MINISTRY OF PRIMARY AND SECONDARY **EDUCATION**

<mark>**MUSICAL ARTS SYLLABUS**</mark>

ZIMBABWE

FORMS 5- 6

2015-2022

Curriculum Development <mark>and Technical Services</mark>
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- Zimbabwe School Examinations Council (ZIMSEC)
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- United Nations Children's Fund (UNICEF)

TABLE OF CONTENTS

1.0 PREAMBLE

1.1 INTRODUCTION

The Advanced level Musical Arts is a learning area that seeks to develop musical knowledge with particular emphasis on deeper understanding of and sharpened skills in music creativity and organisation. It involves cognitive understanding of music as an expressive art form that depicts a people's culture. The learning area also engages learners in creative and innovative ways of producing music using multi-media technology design. In addition this area focuses on performance proficiency, enterprise skills and music copyrights enhanced through research in theory and practice of music. This syllabus places musical arts in its socio-economic, political and cultural contexts. Learners will understand and appreciate their culture and society in relation to other musical arts cultures in order to develop a positive self, group and national identity.

1.2 RATIONALE

The syllabus helps learners with skills to engage with communities through critical thinking, problem solving, leadership, communication, team building and technology. This safeguards indigenous musical arts' tangible and intangible heritage through packaging, promoting and disseminating the works of art for sustainable development.

1.3 SUMMARY OF CONTENT

This syllabus covers theories of musical arts, performance practices, music literacy practice,performance proficiency, Interpretation of Zimbabwean Musical Arts, multimedia design in music, world music cultures, artistic expression,innovation and creativity, protest music and conflict management, music criticism, musical enterprise skills,intellectual property rights for indigenous musical arts and research in theory and practice of music.

1.4 METHODOLOGY AND TIME ALLOCATION

In this syllabus, learner-centred methods and the principle of individualization are emphasized in the teaching of Musical Arts at Advanced level. Below are the suggested methods-:

1.4.1 METHODOLOGY

- Discovery
- Demonstration
- Experimentation
- Power- point Presentation
- Discussion
- Field work
- Apprenticeship
- Educational trips
- Archiving
- Festivals
- Animation
- Notation
- Exploration
- Research
- Project
- Memorization
- E-learning

1.1.1 TIME ALLOCATION

In order to cover the content adequately, forms 5- 6 should be allocated eight to ten thirty-five minute lessons per week.

1.5 ASSUMPTIONS

The syllabus assumes that learners have acquired fundamental knowledge and skills in:

- ➢ African Indigenous musical arts, documentation, interpretation and protection
- ➢ music creation, production and management
- ➢ Western art music literacy
- ➢ performance conventions
- ➢ the use of multi-media technologies
- ➢ popular music

1.6 CROSS CUTTING THEMES

The Musical Arts learning area will encompass the following cross cutting themes:

- ➢ Heritage studies
- ➢ Climate change and Environmental issues
- ➢ Human Rights
- ➢ Children's rights and responsibilities
- ➢ Child protection
- ➢ Financial literacy
- ➢ Gender
- ➢ Sexuality, HIV and AIDS
- ➢ Disaster risk management
- ➢ Collaboration
- ➢ Enterprise skills
- ➢ Technology
- ➢ Health education

2.0 PRESENTATION OF THE SYLLABUS

The syllabus is presented as a single document catering for Advanced level (forms 5 - 6).

3.0 AIMS

The syllabus intends to help learners to:

3.1.　　acquire in-depth knowledge and virtuoso skills for documenting and interpreting global musical arts
3.2.　　engage in research projects meant to inform creativity and innovation.
3.3.　　consolidate respect (unhu/ubuntu/vumunhu).
3.4.　　develop literacy in selected musical arts traditions.
3.5.　　develop an understanding of a variety of musical artworks
3.6.　　promote enterprise, manipulative and expressive skills through musical technologies
3.7.　　participate in a range of social and economic musical arts activities
3.8.　　instill African musical sensibility and meaning through performances in various musical genres

4.0 SYLLABUS OBJECTIVES

By the end of Advanced level learning area (forms 5-6)learners should be able to:

4.1　　distinguish music of various cultural traditions
4.2　　apply different modes of representation (word, still and motion pictures) to document musical performances
4.3　　carryout research projects to isolate creative and organizational principles contained in musical arts performances.
4.4　　display creative and innovative abilities drawing materials from knowledge acquired through research
4.5　　create musical artworks projecting national pride, unity and identity through musical arts appreciation.
4.6　　interpret different musical notation systems employed in various music cultures

4.7   manipulate technological hardware and software in musical production
4.8   use multimedia design to promote and preserve musical arts
4.9   demonstrate an appreciation of musical diversity through participation in a range of musical events.
4.10   demonstrate manipulative and expressive competencies in cultural and artistic musical performances
4.11   embrace African musical sensibility and meaning through creative art works in various musical
            genres
4.12   contextualize international intellectual property rights to Zimbabwean musical arts

5.0   SYLLABUS TOPICS

5.1   Principles of musical arts
5.2   Music Literacy Practices
5.3   Performance practices
5.4   Performance proficiency
5.5   Interpretation of Zimbabwean Musical Arts
5.6   Multimedia design in music
5.7   World Music Cultures
5.8   Artistic Expression
5.9   Innovation and creativity
5.10   Protest music and conflict management
5.11   Music criticism
5.12   Musical enterprise skills
5.13   Intellectual property rights for indigenous musical arts

6.0 SCOPE AND SEQUENCE CHART

6.1 TOPIC 1: PRINCIPLES OF MUSICAL ARTS

FORM 5	FORM 6
African musical arts • creative and organizational principles • modes of representation • sense and meaning **Indonesian musical arts** • creative and organizational principles • modes of representation • sense and meaning **South American musical arts** • creative and organizational principles • modes of representation • sense and meaning **Chinese musical arts** • creative and organizational principles • modes of representation • sense and meaning **Independent study**	**Japanese musical arts** • creative and organizational principles • modes of representation • sense and meaning **Indian musical arts** • creative and organizational principles • modes of representation • sense and meaning **Western art music** • compositional techniques • notation system • aesthetics **Independent study presentation**

6.2 TOPIC 2: MUSIC LITERACY PRACTICE

FORM 5	FORM 6
• Melodic reading and writing • Rhythmic and Body Percussion • Harmony • Keyboard Harmony • Applied harmony and improvisation	• Harmony • Keyboard harmony • Applied Harmony and improvisation • Transcription (Exit package)

6.3 TOPIC 3: PERFORMANCE PRACTICES

FORM 5	FORM 6
African musical arts • sacred events • secular events • contemporary events • style documentation **Indonesian musical arts** • sacred events • secular events • contemporary events **South American musical arts** • sacred events • secular events • contemporary events	**Japanese musical arts** • sacred events • secular events • contemporary events **Indian musical arts** • sacred events • secular events • contemporary events **African musical style remix**

Chinese musical arts • sacred events • secular events • contemporary events	

6.4 TOPIC 4: PERFORMANCE PROFICIENCY

FORM 5	FORM 6
• Grand finale ensemble recital	• Grand finale ensemble rehearsals and performance

