



**education**

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Department:  
Education  
**REPUBLIC OF SOUTH AFRICA**

**MUSIC**

**GUIDELINES FOR GRADE 12  
PRACTICAL ASSESSMENT TASKS**

**2009**

**This guideline consists of 16 pages.**

# MUSIC

## PRACTICAL ASSESSMENT TASKS (PATs): 2009

### 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 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: PRACTICAL ASSESSMENT TASKS FOR MUSIC GRADES 10-12**

GRADE 10				
Term	Practical Assessment Tasks (PATs)	Formal Test	Examination	Marks
1	<u>PAT 1</u> : Sound production (50) Demonstrate and explain how sound is produced on own instrument/voice	Practical, aural, improv & comp or arrangement* (50)		= 550
2	<u>PAT 2</u> : Plan performance (50) Assist in the planning of a musical performance that communicates a personal, social or human rights issue.		Midyear exam: (300) Written exam 150 Practical exam 150	÷ 5.5 = 100
3	<u>PAT 3</u> : Use technology (50) Use available music technology to enhance own and existing musical ideas.	Practical, aural, improv & comp or arrangement (50)		
4			End-of-year exam (300) Written exam 150 Practical exam, aural, improv & comp/ arr 150	300
<b>YEAR TOTAL</b>				400

GRADE 11				
Term	Practical Assessment Tasks	Formal Test	Examination	Marks
1	<u>PAT 1</u> : Plan performance (50) Assist in planning of performances.	Practical, aural, improv & comp or arrangement *(50)		= 550
2	<u>PAT 2</u> : Present a work (50) Present own or other musical work that communicates a personal, social or human rights issue.		Midyear exam: (300) Written exam 150 Practical exam 150	÷ 5.5 = 100
3	<u>PAT 3</u> : Present composition (50) Use available music technology to enhance a music composition or arrangement.	Practical, aural, improv & comp or arrangement (50)		
4			End-of-year exam (300) Written exam 150 Practical exam, aural, improv & comp/ arr 150	300
<b>YEAR TOTAL</b>				400

GRADE 12				
Term	Practical Assessment Tasks	Formal Test	Examination	Marks
1	<u>PAT 1</u> : Co-ordinate a music event (50)	Practical, aural, improv & comp or arrangement* (50)		= 850
2	<u>PAT 2</u> : Compose or arrange (50) Use available technology to compose or arrange and present a musical work.		Midyear exam: (300) Written exam 150 Practical exam 150	÷ 8.5

3	<u>PAT 3:</u> Compose or arrange, perform & register a work (50) Compose a musical work in combination with another art form to communicate a personal, social or human rights issue.	Practical, aural, improv & comp or arrangement (50)	Trial exam:(300) Written exam 150 Practical exam 150	= 100
4			External exam:(300) Written exam 150 Practical exam, aural, improv & comp/ arr 150	300
<b>YEAR TOTAL</b>				400

\* 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 be assessed on the work done so far.

**GRADE 12****PAT 1: Co-ordinate a music event**

Assessment Standard:

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.

Proposed Content:

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. (can combine with LO 2)

Writing a management plan for a music event.

Organise an appropriate venue and equipment for a music event.

Organise performers and other human resources for a music event.

This music event must take place and if possible, be recorded.

**PAT 2: Compose or arrange**

Assessment Standard:

Use available technology to compose, arrange and present a musical work.

Proposed Content:

Composition, arrangement &amp; technology:

- 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.

**PAT 3: Compose or arrange, perform & register a work**

Assessment Standard:

Compose a musical work in combination with another art form to communicate a personal, social or human rights issue. (Can combine with LO 1)

Proposed Content:

Identify a suitable topic that will communicate a personal, social or human rights issue as a group or individual project.

Identify a suitable art form as a group or individual project.

Select and/or arranging and/or compose suitable music for the identified topic and art form.

Record or present the finished musical work.

