores.

### Grade 11

By the end of Grade 11, learners who have achieved the minimum competences for the Learning Outcome can hear, play/sing, read and write prepared rhythmic patterns accurately. They can construct and identify scales studied. Learners can hear, play/sing, read and write selected intervals found in scales studied. They can apply

the knowledge of intervals to transpose. Learners can use specific scales and rhythms to construct a melody. They can make a list of scales, chords and rhythmic patterns used in selected scores. Learners can use given scales, chords and rhythmic patterns to provide appropriate chord bases for given melodies.

### Grade 12

By the end of Grade 12, learners who have achieved the minimum competences for the Learning Outcome can hear, play/sing, read and write rhythms accurately and use scales studied characteristically. Learners can hear, play/sing, read and write intervals found in scales studied. They can transcribe from one notation system to another. Learners can apply the knowledge of scales and rhythms studied to construct a melody. They know the historical and cultural use of notational systems. Learners can apply the knowledge of scales, chords and rhythmic patterns to harmonise given melodies.



### Learning Outcome 4: Critical Reflection

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

This Learning Outcome develops insight into music as a social, historical and creative expression. Learners will be introduced to an understanding of compositional techniques, forms in music, and the interpretation of music in different styles and genres. Through this outcome learners will be able to undertake basic research on aspects of music practice and present critical reports. As an introduction to the functioning of the music industry, learners will apply basic contractual practice to demonstrate the protection of artists and composers.

### Grade 10

By the end of Grade 10, learners who have achieved the minimum competences for the Learning Outcome can discuss a variety of musical works in terms of theme and purpose. Learners can find out why specific music examples exemplify time and culture. They can describe the genre, form/structure, mood and character of a variety of musical works. Learners can describe the basic working of the music industry.

### Grade 11

By the end of Grade 11, learners who have achieved the minimum competences for the Learning Outcome can describe a variety of musical works in terms of their historical and cultural contexts. Learners can identify some of the compositional techniques that assist in placing specified musical works in context. They can list the contractual issues involved in presenting a live concert and know the basic principles of copyright.



### ***Grade 12***

By the end of Grade 12, learners who have achieved the minimum competences for the Learning Outcome can discuss a variety of notated, recorded and performed music focusing on instrumentation. They can describe different styles of music within common genres and describe specific compositional techniques encountered in specific musical works. Learners know the requirements for registering a musical composition and the recording thereof.

## CHAPTER 3

# LEARNING OUTCOMES, ASSESSMENT STANDARDS, CONTENT AND CONTEXTS

**Note:** In this section of the chapter, the items with square bullets are the Assessment Standards. The round bullets introduce the sub-skills, knowledge and attitudes of which each Assessment Standard is constituted.

### Grade 10



#### Learning Outcome 1

### Music Performance and Presentation

*The learner is able to perform, interpret and present musical works that represent music from a variety of African and global cultural and historical contexts.*



#### Assessment Standards

We know this when the learner is able to:

- Develop control over the chosen instrument/voice by:
  - expanding technical ability, co-ordination and accurate intonation through the use of appropriate technical exercises such as scales, arpeggios, vocalisations;
  - developing sight-reading/sight-singing skills.
- Perform a variety of solo pieces on one or more chosen instruments demonstrating:
  - musical response including awareness of style, tone quality, rhythmic precision, articulation and phrasing;
  - a sense of stylistic and imaginative interpretation of pieces;
  - a sense of performance including the ability to communicate with the audience.

## Grade 11



## Assessment Standards

We know this when the learner is able to:

- Develop increased control over the chosen instrument/voice by:
  - expanding technical ability, including co-ordination, rhythmic precision and accurate intonation, through the use of appropriate technical work such as scales, arpeggios, vocalisations and studies;
  - developing sight-reading/sight-singing skills.
- Perform a variety of solo pieces on one or more chosen instruments demonstrating:
  - 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 12



## Assessment Standards

We know this when the learner is able to:

- Demonstrate technical control over the chosen instrument/voice by:
  - performing technical exercises to display the level of technical proficiency achieved;
  - playing/singing short unprepared pieces that test reading skills.
- Perform a variety of solo pieces on one or more chosen instruments/voice demonstrating:
  - a programme selection representative of a variety of stylistic, cultural and historical contexts of the chosen instrument/voice;
  - a developed sense of stylistic performance within a variety of contexts;
  - musical response including imaginative interpretation of pieces;
  - increasing awareness of tone quality, articulation and phrasing;
  - the ability to convey thought, feeling and/or character by using non-verbal communication skills appropriately.



### Learning Outcome 1 Continued

#### Music Performance and Presentation

*The learner is able to perform, interpret and present musical works that represent music from a variety of African and global cultural and historical contexts.*



### Assessment Standards

We know this when the learner is able to:

- 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.
  
- Demonstrate and explain how sound is produced on own instrument/voice referring to:
  - how pitch is altered on the instrument/voice;
  - care of the instrument/voice;
  - correct posture when playing the instrument/singing.

## Grade 11



## Assessment Standards

We know this when the learner is able to:

- 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.
  
- Assist in the planning of performances demonstrating:
  - selecting, identifying, working and using available technology (e.g. necessity for placing and using microphones for amplification of sound);
  - marketing and publicity skills;
  - a sense of acoustic principles as applied to performance;
  - setting instruments for solo and ensemble performances;
  - assessing the practicality and relevance of a venue for a specific performance;
  - well-timed preparation of venue and equipment;
  - identifying appropriate marketing and publicity materials and methods.

## Grade 12



## Assessment Standards

We know this when the learner is able to:

- Perform a variety of pieces in group context that displays:
  - 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.
  
- Co-ordinate a music event by:
  - writing a management plan for a music event;
  - organising an appropriate venue and equipment for a music event;
  - compiling a programme for a music event;
  - organising performers and other human resources for a music event;
  - writing informative programme notes for a music event.



