



ZIMBABWE

MINISTRY OF PRIMARY AND SECONDARY EDUCATION

MUSICAL ARTS SYLLABUS

FORMS 1 - 4

2015 - 2022

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1.0 PREAMBLE

1.1 Introduction

The Musical Arts is a learning area that seeks to develop indigenous musical knowledge and skills of creativity, performance, originality, interpretation and entrepreneurship. It involves interpretation, performance and documentation of Zimbabwe Musical Arts Heritage, Sub Saharan Indigenous Musical Arts, Theory and History of Western Art Music. In addition, it focuses on Musical Hybridity, Multimedia Design and Musical entrepreneurship. The syllabus is for Secondary level and intends to help learners in their diversity to take pride in their musical arts heritage in pre-colonial, colonial and post-colonial eras as well as gain an understanding and appreciation of other musical arts cultures. It places musical arts in its socio-economic, political and cultural context. 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 to develop skills to engage with communities through critical thinking, problem solving, leadership, communication, team building and technology in safeguarding indigenous musical arts' tangible and intangible heritage by packaging, promoting and disseminating the works of art for sustainable development.

1.3 Summary of Content

This syllabus covers Zimbabwean and Sub Saharan indigenous musical arts, History and theory of Western art music, performance proficiency, musical hybridity, multimedia design, documentation and interpretation of indigenous musical arts as well as musical enterprise skills.

1.4 Methodology and Time Allocation

In this syllabus, learner- centred methods and the principle of individualisation are emphasized in the teaching of Musical Arts in secondary schools. Below are the suggested methods-:

1.4.1 Methodology

- Discovery
- Demonstration
- Experimentation
- Presentation
- Discussion
- Field work
- Interviews
- Apprenticeship
- Educational trips
- Aural acuity
- Archiving
- Festivals
- Animation
- Notation
- Project

1.4.2 Time Allocation

In order to cover the content adequately, forms 1- 4 should be allocated six to eight thirty-five minute lessons per week.

1.5 Assumptions

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

- indigenous dance styles
- indigenous song genres
- playing of musical instruments
- performance conventions
- musical arts creativity
- appreciating indigenous musical arts
- the use of musical technologies
- musical enterprise
- music literacy

1.6 Cross Cutting Themes

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

- Heritage studies
- Climate change and Environmental issues
- Human Rights and Responsibilities
- 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 Secondary level (forms 1 - 4).

3.0 AIMS

The syllabus intends to:

- 3.1. equip learners with knowledge and skills for interpreting indigenous musical arts
- 3.2. engage learners in community projects meant to preserve and promote indigenous musical cultural heritage
- 3.3. develop literacy in and appreciation of Sub-Saharan indigenous musical arts and Western art music
- 3.4. promote enterprise and improve manipulative skills through musical technologies
- 3.5. enhance respect (unhu/ubuntu/vumunhu)
- 3.6. develop innovative, creative and expressive skills through musical arts
- 3.7. enable learners to participate in a wide range of social and economic musical arts activities

4.0 SYLLABUS OBJECTIVES

By the end of secondary level (forms 1-4) all learners should be able to:

- 4.1 place various indigenous musical arts genres into their cultural contexts
- 4.2 perform various musical arts styles in their cultural contexts
- 4.3 represent different musical arts through indigenous terminologies
- 4.4 read and write music in various forms of appropriate notation systems
- 4.5 package musical artworks for sustainable development and nation building
- 4.6 use multimedia design to promote and preserve musical arts
- 4.7 manipulate technological hardware and soft-

- ware in musical production
- 4.8 create musical artworks projecting national pride, unity and identity through musical arts
- 4.9 perform Sub-Saharan indigenous music repertoires and Western art music genres
- 4.10 apply knowledge of the different musical periods of western art music to creative processes
- 4.11 utilise raw materials and tools to produce musical artworks
- 4.12 perform in instrumental, dance and vocal ensembles
- 4.13 demonstrate an appreciation of musical diversity through participation in a wide range of ceremonies and festivals

5.0 SYLLABUS TOPICS

- 5.1 Sub Saharan indigenous musical arts
- 5.2 Zimbabwe musical arts heritage
- 5.3 Zimbabwe liberation war musical arts
- 5.4 Zimbabwean musical arts hybridity
- 5.5 Zimbabwean popular musical arts
- 5.6 Documentation of indigenous musical arts
- 5.7 Multimedia designs in musical arts
- 5.8 Interpretation of indigenous musical arts
- 5.9 Theory of western art music
- 5.10 History of western art music
- 5.11 Performance proficiency
- 5.12 Musical enterprise skills
- 5.13 Intellectual property rights for indigenous musical arts

6.0 SCOPE AND SEQUENCE CHART

6.1 TOPIC 1: SUB SAHARAN INDIGENOUS MUSICAL ARTS (OVERVIEWS)

FORM 1	FORM 2	FORM 3	FORM 4
Southern Africa <ul style="list-style-type: none"> • History • Song genres • Instrumentation • Dance styles 	Central Africa <ul style="list-style-type: none"> • History • Song genres • Instrumentation • Dance styles 	East Africa <ul style="list-style-type: none"> • History • Song genres • Instrumentation • Dance styles 	West Africa <ul style="list-style-type: none"> • History • Song genres • Instrumentation • Dance styles

6.2 TOPIC 2: ZIMBABWE MUSICAL ARTS HERITAGE

FORM 1	FORM 2	FORM 3	FORM 4
Musical traditions: Budyia, Kalanga, Karanga and Korekore	Musical traditions: Manyika, Nambya, Ndau and Ndebele	Musical traditions: Shangwe, Sotho, Tonga and Tsonga (Shangani)	Musical traditions: Venda, Xhosa and Zezuru

6.3 TOPIC 3: ZIMBABWE LIBERATION WAR MUSICAL ARTS

FORM 1	FORM 2	FORM 3	FORM 4
Musical Arts in the First Chimurenga/ Umvukela war	Musical Arts in the Second Chimurenga/ Umvukela war	Musical Arts in the Third Chimurenga/ Umvukela war	Current and emerging trends in liberation wars musical arts

6.4 TOPIC 4: ZIMBABWEAN MUSICAL ARTS HYBRIDITY

FORM 1	FORM 2	FORM 3	FORM 4
<ul style="list-style-type: none"> • Musical hybridity • Musical arts diffusion • Performance of musical hybrids 	<ul style="list-style-type: none"> • Stylistic origins of core genres • Cultural origins of musical hybrids • Popular artists hybrid works • Performance of musical hybrids 	<ul style="list-style-type: none"> • Derivative forms of core genres • Impact of colonialism on musical hybrids • Hybrid artworks • Performance of musical hybrids 	<ul style="list-style-type: none"> • Distinctive musical hybrid styles • Contribution of technology to musical hybridity • Hybrid works • Performance of musical hybrids

6.5 TOPIC 5: ZIMBABWEAN POPULAR MUSICAL ARTS

FORM 1	FORM 2	FORM 3	FORM 4
<ul style="list-style-type: none"> • Popular musical arts in the pre-colonial era • Pre-colonial musical arts performances 	<ul style="list-style-type: none"> • Nature of musical arts in Colonial Zimbabwe 1900 to 1950s • Role and contribution of Zimbabwean popular musical arts • Analysis of Zimbabwean popular musical arts 	<ul style="list-style-type: none"> • Popular musical arts in colonial Zimbabwe 1960s to 1970s • Migration of popular musical arts into and out of Zimbabwe • Interpretation of popular music genres and styles of the era • Creation and presentation of popular musical art works 	<ul style="list-style-type: none"> • Nature of popular musical arts in post-colonial Zimbabwe 1980s to date. • Interpretation of popular music genres and styles of the era • Impact of Zimbabwean popular musical arts in the diaspora • The role of recording companies and media in the dissemination of popular music • Enterprise skills in popular musical artworks

6.6 TOPIC 6: DOCUMENTATION OF INDIGENOUS MUSICAL ARTS

FORM 1	FORM 2	FORM 3	FORM 4
<ul style="list-style-type: none"> • Audio digital recording • Transcription 	<ul style="list-style-type: none"> • Transcription:-indigenous song melodies • Video digital recording 	<ul style="list-style-type: none"> • Transcription:-indigenous instrumental music • Audio and video project creation 	<ul style="list-style-type: none"> • Analysis of indigenous dance styles • Audio and video projects

6.7 TOPIC 7: MULTIMEDIA DESIGNS IN MUSICAL ARTS

FORM 1	FORM 2	FORM 3	FORM 4
<ul style="list-style-type: none"> • Studio studies • Studio equipment setup • Recording equipment 	<ul style="list-style-type: none"> • Outdoor recording • Public Address (P.A.) system • Audio recording and disc production • Creating musical arts archives 	<ul style="list-style-type: none"> • Video recording indigenous musical artworks • Equipment servicing and repairing • Studio recording of musical artworks • Archiving of indigenous musical arts 	<ul style="list-style-type: none"> • Studio recording of musical arts • Home studio management • Archiving of indigenous musical arts • Creating indigenous musical artworks using multimedia technology

6.8 TOPIC 8: INTERPRETATION OF INDIGENOUS MUSICAL ARTS

FORM 1	FORM 2	FORM 3	FORM 4
<ul style="list-style-type: none"> • Musical arts outline • Codes 	<ul style="list-style-type: none"> • Musical arts outline • Codes 	<ul style="list-style-type: none"> • Musical arts outline:- <ul style="list-style-type: none"> - Dance styles - Mbira styles • Codes 	<ul style="list-style-type: none"> • Musical arts outline:- • Codes

6.9 TOPIC 9: THEORY OF WESTERN ART MUSIC

FORM 1	FORM 2	FORM 3	FORM 4
<ul style="list-style-type: none"> Rhythmic reading and writing (binary and ternary up to the 8th note) Body percussion 3 step (2 and 3 micro divisions) Harmony intervals (major 2nd ,3rd,6th and 7th) Keyboard/piano/ melodic harmony-tonic triads, root position (practical) 	<ul style="list-style-type: none"> Melodic reading and writing C, G and F major scales Body percussion 2 step(2 and 3 micro divisions) Harmony-intervals (minor 2nd,3rd,6th and 7th) Keyboard /piano/ melodic harmony – (tonic triads inversions) 	<ul style="list-style-type: none"> Melodic reading and writing D, A and B flat major scales Body percussion 2 and 3 step(4 micro divisions) Harmony-intervals (perfect 4th and 5th) Keyboard/piano/ melodic harmony – (chord progressions (I IV V)) 	<ul style="list-style-type: none"> Melodic reading and writing E major, A and E minor scales Body percussion 2 against 3 and 3 against 2 Harmony-tonic triads (I II III IV V VI VII) Keyboard/piano/ melodic harmony – (applied harmony)