6.5 TOPIC 5: INTERPRETATION OF ZIMBABWEAN MUSICAL ARTS

FORM 5	FORM 6

• Zimbabwean musical arts
  - cultural arts
  - contemporary arts
	• Zimbabwean musical arts
	  - transcription initiatives
	  - analytical perceptions
	  - interpretive model

6.6 TOPIC 6:   MULTIMEDIA DESIGN IN MUSIC

FORM 5	FORM 6

• Recording and storage equipment
• Cultural and contemporary musical arts
    - pre-recorded
    - live performance recording
    - audio and video editing
    - dissemination
	• Recorded project production

6.7 TOPIC 7: WORLD MUSIC CULTURES

FORM 5	FORM 6
African Musical Arts • History and culture • Genres • Instrumentation • Styles **Indonesia Musical Arts** • History and culture • Genres • Instrumentation • Styles **South American Musical Arts** • History and culture • Genres	**Indian Musical Arts** • History and culture • Genres • Instrumentation • Styles **Japanese Musical Arts** • History and culture • Genres • Instrumentation • Styles **Anthology of studied Musical Arts**

• Instrumentation • Styles **Chinese Musical Arts** • History and culture • Genres • Instrumentation • Styles	

6.8 TOPIC 8: ARTISTIC EXPRESSION

FORM 5	FORM 6
Zimbabwean Musical Arts • Conventions • Choreography • Extemporization • Texts **Indonesia Musical Arts** • Conventions • Choreography • Extemporization • Texts **South American Musical Arts** • Conventions • Choreography • Extemporization	**Indian Musical Arts** • Conventions • Choreography • Extemporization • Texts **Japanese Musical Arts** • Conventions • Choreography • Extemporization • Texts **Zimbabwean artistic expressive production**

• Texts
 	
Chinese Musical Arts
  • Conventions
  • Choreography
  • Extemporization
  • Texts	

6.9 TOPIC 9: INNOVATION AND CREATIVITY

FORM 5	FORM 6
• Creative work conceptualisation • Musical arts creation/composition • Instrument construction • Explanation and adaptation	• Innovative Instrument construction • Creative musical art work production

6.10 TOPIC 10: PROTEST MUSIC AND CONFLICT MANAGEMENT

FORM 5	FORM 6
• Zimbabwean indigenous protest songs • Musical arts in Chimurenga memory lane • Management of relationships through music	• Protest songs in Southern Africa • Peace and diplomacy through music

6.11   TOPIC 11: MUSIC CRITICISM

FORM 5	FORM 6
Perspectives • Artists/performers • Media/journalist • Audience/Community • Scholarly/academic • Professional bodies • Political	• Publication • Criticism management initiatives

6.12   TOPIC 12: MUSICAL ENTERPRISE SKILLS

FORM 5	FORM 6
• Intuitive music making • Leadership skills in musical arts • Opportunity identification in musical arts	• Strategic planning in musical arts • Zimbabwean Image Projection

6.13   TOPIC 13: INTELLECTUAL PROPERTY RIGHTS (IPR) FOR INDIGENOUS MUSICAL ARTS

FORM 5	FORM 6
- Proposed IPR for indigenous musical arts - Zimbabwean indigenous musical arts rights - Contemporary musical arts	- Intangible indigenous musical heritage rights construction - Publicity management rights

FORM FIVE

7.0 COMPETENCY MATRIX

7.1 FORM 5

7.1.1: PRINCIPLES OF MUSICAL ARTS

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT: (Skills, knowledge, attitudes)	SUGGESTED ACTIVITIES AND NOTES	SUGGESTED RESOURCES
African Musical Arts **Indonesian Musical Arts** **South American Musical Arts** **Japanese Musical Arts**	• identify creative and organizational principles governing musical traditions of selected cultures • define various modes of representation employed in different musical cultures • describe the impact of various pre-recorded art works listened to and or observed • determine the meanings of studied musical arts	• Creative and organizational principles • Modes of representation • Musical sense • Musical meaning	• Listing the principles governing creativity and organization of musical traditions of selected cultures • Identifying modes of representation • Displaying the level of tolerance of the various pre-recorded musical art works. • Providing the significance of studied musical artworks	• Resource person (s) • Resource centre • Reference books • Television • CDs/DVDs • Internet • Maps • Video camera • Archives • Smartphone

TOPIC				
Independent studies	• produce a research report on a selected musical culture from the studied cultural traditions	• Research components • Research guide	• Documenting a research report	

7.1.2: MUSIC LITERACY PRACTICES

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT: (skills, knowledge, attitudes)	SUGGESTED ACTIVITIES AND NOTES	SUGGESTED RESOURCES
Melodic reading and writing	• read melodies in ternary rhythms up to four sharps • notate melodies in major and minor keys	• Ternary rhythms • Major scales and their relative minors • Melodies in major and minor keys	• Constructing minor keys from their relative majors and vice versa • Reading melodies in major and minor keys • Writing melodies in major and minor keys • Interpreting ternary rhythms	• Keyboard/piano • String instruments • Videos • Internet • Computers • Work sheets • Text books • Vibrating column of air • Any wind musical instrument • Mbira • Marimba • CD/DVDs • TV • Music software • Smartphones
Rhythm and Body Percussion	• articulate $^3_4(^6_8)$and $^4_4$ $(^2_2)$ rhythms through clapping binary or ternary sub-divisions • modulate between 2 against 3 and 3 against 2 or 4 against 3 and 3 against 4 • perform 3,4 and 5 part orchestration while	• $^3_4(^6_8)^4_4$ $(^2_2)$ step with binary and ternary subdivisions • Modulationsbetween 2 against 3 and 3 against 2 or 4 against 3 and 3 against 4 • 3,4 and 5 part orchestration	• Walking to $^3_4$ $(^6_8)$and $^4_4$ $(^2_2)$ step while clapping binary or ternary subdivisions • Shifting between2 against 3 and 3 against 2 or 4 against 3 and 3 against 4 in groups or individually • Demonstrating 3,4 and 5 part orchestration while	

	modulating between 2 against 3 and 3 against 2 or 4 against 3 and 3 against 4	• Advanced syllable counting	modulating between 2 against 3 and 3 against 2 or 4 against 3 and 3 against 4	
Harmony	• demonstrate the overtones on a string and column of air • illustrate the overtone series in the musical staff • interpret pentatonic and blues scales • identify chromatic and compound intervals	• overtones such as: - the 8ve,5th, 4th, major 3rd,minor 3rd, minor 3rd, major 2ndetc • Equal temperament • African tuning • Pentatonic scale • Major scales • Cycle/Circle of 5ths • Chromatic and compound intervals	• Defining sources of harmonies • Demonstrating the overtones on a string and column of air • Representing the overtone series in the musical staff • Singing and playing pentatonic andblues scales • Explaining pentatonic scale derived from the cycle/circle of 5ths • Describing harmonic qualities of chromatic intervals • Identifying inverted and compound intervals	
Melodic reading and writing E major ,A <mark>minor,</mark> E minor and F major	• sight read more complex melodies in major and minor keys • transcribe aural melodies in major and minor keys	• Note values and rests (whole to 64th) • Triplets • Performance directions • Syncopations	• reading complex melodies in major and minor keys • playing melodies in major and minor keys on instruments • writing melodies from aural to written	• <mark>R</mark>esource centres • Worksheet • Internet • Printed music • Musical instruments • Manuscript paper