### Learning Outcome 1 Continued

#### Music Performance and Presentation

*The learner is able to perform, interpret and present musical works that represent music from a variety of African and global cultural and historical contexts.*



### Assessment Standards

We know this when the learner is able to:

- Assist in the planning of a musical performance that communicates a personal, social or human rights issue by participating in:
  - group planning of a musical performance and accepting allocated responsibilities (e.g. collecting information for the programme, décor, setting up the stage, selling tickets);
  - identifying and selecting appropriate music that will communicate a personal, social or human rights issue.

## Grade 11



### Assessment Standards

We know this when the learner is able to:

- Present own or other musical work that communicates a personal, social or human rights issue by:
  - identifying a relevant topic;
  - identifying suitable music to communicate the chosen topic through musical means;
  - giving a presentation on the process followed;
  - performing the work.

## Grade 12



### Assessment Standards

We know this when the learner is able to:

## Grade 10



## Learning Outcome 2

**Improvisation, Arrangement and Composition**

*The learner is able to apply musical knowledge, skills and technology to communicate musical ideas, using own and existing ideas in a variety of styles and contexts.*



## Assessment Standards

We know this when the learner is able to:

- Improvise with rhythmic and melodic patterns by:
  - exploring given rhythmic patterns;
  - stylistically employing melodic variation of motifs based on scales studied;
  - exploring the characteristics of scales studied (e.g. major, minor, pentatonic scale, blues scale).
- Use available music technology to enhance own and existing musical ideas by:
  - recording sound (e.g. with the use of a tape recorder);
  - using music programmes on the Internet and/or other available and relevant software to notate and/or record music;
  - using available technology and/or other music software to arrange melodies (e.g. the use of the electronic keyboard with a built-in sequencer).
- Compose a song that communicates a social issue by:
  - exploring a given text with regard to the application of rhythmic patterns;
  - choosing a voice range and key/scale/mode within which to work;
  - constructing phrases containing motifs;
  - composing and/or identifying and arranging music that will convey a relevant/given social issue.



## Grade 11



### Assessment Standards

We know this when the learner is able to:

- Improvise stylistically with rhythmic and melodic sequences and variations:
  - creating melodic variations of motifs characteristic of major, minor, pentatonic scales or modes and blues riffs.
  
- Use available music technology to enhance a music composition or arrangement:
  - arranging an existing work using available instruments and/or technology;
  - arranging a given four-part choir work for an instrument quartet or ensemble.
  
- Compose and/or arrange music to enhance a performance about a human rights issue.
  - using compositional techniques that are defined and identified in explanatory notes.

## Grade 12



### Assessment Standards

We know this when the learner is able to:

- Improvise stylistically with traditional, indigenous and contemporary scales and modes:
  - melodic and/or harmonic improvisation on own choice of four different types of scales or modes.
  
- Use available technology to compose, arrange and present a musical work.
  
- Compose a musical work in combination with another art form to communicate a personal, social or human rights issue.

## Grade 10



### Learning Outcome 3

#### Music Literacies

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



### Assessment Standards

We know this when the learner is able to:

- Record or notate and read music with regard to rhythm, scales (e.g. major, minor, pentatonic), intervals and key signatures as applied in music using appropriate notational systems. This also implies aural training of these elements.
- Apply melodic and rhythmic patterns in simple duple, triple and quadruple time signatures.
- Use basic chord progressions to harmonise folk melodies.
- Identify aurally and visually basic chordal progressions

## Grade 11



### Assessment Standards

We know this when the learner is able to:

- Apply the knowledge of appropriate notational systems to notate music and interpret scores.
- Apply the knowledge of scales (e.g. chromatic, whole tone, blues, modes), intervals and chords to write and transpose music. This also implies aural training of these elements.
- Provide a chord basis for melodies.

## Grade 12



### Assessment Standards

We know this when the learner is able to:

- Analyse notated and/or recorded music visually and aurally according to the elements studied.
- Transcribe music from one notation system to another (e.g. from solfa to staff).
- Apply the knowledge of harmony to compose a piece of music.



## Learning Outcome 4

### Critical Reflection

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



## Assessment Standards

We know this when the learner is able to:

- Identify and describe notated, recorded and/or performed music according to:
  - genre;
  - form/structure;
  - instrumentation;
  - mood and character.
- Place a musical work within a cultural context.
- Understand the basic working of the music industry.
- Write a report on own performance as well as performance by other groups.

## Grade 11



### Assessment Standards

We know this when the learner is able to:

- Identify and describe notated, recorded and/or performed music according to:
  - genre;
  - form/structure;
  - instrumentation;
  - compositional techniques.
- Explain how specific compositional characteristics contribute towards the placement of a work within a social, historical and cultural context.
- Do research on the working of the music industry according to:
  - basic contractual issues related to the presentation of a live concert;
  - a basic knowledge of copyright.

## Grade 12



### Assessment Standards

We know this when the learner is able to:

- Critically evaluate representative examples of notated, recorded and performed music with specific focus on:
  - genre;
  - form/structure;
  - instrumentation;
  - compositional techniques.
- Compare different styles of music within varied social, historical and cultural contexts.
- Apply basic contractual practices to register a musical composition and recordings thereof.



## CONTENT AND CONTEXT FOR THE ATTAINMENT OF ASSESSMENT STANDARDS

In this section content and contexts are provided to support the attainment of the Assessment Standards. The content indicated needs to be dealt with in such a way as to assist learners to progress towards the achievement of the Learning Outcomes. Content must serve the Learning Outcomes and not be an end in itself. The contexts suggested will enable the content to be embedded in situations that are meaningful to learners and so assist learning and teaching. The teacher should be aware of and use local contexts, not necessarily indicated here, that could be more suited to the experiences of the learners. Content and context, when aligned to the attainment of the Assessment Standards, provide a framework for the development of Learning Programmes. The Learning Programme Guidelines give more detail in this respect.

### Grade 10



#### Learning Outcome 1

#### Music Performance and Presentation

*The learner is able to perform, interpret and present musical works that represent music from a variety of African and global cultural and historical contexts.*

#### Proposed content

- Technical exercises in order to develop a sense of key and control over instrument/voice (e.g. scales, arpeggios, vocalisations).
- Development of sight-reading and sight-singing skills.
- Performance of a variety of solo and ensemble pieces that will display:
  - musical response: awareness of style, tone quality, rhythmic precision, articulation and phrasing;
  - technical ability: physical control over the instrument, co-ordination and accurate intonation;
  - sense of performance: ability to communicate to the audience.
- Performance of own and existing compositions and arrangements in solo and in group context.

