

# PERFORMANCE ASSESSMENT TASKS (PATs) FOR GRADE 12 MUSIC

## ASSESSMENT PROGRAMME FOR MUSIC

### 1. INTRODUCTION

The seventeen National Curriculum Statement subjects which contain a practical component all include a PAT, i.e. a Practical or Performance Assessment Task. These subjects are:

- AGRICULTURE: Agricultural Management Sciences, Agricultural Technology
- ARTS: Dance Studies, Design, Dramatic Arts, Music, Visual Arts
- HSS: Life Orientation, History and Geography.
- SCIENCES: Computer Applications Technology, Information Technology
- SERVICES: Consumer Studies, Hospitality Studies, Tourism
- TECHNOLOGY: Civil Technology, Electrical Technology, Engineering Graphics and Design, Mechanical Technology

A PAT allows the teacher to directly and systematically observe applied competence. The PAT comprises the application/performance of the knowledge, skills and values particular to that subject. For Music there are seven assessment tasks that count 25% (i.e. 100 marks) of the total promotion/ certification mark out of 400 for the subject. Three of these assessment tasks are PATs.

The PAT is implemented across the first three terms of the school year and should be undertaken as one extended task, which is broken down into different phases or a series of smaller activities that make up the PAT. The planning and execution of the PAT differs from subject to subject.

### 2. REQUIREMENTS: PAT TASKS FOR MUSIC

The **Practical sections of the year work** include the following:

- **First term:** Technical work, pieces, sight-reading, aural tests, improvisation (*or*) and assessment of composition or arrangement. It should be kept in mind that learners will not have done much practical work by the end of the first term. They should therefore merely be assessed on the work done so far.

- **Second Term:** Composition or Arrangement as well as technology. Improvisation and playing of pieces. (*What about schools who do not have technology?*)

- **Third term:** Technical work, pieces, sight-reading, aural tests, improvisation (*or*) and assessment of composition or arrangement.

General marking rubrics must be used to assess harmony, performance of pieces, sight-reading, composition, arrangement and improvisation

## THE THREE COMPONENTS THAT MAKE UP THE PATs ARE LISTED BELOW:

### TASK 1:

- A. Learners are required to co-ordinate a performance. (25 marks)
- B. Learners are to work on their technique by concentrating on various scales and technical studies. (25 marks)

### Task 2:

- A. Learners will be given aural training and sight reading. (25) *(Why still clap and sing back rhythms / Melodies?)*
- B. Learners will learn how to do rhythmic and melodic improvisation on a given rhythm or melody. (25) *(A major challenge at this stage!)*

### Task 5:

- A. Learners will take part in ensemble work (play an instrument in a group). (25)
- B. Learners will play solo. (25)

In addition learners must:

- Use available technology to compose or arrange and present a musical work. *(What about schools who does not have the facilities? – Make it optional?)*
- Compose or arrange a musical work in combination with another art form to communicate a personal, social or human rights issue. *(What happens when you don't have any of the other arts at your school?)*
- Find out how one enters into a recording contract and how one registers a musical composition with SAMRO or SARRAL.

## 3. PLANNING FOR THE TASK:

Learners must show in writing all their planning and preparation work for each practical/performance task.

*(Teachers could provide a set questionnaire or focus points to learners!)*

This must be detailed in such a way that the teacher/moderator can know the following:

- What was selected?
- Why was it selected?
- What amount of planning was done?
- How the learner prepared for the practical work?
- Challenges experienced and how they were overcome?
- What was enjoyable/exciting/positive about the practical work?