				• CD/DVDs

Keyboard Harmony	• play all the 7th chords (scale chords) contained in the C Ionian mode using one hand
	• Name all the 7th chords (scale chords) contained in the C Ionian mode
	• Identifying the quality or chord functions of each of the scale chords in the mode.
	• Play the cycle of 4ths/5ths using the left hand starting from C
	• Sing the cycle of 4ths/5ths
	• Play the three chord chains using minimal voicings using both hands simultaneously. (left hand playing the root)
	• Play II V I progression, 1 3 7 and 3 7 1 voicings using both hands simultaneously, with left hand playing the root, following the cycle of 4ths/5ths
		• Four Chord types:
		-Major 7th chord
		-Dominant 7th chord
		-Minor 7th chord
		-Diminished 7th chord
		• Scale chords/chord function
		• Cycle of 4ths/5ths on the root (left hand)
		• Minimal voicings (two hands)
		• Chord chains
		-Dominant 7th chord chain
		-Major 7th chord chain
		-Minor 7th chord chain
		• II V I progression:
		-1 3 7 voicing
		-1 7 3 voicing
		  starting from C
		  starting from B
			• Identifying and naming, on the keyboard, the scale chords contained in C Ionian (major) scale
			• Systematically building, on the keyboard, all the four 7th chord types on root C
			• Practising the cycle of 4ths/5ths on the keyboard with the left hand and, also vocally.
			• Combining left and right hands in minimal 1 3 7 and 1 7 3 voicings of the three chord chains on the keyboard
			• Playing II V I progressions using minimal 1 3 7 and 1 7 3 voicings on the keyboard using both hands simultaneously starting from C then starting from B
				• Global music Academy
				• Worksheets
				• Videos, etc
				• Archives
				• Computers
				• Internet
				• Resource person
				• Resource centres
				• Smartphone
				• Researched works
				• Reference books
				• Video/audio recorders
				• DVDs/CDs
				• Television
				• I-pad
				• Radio

| Applied harmony and improvisation | • identify modal and pentatonic scale choices which can be used to improvise over selected chords | • modal and pentatonic scales
• major, minor and dominant 7th chords | • identifying modal and pentatonic scales for improvisation over selected chords
• improvising over the major,minor and dominant 7th chords on musical instruments | • Internet
• Musical instruments
• Reference books
• CD/DVDs
• Worksheets
• Computers |

7.1.3: PERFORMANCE PRACTICES

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT: (Skills, knowledge, Attitudes)	SUGGESTED ACTIVITIES AND NOTES	RESOURCES
African Musical Arts	• outline conventions contained in selected sacred ceremonial musical performances • determine musical texts employed in secular musical arts performances • isolate musical ideas fused in contemporary musical art works • document a selected Zimbabwean musical style.	• Sacred events • Secular events • Contemporary events • Style documentation	• Identifying conventions contained in selected sacred ceremonial musical performances • Stating musical texts employed in secular musical arts performances • Determining musical ideas fused in contemporary musical art works • Capturing features of selected Zimbabwean musical styles.	• Internet • Musical instruments • Reference books • CD/DVDs • Resource centres • Resource Person • Capturing devices

Indonesian Musical Arts **South American musical Arts** **Chinese Musical Arts**	• outline conventions contained in selected sacred ceremonial musical performances • determine musical texts employed in secular contemporary arts performances • identify musical ideas fused in musical art works	• Sacred events • Secular events • Contemporary events	• Identifying conventions contained in selected sacred ceremonial musical performances • Stating musical texts employed in secular musical arts performances • Describing musical ideas fused in contemporary musical art works.	• Internet • Musical instruments • Reference books • CD/DVDs • Resources centres • Resource person

7.1.4: PERFORMANCE PROFICIENCY

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT: (Skills, knowledge, Attitudes)	SUGGESTED ACTIVITIES AND NOTES	RESOURCES
Ensemble recital	• create an artwork to involve a variety of performers • present a musical art performance with the assistance of proficient	• Recital • Ensemble • Ensemble recital programme	• Generating an artwork to involve a variety of performers • Enlisting proficient performers to complement group skills and	• Musical instruments • Public Address (PA)system • Recital

	performers		competencies	template and programme
	• write a recital outline for the created artwork		• Constructing a recital programme for the created work • Performing in an ensemble	

7.1.5: INTERPRETATION OF ZIMBABWEAN MUSICAL ARTS

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT: (Skills, knowledge, Attitudes)	SUGGESTED ACTIVITIES AND NOTES	RESOURCES
Zimbabwean musical arts Cultural arts	• outline vocal techniques, styles and dance movements characterizing Zimbabwean indigenous arts; • state the authentic contexts in which selected musical arts are performed • determine the meanings of songs, dance codes and	Interpretation - vocal text - style characteristics - dance movements - props - context - meaning	• stating vocal techniques, styles and dance movements characterizing Zimbabwean indigenous arts • outlining the authentic contexts in which selected musical arts are performed • explaining the meanings of	• Reference books • Internet • Video camera • DVDs/CDs • DVD player • Television • Laptops • Smartphone • Microphone

Contemporary	props • identify the form employed in popular songs • determine the variety of instrumental styles displayed by different artists • describe contemporary performance arrangements and stage techniques.	- songs - instrumentation - staging - performance arrangements	songs, dance codes and props • stating the forms employed in popular songs • describing the variety of instrumental styles displayed by different artists • demonstrating contemporary performance arrangements and stage techniques.	

7.1. 6: MULTMEDIA DESIGN IN MUSIC

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT: (Skills, knowledge, Attitudes)	SUGGESTED ACTIVITIES AND NOTES	RESOURCES
Recording and storage equipment	• trace the historical background of recording and storage equipment	• Historical development of: - phonograph - moving camera - reel to reel - vinyl discs - cassettes - compact disc	• Outlining the history of recording and storage equipment	• Playback equipment -television -smartphone -DVD/CD player -memory card -memory stick -computer