## Grade 11



### Proposed content

- Technical exercises in order to develop a sense of key and increased control over instrument/voice (e.g. scales, arpeggios, technical studies, vocalisations).
- Development of sight-reading and/or sight-singing skills.
- Performance of own compositions and arrangements in solo and group contexts.
- Performance of a variety of existing solo and ensemble pieces that will display:
  - musical response: awareness of style, tone quality, rhythmic precision, articulation and phrasing;
  - technical ability: physical control over the instrument, co-ordination and accurate intonation;
  - sense of performance: ability to communicate to the audience.

## Grade 12



### Proposed content

- Technical exercises in order to enhance performance skills.
- Development of sight-reading and/or sight-singing skills.
- Performance of own compositions and arrangements in solo or group contexts.
- Performance of a variety of existing solo and ensemble pieces that will display:
  - musical response: awareness of style, tone quality, rhythmic precision, articulation and phrasing;
  - technical ability: physical control over the instrument, co-ordination and accurate intonation;
  - sense of performance: ability to communicate to the audience.



## Learning Outcome 1 Continued

### Music Performance and Presentation

*The learner is able to perform, interpret and present musical works that represent music from a variety of African and global cultural and historical contexts.*

### Proposed content

- The learner must explain and demonstrate:
  - how sound is produced on the instrument/voice;
  - how pitch is altered on the instrument/voice;
  - caring for the instrument/voice;
  - correct posture when playing the instrument/singing.
- Group planning of musical performances (e.g. programme, décor, function of participants).
- Identification and selection of appropriate music that will communicate a personal, social or human rights issue.



## Grade 11



### Proposed content

- The setting of instruments in an ensemble.
- Assessing the practicality and relevance of a venue for a specific performance.
- Selection, identification and working with available technology (e.g. microphones, amplification of sound).
- Well-timed preparation of venue and equipment.
- Identification of appropriate marketing and publicity materials and methods.
- Identification and performance of suitable music that can reflect personal, social or human rights issues such as HIV/AIDS songs, lamentations, rituals, songs about equal rights and ballads.

## Grade 12



### Proposed content

- Writing a management plan for a music event.
- Compiling a programme for a music event.
- Writing programme notes for a music event.
- Organising an appropriate venue and equipment for a music event.
- Organising performers and other human resources for a music event.
- Performance of suitable music in combination with other art forms to reflect a personal, social or human rights issue such as HIV/AIDS songs, lamentations, ballads, songs about equal rights.

**Learning Outcome 2****Improvisation, Arrangement and Composition**

*The learner is able to apply musical knowledge, skills and technology to communicate musical ideas, using own and existing ideas in a variety of styles and contexts.*

**Proposed content**

- Rhythmic improvisation in relevant styles.
- Stylistic melodic variation of a motif.
- Melodic improvisation on the pentatonic scale or blues scale.
- Recording sound (e.g. with the use of a tape recorder).
- The use of music programmes on the Internet and/or other available and relevant software to notate and/or record music.
- Using available technology and/or other music software to arrange melodies (e.g. the use of the electronic keyboard with a built-in sequencer).
- Arrangement of a song or traditional folk melodies as a group activity or as an individual activity.
- Composing and/or identifying and arranging music that will convey a relevant or given social issue.

## Grade 11



### Proposed content

- Rhythmic improvisation in relevant styles.
- Stylistic melodic variation of a motif in major, minor, pentatonic or blues scales or modes.
- Melodic improvisation in various scales (e.g. those studied in Grade 11, Learning Outcome 3).
- Improvisation on a given chord progression (e.g. I - IV- V - I, ostinato or blues riffs)
- Arranging existing works using available technology (e.g. to alter timbre, expand instrumentation).
- Recording sound (e.g. using a tape recorder).
- Using of music programmes on the Internet and/or other available and relevant software to notate and/or record music.
- Using available technology and/or other music software to compose and/or arrange melodies (e.g. the use of the electronic keyboard with a built-in sequencer).
- Composing and/or arranging music for a performance reflecting a relevant or given human rights issue.

## Grade 12



### Proposed content

- Rhythmic improvisation in relevant styles expanding the skills and knowledge gained in Grades 10 and 11.
- More advanced stylistic melodic variations of scales and chord progressions.
- Composing and presenting a musical work with available technology (e.g. a tape recorder, electronic keyboard with a built-in sequencer, music software).
- Arranging and presenting existing works using available technology (e.g. to alter timbre, to expand instrumentation).
- Making a backtrack.
- Identifying a suitable topic that will communicate a personal, social or human rights issue as a group or individual project.
- Identifying a suitable art form as a group or individual project.
- Selecting and/or arranging and/or composing suitable music for the identified topic and art form.
- Recording or presenting the finished musical work.



### Learning Outcome 3

#### Music Literacies

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

#### Proposed content

- Constructing and writing major, minor and pentatonic scales.
- Playing/singing, reading and writing intervals as found in the scales studied within the compass of one octave.
- Using scales and rhythmic patterns to construct melodies.
- Analysing a variety of musical works to ascertain the use of the scales and rhythmic groupings studied.
- Playing, reading and writing rhythms using simple duple, triple and quadruple time signatures.
- Applying rhythmic patterns in combination with scales studied.
- Exploring the chords available in the scales studied.
- Using basic chords appropriately to harmonise folk melodies, including the use of chords to form cadences.

