ZIMSEC

For Performance Measurement

ZIMBABWE SCHOOL EXAMINATIONS COUNCIL (ZIMSEC)

ORDINARY LEVEL SYLLABUS

MUSIC (6020)

EXAMINATION SYLLABUS FOR 2012 – 2016

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1.0 **PREAMBLE**

This syllabus is intended for pupils in Form 3 and 4 who are familiar with the multicultural Music Syllabus now being studied in the Junior Secondary Schools.

The course content of the new syllabus conforms to the national and international criteria of music education that provides opportunities for a wide range of courses based on music as part of the general School Curriculum. The course content is framed to reflect the Zimbabwean Culture as much as possible and also covers cultures of other countries in Africa, European, America and Asia. It is also framed on the assumption that courses will lead pupils to enjoy and appreciate the indigenous and non indigenous music through participation in its six major music activities like: Theory of music, Performing, Composing, listening, History of Music and Organology.

The syllabus will be used as a summative assessment that provides a foundation for further study in music education for the Advanced Level Certificate in high school. Pupils will also take theory of music examinations equivalent to Grade Five of the Associated Board of the Royal Schools of Music.

2.0 **AIMS**

The syllabus will enable pupils to:

2.1.   continue and develop musical skills previously introduced in Junior Secondary Schools;

2.2.   develop an appreciation and skills of music education through an active involvement in six major music content areas that include: theory of music, performing, composing, listening, history of music and organology;

2.3.   develop performing skills to enable pupils to participate in a wide range of social and economical music activities;

2.4.   develop a perceptive, sensitive, and critical response to music of different
          styles in a cultural and historical context;

2.5.   become literature musicians;

2.6.   develop skills for singing and playing different foreign and indigenous music instruments;

2.7.   promote a world – consciousness and respect for other countries and their cultures through their music;

2.8.   take pride in their cultural heritage and its preservation;

2.9.   use music as a vehicle for the enhancement of community consciousness, national unity and national identity;

2.10.   develop aesthetic values through music;

2.11.   develop well balanced social, emotional, artistic, intellectual, physical, moral and personal qualities through music;

2.12.   develop initiative, creativity and self expression through music;

2.13.   provide an appropriate body of knowledge that will promote music understanding and develop skills as a basis for further studies in music education;

2.14.   develop skills of listening and analysing various musical structures, forms and textures of different historical periods and cultural musical styles;

2.15.   develop leadership qualities as a result of performing in self reliant groups as lead singers in choirs, as dance leaders in professional dance troupes and player in professional instrumental ensembles.

*NOTE: Not all of these aims can be translated readily into Assessment Objectives.

3.0   ASSESSMENT OBJECTIVES

By the end of two years 'O' level candidates should be assessed in (six) areas that include; theory of music, performing, composing, listening, history of music and organology;

3.1.0   **THEORY OF MUSIC**

Candidates will be assessed on their ability to:

3.1.1   write music scales in ascending and descending order with or without a key signature;

3.1.2   describe and demonstrate performance directions;

3.1.3   put correct note values and rests to given time signatures;

3.1.4   transpose melodies to the required pitches;

3.1.5   name the intervals between each pair of notes in a given melody;

3.1.6   identify chords written in a musical passage or phrase;

3.1.7   compose short melodies;

3.1.8   write music in short or open scores;

3.1.9   add time signatures to music written in simple, compound, and irregular time;

3.1.10   write musical notes in tenor, alto, bass, and treble clefs;

3.1.11   decorate short musical passages with grace notes or ornaments;

3.1.12   write musical notes using short hand devices (reiterated notes)

3.1.13   interpret instrumental music written in tablature, number and box notation systems;

3.1.14   set word rhythms to all notated music;

3.1.15   write music harmony;

3.1.16   write music with ornaments and change of keys.

3.2.0 **PERFORMANCE/PRACTICAL**

The examination will assess a candidate`s ability to:

3.2.1   sing or play notated music as an individual;

3.2.2   sing or play notated music in an ensemble;

3.2.3   direct or lead an ensemble;

3.2.4   sing and/or play a notated tune at sight;

3.2.5   notate musical phrases given aurally;

3.2.6   demonstrate the correct posture and technique of singing and playing the music instruments of their choice.

3.3.0 **COMPOSING**

The Examination will assess a candidate`s ability to:

3.3.1   compose a tune in a chosen mode/structure;

3.3.2   compose a tune in a contemporary idiom;

3.3.4   improvise variations to a known traditional or contemporary tune;

3.3.5   add other parts to a given melody;

3.3.6   create and interpret musical scores;

3.3.7   compose a rhythm or melody accompaniment to given songs;

3.3.8   compose a tune in harmony.

3.4.0 **LISTENING**

The examination will assess a candidate`s ability through the medium of prepared and unprepared music to:

3.4.1   respond to the structural and expressive elements of music, using technical and/or non- technical language, as appropriate;

3.4.2   demonstrate the relationship between sound and symbol using staff, tablature, number, box or tonic solfa notation;

3.4.3   demonstrate an awareness and recognition of musical styles of the past and present;

3.4.4   identify and comment on a range of traditional music from cultures of different countries or different continents;

3.4.5   describe the role of traditional ceremonial music in various traditional ceremonies and their related songs and dances;

3.4.6   describe how music expresses ideas, emotions, mood and events;

3.4.7   demonstrate aural awareness, perception and discrimination in relation to Western European Music of the Medieval, Renaissance, baroque, classical, romantic and 20th century;

3.4.8   demonstrate knowledge and understanding of prescribed musical works and their composers.

3.5.0   **HISTORY OF MUSIC**

The examination will assess a candidate`s ability to:

3.5.1   describe briefly, the development of music in Africa covering:
        (i)   pre- colonial era before 1890 (pasichigare/endulo)
        (ii)   colonial era   1890 – 1980
        (iii)   post colonial era   1980 to this date

3.5.2   describe briefly the development of music and diaspart or contributors in the following periods; pasichigare/pre – colonial era,
Colonial era and post colonial era and mention their music works;

3.5.3   identify the major African composers and mention their music works;

3.5.4   describe briefly the development of western music covering the following periods and mention at least one composer for each period as suggested below;

      3.5.4.1 medieval period from beginning up to 1450
              Leonin – plain chants and mass

3.5.4.2 Renaissance period: 1450 to 1600
Montiverdi of Italy – Italian madrigals

3.5.4.3 the Baroque period : 1600 to 1750
Handel – the messiah

3.5.4.4 the classical period: 1750 to 1810
Mozart – magic flute

3.5.4.5 Romantic period: 1810 TO 1910
Beethoven – Symphony No. 7 in A major

3.5.4.6 twentieth century music up to 1999
Carl Orff – Camina Brana

3.5.5   describe the historical background of chosen traditional ceremonial songs;

3.5.6   identify/recognise a recorded example of Western and African music and state the period in which it was composed.