Apply basic contractual practices to register a musical composition and recordings thereof. (LO 4)

Register a musical composition and record and supply proof thereof from SAMRO or SARRAL.

In practice it will be required from learners to register the work at school as would be the case in a real life situation.

**3 PLANNING FOR THE TASKS**

Learners must show in writing all their planning and preparation work for each practical task. This may be done as an essay or journal and must be included in the learner's portfolio of evidence. This must be available to the examiner during the final practical external examination. The teacher must allocate marks to both the preparatory work for the PAT and for the way in which it is performed. The year marks must be clearly indicated. This is important for the allocation of marks if a learner is ill or injured. This must be detailed in such a way that the teacher/moderator/examiner can know the following:

- What was selected and why was it selected?
- What amount of planning was done?
- How did the learner prepare for the practical tasks?
- Challenges experienced and how they were overcome?
- What was enjoyable/exciting/positive about the practical tasks?

It is important for the teacher to know the following practical content of the Grade 12 work in order to plan properly:

<b>ASSESSMENT STANDARD</b>		<b>PROPOSED CONTENT</b>
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>		Technical exercises in order to enhance performance skills. Development of sight-reading and/or sight-singing 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 solo and ensemble 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>
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>		Performance of own compositions and arrangements in solo or group contexts.
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: 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.	

\* Candidates choose and prepare four types of scales for improvisation. The examiner will choose one of the four.

#### 4. RESOURCES OR EQUIPMENT FOR THE TASK

The following resources, equipment and facilities are required for the PATs:

BOOKS	EQUIPMENT	FACILITIES
<ul style="list-style-type: none"> <li>• Learner's portfolio of evidence</li> <li>• Music manuscript books</li> <li>• Literature/Articles/Texts on:               <ul style="list-style-type: none"> <li>○ technique of playing the instrument.</li> <li>○ skills in musical performance.</li> <li>○ basics of musicianship</li> <li>○ repertoire for the selected instrument(s)</li> <li>○ using electronic equipment (see middle column)</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>○ One piano for every music room</li> <li>○ Electronic keyboard with a built-in sequencer</li> <li>○ One computer per 6 learners with music software and access to internet</li> <li>○ Recording equipment, amplifier, mixer of at least four channels, access to a PA system</li> <li>○ Musical instruments of learners' choice, e.g. drum kit, a lead guitar, a bass guitar and a full set of marimbas.</li> <li>○ Piano chairs, stack chairs &amp; desks</li> <li>○ One music stand for every 3 learners</li> <li>○ One steel cabinet in every teacher's studio and theory room.</li> <li>○ One metronome per teacher</li> </ul>	<ul style="list-style-type: none"> <li>○ One teacher's studio per full-time teacher. It must have a writing board with staves printed onto them and enough space for an ensemble.</li> <li>○ One theory room with a writing board with staves printed onto them and an adjacent store room</li> <li>○ One sound proof practising room per 6 learners</li> <li>○ Computer room</li> <li>○ One performing venue with elevated stage for ensembles and choirs</li> <li>○ A sound studio for electronic equipment</li> </ul>

The following resource books are recommended:

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 (083-4561682)

Anne-Marie Alkema Music (Future Entrepreneurs) (083-7606774)

Bonisile Gcisa Music Notation A Literacy Programme – for solfa/staff notation (082-3588846)

AH publishers Hoek Antoinette Grade 10, 11 and 12 Music Theory Workbooks with CD .

Marianne Feenstra: Music learners and teachers guide for Grade 10 only.

## INFORMATION FOR THE LEARNER

The **minimum standard** required for Grade 12 is comparable to Grade 5 of the official examination bodies. Candidates are encouraged to reach a standard of at least Grade 6 in Grade 12.

Learners will select their own **pieces** for their programme each year. No pieces are prescribed, but candidates must submit copies of the works to be performed during the examination. The pieces must be on a par with those of the official external examination bodies.