6.10 TOPIC 10: HISTORY OF WESTERN ART MUSIC

FORM 1	FORM 2	FORM 3	FORM 4
<p>Historical period</p> <ul style="list-style-type: none"> Medieval –up to 1450 AD 	<p>Historical period</p> <ul style="list-style-type: none"> Renaissance -1450-1600 	<p>Historical periods</p> <ul style="list-style-type: none"> Baroque- 1600-1750 Classical 1750-1810 Creation of programme music 	<p>Historical periods</p> <ul style="list-style-type: none"> Romantic 1810-1910 Twentieth century 1910 onwards Presentation of created works

6.11 TOPIC 11: PERFORMANCE PROFICIENCY

FORM 1	FORM 2	FORM 3	FORM 4
<ul style="list-style-type: none"> • Performance: nature • Instrumental techniques: (elementarily) • Instrument of specialization: <ul style="list-style-type: none"> - One indigenous - One western • Vocal techniques • Dance styles • Ensemble performance 	<ul style="list-style-type: none"> • Performance : venue and setting • Instrumental techniques: (intermediate) • Instrument of specialization: <ul style="list-style-type: none"> - One Indigenous - One Western • Vocal techniques • Dance style conventions • Instrumental ensemble performance 	<ul style="list-style-type: none"> • Performance : rehearsals • Instrumental techniques (advanced) • Instrument of specialization: <ul style="list-style-type: none"> - One Indigenous - One Western • Vocal techniques • Dance style conventions • Instrumental ensemble performance 	<ul style="list-style-type: none"> • Performance : practice • Instrumental techniques (mastery) • Instrument of specialisation: <ul style="list-style-type: none"> - One Indigenous - One Western • Vocal techniques • Dance style conventions • Instrumental ensemble performance

6.12 TOPIC 12: MUSICAL ENTERPRISE SKILLS

FORM 1	FORM 2	FORM 3	FORM 4
<ul style="list-style-type: none"> • Music business:- <ul style="list-style-type: none"> - principles - registration - branding - financial management • Live stage performances 	<ul style="list-style-type: none"> • Music business:- <ul style="list-style-type: none"> - marketing - promotion • Instrument construction and valorization • Branding, promotion and marketing of innovative works • Cultural performances 	<ul style="list-style-type: none"> • Music business:- <ul style="list-style-type: none"> - management - Design process • Instrument construction • Event promotion and management • Artist(s) management 	<ul style="list-style-type: none"> • Music business:- <ul style="list-style-type: none"> - best practice • packaging and disseminating • Musical master project design • Musical profile • Arts management

6.13 TOPIC 13: INTELLECTUAL PROPERTY RIGHTS FOR INDIGENOUS MU-

FORM 1	FORM 2	FORM 3	FORM 4
<ul style="list-style-type: none"> • intellectual property rights <ul style="list-style-type: none"> - nature - origin - scope 	<ul style="list-style-type: none"> • Intellectual property rights • copyrights 	<ul style="list-style-type: none"> • Intellectual property rights <ul style="list-style-type: none"> - exclusiveness - Intellectual property registration - Litigation - Licensing 	<ul style="list-style-type: none"> • Intellectual property rights issues

7.0 COMPETENCY MATRIX

7.1 : FORM 1

7.1.1: SUB SAHARAN INDIGENOUS MUSICAL ARTS (OVERVIEWS)

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> • Southern Africa <ul style="list-style-type: none"> ○ History ○ Song genres ○ Instrumentation ○ Dance styles 	<ul style="list-style-type: none"> • identify the indigenous groups of people in Southern Africa • describe the nature of song genres in Southern Africa • outline different instruments found in the region • trace the origins of the different musical instruments in Southern Africa • describe the dance styles in Southern Africa • present one Southern African dance style 	<ul style="list-style-type: none"> • Southern African countries • Cultural traditions • Characteristics of:- <ul style="list-style-type: none"> ○ song genre ○ instrumentation ○ dance styles • Performance 	<ul style="list-style-type: none"> • Isolating Southern African countries • Identifying the indigenous groups of people in Southern Africa • Describing the characteristics of:- <ul style="list-style-type: none"> ○ song genres ○ instrumentation ○ dance styles • Performing at least one Southern African dance style 	<ul style="list-style-type: none"> • Television • computers • CD/DVDs • Storage device • Cameras • Indigenous instruments • Recording equipment • Internet • Maps • Resource centre • Resource person(s)

7.1.2 : ZIMBABWE MUSICAL ARTS HERITAGE

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> • Musical traditions: Budyá, Kalanga, Karanga and Korekore 	<ul style="list-style-type: none"> • identify musical traditions of the Budyá, Kalanga, Karanga and Korekore groups • name the song genres found in the musical traditions • distinguish the genres of the musical traditions • perform selected songs from the song genres • relate musical instruments to appropriate cultural groups • examine the musical functions of the instruments used in song genres of the musical traditions • play selected instruments from the musical traditions • list the social and sacred dance styles of the musical traditions • outline the roles of dance styles of the musical traditions • state the context and meaning of the dances of the musical traditions • demonstrate the selected dance styles from the musical traditions 	<ul style="list-style-type: none"> • History • Song genres • Instrumentation • Dance styles 	<ul style="list-style-type: none"> • Naming musical traditions of the Budyá, Kalanga, Karanga and Korekore • Identifying the song genres found in the musical traditions • Examining the song genres of the musical traditions • Showcasing selected songs from song genres • Distinguishing musical instruments of the cultural traditions • Analyzing the musical functions of the instruments used in song genres of musical traditions • Playing selected instruments from the musical traditions • Writing the social and sacred dance styles of the musical traditions • Stating the roles of dance styles of the musical traditions • Outlining the context and meaning of the dances of the musical traditions • Performing the selected dance styles from the musical traditions 	<ul style="list-style-type: none"> • Music resource centre • Resource person(s) • Musical archives • Computers • Smart phones • Cameras • Musical instruments • CD/DVD players • Costumes • Props

7.1.3: ZIMBABWE LIBERATION WAR MUSICAL ARTS

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> Musical Arts in the First Chimurenga/ Umvukela war 	<ul style="list-style-type: none"> identify songs sung during the first Chimurenga/ Umvukela War state the roles of musical arts in the war analyse the musical texts of the war songs determine the significance of the war songs perform selected first Chimurenga/ Umvukela war songs 	<ul style="list-style-type: none"> Musical arts <ul style="list-style-type: none"> -roles -interpretation -meanings -impact -performance 	<ul style="list-style-type: none"> Stating songs sung during the first Chimurenga/Umvukela war Outlining the roles of the war's musical arts Interpreting the musical texts of the war songs Deducing the meanings and impact of the war songs Staging selected first Chimurenga/Umvukela war songs 	<ul style="list-style-type: none"> Liberation war songs Music resource centre Resource person(s) Musical archives Computers Smart phones Cameras Musical instruments CD/DVD players Costumes Props

7.1.4: ZIMBABWEAN MUSICAL ARTS HYBRIDITY

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> Musical hybridity Musical arts diffusion Performance of musical hybrids 	<ul style="list-style-type: none"> outline the history of musical hybridity state the scope of musical hybridity describe musical hybridity trends overtime trace the movement of musical arts hybridity among cultural groups identify musical hybrid popular artists perform selected works from a variety of musical arts hybrids 	<ul style="list-style-type: none"> Origin Scope Trends Diffusion Artists 	<ul style="list-style-type: none"> Narrating the history of musical hybridity Identifying the scope of musical hybridity trends over time Relating the movement of musical arts hybridity among cultural groups Naming musical hybrid popular artists Performing selected works from a variety of musical arts hybrids 	<ul style="list-style-type: none"> Music resource centre Archives Computers Smartphone Resource person(s) Print media Electronic media Internet

7.1.5: ZIMBABWEAN POPULAR MUSICAL ARTS

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> • Popular musical arts in the pre-colonial era • Pre-colonial musical arts performances 	<ul style="list-style-type: none"> • outline popular musical arts of the pre-colonial era • state the significance of the popular musical arts in pre-colonial era • name popular musical genres of the era • demonstrate popular musical arts styles of the era • create works informed by the musical arts of the era 	<ul style="list-style-type: none"> • Oral tradition • Dance styles • Instrumentation • Props and attire • Functions • Secular musical traditions <ul style="list-style-type: none"> -satire -epic -reflective -narrative • Popular music genres 	<ul style="list-style-type: none"> • Researching the importance of pre-colonial musical arts • Performing pre-colonial music arts styles • Spelling out the characteristics of popular music genres • Recital of folktales and folk songs • Creating works informed by the musical arts of the era • Presenting created works 	<ul style="list-style-type: none"> • Dances • Songs • Researched works • Discs • Videos • Folktales and folksongs • Video • Instruments • Dances

7.1.6: DOCUMENTATION OF INDIGENOUS MUSICAL ARTS

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> • Musical arts outline • Codes 	<ul style="list-style-type: none"> • outline indigenous song genres • identify indigenous folktales • interpret song genre and folk tales musical texts 	<ul style="list-style-type: none"> • Songs <ul style="list-style-type: none"> -folktales -work songs -musical text -lullabies -hunting songs -war songs -ritual songs -satire 	<ul style="list-style-type: none"> • Collecting indigenous song genres • Categorizing indigenous song genres • Identifying song text of various songs • Decoding musical text signals 	<ul style="list-style-type: none"> • Resource Centre • Indigenous songs • Archives • Resource person(s) • Smart phone • Camera • Audio recorder • Video camera • Computers • Internet

7.1.7: MULTIMEDIA DESIGNS IN MUSICAL ARTS

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> • Studio studies • Studio equipment set up • Recording equipment 	<ul style="list-style-type: none"> • state the purpose of recording studios • name studio equipment • set up studio equipment • record work using available equipment 	<ul style="list-style-type: none"> • Recording studio functions • Studio acoustics • Recording processes • Mixers, microphones, multi track recorders • Equipment servicing • Use of video cameras, projectors, audio recorders 	<ul style="list-style-type: none"> • Discussing functions of a recording studio • Visiting a nearby recording studio environment • Observing recording in process • Setting up mixers, microphones, speakers, multitrack recorders • Maintaining studio equipment 	<ul style="list-style-type: none"> • Researched studios work • Studio equipment • Recording equipment <ul style="list-style-type: none"> ○ phones ○ laptops ○ video recorders ○ cameras

7.1.8: INTERPRETATION OF INDIGENOUS MUSICAL ARTS

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> • Audio digital recording • Transcription 	<ul style="list-style-type: none"> • record a simple audio caption of different musical arts • represent drumming patterns for selected indigenous dance styles 	<ul style="list-style-type: none"> • recording techniques • indigenous dances and drumming patterns 	<ul style="list-style-type: none"> • Recording of simple audio caption of different musical arts • Performing Zimbabwean indigenous dances and drumming patterns • Transcribing indigenous and drumming patterns using appropriate notation methods 	<ul style="list-style-type: none"> • Internet • Video camera • DVDs/CDs • DVD player • Television • Laptops • Smartphone • Microphone • Props and attire