## Grade 11



### Proposed content

- Playing, reading and writing rhythms using simple and compound duple, triple and quadruple time signatures.
- Playing/singing, reading and writing intervals as found in the scales studied within the compass of one octave.
- Using rhythmic patterns in combination with scales studied to construct melodies.
- Analysing a variety of musical works to ascertain the use of the rhythmic groupings studied.
- The transposition of music applied practically by rewriting melodies as notated for transposing instruments (e.g. trumpet in B flat, piccolo, double bass, clarinets in B flat and A, saxophones) at actual (sounding) pitch.
- Constructing the blues scale with flattened 3rd and 7th.
- Constructing the whole tone scale and pentatonic scale.
- Playing/singing, reading and writing intervals as found in scales within the compass of one octave.
- Using rhythmic patterns in combination with scales studied to construct melodies.
- Analysing a variety of musical works to ascertain the use of the scales studied.
- Exploring the chords available in the different scales studied.
- Using these chords appropriately to harmonise melodies.
- Analysing a variety of musical works to ascertain the use of chords within the scales studied.

## Grade 12



### Proposed content

- Playing, reading and writing rhythms using simple, compound and the irregular/odd time signatures of 5/4 and 7/4.
- Using the major, minor, pentatonic and whole tone scales in ways characteristic to each type of scale.
- Using the blues scale with flattened 3rd and 7th in characteristic ways.
- Playing/singing, reading and writing intervals as found in these scales.
- Using these scales and rhythms to construct melodies.
- Analysing a variety of musical works to explore a historical and cultural view of the use of notation and notational systems.
- The transcription of music from one notation system to another, applied practically in transcribing a short extract of choral music in solfa notation to staff notation.
- Exploring and using the chords available in the different scales.
- Selecting an appropriate formal structure.
- Using these chords appropriately to write and harmonise melodies.
- Producing a complete piece of music.



## Learning Outcome 4

### Critical Reflection

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

### Proposed content

- Developing the learner's musical knowledge and insight through listening, reading and analysing musical examples and compositions from the music literature across a variety of cultural contexts.
- Defining genres (e.g. operas, musicals, choral music, character pieces, band music, film music, dance music).
- Identifying form/structure (e.g. ternary form [ABA], popular song forms [verse-chorus combination], rondo [ABACA]).
- Classification of instruments (e.g. strings, percussion, woodwind and brass instruments, aerophones, membranophones, idiophones).
- Describing the mood and character of musical works.
- Characteristics of South African indigenous folk music (e.g. repetition, parallel fifths, modes, polyrhythms, instruments used).
- Describing music used for social occasions.
- Characteristics of music in different styles (e.g. baroque, classical, romantic, twentieth century, popular), focusing on:
  - biographical details of representative composers and musicians;
  - representative works;
  - style characteristics.

## Grade 11



### Proposed content

- Developing the learner's musical knowledge and insight through listening to, reading and analysing examples and compositions from the music literature across a variety of cultural contexts.
- Identifying genres (e.g. programme music, sonata, concerto, oratorio, genres from popular music).
- Recognising form/structure and styles (e.g. sonata form, theme and variations, jazz structures).
- Recognising the combination of instruments and voices in a specific context (e.g. quartet).
- Describing elements of music compositional techniques (e.g. melodic shape, chord changes, variation, timbre, texture).
- Nature and use of compositional characteristics in a specific cultural context (e.g. in classical Indian music: the strong and weak beats of the tāla, rāgas, drones and scales accompanied by drones, instruments such as the sitar).
- Listening to musical examples that display specific compositional techniques.
- Identifying and describing compositional techniques of specific composers and musicians:
  - the use of rhythm and pulse;
  - combination of instruments/timbre;
  - repetition of motifs, sequences;
  - treatment of melody;
  - treatment of dynamics.

## Grade 12



### Proposed content

- Describing genres from musical theatre, symphonic music, lieder, songs.
- Describing form/structure (e.g. sonata form).
- Exploring and describing compositional techniques (e.g. sequence, imitation, development of themes, timbre).
- Analysing African, Indian, Afrikaans and European folk and art music with regard to:
  - harmonic progression;
  - melodic shape;
  - form and structure;
  - timbre and texture.
- Understanding why a musical composition and recording needs to be registered and with whom (e.g. SAMRO and SARRAL).
- Registering a musical composition and recording and supplying proof thereof from SAMRO or SARRAL.



## Learning Outcome 4 Continued

### Critical Reflection

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

### Proposed content

- The understanding of the economic cycle of the music industry from the inception of a musical work to the final product sold in a music shop in the following order:
  - origin of the musical idea with the composer or performer;
  - notation of the musical idea;
  - performing, publishing, printing and recording the musical idea;
  - selling the musical idea.



Grade 11



Grade 12



**Proposed content**

- Investigating and understanding the process in the hosting of a live concert in terms of the basic workforce requirements and the responsibilities of each.
- Writing a report on how duties are defined and linked, including human rights and safety.
- Researching the reasoning for copyright.



## CHAPTER 4

# ASSESSMENT

### INTRODUCTION

Assessment is a critical element of the National Curriculum Statement Grades 10 – 12 (General). It is a process of collecting and interpreting evidence in order to determine the learner's progress in learning and to make a judgement about a learner's performance. Evidence can be collected at different times and places, and with the use of various methods, instruments, modes and media.

To ensure that assessment results can be accessed and used for various purposes at a future date, the results have to be recorded. There are various approaches to recording learners' performances. Some of these are explored in this chapter. Others are dealt with in a more subject-specific manner in the Learning Programme Guidelines.

Many stakeholders have an interest in how learners perform in Grades 10 – 12. These include the learners themselves, parents, guardians, sponsors, provincial departments of education, the Department of Education, the Ministry of Education, employers, and higher education and training institutions. In order to facilitate access to learners' overall performances and to inferences on learners' competences, assessment results have to be reported. There are many ways of reporting. The Learning Programme Guidelines and the Assessment Guidelines discuss ways of recording and reporting on school-based and external assessment as well as giving guidance on assessment issues specific to the subject.

### WHY ASSESS

Before a teacher assesses learners, it is crucial that the purposes of the assessment be clear and unambiguous. Understanding the purposes of assessment ensures that an appropriate match exists between the purposes and the methods of assessment. This, in turn, will help to ensure that decisions and conclusions based on the assessment are fair and appropriate for the particular purpose or purposes.

There are many reasons why learners' performance is assessed. These include monitoring progress and providing feedback, diagnosing or remediating barriers to learning, selection, guidance, supporting learning, certification and promotion.

