



ZIMBABWE

**MINISTRY OF PRIMARY AND SECONDARY EDUCATION**

# **MUSICAL ARTS SYLLABUS**

**FORMS 5 - 6**

**2015 - 2022**

**Curriculum Development and Technical Services  
P. O. Box MP 133  
Mount Pleasant  
Harare**

© All Rights Reserved  
2015



## **ACKNOWLEDGEMENTS**

The Ministry of Primary and Secondary Education would like to acknowledge the following:

- The National Musical Arts Syllabus Panel
- Zimbabwe School Examinations Council (ZIMSEC)
- University Representatives
- Music Crossroads Zimbabwe Trust
- Tertiary College Representatives
- United Nations Educational Scientific and Cultural Organisation (UNESCO)
- United Nations Children's Fund (UNICEF)

# CONTENTS

<b>ACKNOWLEDGEMENTS</b> .....	<b>i</b>
<b>CONTENTS</b> .....	<b>ii</b>
<b>1.0 PREAMBLE</b> .....	<b>1</b>
<b>2.0 PRESENTATION OF THE SYLLABUS</b> .....	<b>2</b>
<b>3.0 AIMS</b> .....	<b>2</b>
<b>4.0 SYLLABUS OBJECTIVES</b> .....	<b>2</b>
<b>5.0 SYLLABUS TOPICS</b> .....	<b>2</b>
<b>6.0 SCOPE AND SEQUENCE CHART</b> .....	<b>3</b>
<b>FORM 5</b> .....	<b>10</b>
<b>7.0 COMPETENCY MATRIX</b> .....	<b>10</b>
<b>7.1 FORM 5</b> .....	<b>10</b>
<b>FORM SIX</b> .....	<b>28</b>
<b>7.2 FORM 6</b> .....	<b>28</b>
<b>8.0 ASSESSMENT</b> .....	<b>41</b>
<b>9.0 GLOSSARY</b> .....	<b>42</b>

## 1.0 PREAMBLE

### 1.1 INTRODUCTION

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

### 1.2 RATIONALE

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

### 1.3 SUMMARY OF CONTENT

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

### 1.4 METHODOLOGY AND TIME ALLOCATION

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

#### 1.4.1 METHODOLOGY

- Discovery
- Demonstration

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

#### 1.1.1 TIME ALLOCATION

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

### 1.5 ASSUMPTIONS

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

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

### 1.6 CROSS CUTTING THEMES

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

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

## 2.0 PRESENTATION OF THE SYLLABUS

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

## 3.0 AIMS

The syllabus intends to help learners to:

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

## 4.0 SYLLABUS OBJECTIVES

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

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

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

## 5.0 SYLLABUS TOPICS

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

## 6.0 SCOPE AND SEQUENCE

### 6.1 TOPIC 1: PRINCIPLES OF MUSICAL ARTS

FORM 5	FORM 6
<p><b>African musical arts</b></p> <ul style="list-style-type: none"> <li>• creative and organizational principles</li> <li>• modes of representation</li> <li>• sense and meaning</li> </ul> <p><b>Indonesian musical arts</b></p> <ul style="list-style-type: none"> <li>• creative and organizational principles</li> <li>• modes of representation</li> <li>• sense and meaning</li> </ul> <p><b>South American musical arts</b></p> <ul style="list-style-type: none"> <li>• creative and organizational principles</li> <li>• modes of representation</li> <li>• sense and meaning</li> </ul> <p><b>Chinese musical arts</b></p> <ul style="list-style-type: none"> <li>• creative and organizational principles</li> <li>• modes of representation</li> <li>• sense and meaning</li> </ul> <p><b>Independent study</b></p>	<p><b>Japanese musical arts</b></p> <ul style="list-style-type: none"> <li>• creative and organizational principles</li> <li>• modes of representation</li> <li>• sense and meaning</li> </ul> <p><b>Indian musical arts</b></p> <ul style="list-style-type: none"> <li>• creative and organizational principles</li> <li>• modes of representation</li> <li>• sense and meaning</li> </ul> <p><b>Western art music</b></p> <ul style="list-style-type: none"> <li>• compositional techniques</li> <li>• notation system</li> <li>• aesthetics</li> </ul> <p><b>Independent study presentation</b></p>

## 6.2 TOPIC 2: MUSIC LITERACY PRACTICE

FORM 5	FORM 6
<ul style="list-style-type: none"> <li>• Melodic reading and writing</li> <li>• Rhythmic and Body Percussion</li> <li>• Harmony</li> <li>• Keyboard Harmony</li> <li>• Applied harmony and improvisation</li> </ul>	<ul style="list-style-type: none"> <li>• Harmony</li> <li>• Keyboard harmony</li> <li>• Applied Harmony and improvisation</li> <li>• Transcription (Exit package)</li> </ul>

## 6.3 TOPIC 3: PERFORMANCE PRACTICES

FORM 5	FORM 6
<p><b>African musical arts</b></p> <ul style="list-style-type: none"> <li>• sacred events</li> <li>• secular events</li> <li>• contemporary events</li> <li>• style documentation</li> </ul> <p><b>Indonesian musical arts</b></p> <ul style="list-style-type: none"> <li>• sacred events</li> <li>• secular events</li> <li>• contemporary events</li> </ul> <p><b>South American musical arts</b></p> <ul style="list-style-type: none"> <li>• sacred events</li> <li>• secular events</li> <li>• contemporary events</li> </ul> <p><b>Chinese musical arts</b></p> <ul style="list-style-type: none"> <li>• sacred events</li> <li>• secular events</li> <li>• contemporary events</li> </ul>	<p><b>Japanese musical arts</b></p> <ul style="list-style-type: none"> <li>• sacred events</li> <li>• secular events</li> <li>• contemporary events</li> </ul> <p><b>Indian musical arts</b></p> <ul style="list-style-type: none"> <li>• sacred events</li> <li>• secular events</li> <li>• contemporary events</li> </ul> <p><b>African musical style remix</b></p>



### 6.4 TOPIC 4: PERFORMANCE PROFICIENCY

<b>FORM 5</b>	<b>FORM 6</b>
<ul style="list-style-type: none"> <li>• Grand finale ensemble recital</li> </ul>	<ul style="list-style-type: none"> <li>• Grand finale ensemble rehearsals and performance</li> </ul>

### 6.5 TOPIC 5: INTERPRETATION OF ZIMBABWEAN MUSICAL ARTS

<b>FORM 5</b>	<b>FORM 6</b>
<ul style="list-style-type: none"> <li>• Zimbabwean musical arts             <ul style="list-style-type: none"> <li>- cultural arts</li> <li>- contemporary arts</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Zimbabwean musical arts             <ul style="list-style-type: none"> <li>- transcription initiatives</li> <li>- analytical perceptions</li> <li>- interpretive model</li> </ul> </li> </ul>

### 6.6 TOPIC 6: MULTIMEDIA DESIGN IN MUSIC

<b>FORM 5</b>	<b>FORM 6</b>
<ul style="list-style-type: none"> <li>• Recording and storage equipment</li> <li>• Cultural and contemporary musical arts             <ul style="list-style-type: none"> <li>- pre-recorded</li> <li>- live performance recording</li> <li>- audio and video editing</li> <li>- dissemination</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Recorded project production</li> </ul>

## 6.7 TOPIC 7: WORLD MUSIC CULTURES

FORM 5	FORM 6
<p><b>African Musical Arts</b></p> <ul style="list-style-type: none"> <li>• History and culture</li> <li>• Genres</li> <li>• Instrumentation</li> <li>• Styles</li> </ul> <p><b>Indonesia Musical Arts</b></p> <ul style="list-style-type: none"> <li>• History and culture</li> <li>• Genres</li> <li>• Instrumentation</li> <li>• Styles</li> </ul> <p><b>South American Musical Arts</b></p> <ul style="list-style-type: none"> <li>• History and culture</li> <li>• Genres</li> <li>• Instrumentation</li> <li>• Styles</li> </ul> <p><b>Chinese Musical Arts</b></p> <ul style="list-style-type: none"> <li>• History and culture</li> <li>• Genres</li> <li>• Instrumentation</li> <li>• Styles</li> </ul>	<p><b>Indian Musical Arts</b></p> <ul style="list-style-type: none"> <li>• History and culture</li> <li>• Genres</li> <li>• Instrumentation</li> <li>• Styles</li> </ul> <p><b>Japanese Musical Arts</b></p> <ul style="list-style-type: none"> <li>• History and culture</li> <li>• Genres</li> <li>• Instrumentation</li> <li>• Styles</li> </ul> <p><b>Anthology of studied Musical Arts</b></p>

## 6.8 TOPIC 8: ARTISTIC EXPRESSION

FORM 5	FORM 6
<p><b>Zimbabwean Musical Arts</b></p> <ul style="list-style-type: none"><li>• Conventions</li><li>• Choreography</li><li>• Extemporization</li><li>• Texts</li></ul> <p><b>Indonesia Musical Arts</b></p> <ul style="list-style-type: none"><li>• Conventions</li><li>• Choreography</li><li>• Extemporization</li><li>• Texts</li></ul> <p><b>South American Musical Arts</b></p> <ul style="list-style-type: none"><li>• Conventions</li><li>• Choreography</li><li>• Extemporization</li><li>• Texts</li></ul> <p><b>Chinese Musical Arts</b></p> <ul style="list-style-type: none"><li>• Conventions</li><li>• Choreography</li><li>• Extemporization</li><li>• Texts</li></ul>	<p><b>Indian Musical Arts</b></p> <ul style="list-style-type: none"><li>• Conventions</li><li>• Choreography</li><li>• Extemporization</li><li>• Texts</li></ul> <p><b>Japanese Musical Arts</b></p> <ul style="list-style-type: none"><li>• Conventions</li><li>• Choreography</li><li>• Extemporization</li><li>• Texts</li></ul> <p><b>Zimbabwean artistic expressive production</b></p>