Teachers can ask learners to do this in a book or file or journal or subject source book etc. This is important for the allocation of marks if a learner is ill or injured. It is important for the teacher to know the following content of the Grade 12 work in order to plan properly:

ASSESSMENT STANDARD		CONTENT
Demonstrate technical control over the chosen instrument/voice by: <ul style="list-style-type: none"><li>➤ performing technical exercises to display the level of technical proficiency achieved;</li><li>➤ playing/singing short unprepared pieces that test reading skills.</li></ul>		<b>Technical exercises</b> in order to enhance performance skills. Development of <b>sight-reading</b> and/or <b>sight-singing</b> skills.
Perform a variety of solo pieces on one or more chosen instruments/voice demonstrating: <ul style="list-style-type: none"><li>➤ a programme selection representative of a variety of stylistic, cultural and historical contexts of the chosen instrument/voice;</li><li>➤ a developed sense of stylistic performance within a variety of contexts;</li><li>➤ musical response including imaginative interpretation of pieces;</li><li>➤ increasing awareness of tone quality, articulation and phrasing;</li><li>➤ the ability to convey thought, feeling and/or character by using non-verbal communication skills appropriately.</li></ul>		Performance of a variety of existing <b>solo and ensemble</b> pieces that will display: <ul style="list-style-type: none"><li>➤ musical response: awareness of style, tone quality, rhythmic precision, articulation and phrasing;</li><li>➤ technical ability: physical control over the instrument, co-ordination and accurate intonation;</li><li>➤ sense of performance: ability to communicate to the audience.</li></ul> Performance of own <b>compositions and arrangements</b> in solo or group contexts.
Perform a variety of pieces in group context that displays: <ul style="list-style-type: none"><li>➤ a programme selection representative of different stylistic uses of the chosen instrument/voice within group context;</li><li>➤ the ability to determine whether a supportive or leading role is required within the context of the music performed;</li><li>➤ the ability to suggest appropriate methods to achieve balance within the group;</li><li>➤ the ability to cope technically with the requirements of the work performed;</li><li>➤ the ability to interact positively within a group.</li></ul>		
Aural tests from applicable content from LO 3.		
Improvise stylistically with traditional, indigenous and contemporary scales and modes: <ul style="list-style-type: none"><li>➤ melodic and/or harmonic improvisation on own choice of four different types of scales or modes.*</li></ul>	Improvisation: <b>Rhythmic improvisation</b> in relevant styles expanding the skills and knowledge gained in Grades 10 and 11. More advanced stylistic <b>melodic variations</b> of scales and chord progressions.	

\* Candidates must choose and prepare four types of scales for the improvisation. The examiner will choose at least one of the four. *(Get examples of these scales from Nic) Scales to be ready for training in February. To include scales in training material package! Investigate whether it will only be Jazz Scales!*

## 4. RESOURCES OR EQUIPMENT FOR THE TASK

The following resources, equipment and facilities are required for the implementation of the PAT:

<ul style="list-style-type: none"> <li>• Manuscript books</li> <li>• Literature/Articles/Texts on: <ul style="list-style-type: none"> <li>○ Music: technique of playing the instrument. Skills in musical performance.</li> <li>○ Basics of musicianship</li> <li>○ Technical studies and activities to strengthen the fingers</li> <li>○ Repertoire for the instrument</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Equipment: <ul style="list-style-type: none"> <li>○ Metronome for tempo build up</li> <li>○ Music books for the selected instrument</li> <li>○ Tape recorder to record progress in the work played</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Facilities: <ul style="list-style-type: none"> <li>○ Sound proof practice room</li> <li>○ The required instrument</li> </ul> </li> </ul>
--	--	---

## 5. ASSESSMENT TOOLS

The following rubrics may be used to assess the PATs:

### ASSESSMENT OF TECHNICAL WORK IN TASK 1B AND EXAMINATIONS Total marks out of 15 (30 %2)

Assessment Criteria	COMPETENCY LEVELS				
	5	4	3	2	1
<b>Technical ability (10)</b>	9-10 Technically <i>(Perfectly)</i> fluent and effortless	7-8 Well-prepared and technically secure	5-6 Acceptable	3-4 Technically acceptable, although hesitant	1-2 Technically erratic
<b>Structure (5)</b>	5 Perfect construction	4 Construction is good	3 Construction fairly safe	2 Irregularities in patterned work within overall continuity	1 Total lack of structure of scale
<b>Tone quality and/or intonation (5)</b>	5 High tone quality and/or secure intonation	4 Good tone quality and/or intonation	3 Fair tone quality and/or intonation	2 Tonality not observed and/or intonation insecure	1 Tone quality and/or Intonation weak
<b>Response (5)</b>	5 Excellent response	4 Good response	3 Fair response	2 Hesitant response	1 Response very slow and uncertain
<b>Tempo (5)</b>	5 Consistent and appropriate tempo Play is effortless and shows craftsmanship	4 Good tempo. Well prepared.	3 Generally accurate tempo	2 Tempo slower than required	1 Tempo that reflects uncertainty

## ASSESSMENT OF SIGHT-READING AS REQUIRED IN TASK 2A AND EXAMINATIONS

The following table is for sight reading and should be used carefully. The total mark should be out of 15. This makes the total for Task 2A 25 marks. In these assessment rubrics it is important to place the learners in the correct category. Once this has been done, then the marks are allocated accordingly. See an example under the heading recording and reporting.

Total marks out of 10 (20 %2)

Assessment Criteria	COMPETENCY LEVELS				
	5	4	3	2	1
<b>Style &amp; interpretation</b> [5]	5 Excellent interpretation and control	4 Good interpretation and control	3 Satisfactory control of musical style and detail	2 Limited awareness of musical style and detail	1 No attention to musical detail
<b>Accuracy</b> [10] <b>Split:</b> <b>Rhythmic Accuracy</b> [5] <b>Pitch Accuracy</b> [5]	9-10 Accurate reading	7-8 Mostly accurate	5-6 Acceptable level of accuracy	3-4 Limited accuracy	1-2 Mostly inaccurate
<b>Tempo &amp; fluency</b> [5]	5 A consistent ( <i>tempo and fluent execution</i> ) flowing tempo	4 Tempo and fluency mostly correct	3 Acceptable tempo and fluency	2 Inconsistent tempo and fluency	1 Erratic tempo and fluency

## ASSESSMENT OF IMPROVISATION AS REQUIRED IN TASK 2B AND EXAMINATIONS

Total marks out of 20

Assessment Criteria	COMPETENCY LEVELS				
	5	4	3	2	1
either <b>RHYTHM</b>	9-10	7-8	5-6	3-4	1-2
or	Performs complex rhythmic features on every beat; this means syncopation, dotted rhythms etc.	Plays clear rhythmic improvisation on the beat. Good use of repeated motives and pattern variation.	Some variation and pattern change. Simple rhythmic embellishments.	Some rhythmic embellishments. Very basic improvisation.	Little evidence of rhythmic improvisation. Not able to do any improvisation.
<b>MELODY</b>	9-10	7-8	5-6	3-4	1-2
or	Stylish embellishments; effective variation of given melody; Use of scale fragments, melodic motives, intervals and sequences; more than just ornamentation.	Accurate display of melodic improvisation; variety of embellishments; good use of melodic devices and development; some interesting changes.	Some use of melodic devices and development but nicely executed. Shows an aptitude for melodic improvisation.	Unclear elements of improvisation. Mostly simple ornamentation of the original melody.	Very little evidence of melodic manipulation. Melody is obscure or not recognisable.
<b>HARMONY</b> [10]	9-10	7-8	5-6	3-4	1-2
	Imaginative application of harmonic improvisation using all of the 4 types of scales	Good application of harmonic application using 3 of the types of scales	Acceptable understanding of harmonic application using 2 of the types of scales	Partial understanding of harmonic improvisation using 1 of the types of scales	Very little understanding of harmonic improvisation
<b>STYLE</b> (5)	5	4	3	2	1
	Shows stylistic flair and insight.	Clear, consistent and well portrayed sense of style.	Has a sense of the style.	Partial glimpses of style.	Very little sense of style.
<b>PHRASING AND DYNAMICS</b> (5)	5	4	3	2	1
	Vivid phrasing and dynamics.	Well judged phrasing and dynamics.	Does pay some attention to phrasing and dynamics.	Partial attention to phrasing and dynamics.	Absence of dynamics and phrasing.