7.1.9: THEORY OF WESTERN ART MUSIC

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> • Rhythmic reading and writing (binary and ternary up to the 8th note) • Body percussion 3 step(2 and 3 micro divisions) • Harmony intervals (major 2nd ,3rd,6th and 7th) • Keyboard/piano/ melodica harmony-tonic triads, root position (practical) 	<ul style="list-style-type: none"> • read binary rhythms through clapping and stamping up to the 8th note • write binary rhythms • read ternary rhythms through clapping and stamping • write ternary rhythms • walk to the 3 step whilst clapping 2 and 3 micro-division 	<ul style="list-style-type: none"> • note time values (from whole note to the 8th note) • rests • time signature • 2 and 4 part counting • 3 step body percussion (2 and 3 micro divisions) • intervals 2nd,3rd,6th and 7th major intervals • keyboard harmony in tonic triads (root position) practical activity 	<ul style="list-style-type: none"> • Reading binary rhythms through clapping and stamping to the 8th note • Writing dictated binary rhythms • Writing dictated ternary rhythms • Walking to the 3 step whilst clapping 2 and 3 micro-divisions 	<ul style="list-style-type: none"> • Videos • Internet • CD/DVDs • Computer • Keyboard/piano/melodica • rumba • Melodica

7.1.9: THEORY OF WESTERN ART MUSIC CONTD..

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
	<ul style="list-style-type: none"> • identify 2nd, 3rd, 6th and 7th major intervals aurally and visually • sing 2nd, 3rd, 6th and 7th major intervals • play tonic triads in root position of all the chords in C major 		<ul style="list-style-type: none"> • Identifying 2nd, 3rd, 6th and 7th major intervals aurally and visually • Singing 2nd, 3rd, 6th and 7th major intervals • Playing tonic triads in root position of all the chords in C major 	

7.1.10 : HISTORY OF WESTERN ART MUSIC

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> • Historical period - Medieval up to 1450 AD 	<ul style="list-style-type: none"> • state the genres developed during this era • examine the style characteristics of Medieval period music • identify chief composers and their works 	<ul style="list-style-type: none"> • Music genres <ul style="list-style-type: none"> -Gregorian chant -organum -mass -motet • Style characteristics • Chief composers and their works 	<ul style="list-style-type: none"> • Identifying the music genres developed in the era. • Deducing the style characteristics of the music genres of the era. • Outlining the chief composers and their musical contributions. • Listening to selected works of the music genres of the era. 	<ul style="list-style-type: none"> • Internet • Video camera • DVDs/CDs • DVD player • Television • Laptops • Smartphone • Microphone • Props and attire • Researched works • Recorded material

7.1.11 : PERFORMANCE PROFICIENCY

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> • Elementary instrumental techniques • Instrument of specialization <ul style="list-style-type: none"> - One indigenous - One western • Vocal techniques • Dance styles 	<ul style="list-style-type: none"> • identify techniques for varying levels of performance proficiency ranging from low to high order • outline structure of performance proficiency • display refined performance skills 	<ul style="list-style-type: none"> • Refined skills <ul style="list-style-type: none"> - handling - posture - finger technique - co-ordination - finger and arm dexterity - extemporization - voice projection - quality - diction - phraseology - sustenance - art of weaving voices - authenticity - originality - gestures • Instrument of specialization skills <ul style="list-style-type: none"> - accompaniment - discipline - balance and blend 	<ul style="list-style-type: none"> • Identifying the elements of performance proficiency • Showing skills for refined instrumental performance proficiency • Applying refined skills in performing instrumental artworks of choice • Demonstrating vocal techniques for refined performance proficiency • Outlining refined dance style conventions • Show casing refined dance style conventions skills 	<ul style="list-style-type: none"> • Computers • CD/DVD players • Smartphone • Instruments • Resource Centre • Resource person(s) • Memory stick/flash

7.1.11 : PERFORMANCE PROFICIENCY CONTD..

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
		<ul style="list-style-type: none"> • Band leadership • Performance structure <ul style="list-style-type: none"> - introduction - development - climax - declining - ending - movement - weaving 	<ul style="list-style-type: none"> • naming refined skills for ensemble performance • displaying refined skills in performing selected ensemble artworks 	

7.1.12 : MUSICAL ENTERPRISE SKILLS

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> • Music business:- <ul style="list-style-type: none"> - principles - registration - branding - financial management 	<ul style="list-style-type: none"> • describe different business principles • identify different organisations to which an artist should be registered 	<ul style="list-style-type: none"> • Business principles such as:- <ul style="list-style-type: none"> - ethics - building of a fan base - find a need in the market place - communicate the product in the values and needs of clients - accessibility 	<ul style="list-style-type: none"> • Discussing different business principles • Listing different organizations to which an artist should be registered • Discussing the process of branding of an artist • Discussing the advantages of branding • processing of financial management tools (eg receipts, invoice etc) 	<ul style="list-style-type: none"> • DVDs/CDs/ memory stick • Resource person(s) • Internet • Computer • Video clips • Radio • Television

7.1.12 : MUSICAL ENTERPRISE SKILLS CONTD..

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
		<ul style="list-style-type: none"> • Branding <ul style="list-style-type: none"> - generation of a name, logo, letterhead, personalised receipts, email, social web-sites (facebook) • Registration procedure • Censorship board • ZIMURA • Management of finance 		
<ul style="list-style-type: none"> • Live stage performances 	<ul style="list-style-type: none"> • Organize a live stage performance 	<ul style="list-style-type: none"> • Organization, preparation and marketing of live shows 	<ul style="list-style-type: none"> • Organizing a live stage performance 	

7.1.13 : INTELLECTUAL PROPERTY RIGHTS FOR INDIGENOUS MUSICAL ARTS

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> Intellectual property rights - nature - origin - scope 	<ul style="list-style-type: none"> state the main tenets of copyright act trace the history and origins of the principle of intellectual property rights 	<ul style="list-style-type: none"> main tenets of copyright act history and origin of principles of intellectual property rights 	<ul style="list-style-type: none"> discussing the main tenets of copyright act explaining the history and origin of principles of intellectual property right 	<ul style="list-style-type: none"> Internet Video clips Computers Researched work Resource persons

7.2: FORM 2

7.2.1: SUB SAHARAN INDIGENOUS MUSICAL ARTS (OVERVIEWS)

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> Central Africa - history - song genres - instrumentation - dance styles 	<ul style="list-style-type: none"> identify the indigenous groups of people in Central African countries describe the nature of song genres in Central Africa outline different instruments found in the region trace the origins of the different musical instruments in Central Africa describe the dance styles in Central Africa present at least one Central African dance style 	<ul style="list-style-type: none"> Central African countries Cultural traditions Characteristics of:- <ul style="list-style-type: none"> - song genre - instrumentation - dance styles Performance 	<ul style="list-style-type: none"> Isolating Central African countries Identifying the indigenous groups of people in Central Africa Describing the characteristics of:- <ul style="list-style-type: none"> - song genres - instrumentation - dance styles Performing at least one Central African dance style 	<ul style="list-style-type: none"> Television Indigenous instruments CD/DVDs Internet Maps Resource centre Resource person(s) Storage device Cameras Recording equipment Computers

7.2.2: ZIMBABWE MUSICAL ARTS HERITAGE

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> Musical traditions of the Manyika, Nambya, Ndaou and Ndebele 	<ul style="list-style-type: none"> identify musical traditions of the Manyika, Nambya, Ndaou and Ndebele groups name the song genres found in the musical traditions distinguish the genres of the musical traditions perform selected songs from the song genres relate musical instruments to appropriate cultural groups examine the musical functions of the instruments used in song genres of the musical traditions play selected instruments from the musical traditions list social and sacred dance styles of the musical traditions outline the roles of dance styles of the musical traditions state the context and meaning of the dances of the musical traditions demonstrate the selected dance styles from the musical traditions 	<ul style="list-style-type: none"> History Song genres Instrumentation Dance styles 	<ul style="list-style-type: none"> Naming musical traditions of the Manyika, Nambya, Ndaou and Ndebele Identifying the song genres found in the musical traditions Examining the song genres of the musical traditions Show casing selected songs from song genres Distinguishing musical instruments of the cultural traditions Analyzing the musical functions of the instruments used in song genres of musical traditions Performing on selected instruments from the musical traditions Discussing the social and sacred dance styles of the musical traditions Stating the roles of dance styles of the musical traditions Outlining the context and meaning of the dances of the musical traditions Performing the selected dance styles from the musical traditions 	<ul style="list-style-type: none"> Music resource centre Resource person(s) Musical archives Computers Smart phones Cameras Musical instruments CD/DVD players Costumes Props

7.2.3: ZIMBABWELIBERATION WAR MUSICAL ARTS

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> Musical Arts in the second Chimurenga/Umvukela war 	<ul style="list-style-type: none"> identify songs sung during the second Chimurenga/Umvukela War state the roles of musical arts in the war analyse the musical texts of the war songs determine the significance of the war songs perform selected Second Chimurenga/Umvukela war songs 	<ul style="list-style-type: none"> Musical arts -roles -interpretation -meanings -impact -performance 	<ul style="list-style-type: none"> Stating songs sung during the second Chimurenga /Umvukela war Outlining the roles of the war's musical arts Interpreting the musical texts of the war songs Deducing the meanings and impact of the war songs Staging selected second Chimurenga/Umvukela war songs 	<ul style="list-style-type: none"> Liberation war songs Music resource centre Resource person(s) Musical archives Computers Smart phones Cameras Musical instruments CD/DVD players Costumes Props

7.2.4: MUSICAL ARTS HYBRIDITY

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> Stylistic origins of core genres Cultural origins of musical hybrids Popular artists' hybrid works Performance of musical hybrids 	<ul style="list-style-type: none"> outline the origins of hybrid core genre styles identify cultural groups from which musical material for hybrid artworks are drawn analyse hybrid works of popular artists perform cover versions of selected artists' works 	<ul style="list-style-type: none"> Indigenous musical traditions Musical cultures musical styles and Organisations Musical hybrids 	<ul style="list-style-type: none"> Stating the origins of core genre styles Tracing the origins of musical hybrids Describing the musical styles and organization of hybrid artworks Simulating cover versions of selected popular artists' works 	<ul style="list-style-type: none"> Music resource centre Archives Computers Smartphone Resource person(s) Print media Electronic media Internet