### 6.9 TOPIC 9: INNOVATION AND CREATIVITY

<b>FORM 5</b>	<b>FORM 6</b>
<ul style="list-style-type: none"> <li>• Creative work conceptualisation</li> <li>• Musical arts creation/composition</li> <li>• Instrument construction</li> <li>• Explanation and adaptation</li> </ul>	<ul style="list-style-type: none"> <li>• Innovative Instrument construction</li> <li>• Creative musical art work production</li> </ul>

### 6.10 TOPIC 10: PROTEST MUSIC AND CONFLICT MANAGEMENT

<b>FORM 5</b>	<b>FORM 6</b>
<ul style="list-style-type: none"> <li>• Zimbabwean indigenous protest songs</li> <li>• Musical arts in Chimurenga memory lane</li> <li>• Management of relationships through music</li> </ul>	<ul style="list-style-type: none"> <li>• Protest songs in Southern Africa</li> <li>• Peace and diplomacy through music</li> </ul>

### 6.11 TOPIC 11: MUSIC CRITICISM

<b>FORM 5</b>	<b>FORM 6</b>
<p>Perspectives</p> <ul style="list-style-type: none"> <li>• Artists/performers</li> <li>• Media/journalist</li> <li>• Audience/Community</li> <li>• Scholarly/academic</li> <li>• Professional bodies</li> <li>• Political</li> </ul>	<ul style="list-style-type: none"> <li>• Publication</li> <li>• Criticism management initiatives</li> </ul>

**6.12 TOPIC 12: MUSICAL ENTERPRISE SKILLS**

<p><b>FORM 5</b></p> <ul style="list-style-type: none"> <li>• Intuitive music making</li> <li>• Leadership skills in musical arts</li> <li>• Opportunity identification in musical arts</li> </ul>	<p><b>FORM 6</b></p> <ul style="list-style-type: none"> <li>• Strategic planning in musical arts</li> <li>• Zimbabwean Image Projection</li> </ul>
--	--

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

<p><b>FORM 5</b></p> <ul style="list-style-type: none"> <li>• Proposed IPR for indigenous musical arts</li> <li>• Zimbabwean indigenous musical arts rights</li> <li>• Contemporary musical arts</li> </ul>	<p><b>FORM 6</b></p> <ul style="list-style-type: none"> <li>• Intangible indigenous musical heritage rights construction</li> <li>• Publicity management rights</li> </ul>
---	--

## FORM 5

### 7.0 COMPETENCY MATRIX

#### 7.1 FORM 5

##### 7.1.1: PRINCIPLES OF MUSICAL ARTS

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT: (Skills, knowledge, attitudes)	SUGGESTED ACTIVITIES AND NOTES	SUGGESTED RESOURCES
<b>African Musical Arts</b>	<ul style="list-style-type: none"> <li>identify creative and organizational principles governing musical traditions of selected cultures</li> </ul>	<ul style="list-style-type: none"> <li>Creative and organizational principles</li> </ul>	<ul style="list-style-type: none"> <li>Listing the principles governing creativity and organization of musical traditions of selected cultures</li> </ul>	<ul style="list-style-type: none"> <li>Resource person (s)</li> <li>Resource centre</li> <li>Reference books</li> </ul>
<b>Indonesian Musical Arts</b>	<ul style="list-style-type: none"> <li>define various modes of representation employed in different musical cultures</li> </ul>	<ul style="list-style-type: none"> <li>Modes of representation</li> </ul>	<ul style="list-style-type: none"> <li>Identifying modes of representation</li> </ul>	<ul style="list-style-type: none"> <li>Television</li> <li>CDs/DVDs</li> <li>Internet</li> </ul>
<b>South American Musical Arts</b>	<ul style="list-style-type: none"> <li>describe the impact of various pre-recorded art works listened to and or observed</li> </ul>	<ul style="list-style-type: none"> <li>Musical sense</li> </ul>	<ul style="list-style-type: none"> <li>Displaying the level of tolerance of the various pre-recorded musical art works.</li> </ul>	<ul style="list-style-type: none"> <li>Maps</li> <li>Video camera</li> <li>Archives</li> </ul>
<b>Japanese Musical Arts</b>	<ul style="list-style-type: none"> <li>determine the meanings of studied musical arts</li> </ul>	<ul style="list-style-type: none"> <li>Musical meaning</li> </ul>	<ul style="list-style-type: none"> <li>Providing the significance of studied musical artworks</li> </ul>	<ul style="list-style-type: none"> <li>Smartphone</li> </ul>
<b>Independent studies</b>	<ul style="list-style-type: none"> <li>produce a research report on a selected musical culture from the studied cultural traditions</li> </ul>	<ul style="list-style-type: none"> <li>Research components</li> <li>Research guide</li> </ul>	<ul style="list-style-type: none"> <li>Documenting a research report</li> </ul>	

## 7.1.2: MUSIC LITERACY PRACTICES

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT: (skills, knowledge, attitudes)	SUGGESTED ACTIVITIES AND NOTES	SUGGESTED RESOURCES
<b>Melodic reading and writing</b>	<ul style="list-style-type: none"> <li>read melodies in ternary rhythms up to four sharps</li> <li>notate melodies in major and minor keys</li> </ul>	<ul style="list-style-type: none"> <li>Ternary rhythms</li> <li>Major scales and their relative minors</li> <li>Melodies in major and minor keys</li> </ul>	<ul style="list-style-type: none"> <li>Constructing minor keys from their relative majors and vice versa</li> <li>Reading melodies in major and minor keys</li> <li>Writing melodies in major and minor keys</li> <li>Interpreting ternary rhythms</li> </ul>	<ul style="list-style-type: none"> <li>Keyboard/piano</li> <li>String instruments</li> <li>Videos</li> <li>Internet</li> <li>Computers</li> <li>Work sheets</li> <li>Text books</li> <li>Vibrating column of air</li> <li>Any wind musical instrument</li> </ul>
<b>Rhythm and Body Percussion</b>	<ul style="list-style-type: none"> <li>articulate <math>3_4</math>(<math>6_8</math>) and <math>4_4</math> (<math>2_2</math>) rhythms through clapping binary or ternary sub-divisions</li> <li>modulate between 2 against 3 and 3 against 2 or 4 against 3 and 3 against 4</li> <li>perform 3,4 and 5 part orchestration while modulating between 2 against 3 and 3 against 2 or 4 against 3 and 3 against 4</li> </ul>	<ul style="list-style-type: none"> <li><math>3_4</math>(<math>6_8</math>)<math>4_4</math> (<math>2_2</math>) step with binary and ternary subdivisions</li> <li>Modulations between 2 against 3 and 3 against 2 or 4 against 3 and 3 against 4</li> <li>3,4 and 5 part orchestration</li> <li>Advanced syllable counting</li> </ul>	<ul style="list-style-type: none"> <li>Walking to <math>3_4</math> (<math>6_8</math>) and <math>4_4</math> (<math>2_2</math>) step while clapping binary or ternary subdivisions</li> <li>Shifting between 2 against 3 and 3 against 2 or 4 against 3 and 3 against 4 in groups or individually</li> <li>Demonstrating 3,4 and 5 part orchestration while modulating between 2 against 3 and 3 against 2 or 4 against 3 and 3 against 4</li> </ul>	<ul style="list-style-type: none"> <li>Mbira</li> <li>Marimba</li> <li>CD/DVDs</li> <li>TV</li> <li>Music software</li> <li>Smartphones</li> </ul>
<b>Harmony</b>	<ul style="list-style-type: none"> <li>demonstrate the overtones on a string and column of air</li> </ul>	<ul style="list-style-type: none"> <li>overtones such as: <ul style="list-style-type: none"> <li>the 8<sup>ve</sup>, 5<sup>th</sup>, 4<sup>th</sup>, major 3<sup>rd</sup>, minor 3<sup>rd</sup>, minor 3<sup>rd</sup>, major 2<sup>nd</sup> etc</li> </ul> </li> <li>Equal temperament</li> <li>African tuning</li> </ul>	<ul style="list-style-type: none"> <li>Defining sources of harmonies</li> <li>Demonstrating the overtones on a string and column of air</li> </ul>	

	<ul style="list-style-type: none"> <li>illustrate the overtone series in the musical staff</li> <li>interpret pentatonic and blues scales</li> <li>identify chromatic and compound intervals</li> </ul>	<ul style="list-style-type: none"> <li>Pentatonic scale</li> <li>Major scales</li> <li>Cycle/Circle of 5ths</li> <li>Chromatic and compound intervals</li> </ul>	<ul style="list-style-type: none"> <li>Representing the overtone series in the musical staff</li> <li>Singing and playing pentatonic and blues scales</li> <li>Explaining pentatonic scale derived from the cycle/circle of 5ths</li> <li>Describing harmonic qualities of chromatic intervals</li> <li>Identifying inverted and compound intervals</li> </ul>	
<p><b>Melodic reading and writing E major ,A minor, E minor and F major</b></p>	<ul style="list-style-type: none"> <li>sight read more complex melodies in major and minor keys</li> <li>transcribe aural melodies in major and minor keys</li> </ul>	<ul style="list-style-type: none"> <li>Note values and rests (whole to 64<sup>th</sup>)</li> <li>Triplets</li> <li>Performance directions</li> <li>Syncopations</li> </ul>	<ul style="list-style-type: none"> <li>reading complex melodies in major and minor keys</li> <li>playing melodies in major and minor keys on instruments</li> <li>writing melodies from aural to written</li> </ul>	<ul style="list-style-type: none"> <li>Resource centres</li> <li>Worksheet</li> <li>Internet</li> <li>Printed music</li> <li>Musical instruments</li> <li>Manuscript paper</li> <li>CD/DVDs</li> </ul>
<p><b>Keyboard Harmony</b></p>	<ul style="list-style-type: none"> <li>play all the 7<sup>th</sup> chords (scale chords) contained in the C Ionian mode using one hand</li> <li>Name all the 7<sup>th</sup> chords (scale chords) contained in the C Ionian mode</li> <li>Identifying the quality or chord functions of each of the scale chords in the mode.</li> <li>Play the cycle of 4ths/5ths using the left hand starting from C</li> <li>Sing the cycle of 4ths/5ths</li> <li>Play the three chord chains using minimal voicings using both hands simultaneously. (</li> </ul>	<ul style="list-style-type: none"> <li>Four Chord types: <ul style="list-style-type: none"> <li>Major 7<sup>th</sup> chord</li> <li>Dominant 7<sup>th</sup> chord</li> <li>Minor 7<sup>th</sup> chord</li> <li>Diminished 7<sup>th</sup> chord</li> </ul> </li> <li>Scale chords/chord function</li> <li>Cycle of 4ths/5ths on the root (left hand)</li> <li>Minimal voicings (two hands)</li> <li>Chord chains <ul style="list-style-type: none"> <li>Dominant 7<sup>th</sup> chord chain</li> <li>Major 7<sup>th</sup> chord chain</li> <li>Minor 7<sup>th</sup> chord chain</li> </ul> </li> <li>II V I progression: -1 3 7 voicing</li> </ul>	<ul style="list-style-type: none"> <li>Identifying and naming, on the keyboard, the scale chords contained in C Ionian (major) scale</li> <li>Systematically building, on the keyboard, all the four 7<sup>th</sup> chord types on root C</li> <li>Practising the cycle of 4ths/5ths on the keyboard with the left hand and, also vocally.</li> <li>Combining left and right hands in minimal 1 3 7 and 1 7 3 voicings of the three chord chains on the keyboard</li> </ul>	<ul style="list-style-type: none"> <li>Global music Academy</li> <li>Worksheets</li> <li>Videos, etc</li> <li>Archives</li> <li>Computers</li> <li>Internet</li> <li>Resource person</li> <li>Resource centres</li> <li>Smartphone</li> <li>Researched works</li> <li>Reference books</li> <li>Video/audio recorders</li> <li>DVDs/CDs</li> <li>Television</li> <li>I-pad</li> <li>Radio</li> </ul>