Pay attention to the weighting of the various components.

## RUBRIC FOR ASSESSMENT OF AN ENSEMBLE IN TASK 5A AND EXAMINATIONS

Total marks out of 20

Assessment Criteria	COMPETENCY LEVELS				
	5	4	3	2	1
<b>Stylistic Uses (5)</b>	5	4	3	2	1
	A comprehensive understanding of musical style	Good understanding of style	Partial understanding of style	Limited understanding	No understanding of style
<b>Positive Interaction:</b> Balance, Role: (supportive or leading role) Intonation, Dynamics <b>(10)</b>	9-10	7-8	5-6	3-4	1-2
	Displays superior command in leading and supporting Excellent positive musical interaction within the group Outstanding ability to adapt to the achievement of balance in the group	A good sense of leading and supporting A good sense of musical interaction Able to adapt to achieve balance within the group	Partial display of supporting and leading Partially successful in interacting with the group Partial display of adaptation to balance in the group	Limited sense of leading and support Lacking a sense of musical interaction Limited sense of adaptation to balance	No sense of leading and supporting Unable to interact musically with each other Not able to achieve balance in the group
<b>Technical ability (5)</b>	5	4	3	2	1
	Authoritative technical command	A good level of technical playing	Generally accurate playing	Limited technical grasp	Very little technical grasp with many errors

## RUBRIC FOR ASSESSMENT OF PREPARED PIECES IN TASK 5B AND EXAMINATIONS

Total marks out of 20 (40 % 2 = 20)

Assessment Criteria	COMPETENCY LEVELS				
	5	4	3	2	1
<b>Technical ability</b> [10]	9-10	7-8	5-6	3-4	1-2
	Authoritative technical command	A good level of technical playing	Generally accurate playing	Limited technical grasp	Very little technical grasp with many errors
<b>Musical sense</b> [15]	12 – 15	9 – 11	6 – 8	4 – 5	1 - 3
	A clear perspective and sense of style	Good sense of performance and appropriate style	A fair sense of performance and style	Performance acceptable but lacking a sense of style	Unacceptable performance and no sense of style
<b>Intonation and/or tone quality</b> [10]	9-10	7-8	5-6	3-4	1-2
	Excellent intonation and/or tone quality	Good intonation and/or tone quality	Fair intonation and/or tone quality	Poor intonation and/or tone quality	Playing out of tune and/or very poor tone quality
<b>Communication</b> [5]	5	4	3	2	1
	Excellent projection and communication of the meaning of the music	A sense of communicating the meaning of the music	Partially successful in communicating the meaning of the music	Lacking a sense to communicate the meaning of the music	Unable to communicate the meaning of the music



## RUBRIC FOR THE ASSESSMENT OF COMPOSITION

Total marks out of 20 (40 % 2 = 20)

Assessment Criteria	COMPETENCY LEVELS				
	5	4	3	2	1
<b>Ideas [10]</b>	9-10	7-8	5-6	3-4	1-2
	Inventive musical ideas	Good musical ideas	Reasonable musical ideas	A small range of simple ideas	Little attempt to produce any musical ideas
<b>Structure [5]</b>	5	4	3	2	1
	Effective structure creating continuity	Suitable structure enhancing continuity	Reasonable attention to structure and continuity	Structure evident with limited sense of continuity	Ineffective structure with little sense of continuity
<b>Use of medium (technology, instruments &amp; texture) [5]</b>	5	4	3	2	1
	Effective and idiomatic use of resources	Good use of resources	Reasonable use of resources	Awkwardness in the use of resources	Poor use of resources
<b>Compositional technique [15]</b>	12 – 15	9 – 11	6 – 8	4 – 5	1 - 3
	Inventive and confident use of techniques	Suitable use of techniques	Generally secure use of techniques	Some attempt using techniques	Weak and uninventive use of techniques
<b>Score presentation/ notation [5]</b>	5	4	3	2	1
	Clear, well-presented	Clear scores, but missing detail	Mostly accurate scores, lacking detail	Satisfactory scores with ambiguities	Poor score presentation