7.2.5: ZIMBABWEAN POPULAR MUSICAL ARTS

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> Nature of musical arts in Colonial Zimbabwe Role and contributions of Zimbabwean popular musical arts Analysis of Zimbabwean popular musical arts 	<ul style="list-style-type: none"> give the characteristics of popular music. name popular music genres name Zimbabwean popular musical artists associate musical artists with their genres identify the works of selected Zimbabwean artists interpret popular musical art works 	<ul style="list-style-type: none"> Makwayera Township music Solo guitarists Dance styles Popular songs Popular groups Popular music artists Popular music works awards of life history of artists Career of artists Instrumentation Song text Dance styles Instrumentation and attire Props 	<ul style="list-style-type: none"> Collecting colonial period musical art works Watching documentaries on colonial period musical artists Recreating works based on colonial period musical artists Interpreting song texts of colonial period musical artists emulating an artist and recreating work based on the artist performing copyright songs compiling artists' profiles for archiving Discussing the meaning of song lyrics, props and attire of popular musical artworks. 	<ul style="list-style-type: none"> Music resource centre Archives Computers Smartphone Resource person(s) Print media Electronic media Internet Documentaries Recorded works Videos

7.2.6: DOCUMENTATION OF INDIGENOUS MUSICAL ARTS

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> • Transcription • Video digital recording 	<ul style="list-style-type: none"> • identify different Zimbabwean indigenous song melodies • use appropriate notation methods to transcribe indigenous song melodies • record video caption of different indigenous song melodies 	<ul style="list-style-type: none"> • Different Zimbabwean indigenous song melodies • Notation methods • Video recording techniques 	<ul style="list-style-type: none"> • Collecting of Zimbabwean indigenous song melodies • Transcribing song melodies using appropriate notation methods • Recording video/audio captions of different indigenous song melodies 	<ul style="list-style-type: none"> • Internet • Video camera • DVDs/CDs • DVD player • Television • Laptops • Smartphone • Microphone • Resource person(s) • Outdoor recording equipment

7.2.7: MULTIMEDIA DESIGNS IN MUSICAL ARTS

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> Outdoor recording 	<ul style="list-style-type: none"> record outdoor performances outline advantages and disadvantages of outdoor recording 	<ul style="list-style-type: none"> Outdoor recording equipment Weather conditions for outdoor recording 	<ul style="list-style-type: none"> Discussing weather conditions for outdoor recording Identifying suitable equipment for outdoor recording Outlining the challenges of outdoor recording Recording an outdoor audio or video recording of musical art works of their choice 	<ul style="list-style-type: none"> Outdoor recording equipment Video cameras Smart phones PA system Recording softwares Shelving units, boxes, drawers, computer and catalogues Removable storage devices such as memory cards, flash etc
PA system	<ul style="list-style-type: none"> name the basic Public Address system components assemble PA system for performance 	<ul style="list-style-type: none"> Portable address system Battery powered PA systems Chorded and cordless microphones Mixers, amplifiers 	<ul style="list-style-type: none"> Discussing PA components that are suitable for selected environments. 	
<ul style="list-style-type: none"> Audio recording and disc production 	<ul style="list-style-type: none"> produce audio files and discs 	<ul style="list-style-type: none"> Voice recorder Audio recorder soft wares Portable digital audio recorders 	<ul style="list-style-type: none"> Audio recording and burning of files on DVDs Analysing recorded musical art works 	
<ul style="list-style-type: none"> Musical archives 	<ul style="list-style-type: none"> set up storage facilities for their recorded musical artworks 	<ul style="list-style-type: none"> Computer storage Cataloguing Inventory entries 	<ul style="list-style-type: none"> Creating and devising a coding system for archiving Setting up a suitable storage facility for musical art works Entering records of archived works in inventory or catalogues. 	

7.2.8: INTERPRETATION OF INDIGENOUS MUSICAL ARTS

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> Musical arts outline Codes 	<ul style="list-style-type: none"> outline secular and sacred cultural dances interpret secular sacred cultural dance codes identify various mbira modes interpret various mbira modes 	<ul style="list-style-type: none"> Dance styles Foot movements Instrument sound patterns Mbira modes Song texts 	<ul style="list-style-type: none"> Naming secular and sacred cultural dances Decoding foot movement and instrumental sound patterns Listing various mbira modes Decoding mbira song texts and instrument sound patterns 	<ul style="list-style-type: none"> Resource centre Mbira Archives Resource person(s) Computer Smartphone Camera Audio and video recorder

7.2.9: THEORY OF WESTERN ART MUSIC

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> Melodic reading and writing C, G and F major scales 	<ul style="list-style-type: none"> read melodies in C, G and F major write melodies in C, G and F major 	<ul style="list-style-type: none"> Staff Musical alphabet The treble and bass clef Accidentals Structure of the major scale Key signatures 	<ul style="list-style-type: none"> Sight reading melodies in C, G and F major Writing simple melodies in C, G and F major 	<ul style="list-style-type: none"> Keyboard/piano/mari mba Melodica Internet CD/DVDs Computers
<ul style="list-style-type: none"> Body percussion 2 step(2 and 3 micro divisions) 	<ul style="list-style-type: none"> walk to the 2 step whilst clapping 2 and 3 micro-divisions 	<ul style="list-style-type: none"> 2 step body percussion (2 and 3 micro-divisions) 	<ul style="list-style-type: none"> Demonstrate the 2 step whilst clapping 2 and 3 micro-divisions 	
<ul style="list-style-type: none"> Harmony-intervals(minor 2nd, 3rd, 6th and 7th) 	<ul style="list-style-type: none"> identify 2nd, 3rd, 6th and 7th minor intervals aurally and visually 	<ul style="list-style-type: none"> Minor intervals (2nd, 3rd, 6th, 7th) 	<ul style="list-style-type: none"> Naming 2nd, 3rd, 6th and 7th minor intervals from and score 	
<ul style="list-style-type: none"> Keyboard /piano/ melodica harmony – (tonic triads inversions) 	<ul style="list-style-type: none"> play tonic triads in 1st and 2nd inversions 	<ul style="list-style-type: none"> Keyboard harmony in tonic triad inversions 	<ul style="list-style-type: none"> Playing tonic triads in 1st and 2nd inversions 	

7.2.10: HISTORY OF WESTERN ART MUSIC

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> Historical period Renaissance (1450-1600) 	<ul style="list-style-type: none"> describe the characteristics of Renaissance period music trace the origins of art music in the period identify works and composers of the period 	<ul style="list-style-type: none"> Musical works <ul style="list-style-type: none"> - secular music - chanson - madrigal - mass/missa Composers <ul style="list-style-type: none"> - Giovanni Pierluigi da Palestrina. 1525-1594 - William Byrd 1540-1623 	<ul style="list-style-type: none"> Explaining the characteristics of musical forms of the era Listening to songs or pieces of the Renaissance period Discussing musical works of the era Creating music that is similar to any musical forms of the era Discussing the works of composers of the era Discussing musical works of the era 	<ul style="list-style-type: none"> Researched works Recorded material Internet CD/DVDs Computers

7.2.11: PERFORMANCE PROFICIENCY

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> Performance venue and setting Instrumental techniques (intermediate) Instrument of specialization <ul style="list-style-type: none"> - one indigenous - one western Vocal techniques Dance style conventions Instrumental ensemble performance 	<ul style="list-style-type: none"> identify suitable venues and settings for performance outline instrumental techniques suitable performance proficiency demonstrate more refined vocal techniques perform more refined style conventions demonstrate more refined skills in performing selected ensemble artworks 	<ul style="list-style-type: none"> Structure <ul style="list-style-type: none"> - introduction - development - climax - declining - binding Refined skills <ul style="list-style-type: none"> - handling - posture - fingering technique - co-ordination - finger and arm dexterity 	<ul style="list-style-type: none"> Describing venues and settings for performance proficiency Demonstrating instrumental techniques suitable for intermediate performance proficiency Performing more refined vocal techniques Applying more refined dance style conventions Showcasing refined skills in performing selected ensemble artworks 	<ul style="list-style-type: none"> Resource centre Resource person(s) Computers Memory stick CD/DVDs Cameras Electronic media Internet

7.2.11: PERFORMANCE PROFICIENCY CONTD..

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
		<ul style="list-style-type: none"> - extemporization - vocal projection - sound quality - dictation - phrasing - sustenance - co-ordination - art of weaving voices - authenticity - originality - gestures - movement • Instrument of special-ization • Skills - co-ordination - accompaniment - discipline - balance and blend - leadership - collaboration 		

7.2.12: MUSICAL ENTERPRISE SKILLS

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> • Music business - marketing - promotion • Instrument construction and valorization • Branding, promotion and marketing of innovative works • Cultural performances 	<ul style="list-style-type: none"> • market and promote musical art works • construct and tune instruments • place a value on a musical product • design logos and CD covers • put together cultural performances in their appropriate context 	<ul style="list-style-type: none"> • Music business - marketing (multimedia marketing) - promotion (radio interviews) • Quality and availability of materials for instrument construction • Manipulation and choice of tools • Calculating cost of material used for instrument construction • Performing in real context 	<ul style="list-style-type: none"> • Designing marketing and promotional strategies of musical art works • Making and tuning instruments • Costing a musical product • Creating logos and CD covers • Organizing cultural performances in their appropriate context 	<ul style="list-style-type: none"> • Samples of promotional materials • Videos • Internet • Television • Computers • DVD players • Projector • DVDs/CDs • Printers

7.2.13: INTELLECTUAL PROPERTY RIGHTS FOR INDIGENOUS MUSICAL ARTS

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> • Intellectual property rights • Copyrights 	<ul style="list-style-type: none"> • outline the copyright provisions of the Zimbabwean law 	<ul style="list-style-type: none"> • Provisions of the copyright and neighbouring act (chapter 26:05) of 2000 	<ul style="list-style-type: none"> • Discussing the copyright provisions of the Zimbabwean law 	<ul style="list-style-type: none"> • Reference books • Internet • CDs/DVD • Computer • Resource person(s)

7.3: FORM 3

7.3.1: SUB SAHARAN INDIGENOUS MUSICAL ARTS (OVERVIEWS)

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> • East Africa <ul style="list-style-type: none"> - history - song genres - instrumentation - dance styles 	<ul style="list-style-type: none"> • identify the indigenous groups of people in East African countries • describe the nature of song genres in East Africa • outline different instruments found in the region • trace the origins of the different musical instruments in East Africa • describe the dance styles in East Africa • present at least one East African dance style • perform one indigenous song artwork and dance style of choice from different nations of the region 	<ul style="list-style-type: none"> • East African countries • Cultural traditions • Characteristics of: <ul style="list-style-type: none"> - song genre - instrumentation - dance styles • Performance 	<ul style="list-style-type: none"> • Isolating East African countries • Identifying the indigenous groups of people in East Africa • Describing the characteristics of: <ul style="list-style-type: none"> - song genres - instrumentation - dance styles • Exhibiting one indigenous song artwork and one dance style of choice different nations of the regions 	<ul style="list-style-type: none"> • Television • Indigenous instruments • CD/DVDs • Internet • Maps • Resource centre • Resource persons • Storage devices • Cameras • Recording equipment • Computers