3.6.0   ORGANOLOGY

Candidates will be assessed on their ability to:

3.6.1   label the parts of some music instruments;

3.6.2   describe the physical structure of some music;

3.6.3   explain the technique of how each music instrument produces sound;

3.6.4   describe how music instruments covered in the syllabus are tuned and maintained;

3.6.5   identify a music instrument by its sound waves, resonance;

3.6.6   explain the process of transmitting the basic elements of science of sound to its general properties;

3.6.7   explain the process of transmitting the basic elements of science of sound to its general properties;

3.6.8   classify music instruments into their respective groups or sections.

4.0   SCHEME OF ASSESSMENT

Details of composers, dance styles and historical periods to be examined will be included in the examination package that will be sent to schools at the beginning of every two- year period of the 'O' level course.

All candidates are required to take components/papers 1,2 and 3 as follows:

Component	Type/Title of paper	Duration	Weighting	Marks
1	Multiple Choice questions	1 hour	30%	40
2	Structures questions	2 hours	50%	100
3	Coursework	5 terms	20%	100

4.1.0   **PAPER 1: MULTIPLE CHOICE QUESTIONS** – Weighting 30%
This paper will consist of 40 questions.

4.2.0   **PAPER 2: STRUCTURED QUESTIONS –** Weighting 50%
This paper will comprise some short structured and free response/essay type questions.

4.3.0   **PAPER 3: PRACTICAL SKILLS ASSESSMENT COURSEWORK** – Weighting 20%

This is a school – based assessment in which candidates will be continuously assessed by their music teachers termly and yearly. Set pieces for the two instruments will be sent to schools at the beginning of the O-Level course (form 3). A candidate will be required to choose one piece/song of his or her choice for each of the instruments as part of his/her final practical examination. In addition to the one piece or song, for each instrument, the candidates will play/sing one own composition for each instrument in the final examination. Music teachers should keep the termly performances on tapes and marks log books for all candidates. Set pieces for sight reading for each instrument will also be sent to schools in the examination year. Teachers will be expected to use their discretion in choosing pieces/songs for use in the sight reading and listening examination. Rhythmic, singing and listening skills examinations will be tested by the music teachers themselves following details described in the syllabus. Results for three listening examinations should also contain termly and yearly records   for every candidate. Final assessment of course work will be based on the average marks and performing work require recorded tapes and log books of marks to verify the impartiality of music teachers of different schools.

4.3.1   it is incumbent upon the school to indicate the instruments being taught when their candidates register for the examination. Students will be assessed as described below:

(a)   Two set pieces/songs for two different music instruments
      (one Western and one African)   = 30 marks
(b)   two composed arranged pieces/songs for two different instruments = 30 marks
(c)   Sight reading   = 20 marks
(d)   Prepared listening   = 10 marks
(e)   Unprepared listening   = 10 marks
      Total marks awarded   =100 marks
      Weighting   = 20 %

4.3.2   Marks for all candidates should show average percentages for the three terms of their second year.

4.3.3   External examiners may be assigned to go round examining some O-Level music candidates in a few selected schools. They are expected to see all the termly and yearly marks for all candidates on well marked tapes and Log Books.

4.3.4   Before each candidate gives a performance, the examiners must announce the centre number, the candidate`s examination number and the musical instruments that the candidates is going to play.

4.3.5   Practical performances for the final 'O' level examination should be done on a video/audio tape. Performance time should not be less than 5 or more than 10 minutes.

4.3.6   The performance marks for all second year candidates should be submitted to ZIMSEC for moderation by 31 October of the examination year. Every candidate`s name and his/her vocal or instrumental performance must be clearly recorded in a log book and on tapes.

NOTE

For all indigenous music instruments, candidates will play music written in the recommended notation system such as: number notation for mbira, box notation   for the drum and tablature notation for marimba. The candidates will show the following pattern when they play their compositions and the set pieces they choose   from the repertoire sent to schools.

1.   Basic tune written in the recommended notation system;
2.   First variation in written form of the recommended notation system;
3.   Second variation in written form of the recommended notation system;

4. Three or more variations that are not written in any form of notation but they should be created brilliantly from the basic tune and also show the art and dexterity of playing the chosen music instrument well.

Assessment Objectives	Paper 1 (Multiple choice)	Paper 2 (Structured questions)	Paper 3 (coursework)
3.1.1	*	*	*
3.1.2	*	*	*
3.1.3	*	*	
3.1.4			*
3.1.5	*	*	*
3.1.6	*	*	*
3.1.7		*	*
3.1.8		*	*
3.1.9		*	*
3.1.10		*	*
3.1.11		*	*
3.1.12	*	*	*
3.1.13			*
3.1.14		*	
3.1.15		*	
3.1.16		*	*
3.2.1			*
3.2.2			*
3.2.3			*
3.2.4			*
3.2.5			*
3.2.3			*
3.2.4			*
3.2.5			*
3.2.6			*
3.3.1			*
3.3.2			*
3.3.3		*	
3.3.4		*	*
3.3.5			*
3.3.6			*
3.3.7		*	*
3.3.8			*
3.4.1			*
3.4.2			*
3.4.3			*
3.4.4	*	*	*
3.4.5	*	*	*
3.4.6	*	*	*
3.4.7			*
3.4.8			*

3.4.8			*
3.5.1	*	*	*
3.5.2	*	*	*
3.5.3	*	*	*
3.5.4	*	*	*
3.5.5	*	*	*
3.5.6	*	*	*
3.6.1		*	*
3.6.2		*	*
3.6.3		*	*
3.6.4		*	
3.6.5		*	*
3.6.6	*	*	*
3.6.7	*	*	*
3.6.8	*	*	

5.0 __METHODOLOGY__

The methods stated are meant to facilitate the teaching and learning of six components of the 'O' level music syllabus which are :

- Theory of music
- Performance/ practical work
- Composing
- Listening
- History of music
- Organology

It should be noted that for purposes of practical work in this syllabus the voice is considered to be a music instrument.

Teachers are urged to consider the communicative value of music and to integrate the six components of the syllabus in their teaching. This should help pupils consolidate their learning and also prevent unnecessary repetition. Music teachers are also encouraged to integrate music with other subjects in the curriculum as music may be used effectively to reinforce concepts taught in those subject areas.

Community involvement is often very valuable in the teaching of music. Teachers should identify talented persons in the community and invite them to share their musical expertise with the pupils at school.

Community experts may be able to offer assistance in one or more of the following ways:

- teaching pitched instruments such as the recorder, flute, piano, chipendani/umqangala (musical bow), marimba and mikwati yenyere (panpipes);

- introducing marimba or mbira ensembles;

- teaching appropriate vocal techniques to prepare pupils for choral pieces;

- conducting familiar musical works;

- teaching dance styles.

The following methodologies are suggested for implementing the syllabus.

5.1 **DEMONSTRATION METHOD**
- play a music instrument;
- write music notes or clefs on a stave;
- follow a percussion score written to accompany a tune;
- sing the class repertoire in good round natural voices;
- design dance sequences to a variety of tunes.

5.2 **NOTATION METHOD**

In this method, pupils learn new vocal pieces of music by using either tonic solfa or staff notation. The suggested steps for the notation method are:
- rhythm reading;
- singing intervals of the scale in which the piece is written
- transcribing the new piece from staff notation to tonic solfa and vice versa;
- singing the new tune using either tonic solfa or staff notation;
- fitting in the words to the score of new piece;
- singing the whole piece in good round natural voices;
- reading music in number, box and tablature notation systems.