In this curriculum, learning and assessment are very closely linked. Assessment helps learners to gauge the value of their learning. It gives them information about their own progress and enables them to take control of and to make decisions about their learning. In this sense, assessment provides information about whether teaching and learning is succeeding in getting closer to the specified Learning Outcomes. When assessment indicates lack of progress, teaching and learning plans should be changed accordingly.

## TYPES OF ASSESSMENT

This section discusses the following types of assessment:

- baseline assessment;
- diagnostic assessment;
- formative assessment; and
- summative assessment.

### Baseline assessment

Baseline assessment is important at the start of a grade, but can occur at the beginning of any learning cycle. It is used to establish what learners already know and can do. It helps in the planning of activities and in Learning Programme development. The recording of baseline assessment is usually informal.

### Diagnostic assessment

Any assessment can be used for diagnostic purposes – that is, to discover the cause or causes of a learning barrier. Diagnostic assessment assists in deciding on support strategies or identifying the need for professional help or remediation. It acts as a checkpoint to help redefine the Learning Programme goals, or to discover what learning has not taken place so as to put intervention strategies in place.

### Formative assessment

Any form of assessment that is used to give feedback to the learner is fulfilling a formative purpose. Formative assessment is a crucial element of teaching and learning. It monitors and supports the learning process. All stakeholders use this type of assessment to acquire information on the progress of learners. Constructive feedback is a vital component of assessment for formative purposes.

### Summative assessment

When assessment is used to record a judgement of the competence or performance of the learner, it serves a summative purpose. Summative assessment gives a picture of a learner's competence or progress at any specific moment. It can occur at the end of a single learning activity, a unit, cycle, term, semester or year of learning. Summative assessment should be planned and a variety of assessment instruments and strategies should be used to enable learners to demonstrate competence.

## WHAT SHOULD ASSESSMENT BE AND DO?

Assessment should:

- be understood by the learner and by the broader public;
- be clearly focused;
- be integrated with teaching and learning;
- be based on the pre-set criteria of the Assessment Standards;
- allow for expanded opportunities for learners;
- be learner-paced and fair; and
- be flexible;
- use a variety of instruments;
- use a variety of methods.

## HOW TO ASSESS

Teachers' assessment of learners' performances must have a great degree of reliability. This means that teachers' judgements of learners' competences should be generalisable across different times, assessment items and markers. The judgements made through assessment should also show a great degree of validity; that is, they should be made on the aspects of learning that were assessed.

Because each assessment cannot be totally valid or reliable by itself, decisions on learner progress must be based on more than one assessment. This is the principle behind continuous assessment (CASS). Continuous assessment is a strategy that bases decisions about learning on a range of different assessment activities and events that happen at different times throughout the learning process. It involves assessment activities that are spread throughout the year, using various kinds of assessment instruments and methods such as tests, examinations, projects and assignments. Oral, written and performance assessments are included. The different pieces of evidence that learners produce as part of the continuous assessment process can be included in a portfolio. Different subjects have different requirements for what should be included in the portfolio. The Learning Programme Guidelines discuss these requirements further.

Continuous assessment is both classroom-based and school-based, and focuses on the ongoing manner in which assessment is integrated into the process of teaching and learning. Teachers get to know their learners through their day-to-day teaching, questioning, observation, and through interacting with the learners and watching them interact with one another.

Continuous assessment should be applied both to sections of the curriculum that are best assessed through written tests and assignments and those that are best assessed through other methods, such as by performance, using practical or spoken evidence of learning.

## **METHODS OF ASSESSMENT**

### **Self-assessment**

All Learning Outcomes and Assessment Standards are transparent. Learners know what is expected of them. Learners can, therefore, play an important part, through self-assessment, in ‘pre-assessing’ work before the teacher does the final assessment. Reflection on one’s own learning is a vital component of learning.

### **Peer assessment**

Peer assessment, using a checklist or rubric, helps both the learners whose work is being assessed and the learners who are doing the assessment. The sharing of the criteria for assessment empowers learners to evaluate their own and others’ performances.

### **Group assessment**

The ability to work effectively in groups is one of the Critical Outcomes. Assessing group work involves looking for evidence that the group of learners co-operate, assist one another, divide work, and combine individual contributions into a single composite assessable product. Group assessment looks at process as well as product. It involves assessing social skills, time management, resource management and group dynamics, as well as the output of the group.

## **METHODS OF COLLECTING ASSESSMENT EVIDENCE**

There are various methods of collecting evidence. Some of these are discussed below.

### **Observation-based assessment**

Observation-based assessment methods tend to be less structured and allow the development of a record of different kinds of evidence for different learners at different times. This kind of assessment is often based on tasks that require learners to interact with one another in pursuit of a common solution or product. Observation has to be intentional and should be conducted with the help of an appropriate observation instrument.

### **Test-based assessment**

Test-based assessment is more structured, and enables teachers to gather the same evidence for all learners in

the same way and at the same time. This kind of assessment creates evidence of learning that is verified by a specific score. If used correctly, tests and examinations are an important part of the curriculum because they give good evidence of what has been learned.

### Task-based assessment

Task-based or performance assessment methods aim to show whether learners can apply the skills and knowledge they have learned in unfamiliar contexts or in contexts outside of the classroom. Performance assessment also covers the practical components of subjects by determining how learners put theory into practice. The criteria, standards or rules by which the task will be assessed are described in rubrics or task checklists, and help the teacher to use professional judgement to assess each learner's performance.

## RECORDING AND REPORTING

Recording and reporting involves the capturing of data collected during assessment so that it can be logically analysed and published in an accurate and understandable way.

### Methods of recording

There are different methods of recording. It is often difficult to separate methods of recording from methods of evaluating learners' performances.

The following are examples of different types of recording instruments:

- rating scales;
- task lists or checklists; and
- rubrics.

Each is discussed below.