Cultural and contemporary pre-recordings of musical art works	• write a critical analysis of selected video or audio recorded music	- Digital virtual disc - Memory card/stick etc. • Pre-recorded videos/audio - Picture quality - Sound quality - Balance of light - Clarity of sound - Choice of scenery	• Watching video pre-recordings • Listening to audio pre-recordings • Analysing video and/or audio pre-recordings	• Specialist music magazines • Emerging technologies
Live performance recording Pre-production of live performance Production Post-production	• record a musical event • write a critical analysis of the recording • synthesize the shots • analyse the product	• Camera handling and focusing angles such as: -long (establishing) shot -medium shot -close shot -wide angle shot -high angle shot -low angle shot • Significance of individuals, sceneries and artefacts	• Capturing a musical event • Compiling and sequencing the shots • Analysing the recording • critiquing the product	• Playback equipment -television -smartphone -DVD/CD player -memory card -memory stick -computers cameras • Specialist music magazines • Emerging technologies
Audio and video editing	• identify softwares for audio and video editing. • use selected	• Video and audio editing softwares such as: Adobe Suit Cyber link power	• Listing video and audio editing softwares. • Editing video and	• Relevant softwares • Computers • Resource centres • Playback

	softwares for audio and video editing • edit audio and video recordings • write a critical analysis of the edited recording	director • Quality of production -Picture quality -Sound quality -Balance of light -Clarity of sound	audio recordings using selected softwares • Critically analyse edited recordings • Writing a critical analysis of edited recordings	equipment -television -smartphone -DVD/CD player -memory card -memory stick -computers -cameras • Specialist music magazines • Emerging technologies • Still pictures
Dissemination	• Use selected gadgets to disseminate recorded musical art works	• CD/DVD duplication • Marketing	• Duplicating CD/DVDs • Uploading the production on a website such as You tube, Sound cloud and Reverb nation	• CDs/DVDs, • memory cards • smartphones • computer • IPods • MP3 players • internet

7.1. 7: WORLD MUSIC CULTURES

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT: (Skills, knowledge, Attitudes)	SUGGESTED ACTIVITIES AND NOTES	RESOURCES
Northern African	• identify major	• Northern African	• Isolating Northern	• Reference books

Musical Arts
 	
History and Culture
 	
Genres
 	
Instrumentation
 	
Styles
	music cultural regions of North Africa
	• describe the historical and cultural influences on Northern African musical traditions
	
	• describe the musical genres in Northern Africa
	• outline the different instruments used in Northern Africanmusical arts
	• outline the characteristics of musical arts styles found in Northern Africa
	• perform one Northern African musical art work.
		countries
		- history and external influence
		- musical traditions
		
		• Genres
		  - Song
		  - Instrumentation
		  - Dance
		• Performance
			African countries
			• Identifying the historical and cultural influences on Northern African musical traditions
			• Describing the characteristics of musical art styles found in Northern Africa
			• Outlining different instruments used in Northern African musical arts.
			• Staging one Northern African musical art work
				• Internet
				• Maps
				• Resource centre
				• Resource person
				• Playback equipment
				-television
				-smartphone
				-DVD/CD player
				-memory card
				-memory stick
				-computers
				-cameras

Indonesian Musical Arts	• identify two major music cultural traditions of Indonesia • describe	• Javanese Gamelan • Balinese Gamelan • Instruments • Musical arts genres • Dance styles	• Naming the two dominant Indonesian Islands • Defining the	

	themusical genres in Indonesia • outline the different instruments used in Indonesianmusical arts • outline the characteristics of musical arts styles found in Indonesia • perform one Indonesian musical artwork.	• Song genres • External influence of Indonesian musical arts	historical and cultural influences on Indonesian musical arts traditions • Describing the characteristics of musical art styles found in Indonesia • Outlining different instruments used in Indonesian musical artworks. • Staging one Indonesian musical artwork	

South American and Caribbean musical arts
 	
History and culture
 	
Genres
 	
Instruments Styles
	• identify major music cultural regions of South America and Caribbean islands countries
	• describe the musical genres in South America and Caribbean
	• outline the different instruments used in South American and Caribbean musical arts
		• South American and the Caribbean countries
		• Musical art genres of South America and the Caribbean such as:
		  - Brazil-Samba
		  - Chachacha
		  - Jamaican reggae
		  - Calypso
		• Instruments of South American and Caribbean musical arts
			• Naming South Americanand Caribbean countries
			• Identifying the historical and cultural influences on South American and the Caribbean musical traditions
			• Describing the characteristics of musical arts styles found in South American and the Caribbean	

	• outline the characteristics of musical arts styles found in South America and Caribbean • perform South American and Caribbean musical artwork	• External influence on the musical arts of South America and the Caribbean.	• Outlining different instruments used in South American and Caribbean musical arts. • Staging South American and Caribbean musical artwork	

Chinese musical arts	• identify major musical cultures of China
	• describe the musical genres in China
	• outline the different instruments used in Chinese musical arts
	• outline the characteristics of musical arts styles found in China
	• perform one Chinese musical artwork
		• Chinese musical cultures
		  - history
		  - genres
		  - styles
		  - instruments
			• Discussing Chinese musical cultures
			• Describing the nature of Chinese musical arts
			• Outlining the instruments used in Chinese musical arts
			• Describing the musical arts styles of China
			• Staging one Chinese musical artwork	

7.1.8: ARTISTIC EXPRESSION

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT: (Skills, knowledge, Attitudes)	SUGGESTED ACTIVITIES AND NOTES	RESOURCES
Musical Arts **Indonesia Musical Arts** **South American Musical Arts** **Chinese Musical Arts**	• identify different music and dance styles • define musical structures and texts of different cultures • createa variety of music and dance patterns • demonstrate choreographed patterns. • extemporize melodies over selected chords using pitched instruments • perform various music and dance styles	• Conventions • Choreography • Extemporization • Texts	• Stating different music and dance styles • Determining musical structures and texts of different cultures • Constructing a variety of music and dance patterns • Illustrating choreographed patterns. • Improvising melodies over selected chords using pitched instruments • Staging various music and dance styles	• Reference books • Internet • Maps • Resource centres • Resource person • Playback equipment -television -smartphone -DVD/CD player -memory card -memory stick -computers -cameras

7.1.9: INNOVATION AND CREATIVITY

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT: (Skills, knowledge, Attitudes)	SUGGESTED ACTIVITIES AND NOTES	RESOURCES
Creative work conceptualisation **Musical Arts creation/composition** **Instrument construction** **Exploration and Adaptation**	• identify musical themes from everyday life experiences • create musical artworks based on a theme • compose new melodies hinging on knowledge of indigenous musical artworks. • construct hybrid musical artinstruments from a variety of materials • utilize sounds from different musical genres to produce new musical artworks	• Theme development • Creation/composition • Instrument manufacturing • Sound exploration	• Exploring musical themes from everyday life experiences • Improvising musical artworks based on a theme • Creating new melodies hinging on knowledge of indigenous musical artworks • Designing hybrid musical art instruments from a variety of materials • Synthesizing sounds from different music genres to produce new musical artworks.	• Archives • Reference books • Internet • Maps • Resource centre • Resource person • Playback equipment -television -smartphone -DVD/CD player -memory cards -memory sticks -computers -cameras