5.3. **DISCUSSION METHOD**

Teachers should use the discussion method often in music appreciation lessons. The following are some suggestions for the appropriate use of this method:
- ask pupils to describe how particular pieces of music express ideas, emotions and mood;
- help pupils listen to and analyse a piece of music;

Tapes, records, films, live performances and books may be used as resources for stimulating and enhancing discussion.

5.4   **RESEARCH METHOD**

The research method is particularly important when used to prepare for music appreciation lessons. Pupils can be encouraged to consult with knowledgeable members of the local community who can supply information on the following topics:
-       the characteristics of traditional or contemporary music in Zimbabwe;
-       music related to various ceremonies performed by different ethnic groups in Zimbabwe and elsewhere;
-       traditional songs associated with each of the ceremonies;
-       traditional ways of constructing a variety of music instruments;
-       traditional and contemporary dances found in Zimbabwe.

5.5   **DISCOVERY METHOD**

The discovery method is pupil centred and non- directive. Pupils are encouraged to explore and invent on their own. The teacher functions as a resource person only. The discovery method can be used effectively in the teaching and learning of music because it helps to build interpretive and expressive skills and to encourage the development of creativity in children.

The teachers might use the discovery method by having the pupils:
-       listen to a piece of unfamiliar music and try to ascertain its origins and purpose or occasion for which it was written;
-       use materials to prepare a rhythm accompaniment for a piece of music;
-       experiment and discover instruments that are most effective for performing a given piece of music;
-       create an original song or another piece of music for a specific occasion individually or as a group;
-       create accompaniments for given pieces of music.

5.6   **ROTE METHOD**
In this method, pupils are taught new pieces/tunes of music by ear. The whole song is mastered without the aid of either tonic solfa or staff notation. The rote method is appropriate for teaching and learning music as it promotes listening which is an essential skill in music.

5.7 **INTEGRATED TEACHING METHOD**

This is a teaching approach where teachers will combine: Theory of music, Practical work/ Performance and Music appreciation when teaching a piece of music. Here are some of the steps taken to teach a piece of music using the integrated teaching approach.

(a) Theory part of the song

Students should be acquainted with the following musical skills and concepts in the song:

- rhythm notes that make up the new piece /song to be taught in class.
- musical scale in which the song is written;
- performance directions appearing in the song;
- articulation marks appearing in the song;

(b) Practical Part of the song

Students will:

- transcribe the song from staff notation to tonic solfa or vice versa;
- sing the whole song in tonic solfa;
- fit the words to the score;
- apply the performance directions or articulation marks as they sing the new song;
- play music instruments to accompany the new song.

(c) Music appreciation

Students will

- sing the song in good natural voices;
- apply the dynamics, tempo markings and articulation marks effectively;
- display the mood that relate closely to the meaning of words.
- discuss its function, form, structure and other aspects relating song function.

6.0 **COURSE DURATION**

In order to cover the course content adequately 8 periods per week should be allocated for the subject to cover periods for practical work, Theory of Music, Listening, History of Music, Composing and Organology. The course should be taken for a duration of 2 years and the second year being the examination year. (i.e. form 3 and form 4)

7.0 **SYLLABUS CONTENT BROAD TOPICS**

The syllabus has six different content areas that are well elaborate in detail for 'O' level students who decide to take music as a subject. The six content areas are:

7.1 (A) THEORY OF MUSIC: RHYTHM
7.1 (B) THEORY OF MUSIC: PITCH
7.2 PERFORMING /PRACTICAL WORK
7.3 COMPOSING
7.4 LISTENING
7.5 HISTORY OF MUSIC
7.6 ORGANOLOGY

7.1 (A) **THEORY OF MUSIC (RHYTHM)**

TOPIC	LEARNING OBJECTIVES	CONTENT	LEARNING ACTIVITIES AND NOTES
Staff notation	**Pupils should be able to**: - describe clefs that denote higher, middle and lower sounds.	Clefs: . the G clef or treble clef . the F clef or bass clef . the C or tenor clef	- compare the C clef with a G clef or an F clef; - practise writing C clef on the stave; - compose songs in a clef; - sing songs in a C clef.
More on staff notation	- explain pitch names for the alto clef and the tenor clef.	- pitch names for the alto clef in alphabetic form; - pitch names for tenor clef or C clef in alphabetic form.	- give pitch names for alto clef ; - give pitch names for tenor clef; - write, read and sing notes in the G clef, C clef, the F clef and the alto clef.
Rhythm	- identify note values in simple time.	- rhythm notes and their time names note name value when each Time name beat is crotched crotchet 1 beat taa a quaver $1/2$ beat te a semi- quaver $1/4$ beat fe four semi-quavers 1 beat tafatefe	- clap and say, the beats of each note appearing on the content area using the time names; - demonstrate writing the demi semi-quavers and the breve on a stave; - write the rhythmic patterns using these simple note values.

TOPIC	LEARNING OBJECTIVES	CONTENT	LEARNING ACTIVITIES AND NOTES
	Pupils should be able to:	a demi semi 1/8beat ri quaver eight demi-semi quavers 1 beat ririririririririririririririr breve 8 beat taa – aa-aa-aa-aa-aa-aa-aa	
Double dotted notes	- explain the values of double dotted notes in simple time.	- double notes in simple time: Note Name value when the beat is a crotchet double dotted quaver 7/8 of the beat double dotted crotchet 1 and 3/4 beats	- describe the meaning of a dot placed after any note; - calculate the note values of notes affected by two dots placed after each note; - write rhythm exercises involving double dotted notes; - clap rhythm exercise with dotted notes; - sing or playing songs or pieces with dotted notes; -compose songs with double dotted notes.

TOPIC	LEARNING OBJECTIVES	CONTENT	LEARNING ACTIVITIES AND NOTES
	Pupils should be able to:	double dotted minim $\quad$ 3 $^1/_2$ beats double dotted semi- breve 7 beats double dotted breve $\quad$ 14 beats	
Irregular rhythmic groups	- divide dotted notes into duplets.	Duplets formed from dotted notes below: divide into two becomes divide into two becomes divide into two becomes	- describe how duplets are formed dotted notes; - clap rhythms involving duplets - sing some songs involving duplets; - compose songs with duplets.

TOPIC	LEARNING OBJECTIVES	CONTENT	LEARNING ACTIVITIES AND NOTES
More on duplets	**Pupils should be able to:** - identify duplets written as dotted notes	Duplets written in a form of dotted notes divided into two becomes divided into two becomes divided into two becomes	- describe how duplets are formed from dotted notes; - clap rhythms involving duplets; - sing some songs involving duplets ; - practise writing duplets on a stave

TOPIC	LEARNING OBJECTIVES	CONTENT	LEARNING ACTIVITIES AND NOTES

Triplets	**Pupils should be able to**:
	
	- identify simple notes divided into three parts (triplets) and their equivalents.
		A variety of triplets
		Simple note two equal triplet
		
		                                        notes
		
		    can be divided into or into
		
		    can be divided into or into
		
		    can be divided into or into
			- learning the meaning of a triplet;
			
			- clap the time value of each of these notes and triplets ;
			
			- sing or playing songs or pieces involving triplets.