Use of medium:

1. *How do we score a learner who writes out his composition by hand?*
2. *What is meant by compositional technique? ie: Sequences, Imitation, Repetition, Variation, Interpolation*
3. *Where does orchestration fit in?*
4. *What about idiomatic writing?*
5. *Qualify "missing detail" ie: Phrase markings, Dynamic Markings, Articulation, Tempo indications and other performance directions!*

## RUBRIC FOR THE ASSESSMENT OF ARRANGEMENT

Total marks out of 20 (40 % 2 = 20)

Assessment Criteria	COMPETENCY LEVELS				
	5	4	3	2	1
<b>Ideas</b> Matching (e.g. of instruments or words), accompaniment and harmony, variation, development, style consistency, pleasing aural impression, musicality <b>[15]</b>	12 – 15	9 – 11	6 – 8	4 – 5	1 - 3
	Original and imaginative musical ideas	Good musical ideas	Reasonable musical ideas	A small range of simple ideas	Weak sense of musical ideas
<b>Structure</b> Design, melodic focal points, good bass line, thematic relationship to given parts, balanced compass and phrasing <b>[5]</b>	5	4	3	2	1
	Effective structure creating continuity	Suitable structure enhancing continuity	Reasonable attention to structure and continuity	Structure evident with limited sense of continuity	Ineffective structure with little sense of continuity
<b>Use of medium</b> Technology, texture. Idiomatic and appropriate to chosen instrument(s) or voice(s) <b>[5]</b>	5	4	3	2	1
	Effective and idiomatic use of resources	Good use of resources	Reasonable use of resources	Awkwardness in the use of resources	Poor use of resources
<b>Compositional technique</b> Creative manipulation of motives and other devices appropriate to the style <b>[10]</b>	9-10	7-8	5-6	3-4	1-2
	Inventive and confident use of techniques	Suitable use of techniques	Generally secure use of techniques	Some attempt using techniques	Weak and uninventive use of techniques
<b>Score presentation/ notation</b> Correctness of all notational aspects <b>[5]</b>	5	4	3	2	1
	Clear, well-presented	Clear scores, but missing detail	Mostly accurate scores, lacking detail	Satisfactory scores with ambiguities	Poor score presentation

## 6. RECORDING AND REPORTING

This is an example of scoring in an improvisation rubric:

MARK / 20	5	4	3	2	1
<b>RHYTHM (10)</b> <i>Needs refinement 10 Blocks</i>	X				
<b>MELODY (10)</b> <i>Needs refinement 10 Blocks</i>		X			
<b>HARMONY (10)</b> <i>Needs refinement 10 Blocks</i>			X		
<b>STYLE (5)</b>			X		
<b>PHRASING AND DYNAMICS(5)</b>			X		

According to the above the learner scores 10 for rhythm, 3 for style and 3 for phrasing and dynamics. This gives learner total of 16 out of 20 for **rhythmic** improvisation.

If the learner does **melodic** improvisation then you read 8 for melody, 3 for style and 3 for phrasing and dynamics. This gives the learner a total of 14 out of 20 for melodic improvisation.

If the learner does **harmonic** improvisation then you read 6 for harmony, 3 for style and 3 for phrasing and dynamics. This gives the learner a total of 12 out of 20 for harmonic improvisation.