	<p>left hand playing the root)</p> <ul style="list-style-type: none"> <li>Play II V I progression, 1 3 7 and 3 7 1 voicings using both hands simultaneously, with left hand playing the root, following the cycle of 4ths/5ths</li> </ul>	<p>-1 7 3 voicing starting from C starting from B</p>	<ul style="list-style-type: none"> <li>Playing II V I progressions using minimal 1 3 7 and 1 7 3 voicings on the keyboard using both hands simultaneously starting from C then starting from B</li> </ul>	
<p><b>Applied harmony and improvisation</b></p>	<ul style="list-style-type: none"> <li>identify modal and pentatonic scale choices which can be used to improvise over selected chords</li> </ul>	<ul style="list-style-type: none"> <li>Modal and pentatonic scales</li> <li>Major, minor and dominant 7<sup>th</sup> chords</li> </ul>	<ul style="list-style-type: none"> <li>identifying modal and pentatonic scales for improvisation over selected chords</li> <li>improvising over the major, minor and dominant 7<sup>th</sup> chords on musical instruments</li> </ul>	<ul style="list-style-type: none"> <li>Internet</li> <li>Musical instruments</li> <li>Reference books</li> <li>CD/DVDs</li> <li>Worksheets</li> <li>Computers</li> </ul>

### 7.1.3: PERFORMANCE PRACTICES

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT: (Skills, knowledge, Attitudes)	SUGGESTED ACTIVITIES AND NOTES	RESOURCES
<b>African Musical Arts</b>	<ul style="list-style-type: none"> <li>outline conventions contained in selected sacred ceremonial musical performances</li> <li>determine musical texts employed in secular musical arts performances</li> <li>isolate musical ideas fused in contemporary musical art works</li> <li>document a selected Zimbabwean musical style.</li> </ul>	<ul style="list-style-type: none"> <li>Sacred events</li> <li>Secular events</li> <li>Contemporary events</li> <li>Style documentation</li> </ul>	<ul style="list-style-type: none"> <li>Identifying conventions contained in selected sacred ceremonial musical performances</li> <li>Stating musical texts employed in secular musical arts performances</li> <li>Determining musical ideas fused in contemporary musical art works</li> <li>Capturing features of selected Zimbabwean musical styles.</li> </ul>	<ul style="list-style-type: none"> <li>Internet</li> <li>Musical instruments</li> <li>Reference books</li> <li>CD/DVDs</li> <li>Resource centres</li> <li>Resource Person</li> <li>Capturing devices</li> </ul>
<b>Indonesian Musical Arts</b>	<ul style="list-style-type: none"> <li>outline conventions contained in selected sacred ceremonial musical performances</li> <li>determine musical texts employed in secular contemporary arts performances</li> <li>identify musical ideas fused in musical art works</li> </ul>	<ul style="list-style-type: none"> <li>Sacred events</li> <li>Secular events</li> <li>Contemporary events</li> </ul>	<ul style="list-style-type: none"> <li>Identifying conventions contained in selected sacred ceremonial musical performances</li> <li>Stating musical texts employed in secular musical arts performances</li> <li>Describing musical ideas fused in contemporary musical art works.</li> </ul>	<ul style="list-style-type: none"> <li>Internet</li> <li>Musical instruments</li> <li>Reference books</li> <li>CD/DVDs</li> <li>Resources centres</li> <li>Resource person</li> </ul>
<b>South American musical Arts</b>				
<b>Chinese Musical Arts</b>				

## 7.1.4: PERFORMANCE PROFICIENCY

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT: (Skills, knowledge, Attitudes)	SUGGESTED ACTIVITIES AND NOTES	RESOURCES
Ensemble recital	<ul style="list-style-type: none"> <li>• create an artwork to involve a variety of performers</li> <li>• present a musical art performance with the assistance of proficient performers</li> <li>• write a recital outline for the created artwork</li> </ul>	<ul style="list-style-type: none"> <li>• Recital</li> <li>• Ensemble</li>   <li>• Ensemble recital programme</li> </ul>	<ul style="list-style-type: none"> <li>• Generating an artwork to involve a variety of performers</li> <li>• Enlisting proficient performers to complement group skills and competencies</li> <li>• Constructing a recital programme for the created work</li> <li>• Performing in an ensemble</li> </ul>	<ul style="list-style-type: none"> <li>• Musical instruments</li> <li>• Public Address (PA)system</li> <li>• Recital template and programme</li> </ul>

### 7.1.5: INTERPRETATION OF ZIMBABWEAN MUSICAL ARTS

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT: (Skills, knowledge, Attitudes)	SUGGESTED ACTIVITIES AND NOTES	RESOURCES
<p>Zimbabwean musical arts</p> <p>Cultural arts</p>	<ul style="list-style-type: none"> <li>• outline vocal techniques, styles and dance movements characterizing Zimbabwean indigenous arts;</li> <li>• state the authentic contexts in which selected musical arts are performed</li> <li>• determine the meanings of songs, dance codes and props</li> <li>• identify the form employed in popular songs</li> <li>• determine the variety of instrumental styles displayed by different artists</li> </ul>	<p>Interpretation</p> <ul style="list-style-type: none"> <li>- vocal text</li> <li>- style characteristics</li> <li>- dance movements</li> <li>- props</li> <li>- context</li> <li>- meaning</li> </ul> <ul style="list-style-type: none"> <li>- songs</li> <li>- instrumentation</li> <li>- staging</li> </ul>	<ul style="list-style-type: none"> <li>• stating vocal techniques, styles and dance movements characterizing Zimbabwean indigenous arts</li> <li>• outlining the authentic contexts in which selected musical arts are performed</li> <li>• explaining the meanings of songs, dance codes and props</li> <li>• stating the forms employed in popular songs</li> <li>• describing the variety of instrumental styles displayed by different artists</li> </ul>	<ul style="list-style-type: none"> <li>• Reference books</li> <li>• Internet</li> <li>• Video camera</li> <li>• DVDs/CDS</li> <li>• DVD player</li> <li>• Television</li> <li>• Laptops</li> <li>• Smartphone</li> <li>• Microphone</li> </ul>
<p>Contemporary</p>	<ul style="list-style-type: none"> <li>• describe contemporary performance arrangements and stage techniques.</li> </ul>	<ul style="list-style-type: none"> <li>- performance</li> <li>- arrangements</li> </ul>	<ul style="list-style-type: none"> <li>• demonstrating contemporary performance arrangements and stage techniques.</li> </ul>	

## 7.1. 6: MULTIMEDIA DESIGN IN MUSIC

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT: (Skills, knowledge, Attitudes)	SUGGESTED ACTIVITIES AND NOTES	RESOURCES
<b>Recording and storage equipment</b>	<ul style="list-style-type: none"> <li>trace the historical background of recording and storage equipment</li> </ul>	<ul style="list-style-type: none"> <li>Historical development of:                             <ul style="list-style-type: none"> <li>phonograph</li> <li>moving camera</li> <li>reel to reel</li> <li>vinyl discs</li> <li>cassettes</li> <li>compact disc</li> <li>Digital virtual disc</li> <li>Memory card/stick etc.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Outlining the history of recording and storage equipment</li> </ul>	<ul style="list-style-type: none"> <li>Playback equipment                             <ul style="list-style-type: none"> <li>-television</li> <li>-smartphone</li> <li>-DVD/CD player</li> <li>-memory card</li> <li>-memory stick</li> <li>-computer</li> </ul> </li> <li>Specialist music magazines</li> <li>Emerging technologies</li> </ul>
<b>Cultural and contemporary pre-recordings of musical art works</b>	<ul style="list-style-type: none"> <li>write a critical analysis of selected video or audio recorded music</li> </ul>	<ul style="list-style-type: none"> <li>Pre-recorded videos/audio                             <ul style="list-style-type: none"> <li>Picture quality</li> <li>Sound quality</li> <li>Balance of light</li> <li>Clarity of sound</li> <li>Choice of scenery</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Watching video pre-recordings</li> <li>Listening to audio pre-recordings</li> <li>Analysing video and/or audio pre-recordings</li> </ul>	
<b>Live performance recording</b>	<ul style="list-style-type: none"> <li>record a musical event</li> </ul>	<ul style="list-style-type: none"> <li>Camera handling and focusing angles such as:                             <ul style="list-style-type: none"> <li>long (establishing) shot</li> <li>medium shot</li> <li>close shot</li> <li>wide angle shot</li> <li>high angle shot</li> <li>low angle shot</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Capturing a musical event</li> <li>Compiling and sequencing the shots</li> <li>Analysing the recording</li> </ul>	<ul style="list-style-type: none"> <li>Playback equipment                             <ul style="list-style-type: none"> <li>-television</li> <li>-smartphone</li> <li>-DVD/CD player</li> <li>-memory card</li> <li>-memory stick</li> <li>-computers</li> <li>cameras</li> </ul> </li> <li>Specialist music magazines</li> <li>Emerging technologies</li> </ul>
<b>Pre-production of live performance</b>	<ul style="list-style-type: none"> <li>write a critical analysis of the recording</li> </ul>			
<b>Production</b>	<ul style="list-style-type: none"> <li>synthesize the shots</li> </ul>			
<b>Post-production</b>	<ul style="list-style-type: none"> <li>analyse the product</li> </ul>	<ul style="list-style-type: none"> <li>Significance of individuals, sceneries and artefacts</li> </ul>	<ul style="list-style-type: none"> <li>critiquing the product</li> </ul>	
<b>Audio and video editing</b>	<ul style="list-style-type: none"> <li>identify softwares for audio and video editing.</li> <li>use selected softwares for</li> </ul>	<ul style="list-style-type: none"> <li>Video and audio editing softwares such as: Adobe Suit</li> </ul>	<ul style="list-style-type: none"> <li>Listing video and audio editing softwares</li> </ul>	<ul style="list-style-type: none"> <li>Relevant softwares</li> <li>Computers</li> <li>Resource centres</li> </ul>