### *Rating scales*

Rating scales are any marking system where a symbol (such as A or B) or a mark (such as 5/10 or 50%) is defined in detail to link the coded score to a description of the competences that are required to achieve that score. The detail is more important than the coded score in the process of teaching and learning, as it gives learners a much clearer idea of what has been achieved and where and why their learning has fallen short of the target. Traditional marking tended to use rating scales without the descriptive details, making it difficult to have a sense of the learners' strengths and weaknesses in terms of intended outcomes. A six-point scale of achievement is used in the National Curriculum Statement Grades 10 – 12 (General).

### **Task lists or checklists**

Task lists or checklists consist of discrete statements describing the expected performance in a particular task. When a particular statement (criterion) on the checklist can be observed as having been satisfied by a learner during a performance, the statement is ticked off. All the statements that have been ticked off on the list (as criteria that have been met) describe the learner's performance. These checklists are very useful in peer or group assessment activities.

### **Rubrics**

Rubrics are a combination of rating codes and descriptions of standards. They consist of a hierarchy of standards with benchmarks that describe the range of acceptable performance in each code band. Rubrics require teachers to know exactly what is required by the outcome. Rubrics can be holistic, giving a global picture of the standard required, or analytic, giving a clear picture of the distinct features that make up the criteria, or can combine both. The Learning Programme Guidelines give examples of subject-specific rubrics.

To design a rubric, a teacher has to decide the following:

- Which outcomes are being targeted?
- Which Assessment Standards are targeted by the task?
- What kind of evidence should be collected?
- What are the different parts of the performance that will be assessed?
- What different assessment instruments best suit each part of the task (such as the process and the product)?
- What knowledge should be evident?
- What skills should be applied or actions taken?
- What opportunities for expressing personal opinions, values or attitudes arise in the task and which of these should be assessed and how?
- Should one rubric target all the Learning Outcomes and Assessment Standards of the task or does the task need several rubrics?
- How many rubrics are, in fact, needed for the task?

It is crucial that a teacher shares the rubric or rubrics for the task with the learners before they do the required task. The rubric clarifies what both the learning and the performance should focus on. It becomes a powerful tool for self-assessment.

### **Reporting performance and achievement**

Reporting performance and achievement informs all those involved with or interested in the learner's progress. Once the evidence has been collected and interpreted, teachers need to record a learner's achievements. Sufficient summative assessments need to be made so that a report can make a statement about the standard achieved by the learner.



The National Curriculum Statement Grades 10 – 12 (General) adopts a six-point scale of achievement. The scale is shown in Table 4.1.

**Table 4.1**      **Scale of achievement for the National Curriculum Statement Grades 10 – 12 (General)**

<b>Rating Code</b>	<b>Description of Competence</b>	<b>Marks (%)</b>
6	Outstanding	80-100
5	Meritorious	60-79
4	Satisfactory	50-59
3	Adequate	40-49
2	Partial	30-39
1	Inadequate	0-29

## SUBJECT COMPETENCE DESCRIPTIONS

To assist with benchmarking the achievement of Learning Outcomes in Grades 10 – 12, subject competences have been described to distinguish the grade expectations of what learners must know and be able to achieve. Six levels of competence have been described for each subject for each grade. These descriptions will assist teachers to assess learners and place them in the correct rating. The descriptions summarise the Learning Outcomes and the Assessment Standards, and give the distinguishing features that fix the achievement for a particular rating. The various achievement levels and their corresponding percentage bands are as shown in Table 4.1.

In line with the principles and practice of outcomes-based assessment, all assessment – both school-based and external – should primarily be criterion-referenced. Marks could be used in evaluating specific assessment tasks, but the tasks should be assessed against rubrics instead of simply ticking correct answers and awarding marks in terms of the number of ticks. The statements of competence for a subject describe the minimum skills, knowledge, attitudes and values that a learner should demonstrate for achievement on each level of the rating scale.

When teachers/assessors prepare an assessment task or question, they must ensure that the task or question addresses an aspect of a particular outcome. The relevant Assessment Standard or Standards must be used when creating the rubric for assessing the task or question. The descriptions clearly indicate the minimum level of attainment for each category on the rating scale.

The competence descriptions for this subject appear at the end of this chapter.

## PROMOTION

Promotion at Grade 10 and Grade 11 level will be based on internal assessment only, but must be based on the same conditions as those for the Further Education and Training Certificate. The requirements, conditions, and rules of combination and condonation are spelled out in the *Qualifications and Assessment Policy Framework for the Grades 10 – 12 (General)*.

## WHAT REPORT CARDS SHOULD LOOK LIKE

There are many ways to structure a report card, but the simpler the report card the better, provided that all important information is included. Report cards should include information about a learner's overall progress, including the following:

- the learning achievement against outcomes;
- the learner's strengths;
- the support needed or provided where relevant;
- constructive feedback commenting on the performance in relation to the learner's previous performance and the requirements of the subject; and
- the learner's developmental progress in learning how to learn.

In addition, report cards should include the following:

- name of school;
- name of learner;
- learner's grade;
- year and term;
- space for signature of parent or guardian;
- signature of teacher and of principal;
- date;
- dates of closing and re-opening of school;
- school stamp; and
- school attendance profile of learner.

## ASSESSMENT OF LEARNERS WHO EXPERIENCE BARRIERS TO LEARNING

The assessment of learners who experience any barriers to learning will be conducted in accordance with the recommended alternative and/or adaptive methods as stipulated in the *Qualifications and Assessment Policy*

*Framework for Grades 10 – 12 (General)* as it relates to learners who experience barriers to learning. Refer to *White Paper 6 on Special Needs Education: Building an Inclusive Education and Training System*.



## Grade 10



Code



Scale

6

80%-100%  
Outstanding

Competence Descriptions

**By the end of Grade 10 the learner with outstanding achievement can:**

- proficiently perform works in solo and group context, demonstrating technical control and a stylistic interpretation over own instrument/voice;
- demonstrate a thorough understanding of sound production on own instrument/voice;
- independently compose and/or arrange a song that shows the design and development of phrases and motifs and the appropriate use of the instrument;
- imaginatively explore musical ideas and elements through improvisation;
- apply the knowledge of music theory accurately to read, write, analyse and interpret music in a variety of contexts;
- understand how the music industry works by explaining the economic cycle;
- actively assist in the planning of a musical performance.