7.3.2: ZIMBABWE MUSICAL ARTS HERITAGE

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> Musical traditions of the Shangwe, Sotho, Tonga and Tsonga (Shangani) 	<ul style="list-style-type: none"> identify musical traditions of the Shangwe, Sotho, Tonga and Tsonga groups name the song genres found in the musical traditions distinguish the genres of the musical traditions perform selected songs relate musical instruments to appropriate cultural groups examine the musical functions of the instruments in the musical traditions play selected instruments from the musical traditions list social and sacred dance styles of the musical traditions outline the roles of dance styles from the musical traditions state the context and meaning of the dances of the musical traditions demonstrate the selected dance styles from the musical traditions 	<ul style="list-style-type: none"> History Song genres Instrumentation Dance styles 	<ul style="list-style-type: none"> Naming musical traditions of the Shangwe, Sotho, Tonga and Tsonga Identifying the song genres found in the musical traditions Examining the song genres of the musical traditions Showcasing selected songs from song genres Distinguishing musical instruments of the cultural traditions Analyzing the musical functions of instruments in musical traditions Playing selected instruments from the musical traditions Discussing the social and sacred dance styles of the musical traditions Examining the roles of dance styles of the musical traditions Outlining the context and meaning of the dances from the musical traditions Performing the selected dance styles from the musical traditions 	<ul style="list-style-type: none"> Music resource centre Resource person(s) Musical archives Computers Smart phones Cameras Musical instruments CD/DVD players Costumes Props

7.3.3: ZIMBABWE LIBERATION WAR MUSICAL ARTS

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> Musical Arts in the third Chimurenga/ Umvukela war 	<ul style="list-style-type: none"> identify songs sung during the third Chimurenga/ Umvukela war state the roles of musical arts in the war analyse the musical texts of the war songs determine the significance of the war songs perform selected third Chimurenga /Umvukela war songs 	<ul style="list-style-type: none"> Musical arts <ul style="list-style-type: none"> -roles -interpretation -meanings -impact -performance 	<ul style="list-style-type: none"> Stating songs sung during the third Chimurenga /Umvukela war Outlining the roles of the war's musical arts Interpreting the musical texts of the war songs Deducing the meanings and impact of the war songs Staging selected third Chimurenga/Umvukela war songs 	<ul style="list-style-type: none"> Liberation war songs Music resource centre Resource persons Musical archives Computers Smart phones Cameras Musical instruments CD/DVD players Costumes Props

7.3.4: MUSICAL ARTS HYBRIDITY

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> Derivative forms of core genres Impact of colonialism on musical hybrids Hybrid artworks Performance of musical hybrids 	<ul style="list-style-type: none"> distinguish derivative hybrid genres from core genres identify musical ideas that reflect on the fusion of indigenous and western materials create hybrid artworks present created hybrid artworks 	<ul style="list-style-type: none"> Core genres Derivative forms Indigenous and western musical materials Compositions Presentations Performances 	<ul style="list-style-type: none"> Discriminating derivative hybrid genres from core genres Discussing musical ideas that reflect on the fusion of indigenous and western materials Composing hybrid artworks Performing created hybrid artworks 	<ul style="list-style-type: none"> Music resource centre Archives Computers Smartphone Resource person(s) Print media Electronic media Storage devices Internet

7.3.5: ZIMBABWEAN POPULAR MUSICAL ARTS

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> Popular musical arts in colonial Zimbabwe (1960s to 70s) 	<ul style="list-style-type: none"> examine the nature of popular musical arts (1960s-1970s) create works inspired by music artworks of the period 	<ul style="list-style-type: none"> Popular music(1960s to 70s Profiles and biographies of Popular artists Song texts and messages Dressing, ceremonies, shows, festivals of the era Cultural heritage 	<ul style="list-style-type: none"> Discussing the characteristics of popular musical arts and what influenced it Formulating and performing musical works similar to those of the period under study Collecting and archiving the musical art works of the period under study 	<ul style="list-style-type: none"> Recorded works of the period under study 1960-70s Music resource centre Archives Computers Smartphone Resource person(s) Print media Electronic media Storage devices Internet
<ul style="list-style-type: none"> Migration of popular musical arts into and out of Zimbabwe 	<ul style="list-style-type: none"> discuss the movement of works of art into and out of Zimbabwe state the advantages and disadvantages of these movements 	<ul style="list-style-type: none"> Missionary recordings of performing artists Hugh Tracy, Rock n roll music styles, Elvis Presley Loss of cultural heritage 	<ul style="list-style-type: none"> Collecting and recording musical artworks from in and outside Zimbabwe that were performed during the 1960s to 1970s Examining the foreign influences on indigenous musical arts. 	
<ul style="list-style-type: none"> Interpretation of popular music genres and styles of the era 	<ul style="list-style-type: none"> interpret popular musical art works 	<ul style="list-style-type: none"> Dance styles Instrumentation and attire props 	<ul style="list-style-type: none"> Discussing the meaning of song lyrics, props and attire of popular musical artworks. 	
<ul style="list-style-type: none"> Creation and presentation of popular musical art works 	<ul style="list-style-type: none"> create popular musical artworks record popular musical artworks using multimedia designs 	<ul style="list-style-type: none"> Improvisation melodic variations, accompaniment, instrumentation Video and audio recordings Animation Rhythmic variations 	<ul style="list-style-type: none"> Formulating popular musical artworks Performing created musical artworks Recording of video and audio musical artworks 	

7.3.6: DOCUMENTATION OF INDIGENOUS MUSICAL ARTS

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> ● Transcription:- indigenous instrumental musical artworks <p>Audio and video project production</p>	<ul style="list-style-type: none"> ● identify indigenous instrumental musical artworks ● use appropriate notation to transcribe indigenous instrumental musical artworks ● create a video and an audio project 	<ul style="list-style-type: none"> ● Different Zimbabwean instrumental musical artworks ● Notation methods ● Audio and video project techniques 	<ul style="list-style-type: none"> ● Collecting indigenous instrumental musical artworks ● Transcribing instrumental musical artworks using appropriate notation systems ● Producing a video and audio project 	<ul style="list-style-type: none"> ● Internet ● Video cameras ● DVDs/CDs ● DVD player ● Television ● Laptops ● Smartphone ● Microphone

7.3.7: MULTIMEDIA DESIGNS IN MUSICAL ARTS

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> Video recording of indigenous musical artworks 	<ul style="list-style-type: none"> produce video recording of indigenous musical artworks 	<ul style="list-style-type: none"> Recording of indigenous dances, ensemble performances festivals, concerts Video editing 	<ul style="list-style-type: none"> Field trips to capture festivals, concerts and ensembles Video editing 	<ul style="list-style-type: none"> Video cameras Phones Still photo cameras Studio equipment
<ul style="list-style-type: none"> Equipment servicing and repairing 	<ul style="list-style-type: none"> repair and service studio equipment 	<ul style="list-style-type: none"> Studio equipment P.A system components Setting up and servicing of studio equipment 	<ul style="list-style-type: none"> Setting up P.A system for school, community activities Servicing and repairing equipment after use Updating equipment inventories Packaging and storage of equipment after use 	<ul style="list-style-type: none"> Shelving units, computers, catalogues Internet
<ul style="list-style-type: none"> Studio recording of musical artworks 	<ul style="list-style-type: none"> rehearse and record selected musical works 	<ul style="list-style-type: none"> Ensemble performances Studio recording Video production 	<ul style="list-style-type: none"> Performing in an ensemble and recording of musical artworks Packaging recorded work for dissemination Keep a record of produced and distributed works 	
<ul style="list-style-type: none"> Archiving of indigenous musical arts 	<ul style="list-style-type: none"> code and maintain a record of archived works 	<ul style="list-style-type: none"> Packaging Coding of collected/produced works Cataloguing Inventories Computer storage Write ups/ documentaries 	<ul style="list-style-type: none"> Creating a coding systems for easy storage and retrieval of works Producing catalogues and documentaries for stored works Making suitable units for work storage Computer storage and retrieval systems 	

7.3.7: MULTIMEDIA DESIGNS IN MUSICAL ARTS

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> Video recording of indigenous musical artworks 	<ul style="list-style-type: none"> produce video recording of indigenous musical artworks 	<ul style="list-style-type: none"> Recording of indigenous dances, ensemble performances festivals, concerts Video editing 	<ul style="list-style-type: none"> Field trips to capture festivals, concerts and ensembles Video editing 	<ul style="list-style-type: none"> Video cameras Phones Still photo cameras Studio equipment
<ul style="list-style-type: none"> Equipment servicing and repairing 	<ul style="list-style-type: none"> repair and service studio equipment 	<ul style="list-style-type: none"> Studio equipment P.A system components Setting up and servicing of studio equipment 	<ul style="list-style-type: none"> Setting up P.A system for school, community activities Servicing and repairing equipment after use Updating equipment inventories Packaging and storage of equipment after use 	<ul style="list-style-type: none"> Shelving units, computers, catalogues Internet
<ul style="list-style-type: none"> Studio recording of musical artworks 	<ul style="list-style-type: none"> rehearse and record selected musical works 	<ul style="list-style-type: none"> Ensemble performances Studio recording Video production 	<ul style="list-style-type: none"> Performing in an ensemble and recording of musical artworks Packaging recorded work for dissemination Keep a record of produced and distributed works 	
<ul style="list-style-type: none"> Archiving of indigenous musical arts 	<ul style="list-style-type: none"> code and maintain a record of archived works 	<ul style="list-style-type: none"> Packaging Coding of collected/produced works Cataloguing Inventories Computer storage Write ups/ documentaries 	<ul style="list-style-type: none"> Creating a coding systems for easy storage and retrieval of works Producing catalogues and documentaries for stored works Making suitable units for work storage Computer storage and retrieval systems 	

7.3.8: INTERPRETATION OF INDIGENOUS MUSICAL ARTS

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> Musical arts outline -dance styles -mbira styles -codes 	<ul style="list-style-type: none"> identify secular and sacred cultural dances interpret secular and sacred cultural dance codes identify various mbira modes 	<ul style="list-style-type: none"> Gestures Props Attire Mbira song texts Instrumental sound patterns 	<ul style="list-style-type: none"> Naming secular and sacred cultural dances Decoding meaning of gestures, props and attire Listing various mbira modes Decoding mbira song texts and instrumental sound patterns 	<ul style="list-style-type: none"> Resource centre Mbira Archives Resource person(s) Computers Smartphones Camera Audio and video players and recorders Internet