7.1.10: PROTEST MUSIC AND CONFLICT MANAGEMENT

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT: (Skills, knowledge, Attitudes)	SUGGESTED ACTIVITIES AND NOTES	RESOURCES
Zimbabwean indigenous protest songs **Musical Arts in Chimurenga periods** **Management of relationships through music**	• identify Zimbabwean protest songs • classify Zimbabwean protest songs • archive indigenous protest songs • define the role of musical arts in Chimurenga war • state the importance of music in conflict management	• Protest songs Cultural such as - Chimbo chemuroora /Ingoma ekamalukazana such as: *Mariyana* • Political such as:*Vana vaPfumojena vachauya* - Kupura/thrashing such as: *Makunungunu kuwa kwedamba Mucherechere* Contemporary such as - Activism such as: *Baba vabhoyi maita seyiko* - Socio-Economic such as: *Ndirangarireiwo ndisunungureiwo by L. Dembo* - Socio-Political such as: '*Mombe mbiri nemadhongi*	• IsolatingZimbabwean protest songs • CategorizingZimbabwean protest songs • Documentingindigenous protest songs • Explaining the role of musical arts in Chimurenga war • Determining the importance of music in conflict management	• Archives • Computers • Internet • Resource person • Resource centres • Smartphones • Researched works • Reference books • Video/audio recorders • DVDs/CDs • Televisions • I-pads

		mashanu', *'Gugugugu Mbuya'*		

7.1.11: MUSIC CRITICISM

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT: (Skills, knowledge, Attitudes)	SUGGESTED ACTIVITIES AND NOTES	RESOURCES
Perspectives	• demonstrate an understanding of multiple perspectives of musical artworks • create a body of knowledge encompassing multiple perspectives to musical artworks	• perspectives of: -artists/performers -media/journalist -audience/ community -scholarly/ academic -professional bodies -political	• Explaining multiple perspectives of musical artworks • Compiling a body of knowledge which encompasses multiple perspectives of musical artworks.	• Archives • Computers • Internet • Resource person • Resource centres • Smartphones • Researched works • Reference books • Video/audio recorders • DVDs/CDs

				• Televisions
				• I-pads
				• Radio

7.1.12: MUSICAL ENTERPRISE SKILLS

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT: (Skills, knowledge, Attitudes)	SUGGESTED ACTIVITIES AND NOTES	RESOURCES
Intuitive music creation	• describe the promptings aligned to creations	• Impromptu creativity • Aural/Visual memory	• Listening to music in line with one's idea or creation	• Archives • Computers • Internet • Resource person
Leadership skills in Musical arts	• manage time in music production • achieve set goals in music production	• Time management • Set goals • Organizing resources(human, financial and material resources included)	• Managing time in music production • Setting goals • Achieving set goals in music production • Organizing musical activities • Coordinating	• Resource centres • Smartphones • Researched works • Reference books • Video/audio recorders

			ensemble members	• DVDs/CDs

Opportunity identification in musical arts	• identify musical business opportunities
	• turn ideas into successful business
		• Opportunities such as:
		  - Performance platform
		  - Collaborations
		  - Life events and challenges
		  - Equipment acquisition
		• Business initiatives
		  - advertising
		  - networking
			• Outliningmusical business opportunities
			• Translating ideas into successful business
				• Television
				• I-pad
				• Radio
				• Stakeholders

7.1.13: INTELLECTUAL PROPERTY RIGHTS (IPR) FOR INDIGENOUS MUSICAL ARTS

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT: (Skills, knowledge, Attitudes)	SUGGESTED ACTIVITIES AND NOTES	RESOURCES
Proposed IPR for indigenous musical arts **Zimbabwean indigenous musical arts rights** **Contemporary musical arts**	• outline the impact of IPR on indigenous musical arts • produce an IPR model for indigenous musical arts • explain Zimbabwean Indigenous musical arts rights • distinguish Zimbabwean musical	• Aspects of Intellectual property rights • Law of contract for musicians • Indigenous musical arts rights	• Explaining theimpact of IPR on indigenous musical arts • Developing an IPR model for indigenous musical arts • Discussing Zimbabwean indigenous musical arts rights. • Comparing and	• Archives • Computers • Internet • Resource person • Resource centres • Smartphone • Researched works • Reference

	rights from existing copyrights		contrasting Zimbabwean musical rights from existing copyrights	books • Video/audio recorders • DVDs/CDs • Television • I-pad • Radio

FORM SIX

7.2 FORM 6

7.2.1: PRINCIPLES OF MUSICAL ARTS

TOPIC	OBJECTIVES Learners should be able to:	CONTENT: (Skills, knowledge, Attitudes)	SUGGESTED ACTIVITIES AND NOTES	RESOURCES
Japanese Musical Arts **Indian Musical Arts**	• define various modes of representation employed in different musical cultures • identify principles governing creative and organization of musical traditions	• Creative principles • Organizational principles • Modes of representation • Musical sense • Musical meaning	• Identifying modes of representation • Listing the principles governing creativity and organization of musical traditions of selected cultures. • Discussing the impact of various pre-recorded	• Archives • Computers • Internet • Resource person(s) • Resource centres • Smartphone • Researched works • Reference books • Video/audio recorders

Western Art Music	of selected cultures • describe the impact of various pre-recorded musical artworks listened to and or observed • determine the meanings of studied musical arts • identify various compositional techniques employed in Western Art Music • apply various compositional techniques in song composition • interpret music presented in staff notation and/or tonic-solfa • describe Western art music aesthetics	• Compositional techniques • Notation systems • Aesthetics	musical artworks. • Explaining the significance of studied musical artworks • Outlining various compositional techniques employed in Western art music • Demonstrating music literacy through interpretation of staff and tonic solfa notation systems. • Defining Western art music aesthetics. • Composing music embodying compositional techniques.	• DVDs/CDs • Television • I-pad • Radio • Sheet music

7.2.2: MUSIC LITERACY PRACTICES

TOPIC	OBJECTIVES Learners should be able to:	CONTENT: (Skills, knowledge, Attitudes)	SUGGESTED ACTIVITIES AND NOTES	RESOURCES
Harmony	• construct the C major scale (C Ionian) • divide the Ionian scale into two tetra-chords • describe the structure of the Ionian scale and its tetra chords • explain the harmonic relationship of the modes • identify the triads within the major system • sing the triads in groups • identify the 4 seven chord types and their inversions	• The major scale system (Ionian system) • Modes of the major scale • Ionian • Dorian • Phrygian • Lydian • Mixolydian • Aolian • Lochrian • Tetra chords • Harmonic relationships of the modes • Triads within the major system 4 seventh chord types and their inversions	• Writing the C major scale • Structuring the C major scale in tetrachords • Explaining the structure of the major (Ionian scale) • Discussing the harmonic relationship of the modes • Singing the triads in groups • Playing the four seven chord types and their inversion on a musical instrument	• Global music Academic Worksheets • Videos, etc • Archives • Computers • Internet • Resource person • Resource centres • Smartphone • Researched works • Reference books • Video/audio recorders • DVDs/CDs • Television • I-pad • Radio
Applied harmony and improvisation	• identify modal scales and or pentatonic scale choices which can	• Major 7th chord • Minor 7th chord • Dominant 7th chord • Ionian mode	• Playing modal scale and/pentatonic scale choices which	