## Grade 11



### Competence Descriptions

**By the end of Grade 11 the learner with outstanding achievement can:**

- proficiently perform works with confidence, demonstrating increased technical control over and stylistic performance on the chosen instrument/voice;
- compose a work that significantly enhances a performance about a human rights issue;
- accurately apply the knowledge of music notation to read, write and record existing works, own compositions and arrangements;
- apply the knowledge of music notation to analyse and contextualise music across a variety of African and global contexts;
- assist in the planning of performances, using basic marketing skills successfully;
- research and apply basic contractual issues relating to live performances.

## Grade 12



### Competence Descriptions

**By the end of Grade 12 the learner with outstanding achievement can:**

- perform a variety of works in solo and group contexts, demonstrating technical ability and an appropriate stylistic approach on the chosen instrument/voice;
- compose music in combination with another art form to express own ideas and personal, social and human rights issues effectively;
- use notation accurately to record harmonisations, own compositions and arrangements;
- use notation fluently to read, analyse, research and interpret scores across a broad range of styles;
- understand and apply copyright to the registration of a completed original work;
- draw up a management plan to co-ordinate a music event.

## Grade 10



Code

5



Scale

60%-79%  
Meritorious



Competence Descriptions

**By the end of Grade 10 the learner with meritorious achievement can:**

- perform works in solo and group context, demonstrating technical control and stylistic awareness;
- demonstrate an understanding of sound production on own instrument/voice;
- with little guidance compose and/or arrange a song that shows the design and development of phrases, motifs and a sense of texture;
- explore musical ideas and elements through improvisation;
- apply the knowledge of music theory accurately to read, write, identify and interpret music in a variety of contexts;
- explain the music industry in terms of an economic cycle;
- actively assist in the planning of a musical performance.

## Grade 11



### Competence Descriptions

**By the end of Grade 11 the learner with meritorious achievement can:**

- perform works with confidence, demonstrating increased technical control over and stylistic performance on the chosen instrument/voice;
- compose a work that significantly enhances a performance about a human rights issue;
- accurately apply the knowledge of music notation to read, write and record existing works, own compositions and arrangements;
- apply the knowledge of music notation to analyse and contextualise music across a variety of African and global contexts;
- assist in the planning of performances, using basic marketing skills successfully;
- research and apply basic contractual issues relating to live performances.

## Grade 12



### Competence Descriptions

**By the end of Grade 12 the learner with meritorious achievement can:**

- perform a variety of works in solo and group contexts, demonstrating technical control and stylistic performance as well as an imaginative interpretation of pieces on the chosen instrument/voice;
- compose music in combination with another art form to express own ideas and personal, social and human rights issues;
- use notation with ease to record harmonisations, own compositions and arrangements;
- use notation with ease to read, analyse and interpret scores across a broad range of styles;
- understand the application of copyright and the registration of works;
- draw up a management plan to co-ordinate a music event.



## Grade 10



Code



Scale

4

50%-59%  
Satisfactory

Competence Descriptions

**By the end of Grade 10 the learner with satisfactory achievement can:**

- perform works in solo and group context, demonstrating basic technical control and some sense of style;
- understand how sound is produced on own instrument/voice;
- with guidance, compose or arrange a song that shows the design and development of phrases and motifs;
- with guidance, explore musical ideas and elements through improvisation;
- use notation to read, write, identify and interpret music in a variety of contexts;
- understand how the music industry works; assist in the planning of a musical performance.

## Grade 11



### Competence Descriptions

**By the end of Grade 11 the learner with satisfactory achievement can:**

- perform works in solo and group contexts, demonstrating increased technical control over and stylistic performance on the chosen instrument/voice;
- compose a work that enhances a performance about a human rights issue;
- use the knowledge of music notation to read, write and record existing works, own compositions and arrangements;
- use the knowledge of music notation to analyse and interpret music across a variety of African and global contexts;
- assist in the planning of performances, using basic marketing skills;
- research basic contractual issues relating to live performances.

## Grade 12



### Competence Descriptions

**By the end of Grade 12 the learner with satisfactory achievement can:**

- perform works in solo and group contexts, demonstrating technical control and stylistic interpretation on the chosen instrument/voice;
- compose music that can be used with another art form to express personal, social and human rights issues;
- use standard notation practices to record harmonisations, own compositions and arrangements;
- use standard notation practices to read, analyse and interpret scores across a range of styles;
- understand the working of copyright and the registration of works;
- with assistance draw up a management plan to co-ordinate a music event.

## Grade 10



Code



Scale

3

40%-49%  
Adequate

## Competence Descriptions

**By the end of Grade 10 the learner with adequate achievement can:**

- perform works in solo and group context, demonstrating basic technical control and some sense of style;
- understand how sound is produced on own instrument/voice;
- with assistance, compose or arrange a song that shows the use of phrases and motifs;
- with guidance, improvise using given musical ideas and elements;
- use notation to read, write, identify and interpret music in a variety of known contexts;
- understand how the music industry works;
- assist in a musical performance.

## Grade 11



### Competence Descriptions

**By the end of Grade 11 the learner with adequate achievement can:**

- perform works in solo and group contexts, demonstrating increased technical control over and a sense of style on the chosen instrument/voice;
- compose a work that relates to a performance about a human rights issue;
- use the knowledge of music notation to read, write and record existing works, own compositions and arrangements;
- use the knowledge of music notation to analyse music representative of African and global contexts;
- assist in the planning of performances;
- understand basic contractual issues relating to live performances.

## Grade 12



### Competence Descriptions

**By the end of Grade 12 the learner with adequate achievement can:**

- perform works in solo and group contexts, demonstrating some technical control and a sense of stylistic interpretation on the chosen instrument/voice;
- with assistance compose music that can be used with another art form to express personal, social and human rights issues;
- use standard notation practices to record harmonisations, own compositions and arrangements;
- use standard notation practices to read and analyse representative scores;
- understand the principles underpinning copyright and the registration of works;
- under supervision draw up a management plan to co-ordinate a music event.