## 7. MODERATION OF THE FINAL PRACTICAL EXAMINATION

During Term 1, 2 and 3 Cluster moderation will take place. This means that selected groups of schools will be involved in the group moderation of the work assessed. This activity will standardise the assessment of learners' work and also give direction to the new or inexperienced teacher. The PAT, as set out in this document, will be marked internally and moderated externally.

The final Grade 12 practical exams will follow this example set out in the table below:

	Western Cape	Eastern Cape	Northern Cape	KwaZulu -Natal	Gauteng	Free State	North West	Limpopo	Mpumalanga
<b>National External Moderator</b>	1	1	1	1	1	1	1	1	1
<b>Provincial Internal Moderator</b>	1	1	1	1	1	1	1	1	1
<b>Provincial Examiners</b>	1 or 2	1 or 2	1 or 2	1 or 2	1 or 2	1 or 2	1 or 2	1 or 2	1 or 2
<b>Teacher/s responsible for the learner/s</b>	1 or 2	1 or 2	1 or 2	1 or 2	1 or 2	1 or 2	1 or 2	1 or 2	1 or 2

Before the annual final practical exams begin, the national representatives for Music will meet all the provincial examiners in order to orientate them on examination matters.

Each member of the national practical exam moderation team will then spend one week in three different provinces. The provincial internal moderator will also attend some examinations in order to quality assure the exam process. The provincial examiners will be appointed by their own provinces.

Provinces may select teachers to be part of the examination panel. Note that the moderator, or examiner if there is no moderator present, will ultimately have the final decision on the assessment mark.

The maximum duration for the entire practical examination process will be the six weeks preceding the final examinations in the beginning of November.

Provinces will draw up their practical examination timetables. They are required to make arrangements for the Grade 12 practical examinations, e.g. communication to the teachers, the venues and the examiners.

All components of the examination will be done during the practical examination, including sight-reading, scales, improvisation and aural.

School based assessment will be moderated by the examiner directly following the practical examination of every candidate.

## 8. PATs FOR MUSIC JANUARY 2008 FOR THE LEARNER

### ASSESSMENT PROGRAMME FOR MUSIC

The **practical sections of the year work** include the following:

- **First term:** Technical work, pieces, sight-reading, aural tests, improvisation and assessment of composition or arrangement. It should be kept in mind that learners will not have done much practical work by the end of the first term. They should therefore merely be assessed on the work done so far.
- **Second Term:** Composition or Arrangement as well as technology. Improvisation and playing of pieces.
- **Third term:** Technical work, pieces, sight-reading, aural tests, improvisation and assessment of composition or arrangement.

General marking rubrics may be used to assess harmony, performance of pieces, sight-reading, composition, arrangement and improvisation.

Learners will select their own **pieces** for their programme each year. No piece is prescribed, but the learner must submit copies of the works being performed during the examination. The pieces must be on a par with those of the official external examination bodies. Although a minimum standard for Grade 12 comparable to Grade 5 of the official examination bodies is expected, we encourage candidates to reach a standard of at least Grade 6.

The **instruments** selected must be one of the instruments for which syllabi of one of the official examination bodies exist. The exception to this rule is the **African instruments**. Please consult the Learning Programme Guidelines for more information on this.

The following examination bodies are officially recognised: **UNISA, Trinity Guildhall, Royal Schools and ALMSA.**

## 9. MARK ALLOCATION FOR THE EXTERNAL GRADE 12 EXAMINATION:

The **practical external examination** will include the following: Technical work, pieces, sight-reading, aural tests, improvisation and assessment of the final composition or arrangement. The following allocation of marks is suggested for the practical examinations:

MARK ALLOCATION PER PAPER			
Paper 1	Written Examination	Dealing with LO 3 & LO 4	125
Paper 2	Music Comprehension	Dealing with LO 3 & LO 4	33
Individual examination	Practical Examination	Dealing with LO 1, LO 2 & LO 4	142
		Total marks for Examination	300