	be used to improvise over major 7th chord, minor 7th and dominant 7th • extemporise over the major 7th, minor 7th and dominant 7th chords	• Lydian mode • Minor pentatonic	can be used to improvise over the major 7th and dominant 7th chords • Improvising over the major 7th, minor 7th and dominant 7th chords on the keyboard	
Keyboard harmony	• Add a fourth voice to the right hand on the keyboard 1 7 3 5 voicing, II V I progression. • Add a fifth voice to the right hand on the keyboard 1 2 3 5 7 voicing, II V I progression • Play the three chord chains starting from any key • Play the II V I progressions starting from any root key	• II V I progression: adding a fourth voice (5 to 9 principle) 1 7 3 5 voicing Starting from C Starting from B adding a 5th voice (5 to 9 and 9 to 13 principle) Starting from C Starting from B • Chord chains and II V I progressions starting from any root key	• Playing 1 7 3 5 voicing of II V I progressions using both hands starting from root C then root B • Voicing the 1 2 3 5 7 using both hands on the keyboard starting from root C then root B. • Practising chord chains and II V I progressions starting from any root key.	• Global music Academy Worksheets • Videos, etc • Archives • Computers • Internet • Resource person • Resource centres • Smartphone • Researched works • Reference books • Video/audio recorders • DVDs/CDs • Television • I-pad • Radio
Transcription	• transcribe pre-recorded Zimbabwean traditional or pop	• Transcription • Dictation • Aural skills	• Notating melodic dictations • Transcribing pre-recorded pop and	

		music			traditional music	
Transcription project	•	transcribe pop or traditional music piece	• Transcription • Aural skills	•	Notating one pop or traditional music piece	

7.2.3: PERFORMANCE PRACTICES

TOPIC	OBJECTIVES Learners should be able to:	CONTENT: (Skills, knowledge, Attitudes)	SUGGESTED ACTIVITIES AND NOTES	RESOURCES
Japanese musical Arts **Indian Musical Arts**	• outline conventions contained in selected sacred ceremonial musical performances • determine musical texts employed in secular musical art performances • isolate musical ideas fused in musical art works	• Sacred events • Secular events • Contemporary events	• Identifying conventions contained in selected sacred ceremonial musical performances • Stating musical texts employed in secular musical arts performances • Determining musical ideas fused in contemporary musical art works • Capturing features of selected Japanese and Indian musical styles.	• Archives • Computers • Internet • Resource persons • Resource centres • Smartphone • Researched works • Reference books • Video/audio recorders • DVDs/CDs • Television • I-pad • Radio

African Musical style remix	• create musical artworks fusing ideas from studied music cultures hinging on the documented style • perform created art works		• Identifying conventions contained in selected sacred ceremonial musical performances • Stating musical texts employed in secular musical arts performances • Determining musical ideas fused in contemporary musical art works • Capturing features of selected Zimbabwean musical styles.	

7.2.4: PERFORMANCE PROFICIENCY

TOPIC	OBJECTIVES Learners should be able to:	CONTENT: (Skills, knowledge, Attitudes)	SUGGESTED ACTIVITIES AND NOTES	RESOURCES
Grand finale ensemble recital	• carryout rehearsals for the created artworks	• Rehearsals • Adverts • Performances	• Rehearsing the created artworks • Advertising the	• Archives • Computers • Internet

	generate an advert for the ensemble recital performance		ensemble recital performances	Resource persons
	• generate an advert for the ensemble recital performance • perform the ensemble recital		• ensemble recital performances • Staging the ensemble recitals at selected fora	• Resource persons • Resource centres • Smartphones • Researched works • Reference books • Video/audio recorders • DVDs/CDs • Television • I-pad • Radio

7.2.5: INTERPRETATION OF ZIMBABWEAN MUSICAL ARTS

TOPIC	OBJECTIVES Learners should be able to:	CONTENT: (Skills, knowledge, Attitudes)	SUGGESTED ACTIVITIES AND NOTES	RESOURCES
Zimbabwean musical arts	• apply adaptive transcription elements to Zimbabwean musical artworks • employ indigenous terminologies in analyzing Zimbabwean musical arts • generate a model	• transcription initiatives • analytical perceptions • interpretive model	• Adapting transcription elements to Zimbabwean musical artworks • Using indigenous languages in analyzing Zimbabwean musical artworks. • Suggesting ways of	• Reference books • Internet • Video camera • DVDs and CDs • DV player Television • Laptops • Smartphone • microphones

TOPIC	OBJECTIVES Learners should be able to:	CONTENT: (skills, knowledge, attitudes)	SUGGESTED ACTIVITIES AND NOTES	RESOURCES
	for interpreting Zimbabwean musical arts		interpreting Zimbabwean musical arts	

7.2.6: MULTIMEDIA DESIGN IN MUSIC

TOPIC	OBJECTIVES Learners should be able to:	CONTENT: (skills, knowledge, attitudes)	SUGGESTED ACTIVITIES AND NOTES	RESOURCES
Recorded project production	• produce a video • prepare a write up explaining the process taken to come up with the video production • write an analysis of the video production	• Video recording • Editing and presenting • Write up preparations • Analysisof recorded products	• Recording, editing, producing and presenting a video to an audience • Preparing a write up explaining the process taken to come up with the video production • Writing a critique of video production	• Archives • Computers • Internet • Resource person • Resource centres • Smartphone • Researched works • Reference books • Video/audio recorders • DVDs/CDs • Television • I-pad • Radio

7.1.7: WORLD MUSIC CULTURES

TOPIC	OBJECTIVES	CONTENT: (skills,	SUGGESTED	RESOURCES

	Learners should be able to:	knowledge, attitudes)	ACTIVITIES AND NOTES	

Indian musical arts	• identify the two dominant musical arts traditions of India.
	• describe the nature of musical arts genres of India
	• outline the different instruments used in the Indian musical arts
		• History and culture
		• Genres
		• Instrumentation
		• Styles
		  - talas
		  - ragas
			• Determining two dominant musical arts traditions of India
			• Explaining the nature of musical arts genres of India
			• Stating the different instruments used in the Indian musical arts.
				• Archives
				• Computers
				• Internet
				• Resource person
				• Resource centres
				• Smartphone
				• Researched works
				• Reference books
				• Video/audio recorders
				• DVDs/CDs
				• Television
				• I-pad
				• Radio

Japanese musical arts	• trace the history of Japanese musical arts traditions • describe the nature of musical arts genres • outline the instruments used in the Japanese musical arts	• History and culture • Genres • Instrumentation • Styles •	• Giving an account of the history of Japanese musical arts traditions • Explaining the nature of musical arts genres • Stating the instruments used in the Japanese musical arts	
Anthology of studied musical Arts	• compile an anthology of the studied musical artworks • write ethnographic information on each artwork in the anthology	• Zimbabwean • Indonesian • South American • Chinese • Japanese • Indian	• Building an anthology of the studied musical art works • Compiling a write up portraying the musical artworks in the anthology	