More on triplets in irregular time divisions	- identify triplets that take the time of one crotchet to perform.	triplet value
		
		                                        1 crotchet beat
		
		                                        1 crotchet beat
		
		                                        1 crotchet beat
		
		                                        1 crotchet beat
			- demonstrate clapping the rhythm of triplets here;
			
			- sing or play songs/pieces involving these triplets

TOPIC	LEARNING OBJECTIVES	CONTENT	LEARNING ACTIVITIES AND NOTES

	Pupils should be able to:
	
	- identify the irregular grouped rhythm notes based on a crotchet
		Irregular grouped notes in simple time.
		
		grouped notes` Name value when the
		                 beat is
		crotched
		
		         triplet 1 beat
		
		         quintuplet 1 beat
		
		         sextuplet 1 beat
		
		         septuplet 1 beat
		
		         nine demi- 1 beat
		
		               semi quavers
			- explain how irregular grouped rhythmic notes get their equivalent beat;
			
			- describe the beats of grouped notes appearing in the content area;
			
			- play or sing music with a variety of grouped notes.

	- identify the irregular grouped rhythm notes based on a minim.	grouped notes name value when the
		                beat is a minim
		
		       triplet 1 beat
		
		       quintuplet 1 beat
		
		       sextuplet 1 beat
		
		       septuplet 1 beat
		
		       nine demi- 1 beat
		       semi quavers
			- explain how the different rhythm notes are related to the minim;
			
			- play or sing music with a variety of grouped notes.

TOPIC	LEARNING OBJECTIVES	CONTENT	LEARNING ACTIVITIES AND NOTES
Irregular simple time values	**Pupils should be able to**: - identify beats of irregular grouped notes based on a quaver	Irregular grouped notes in simple time values Grouped notes Name Value when the beat is quaver triplet 1 beat quintuplet 1 beat sextuplet 1 beat septulet 1 beat nine hemi- 1 beat demi semi-quarters	- explain the different irregular time divisions; - clap rhythmic patterns involving irregular grouped rhythm notes. - compose songs that involve irregular grouped rhythmic notes - sing songs with irregular rhythmic notes.

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TOPIC	LEARNING OBJECTIVES	CONTENT	LEARNING ACTIVITIES AND NOTES
Irregular compound time values	**Pupils should be able to:** - identify beats of irregular compound time values.	Irregular divisions of compound time values. dotted note usual occasional division division	- explain the grouped rhythmic notes of the compound time; - discuss where the compound grouped notes are used in music scores; - sing or play songs/pieces with irregular divisions of compound time value.

TOPIC	LEARNING OBJECTIVES	CONTENT	LEARNING ACTIVITIES AND NOTES
The rests	**Pupils should be able to:** Identify the duration of dotted rests in simple time.	Rest Name of rest value when Name each beat is a crotche a dotted crotched $1^1/_2$ beat rest a dotted quaver rest $^3/_4$ beat a dotted semi quaver $^3/_8$ beat rest a dotted minim 3 beats	- explain the meaning of a dot placed after any rest; - calculate the value of rests affected by a dot; - clap rhythm patterns that involve dotted notes and dotted rests; - sing or playing songs or pieces with rhythm patterns that involve, simple notes, dotted rests and dotted notes.

TOPIC	LEARNING OBJECTIVES	CONTENT	LEARNING ACTIVITIES AND NOTES
	Pupils should be able to:	a dotted semi-breve rest 6 beats saa-aa-aa aa-aa-aa a dotted breve rest 12 beats saa-aa-aa-aa aa-aa-aa-aa aa-aa-aa-aa	
More on rests	- identify rests of more than one bar written for percussion or brass players in a symphony orchestra.	Rests of more than one bar = 2bars`       = 6 bars` = 3 bars`       = 7 bars` = 4 bars`       = 8 bars` = 5 bars`	- display different rests and signs of more than one bar in time value; - practise writing some of the rests on a staff or stave; - play or singing music written with rests of more than one bar.

TOPIC	LEARNING OBJECTIVES	CONTENT	LEARNING ACTIVITIES AND NOTES

Ornaments or grace notes.	**Pupils should be able to**:
	
	- identify and apply ornaments written in vocal and instrumental music
		Different grace notes or ornaments
		Special sign Name Example
		
		            trill
		
		          upper mordent
		
		          lower modent
		
		          appoggiatura
		
		          turn
		
		          inverted turn
		
		          acciaccatura
			- explain the meaning of an ornament;
			- demonstrate how to apply each of the ornaments in the class repertoire;
			
			- sing or play songs/pieces with ornaments;
			
			- write ornaments on the stave;
			
			- compose songs with ornaments or grace notes.

Notes written in short hand form	- identify and calculate the value of reiterated notes written in short hand form.	Reiterated notes Short hand Equivalent rhythm notes note	- explain the meaning of reiterated notes - describe the relationship between the strokes on short hand notes and the equivalent rhythm; - practise writing some short hand devices of notes on a stave or staff;

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TOPIC	LEARNING OBJECTIVES	CONTENT	LEARNING ACTIVITIES AND NOTES
	Pupils should be able to:		- compose some with short hand devices; - sing or play music written with short hand notes.
Simple time signatures	- arrange musical phrases into corresponding time values.	- irregular time signatures such as: 5 4 7 4 5 8 7 8	- describe the role of time signatures in music; - describe the meaning of regular simple time signatures; - explain the meaning of irregular time signatures; - sing or play songs or pieces in irregular time signatures; - write exercise that involve regular and irregular time signatures;

TOPIC	LEARNING OBJECTIVES	CONTENT	LEARNING ACTIVITIES AND NOTES
Time Divisions	**Pupils should be able to:** - demonstrate how to use irregular time divisions.	Irregular time Divisions quintuplet sextuplet septuplet	- explain the meaning of irregular time divisions; - clap rhythmic patterns involving irregular time divisions; - sing or playing pieces or songs involving irregular time divisions.

Compound time signatures	- state pulse beats of compound time signatures.	Compound time signatures:
		
		- 6 9 12
		      8 8 8
		
		- 6 9 12
		      4 4 4
		
		- 6 9 and 12
		      16 16 16
			- explain the meaning of a compound time signature;
			
			- compare the compound time signatures and simple time signatures;
			
			-conduct music written in compound time signatures listed on the content area.
			
			- draw diagrams showing the movement of the beats for the time signatures in the content area.

TOPIC	LEARNING OBJECTIVES	CONTENT	LEARNING ACTIVITIES AND NOTES
Grouping of notes	**Pupils should be able to**: - write rhythmic notes of simple time signatures in correct rules of grouping that will avoid ties where possible	Note grouping under simple time signatures such as: 2 4 3 4 4 4	- explain the rules of grouping in simple time; - discuss different rhythmic patterns and rewrite them in correct order; - compose songs/pieces with correct rhythmic patterns.
Grouping of notes and rests	- write rhythmic notes and rests of simple time signatures in correct rules of grouping.	Rests and notes grouping under simple time signatures such as 2 4 3 4 4 4	- explain the rules of grouping that involve notes and rests in simple time; - write rhythm exercises that involve grouped notes and rests.