	<p>audio and video editing</p> <ul style="list-style-type: none"> <li>• edit audio and video recordings</li> <li>• write a critical analysis of the edited recording</li> </ul>	<p>Cyber link power director</p> <ul style="list-style-type: none"> <li>• Quality of production <ul style="list-style-type: none"> <li>- Picture quality</li> <li>- Sound quality</li> <li>- Balance of light</li> <li>- Clarity of sound</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Editing video and audio recordings using selected softwares</li> <li>• Critically analyse edited recordings</li> <li>• Writing a critical analysis of edited recordings</li> </ul>	<ul style="list-style-type: none"> <li>• Playback equipment <ul style="list-style-type: none"> <li>television</li> <li>- smartphone</li> <li>- DVD/CD player</li> <li>- memory card</li> <li>- memory stick</li> <li>- computers</li> <li>- cameras</li> </ul> </li> <li>• Specialist music magazines</li> <li>• Emerging technologies</li> <li>• Still pictures</li> </ul>
<p><b>Dissemination</b></p>	<ul style="list-style-type: none"> <li>• Use selected gadgets to disseminate recorded musical art works</li> </ul>	<ul style="list-style-type: none"> <li>• CD/DVD duplication</li> <li>• Marketing</li> </ul>	<ul style="list-style-type: none"> <li>• Duplicating CD/DVDs</li> <li>• Uploading the production on a website such as YouTube, Sound cloud and Reverb nation</li> </ul>	<ul style="list-style-type: none"> <li>• CDs/DVDs,</li> <li>• Memory cards</li> <li>• Smartphones</li> <li>• Computer</li> <li>• iPods</li> <li>• MP3 players</li> <li>• internet</li> </ul>

## 7.1. 7: WORLD MUSIC CULTURES

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT: (Skills, knowledge, Attitudes)	SUGGESTED ACTIVITIES AND NOTES	RESOURCES
<b>Northern African Musical Arts</b>	<ul style="list-style-type: none"> <li>identify major music cultural regions of North Africa</li> <li>describe the historical and cultural influences on Northern African musical traditions</li> </ul>	<ul style="list-style-type: none"> <li>Northern African countries                             <ul style="list-style-type: none"> <li>- history and external influence</li> <li>- musical traditions</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Isolating Northern African countries</li> <li>Identifying the historical and cultural influences on Northern African musical traditions</li> </ul>	<ul style="list-style-type: none"> <li>Reference books</li> <li>Internet</li> <li>Maps</li> <li>Resource centre</li> <li>Resource person</li> <li>Playback equipment</li> </ul>
<b>Genres</b>	<ul style="list-style-type: none"> <li>describe the musical genres in Northern Africa</li> </ul>	<ul style="list-style-type: none"> <li>Genres                             <ul style="list-style-type: none"> <li>- Song</li> <li>- Instrumentation</li> <li>- Dance</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Describing the characteristics of musical art styles found in Northern Africa</li> </ul>	<ul style="list-style-type: none"> <li>-television</li> <li>-smartphone</li> <li>-DVD/CD player</li> <li>-memory card</li> <li>-memory stick</li> <li>-computers</li> <li>-cameras</li> </ul>
<b>Instrumentation</b>	<ul style="list-style-type: none"> <li>outline the different instruments used in Northern African musical arts</li> </ul>		<ul style="list-style-type: none"> <li>Outlining different instruments used in Northern African musical arts.</li> </ul>	
<b>Styles</b>	<ul style="list-style-type: none"> <li>outline the characteristics of musical arts styles found in Northern Africa</li> <li>perform one Northern African musical art work.</li> </ul>	<ul style="list-style-type: none"> <li>Performance</li> </ul>	<ul style="list-style-type: none"> <li>Staging one Northern African musical art work</li> </ul>	
<b>Indonesian Musical Arts</b>	<ul style="list-style-type: none"> <li>identify two major music cultural traditions of Indonesia</li> <li>describe the musical genres in Indonesia</li> <li>outline the different instruments used in Indonesian musical arts</li> <li>outline the characteristics of musical arts styles found in Indonesia</li> </ul>	<ul style="list-style-type: none"> <li>Javanese Gamelan</li> <li>Balinese Gamelan</li> <li>Instruments</li> <li>Musical arts genres</li> <li>Dance styles</li> <li>Song genres</li> <li>External influence of Indonesian musical arts</li> </ul>	<ul style="list-style-type: none"> <li>Naming the two dominant Indonesian Islands</li> <li>Defining the historical and cultural influences on Indonesian musical arts traditions</li> <li>Describing the characteristics of musical art styles found</li> </ul>	

	<ul style="list-style-type: none"> <li>perform one Indonesian musical artwork.</li> </ul>		<ul style="list-style-type: none"> <li>in Indonesia</li> <li>Outlining different instruments used in Indonesian musical artworks.</li> <li>Staging one Indonesian musical artwork</li> </ul>	
<p><b>South American and Caribbean musical arts</b></p> <p><b>History and culture</b></p>	<ul style="list-style-type: none"> <li>identify major music cultural regions of South America and Caribbean islands countries</li> </ul>	<ul style="list-style-type: none"> <li>South American and the Caribbean countries</li> </ul>	<ul style="list-style-type: none"> <li>Naming South American and Caribbean countries</li> <li>Identifying the historical and cultural influences on South American and the Caribbean musical traditions</li> </ul>	
<p><b>Genres</b></p>	<ul style="list-style-type: none"> <li>describe the musical genres in South America and Caribbean</li> </ul>	<ul style="list-style-type: none"> <li>Musical art genres of South America and the Caribbean such as:                             <ul style="list-style-type: none"> <li>- Brazil-Samba</li> <li>- Chachacha</li> <li>- Jamaican reggae</li> <li>- Calypso</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Describing the characteristics of musical arts styles found in South American and the Caribbean</li> </ul>	
<p><b>Instruments</b></p> <p><b>Styles</b></p>	<ul style="list-style-type: none"> <li>outline the different instruments used in South American and Caribbean musical arts</li> <li>outline the characteristics of musical arts styles found in South America and Caribbean</li> <li>perform South American and Caribbean musical artwork</li> </ul>	<ul style="list-style-type: none"> <li>Instruments of South American and Caribbean musical arts</li> <li>External influence on the musical arts of South America and the Caribbean.</li> </ul>	<ul style="list-style-type: none"> <li>Outlining different instruments used in South American and Caribbean musical arts</li> </ul>	
<p><b>Chinese musical arts</b></p>	<ul style="list-style-type: none"> <li>identify major musical cultures of China</li> </ul>	<ul style="list-style-type: none"> <li>Chinese musical cultures - history</li> </ul>	<ul style="list-style-type: none"> <li>Staging South American and Caribbean musical artwork</li> </ul>	
			<ul style="list-style-type: none"> <li>Discussing Chinese musical cultures</li> </ul>	



	<ul style="list-style-type: none"> <li>• describe the musical genres in China</li> <li>• outline the different instruments used in Chinese musical arts</li> <li>• outline the characteristics of musical arts styles found in China</li> <li>• perform one Chinese musical artwork</li> </ul>	<ul style="list-style-type: none"> <li>- genres</li> <li>- styles</li> <li>- instruments</li> </ul>	<ul style="list-style-type: none"> <li>• Describing the nature of Chinese musical arts</li> <li>• Outlining the instruments used in Chinese musical arts</li> <li>• Describing the musical arts styles of China</li> <li>• Staging one Chinese musical artwork</li> </ul>	
--	--	---	---	--

### 7.1.8: ARTISTIC EXPRESSION

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT: (Skills, knowledge, Attitudes)	SUGGESTED ACTIVITIES AND NOTES	RESOURCES
<p><b>Musical Arts</b></p> <p><b>Indonesia Musical Arts</b></p> <p><b>South American Musical Arts</b></p> <p><b>Chinese Musical Arts</b></p>	<ul style="list-style-type: none"> <li>• identify different music and dance styles</li> <li>• define musical structures and texts of different cultures</li> <li>• create a variety of music and dance patterns</li> <li>• demonstrate choreographed patterns.</li> <li>• extemporize melodies over selected chords using pitched instruments</li> <li>• perform various music and dance styles</li> </ul>	<ul style="list-style-type: none"> <li>• Conventions</li> <li>• Choreography</li> <li>• Texts</li>   <li>• Extemporization</li> </ul>	<ul style="list-style-type: none"> <li>• Stating different music and dance styles</li> <li>• Determining musical structures and texts of different cultures</li> <li>• Constructing a variety of music and dance patterns</li> <li>• Illustrating choreographed patterns.</li> <li>• Improvising melodies over selected chords using pitched instruments</li> <li>• Staging various music and dance styles</li> </ul>	<ul style="list-style-type: none"> <li>• Reference books</li> <li>• Internet</li> <li>• Maps</li> <li>• Resource centres</li> <li>• Resource person</li> <li>• Playback equipment</li> <li>-television</li> <li>-smartphone</li> <li>-DVD/CD player</li> <li>-memory card</li> <li>-memory stick</li> <li>-computers</li> <li>-cameras</li> </ul>