7.2.8: ARTISTIC EXPRESSION

TOPIC	OBJECTIVES Learners should be able to:	CONTENT: (skills, knowledge, attitudes)	SUGGESTED ACTIVITIES AND NOTES	RESOURCES
Indian Musical Arts **Japanese Musical Arts**	• identify different music and dance styles • perform various music and dance styles • create variety of music and dance patterns • demonstrate choreographed patterns.. • extemporize melodies over selected chord structures using a pitched instrument • identify text from different musical arts • describe text from various musical arts	• Conventions • Choreography • Extemporization • Texts	• Outlining different music and dance styles • Presenting various music and dance styles • Designing variety of music and dance pattern • Displaying choreographed patterns • Improvising melodies over selected chord structures using a pitched instrument • Drawing out text from different musical arts • Isolating text from various musical	• Television • Reference books • CD/DVDs • Internet • Maps • Resource person • Resource centres • Mp3 • IPad

			arts**.**	

7.2.9: INNOVATION AND CREATIVITY

TOPIC	OBJECTIVES Learners should be able to:	CONTENT: (skills, knowledge, attitudes)	SUGGESTED ACTIVITIES AND NOTES	RESOURCES

Innovative Instrument Construction
 	
Creative musical artwork production
	• design a musical instrument using local available material
	• compose song(s) on given theme(s)
	• present composed song(s)
	• design a portfolio for marketing under their own record label
		• Instrument construction
		• Themes such as:
		  - Zimbabwean land reform
		  - ZIMASSET
		
		• Musical art production
			• Constructing a durable, playable and marketable musical instrument
			• Compiling song portfolio for marketing under their own record label
				• Resource person
				• Reference books
				• Video camera
				• Constructionmaterials
				• Television
				• Resource centres
				• Internet
				• Audio/video recorders
				• Smartphones
				• DVD/CDs

7.2.10: PROTEST MUSIC AND CONFLICT MANAGEMENT

TOPIC	OBJECTIVES Learners should be able to:	CONTENT: (Skills, knowledge, Attitudes)	SUGGESTED ACTIVITIES AND NOTES	RESOURCES
Protest songs	• establish protest	• Southern African	Identifying protest	• Resource centres

		countries:		Computers
Peace and diplomacy through music	songs in Southern Africa • classify types of Southern Africa protest songs • explain the importance of musical arts in the promotion of peace and diplomacy • assemble a portfolio of musical artworks on peace and diplomacy for distribution and publishing • perform musical artworks promoting peace and diplomacy	countries: - Zimbabwe - Mozambique - South Africa - Namibia - Zambia - Angola • Protest songs • Social cohesion • Peace and diplomacy • Performance	songs in Southern Africa • Categorizing types of protest songs in Southern Africa • Discussing the importance of musical arts in the promotion of peace and diplomacy • Compiling a portfolio of musical art works on peace and diplomacy for distribution and publishing • Presenting musical artworks demonstrating peace and diplomacy	• Computers • Reference books • Protest songs • Audio/video recorders • Smartphones • Resource person(s) • Television • DVDs/CDs • Internet • Archives • Researched works

7.2.11: MUSIC CRITICISM

TOPIC	OBJECTIVES Learners should be able to:	CONTENT: (Skills, knowledge, Attitudes)	SUGGESTED ACTIVITIES AND NOTES	RESOURCES
Publications	• design a publication	• music criticisms -	• Producing a publication	• Resource centres • Computers

			covering music criticism	• Reference books
			• Stating the significance of various perspectives of music criticism	• Protest songs
	covering music criticism			• Audio/video recorders
	• outline the significance of various perspectives of music criticism			• Smartphones
				• Resource person(s)
				• Television
				• DVDs/CDs
				• Internet
				• Archives
				• ResearchedPrint and electronic media

7.2.12: MUSICAL ENTERPRISE SKILLS

TOPIC	OBJECTIVES Learners should be able to:	CONTENT: (Skills, knowledge, Attitudes)	SUGGESTED ACTIVITIES AND NOTES	RESOURCES
Strategic planning	• identify musical arts project to be worked on • draw up a six months project working plan	• Project proposal • Project plan (developmental plan)	• selectinga project • designing a six months project working plan specifying period to be taken	• Resource centres • Computers • Reference books • Protest songs • Audio/video recorders
Zimbabwean Image Projection	• define Zimbabwean image • portray the	• Zimbabwean Musical artworks performance	• Discussing Zimbabwean image • Articulating	• Smartphones • Resource person(s) • Television

	Zimbabwean image through musical artworks performance	- deportment - character management - etiquette - identity	Zimbabweanness through creating and staging artworks	• DVDs/CDs • Internet • Archives • Researched

7.2.13: INTELLECTUAL PROPERTY RIGHTS FOR INDIGENOUS MUSICAL ARTS

TOPIC	OBJECTIVES Learners should be able to:	CONTENT: (Skills, knowledge, Attitudes)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
Intangible indigenous musical heritage rights construction **Zimbabwean Musical Arts**	• explain legal protection of communally created work • formulate intangible indigenous musical heritage rights for a Zimbabwean model • suggest protective measures for artists and their works to be developed into Zimbabwean IPR model	• Created works • Heritage rights • Protection rights initiatives - live performances - recorded artworks - impromptu performances	• Discussing communally created work on IPR • Crafting intangible indigenous musical heritage rights for a Zimbabwean model • Proposing protective measures for artists and their works to be developed into Zimbabwean IPR model	• Archives • Computers • Internet • Resources person • Smartphone • DVDs/CDs • Videotapes • Audio • Television

8.1   Assessment

8.2   Assessment Objectives

By the end of the two years, learners should be able to:

8.1.1   demonstrate aural attentiveness and discrimination
8.1.2   showcase proficiency in Zimbabwean indigenous musical art performances
8.1.3   display knowledge and understanding of presented Zimbabwean musical artworks
8.1.4   show an understanding of the creative process reflected through musical decisions in the process of composing/arrangements, choreography and improvisation
8.1.5   make use of appropriate technical vocabulary in interpreting Zimbabwean artworks
8.1.6   display the ability to use national musical stimuli (e.g. cultural heritage, national identity ,moral values, visual arts, literary works and nature scenes) in created works
8.1.7   demonstrate the ability to create different musical artworks by fusing Zimbabwean musical ideas and others from musical traditions of the world

8.1.8   showcase the ability to document created Zimbabwean musical artworks through the use of multimedia technologies.