7.1 (B) **THEORY OF MUSIC: PITCH**

TOPIC	LEARNING OBJECTIVES	CONTENT	LEARNING ACTIVITIES AND NOTES
Musical Scales	**Pupils should be able to**: - describe scales of different keys and their accidentals; -explain how to reach the position of the next letter names to be sharpened, in a circle of fifths for sharps and the position of the next letter names to be flattened in a circle of fourths.	More on scales, keys and clefs. - major scales and the circle of fifths for keys with sharps. - major scales and the circle of fourths for keys with flats. - minor scales and keys. - double sharps and double flats. - music scales on different clefs.	- explain how different scales are constructed using flats and sharps; - demonstrate how to reach the next letter name to be flattened; - discuss the relationship between major and minor scales; - write all major and minor scales on a stave in ascending order;

TOPIC	LEARNING OBJECTIVES	CONTENT	LEARNING ACTIVITIES AND NOTES
Keys that use sharps	**Pupils should be able to:** - identify the major keys that use sharps and their relative minors; - identify positions of letters to be sharpened in a circle of fifths.	Major and Minor Keys that use sharps. Name of Major key Name of its relative minor key Number and position of sharps C major A minor No sharps G major E minor 1 sharp (F) D major B minor 2 sharps (F and C) A major F# minor 3 sharps (F,C,G) E major C# minor 4 sharps (F,C,G,D) B major G# minor 5 sharps (F,C,G,D,A) F# major D# minor 6 sharps (F,C,G,D,A,E) C# major A# minor 7 sharps (F,C,G,D,A,E,B)	- describe the meanings of major and minor keys; - explain the role of sharps in constructing keys; - write major and minor keys on a stave; - sing the major and minor scales up and down in tune; - sing or play songs or pieces in major or minor keys; - follow a circle of fifths to identify the positions of letters to be sharpened.

TOPIC	LEARNING OBJECTIVES	CONTENT			LEARNING ACTIVITIES AND NOTES
Keys that use flats	**Pupils should be able to**: - identify major keys that use flats and their relative minors; - identify positions of letters to be flattened in a circle of fourths	Major and minor keys that use flats			- describe the role of flats in constructing major and minor keys; - compare the major and minor scales; - sing songs in minor and major keys; - play pieces in major and minor keys - follow the positions of letters to be flattened in a circle of fourths.
		Name of major key	Name of its relative minor	Number and position of flats	
		F major	D minor	1 flat (B)	
		B^{b}major	G minor	2 flats (B,E)	
		Eb major (B,E,A)	C minor	3 flats	
		Ab major (B,E,A,D)	F minor	4 flats	
		Db major (B,E,A,D,G,C)	Bb minor	5 flats	
		G^b major (B,E,A,D,G,C)	E^b minor	6 flats	
		Cb major (B,E,A,D,G,C,F)	Ab minor	7 flats	

TOPIC	LEARNING OBJECTIVES	CONTENT	LEARNING ACTIVITIES AND NOTES
More on musical scales	**Pupils should be able to**: - interpret music written in different types of musical scales	Different types of musical scales: - a whole tone scale - a pentatonic scale - a hexatonic scale - a heptatonic scale - a melodic chromatic scale - a harmonic chromatic scale	- describe how each scale is formed; - write the different scales on a stave; - sing or play songs or pieces written in the different scales; - compose songs or pieces in different scales listed on the content area.
Harmonisation	- interpret simple four part harmony. - describe how a bass line can be added to a given melody. - analyse how a melody line can be added to a given alto, tenor and bass parts.	- two part harmony - three part harmony - four part harmony - the bass line - the melody line	- explain the system of harmony; - write instrumental or vocal music in two, three or four part harmony; - add a bass line to a given melody; - describe how harmony is set; - add melody to given parts.

TOPIC	LEARNING OBJECTIVES	CONTENT	LEARNING ACTIVITIES AND NOTES
Open and short vocal scores	**Pupils should be able to:** - write different voices in a choir.	- singing voices in a score - writing open scores for three or four voices; - writing short scores for three or four voices.	- describing the different parts of mixed choirs female voice choirs and male voice choirs; - write voices in an open or short score; - sing songs written in an open or short score.
Triads	- define and demonstrate the structure of triads and their inversions.	Triads and their inversions: - tonic triads; -major triads - minor triads; - augmented triads; - diminished triads.	- explain the meaning of a triad; - describe the different types of triads; - sing or play the different types of triads; - identify different types of triads and their inversions on a stave.
Chords	- demonstrate how different chords are formed.	Different types of chords such as: - major chords; - minor chords; - chromatic chords; - augmented chords; - diminished chords.	- explain the meaning of chord; - describe the difference between a triad and a chord; - identify different types of chords; - sing and play the different types of chords.

TOPIC	LEARNING OBJECTIVES	CONTENT	LEARNING ACTIVITIES AND NOTES
Intervals	**Pupils should be able to**: - explain the different types of intervals.	Intervals within an octave; - perfect intervals; - imperfect intervals - augmented intervals - diminished intervals - major intervals - minor intervals - diatonic intervals	- define the meaning of an interval; - describe the different types of intervals and their degrees; - transpose some melodies from one interval to the other; - identify and name the different types of intervals appearing on a stave; - describe the meanings of the words concords and discords; - identify concords that are in the category of perfect intervals and those in the imperfect intervals.
Cadences	- describe the different cadences experienced at the end of musical phrases	Type of cadences: - perfect cadence; - plagal cadence; - imperfect cadence; -interupted cadence;	-explain the meaning of a phrase and a cadence; - illustrate different cadences that occur at the end of musical phrases; - explain the role of chords in forming cadences in African or Western musical phrases; -compose songs/pieces with a variety of cadences; - sing and play some of the cadences found in music.

TOPIC	LEARNING OBJECTIVES	CONTENT	LEARNING AND NOTES
Modulation or change of keys	Pupils should be able to: Interpret music written with a change of key. - identify the related keys used in a change of keys. - analyse a chord that leads to the change of key in music written in staff notation.	- advantages of change of keys; - process of changing from one key to another; - the related keys - leading notes in music written in tonic solfa -a pivot chord	- explain the meaning of modulation. -describe the purpose of using change of keys; - describe the normal process of changing music in major keys or music in minor keys to other related keys; - analyse the different keys found in a song with change of key; - describe the role of a leading note in change of keys when using the tonic solfa notation system; - identify the pivot chord that is used in modulation of keys between changing phrases; - demonstrate writing songs with change of keys in staff notation and tonic solfa; - sing or play songs or pieces with change of keys; - compose tunes with change of keys.
Word setting	- place syllables of words of a tune immediately under the rhythmic notes to which they belong.	Rhythm:, syncopation and melody - rhythmic notation of words - setting word rhythms to music; - syncopation - melody writing	- describe the relationship between rhythmic notation and words: -practise setting word rhythms to music -compose melodies with syncopated rhythms; -sing songs with syncopated rhythms;

7.2   PERFORMANCE/PRACTICAL WORK

TOPIC	LEARNING OBJECTIVES	CONTENT	LEARNING ACTIVITIES AND NOTES
African Music instruments	**Pupils should be able to:** - play one indigenous music instrument of their choice.	Indigenous music instruments of Africa. - Zimbabwe Marimba Mbira(nhare,nyungwe nyungwe and njari) Ngoma/ingungu Chipendeni Ngororombe (panpipes) - South Africa Gora bow Marimba -Ethiopia The begana lyre -Namibia Nama reed flutes -Uganda Tuned entenga drums -West Africa Atumpan drums of Ghana Double reed pipe of Nigeria Cora – 21 string harp of Senegal - Kenya Tuned drums Obukano lyre	- describe the structures of some indigenous music instruments; - choose one instrument for your course; - play marimbas using tablature notation; - play mbira using number notation; - explain the method of using box notation to read drum music -play drums using box notation; - play bows using tablature notation; - play pan pipes using tablature notation; - compose tunes on your chosen instruments; Play music pieces on indigenous music instruments of other African countries indicated on the content area. - direct or lead an ensemble of your choice.