### 7.1.9: INNOVATION AND CREATIVITY

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT: (Skills, knowledge, Attitudes)	SUGGESTED ACTIVITIES AND NOTES	RESOURCES
<b>Creative work conceptualisation</b>	<ul style="list-style-type: none"> <li>identify musical themes from everyday life experiences</li> </ul>	<ul style="list-style-type: none"> <li>Theme development</li> </ul>	<ul style="list-style-type: none"> <li>Exploring musical themes from everyday life experiences</li> </ul>	<ul style="list-style-type: none"> <li>Archives</li> <li>Reference books</li> </ul>
<b>Musical Arts creation/composition</b>	<ul style="list-style-type: none"> <li>create musical artworks based on a theme</li> </ul>	<ul style="list-style-type: none"> <li>Creation/composition</li> </ul>	<ul style="list-style-type: none"> <li>Improvising musical artworks based on a theme</li> </ul>	<ul style="list-style-type: none"> <li>Internet</li> <li>Maps</li> </ul>
<b>Instrument construction</b>	<ul style="list-style-type: none"> <li>compose new melodies hinging on knowledge of indigenous musical artworks.</li> </ul>	<ul style="list-style-type: none"> <li>Instrument manufacturing</li> </ul>	<ul style="list-style-type: none"> <li>Creating new melodies hinging on knowledge of indigenous musical artworks</li> </ul>	<ul style="list-style-type: none"> <li>Resource centre</li> <li>Resource person</li> </ul>
<b>Exploration and Adaptation</b>	<ul style="list-style-type: none"> <li>construct hybrid musical artworks from a variety of materials</li> <li>utilize sounds from different musical genres to produce new musical artworks</li> </ul>	<ul style="list-style-type: none"> <li>Sound exploration</li> </ul>	<ul style="list-style-type: none"> <li>Designing hybrid musical art instruments from a variety of materials</li> <li>Synthesizing sounds from different music genres to produce new musical artworks.</li> </ul>	<ul style="list-style-type: none"> <li>Playback equipment</li> <li>-television</li> <li>-smartphone</li> <li>-DVD/CD player</li> <li>-memory cards</li> <li>-memory sticks</li> <li>-computers</li> <li>-cameras</li> </ul>

### 7.1.10: PROTEST MUSIC AND CONFLICT MANAGEMENT

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT: (Skills, knowledge, Attitudes)	SUGGESTED ACTIVITIES AND NOTES	RESOURCES
<p><b>Zimbabwean indigenous protest songs</b></p> <p><b>Musical Arts in Chimurenga periods</b></p> <p><b>Management of relationships through music</b></p>	<ul style="list-style-type: none"> <li>• identify Zimbabwean protest songs</li> <li>• classify Zimbabwean protest songs</li> <li>• archive indigenous protest songs</li> <li>• define the role of musical arts in Chimurenga war</li> <li>• state the importance of music in conflict management</li> </ul>	<ul style="list-style-type: none"> <li>• Protest songs Cultural such as               <ul style="list-style-type: none"> <li>- Chimbo chemuroora /Ingoma</li> <li>ekamalukazana such as: <i>Mariyana</i></li> </ul> </li> <li>• Political such as: <i>Vana vaPfumojena vachauya</i> <ul style="list-style-type: none"> <li>- Kupura/thrashing such as: <i>Makunungunu kuwa kwedamba Mucherechere</i></li> </ul> </li> <li>Contemporary such as               <ul style="list-style-type: none"> <li>- Activism such as: <i>Baba vabhoyi maita seyiko</i></li> <li>- Socio-Economic such as: <i>Ndirangarireiwo ndisunungureiwo by L. Dembo</i></li> <li>- Socio-Political such as: '<i>Mombe mbiri nemadhongi mashanu</i>', '<i>Gugugugu Mbuya</i>'</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Isolating Zimbabwean protest songs</li> <li>• Categorizing Zimbabwean protest songs</li> <li>• Documenting indigenous protest songs</li> <li>• Explaining the role of musical arts in Chimurenga war</li> <li>• Determining the importance of music in conflict management</li> </ul>	<ul style="list-style-type: none"> <li>• Archives</li> <li>• Computers</li> <li>• Internet</li> <li>• Resource person</li> <li>• Resource centres</li> <li>• Smartphones</li> <li>• Researched works</li> <li>• Reference books</li> <li>• Video/audio recorders</li> <li>• DVDs/CDs</li> <li>• Televisions</li> <li>• I-pads</li> </ul>

### 7.1.11: MUSIC CRITICISM

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT: (Skills, knowledge, Attitudes)	SUGGESTED ACTIVITIES AND NOTES	RESOURCES
<b>Perspectives</b>	<ul style="list-style-type: none"> <li>• demonstrate an understanding of multiple perspectives of musical artworks</li> <li>• create a body of knowledge encompassing multiple perspectives to musical artworks</li> </ul>	<ul style="list-style-type: none"> <li>• perspectives of:               <ul style="list-style-type: none"> <li>- artists/performers</li> <li>- media/journalist</li> <li>- audience/ community</li> <li>- scholarly/ academic</li> <li>- professional bodies</li> <li>- political</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Explaining multiple perspectives of musical artworks</li> <li>• Compiling a body of knowledge which encompasses multiple perspectives of musical artworks.</li> </ul>	<ul style="list-style-type: none"> <li>• Archives</li> <li>• Computers</li> <li>• Internet</li> <li>• Resource person</li> <li>• Resource centres</li> <li>• Smartphones</li> <li>• Researched works</li> <li>• Reference books</li> <li>• Video/audio recorders</li> <li>• DVDs/CDs</li> <li>• Televisions</li> <li>• I-pads</li> <li>• Radio</li> </ul>

## 7.1.12: MUSICAL ENTERPRISE SKILLS

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT: (Skills, knowledge, Attitudes)	SUGGESTED ACTIVITIES AND NOTES	RESOURCES
Intuitive music creation	<ul style="list-style-type: none"> <li>describe the promptings aligned to creations</li> </ul>	<ul style="list-style-type: none"> <li>Impromptu creativity</li> <li>Aural/Visual memory</li> </ul>	<ul style="list-style-type: none"> <li>Listening to music in line with one's idea or creation</li> </ul>	<ul style="list-style-type: none"> <li>Archives</li> <li>Computers</li> <li>Internet</li> </ul>
Leadership skills in Musical arts	<ul style="list-style-type: none"> <li>manage time in music production</li> <li>achieve set goals in music production</li> </ul>	<ul style="list-style-type: none"> <li>Time management</li> <li>Set goals</li> <li>Organizing resources(human, financial and material resources included)</li> </ul>	<ul style="list-style-type: none"> <li>Managing time in music production</li> <li>Setting goals</li> <li>Achieving set goals in music production</li> <li>Organizing musical activities</li> <li>Coordinating ensemble members</li> </ul>	<ul style="list-style-type: none"> <li>Resource person</li> <li>Resource centres</li> <li>Smartphones</li> <li>Researched works</li> <li>Reference books</li> <li>Video/audio recorders</li> </ul>
Opportunity identification in musical arts	<ul style="list-style-type: none"> <li>identify musical business opportunities</li> <li>turn ideas into successful business</li> </ul>	<ul style="list-style-type: none"> <li>Opportunities such as:                             <ul style="list-style-type: none"> <li>Performance platform</li> <li>Collaborations</li> <li>Life events and challenges</li> <li>Equipment acquisition</li> </ul> </li> <li>Business initiatives                             <ul style="list-style-type: none"> <li>advertising</li> <li>networking</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Outlining musical business opportunities</li> <li>Translating ideas into successful business</li> </ul>	<ul style="list-style-type: none"> <li>DVDs/CDs</li> <li>Television</li> <li>I-pad</li> <li>Radio</li> <li>Stakeholders</li> </ul>

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

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT: (Skills, knowledge, Attitudes)	SUGGESTED ACTIVITIES AND NOTES	RESOURCES
<b>Proposed IPR for indigenous musical arts</b>	<ul style="list-style-type: none"> <li>outline the impact of IPR on indigenous musical arts</li> </ul>	<ul style="list-style-type: none"> <li>Aspects of intellectual property rights</li> <li>Law of contract for musicians</li> </ul>	<ul style="list-style-type: none"> <li>Explaining the impact of IPR on indigenous musical arts</li> <li>Developing an IPR model for indigenous musical arts</li> </ul>	<ul style="list-style-type: none"> <li>Archives</li> <li>Computers</li> <li>Internet</li> <li>Resource person</li> </ul>
<b>Zimbabwean indigenous musical arts rights</b>	<ul style="list-style-type: none"> <li>produce an IPR model for indigenous musical arts</li> <li>explain Zimbabwean Indigenous musical arts rights</li> </ul>	<ul style="list-style-type: none"> <li>Indigenous musical arts rights</li> </ul>	<ul style="list-style-type: none"> <li>Discussing Zimbabwean indigenous musical arts rights.</li> <li>Comparing and contrasting Zimbabwean musical rights from existing copyrights</li> </ul>	<ul style="list-style-type: none"> <li>Resource centres</li> <li>Smartphone</li> <li>Researched works</li> <li>Reference books</li> <li>Video/audio recorders</li> <li>DVDs/CDs</li> <li>Television</li> <li>I-pad</li> <li>Radio</li> </ul>
<b>Contemporary musical arts</b>	<ul style="list-style-type: none"> <li>distinguish Zimbabwean musical rights from existing copyrights</li> </ul>			