## Grade 10



Code

2



Scale

30%-39%  
Partial

Competence Descriptions

**By the end of Grade 10 the learner with partial achievement can:**

- perform works in solo and group context, demonstrating basic technical control;
- show how sound is produced on own instrument/voice;
- with considerable assistance, compose or arrange a song that shows the use of phrases or motifs;
- with constant guidance, improvise using given musical ideas and elements;
- use notation to read, write, identify and interpret music in given contexts;
- know how the music industry works;
- assist in a musical performance.

## Grade 11



### Competence Descriptions

**By the end of Grade 11 the learner with partial achievement can:**

- perform works in solo and group contexts, demonstrating some technical control and a limited sense of style on the chosen instrument/voice;
- with considerable assistance compose a work that relates to a performance about a human rights issue;
- use the knowledge of music notation to read, write and record existing works, own compositions and arrangements;
- use the knowledge of music notation to analyse music across specified examples of African and global music;
- assist in performances;
- know the basic contractual issues relating to live performances.

## Grade 12



### Competence Descriptions

**By the end of Grade 12 the learner with partial achievement can:**

- perform a limited number of works in solo or group contexts on the chosen instrument/voice;.
- under supervision compose music to express personal, social and human rights issues;
- use standard notation practices to record harmonisations, own compositions and arrangements;
- use standard notation practices to read representative scores;
- know about basic matters related to copyright and the registration of works;
- under supervision draw up a management plan for two aspects related to the presentation of a music event.

## Grade 10



Code



Scale

1

0%-29%  
Inadequate



Competence Descriptions

**By the end of Grade 10 the learner with inadequate achievement can:**

- perform works in solo or group context, demonstrating basic technical control;
- produce sound on own instrument/voice;
- with constant assistance, compose or arrange a song that shows the use of phrases or motifs;
- identify and interpret music in limited contexts;
- recognise how the music industry works;
- be drawn into planning a musical performance.

## Grade 11



### Competence Descriptions

**By the end of Grade 11 the learner with inadequate achievement can:**

- perform a limited number of works in solo and group contexts, with some technical control and little sense of style on the chosen instrument/voice;
- compose a work under constant supervision;
- use the knowledge of music notation to read, write and record specified music examples in limited contexts;
- assist in performances;
- be aware of some contractual issues relating to live performances.

## Grade 12



### Competence Descriptions

**By the end of Grade 12 the learner with inadequate achievement can:**

- perform one work in solo and one in group context on the chosen instrument/voice;
- even under supervision compose music to express personal, social and human rights issues with little sense of style or purpose;
- with difficulty use standard notation practices to record harmonisations, own compositions and arrangements;
- with difficulty use standard notation practices to read representative scores;
- be aware of basic matters related to copyright and the registration of works;
- under close supervision draw up a management plan for an aspect related to the presentation of a music event.





## GLOSSARY

**arranging** – adapting an existing composition for instruments or voices other than those for which it was originally composed

**aural** – listening skill in the learning of music

**available technology** – any device used in music making (e.g. tape recorder, music instrument, microphone, computer, keyboard)

**classical** – usually (but not always) older forms of art that tend to have been recorded, studied and made part of cultural heritage. What is regarded as ‘classical’ changes over the centuries.

**collate** – put together

**composition** – the creation of a musical work containing original musical ideas

**construct** – to compose, build, make, create, put together or structure a piece of music

**critical analysis** – a process of analysing a musical work, often including one or more of the following: description, interpretation/analysis, judgement

**critique** – a written or verbal assessment of a situation, a person’s performance, or compositional ideas

**culture** – the beliefs, customs and art that are produced or shared by a particular society

**elements of music** – melody, harmony, rhythm, form/structure, and the expressive elements of dynamics, tempo and timbre (tone colour)

**entrepreneurial** – having the qualities that are needed to identify opportunities for setting up profitable business and/or social development ventures

**form/structure** – the manner in which a composition is organised

**genre** – type or kind of musical work (e.g. kiba, opera, quartet, rap)

**global** – concerning or including the whole world

**harmonic progression** – a succession of individual chords or harmonies that form larger units of phrases, sections or compositions

**harmonise** – adding parts/voices to a melody

**harmony** – the simultaneous sounding of tones

**heritage** – history of a culture; all the qualities, traditions or features of life that have been continued over many years and passed on from one generation to another, used especially to refer to things that are of historical importance or that have a strong influence on society

**improvisation** – spontaneous creation and performance of music

**indigenous** – originally from the country in which it is found

**innovation** – the introduction of new ideas or methods

**interval** – the distance in pitch between two tones

**marketing** – the promotion of sales

**music industry** – the business of music

**national identity** – identifying with a common notion of what it means to be a citizen (e.g. of South Africa)

**notation** – written music indicating pitch and rhythm

**oral** – spoken

**ostinato** – a rhythmic, melodic or harmonic pattern played many times in succession (see also **riff**)

**pan-African** – all cultures across the African continent from Cape to Cairo and Zanzibar to Goree. The term includes indigenous cultures as well as cultures that have been assimilated by the people of Africa.

**pentatonic scale** – a five-note scale

**pitch** – the placement of sound

**portfolio** – a systematic, organised collection of an educator's or a learner's work

**reflection** – personal and thoughtful consideration of an artwork, an aesthetic experience, or the creative process

**riff** – in jazz or pop a short, memorable melodic pattern repeated many times in succession (see also **ostinato**)

**score** – the organised notation of the instrumental and/or vocal parts of a composition

**song** – (a) a work for voice, generally with text, and an accompanying instrument such as piano or guitar; (b) in the popular sense, any piece of music, whether instrumental or vocal

**style** – a set of characteristics of the music of a culture or a period or a movement; also used to describe the characteristics of an individual composer

**sitar** – a north-Indian fretted plucked string instrument with a number of melody strings, drone strings and sympathetic strings

**tabla** – a pair of Indian drums played with hands and fingers by a single performer

**timbre** – tone colour or quality of sound heard

**traditional music** – established musical styles and practices within a specific culture

**transcription** – rewriting for another medium (e.g. from choral to electronic); to replay music on another instrument

**transposition** – to rewrite or play music in another key