TOPIC	LEARNING OBJECTIVES	CONTENT	LEARNING ACTIVITIES AND NOTES
	Pupils should be able to:		*** Note** **All candidates will choose one indigenous and one non indigenous music instruments for this course. The voice is also an instrument that students can choose as a western instrument. For all indigenous instruments, candidates will play the related notation and show (i) the basic tune and two notated variations. The rest of the tune will be played without notation.**
Foreign Music instruments	- show ability in playing one non indigenous music instrument of their individual choices.	Non indigenous music instruments: - guitar - piano - recorder - flute - violin - xylophone - steel drums - timpani	- play different music instruments on the content area; - choose one music instrument for your course; - read the notation system for the instrument you choose for your course; - play music on the chosen instrument as individuals and as a group; - compose music pieces on a chosen instrument - direct or lead an ensemble of your choice.

TOPIC	LEARNING OBJECTIVES	CONTENT	LEARNING ACTIITIES AND NOTES
The Voice	**Pupils should be able to**: - perform as individuals and in groups tunes written for different groupings;	Groupings of vocal music performance: * solo *duet *trio *quartet *quintet *sextet *septet *octet or double quartet *female voice choir *male voice choir *mixed choir	- describe different ranges of male and female voices; - sing songs as individuals; - sing songs in any of these groupings: solo, duets, trio, quartets, quintets, sextets, septets and double quartets or octets; - name the voice parts of female, male and mixed choirs; - sing in a cantata, an oratorio and an opera with professional choirs.
	-explain briefly how a good tone is manufactured in the stomach	Organs responsible for voice production: * the mouth * pharynx * lungs * diaphram	- describe briefly how the voice is manufactured in the stomach

TOPIC	LEARNING OBJECTIVES	CONTENT	LEARNING ACTIVITIES AND NOTES

Tonic Solfa and staff notation systems.	**Pupils should be able to**:
	
	- write tonic solfa and staff notation notes;
	
	- sing the notes of the different modulator scales;
	
	-compare the tonic solfa and staff notation systems;
	
	- sing and indicate different pitches using hand sign.
		- The modulator sound syllables for different scales such as:
		   - whole tone scale
		   - pentatonic scale
		   - major scales
		   - minor scales
		   - chromatic scales etc.
		
		- Hand signs tonic solfa systems for:
		   - Giudo (AD 995)
		   - Glover Sada (1780)
		   - Curwen John (1784)
		   - Kodaly Zoltan (1974)
			- describe the modulator scales for the staff and tonic solfa notation systems;
			
			- practise singing the sound syllables on the modulators for different keys;
			
			-describe the mobility of the tonic note using the modulators for different keys;
			
			- compare tonic solfa and staff notation systems of notation with emphasis on rhythm;
			
			- sing tonic solfa notes using hand signs of Guido, Glover, Curwen and Kodaly;

TOPIC	LEARNING OBJECTIVES	CONTENT	LEARNING ACTIVITIES AND NOTES

The Orchestra	**Pupils should be able to**:
	
	- describe elements of a fairly large western music ensemble;
	
	- classify instruments of the orchestra into their sections;
	
	- sound the different music instruments using the following techniques: blowing, bowing and striking;
		- instruments of the western orchestra and their sections
		
		(a) <u>Woodwind</u>
		   clarinet
		   flute
		   piccolo
		   bassoon
		
		(b) <u>Brass</u>
		   Trumpet
		   oboe
		   Cor Anglais
		   trombone
		
		c) <u>String</u>
		   bass
		   cello
		   viola
		   violin
		
		d) <u>Percussion</u>
		   drums
		   cymbals
		   tambourine
		   wood block etc
		- Methods of playing some orchestral instruments.
			- explain the meaning of an orchestra or symphony orchestra;
			
			- discuss the four different sections of an orchestra;
			
			- identify and name music instruments of an orchestra section by section;
			
			- list the musical works that are often played by symphony orchestras;
			
			- play some musical works in an amateur or a professional orchestral group;
			
			- compose music for a symphony orchestra;
			
			- direct or lead an orchestral group playing your music composition or any other music of your choice.

TOPIC	LEARNING OBJECTIVES	CONTENT	LEARNING ACTIVITIES AND NOTES
Music Bands	**Pupils should be able to:** - describe a group of wind instrumentalists or rhythm instrumentalists. - play different music instruments using the following techniques: blowing and striking.	Types of bands: - the brass bands - the military bands - the Scottish pipe bands - the steel bands - the percussion or rhythm bands	- listen to music from the different bands; - compare the music of the different bands; - different bands playing the various music instruments using these techniques: blowing, and striking. - play in an amateur or professional bands.

7.3   COMPOSING

TOPIC	LEARNING OBJECTIVES	CONTENT	LEARNING ACTIVITIES AND NOTES
Creation of Musical works	Pupils should be able to: - create vocal and instrumental melodies of not more than 20 bars.	Music compositions in contemporary music idiom using music instruments such as: - the voice - the piano - the guitar - the recorder - xylophone - keyboard	- compose vocal melodies of between 8 and 20 bars marking it with dynamics and tempo markings; - compose instrumental melodies of between 8 and 16 bars with performance directions; - sing or play composed songs/ pieces in the contemporary idiom
Creation of tunes in an African idiom	- compose tunes in an African idiom.	Music tunes in traditional music idiom using traditional instruments such as: - marimba - mbira (nhari, nyungwe nyungwe and njari) - drum	- play tunes using the instrument of your choice; - create a tune in a traditional idiom using the instrument of your choice; - direct other players to add other parts for accompaniment to your instrument or classroom tune; - add performance directions to the new piece; - create variations to mbira or marimba tunes; -work on a tune for an African orchestral music score of your choice.