7.3.9: THEORY OF WESTERN ART MUSIC

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> Melodic reading D, A and B flat major scales 	<ul style="list-style-type: none"> sight read melodies in D, A and B flat major write melodies in D, A and B flat major 	<ul style="list-style-type: none"> D, A and B flat major scale 	<ul style="list-style-type: none"> Sight reading melodies in D, A and B flat major through playing them on melodic instruments Notating melodies in D, A and B flat major 	<ul style="list-style-type: none"> Keyboard/piano/mari mba Melodica Internet CD/DVDs Computer Resource person(s)
<ul style="list-style-type: none"> Body percussion 2 and 3 step (4 micro divisions) 	<ul style="list-style-type: none"> walk to the 2 and 3 step while clapping and orchestrating micro-divisions 	<ul style="list-style-type: none"> 4 micro-division body percussion 3 part orchestration Alternation of 2 and 3 step 	<ul style="list-style-type: none"> Demonstrating the 2 and 3 step while clapping and orchestrating micro-divisions 	
Harmony –intervals (perfect 4 th and 5 th)	<ul style="list-style-type: none"> identify 4th and 5th perfect intervals 	<ul style="list-style-type: none"> Perfect 4th and 5th intervals 	<ul style="list-style-type: none"> Singing 4th and 5th perfect intervals 	
Keyboard/piano/melodic harmony-(chord progressions (I IV V))	<ul style="list-style-type: none"> play chord progressions (I IV V) 	<ul style="list-style-type: none"> Keyboard harmony chord progressions (I IV V) permutations) 	<ul style="list-style-type: none"> Demonstrating chord progressions (I IV V) 	

7.3.10: HISTORY OF WESTERN ART MUSIC

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> Historical periods <ul style="list-style-type: none"> - Baroque 1600-1750 - Classical 1750-1810 - creation of programme music 	<ul style="list-style-type: none"> describe the characteristics of Baroque and Classical music trace the origins of art music in the periods identify works and composers of the period 	<ul style="list-style-type: none"> Music characteristics of the periods: Baroque and Classical Musical forms <ul style="list-style-type: none"> - opera - symphony - oratorio - cantata - sonata - concerto - suite - minuet - fugue - binary form - ternary form - ballet - etude - waltz Music composers <ul style="list-style-type: none"> Baroque: Johann Sebastian Bach (1685-1750) George Frideric Handel (1685-1759) 	<ul style="list-style-type: none"> Discussing the musical forms eras Listening to songs or pieces of the two periods Creating music pieces similar to musical forms of the two eras Discussing the works of composers listed 	<ul style="list-style-type: none"> Researched works Recorded material

7.3.11: PERFORMANCE PROFICIENCY

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> • Performance rehearsal • Instrumental techniques (advanced) • Instrument of specialization <ul style="list-style-type: none"> - one indigenous - one western • Vocal techniques • Dance style conventions • Instrumental ensemble performance 	<ul style="list-style-type: none"> • outline rehearsal skills necessary for performance proficiency • demonstrate advanced instrumental skills in performance proficiency • showcase advanced vocal techniques in performing a variety of artworks of choice • display advanced dance convention skills in performing selected styles • display advanced skills in performing selected ensemble artworks 	<ul style="list-style-type: none"> • Structure <ul style="list-style-type: none"> - introduction - development - climax - declining - binding • Refined skills <ul style="list-style-type: none"> - handling - posture - fingering technique - co-ordination - finger and arm dexterity - extemporization - voice projection - sound quality - dictation - phrasing - sustenance - co-ordination - art of weaving voices - authenticity - originality - gestures - movement 	<ul style="list-style-type: none"> • Discussing rehearsal skills necessary for performance proficiency • Displaying advanced instrumental skills in performing selected musical artworks • Performing advanced vocal techniques embedded in selected musical artworks • Demonstrating advanced dance convention skills in performing styles • Identifying advanced skills for ensemble performance • Showcasing advanced skills in performing ensemble artworks 	<ul style="list-style-type: none"> • Resource centre • Resource person(s) • Computers • Storage devices • CD/DVDs • Cameras • Electronic media • Internet

7.3.11: PERFORMANCE PROFICIENCY CONTD..

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
		<ul style="list-style-type: none"> • Instrument of specialization • Skills <ul style="list-style-type: none"> - co-ordination - accompaniment - discipline - balance and blend - leadership - collaboration 		

7.3.12: MUSICAL ENTERPRISE SKILLS

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> • Music business <ul style="list-style-type: none"> - management • Design process • Instrument construction • Event promotion and management • Artist(s) management 	<ul style="list-style-type: none"> • demonstrate managerial skills • use different design processes and technologies • identify suitable material for instrument construction • design appropriate promotional and management strategies • select suitable strategies to manage an artist 	<ul style="list-style-type: none"> • Managerial skills such as <ul style="list-style-type: none"> - proficiency - people skills - flexibility - ethical - strategic thinking - contract • Design processes <ul style="list-style-type: none"> - problem solving approach - problem identification and analysis 	<ul style="list-style-type: none"> • Discussing managerial skill • Simulating managerial roles • Identifying and analyzing design problems related to musical arts • Selecting suitable material for instrument construction 	<ul style="list-style-type: none"> • Resource centre • Resource person(s) • Computers • Memory stick • CD/DVDs • Cameras • Electronic/print media

7.3.12: MUSICAL ENTERPRISE SKILLS CONTD..

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
	<ul style="list-style-type: none"> design appropriate promotional and management strategies select suitable strategies to manage an artist 	<ul style="list-style-type: none"> Suitable material for instrument construction - parts of the instrument Advertising through multimedia 	<ul style="list-style-type: none"> Designing appropriate promotional and management strategies 	<ul style="list-style-type: none"> Internet Contract templates

7.3.13: INTELLECTUAL PROPERTY RIGHTS FOR INDIGENOUS MUSICAL ARTS

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
Intellectual property rights <ul style="list-style-type: none"> Exclusiveness Intellectual property registration Litigation licensing 	<ul style="list-style-type: none"> give an account of the litigation process in case of infringement summarise the requirements of intellectual registration. 	<ul style="list-style-type: none"> Intellectual property registration Litigation Licensing 	<ul style="list-style-type: none"> Discussing litigation processes in case of infringements Explaining the requirements of intellectual property registration Identifying case studies of litigation 	<ul style="list-style-type: none"> Internet Reference books Videos Television DVDs/CDs

7.4: FORM 4

7.4.1: SUB SAHARAN INDIGENOUS MUSICAL ARTS (OVERVIEWS)

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> • West Africa - History - Song genres - Instrumentation - Dance styles 	<ul style="list-style-type: none"> • identify West Africa • countries • identify the indigenous groups of people in West Africa • describe the nature of the different indigenous musical arts • discuss the origins of the different musical arts • analyse the contributing factors to the origins of different musical arts in West Africa • analyse the significance of different cultural functions of indigenous musical arts 	<ul style="list-style-type: none"> • Western African countries • Cultural traditions • Characteristics of: <ul style="list-style-type: none"> - song genre - instrumentation - dance styles • Performance 	<ul style="list-style-type: none"> • Identifying countries in West Africa • Identifying the indigenous groups of people in West Africa • Describing the nature of the different indigenous musical arts • Discussing the origins of the different musical arts • Discussing the contributing factors to the origins of different musical arts in West Africa • Analysing the significance of different cultural functions of indigenous musical arts 	<ul style="list-style-type: none"> • Television • Reference books • Indigenous instruments • CD/DVDs • Internet • Maps

7.4.2: ZIMBABWE MUSICAL ARTS HERITAGE

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> Musical traditions of the Venda, Xhosa and Zezuru 	<ul style="list-style-type: none"> identify musical traditions of the Venda, Xhosa and Zezuru groups name the song genres found in the musical traditions distinguish the genres of the musical traditions perform selected songs from the song genres relate musical instruments to appropriate cultural groups examine the musical functions of the instruments from the musical traditions play selected instruments from the musical traditions list social and sacred dance styles of the musical traditions outline the roles of dance styles of the musical traditions explain the context and meaning of the dances of the musical traditions demonstrate selected dance styles from the musical traditions stage created artworks in public live performances 	<ul style="list-style-type: none"> History Song genres Instrumentation Dance styles 	<ul style="list-style-type: none"> Naming musical traditions of the Venda, Xhosa and Zezuru Identifying the song genres found in the musical traditions Examining the song genres of the musical traditions Showcasing selected songs from song genres Distinguishing musical instruments of the cultural traditions Analyzing the musical functions of the instruments used in song genres of musical traditions Playing selected instruments from the musical traditions Simulating the social and sacred dance styles of the musical traditions Discussing the roles of dance styles of the musical traditions Examining the context and meaning of the dances of the musical traditions Performing created artworks in public live performances 	<ul style="list-style-type: none"> Music resource centre Resource person(s) Musical archives Computers Smart phones Cameras Musical instruments CD/DVD players Costumes Props

7.4.3: ZIMBABWE LIBERATION WAR MUSICAL ARTS

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> Current and emerging trends in liberation wars musical arts 	<ul style="list-style-type: none"> explain the current trends in liberation wars musical arts give historical bearing of liberation wars musical arts to the current generation explain the feelings evoked by the liberation wars musical arts compose a musical artwork related to the emerging revolutionary trends through the use of technology exhibit the created works 	<ul style="list-style-type: none"> Contemporary Musical arts:- <ul style="list-style-type: none"> -roles -interpretation -meanings -impact -feelings -performance 	<ul style="list-style-type: none"> Discussing meaning of the current liberation wars musical arts Through analysis of song texts Discussing feelings/emotions evoked by the performance of liberation wars musical arts Creating a musical artwork related to the emerging revolutionary trends through the use of technology Performing revolutionary wars musical arts at community or national gatherings 	<ul style="list-style-type: none"> Festivals documentaries Music resource centre Resource person(s) Musical archives Computers Smart phones Cameras Musical instruments CD/DVD players Costumes Props

7.4.4: ZIMBABWEAN MUSICAL ARTS HYBRIDITY

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> • Distinctive musical hybrid styles • Contribution of technology to musical hybridity • Hybrid works • Performance of musical hybrid 	<ul style="list-style-type: none"> • identifying the style characteristics of distinctive artworks • explain the contribution of technology to musical hybridity • produce created hybrid works through musical technologies • disseminate created hybrid works through media • perform created works at live shows 	<ul style="list-style-type: none"> • Prominent artworks • Technological contributions to hybridity • Live performance 	<ul style="list-style-type: none"> • Isolating the style characteristics of distinctive artworks • Discussing the contribution of technology to musical hybridity • Recording created hybrid works through musical technologies • Staging Live performances of created works 	<ul style="list-style-type: none"> • Music resource centre • Archives • Computers • Smartphones • Resource person(s) • Electronic/print media

7.4.5: ZIMBABWEAN POPULAR MUSICAL ARTS

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> • Nature of popular musical arts in post-colonial Zimbabwe 1980s to date. 	<ul style="list-style-type: none"> • examine the nature of popular musical arts 1980s to date • create a musical artwork drawing ideas from musical materials of the era 	<ul style="list-style-type: none"> • Musical arts genres from 1980 to date • Biographies and profiles of popular artists. • Instrumentation, attire and props • Dance styles 	<ul style="list-style-type: none"> • Discussing the characteristics of popular musical arts from 1980 to date • Formulating a musical artwork drawing ideas from musical materials of the era • Collecting and archiving the works of the period under study 	<ul style="list-style-type: none"> • Recorded works of the period under study 1980s to date • Documentaries and artists' profiles • Recording companies
<ul style="list-style-type: none"> • Interpretation of popular music genres and styles of the era 	<ul style="list-style-type: none"> • interpret popular musical artworks 	<ul style="list-style-type: none"> • Song texts, messages • Local regional, international artists' interactions and collaborations 	<ul style="list-style-type: none"> • Discussing the meaning of messages, props and attire derived popular musical artworks 	<ul style="list-style-type: none"> • Music resource centre

7.4.5: ZIMBABWEAN POPULAR MUSICAL ARTS CONTD..