Learners are encouraged to select **pieces** and **scales** from the syllabi of *Unisa, Associated Board of the Royal Schools of Music* and *Trinity College of London*. Learners who play light classics or popular music may use the prescribed pieces in the *ALMSA* syllabus.

**One** of the pieces performed must be an **ensemble**. An ensemble must consist of a minimum of 2 persons and a maximum of 8 persons. No teacher as part of ensemble, only learners. Only one learner must play a specific part. Two or more learners may not duplicate a part. Candidates playing popular music or jazz, may use a back track for ensemble work.

The **instruments** selected must be one of the instruments for which syllabi exist of one of the official examining bodies. This rule does not apply to learners presenting African instruments. (see next paragraph) Candidates may present their examinations on more than one instrument.

Learners may choose to learn to play six different **African instruments** over a period of three years: Two instruments from a selected ethnic group in Grade 10, two different instruments from a different ethnic group in grade 11 and again two different instruments from another ethnic group in grade 12. This means that after three years the learner will be able to play six African instruments; two instruments from three different ethnic backgrounds every year. These six African instruments may be presented instead of reaching a standard of at least Grade 5 in Grade 12.

Learners may also choose between **composition** and **arrangement** for Learning Outcome 2. This must have a minimum length of 24 bars in Grade 10 and Grade 11. We expect a minimum of 36 bars in Grade 12. Quality work is expected, e.g. using compositional techniques. Learners are encouraged to compose or arrange for their own instrument or voice, either in solo or ensemble, e.g. guitar and voice, or recorder and piano.

Learners may also present examinations of *Unisa, Associated Board of the Royal Schools of Music* or *Trinity College of London*, as one of their Grade 12 subjects. This consists of three components: A practical examination, a suitable theory examination and four prescribed assessment tasks. (see p.11)

Learners are allowed to present Music as **two** of their Grade 12 **subjects**, provided that two different instruments are presented. The one subject would then be Music as in the National Curriculum Statement. The other one would be a *Unisa, Trinity College or Royal Schools* examination, accredited as a Grade 12 subject by the Department of Education.

**It is important to note that if the learner fails the external examination or does not have a CASS mark for the four set tasks there will be no marks recorded on the Grade 12 certificate.**

**MARK ALLOCATION FOR THE EXTERNAL GRADE 12 EXAMINATION:**

<b>MARK ALLOCATION PER PAPER</b>			
Paper 1	Written Examination	Dealing with LO 3 & LO 4	<b>120</b>
Paper 2	Music Comprehension with sound track	Dealing with LO 3 & LO 4	<b>30</b>
Individual examination	Practical Examination	Dealing with LO 1, LO 2 & LO 4	<b>150</b>
Total marks for Examination			<b>300</b>

The allocation of marks for the practical examinations should be as follows:

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

All components of this external examination are required to be examined during the practical examinations. No items of the examination may be completed before the arrival of the examiner except for the composition or arrangement which is marked by the teacher.

**Most important: All components must be examined and provinces are to use this National Template for the exam.**

**MUSIC COMPREHENSION: PAPER 2.** A sound track is played to candidates during this paper.

LO 3: Written Aural, based on any theoretical concept	<b>7</b>
LO 4: Recognition of genre/style, instrument, mood, compositional techniques, social / cultural context	<b>15</b>

LO 4: Form & structure	8
Total for this paper	<b>30</b>

## ASSESSMENT TOOLS

The following rubrics may be used to assess the practical work of the PATs, practical tests and examinations:

### ASSESSMENT OF TECHNICAL WORK

Total marks out of 15 (30 ÷ 2)

Assessment Criteria	COMPETENCY LEVELS				
	5	4	3	2	1
<b>(10)</b> <b>Technical ability</b>	9-10 Technically fluent and effortless	7-8 Well-prepared and technically secure	5-6 Acceptable	3-4 Technically acceptable, although hesitant	1-2 Technically erratic
<b>(5)</b> <b>Structure</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>(5)</b> <b>Tone quality and/or intonation</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>(5)</b> <b>Response</b>	5 Excellent response	4 Good response	3 Fair response	2 Hesitant response	1 Response very slow and uncertain
<b>(5)</b> <b>Tempo</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

The following table is for sight reading and should be used carefully. 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 at the end of this document.