TOPIC	LEARNING OBJECTIVES	CONTENT	LEARNING ACTIVITIES AND NOTES
Composing folk songs	**Pupils should be able to:** - write some African folk songs in local languages.	Folk songs as: - Velile or Gwaimana (Ndebele) - Hoyo murembo (Manyika) - Chikomba cherwaivi (Zezuru) - Chitsiga chakatsinga nguruve (Karanga)	- explain meaning of a folk song; - sing some folk songs such as velile murembo and chikomba cherwavi - compose some vernacular folk songs; - sing and dancing to some folk songs; - add articulation marks, dynamics and tempo markings to the new folk songs.
Composing a part to given melody	- write an additional part or variation to a given melody.	A descant	- sing or playing a known tune; - compose a melodic line a 3rd or 5th above the given melody; - add performance directions to beautify the new tune.
Musical works from stories	- compose music for religious and non religious stories.	Musical story songs that include: - simple story songs - cantatas - oratorios - operas	- write a religious story from the Bible, a book of your religion; - create a story on local events; - create vocal music for the various sections of the religious and non religious stories; - explain the meaning of a cantata, oratorio and opera; - play different instruments to accompany the vocal musical story songs; - take part in a musical play.

TOPIC	LEARNING OBJECTIVES	CONTENT	LEARNING ACTIVITIES AND NOTES
	Pupils should be able to:		- play different instruments to accompany the vocal musical story songs; - take part in a musical play.
Rhythm accompaniment	- write music for a group of unpitched instruments to accompany singing voices or any pitched instruments.	Unpitched instruments for rhythm accompaniment. - drums - jingles - the castanets - triangles - cymbals - tambourines - the bell	- compose a percussion band score to accompany the melody of a given song; - decorate the melody by adding articulation marks, dynamics and tempo markings; - play the different instruments to accompany the given tune.
Melody accompaniment	- create vocal or pitched instrumental music to accompany voices or any other pitched instruments.	Pitched instruments for melody accompaniment. - the voice versus a guitar - the voice versus a piano - the voice versus a mbira - a piano versus flutes - a mbira versus an orchestra - voices versus an orchestra - piano versus an orchestra	- compose a melody for not less than twenty bars using the voice or any other pitched instrument. - add another part to accompany a given melody; - play or singing the given tune with its accompaniment.

TOPIC	LEARNING OBJECTIVES	CONTENT	LEARNING ACTIVITIES AND NOTES
Harmony	**Pupils should be able to:** - write music in harmony for a group of voices or instruments.	Vocal or instrumental musical works for: - duets - trios - quartets - quintets - sextets - octets or double quartets - musical ensembles	- compose instrumental or vocal musical works in harmony on some of the following instruments: - voice - guitars - xylophoneas - mbira - piano - recorders - flutes - keyboard

TOPIC	LEARNING OBJECTIVES	CONTENT	LEARNING ACTIVITIES AND NOTES

Music around the world
 	
Cultural styles of music
	Pupils should be able to:
	
	- describe the cultural music of different countries from Africa, Europe, America and Asia.
		Possible musical styles for countries around the world.
		- Zimbabwean music
		   • Muchongoyo, mbende, mbakumba, shangara, njada, dinhe, gquzu, jiti and tsaba tsaba.
		- South African music
		   • Kwela and amalabi
		
		- Indian Music
		   • Raga, tala and ga
		
		- Indonesian Music:
		   • Javanese and Balanese gamelan,
		
		- Japanese music
		   • Gagaku and music for kabuki drama
		
		- Latin American Music
		   • Amazonian, Andean and mestizo styles
		
		- Democratic Republic of Congo music
		   • Rhumba
		
		- Nigerian & Ghanaian music
		   • The big life pop music
		- American Music
		Rock`n roll and jazz
			- listen to the musical styles of the selected countries.
			
			- discuss the characteristics of the different musical styles with emphasis on elements of music.
			
			- dance to some of the musical styles.

TOPIC	LEARNING OBJECTIVES	CONTENT	LEARNING ACTIVITIES AND NOTES
Music instruments for different cultures	**Pupils should be able to:** - identify music instruments used in different countries to make music.	Music instruments for selected countries. - Zimbabwe: Mbira, marimba and drum. - Europe: recorder, flutes, piano and violin. - China : dizi, sheng, xiao, suona,rehu, guzheng, pipa and yanggin. - Indian: vina, gitar, sarod, sarngi, table and maridanga. - Indonesian: metallophones, gongs and drums. - Japan: ryuteki, hichiriki, biwa, koto, shamisen and shaku hachi - Latin America: trumpets, pan pipes, kenas, guitars, harps and marimbas. - Uganda: the namaddu tuned drums. - Senegal: cora.	- locate countries listed for study on the world map. - describe the instruments selected for study. - listen to music for the chosen indigenous music instruments. - compare the music with that of the Zimbabwean music instruments. - discuss the role of the different music instruments for the different communities.

Music of different historical periods	- analyse pieces of music representing a variety of musical periods.	Different historical periods of music:
		
		- AFRICAN MUSIC
		  • pre- colonial era before 1890 "pasi chigare music'
		  • colonial era – 1890 to 1980
		  • post colonial era – 1980 to date.
		
		WESTERN MUSIC
		  • medieval: from beginning to 1450
		  • renaissance: 1450 to 1600
		  • baroque: 1600 to 1750
			- listen to music of different historical periods;
			- analyse the music of different periods listed in the content area;
			- compare music of the 20th century and that of other periods listed on the content area.
			- make a list of some important musical works composed in the historical periods stated in the content area.

TOPIC	LEARNING OBJECTIVES	CONTENT	LEARNING ACTIVITIES AND NOTES
	Pupils should be able to: - classify musical works of different composers they listen to or watch.	Classical period: 1750 to 1810 Romantic period: 1810 to 1910 20th century: 1910 to 1999 21st century: music of today	- name at least one composer of the historical period stated in the content area - listen to the different characteristics of the musics of the world. - listen and identify instrumental music works.
Musical structure	- analyse the harmonious and melodic sections of any given song piece.	Melody line Melodic note sequences Phrasing - harmonious tune Flow of music Agreement of chords	- describe the notes relationship of music melody line or music in harmony; - explain the melodic sequences and the consonance of chords in any song/piece; - compare regular and irregular phrases in the melodic lines of the selected tunes; - listen to music written in harmony.
Musical forms	- identify musical works in different smaller forms.	Smaller forms of musical works: - binary form -ternary form - minuet and trio form - episodical form - rondo form	- explain the meaning of the musical forms listed on the content; - listen to songs or pieces in binary, ternary, episodical and rondo forms;

TOPIC	LEARNING OBJECTIVES	CONTENT	LEARNING ACTIVITIES AND NOTES
	Pupils should be able to:		- analyse the musical forms of a few selected pieces or songs after listening to them.
	- analyse musical works in larger forms.	Larger forms of musical works: - symphonic plan/form - suite - sonata - concerto - overtures	- describe the larger musical forms listed on the content area; - listen to instrumental music of any of the larger forms; - play as a member in one of the larger musical forms.
Sacred Music	- discuss the different types of sacred vocal musical works	Common sacred forms of vocal musical works: - plain chant - Gregorian chant - motet - hymn - anthem - oratorio - mass	- explain the meaning of sacred vocal music; - listen to songs in any of the vocal forms listed on the content area; - sing some of the musical works; - compose music that is similar to any of the musical forms on the content area.
Secular music	- write down a list of common secular vocal musical works.	Common secular musical works: - plain chant - motet - madrigal - opera - tone poem	- explain the meaning of secular music; - describe the different types of secular music; - discuss the difference between secular and sacred music; - listen to some musical works;