GRADE 12 PRACTICAL EXAMINATION (September/October)		
Scales, arpeggios and technical exercises, comparable to at least grade 5/6. (LO 1)		15
Repertoire: 4 pieces. Selected by learners. At least one must be an ensemble work. One work may be an own composition. Comparable to pieces of at least grade 5/6. (LO 1) Those doing African Instruments will play two different instruments from another selected ethnic group not same as Grade 10 or Grade 11. This means that after three years the learner will be able to play six African instruments (two from each selected three ethnic groups). NB: ensemble to be minimum 2 learners and maximum 8 learners. <i>(No teacher may be part of an ensemble ,even in an accompanimental role)</i>		4x20 = 80
Sight-reading, comparable to sight-reading of at least grade 5/6. (LO 1) <i>( National to provide standardised sight reading tests)</i>		10
Composition or arrangement (already marked by teacher but moderated by examiner at the practical exam). (The teacher will give the marked script to the examiner two weeks before the actual exam.) <i>(On the last day of term 3)</i>		20
Improvisation	On a given rhythm, melody or chord progression using candidate's choice of four different scales (LO 2) <i>(National to provide standardised tests)</i>	10
Aural tests: examiners choice on following:	Sight-singing using the scales studied (LO 1 & LO 3) <i>(Why the need to still sing and clap?)</i>	7
	Tap rhythms in all metres played by examiner or from sight (LO 3)	
T O T A L: PRACTICAL EXAMINATION		142

### MUSIC COMPREHENSION PAPER

LO 3: Written Aural	8
LO 4: Recognition of genre/style, instr, mood & compositional techniques	15
LO 4: Form & structure	10
Total for this paper	<b>33</b>

## 10. INFORMATION FOR LEARNERS SELECTING THE EXTERNAL EXAM ROUTE:

### UNISA

NSC GRADE 10		NSC GRADE 11		NSC GRADE 12	
<i>Practical</i>	<i>Theory</i>	<i>Practical</i>	<i>Theory</i>	<i>Practical</i>	<i>Theory</i>
Grade 4	Grade 3	Grade 5	Grade 4	Grade 6	Grade 5
Grade 5	Grade 4	Grade 6	(Grade 5)	Grade 7	Grade 5
Grade 6	Grade 5	(Grade 6)	Grade 5	Grade 7	Grade 6
Grade 7 or higher	Grade 5 or higher	(Grade 7) or higher	(Grade 6) or higher	Grade 8 or higher	Grade 6 or higher

### TRINITY GUILDHALL AND ROYAL SCHOOLS

NSC GRADE 10		NSC GRADE 11		NSC GRADE 12	
<i>Practical</i>	<i>Theory</i>	<i>Practical</i>	<i>Theory</i>	<i>Practical</i>	<i>Theory</i>
Grade 4	Grade 4	Grade 5	Grade 5	Grade 6	Grade 6
Grade 5	Grade 5	Grade 6	(Grade 6)	Grade 7	Grade 6
Grade 6	Grade 6	(Grade 6)	(Grade 6)	Grade 7	Grade 7
Grade 7 or higher	Grade 6 or higher	(Grade 7) or higher	(Grade 7) or higher	Grade 8 or higher	Grade 7 or higher

NB: you may only have one gap year in the three-year cycle (One for theory and one for practical)  
 NB: remember the four tasks that have to be done for the year mark (CASS mark)

Do get these resource books:  
Kamien Music an Appreciation  
Abrashev and Gadjev Illustrated Encyclopaedia of Musical Instruments  
Dorricot Exploring Film Music  
The Virgin Illustrated Encyclopaedia of Rock  
Laurie Levine The Traditional Music of South Africa:  
Michael du Preez & Neil Robertson Improvisation, Arrangement and Composition  
 Future Entrepreneurs Text book: Alkema