Total marks out of 10 (20 ÷ 2)

Assessment Criteria	COMPETENCY LEVELS				
	5	4	3	2	1
<b>[5]</b> <b>Style &amp; interpretation</b>	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>[10]</b> <b>Accuracy</b>	9-10 Accurate reading	7-8 Mostly accurate	5-6 Acceptable level of accuracy	3-4 Limited accuracy	1-2 Mostly inaccurate
<b>[5]</b> <b>Tempo &amp; fluency</b>	5 A consistent and flowing tempo	4 Tempo and fluency mostly correct	3 Acceptable tempo and fluency	2 Inconsistent tempo and fluency	1 Erratic tempo

**ASSESSMENT OF IMPROVISATION**

Total marks out of 10

Assessment Criteria	COMPETENCY LEVELS				
	5	4	3	2	1
either	9-10	7-8	5-6	3-4	1-2
<b>RHYTHM</b>	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.
or	9-10	7-8	5-6	3-4	1-2
<b>MELODY</b>	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.
or	9-10	7-8	5-6	3-4	1-2
<b>HARMONY</b>	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>[10]</b>	5	4	3	2	1
<b>(5) STYLE</b>	Shows stylistic flare 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>(5) PHRASING AND DYNAMICS</b>	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.

**ASSESSMENT OF AN ENSEMBLE**

Total marks out of 20

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

**ASSESSMENT OF PREPARED PIECES**

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

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

**ASSESSMENT OF COMPOSITION**

Total marks out of 25

Assessment Criteria	COMPETENCY LEVELS				
	5	4	3	2	1
<b>[5]</b> <b>Ideas</b>	Inventive musical ideas	Good musical ideas	Reasonable musical ideas	A small range of simple ideas	Little attempt to produce any musical ideas
<b>[5]</b> <b>Structure</b>	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>[5]</b> <b>Use of medium</b> (technology, instruments & texture)	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>[5]</b> <b>Compositional technique</b>	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>[5]</b> <b>Score presentation/ notation</b>	Clear, well-presented	Clear scores, but missing detail	Mostly accurate scores, lacking detail	Satisfactory scores with ambiguities	Poor score presentation

**ASSESSMENT OF ARRANGEMENT**

Total marks out of 25

Assessment Criteria	COMPETENCY LEVELS				
	5	4	3	2	1
<b>Ideas [5]</b> Matching (e.g. of instruments or words), accompaniment and harmony, variation, development, style consistency, pleasing aural impression, musicality	Original and imaginative musical ideas	Good musical ideas	Reasonable musical ideas	A small range of simple ideas	Weak sense of musical ideas
<b>Structure [5]</b> Design, melodic focal points, good bass line, thematic relationship to given parts, balanced compass and phrasing	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 [5]</b> Technology, texture. Idiomatic and appropriate to chosen instrument(s) or voice(s)	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 [5]</b> Creative manipulation of motives and other devices appropriate to the style	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> Correctness of all notational aspects	Clear, well-presented	Clear scores, but missing detail	Mostly accurate scores, lacking detail	Satisfactory scores with ambiguities	Poor score presentation

## RECORDING AND REPORTING

This is an example of scoring in an improvisation rubric:

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

For **rhythmic improvisation** the learner would have scored as follows: 10 for rhythm, 3 for style and 3 for phrasing and dynamics. This gives the learner a total of 16 out of 20.

For **melodic improvisation** the learner would have scored as follows: 8 for melody, 3 for style and 3 for phrasing and dynamics. This gives the learner a total of 14 out of 20.

For **harmonic improvisation** the learner would have scored as follows: 6 for rhythm, 3 for style and 3 for phrasing and dynamics. This gives the learner a total of 12 out of 20.