TOPIC	LEARNING OBJECTIVES	CONTENT	LEARNING ACTIVITIES AND NOTES
	Pupils should be able to:		- compose some secular musical works.
Musical texture	- analyse musical textures found in different music compositions. - identify the different layers of the textures and the way they are created and used	- monophonic textures; - polyphonic or contrapuntal textures; - monorhythmic texture; - homophonic texture	- explain the meaning of musical textures; - analyse the way voices and instruments are combined in a piece of music; - distinguish different kinds of musical textures; - listen to and identify the various layers of textures and the way they are created and used in a song; **NOTE: Use records and tapes for your listening lessons;**
Performance directions	- listen to and identify marked musical directives that affect different musical tones and general movement of songs	Performance directions: - dynamics - tempo markings - musical signs - articulation marks such as: staccato, slurs, stresses - phrase marks and terms that describe style, mood and expression - ornaments.	- explain the meaning of performance directions; -listen and identify performance directions in some selected pieces/songs; -demonstrate the articulation marks appearing in a few selected songs/pieces; -compose songs with articulation marks, dynamics and ornaments.

6.5 HISTORY OF MUSIC

TOPIC	LEARNING OBJECTIVES	CONTENT	LEARNING ACTIVITIES AND NOTES
Origin of World Music	**Pupils should be able to;** - trace the origins of world music. - describe how music spread from the original regions to all continents of the world.	Countries or regions recorded as origins of world musics: - AFRICA • Egypt; • Zanj; • Kush; • Negro- land - ASIA • Iran • Iraq • Kuwait - EUROPE • Greece • Rome	- discuss sources of early music activities in Kush, Negroland, Zanj in Southern Egypt, Ethiopia and along Nile river; - relate events that led the early people to compose their early tunes; - describe or sing some of the early tunes; -display some of the early instruments; - discuss how music moved from North Africa to Asia, Europe and the rest of the world.

TOPIC	LEARNING OBJECTIVES	CONTENT	LEARNING ACTIVITIES AND NOTES
History of rhythm notes	**Pupils should be able to:** - identify the different old notes that were used before the establishment of the new system of notation in the 17th century.	Different notes of the Franco period. Name Note Large or duplex longa Longa Brevis Semi- brevis	- describe the system of nuemes; - display the old notes on a chalk-board or chart; - narrate the short history of these old notes on the content area; - compare the old and the present type of notes in schools; - practise writing some of the old notes. *** NOTE: Details of the mensural notation of the 14th century should be avoided.**

TOPIC	LEARNING OBJECTIVES	CONTENT	LEARNING ACTIVITIES AND NOTES
	Pupils should be able to:	Name Note Minima Semi-minima Fusa Semi-fusa	
History of pitch development	- identify music signs and music lines that show how the pitch concept was developed.	Signs and lines for pitch indication: - neumes system of notation - F line or red line - C line or yellow line - monochord for the Odo of Cluny - solmisation or hexachord -8 church modes for Pope Gregory - tonic solfa notation systems for	- describe the old system of indicating pitch using signs; - draw some pitch signs or neumes to indicate low or high sounds; - describe the F nad C lines of notation; - explain the relationship of the F line, the C line and the monochord; - explain the Guidonian Solmization; - explaining the 8 church modes for Pope Gregory ;

TOPIC	LEARNING OBJECTIVES	CONTENT	LEARNING ACTIVITIES AND NOTES
	Pupils should be able to:	Sara Glover (1780) John Curwen (1784) Zoltan Kodaly (1974)	- describe briefly the history of tonic solfa and staff notation mentioning the role played by educators in the content area; - compare staff notation and tonic solfa systems.
African Composers	- conduct a research to record musical works of composer found in Africa as a whole.	African composer and their works such as: - Maraire D. Of Zimbabwe and his cantata entitled, "Mazuwa ekupedzisa" - Chidyamatamba, B of Zimbabwe and his opera entitled: Drums of Zimbabwe - Reelos Temming and Micheal William of South Africa and their Opera Buchuland.	- describe the different musical works; - listen to and watch the musical performances of some African composers: Ghana, Kenya, South Africa, Nigeria, etc.
History behind all ceremonial songs of Zimbabwe	- trace the historical background of some traditional songs.	Historical background of some Zimbabwean traditional songs such as: - Vana VaPfumojena vachauya (Zezuru) - sayiwela ingulukudela (Ndebele) - mudzimu dzoka kaziwai Tovera (Karanga).	- visit elderly people to research for the historical backgrounds of some known traditional songs; - write the music of the researched traditional songs and their historical background.

TOPIC	LEARNING OBJECTIVES	CONTENT	LEARNING ACTIVITIES AND NOTES
Western music composers	**Pupils should be able to:** - analyse the musical works for foreign music composers and their periods.	Western music composers and their musical periods: - medieval period (up to 1450) Perotin - renaissance period(1450 – 1600); Byrd - the baroque period (1600 – 1750); Bach, J.G - the classical period (1810 – 1910) Tchaikovsky -twentieth century period (1910 to 1999); Copland	- describe the activities of each of the marked period in the content area; - select one composer for each marked period; - describe the musical works of the selected composer; - perform popular musical works of the composer of one of the marked period. **NOTE: Two composers will be chosen every two years for study purposes in Forms 3 and 4.**

TOPIC	LEARNING OBJECTIVES	CONTENT	LEARNING ACTIVITIES AND NOTES
Classification of music instruments	Pupils should be able to: - identify different music instruments played in classes;	What is the meaning of organology: Classes of music instruments such as: - chordophones - idiophones (pitched and pitched) - membranophones - aerophones	- describe the different classes of instruments listed on the content area; - classify all musical instruments listed in the practical area and those picked at random by children; - distinguish different instruments by the sounds they make and label their parts.
Construction of music instruments	- describe the natural resources that are used to construct music instruments; - Construct some music instruments from locally available materials. - classify music instruments into categories listed in the content area.	Natural resources used to construct music instruments: - plants - animal parts - minerals - membranophones - chordophones - aerophones - idiophones	- explain how different music instruments are made from: - plants - animal parts - minerals - put all music instruments you know into categories listed on the content area; - identify the different music instruments by the sounds they make; - make music instruments of your choice.

TOPIC	LEARNING OBJECTIVES	CONTENT	LEARNING ACTIVITIES AND NOTES
Physics of sound	**Pupils should be able to:** - explain briefly the concept of oscillation and resonance for different music instruments.	Music sounds from different music instruments such as: - the guitar - mbira - recorder - marimba - piano - drum - chipendani	- listen to the sounds of different instruments from the tape; - analyse scientifically how sound is manufactured in instruments; - describe the concepts of oscillation and resonance in the instruments listed on the content area; -describe the mechanism of tuning music instruments.
Value of music instruments	- state the economic values of music instruments, in all the different societies of the world; - explain briefly the social value of some music instruments of the world.	Functions of music instruments in societies: - African societies; - European societies; - Asian societies; - American societies: - Australian societies;	- describe the economic value of music instruments of the world; - identify centres where some music instruments are constructed; - describe the social and traditional functions of the different music instruments of the five continents.

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