8.1.9   apply decision making and problem solving skills through critical appraisal of the products of creative effort

8.1.10   synthesize multimedia designs in indigenous musical arts

8.1.11   use enterprise skills through accomplished musical art business venture projects

8.1.12   use the acquired knowledge and skills to interact with various established musical artists both local and international

8.1.13   sight read melodies in staff notation on the keyboard or any instrument of choice

8.1.14   articulate binary and ternary rhythms using body percussion techniques

8.1.15   improvise melodies over selected chord structures

8.1.16   display musicianship qualities in performance

8.1.17   archive tangible and intangible Zimbabwean musical heritage

8.2   SCHEME OF ASSESSMENT

Candidates will be assessed on Paper 1, Paper 2 and Paper 3 as follows:-

Paper	Type/title of paper	Duration	Marks	Weighting
1	Music appreciation **Section A: Listening** **Section B: Essay Questions**	3hours 1hour 2hours	 25 75	 30%
2	**Coursework assessment**	Course work profiling (one year and two	 100	30%

		terms)		
	Performance Research Project **Section A: practical performance**	Practical performance (15 to 20 minutes including stage setting per candidate)	70	
	Section B: Write up on the performance		30	
3	Structured questions		100	40%
		Total	300	100

Paper 1: Music Appreciation
This paper consists of two sections

Section A: Listening
Students will be assessed on:
- Listening Indigenous and Non Indigenous

Section B: Essay Questions

- Compulsory question from Zimbabwean indigenous artwork then choose any other two questions

Paper 2: Performance Research Project
A student must compose organize and perform musical artwork for own instrument and all other accompanying instruments

Paper 3: Structured Questions
Component cover the whole syllabus

Specification Grid

Component	Skills weighting	Marks allocated
Paper 1 Music Appreciation	Knowledge and understanding	5%
	Application	10%
	Analysis	15%
Paper 2 • Coursework assessment • Performance Research project - A practical performance - Write up on the performance	Knowledge and understanding	5%
	Application	10%
	Problem solving	10%
	Analysis and Synthesis	5%
Paper 3 Structured questions	Knowledge and understanding	10%
	Application	10%
	Problem solving	10%

	Analysis and Synthesis	10%	

9.0 GLOSSARY

GLOSSARY OF TERMS USED IN THE MUSIC CONTENT

accompaniment   Vocal or instrumental parts that accompany a melody.

aerophone   A musical instrument (as a trumpet or flute) in which sound is generated by a vibrating column of air.

articulation   The manner in which notes are performed, such as staccato or legato.

atonal   A type of music in which tones and chords are not related to a central keynote.

augmented interval   A major or perfect interval raised by a half step.

beat	Unit of measure of rhythmic time.
canon	A musical form in which a melody is imitated exactly in one or more parts but beginning at different times. Similar to a *round.*
chord	Three or more tones sounded simultaneously.
chordophone	An instrument the sound of which is created by means of strings stretched between two points.
clef	A symbol written at the beginning of a musical staff indicating which notes are represented by which lines and spaces.
composition	Creation of original music by organizing sound usually written for others to perform.
compound meter	A type of meter in which the beat is divided into three or sixes.
concerto	A composition for orchestra and soloist.
descant	A melodic line or counterpoint accompanying an existing melody.
diatonic scale	The notes found within a major or minor scale.
diminished interval	A minor or perfect interval lowered by a half step.
duple meter	A time signature with groups of two beats to the measure.
dynamics	Varying degrees of volume in the performance of music.
dynamic markings	The symbols indicating the varying degrees of volume: *pp* —pianissimo, very soft; *p*—piano, soft; *mp*— mezzo piano, medium soft; *mf*—mezzo forte, medium loud; *f*—forte, loud; and *ff*—fortissimo, very loud.

elements of music	Melody, harmony, rhythm, and form and the expressive elements of dynamics, tempo, and timbre (tone color).
Embellishments	Ornaments/notes added to a melody or rhythmic pattern.
Extemporize	to compose, perform or produce something such as music or a speech without preparation, improvision.
fugue	A composition in which three or more voices are built one after the other and imitate the main melody in various ways according to a set pattern.
genre	Type or kind of musical work (e.g., opera, jazz, mariachi).
harmony	The simultaneous sounding of two or more tones.
harmonic progression	Movement from one chords to another or harmonies that form larger units of phrases, sections, or compositions
idiophone	A musical instrument, the sound of which is produced by shaking or scraping.
improvisation	Spontaneous creation of music.
interval	The distance in pitch between two tones.
levels of difficulty	The levels of difficulty for the musical content standards are as follows: *Level 1:* very easy; easy keys, meters, and rhythms; limited ranges. *Level 2:* easy; may include changes of tempo, key, and meter; modest ranges. *Level 3:* moderately easy; contains moderate technical demands, expanded ranges, and varied interpretive requirements. *Level 4:* moderately difficult; requires well-developed technical skills, attention to phrasing and interpretation, and ability to perform various meters and rhythms in a variety of keys. *Level 5:* difficult; requires advanced technical and interpretive skills; contains key signatures with numerous sharps or flats, usual meters, complex rhythms, subtle dynamic requirements. *Level 6:* very difficult; suitable for musically mature students of exceptional competence.

major key   Tonally, a key based on a major scale; a scale that contains the following step pattern: whole, whole, half, whole, whole, whole, half; or uses the sol-fa tones of *do, re, mi, fa, so, la, ti, do*.

melody   An organized sequence of single notes.

melodic and The organization and structure of a composition and the interrelationships of musical
rhythmic formevents within the overall structure.

membranophone   An instrument that produces sound through the vibrations of a membrane.

meter   The grouping of beats by which a piece of music is measured.

minor key   Tonally, a key based on a minor scale; a scale that contains the following step pattern: whole, half, whole, whole, half, whole, whole; or uses the sol-fa tones of *la, ti, do, re, me, fa, so, la*.

mixed meter   A mixture of duple and triple meters.

mode   A type of scale with a specific arrangement of intervals from which melodies and scales are constructed (e.g. Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian and Locrian).

notation   Written music indicating pitch and rhythm for performance.

opera   A drama set to music for voices and orchestra and presented with costumes and sets.

oratorio   A dramatic musical composition usually set to a religious text and performed by solo voices, chorus, and orchestra without action, special costumes, or scenery.

ostinato   A rhythmic or melodic accompaniment figure repeated continuously.

pentatonic scale   A scale having five tones to the octave and containing no half steps: *do, re, mi, so, la*.;the major scale with the 4th and 7th degrees

phrase	A musical idea comparable to a sentence or a clause in language.
pitch	The location of a note related to its highness or lowness.
rhythm	The combinations of long and short, even or uneven sounds that convey a sense of movement in time.
rondo form	A musical form with a recurring musical form, with contrasting sections in between, such as ABACA.
scale	The arrangement of notes in ascending or descending order of whole and half steps.
score	The notation of a composition which shows all its parts arranged horizontally and aligned rhythmically.
solfège	A system used for eartraining which uses syllables (do, re, mi, etc) for the degrees of the scale.
sonata-allegro form	A musical form in three sections that uses the overall design of exposition, development, and recapitulation.
song forms	The organization of sections of a song, represented by letters that depict similar and contrasting sections: AB, ABA, AABA, ABC, verse/refrain, and so forth.
staff (staves)	A set of five horizontal parallel lines and spaces between them, on which notes are written.
suite	A musical composition consisting of a succession of short pieces.
symphony	A long orchestral work divided into three to five movements.
syncopation	The placement of rhythmic accents on weak beats or weak portions of beats.
tempo	The pace at which music moves according to the speed of the underlying beat.

texture The quality created by the combination of the different elements in a work of music.

theme A prominent or frequently recurring melody or group of notes in a composition.

timbre Tone colour or quality of sound heard.

tonality (key) The tonal centre of a composition determined by the key in which it is played.

triad A three-note chord consisting of root, third, and fifth.

triple meter Meters with three beats per measure/bar.

Variation A version of a theme, modified in melody, rhythm, harmony or ornamentation, so as to present it in a new but still recognisable form.