## FORM SIX

### 7.2 FORM 6

#### 7.2.1: PRINCIPLES OF MUSICAL ARTS

TOPIC	OBJECTIVES Learners should be able to:	CONTENT: (Skills, knowledge, Attitudes)	SUGGESTED ACTIVITIES AND NOTES	RESOURCES
Japanese Musical Arts	<ul style="list-style-type: none"> <li>define various modes of representation employed in different musical cultures</li> </ul>	<ul style="list-style-type: none"> <li>Creative principles</li> <li>Organizational principles</li> <li>Modes of representation</li> <li>Musical sense</li> <li>Musical meaning</li> </ul>	<ul style="list-style-type: none"> <li>Identifying modes of representation</li> </ul>	<ul style="list-style-type: none"> <li>Archives</li> <li>Computers</li> <li>Internet</li> <li>Resource person(s)</li> <li>Resource centres</li> <li>Smartphone</li> <li>Researched works</li> <li>Reference books</li> <li>Video/audio recorders</li> <li>DVDs/CDS</li> </ul>
Indian Musical Arts	<ul style="list-style-type: none"> <li>identify principles governing creative and organization of musical traditions of selected cultures</li> </ul>	<ul style="list-style-type: none"> <li>Compositional techniques</li> <li>Notation systems</li> <li>Aesthetics</li> </ul>	<ul style="list-style-type: none"> <li>Listing the principles governing creativity and organization of musical traditions of selected cultures</li> </ul>	<ul style="list-style-type: none"> <li>Television</li> <li>I-pad</li> <li>Radio</li> <li>Sheet music</li> </ul>
estern Art Music	<ul style="list-style-type: none"> <li>describe the impact of various pre-recorded musical artworks listened to and or observed</li> <li>determine the meanings of studied musical arts</li> <li>identify various compositional techniques employed in Western Art Music</li> <li>apply various</li> </ul>		<ul style="list-style-type: none"> <li>Discussing the impact of various pre-recorded musical artworks</li> <li>Explaining the significance of studied musical artworks</li> <li>Outlining various compositional techniques employed in Western art music</li> </ul>	



	<p>compositional techniques in song composition</p> <ul style="list-style-type: none"> <li>• interpret music presented in staff notation and/or tonic-solfa</li> <li>• describe Western art music aesthetics</li> </ul>		<ul style="list-style-type: none"> <li>• Demonstrating music literacy through interpretation of staff and tonic solfa notation systems</li> <li>• Defining Western art music aesthetics.</li> <li>• Composing music embodying compositional techniques.</li> </ul>	
--	---	--	--	--

## 7.2.2: MUSIC LITERACY PRACTICES

TOPIC	OBJECTIVES Learners should be able to:	CONTENT: (Skills, knowledge, Attitudes)	SUGGESTED ACTIVITIES AND NOTES	RESOURCES
<b>Harmony</b>	<ul style="list-style-type: none"> <li>• construct the C major scale (C Ionian)</li>   <li>• divide the Ionian scale into two tetra-chords</li> <li>• describe the structure of the Ionian scale and its tetra chords</li> <li>• explain the harmonic relationship of the modes</li> <li>• identify the triads within the major system</li> <li>• sing the triads in groups</li> <li>• identify the 4 seven chord types and their inversions</li> </ul>	<ul style="list-style-type: none"> <li>• The major scale system (Ionian system)</li> <li>• Modes of the major scale                             <ul style="list-style-type: none"> <li>• Ionian</li> <li>• Dorian</li> <li>• Phrygian</li> <li>• Lydian</li> <li>• Mixolydian</li> <li>• Aolian</li> <li>• Lochrian</li> </ul> </li> <li>• Tetra chords</li>   <li>• Harmonic relationships of the modes</li> <li>• Triads within the major system 4 seventh chord types and their inversions</li> </ul>	<ul style="list-style-type: none"> <li>• Writing the C major scale</li>   <li>• Structuring the C major scale in tetrachords</li> <li>• Explaining the structure of the major (Ionian scale)</li> <li>• Discussing the harmonic relationship of the modes</li>   <li>• Singing the triads in groups</li> <li>• Playing the four seven chord types and their inversion on a musical instrument</li> </ul>	<ul style="list-style-type: none"> <li>• Global music</li> <li>• Academic Worksheets</li> <li>• Videos, etc</li> <li>• Archives</li> <li>• Computers</li> <li>• Internet</li> <li>• Resource person</li> <li>• Resource centres</li> <li>• Smartphone</li> <li>• Researched works</li> <li>• Reference books</li> <li>• Video/audio recorders</li> <li>• DVDs/CDS</li> <li>• Television</li> <li>• I-pad</li> <li>• Radio</li> </ul>

<p><b>Applied harmony and improvisation</b></p>	<ul style="list-style-type: none"> <li>• identify modal scales and pentatonic scale choices which can be used to improvise over major 7<sup>th</sup> chord, minor 7<sup>th</sup> and dominant 7<sup>th</sup> chords</li> <li>• extemporise over the major 7<sup>th</sup>, minor 7<sup>th</sup> and dominant 7<sup>th</sup> chords</li> </ul>	<ul style="list-style-type: none"> <li>• Major 7<sup>th</sup> chord</li> <li>• Minor 7<sup>th</sup> chord</li> <li>• Dominant 7<sup>th</sup> chord</li> <li>• Ionian mode</li> <li>• Lydian mode</li> <li>• Minor pentatonic</li> </ul>	<ul style="list-style-type: none"> <li>• Playing modal scale and/pentatonic scale choices which can be used to improvise over the major 7<sup>th</sup> and dominant 7<sup>th</sup> chords</li> <li>• Improvising over the major 7<sup>th</sup>, minor 7<sup>th</sup> and dominant 7<sup>th</sup> chords on the keyboard</li> </ul>	
<p><b>Keyboard harmony</b></p>	<ul style="list-style-type: none"> <li>• Add a fourth voice to the right hand on the keyboard 1 7 3 5 voicing, II V I progression.</li> <li>• Add a fifth voice to the right hand on the keyboard 1 2 3 5 7 voicing, II V I progression</li> <li>• Play the three chord chains starting from any key</li> <li>• Play the II V I progressions starting from any root key</li> </ul>	<ul style="list-style-type: none"> <li>• II V I progression: adding a fourth voice (5 to 9 principle) 1 7 3 5 voicing Starting from C Starting from B</li> <li>• Adding a 5<sup>th</sup> voice (5 to 9 and 9 to 13 principle) Starting from C Starting from B</li> <li>• Chord chains and II V I progressions starting from any root key</li> </ul>	<ul style="list-style-type: none"> <li>• Playing 1 7 3 5 voicing of II V I progressions using both hands starting from root C then root B</li> <li>• Voicing the 1 2 3 5 7 using both hands on the keyboard starting from root C then root B</li> <li>• Practising chord chains and II V I progressions starting from any root key.</li> </ul>	<ul style="list-style-type: none"> <li>• Global music Academy Worksheets</li> <li>• Videos, etc</li> <li>• Archives</li> <li>• Computers</li> <li>• Internet</li> <li>• Resource person</li> <li>• Resource centres</li> <li>• Smartphone</li> <li>• Researched works</li> <li>• Reference books</li> <li>• Video/audio recorders</li> <li>• DVDs/CDS</li> <li>• Television</li> <li>• I-pad</li> <li>• Radio</li> </ul>
<p><b>Transcription</b></p>	<ul style="list-style-type: none"> <li>• transcribe pre-recorded Zimbabwean traditional or pop music</li> </ul>	<ul style="list-style-type: none"> <li>• Transcription</li> <li>• Dictation</li> <li>• Aural skills</li> </ul>	<ul style="list-style-type: none"> <li>• Notating melodic dictations</li> <li>• Transcribing pre-recorded pop and traditional music</li> </ul>	
<p><b>Transcription project</b></p>	<ul style="list-style-type: none"> <li>• transcribe pop or traditional music piece</li> </ul>	<ul style="list-style-type: none"> <li>• Transcription</li> <li>• Aural skills</li> </ul>	<ul style="list-style-type: none"> <li>• Notating one pop or traditional music piece</li> </ul>	

### 7.2.3: PERFORMANCE PRACTICES

TOPIC	OBJECTIVES Learners should be able to:	CONTENT: (Skills, knowledge, Attitudes)	SUGGESTED ACTIVITIES AND NOTES	RESOURCES
<p><b>Japanese musical Arts</b></p> <p><b>Indian Musical Arts</b></p>	<ul style="list-style-type: none"> <li>• outline conventions contained in selected sacred ceremonial musical performances</li> <li>• determine musical texts employed in secular musical art performances</li> <li>• isolate musical ideas fused in musical art works</li> </ul>	<ul style="list-style-type: none"> <li>• Sacred events</li> <li>• Secular events</li> <li>• Contemporary events</li> </ul>	<ul style="list-style-type: none"> <li>• Identifying conventions contained in selected sacred ceremonial musical performances</li> <li>• Stating musical texts employed in secular musical arts performances</li> <li>• Determining musical ideas fused in contemporary musical art works</li> <li>• Capturing features of selected Japanese and Indian musical styles.</li> </ul>	<ul style="list-style-type: none"> <li>• Archives</li> <li>• Computers</li> <li>• Internet</li> <li>• Resource persons</li> <li>• Resource centres</li> <li>• Smartphone</li> <li>• Researched works</li> <li>• Reference books</li> <li>• Video/audio recorders</li> <li>• DVDs/CDS</li> <li>• Television</li> <li>• I-pad</li> <li>• Radio</li> </ul>
<p><b>African Musical style remix</b></p>	<ul style="list-style-type: none"> <li>• create musical artworks fusing ideas from studied music cultures hinging on the documented style</li> <li>• perform created art works</li> </ul>		<ul style="list-style-type: none"> <li>• Identifying conventions contained in selected sacred ceremonial musical performances</li> <li>• Stating musical texts employed in secular musical arts performances</li> <li>• Determining musical ideas fused in contemporary musical art works</li> <li>• Capturing features of selected Zimbabwean musical styles.</li> </ul>	