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> Impact of Zimbabwean popular musical arts on the diaspora 	<ul style="list-style-type: none"> trace the spread of Zimbabwean popular music in the diaspora review festivals, galas and international shows state advantages/disadvantages of the spread 	<ul style="list-style-type: none"> Indigenous popular musical arts in the diaspora Festivals, galas and international shows Indigenous styles that have spread in the diaspora 	<ul style="list-style-type: none"> Researching on factors that promoted the spread of popular musical artworks into the diaspora and their impact on the local market Live performances 	<ul style="list-style-type: none"> Archives Computers Smartphones Resource person(s) Electronic/print media
<ul style="list-style-type: none"> The role of recording companies and media in the dissemination of popular music 	<ul style="list-style-type: none"> state the functions of recording companies 	<ul style="list-style-type: none"> Impact of the spread of popular music in the diaspora Role of recording companies 	<ul style="list-style-type: none"> Visiting recording companies 	

7.4.6: DOCUMENTATION OF INDIGENOUS MUSICAL ARTS

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> Analysis of indigenous dance styles Audio and video projects 	<ul style="list-style-type: none"> identify the indigenous dance styles and drumming patterns examine the cultural aspects of indigenous dance styles and drumming patterns create a video and an audio project 	<ul style="list-style-type: none"> Different indigenous dancing styles and drumming patterns Cultural aspects of dance styles Audio and video project production 	<ul style="list-style-type: none"> Discussing different indigenous dance styles and drumming patterns Analysing the cultural aspects of indigenous dance styles and drumming patterns Creating a video and an audio project 	<ul style="list-style-type: none"> Internet Video camera DVDs/CDS DVD player Television Laptops Smartphone Microphone Print media Attire

7.4.7: MULTIMEDIA DESIGNS IN MUSICAL ARTS

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> • Studio recording of musical arts 	<ul style="list-style-type: none"> • create and record works in studios 	<ul style="list-style-type: none"> • Recording and Mastering • Documentary production 	<ul style="list-style-type: none"> • Recording performed works in ensembles • Producing recorded documentaries of indigenous musical arts 	<ul style="list-style-type: none"> • Studio recording equipment • Shelving units, • Computers, • Catalogues
<ul style="list-style-type: none"> • Home studio management 	<ul style="list-style-type: none"> • improvise and set up a recording studio • improvising in setting up a recording studio (double barreled objective) 	<ul style="list-style-type: none"> • Improvised studio set ups • Studio equipment mixers, microphones, multitrack • Burning soft wares 	<ul style="list-style-type: none"> • Setting up home studio equipment 	<ul style="list-style-type: none"> • Internet • Video camera • DVDs/CDs • DVD player • Television
<ul style="list-style-type: none"> • Archiving of indigenous musical arts 	<ul style="list-style-type: none"> • code works for archiving • maintain a record of archived works 	<ul style="list-style-type: none"> • Coding of collected/produced works • Cataloguing • Inventories • Computer storage shelving units • Archived work write-ups/documentaries 	<ul style="list-style-type: none"> • Package and distribute produced works • Creating coding systems for easy storage and retrieval of works • Compiling catalogues and documentaries for stored works • Computer storage and retrieval systems 	<ul style="list-style-type: none"> • Smartphone • Microphone • Print media
<ul style="list-style-type: none"> • Creating indigenous artworks using multimedia technology 	<ul style="list-style-type: none"> • create works using appropriate soft wares 	<ul style="list-style-type: none"> • Improvised melodies • Rhythmic variations • Vocal and instrumental accompaniments in various genres and styles 	<ul style="list-style-type: none"> • Producing musical artworks using multimedia technology • Setting up equipment for live performances 	

7.4.8: INTERPRETATION OF INDIGENOUS MUSICAL ARTS

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> Musical arts outline Ceremonies Codes 	<ul style="list-style-type: none"> identify secular and sacred ceremonies interpret codes of secular and sacred ceremonies 	<ul style="list-style-type: none"> Ceremonies and functions Mbira musical Arts Texts, dance, song and psyche Mbira musical psyche 	<ul style="list-style-type: none"> Listing secular and sacred ceremonies Decoding dance and mbira song texts Examining dance and mbira psyche and signals 	<ul style="list-style-type: none"> Resource centre Mbira Archives Resource person(s) Computer Smartphone Camera Audio and video player

7.4.9: THEORY OF WESTERN ART MUSIC

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> Melodic reading and writing E major, A and E minor scales Body percussion 2 against 3 and 3 against 2 Harmony-tonic triads (I II III IV V VI VII) Keyboard/piano/melodica harmony – (applied harmony) 	<ul style="list-style-type: none"> sight read melodies in E major, A and E minor keys write melodies in E major, A and E minor keys transcribe melodies in C major walk to the 2 against 3 and 3 against 2 identify 7 tonic triads in C major sing the 7 tonic triads in C major create musical pieces using I IV V chord progression permutations 	<ul style="list-style-type: none"> E major, A and E minor scales Melody dictation Body percussion 2 against 3 and 3 against 2 rhythm Harmony tonic I II III IV V VI VII (root position) Keyboard harmony (applied harmony) 	<ul style="list-style-type: none"> Reading melodies in E major, A and E minor keys Notating melodies in E major, A and E minor keys Transcribing melodies in C major Demonstrating the 2 against 3 and 3 against 2 Playing 7 tonic triads in C major Singing the 7 tonic triads in C major Composing musical pieces using I IV V chord progression permutations 	<ul style="list-style-type: none"> Keyboard/piano/melodica Videos Internet Computer DVD players

7.4.10: HISTORY OF WESTERN ART MUSIC

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> Historical periods <ul style="list-style-type: none"> Romantic 1810-1910 20th century 1910 onwards 	<ul style="list-style-type: none"> describe the characteristics of Romantic and 20th century music identify composers of the two eras and their works 	<ul style="list-style-type: none"> Analysis of musical works Musical work genres: <ul style="list-style-type: none"> orchestra symphony opera string quartet sonata The influence from world music genres <ul style="list-style-type: none"> jazz blues rhythm n' blues reggae 	<ul style="list-style-type: none"> Examining the characteristics of each of the periods listed Analysing the musical works of the selected composers Performing popular musical works of the composers of one of the listed periods 	<ul style="list-style-type: none"> Researched works Recorded material Resource person(s) Computer Smartphone Camera Audio and video player
<ul style="list-style-type: none"> Presentation of created works 	<ul style="list-style-type: none"> create a musical artwork drawing ideas from musical materials of the two eras perform the created musical works analyse the created musical works 	<ul style="list-style-type: none"> Creation of musical works Musical art works analysis and performance Recorded musical art works 	<ul style="list-style-type: none"> Creating and performing musical works similar to those of the Romantic and 20th Century art music 	<ul style="list-style-type: none"> Researched works Recorded material Resource person(s) Computer Smartphone Camera Audio and video player

7.4.11: PERFORMANCE PROFICIENCY

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> • Performance practice • Instrumental techniques (mastery) • Instrument of specialisation <ul style="list-style-type: none"> ○ One indigenous instrument ○ One western instrument • Vocal techniques • dance style conventions • Instrumental ensemble performance 	<ul style="list-style-type: none"> • demonstrate mastery instrumental skills in performing selected ensemble artworks • exhibit vocal mastery skills in performing artworks of choice 	<ul style="list-style-type: none"> • Structure <ul style="list-style-type: none"> - introduction - development - climax - declining - binding • Refined skills <ul style="list-style-type: none"> - handling - posture - fingering technique - co-ordination - finger and arm dexterity - extemporization - voice projection - sound quality - dictation - phrasing - sustenance - co-ordination - art of weaving voices - authenticity - originality - gestures - movement • Instrument of specialization • Skills <ul style="list-style-type: none"> - co-ordination - accompaniment - discipline 	<ul style="list-style-type: none"> • Displaying expert skills necessary for performance proficiency • Showcasing expert skills in manipulating instrument of specialization in performing artworks of choice • Displaying vocal mastery skills in performing artworks of choice • Showcasing expert skills in articulating style conventions • Outlining mastery skills for ensemble performance • Displaying expert skills in performing selected ensemble art works 	<ul style="list-style-type: none"> • Resource centre • Resource person(s) • Computers • Storage devices • CD/DVDs • Cameras • Electronic media • Internet

7.4.12: MUSICAL ENTERPRISE SKILLS

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> • Music business - Best practice • Packaging and disseminating • Musical master project design • Musical profile 	<ul style="list-style-type: none"> • demonstrate appropriate business practices • create CD or DVD cover designs • produce a musical artwork • present a musical artwork • evaluate their own production • compile a musical artwork profile 	<ul style="list-style-type: none"> • Design and printing software • Colour scheme • Musical arts creation and production techniques • Recording software • Musical profile sub-titles 	<ul style="list-style-type: none"> • Exhibiting appropriate business practices • Designing CD or DVD cover designs • Creating a musical artwork • Showcasing a musical artwork • Analysing their own design • Drawing up a musical profile 	<ul style="list-style-type: none"> • Computers • Internet • CDs/DVD • Videos • Pictures • Resource centre • Resource person(s) • Storage devices • Cameras • Electronic media