## 7.2.4: PERFORMANCE PROFICIENCY

TOPIC	OBJECTIVES Learners should be able to:	CONTENT: (Skills, knowledge, Attitudes)	SUGGESTED ACTIVITIES AND NOTES	RESOURCES
<b>Grand finale ensemble recital</b>	<ul style="list-style-type: none"> <li>• carryout rehearsals for the created artworks</li> <li>• generate an advert for the ensemble recital performance</li> <li>• perform the ensemble recital</li> </ul>	<ul style="list-style-type: none"> <li>• Rehearsals</li> <li>• Adverts</li> <li>• Performances</li> </ul>	<ul style="list-style-type: none"> <li>• Rehearsing the created artworks</li> <li>• Advertising the ensemble recital performances</li> <li>• Staging the ensemble recitals at selected fora</li> </ul>	<ul style="list-style-type: none"> <li>• Archives</li> <li>• Computers</li> <li>• Internet</li> <li>• Resource persons</li> <li>• Resource centres</li> <li>• Smartphones</li> <li>• Researched works</li> <li>• Reference books</li> <li>• Video/audio recorders</li> <li>• DVDs/CDs</li> <li>• Television</li> <li>• I-pad</li> <li>• Radio</li> </ul>

### 7.2.5: INTERPRETATION OF ZIMBABWEAN MUSICAL ARTS

TOPIC	OBJECTIVES Learners should be able to:	CONTENT: (Skills, knowledge, Attitudes)	SUGGESTED ACTIVITIES AND NOTES	RESOURCES
Zimbabwean musical arts	<ul style="list-style-type: none"> <li>• apply adaptive transcription elements to Zimbabwean musical artworks</li> <li>• employ indigenous terminologies in analyzing Zimbabwean musical arts</li> <li>• generate a model for interpreting Zimbabwean musical arts</li> </ul>	<ul style="list-style-type: none"> <li>• transcription initiatives</li> <li>• analytical perceptions</li> <li>• interpretive model</li> </ul>	<ul style="list-style-type: none"> <li>• Adapting transcription elements to Zimbabwean musical artworks</li> <li>• Using indigenous languages in analyzing Zimbabwean musical artworks.</li> <li>• Suggesting ways of interpreting Zimbabwean musical arts</li> </ul>	<ul style="list-style-type: none"> <li>• Reference books</li> <li>• Internet</li> <li>• Video camera</li> <li>• DVDs and CDs</li> <li>• DV player</li> <li>• Laptops</li> <li>• Smartphone</li> <li>• microphones</li> </ul>

### 7.2.6: MULTIMEDIA DESIGN IN MUSIC

TOPIC	OBJECTIVES Learners should be able to:	CONTENT: (skills, knowledge, attitudes)	SUGGESTED ACTIVITIES AND NOTES	RESOURCES
Recorded project production	<ul style="list-style-type: none"> <li>• produce a video</li> <li>• prepare a write up explaining the process taken to come up with the video production</li> <li>• write an analysis of the video production</li> </ul>	<ul style="list-style-type: none"> <li>• Video recording</li> <li>• Editing and presenting</li> <li>• Write up preparations</li> <li>• Analysis of recorded products</li> </ul>	<ul style="list-style-type: none"> <li>• Recording, editing, producing and presenting a video to an audience</li> <li>• Preparing a write up explaining the process taken to come up with the video production</li> <li>• Writing a critique of video production</li> </ul>	<ul style="list-style-type: none"> <li>• Archives</li> <li>• Computers</li> <li>• Internet</li> <li>• Resource person</li> <li>• Resource centres</li> <li>• Smartphone</li> <li>• Researched works</li> <li>• Reference books</li> <li>• Video/audio recorders</li> <li>• DVDs/CDs</li> <li>• Television</li> <li>• I-pad</li> <li>• Radio</li> </ul>

## 7.2.7: WORLD MUSIC CULTURES

TOPIC	OBJECTIVES Learners should be able to:	CONTENT: (skills, knowledge, attitudes)	SUGGESTED ACTIVITIES AND NOTES	RESOURCES
<b>Indian musical arts</b>	<ul style="list-style-type: none"> <li>• identify the two dominant musical arts traditions of India.</li> <li>• describe the nature of musical arts genres of India</li> <li>• outline the different instruments used in the Indian musical arts</li> </ul>	<ul style="list-style-type: none"> <li>• History and culture</li> <li>• Genres</li> <li>• Instrumentation</li> <li>• Styles                             <ul style="list-style-type: none"> <li>- talas</li> <li>- ragas</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Determining two dominant musical arts traditions of India</li> <li>• Explaining the nature of musical arts genres of India</li> <li>• Stating the different instruments used in the Indian musical arts.</li> </ul>	<ul style="list-style-type: none"> <li>• Archives</li> <li>• Computers</li> <li>• Internet</li> <li>• Resource person</li> <li>• Resource centres</li> <li>• Smartphone</li> <li>• Researched works</li> <li>• Reference books</li> <li>• Video/audio recorders</li> </ul>
<b>Japanese musical arts</b>	<ul style="list-style-type: none"> <li>• trace the history of Japanese musical arts traditions</li> <li>• describe the nature of musical arts genres</li> <li>• outline the instruments used in the Japanese musical arts</li> </ul>	<ul style="list-style-type: none"> <li>• History and culture</li> <li>• Genres</li> <li>• Instrumentation</li> <li>• Styles</li> </ul>	<ul style="list-style-type: none"> <li>• Giving an account of the history of Japanese musical arts traditions</li> <li>• Explaining the nature of musical arts genres</li> <li>• Stating the instruments used in the Japanese musical arts</li> </ul>	<ul style="list-style-type: none"> <li>• DVDs/CDs</li> <li>• Television</li> <li>• I-pad</li> <li>• Radio</li> </ul>
<b>Anthology of studied musical Arts</b>	<ul style="list-style-type: none"> <li>• compile an anthology of the studied musical artworks</li> <li>• write ethnographic information on each artwork in the anthology</li> </ul>	<ul style="list-style-type: none"> <li>• Zimbabwean</li> <li>• Indonesian</li> <li>• South American</li> <li>• Chinese</li> <li>• Japanese</li> <li>• Indian</li> </ul>	<ul style="list-style-type: none"> <li>• Building an anthology of the studied musical art works</li> <li>• Compiling a write up portraying the musical artworks in the anthology</li> </ul>	

### 7.2.8: ARTISTIC EXPRESSION

TOPIC	OBJECTIVES Learners should be able to:	CONTENT: (skills, knowledge, attitudes)	SUGGESTED ACTIVITIES AND NOTES	RESOURCES
Indian Musical Arts Japanese Musical Arts	<ul style="list-style-type: none"> <li>identify different music and dance styles</li> <li>perform various music and dance styles</li> <li>create variety of music and dance patterns</li> <li>demonstrate choreographed pattern</li> <li>extemporize melodies over selected chord structures using a pitched instrument</li> <li>identify text from different musical arts</li> <li>describe text from various musical arts</li> </ul>	<ul style="list-style-type: none"> <li>Conventions</li> <li>Choreography</li> <li>Extemporization</li> <li>Texts</li> </ul>	<ul style="list-style-type: none"> <li>Outlining different music and dance styles</li> <li>Presenting various music and dance styles</li> <li>Designing variety of music and dance pattern</li> <li>Displaying choreographed patterns</li> <li>Improvising melodies over selected chord structures using a pitched instrument</li> <li>Drawing out text from different musical arts</li> <li>Isolating text from various musical arts.</li> </ul>	<ul style="list-style-type: none"> <li>Television</li> <li>Reference books</li> <li>CD/DVDs</li> <li>Internet</li> <li>Maps</li> <li>Resource person</li> <li>Resource centres</li> <li>Mp3</li> <li>IPad</li> </ul>

### 7.2.9: INNOVATION AND CREATIVITY

TOPIC	OBJECTIVES Learners should be able to:	CONTENT: (skills, knowledge, attitudes)	SUGGESTED ACTIVITIES AND NOTES	RESOURCES
Innovative Instrument Construction Creative musical artwork production	<ul style="list-style-type: none"> <li>design a musical instrument using local available material</li> <li>compose song(s) on given theme(s)</li> <li>present composed song(s)</li> <li>design a portfolio for marketing under their own record label</li> </ul>	<ul style="list-style-type: none"> <li>Instrument construction</li> <li>Themes such as: <ul style="list-style-type: none"> <li>Zimbabwean land reform</li> <li>ZIMASSET</li> </ul> </li> <li>Musical art production</li> </ul>	<ul style="list-style-type: none"> <li>Constructing a durable, playable and marketable musical instrument</li> <li>Compiling song portfolio for marketing under their own record label</li> </ul>	<ul style="list-style-type: none"> <li>Resource person</li> <li>Reference books</li> <li>Video camera</li> <li>Construction materials</li> <li>Television</li> <li>Resource centres</li> <li>Internet</li> <li>Audio/video recorders</li> <li>Smartphones</li> <li>DVD/CDs</li> </ul>



## 7.2.10: PROTEST MUSIC AND CONFLICT MANAGEMENT

TOPIC	OBJECTIVES Learners should be able to:	CONTENT: (Skills, knowledge, Attitudes)	SUGGESTED ACTIVITIES AND NOTES	RESOURCES
<p><b>Protest songs</b></p>	<ul style="list-style-type: none"> <li>establish protest songs in Southern Africa</li> <li>classify types of Southern Africa protest songs</li> </ul>	<ul style="list-style-type: none"> <li>Southern African countries:               <ul style="list-style-type: none"> <li>- Zimbabwe</li> <li>- Mozambique</li> <li>- South Africa</li> <li>- Namibia</li> <li>- Zambia</li> <li>- Angola</li> </ul> </li> <li>Protest songs</li> <li>Social cohesion</li> </ul>	<ul style="list-style-type: none"> <li>Identifying protest songs in Southern Africa</li> <li>Categorizing types of protest songs in Southern Africa</li> </ul>	<ul style="list-style-type: none"> <li>Resource centres</li> <li>Computers</li> <li>Reference books</li> <li>Protest songs</li> <li>Audio/video recorders</li> <li>Smartphones</li> <li>Resource person(s)</li> <li>Television</li> <li>DVDs/CDs</li> <li>Internet</li> <li>Archives</li> <li>Researched works</li> </ul>
<p><b>Peace and diplomacy through music</b></p>	<ul style="list-style-type: none"> <li>explain the importance of musical arts in the promotion of peace and diplomacy</li> <li>assemble a portfolio of musical artworks on peace and diplomacy for distribution and publishing</li> <li>perform musical artworks promoting peace and diplomacy</li> </ul>	<ul style="list-style-type: none"> <li>Peace and diplomacy</li> <li>Performance</li> </ul>	<ul style="list-style-type: none"> <li>Discussing the importance of musical arts in the promotion of peace and diplomacy</li> <li>Compiling a portfolio of musical art works on peace and diplomacy for distribution and publishing</li> <li>Presenting musical artworks demonstrating peace and diplomacy</li> </ul>	

### 7.2.11: MUSIC CRITICISM

TOPIC	OBJECTIVES Learners should be able to:	CONTENT: (Skills, knowledge, Attitudes)	SUGGESTED ACTIVITIES AND NOTES	RESOURCES
<p><b>Publications</b></p>	<ul style="list-style-type: none"> <li>• design a publication covering music criticism</li> <li>• outline the significance of various perspectives of music criticism</li> </ul>	<ul style="list-style-type: none"> <li>• music criticisms</li> </ul>	<ul style="list-style-type: none"> <li>• Producing a publication covering music criticism</li> <li>• Stating the significance of various perspectives of music criticism</li> </ul>	<ul style="list-style-type: none"> <li>• Resource centres</li> <li>• Computers</li> <li>• Reference books</li> <li>• Protest songs</li> <li>• Audio/video recorders</li> <li>• Smartphones</li> <li>• Resource person(s)</li> <li>• Television</li> <li>• DVDs/CDs</li> <li>• Internet</li> <li>• Archives</li> <li>• Researched Print and electronic media</li> </ul>

### 7.2.12: MUSICAL ENTERPRISE SKILLS

TOPIC	OBJECTIVES Learners should be able to:	CONTENT: (Skills, knowledge, Attitudes)	SUGGESTED ACTIVITIES AND NOTES	RESOURCES
<b>Strategic planning</b>	<ul style="list-style-type: none"> <li>• identify musical arts project to be worked on</li> <li>• draw up a six months project working plan</li> </ul>	<ul style="list-style-type: none"> <li>• Project proposal</li> <li>• Project plan (developmental plan)</li> </ul>	<ul style="list-style-type: none"> <li>• Selecting a project</li> <li>• Designing a six months project working plan specifying period to be taken</li> </ul>	<ul style="list-style-type: none"> <li>• Resource centres</li> <li>• Computers</li> <li>• Reference books</li> <li>• Protest songs</li> <li>• Audio/video recorders</li> <li>• Smartphones</li> <li>• Resource person(s)</li> <li>• Television</li> <li>• DVDs/CDs</li> <li>• Internet</li> <li>• Archives</li> <li>• Researched</li> </ul>
<b>Zimbabwean Image Projection</b>	<ul style="list-style-type: none"> <li>• define Zimbabwean image</li> <li>• portray the Zimbabwean image through musical artworks performance</li> </ul>	<ul style="list-style-type: none"> <li>• Zimbabwean Musical artworks performance                             <ul style="list-style-type: none"> <li>- deportment</li> <li>- character management</li> <li>- etiquette</li> <li>- identity</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Discussing Zimbabwean image</li> <li>• Articulating Zimbabweanness through creating and staging artworks</li> </ul>	<ul style="list-style-type: none"> <li>• Resource centres</li> <li>• Computers</li> <li>• Reference books</li> <li>• Protest songs</li> <li>• Audio/video recorders</li> <li>• Smartphones</li> <li>• Resource person(s)</li> <li>• Television</li> <li>• DVDs/CDs</li> <li>• Internet</li> <li>• Archives</li> <li>• Researched</li> </ul>

### 7.2.13: INTELLECTUAL PROPERTY RIGHTS FOR INDIGENOUS MUSICAL ARTS

TOPIC	OBJECTIVES Learners should be able to:	CONTENT: (Skills, knowledge, Attitudes)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<p><b>Intangible indigenous musical heritage rights construction</b></p>	<ul style="list-style-type: none"> <li>• explain legal protection of communally created work</li> <li>• formulate intangible indigenous musical heritage rights for a Zimbabwean model</li> </ul>	<ul style="list-style-type: none"> <li>• Created works</li> <li>• Heritage rights</li> </ul>	<ul style="list-style-type: none"> <li>• Discussing communally created work on IPR</li> <li>• Crafting intangible indigenous musical heritage rights for a Zimbabwean model</li> </ul>	<ul style="list-style-type: none"> <li>• Archives</li> <li>• Computers</li> <li>• Internet</li> <li>• Resources person</li> <li>• Smartphone</li> <li>• DVDs/CDS</li> <li>• Videotapes</li> <li>• Audio</li> <li>• Television</li> </ul>
<p><b>Zimbabwean Musical Arts</b></p>	<ul style="list-style-type: none"> <li>• suggest protective measures for artists and their works to be developed into Zimbabwean IPR model</li> </ul>	<ul style="list-style-type: none"> <li>• Protection rights initiatives                             <ul style="list-style-type: none"> <li>- live performances</li> <li>- recorded artworks</li> <li>- impromptu performances</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Proposing protective measures for artists and their works to be developed into Zimbabwean IPR model</li> </ul>	

## 8.0 ASSESSMENT

### 8.1 Assessment Objectives

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

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

- 8.1.9 apply decision making and problem solving skills through critical appraisal of the products of creative effort
- 8.1.10 synthesize multimedia designs in indigenous musical arts
- 8.1.11 use enterprise skills through accomplished musical art business venture projects
- 8.1.12 use the acquired knowledge and skills to interact with various established musical artists both local and international
- 8.1.13 sight read melodies in staff notation on the keyboard or any instrument of choice
- 8.1.14 articulate binary and ternary rhythms using body percussion techniques
- 8.1.15 improvise melodies over selected chord structures
- 8.1.16 display musicianship qualities in performance
- 8.1.17 archive tangible and intangible Zimbabwean musical heritage

### 8.2 Scheme of Assessment

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

Paper	Type/title of paper	Duration	Marks	Weighting
1	Music appreciation <b>Section A: Listening</b> <b>Section B: Essay Questions</b>	3hours 1hour 2hours	25 75	30%
2	<b>Coursework assessment</b>  <b>Performance Research Project</b> <b>Section A: practical performance</b>  <b>Section B: Write up on the performance</b>	Course work profiling (one year and two terms)  Practical performance (15 to 20 minutes including stage setting per candidate)	100  70  30	30%
3	Structured questions		100	40%
		Total	300	100

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

Paper 2: Performance Research Project

A student must compose organize and perform musical artwork for own instrument and all other accompanying instruments

Paper 3: Structured Questions

Component cover the whole syllabus

**Specification Grid**

<b>Component</b>	<b>Skills weighting</b>	<b>Marks allocated</b>
Paper 1 Music Appreciation	Knowledge and understanding	5%
	Application	10%
	Analysis	15%
Paper 2 <ul style="list-style-type: none"> <li>• Coursework assessment</li> <li>• Performance Research project                             <ul style="list-style-type: none"> <li>- A practical performance</li> <li>- Write up on the performance</li> </ul> </li> </ul>	Knowledge and understanding	5%
	Application	10%
	Problem solving	10%
	Analysis and Synthesis	5%
Paper 3 Structured questions	Knowledge and understanding	10%
	Application	10%
	Problem solving	10%
	Analysis and Synthesis	10%

## 9.0 GLOSSARY

### GLOSSARY OF TERMS USED IN THE MUSIC CONTENT

- accompanimen**      Vocal or instrumental parts that accompany a melody.
- aerophone**              A musical instrument (as a trumpet or flute) in which sound is generated by a vibrating column of air.
- articulation**              The manner in which notes are performed, such as staccato or legato.
- atonal**                      A type of music in which tones and chords are not related to a central keynote.
- augmented interval**      A major or perfect interval raised by a half step.
- beat**                         Unit of measure of rhythmic time.
- Canon**                      A musical form in which a melody is imitated exactly in one or more parts but beginning at different times. Similar to a round.
- chord**                        Three or more tones sounded simultaneously.
- chordophone**              An instrument the sound of which is created by means of strings stretched between two points.
- Clef**                         A symbol written at the beginning of a musical staff indicating which notes are represented by which lines and spaces.

<b>composition</b>	Creation of original music by organizing sound usually written for others to perform.
<b>compound meter</b>	A type of meter in which the beat is divided into three or sixes.
<b>concerto</b>	A composition for orchestra and soloist.
<b>descant</b>	A melodic line or counterpoint accompanying an existing melody.
<b>diatonic scale</b>	The notes found within a major or minor scale.
<b>diminished interval</b>	A minor or perfect interval lowered by a half step.
<b>duple meter</b>	A time signature with groups of two beats to the measure.
<b>dynamics</b>	Varying degrees of volume in the performance of music.
<b>dynamic markings</b>	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.
<b>elements of music</b>	Melody, harmony, rhythm, and form and the expressive elements of dynamics, tempo, and timbre (tone color).
<b>Embellishments</b>	Ornaments/notes added to a melody or rhythmic pattern.
<b>Extemporize</b>	To compose, perform or produce something such as music or a speech without preparation, improvisation.
<b>fugue</b>	A composition in which three or more voices are built one after the other and imitate the main melody in various ways according to a set pattern.
<b>genre</b>	Type or kind of musical work (e.g., opera, jazz, mariachi).
<b>harmony</b>	The simultaneous sounding of two or more tones.
<b>harmonic progression</b>	Movement from one chords to another or harmonies that form larger units of phrases, sections, or compositions
<b>idiophone</b>	A musical instrument, the sound of which is produced by shaking or scraping.
<b>improvisation</b>	Spontaneous creation of music.
<b>interval</b>	The distance in pitch between two tones.
<b>levels of difficulty</b>	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.