7.4.13: INTELLECTUAL PROPERTY RIGHTS FOR INDIGENOUS MUSICAL ARTS

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> • Intellectual property rights issues 	<ul style="list-style-type: none"> • explain intellectual property rights issues • Identify protection and management software • identify protected musical works • explain different forms of piracy • explore how to protect musical works from piracy • apply procedures of packaging and marketing protected musical works 	<ul style="list-style-type: none"> • Intellectual property rights issues • Hardware and software for protecting musical works from piracy • Procedures of packaging and marketing protected musical works • Marketing channels 	<ul style="list-style-type: none"> • Examining intellectual property rights issues • Naming protection and management software • Describing different forms of piracy • Discussing how to protect musical works from piracy • Exploring procedures of packaging and marketing protected musical works 	<ul style="list-style-type: none"> • DVDs/ CDs • Videos • Internet • Television • Print media • Computers • Resource centre • Resource person(s) • Storage devices

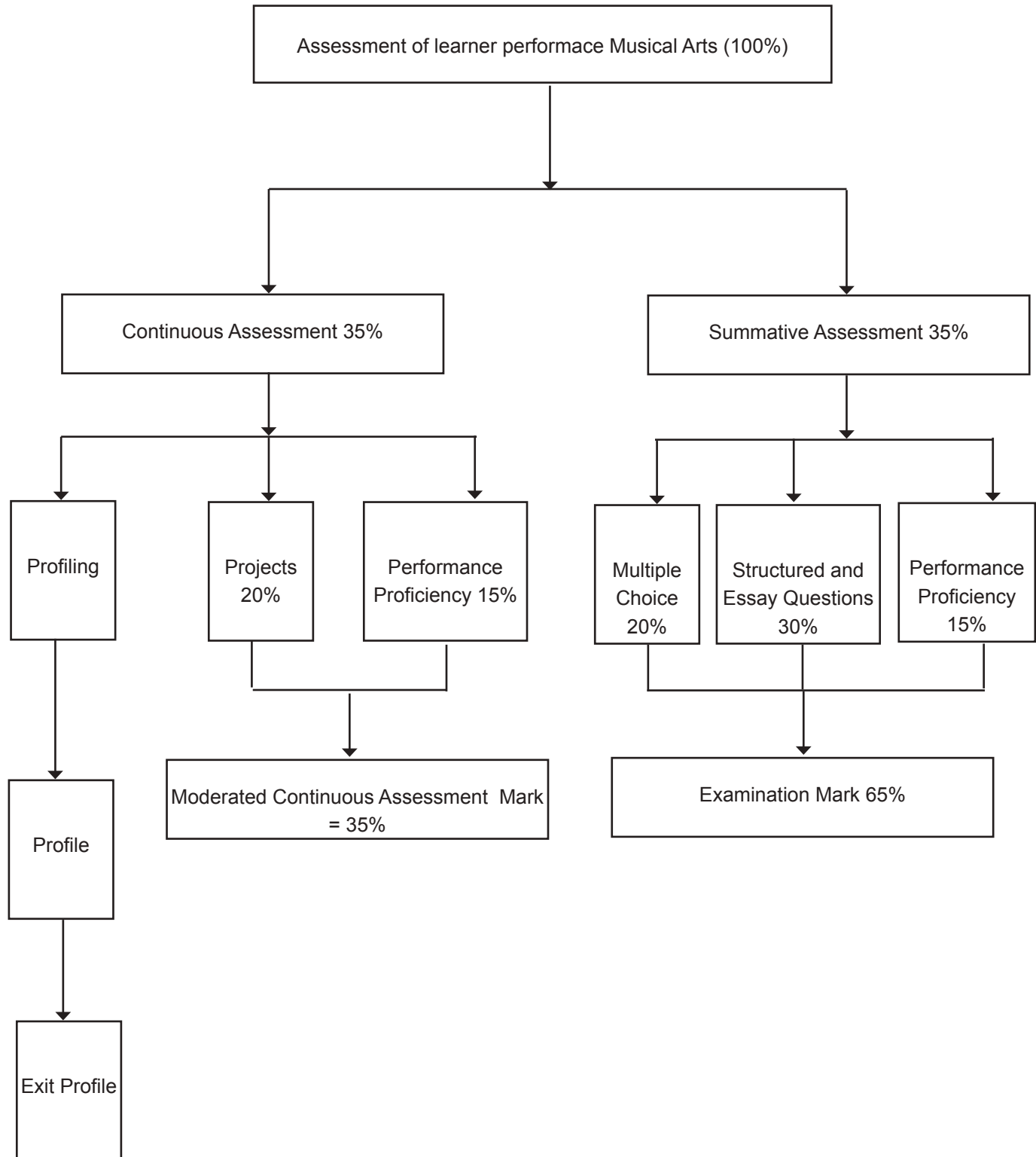
8.0 ASSESSMENT OBJECTIVES

8.1 Assessment Objectives

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

- 8.1.1 aural attentiveness and discrimination
- 8.1.2 indigenous musical arts proficiency
- 8.1.3 knowledge and understanding of presented musical artworks
- 8.1.4 an understanding of the styles or contexts of musical arts selected for performance
- 8.1.5 understanding of the creative process reflected through musical decisions in the process of composing, arranging, choreography and improvisation
- 8.1.6 use of appropriate technical vocabulary in original works
- 8.1.7 use of musical elements (e.g. rhythmic, melodic motifs, harmonic progressions, tone colours) in generated works
- 8.1.8 use of extra-musical stimuli (e.g. cultural heritage, national identity, peace building, moral values, visual arts, literary works, nature scenes,) in created works
- 8.1.9 ability to create different musical artworks
- 8.1.10 ability to document created musical artworks through the use of technologies
- 8.1.11 decision making and problem solving skills through critical appraisal of the products of creative effort
- 8.1.12 ability to use multimedia designs in indigenous musical arts
- 8.1.13 enterprise skills through accomplished musical arts business venture projects
- 8.1.14 musicianship qualities
- 8.1.15 nurturing and cherishing of indigenous musical arts through collecting and archiving of tangible and intangible heritage

8.2 ASSESSMENT MODEL



8.3 Scheme of Assessment

Candidates will be required to offer Paper 1, Paper 2 and Paper 3 as follows:-

Paper	Type/Title of Paper	Duration	Marks	Weighting
1	Multiple Choice Questions	1 hour	40	20%
2	Structured Qquestions	2 hours	100	30%
3	Section Aa continuous Assessment of created works project	Course work profiling (three years and two terms)	50	20%
	Ssection B Performance proficiency (recital)	Practical Tests (5 - 10 minutes)	30	30%

Summative Assessment 65%

Paper 1- Multiple choice questions weighting 20%. This paper will consist of 40 questions.

Paper 2- Structured questions weighting 30%. This paper will carry short structured questions and free response essay type questions.

Paper 3 –performance proficiency 15%

NB Performance proficiency contributes 30% of the final mark (15% summative assessment and 15% continuous assessment)

Continuous Assessment (35%)

Performance Proficiency and project

Performance proficiency (continuous assessment) 15%

This is a continuous assessment paper in which candidates will be assessed termly and yearly by their teachers. A candidate will be assessed on two own choice instruments (one indigenous and one western). The Examining board will advise on set pieces for final assessment to be performed together with the candidate's own created/arranged works.

Project 20%

Continuous assessment shall involve projects in selected musical arts, tests, assignments and instruments. A learner is expected to produce a project portfolio at each of the following levels:-

Form 1-2 and form 3-4

This project section consists of a project created by the candidate on indigenous musical arts. The candidates are free to generate a project from areas of Multimedia design and or Music Business.

NOTE: A profile system has to be developed for every learner to capture all the attributes in musical arts. The learner should display both soft skills and hard skills. Observation schedules, checklists, tests and project tasks are to be set and standardized nationally.

9.0 SPECIFICATION GRID

Component	Skills Wweighting	Marks Allocated
Paper 1 Multiple Choice 20%	Knowledge and understanding	10%
	Application	5%
	Analysis	5%
Paper 2 Structured and Essay questions 30%	Knowledge and understanding	10%
	Application	10%
	Problem Solving	10%
Performance Proficiency 30% (15% continuous and 15% summative assessment)	Knowledge and understanding	10%
	Application	10%
	Analysis and Synthesis	10%
Project 20%	Knowledge and understanding	5%
	Application	10%
	Problem Solving	5%

GLOSSARY

10. GLOSSARY OF TERMS USED IN THE MUSIC CONTENT

accompaniment	Vocal or instrumental parts that accompany a melody.
aerophone	A musical instrument (such as a trumpet/upondo/Hwamanda) 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	A constant unit of measure of rhythmic time.
canon	A musical form in which a melody is imitated exactly in one or more parts, similar to a round.
chord	Three or more tones sounded simultaneously.
chordophone	An instrument(such as a guitar, chipendani/umkuba, uhadi) 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. (bass clef, treble clef, tenor clef and Alto clef)
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 threes or sixes.

concerto	A composition for orchestra and soloist.
descant	A melodic line or counterpoint accompanying an existing melody.
diatonic scale	A major or minor scale with seven pitches (Heptatonic) adjacent to each other and separated by a tone or a semitone.
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 and timbre (tone colour).	Melody, harmony, rhythm, and form and the expressive elements of dynamics, tempo,
Embellishments	ornaments or notes added to a melody or rhythmic pattern.
Melodic and musical rhythmic form	The organization and structure of a melodic composition and the interrelationships of events within the overall structure.
fugue	A composition in which three or more voices enter 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, sungura, rumba).
harmonic progression	A succession of individual chords or harmonies that form larger units of phrases, sections, or compositions.
harmony	The simultaneous sounding of two or more tones.
idiophone	A musical instrument (such as hosho, amahlwayi and ratchet) 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.

Musical Arts Syllabus Forms 1 - 4

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.
membranophone	A musical instrument (such as drum/ngoma/ingungu) 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 (e.g., Aeolian, Dorian, Ionian, Locrian, Lydian, Mixolydian, Phrygian).
notation	A system of writing music indicating pitch and rhythm for performance..
opera	A drama set to music for voices and orchestra, 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.
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 ABACA.	A musical form in which a section is repeated, with contrasting sections in between, such as
scale	The arrangement of notes in a specific order of whole and half steps.
score	The organized notation of all of the instrumental and or vocal parts of a composition.
solfège	A system of designating verbal syllables for the degrees of the scale.
sonata-allegro form	A musical form 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 (stave)	The horizontal lines on and between 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 overall character of the different layers of horizontal and vertical sounds.
theme and variation	A compositional form in which a theme is clearly stated and is followed by a number of variations.
timbre	Tone colour or quality of sound heard.
tonality (key)	The tonal centre of a composition.
triad	A three-note chord consisting of root, third, and fifth.
triple meter	Beats grouped into a set of three.



